

# À JOUR 01/2024 ART AND COLLABORATION

## WHAT'S COMING / GALLERY #1-3

MODERN ART  
CONTEMPORARY ART  
PHOTOGRAPHY  
ASIAN ART  
OLD MASTERS  
DECORATIVE ARTS  
JEWELLERY AND WATCHES

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## WHAT'S COMING / COMMENTARY

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COLLECTION PETER SCHNEPPENHEIM

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**FÜR DEN KUNSTGEGENSTAND POUR L'OBJET D'ART FOR THE WORK OF ART**

**hasenkamp**  
hohenzollernring 35  
40225 Köln, Tel. 0221 53 24 85 - Telefax 0221 818 21

**MAX ERNST AUSSTELLUNG**  
Wallraf-Richartz-Museum, Köln

Titel: Mobiles herbarium  
Größe: 14,3 cm x 21 cm  
Mesure: 53

ausstellung: MAX ERNST  
titel: Mobiles Herbarium  
größe: 14,3 x 21,3 cm  
kat. no.: 127  
leihgeber: Hubert Berke, Köln

**hasenkamp** Ausstellung / exhibition MAX ERNST  
Leihgeber / lender Dr. Schneppenheim  
Künstler / artist Max Ernst  
Titel / title Mobiles Herbarium, Collage  
Größe / Material size / material 14,5 x 21,5 cm  
Centre Pompidou, Paris

MAX ERNST  
Mobiles Herbarium 1920  
(Aquarell)  
Größe: 14,3 cm X 21 cm  
Besitzer: Prof. Hubert Berke  
5 Köln 50 → Rodenkirc. / Lisztstr.

Übermalung eines Druckes  
Haus der Kunst, München MAX ERNST - 11.06. - 12.09.1999  
Kisten Nr.: Peter Schneppenheim  
**011**  
Max Ernst  
Mobiles Herbarium, 1920  
Gouache, Tusche und Bleistift

Kunstsammlung Nordrhein-Westfalen, Düsseldorf  
MAX ERNST - Collagen  
19.2.-23.4.1989  
Kat. Nr. 19  
Kunsthau Lempertz, Köln

Würth. Kunstverein  
Stiftgart Kunstgebäude

Name, Vorname Sammlung Hubert Berke  
Anschritt Köln  
Titel des Werkes Mobiles Herbarium  
Technik Verkaufspr. Versich.-Wert 126  
Es wird gebeten, die Bilder fortlaufend wie in der Anmelde-Liste zu nummerieren.

Anm. Id.-Liste Nr.  
Reg. Nr.  
13  
101 ms

KUNSTHAUS LEMPERTZ · KÖLN  
Max Ernst  
"Mobiles Herbarium" 1920  
Collage

Kölischer Kunstverein  
5 Köln 1 · Josef-Haubrich-Hof 1

Leihgeber: Hubert Berke  
Anschritt Köln  
Künstler, Titel Max Ernst  
Technik Übermalung

**hasenkamp** Kunsthalle 7400 Tübingen  
Ausstellung / exhibition MAX ERNST - Die Welt der Collage-  
Leihgeber / lender Kunsthaus Lempertz D 5000 Köln 1

Kölischer Kunstverein  
5 Köln 1 · Josef-Haubrich-Hof 1

M. Ernst in Köln  
Leihgeber: Frau Berke  
Anschritt Köln  
Künstler, Titel Max Ernst  
Technik Übermalung

KREFELDER KUNSTVEREIN  
AUSSTELLUNG  
MAX ERNST · FROTTAGEN  
5. III. 1972 - 30. IV.  
KATALOG NR. 13

Kunsthau Zürich, Heimplatz 1, C  
Zweck: Ausstellung  
16.8.-29.10.  
Künstler:  
Titel: Mobiles Herbarium  
Besitzer: Prof. Berke  
Adresse:  
21  
Kat.-Nr.:

Kunstsammlung Nordrhein-Westfalen, Düsseldorf  
44 (5064)  
er 2002  
1920

Tel.: 33 01 55 26 14 1  
Fax: 33 01 55 26 14 1  
LISTE  
HEIM - COLOGNE  
ERINUM

MAX ERNST (1891-1976)  
Mobiles Herbarium, 1920  
Kunstsammlung

Ausstellung im Max-Ernst-Kabinett der Stadt Brühl:  
DADAMAX 1919 - 1921  
29.3. - 31.8.1982

# LEMPERTZ

1845

EMIL NOLDE

DAHLIEN, 1948  
OIL ON CANVAS, 88.5 x 67.6 CM

ESTIMATE: € 700,000

In the summer of 1916, Ada and *EMIL NOLDE* moved into the Utenwarf farmhouse not far from the Danish town of Tongern and laid out a large flower garden. Many of Nolde's flower paintings originated there. He sat down with a stool in the centre of the beds and captured his flowers in their original surroundings.

