

**KUNST &
DESIGN**

AUKTIONS
HAUS
SCHOPS
TUROWSKI

AUKTION
21. November 2020





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HAUS
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TUROWSKI



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Jonathan



AUKTION

Samstag, 21. November 2020
Start 11.00 Uhr

Vorbesichtigung / Preview: im Auktionshaus in Krefeld

Freitag	13.11.2020	14-18 Uhr
Samstag	14.11.2020	12-18 Uhr
Sonntag	15.11.2020	12-18 Uhr
Montag	16.11.2020	12-18 Uhr
Dienstag	17.11.2020	12-18 Uhr
Mittwoch	18.11.2020	12-18 Uhr
Donnerstag	19.11.2020	12-20 Uhr

Die im Katalog angegebenen Preise sind Limit / Aufrufpreise

Unser Auktionsraum hat eine Größe von etwa 400 m², so dass die Einhaltung des vorgeschriebenen Abstandes gewährleistet ist. Wir werden nach heutigem Stand maximal 25 Personen gleichzeitig einlassen. Wir empfehlen eine vorherige Terminabsprache, um Wartezeiten zu vermeiden. Gerne senden wir Ihnen auf Anfrage ausführliche Zustandsberichte und Detailfotos unserer Objekte.

Beim Betreten des Auktionshauses bitten wir Sie, eine Alltagsmaske zu tragen.

Zum jetzigen Zeitpunkt können wir noch nicht sagen, wie viele Saalbieter bei unserer Auktion am 21. November zugelassen sein werden. Aktuelle Informationen finden Sie jederzeit auf unserer Homepage.

Wenn Sie an der Auktion im Saal teilnehmen möchten, empfehlen wir eine vorherige Anmeldung. Sie können auf jeden Fall schriftliche Vorgebote abgeben und telefonisch bieten. Für beide Optionen nutzen Sie bitte unser Bieterformular, das Sie am Ende des Katalogs oder auf unserer Homepage finden.

Liebe Kunden,

Am Auktionstag können Sie die Auktion im Internet als Livestream mitverfolgen.

Den Link finden Sie am Auktionstag auf unserer Homepage unter:

www.kunstunddesign-auktionen.de

Dear customers,

The English version of our catalog with detailed descriptions in English language can be found on our homepage

www.kunstunddesign-auktionen.de/en

On the auction day, you can follow the auction on the Internet as a live stream.

The link can be found on our homepage **www.kunstunddesign-auktionen.de**

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Steuernummer / Ident Number:
DE 265629205

Our auction room has a size of about 400 m², so that the appropriate distance to other people can be guaranteed. As things stand today, we will limit the number of visitors to a maximum of 25 people at the same time. We recommend making an appointment in advance to avoid waiting times. We would be happy to send you detailed status reports and detailed photos of our objects on request.

When entering the auction house, we kindly ask you to wear a face covering or mask.

At this point in time, we cannot say how many floor bidders will be admitted to our auction on November 21st. Current information can be found on our homepage at any time.

If you would like to take part in the auction personally, we recommend that you register in advance. In any case, you can submit written preliminary bids and bid over the phone. For both options, please use our bidding form, which you can find at the end of the catalog or on our website.

Versteigerungsbedingungen | Informationen für Käufer

1. KUNST & DESIGN AUKTIONSHAUS SCHOPS TUROWSKI

Das KUNST & DESIGN AUKTIONSHAUS SCHOPS TUROWSKI (im Folgenden: „der Versteigerer“) versteigert öffentlich, freiwillig, im fremden Namen und für fremde Rechnung.

2. Ablauf der Versteigerung

Die Versteigerung erfolgt in Euro. Aufrufpreise sind die im Katalog angegebenen Limit-Preise. Gesteigert wird nach festgelegten Gebotsschritten, die im Katalog aufgelistet sind.

Der Versteigerer hat das Recht, Nummern außerhalb der Reihenfolge des Kataloges anzubieten, zu vereinen, zu trennen und/oder zurückzuziehen. Unter Angabe eines besonderen Grundes kann der Versteigerer den Zuschlag verweigern. Ein besonderer Grund liegt insbesondere dann vor, wenn dem Versteigerer ein Bieter unbekannt ist und dieser nicht spätestens bis zu Beginn der Versteigerung Sicherheit geleistet hat.

Der Versteigerer ist berechtigt, eine aktuelle Liquiditätsbescheinigung einer Bank oder Sparkasse oder ein Bar-Depot zu verlangen.

3. Vorbesichtigung

Sämtliche zur Versteigerung kommenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden (1 Woche Vorbesichtigung). Die Vorbesichtigung erfolgt während der Geschäftszeiten in den Geschäftsräumen des Versteigerers in Krefeld. Fernbietern werden auf Nachfrage und soweit vorhanden über den Katalogtext hinausgehende Zustandsberichte bzw. weitergehende Informationen zugesandt.

4. Versteigerungsgegenstände/ Katalogangaben

Die Gegenstände sind gebraucht und werden in dem Erhaltungszustand versteigert, in dem sie sich im Moment des Zuschlags befinden.

Katalogangaben und entsprechende Angaben auf unserer Website werden nach bestem Wissen und Gewissen erstellt, stellen jedoch keine Garantien im Rechtssinne dar. Gleiches gilt für mündliche oder schriftliche Auskünfte sowie Auskünfte in Textform. Ferner wird der Käufer hiermit darauf hingewiesen, dass Abbildungen der Gegenstände, insbesondere im Katalog oder auf der Internetseite des Versteigerers sowie bei Versendung mittels E-Mail aus technischen Gründen Abweichungen gegenüber dem Original aufweisen können, insbesondere im Hinblick auf Farbe und Auflösung.

In der Auktion werden ausschließlich die jeweiligen Kunstwerke, nicht jedoch Rahmen, Passepartouts oder Bildglas angeboten. Diese können dem Käufer kostenlos mit dem Werk ausgehändigt werden. Für solche Teile, die kein Bestandteil des versteigerten Gegenstandes sind, wird keine Haftung übernommen.

5. Kataloge

Kataloge werden Interessenten auf Nachfrage gerne zugesandt.

6. Gebote

Teilnahme an einer Auktion

Es gibt verschiedene Arten an unseren Auktionen teilzunehmen.

Alle Bieter einer Auktion müssen sich zuvor registrieren lassen und bedienen sich hierfür des Bieterformulars des Versteigerers, welches dem Katalog beiliegt, auf der Internetseite des Versteigerers heruntergeladen werden kann oder dem Bieter auf Nachfrage vorab zugesandt wird. Gebote können vorab in Schrift- oder Textform (z.B. per Brief, Fax oder E-Mail), fernmündlich, durch übliche Zeichen im Saal oder live über Internet-Auktionsplattformen abgegeben werden.

Saalbieter

Der Bieter nimmt persönlich an der Auktion teil und bietet vor Ort.

Vorgebote

Gebote in Text- oder Schriftform (Bieterformular ist verpflichtend) müssen mindestens 24 Stunden vor Beginn der jeweiligen Auktion dem Versteigerer zugehen. Ein maximaler Betrag für ein Lot oder mehrere Lots wird vom Bieter angegeben und vom Auktionator während der Auktion wahrgenommen.

Telefongebote

Telefonbieter werden während der Auktion für die Lots angerufen, für die sie bieten möchten. Die Lots wurden zuvor auf dem Bieterformular angegeben. Die Gebote müssen vor der Auktion in Schrift- oder Textform bestätigt worden sein. Vorab muss eine Telefonnummer genannt sein, unter der der Bieter während der Auktion erreichbar ist. Der Versteigerer schließt hiermit ausdrücklich die Haftung für das Zustandekommen und Aufrechterhalten sowie etwaige sonstige Störungen der Telefonverbindung aus, und zwar insbesondere die Haftung für das Nicht-zustande-Kommen des Zuschlags. Wegen des Umfangs des Haftungsausschlusses verweisen wir auf Ziffer 10 Absatz 2.

Internet-Auktionsplattformen

Über Auktions-Plattformen, bei denen unser Katalog gelistet ist, können Gebote live über das Internet abgegeben werden. Im Falle des Zuschlags wird zusätzlich zu unserem Aufgeld die Provision der Plattform fällig (siehe auch Kapitel 12).

7. Zuschlag

Der Zuschlag wird an den Höchstbietenden erteilt, wenn nach dreimaligem Aufruf eines Gebotes kein höheres Gebot abgegeben wird.

Wenn mehrere Personen zugleich dasselbe Gebot abgeben und nach dreimaligem Aufruf desselben kein Mehrgebot gemacht wird, entscheidet der Versteigerer nach zeitlichem Eingang der Gebote über den Zuschlag. Der Versteigerer kann den Gegenstand erneut anbieten, wenn irrtümlich ein rechtzeitig abgegebenes höheres Gebot übersehen worden ist.

8. Abnahme / Rechnungstellung / Zahlung / Gefahrübergang

Der Zuschlag verpflichtet zur unverzüglichen Abnahme und sofortigen Bezahlung. Ersteigerer sind verpflichtet, die Zahlung spätestens binnen 6 Kalendertagen nach erfolgtem Zuschlag bzw. nach Rechnungsstellung vorzunehmen, wobei es auf das jeweils spätere Datum ankommt. Die Zahlung erfolgt in der Regel per Banküberweisung. Beim Versteigerer vor Ort kann die Zahlung auch in bar, per EC- oder Kreditkarte (Master- oder Visa-Card) erfolgen. Bei Zahlung per Kreditkarte wird eine zusätzliche Gebühr von 5 % des Rechnungsbetrags erhoben.

Nach Ablauf obiger Zahlungsfrist gerät der Ersteigerer auch ohne Mahnung in Verzug.

Mit Übergabe des ersteigerten Gegenstandes, geht die Gefahr eines zufälligen Untergangs oder zufälliger Verschlechterung auf den Käufer über (Gefahrübergang). Erfolgt statt der Übergabe ein Versand, gilt für den Gefahrübergang die Regelung unter Ziffer 15. Der Gefahrübergang erfolgt, soweit nicht bereits durch vorherige Übergabe, spätestens mit Eintritt des Zahlungsverzuges.

Erfolgt die Zahlung in Fremdwährung, so gehen etwaige Kursverluste und/oder Bankgebühren zu Lasten des Käufers. Während der Versteigerung oder unmittelbar danach ausgestellte Rechnungen erfolgen unter dem Vorbehalt der Nachprüfung.

Ausfuhrlieferungen sind von der Mehrwertsteuer befreit, innerhalb der EU jedoch nur bei Unternehmen mit einer Umsatzsteueridentifikationsnummer. Sobald dem Versteigerer der Ausfuhr- und Abnehmernachweis vorliegt, wird dem ausländischen Kunden die Mehrwertsteuer vergütet. Durch die Einfuhr im Ausland ggfs. anfallende Zölle und Umsatzsteuer sind in jedem Fall vom Ersteigerer zu tragen.

9. Eigentumsvorbehalt

Das Eigentum an dem versteigerten Gegenstand geht erst mit vollständiger Bezahlung aller dem Versteigerer geschuldeten Beträge auf den Käufer über (Eigentumsvorbehalt). Während des Bestehens des Eigentumsvorbehalts darf der Käufer den versteigerten Gegenstand (nachfolgend: Vorbehaltsware) nicht veräußern oder sonst über das Eigentum hieran verfügen.

Bei Zugriffen Dritter – insbesondere Gerichtsvollzieher – auf die Vorbehaltsware ist der Käufer verpflichtet, auf das bestehende Dritteigentum hinzuweisen und den Versteigerer unverzüglich zu benachrichtigen, damit dieser die Eigentumsrechte durchsetzen kann.

10. Haftungsbeschränkung

Schadensersatzansprüche – gleich aus welchem Rechtsgrund – gegen den Versteigerer einschließlich seiner Vertreter und Erfüllungsgehilfen, die Fahrlässigkeit voraussetzen, bestehen nur, wenn eine wesentliche Vertragspflicht/Kardinalpflicht verletzt worden ist. Schadensersatzansprüche sind in diesem Fall der Höhe nach auf den typischen vorhersehbaren Schaden beschränkt.

Ansprüche wegen Verletzung von Leben, Körper und Gesundheit sowie wegen Sachschäden nach dem Produkthaftungsgesetz, wegen vorsätzlichen Verhaltens oder grober Fahrlässigkeit sowie für garantierte Beschaffenheitsmerkmale bleiben von obigen Haftungsbeschränkungen unberührt.

Weist der Ersteigerer jedoch bis zu einem Jahr nach der Versteigerung nach, dass Angaben über den versteigerten Gegenstand, welche dessen Wert oder Tauglichkeit aufheben oder nicht unerheblich mindern, falsch waren, dann verpflichtet sich der Versteigerer, seine Ansprüche gegenüber dem Einlieferer, ggfs. auch gerichtlich, geltend zu machen. Bei erfolgreicher Inanspruchnahme erstattet der Versteigerer dem Ersteigerer den Verkaufspreis Zug um Zug gegen Rückgabe des im unveränderten Zustand befindlichen erworbenen Gegenstandes.

11. Bindung an Angebot

Erfolgt der Zuschlag unter Vorbehalt, insbesondere weil das Höchstgebot unter dem Limit lag, so ist der Bieter an sein Gebot 30 Tage nach Zuschlag gebunden. Ein Zuschlag unter Vorbehalt wird wirksam, wenn der Versteigerer das Gebot bestätigt.

12. Aufgeld / Provision

Zum Zuschlagpreis ist ein Aufgeld (Provision) von 23 % zzgl. der auf das Aufgeld anfallenden gesetzlichen Mehrwertsteuer zu zahlen. Erfolgt der Zuschlag über eine Online-Auktionsplattform, erhöht sich das Aufgeld um die von der Plattform erhobene Provision. Die Bezahlung des Gesamtbetrages erfolgt in Euro und ist binnen der oben unter Ziffer 8 genannten Frist vorzunehmen. Anfallende Bankspesen gehen zu Lasten des Ersteigerers.

13. Folgerecht

Bei Kunstwerken, deren Verkauf folgerechtspflichtig ist, wird der Ersteigerer an der Folgerechtsabgabe nach § 26 UrhG iHv 4 % des Zuschlagpreises beteiligt. Die abgabepflichtigen Objekte sind im Katalog mit einem Sternchen* neben dem Künstlernamen gekennzeichnet.

14. Verzug

Bei Zahlungsverzug kann der Versteigerer wahlweise Erfüllung des Kaufvertrages verlangen oder vom Vertrag zurücktreten und Schadensersatz wegen Nichterfüllung verlangen. Mit Eintritt des Verzuges ist der geschuldete Betrag zudem zu verzinsen. Der Zinssatz beträgt für Verbraucher 5% Punkte über dem jeweiligen Basiszinssatz und im Übrigen 8% Punkte über dem jeweiligen Basiszinssatz.

Ferner kann auf Kosten des Säumigen der Gegenstand nochmals versteigert werden. Dabei haftet der Säumige auch für den Mindererlös gegenüber der früheren Versteigerung. Auf den Mehrerlös hat er keinen Anspruch. Der Versteigerer hat das Recht, ihn von weiteren Versteigerungen auszuschließen.

15. Mitnahme / Versand

Ersteigerte Objekte können in der Regel nicht sofort mitgenommen werden. Davon abweichend ist nach Absprache die sofortige Mitnahme kleinformatiger Objekte, insbesondere Vitrinen-Objekte und Gemälde möglich. Grundsätzlich obliegt die Abholung der versteigten Gegenstände dem Ersteigerer. Auf Wunsch kann der Versand von kleinen Objekten bis zu einem Gewicht von 30 kg durch den Versteigerer organisiert werden. Hierfür sowie für die zum Versand erforderliche Verpackung fallen Kosten an, deren jeweilige Höhe in einer Preisliste auf der Internetseite des Versteigerers unter „Versand“ eingesehen werden kann. Für schwerere Objekte kann der Versteigerer auf Nachfrage ein geeignetes Speditionsunternehmen benennen.

Eine etwaige Versendung erfolgt auf Kosten des Ersteigerers. Soweit der Ersteigerer nicht als Verbraucher handelt, geht die Gefahr des zufälligen Untergangs und der zufälligen Verschlechterung mit Auslieferung des Gegenstandes an die zur Ausführung der Versendung bestimmte Person über.

16. Veröffentlichung der Ergebnisse

Ergebnisse werden idR ab dem ersten auf die jeweilige Auktion folgenden Werktag auf der Internetseite des Versteigerers veröffentlicht.

17. Nachverkauf

Diese Versteigerungsbedingungen gelten für den freihändigen Verkauf nach Beendigung der Auktion, sog. Nachverkauf, entsprechend. Der Nachverkauf ist der Versteigerung nachgestellt. Die Bestimmungen über Fernabsatzverträge (§§ 312b-d BGB) finden dabei keine Anwendung. Der Nachverkauf beginnt am Tag nach der jeweiligen Auktion in den Geschäftsräumen des Versteigerers in Krefeld und dauert insgesamt 10 Tage.

18. Folgen verspäteter Abnahme

Werden die versteigten oder im Nachverkauf erworbenen Gegenstände nicht spätestens binnen 10 Tagen nach Ende des Nachverkaufs abgeholt, dann ist der Käufer zur Zahlung von Verwahrgebühren von

10 € für kleine Objekte (insbesondere Vitrinen-Objekte und Gemälde)

20 € für große Objekte (insbesondere Einrichtungsgegenstände)

pro Woche verpflichtet, wobei er sich vorab erkundigen kann, ob ein Objekt als klein oder groß eingestuft wird.

19. Schlussbestimmungen

Erfüllungsort und Gerichtsstand ist Krefeld, soweit der Käufer Kaufmann ist oder keinen allgemeinen Gerichtsstand im Inland hat oder es sich um eine juristische Person des öffentlichen Rechts oder um ein öffentlich-rechtliches Sondervermögen handelt.

Sollten eine oder mehrere Bestimmungen diese Versteigerungsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt.

Es gilt deutsches Recht. Die Bestimmungen des UN-Kaufrechts finden keine Anwendung.

Soweit diese Versteigerungsbedingungen in mehreren Sprachen vorliegen, ist stets die deutsche Fassung maßgebend.

Conditions of sale at auctions

1. KUNST & DESIGN AUKTIONSHAUS SCHOPS TUROWSKI

KUNST & DESIGN AUKTIONSHAUS Schops TUROWSKI (hereinafter referred to as: 'auctioneer') auctions in public, voluntarily in the name and for the account of third parties.

2. Conduct of auction

The auction is to be conducted in Euro. Calling prices are such prices listed in the catalogue as limit prices. Calls for offers are increased by specified bidding steps, which are listed in the catalogue.

The auctioneer is entitled to offer numbers outside the order of the catalogue as well as merge, divide and/or pull them out. The auctioneer is entitled to deny the acceptance of a bid provided that good cause is shown. Such good cause is given in particular, if auctioneer does not know a person who places a bid and such person refrains from supplying security at the latest until start of auction. The auctioneer is entitled to request a current certificate of liquidity of a bank or savings bank or a cash deposit.

3. Preview

All items on offer at the auction can be viewed and examined (preview). Preview takes place in the premises of auctioneer in Krefeld. Upon request condition reports and further information beyond the catalogue text are provided to people who bid in absence.

4. Items on offer at auctions / catalogue description

Items are used and come to auction in such condition in which they are at the time of the acceptance of the bid. Catalogue descriptions and respective descriptions on the internet sites of the auctioneer are made according to best knowledge and conscience, but are no guarantees according to law. The same applies respectively for oral information, information in writing or information in text form. Further buyer is hereby informed that due to technical reasons pictures of the items, particularly in the catalogue or on the internet sites as well as in the event of sending them by E-Mail may differ from the respective original, particularly regarding colour and resolution.

Only the respective works of art are offered in the auction, but not frames, passe-partouts or picture glass. These can be given to the buyer free of charge with the work. No liability is assumed for those parts that are not part of the auctioned item.

5. Catalogues

Catalogues will be provided to interested parties upon request.

6. Bids

Participation in an auction

There are different ways to participate in our auctions.

Potential buyers in an auction are obliged to use an auctioneer's bidding template, which has to be filled in before (registration) and is attached to the catalogue, can be downloaded from the auctioneer's internet site or is previously send to the potential buyer upon request.

Bids can be made in writing or in text form (e.g. on paper by mail, by fax or E-Mail) before the auction, by telephone, by traditional signs in the auction hall or live via internet auction sites.

Hall bidders

The potential buyer participates in person and bids by traditional signs in the auction hall.

Absentee bids

Bids in writing or in text form have to reach auctioneer at least 24 hours prior to the respective auction (potential buyers are obliged to use the auctioneers bidding template) and must have been confirmed by the auctioneer. Bids are starting from a limit price for a lot or a certain number of lots and when the auctioneer invites the bid.

Bids by telephone

Potential buyers who want to bid via telephone can be contacted by telephone during the auction. The potential buyer is obliged to use the auctioneers bidding template where the lots he intends to buy have been indicated.

The bids must have been confirmed before the auction in writing or in text form.

Potential buyers are obliged to previously provide a telephone number, where they can be contacted during the auction.

The auctioneer hereby explicitly excludes the warranty for formation and maintaining the telephone connection as well as for possible other trouble with the telephone connection in fact particularly any warranty for the lack of acceptance of a bid. We refer to clause 10 paragraph 2 regarding the scope of this liability exclusion.

Internet auction sites

Bids can be submitted live over the Internet via auction platforms where our catalogue is listed. In the event of a successful bid, the platform commission has to be paid in addition to our premium (see also Chapter 12).

7. Acceptance of a bid

Acceptance of bid is given to such potential buyer who offers the highest bid if no higher bid has been offered upon three consecutive calls of such highest bid. If several persons offer the same bid and no higher bid is offered upon three consecutive calls of such bid, the acceptance of bid is allocated by the auctioneer depending on the time he received the bid. Auctioneer is entitled to offer the item again, if a higher bid has been ignored by mistake.

8. Taking into possession / invoice/ payment / passing of risk

Acceptance of bid obliges to immediate taking into possession and payment. Buyers are obliged to pay within six calendar days upon acceptance of bid or issuing an invoice, whereupon the respective later date is essential. Payment is usually made by bank transfer. At the auction house on site, payment can also be made in cash, by EC or credit card (Master or Visa card). When paying by credit card, an additional fee of 5% of the invoice amount will be charged.

Buyer is in default without reminder after the above payment limit has elapsed. With handing over of the auctioned item, the risk of random destruction or deterioration of the item lays upon the buyer (passing of risk). If instead of handing over the item such item is send the provision in clause 15 applies. Passing of risk takes place, in the event that no prior handing over of the item took place, at the latest upon default.

If payment takes place in a foreign currency any possible currency losses and/or bank fees have to be paid by buyer.

Invoices issued during auction or immediately thereafter are issued with the caveat of review.

Export delivery is exempted from VAT, however, within the EU this applies only to businesses with VAT identification number. Once proof of export and proof of acceptor are provided to auctioneer, the foreign buyer is entitled to reimbursement of VAT. Custom and VAT that accrue from import have to be borne by the buyer in any event.

9. Retention of title

Property of the item is not transferred to buyer until full payment of all sums owed to auctioneer (retention of title). While retention of title is valid buyer is obliged to refrain from selling the item (item which is owned with reservation) or otherwise dispose of the property hereof. Buyer is obliged to refer to the existing third-party property if third parties, in particular bailiffs, try to get hold of the item which is owned with reservation and to notify auctioneer accordingly without delay in order to enable the enforcement of property rights.

10. Limited Liability

Claims for indemnity - irrespective of legal basis - against auctioneer including its representatives and auxiliary persons, which presume negligence, only exist, if a material contract obligation has been breached. In such event claims for indemnity are limited regarding its amount to the damages which are typically predictable.

Claims concerning damages of life, body and health as well as damages to property pursuant to the German product liability statute (Produkthaftungsgesetz), damages due to purpose or gross negligence as well as for guaranteed characteristic of state are not subject to the above limited liability.

If a buyer can proof within one year upon the auction that information regarding the auctioned item, which lessen its value or usability not insignificant or making it void, were wrong, then auctioneer is obliged to enforce its claim - as the case may be jurisdictional - against the person who issued the item to the auction. In the event where such claim is successful auctioneer reimburses the purchase price matching payment with physical delivery of the bought item in unchanged condition.

11. Binding offer

If acceptance of bid is made under condition, particularly because the highest bid is less than the limit, person who made such bid is bound by its bid for 30 days upon its acceptance. Acceptance of bid made under condition becomes unconditional upon confirmation by the auctioneer.

12. Commission / surcharge

On top of the price for acceptance of bid a surcharge (commission) in the amount of 23% plus VAT has to be paid. If the bid is made via an online auction platform, the premium increases by the commission charged by the platform. Payment of the full amount has to be carried out in Euro and within the time limit set in clause 8 above. Bank fees, if any, have to be paid by buyer.

13. Resale rights

For works of art whose sale is subject to resale right fee, the buyer participates in the resale right fee pursuant to § 26 German Copyright Act in the amount of 4 % of the acceptance of bid price. Items for which such fee is requested are marked with a small star* in the title in the catalogue.

14. Default

In the event of payment default auctioneer is entitled to choose between fulfilment of purchase agreement or withdrawal from the agreement and request for damages caused by failure to fulfil the obligations from the initial agreement. Upon default interest upon the due amount has to be paid. Interest rate for consumers is 5 % points above the respective German basis interest rate and for the rest 8 % points above the respective German basis interest rate.

Further the item can be auctioned again at the expense of the person in default. The person in default is liable for any minor proceeds as opposed to the prior auction. He is not entitled to higher proceeds, if any.

The auctioneer is entitled to exclude him from any further auction.

15. Taking along / Shipping

In general, purchased items cannot be taken immediately. Notwithstanding that upon agreement the immediate taking away of small purchased items is possible, in particular objects stored in show cases and paintings. In general, it is the buyer's obligation to pick up the purchased items. Upon request shipment of small objects up to a weight of 30 kg can be organised by auctioneer. For such service and for the packaging necessary for the shipment costs accrue, the amount of which can be checked at the auctioneer's internet site under the flag 'shipment' in a price list. For items that increase the above weight limit the auctioneer can name adequate shipping companies.

Shipment, if any, take place at the expense of the buyer. In the event that buyer does not act as consumer, risk of random destruction or deterioration of the item is passed to buyer upon handing over to such person who is in charge of shipment.

16. Publishing of results

Results will be published on the auctioneer's internet site in general starting with the work day following the respective auction.

17. Post-auction sale

This auction terms and conditions apply to the free-hand sale after the end of the auction, so called post-auction-sale, respectively. Post-auction sale starts after the auction. Provisions for distance selling pursuant to §§ 312b-d German Civil Code (BGB) do not apply. Post-auction sale starts at the day following the respective auction in the premises of the auctioneer in Krefeld and lasts 10 days in total.

18. Consequences of delayed pick up

If items that were bought in auction or during post-auction sale are not picked up within 10 days upon the end of the post-auction sale, then Buyer is obliged to pay fees for unrequested storage in the amount of

10 EURO for small objects (particularly show-case objects and paintings)

20 EURO for big objects (particularly furnishings)

per week, whereupon he can previously ask whether a particular item is deemed small or big.

19. General provisions

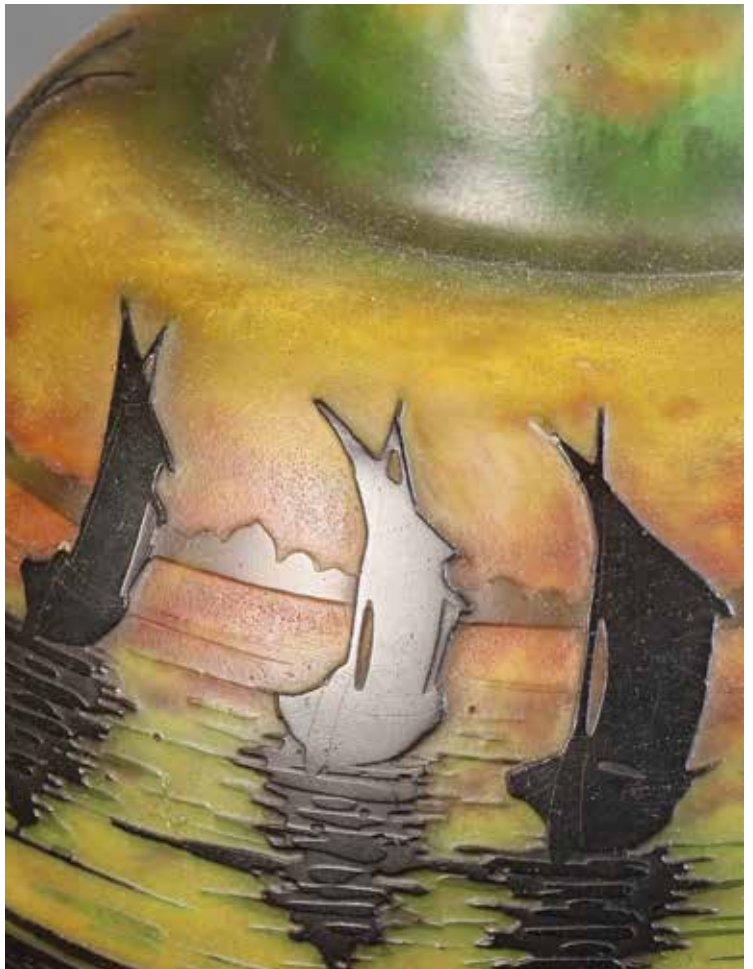
Place of fulfilment and jurisdiction is Krefeld if the buyer is merchant/business man or does not have a general jurisdiction in Germany or is a public legal entity or a public law special fund.

