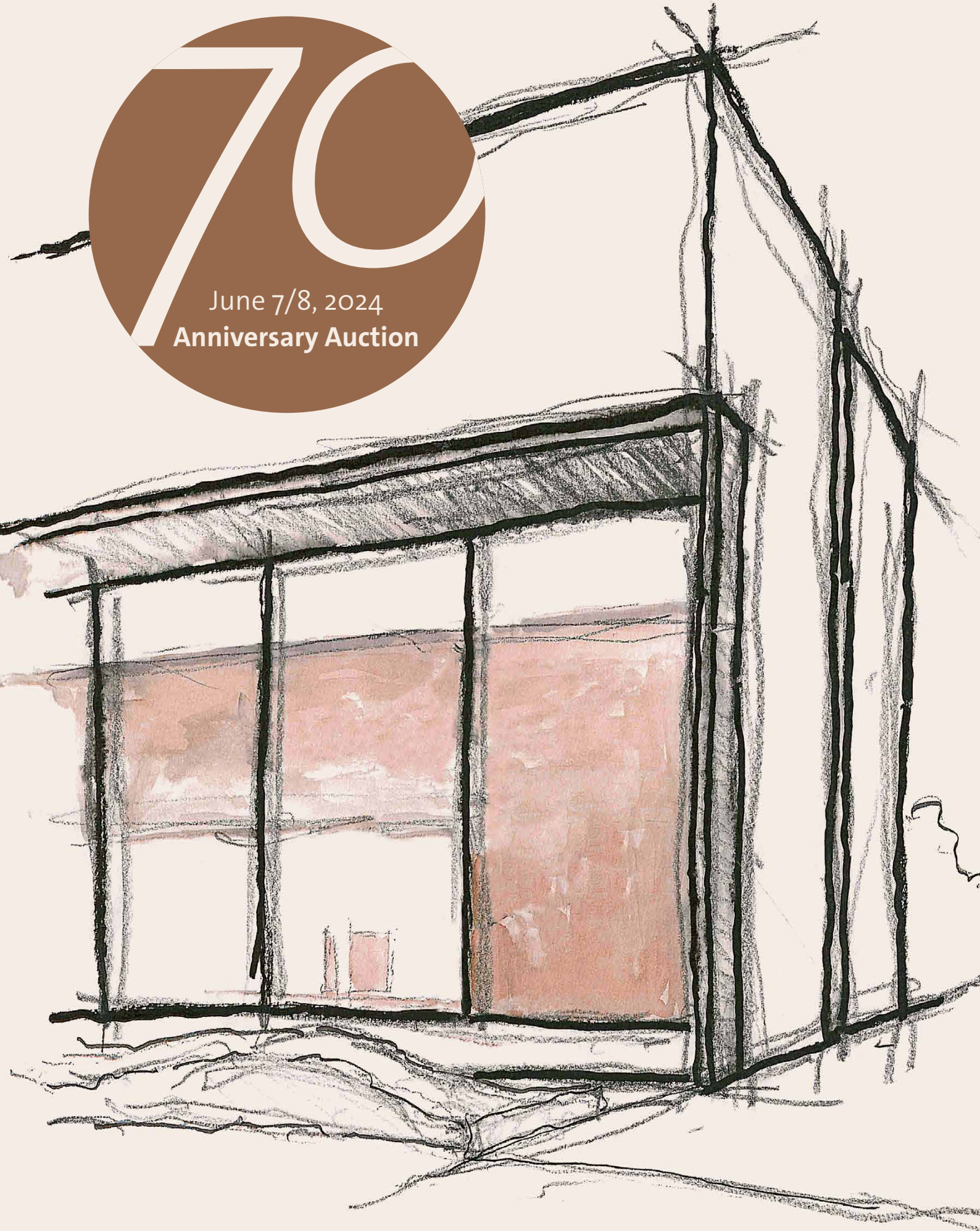




June 7/8, 2024
Anniversary Auction



KETTERER  KUNST



Dear art lovers and friends,

It is hard to believe: Ketterer Kunst turns 70!

We look back on seventy years of Ketterer Kunst with joy and pride, but also with gratitude and a decent dose of humility. Seventy years in which not only the art world, but also our company has undergone significant change. The anniversary year offers an opportunity to recognize past highlights and to take a look at the journey to where we are today.

The history of Ketterer Kunst is inextricably linked with my father Wolfgang Ketterer's vision and faith in artists and collectors, and ultimately with me, too. Seventy years ago, he laid the foundations for what Gudrun and I, our team and perhaps also you find so fascinating today: An international auction house with the virtues of a German family business.

When Gudrun came into my life, and thereupon into the company, it was a pivotal event for me and also the fate of the company. She became my sparring partner. Her keen sense of art, her entrepreneurial ingenuity and her tireless dedication have shaped our decisions and widened our horizons. Together we managed to take the auction house Ketterer Kunst into the 21st century with great success.

Where do we go from here? What is the vision for the next few years? Growth is not my number one priority, because it has never been my sole motivation. My family and my passionate team have always been at the center of my commitment. But there is something else that drives me: Growing up the third of four brothers taught me good sportsmanship. I can lose, but I want to win. When I take on a task today, I give 110 percent. My competitive streak is an important aspect that defines me and, along with my family and my team, pushes me to reach my goals. We at Ketterer Kunst have never compared ourselves – we want to do things differently – together with you, and always full bore.

The look back on seventy years of Ketterer Kunst should not only be a tribute to the past, but also a source of inspiration for the future.

In the future, we will continue to not put sole focus on art, but also on the people who share this journey with us. In the coming years, we don't want to just sell works of art, but also create and maintain lasting and constructive connections.

Gudrun and I will continue to emphasize on the values that have made our success possible in the past: Trust, family, tireless team commitment and ambition. They will continue to drive us in the years to come.

We are both very much looking forward to keep on walking the path to success with you. The anticipation of what the world of art has in store for us in our anniversary year is growing.

R. Ketterer Gudrun Ketterer

Six of the ten most expensive artworks in German auctions in 2023 and the top lot of the year were sold at Ketterer Kunst.

Source: FAZ on December 30, 2023

“The selection has never been this rich. [...] By German standards, the density of top works is exceptional and remarkable.”

Handelsblatt

November 23, 2023

“Best season result once again: Hammer prices in the millions in Ketterer's ‘Evening Sale’ of Modern art in Munich.

Robert Ketterer was able to knock down works in the millions three times, definitely not a bad result in these crisis-ridden times, which are often accompanied by a hesitant art market. A market situation that asks for very special objects more than ever, works like Wassily Kandinsky's ‘Murnau’ from 1908, a painting that unites the birthplace and birthhour of German Expressionism in a new and radiant palette. Called up at 1.5 million euros, three telephone bidders catapulted the painting to 3.2 million euros, fetching a gross total of more than 3.9 million euros.”

Frankfurter Allgemeine

December 16, 2023

“Modern and Contemporary Art: Robert Ketterer's Evening Auction is worth millions.

In a hesitant market environment, Ketterer saw a brilliant auction on Friday. With five lots sold for more than a million, the Munich-based company is the industry's number one again.”

Handelsblatt

June 9, 2023



Evening Sale, December 8, 2023

WASSILY KANDINSKY

Murnau. 1908.

Oil on cardboard.

Sold for: € 3.9 m

The first thought that crossed my mind when I saw the small oil painting “Murnau” from 1908 was that it could hardly be more expressionistic – green houses, pink paths, violet shades. “Murnau” shows Kandinsky's entirely liberated treatment of form and color, at the same time it is an early document of the Russian artist's step towards a new style: Abstraction. What a great pleasure it was to have the opportunity to offer such an important work in our auction, and what a wonderful thing to show this little gem to all the enthusiastic visitors – whether they were interested in buying it or not! In an intense bidding fight between three telephone bidders from Europe and the USA, the price soared from an estimate of € 1,500,000 to a result of € 3,920,000, and will now be on display in a European private collection that is open to the public.

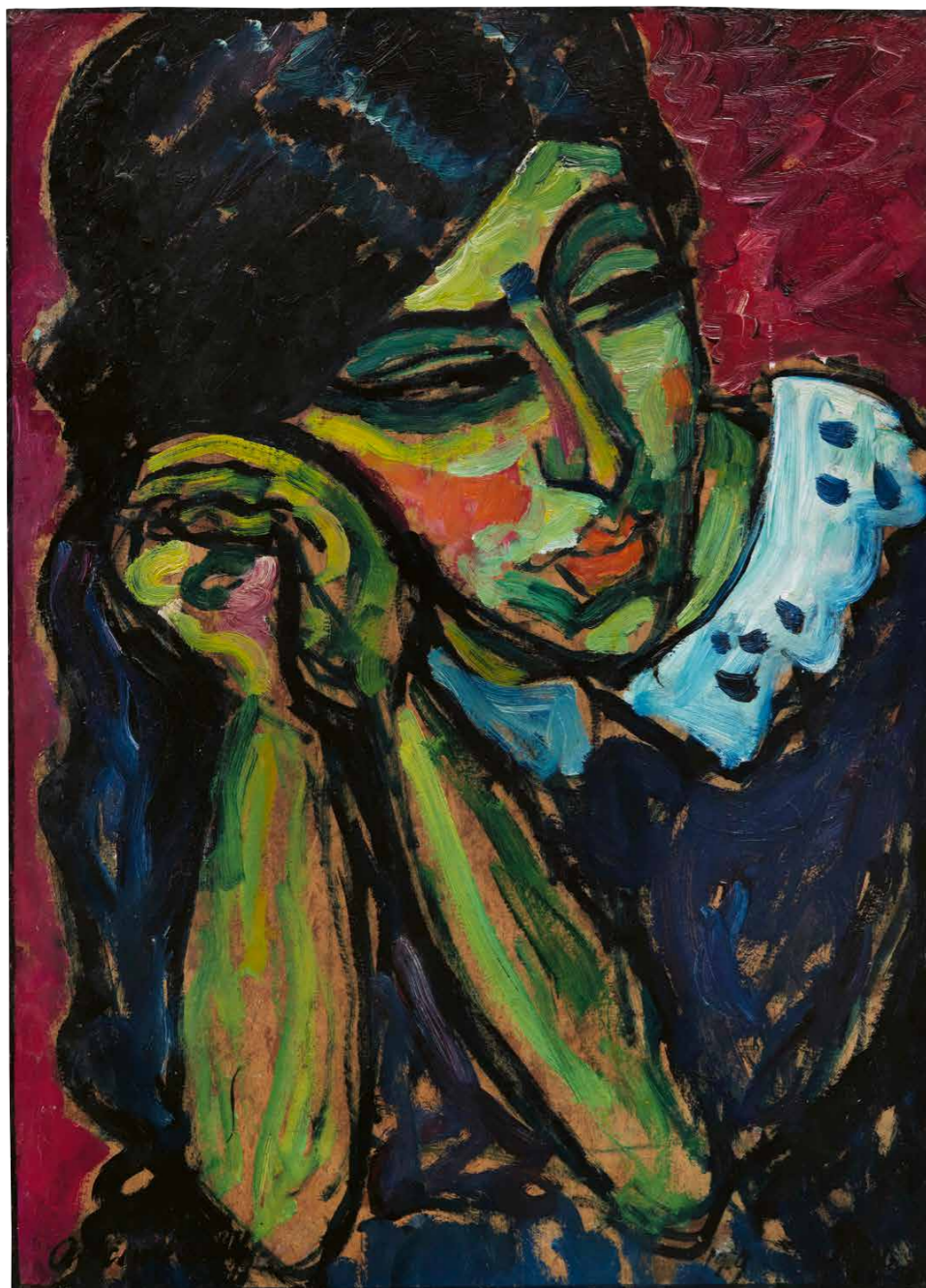


Gudrun Ketterer, M.A.

Auctioneer

Phone: +49 (0)89 5 52 44 - 200

g.ketterer@kettererkunst.de



June 9, 2023

**ALEXEJ VON
JAWLENSKY**Mädchen mit Zopf. 1910.
Oil on cardboard

Sold for: € 6.4 m

Being Germany's number 1 has never been the goal.

Quality always came and comes first.

Honest art trading has always been our top priority from the very beginning on. Sounds simple – but it's a big challenge.

Every year we are offered 5,000 to 7,000 works of art from a wide variety of sources. We have made it our core task to scrutinize these works, to carry out extensive research so that we are eventually able to place around 2,000 works in our auctions.

Our specialization in Contemporary, Modern and 19th Century Art, as well as in Rare Books has always been a great advantage for our expertise.

Wolfgang Ketterer always said: "If in doubt, hands off".

Nobody can guarantee a successful sale – but we do everything we can to fulfill our mission. The international market access, the teams' expertise and our headstart in digitalization are quite helpful in this respect.

Clients from over 50 countries appreciate our constant high level of quality and know that they can make purchases with a good feeling – which also helps us in gaining consignors' confidence.

This is my absolute highlight of the year. Not because of its museum quality or the fact that we fetched the world's third-highest result for a work by Alexej von Jawlensky, but because it gave me the opportunity to experience the benefit of a small, dynamic and flexible house over a "big one". We were entrusted with the work five days before the catalog was scheduled for printing, and the entire team – including shipping, photographer, cataloging staff, marketing, etc. – went to great lengths, everyone non-stop pulled in the same direction with the aim of creating the perfect presentation.

