

**Lawyer  
and  
publicly certified  
expert**

for contemporary fine art since 1960 with  
a focus on Europe (Chamber of Industry and  
Commerce of Cologne/Germany)

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**„Price is what you pay.  
Value is what you get.“**

Warren Buffett (after Ben Graham)

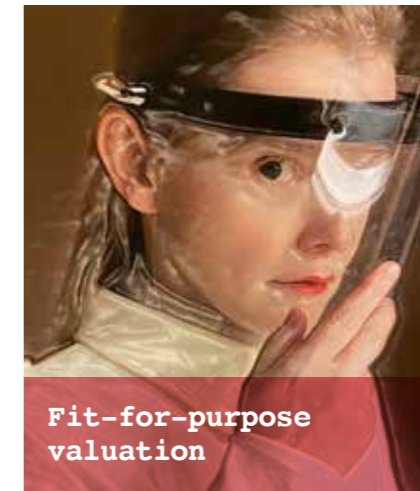
**„Assigning a value to art does  
not only mean determining a  
price.“**

Sasa Hanten-Schmidt

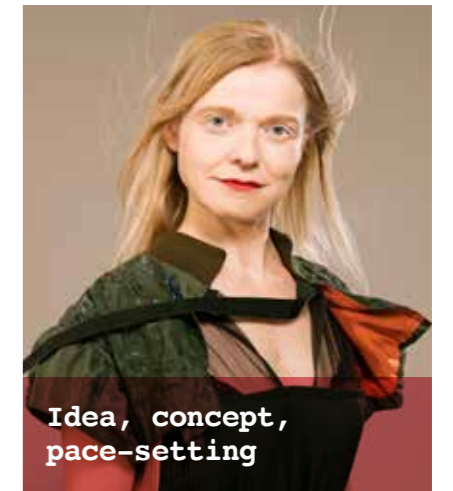
**Me, myself and I**



Curriculum Vitae



Fit-for-purpose  
valuation



Idea, concept,  
pace-setting



Expert and festive  
presentation



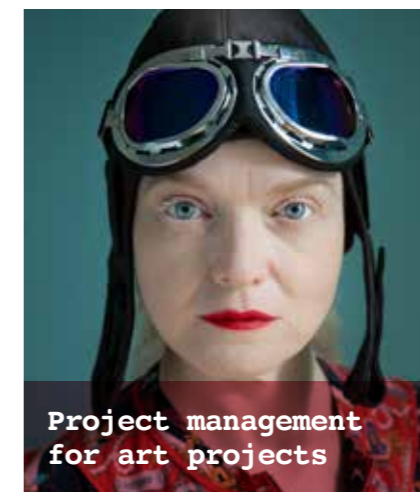
Scholarly  
appreciation



Catalogues raisonnés



Publications



Project management  
for art projects



Writing,  
ghost-writing



Lawyer and publicly certified expert for  
contemporary fine art since 1960 with a focus on  
Europe (Chamber of Industry and Commerce of  
Cologne/Germany)

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Cologne · Dresden · Vienna

## Curriculum Vitae

Art has always been there. My pronounced wish to provide a service and an ever-present affinity for art, the creative minds behind it, its fans and its trading have all combined to lead to my particular line of work.

**Be it in submitting profound statements on legal issues concerning art or in making one of her delightfully entertaining comments on life within and with art: for Sasa Hanten-Schmidt the starting point is always the passion she feels for the creative side of life and her awareness of the joy involved in making a profession out of this passion and sharing it with others.**

Renate Petzinger (museum director, publicist and my mentor while I was studying)

Sasa Hanten-Schmidt qualified as a lawyer back in 2003 and since 2012 has been a publicly certified in contemporary fine art. Her specialist area is the valuation of large portfolios such as artists' estates, and collections. Sasa has traced the genealogy of a German entrepreneur's collection and in her scholarly work tackles the sociology of collecting. Her most recent publication was the book "Der Faktor Mensch - Generationsübergang mit Kunstbezug" ("The Human Factor - The Generational Handover of Art"). Sasa is head of the studio of Angela Glajcar and is responsible for her catalogue raisonné.

She runs offices in Dresden, Cologne and Vienna.