Should one or several of the above provisions proof to be or become void the validity of the remaining terms remains unaffected.

German law applies. The provisions of CISG are excluded. In the event that this auction terms and conditions are provided in several languages the German text prevails.

Besitzerverzeichnis

39 39 39 98 19 98 91 91 33 33 33 33 2 47 47 47 53 77 49 88 45 45 45 45 96 45 45
19 19 19 19 75 75 119 96 49 49 109 119 119 119 119 109 117 9 9 9 9 9 9 118 118
118 118 119 119 119 108 118 119 119 119 119 108 108 119 119 121 119 39 39 56 14
97 97 49 49 49 49 109 109 49 96 96 8 1 8 8 96 96 96 24 83 8 105 72 96 36 8 30 30
3 8 105 105 99 24 37 37 37 126 96 119 119 119 119 119 55 113 55 65 48 55 82 82
55 46 82 82 82 82 82 46 82 82 42 75 38 38 38 38 81 81 81 81 81 81 81 81 81 81
81 81 38 81 38 38 38 38 62 93 62 127 81 81 96 109 62 62 101 62 62 62 39 109 101
101 58 1 7 62 91 81 81 81 81 58 38 58 81 58 81 81 101 123 2 85 80 10 55 108 96
37 37 37 85 85 23 23 37 96 93 99 99 16 31 107 75 69 85 31 60 31 39 59 5 23 114
23 23 23 23 23 69 15 94 106 16 16 76 16 16 76 97 15 69 79 80 16 102 11 60 109 26
11 84 60 20 23 131 23 102 23 23 31 25 25 23 41 23 31 20 74 74 71 133 114 11 18
59 102 68 68 68 27 138 71 31 16 16 31 85 71 102 102 20 102 102 16 102 16 102
102 102 102 102 16 102 102 96 96 96 96 100 100 108 108 14 14 117 117 14
23 72 16 14 96 95 86 105 105 99 99 21 59 31 71 71 23 99 99 99 50 31 63 114 37 16
16 16 16 11 95 102 23 117 102 116 14 11 11 134 21 110 102 102 102 128 16 16 16 85
31 88 88 64 132 41 83 72 40 1 2 57 57 40 2 64 29 37 29 29 10 41 40 111 34 64 31
18 90 90 34 26 10 140 41 10 31 31 31 31 31 31 31 78 31 37 69 31 109 31 45
17 103 45 124 124 140 140 10 10 10 31 56 120 12 31 40 31 34 120 51 120 40 18 92
54 31 40 124 18 18 103 44 44 44 45 45 95 104 104 104 32 90 123 136 140 24 52 45
104 142 142 140 112 112 43 112 40 141 87 88 112 40 95 22 122 122 31 31 96 28
96 96 63 91 104 104 56 103 125 139 104 104 40 87 78 31 31 75 129 34 14 14 109
109 92 92 67 70 40 40 40 85 31 31 31 31 31 18 18 40 111 92 37 37 37 37 24 103 37
37 70 31 70 69 34 85 133 37 111 143 37 69 75 144 86 130 130 129 129 18 18 31 37
66 18 18 18 10 37 31 70 103 79 79 37 37 37 18 18 31 37 110 99 137 13 11 16 54 37





CHARITY-AUKTION

AM 21.11.2020 BEI SCHOPS & TUROWSKI

KUNST FÜR KLIMA SCHULE



Die Erlöse dieser Charity-Auktion kommen der **cooldown°earth foundation / Digitale Klimaschule** zugute, das Auktionshaus Schops & Turowski verzichtet auf die sonst üblichen Provisionen.

Die Auktion findet am 21.11. um 11 Uhr in den Räumen von Schops & Turowski, Wiedstr. 21 in Krefeld statt. Vorbesichtigungen täglich vom 13.11. bis 19.11. Sie können Gebote auch online oder telefonisch abgeben.

Mehr Infos auf www.kunstunddesign-auktionen.de und www.cooldown.earth

cool
down
°earth



1 Joseph Beuys*
€ 180.-



2 Joseph Beuys*
€ 180.-



3 Günther Uecker
€ 400.-



4 Rolf Cavael*
€ 1.400.-



5 Corneille*
€ 800.-



6 Francesca Marti
€ 1.500.-



7 F. Huhnen*
€ 140.-



8 Fritz Huhnen*
€ 140.-



9 Thomas Ruff
€ 1.000.-

EINRICHTUNG
METALLE
SCHMUCK
SILBER
GLAS

Detail zu Lot 107



10

10
Kangxi Vase
China

Vase, Kangxi period. 1662-1722. Porcelain, glazed black-brown on the outside. Baluster shape. H.: 25,5cm. Marked on the bottom with a 6-part Kangxi mark in a double circle (underglaze blue).

€ 400.-

12
Großer Chine de
Commande Humpen
Qing Dynastie, China

„Big hump. Qing Dynasty. Approx. 1750-1800. Chine de Commande / export porcelain. Porcelain, under and on glaze painting with gold. European scattered flowers and a large coat of arms with a crowning lion. Cylindrical shape with a handle braided from two strands. Muzzle and stand with surrounding blue brocade border. H. 14.4 cm.

Porzellan aus China und Japan. Die Porzellangalerie der Landgrafen von Hessen-Kassel. Katalog Staatliche Kunstsammlungen Kassel 1990, S. 394 und S. 578f., Abb. 357 (zum Vergleich).“

€ 800.-

13
Große Bronze-Cloisonné-Vase
China

Large bronze vase. Around 1900. Patinated bronze, cloisonné. Two large three-clawed dragons applied to the neck and belly. Ornamental cloisonné medallions applied to the neck, shield-like applications in ornamental cloisonné alternating with engraved fields on the belly. H. 56.5 cm. Marked on the wall with an embossed signature.

€ 1.000.-



12



11

11
Große Doucai Schale
China

Large Doucai bowl / wall plate. Approx. 1850-1900. Porcelain. Polychrome over and under glaze painting. In the mirror two ornamental birds, framed like flowers, in the lotus-like petal cartouches alternating dragons, flowering branches and brocade patterns. Small cartridges on the flag with jumping hares. D. 63 cm. Metal mounting for wall hanging.

€ 500.-



13



14

**14****Johann Haetischweiler, Karlsbad**

Flintlock show rifle / hunting carbine. Around 1760. Walnut, steel, brass, fire gilding. Octagonal barrel, sights with folding rear sight. Walnut stock with flat-carved Rocailles decor, wooden ramrod with dopper. Barrel with engraved and gold-plated fittings. Flintlock with engraved hunting decor. Gilded lock counter plate with relief decoration deer and pack of dogs. Gilded thumb plate with an antique head on a mascaron console, crowned by Diana, the goddess of the hunt, with dogs. Barrel and side cap with richly designed relief decoration: cap with a standing figure with a tricorn and lance under a tree, side cap with a deer hunting motif with rider, deer and dogs in a landscape. L. 102 cm. Inscribed on the flintlock: JOH. HAETISCHWEILER (engraved).

€ 5.000.-

**15**

Großes Konvolut Brasilianische Münzen

Large collection of Brazilian coins. Brazil. 149 pieces. Approx. 1663 - 1938. Silver, copper and cupronickel. 30-5000 Réis. Total weight of silver coins: 1651 g. Total weight of copper coins approx. 382 g, total weight of copper-nickel coins 33 g.

€ 1.500.-



15

17

Großer Empire Spiegel Schweden

Large Empire mirror. Around 1820. Wood, carved, gilded, partially polished. Upper end as a round arch with a fan, side flanking twisted half-columns, lower end with a carved motif. Ornamental relief moldings. 200 x 90 cm.

€ 650.-

**16**

W.T. Odnher, St. Petersburg

Odnher Arithmometer No. 851. Sprocket wheel calculating machine. Around 1890. Brass, metal, partly painted black and nickel-plated. 9-digit setting mechanism, 13 digits in the result and 8 digits in the rotation counter with Arabic numerals. Short crank handle. 14.5 x 28.5 x 14.5 cm. Marked on the case with company brands in Cyrillic script and serial number 851. The Swedish calculating machine pioneer Willgodt T. Odnher produced the world's first sprocket wheel calculating machine in series in St. Petersburg, for which a new machine factory was built there. Calculating machines of the arithmometer type were among the most successful mechanical calculation machines until the 1940s.

€ 3.400.-



16



17

18**Große Empire Uhr**

Large empire clock. 1900. Wood, carved, gilded, partially polished. Metal, glass. Pendulum, key. Large eagle with outspread wings, a ring-shaped snake in its claws. Large dial with a figure sitting above it in profile with draped cloth. Inscribed on the dial: Rob. Engström Stockholm (black lettering). 85 x 46 cm, D. 17 cm.

€ 750.-**19****Manteluhr/ Bracket clock**

Hunter, London

Table clock / bracket clock. Wood, metal. White dial, black Arabic minutes. Four symmetrically arranged sub-dials (Arabic seconds, Roman hours and two more). Glazed on four sides. Front and back with door. Striking mechanism on bell. Pendulum is present. 1 original key included. Brass clockwork with engraved tendril decoration on the back. Body with applied brass relief decoration. 58 x 34.8 x 25 cm. Dial and clockwork marked: Hunter London.

€ 1.400.-

18



19



20

20**Standuhr**

Longcase clock. Mahogany, metal, brass, glass. White enamelled dial with Roman indices. Glazed pendulum box. Large decorative, almost lyre-shaped pendulum. 203 x 51 x 27.5 cm. Crank, weight. Inscribed on the dial: René Terrier (black lettering).

€ 700.-**21****Nähtisch**

Sewing table. About 1850. Wood, various veneers. Octagonal frame with inlaid hinged lid. Tapered body. Interior fitting. H. 77 cm, D. 51 cm.

€ 400.-

21



22

22

Louis Majorelle, Nancy

„Tea table. Wood, different veneers. Inlay decorations with flower and leaf branches. Table with three tops. Middle plate can be extended with foldable side elements. 65 x 91 x 41 cm, 65 x 91 x 69 cm (unfolded). Marked on the tabletop: L. Majorelle Nancy.

Alastair Duncan: Louis Majorelle. Meister des Art Nouveau Design. München 1991, S. 208 (zum Vergleich).“

€ 700.-

23

Jacob & Josef Kohn, Wien

„Side table / guéridon model 960/5. Bentwood. Table top and shelf with inlaid glass top. H. 74 cm, D. 37.5 cm.

Jacob & Josef Kohn. Bugholzmöbel. Der Katalog von 1916. Reprint München 1980, Abb. S. 169.“

€ 400.-



23

24

Wiener Jugendstil-Vitrine

Viennese Art Nouveau Cabinet / Showcase. Around 1905. Wood, veneered, precious wood inlays, mother-of-pearl inlays, cabochons, glass, mirrors, brass fittings. 153 x 35 x 33 cm. Slim shape in two-part construction. Upper part glazed on three sides with small thick-walled, faceted cut crystal glass panes in brass bars. The front of the lower part is concave and has a central four-sided ornamentally inlaid medallion. Upper part at the corners with a slender column-like round rod, lower part with half rod, each with a vertical band of faceted mother-of-pearl squares. Upper end with receding wave-shaped relief band with set gold-plated semicircles.

€ 1.200.-



24

25**Wiener Jugendstil-Vitrine**

Viennese Art Nouveau Cabinet / Showcase.
Around 1905. Wood, veneered, precious wood inlays, mother-of-pearl inlays, cabochons, glass, mirrors, brass fittings. 153 x 35 x 33 cm. Slim shape in two-part construction. Upper part glazed on three sides with small thick-walled, faceted cut crystal glass panes in brass bars. The front of the lower part is concave and has a central four-sided ornamentally inlaid medallion. Upper part at the corners with a slender column-like round rod, lower part with half rod, each with a vertical band of faceted mother-of-pearl squares. Upper end with receding wave-shaped relief band with set gold-plated semicircles.

€ 1.200.-

25

Bei den Vitrinen handelt es sich um ein Ensemble erstklassiger Wiener Kunstmöbeltischlerarbeiten vom Beginn des letzten Jahrhunderts. Sie gehörten zu einer Berliner Wohnung, deren Einrichtung durch zeitgenössische Fotografien der nur mit Vornamen bekannten Besitzer (Aennes, geborene Schneible und Hermann) dokumentiert ist. Sie zeigen Ansichten des Herrenzimmers und des Salons, auf einigen Fotografien ist eine weibliche Person, wohl besagte Aennes zu sehen. Die Einrichtung umfasst neben den Vitrinen ein passendes Kanapee und gepolsterte Stühle, deren Bezüge das Motiv der Intarsien aufgreifen und auch die Perlmutterintarsien zeigen. Die Wohnung ist mit zahlreichen Gemälden, Bronzeskulpturen, Prunkvasen, Leopardenfell, antiker Keramiksammlung und einem Jugendstilwandteppich üppig und niveauvoll ausgestattet. Einige der beiliegenden Fotografien sind als Grußpostkarten an die Mutter der Besitzerin, Frau C. Schneible, von Berlin nach Mainz in die Lotharstraße 13 übersendet worden. Ihr Ehemann Caspar Schneible war ein Mainzer Geschäftsmann, für den der Architekt Philipp Baum (1849-1886) ein Wohn- und Geschäftshaus in der Kaiserstraße in Mainz entwarf, welches genau wie das Haus in der Lotharstraße im Zweiten Weltkrieg zerstört wurde. Die Pläne für das Haus in der Kaiserstraße werden im Architekturmuseum der Technischen Universität Berlin aufbewahrt und wurden auch z.T. in der Architektonischen Rundschau von 1890 (Verlag Engelhorn Stuttgart) veröffentlicht.

Auch wenn der Hersteller der Vitrinenmöbel nicht eindeutig identifiziert werden kann, so sind in einzelnen Details Parallelen zu den Arbeiten einiger Wiener Hersteller wie Portois & Fix, August Ungethüm und J. & J. Hermann ebenso wie Entwürfen von Koloman Moser o.a. vorhanden. Die qualitativvolle und sehr aufwendige Ausführung der Stücke spricht für eine Fertigung durch einen erstklassigen Wiener Kunstmöbeltischler.

26**Wiener Jugendstil-Vitrinenschrank**

Viennese Art Nouveau Display cabinet / showcase.
Around 1905. Wood, veneered, precious wood inlays, mother-of-pearl inlays, cabochons, glass, mirrors. 190 x 116 x 42 cm. Tiered structure. Middle section with arched top and convex arched glass door. Right and left door with color-contrasting vertical band with inlay decoration of symmetrically curved ornamental shapes with faceted mother-of-pearl and polished cabochon trim. Upper end with wave-shaped relief band with set gold-plated semicircles. Variable shelves behind the side doors.

€ 1.500.-

26



27

27

Richard Riemerschmid

„Corner furniture/ corner table. Wood, various veneers, mother-of-pearl. 100.5 x 80 x 80 cm. Square table with slightly curly sides. Diagonalfolding table top with inlaid décor of a large stylized sheet/drop. Wall end strip with friezes made of four-sided mother-of-pearl elements. Leg under the front corner with corresponding ornamental mother-of-pearl inlays. Riemerschmid uses mother-of-pearl inlays as a creative tool several times in his designs, for the first time in 1902/03 for the salon in the house of Heyl, Worms, then in the reception room Haus Thieme, Munich, in the reception room for the exhibition of the Dresden workshops and also in 1906 in the music room Haus Sultan, Berlin. The profile of the horizontal wall end is also shown in a chest of drawers from the House of Thieme, which is now in the Munich City Museum.

Richard Riemerschmid. W. Nerdinger (Hg.), Katalog Münchner Stadtmuseum 1982, S. 164, Nr. 94; S. 169, Nr. 98; S. 177, Nr. 106 und S. 216, Nr. 151. Hans Ottomeyer. Jugendstilmöbel. Katalog der Möbelsammlung des Münchner Stadtmuseums. München 1988, S. 94.“

€ 1.200.-

29

Daum Frères, Nancy

Floor lamp. Around 1920. Wrought iron, glass. Three-rayed foot, stem with tendril ornamentation. Flat arched, underneath frosted bell with fabric-like etching of slightly smoky glass. H. 170 cm. D. 50 cm. Glass signed: DAUM NANCY FRANCE with Lorraine Cross (engraved).

€ 1.000.-



29

28

England, Arts and Crafts

2 Arts and Crafts armchairs. Around 1900. Wood. Backrest with inlaid flower tendrils made of various fine woods and mother-of-pearl. Upholstered seats with fabric cover. 83.5 x 55 x 53 cm.

€ 500.-



28



30

30

Coco Chanel Sheaf of Wheat Tisch

Coco Chanel Sheaf of Wheat table. Underframe in the form of a wheat sheaf tied together with a cord. Glass, metal, painted gold. H. 46 x D. 80 cm. A table like this can be seen in a photograph from the 1950s in Coco Chanel's apartment on Rue Cambon.

€ 440.-

Streichinstrumente von Joseph Kantuscher, Mittenwald

Joseph Kantuscher (1923-2015) zählte zu den weltweit gefragtesten Geigenbauern seiner Zeit, insbesondere unter professionellen Musikern. Kantuscher kam 1941 aus Slowenien nach Mittenwald, um das Geigenbau-Handwerk an der dortigen 1858 gegründeten Schule zu erlernen. Nach der Gesellenprüfung 1943 und der Meisterprüfung 1948 arbeitete er zunächst

10 Jahre beim Altmeister Johann Reiter, dann in eigener Werkstatt, wo bis zu seinem letzten Instrument (Viola op. 695) im Jahr 2013 ausschließlich exklusive Auftragsarbeiten erster Qualität entstanden. Pro Jahr fertigte Kantuscher in seiner Werkstatt ca. zwölf Instrumente, auf die auch exzellente Solisten teilweise bis zu zwei Jahre warten mussten. In der aktuellen Auktion präsentieren wir vier als Quartett konzipierte Streichinstrumente aus der Werkstatt Joseph Kantuschers, zwei Violinen, eine Viola und ein Cello aus Erstbesitz, die alle in der Zeit von 1966 bis 1975 entstanden.

31

Josef Kantuscher, Mittenwald

Kantuscher 4/4 cello and Otto Dürscheidt cello bow. Cello. 1967. Two-part back, sides and scroll made of flamed maple, top made of spruce. Elastic oil varnish. Body length 75 cm, total length 123 cm. Instrument inscribed on label inside: JOSEPH KANTUSCHER MITTENWALD - OBB. A.D. 1967, OP. 196. Otto Dürscheidt cello bow, ebony frog with nickel silver set. Weight 82 g, L. 72 cm. Marked on the bow with brand stamp: OTTO DÜRRSCHEIDT and workshop mark. This instrument was conceived as a quartet with the other Kantuscher string instruments. Enclosed is a copy of the instrument certificate from the Kantuscher workshop dated June 21, 2013.

€ 8.000.-



31



31



32



31

32

Josef Kantuscher, Mittenwald

Kantuscher 4/4 viola and K.W. Uebel viola bow. Viola. 1975. Back, sides and scroll made of flamed maple, top made of spruce. Elastic oil varnish. Body length 41 cm, total length 67 cm. Instrument inscribed on label inside: JOSEPH KANTUSCHER MITTENWALD - OBB. A.D. 1975, OP. 356. K.W.Uebel viola bow, ebony frog with nickel silver set, Parisian eye with mother-of-pearl inlay. Weight 73 g, L. 75 cm. Marked on the sheet with brand stamp: KW Uebel and workshop brand. This instrument was conceived as a quartet with the other Kantuscher string instruments. Enclosed is a copy of the instrument certificate from the Kantuscher workshop dated June 21, 2013.

€ 4.000.-



32



33

33**Josef Kantuscher, Mittenwald**

Kantuscher 4/4 violin and K. Werner Uebel violin bow. Violin. 1969. Back, sides and scroll made from flamed maple, top made from spruce. Elastic oil varnish. Body length 35,5 cm, total length 59 cm. Instrument inscribed on label inside: JOSEPH KANTUSCHER MITTENWALD - OBB. A.D. 1969, OP. 236. K. Werner Uebel violin bow, ebony frog with engraved nickel silver set, Parisian eye with mother-of-pearl inlay. Weight 64 g, L. 74 cm. Marked on the bow with brand stamp: KWerner Uebel and workshop brand. This instrument was conceived as a quartet with the other Kantuscher string instruments. Enclosed is a copy of the instrument certificate from the Kantuscher workshop dated June 21, 2013.

€ 4.000.-**35****4/4 Violine**

wohl Norditalien/ Prag

4/4 violin. Probably around 1790. Body length 35 cm, total length 59 cm. Instrument inscribed on label inside: Julius Caesar Gigli Romanus Fecit Romae Anno 1761.

€ 4.000.-

34

34**Josef Kantuscher, Mittenwald**

Josef Kantuscher 4/4 violin and K.W. Uebel bow. Violin. 1966. Back, sides and scroll made of flamed maple, top made of spruce. Elastic oil varnish. Body length 35,5 cm, total length 59 cm. Instrument inscribed on label inside: JOSEPH KANTUSCHER MITTENWALD - OBB. A.D. 1966, OP. 186. K.W. Uebel violin bow, ebony frog with nickel silver set, Parisian eye with mother-of-pearl inlay. Weight 63 g, L. 74,5 cm. Marked on the bow with brand stamp: KW Uebel and workshop brand. This instrument was conceived as a quartet with the other Kantuscher string instruments. Enclosed is a copy of the instrument certificate from the Kantuscher workshop dated June 21, 2013.

€ 4.000.-**36****Alfred Knoll**

Violin bow. Ebony frog with nickel silver set, Parisian eye with mother-of-pearl inlay. Weight 62 g. Branded on the bow: ALFRED KNOLL

€ 400.-**37****Jens O. Paulus**

Violin bow. Ebony frog with nickel silver set, Parisian eye with mother-of-pearl inlay. Weight 63 g, L. 74,5 cm. Branded on the bow: Jens. O. PAULUS and company brand.

€ 400.-

35



36

37

38**Ernst Paul Lehmann**

ZICK-ZACK/ ZIG-ZAG No. 640. Tintoy. Two men in hats in a vehicle on two large wheels. Metal, polychrome decor. Winding mechanism on the underside. H. 12.3 cm. Marked with company brands, PAT. USA / 12 MAY 1903/22 JAN 1907 / MADE IN GERMANY, 640.

€ 500.-

38



39

39**Ernst Paul Lehmann**

Travel uncle. Tintoy. Metal, polychrome decor. Winding mechanism. Marked on the rotating umbrella with company brands, D.R. PATENT / ENGL PATENT / PAT. USA / 12 MAY 1903/22 JAN 1907 / MADE IN GERMANY. Marked on the key: LEHMANN D.R.P.

€ 500.-

40

40**Schuco**

8 Schuco toy cars. Metal, polychrome decors. Mixed lot consists of: Schuco Studio 1050, Schuco Patent 1750 with garage and telephone, Schuco Akustico 2002 blue, Schuco Akustico 2002 green, Schuco Kommando Anno 2000, Schuco Tacho-examico 4002, Schuco Patent-Combinato 4003, Schuco Examico 4001. L. approx 14.2 - 19.5 cm. All cars marked on the underside with company brand, model names and numbers and additional information.

€ 500.-

41

41**Märklin**

Märklin scale 0 railroad set. Consists of a Märklin RV 66/12920 electric locomotive, Dapolin tankcar, open freight car, wooden car, 4 dump cars, 5 rail elements and a track bumper. Metal, painted. Locomotive 11 x 26 x 7 cm. Locomotive marked with model number. All parts marked with the company brand and the addition Germany (embossed / stamp).

€ 400.-



42

42

2 Blechspielzeug-Autos

2 tin toy cars. 1960 / 70s. Mercedes sports car with remote control and cable. Remote control with metal case. Metal, painted red, black and green. Mercedes: 8 x 23 x 10 cm, cable length with remote control 106 cm. MADE IN JAPAN inscribed on the underside. Golden-Jet racing car, nickel-plated sheet metal and painted polychrome, windshield made of transparent green foil. 7.5 x 33 x 12 cm. Inscribed on the underside with a square-framed company mark with a B and the addition MADE IN JAPAN (Bandai).

€ 200.-

43

František Vizner

Skrdlovice

Vase. Slightly greenish transparent glass with a dense braid of air bubbles. Strongly overlaid in the same shade. Cylindrical shape. H. 26 cm, D. 10 cm. Signed Vizner.

€ 380.-



43

44

Metallwarenfabrik Walter Scherf & Co. Nürnberg

2 jardinières. Around 1900. Metal, gilded, glass. 1 x mounting with thistle decoration in relief and glass insert with cut thistle decoration. 9 x 26 x 16.5 cm. Inscribed: 'OSIRIS' 733. 1 x mounting with clematis decoration in relief and violet glass insert. 10 x 24 x 13 cm. Inscribed: 'Isis' 516.

€ 850.-



44

45**Theodor Fahrner, Pforzheim**

Collier, bracelet and ring. 1920s. Silver, partially gold-plated, matt enamel in shades of blue, coral and lapis lazuli trim. Pendant 6.5 x 3.3 cm, chain length 46 cm. Ring, D. 2 cm. 7-link bracelet with wave-shaped decoration, 19.3 x 2 cm. All pieces are marked with the company mark and fineness mark 935.

€ 1.500.-

47



45



46

46**Jean Deprés, Paris**

„Bracelet. Silver. 4 rectangular links, coarse martellé. 19,5 x 3.2 cm. Weight 99 g. Inscribed on the reverse: J. Deprés (engraved) and purity mark (wild boar head).“

Melissa Gabardi. Jean Deprés. Maestro orafo tra art déco e avanguardie. Milano 1999, S. 121, 126 (zum Vergleich).“

€ 2.400.-

48

47**Jean Deprés, Paris**

„Bracelet. Silver. 6 rectangular links, roughly martellated, relief-like applications. 18,5 x 1,8 cm. Weight 72 g. Marked on the clasp with a diamond-shaped company mark (stamp) and double fineness mark (crab). Inscribed on one element on the reverse: J. Deprés (engraved).“

Melissa Gabardi. Jean Deprés. Maestro orafo tra art déco e avanguardie. Milano 1999, S. 188, 106, 114 (zum Vergleich).“

€ 5.500.-**48****Björn Weckström**

Lapponia, Helsinki

Iceheart collier. 1971. Silver, transparent and melted red acrylic. Total length L. 42 cm, pendant L. 8 cm. Inscribed on the pendant: 925 Helsinki city mark, company mark, annual mark S7 (1971), STERLING FINLAND, designer mark BW.

€ 700.-



49

Orivit A.G., Köln

Large table lamp. Around 1905. H. 50 cm, D. 49 cm.
Metal, matt gold / bronze-colored surface, glass.
Three curved candlestick arms accompanied by
leaves like a flower stalk on a six-way, leaf-like curved
foot. Flower stalks in three calyx-like iridescent glass
bells with pink and blue frills ending on a semi-opaque
ground. Marked with company brand.