**Nicola Countess Keglevich, M.A.**

Senior Director

Phone: +49 (0)89 5 52 44-175

n.keglevich@kettererkunst.de



Evening Sale, December 8, 2023

GERHARD RICHTER

Alster (Hamburg). 1963.
Oil on canvas.

Sold for: € 2.1 m

“Alster (Hamburg)” is the first cityscape in Richter’s official oeuvre. A picture from the 1960s, as only Richter could paint it, offering its viewers a skillfully laid out interplay between sharpness and blurriness, figuration and abstraction. First shown in the “Vorgartenausstellung” at Galerie Parnass in 1964, this work is a rare gem in which everything fits. Definitely my auction highlight and I am ever the more pleased that it found a new home with a collector from Northern Germany.



Nico Kassel, M.A.
Representative Northern Germany
Phone: +49 (0)40 37 49 61-15
n.kassel@kettererkunst.de

Our development over the past 5 years.

	Artist	Work	Year	Technique	Result €
2023	Alexej von Jawlensky	Mädchen mit Zopf	1910	Oil on cardboard	6.4 m
	Wassily Kandinsky	Murnau	1908	Oil on cardboard	3.9 m
	Konrad Klapheck	Die Jagd nach dem Glück	1984	Oil on canvas	2.5 m
	Franz Marc	Grünes Pferd	1912	Tempera on paper	2.5 m
	Hermann Max Pechstein	Die Ruhende	1911	Oil on canvas	2.2 m
	Gerhard Richter	Alster (Hamburg)	1963	Oil on canvas	2.1 m
	Max Liebermann	Große Seestraße in Wannsee	1925	Oil on canvas	1.7 m
	Ernst Wilhelm Nay	Motion	1962	Oil on canvas	1.6 m
	Ernst Ludwig Kirchner	Alphütten und Tinzenhorn	1919	Oil on jute and cotton	1.1 m
2022	Ernst Ludwig Kirchner	Das blaue Mädchen in der Sonne	1910	Oil on canvas	4.8 m
	Ernst Ludwig Kirchner	Hockende	1910	Wood	4.3 m
	Karl Schmidt-Rottluff	Lesende (Else Lasker-Schüler)	1912	Oil on canvas	4.1 m
	August Macke	Mädchen mit blauen Vögeln (Kind mit blauen Vögeln)	1914	Oil on canvas	2.5 m
	Karl Schmidt-Rottluff	Rote Düne	1913	Oil on canvas	1.9 m
	Gerhard Richter	Abstraktes Bild	1988	Oil on canvas	1.7 m
	Georg Baselitz	Waldweg	1974	Oil on canvas	1.4 m
	Erich Heckel	Kinder	1909	Oil on canvas	1.3 m
	Ernst Ludwig Kirchner	Fehmarnküste mit Leuchtturm	1913	Oil on canvas	1.2 m
	Emil Nolde	Rittersporn und Silberpappeln	1929	Oil on canvas	1.2 m
	Georg Baselitz	Hofteich	1975	Oil on canvas	1.0 m
	Emil Nolde	Meer (D)	1930	Oil on canvas	1.0 m
	Richard Serra	Corner Prop No. 6 (Leena and Tuula)	1983	Steel (2 parts)	1.0 m
2021	Albert Oehlen	Ohne Titel (Triptychon)	1988	Mixed media on wood	3.6 m
	Alexej von Jawlensky	Frauenkopf mit Blumen im Haar	1913	Oil on cardboard	3.0 m
	Ernst Wilhelm Nay	Doppelspindel-Rot	1967	Oil on canvas	2.3 m
	Emil Nolde	Buchsbaumgarten	1909	Oil on canvas	2.2 m
	Pierre Soulages	Peinture 92 x 65 cm, 3 août 1954	1954	Oil on canvas	2.2 m
	Ernst Ludwig Kirchner	Sertigweg	1937	Oil on canvas	1.5 m
	Gerhard Richter	Abstraktes Bild	2001	Oil on canvas	1.5 m
	Sean Scully	Blue Yellow Figure	2004	Oil on canvas	1.3 m
	Günther Uecker	Energiefeld	2009	Nails, white paint on canvas	1.3 m
	Erich Heckel	Blaue Iris	1908	Oil on canvas	1.1 m
	Alexej von Jawlensky	Mystischer Kopf: Galka Fatum - Fate	1917	Oil on cardboard	1.1 m
	Wassily Kandinsky	Gebogene Spitzen	1927	Watercolor and ink on paper	1.1 m
	Gabriele Münter	Stilleben mit Madonna	1911	Oil on cardboard	1.1 m
	Keith Haring	Andy Mouse (4 Blatt)	1986	Color silkscreen	1.0 m
Ernst Ludwig Kirchner	Im Bordell	1913	Oil on cardboard	1.0 m	
Otto Mueller	Drei badende Mädchen	1911	Distemper on burlap	1.0 m	
2020	Gerhard Richter	Christiane und Kerstin	1968	Oil on canvas	2.6 m
	Ernst Ludwig Kirchner	Unser Haus	1918	Oil on canvas	1.7 m
	Ernst Ludwig Kirchner	Dorfstraße mit Apfelbäumen	1907	Oil on canvas	1.1 m
2019	Wassily Kandinsky	Treppe zum Schloss (Murnau)	1909	Oil on cardboard	2.5 m
	Günther Uecker	Weisses Feld	1994	Nails, canvas on panel	1.7 m
	Ernst Ludwig Kirchner	Heimkehrende Ziegenherde	1920	Oil on canvas	1.6 m
	Hermann Max Pechstein	Tänzer	1910	Oil on canvas	1.3 m
	Andy Warhol	Portrait of a Lady	1985	Polymer silkscreen print on canvas	1.1 m
	Biblia latina	Biblia latina (Fust-Schöffers-Bibel), 2 Bände	1462	Incunable	1.1 m
	Gerhard Richter	Abstraktes Bild	1986	Oil on canvas	1.0 m

Results above € 1 m, 2019 – 2023.

Ketterer Kunst ranks ninth world-wide.

Strongest selling auction houses of Contemporary, Modern and 19th Century Art in 2023.*



Evening Sale, December 10, 2021

ALBERT OEHLEN

Untitled (triptych). 1988.
Mixed media on panel.

Sold for: € 3.6 m

Rank	Auction House	Country	No. of Auctions	Sold lots	Total proceeds
1	Sotheby's	USA	273	13,326	3,268,984,520 €
2	Christie's	Great Britain	198	11,904	3,020,258,283 €
3	Phillips	Great Britain	74	6,449	527,353,847 €
4	Poly International Auction Co., Ltd	China	38	3,593	283,091,032 €
5	China Guardian Auctions Co., Ltd.	China	32	3,668	223,684,044 €
6	Bonhams	Great Britain	233	12,439	192,113,006 €
7	Beijing Yongle Int. Auction Co., Ltd	China	19	1,001	153,375,614 €
8	RomBon Auction	China	24	2,050	152,844,185 €
9	Ketterer Kunst	Germany	25	1,364	83,064,637 € **
10	Shanghai Jiahe Auction	China	6	793	76,736,323 €
11	Xiling Yinshe Auction	China	29	2,186	71,035,707 €
12	Artcurial (S.V.V.)	France	63	3,112	57,672,051 €
13	Dorotheum	Austria	94	7,997	53,245,749 €
14	Cuppar	China	10	526	52,384,415 €
15	Pundole's	India	6	316	50,361,676 €
16	Desa Unicum	Poland	163	5,479	48,809,035 €
17	Asta Guru	India	11	1,226	46,641,822 €
18	Heritage Auctions	USA	95	10,332	46,012,005 €
19	Grisebach	Germany	17	1,625	44,672,927 €
20	China Guardian Hong Kong	China	4	702	44,393,032 €
21	Van Ham Kunstauktionen	Germany	49	3,563	43,882,318 €
22	Saffronart	India	7	439	43,567,772 €
23	Sungari Int. Auction Co., Ltd	China	14	1,178	41,011,146 €
24	Mainichi Auction Inc.	Japan	27	7,458	39,602,039 €
25	K-Auction	South Korea	21	735	38,360,292 €
26	David Rago	USA	41	4,696	35,818,615 €
27	Galerie Kornfeld Auktionen AG	Switzerland	3	946	35,710,528 €
28	Heffel Fine Art	Canada	15	1,729	35,009,654 €
29	SBI Art Auction Co, Ltd	Japan	12	2,200	34,034,158 €
30	Poly Auction Hong Kong	China	4	427	33,682,429 €

*Copyright 2024 by artprice. Database Fine Art public auction sales recorded by Artprice and Artron between 1 January and 31 December 2023.

Date of issue: January 9, 2024; excl. Old Masters.

** Excl. Rare Books, Private Sales.

Bringing a monumental triptych like this onto the market is something very special to me. Albert Oehlen once said in an interview that he wanted to evoke emotions, and this work definitely electrified our team from the very first minute. Never before had a comparable work been offered on the international market. As a result, two bidders on the phones drove the result to a record 3.6 million euros in an almost ten-minute long battle.



Julia Haußmann, M.A.

Head of Contemporary Art

Phone: +49 (0)89 5 52 44-246

j.haussmann@kettererkunst.de

How it all began.

Straight into the deep end.

Company history is family history. For me, it all started with a leap in the dark.

It was a rainy Saturday in 1991. I was 22 years old and sat next to my father, who was conducting an auction. I was taking minutes and provided him with the latest soccer scores that he used to keep the room entertained.

Suddenly he asked me if I wanted to do the auction. I was completely surprised, but I definitely wanted to. I didn't waste any more thoughts on it, and he said: "I am now handing over to my son Robert." Said and done, he got up and left. After calling up the remaining 100 lots, I finished the auction to great applause. I was happy and proud – and so was my father. At times clients who were present at the time and who have since become friends, still remind me of this event today.

Ketterer Kunst has been a family business from the very beginning. My father Wolfgang Ketterer founded the company in Stuttgart in 1954. He had previously worked for his brother Roman Norbert Ketterer for eight years at the famous Stuttgart Kunstkabinett – until he became the administrator of Ernst Ludwig Kirchner's estate in Davos.

The two Ketterer brothers revived the art trade after the war in different roles and with many important exhibitions. Above all, they made a significant contribution to the rediscovery of expressionist and modern artists who had been branded "degenerate" by the Nazis.

In 1968, Wolfgang Ketterer moved the company headquarters to Villa Stuck in Munich and the gallery became an

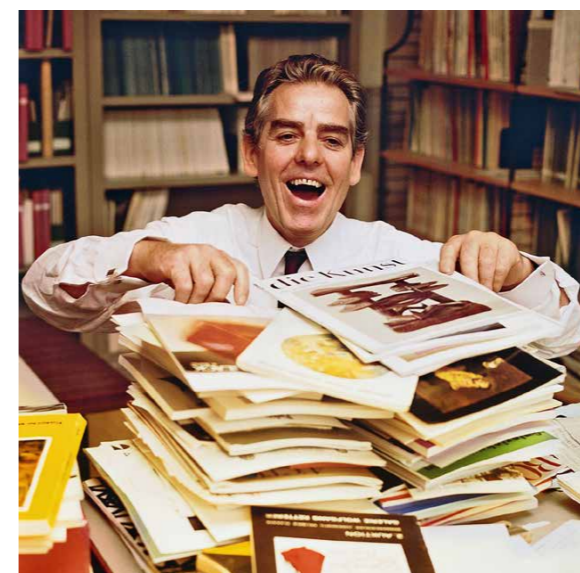
auction house. This was followed by numerous extremely successful auctions of Old Masters, Modern Art, Art Nouveau & Art Deco, Antiques, Asian Art, Oceanic Art, Pre-Columbian Art, etc.

I have been involved since 1982. At first, as a schoolboy, I earned my pocket money. In 1989 – at the age of 19 – I finally joined the company.

Another leap in the dark followed when I was 25 and my father wanted to retire to Lake Tegernsee at the age of 75. In 1994/95, the art market was in one of its worst crises and our company was doing everything but well. A fundamental reorganization of our auction house was necessary. I closed all departments and concentrated our business operations on what Ketterer Kunst had stood for from the very beginning: Modern Art. Today, art from the 19th to the 21st Centuries and Rare Books are at the heart of our business.

The next chapter in our family and company history was opened in 2003 when I met Gudrun in context of our preparations for the sale of the Ingeborg Tremmel Collection. She was an art historian working for a Berlin auction house. We soon got married, started a family and Gudrun increasingly became a vital part of our company. In 2008, we moved to the new premises in Riem. The "House for Art", which we had planned to the last detail, offers great opportunities for both our employees and our customers, but above all for the presentation of the artworks!

Robert Ketterer



Wolfgang Ketterer



Robert Ketterer



Villa Stuck, the Ketterer family residence, as well as gallery and auction house from 1968



Carolinenpalais on Briener Straße, domicile from 1994



Auction room at the new premises in Munich-Riem from 2008



Dr. Mario von Lüttichau, Academic Consultant at Ketterer Kunst since 2019



Nicola Countess Keglevich, Senior Director at Ketterer Kunst since 2021

What's next?

Expanding expertise.

With its specialization in Contemporary, Modern and 19th Century Art as well as Rare Books, Ketterer Kunst has been the leader of the German art market since 2018. We have repeatedly confirmed our place among the top ten auction houses world-wide in recent years.

This does not let us rest on our laurels – we see this as both confirmation and motivation to continue to increase quality and expand expertise.

