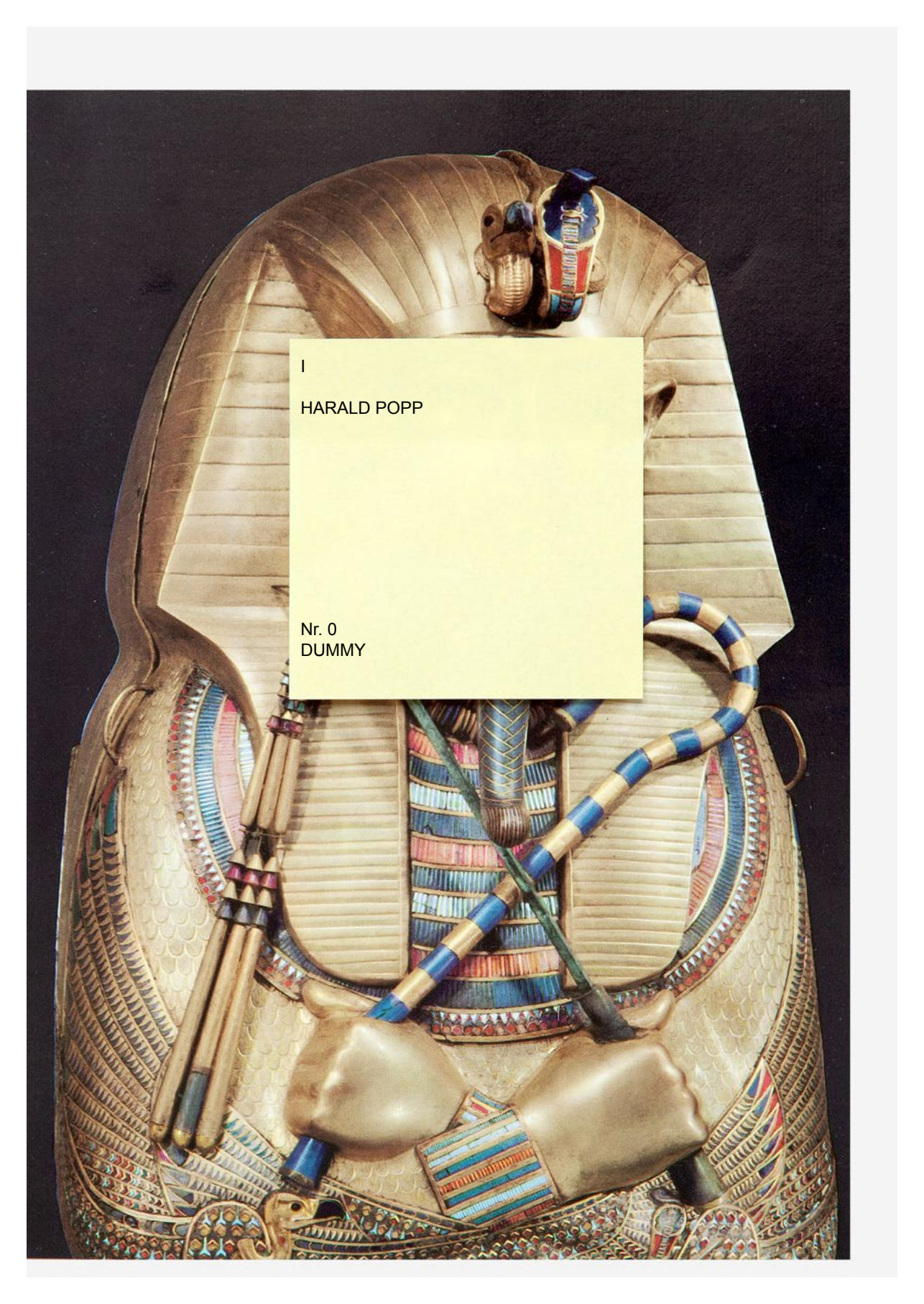


A photograph of an ancient Egyptian mummy, likely from the Late Period, shown from the chest up. The mummy is wrapped in a golden shroud with horizontal pleats. The face is covered by a golden mask with a large, ornate headdress. The headdress features a central blue and gold striped band, a green and gold striped band, and a blue and gold striped band. The mummy's hands are visible, holding a long, thin object, possibly a staff or a scepter. The background is dark.