€ 4.400.-

**50****Orivit A.G., Köln**

2 large candelabra / girandoles, model 2569. Designed in 1899. 5-armed shape. In the center an Art Nouveau figure with long hair, strands of hair merging into the curved candlestick arms. Shaft made of five vertical silver struts, which surround a core made of cut crystal glass, round base with six humps. Metal, silver-plated. H. 45.5 cm. Marked on the bottom: ORIVIT 2569. The design was originally created in 1899 for the arts and crafts workshop by Hans Peter in Esslingen, the model was then taken over by Orivit and produced for the 1900 World Exhibition in Paris. See ,Metallkunst der Moderne. Bestandskatalog Bröhan Museum Berlin Bd. VI.', Dedo von Kerssenbrock-Krosigk, Leipzig 2001, S. 243. See further: Blum-Spicker, Helene: ,?Ein idealer kleiner Juwelierladen?. Die Kölner Firma Orivit auf der Weltausstellung Paris 1900.' in: ,Wallraf-Richartz-Jahrbuch Vol. LXI', Cologne 2000, pp. 215-236 (p. 228, there the sculptor Georg Grassegger is mentioned as possible designer). See also catalog for the Paris World Exhibition 1900, Orivit Métal, 14 Avenue de L'Opéra Paris, Exposition Universelle Paris 1900 - Médaille d'Or, III. P. 43, no. 2569.

€ 4.000.-**51****Orivit A.G., Köln**

„Vase Model 2586. Around 1900. Metal, silver-plated, glass. Metal mounting with three female Art Nouveau relief heads, whose hair extends in a wavy manner over the wall, three curly handles. Three-way curved foot. Glass body with olive and wedge cut decoration. H. 28.8 cm. Bottom marked: ORIVIT 2586 GERMANY.

Katalog für die Weltausstellung Paris 1900, Orivit Métal, 14 Avenue de L'Opéra Paris, Exposition Universelle Paris 1900 ? Médaille d'Or, Abb. S. 56, No. 2586."

€ 550.-



52

Josef Maria Olbrich

Metallwarenfabrik Hueck, Lüdenscheid

„Candlestick, model 1819. Around 1902. Metal, gold-colored surface. Two-flame shape. Cross oval stand, shaft in relief with an oval element in spiral relief. H. 36.5 cm, W. 19 cm, D. 11.2 cm. Inscribed on the bottom with the company brand E.HUECK SILBERZINN 1819 in relief and designer signet.

Museum Künstlerkolonie Darmstadt, Katalog Institut Mathildenhöhe Darmstadt (Hg.), Darmstadt 1990, S. 204, Abb. 313.“

€ 950.-

53

Württembergische Metallwarenfabrik, Geislingen

Art Déco wine cooler / champagne cooler. 1920 / 30s. Metal, silver-plated. Cylindrical shape with 3 ball feet and large oval handles. Martellated surface. H. 23cm, D. 18.5 cm (with handles 31cm). Marked on the bottom with the company mark (stamp).

€ 300.-



53



54

54

Wilhelm Nagel

Atelier Elisabeth Treskow, Köln

Large candlestick. 1948-52. Silver, gold-plated, rock crystal. Nodus with 8 semi-elliptical cut rock crystals. H. 19 cm. D. 16.5 cm. Weight 752 g. Inscribed on the lower edge with the fineness mark 925, crescent, crown and maker's mark Wilhelm Nagel. From 1948 Wilhelm Nagel studied at the Cologne Werkschulen, among others with Elisabeth Treskow and was her assistant from 1950 to 1952. According to the attached note, the present piece was created during this time in Elisabeth Treskow's studio. The gold and silversmith Wilhelm Nagel became particularly well known for the DFB (Deutscher Fussball Bund) Cup he designed and manufactured in 1964, which has been presented to the German soccer cup winner every year since then.

€ 500.-



55



57

55 Hein Bollow Sieger-Preise

Mixed lot of Hein Bollow horse racing prizes. Consisting of: Bronze horse trophy and 10 medals in international horse races. Horse: cast bronze, patinated, 11 x 20.5 x 12 cm, inscribed on the saddle: MEHL MÜLHENS RENNEN 1987, indistinctly marked. Metal, partially silver-plated. Medals: Grosser Preis der Deutschen Industrie München Riem 1950 (2x)/ Hein Bollow 61 Siege 1965/ Schlenderhan 1969/ Jockey Elite Gelsenkirchen 1969/ Berlin Hoppegarten 1990/ Willi-Osternmann-Gedächtnisrennen Köln 1976/ Internationales Pferderennen auf Schnee St. Moritz 1962/ Warschau 1981/ Vollblutzuchtrennen 1965.

€ 300.-

56 Hein Bollow Sieger-Pokale Jakob Grimminger, Schwäbisch-Gmünd

9 Hein Bollow Aral cup trophies. Silver, gold-plated inside (5 x) and metal, silver-plated and gold-plated inside (4x). Weight silver cup 1198 g. Cylindrical shapes. All trophies with engraved names of the tournaments and years (1966, 1969, 1970, 1972, 1975, 1984, 1986, 1988 and 1 x birthday dedication. H. 12 cm, D. 7.6 cm. Marked on the bottom with company brand Grimminger, fineness mark 925 (5x) or 8 (4x).

€ 650.-



56



58

57 Hein Bollow Sieger-Pokale Wilkens, Bremen u.a.

Mixed lot of cups / trophies. Silver, partially gold-plated. 5 parts. Consists of 2 water jugs and 3 goblets. H. 23.5 - 9 cm. Weight 1630 g. All vessels marked with company (a.o. Wilkens) and fineness marks and dedications, names of the horse races and dates.

€ 500.-

58 Hein Bollow Sieger-Pokale Baden-Baden

4 Hein Bollow winners trophies Baden-Baden. Ruby glass, cut decoration. Biedermeier forms. Muzzle and decor in gold. On the walls gold painted title and date of the horse races at Baden-Baden in 1974 (2x), 1975 and 1976. H. 14.2-15.3 cm.

€ 300.-

Hein Bollow (1920-2020) – Sieger-Trophäen einer Legende des Galoppports

Hein Bollow ist eine Legende des internationalen Galoppports. Pferde waren seine Leidenschaft und noch im hohen Alter von 99 Jahren spazierte er täglich von seiner Wohnung in einer Kölner Senioreneinrichtung hinüber zur Rennbahn Köln-Weidenpesch, wo er viele Jahre seines Lebens verbracht hatte. In seiner aktiven Laufbahn als Jockey (1936-1963) konnte er über 1000 Siege und anschließend als äußerst erfolgreicher Trainer (1963-1988) mehr als 1500 Siege verbuchen, darunter mehrfach das Deutsche Derby in Hamburg-Horn und das Deutsche Jockey Championat. Bei den Schneerenennen in St. Moritz und den Galopprennen in Hoppegarten und Baden-Baden ging er viele Male als Gewinner über die Ziellinie. Sein letztes Rennen als Jockey ritt er 1963 in Krefeld. Aus dieser überaus erfolgreichen internationalen Karriere als Jockey und als Trainer präsentieren wir eine mehr als 70 Sieger-Trophäen umfassende Auswahl, die wir in mehreren Einzelkonvoluten anbieten: eine Sammlung von Silber- und Glasobjekten mit historisch dokumentarischem Charakter.



59

59 Hein Bollow Sieger-Preise

Set of German jockey Hein Bollow Price Silver-cups. 12 price cups and 6 price bowls with Hamburg coins and Batthyan coin. Silver, partially gold-plated. Weight 1818 g. Cups: H. 11 - 4.5 cm. Bowls: D. 19-10.3 cm. Embedded coins of the Free and Hanseatic City of Hamburg and a coin with the lettering CAROL SRI PRINC DE BATTHYAN (In ERINNERUNG NEBOS 1979/ MARGIT BATTHYANY). All items with engraved dedications, horse race titles and dates. Marked with fineness and company brands.

€ 600.-



60

60 Hein Bollow Sieger-Preise

H. M. Wilkens & Söhne, Bremen u.a.

Mixed lot of 13 price silver bowls of jockey Hein Bollow. Silver. Marked with engraved or embossed dedications, titles of the horse races and dates. Different shapes. D. 33-10.7 cm. Marked with fineness and company brands. Weight: 3700 g.

€ 1.200.-



61

61 Hein Bollow Sieger-Preise

9 Hein Bollow Winner Prizes / Cigar and Cigarette Tins. Silver. Some cans lined with wood inside. 3397 g. W. 22 - 8.5 cm, D. 15 - 6.5 cm, H. 4 - 1.2 cm. Marked with company and fineness marks, dedications, names of the horse races and dates (including Countess Margit Batthyany).

€ 1.200.-

62 Hein Bollow Sieger-Pokale Köln Jakob Grimminger, Schwäbisch-Gmünd

4 Hein Bollow winners trophies Cologne. Silver, inner wall and upper edge gold-plated. H. 11.1 cm. Weight 1365 g. All trophies on the wall with engraved titles of the horse races and dates (Kölner Kaufhof Pokal 1966, 1973, 1979, 1981). All trophies marked with hallmark, crescent, crown, sterling and company mark.

€ 500.-



62



63

63**Peter Behrens**

M. J. Rückert, Mainz

„1 knife and 1 fork dessert cutlery No. 4800. Designed around 1900/01. Knife (L. 21 cm) and fork (18.7 cm). Weight 105 g. Linear relief decor. Inscribed: company brand R with wheel, crescent moon, crown.“

Grotkamp-Schepers, Barbara; Sänger, Reinhard W.: Bestecke des Jugendstils. Bestandskatalog Klingenmuseum Solingen. Leipzig 2000, S. 93, Nr. 91.“

€ 1.600.-

64

64**Peter Behrens**

M. J. Rückert, Mainz

„2 knives and 2 forks dessert cutlery No. 4800. Designed around 1900/01. Knife (L. 21 cm) and fork (18.7 cm). Weight 217 g. Linear relief decor. Inscribed: company brand R with wheel, crescent moon, crown.“

Grotkamp-Schepers, Barbara; Sänger, Reinhard W.: Bestecke des Jugendstils. Bestandskatalog Klingenmuseum Solingen. Leipzig 2000, S. 93, Nr. 91.“

€ 3.200.-

65

65**Peter Behrens**

M. J. Rückert, Mainz

„2 knives and 2 forks dessert cutlery No. 4800. Designed around 1900/01. Knife (L. 21 cm) and fork (18.7 cm). Weight 210 g. Linear relief decor. Inscribed: company brand R with wheel, crescent moon, crown.“

Grotkamp-Schepers, Barbara; Sänger, Reinhard W.: Bestecke des Jugendstils. Bestandskatalog Klingenmuseum Solingen. Leipzig 2000, S. 93, Nr. 91.“

€ 3.200.-



66

67
**Peter Bruckmann & Söhne,
Heilbronn**

„Large menu set, Model 2400, for the 1900 World Exhibition in Paris. 60 pieces for 6 people. Consists of 6 large forks, knives and spoons, 6 medium forks, knives and spoons, 6 fish knives, 6 fish forks, 6 ice cream spoons (gold-plated spoons) and 6 teaspoons. L. 14.5-26.2 cm. Weight 2311 g (without knife, with fish knives). Handles with floral relief. Owner monogram. All parts marked: half moon, crown, 800, company mark.

Grotkamp-Schepers, Barbara; Sänger, Reinhard W.: Bestecke des Jugendstils. Bestandskatalog Klingmuseum Solingen. Leipzig 2000, S. 152, Abb. 189.“

€ 3.800.-


67

66
Peter Behrens

M. J. Rückert, Mainz

„1 knife and 1 fork dessert cutlery No. 4800. Designed around 1900/01. Knife (L. 21 cm) and fork (18.7 cm). Weight 108 g. Linear relief decor. Inscribed: company brand R with wheel, crescent moon, crown.

Grotkamp-Schepers, Barbara; Sänger, Reinhard W.: Bestecke des Jugendstils. Bestandskatalog Klingmuseum Solingen. Leipzig 2000, S. 93, Nr. 91.“

€ 1.600.-


68

68
Georg Jensen

Georg Jensen, Copenhagen

Soup ladle Magnolia / Blossom, model 84. Designed in 1919. Produced in 1945-1977. Silver, partially martellated. L. 33.5 cm. Weight: 260 g. Marked with the company mark, STERLING DENMARK, 84.

€ 800.-
69
Tias Eckhoff

Georg Jensen, Copenhagen

Soup ladle Cypres. Designed in 1954. Produced between 1945 and 1977. Silver. L. 32 cm. Weight 186 g. Marked with the company mark, STERLING DENMARK, 925.

€ 500.-


69

70**H. M. Wilkens & Söhne, Bremen**

Large cutlery for 24 people, including fruit cutlery for 18 people. 9070 g (without filled knives). 264 pieces. Silver, partially gold-plated. Consisting of 24 large spoons, knives and forks, 24 medium forks and knives, 24 fish forks and fish knives, 24 teaspoons, 24 dessert forks, 18 fruit forks, 18 fruit knives, 12 serving pieces (1 soup ladle, 1 small ladle, 1 sauce ladle, 1 lifter, 1 cake server, 2 small knives, 1 meat fork, a two-piece salad server, 2 spoons). All pieces are marked with the Wilkens brand, 800, crescent, crown. With engraved owner monogram HH and partly with engraved dates. The cutlery comes from the possession of the Hülsmann family in Wanne-Eickel, who have been running the Hülsmann brewery there since the mid-19th century. In the 19th century, Heinrich Hülsmann married into the company that had existed since the 18th century, he and has been running the company under his name ever since. The Munich artist and graphic artist Ludwig Hohlwein designed postcards, posters and other advertising materials for the brewery in the 1920s.

€ 2.800.-

70



70

71**Tias Eckhoff**

Georg Jensen, Kopenhagen

Large cutlery Cypres. Designed in 1954. Produced 1945-1977. 96 parts. Consists of: 12 forks, 12 knives, 12 forks, 6 fish knives, 6 spoons, 6 knives, 12 spoons, 6 mocha spoons, 5 butter knives, 11 cake forks, 1 large serving spoon, 2 ladles, 1 small ladle, 2 cake servers, 1 lifter 1 bottle opener (L. 14.2 - 25 cm). Weight 3311 g (without filled knives, without bottle opener, with fish knives). All parts marked with the company brand (GEORG JENSEN in the oval) and the addition STERLING DENMARK, some with the fineness mark 925.

€ 5.500.-

71

72**Luigi Genazzi, Milano**

Italien

Coffee / tea set. 1950s. Silver, ivory. 4-part, consisting of coffee pot, teapot, creamer, sugar pot. Silver. Weight 1860 g. H. 8 - 16 cm. Marked on the bottom: indistinct company mark, 800 and indistinct additional mark.

€ 6.500.-

72

73**Koch & Bergfeld, Bremen**

„Jardiniere. 1901/02. Silver, glass. Openwork mount with floral relief and 2 handles. Glass insert with wave and star cut decor. Marked on the wall with owner's monogram and date. 11.3 x 20.8 x 38 cm. Silver: 433 g. Marked on the bottom: Dragsted Copenhagen, annual mark Copenhagen 1904 and indistinct inspection master's mark (Dragsted here as dealer stamp).

Bremer Silber. Von den Anfängen bis zum Jugendstil. Bremen 1981, S. 184, Nr. 325.“

€ 850.-

73

74**Trompe-l'oeil Wodkaflasche, Russland**

„Trompe-l'oeil vodka bottle. 1896-1906. Silver, partially gold-plated, frosted glass. Silver bottle holder in wickerwork look, gold-plated inside. Bottle cap with inserted and ground glass stopper in the manner of a capsule with a circumferential cord. 20 x 8.5 x 8.5 cm. Weight 743 g (with glass). Capsule and holder marked with fineness mark 84 (Zolotniki = 875/1000), oval Kokoschnik mark (head to the left) 1896-1908, master's mark P.D. in the rectangle (1896-1906).

Meistermarke zur Zeit noch nicht bekannt. Vgl. M.M. Postnikova-Losseva u.a.: L'orfèvrerie et la Bijouterie au XV-XX ss., Edition Nauka, Moskau 1983, Nr. 1377.“

€ 1.200.-

74



75

75**Verner Panton****Georg Jensen, Kopenhagen**

Large bowl XXL / centerpiece. Around 1988. Silver. 46 x 55 cm, H. 10.5 cm. Weight approx. 2810 g. Marked on the bottom: DESSIN VP / GEORG JENSEN / 925S / 1302 / DENMARK STERLING (stamp).

€ 8.500.-



76

76**Gebr. Deyle, Schwäbisch Gmünd**

Candlesticks / Girandole. Silver. 5-armed. H. 36 cm. Weight 1097 g. Marked on the base: 835, company brand, 867.

€ 1.000.-**78****Paula Strauss**

Peter Bruckmann & Söhne, Heilbronn

„Coffee pot. Designed in 1926. Silver. Wall hammered. Flat lid with wooden knob. H. 18.5 cm. Weight 678 g. Marked on the bottom: company brand, half moon, crown, 835, No. 13024 (stamp).

Dieses Modell wurde 1927 in Leipzig auf der Ausstellung Europäisches Kunsthandwerk ausgestellt. Vgl. Silber aus Heilbronn für die Welt. Bruckmann & Söhne 1805-1973. Katalog zur Ausstellung Städtische Museen Heilbronn, Bröhan u.a. 2002/03, S. 74 (Abb. 25).“

€ 1.300.-

78



77

77**H. M. Wilkens & Söhne, Bremen**

Coffee / tea set. Weight 3165 g. Silver. 5-part, consisting of coffee pot, teapot, creamer, sugar bowl and tray with glass top. Godron-coated decor, handle with rocaille relief. Coffee pot H. 24.5 cm, teapot H. 21 cm, creamer H. 8.5 cm, sugar bowl H. 6 cm, tray 45.5 x 35 cm. Tray marked: Wilkens company brand, Crescent, crown 830S. Jugs marked: HANDARBEIT, Half moon, crown 800, Linden and unknown company brand AV with a bird in a triangle. Cream pourer and sugar bowl marked: Crescent, crown 800.

€ 850.-**79****Umkreis Künstlerkolonie Darmstadt / bzw Henry van de Velde
Martin Mayer, Mainz**

„Spice set. Around 1910. Silver, glass, ivory, horn. 16-piece, consisting of 6 spice bowls with glass inserts, 6 small spice spoons, 2 mustard pots with glass inserts and ivory inlays in the lid, 2 long-handled mustard spoons with horn shaft. Vessels marked with the company mark, crescent moon, crown, 800. 5 small spoons marked: 800. In original sales box from Orfèverie Octave Gryspeert Liège. The design of the vessels is strongly reminiscent of the work of the Darmstadt artists' colony. The Mainz silver goods factory Martin Mayer also carried out designs for the artists of the Darmstadt artists' colony, e.g. Peter Behrens and Patriz Huber.

Vgl. Mainz, Manfred: Schönes Silber. Handbuch für Sammler und Liebhaber. München 1964, S. 196, Nr. 334.“

€ 1.500.-

79



80

80 Heinrich Vogeler

H. M. Wilkens & Söhne, Bremen

„33 pieces of cutlery from Herbstzeitlose (autumn crocus) / model no. 138. Designed around 1902. Silver. Linear relief decoration of autumn crocus. L. 14 - 26.8 cm. Weight 1705 g. Consists of 2 large knives (25 and 26.8 cm), 2 large spoons (21.5 cm), 2 large forks (21 cm) 8 medium forks (17.5 cm), 7 medium knives (27.5 cm), 5 medium spoons (17.7 cm), 2 small spoons (14.3 cm), 1 sugar spoon with engraved decoration (14 cm), 1 serving spoon with gold-plated spoon (18 cm), 1 fish serving knife (20.3 cm), 1 fish knife (20.2 cm), 1 lobster fork (18.6 cm). All parts are marked: company brand, half moon, crown, 800, some with trader's name. Partly with engraved owner's monograms.

Grotkamp-Schepers, Barbara; Sänger, Reinhard W.: Bestecke des Jugendstils. Bestandskatalog Klingenmuseum Solingen. Leipzig 2000, S. 139.“

€ 1.600.-



81

81 Daum Frères, Nancy

„Jardiniere Paysage D'Hiver. 1901/02. Glass. Multi-tone yellow and orange-colored powder melts, etched and reworked in enamel colors with trees in a winter landscape. 31 x 20.5 cm, H. 9.4 cm. Inscribed on the bottom: Daum Nancy with the Lorraine cross (painted black).

Helga Hilschenz-Mlynek und Helmut Ricke. Glas. Historismus, Jugendstil, Art Deco. Band 1: Frankreich. Die Sammlung Hentrich im Kunstmuseum München 1985, Nr. 55 (zum Dekor).“

€ 4.800.-

83 Daum Frères, Nancy

Vase. Around 1930. Yellow glass. Etched ice-glass-like decor on the wall between raised vertical ribs. H. 15.5 cm. Inscribed on the bottom edge: DAUM NANCY FRANCE with Lorraine cross (engraved).

€ 400.-

82 Henri Bergé (Dekor)

Daum Frères, Nancy

„Smelling salt flaçon Gui. Around 1896-98. Green, colorless overlaid glass with etched decoration Gui with mistletoe, partially gilded and painted with enamel colors. Lid with trapezoidal knob and mouth rim with etched and gilded mistletoe decoration. H. 7.3 cm. D. 3.5 cm. Inscribed on the bottom: DAUM NANCY with Lorraine cross (painted gold).

Bacri, Clotilde, Daum. Mailand 1992, S. 44 (zum Vergleich).“

€ 600.-



82



83



84

84**Daum Frères, Nancy**

„Large iris vase. Pink, green and colorless overlaid glass. Etched and Martelé cut decoration with two large iris flowers. Muzzle and bottom with metal mount. H. 33.2 cm. Marked on the bottom: DAUM NANCY with the Lorraine cross (cut and gilded).“

Bacri, Clotilde, Daum. Mailand 1992, S. 73 (zur Farbe), S. 89 (zum Dekor).“

€ 850.-**85****Daum Frères, Nancy**

„Table lamp Boats. About 1915. Yellow, orange and green powder meltings on a colourless background, covered in dark brown. Etched décor with boats at sunset. Metal base with relief-decorated décor. H. 36 cm. D. 19 cm. Lampshade marked on the edge: DAUM NANCY and Lorraine Cross (highly etched on the wall).“

Bacri, Clotilde, Daum. Mailand 1992, S. 116/117 (zum Dekor).“

€ 1.200.-

85

**86****Johann Lütz Witwe
Klostermühle**

Vase with pewter mounting. Around 1905. Glass. Violet underlay, all-round decoration of wavy, wide ribbons with fused-up crumbs, iridescent greenish gold. Muzzle divided into three parts and ending in three tubular elements. Tin mounting on four feet with Art Nouveau decoration in relief. H. 26.8 cm.

€ 1.400.-**87****Johann Lütz Witwe
Klostermühle**

„Vase. Decor Titania orange opal, Gre 2534. Designed around 1906. Glass. Orange-colored underlay, decor made of spun, combed green and silver-colored threads, colorless overlaid. H. 11 cm.

Lütz. Böhmisches Glas 1880-1940. Bd. 1 Werkmonographie. (Hg. Ricke, Helmut u.a.), München 1989, Abb. S. 223, Nr. 264 (zum Dekor).“

€ 700.-**88****René Lalique
Wingen-sur-Moder**

„Vase Formose. Designed in 1924. Glass, patinated in light blue. Relief decoration with veiltail goldfishes. H. 16.9 cm. Marked on the bottom with the company mark: R. LALIQUE (embossed raised).“

Marcelhac, Felix, René Lalique, 1860-1945, Maître verrier. Paris 1989, S. 425, Nr. 934.“

€ 900.-**89****René Lalique
Wingen-sur-Moder**

„Large plate Poisson No.1. Designed in 1931. Slightly bluish opalescent glass. Relief decoration made of spirally arranged fishes. D. 32 cm. Marked on the bottom: R. LALIQUE FRANCE (matt).“

Marcelhac, Felix, René Lalique, 1860-1945, Maître verrier. Paris 1989, S. 707, Nr. 3056.“

€ 360.-



90



91

René Lalique, Wingen-sur-Moder

„Table lamp Gros Poisson with Algues base. Glass, bronze. Large fish figure made of solid glass. Algues base made of patinated bronze with relief decoration of bubbles, loosely lying transparent blue glass plate. Base can be illuminated from the inside. H. 41 cm, W. 43.5 cm, D. 18 cm. Inscribed on the plinth: R.LALIQUE FRANCE (cut).“

Marcihac, Felix, René Lalique, 1860-1945, Maître verrier. Paris 1989, S. 478, Nr.1100/ 1001.“

€ 4.200.-



91

93

André Thuret

Vase. 1940 / 50s. Colorless glass with iron oxide fused in the intermediate layer, colorless overlay. H. 12.5 cm. Inscribed on the bottom: andré thuret (scratched).

€ 600.-



93

92

André Thuret

„Vase. 1950-60. Thick-walled, colorless glass. Thickened on the narrow sides by pads, there red oxide fusions. H. 24.7 x 18.5 x 13.5 cm. Inscribed on the bottom: andré thuret (scratched).“

Hilschenz-Mlynek/H. Ricke, Glas - Historismus, Jugendstil, Art Déco, Stuttgart 1985, Abb. 534.“

€ 4.600.-



92

94**Charles Schneider, Epinay-sur-Seine**

„Coupe à pied noir. 1920-1926. Cup with fused powder in red, pink and orange on a colorless background. Shaft and foot made of black violet glass with yellowish stripes. H. 31.7 cm, D. 26.5 cm. Inscribed on the foot: Schneider (engraved).

Marie-Christine Joulin, Gerold Maier, Charles Schneider. Le Verre Français - Charder Schneider, Augsburg 2004, S. 255, 264, 265 (dort Varianten).“

€ 1.200.-

94

95**Gunnel Nyman****Nuutajärvi Notsjö**

2 vases. 1957. Amber-colored glass, brightly colorless overlaid, pierced regular air bubble decoration. H. 24.5 and 25.5 cm. Inscribed on the bottom: G. Nyman Nuutajärvi Notsjö -57 (engraved).

€ 400.-

95



96



97

97**Kaj Franck****(1911-1989)****Nuutajärvi Notsjö**

Large plate. Glass. Polychrome melting on a smoke-coloured and colourless background. D. 40.5 cm. Marked on the bottom: Kaj Franck Nuutajärvi Notsjö (engraved).

€ 700.-**96****Timo Sarpaneva****Iittala Glasbruks AB**

Vase Orkidea. Designed in 1953. Glass. Transparent solid glass with a pierced teardrop-shaped opening. H. 27.5 cm. Inscribed on the bottom: TIMO SARPANEVA 3568 (engraved).

€ 500.-

98

Ercole Barovier (1889-1974)

Barovier & Toso, Murano

„Vase Intarsio. Designed in 1961. Green and blue glass.
Decor made of alternating triangles. H. 29 cm.

Attilia Dorigato, Ercole Barovier 1889-1974, Vetraio
Muranese, Venedig 1989, Abb. S. 113. Italienisches
Glas. Murano, Mailand 1930-1970. Die Sammlung
der Steinberg Foundation. Katalog Kunstmuseum
Düsseldorf. 1997/1998, Abb. S. 262.“

€ 3.800.-



99**Carlo Scarpa**

Venini & C.

„Wall mirror A Treccia. Designed around 1936. Smoke-colored twisted glass, brass, mirror glass. Framing twisted like a cord. D. 40 cm.

Anna Venini Diaz de Santillana, Venini, Catalogue Raisonné 1921-1986. Mailand 2000, S. 241.“

€ 500.-

99

100**Venini & C., Murano**

Carafe and 6 goblets A Canne. 1950 / 60s. Spiral red and blue stripes on a colorless ground. Carafe with 3-line etching stamp venini murano ITALIA. Carafe h. 25 cm, mug h. 7.8 cm. Carafe marked on the bottom: venini murano ITALIA (three-line etching stamp).

€ 600.-

100



101

101**Fulvio Bianconi; Paolo Venini**

Venini & C., Murano

„Bottle A Fasce. Azure blue glass, wall and ball stopper with a horizontally encircling pink, opaque white band. H. 30.5 cm; D. 12 cm.“

€ 380.-



102

102**Venini & C., Murano**

„Inciso table lamp. 1950 / 60s. Green, partially orange and strong colorless overlaid glass, vertical Inciso decor. Brass mount. Shade made of colorless glass with a frosted interior. H. 47.4 cm, D. 8.5 cm. Marked on the bottom with a three-line etching stamp Venini murano ITALIA.