The "Dahlien" are also likely to have been created in this way. In contrast to his early works, Nolde used the intensity of the colours here as a creative and autonomous means of expression, further enhanced by the complementary contrasts of red-green and yellow-violet. The flowers fill the entire picture surface. With confident brushstrokes, Nolde depicts them as living beings whose beauty unfolds to the limits of the canvas. The painting comes from the estate of Jolanthe Nolde, the painter's second wife.

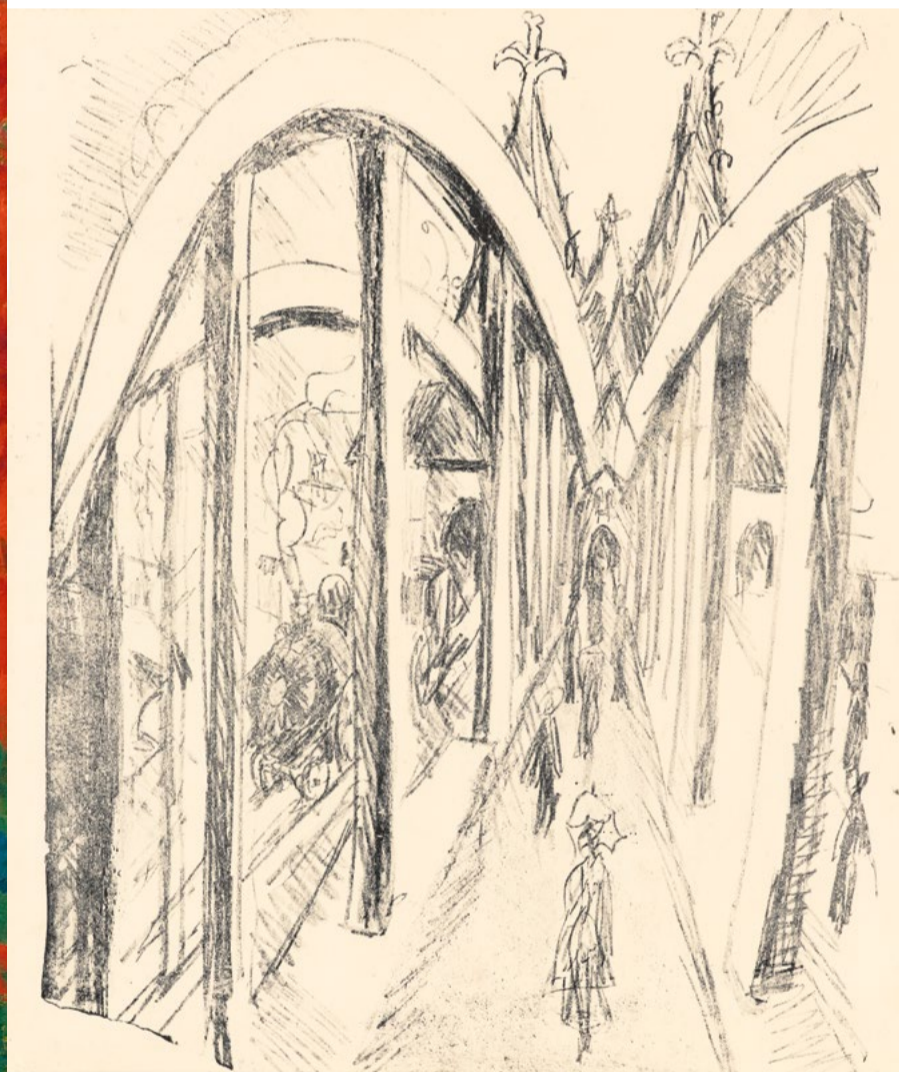


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ERNST LUDWIG KIRCHNER

RHEINBRÜCKE IN KÖLN  
(HOHENZOLLERNBRÜCKE),  
VERSO: ZWEI MADCHEN IM TUB, 1914  
LITHOGRAPH, VERSO: PENCIL DRAWING,  
40.9/41.7 x 34.6 CM