I

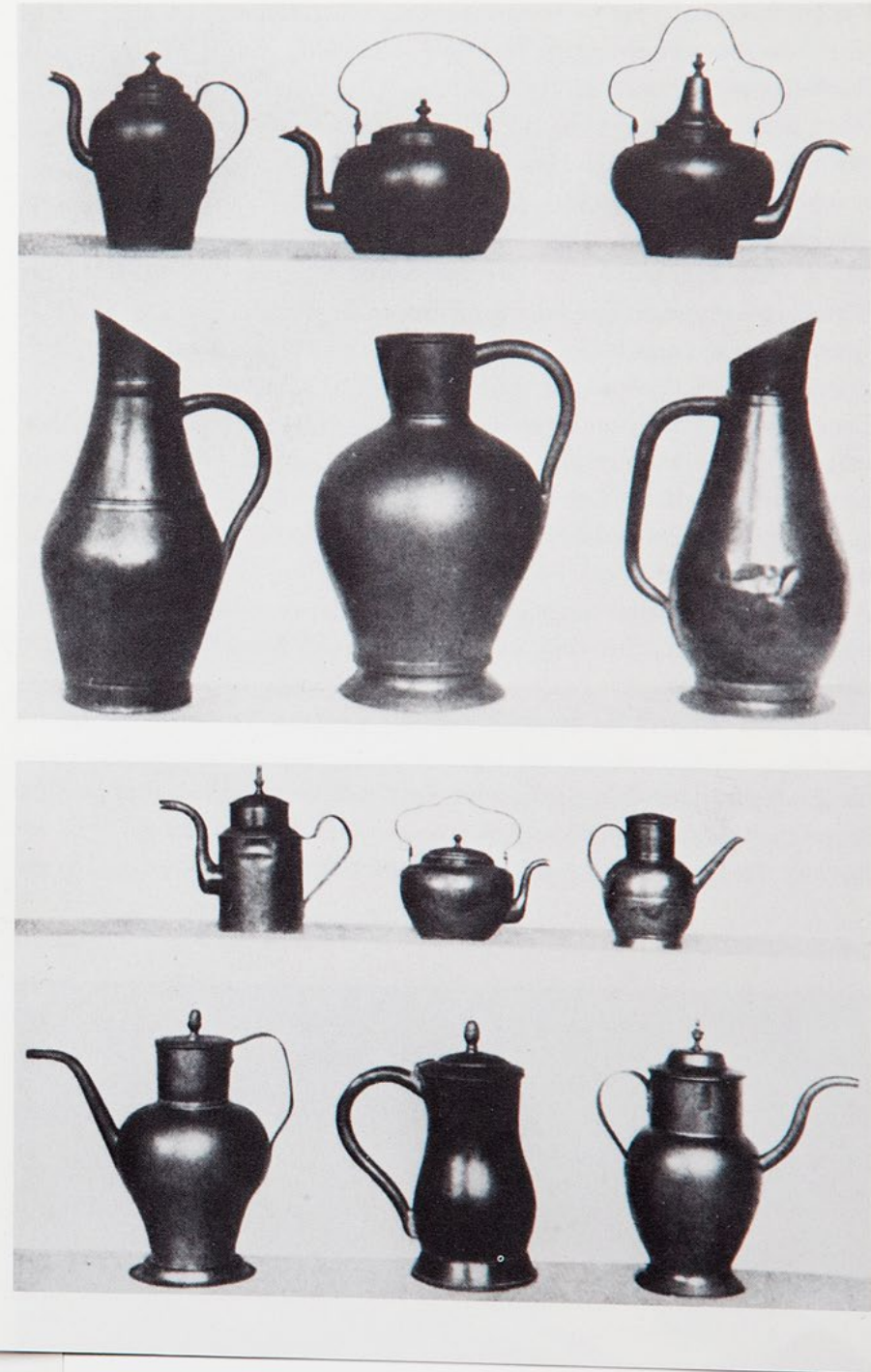
HARALD POPP

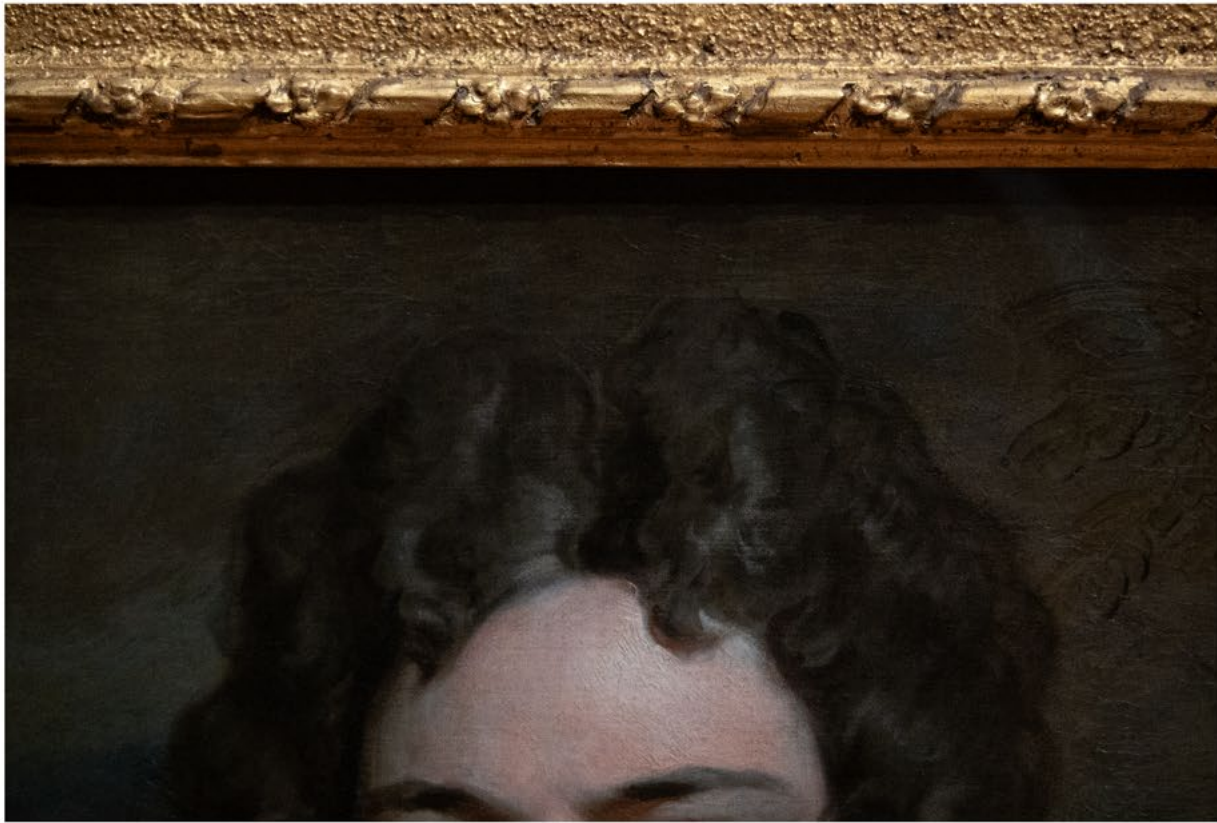
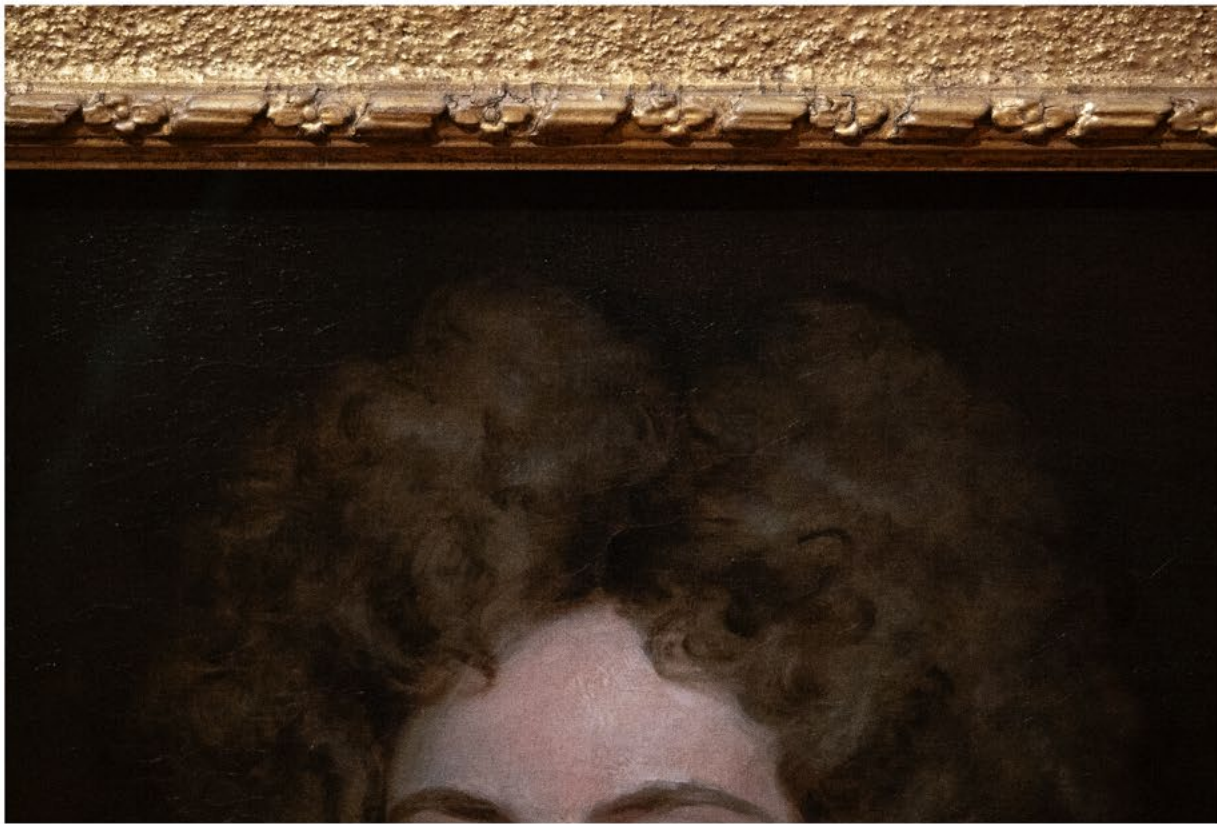
Nr. 0
DUMMY



