

Press release

MAASTRICHT / BERLIN, 13 March 2026  
(embargoed until 13/03/26, 6 pm)

## Frankfurt's Städel Museum and Wolfgang Wittrock receive the first Ernst von Siemens Award for Art and Trade

A new format from the Ernst von Siemens Kunststiftung to support successful collaboration between the art trade and museums

The Ernst von Siemens Award for Art and Trade worth 100,000 euros was presented for the first time on 13 March 2026 at the European Fine Art Fair in Maastricht. The prize honours the **Städel Museum in Frankfurt** and the **art dealer Wolfgang Wittrock** for exemplary collaboration in a spirit of trust resulting in the purchase of Max Beckmann's *Self-Portrait with Champagne Glass* (1919). It was an occasion to recall other significant acquisitions brokered by Wolfgang Wittrock, such as Ernst Ludwig Kirchner's *Potsdamer Platz* (1914, Berliner Nationalgalerie) and Pablo Picasso's *Femme au violon* (1910, Pinakothek der Moderne, Munich).

### Purpose of the award

The new award understands and acknowledges the art trade as an important partner for museums and public collections. It recognizes outstanding cooperation between the museums and the art trade in which scholarly research or patronage on the part of art dealers results in the identification, purchase or recovery of major works for museum collections. It reflects the observation that the art trade often as well supplies the art history research that can no longer be undertaken by museums due to a lack of time, staff or money. This award is designed to encourage the art trade to embrace a spirit of art patronage in dealings with museums by generously sharing knowledge and information, facilitating time-consuming investigations into the condition or authenticity of works, supporting enhanced provenance research and responding constructively to the complex challenge of accessing funds.



Preis für  
Kunst und Handel

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Award ceremony:  
Ernst von Siemens Award for Art and  
Trade  
TEFAF Salon  
13 March 2026, 6.30 pm

Art and antiquities fair:  
TEFAF Maastricht  
14-19 March 2026  
MECC, Forum 100  
6229 GV Maastricht (NL)

Press service:  
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## About the winners

Prior to the purchase of Max Beckmann's *Self-Portrait with Champagne Glass* (1919), the painting was on loan to the Städel Museum. The Städel's director Philipp Demandt approached Hermann Lange's heirs at an early stage to express an interest in acquiring the work. In the light of his enthusiasm and judicious liaison by Wolfgang Wittrock, and following intense discussions, the owners had the generosity and good grace to smooth the path for exploratory talks with institutional and private benefactors. In 2020 *Self-Portrait with Champagne Glass* was purchased for the Städel Museum with the support of the Minister of Culture, the Ernst von Siemens Kunststiftung, the Friends of the Städel Museum, the Cultural Foundation of the German Federal States and five private donors.

Art dealer Wolfgang Wittrock (\* 1947 in Cuxhaven) began his career in Dusseldorf, where he founded his gallery in 1974. He has published many exhibition catalogues and catalogues raisonnés, is an amiable networker and has provided patronage for museums and collections over the course of several decades. He collaborates and mediates in a spirit of trust and with a profound understanding of the options available to public institutions on the one hand and the interests of vendors on the other.

In 2027 the two award-winners will invest their prize money in a planned research and exhibition project at the Städel in Frankfurt.

## Comments on the award

**Professor Dirk Syndram, Chairman of the Board of Trustees of the Ernst von Siemens Kunststiftung:** "Wolfgang Wittrock is a perfect choice to receive the first Ernst von Siemens Award for Art and Trade. He personifies cooperative partnership between collections and dealers. The Ernst von Siemens Kunststiftung has frequent experience of his patient efforts to broker a purchase and of his role as emissary in the auction houses."

**Dr Philipp Demandt, Director of the Städel Museum in Frankfurt:** "Close ties with collectors and dealers run deep in the ethos of the Städel Museum, as this institution itself has its roots in a private collection built more than 200 years ago by our founder Johann Friedrich Städel, who worked shoulder to shoulder with the European art trade. Even so, the acquisition of the painting *Self-Portrait with Champagne Glass* by Max Beckmann was a particularly glorious moment in the history of our museum. Painted in Frankfurt in 1919, this work belongs to that rare group of first-class self-portraits by



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Beckmann with an international market. Without the trustful collaboration fostered over many years between Wolfgang Wittrock, the Städel Museum and the owners of the work, it would not have been possible to secure this 20th-century icon for the German public. Thanks to our dedicated sponsors, the acquisition has been a masterful shared achievement – and remains unforgotten.”