ESTIMATE: € 200,000

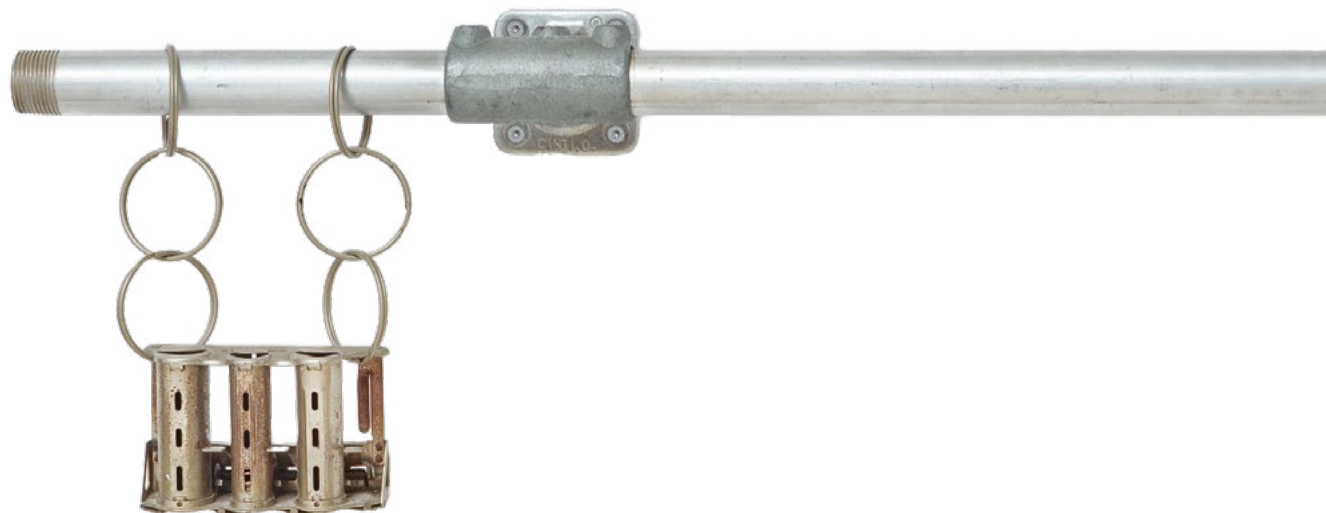


AUCTION 1247  
MODERN AND CONTEMPORARY ART  
EVENING SALE — TUE 04.06.24

CADY NOLAND

POLE DISTORTION, 1989  
ALUMINIUM TUBE AND COIN BOX,  
114 x 13 x 9 CM AND 9 x 14 x 4.5 CM

ESTIMATE: € 120,000 – 150,000



# JAN LIEVENS

JAN VERMEULEN

VANITAS STILL LIFE  
OIL ON PANEL, 41.5 x 37.5 CM

ESTIMATE: € 35,000 – 45,000

SELF-PORTRAIT IN A MIRROR  
OIL ON PANEL, 47 x 33.4 CM  
ESTIMATE: € 120,000 – 150,000



This self-portrait tells the story of a unique friendship between two young aspiring artists from Holland, Rembrandt and *JAN LIEVENS*. They were almost the same age, came from the same city and were determined to conquer the art world together. They shared a workshop and inspired each other; so much so that art historical research often had to change the attribution of paintings between the two artists – as in the case of this self-portrait by Jan Lievens.

For a long time, it was considered to be a work by the young Rembrandt and was compared with other self-portraits by him. Today, researchers believe that it is a work by Jan Lievens, who was inspired by his friend Rembrandt. Jan Lievens has captured his reflection in a mirror, he presents himself wrapped in a cloak, with a mysterious look and slightly open mouth, as if he is astonished, or as if he is speaking to us.

AUCTION 1245  
OLD MASTERS AND 19TH CENTURY  
THU 16.05.24



# Gallery #1

# Gallery #2

## OSKAR SCHLEMMER

DREI FRAUEN VON RÜCKWÄRTS, CIRCA 1932  
WATERCOLOUR AND PENCIL ON IVORY COLOURED  
CHINA PAPER, 13.3 x 12.5 CM (14.5 x 14.5 CM)

ESTIMATE: € 100,000 – 150,000

At the Bauhaus, *OSKAR SCHLEMMER* already focussed on the human figure in space. From 1929 to 1932 at the Academy of Art in Breslau, the motif of the staircase became the centre of his painterly exploration. It culminated in "Bauhaustreppe" (1932, Museum of Modern Art, New York).