Anna Venini Diaz de Santillana, Venini, Catalogue Raisonné 1921-1986. Mailand 2000, S. 301.“

€ 400.-**103****Venini & C., Murano**

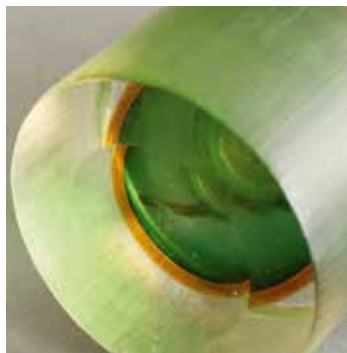
2 wall appliques Inciso. Brown glass, colorless overlaid, vertical Inciso decor. Brass device for wall mounting. Shades made of colorless glass with a frosted interior. H. 38.5 cm, D. 8.5 cm. Both copies inscribed on the bottom: venini murano (engraved).

€ 600.-

103

104**Giò Ponti****Venini & C., Murano**

2 Bottles Campigliesca and Vecchia Dama. 1992. Petrol and amethyst colored glass. Both bottles with stoppers. H. 31 and 35 cm. Both bottles inscribed on the underside: venini 92 Gio Ponti (engraved). Marked on the wall with a company label.

€ 1.200.-

104



105

105
Sergio Asti
 Venini & C.

Démodé bowl and lamp base. Around 1970. Opaque white, multi-tone light gray and yellowish brown marbled, colorless overlaid glass. Lampbase with metal mounting, H. 43,5 cm, D. 22 cm. Bowl, D. 31 cm, H. 12.6 cm. Both parts marked on the bottom: asti venini murano (engraved). Lamp base also with company label.

€ 600.-

107
Fulvio Bianconi

Sculpture. 1970s. Turquoise, amber and colorless glass. Freely formed with brown-violet thread melts. 32 x 27 x 26 cm. Inscribed on the bottom and on the upper element: Fulvio Bianconi (scratched).

€ 1.500.-



106

106
Tomaso Buzzi
 Venini & C., Murano

„Large bowl Laguna. Design 1932, Manufacturing 2005. Coral-coloured, opaque yellowish-white and colourless glass, gold foil melting. Honey-coloured stand ring with gold foil melts. D. 38 cm. H. 15 cm. Marked on the bottom: venini 2005 (engraved) and company label.

Anna Venini Diaz de Santillana, Venini, Catalogue Raisonné 1921-1986. Mailand 2000, S. 118, Abb. 68.“

€ 700.-



107

108

Archimede Seguso, Murano

Vase Corroso. Azure glass. Textured etched surface with Corroso decor. Profiled wall with 2 applied ring-shaped handles. H. 22 cm. Marked on the bottom with the company label SEGUSO ARCHIMEDE MURANO.

€ 300.-



108



109

109

Flavio Poli

Archimede Seguso, Murano

Vase Sommerso. Thick-walled orange-colored glass, overlaid yellow and colorless in the lower area. 20.2 x 17 x 17 cm. Archimede Seguso signed the company label on the wall.

€ 500.-



110

110

Flavio Poli

Seguso Vetri d'Arte, Murano

2 vases and duck Sommerso. Thick-walled pink, blue and colorless overlaid glass. 2 vases H. 32 cm. Duck H. 26 cm. One vase on the bottom inscribed: seguso murano (engraved).

€ 800.-



111

111

Barovier & Toso, Murano

„2 vases Aborigeni. Multi-tone yellow-ocher-colored and green-yellow powder melts on a colorless background, colorless overlay. H. 18 and 17.5 cm.

Dorigato, Attilia. Ercole Barovier. 1889-1974. Vetraio muranese. Ausstellungskatalog Venezia Museo Correr 1989, S. 96/97, Abb. 85 (zum Vergleich).“

€ 400.-

112**Pablo Picasso****Fucina degli Angeli,
E. Costantini**

„Centauro Testa. 1962. Lemon yellow glass. Applications made of colorless glass with amber-colored crumbs and meltings. Stylized head of a centaur. H. 41.5 cm. Inscribed on the inside of the lower edge: P. Picasso E. Costantini / Fucina Angeli VE / P.A. (in a circle) 2/5 1962 (scratched). Marked on the wall with a paper label. One of 5 known copies. Probably unique in this color.

Egidio Costantini. Il maestro dei maestri. Katalog zur Ausstellung Brüssel, Espace Medici, 1990, S. 169.*

€ 8.000.-

112





113



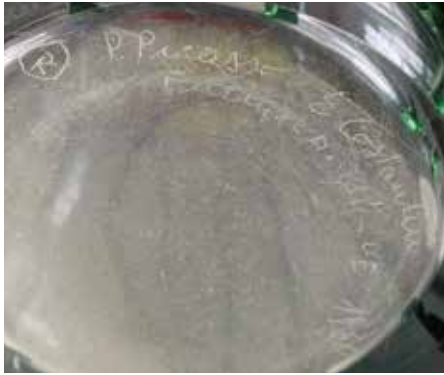
113

Pablo Picasso

Fucina degli Angeli/ E. Costantini

Bacco from the Fauni series. Colorless glass with light amber-colored, heavily blended crumbs. Red, multi-tone marbled thread melts and applications. A small, dark purple pupil. Iridescent surface. 33 x 26 x 14 cm. Inscribed on the base above the stand: P. Picasso / E. Costantini / Fucina Angeli / VE © (scratched).

€ 7.000.-

**114****Pablo Picasso**

Fucina degli Angeli/ E. Costantini

Large vase Primavera. 1960. Body made of colorless glass. Polychrome melts of flowers in red / yellow, blue / yellow and yellow / red and flower stalks in green. H. 55 cm. Labeled on the wall: Murano IVR. Inscribed on the bottom: P. Picasso / E. Costantini / Fucina Angeli VE 1960 (scratched).

€ 6.000.-

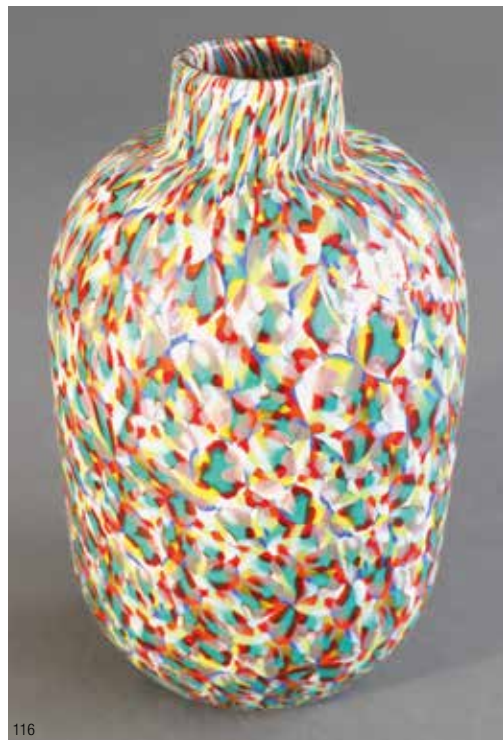
114

116

Vittorio Ferro

Vase. Polychrome glass, colorless overlaid inside. Decor made of green, yellow, red, light blue, light gray and white patterned murrines. H. 22.5 cm.

€ 400.-



116



115

115

Ercole Barovier

Barovier & Toso, Murano

„Vase and bowl Graffito amaranto. Design 1969. Olive brown glass with gold foil and combed violet ribbon melting, colourless overlay. Vase: 25.3 x 18.2 x 13.2 cm. Bowl: 42 x 32.5 cm. Both vessels on the bottom marked: barovier & toso murano (engraved) and company label.

Dorigato, Attilia. Ercole Barovier. 1889-1974. Vetraio muranese. Ausstellungskatalog Venezia Museo Correr 1989, S. 143 (Abb).“

€ 600.-

117

Vittorio Ferro

Vase. White and dark red black glass. Chessboard-like decor, overlaid with transparent inside. H. 24.5 cm.

€ 400.-



117



118

118

Pavel Hlava

Large vase. Blue, partially amber-colored and strong colorless overlaid glass with rust-brown, abstract, vegetable crumbs and silvery air bubbles. 34.5 x 23 x 10 cm. Inscribed on the bottom: P. Hlava Czechoslovakia (engraved).

€ 300.-



119
De Mayo, Murano

Large plate. 1990. Smoke-colored and red glass. D. 48.4 cm. Marked on the bottom: de Mayo Murano L. de Mayo 1990 (engraved).

€ 300.-

120
Salvador Dali
Cristallerie Daum, France

„L'important c'est la rose. Pâte de Verre sculpture. Lemon yellow glass with polychrome details, applied thorn roses. 31 x 22.5 x 10 cm. Inscribed: artist's signature, DAUM 133/150, Dali 67 (molded raised lettering). From an edition of 150 copies, here the piece with the number 133. Enclosed hand-signed and numbered original certificate from Cristallerie Daum.

Bacri, Clotilde: Daum. Mailand 1992, S. 247."

€ 2.200.-



121
Claude L' Hoste
Cristallerie Daum, France

Chouette en vol. Pâte de Verre sculpture. Smoke colored glass. 32 x 28 x 21 cm. Mounted with a metal pin on a frosted glass plinth. Inscribed: LHOSTE DAUM 88/100 (molded raised lettering). From an edition of 100 copies, here the piece with the number 88. Inscribed with a metal plaque on the base: CHOUETTE EN VOL Lhoste sc.Daum édit. Enclosed, signed and numbered original certificate from Cristallerie Daum.

€ 850.-

122
Pedro Ramirez Vazquez
Cristallerie Daum, France

La Paix Absente. Pâte de verre sculpture. Turquoise-colored glass, partially ground and polished. 21 x 25.5 x 11 cm. Inscribed above the stand: artist's signature, DAUM FRANCE (molded raised lettering.) Numbered 79/200 (engraved) on the bottom. From an edition of 200 copies, here the piece with the number 79. Enclosed hand-signed and numbered original certificate from Cristallerie Daum.

€ 440.-





123

123
Jörg F. Zimmermann

„Comb object/ studio glass object. Colourless glass with wire mesh and coloured glass meltings in blue and purple. 21 x 40 x 32 cm. On the bottom marked Jörg Z. (engraved).“

Ricke, Helmut. Neues Glas in Europa/ New Glass in Europe. Düsseldorf 1990, S. 140ff und 322 ff.“

€ 800.-



125



124

124
Jack Ink

Large studio glass box. Dark amber-colored, violet bronze-colored iridescent glass with light green, silvery lustered and white ribbon and frilled meltings. Lid and base with brass mounting. 25.5 x 23 x 13 cm. Inscribed on the inside of the lid: Jack Ink 2116 (engraved).

€ 1.000.-

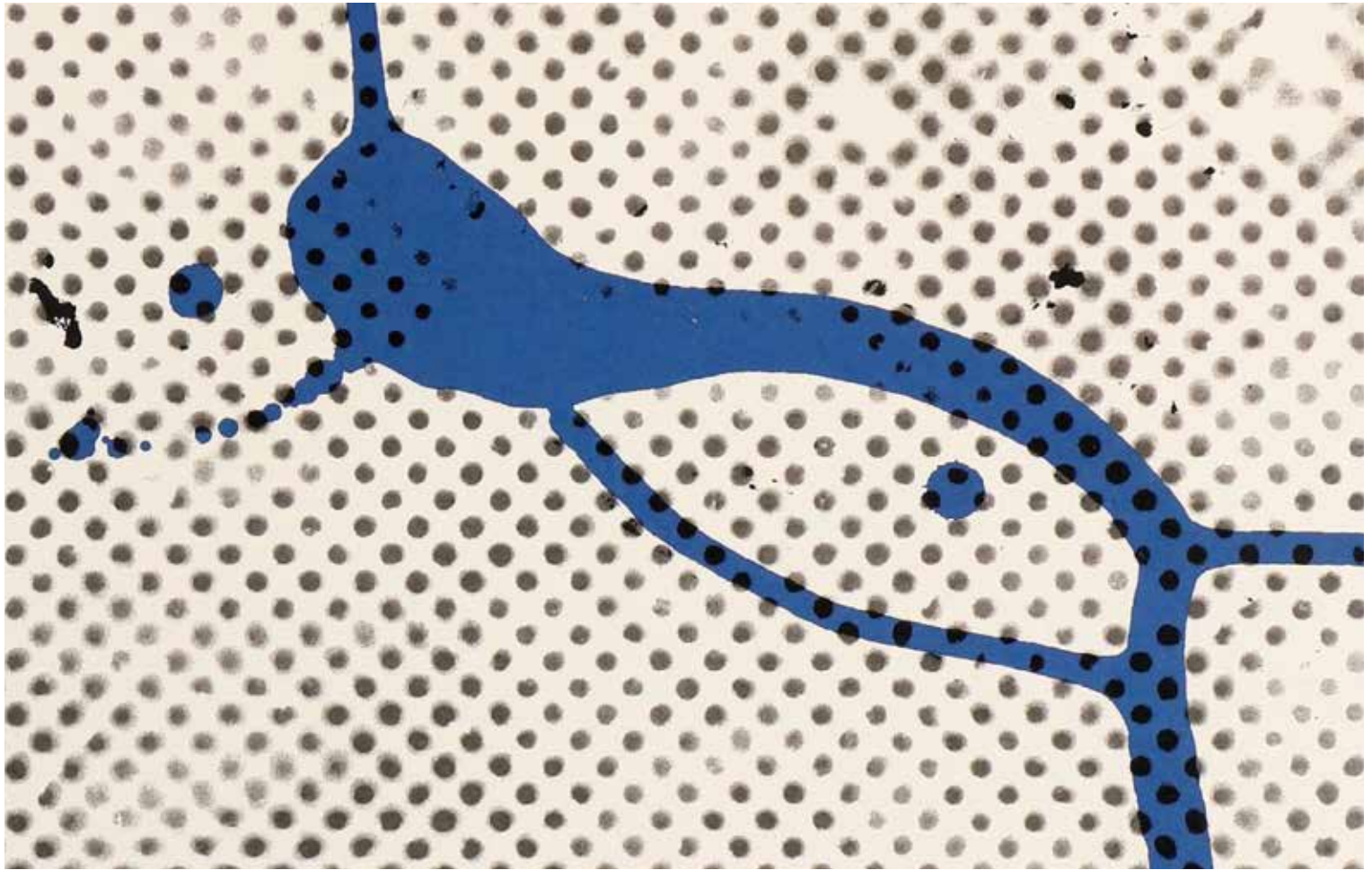


125
Rozenburg, N. V. Haagsche Plateelfabrik, Den Haag

„Vase. 1901/02. Eggshell china. Polychrome painting in yellow, brown and green tones. H. 17.4 cm. Marked on the bottom with the company mark (gray stamp: Krone, Rozenburg, Storch, Den Haag) and painter's marks (window, 1260, RS and the year mark „sun“ for 1901/02, painted black).“

Sammlung Bröhan. Kunst der Jahrhundertwende und der zwanziger Jahre. Kunsthandwerk 1. Glas. Holz, Keramik. Bestandskatalog Sammlung Bröhan. Berlin 1976, S. 376ff. (zum Vergleich).“

€ 2.800.-





The image is a composite of six photographs arranged in a 2x3 grid, showing different views of a ceramic sculpture. The top-left, top-right, and bottom-left images show rectangular, box-like structures with a light beige or off-white surface and a dark, possibly black, inner lining or shadow. The top-right image shows a similar structure from a slightly different angle. The middle-right image is a circular detail of the sculpture, featuring the text 'KERAMIK SKULPTUREN KUNST' in a bold, black, sans-serif font. The bottom-right image shows another rectangular structure, similar to the others, with a light beige surface and a dark inner lining.

**KERAMIK
SKULPTUREN
KUNST**

Detail zu Lot 247



126

126
Henry van de Velde
 Porzellanmanufaktur Meissen

Plate / saucer Peitschenhieb / whiplash. 1903/04. Porcelain, relief and partially underglaze blue decor. D. 18.5 cm. Marked on the bottom: underglaze blue sword mark (2 grinding lines), designer's signet van de Velde (blind stamp), K2 69 (blind stamp).

€ 800.-



127

127
Henry van de Velde
 Porzellanmanufaktur Meissen

„Plate / saucer Peitschenhieb / whiplash. 1903/04. Porcelain, relief and partially underglaze blue decor. D. 19.4 cm. Marked on the bottom: underglaze blue sword mark (2 grinding lines), designer's signet van de Velde (blind stamp), 74 (underglaze blue stamp).

Föhl, Thomas und Neumann, Antje (Hrsg.). Henry van de Velde. Bd. III. Keramik. Weimar 2016, S. 387.“

€ 800.-



128

128
Henry van de Velde
 Porzellanmanufaktur Meissen

„Plate / saucer Peitschenhieb / whiplash. 1903/04. Porcelain, relief and partially gilded decor. D. 19.2 cm. Inscribed on the bottom: underglaze blue sword mark, designer's signet van de Velde (blind stamp), T1 69 (blind stamp).

Föhl, Thomas und Neumann, Antje (Hrsg.). Henry van de Velde. Bd. III. Keramik. Weimar 2016, S. 387.“

€ 800.-



129

129
Henry van de Velde
 Porzellanmanufaktur Meissen

„Plate / saucer Peitschenhieb / whiplash. 1903/04. Porcelain, relief and partially gilded decor. D. 19.2 cm. Inscribed on the bottom: underglaze blue sword mark, designer's signet van de Velde (blind stamp), T1 69 (blind stamp).

Föhl, Thomas und Neumann, Antje (Hrsg.). Henry van de Velde. Bd. III. Keramik. Weimar 2016, S. 387.“

€ 800.-



130
Michael Powolny

Wiener Keramik

„Candlestick putto. Designed around 1907. Ceramic, polychrome painting. Lamp socket with brass insert. H. 17.5 cm. Marked on the bottom with the company mark and artist's mark (blind stamp).

Frottier, Elisabeth: Michael Powolny. Wien 1990, Abb. WV40.“

€ 500.-



131
Società Ceramica Colonnata, Sesto Fiorentino

„Large art nouveau jardiniere. Around 1910. Ceramic. Polychrome decor with gold. Elongated shape, ending on the narrow sides in two female busts, whose hair, finely painted in gold, forms the edge of the bowl in stepped waves. Wall marbled with fine gold lines. 18.5 x 50 x 15 cm. Marked on the bottom with workshop mark and model number 905 (painted black).

Bertoni, Franco und Silvestri, Jolanda: Ceramica Italiana del Novecento. Martellago 2005, S. 302 (zur Unternehmensgeschichte).“

€ 400.-

133
Bruno Paul
Metallwarenfabrik Walter Scherf & Co., Nürnberg

„Vase. 1899/1900. Metal, ceramic. Red-brown flamed, glossy overflow glaze. Relief stylized floral linear tin mount with four handle-like elements. H. 25.5 cm, D. 18 cm. Mounting on the bottom marked: OSIRIS 577. Ceramic probably Vilmos Zsolnay Pécs.

Peter Behrens und Nürnberg, Katalog zur Ausstellung Germanisches Nationalmuseum Nürnberg 1980, S. 189, Nr. 254. Pese, Claus: Jugendstil in Nürnberg, Stuttgart 2007, S. 148 (zur Zuschreibung an Bruno Paul).“

€ 460.-



132
Felix Lafond, Auteuil

„Vase. About 1880. Ceramic. Polychrome barbotine painting with wild rose flowers. H. 18.2 x 22.7 x 6.5 cm. FL [?] ligated on the wall. Indistinctly marked on the bottom.

Erläutes aus Jugendstil und Art Déco. Die Sammlung Giorgio Silzer. Katalog zur Ausstellung Grassi Museum Leipzig 1997, S. 160, Abb. 185 (zum Vergleich).“

€ 500.-





134

**134****Vilmos Zsolnay, Pécs**

Large art nouveau vase. 1900-1902. Ceramics. Eosin glaze in shimmering metallic red-brown and green-blue tones. Relief decoration with four female figures wrapped in veils in a landscape setting with two trees, their branches merge into four small plastic handles at the edge of the mouth. H. 33.5 cm, D. 17.5 cm. Marked on the bottom with a round company brand in relief and model numbers 6875 (6375?) And 36.

€ 13.000.-



135
Patrick Nordstrøm

„Vase. Stoneware. Multi-tone brown overflow glaze. Calabash shaped. H. 16.7 cm. Marked on the bottom: Monogram PN (ligated) / ISLE / 1925 (painted).“

Kopenhagener Porzellan und Steinzeug, Unikate des Jugendstil und Art Déco, Katalog Museum für Angewandte Kunst Köln 1991, S. 47, Abb. 31a.“

€ 400.-



136
Ida Meisinger

Elk. Ceramics. White glaze, partially red and turquoise outlines. Craquelure. 14 x 6 x 22 cm. Inscribed with workshop mark IM (scratched) under the left rear foot. Marked under the right forefoot with the model number: 123 (blind stamp). Restored.

€ 300.-



137
Burg Giebichenstein, Halle

Pitcher and 2 vases. Ceramics. Matte glazes. Jug, multi-tone beige glaze with a yellow tinge, H. 13.5 cm, D. 12 cm. Multi-tone greenish brown vase, H. 8 cm, D. 8 cm. Brown speckled vase, H. 8 cm, D. 7.5 cm. All parts marked on the underside with the workshop mark Burg Giebichenstein (stamp). Vase additionally with incised monograms.

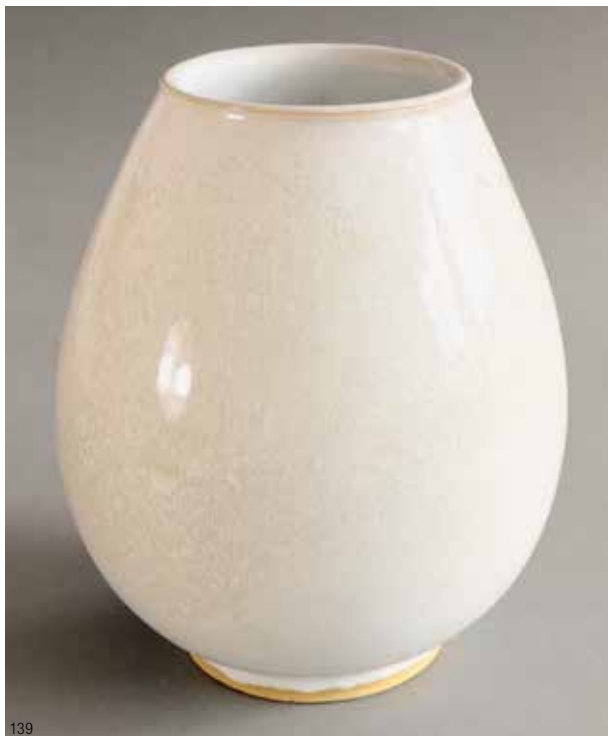
€ 300.-

138
Auguste Papendiek

Vase and bowl. Ceramics. Oxblood red and green glazed over a terracotta background. Vase H. 8 cm. Bowl D. 8.5 cm. Marked on the bottom with workshop mark (blind stamp).

€ 300.-



**139****Jan Bontjes van Beek**

Big vase. 1933-43. Ceramics. White, slightly light olive green marbled glossy glaze. H. 23 cm. Marked on the bottom with the Berlin workshop mark (stamp).

€ 360.-

141

140**Jan Bontjes van Beek**

Vase, oval bowl and bowl. 1960-1966. Ceramics. Multi-tone light greenish gray glazes. Vase H. 6.2 cm, D. 9.5 cm. Oval bowl 5 x 9 x 5.5 cm. Bowl 3.5 x 8 x 8 cm. All parts on the bottom marked with the Hamburg workshop mark (scratched).

€ 300.-

140



142

141**Jan Bontjes van Beek**

Ball vase. 1960-1966. Ceramics. Matt multi-tone gray, partially lighter, partially ocher-colored speckled, translucent glaze. H. 12 cm, D. 12 cm. Marked on the bottom with the Hamburg workshop mark (scratched).

€ 200.-**142****Jan Bontjes van Beek**

Jug. 1960-66. Ceramics. Multi-tone cream-colored, partially greyish-beige speckled glaze. Teardrop shape with handle. H. 14 cm, D. 12 cm. Marked on the bottom with the Hamburg workshop mark (stamp).

€ 200.-

143**Jan Bontjes van Beek**

Bowl. 1960-1966. Ceramics. Dark brown, partially carmine red and light ochre spotted wavy glaze. Bulge shape with two indicated handles. H. 9 cm, D. 14 cm. Marked on the bottom with the Hamburg workshop mark (scratched).

€ 300.-

143



145

145**Jan Bontjes van Beek**

Large vase. 1960-66. Stoneware. Matt dark brown glazed, partially ochre-colored hints. H. 39.5 cm. Marked on the bottom with the Hamburg workshop mark (brush mark).

€ 360.-

144

144**Jan Bontjes van Beek**

Oval bowl. 1960-66. Ceramics. Multi-tone green, partly brown speckled glaze, partly unglazed translucent background. 9 x 17 x 13 cm. Marked on the bottom with the workshop mark Hamburg 1960-66 (scratched).

€ 400.-



146



147



148



149

146 Jan Bontjes van Beek

Vase. 1960-66. Ceramics. Multi-tone pink-brown structured matt glaze. Partly with stronger cream-colored areas. Spherical shape with a small mouth. H. 16 cm, D. 15 cm. Marked on the bottom with the Hamburg workshop mark (scratched).

€ 300.-

147 Jan Bontjes van Beek

3 vases. 1950-1967. Ceramics. Bulged vase with multitone light green glaze with red touch, H. 9 cm, D. 8 cm, inscribed on the bottom with the scratched workshop mark Hamburg (1960-66). Cylindrical vase with brown glaze and carmine-red spots, H. 7 cm, D. 4.5 cm, marked on the bottom with the scratched workshop mark Hamburg (1960-66). Ball vase with glossy and matt brown glaze, H. 5 cm, D. 5.5 cm, marked on the bottom with scratched workshop mark Dehme (1950-67).

€ 260.-

148 Jan Bontjes van Beek Dr. Alfred Ungewiß

„3 vases. 1950-67. Ceramics. Turquoise overflow glaze with craquelure on a semi-matt anthracite-colored background. Relief glaze hems. H. 17.4-14.1 cm. All vases marked with workshop marks (scratched).

Jan Bontjes van Beek. 1899-1969. Keramiker. Katalog zur Ausstellung Gera, Museum für Angewandte Kunst 1999, S. 120 (Abb.) und S. 215, Nr. 168 (identisches Stück).“

€ 240.-

149 Ingeborg und Bruno Asshoff

„3 Vases. 1950/60s. Stoneware. Multitone brown decoration on a light ground. H. 15,5 cm; 22,5 cm; 23,8 cm. Mounted vase marked on the wall with workshop mark (embossing stamp). Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach/ Germany. .“

€ 300.-

150**Ursula Scheid**

4 vases. 1967, 1973, 1974, 1979. Porcelain. Matt glazes in blue-gray, white with stripes, greenish and brownish-red shaded white. Partial craquelure. Different shapes. H. 12.4-3.7 cm. All vessels marked on the bottom with workshop mark and dated 67, 73, 74, 79 (stamp). Provenance: H.T. and I. Wolf, Bavaria. Purchased in the Scheid Studio.

€ 400.-**151****Ursula Scheid**

„Vase and 2 jars. 1967-1974. Porcelain stoneware and porcelain. Matt yellowish green, partially brownish glazes. Vase H. 8.5 cm. Jars H. 9.1 cm and 3.3 cm. All vessels marked on the bottom with workshop mark and dated 67, 73, 74 (stamp). Provenance: H.T. and I. Wolf, Bavaria.

Spielmann, Heinz. Ursula und Karl Scheid. Keramik. Hamburg 1980, S. 61 (zum Vergleich). Die Vase wurde 1980 auf der Scheid-Ausstellung im Museum für Kunst und Gewerbe Hamburg ausgestellt.“

€ 300.-

150



152

152**Karl und Ursula Scheid**

„Vase and bowl. Approx. 1958 and 1977. Porcelain and stoneware. Vase, speckled brown glaze with light stripes, H. 23.5 cm, marked on the wall with workshop mark K. Scheid (stamp). Bowl, overflow glaze in brownish white, inside with partial red hues, H. 10.5 cm, D. 13 cm, inscribed on the wall with workshop mark U. Scheid and dated 77 (stamp). Provenance: H.T. and I. Wolf, Bavaria.

Spielmann, Heinz. Ursula und Karl Scheid. Keramik. Hamburg 1980, S. 22 (zum Vergleich).“

€ 400.-**153****Karl Scheid**

„2 vases. Stoneware. Large vase: 1969, light sand-colored glaze with light blue cast decoration and light gray hues, craquelure, height 12.2 cm, diameter 11 cm. Small vase: matte dark red, partially green, blue and violet glaze, 6.8 x 8.5 x 6.8 cm. Both vases marked with workshop mark on the bottom and dated 67 and 69 (embossed stamp). Provenance: H.T. and I. Wolf, Bavaria.