This led to the establishment of our internationally recognized provenance department in 2014.

In 2019, Ketterer Kunst was able to recruit Dr. Mario von Lüttichau, world-renowned art historian, author and exhibition curator, as academic consultant to the company management.

In 2021, Nicola Countess Keglevich joined Ketterer Kunst as a member of the company management. She brought 15 years of experience working for Sotheby's with her and will continue to push the company's international market position and provide strategic support for future development.

Looking back on 70 years of company history and the upcoming anniversary, we can proudly say today: Ketterer Kunst has become an international auction house, not because auctions are held outside Germany, but because the art is sold all over the world. The conditions for this and the expertise within the company are just perfect.

Since 2022, the catalog of the Evening Sales has been printed not only in German but also in English to cater to international collectors. The quality of the works in the saleroom auctions, as well as in our curated online sales is continuously increasing.

Together with the team of Ketterer Kunst, we are now operating in the € 5 million price segment on a par with the big global players. What defines us: We listen to our clients and our experienced in-house experts can personally take care of every single work. This is our recipe for success – the quality of our works, the quality of our customer service and our team spirit.

Every client and every work of art matters to us. And we have also remained true to ourselves in this respect over the 70 years of Ketterer Kunst.

From commodity trader to museum founder.

Gudrun and Robert Ketterer in conversation with the Anglo-American collector Andy Hall.

Andy Hall and his wife Christine are internationally renowned art collectors. In 2007, they founded The Hall Art Foundation to present the 5,000 plus works of postwar and contemporary art in their collection to the public at their museum spaces in Derneburg, near Hildesheim, Germany – the former home and atelier of Georg Baselitz – and at a converted dairy farm in Reading, Vermont, USA. The Foundation also exhibits works by Anselm Kiefer at the Museum of Contemporary Art in North Adams, Massachusetts.

Robert Ketterer (RK): In 2019, the Financial Times called you the “most successful oil trader of your generation”. Five years later, it seems that you have also become the most successful founder of contemporary art museums in your generation...

Andy Hall: I never knew there was a competition for such a title (laughs). Christine and I have seen and enjoyed many great museums created by private art collectors. What makes ours unique is that we follow less explored avenues. We present world-famous artists such as Warhol and Kiefer but we also showcase artists you may not have seen before or at least not in the depth that we show them. Also, we consider the combination of our art, with interesting architecture and a pleasing environment as an integrated art experience for which there is a great German word: “Gesamtkunstwerk”. One of these is Schloss Derneburg with its historic buildings, a beautiful park and its attractive surroundings in Lower Saxony. It has become the centrepiece of our Foundation.

RK: How did your passion for collecting art begin?

Hall: Christine and I have known each other since high school. We have always been interested in art. One of our first dates was at the Tate Gallery. But it wasn't until my late twenties that a French language teacher in Paris first introduced me to the idea of buying art. I found this a novel idea but started to acquire a few things, yet my main focus back then was my career.

Gudrun Ketterer (GK): What was your first acquisition?

Hall: Our first serious art purchase was some 40 years ago. We had moved to America. I'd made some money and our daughter had just been born. We felt this was an occasion to buy something special. We went to the auction houses...

RK: ...I like your story already (laughs)...

Hall: We felt more comfortable dealing with an auction house. It was anonymous, and you didn't have to interact with gallery people who aren't always helpful. Anyway, we ended up buying a major work by Joan Mitchell.



“From that point on we were collecting with the idea of presenting the art to other people, not simply decorating our homes.”

GK: Buying early is the thing to do... was this the start of the collection?

Hall: Not really. We continued to buy the odd thing at auction but it wasn't yet a passion. My focus was my job and making money. It's what Americans do. However, when I turned 50, and with the horrors of 9/11 in mind, Christine told me I should do something with all this money I had earned. She also introduced me to Paul Kasmin, the New York gallerist. Talking to Paul, I realized that buying art was not a frivolous consumption of money and I went from being a very casual collector to being quite obsessive about it.

RK: What was driving you when you were buying art? Was there an idea? A vision?

Hall: From that point on we were collecting with the idea of presenting the art to other people, not simply decorating our homes. The inspiration for this came from having seen Charles Saatchi's Boundary Road museum in North London back in the '80s. He put on the most exquisite exhibitions – all from his collection. It was world-class and a model for us to follow.

GK: Your collection is a team-effort with your wife?

Hall: Yes, we are very complementary. Christine tends to be more cautious, whereas I am impulsive. Yet sometimes when I hesitate, she will encourage me to take the plunge. Recently I've been trying not to buy anything but then some fantastic 15th century altar panels by the Master of Hildesheim came up in auction and Christine said, "I think you've got to buy those."

RK: How did your collecting develop over time?

Hall: In the '80s, Charles Saatchi introduced England (and us) to a number of new American artists: Julian Schnabel, David Salle, Eric Fischl, Malcolm Morley. Also German artists like Baselitz, Penck, Kiefer – to name just a few. And it's many of these same artists that we have been collecting

aggressively over the past 20 years. In a way we were lucky since many of them had fallen out of favor and we could acquire great works at reasonable prices.

GK: Isn't it unusual to collect American and German art together?

Hall: Many American collectors appreciate and collect German art. By the way, I think Saatchi had been influenced by the seminal exhibition "A New Spirit of Painting" at the Royal Academy in London and "Zeitgeist" in the Gropius Bau in Berlin - both curated by Norman Rosenthal who has since become a good friend. Norman's catalogue became my bible after David Nolan, the New York gallerist, drew my attention to it.

RK: Are you still mostly buying from auction houses?

Hall: We still buy regularly at auction but also from galleries although I still find the arrogance of some dealers rather off-putting.

RK: Art acquisition must be a pleasure for the customer. Nobody needs to buy or sell at a certain place. We must earn the business by making each and every deal a positive experience. What is your advice to young or new collectors?

Hall: I actually do believe a novice collector is better served at an auction house than anywhere else. Simply browsing an auction catalogue can be fun. They are full of surprises and can provide a great overview of the market. You can often find great bargains at auction. Also, when you buy in an auction it means there is a real market for the artist and you can resell if you want to at some point in the future. That's often not the case when you buy a primary market work. Incidentally, we were very pleased with the iconic Richard Serra sculpture we bought recently at Ketterer Kunst.

RK: Let's talk about Derneburg. Why and how did this come about? It's not an obvious choice for an American or English collector.



Gudrun and Robert Ketterer in a conversation with Andy Hall

“Many American collectors appreciate and collect German art.”

Hall: Let me be clear: we didn't come to Germany with the intention of buying a castle (laughs) or building a museum. But we love expressionist paintings and were collecting Immendorff, Penck, Kiefer, Baselitz and other German artists. So we went to see Georg Baselitz because not only was he a great artist but also, he had a large collection of these same artists. Georg and his wife Elke invited us back several times and we really grew to like Derneburg. Then, at some point, Georg offered to sell us his collection of German art. We bought it. Then he offered to sell us Derneburg so we would have a place to show these works. And we said: Why not?

RK: A spontaneous but somewhat logical decision on your side...

Hall: Yes, but we had also become quite fond of Derneburg by then. We already had a place in Berlin which we had bought a few years earlier. We like Germany, in particular the informality. And we are originally from Europe and like

being here. Had we bought a stately home in England, however, we would have been the "nouveau riche" and all the rest of it. It would have never been the same as here where we can be anonymous, and people accept us as we are. Remember, we left England because it was a class ridden country and it still is.

GK: Now you have learned to speak some German and you must face many challenges as the owners of a German Schloss that is operated as a museum. How do you manage that?

Hall: We were lucky to have friends who helped us – we don't live here full time. A major challenge was that Germany is a very bureaucratic...

RK: ...that's new to me (laughs)...

Hall: ...bureaucracy is a problem everywhere. Germany, however, offers some unique ones: Monument Protection and



Gudrun and Robert Ketterer with Andy and Christine Hall at Derneburg Castle

“Also, when you buy in an auction it means there is a real market for the artist and you can resell if you want to at some point in the future.”

Cultural Heritage Protection (Denkmalschutz und Kulturgutschutz) in particular, which have unrealistic demands and illogical restrictions. But here is a funny thing: we were recently awarded the German National Prize for Denkmalschutz. Who would have thought? Our approach is to try to respect the rules but not be stopped by them – and it seems to work.

RK: Over the last few years you expanded the property at Schloss Derneburg

Hall: Indeed, we acquired and are renovating some neighboring properties. Derneburg will be one of the largest museums in Europe as well as a home for us. And it continues. We hope to announce another significant acquisition soon. We now plan our exhibitions years in advance. I used to laugh when our museum friends told me about their

planning schedules. But even with all the exhibition space we have and plan to have and even with a constantly changing exhibition program, I now realize it may not be possible to show everything in the collection in my lifetime.

RK: What are some of your current plans here?

Hall: Over the next year we are adding another 20 sculptures to those already in the park. We are going to bring our Andy Warhol collection to Derneburg. It will be one of the biggest collection of Warhols in Europe. We plan to make a gallery devoted to the works of Anselm Kiefer which will complement the one we already have in Massachusetts. The Baselitz atelier will continue to show his works with changing shows curated from our collection of more than 400 works.

GK: Do you work with other museums?

Hall: Yes. A Kiefer show we did in Derneburg will now go to the Ashmolean museum in Oxford and the Susan Rothenberg show we had here last year is going to another museum in Europe. We will be lending more than a dozen works to different museums in Berlin in 2024 and we have some ongoing collaborations with museums here in Lower Saxony.

GK: How would you describe your museum in Vermont?

Hall: It has the same mission and concept as Derneburg but is smaller in scale. Lots of shows are presented both here and in Vermont.

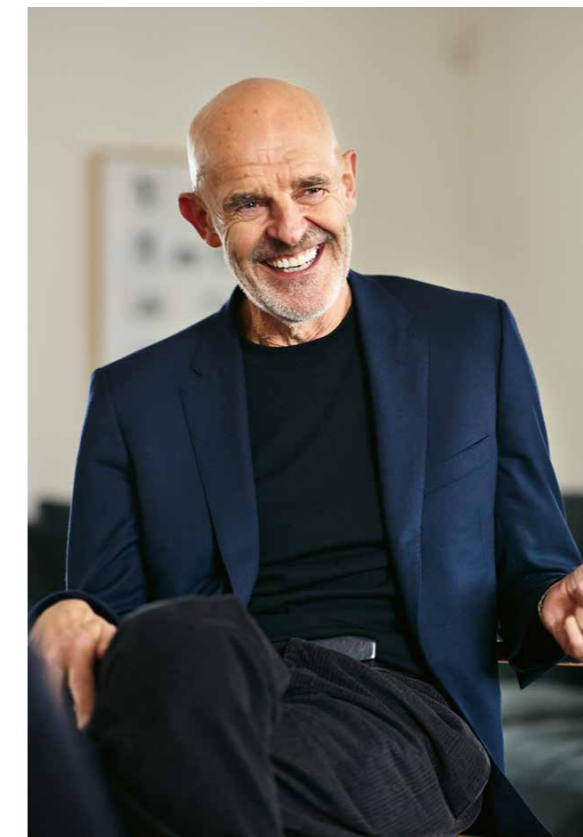
RK: How are museums reacting to you as a private collector?

Hall: I think we generally have good relations with them. I did come across one German director who was a bit frosty and told me that art belongs in public museums, not in the hands of private collectors. The director wasn't joking. I said she must be a communist and she said she was.

RK: What's going to happen when you are no longer around? What will be the future of your foundation?

Hall: We want the Hall Art Foundation to survive us! The Foundation will have the necessary means. Although we are still working on the long-term governance structure, we already have a plan in place that can immediately be implemented. Our daughter-in-law is already the director of the Hall Art Foundation and we have a very strong team running things here in Germany. We sometimes meet collectors, even older than ourselves, who haven't thought about the future of their collections. I don't understand that – no one is immortal. We owe it to the artists to plan for the future of their work.

RK: Thank you very much, Andy. We were very pleased to be your guests. And also the guided tour personally with you and your wife Christine through your impressive collection was a wonderful experience



Andy Hall

Andy Hall is one of the world's leading collectors of contemporary art. He made his career in the energy and commodities industry: first at British Petroleum (BP) in London and New York, then as CEO of Phibro Energy and head of his own hedge fund, Astenbeck Capital. Hall, born in England in 1951, graduated from Oxford University in 1973 with a degree in chemistry and from INSEAD with an MBA in 1980.

Kunstmuseum Schloss Derneburg is one of the largest privately owned public museums for contemporary art in Europe. It presents exhibitions for the enjoyment of the public in a unique and historic setting.

