

# international events

*"Our customers often tell us what a real gem this city is"*

A DOZEN dealers in the historic Bavarian city of Bamberg are preparing to open their doors on July 21 for the 20th edition of the *Bamberger Kunst und Antiquitäten Wochen*, (Bamberg Art and Antiques Weeks), which runs until August 21. In their own premises they will offer a wide selection of art and antiques, accompanied by lectures, guided tours and exhibits by up and coming young artists.

As in previous years, participants will concentrate on traditional fields of collecting: Old Master and 19th century paintings, sculpture, 18th and 19th century furniture. Modern Danish silver and Art Nouveau will also feature.

JONATHAN FRANKS, ATG's German correspondent, spoke to WALTER SENGER, one of the driving forces of the event, who is also presenting the most expensive piece on offer: one of only five extant fortepianos by David Roentgen and Peter Kinzing from 1785. It has an asking price of €2.5m.

Jonathan Franks: Since the premiere of *Kunst und Antiquitätenwochen* in Bamberg 20 years ago, the market has changed radically. In particular the situation regarding antiques has become much more difficult. However, many of the participants are undeterred and offer a wide selection of furniture and works of art. Do the visitors appreciate that?



Walter Senger: The art and antiques trade is always in a state of flux. Art follows differing trends. The visitors to Bamberg particularly appreciate the broad spectrum that the dealers here can offer them. It's no coincidence that Bamberg is a UNESCO world heritage site. There are 2700 heritage-protected houses, the world-famous Imperial cathedral, monasteries and numerous churches – all signs of its immense historical importance. Our customers often tell us what a real gem this city is.

JF: Have you profited in past years from a noticeable influx of Russian or Chinese buyers, or do you rely mainly on German customers?

WS: Of course we also profit from Russian and Asian visitors to our beautiful city. They are astounded by what they find and certainly leave money here. Many of our German customers make a special trip to Bamberg every year to visit the Antiques Weeks.



Walter Senger, pictured left, is asking €2.5m for this rare 18th century fortepiano, above, by David Roentgen and Peter Kinzing.

JF: The dealers are competitors, but for 20 years they have managed to cooperate well. How does that work?

WS: The collegiality works so well because if one dealer does not have what the customer is looking for, he has no problem with recommending one of his colleagues. The main thing is that the customer is satisfied and has found what he was looking for. That means he will come back again and again. Everybody profits from this.

JF: Do museums also buy or is it exclusively private collectors?

WS: There is something for everyone: museums and collectors alike. We cover the whole range, from the Middle Ages to classical modern and contemporary art. With regard to the latter we also cooperate successfully with the international artists' residence, Villa Concordia.

JF: Have you ever considered inviting dealers from other cities to join you?

WS: We have thought about it. But it would change the whole concept; a location for a joint exhibition would have to be rented. The particular attraction of the *Kunst und Antiquitätenwochen* is that we are not in an exhibition hall on the edge of town, but our premises are all right in the heart of the historical old city. The personal atmosphere makes our event unique.

JF: Which do you prefer: the hustle and bustle, not to say madness of Maastricht or the relative calm of Bamberg?

WS: Both are important for me. After all, Maastricht is the Mecca of the art world! Bamberg is a real treat for every collector. Come and see – you will be fascinated by its charm.

■ [bamberger-antiquaeten.de](http://bamberger-antiquaeten.de)

## sales in germany, switzerland & austria



Above: Michael Neher's view of *Wimpfen in Thal* – €68,000 (£50,000) at Van Ham.



Left: at the sale of works of art on May 15 Lempertz (24% buyer's premium) in Cologne vastly underestimated the desirability of an elaborate ivory, bronze and pewter diptych dial from the early 17th century, which went on to top the auction. It was made by Paul Reinmann, one of the most prestigious instrument makers in Nuremberg, in 1607 and is thus like a very similar piece in the British Museum, one of his last works. Reinmann died two years later.

The finely engraved scales included the signs of the zodiac, indications of sunrise and sunset and a calendar. The 7 x 5in (17 x 12cm) dial came with its original fruitwood case and was not in top condition. Nevertheless, the guide price of €3000-4000 was a bit off the mark. International bidders from several quarters upped the price to €230,000 (£169,120), but unlike many other Reinmann instruments it will not be shown in a museum as it sold to a German collector.

### continued from page 45

buildings. A longstanding connection exists between his 14 x 18in (36 x 46cm) canvas *Wimpfen im Thal*, a town in Baden Wurttemberg and the Cologne auction house. Van Ham sold this at their very first sale in 1959, when a local collector secured it for DM950.

After 56 years it returned to the same saleroom and was the subject of turbulent bidding, finally selling for €68,000 (£50,000), 11 times over the asking price.

The switchback response was also evident among the later paintings. A 2ft 10in x 4ft 11in (86cm x 1.5m) depiction of a horse market by Franz Roubaud (1856-1928), generally a sure-fire favourite with Russian

collectors and in the catalogue at €140,000-160,000, failed to make a mark. On the other hand, an Impressionistic landscape by Gustave Loiseau (1865-1935) leapt into the breach. His 2ft 2in x 2ft 7in (65 x 80cm) romantic *Au bord d'Eure en printemps* doubled its lower estimate to sell to an international bidder for €140,000 (£102,940).