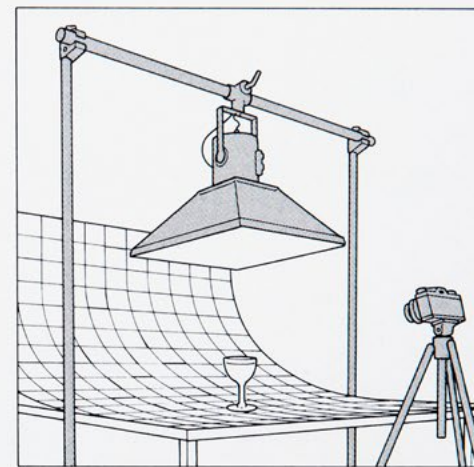


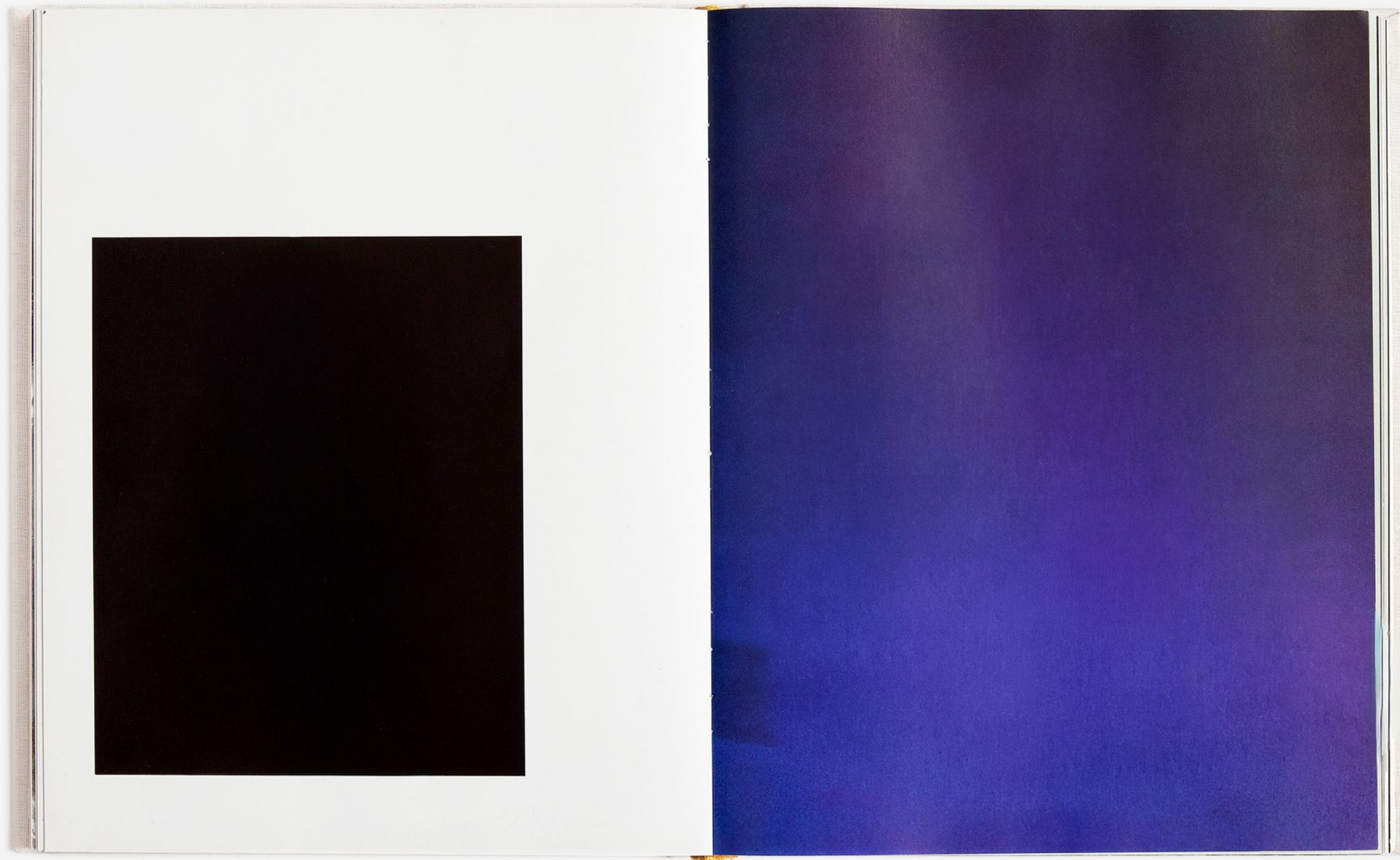
Objektgruppen

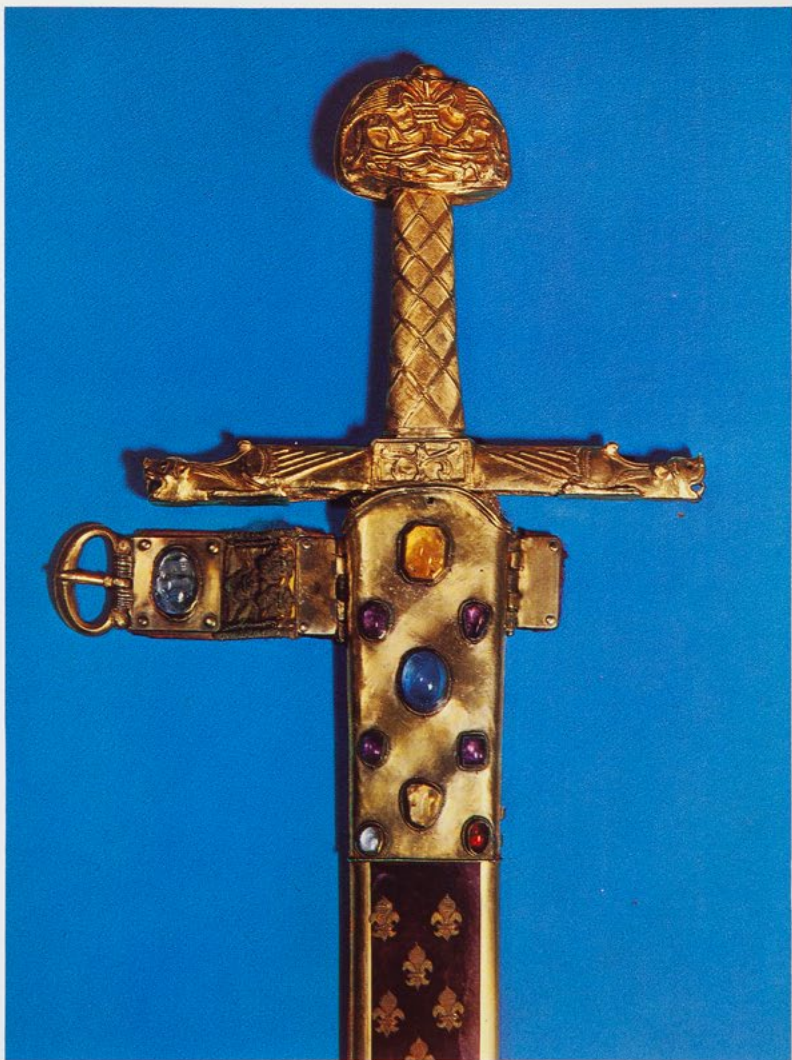


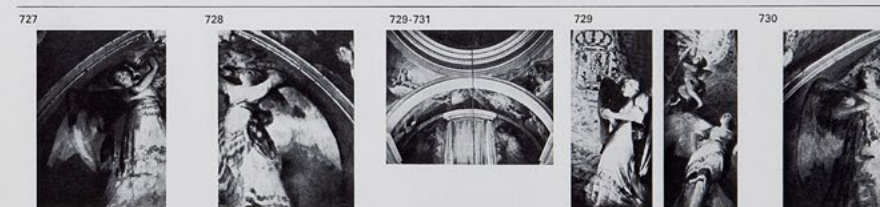


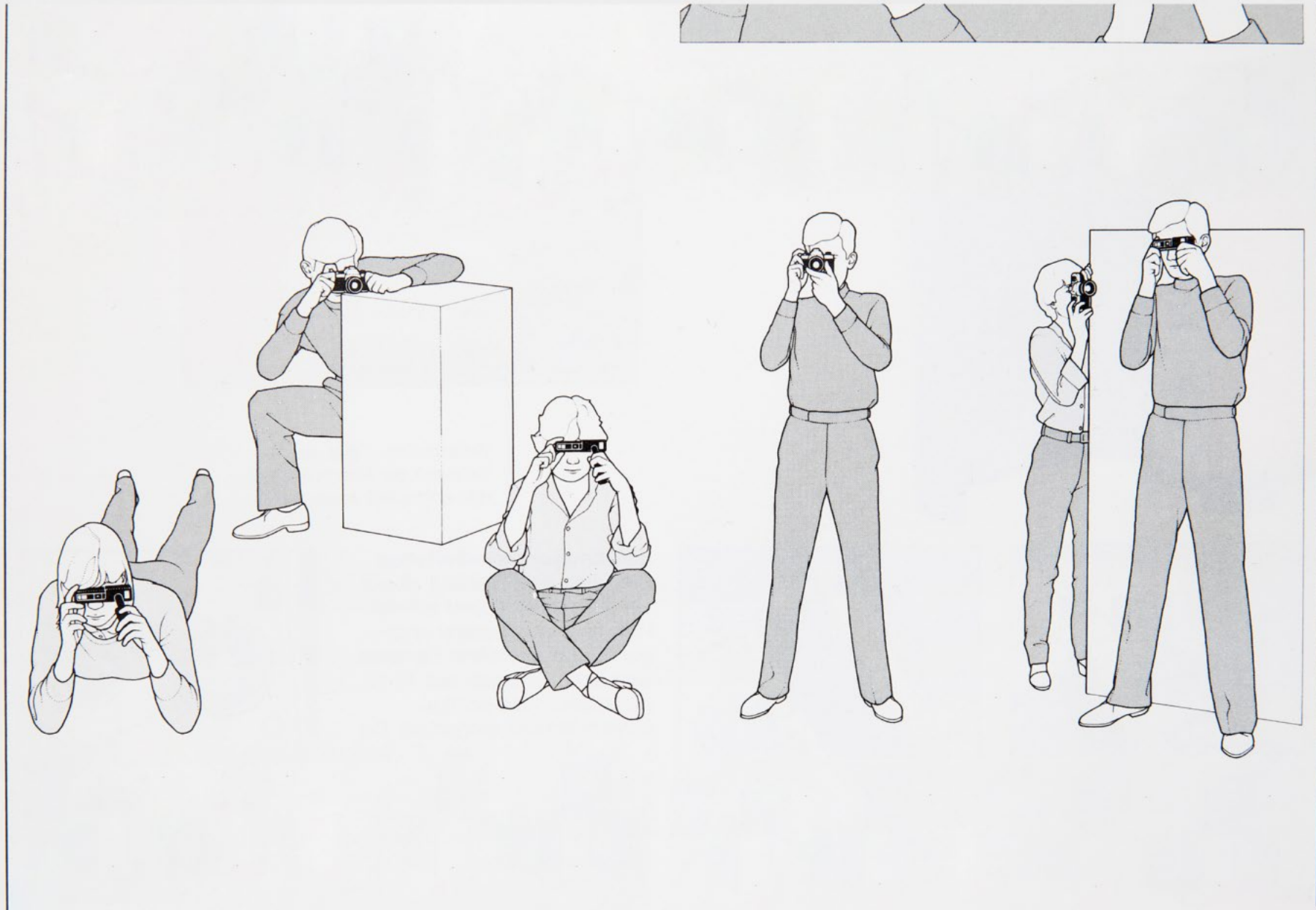


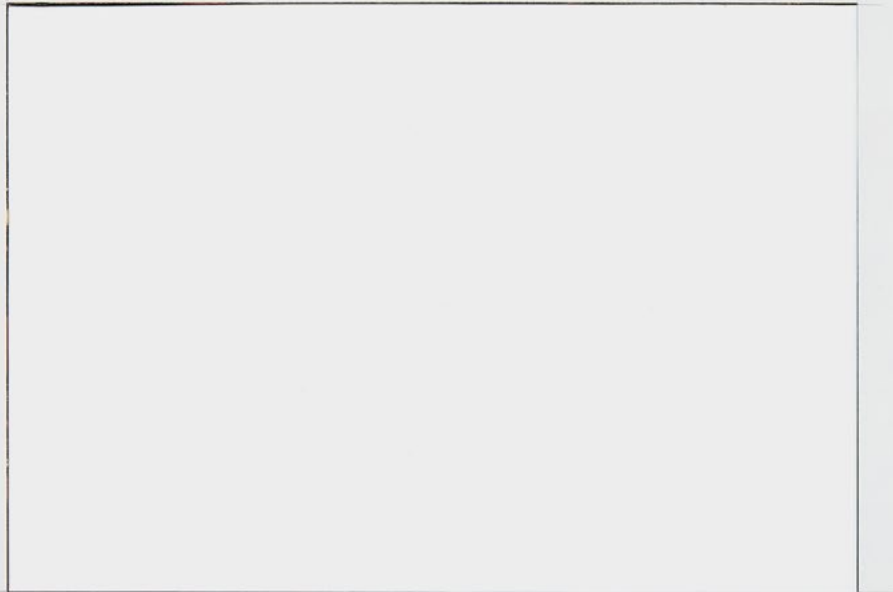