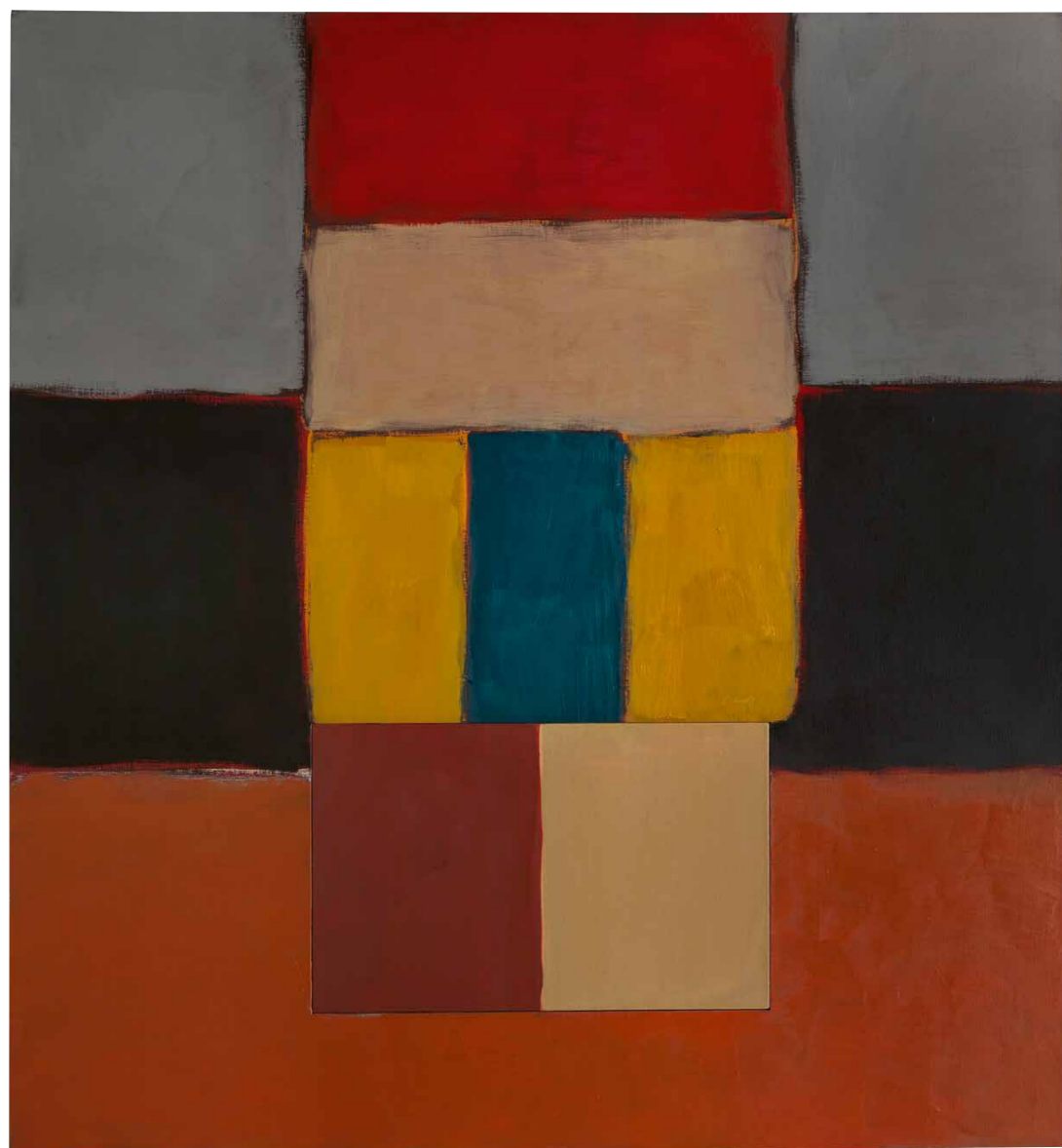
Tickets for Kunstmuseum Schloss Derneburg and Sculpture Park are available online: hallartfoundation.org



Successful auction duo: Gudrun and Robert Ketterer.

Our team will accompany you and your artwork through the entire sales process and beyond.

We make a promise to our consignors and live up to the responsibility in the auction. And if there is a slight chance for another bidding step, we will go to great lengths to get it.



Evening Sale, December 10, 2021

SEAN SCULLY

Blue Yellow Figure. 2004.
Oil on canvas.

Sold for: € 1.3 m

Although Sean Scully was exhibited in Germany from early on, taught at the Munich Academy and worked in Bavaria, his works are very rare in German auctions. It was therefore not surprising that this powerful painting with its deep emotional expression attracted such a large number of bidders. I would like to express my sincere thanks to the seller who placed his full trust in our marketing and pricing strategy that made this success possible.



Robert Ketterer

Owner, auctioneer
Phone: +49 (0)89 5 52 44-158
r.ketterer@kettererkunst.de

1.1 tons freely balancing – on a supporting surface of less than 5 cm². That's what the small assembly drawing said. This is where the challenges began: Where do you set it up in the house? It quickly showed that a new wall stable enough to hold hundreds of kilograms at certain points would have to be built. Would the floor hold 1.1 tons of steel plus 3 tons of forklift truck? The structural engineer gave green light. As a precaution, the floor was secured with drive-over plates and wooden planks. The actual assembly followed: The forklift truck made its way through the auction room in slow motion. After several hours, the crucial point of the set-up: the upper part stood on the lower one and was leaning against the wall – but still secured. The slings were loosened and there it stood. The relief was huge, but so was the fascination about the lightness that 2 tons of steel can emanate.



Andreas Geffert, M.A.

Head of shipping/logistics
Phone: +49 (0)89 5 52 44-115
a.geffert@kettererkunst.de



Evening Sale, December 9, 2022

RICHARD SERRA

Corner Prop No. 6 (Leena and Tuula), 1983.
Steel (2 parts).

Sold for: € 1.05 m

Every work of art has its very own story.

We trace and tell it.

A work of art may be an investment. However, the experience of 70 years in the art trade time and again taught us that it is the stories behind the works that create an important emotional connection between the artwork and the potential new owners. It is often precisely these details that arouse desire.

For some it is the provenance or the exhibition history, for others it is the subject with which they associate very personal memories.

What inspired the artist to create this particular work of art? Is it a key work that marks the transition to a new creative period, or is it the artist's emotion that appeal to us? Amusing anecdotes make a work immediately likeable.

Finding out exactly that requires experienced experts with a detective's instinct for the exciting and unique.

We never take the easy way out, but consult all documents and archives. The result is that we discover, for example, the artwork on offer in a photograph shot at the artist's studio or find the insurance documents from the artist's first retrospective exhibition and thus obtain an indication of its significance at the time.

In many cases these new art-historical findings are published in our catalogs for the first time.



Evening Sale, December 5, 2014

GABRIELE MÜNTER

Der blaue Berg. 1908. Oil on cardboard.


Estimate price: € 250,000

Sold for: € 825,000

As a result of our extensive research into the painting "Der blaue Berg" from the late summer of 1908, we came across a quotation by Gabriele Münter, which confirms that she saw her entire artistic intention fulfilled in this painting.

"I have a memory of the small picture 'der blaue Berg' as if it were a very special experience. I had once (perhaps not more often) gone out with Jawlensky [alone] to paint a landscape. [...] There I saw the Berggeist inn from above and how the path led up the blue mountain and the red evening clouds in the sky [...] It felt like an awakening and I felt like a bird singing its song. [...]" (Quoted from A. Hoberg (ed.), Wassily Kandinsky and Gabriele Münter in Murnau and Kochel, 1902–1914. Briefe und Erinnerungen, Munich 1994, pp. 45f., 53f.)



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 Ka 5 rechts	 Ka 6 gimbal	 Ka 7 gimbal	 Vielen Dank fürs Zuschauen und Bieten! Wir freuen uns auf die nächste Auktion mit Ihnen. Thank you for watching and bidding! We are looking forward to the upcoming auctions with you. Merci d'avoir regardé et d'avoir enchéri! Nous attendons avec impatience la prochaine vente aux enchères avec vous. K Media Player 1st	
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All experts under one roof.

Before the hammer goes down in an auction, countless steps of research, planning and coordination are necessary. In this matter we have long relied on our highly qualified in-house experts with their extensive training and seasoned experience. Your benefit: Your artworks are not “outsourced” to anonymous external service providers, but receive the full service the way Ketterer Kunst does it at all times. In direct contact with you:

Our experts for Contemporary, Modern and 19th Century Art

are your contacts for all questions regarding buying and selling art. You can also benefit from our expertise in matters of estate planning, inheritance, appraisals and collection advice. We will clarify your requirements for an individual offer in a personal consultation.

Our cataloging and authentication department

carries out research into all the details of your artwork – such as provenance, exhibition history, literature. It is in constant contact with international museums, institutions and renowned experts. Above all, they showcase their knowledge in elaborate essays.

Our provenance department

carries out comprehensive research on works of art from before 1945, and clarifies the provenance before a work is put up for auction.

Our marketing department

shines the best possible light on your artwork with a highly professional presentation, and makes sure that your work gets global attention and perfect sales opportunities through targeted advertising measures.

Our in-house shipping and logistics department

focuses on all aspects of your artwork’s transportation. They will provide competent answers to all your questions regarding shipping, packaging, insurance, condition reports, restoration measures where necessary, framing, storage and customs clearance.

Our accounting team

is always available to answer your questions about invoices and settlements.



Evening Sale, June 18, 2021

KEITH HARING

Andy Mouse (4 sheets). 1986.
Color silkscreen.

Sold for: € 1.0 m

The “Andy Mouse” series of four color silkscreens is one of the most sought-after editions in Haring’s oeuvre and is dedicated to his friend and mentor Andy Warhol. This characteristic playful series is a testimony to the relationship between Keith Haring and Andy Warhol, the undisputed father of Pop Art – who were both admirers of Walt Disney. The typical Haring figures celebrate and carry Andy Mouse on their hands. Haring combines symbols of American culture, such as Mickey Mouse, the dollar sign and Andy Warhol in his inimitable style, not only turning this print into a Pop Art icon itself, but also putting a work created in the subcultural environment of New York onto a big global stage as the embodiment of the “American Dream”.



Stefan Maier

Representative Saxony, Saxony-Anhalt, Thuringia

Phone: +49 (0)170 732 49 71

s.maier@kettererkunst.de



Evening Sale, June 9, 2023

MAX LIEBERMANN

Große Seestraße in Wannsee. Around 1925.
Oil on canvas.

Sold for: € 1.7 m

This summery Wannsee promenade picture kept our provenance researchers in suspense until its history was clarified: it was offered with the consent of the heirs of the Jewish gallery owner Bruno Cassirer and found its way into a Berlin collection as one of the most beautiful motifs from an important creative phase.



Dr. Simone Wiechers
Representative Berlin
Phone: +49 (0)30 88 67 53 63
s.wiechers@kettererkunst.de

Provenance research.

A clear origin makes a work more valuable.

In recent years, our highly qualified provenance research team, which was introduced in 2014, has been systematically expanded under its head Dr. Agnes Thum. For Ketterer Kunst, professional provenance research is an important aspect of our responsibility as an internationally renowned auction house from Germany. Our department has acquired an international reputation through its work and is unique in German auction market. In the last five years, 34 cases of Nazi-looted art were identified and fair and just solutions have been successfully conveyed. This has also made a significant contribution to art-historical research. Our priority is to reconstruct the history of the works and to find a “fair and just solution” in accordance with the Washington Principles with the utmost discretion and sensitivity. Our efforts significantly contribute to facilitating an agreement between the former owners and the current owners. In this way, “difficult” works can be rehabilitated and made marketable again.

Acquiring a work of art from a successful restitution is attractive to many buyers. In recent years we have been able to realize an increase of over 200 % compared to the estimate price. On today’s art market, the interest in provenance and the art-historical context of an artwork are valuable factors. This also applies to works with a restitution history, which often reflect the harrowing personal fate of their former owners.



Dr. Agnes Thum
Head of provenance
research
+49 (0)89 5 52 44 -139
a.thum@kettererkunst.de

New Release

In recognition of the 25th anniversary of the Washington Principles, Ketterer Kunst published an academic anthology on the subject of “Provenance Research in the Art Trade”. Concrete case studies are interwoven with contributions from many renowned researchers – an exciting book not only for experts in the field!

Peter Wehrle (ed.), Provenienzforschung und Kunsthandel

Ernest Rathenau Verlag
ISBN 978-3-946476-13-9 (Softcover, German), € 38.00

How to order

You can order the book from your bookseller or directly from the publisher (plus € 3.60 shipping fees):
buch@ernestrathenauverlag.de

Free PDF download

(English version
available soon)



For further information please do not hesitate to contact us!
Customer service: +49 (0)89 5 52 44 - 0 or info@kettererkunst.de



Our passion for your art and rare books.

Our love of detail.

It is often the little things that make the difference.

We advise you – personally. The exchange with you is important and enriching for us.

We will visit you – in Germany, Europe, the USA or elsewhere to examine your works.

We commit ourselves – to the history of your works and find exciting details that inspire buyers and increase the value.

We attach great significance – to the perfect presentation of your work in printed and digital form.

We dedicate ourselves – to each individual work with the greatest passion in order to fetch the best price for you.

We make it possible – to show potential buyers their favorite works before the auction.

Evening Sale, July 17, 2020

ERNST LUDWIG KIRCHNER

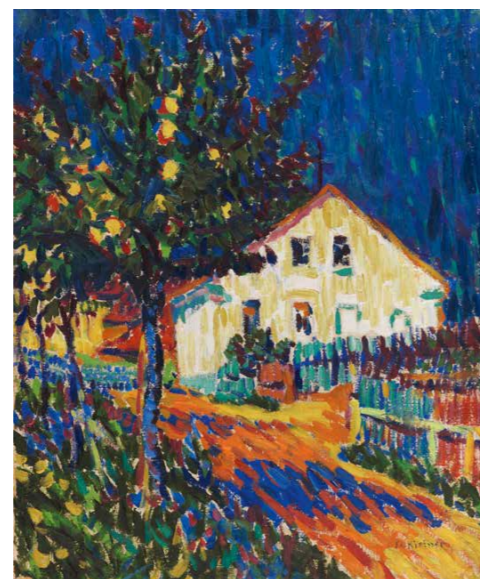
Dorfstraße mit Apfelbäumen, 1907.
Oil on canvas.