**Life without art is possible, but pointless.**

**A true art-market professional**

Hans-Joachim Müller, Welt am Sonntag, October 18, 2018

## Idea, concept, pace-setting

for private and institutional collections, studios, galleries, and anyone active in the art market

Bringing order to an ongoing system, recognizing basic structures, and summoning the power to change them are easier with smoothly professional external assistance. Assessing the options and implementing clever, inspired and yet economically viable ideas are precisely where my strengths lie.

**Die Welt am Sonntag attests to her own collection „a sound management“.**

Hans-Joachim Müller, October 18, 2018

**Sasa Hanten-Schmidt is a hands-on professional with an eye for what's necessary and essential, and has a creative way of dealing with limitations so that these are perceived as a challenge and not as a setback. She maintains a clear view of situations and people and has the ability to judge the future potential at hand with realism.**

Franz Decker (retd. Chairman of Caritas Köln, clergyman)

## Fit-for-purpose valuation

of contemporary fine art with additional expertise in radically contemporary and ephemeral positions (performance, video, installation, photography, etc.)

Portrait Sasa (detail): Rosemarie Trockel, 2020

**„Price is not value.“**

Sasa Hanten-Schmidt

**In the art market, value (and price) are the result of a discursive process in the field of the market.**

Jens Beckert

The price is the amount of money that a buyer will specifically pay and can sometimes be found in a database. The value is identified according to objectifiable criteria regardless of an actual sale. The parameters applied can vary greatly depending on the reason for the valuation. The result may be far higher or far lower than the price.

Correct expert observation is therefore a complex task that needs to be done before all else. Once debate has started, any subsequent expert opinion will not help the situation. Rather, values that can be used for equal treatment of all are the starting point for any low-conflict settlement of an inheritance. Moreover, specifically in the case of contributions to foundation, business withdrawals and inheritance tax declarations, expert reports are an effective means for avoiding prolonged confrontations and legal uncertainty.

**This amusingly entertaining expert with her crystal-clear formulations are a blessing for tax consultants, lawyers and anyone who has dealings with artists' or collectors' estates.**

Susanne Schreiber, Handelsblatt 2019

## Solutions to mind-boggling problems

### Reliable and affordable

Estate planning, inheritance tax, gifts, creation of wills, inheritance settlements, accrued gains distribution, statutory shares, business withdrawals, art holdings as company assets, donations to foundation, insurance

Times when one has to view art not as something that enriches the soul but rather in terms of dollars and cents are all too frequent. Sometimes the reasons for valuation are freely chosen or at least negotiable, such as insurance of art objects. For reasons such as tax, statutory shares and business withdrawals, however, valuation is mandatory and must stand up to review by authorities and counter-claiming parties.

Since the valuation by the publicly certified expert is not dependent on the value of the dispute but rather takes place based on an hourly rate, the professional valuation is efficient and saves resources.



Bettina Fürst-Fastré

## Expert and festive presentations

In my appearances as a speaker at conventions and on festive occasions, I provide an insight into the complex topics I cover in my work.

## Understanding does not mean disenchanting.

Sasa Hanten-Schmidt

**Sasa Hanten-Schmidt is exacting without being cynical. Her's is a razor-sharp and charming mind, free of sarcasm, and it is pure pleasure to listen to her.**

Hanspeter Horner, director

## Within the art market she is considered one of the most competent experts on contemporary art.

Parnass 2019

## Symposium Cologne 2019: "The Human Factor"

### How can art be successfully passed on from one generation to the next?

**Symposium for collectors, artists and consultants**

The main focus of the symposium "The Human Factor" on April 9, 2019 was how art can be passed down from one generation to the next.

Who can imagine the world without them in it? And, most importantly, who even wants to? Even though you might not like to think about what happens "after", there are many things that stretch into this time frame, that endure and that have direct or indirect impacts. Whether it's a will or a contract of inheritance, establishing a foundation or indeed getting married or having children: All these actions, or indeed their absence, impact your influence on the time when you're no longer able to manage them actively yourself or take back things that have happened.