The watercolour "Drei Frauen von rückwärts" was created in this context. It unites three distinguishable figures, but executed as idealised types. Even without a recognisable staircase, the motif of climbing upwards is realised. The figure in the foreground leads into the picture, while the others define the middle and background, which greatly emphasises the spatial depth. At the same time, a gradation is created from bust to half-length figure to kneeling figure. Schlemmer thus creates a strong rhythmicity and the desired unity of man and space.



TEEEXTRAKTKÄNNCHEN  
MT 49 / ME 8, NICKEL SILVER  
WEIMAR, MARIANNE BRANDT, 1924

ESTIMATE: € 200,000 – 250,000





FLOWER STILL LIFE / FRUIT STILL LIFE  
PAIR OF PAINTINGS  
OIL ON PANEL, 72.4 x 57.9 CM  
AND 73.3 x 58.1 CM  
ESTIMATE: € 800,000 – 900,000



DIANE ARBUS  
LADY BARTENDER AT HOME WITH A  
SOUVENIR DOG, NEW ORLEANS, LA. 1964  
GELATIN SILVER PRINT ON AGFA PAPER,  
PRINTED LATER BY NEIL SELKIRK, 36.4 x 36.5 CM  
(50.2 x 40.4 CM)  
ESTIMATE: € 12,000 – 15,000

# JOHANNES CHRISTIANUS ROEDIG



ANDY WARHOL  
MICK JAGGER, 1975  
COLOUR SCREENPRINT ON CARD, 111 x 73.7 CM  
SIGNED AND NUMBERED, ALSO SIGNED  
BY MICK JAGGER  
ESTIMATE: € 80,000 – 120,000

Initially, *ANDY WARHOL* uses photographic material from the media as models (or templates) for his works. In the 1970s, however, he began to take photographs himself. With his polaroid camera, he took pictures of the stars of his time and used the individual, personally influenced photographs as a basis for his graphic work.

He had had a close friendship with Mick Jagger since 1964 and designed the notorious Rolling Stones record cover "Sticky Fingers" in 1971. In 1975, Jagger and his bandmates rented Andy Warhol's house on Long Island in preparation for their America tour. On this occasion, a series of photographs of the musician were created, showing him bare-chested in various poses. Warhol converted the photographs into colour serigraphs, which were published as a ten-part portfolio in the same year.

HEINRICH CAMPENDONK

LIEGENDER AKT, 1918  
OIL ON CANVAS, 60 x 125 CM  
(PROV.: ESTATE OF THE ARTIST; STILL OWNED BY  
THE CAMPENDONK FAMILY TODAY)  
ESTIMATE: € 700,000

# Gallery #3

For the current issue of À JOUR, *VALERIE PRÄKELT* has curated a very personal selection from the highlights of the Lempertz auctions. In a guest article, she talks about her view of the artworks and the criteria she used to select them. She will also be visiting Lempertz on 29 May to meet *ISABEL APIARIUS-HANSTEIN* for a talk at the opening of the “Modern and Contemporary Art | Photography” preview (starting at 6 pm).