Estimate price: € 400,000

Sold for: € 1.06 m

When an early painting by Ernst Ludwig Kirchner, previously completely unknown to researchers, was presented to Ketterer Kunst in 2020, the chances of an extensive research were actually limited. The pandemic had its grip on the world, archives and libraries were difficult to access. How are we supposed to find out anything about a completely unexplored work of art, especially in these times?

Nevertheless, with the help of our international network, we succeeded in fully reconstructing the history behind this spectacular new discovery. The result: a completely closed provenance from the making in the artist's studio to the year 2020, and we even found proof that this painting actually used to be part of the highly significant Martha and Dr. Paul Rauert Collection in Hamburg until 1937. The letters, catalogs and archival documents we found give the previously unknown painting an exciting and meaningful biography. And this is also appreciated by buyers. The result: high-quality research pays off!



Rare Books, November 25, 2019

BIBLIA LATINA

(Fust Schöffer Bible). 1462.
Incunable, 2 vols.

Sold for: € 1.1 m



“The crown of all printed bibles” – this is how the famous Fust Schöffer Bible is described in literature. In 2019, Ketterer Rare Books sold a magnificent copy of this great masterpiece that was printed on the Gutenberg press in Mainz. It is considered the most beautiful work from the first decades of book printing, of which probably only three copies are presumably privately owned. The auction attracted vast media attention, and I recall how every camera crew wanted to start their coverage with a shot of an employee putting on white gloves before opening and presenting the book.



Christoph Calaminus

Rare Books

Phone: +49 (0)30 37 49 61-11

c.calaminus@kettererkunst.de



Evening Sale, December 10, 2021

ALEX KATZ

Tara. 2003.
Oil on canvas.

Sold for: € 900,000

“Tara” is a very characteristic Alex Katz portrait that shows his typical visual language. Despite the consistent abstraction, he captures the mood precisely. In his painting, just as it is the case here, he attains an impressive vibrancy through his unique brushwork and the colors’ two-dimensionality.



Louisa von Saucken, M.Litt
Representative Hamburg
Phone: +49 (0)40 37 49 61-13
l.von-saucken@kettererkunst.de

Evening Sale, June 10, 2022

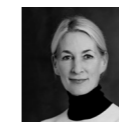
GEORG BASELITZ

Waldweg. 1974.
Oil on canvas.

Sold for: € 1.4 m



When Georg Baselitz turned a motif upside down in a painting for the first time in 1969 (Der Wald auf dem Kopf), it was regarded an artistic provocation by many. Undoubtedly, he wanted to radically question both the act of painting, as well as traditional viewing habits, but provoking as an end in itself was the last thing he wanted to do. He takes painting, its long history and the enormous potential it holds, too seriously. Baselitz later said that he had reached a point at which he wanted to change the direction of his painting. Works from the series of the “Finger Paintings” are extremely rare and get top prices on the international auction market – among them our work from 1974, which rose from an estimate of € 700,000 to a final price of € 1.4 m in a long bidding battle between five international telephone bidders.



Gudrun Ketterer, M.A.
Auctioneer
Phone: +49 (0)89 5 52 44 -200
g.ketterer@kettererkunst.de

Private collections in good hands.

The collector's view is our guiding principle.

Over the past 70 years, we have been entrusted with numerous major collections. How do we proceed when private collectors decide to sell their collections?

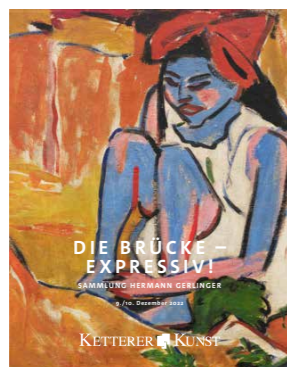
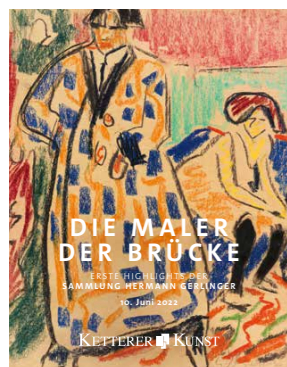
The collector's perspective is crucial to our work. We want to know what moves the collector. We prefer hearing from the collector himself about the individual and emotional character of the collection. It is our approach to honor the idea of the collection and the personal life's work of the art lover in the sale. We see it as our obligation to make the art lover's passion and perspective visible and accessible.

Over the past 70 years, we have developed tailor-made marketing concepts and timelines to successfully place all

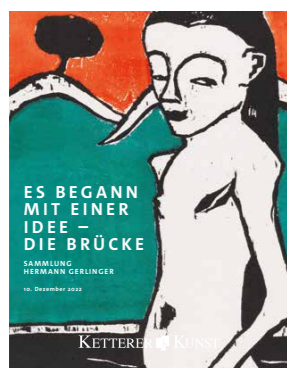
the works in new collections in close cooperation with the collectors. We present the works of art in carefully researched and elaborately produced catalogs that we publish in high print run and are sent to the company's customers worldwide, including private collectors and numerous museums. Our catalogs are regarded art-historical documents and represent an important reference for the provenance of the works.

In 2023, we successfully auctioned, among others, the Hermann Gerlinger Collection, the Bunte Collection, an undisclosed private collection and the Herbert Blank Collection.

Get in touch with us. We will be happy to advise you!

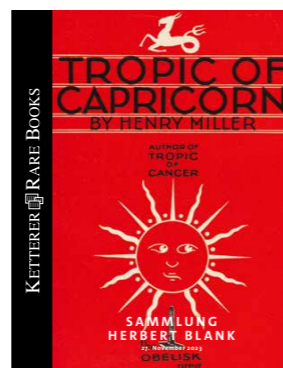


Bunte Collection
Art by the German expressionist painter Hermann Stenner (1891–1914), as well as Westphalian Expressionism and works from the Hölzel Circle – a successful Single Owner Sale with three world records.



Hermann Gerlinger Collection
The most important private collection on the German market in the past decades.

Herbert Blank Collection
The collection of the highest bibliophile quality was in strong demand.



Evening Sale, December 9, 2022

ERNST LUDWIG KIRCHNER

Das blaue Mädchen in der Sonne. 1910.
Oil on canvas.

Sold for: € 4.8 m

For his highly refined depiction of the “Brücke” artists’ most popular model Fränzi, Kirchner chose this unusual contrast between warm and cold colors. The pictorial space at the Moritzburg Ponds that surrounds the only ten-year-old model Lina Franziska Fehrmann, is reduced to an orange-red surface accentuated by a few black lines and white, red and pink spots. Wearing a white dress, Kirchner contrasts her gaunt limbs with a bold blue; her black hair tied in an over-sized red bow. This work undoubtedly marks a peak in Kirchner’s “Brücke” phase: the immediacy, the beguiling freshness and the permissive openness of a brief moment.



Dr. Mario von Lüttichau

Academic Consultant

Phone: +49 (0)89 5 52 44 -165

m.luttichau@kettererkunst.de

Your expert for corporate collections.

We accompany you during the transformation.

A corporate collection is often very different from a private collection. This is because they are usually not just the result of the work and passion of one person or a collector couple. The convictions of entire generations of board members, long-term strategies and social commitment play a key role in corporate collections. In some cases, the collections themselves have become part of German art history or even an integral part of the employees' daily working environment.

Strategic changes in the company or a reorientation of the collection justify sales. In consultation with the company management, we develop an individual and appropriate marketing and press strategy. Changes to the collection can be critically scrutinized. In these cases, clear joint communication is therefore of particular relevance for a successful sale as well as for the company's reputation. Our in-house department can look back on decades of experience.

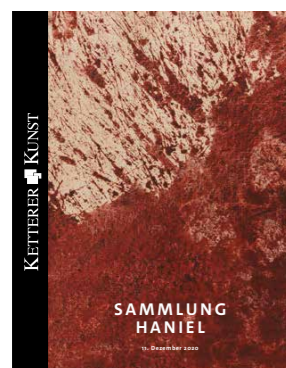
Recently, we have successfully sold, among others, parts of the Deutsche Bank Collection, the Haniel Collection and the Ahlers Collection.

We will be happy to advise you.

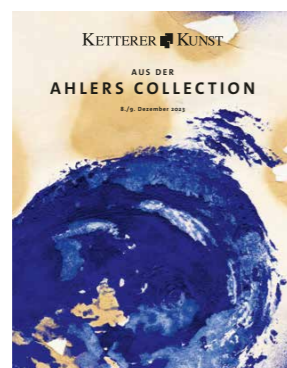
Deutsche Bank Collection



Haniel Collection



Ahlers Collection



Evening Sale, June 18, 2021

ERNST WILHELM NAY

Doppelspindel-Rot. 1967.
Oil on canvas.

Sold for: € 2.3 m

When Deutsche Bank sent its experts to Nay's studio to select the best painting for its collection, they faced a huge choice. But it should be exactly this painting – unique in quality and a stunning example of the progressiveness of an exceptional talent, and a harbinger of what might have been in store for us had he not died the following year. For many years, this museum piece had a prominent place in one of the world's largest corporate collections, before our company was commissioned to sell a significant part of it. I could see how much joy and pride my team took in working with this painting, an energy that was obviously passed on to the buyer.

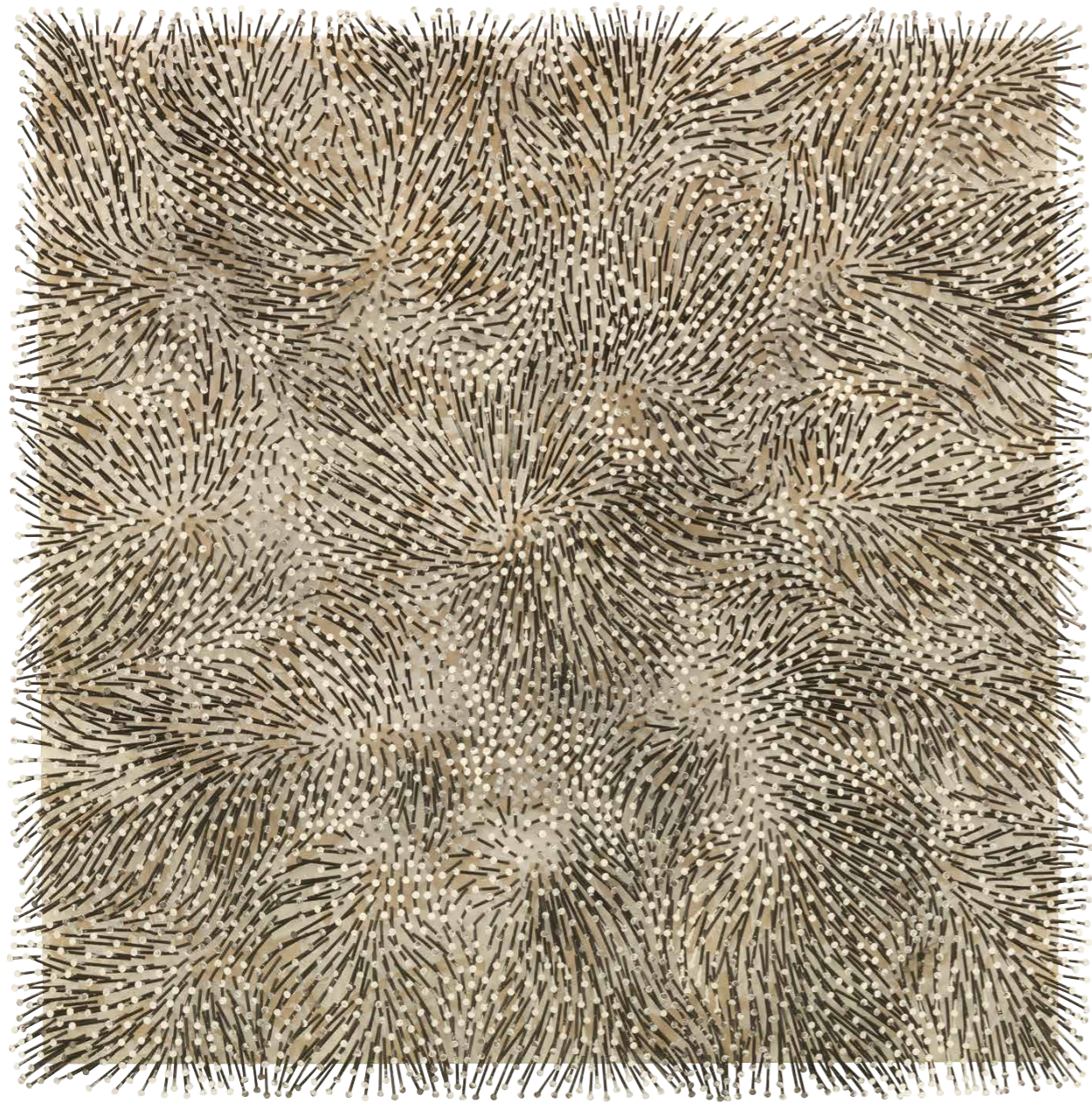


Robert Ketterer

Owner, auctioneer

Phone: +49 (0)89 5 52 44-158

r.ketterer@kettererkunst.de



Evening Sale, June 12, 2019

GÜNTHER UECKER

Weisses Feld. 1994.
Nails, white paint over canvas on wood.