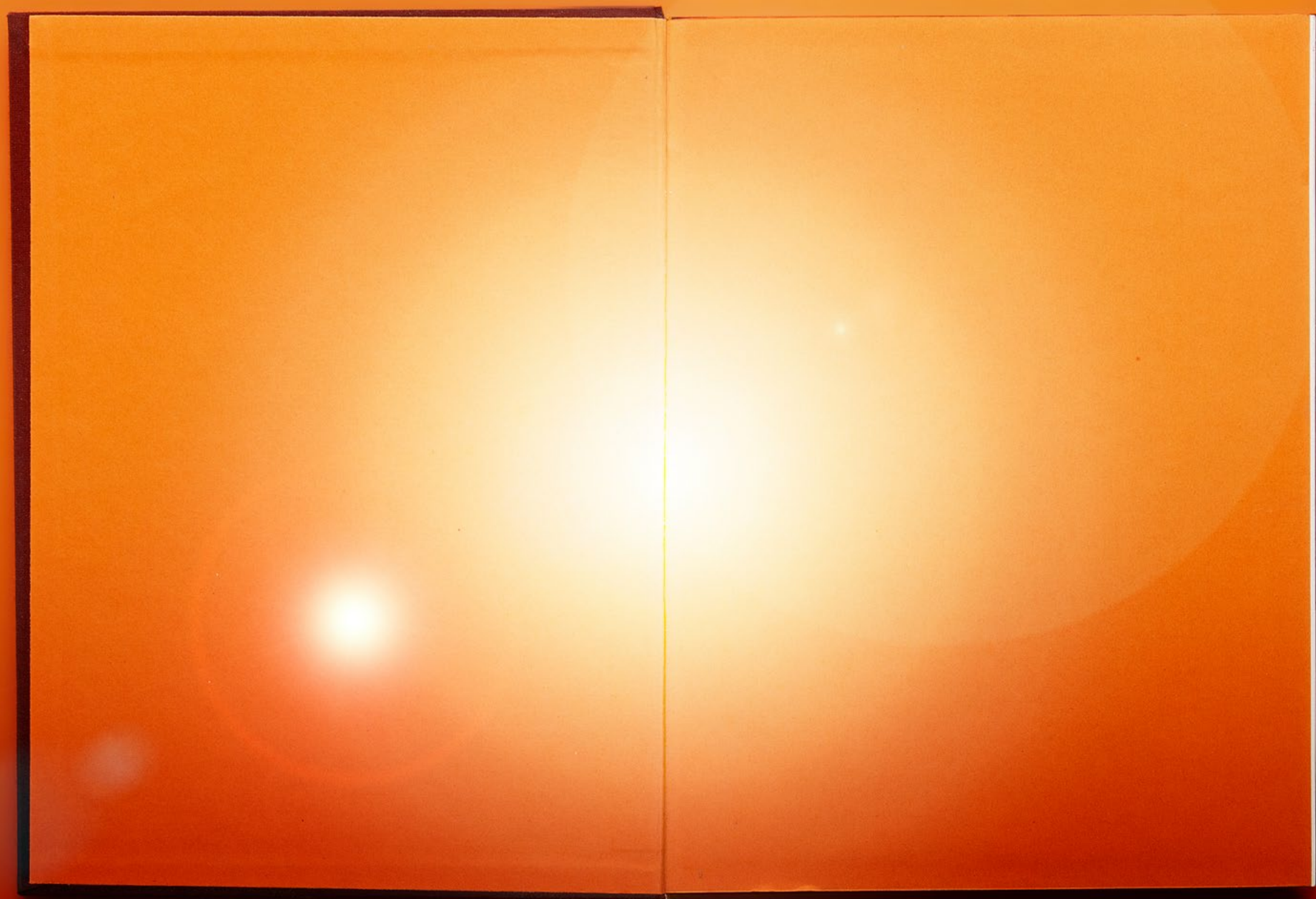


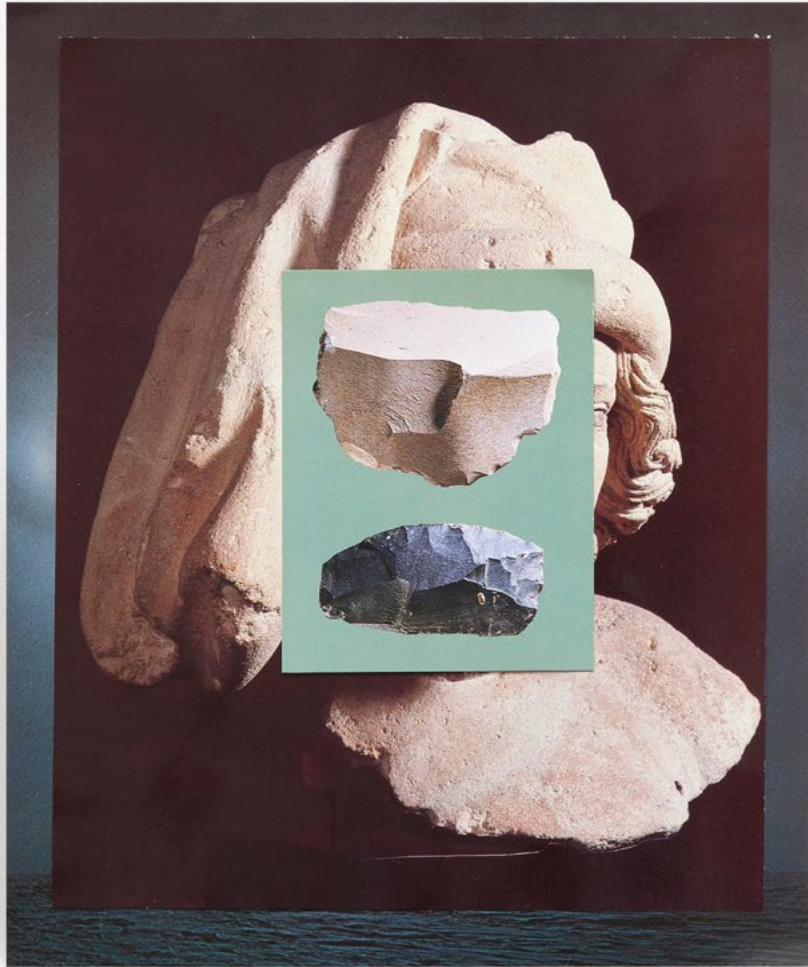




Detail aus Abbildung Seite 80









1



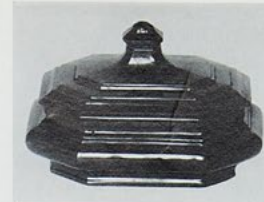
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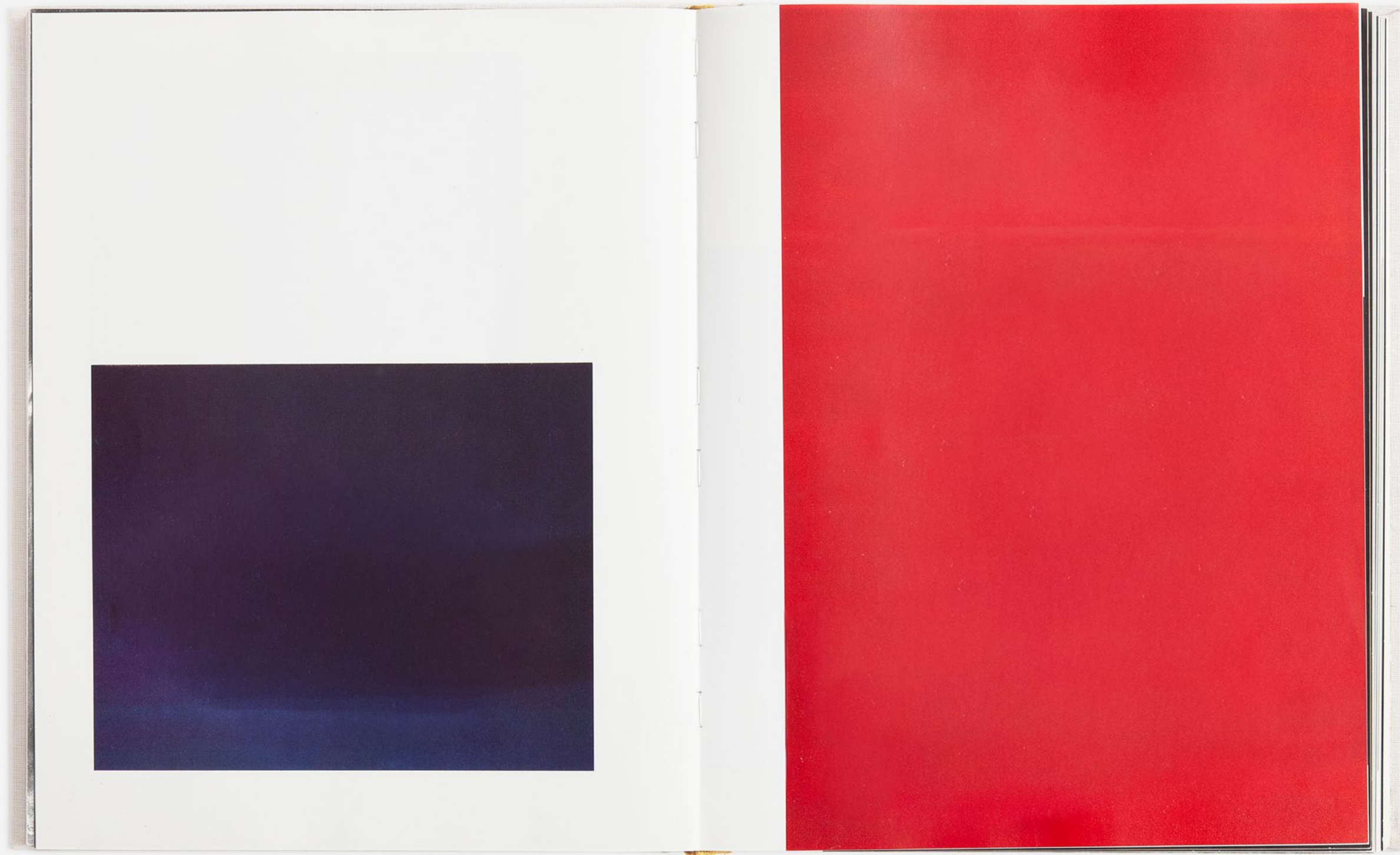