**Wolfgang Wittrock, art dealer:** “The right painting in the right place – that has been my guiding principle throughout my life as an art dealer and it came to splendid fruition with the purchase of Max Beckmann’s *Self-Portrait with Champagne Glass* for the Städel in Frankfurt. For decades I have enjoyed trustful collaboration with the family of the visionary collector Hermann Lange, who bought the painting in 1928, and I am deeply grateful for that. Equally close-knit has been my collaboration with the Städel Museum, which for so long has set an example of enterprise and farsightedness thanks to the rich support it enjoys in the commitment of the local community and the friends of the museum, of companies and foundations. For me, it was a pleasure and an honour to assist the Städel in its desire to purchase the work. The Städel has demonstrated yet again that with will and determination, founded on partnership between the museum, the art trade and benefactors, much can be achieved that initially seemed impossible. My warm thanks go to the Ernst von Siemens Kunststiftung – first for their decisive, vigorous backing for the project and now for this magnanimous award and the recognition for our work that it implies.”

“Congratulations to the winners of this first award. I am delighted that the Ernst von Siemens Kunststiftung will now have a regular opportunity, through this new award, to honour outstanding collaboration between museums, art dealers, researchers and patrons, and that we are so fortunate in drawing on our partnership with trusted partners, the art magazine WELTKUNST and the art fair TEFAF,” commented **Dr Martin Hoernes, General Secretary of the Ernst von Siemens Kunststiftung.**



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## Enclosure 1: Background information on the Ernst von Siemens Award for Art and Trade

### Städel Museum: the painting *Self-Portrait with Champagne Glass* (1919) by Max Beckmann

The Städel Museum is one of the best-known and best-attended art museums in Germany, bringing together international masterpieces from over 700 years of art. In the spirit of its founder Johann Friedrich Städel, the museum offers unique access to art with its temporary exhibitions, wide-ranging events diary and various digital services. For over a century, the Städel Museum has been engaged in collecting, studying and presenting the work of Max Beckmann. Its Beckmann holdings are outstanding by international standards.

Max Beckmann's *Self-Portrait with Champagne Glass* (1919) is one of his most impressive self-depictions. It is, moreover, the only one of a handful of his now iconic self-portraits to have remained in private hands in Germany. The work belonged to the legendary private collection of Hermann Lange in Krefeld, who acquired it back in the 1920s. Ever since then it has remained in the possession of his descendants, from whom it was purchased six years ago for the Städel Museum.

### Award and award procedure

The award triggers funding of up to 100,000 euros, which the prize-winning institution and its partner in the art trade can use for a museum project related to the purchase. An additional benefit is the option to publicize the project in WELTKUNST under favourable terms.

The award is made annually to a successful collaboration between a museum and the art trade which must have been completed within the last five years. Given the funding activities of the Ernst von Siemens Kunststiftung (EvSK), the composition of the jury and the choice of nominators, the focus of the award procedure is on German museums. Exceptional examples of successful cooperation with museums in other countries are explicitly eligible (there were already some submissions from abroad in 2025). The format could conceivably be extended in the future to embrace an international framework or to enter into collaboration with other foundations or art patrons.

In 2025 proposals were submitted to the EvSK by members of the jury or by the nominators approached by the Foundation, of which there are currently about twenty. The plan is to open up the submission procedure more broadly from 2026 onwards.

The call for proposals and the procedure can be found on the Foundation website ([www.ernst-von-siemens-kunststiftung.de/stiftung/preis-fuer-kunst-handel.html](http://www.ernst-von-siemens-kunststiftung.de/stiftung/preis-fuer-kunst-handel.html)). The EvSK will continue to rely primarily on high-quality submissions from the jury and nominators. The jury will be composed of at least five and at most twelve representatives of the museum



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community and, preferably, one representative of the art trade who is not currently active, as well as a Foundation trustee and a member of its management (the jury members for 2026 are listed in Enclosure 2).