Sold for: € 1.7 m

This characteristic and energetic field of nails is inspiring. You can really feel the movement of the undulating “Field”, which combines hardness with softness and radiates intense vitality. The dynamic lightness hides the fact that at 120 kg, the work is everything but a lightweight. It takes 3 people to take the work off the wall mounting fixture that Uecker had conceived for it.



Peter Wehrle
Managing director, auctioneer
Phone: +49 (0)89 5 52 44-155
p.wehrle@kettererkunst.de



Evening Sale, June 10, 2017

MAX BECKMANN

Château d'If. 1936.
Oil on canvas.

Sold for: € 1.7 m

This colorful and radiant Beckmann painting used to be part of an important US collection. Thanks to our tireless efforts, we were able to acquire it for an auction at Ketterer in which it should fetch a fantastic price. Our international position and excellent market knowledge enable us to create the perfect environment for both our consignors and buyers.



Felizia Ehrl, M.A.
19th Century Art
Phone: +49 (0)89 5 52 44-146
f.ehrl@kettererkunst.de

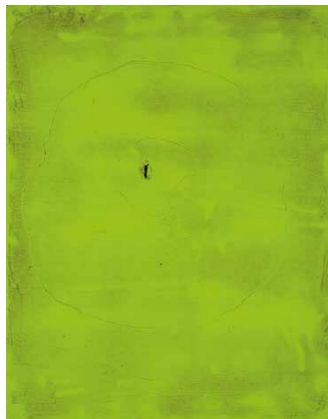


Olbricht Collection

at Ketterer Kunst, 2023

We used Marlene Dumas' 70th birthday as an opportunity to curate an exhibition with exclusively female positions from the Olbricht Collection at our Berlin branch.

Miriam Cahn. befragen meines rückens (bl.arb.)/unklar. 1995/96.



Lenz Schönberg Collection

at Ketterer Kunst, 2023

The Lenz Schönberg Collection is the world's most important and largest ZERO collection. It brings together top works by international artists from one of the most important European avant-garde movements of the post-war period. After a major international tour, 30 works were on display in our gallery in Berlin.

Lucio Fontana. Concetto Spaziale. 1957.



The Kurt Fried Foundation Collection

of the Ulm Museum at Ketterer Kunst, 2016

With an overview of the most important artistic movements in the USA and Europe, the exhibition shows a cross-section of the collection with works by, among others, Baselitz, Fetting, Fontana, Graubner, Hamilton, Indiana, Judd, Kelly, Klein, Louis, Martin, Noland, Uecker, Warhol.

Mark Rothko. Untitled. 1969.



The Alison and Peter W. Klein Collection

at Ketterer Kunst, 2015

The international collection is one of the most important private collections of contemporary art in the southwest of Germany. The collector couple focused not only on internationally renowned artists, but also on less established young positions. The patron and art enthusiast Peter W. Klein passed away in 2023.

Sean Scully. Landline 22.1.15. 2015.

Exhibitions and collections at Ketterer Kunst.

With regular exhibitions at our gallery spaces on Fasanenstraße in Berlin and, since 2023, also on Gertrudenstraße in Cologne, we create opportunities for collectors to present their collection to a new audience.

We make the premises available and invite our customers and the public. This gives them the opportunity to meet new collectors, share their passion for art and gain new perspectives about their collection.



Mülheimer Freiheit – Made in Cologne.

at Ketterer Kunst Cologne, October 2023

The Cologne artist group shaped the European art scene for a whole decade. After almost 40 years, we were proud to present the first exhibition of the "Mülheimer Freiheit" in Cologne.

Benjamin Katz, Mülheimer Freiheit 1981, standing: Naschberger, Dokoupil, Bömmels; seated: Dahn, Adamski, Kever



Square. Practical. Art.

**The Marli Hoppe-Ritter Collection
at Ketterer Kunst Berlin**

February 24 – May 4, 2024

The exhibition presents first-rate works from the collection inventory. The paintings, works on paper, sculptures and objects not only reflect one hundred years of geometric abstract art, but also show how complex, playful and multi-faceted the collection's approach to the theme "square" can be. Featuring works by, among others, Josef Albers, Piero Dorazio, Camille Graeser, Leon Polk Smith.

Esther Stocker. Ohne Titel/untitled. 2004.



19th Century Art,
December 9, 2023
CARL SPITZWEG
Der Postbote. Around 1860.
Oil on panel.
Sold for: € 360,000

Do you know the future of your collection?

We find solutions.

Talking to collectors, we have learnt that they are often hesitant about making provisions regarding the future of their collection. But anxiety quickly fades once the issue is taken on and the variety of options become apparent. When concrete solutions are then decided on and implemented, this provides clarification, relief and security. Our experience shows that you can't start early enough.

How do I plan the generation change? Bequeath or endow? Endowment or charitable donation? Set up an own foundation? Is the collection documented in an inventory? As your partner, we will support you with our extensive expertise: we will answer your questions and work with you to develop a personal strategy for you and your collection. We work closely with a network of external specialists to clarify legal and tax issues that arise in these cases to the last detail.

From decades of experience we know that a pragmatic strategy for the future is also the best solution for your heirs. It is not just a matter of course for us that your work as

a collector will be appropriately appreciated and respected. It is our promise.

Get in touch with us. Our experts will answer your questions and give you valuable advice in a personal consultation.

Information regarding bequeathing art.

An insurance evaluation is not a suitable basis for inheritance tax!

Insurance evaluations cover the maximum risk and are therefore usually higher than the market value. We therefore recommend an auction appraisal, which reflects a realistic market value and saves you tax.

This season we were entrusted with several outstanding works by Carl Spitzweg from a German private collection. The "Postman" is not only a special work in terms of the architectural backdrop so typical of Spitzweg, but through its refined details it also refers to romantic courtship and to the tireless letter-writer Spitzweg himself. We were able to pay tribute to the collection with an own elaborate catalog.



Sarah Mohr, M.A.
Head of 19th Century Art
Phone: +49 (0)89 5 52 44-147
s.mohr@kettererkunst.de



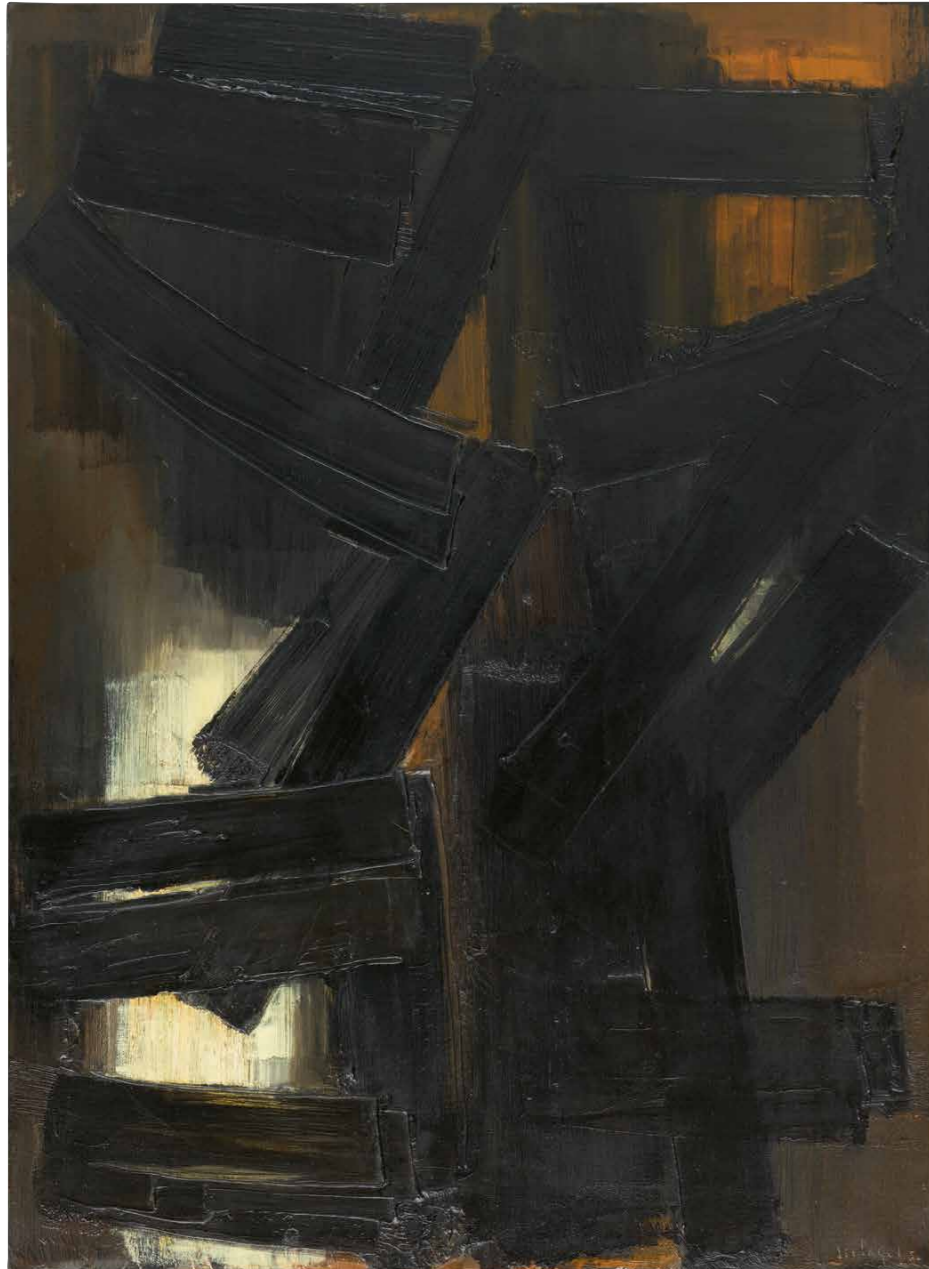
Catalog "A German private collection"

Perspectives for collectors.

We have released a publication solely focussing on all matters regarding collections. Learn about bequests, donations, endowments and numerous other possibilities.

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Or download the PDF:





Evening Sale,
December 10, 2021

PIERRE SOULAGES

Peinture 3 août 1954.
Oil on canvas.

Sold for: € 2.2 m



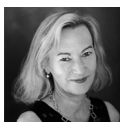
Evening Sale, June 10, 2022

GERHARD RICHTER

Abstraktes Bild. 1988.
Oil on canvas.

Sold for: € 1.7 m

The collectors are as diverse as the art! From very discreet to extremely extroverted. The latter type delighted me with a consignment of a wonderful painting by Pierre Soulages. At some point, my cell phone rang and the customer asked me to come down to the KÖ. There he stood smiling behind his trunk, holding the painting proudly in front of his chest without any additional protection. When I then tried to make a safe path for him through the crowded shopping street, he stopped in the middle of the KÖ and asked me to take a few photos of him and the painting right on the boulevard. In the end, we sold the work for € 2.245 million!



Cordula Lichtenberg, M.A.
Representative Cologne/Rhineland
Phone: +49 (0)151 29 60 73 54
c.lichtenberg@kettererkunst.de

The one question I am most frequently asked is whether I miss the international atmosphere. How could I, because what nobody sees is that I work even more internationally than before – from Germany into the whole world. Richter's abstract painting is a good example in this sense. Our 11 bidders came from Europe, America, England and Asia, and after a lively bidding battle, the work was finally sold to New York. I am already looking forward to my next trip to New York to visit our clients there.



Nicola Countess Keglevich, M.A.
Senior Director
Phone: +49 (0)89 5 52 44 -175
n.keglevich@kettererkunst.de

PIN. Charity Auction.

Ketterer Kunst raised € 2.3 million for art exhibitions and important purchases.

“Life is Art – Art is live” was the motto of this year’s PIN. Charity Auction at the Pinakothek der Moderne in Munich, which celebrated the diversity of life, culture and art with 55 works of art.

“The dynamics of this auction, which is firmly established in the local art scene, inspires me anew every year, and it was a great pleasure for us to be a partner for the fourth consecutive year”, says Robert Ketterer in retrospect of the evening in November 2023.

In an atmosphere of excitement, we were able to achieve

a top result of 2.3 million euros for the Pinakothek der Moderne, the Museum Brandhorst and the contributing artists and galleries.

In the live auction alone, all works were knocked down for 1.9 million euros in a white glove sale. The gallery prices were exceeded by an average of 13%.

In the very lively Silent Auction, which was held on site again after a three-year interruption, another 400,000 euros were raised. Here too, many of the 24 lots exceeded their estimate price.

Top row: Robert Ketterer, Stephanie Rechenberg, Prof. Dr. Bernhard Maaz.

Bottom row: Regine Thiess, Annette Stadler, Katharina von Perfall, Dorothee Wahl, Suzana Diamond-Roever, Gudrun Ketterer.





Award winner: Meike Schulze and Lars Unkenholz

Meike Schulze Hobeling. half STH. 2022. Ceramic, 3D print.



Lars Unkenholz. Sandmann. 2022. Oil on canvas.



„Young art needs special support. As the leading auction house for Modern and Contemporary Art, accompanying young artists in their transition from the studies of liberal arts to presenting their work to the public and entering the art market through networking with galleries and collectors is important to us.“

Stefan Maier, Ketterer Kunst representative and Masterclass Award project founder

Masterclass Award for Young Art 2023.