Die kleinere Vase wurde 1980 in der Ausstellung Karl und Ursula Scheid Keramik im Museum für Kunst und Gewerbe in Hamburg ausgestellt.“

€ 280.-

151



153



154

155
Ursula Scheid

Vase / bowl. 1998. stoneware. Matt, slightly rough glaze. Geometric polychrome decor, partially blue and pink, speckled brown. Cylindrical shape. H. 11 cm, D. 16 cm. Marked on the bottom with workshop mark and dated 98 (stamp), workshop label. Provenance: private collection. Acquired in the Scheid studio.

€ 500.-



155

154
Karl Scheid

Large sculptural vase. 1999. Porcelain stoneware. Semi-gloss glaze. Decor with stripes and rhombus in violet on a blue background, partially speckled with brown. 34 x 35 x 7.5 cm. Marked on the bottom with a porcelain plaque with workshop mark and dated 99 (embossed stamp). Provenance: Private collection. Purchased at the artists studio.

€ 400.-

156
Ursula Scheid

Vase. 1999. Porcelain stoneware. Matte glaze. Geometric décor in light green, rose and gray beige, partially speckled with brown. H. 14 cm, D. 14.5 cm. Marked on the bottom with workshop mark and dated 99 (stamp). Provenance: private collection. Acquired in the Scheid studio.

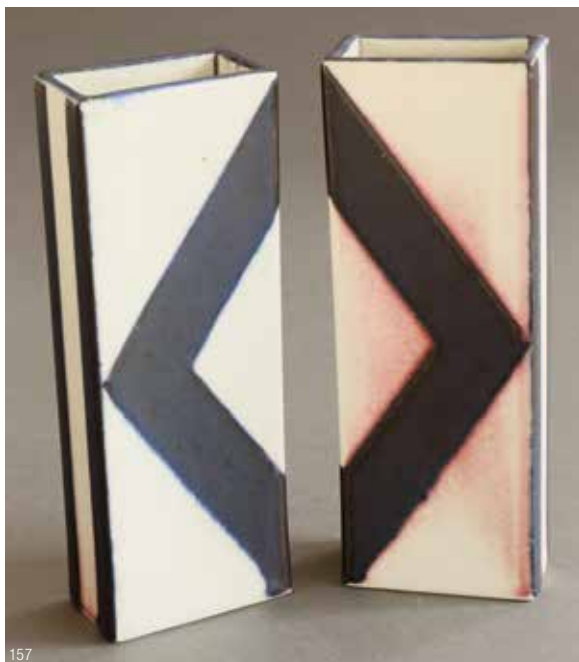
€ 500.-



156

157**Karl Scheid**

2 vases. 2003. porcelain. Geometric decor with arrow motifs and stripes in violet anthracite and light white gray, partially with a red touch. Each 20.5 x 7.5 x 4 cm. Marked on the bottom with a workshop mark and dated 03 (stamp). Provenance: Private collection. Purchased at the artists studio.

€ 300.-

157



159

158**Karl Scheid**

„Vase. 2002. Porcelain stoneware. Matt glaze. Geometric decor in dark brown blue and white gray. Muzzle edge and wall partially with a red tinge. 17 x 18 x 6 cm. Marked on the bottom with a porcelain plaque with workshop mark and dated 02 (embossed stamp). Provenance: Private collection. Purchased at the artists studio.

Gefäß/ Skulptur 3. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S. 383 (zum Vergleich).“

€ 200.-

158

160**Karl Scheid**

Vase. 2000. porcelain. Matte glaze. Geometric decor in blue and white, partially speckled with brown. Conical four-sided shape. 23.5 x 9 x 9 cm. Marked on the bottom with workshop mark and dated 00 (stamp). Provenance: Private collection. Purchased at the artists studio.

€ 200.-

160

159**Karl Scheid**

Vase. 2006. Porcelain stoneware. Matte glaze. Decor with rhombuses, stripes and arrows in light blue and white gray. Partially speckled brown and with red touch. Three-part interior division. 19 x 23 x 4.5 cm. Marked on the bottom with workshop mark and dated 06 (stamp). Provenance: Private collection. Purchased at the artists studio.

€ 200.-

161**Ursula Scheid**

„Large bowl. 1998. Porcelain stoneware. Rough matte glaze. Geometric decor in weak relief in blue and light beige on a gray frond. Partially speckled brown and with red and brown touch. H. 17 cm, D. 23.5 cm. Marked on the bottom with workshop mark and dated 98 (stamp). Provenance: Private collection. Purchased at the artists studio.

Gefäß/ Skulptur. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2008, S. 387 (Dekorvariante).“

€ 600.-

161

162**Ursula Scheid**

Bowl. 1983. Stoneware. Matt multi-tone beige-gray and brown glaze with horizontal structures. H. 10.5 cm, D. 15 cm. Marked on the bottom with workshop mark and dated 1983 (stamp). Provenance: H.T. and I. Wolf, Bavaria. Purchased at the Scheid Studio in 1985.

€ 280.-

162



164

164**Ursula Scheid**

Can and 2 bowls 2001/2002. Porcelain stoneware. Matte rough glaze. Geometric, brown speckled decors in beige, blue and brown tones. Box with hemispherical lid, H. 12 cm, D. 11 cm, marked with workshop mark and dated 02. Bowls, H. 6 cm, D. 9 cm and H. 6.5 cm, D. 8 cm, marked with workshop mark and dated 01. Provenance: Private collection. Purchased at the artists studio.

€ 300.-

163

163**Ursula Scheid**

Vase. 1999. Porcelain stoneware. Matte glaze. Geometric décor in blue, brown, light rose and gray beige, partially speckled with brown. Cylindrical shape, rounded at the bottom. H. 11.5 cm, D. 13.5 cm. Marked on the bottom with workshop mark and dated 99 (stamp). Provenance: private collection. Acquired in the Scheid studio.

€ 500.-



165

165 Karl Scheid

2 vases. 1999. Porcelain stoneware. Satin-gloss glaze. Blue-violet, decors with stripes, partially brown mottled, partially touch of red. Flat vase 11 x 23.5 x 18.5 cm. High vase 23 x 13 x 6 cm. Both vases are marked with workshop mark on the bottom and dated 99 (stamp). Provenance: Private collection. Purchased at the artists studio.

€ 300.-

166 Karl Scheid

„Vase. 2006. Porcelain stoneware. Matte glaze. Decor with vertical stripes in beige-gray and white with brown speckles and partial red touch. Three-part interior division. 15 x 15.5 x 4.5 cm. Marked on the bottom with workshop mark and dated 06 (stamp). Provenance: Private collection. Purchased at the artists studio.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 424 (zum Vergleich).“

€ 200.-



166



167

167 Ursula Scheid

Square plate. 1990. Porcelain stoneware. Decor with angular color fields in brown, anthracite and sand tones, partially greenish ochre. 34 x 35 cm, H. 4 cm. Inscribed on the bottom with a porcelain plaque: workshop mark and dated 90 (stamp). Provenance: H.T. and I. Wolf, Bavaria.

€ 400.-

168 Sebastian Scheid

„2 bowls and 2 cups. 2000-2004. Stoneware. Multi-tone glazes. Square, flat bowl, 7.5 x 26 x 25 cm, inscribed: Seb 2004. Oblong, narrow bowl with feet, 8 x 53 x 10 cm, inscribed: Seb 2000. 2 cups with geometric decorations and glossy overflow glazes, height 8.5 / 9 cm, D. 8 cm, marked: Seb 2002. Provenance: Private collection. Purchased at the artists studio.

Gefäß/ Skulptur 3. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S. 412 (zum Vergleich).“

€ 300.-



168



169

169
Walter Popp

Vase. 1962. stoneware. Light blue and petrol blue crackle glaze. Glaze border running lava-like in the lower area. H. 13.2 cm, D. 8 cm. Marked on the bottom with workshop mark (incised) and dated 62. Provenance: H.T. and I. Wolf, Bavaria. Purchased at J.W. Hinder in 1965.

€600.-

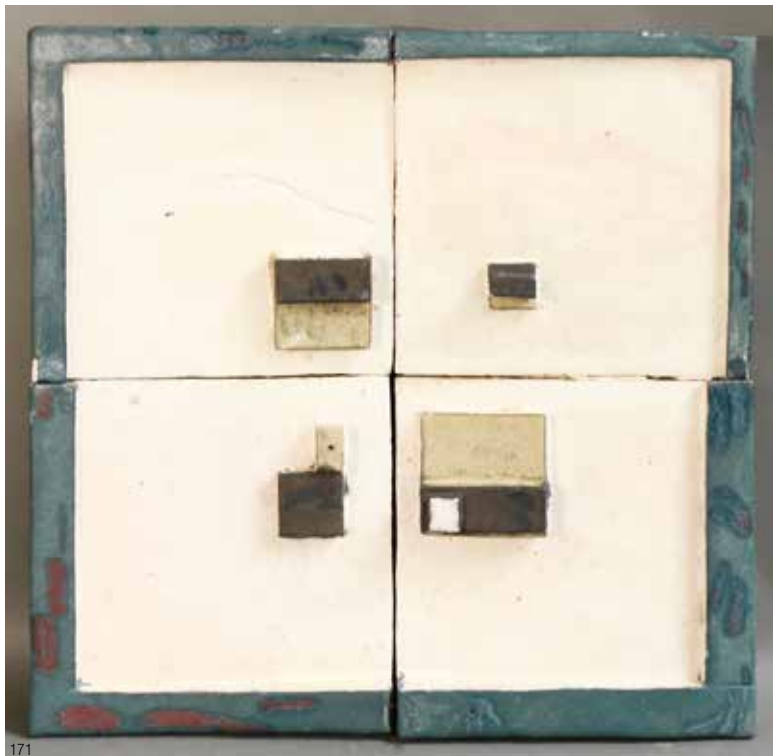


170

170
Walter Popp

Bowl. 1964. stoneware. Light green glaze with black, partially running brush decor. An oxblood red spot. Glaze surface glossy and partially matt rough contrasting. Glaze on the inner wall with craquelure. H. 8 cm, D. 16 cm. Marked on the bottom with workshop mark and dated 64 (scratched). Provenance: H.T. and I. Wolf, Bavaria. Purchased at J.W. Hinder in 1965.

€800.-



171

171
Walter Popp

„Large relief / wall plate / bird bath. Stoneware. 4 parts. Individual elements assembled from panels and strips, each with square or rectangular applications. Large overall square shape. Decor in light whitish sand, edges in petrol with ox blood-colored areas, plastic decor in olive gray, anthracite and white. Total dimensions approx. 60 x 60 cm. Individual elements each 30 x 30 cm, H. 10 cm. Provenance: H.T. and I. Wolf, Bavaria. Acquired from J.W. Hinder 1977. The relief was presented several times in exhibitions, e.g. in the Badisches Landesmuseum Karlsruhe, the Gallery Handwerk Munich, the Ceramic Museum Westerwald and in the Staatlichen Kunstsammlungen Kassel.

Das Relief ist abgebildet in: Walter Popp, Keramiken und Collagen. Katalog Ausstellung Badisches Landesmuseum Karlsruhe 1990, S. 98, Nr. 96."

€1.500.-

172**Stephan Erdős**

„Bowl. Ceramics. Light gray, partially blue-gray and cloudy, darker gray structured glaze with craquelure. D. 17.3 cm, H. 5.5 cm. Marked on the bottom with workshop mark, MADE IN GERMANY (stamp) and 4230. Provenance: H.T. and I. Wolf, Bavaria.

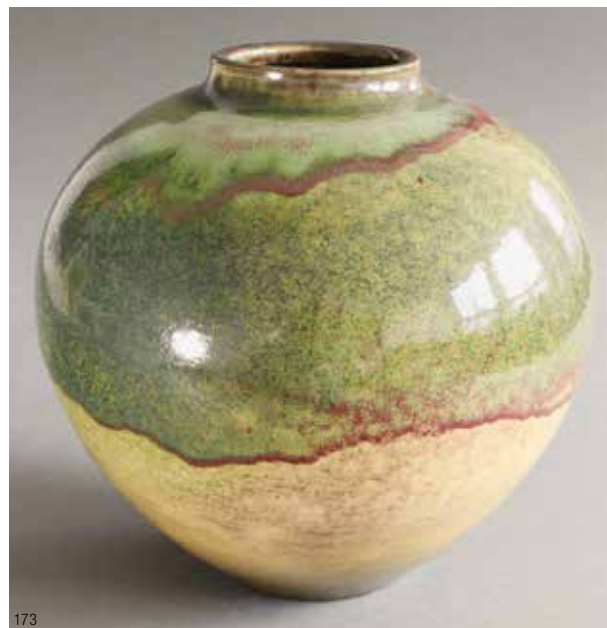
Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 25ff. (zum Vergleich).“

€ 300.-

172

173**Wendelin Stahl**

Vase. Stoneware. Multi-tone green, partially oxblood-red speckled glaze over an ochre-colored background. H. 25.2 cm. Marked on the bottom with workshop mark (incised) and additional designations m LmEOX (brown). Provenance: Private collection.

€ 200.-

173

174**Robert Sturm**

Vase. 1970. Ceramic. Multi-tone brown and gray-olive-colored, partially translucent glazes applied in zones. Structured wall, partially with hatched zones. Irregular double cone shape with a small mouth opening. H. 19.5 cm. D. approx. 26 cm. Marked on the bottom with workshop mark and dated 70 (incised).

€ 300.-

174

175**Michael Cleff**

„Wall relief. 2004. stoneware. Flat unglazed cuboid, on the surface two ovals framed by raised bars, these filled with shiny green, partially bluish glass-like glaze with craquelure. 9 x 46.5 x 21.5 cm. Inscribed on the reverse: W8 / 2004 Cleff (scratched). Provenance: private collection.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 458 und S. 483 (allgemein).“

€ 500.-

175



176

176**Martin Mindermann**

„Large bowl XL. 2002. Ceramics. Raku firing. Turquoise surface with crackle, partially engraved tendril line with lacquer and gold leaf inlay. Gilded inner wall. 23.5 x 42 x 31 cm. Inscribed and dated on the wall with workshop mark: mm02 (scratched).“

Gefäß/ Skulptur. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2008, S. 370f. (zum Vergleich).“

€ 550.-**177****Mieke Everaet**

„Bowl. Porcelain, colored, cut and assembled. H. 11 cm. D. 17 cm. Indistinctly marked with workshop mark on the bottom. Provenance: private collection. Acquired in Mieke Everaet's studio.“

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 404 (zum Vergleich).“

€ 400.-**178****Bodil Manz**

„Vase. Porcelain. Decor with vertical and horizontal stripes in orange, rust red and olive gray. Inside wall in yellow. 13.2 x 14 x 9 cm. Marked on the bottom with workshop mark (painted blue). Provenance: private collection. Acquired in Atelier Manz.“

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 456 (zum Vergleich).“

€ 600.-

178

179**Antoni Cumella**

Bowl. 1980. Ceramics. On the inside light green brown spiral motif, outside wall multitone brown. H. 8.3 cm. D. 20 cm. Marked on the bottom with the Cumella workshop mark, numbered 75/100 and dated 1980 (scratched).“

€ 200.-

177



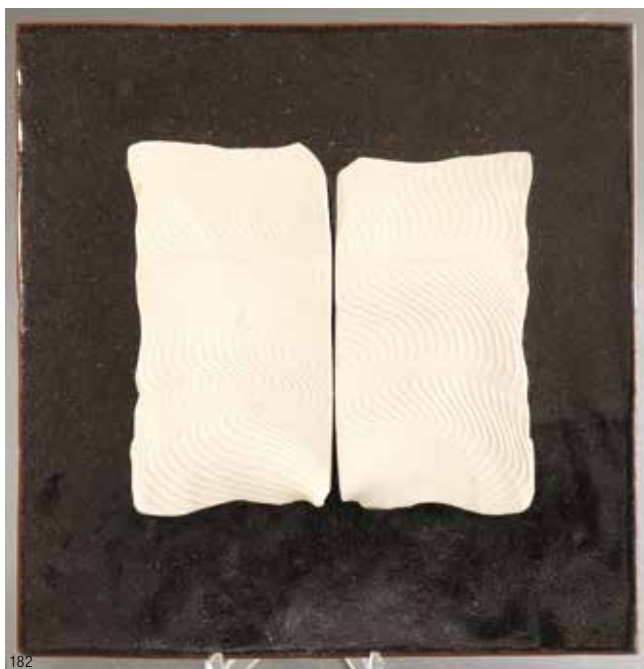
179



180



181



182



183

180
Edouard Chapallaz

Mug with handle. Stoneware. Dark brown, partially lighter sulfur-colored and translucent reddish speckled glaze over a dark red background. H. 24.8 cm. Marked on the bottom with workshop mark (incised).

€ 160.-

181
Edouard Chapallaz

Vase. Stoneware. Oxblood-red glaze, partially mottled purple and darker red, partially stronger turquoise-colored areas. Flat shape rounded on four sides. 20.8 x 8.5 x 23 cm. Marked on the bottom with workshop mark (incised and blind stamp). Provenance: private collection. Acquired in the Kunstkammer Köster, Mönchengladbach.

€ 200.-

182
Edouard Chapallaz

Relief. Porcelain, stoneware. Two-part porcelain plate with wavy relief, mounted on a glossy black-brown glazed tile. 27 x 27 cm. Inscribed with workshop mark (incised) on the reverse. Provenance: private collection. Acquired in the Kunstkammer Köster, Mönchengladbach.

€ 200.-

183
Dominique Pouchain

Large vase. Polychrome and engraved decor with stylized animals. Stretched elliptically flattened shape. 33 x 14 x 16 cm. Marked on the bottom with the workshop mark Dominique Pouchain (incised).

€ 300.-



184

184**Wladyslaw Garnik**

„Butterfly. Porcelain, colored, cut, rolled and assembled. Large form assembled from individual panels and openwork surfaces in a grid-like manner. 76.5 x 57 x 10 cm. Marked on the bottom with a color stamp (WLADYSLAW GARNIK artysta plastyk). Provenance: private collection. Acquired on the occasion of the exhibition Tendenzen 95 in the Keramion Frechen 1995.

Tendenzen 95. Polnische Plastik. Katalog zur Ausstellung Polnisch-Deutsches Kunsthaus im Keramion Frechen 1995, unpag. Wladyslaw Garnik. Katalog galerie Ceramiki i Szkla. BWA Worclaw 1997 (allgemein).“

€ 1.000.-**185****Carmen Dionyse**

„Relief sculpture with face. Ceramics. Multi-tone light blue, sand-colored and olive-brown partially shiny, partially matt surface. Built sculpture with two-dimensionally structured and multi-layered openwork sections. In the upper half a small face / small mask. 28 x 24 x 14 cm. Provenance: private collection.

Gefäß/ Skulptur 3. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S.293, 319 (zum Vergleich).“

€ 800.-

185



186

186**Elzbieta Grosseová**

„Wave. 2003. Ceramic. Multi-tone blue pigmented surface. 19.5 x 15 x 34 cm. Inscribed on the underside: GROSSEOVÁ 03 (incised). Provenance: private collection.

Zdenek Freisleben: Elzbieta Grosseová. Ebbe und Flut. In: Neue Keramik Juli/ August 2007, S. 32f. Zdenek Freisleben: What I seek lies within. In: Ceramics and Glass 3/2003, S. 14-16 (zum Vergleich).“

€ 300.-



187

187 Ugo Lucerni, Florenz

„Large wall relief with a female figure. Ceramics. Polychrome decor. Female three-quarter bust in bas-relief. Head and clothes decorated with shells. Separate water basin with applied flower buds. 77 x 32 x 20 cm. Relief inscribed on the front: LUCERNI (embossed).“

Emanuele Gaudenzi: Novecento Ceramiche Italiane. Protagonisti e Opere del XX Secolo. Volume 2 Dal Primitivismo al Design. Faenza 2006, Abb. S. 76 (zum Vergleich).“

€ 400.-

190 Guido Gambone

4 cups with saucers. Ceramics. Painting of flowers in red and green on a light background. Cups H. 4.8 cm, plates D. 12.7 cm. 2 plates and 4 cups marked on the underside with workshop mark and addition Vietri (painted brown).

€ 400.-

188 Guido Gambone

Vase. Ceramics. Polychrome decor with a centaur and jumping animal in yellow, brown and green on a translucent, light scratched background. H. 16.3 cm. Marked on the bottom with workshop mark and Italy (painted).

€ 400.-



188

189 Guido Gambone

2 small vases and 1 small bowl. Ceramics. Painted with purple-brown stripe decoration under strong orange-red color areas on a light background. Vases H. 4.8 and 5.6 cm. Bowl D. 7.8 cm. Bowl marked with workshop mark and Italy, vases marked: Italy (painted).

€ 400.-



189



190

Keramiken von Hans Coper (1920-1981)

Hans Coper gilt neben Lucie Rie als der bedeutendste britische Studiokeramiker des 20. Jahrhunderts, dessen Werke auf dem internationalen Markt Höchstpreise erzielen. 1939 floh er als 19-jähriger jüdischer Student vor den Nazis aus Deutschland nach England und lebte dort bis zu seinem Tod 1981. Von 1946 bis 1958 war er zunächst als Assistent in der Werkstatt von Lucie Rie tätig, anschließend dann mit großem internationalen Erfolg in eigenen Studios. Charakteristisch für seine Arbeiten ist die hohe skulpturale und handwerkliche Qualität der abstrakten Formen, die zurückhaltende Farbpalette in Braun-, Schwarz-, Weiß- und Graunuanzen und die experimentelle Oberflächengestaltung mit lebendigen Texturen und Schraffuren. Zu seinen bekanntesten Werken im öffentlichen Raum gehören die sechs monumentalen Altarleuchter in der Kathedrale von Coventry. In der aktuellen Auktion präsentieren wir drei seltene Keramiken aus seinem beeindruckenden Werk: zwei Spaten-Formen, u.a. eine sehr große Variante, und eine skulpturale Gefäßform aus seiner Zeit in Digsweil House.

Ceramics by Hans Coper (1920-1981)

Along with Lucie Rie, Hans Coper is considered the most important British studio ceramist of the 20th century, whose works achieve top prices on the international market. In 1939, as a 19-year-old Jewish student, he fled the Nazis from Germany to England and lived there until his death in 1981. From 1946 to 1958 he worked initially as an assistant in Lucie Rie's workshop, then with great international success in his own Studios. Characteristic of his work is the high sculptural and craftsmanship quality of the abstract forms, the restrained color palette in brown, black, white and grey nuances and the experimental surface design with lively textures and hatching. The six monumental altar candlesticks in Coventry Cathedral are among his best-known works in public spaces. In the current auction we are presenting three rare ceramics from his impressive work: two spade shapes, including a very large variant, and a sculptural vessel shape from his time in Digsweil House.





191

191 Hans Coper

„Large spade form. Ceramics. Surface in layered light sand-colored and gray nuances over a dark background. One side with red-brown four-pointed part, the other side in uniform light tones. Inside wall with Mangan glaze. H. 38 cm, W. 33 cm, D. 11 cm. Marked on the bottom: HC (stamp in a square). Provenance: private collection. Acquired in 1980 at the Christopher Wood Gallery, London on the occasion of the British 20th Century Studio Ceramics exhibition. (a copy of the invoice is present).

Tony Birks. Hans Coper. Norwich 1983, Abb. S. 175 (zum Vergleich). British 20th Century Studio Ceramics. Katalog Ausstellung Christopher Wood Gallery London 1980.“

€ 30.000.-





192



192

Hans Coper

„Spade form. Ceramics. Surface in layered light sand-colored and light gray nuances. Inside wall with Mangan glaze. H. 26.7 cm, W. 24 cm, D. 7.5 cm. Marked on the bottom: HC (stamp in a square). Acquired in 1972 at the Kunstammer Köster.

Tony Birks. Hans Coper. Norwich 1983, Abb. S. 172 f. (zum Vergleich).“

€ 25.000.-





193

**193****Hans Coper**

„Sculptural Vessel. Ceramics. Structured surface. Deep brown in the dents and at the upper edge over sandy and light gray areas. Arched and centrally notched vessel body, muzzle in the approximate shape of an eight, cylindrical foot. Inner wall with Mangan glaze. H. 20 cm. Marked on the bottom: HC (embossed stamp). Provenance: Private Collection. Purchased at Christie's London. Contemporary Ceramics „Digswell“, 19.02.1985, Lot 179.

Tony Birks. Hans Coper. Norwich 1983, Abb. S. 67, 143-145.“

€ 25.000.-



194

194
Ewen Henderson

„Bowl. Ceramic / porcelain. Multi-tone olive, turquoise, brown and white mass. Partially blistered, partly frothy surface. 30.5 x 29 cm. H. 6.5 cm. Provenance: private collection.

Runde, Sabine: Ewen Henderson. Metamorphosen der Materie. In: Neue Keramik März/ April 1996, S. 108f.“

€ 300.-



195

195
Beate Kuhn

Wall relief. Porcelain stoneware. Relief composed of elliptical half-shells on a square ground. Matt decor in pink, sand and other tones. 52 x 52 x 12 cm. Inscribed with workshop mark spiral (black pen) on the reverse of the plate.

€ 500.-

196
Beate Kuhn

Monster. Ceramics. Polychrome decor. Figure assembled from half-tubes and hollow forms. 11 x 9 x 14 cm. Provenance: private collection. Acquired in the Kuhn studio.

€ 280.-



196



197

197
Beate Kuhn

Monster. Porcelain stoneware. Polychrome decor. Figure assembled from half-tubes, hollow forms and discs. 11.5 x 15 x 21 cm. Provenance: private collection. Acquired in the Kuhn studio.

€ 280.-



198

198**Beate Kuhn**

Monster. Porcelain stoneware. Polychrome decor. Figure assembled from profiled half-tubes and hollow forms. 13 x 8 x 20 cm. Provenance: private collection. Acquired in the Kuhn studio.

€ 280.-**199****Beate Kuhn**

Trees. 3-part sculptural group. Stoneware. Decor in shades of blue / green and speckled sand. Slender twisted tubes inserted into one another on flat discs lined up next to one another. 28 x 28 x 11 cm. 30 x 31.5 x 8.5 cm. 28 x 31 x 8 cm. One element marked on the bottom with workshop mark K with a dot (scored). Provenance: private collection. Acquired in the Kuhn studio.

€ 1.200.-

199



200



200
Beate Kuhn

Verwehte Form. Sculptural object. 1980.
Porcelain stoneware. Multi-tone green, olive
and blue speckled matt glaze. Sculptural
vessel form assembled from ovoid twisted
half-forms. 25 x 16 x 22 cm. Marked on the
bottom with workshop mark spiral (stamp).

€ 3.600.-





201

201**Beate Kuhn**

Bowl. Stoneware. Multi-tone brown-blue, yellowish olive with a structured glaze. Shell assembled from elongated half-shells. 5.4 x 10.9 x 7.7 cm. Marked on the bottom with workshop mark (spiral). Provenance: H.T. and I. Wolf, Bavaria

€ 360.-**202****Beate Kuhn**

Braune Blumer. Sculptural object. 1981. Stoneware. Multi-tone rust-brown glaze, partially compressed blue and gray speckled glaze. Flower-like sculptural form assembled from twisted teardrop-like half-shells. Glaze ending like a thick drop under the bowls. 22 x 40 x 40 cm. Marked on the bottom with workshop mark spiral (stamp). Provenance: Private collection.

€ 3.400.-

202



203

203**Beate Kuhn**

Sculptural Vessel. Porcelain, decor in yellow, green and blue tones. 21 x 26 x 30 cm. Provenance: private collection. Acquired in the Kuhn studio.

€ 500.-

203



204

204**Beate Kuhn**

Blühend bunte Reihe. Sculptural object. Stoneware. Polychrome pastel colored glaze painting. A series assembled from turned lens, tube and capsule-like hollow shapes. L. 36 cm, H. 15.5 cm. Provenance: Private collection.

€ 2.600.-**205****Beate Kuhn**

„Sculptural teapot. Porcelain. Polychrome painting with figurative elements. 16 x 20 x 21 cm. Provenance: private collection. Acquired in the Kuhn studio.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 256 (zur Form).“

€ 180.-

205



206
Olivier Leloup

Large seated male figure with hat. Ceramic, polychrome painting with gold. Lacquered wood chair. Figure composed of three parts, consisting of head, torso and lower body. Clothing elements, shoes, jewelry and badges worked out in great detail. Approx. 137 x 79 x 60 cm. Inscribed on the sole of the right shoe: OL (scratched). Provenance: private collection. Acquired in the Leloup studio.