## Symposium Cologne 2017: "Assigning value to art"

**Symposium for collectors, artists and consultants**

Various circumstances lend themselves to individual works or portfolios of fine art being assigned a specific value. Whether or not a household contents policy or an art insurance policy should be taken out or whether the value of the existing item must be stipulated for a marriage or inheritance contract – this is in each case something where a decision can be taken. When an inheritance tax declaration, a claim to a statutory share, distribution of accrued gains, a business withdrawal, a museum endowment or a foundation donation is involved, however, this is no longer optional. When other goods such as property, businesses or vehicles must be valued for the purposes described, there are established procedures that are widely known. For cultural as, however, the indicated approach is largely unclear.



## Scholarly appreciation

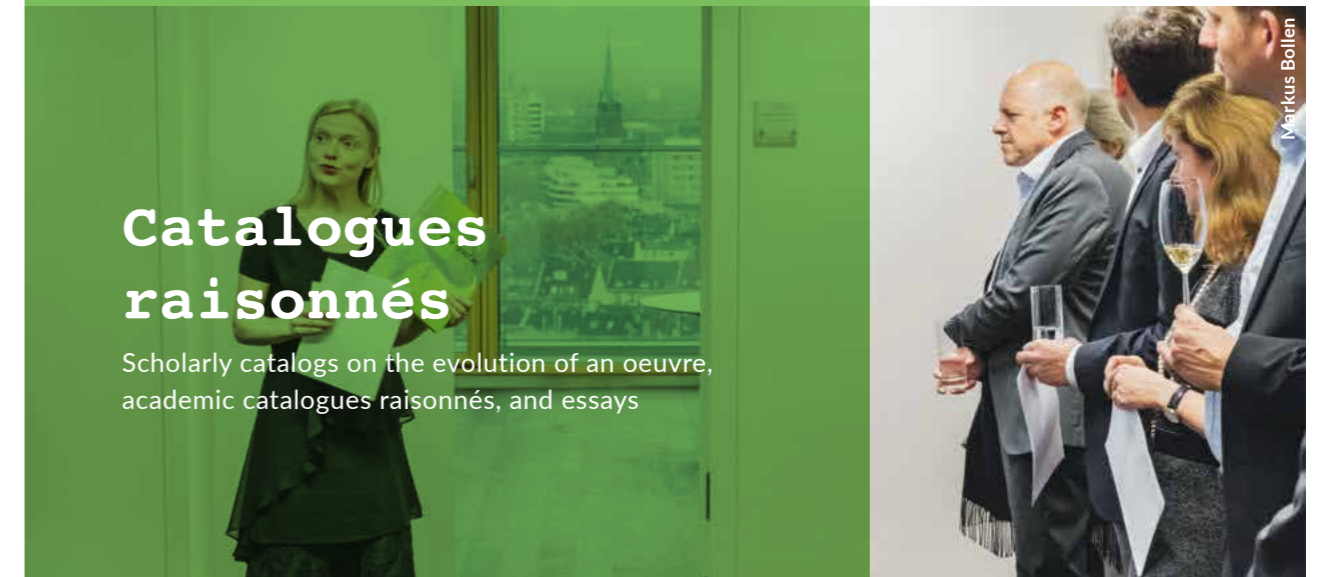
of collections, the genealogy of collections, and the vivid portrayal of the collector

### Collecting is a quasi-creative activity.

In publications about private collections, this aspect is frequently neglected. Scholarly appreciations of private collections and how the art they bring together is interwoven with the person's life story is a worth its weight in gold and provides understanding and insights for the next generation. If the collection is dissolved or broken up, then the refined creation of a publication on how the collection arose a nice reminder – and perhaps even a source of pride and reconciliation.

#### Reference:

“A best-practice example of how a collection can be assessed”  
Wolfgang Ullrich on my appreciation of the Schmidt-Drenhaus Collection in “Look at me!”



## Catalogues raisonnés

Scholarly catalogs on the evolution of an oeuvre, academic catalogues raisonnés, and essays

Only a small fraction of artistic output today continues to be remembered. An oeuvre has the greatest chance of remaining discernible if it is well documented. For individual works, inclusion in a catalogue raisonné is a mark of authenticity. Compiling a catalogue raisonné therefore means taking responsibility for the artistic origination but also for the collectors who have invested in it over the years.