## Eligible projects

The following examples would be conceivable candidates for an award:

- A work of art is identified by an art dealer carrying out research as a significant exhibit for a museum, which is then invited to acquire the work; the insights gained by the dealer are also made available to the museum.
- Equally laudable would be the rediscovery and restitution of a lost or stolen museum object with the aid of the art trade.
- Similarly eligible for an award to an art dealer would be an accommodating approach to pricing, in the spirit of patronage, to make it easier for a museum to purchase an item, or else the gift or partial gift of a valuable exhibit to a museum by the art trade.
- Likewise worthy of recognition are art dealers, auction houses, academics or collectors who enable museums to make important purchases by passing on the findings from their research.
- Finally, even if strictly speaking it does not meet the definition of an "award for art and trade", the Foundation reserves the right to bestow the prize on a private party who gifts or partially gifts a significant item or set of items to a museum, gladly with the involvement of an art dealer.

## The award ceremony

The winners of the Ernst von Siemens Award for Art and Trade will be announced at an event held during TEFAF in Maastricht, published in the Foundation's Annual Report and presented in the art magazine WELTKUNST. The winning project funded by the award will be undertaken in the designated museum in the following years.

TEFAF Maastricht, the world's biggest art and antiquities fair, where artists, dealers and museum staff rub shoulders for several weeks of the year, is the perfect place to make this award and to celebrate and publicize positive collaboration between art, museums and the art trade.

For the Foundation, the award ceremony is also an opportunity to invite partners and backers in order to thank them for their collaboration during the past financial year. The EvSK will use TEFAF to offer a new, compact, intensive format for dialogue in order to boost personal exchange between and with its partners. Invitations will be extended to those who have been especially active in supporting the Foundation during the year just completed.



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## **Award to the Frankfurt Städel and Wolfgang Wittrock on 13 March 2026 in Maastricht**

The jury made its first decision in October 2025. After exhaustive discussion, the spectacular acquisition of Max Beckmann's *Self-Portrait with Champagne Glass* for the Städel in Frankfurt through the good offices of the Berlin-based art dealer Wolfgang Wittrock was put forward as a worthy candidate for the Ernst von Siemens Award for Art and Trade 2026. With this decision, the jury recognized not only the museum and its judicious collaboration with Wolfgang Wittrock, but implicitly the magnanimous commitment of the private vendors, who wish to remain anonymous, for whom it was more important that this painting associated with Frankfurt should remain at the Städel than that the sale price be maximized. The Ernst von Siemens Award for Art and Trade likewise honours the many other museum purchases facilitated by Wolfgang Wittrock and the many project-based initiatives during which he has liaised in support of the institutions concerned.

The reception and the award ceremony took place on 13 March 2026 at the TEFAF Salon in Maastricht. Lisa Zeitz, editor-in-chief of WELTKUNST, compered the event, with Georg Laue greeting the guests on behalf of TEFAF and words of welcome offered on behalf of the Foundation by Professor Dirk Syndram, who chairs its Board of Trustees. The eulogy was then delivered by Professor Bernhard Maaz, who was general director of the Bayerische Staatsgemäldesammlungen in Munich when the Bavarian Collections acquired Pablo Picasso's *Femme au violon*.

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**Preis für  
Kunst und Handel**

The logo for the award consists – like those for the Foundation’s two previous funding mechanisms, the COVID Funding Line and the UKRAINE Funding Line – of the EvSK logo and a subline, combined in this instance with Hubert Gerhard’s *Mercury*. In 2012 the bronze god of thieves and merchants was purchased by the Foundation for the Bayerisches Nationalmuseum at the request of Heribald Närger, who chaired the Board of Trustees at the time (Annual Report 2011/2012, p. 12).