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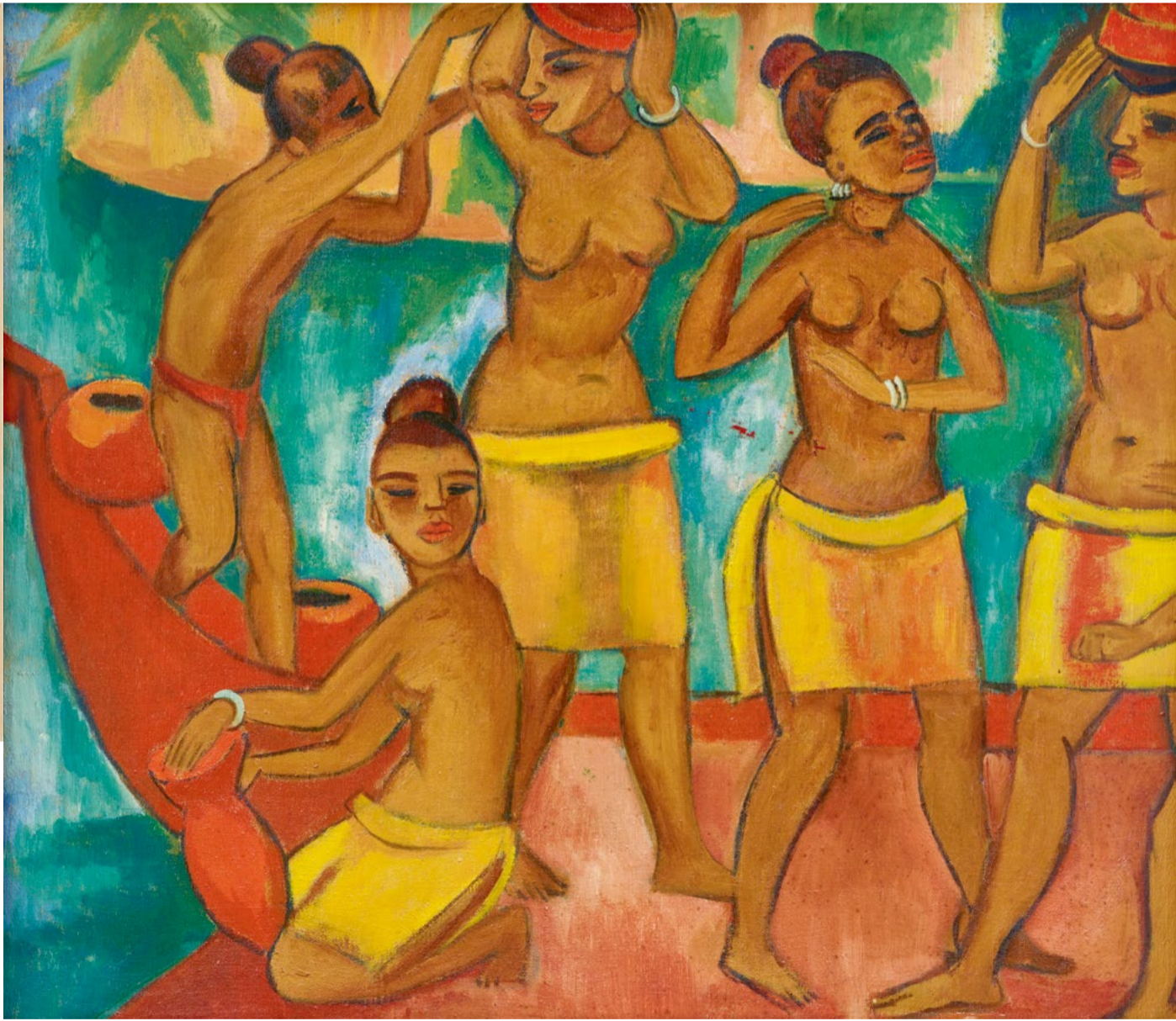
A VERY FINE, SIX-PART SCREEN MADE OF  
RED CARVED LACQUER AND IVORY WITH  
JADE INLAYS  
CHINA, THE JADE INLAYS 16TH-19TH CENTURY,  
183 CM x 244 CM  
PROV.: PRIVATE COLLECTION, NORTHERN GERMANY  
ESTIMATE: € 55,000 - 65,000



EGON SCHIELE

TWO STANDING FEMALE NUDES,  
EMBRACING, 1913  
PENCIL DRAWING ON SIMILI JAPAN PAPER,  
46.9 x 31.1 CM

ESTIMATE: € 100,000 – 150,000



The masterpiece offered here is two paintings from *HERMANN MAX PECHSTEIN'S* famous Palau phase.

Pechstein's journey to the Micronesian archipelago of Palau in 1914 was of great importance for the artist's life and work.

Palau was a place of longing for Max Pechstein, whose evocative power took on even greater significance for him after the cruel experiences of the First World War. Our painting impressively and with consummate painterly expressiveness unites his unbroken fascination for his South Seas paradise and the retreat characterised by memories that the artist had created for himself in his Berlin studio.

AUCTION 1247  
MODERN AND CONTEMPORARY ART  
EVENING SALE — TUE 04.06.24



ROSEMARIE TROCKEL

REISSVERSCHLUSSPHANTOM, 2005  
WALL INSTALLATION, MOVABLE: COLOUR SCREENPRINT  
AND LEATHER ELEMENTS ON ALUDIBOND, TWO-PART  
INSTALLATION DIMENSIONS: APPROX. 160 x 297 x 30 CM

ESTIMATE: € 300,000 – 400,000

HERMANN MAX PECHSTEIN

STILLEBEN MIT PFEIFE. PALAU-MÄDCHEN, 1917  
OIL ON CANVAS, DOUBLE-SIDED, 70.5 x 80.5 CM

ESTIMATE: € 600,000 – 800,000

**GEORG BASELITZ**

EIN WERKTÄTIGER, 1967  
OIL ON CANVAS, 70 x 50 CM

ESTIMATE: € 350,000 – 450,000

With his non-conformist figurative painting, *GEORG BASELITZ* has opposed the prevailing art trends since the beginning of his artistic career and provokes through his radical examination of recent German history. With his “Frakturbilder”, Baselitz made a radical compositional break from 1966 onwards, using various means to deliberately disrupt the classical pictorial structure. In the early examples of this work phase, he allows straight cuts to run through the motif or divides it into staggered motif strips.