Following the publication of two catalogues raisonnés (Martin Willing, Angela Glajcar) and as a member of the Arbeitskreis Werkverzeichnis, a working group on compiling and preparing catalogues – see [www.Arbeitskreis-Werksverzeichnis.de](http://www.Arbeitskreis-Werksverzeichnis.de) – I gladly provide specialist advice or for the publication of catalogues raisonnés.

## Publications

Monographic publications and essays on contemporary artists Nan Hoover/Bill Viola, Bettina Blohm, Martin Willing, Angela Glajcar, Hans Hartung, Eduard Micus, Emil Schumacher and topics in contemporary day art (photographic positions, spatial experience, painting)



**2019, Cologne:**  
**The Human Factor – How can art be successfully passed on from one generation to the next?**

Hg./Ed. Sasa Hanten-Schmidt Essays: Jens Beckert, Markus Eisenbeis/Thorsten Klinkner, Sasa Hanten-Schmidt, Michael Holtz, Angela Utermann

The interplay of professional expertise in areas of law, taxes, art and motivation of those involved appears to be a model for success. This is where the interdisciplinary project “The human factor” comes in. Printversion in German. Essays in English.



**2018, Leipzig:**  
**Look at me!**

**Checkpoints of an art collection**  
Hgg./Eds. Sasa Hanten-Schmidt, Wolfgang Ullrich  
<http://www.spectorbooks.com/look-at-me>

Private collections are characterized by discontinuity. Preferences change, biographical transitions bring about a shift of focus. Look at me! is a case study on the continuation and generational transfer of private collections.



**2017, Cologne:**  
**Assigning value to art**  
Hg./Ed. Sasa Hanten-Schmidt

Certain points in life call for a specific monetary value to be attributed to individual works or group of fine art. Symposium and publication are to be seen as a preparatory work for the creation of common standards in consultation and administration guidelines. Printversion in German. Essays in English.



**2016, Munich:**  
**Wert- und Kostenbegriffe im Sachverständigenwesen**  
**Der Sachverständige 2016**  
(Sasa Hanten-Schmidt Mitarbeit)

We try to establish standards in evaluating. (It's in German.)



**2013, Cologne:**  
**Catalogues raisonnés**  
**Angela Glajcar**

Hg./Ed.: Sasa Hanten(-Schmidt), Band / Volume 1 (Band / Volume 2: 2023)

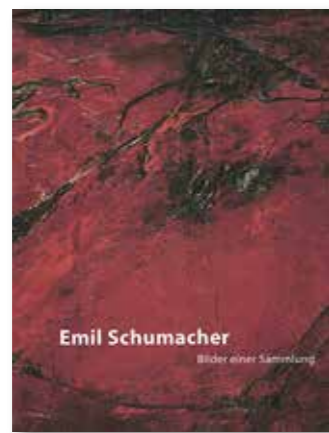
Subtle, sensitive, ambivalent – Angela Glajcar’s installations radiate lightness. Flooded with light, they fill exhibition spaces with poetry and never fail to enchant the viewer. The artist works with fragile materials – torn strips of paper, delicate glass fabrics and plastic. Applied in layers and curved, they acquire a three-dimensional presence and are transformed with the help of the incident light into bodies which appear to possess their own inner luminescence.



**2013, Cologne:  
Eduard Micus**

Hgg./Eds. Sasa Hanten(-Schmidt), Burkhard Leismann

First art-historical assessment of the artist's outstanding work.

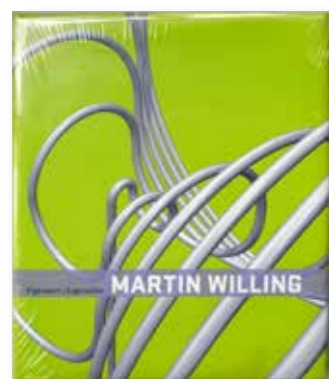


**2012, Cologne:  
Emil Schumacher  
Bilder einer Sammlung**

Redaktion Sasa Hanten(-Schmidt)

The dissociation of color from form and line from motif, the spontaneity of the act of painting, the violation of the surface, opening up to the third dimension are characteristic of his spectacular art. Usually not open to the public this volume presents pieces from all periods of his oeuvre in a

private collection.