€ 2.800.-



206



207

207
Albrecht Hohlt

Large floor vase. 1946-53. Ceramics. Multi-tone overflow glaze in matt, cloudy yellow and reddish brown on a light background. H. 52 cm, D. 40 cm. Marked on the bottom with the workshop mark (stamp 'old' cat with star).

€ 500.-



208

Ferdinand Preiss (1882 - 1943)

„Cabaret girl / modern dancer. Bronze, painted in silver tones and blue. Dancer in a short, tight-fitting suit with an embossed structure on a three-sided plinth. Ivory head and arms. Onyx base. H. 39.3 cm. Inscribed on the back of the base: F.PREISS (engraved).“

Victor Arwas: Art Déco Sculpture. Chryselephantine statuettes of the Twenties and Thirties. London 1975, S. 93.“

€ 12.000.-



**209****Joseph Chéret (1838 - 1894)**

Vase Les Grenouilles. Bronze, patinated. Relief decoration. Two figurative scenes with children playing on branches who are frightened by a frog. Branches formed into two small handles. H. 36.8 cm. Marked on the wall: Joseph Chéret 44. MARKed on the bottom edge: E.SOLEAU EDIT = PARIS.

€ 700.-

210

210**Michael Schwarze (*1939)**

„Sculpture. From the Campo Santo series. Bronze. Unique. 1976. 13x14x49 cm. Exhibited in 1978 at the „Grosse Düsseldorf Kunstausstellung“

Edition Wiegand, Michael Schwarze - Skulpturen, Köln 1985, Abb.S.38."

€ 500.-

211

211**Peter Makolies (*1936)**

Torso. Bronze, black patinated on a stone base. Number 1 of 4 copies. Height 48cm. Signed, dated and numbered with stamp: P.M. 91 1/4.

€ 700.-



212

212
Werkstätten Karl Hagenauer, Wien

Large female bust. Bronze, darkly patinated. Stylized relief head of an African woman with a large choker. H. 36 cm. Marked on the bottom: WHW, ATELIER HAGENAUER WIEN, MADE IN VIENNA AUSTRIA (stamp).

€ 1.400.-



213

213
Marcel Gimond (1894-1961)

Georges Serré, Sèvres

Female torso. About 1929/30. Ceramics. Surface roughly structured like stone. H. 38.8 cm (with base). Marked with the monogram GS on the rear left thigh. Cubic base made of polished black stone.

€ 4.000.-



214

214
Ernst Fuchs (1930-2005)

Venusgürtel / Belt of Venus. Bronze with brown and green patina on a marble base. 1975. Number 479 from an edition of 1685 copies. Height 42 cm. Signed E. Fuchs and numbered 0479/1685, foundry mark Venturi Arte.

€ 750.-



215

215
Ernst Fuchs (1930-2005)

Sculptural vessel. Bronze with brown patina. 38 x 42 x 18cm. Signed 'Ernst Fuchs' on the lower right of the body.

€ 1.800.-



216

216
Salvador Dalí* (1904-1989)

Surrealistic figure sculpture Vénus à la Girafe. Edition 1973. Number 101 from an edition of 1500 copies. Bronze, patinated. Mounted on the plinth, with 2 movable drawer elements. Height 56.5cm. Signed on the plinth, numbered on the side: 101/1500 and marked with foundry mark: Fuso dalla Venturi Arte Bologna - Italia and edition mark: euro art.

€ 1.100.-



217

**217****Paul Wunderlich* (1927-2010)**

Nike. Bronze, brown patinated and partially polished, on a stone base. Number 94 from an edition of 1000 copies. Height 59cm. Inscribed on the left side of the foot: Wunderlich and numbered 94/1000 on the top. On the right side of the foot, the foundry mark cerapersa venturi. Venturi Arte, Bologna. On a stone base (12 x 8 x 11cm).

€ 950.-

218

218**Paul Wunderlich* (1927-2010)**

Nike. 1977. Bronze relief, patinated in gold-brown. Number 27 from an edition of 275 copies. 51.5 x 41 x 3 cm. Inscribed on the plate: Wunderlich and numbered on the side: 27/275 and foundry mark.

€ 850.-**219****Andreas Urteil (1933-1963)**

Figure, rotated. Bronze, dark brown-black patina. Number 359 from an edition of 1000 copies. Height 44cm. Signed on the stand: Urteil, numbered -359-, foundry stamp Venturi Arte Bologna and Hrsg. Euroart.

€ 700.-

219



220



221

220
Michael Croissant*
(1928-2002)

Head. Bronze with a black-brown patina.
 Number 17 from an edition of 20 copies.
 18x14x7.5 cm. Monogrammed with stamp:
 MC and numbered: 17/20

€ 700.-

221
Henk van Putten (*1936)

Sculpture. 1999. Stainless steel. Artist
 proof from an unknown, probably small
 edition. 32 x 16 x 12 cm. Signed and
 dated: van Putten '99, 5.D.G. -1017-

€ 500.-



222

222
Miguel Berrocal* (1933-2006)

Mini David. 1969. Cast metal, nickel-plated. Height 13.5
 cm. Stamped signature berrocal and numbering 1526.

€ 400.-

223
Miguel Berrocal* (1933-2006)

Otro y Otra. 1987. 2 sculptures. Each 5-part bronze, partially
 polished, base with brown patina. Height 12.5 cm. Signed and
 numbered on the base: BERROCAL 652/999 and foundry mark.
 In the original wooden box.

€ 650.-



223

224

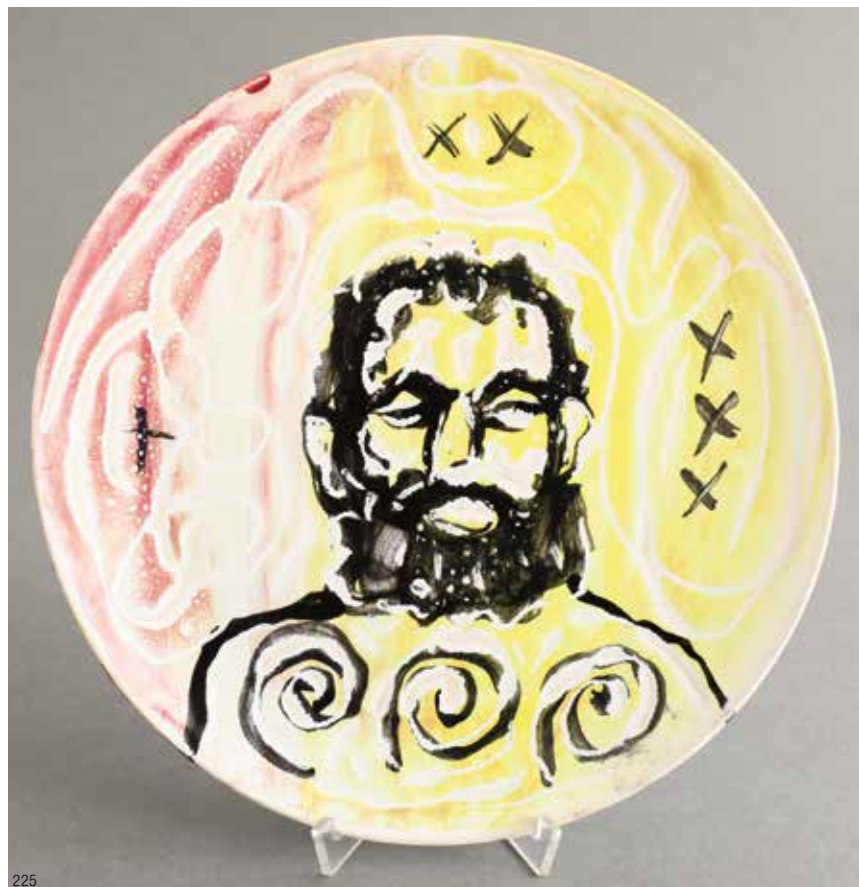
A.R. Penck* (1939-2017)

Sculptural object. Terracotta, painted black. 8 x 9 x 3cm.
Signed on the side: ar. penck..

€ 2.400.-



224



225

225

A.R. Penck* (1939-2017)

Self-portrait on plate. Ceramics. Painting in black on a yellow, partially red, white translucent ground. Revised with recessed lines so that a slightly relief surface is created. Painting on the underside of the flag with black crosses on a reddish-white background. D. 25.5 cm. Signed on the reverse: 'ar. Penck' and star.

€ 1.800.-





226

226**Friedensreich Hundertwasser* (1928-2000)**

Rosenthal

Spiralental / Spiral valley. Annual ceramic object 1983 from the limited art series by Rosenthal. Ceramics. Number 383 from an edition of 2000 copies. 6 x 36 x 36 cm. Inscribed on the reverse: Hundertwasser 1983 857 Spiralental Rosenthal limited art series and numbered: 383/2000. The certificate for the object is enclosed.

€ 600.-

227

227**Friedensreich Hundertwasser* (1928-2000)**

Rosenthal

Blumenhaus / Flower house. 1983. Ceramic object Blumenhaus from the limited art series by Rosenthal. Number 92 from an edition of 500 copies. Ceramics. 25 x 18 x 18 cm. Inscribed on the underside: 'Hundertwasser 1983 856 Blumenhaus Rosenthal limitierte kunstreihen' and numbered: 92/500. The original certificate and original wooden box are enclosed with the object.

€ 1.000.-

228

228**Adolf Luther* (1912-1990)**

Lichtschleuse / Light lock. Broken glass, acrylic glass base. 63 x 19.5 x 9 cm. Signed and dated under the base: Luther 81.

€ 1.500.-**229****Adolf Luther* (1912-1990)**

Energetische Plastik / Energetic plastic. Multiple, 1984. 5 Plexiglas prisms with steel pins on a black lacquered wooden base. 29.5 x 18 x 13 cm. Inscribed on the underside with sticker: Energetische Plastik Luther. The multiple was created in a limited edition for Westdeutsches Werbefernsehen GmbH, Cologne (WWF).

€ 300.-

229



230

230**Adolf Luther* (1912-1990)**

„Lens. Semi-transparent mirror glass lens, convex, acrylic glass, metal frame. D. 86 cm. This work is registered in the catalog raisonné of the Adolf Luther Foundation.

Adolf Luther. Licht + Materie. Retrospektive aus Anlaß des 75. Geburtstages. Katalog zur Ausstellung in der Kunsthalle Bremen 1987, S. 37.“

€ 6.400.-

231

**231****Adolf Luther* (1912-1990)**

Book. Adolf Luther - Am Anfang war das Licht (In the beginning there was light). Stuttgart / Klett-Cotta, 1987. 365 pages. Rare edition with a work by Luther on the endpaper: 2x red-colored round stamps: ‚Energetische Plastik‘ and ‚Sehen ist schön‘ and round mirror, diameter 3cm, signed and dated in pencil: A.Luther 87.

€ 200.-



232

232**Victor Bonato* (*1934)**

Weißweißmehr. 1999. Wax block mounted on a wooden plate in an acrylic glass box. 30 x 23 x 8cm. Verso titled in pencil: II Weißweißmehr, dated: 1999 and signed: Bonato.

€ 300.-

233

233**Jürgen LIT Fischer* (1941- 2005)**

Focus II, spherical light relief. Plastic lens, glass. Out of the edition, as the object was part of a large temporary installation. 27 x 27cm.

€ 200.-

234

234**Victor Bonato* (*1934)**

Glass mirror. 1979. Mirror mounted on wood. Diameter 44cm. Titled on verso: GLAS-SPIEGEL and signed, dated and numbered in pencil: Bonato 73 epreuve d'artiste.

€ 300.-

**235****Victor Bonato* (*1934)**

Glas-Spiegel-Verformung / Glass-mirror deformation R-KK-68. 1974. Number 23 from an edition of 60 copies. Glass mirror mounted on wood. 52.5 x 52.5 cm. Inscribed with handwritten and printed verso on the adhesive label: Victor Bonato plus signature, 'glas-spiegel-verformung, objektbezeichnung: R-KK-68, auflage: 60, exemplar: 23, maße: 52,5x52,5, silberbelegt: Febr.74, indirekte beleuchtung-optimale reflexion'. Signed and inscribed in pencil: Bonato 68/74.

€ 800.-**236****Victor Bonato* (*1934)**

Glass-mirror deformation WA-KX-71. 1975. Number 19 from an edition of 100 copies. Glass mirror mounted on wood. 70 x 50 cm. Inscribed with handwritten and printed verso on the adhesive label: Victor Bonato plus signature, 'glas-spiegel-verformung, objektbezeichnung: WA-KX-71, auflage: 100, exemplar: 19, maße: 50x70, silberbelegt: Dez.75, indirekte beleuchtung-optimale reflexion'. Signed and inscribed in pencil: Bonato 71/76 and 12/75.

€ 600.-**237****Günther Uecker* (*1930)**

Kurzer Weg / Short way. Multiple, 1983. Telecommunication cable and iron nail mounted on a wooden base. 22 x 28 x 5.5 cm. Titled, signed and dated with stamp: Kurzer Weg Uecker 83. The multiple was created in a limited edition for Westdeutsches Werbefernsehen GmbH, Cologne (WWF) with the assistance of Galerie Reckermann, Cologne.

€ 600.-

237



238

238**Günther Uecker* (*1930)**

„Sarajevo. 2005. Wooden box, lid worked with nails and paint. In the box 20 serigraphs on laid paper, a facsimile text cover sheet, book Sarajewo 96 with texts by Ingrid Bachér and ink work by Günther Uecker. Dimensions of the box 8 x 54 x 48 cm, dimensions of the serigraphs 43 x 48 cm. Wooden box signed and dated Uecker 05 on the front. All sheets numbered 06 lower left and signed and dated Uecker ,05 lower right. Each of the 60 wooden boxes is individually designed by Günther Uecker and has a unique character. Special edition for the enclosed book Sarajewo 96 by Ingrid Bachér and Günther Uecker. The special edition was published in an edition of 60 copies, here the number 6, and each contains: a wooden box, the front of which was worked on by Uecker with paint and nails, the book Sarajewo 96 with texts by Ingrid Bachér and ink work by Günther Uecker, further 20 serigraphs created later on the basis of the ink works contained in the book. All works in the 20-part series are numbered and signed in Arabic. Published by the Eremiten-Presse, Düsseldorf. Dorothea und Martin van der Koelen, Günther Uecker Opus Liber, Karlsruhe 2007, Abb. S.22/23. Werkverzeichnis Nummer L0502.“

€21.000.-



239

239
Joseph Beuys* und Adolf Luther*(1912-1990)
(1921-1986)

„?bis die Maus im Haus ist. Die Leuchtblicke des Joseph B. / ... until the mouse is in the house. The shining glances of Joseph B. 1981-82. Number 2 from a small edition of only 12 copies, each object being designed differently. Glazed wooden box, photograph with glued-on round mirror and stamped with a round FUI stamp, inside glass and mirror strips and a square mirror. 23 x 56 x 10cm. Signed in red felt pen in the center left of the photo: Joseph Beuys and in the center right in black felt pen Adolf Luther. Numbered 2/12 in pencil on verso. Foto und Herausgeber Adolf Luther. The photo of Adolf Luther from 1979 (you can see Joseph Beuys next to the critic Heiner Stachelhaus) accidentally came about through a double exposure and served as the inspiration for this multiple. All 12 boxes and contents differ from each other.

Jörg Schellmann, Joseph Beuys - Die Multiples, Werkverzeichnis der Auflageobjekte und Druckgraphik, München 1997 (8. Aufl.), WVZ Nr. 385, Abb. S.304, 478."

€ 1.600.-

240
Joseph Beuys* (1921-1986)

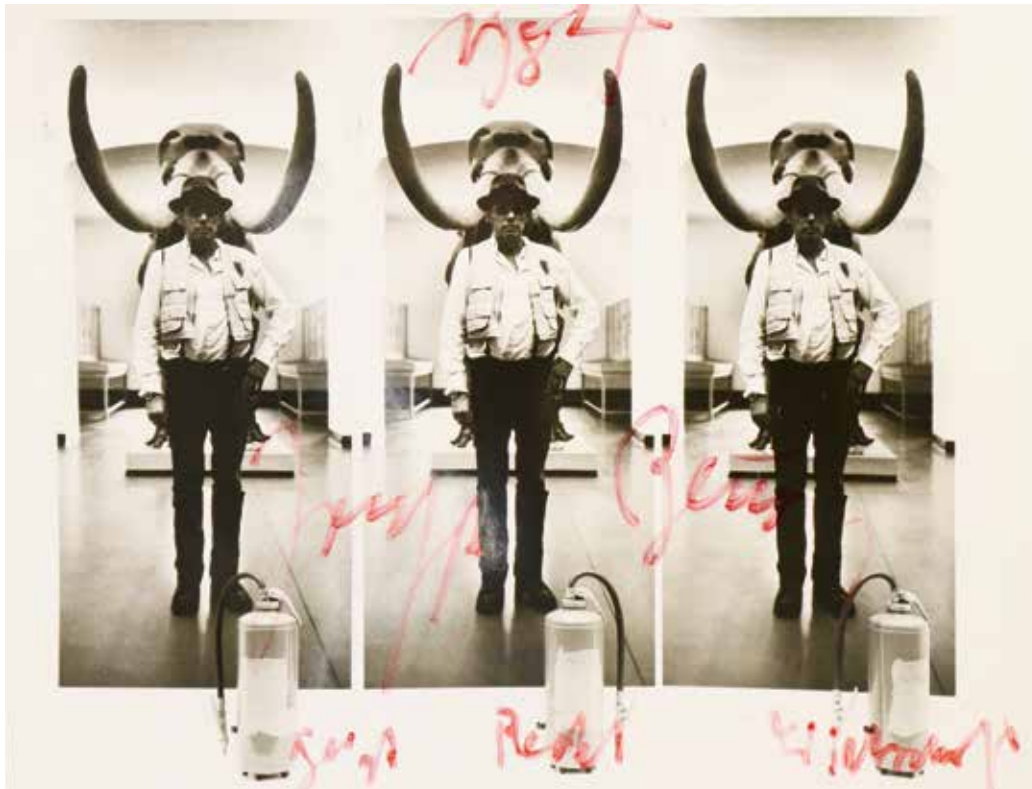
„Intuitionskiste / Box of intuition. Multiple, 1968. Wooden box with pencil drawing. 30 x 21 x 6 cm. Signed and dated in pencil on verso: Joseph Beuys 1968 and red stamp of the editor: Vice Versand, Remscheid.

Jörg Schellmann, Joseph Beuys Die Multiples. 8.Auflage 1997. WVZ Nr.7, Abb. S.46, 429."

€ 300.-



240



241

241
Joseph Beuys*
(1921-1986)

Photograph revised with red pen. It shows presumably the poster (3x), of Josef Beuys in front of a mastodon skeleton in the 'Hessisches Landesmuseum Darmstadt'. This motif was used for the poster 'Kunst=Kapital, 10 Jahre Capital-Kunstkompaß 1980' (Art = Capital, 10 Years Capital Art Compass 1980) and for a postcard published in 1980 by König-Verlag Cologne. Fire extinguishers were placed in front of the motif for this photo work. Additionally there are, handwritten with a red pen, the terms (presumably): 'Gesetz Recht Widerstand' (law right resistance). 18 x 24cm. Dated in the upper center in red pen: 1984 and signed in the center: Joseph Beuys.

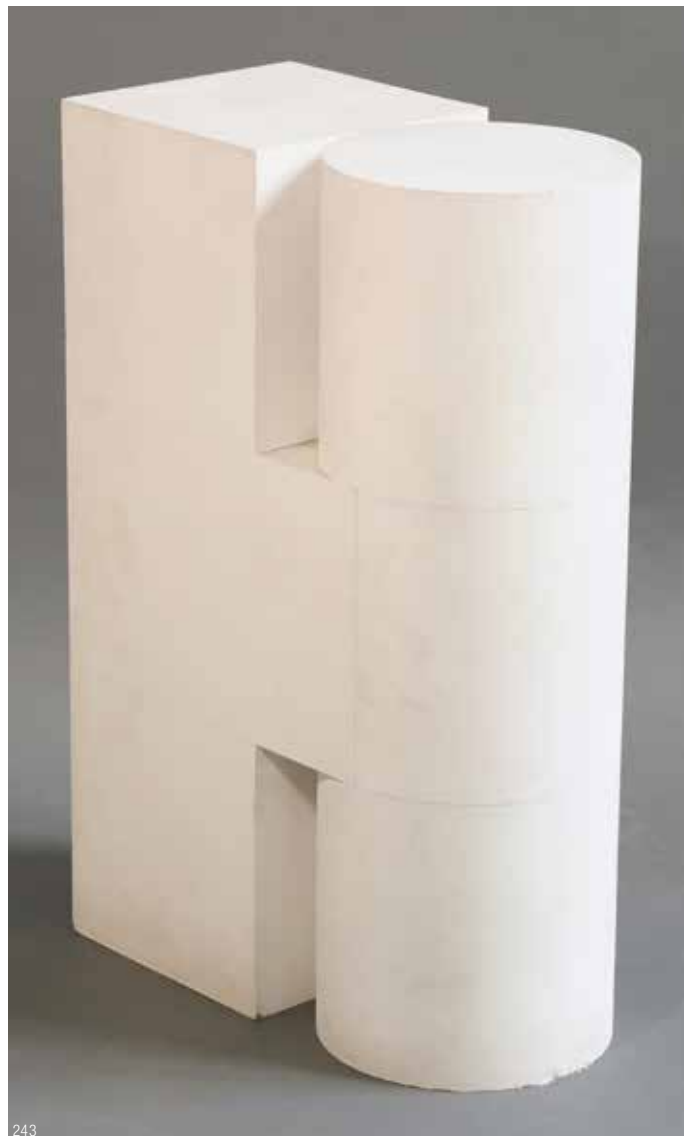
€ 800.-



242

242**Erwin Heerich (1922-2004)**

Sculpture / model. Wood, surface coated in silk matt white. 48 x 47 x 47 cm.

€ 600.-

243

243**Erwin Heerich (1922-2004)**

„Sculpture model for the large aluminum sculpture by Erwin Heerich at the Bruckner Hall in Linz (375 x 250 x 125 cm). 1977. Plaster, honed. Model 32 x 48 x 16.5 cm. The large aluminum sculpture by Heerich, of which we are presenting the model here, was exhibited as part of the forum metall exhibition in Linz. On the Donaulände, in the park area of the Brucknerhaus and on Linz's main square, twelve large sculptures by internationally recognized artists were shown in the open air. All of the sculptures and objects were produced in Austrian metal-producing and processing companies based on the artists' designs and with their temporary collaboration and supervision. Other participants included Donald Judd, Günther Uecker, Max Bill and Herbert Bayer.

Erwin Heerich. Band 3. Arbeiten im Raum. Einführungstext Johannes Cladders. Essen 1981, S. 7-11 (Abb.). Erwin Heerich. Plan i proces/ Plan and Process. Katalog Ausstellung Museum Sztuki Lodz 1994, S. 45.“

€ 600.-

244



245

245**Erwin Heerich (1922-2004)**

Rosenthal

„Table object. 1975. Elm. Tisch mit 5 Schubladen / Table with 5 drawers. 75 x 72 x 72 cm. Inscribed on a drawer with a company label: 'Tisch mit 5 Schubladen' Object by Erwin Heerich Rosenthal limited art series. Designed for the limited art series by Rosenthal. There were 3 series of this model in white, red or natural, of which 20 copies were produced each. Here the version in natural with elm surface.

Erwin Heerich. Plan i proces/ Plan and Process. Katalog Ausstellung Museum Sztuki Lodz 1994, S. 56.“

€1.000.-

246

**246****Jesus Rafael Soto* (1923-2005)**

Edition MAT

„Boîte. Designed in 1955, production started in 1964, part of Edition MAT's collection 64. Black lacquered wooden box with 3 transparent Plexiglas panes, these printed with a line grid (2x black, 1x white) and a recessed square. 32 x 31.5 x 15.5 cm. Inscribed with a rectangular white adhesive label, édition MAT, soto, / 100 collection64, hand-signed in pen: Soto and numbered: 30.

Katerina Vatsella. Edition Mat: Daniel Spoerri, Karl Gerstner und das Multiple. Die Entstehung einer Kunstform, Bremen 1998, Abb. S. 241.“

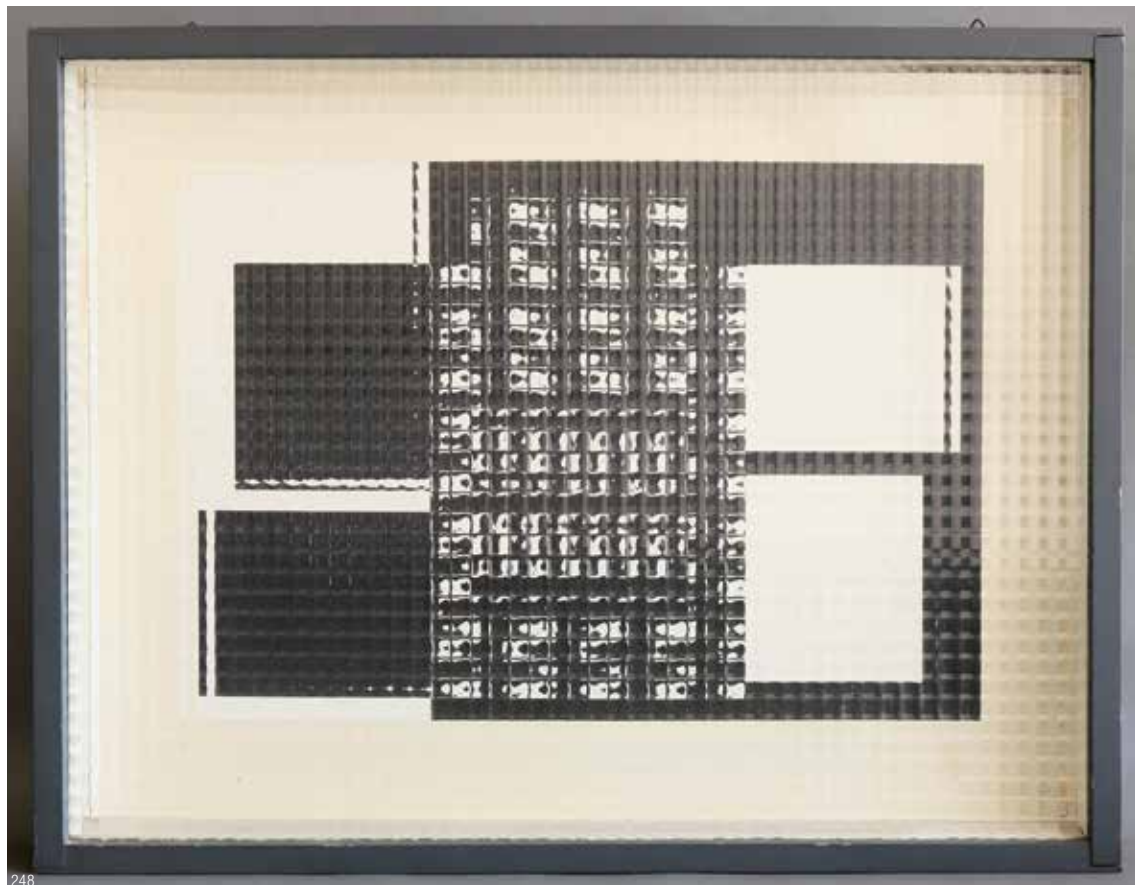
€4.000.-

**247****Victor Vasarely* (1906-1997)**

Dyok Positif. 1966. Number 31 from an edition of 50 copies. Wood painted green, purple and white. 36 x 36 x 4 cm. Inscribed with adhesive label by the editor Denise René: 1967 RELIEF BOIS de VASARELY, Titre „Dyok positif“ Exemplaire NO 31/50, signed in ballpoint pen: Vasarely.

€ 2.200.-

247



248

248**Victor Vasarely* (1906-1997)****Edition MAT**

„Ko Noh. 1955. Edition MAT, for the first time in Edition 1959/60. Number 19 of an edition of 100 planned copies. Screen printing with a geometric black and white structure in a black wooden box, this closed on the front by an industrially manufactured structured glass plate. Verso inscribed with the publisher's red adhesive label: EDITION MAT, Oeuvres d'art Multipliées. Nom de l'Artiste: Victor Vasarely. Nom de l'Oeuvre: Ko Noh. No: 19/100. Signed in black pen: Vasarely.