Promotion of culture.

With the Masterclass Award, launched by project manager Stefan Maier in 2023, we support master students from the current graduating classes at German academies in taking a first step into the art market: With the annual award, Ketterer Kunst makes its premises in Munich and Cologne available for exhibitions of the nominees and invites its clients and galleries to meet the emerging stars. The winner receives € 10,000 and a solo exhibition at our Berlin gallery.

Due to the high quality of the artworks submitted, the renowned jury of experts decided to split the first prize. The two young artists Meike Schulze Hobeling (Kunstakademie Münster) and Lars Unkenholz (Kunsthochschule Berlin Weißensee) will share the prize money of 10,000 euros. The exhibition of the two prize winners is on display at Ketterer Kunst's gallery in Berlin until January 26, 2024.

The expert committee:

- Mon Muellerschoen, art historian and art advisor
- Katharina Freifrau von Perfall, art historian and deputy chairwoman of the board PIN. Friends of the Pinakothek der Moderne e.V.
- Oliver Koerner von Gustorf, freelance author and art critic
- Dr. Gisbert Porstmann, director of the Museums of the City of Dresden

For more information:

Stefan Maier

Representative Saxony, Saxony-Anhalt, Thuringia

Phone: +49 (0)170 7 32 49 71

s.maier@kettererkunst.de

kettererkunst.de/masterclass



Evening Sale, December 10, 2021

CHRISTO AND JEANNE-CLAUDE

The Gates, Project for Central Park, NY (2 parts). 2002.
Mixed media.

Sold for: € 750,000

Christo's wrapping projects and landscape disguise events are impressive interventions into both rural and urban environments. Whether its the Berlin Reichstag or New York's Central Park, as it is the case here. The fascinating thing about these projects is that they make art tangible and accessible to everyone.



Andreas Geffert, M.A.
Head of shipping/logistics
Phone: +49 (0)89 5 52 44-115
a.geffert@kettererkunst.de

Evening Sale, December 8, 2023

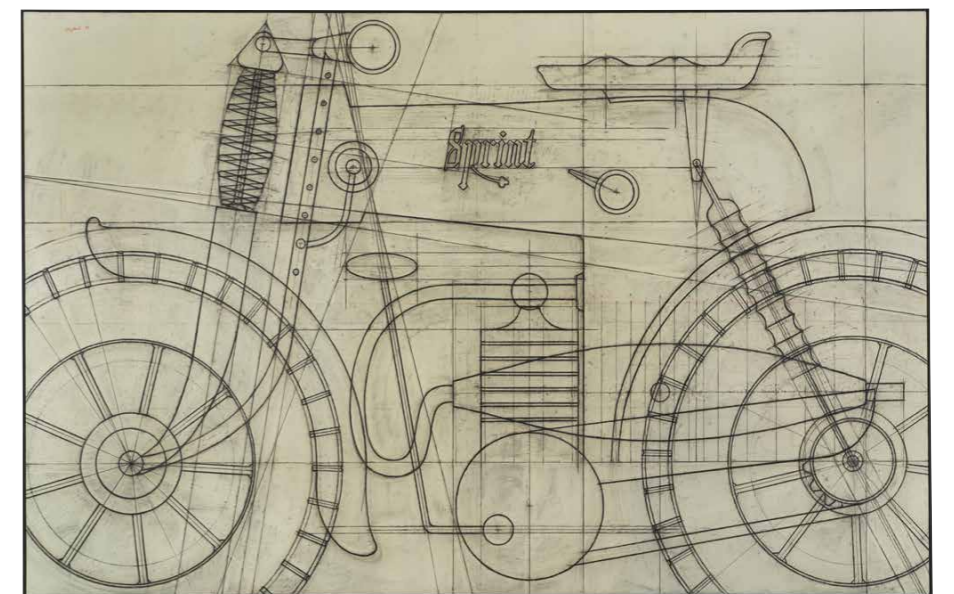
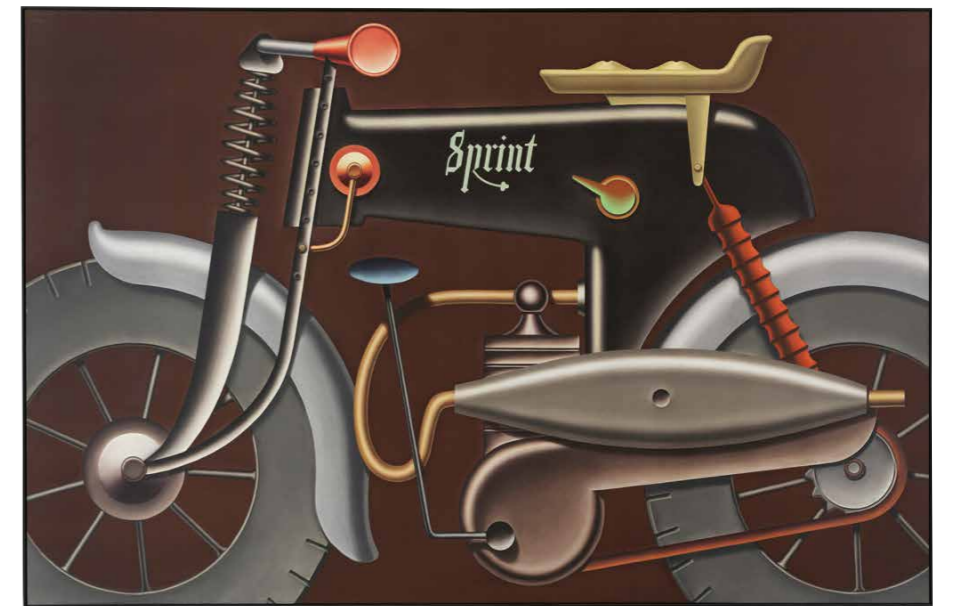
KONRAD KLAPHECK

Die Jagd nach dem Glück. 1984.
Oil on canvas.

Accompanied by the preliminary drawing on canvas.

Sold for: € 2.5 m

World record



We held our breath in the saleroom during the prolonged bidding battle of a total of 20 minutes for Klapheck's "Sprint" motorcycle that raced to a world record price of € 2.5 million. Two international bidders competed not only for the monumental painting, but also for the preliminary drawing on canvas of equal size. Both had realized that this was a singular opportunity to bid on both the painting and the accompanying sketch at once. In this respect, it is all the better that these works by the late exceptional artist will continue to unfold their magic together!



Dr. Franziska Thiess
Contemporary Art
Phone: +49 (0)89 5 52 44-140
f.thiess@kettererkunst.de

My most inspiring artist in 2023.



Nicola Countess Keglevich

The Lyonel Feininger retrospective at the Schirn in Frankfurt was particularly impressive in 2023. After 25 years, there was finally a retrospective on the German-American Bauhaus master, who, like no other, unites a variety of 20th century trends in his multifaceted oeuvre. Full of surprises – “old friends” and lesser-known works such as his photographs. For me a “must see” also in early 2024.

Julia Haußmann

The exhibition of early works by avant-garde outsider Chaim Soutine at K20 impressively demonstrates the powerful intensity with which Soutine was able to capture his motifs and protagonists on the margins of society. His seemingly existential symbolic images have an impact far beyond their time of origin and leave a lasting impression.



Stefan Maier

In October, I went to Paris for a day to visit the relatively new museum in the Hôtel de la Marine on Place de la Concorde. The extremely magnificent building, which housed the Ministry of the Navy for 200 years after the French Revolution, originally served as the Garde-Meuble of the royal properties. The former Intendant's apartment was restored and furnished as a museum of 18th century French domestic culture, almost entirely with the help of private donors. Wonderful! An absolute “must see”!



Peter Wehrle

In 2023, I finally had the opportunity to visit the Neue Nationalgalerie in Berlin again. Built from 1965 to 1968 according to Mies van der Rohe's plans, the building is now considered a landmark of modern architecture. After a long renovation under the direction of the famous architectural firm David Chipperfield Architects, it reopened in 2021. Since April 2023, the museum shows the Richter exhibition “100 Works for Berlin”, a long-term loan from the Gerhard Richter Art Foundation on display until 2026. That doubled the joy of my visit.



Gudrun Ketterer

I met Betty last September. The encounter with Gerhard Richter's painting at the Saint Louis Art Museum was absolutely stunning! “Betty”, made in 1988 after a photo template from 1978, shows the artist's daughter turning her back on the observer. What an impressive effect it had on me, what an incredible presence it emanates! The Saint Louis Art Museum in the Midwestern US is definitely worthwhile a visit! Not just because of Betty, but also because of its outstanding collection of German Expressionism! A must!



Cordula Lichtenberg

The exhibition that touched me the most was “Mark Rothko” at the Louis Vuitton Foundation in Paris! The presentation spans an arc from the artist's little-known early figurative work to his world-famous abstract paintings. It is the large, colorful and moving pictures that cast a spell over you and evoke emotions. The paintings have a seductive power and for the first time I wished to be alone with them! This is not the only reason why Mark Rothko's paintings are among the most sought-after contemporary works of art.



Sandra Dreher

“We must believe in infinite relationships, mostly meaningless to our thinking and inextricable, but it is surely the only way not to lose our sense of home in the cosmos.” A very poetic thought, which Max Beckmann noted in his diary in November 1949, but above all hopeful, considering his time in exile. How can an artist find himself in his art? This search for a new artistic identity was shown in a particularly impressive way in the exhibition “Max Beckmann. Departure” at the Pinakothek der Moderne in Munich, which inspired me to revisit Beckmann again.



Dr. Mario von Lüttichau

Alongside Max Beckmann and Ernst Wilhelm Nay, I have a deep admiration for Josef Albers, the German painter, art theorist and teacher from Bottrop. The “Museum Quadrat” in his native city is dedicated to Albers, and its extension by the Swiss architects Annette Gigon and Mike Guyer was recently opened with a gripping retrospective. It is a dense celebration of colors, the subtle nuances in the color refractions and the conceptual choice between the four picture sizes that Josef Albers consistently used: the famous series “Homage to the Square”. Due to the simple form of the square, the composition recedes into the background and leaves the stage to the colors. An homage to form and color: stimulating and calming at the same time, and cleansing the gaze!





Evening Sale, June 9, 2023

FRANZ MARC

Grünes Pferd. 1912.
Tempera on paper.

Sold for: € 2.5 m

Franz Marc painted a green horse. This was unusual for the artist and co-founder, alongside Wassily Kandinsky, of the “Blaue Reiter”, as his previous horses were usually blue or maybe yellow with a brown-red gleam. Our eyes explore a prismatically deconstructed, crystalline landscape in which the horse bows to the mystically staged light. Franz Marc rendered his famous motif in a way that it emanates both calm and motion, making the spiritual sensation of motion an affecting moment in which the animal is in perfect harmony with its surroundings.

The fascination for the ensouling watercolor in the run-up to the auction was palpable, but there would only be one – a collector from the USA – who eventually carried the sought-after trophy home.



Dr. Mario von Lüttichau

Academic Consultant

Phone: +49 (0)89 5 52 44-165

m.luettichau@kettererkunst.de

Evening Sale, December 9, 2022

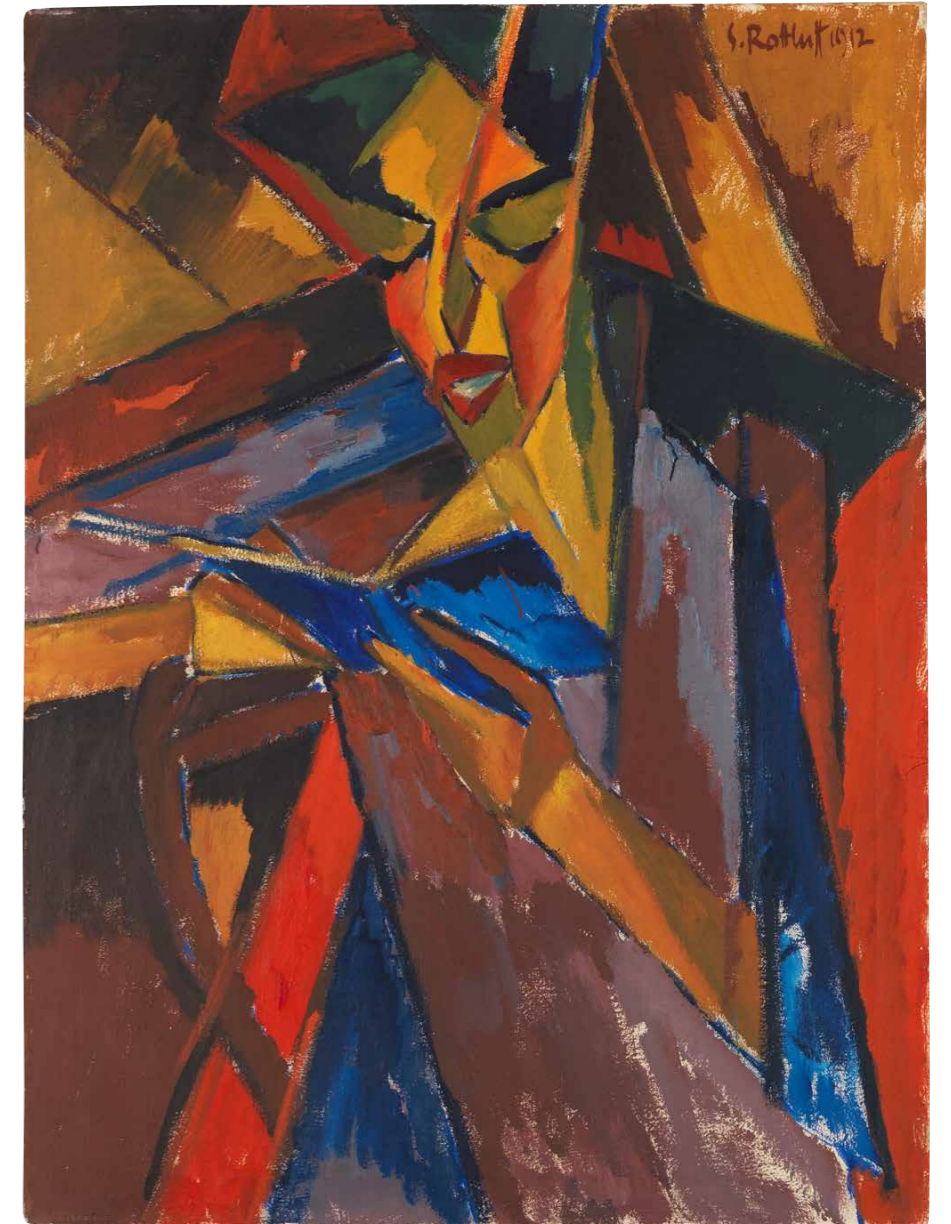
KARL SCHMIDT-ROTLUFF

Lesende (Else Lasker-Schüler).
1912.