**2010, Cologne:  
Catalogues raisonnés  
Martin Willing  
Eigenwert/Eigenvalue**

Hg./Ed.: Sasa Hanten(-Schmidt)

Martin Willing can look back on three decades of creative work. More to the point, it is we who are looking back on thirty years, since the artist seems mainly concerned with looking ahead and evolving his work instead

of resting on his laurels and imitating himself.

I hope that EIGENVALUE will contribute to widening the circle of those in thrall to this extraordinary body of work.



**2009: Bettina Blohm  
Topografie**

Hg./Ed.: Sasa Hanten(-Schmidt)

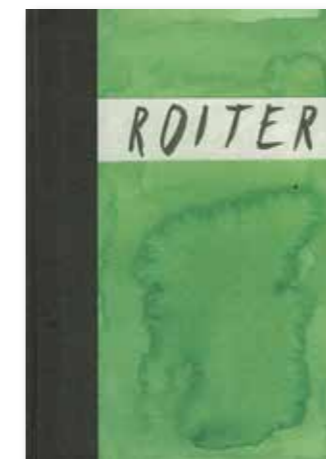
Bettina Blohm found her own remarkable language between abstraction and realism, tradition and contemporaneity. With the essay "A Brave New World" by Jonathan Goodman.



**2008: Bettina Blohm  
no ugly mathematics**

Hg./Ed. Sasa Hanten (-Schmidt)

But there will always remain some mystery as to why her work is so compelling. And that is precisely where art begins when discourse ends.



**2001: Roiter  
Kaleidoscope**

Hgg./Eds.: Sasa Hanten (-Schmidt)/René Schmitt

Kaleidoscope contains 52 drawings and watercolors by Andrei Roiter. The introductory text by Daniil Kharms was chosen by Roiter to accompany this idiosyncratic catalogue of images culled from everyday (imagined) life, and the absurd quality of the story it tells is a perfect complement to the humorous visual observations and inventions of the artist. The

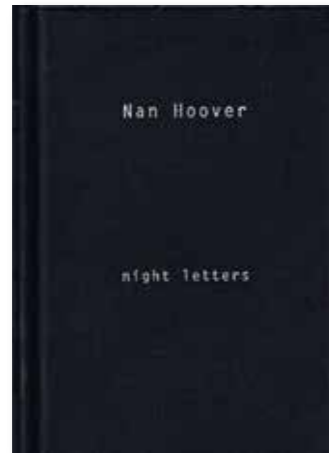
limited deluxe edition comes with an original signed and numbered aquarelle drawing.



**2001:**  
**Rob Perrée Dialogue:  
Nan Hoover**

Hgg./Eds.: Sasa Hanten (-Schmidt)/René Schmitt

Intense conversations over decades between Rob Perrée and Nan Hoover lead to that book about remarkable aspects of Nan Hoover's main body of work and about her life.



**2000:**  
**Nan Hoover, Night Letters**

Hgg./Eds.: Sasa Hanten(-Schmidt)/René Schmitt

In „Night Letters“ the performance artist Nan Hoover opens her diary.



**Project  
management for  
art projects**

such as large sculptures, site-specific installations,  
and exhibition plans

I have decades of experience in the implementation of competitions, sculptures in the public space, exhibition and edition plans, and publications from the idea to successful execution, which I then bring to my management of studios for fine artists or the personal assistance I provide to private and institutional actors in the art market.

Reference projects include Otmar Hörl's "Euro" sculpture, my publications, the editions by Nan Hoover, etc.



## Writing, ghost-writing

Functional texts, biographies, essays, and welcome addresses

I can write speeches, important, course-setting letters, articles for company or institutional celebratory publications, and monographic texts about collectors, artists and other figures in public life as required, including on behalf of other people. After all, you might have a feeling and a vague idea, but you lack the tools or the time to find the words yourself to suit the occasion. After almost 90 volumes of journals and numerous published specialist texts, but also texts for the stage (cabaret, etc.), I believe I have the skills I need.

**All the love letters you wrote  
for me hit the mark.**

(Anonymous man, now in his late 50s)