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## Enclosure 2: Jury „Ernst von Siemens Award for Art and Trade 2026“

Prof Tulga Beyerle, Museum für Kunst und Gewerbe, Hamburg  
Veronika Bienert, Board of Trustees Ernst von Siemens Kunststiftung, Munich  
Lukas Graf Blücher, Board of Trustees Ernst von Siemens Kunststiftung, Eurasburg  
Prof Dr Sybille Ebert-Schifferer, Board of Trustees Ernst von Siemens Kunststiftung,  
Munich  
Dr Philipp Demandt, Städel Museum, Frankfurt am Main  
Dr Ralph Gleis, Albertina, Vienna  
Dr Ulrike Groos, Kunstmuseum Stuttgart  
Dr Martin Hoernes, Ernst von Siemens Kunststiftung, Berlin  
Dr Wolfram Koeppe, The Metropolitan Museum, New York (USA)  
Dr Annette Hüscher, Alte Nationalgalerie, Berlin  
Prof Dr Bernhard Maaz, Zentralinstitut für Kunstgeschichte, Munich  
Dr Pia Müller-Tamm, Board of Trustees Ernst von Siemens Kunststiftung, Berlin  
Dr Karin Schick, Vaduz (Liechtenstein)  
Dr Jochen Schmitz, Board of Trustees Ernst von Siemens Kunststiftung, Munich  
Dr Antje Scherner, Bode-Museum, Berlin  
Prof Dr Dirk Syndram, Board of Trustees Ernst von Siemens Kunststiftung, Vienna  
Drs Guido de Werd, Cologne  
Dr Marius Winzeler, Grünes Gewölbe, Dresden  
Dr Moritz Woelk, Schnütgen Museum, Cologne  
Dr Lisa Zeitz, Weltkunst, Berlin

# Ernst von Siemens Preis für Kunst und Handel – Ernst von Siemens Award for Art and Trade

**A new format to support successful collaboration between the art trade and museums**



**Preis für Kunst und Handel**

Fig. 1  
Logo for the “Ernst von Siemens Award for Art and Trade”

“When art foundations are at a loss for ideas, they invent a prize” – that quotation is attributed, in the absence of hard evidence, to performance artist André Heller. After nearly 20 years in the foundation business, it is tempting to confirm his observation and eschew proposals for a new award. And yet the Ernst von Siemens Kunststiftung (EvSK) has “invented” a new prize, the “Ernst von Siemens Award for Art and Trade” (fig. 1), which in 2026 will go to a partnership between the Städel in Frankfurt and art trader Wolfgang Wittrock. It honours their successful collaboration in acquiring the painting *Self-Portrait with Champagne Glass* by Max Beckmann and in the course of other museum purchases (fig. 2).

## **Museums and art dealers – a historical partnership**

The new award understands and acknowledges the art trade in all its facets as an important partner for museums and public collections, as a world unto itself where the experience of many generations, knowledge of objects and materials, vital information about collectors and fellow dealers, prices paid and trade routes taken, can be collated and passed on. Public art collections and dealerships compete for major works in private ownership and in artists’ or collectors’ estates, bidding against one another at auctions. At the same time, however, they conduct research into the same themes and take joint or several delight from the identification of artists, from hitherto unknown innovations in art technology and from the recovery of lost works. The vetting committees who review trade submissions before an art fair such as TEFAF are composed not only of experienced dealers, but also of museum curators and restorators. Museums and the art trade have always worked together in a mutual desire to benefit from this partnership, as did Wilhelm von Bode with Charles Sedelmeyer, Hugo von Tschudi with Heinrich Thannhauser and Ludwig Justi with Paul Cassirer.

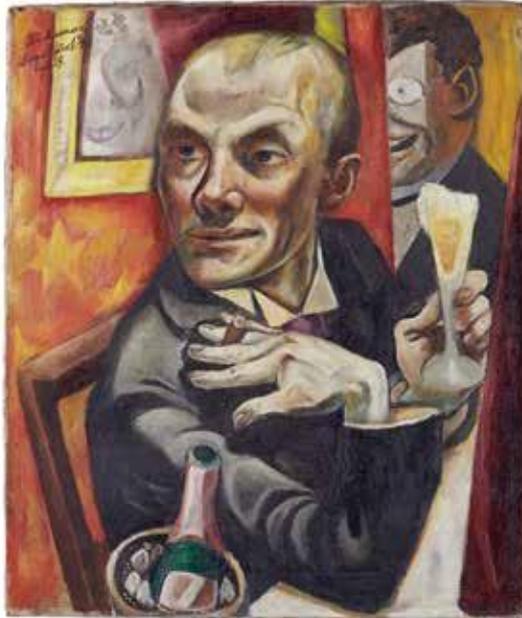


Fig. 2  
Max Beckmann, *Self-Portrait  
with Champagne Glass*, oil on  
canvas, 1919

Art dealers are courageous, willing to take risks, resolutely independent and usually able to access the required capital faster than state-funded collections. Museums, sadly, sometimes serve dealers or private collectors as tax-saving showrooms, pushing up the market value of allegedly “permanent” loans which, now and then, can suddenly be withdrawn. In short, art dealers and museums are bound by an endless history of collaboration, symbiosis and competition.