12



13

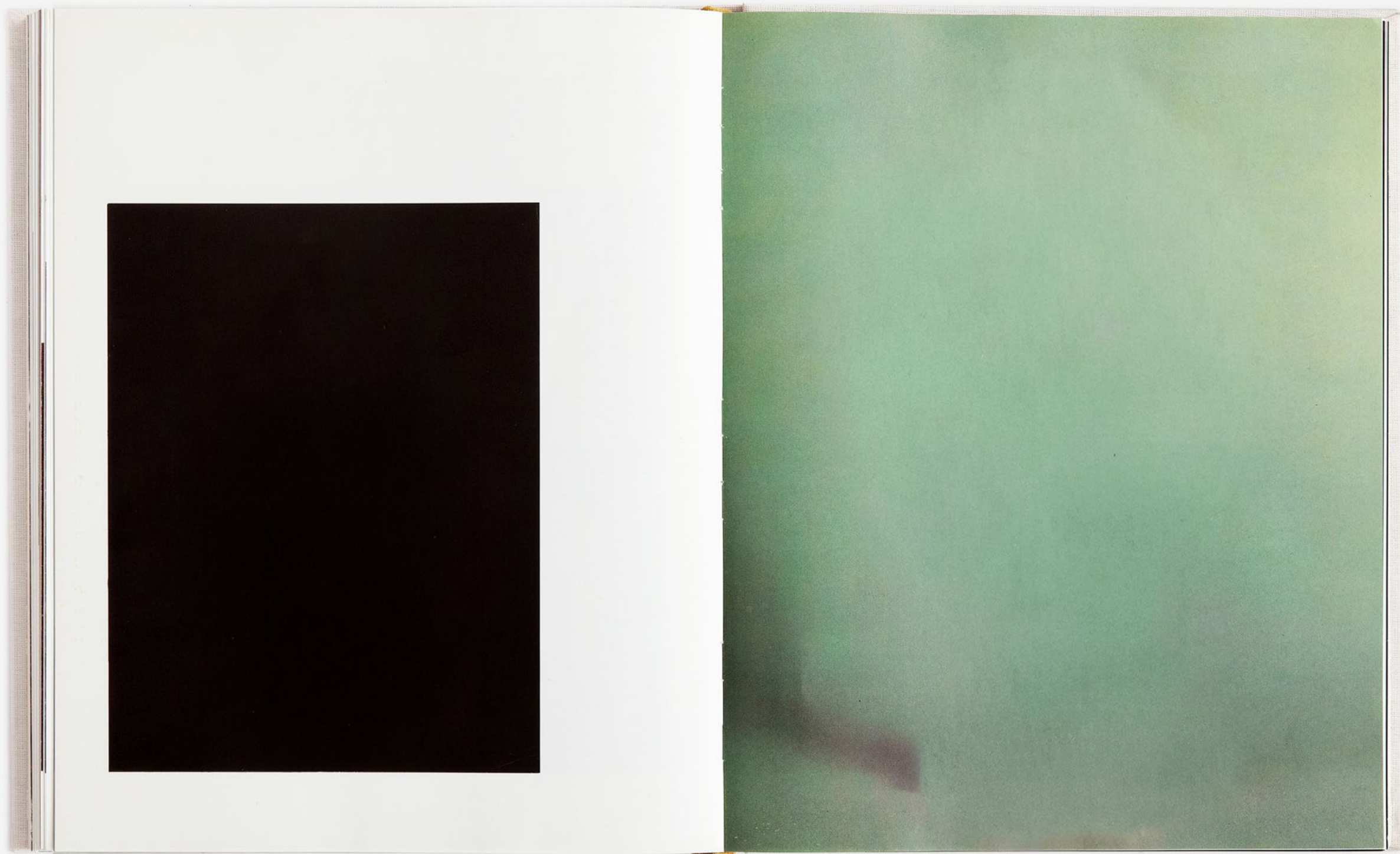








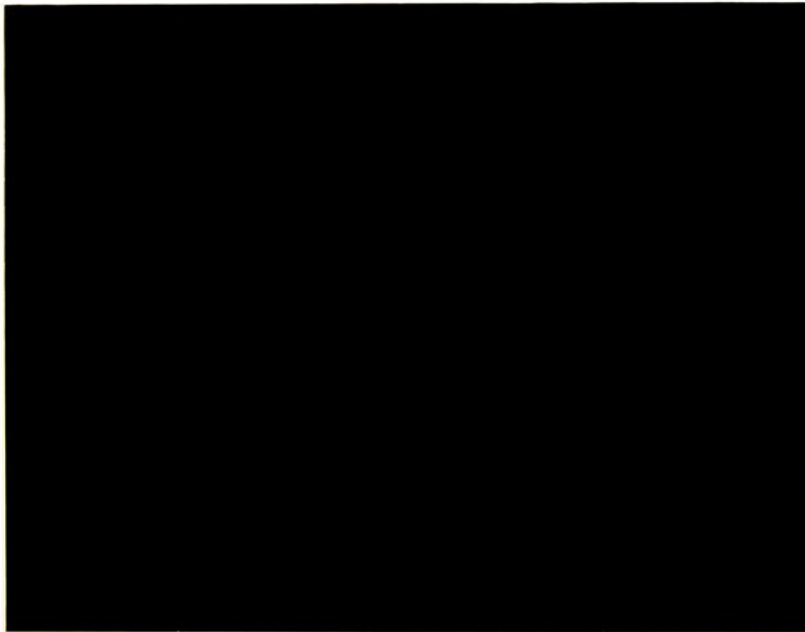


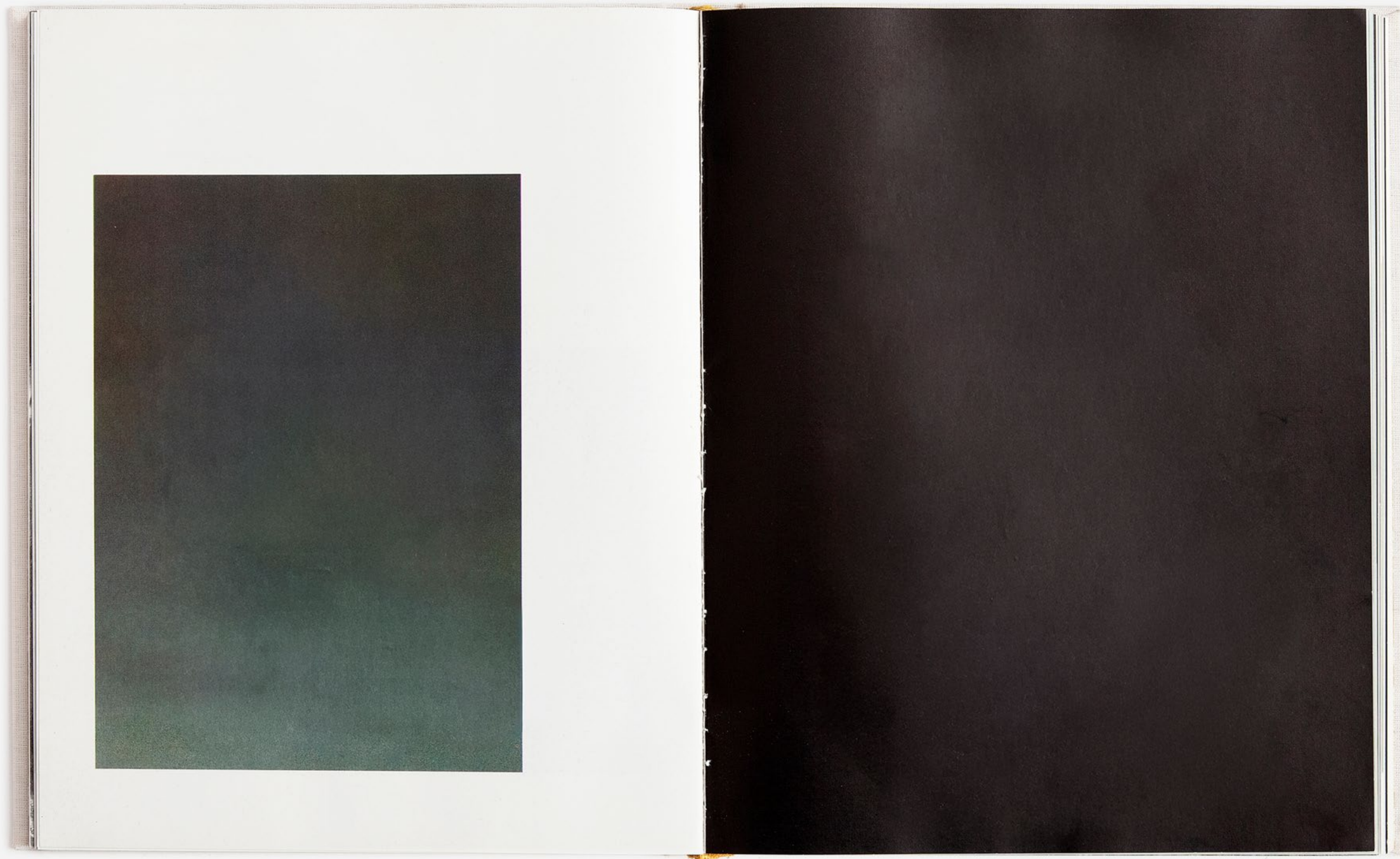


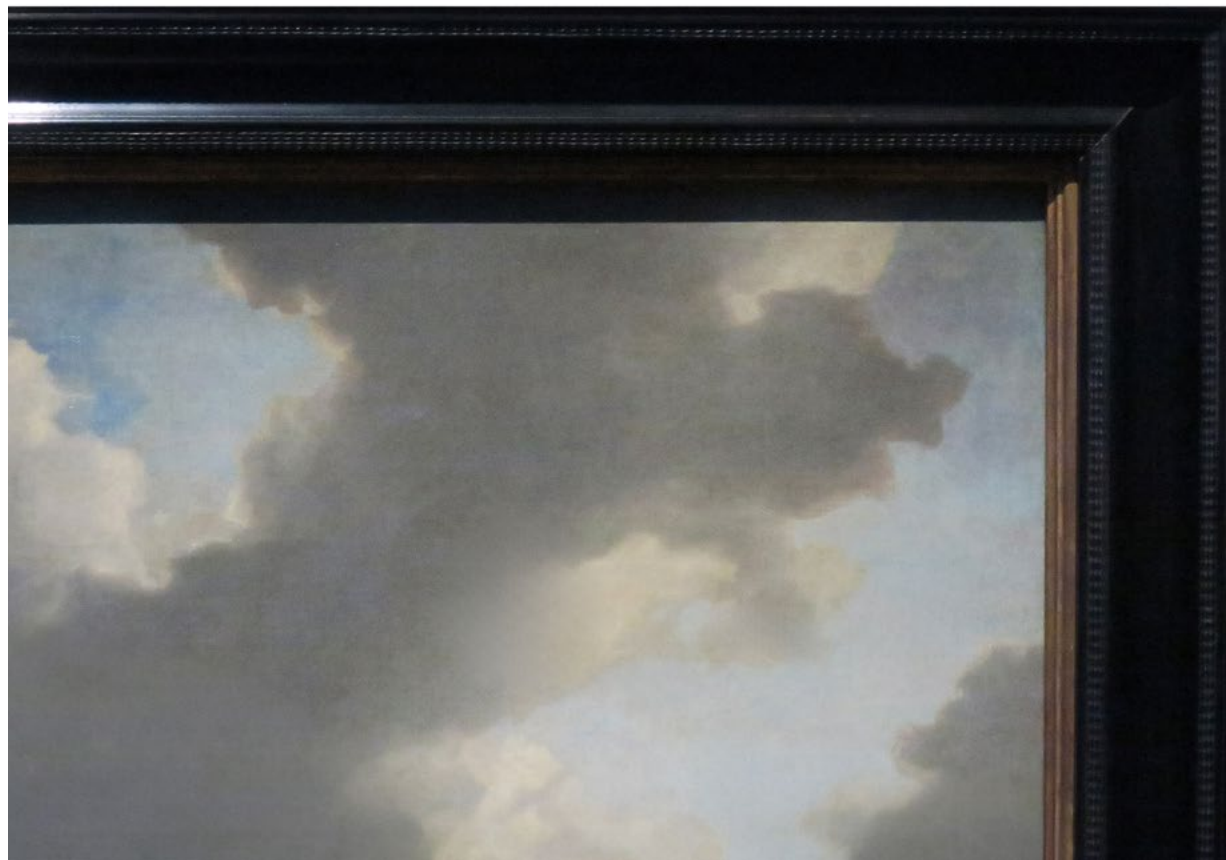


96. Kommode. Frankreich.
Antoine Criaerd. Um 1740.
Rosenholzturnier,
Palisanderintarsien und
Bronzebeschläge

97. Louis Comfort Tiffany:
Vase und Prunkkelch.
Um 1900. Mehrfarbiges
irisierendes und
opalisierendes Glas

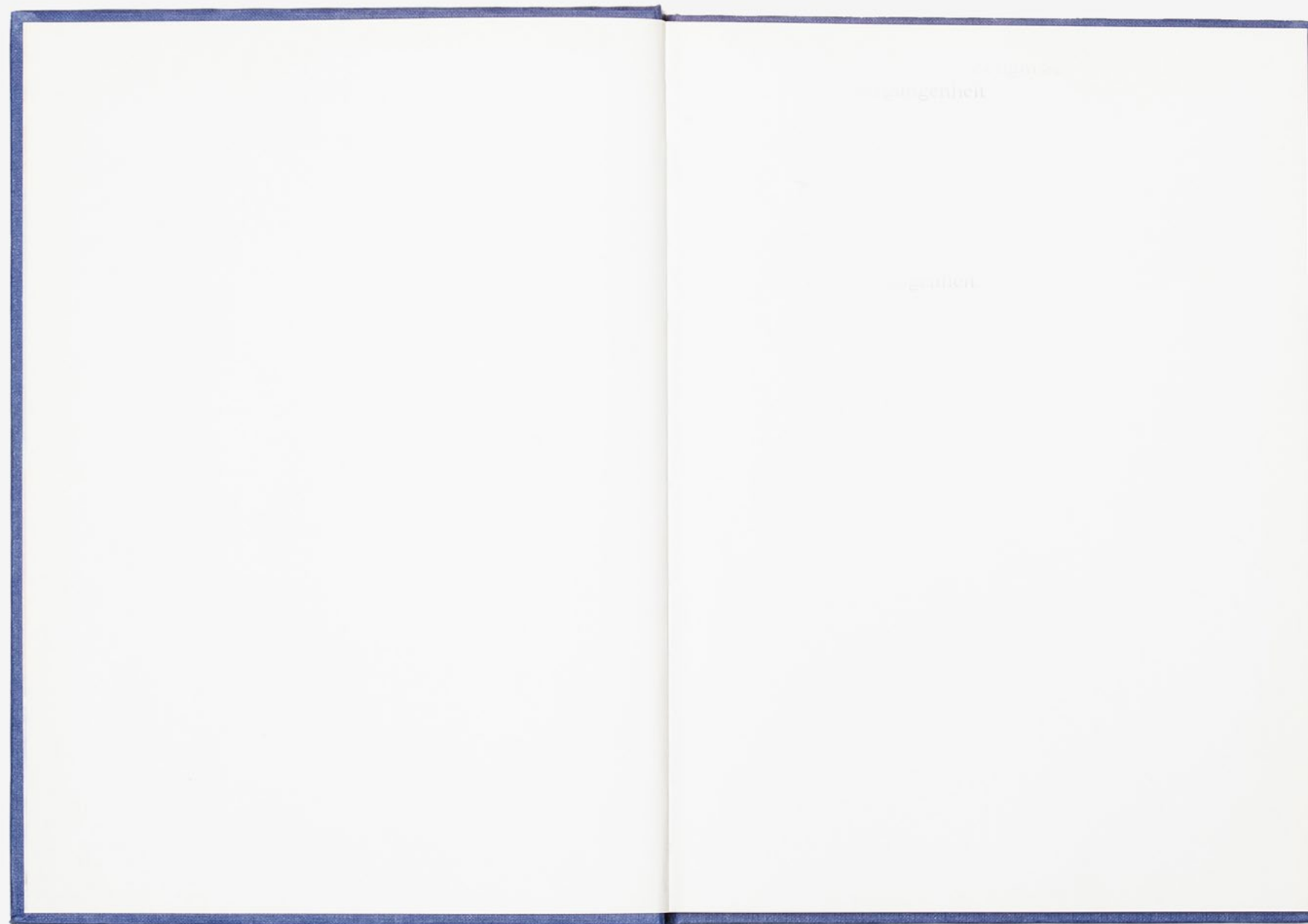