Within the “Frakturbilder”, the depictions of workers or craftsmen – some of which are decidedly entitled “Ein Werktätiger” – form an important group. Here, the fracture is no longer linear; instead, Baselitz deconstructs his seemingly archaic figures. The limbs and torsos of the men, who can be read as woodworkers, butchers or blacksmiths, are executed as loosely connected individual parts. Fragmented, compressed, interrupted or superimposed, they are inseparably integrated into their activities and their surroundings. Abstract, often barely decipherable forms characterise these pictures.



AN ITALIAN ONE OF A KIND BICOLOUR GOLD NECKLACE WITH PENDENTIF

ARNALDO POMODORO, MILAN, 1969, WITH ORIGINAL CASE,  
CAT. REV.: ARCHIVIO ARNALDO POMODORO, G. 666, 1969  
PURCHASED ON 14 NOVEMBER 1972, GALERIE STANGL, MUNICH

ESTIMATE: € 25,000 – 35,000

**JONAS BURGERT**

TÄUSCHUNG, 2010  
OIL ON CANVAS, 350 x 250 CM

ESTIMATE: € 150,000 – 200,000





# And what do you see?

Text VALERIE PRÄKELT

*In a year of simultaneities, we are trying to understand the big picture. What does that do to art? Valerie Präkelt takes a look at artworks in the upcoming auctions.*

Rarely has our narrative interest in the lives of iconic artists been greater. A book about Caspar David Friedrich is storming the bestseller lists, and on Netflix, AI reads Andy Warhol's diaries in the artist's voice. Today, we seem to want to know everything; we familiarise ourselves with the biographies, relationships and connections of artists and their companions. We do not always succeed in understanding and contextualising them.

Every era has its words, and if one wanted to assign a few terms to this year, you could put *simultaneity* and *longevity* in the running. With this in mind, let's take a look at some of the works that will be auctioned at Lempertz this year: Emil Nolde, for example, loved his garden. And the world? Loves his flower paintings with their rich colours. His dahlias coming up for auction seem to me like a promise that after every winter, no matter how cold, there really will be spring again. If you spend your winters in German cities like I do, you forget that from time to time. Did Ernst Ludwig Kirchner feel the same way when, as an exception, he made a lithograph of the 'Rhine Bridge in Cologne' in 1914 and not of Potsdamer Platz? (In fact, the print was created in May – when I think of Kirchner, I always imagine him in the cool and wet of Berlin – this room for interpretation I allow myself).

The National Socialists defamed Kirchner's works and also set fire to Emil Nolde's paintings. For a long time, it was not known that Nolde, of all people, was a supporter of the Nazi regime until the end of the war. Simultaneity is a phenomenon of our present time that is to be endured. Sometimes it hurts. We also find a work by Max Pechstein in the auction catalogue: A double-sided masterpiece from his Palau phase, we see a group of girls and a still life with a pipe. It is said that he was a passionate smoker. The work is also double-sided in a figurative sense, because Pechstein immortalised his own truth in the depiction of his 'Palau girls' and ignored the colonial reality of the early 20th century.

While Pechstein was dreaming of the South Seas in 1917, Marianne Brandt fought for a place at the table that was still reserved for men. And on it she placed a teapot. In 1924, she designed the 'Tea Extract Jug MT 49' as a student at the Bauhaus, where she was one of the few women to be trained in the metal rather than weaving workshop. Later, she even became the interim head of the workshop, making her the only woman besides Gunta Stölzl to

hold a management position at the Bauhaus. Because the production costs were too high, the jug never went into serial production. For a long time, only eight examples were known to have survived. Now, 100 years after its conception, Lempertz is auctioning off a ninth. A great stroke of luck.

Using the square, circle and triangle, the archetypal design elements of the Bauhaus, Marianne Brandt created an object for eternity. It could therefore be described as long-lasting. These days, people everywhere are talking about longevity. Fashion and furniture manufacturers in particular use the term and like to refer to longevity. This is namely the true form of sustainability: when a product has a long life and is not discarded after one season. At the same time, longevity is also understood as a health trend that describes people's desire to live as long a life as possible. They eat an extremely healthy diet, exercise a lot, avoid alcohol, sugar and fat, and take food supplements. The fruit that we find in Johannes Christianus Roedig's 'Flower Still Life' from the late 18th century would fit in well here – after all, the often-immortalised motifs of a red wine carafe and white bread are also missing. Two pictures belong to this still life series, and the richly laid fruit table in particular gives me great pleasure when I view it. Consuming art can be a pleasure.