Over the last ten years, the EvSK has funded some 260 purchases, ranging from single works to complex packages, but also reacquisitions following the restitution or return of stray exhibits. Only 77 of those items or sets were acquired directly from private owners or artists’ estates, which means that about a third of our purchases were not obtained from art dealers or auction houses. Often, moreover, private vendors of art works will seek advice from experienced dealers. The art trade is probably involved in over 75 per cent of the acquisitions supported by our Foundation.

Fig. 3  
Chandelier with nine lights,  
Dresden, c. 1800,  
Kunstgewerbemuseum, Staatliche  
Kunstsammlungen Dresden



### **The Ernst von Siemens Award for Art and Trade**

The new award pays tribute to outstanding collaboration between museums and the art trade. It honours projects that contribute, by means of scholarly research and partnership or patronage on the part of art dealers, to identifying, purchasing or recovering significant works of art for museum collections. The idea for this award was born of the supportive practice described above and the observation that the art trade often supplies the art history research that museums cannot currently undertake due to a lack of time, staff or money – a serious omission in the priorities set by those who fund museums, and one for which benefactors and sponsors cannot and should not compensate entirely. It is equally fair to observe that the art trade is not always solely concerned with maximizing profits, but also with finding the best possible home for an item in a public museum, fostering amicable professional relationships with collections and curators, or pursuing a deep interest in quality art, forgotten artists, unusual techniques and similar questions, which is often best shared with museum curators or specialized collections.

The award is designed to encourage the art trade to embrace the role of an art patron more broadly in dealings with museums and to recognize the efforts of dealers when they generously share their knowledge and information with museums, facilitate time-consuming investigations into the condition or authenticity of works, support more extensive provenance research and endure the suspense of complex funding solutions. In addition to the singular instrument of interest-free advance funding offered by the EvSK, which frequently ensures a rapid stepping stone into an intricate acquisition procedure involving several partners, this award seeks to honour and motivate successfully completed deals.

TEFAF Maastricht, the world's biggest art and antiquities fair, where artists, dealers and museum staff rub shoulders for several weeks of the year, is the perfect place to make this award. Here the positive collaboration between art, museums and trade can be celebrated and communicated to particular effect.

For the Foundation, the award ceremony is also an opportunity to invite partners and backers in order to thank them for their collaboration during the past financial year. During TEFAF, the EvSK hopes to offer a new, compact, intensive format for dialogue to boost personal exchange between and with our partners. Invitations will go out to those whose support for the Foundation was particularly active in the past year.

The logo for the award consists – like those for the Foundation's two previous funding mechanisms, the COVID Funding Line and the UKRAINE Funding Line – of the EvSK logo and a subline, combined in this instance with Hubert Gerhard's *Mercury* (fig. 1). The bronze god of thieves and merchants was purchased by the Foundation for the Bayerisches Nationalmuseum in 2012 at the request of our Board chairman Heribald Närger (Annual Report 2011/2012, p. 12).

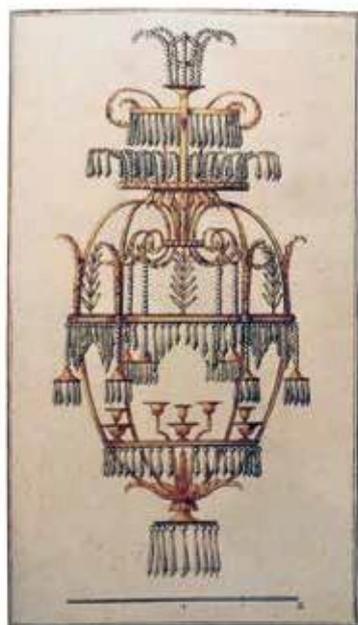


Fig. 4  
An illustration of the chandelier  
in the *Journal des Luxus und  
der Moden*, March 1800, Staatliche  
Kunstsammlungen Dresden

#### Eligible projects

The following examples might conceivably be candidates for an award-winning project:

A work of art is identified by an art dealer engaged in research as a significant exhibit for a museum. The museum is then invited to acquire the object and the findings gained by the dealer are made available to the museum.