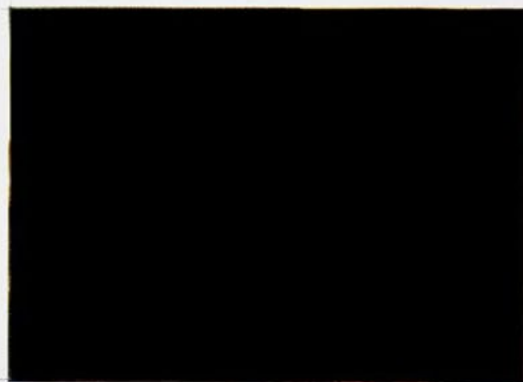






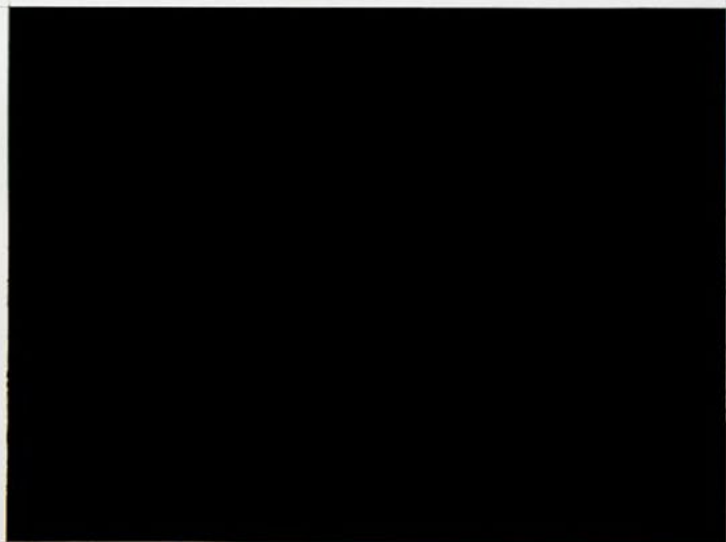






Philipp Otto Runge, Ruhe auf der Flucht. Hamburg, Kunsthalle.

Caspar David Friedrich, Der Schiffbruch der „Hoffnung“. Hamburg, Kunsthalle.





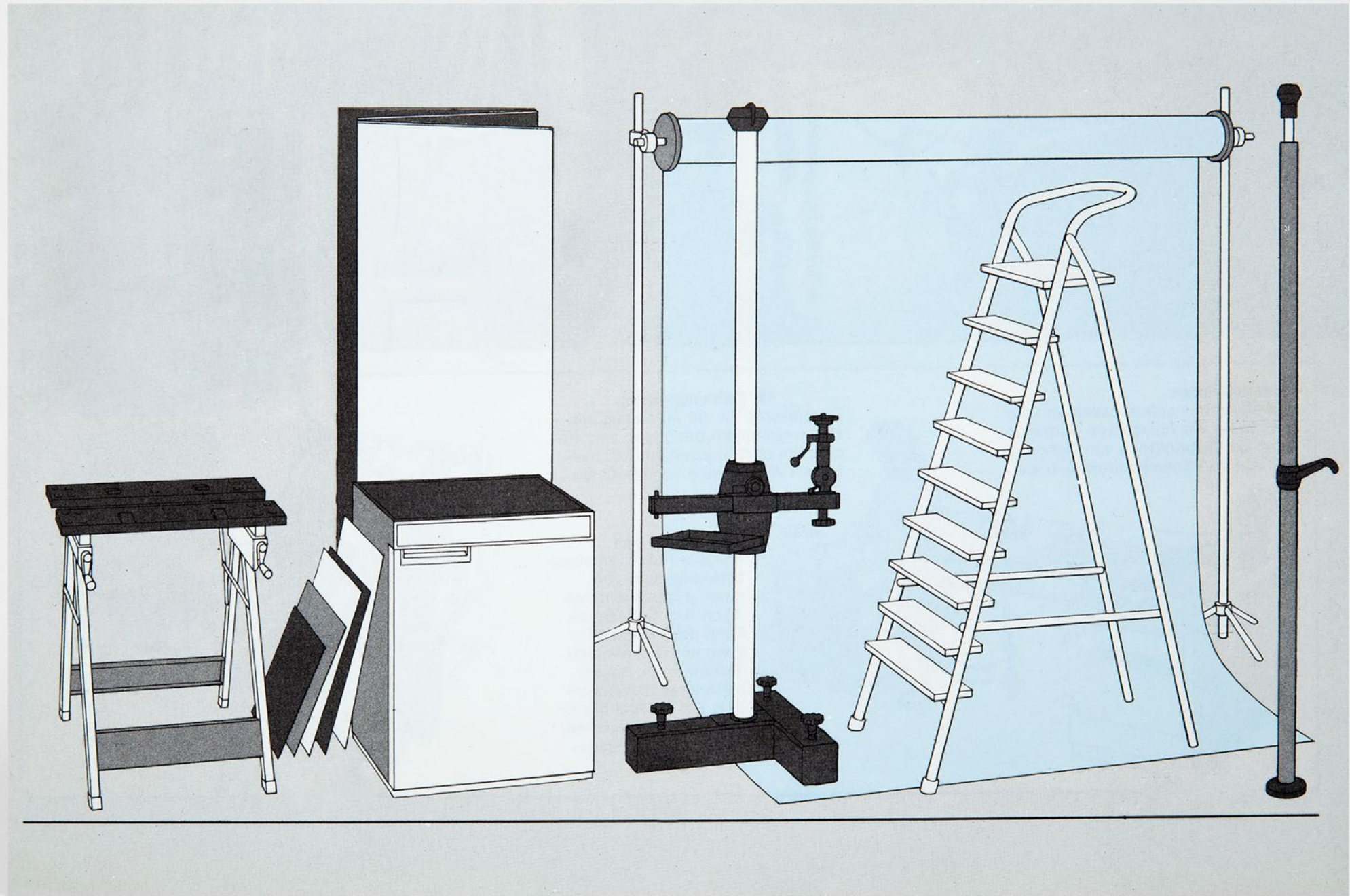
No. 1157

36



No. 1169

37



691



692



693



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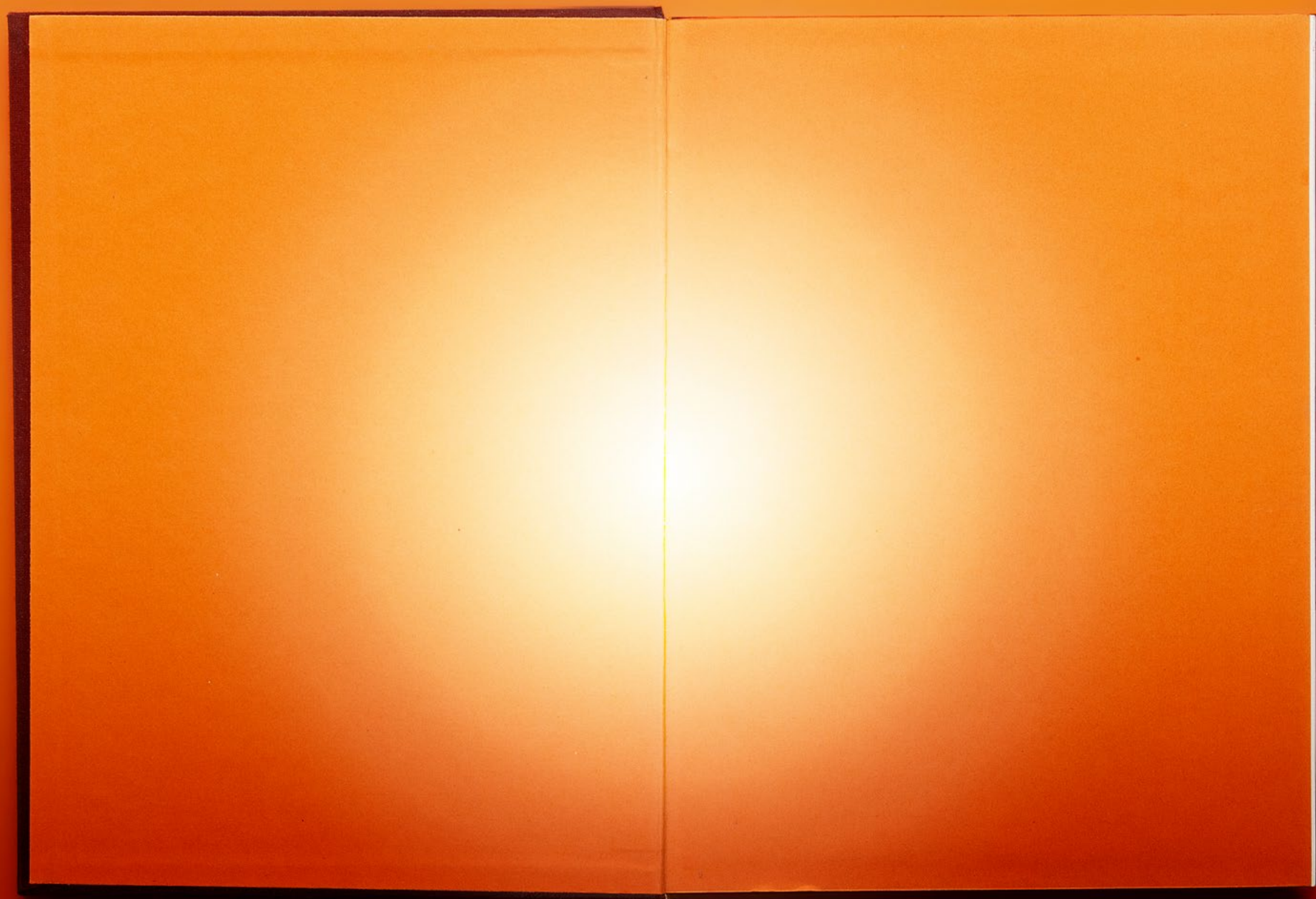
716