Katerina Vatsella. Edition Mat: Daniel Spoerri, Karl Gerstner und das Multiple. Die Entstehung einer Kunstform, Bremen 1998, Abb. S. 250.*

€ 12.000.-



249

Herbert Zangs* (1924-2003)

„Cardboard tube. Approx. 1954. Dripping / casts and drops of white mass on a cardboard tube with a light gray layer of paint. Mounted in an acrylic glass object box with metal holder and cord. Tube H. 64 cm, D. 8.4 cm. This work is registered in Emmy de Martelaere's catalog raisonné under the number I.2.196 and is illustrated on the full page.

Emmy de Martelaere: Herbert Zangs. Catalogue Raisonné des Oeuvres Abstraites, Werkkatalog der Abstrakten Arbeiten. Tome I 1952-1960/ Fascicule n°2 1953/54, S. 145, I.2.196, Abb. 8.“

€ 35.000.-



250

250**Herbert Zangs* (1924-2003)**

(Untitled) Windshield wipers. Mixed media with white and blue emulsion paint on cardboard. 40 x 55 cm. Signed with a brush lower right: ZANGS. Mounted on white glossy cardboard. Framed behind glass. Provenance: exhibited in the staircase gallery of the Schulte furniture store, Krefeld, in the early 1980s.

€ 700.-

251

251**Herbert Zangs* (1924-2003)**

(Untitled) Plus-Minus. Material collage with corrugated cardboard and white emulsion paint on cardboard. Approx. 65 x 42 cm. Signed lower left: Zangs. Framed behind glass (frame 78 x 55 cm). Provenance: Galerie Klaus Benden, Cologne

€ 1.800.-



252

253
Herbert Zangs* (1924-2003)

Verweißung / Whitening. Cardboard, impasto emulsion paint. 34 x 24 cm. Signed ZANGS lower left. Framed behind glass.

€ 1.600.-



253



252

Herbert Zangs* (1924-2003)

(Untitled) Tyings, 1995. Multiple unique character. Material collage with fabric and white emulsion paint on corrugated cardboard. 29.5 x 29.5 cm. Signed in pencil on the verso: Zangs 95. From the edition KUNST PARTERRE (Viersen) with 60 copies, here No. 5. Framed behind glass (frame 43 x 43 cm). Provenance: Galerie Klaus Benden, Cologne

€ 1.200.-

254

Herbert Zangs* (1924-2003)

(Untitled) Tying, 1995. Multiple unique character. Material collage with fabric and white emulsion paint on corrugated cardboard. 29.5 x 29.5 cm. Signed in pencil on the verso: Zangs 95. From the edition KUNST PARTERRE (Viersen) with 60 copies, here No. 5. Framed behind glass (frame 43 x 43 cm). Provenance: Galerie Klaus Benden, Cologne

€ 300.-



254

255**Herbert Zangs* (1924-2003)**

Windshield wiper. Mixed media on cardboard. 37.5 x 26.5 cm. Signed in pencil lower left: Zangs. Framed behind glass.
Provenance: Galerie Klaus Benden, Cologne

€ 1.500.-

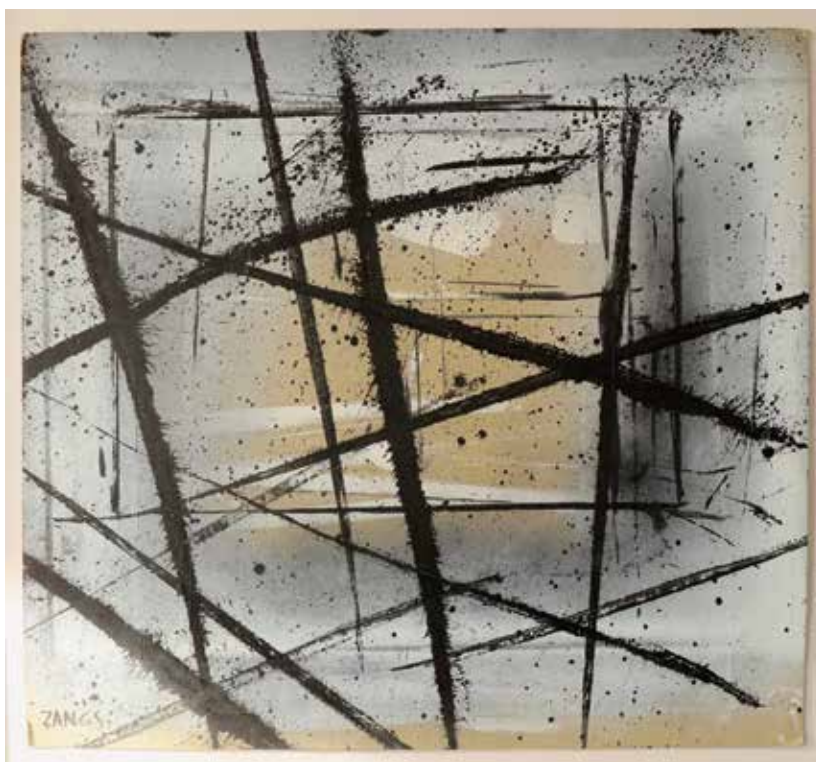
255

257**Herbert Zangs* (1924-2003)**

(Untitled) Scheibenwischer / Windshield wipers. Mixed media with red and blue emulsion paint on paper. 25 x 37 cm. Signed with a brush lower right: ZANGS. Framed behind glass with a passepartout.

€ 600.-

257

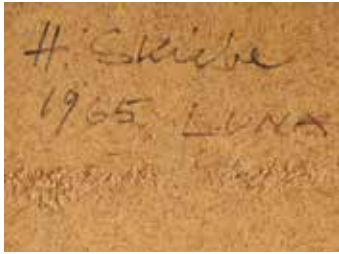


256

256**Herbert Zangs* (1924-2003)**

Peitschenbild / Whip painting. Emulsion paint on cardboard. 68 x 75 cm. Signed lower left in brush: ZANGS. Framed behind glass.

€ 3.600.-

**258**
Robert Rotar* (Holger Skiebe)
(1926-1999)

Luna. 1965. Mixed media on canvas, in the center relief-like raised spiral structure. Laminated on wood. 62 x 62 cm. Signed, titled and dated on the reverse: H. Skiebe 1965 LUNA. Framed. The present work was included in the Rotar catalog raisonné under the number 'Inv.Nr. G2983' by Dr. Ingrid Skiebe. According to Dr. Skiebe, the present work is a rarity specially because of its early time of creation. A composition with the signature 'Skiebe' from the year 1965 has not yet been offered on the art market.

€ 4.400.-

258

259
Sandro Chia *1946

„Sedia. Edition from Meta Memphis. Number 14 from a limited series of 25 copies. Bronze, green patinated on a black metal base (15 x 62 x 62cm). Chair 91 x 35 x 32cm. Marked with a metal plaque on the base: „Sedia“ Sandro Chia 14/25.“

€ 1.800.-

259





260



260
Ferdinand Spindel (1913-1980)

„Pillar. Untitled. 1971. Foam, latex paint. Mounted in the acrylic object box. Column 150 x 18 x 18 cm. Box 160 x 29 x 26 cm. Signed and dated on the reverse on chipboard: Spindel 71.

Best of Ruhrgebiet- Part II- Top 20. Katalog Ausstellung Galerie Frank Schlag & Cie., Essen 2013, S. 129, Abb.“

€ 2.400.-



261

261
Otto Pienes* (1928 -2014)

Blue Poppy. Color lithograph on cardboard. 1978. Number 137 from an edition of 200 copies. 41.4 x 28.1 cm. Numbered in pencil lower left and signed and dated on the right: 137/200, Pienes 78. Framed behind glass.

€ 800.-

262
Otto Pienes* (1928 -2014)

„“Sky Art”“. 1991/92. Gouache on laid paper cardboard. 31 x 22 x 1.5 cm. Framed behind glass with a passepartout. Titled and signed in pencil lower center: SKY ART, Pienes. Provenance: ?Sky Art? project, Galerie Löhrl Mönchengladbach 1991/92.“

€ 800.-



262



263

**263****Günther Uecker* (*1930)**

„Edition Original 1. 1962. Each sheet has a unique character. Paper, torn. 41 x 36cm. Signed and numbered lower center: Uecker 23/100. Günther Uecker placed a sheet of paper on a nail relief and processed it manually so that each sheet has an individual character. The sheet is part of a book publication and portfolio with original graphic works by various artists, published by Hofhaus Presse, Hans Müller, Düsseldorf.

Dorothea und Martin van der Koelen, Günther Uecker Opus Liber, Karlsruhe 2007, Abb. S.24/25. Werkverzeichnis Nummer L6202.“

€ 5.000.-

264

264**Günther Uecker* (*1930)**

1980. Embossed printing on laid paper. Number 30 from an edition of 50 copies. 58 x 49 cm. Numbered in pen lower left: 30/50 and signed and dated lower right: Uecker 80. Framed behind glass and so described.

€ 2.000.-

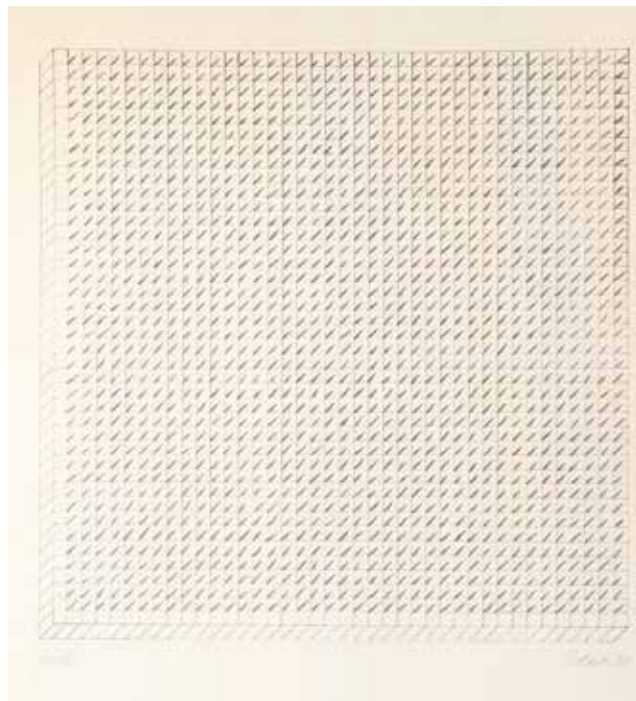


265

265
Günther Uecker* (*1930)

1-2-3. Row of nails. Test print. 1971. Embossed printing on laid paper, 59.5 x 49 cm. Inscribed lower left: „Probe“ and signed and dated lower right: Uecker 71. Framed behind glass and so described.

€ 900.-



266

266
Günther Uecker* (*1930)

Test print. 1973. Lithograph, 69 x 49 cm. Inscribed „Pobedruck“ lower left and dated and signed on the right: 1973 Uecker.

€ 300.-



267
Günther Uecker* (*1930)

„Signatur / Signature: Günther Uecker. 1997. Magazine in a plexiglass slipcase with suspension device, enclosed graphics, letterpress printing, which is also surrounded by a clear embossed edge. 30 x 28cm. Signed and dated in pencil: Uecker 97. Signatur, Zeit Schrift Bild Klang is a monographic series edition with attached graphics. Issue 27 is dedicated to Günther Uecker and also contains described graphics. Appears in a numbered edition of 990 copies, here the number 006. Ed. Theo Rommelskirchen and Günther Uecker (for this edition), Verlag Rommelskirchen, Remagen Rolandseck 1997.

Dorothea und Martin van der Koelen, Günther Uecker Opus Liber, Karlsruhe 2007, Abb. S.450/451. Werkverzeichnis Nummer L9702."

€ 300.-



267



268

268
Günther Uecker* (*1930)

Field work - fields of work. 1996. Portfolio with 2 collotype prints and 3 information sheets. Number 31 from an edition of 150 copies. 2 collotype prints each 32 x 25cm. Numbered lower left: 31/150 and signed and dated lower right: Uecker, numbered inside: 31/150 and inscribed with a round embossing stamp edition nkd neue kunst dresden 3. The edition of the nkd, Neue Kunst Dresden appears irregularly as an exhibition accompanying or independent publication of the municipal exhibition house for contemporary art. The present issue number 3 was published in 1996 for the exhibition „Feldarbeit-Arbeitsfelder“ by Günther Uecker. Printed in the Lichtdruckwerkstatt Dresden.

€ 400.-

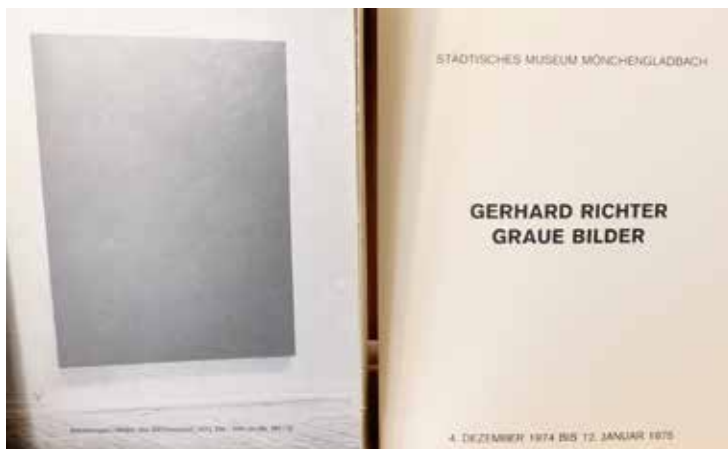


269

269**Heinz Mack* (*1931)**

„Mirror pyramid. 1980. Number 219 from an edition of 300 copies. 2 colors screen printing, iris gradient and embossing on aluminum cardboard. 61 x 81 cm. Signed and numbered: Mack 219/300.

Annette Fulda Kuhn (Hrsg.), Mack-Druckgraphik und Multiples, 1990, Abb.S.133, Nr.141.“

€ 800.-

272

270**Heinz Mack* (*1931)**

„Double structure. 1970. Number 50 from an edition of 100 copies. 5-color screen printing on handmade paper. 70 x 50 cm, numbered in pen lower left: 50/100 and signed and dated lower right: Editor Edition Merian, Krefeld. Framed with passpartout behind glass and so described.

Annette Fulda Kuhn (Hrsg.), Mack-Druckgraphik und Multiples, 1990, Abb.S.37, Nr.35.“

€ 800.-**272****Gerhard Richter* *1932**

Gray pictures. 1974. Specimen copy. Cassette catalogue of the 'Städtisches Museum Mönchengladbach'. From an edition of 330 copies. Exhibition catalog in cassette form made of cardboard, cover sprayed with anti-rust paint, with a fanfold with 12 images, offset in black on thin cardboard and an untitled text by Johannes Cladders on a separate leaflet. Box: 20 x 16 x 3cm. Leporello: 19 91cm, numbered stamp: specimen copy. Edition CR: 54

€ 1.500.-**271****Jan J. Schoonhoven* (1914-1994)**

Schoonhoven. Embossing. 1974. Cassette catalogue of the 'Städtisches Museum Mönchengladbach'. From an edition of 660 copies. Exhibition catalogue in cassette form made of cardboard, cover printed 'Schoonhoven', content: embossed printing, 32 sheets with b/w illustrations and texts by various authors. Box: 20,5 x 16 x 3 cm, embossed print: 19 x 15 cm. Numbered stamp: N 272.

€ 400.-**273****Gerhard Richter* *1932**

Autograph Gerhard Richter. 2004. Handwritten signature with dedication and date (08/20/04) on one side of ring binder note paper. 11.5 x 14.5 cm. Framed behind glass with a passepartout.

€ 340.-

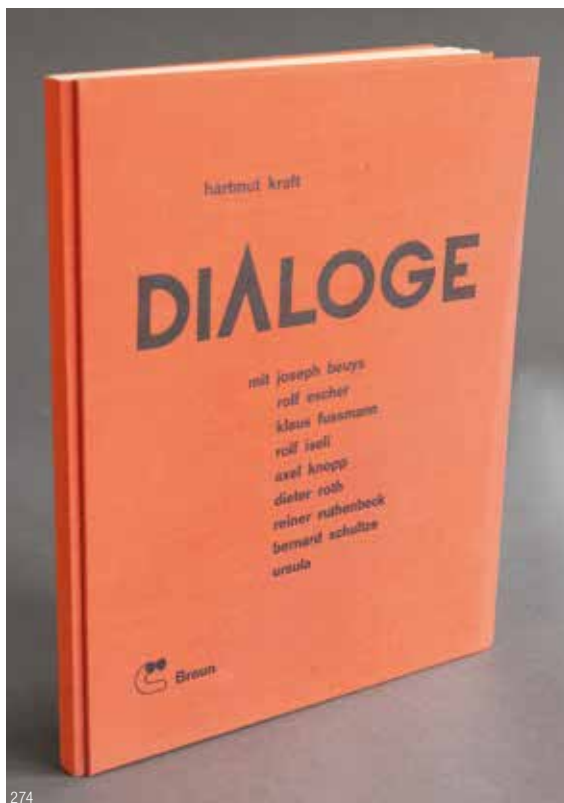
270



271



273



274

274**Hartmut Kraft**

Hartmut Kraft. Dialogues with Joseph Beuys, Rolf Escher, Klaus Fussmann, Rolf Iseli, Axel Knopp, Dieter Roth, Reiner Ruthenbeck, Bernard Schultze, Ursula. Literarischer Verlag Hartmut Braun KG Cologne 1977. Here the copy from the rare special edition A with only 50 copies published, each with a hand-signed graphic (offset lithography) by eight of the named artists (unsigned Dieter Roth graphic). Numbered AX / XV and signed with pencil on the last page. Linen cover.

€ 1.000.-**276****Joseph Beuys* und Nam June Paik**

„Piano Duet. 1981. Number from the AP edition of 50 copies. 52 screen prints on playing cards, 9 x 5.8 cm, in a linen case, 22 x 18.8 x 3 cm. Deck of cards unopened. Publisher: Galerie Watari, Tokyo. Sticker on the inside of the box, signed by Beuys in pencil, by Paik in felt pen and numbered in pen: AP 22. Video images from a Fluxus concert In Memoriam George Maciunas, Beuys / Paik on July 7th, 1978 at the State Art Academy in Düsseldorf.

Jörg Schellmann, Joseph Beuys - Die Multiples, Werkverzeichnis der Auflageobjekte und Druckgraphik, München 1997 (8. Auflg.), WVZ Nr. 389, Abb. S.306, S.479.“

€ 400.-

275

275**Joseph Beuys* und Dirk Rochtus (1921-1986)**

„Sciора. 1982. book. Paperback. 72 pages with a poem by Dirk Rochtus, images by Joseph Beuys and photos by Ute Klophaus. Special edition of 40 copies, here the number 37. Signed in ballpoint pen by Dirk Rochtus and in pencil by Joseph Beuys on the first page and numbered 37/40. Published in 1981 by J. van In, Lier, Belgium. Dated 1982 in the catalog raisonné (No.412)

Jörg Schellmann, Joseph Beuys - Die Multiples, Werkverzeichnis der Auflageobjekte und Druckgraphik, München 1997 (8. Auflg.), WVZ Nr. 412, Abb. S.316, 482.“

€ 1.200.-

276



277

277**Joseph Beuys* (1921-1986)**

„Beuys. 1967. Cassette catalog of the „Städtisches Museum Mönchengladbach“. From an edition of 330 copies. Exhibition catalog in box form made of cardboard, cover with red Beuys imprint, with a piece of felt, stamped with oil paint (brown cross) and photos by Ute Klophaus. Box: 20 x 16 x 3cm, piece of felt: 19.5 x 15.5 x 1cm. Stamp numbered: 80. Design of the catalog and manufacture of the felt pieces: Joseph Beuys.

Jörg Schellmann, Joseph Beuys - Die Multiples, Werkverzeichnis der Auflageobjekte und Druckgraphik, München 1997 (8. Aufl.), WVZ Nr. 5, Abb. S.43, 429."

€ 1.500.-**279****Joseph Beuys* (1921-1986)**

„Initiation Gauloise. Color lithograph on cardboard. 55.4 x 75.6 cm. Signed and titled lower left: Joseph Beuys, Initiation Gauloise, 1958-74. Publisher Verlag Schellmann & Klüser, Munich.

Jörg Schellmann, Joseph Beuys - Die Multiples, Werkverzeichnis der Auflageobjekte und Druckgraphik, München 1997 (8. Aufl.), WVZ Nr. 190, Abb. S.185, 455."

€ 400.-**280****Joseph Beuys* (1921-1986)**

„Initiation Gauloise. Color lithograph on cardboard. 55.4 x 75.6 cm. Edition 185 plus 15 unnumbered A.P. copies. Signed, titled and dated lower left: Joseph Beuys, Initiation Gauloise, 1958-74. Publisher Verlag Schellmann & Klüser, Munich.

Jörg Schellmann, Joseph Beuys - Die Multiples, Werkverzeichnis der Auflageobjekte und Druckgraphik, München 1997 (8. Aufl.), WVZ Nr. 190, Abb. S.185, 455."

€ 400.-

278

278**Joseph Beuys* (1921-1986)**

„4 posters in different colour variants. „bei dieser Wahl: die Grünen“ / in this election: the Green Party. Designed in 1979. Screen printing. 82 x 59cm. The poster was produced as an in-house production at the Free International University.

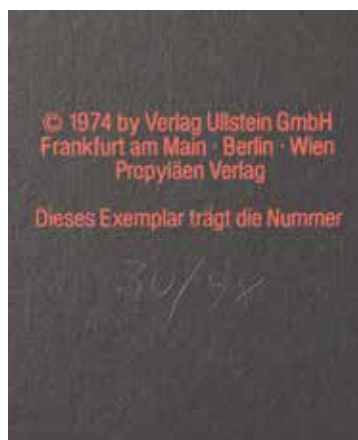
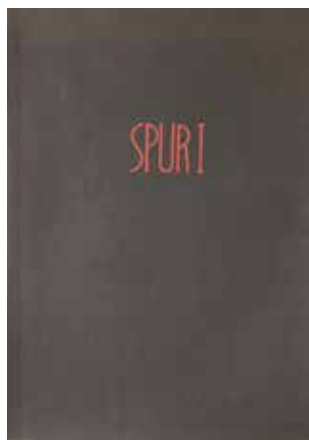
Schneider-Henn, Beuys Plakate, München 1991, o.S., Nr. 77."

€ 300.-

279



280

**281****Joseph Beuys* (1921-1986)**

„Spur 1. 1974. Number 30 from an edition of 98 copies. Cassette with 9 lithographs, 5 lithographs on gray-green laid paper (on Zerkall 130g) ribbed and 4 on white laid paper (Rives Couronne 260g). 52 x 72cm. Each sheet signed and numbered with pen: Joseph Beuys 30/98, the box numbered: 30/98. Edited by Heiner Bastian in Propyläen Verlag, Berlin.

Jörg Schellmann, Joseph Beuys - Die Multiples, Werkverzeichnis der Auflageobjekte und Druckgraphik, München 1997 (8. Aufl.), WVZ Nr. 109-117, Abb. S.136-145, 445."

€ 4.000.-

281



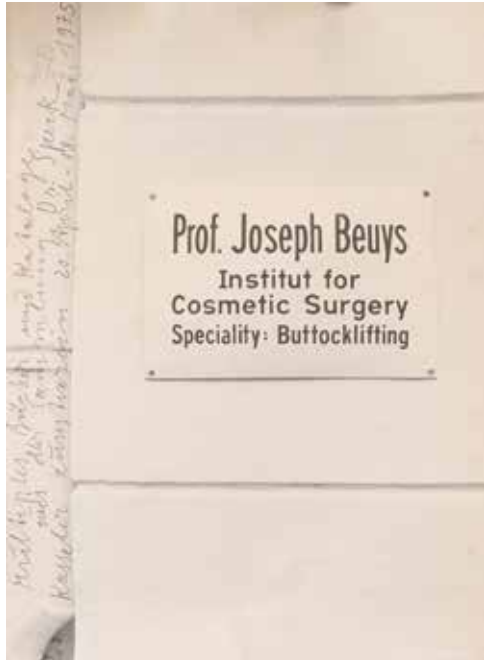
281

282**Joseph Beuys* (1921-1986)**

„Dr. Speck Multiple. 1975. Number 24 from an edition of 100 copies. Offset on cardboard. 84 x 59.5 cm. Signed and numbered in pencil upper left: Joseph Beuys 24/100. Editor Kasseler Kunstverein.

Jörg Schellmann, Joseph Beuys - Die Multiples, Werkverzeichnis der

Auflageobjekte und Druckgraphik, München 1997 (8. Aufl.), WVZ.-Nr. 150, Abb.S.164.“

€ 800.-

282



283

283**Jannis Kounellis* (1936-2017)**

Kounellis. 1978. Cassette catalogue of the 'Städtische Museum Mönchengladbach'. From an edition of 440 copies. Exhibition catalog in cassette form made of cardboard Box: 20 x 16 x 3 cm. Stamp numbered: 84.

€ 300.-**284****Peter Hermann Schütz (1928-2000)**

Imaginärer Raum / Imaginary space. 1972. Print on canvas fixed on plate, metal band. Diameter 95cm. Signed, dated and numbered in pen on verso: Peter Hermann Schütz 72, 19/100.

€ 300.-

284

285**Leo Erb*, (1923-2012)**

Sculpture. 1996. Wood, corrugated cardboard, white paint. 56 x 39.7 cm. Signed and dated lower right. Provenance: from the estate of Erb.

€ 500.-

285



286

286**Leo Erb* (1923-2012)**

Linienbild. Line image. 1978. Line image made from felt strips. Felt on cardboard. 40x30 cm. Signed in pen lower right: erb 78. Framed behind glass.

€ 650.-**288****Edward Ruscha (*1937)**

Edward Ruscha. Some Los Angeles Apartments. 1965. Printed by Anderson, Ritchie & Simon, Los Angeles. 17.9 x 14 cm. Rare artist book from a small edition of only 700 copies.

€ 1.500.-

288

287**Leo Erb* (1923-2012)**

Linienbild. 1978. Line image made from felt strips. Felt on felt. 40x30 cm. Signed in pen lower right: erb 78. Framed behind glass.

€ 650.-

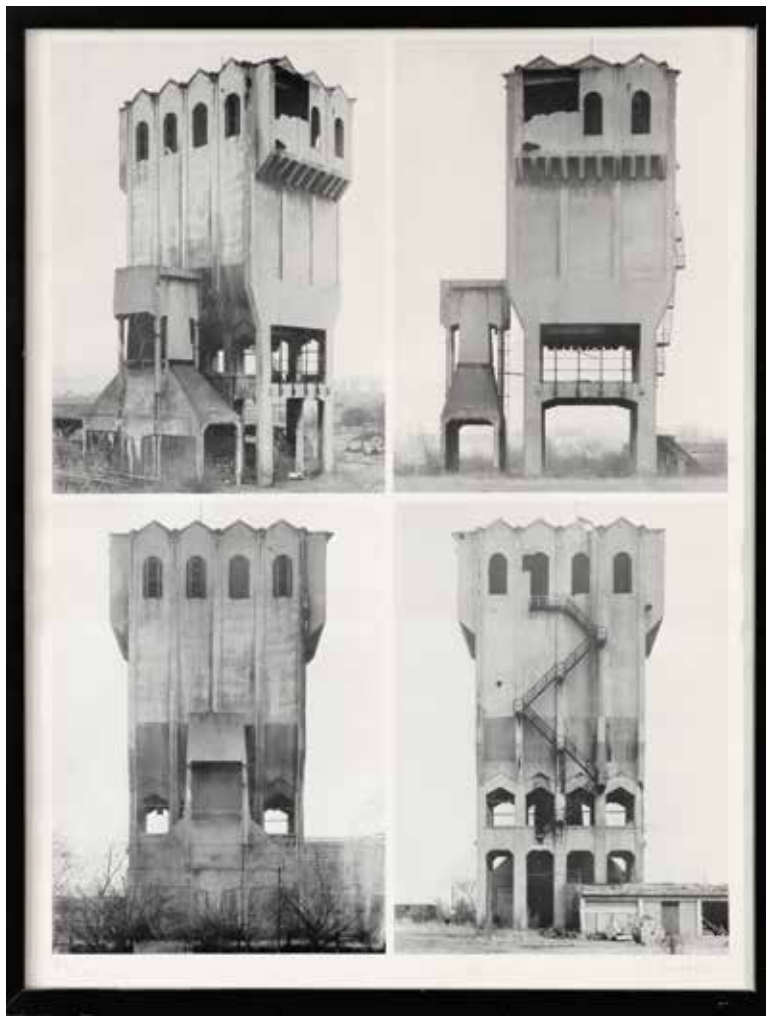
287

289**Klaus Kinold* *1939**

San Vito d'Altivole, Carlo Scarpa, 1985. Gelatin bromine silver print. 47 x 47 cm. Framed behind glass with a passepartout. Shown is one of Carlo Scarpa's most important architectural works, the Brion family's grave complex in San Vito D'Altivole, an abstract sculptural architecture in concrete. The object was commissioned in 1968 by the widow of Giuseppe Brion, co-founder of the electronics company Brion-Vega. It was built in the following years as an extension of the local cemetery with several crypts and graves for the members of the Brion family.