In 2020, while consulting the March 1800 edition of a fashion magazine, the *Journal des Luxus und der Moden* (fig. 4), the Hamburg art dealer Frank C. Möller identified a long-forgotten egg-shaped chandelier (fig. 3) which had rarely featured in the literature. Made in a glass factory established by the Elector of Saxony, it was thereupon acquired for the Kunstgewerbemuseum in Dresden (Annual Report 2019/2020, p. 80). Along with the purchase, Frank C. Möller supplied the arts and crafts museum with the findings from his meticulous research into the Chursächsische Spiegelfabrik, which had been a thriving concern in the late 18th and early 19th century.

Fig. 5 Writing cabinet,  
c. 1755, Schloss Bruchsal,  
Staatliche Schlösser und Gärten  
Baden-Württemberg



In a similar case, Marcus Räddecke arranged for the purchase from a private owner of a writing cabinet from the palace in Bruchsal, once the seat of prince-bishops (fig. 5). The prestigious secretaire, made during the reign of Franz Christoph von Hutten (1743–1770), last changed hands in 1995, when Sotheby's auctioned items formerly in the possession of the House of Baden, but its whereabouts had since been unknown. Räddecke arranged for the cabinet with its splendid walnut veneer to return to its original home in Schloss Bruchsal after an absence of almost 200 years. Much of the palace furniture had been dispersed but following this purchase a further item made its way back from the same private source. In appropriate cases, this constructive attitude by a dealer towards reuniting scattered objects would no doubt be worthy of an award.

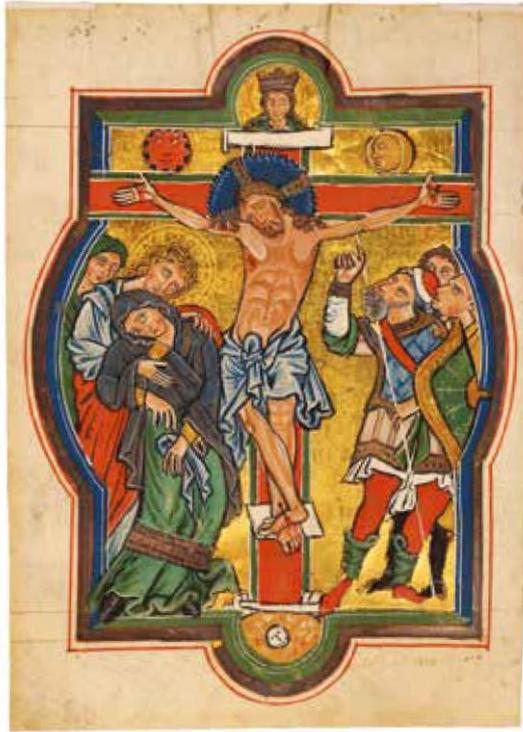


Fig. 6  
Full-page miniature depicting  
the Crucifixion, manuscript  
HS J 26, 2nd half of the 13th  
century, Dombibliothek  
Hildesheim



Fig. 7  
*Ground plan and orthographic  
projection of the front structure or  
archway at the entrance to the  
avenue by the turnpike, from: "Des  
Durchlauchtigsten Fürsten und  
Herrns Herrn Heinrichens/  
Hertzogens zu Sachsen ... Fürst-  
liche Bau-Lust ...",  
Anhaltische Landesbücherei  
Dessau, shelfmark ALW BB 21 878*

Equally laudable are the rediscovery and recovery of lost or stray museum exhibits with the aid of the art trade. A few years ago, thanks to the good offices of Markus Brandis at the gallery Bassenge, a stolen miniature cut from a medieval manuscript was restored to the cathedral library in Hildesheim (fig. 6) and a magnificent book of princely architecture, published in 1698 but later purloined from the Anhaltinische Landesbibliothek in Dessau (fig. 7) was likewise returned. Both the miniature and the splendid volume with its 175 copper engravings had been delivered in good faith to an auctioneer, and the EvSK stepped in to cover the costs of the unwitting vendor and return the objects to their collections.