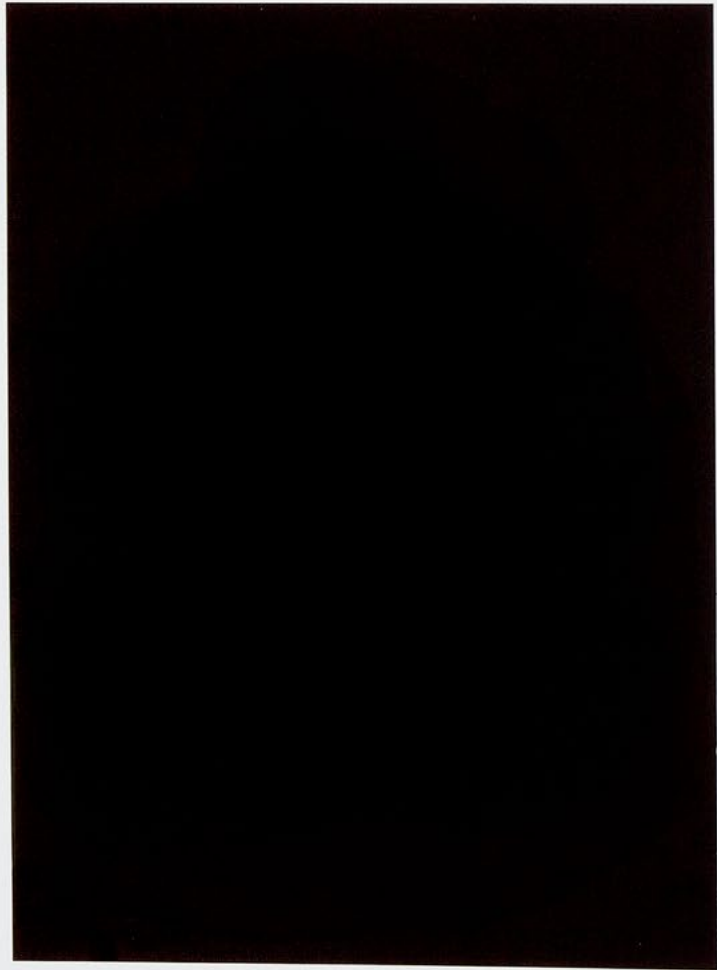
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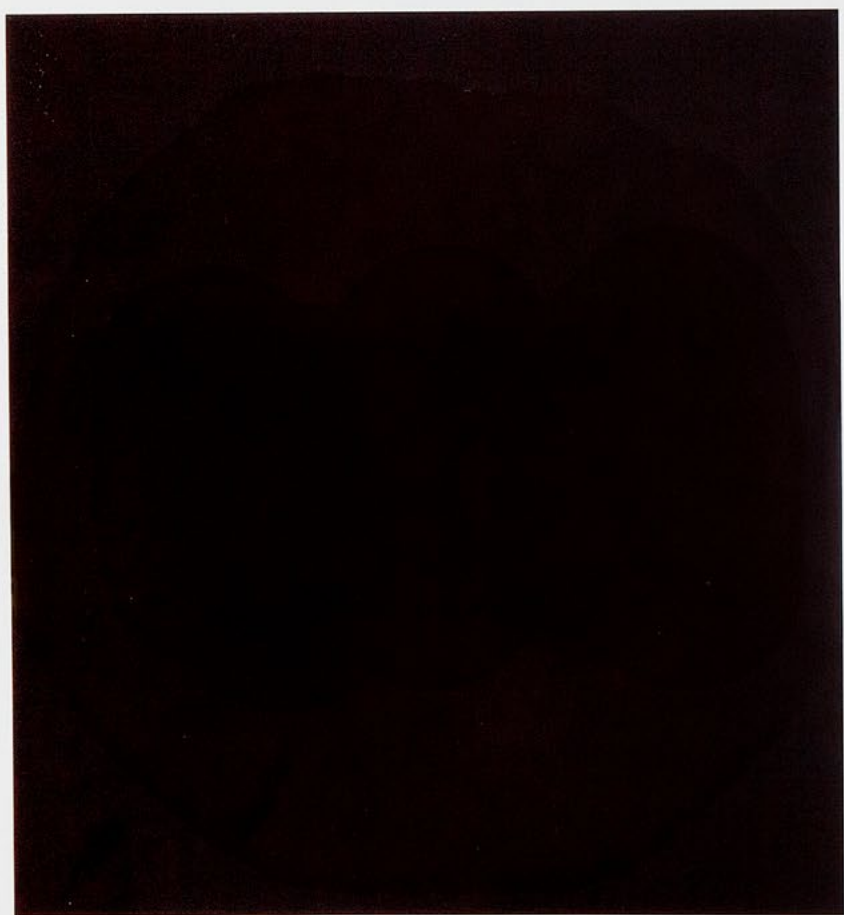
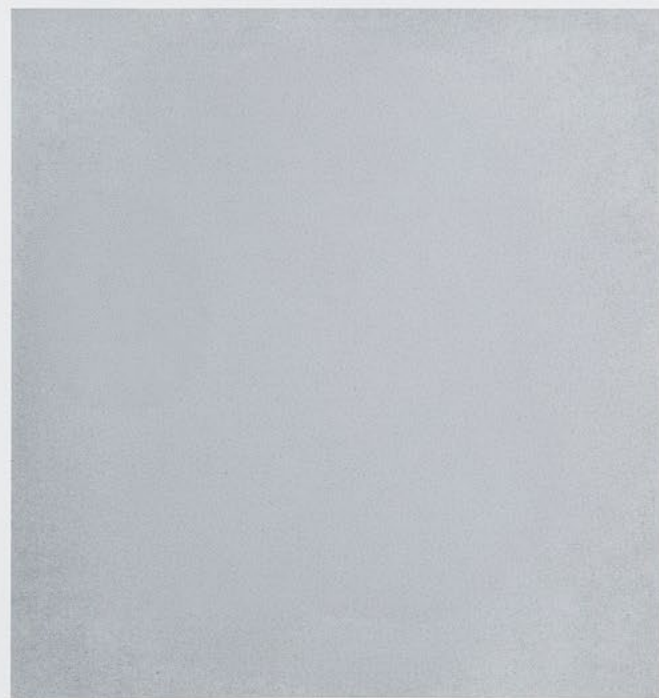