What would Egon Schiele have thought of longevity? He died of the Spanish flu at the age of just 28. His artistic creative phase was short, yet he left behind an extensive oeuvre. To this day, he is considered one of the most important Expressionists. We learn that in art, *longevity* is a transcendental moment.

Schiele died in the same year as his mentor Klimt; that was 1918, a year of loss for the Viennese avant-garde. Since then, art history has been trawling through Schiele's short life and enormous oeuvre, eager to learn something new. We know the stories of his wives, know about Wally Neuzil and Edith Harms, two personalities of such importance to art history who were only on earth for a short time. Do we see them in Schiele's 'Two Standing Female Nudes, Embracing'? Is that important? I see the embrace of two people clinging to each other. A short dialogue from Mariana Leky's wonderful book 'What You Can See From Here' comes to mind when I look at it. It says there:

*He was pale, but he was smiling. "Can I pick you up?" "Yes, please," I said, putting my arms around Martin's neck, "lift me up."*

Lift me up. Hold me tight. Are we allowed to romanticise Schiele? Why not, actually. During his lifetime, he provoked his audience. But provocation is part of art. Georg Baselitz's first exhibitions in the sixties were anything but favourably received in post-war Germany. Today, the former provocateur, whose piece 'A Workman' can be found in the auction catalogue, is a superstar. The same applies to the American artist Cady Noland, whose work can be found in the auction catalogue. Noland has made violence and the fragility of the American dream her subject. Born in 1956, the conceptual artist strictly rejects interviews and photographs. What does it do to a work if the artist refuses to give us a glimpse of her biography and, consequently, privatisation of her person?

We like to look at things holistically. But in the year of simultaneities, there is a danger of losing balance if we want to understand the big picture. In the chaos, we turn our gaze to those who never looked for explanations: the Surrealists. In 1954, Max Ernst completed his 'Antipodes of the Landscape' in heavy black and fiery red. It is a powerfully colourful work. Antipodes are known to be opposite poles. I see something else – I think of the universe, of galaxies, look for the small in the large; like when you lose yourself in the stars in a clear night sky. And what do you see?



VALERIE PRÄKELT is a journalist and presenter. In her work, she focuses primarily on the themes of style, aesthetics and contemporary phenomena. Until August 2022, she was managing editor for 'AD Architectural Digest' and continues to publish regular columns for the magazine. She discovered her passion for the art market in the magazine 'Artcollector' and through a personal weakness for still lifes from the Baroque period. When she is not writing, Präkelt is a presenter at award ceremonies, most recently at the German Design Awards, or chairs the quarterly talk series 'Design Conversations'.

“Rarely has our narrative interest in the lives of iconic artists been greater.”

— Valerie Präkelt

MAX ERNST

LES ANTIPODES DU PAYSAGE  
(DIE ANTIPODEN DER LANDSCHAFT), 1954  
OIL ON WOOD, 26.9 x 35.3 CM

ESTIMATE: € 150,000



MAX ERNST

JANUS, 1974  
BRONZE SIGNED AND NUMBERED  
EXEMPLAR 18/18, H 43.7 CM

ESTIMATE: € 50,000



MAX ERNST

MOBILES HERBARIUM, 1920  
GOUACHE, INDIA INK, PENCIL AND COLLAGE,  
REWORKED PRINT, 14.3 x 21.3 CM

ESTIMATE: € 250,000



MAX ERNST

LES TROIS PHILOSOPHES  
(DIE DREI PHILOSOPHEN), CIRCA 1955  
OIL ON WOOD, 31.2 x 76.8 CM

ESTIMATE: € 200,000



## Collection Peter Schneppenheim

With six works by Max Ernst, comprising three paintings, one sculpture and two works on paper, selected works from one of the most important and extensive collections of the Franco-German artist – the *SCHNEPPENHEIM COLLECTION* – are being offered for sale. The initiator of this collection was the Cologne physician Dr Peter Schneppenheim (1926–2021), who had collected the works on the national and international art market over decades. The collector's persistent and constructive dedication also led to the founding of the Max Ernst Museum in his hometown of Brühl in 2005. His extensive collection of graphic works, illustrated books and selected paintings formed the basis of this unique artist museum.