Fig. 8  
Kaneshige Michiaki (1934–1995),  
*Hanaire vase*, 1980s,  
Die Neue Sammlung, Munich



Similarly eligible for an award to an art dealer would be an accommodating approach to pricing, in the spirit of patronage, to make it easier for a museum to purchase an item, or else the gift or partial gift of a valuable exhibit. This was how the important specimens of Japanese ceramics and lacquerware collected by Gisela and Fred Jahn found their way into the Die Neue Sammlung – The Design Museum in Munich. Some were acquired with the help of the Cultural Foundation of the Federal States, the Friends of the Museum and the Ernst von Siemens Kunststiftung, while about a third of the collection was acquired virtually as a gift to the museum thanks to the financial generosity of the collectors (fig. 8).

Equally worthy of recognition are art dealers, auction houses, academics or collectors who enable museums to make important purchases by passing on the findings from their research.

Last of all, even if strictly speaking it does not meet the definition of an “award for art and trade”, we reserve the right to bestow the prize on a private party who gifts or partially gifts a significant item or set of items to a museum, gladly with the involvement of an art dealer.

### **Jury and award procedure**

The award will be made annually for a successful collaboration, preferably between a museum and the art trade, concluded within the past five years. If no suitable projects are reported, the award can be granted in the following year.

Given the funding activities carried out by the EvSK, the selection of jury members and the choice of nominators, the award procedure focuses above all on German museums. Nevertheless, we are explicitly willing to contemplate bestowing the award on exceptional examples of successful collaboration with museums abroad. It may be possible in future years to extend the format by establishing an international framework or by partnering with other foundations or patrons of the arts. Award-winning art dealers will quite naturally operate in the international arena and ideally they will have exhibited at TEFAF, although that is not a condition of entry.

In 2025 proposals were submitted to the EvSK by members of the jury or by the nominators approached by the Foundation, of which there are currently about twenty. In the future, the submission procedure could open up more broadly. The call for submissions and the procedure will be published on the Foundation's website (> Stiftung > Preis für Kunst und Handel). We shall continue to rely primarily on high-quality submissions from the jury and the nominators we have contacted. The jury will be composed of at least five and at most twelve representatives of the museum community and, preferably, one representative of the art trade who is not currently active, as well as a Foundation trustee and a member of our management. Once the submissions have been examined, the jury will discuss them in an online meeting and draw up a shortlist of three candidates for the award. The management will carefully review the shortlist and select the winner, preferably the candidate at the top of the list. The review will consider, in particular, whether the collaboration with the art trade was carried out in a spirit of fairness and/or patronage. Another factor taken into account will be whether the art dealer had originally defined an appropriate, predictably market-based price before significantly reducing it as a gesture of goodwill.

The winners of the "Ernst von Siemens Award for Art and Trade" will be announced at an event during TEFAF, published in the Foundation's Annual Report and featured in WELTKUNST and Apollo as leading art journals. We expressly reserve the right to split the award or to hold it over until a subsequent year. Moreover, we will bear in mind whether a "purse" would help to initiate a distinctive display of the purchase in the museums. Here the jury is free to make supplementary proposals to the Foundation.

Fig. 9  
Wolfgang Wittrock, Syracuse,  
April 2022



#### **The “purse”**

The “purse” is, in fact, a grant of up to € 100,000 towards an exhibition, publication, film, digital presentation or some other format used to present or publicize the collaboration, following a project application to the Foundation. The museum will undertake the project and the art dealer will be involved as an external partner, contributing content and sharing in the publicity. The funds will be released once the project application has been approved in consultation with the Foundation. To generate additional funding, the project can also be advertised on favourable terms in WELTKUNST.

#### **The award-winner in 2026**

The jury made its first decision in October 2025. After intense debate, the spectacular purchase of Max Beckmann’s *Self-Portrait with Champagne Glass* for the Städel in Frankfurt and the role played by the Berlin art dealer Wolfgang Wittrock were nominated as deserving the Ernst von Siemens Award for Art and Trade 2026 (fig. 2). The award recognized not only the museum and its judicious collaboration with Wolfgang Wittrock (fig. 9), but implicitly the magnanimous commitment of the private vendors, who wished to remain anonymous, for whom it was more important that this painting associated with Frankfurt should remain at the Städel than that the sale price be maximized. The Ernst von Siemens Award for Art and Trade likewise honours the many other museum purchases facilitated by Wolfgang Wittrock and the numerous project-based initiatives during which he has liaised in support of the institutions concerned.