Oil on canvas.

Sold for: € 4.1 m

**On permanent loan at
Von der Heydt-Museum,
Wuppertal**



When we learned that Prof. Hermann Gerlinger would give us the honor of auctioning his unique collection, everyone felt a thrill and joy of being able to deal with that one particular work in the marvelous collection. The “Lesende (Reading Woman, Else Lasker-Schüler)” by Karl Schmidt-Rottluff is one such unique gem in the artist’s oeuvre – a natural fusion of Cubism, Futurism and “Blaue Reiter”. We are therefore all the more delighted that our buyer has made the work available to the Von der Heydt Museum in Wuppertal as a permanent loan.



Sandra Dreher, M.A.

Head of Modern Art

Phone: +49 (0)89 5 52 44-148

s.dreher@kettererkunst.de



Andreas Geffert

The exhibition “Turner – Three Horizons” at the Munich Lenbachhaus poses the question of the modernity of his work. Was he a forerunner of abstraction or are we, as viewers 150 years later, all too happy to read this into his unfinished (?) works? What remains, however, is an incredibly exciting oeuvre that is thought-provoking in its diversity.

Nico Kassel

A watercolor by Paula Modersohn-Becker (“Buchenallee”, 1897/1898, Museum am Modersohn, Worpswede) was truly an eye-opener. In the marvelous watercolor “Buchenallee”, Paula Modersohn-Becker found an opportunity to break down what she sees into the most diverse tonalities and reassemble them into a vibrant painterly network. It is a brilliant work. Technically concentrated to the point without losing any of its liveliness. It hints at the incredibly progressive painterly program of the artist Paula Modersohn-Becker at a very early stage.



Dr. Simone Wiechers

I have seldom been this moved by an exhibition – and rarely did this feeling last so long. This summer, I experienced the Icelander Ragnar Kjartansson as a funny, warm-hearted, profound and melancholic performance, painting and video artist. The retrospective “Epic Waste of Love and Understanding” was on display at the Louisiana Museum of Modern Art near Copenhagen, one of my absolute favorite museums. Unforgettable!

Louisa von Saucken

This year I was particularly moved by the exhibition “Dix und die Gegenwart” at the Deichtorhallen. An outstanding juxtaposition of the works by Otto Dix and his influence on contemporary artists such as Alice Neel, Catherine Opie, Friedrich Kunath or Anselm Kiefer, to name just four of the 50 artists.



Sarah Mohr

One of the most fascinating figures at the turn of the century was the actress Tilla Durieux. This year, the Leopold Museum in Vienna and the Georg Kolbe Museum in Berlin dedicated the major exhibition “Tilla Durieux. Eine Jahrhundertzeugin und ihre Rollen” (A witness of the century and her roles) to her. Her expressive personality and captivating acting talent fascinated writers, artists and art dealers - her marriage to Paul Cassirer ultimately ended in his attempted suicide. The star cult surrounding her person and her roles was reflected in countless paintings, drawings, photographs and sculptures.



Miriam Heß

Some art has to be experienced in person, viewed on site, walked around and understood in a spatial context! This moment of understanding within the context of space or in landscapes is essential in this case! We are talking about Alicja Kwade, whose sculptural work is one of the most innovative artistic positions of the present day. So I was all the more pleased that I had the chance to experience it in the Sculpture Park in Heidelberg, very close to where I live. Her installations masterfully play with materials such as mirror glass, metal and stone, creating surreal worlds and questioning our perception. They invite us to reflect on the complexity of existence and transport us into a unique realms where the beauty of the inexplicable is celebrated.



Dr. Franziska Thiess

“Isa Genzken. 75/75” was my personal exhibition highlight of the 2023 art year. On the occasion of her 75th birthday, the Neue Nationalgalerie in Berlin honored one of the most important contemporary German artists with 75 sculptures from all her creative phases, from the 1970s to the present day. Using various materials such as plastic, concrete, decor and found objects, Isa Genzken creates sculptures from her everyday surroundings. They are unpredictable, playful and enigmatic at the same time. I was particularly impressed by the collection of “Weltempfänger” (World Receivers) that were compiled for the exhibition and the individual “Nefertiti” versions. The artist deliberately plays with the observer’s viewing habits and challenges their own reality.



Bernadette Kiekenbeck

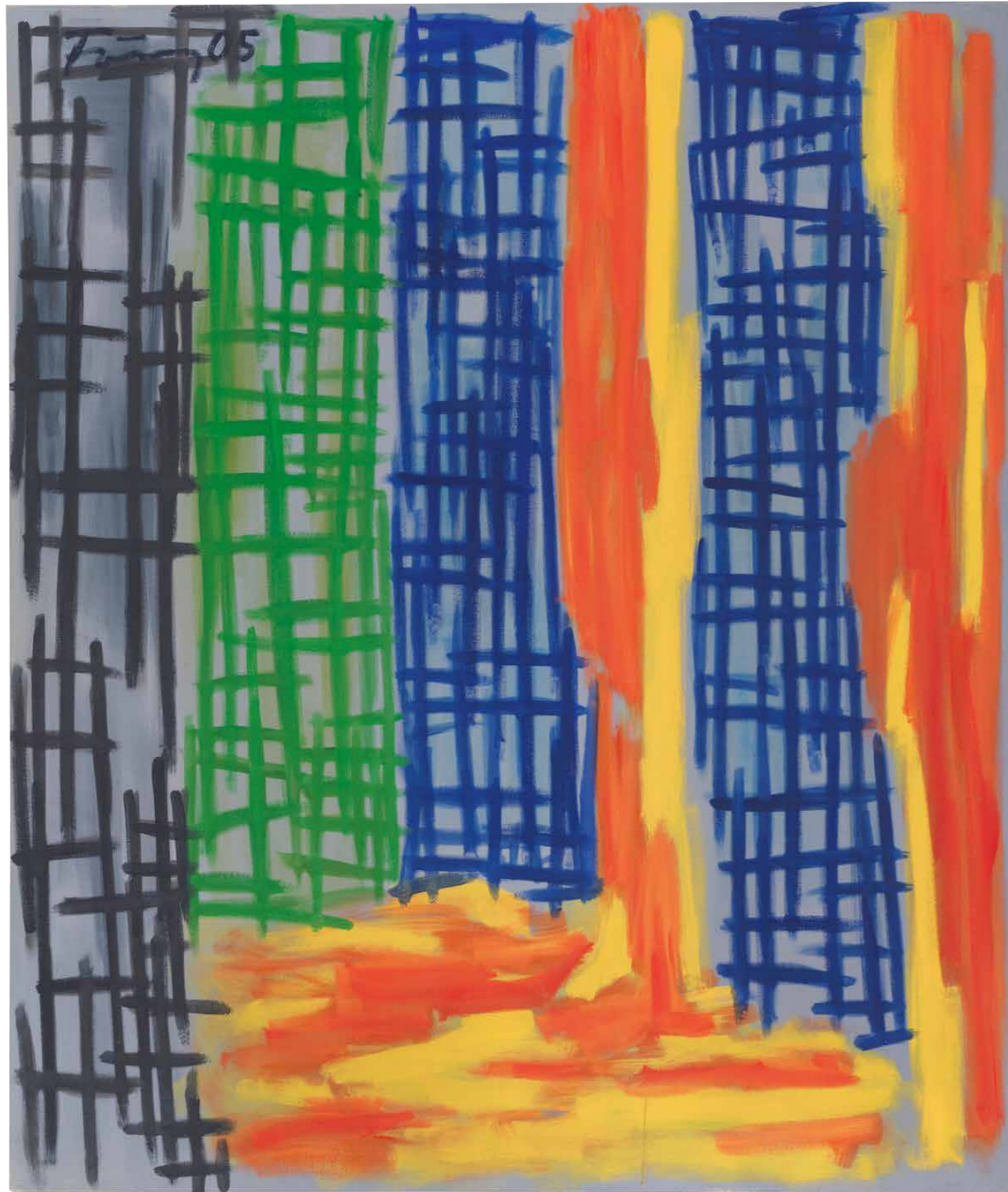
The exhibition of the year to which the entire art world flocked during Paris+ undoubtedly was Mark Rothko at the Fondation Louis Vuitton, the new Parisian temple of art. The effect of Rothko’s fields and colors is overwhelming: they evoke calm, happiness, melancholy. I was lucky to visit the exhibition with a collector who owns a Rothko herself and who told me how much the painting enriches her everyday life. With 115 works on display, it’s hard to choose a favorite, because you could devote hours to just one Rothko.



Felizia Ehrl

“Max Beckmann – Departure” at the Pinakothek der Moderne showed the full spectrum of this unique artist. The exciting display of this eventful artistic personality, driven by departure and exile, had a lasting effect on me. For me personally, museum visits have also changed in that I find myself wanting to take a work off the wall to see the back. Unthinkable in a museum, a privilege of my everyday work.





Evening Sale, December 8, 2023

GÜNTHER FÖRG

Ohne Titel. 2005.
Acrylic on canvas.

Sold for: € 470,000

Günther Förg's "Gitterbilder" are characterized by, among other things, their monumental size, which creates an impressive presence in the room. We know from experience that videos of selected works, which we show on social media and on our website, are an effective method to convey the fascination of these works and their monumental presence, as well as their subtle complexity – even for those who do not have the opportunity to see the work in person.



Miriam Heß

Representative Baden-Württemberg, Hesse, Rhineland-Palatinate
Phone: +49 (0)6221 5 88 00 38
m.hess@kettererkunst.de



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Evening Sale, December 8, 2023

ANTONY GORMLEY

Big Witness. 2013.

Iron cast.

Sold for: € 740,000

The snow-covered sculpture by Antony Gormly which stood in the deep snow in front of our entrance and welcomed visitors to our preview exhibition, was the most beautiful “snowman” I saw last year. The white snow, which had fallen onto the sculpture’s individual blocks – even the head was covered with a snow cap – wrapped Gormley’s “Big Witness” in a white blanket. We could not have wished for a more beautiful presentation of this great work.



Bernadette Kiekenbeck

Contemporary Art

Phone: +49 (0)89 5 52 44 - 130

b.kiekenbeck@kettererkunst.de

Locations.



MUNICH

Joseph-Wild-Straße 18
81829 Munich
Phone +49 (0)89 5 52 44-0
Fax +49 (0)89 5 52 44-177
info@kettererkunst.de

Hours:
Mon. – Fri. 9 am – 6 pm



HAMBURG

Louisa von Saucken / Nico Kassel
Holstenwall 5
20355 Hamburg
Phone +49 (0)40 37 49 61-0
Fax +49 (0)40 37 49 61-66
infohamburg@kettererkunst.de

Hours:
Mon. – Fri. 9 am – 6 pm



BERLIN

Dr. Simone Wiechers
Fasanenstraße 70
10719 Berlin
Phone +49 (0)30 88 67 53 63
Fax +49 (0)30 88 67 56 43
infoberlin@kettererkunst.de

Hours:
Mon. – Sat. 12 am – 4 pm



COLOGNE

Cordula Lichtenberg
Gertrudenstraße 24–28
50667 Cologne
Phone +49 (0)221 51 09 08 15
infokoeln@kettererkunst.de

Hours:
Mon. – Fri. 11 am – 5 pm

BADEN-WÜRTTEMBERG HESSE RHINELAND-PALATINATE

Miriam Heß
Phone +49 (0)6221 5 88 00 38
Fax +49 (0)6221 5 88 05 95
infoheidelberg@kettererkunst.de

SAXONY SAXONY-ANHALT THURINGIA

Stefan Maier
Phone +49 (0)170 7 32 49 71
s.maier@kettererkunst.de

BRASILIEN

Jacob Ketterer
Av. Duque de Caxias, 1255
86015-000 Londrina
Paraná
infobrasil@kettererkunst.com

USA

Dr. Melanie Puff
Phone +49 (0)89 5 52 44-247
m.puff@kettererkunst.de

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