For almost two decades, Peter Schneppenheim was head physician at the Heilig-Geist Hospital in Cologne-Longerich. He found balance and fulfilment in both music and art, particularly in the works of the painter, graphic artist and sculptor Max Ernst, who was born in Brühl in 1891 and whose work he had often encountered there and in Cologne. One of the first works that he had consciously noticed, and which immediately made him smile, was the collage 'C'est le chapeau qui fait l'homme' from 1920. However, the key experience for the acquisition of his works was the first renowned German retrospective in 1951 at Augustusburg Castle in Brühl. Schneppenheim was immediately fascinated by the variety of pictorial themes and techniques: "In my enthusiasm for the unusual, previously unseen works of art, probably also euphorically inspired after having just passed my state examination, I had the idea of acquiring paintings by this artist myself – initially a daring pipe dream on the salary of a young medical assistant, until I had enough for my first works on paper." (quoted from: Max Ernst. *Graphische Welten*, exhib.cat. Brühl 2004, p. 10).

Schneppenheim's initial enthusiasm for Max Ernst never waned – on the contrary, his increasing interest in the artist's life and work, in his innovative pictorial techniques and literary horizons, led over time to systematic acquisitions with the aim of covering his graphic oeuvre as completely as possible. The purchase of predominantly graphic works was – at least initially – a conscious decision. From the outset, Schneppenheim demonstrated an impressive eye for quality and uniqueness and selected Ernst's primary works on paper. For the first time, in 1968, he also decided to purchase an oil painting and acquired the landscape 'Les antipodes du paysage' – now to be offered for sale – through the renowned gallery owner Fritz Valentien in Stuttgart, who specialised in Max Ernst. This painting is also significant because it formed the starting point for the collection's thematic focus on landscapes.

A special event in the 1970s was Schneppenheim's personal meeting with Max Ernst and his wife Dorothea Tanning on the occasion of a boat trip on the Rhine river in 1971, which the Cologne gallery owners Hein and Eva Stünke had encounter for the artist and his clients. By the time of Max Ernst's death on 1st April 1976, the collection had been expanded with substantial works.

A highlight for Schneppenheim was the first public exhibition of his collection at the Museum Ludwig in Cologne in 1990. In 2001, the Kreis-sparkasse Köln acquired the graphic holdings of the collection, which became part of the 'Max Ernst Foundation'. Four years later, a "lifelong dream" came true for the collector with the opening of the Max Ernst Museum in Brühl.

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COVER: MAX ERNST

MOBILES HERBARIUM, 1920  
GOUACHE, INDIA INK, PENCIL AND COLLAGE,  
REWORKED PRINT, 14,3 x 21,3 CM

FRONT AND REVERSE

ESTIMATE: € 250,000

# Auctions and Previews 01/2024

## AUCTIONS

20. APRIL  
THE BERLIN SALE

14. MAY  
JEWELLERY AND WATCHES

15. MAY  
DECORATIVE ARTS

16. MAY  
OLD MASTERS AND 19TH CENTURY

4. JUNE  
PHOTOGRAPHY

4. JUNE  
EVENING SALE - MODERN AND  
CONTEMPORARY ART

5. JUNE  
DAY SALE - MODERN AND  
CONTEMPORARY ART

18. JUNE  
ASIAN ART

CONTEMPORARY ONLINE  
27. MAY - FRIDAY, 7. JUNE 2024

ASIAN ARTS ONLINE  
3. - 25. JUNE 2024

## PREVIEWS

MUNICH  
1. - 3. MAY  
OLD MASTERS, DECORATIVE ARTS,  
JEWELLERY AND WATCHES, MODERN  
AND CONTEMPORARY ART

BERLIN  
23. MAY (VERNISSAGE)  
24. - 25. MAY  
MODERN AND CONTEMPORARY ART,  
PHOTOGRAPHY, ASIAN ART

BRUSSELS  
23. - 28. APRIL  
OLD MASTERS, DECORATIVE ARTS,  
JEWELLERY AND WATCHES, MODERN  
AND CONTEMPORARY ART

COLOGNE  
8. - 13. MAY  
JEWELLERY AND WATCHES

8. - 14. MAY  
DECORATIVE ARTS

8. - 15. MAY  
OLD MASTERS

29. MAY (VERNISSAGE)  
30. MAY - 3. JUNE  
MODERN AND CONTEMPORARY ART,  
PHOTOGRAPHY

14. - 17. JUNE  
ASIAN ART