Fig. 10  
Pablo Picasso, *Femme au violon*,  
oil on canvas, Bayerische  
Staatsgemäldesammlungen,  
Pinakothek der Moderne, Munich



The reception and award ceremony were held in the TEFAF Salon in Maastricht on 13 March 2026. Lisa Zeitz, editor-in-chief of WELTKUNST, hosted the event; Dirk Syndram, chairman of the Foundation's board welcomed the guests and the eulogy was delivered by Bernhard Maaz who was general director of the Bayerische Staatsgemäldesammlungen in Munich when the Bavarian Collections acquired Pablo Picasso's *Femme au violon* (fig. 10), again thanks to the prudent assistance of Wolfgang Wittrock, who liaised on price and time schedule.

In the packed TEFAF Salon, excited conversations among the Foundation's guests centred on the new award, the winners and the art fair programme. Anyone who attended will be aware that another award will follow in 2027. We look forward to hearing about your observations of the art market and noteworthy museum acquisitions in the coming year. If any of these projects seem worthy of an award, submissions can be made through our website ([www.ernst-von-siemens-kunststiftung.de/stiftung/preis-fuer-kunst-handel.html](http://www.ernst-von-siemens-kunststiftung.de/stiftung/preis-fuer-kunst-handel.html)).

#### **Acknowledgements**

The Board of Trustees, Board of Directors and executive management of the Foundation extend warm thanks to all those who have made this award possible: to TEFAF and the TEFAF Board, who responded to our initial exploratory talks in the spring of 2025 with such enthusiasm for the new format that we were able to launch it a year earlier than originally planned; to the jury and the nominators for their submissions, professional exchange and productive deliberations; and to the editors of WELTKUNST, who have supported the award and the ceremony and provided media coverage.

I am personally grateful to the directors and trustees of the EvSK, who always respond to new projects and initiatives by this art foundation with benign, constructive support, and to my small team, who master every new venture with such aplomb.



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Award ceremony:  
Ernst von Siemens Award for Art and  
Trade  
TEFAF Salon  
13 March 2026, 6.30 pm

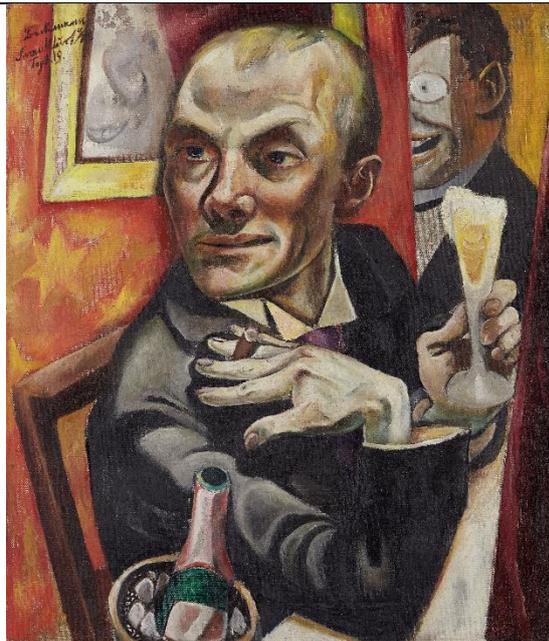
Art and antiquities fair:  
TEFAF Maastricht  
14-19 March 2026  
MECC, Forum 100  
6229 GV Maastricht (NL)

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## Enclosure 4: Press photographs „Ernst von Siemens Award for Art and Trade 2026“



Dr Philipp Demandt, Director of the  
Städel Museum Frankfurt a.M., Wolfgang  
Wittrock, Dr Martin Hoernes, General  
Secretary of the Ernst von Siemens  
Kunststiftung in front of Max Beckmann's  
*Self-Portrait with Champagne Glass*.  
© Städel Museum Frankfurt a.M.



Max Beckmann, *Self-Portrait with  
Champagne Glass*, 1919, oil on canvas.  
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