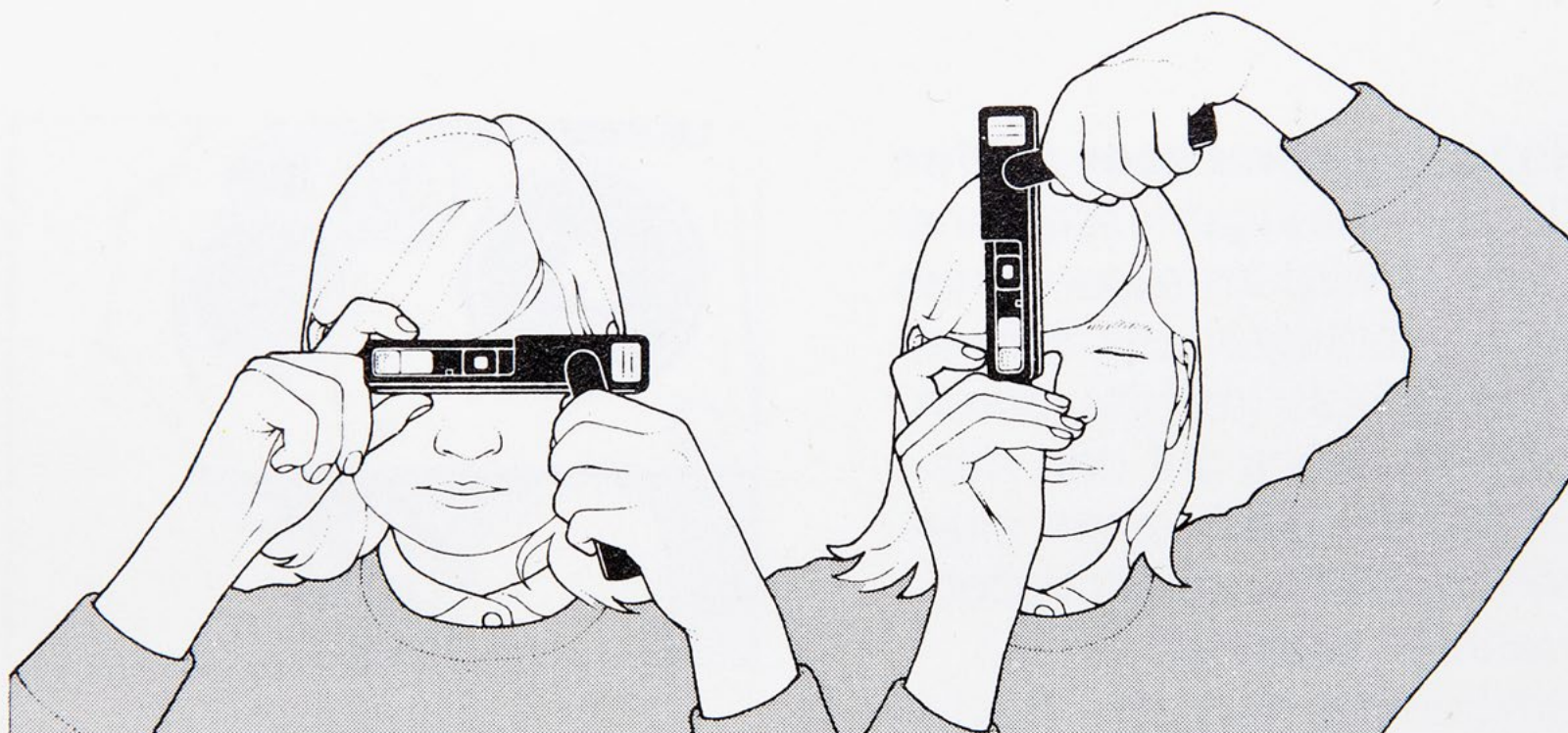




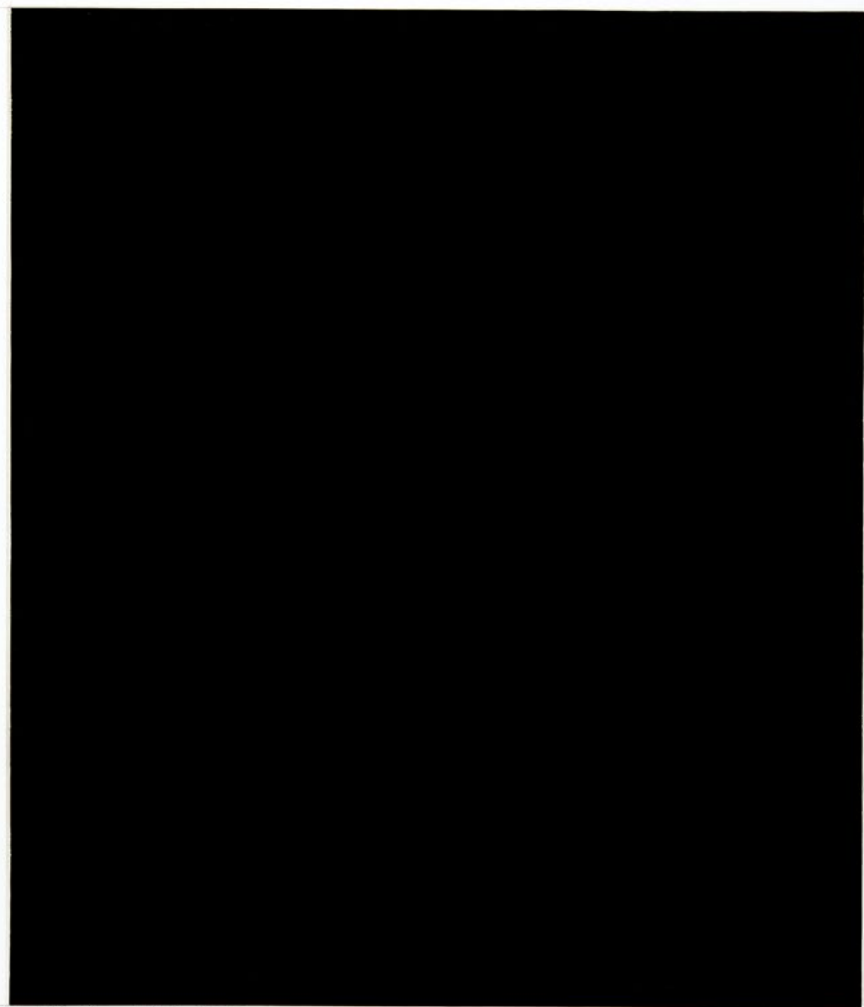






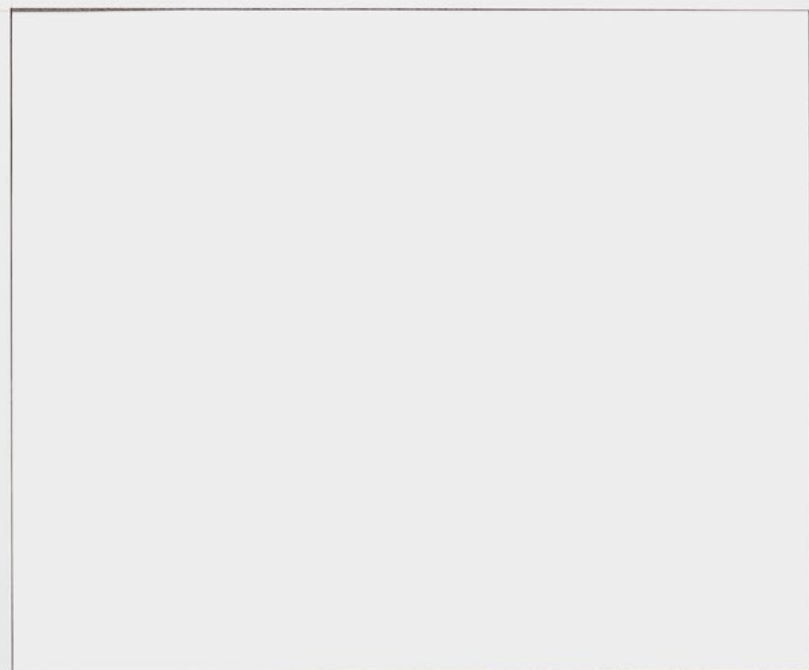






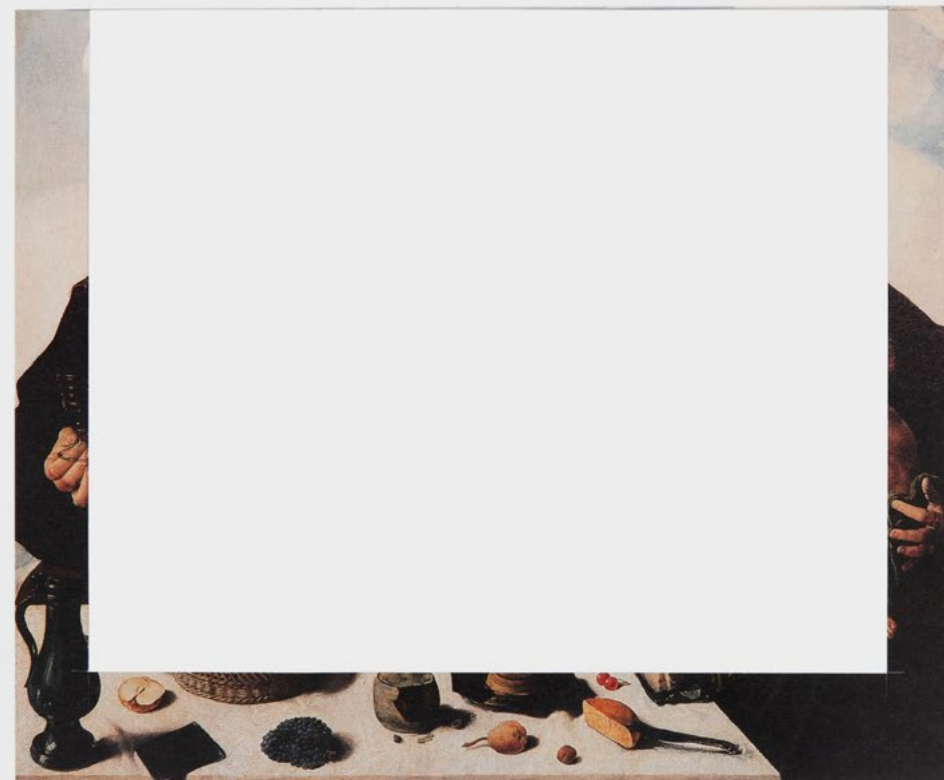
Handarbeitstisch, um 1800. Kat.-Nr. 375



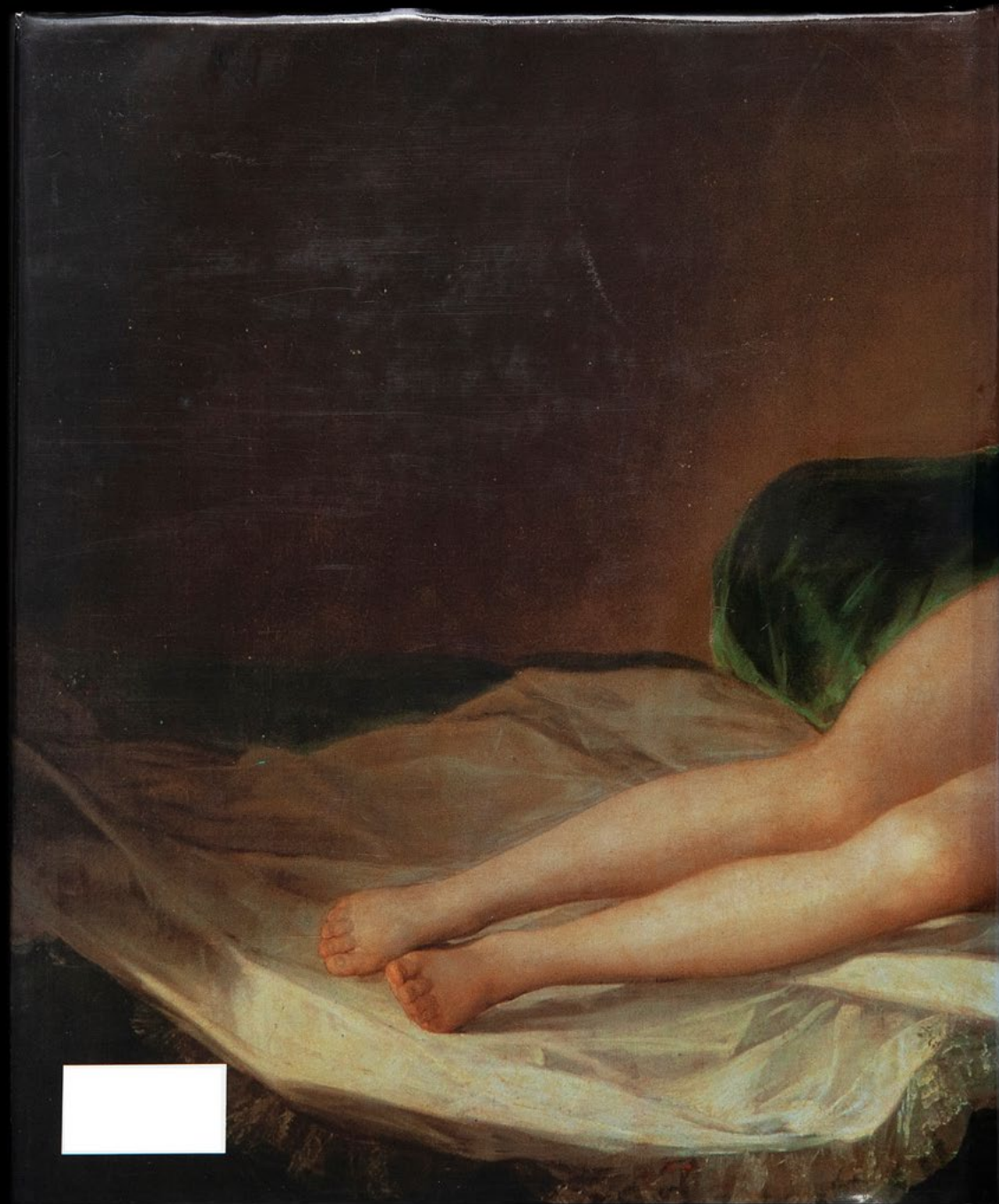


Abraham van Beijeren (um 1620/21–1690)
Bankettstilleben, undatiert
Öl auf Leinwand; 99,5 x 120,5 cm
Den Haag, Mauritshuis

Das 1977 vom Mauritshuis erworbene großformatige Bankettstilleben Abraham van Beijerens dürfte aus derselben Phase wie das Münchner Bild des Künstlers (Abb. S. 107) stammen, also in den 1650er Jahren gemalt worden sein. Obwohl auch hier die topischen Vanitas-Hinweise (wie die aufgeklappte Taschenuhr links) nicht fehlen, ist das Gemälde mit seiner pyramidal angeordneten Überfülle an kostbarem Tischgerät aus Silber und Porzellan und den erlesenen Speisen doch mehr ein affirmatives Zeugnis der nach der Jahrhundertmitte in Holland einsetzenden neuen Luxuskultur als Ausdruck einer Refeudalisierung der führenden bürgerlichen Schicht.



Marten van Heemskerck
Der Haarlemer Patrizier Pieter Jan Foppeszoon mit seiner
Familie, um 1530
Öl auf Eichenholz; 119 x 140,5 cm
Kassel, Staatliche Kunstsammlungen, Schloß
Wilhelmshöhe





I
Galerie Karin Guenther
20.02.2026 - 18.04.2026