€ 800.-

289



290

290
Bernd & Hilla Becher* (1931-2007, 1934-2015)

Silos. 1971. Offset lithograph on glossy paper. From an edition of 100 copies, here the number 33. 58 x 44 cm. Numbered in ballpoint lower left and signed lower right: 33/10 Becher. Framed behind glass.

€ 1.200.-



291



292

292
Ursula Brodauf Craig (1926-2011)

Great sculpture. 1994. Bronze, greenish patina, wood, stone. 179 x 40 x 40 cm. Inscribed on the side of the sculpture: BRODAUF © 1994 (engraved).

€ 1.500.-

291
Simone Nieweg* (*1962)

Landscape. Color photograph on Kodak Professionell. 40.5 x 50.8 cm. Inscribed / signed and numbered on the reverse: Simone Nieweg 1/8. Marked in the lower corner: 5 in a circle.

€ 300.-

293**Ferdinand Kriwet
(1942-2018)**

2 color serigraphs. Untitled (Sehtexte). 2 color serigraphs on bristol cardboard. Signed in pencil lower right: Kriwet and numbered lower left: 216/285 and 332/500. Printer: Michel, Düsseldorf.

€ 300.-

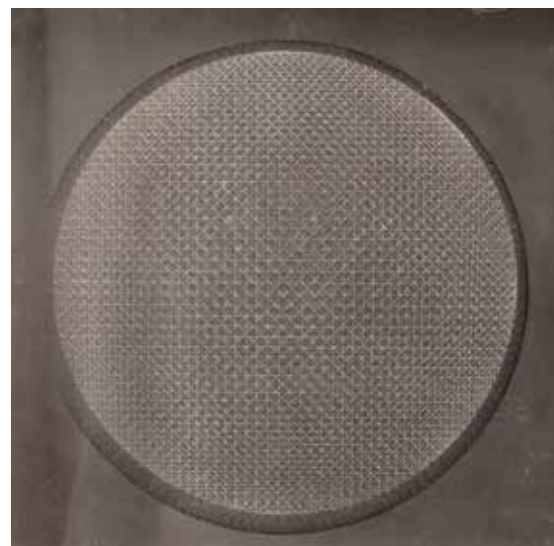
293



293

295**Ludwig Wilding (1927-2010)**

1967. Number 19 from an edition of 50 copies. Serigraph on plexiglass and cardboard, in a black box frame. 50 x 50 x 6.5 cm. Verso label with factory information: Order no. 21, serial No. 19, edition 50, year 67 and below it signed in pen: Wilding.

€ 500.-

295

294**Roy Lichtenstein*, (1923-1997)**

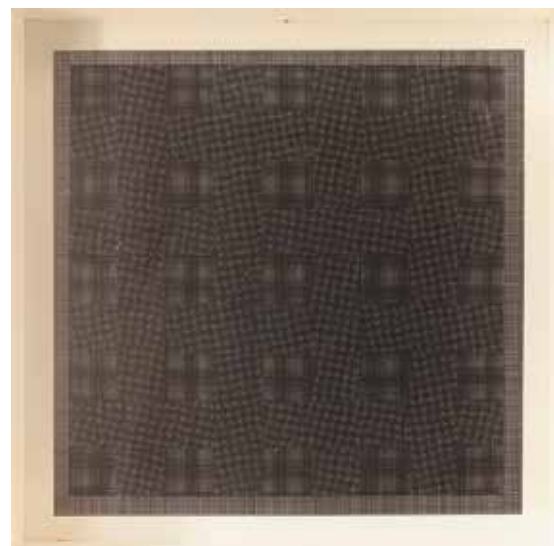
Invitation card. Brushstroke motif. 1966. Lithograph. 21.5 x 27.5 cm. Invitation card for the exhibition: 'New Directions in Printmaking' for the Gallery Lounge of the San Francisco State College from January 24th to February 11th, 1961. Cover inscribed on the reverse: Roy Lichtenstein, 'untitled' Serigraph and further information as well as recipient. Framed behind glass and so described.

€ 1.000.-

294

296**Ludwig Wilding (1927-2010)**

1970. Number 12 from an edition of 100 copies. Serigraph on plexiglass and cardboard, in a white box frame. 60 x 60 x 9 cm. Verso label with factory information: Order no. 82, serial No. 12, edition 100, year 70 and underneath signed in pen: Wilding.

€ 700.-

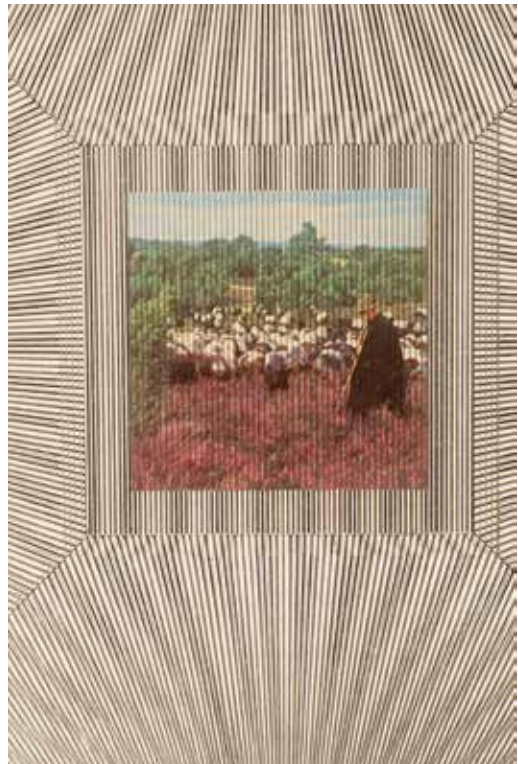
296



297

297**Ludwig Wilding (1927-2010)**

Kinetische Heide. Kinetic heath. Unique. Serigraph on plexiglass and cardboard, 4 photographs of the Lüneburg Heath. In a white box frame. 80 x 80 x 6 cm. Verso label signed and inscribed in pen: Kinetische Heide Single Wilding.

€ 4.000.-

298

**298****Hans Peter Alvermann (1931-2006)**

Die Kopfschmerzen der Lady Diana / Lady Diana's headache. 1982. Object box made of black lacquered wood, assembly of porcelain insulators, dustpan, eggs and gauze bandage on a wooden plate behind glass. 83 x 87 x 22 cm. Verso adhesive label of the Große Düsseldorfer Kunstausstellung with object information.

€ 700.-

**299****Al Hansen (1927-1995)**

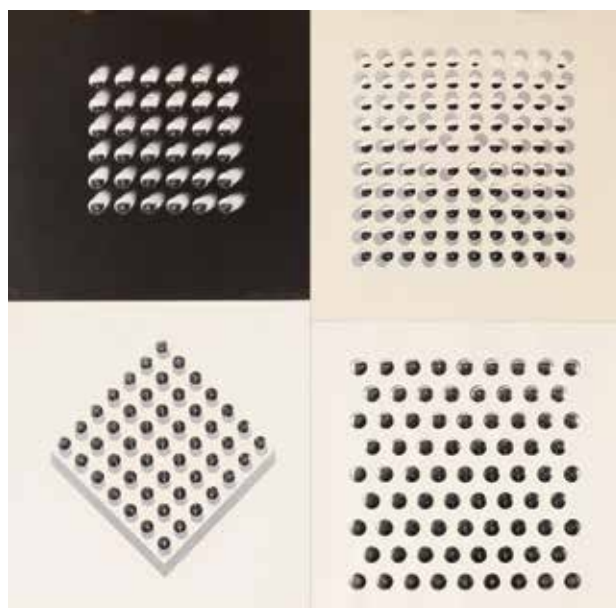
Venus Buddha Box. 1992. Object box. Contents: Nude drawing, pencil on paper, 27.3 x 24 cm, signed and dated on recto 1992. Fretwork with female nude, wood and 4 elements wrapped in gold-colored tinfoil paper, 27.5 x 24.5 cm, signed and dated 1992 on the reverse. Color photograph, signed on the front. Music cassette with Al Hansen Venus Rap, signed. Inside with label: EDITION „art matrix“ Produktion „art soli(t) (d)aire“, there signed and dated 92. On the inside lid, inscribed in gold pen: VENUS BUDDHA BOX Al Hansen 9/27. Inscribed on the greenish marbled lid: Al Hansen. From an edition of 27 copies. Here the piece with the No. 9. Edition Art-Matrix Cologne.

€ 500.-**301****Victor Bonato* (1934-2019)**

„4 mirror graphics. 1971/1972. Paper, punched, partially screen-printed, all backed with embossed mirror foils. 50 x 50 cm. All sheets signed, dated (71 or 72) and numbered (49/120; 52/120; 29/120; 93/120) in pencil.“

€ 300.-**300****Henri Matisse**

Verve. 1958. Revue Artistique et Littéraire. Vol. IX, Nos 35 et 36. Dernières Oeuvres de Matisse 1950-1954. Paris, Editions de la Revue Verve 1958. With 40 fold-out color lithographs after Henri Matisse, some of which are double-page-sized. Color lithographs printed by Mourlot. Original color illustrated cardboard cover. 36.5 x 27 cm.

€ 500.-

301

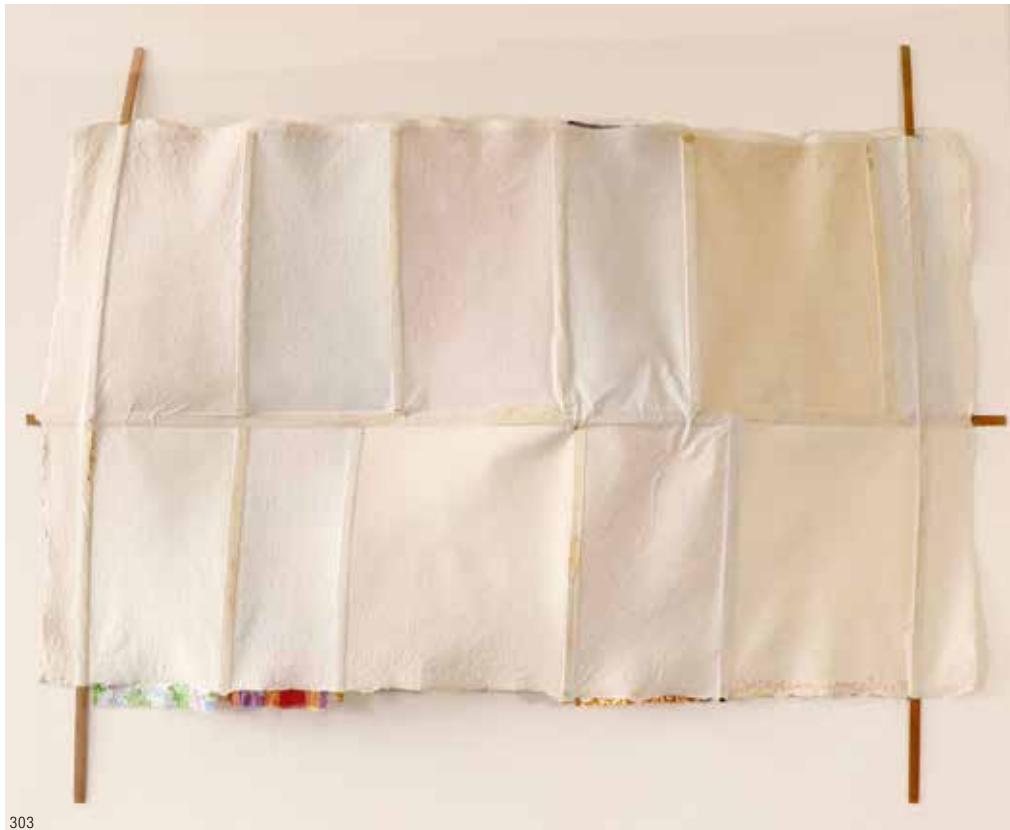


302

302**Tom Slaughter (1955-2014)**

(untitled), 1997. Unique. Collage / mixed media on handmade paper. 56.5 x 76 cm. Signed and numbered in pencil lower right: T. Slaughter 97. Framed behind glass.

€ 500.-



303

303**Robert Rauschenberg (1925-2008)**

From the Bones and Unions series: Hard Eight. 1975. Handmade paper, bamboo and cotton fabric, in an acrylic glass box. 65 x 85 cm / 80 x 99 x 11 cm. Signed, numbered and dated in red pen lower right: Rauschenberg 7/32 75.

€ 2.500.-**304****Christian Megert (*1936)**

Reflection. 2 mirrors and screen printing on cardboard. 50 x 65 cm, motif 16 x 34 cm. Numbered in pencil lower left: 27/65 and signed lower right: c.megert.

€ 200.-

304

305**Renato Santarossa (*1943)**

Quadrato Luce / Positivo + Negativo. 1975/77. Four square blocks made of thin interconnected panes of glass, mounted on a black, slightly grooved structured surface, in an acrylic glass object box. 81 x 81 x 8.5 cm. Signed, dated and titled on the reverse: RENATO SANTAROSSA 1975/1977 QUADRATO LUCE POSITIVO + NEGATIVO.

€ 400.-

305



306

306**Christo (Christo Javacheff) (1933-2020)**

Mastaba project. 1986. It is the AP Edition in a small edition, here number 34 of 50 copies. Collage - graphics, photography with screen and color light printing on paper. In addition a two-tone oil barrel. Graphic signed, numbered and dedicated lower left: Christo AP 34/50. Edition Kunstverein Köln. Framed behind glass and so described. The barrel was part of the Mastaba made of 1000 oil barrels on the occasion of the exhibition at the Kölner Kunstverein.

€ 3.000.-**307****Christo (Christo Javacheff) (1933-2020)**

Valley Curtain. Color offset. 63 x 99 cm. Signed Christo Jeanne-Claude in pen top left. The Valley Curtain project (1970-1972) stretched an orange curtain between two mountains over Colorado State Highway 325. The nylon curtain was 381 m wide and up to 111 m high. The curtain was opened on August 10, 1972.

€ 800.-

307

308**Christo (Christo Javatscheff) (1933-2020)**

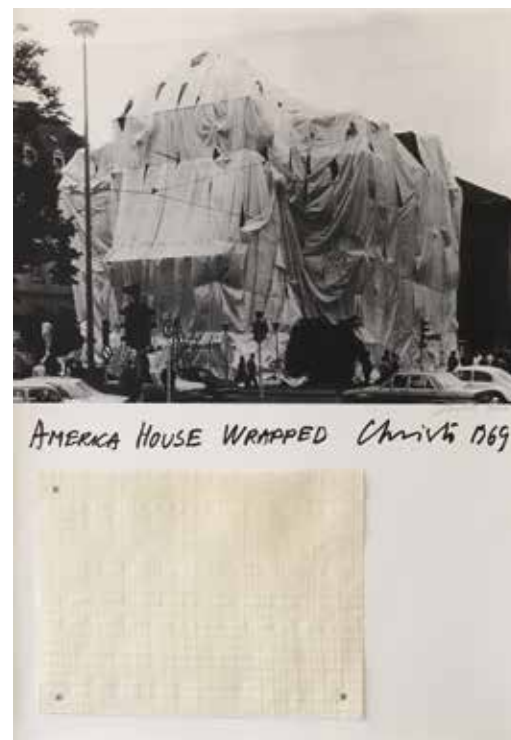
The Gates, Project for Central Park, New York City. 2004. Color offset on handmade cardboard. 100 x 70 cm, motif 78 x 61.5 cm. Signed lower right. Galerie Burkhard Eikelmann, Düsseldorf (Hrsg.).

€ 500.-

308

309**Christo (Christo Javacheff) (1933-2020)**

America House wrapped. 1969. Number 191 from an edition of 200 copies. Screen printing with plastic film, riveted onto cardboard. 90 x 62.5 cm. Signed and numbered lower right: Christo 191/200. As part of the 'intermedia 69' festival, Christo wrapped the America House in Heidelberg.

€ 900.-

309



310

310**Christo (Christo Javatscheff)****310****Christo (Christo Javatscheff)**
(1933-2020)

Wrapped Vespa. Color offset. 59 x 83 cm. Signed in brown pen lower right. Framed behind glass and so described.

€ 800.-**311****Mel Ramos (1935-2018)**

„Hav-a Havana # 7. 2008. Color serigraph. From an edition of 199 copies, here the number 76. 76 x 113 cm. Numbered 76/199 in pen lower left and signed lower right.

Galerie Ernst Hilger und The Estate of Mel Ramos, Mel Ramos - Definitive catalogue raisonné of original prints, Wien 2019, Abb.S.126/127."

€ 5.000.-**312****Mel Ramos (1935-2018)**

„Campbell's Soup Blondes, 2016. Consists of three color offset lithographs, each sheet 30 x 22.5 cm. From an edition of 450 copies, here No. 90. Numbered in pencil lower left: 90/450 and signed in pencil on the right / center. Ed. LEVY Galerie, Hamburg. Framed behind glass.

E. Hilger & The Estate of Mel Ramos, Mel Ramos-definitive catalogue raisonné of original prints, Wien 2019, S.222/223, Abb. XII."

€ 1.500.-**313****Mel Ramos (1935-2018)**

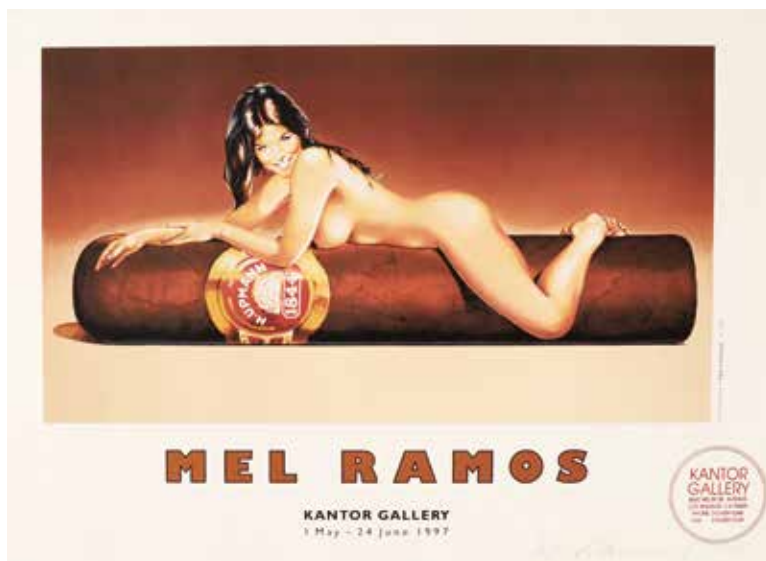
Poster of the Mel Ramos exhibition at the Kantor Gallery in Los Angeles. 1st motif of the Hav-a Havana series from 1996. Offset. 31.6 x 48 cm. Signed lower right. Inscribed © Mel Ramos Hav-a-Havana 1996. Kantor Gallery May 1st-June 24th 1997. Framed with passpartout behind glass.

€ 1.000.-

311



312



313



314

314**Andy Warhol (1928-1987)**

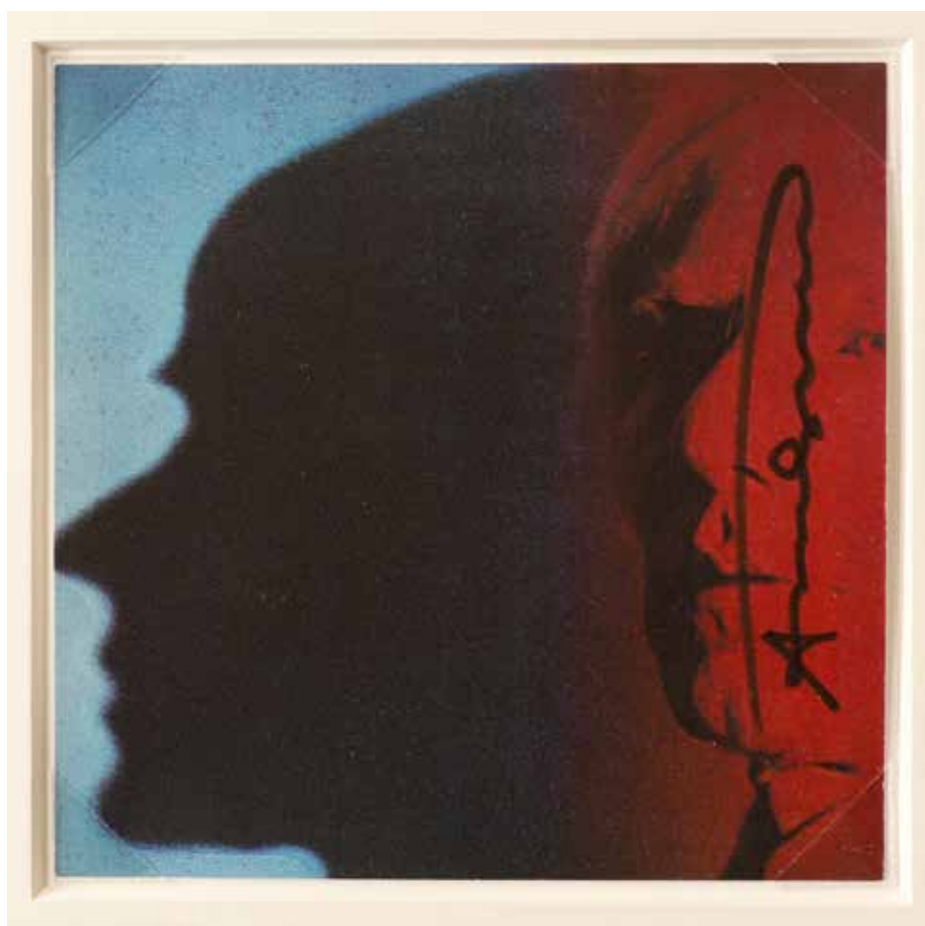
Campbell's Minestrone Soup. Color offset. 16.5 x 33 cm. Signed in pen lower left: Andy Warhol. Framed behind glass with a passepartout.

€ 1.200.-

315

315**Andy Warhol (1928-1987)**

Campbell's Tomato Soup. Color offset. 9 x 21 cm. Signed in the middle in pen: Andy Warhol. Framed behind glass with a passepartout.

€ 1.200.-

316

316**Andy Warhol (1928-1987)**

„The Shadow, self-portrait. Postcard. Lithograph on cardboard. 17.6 x 17.6 cm. Signed in the center right in black pen, inscribed on the reverse: MYTHS, The Shadow, Silkscreen, 38 „x38“, Andy Warhol photographed by Rupert Jasen Smith, c(opyright) Andy Warhol 1981. Published by Ronald Feldman Fine Arts, Inc. New York City. This description is about the original portfolio MYTH 1981 with 10 screen prints (96.5 x 96.5 cm) in an edition of 30 copies. Framed behind glass and so described.

Vgl. Feldman/ Schellmann, Andy Warhol Prints-a catalogue raisonne 1962-1987, 2015, S.183-185."

€ 2.000.-

317**Andy Warhol (1928-1987)**

„Herself - Ingrid Bergman. Offset print. 20 x 20 cm. Signed in the center right. Herself is part of a portfolio of 3 screen prints with the title Ingrid Bergman, which was published in 1983 in an edition of 30 copies. The object offered here is probably a kind of postcard or advertising material. Herself, Igrid Bergman Stockholm. Signed

Vgl. Feldman/ Schellmann, Andy Warhol Prints-a catalogue raisonne 1962-1987, 2015, S.194.“

€ 2.000.-

317

318**Andy Warhol (1928-1987)**

„Marx Brothers. Card. Lithograph on cardboard. 17.6 x 13.7 cm. Signed in the center left in red pen, inscribed on the reverse printed: The Marx Brothers c(opyright) Andy Warhol 1980. Framed behind glass and so described. The Marx Brothers are part of a portfolio of 10 screen prints entitled Ten Portraits of Jews of the twentieth Century 1980, which was printed in an edition of 25 copies. The object offered here is probably a kind of postcard or advertising material.

Vgl. Feldman/ Schellmann, Andy Warhol Prints-a catalogue raisonne 1962-1987, 2015, S.178-180.“

€ 2.000.-

318

319**Andy Warhol (1928-1987)**

Marilyn. Castelli Mailer. 1981. Invitation card for the exhibition Andy Warhol - A Print Retrospective at Castelli Graphics, New York. Color offset lithograph on light cardboard, folding card. 17.7 x 17.7 cm (folded), 17.9 x 35.3 cm (opened). Inside and verso with information about the exhibition and the printing. Signed in black pen on the left: Andy Warhol. Framed behind glass in a passepartout. This work was published by Castelli Graphics and Multiples, Inc. New York and printed by Color Editions, Inc. for the exhibition Andy Warhol - A Print Retrospective from November 21 to December 22, 1981.

€ 7.600.-

319



320

320 Andy Warhol (1928-1987)

„The Nun - Ingrid Bergman. Offset print. 20 x 20 cm. Signed in the center right. The Nun is part of a portfolio of 3 screen prints entitled Ingrid Bergman, which was published in 1983 in an edition of 30 copies. The object offered here is probably a kind of postcard or advertising material.

Vgl. Feldman/ Schellmann, Andy Warhol Prints-a catalogue raisonné 1962-1987, 2015, S.194."

€ 2.000.-



321

321 Andy Warhol (1928-1987)

Interview 03/1981, Cover Georgina Brandolini d'Adda. 27 x 43 cm. Color offset. Signed in pen lower right: Andy Warhol. Firmly framed under plexiglass (unopened). The magazine is in very good condition. Andy Warhol and John Wilcock founded the magazine in late 1969. The magazine contains interviews with celebrities, artists, musicians and creative thinkers.

€ 600.-



322

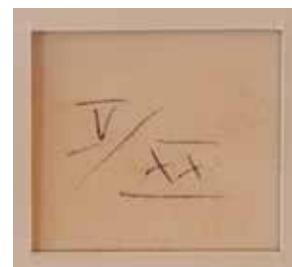


322 Andy Warhol (1928-1987)

„Man Ray. 1974. Number 5 from the H.C. Edition of 20 copies. Screen printed on Strathmore Bristol paper. 80 x 80 cm. Verso lower right numbered with pen: V / XX and dated and signed lower left: Andy Warhol 74. Framed behind glass.

Freyda Feldmann and Jörg Schellmann, Andy Warhol Prints, a catalogue raisonné 1962-1987, fourth edition, second printing 2015, Abb.S.94, WVZ nr. II.148."

€ 9.000.-





323



324



325

324

nach Andy Warhol (1928-1987)
Rosenthal

Wall object Marilyn Monroe (gray black) from the Warhol Celebrities series. Small edition of 49 copies. 2010. Serigraph in gray and black on porcelain. 50 x 50 cm, framed 51 x 51 cm. Inscribed on the recto lower left in the print: Andy Warhol, inscribed lower right: Rosenthal studio line. Verso inscribed with Rosenthal studio-line / The Andy Warhol Art Foundation for the visual Arts INC, New York label and numbered 19/49, on another Rosenthal label dated 2010. With original certificate. Framed, in original wooden box. From a small edition of 49 copies, here the piece with the number 19.

€ 2.000.-

323

Patrick Hughes*
(*1939)

Handy. 2012. Three-dimensional multiple with Andy Warhol motifs, archival inkjet, reworked by hand. 45 x 108,5 x 17,7 cm (object box). From a small edition of 50 copies, here the number 18. Signed Patrick Hughes in pencil lower right, numbered 18/50 lower left. Labeled on the reverse with Galerie Boisseree Köln label. Framed in the acrylic glass box and so described.

€ 10.000.-

**325**

nach Andy Warhol (1928-1987)
Rosenthal

Wall object Marilyn Monroe (pink turquoise) from the Warhol Celebrities series. Small edition of 49 copies. 2012. Serigraph in pink, turquoise, yellow and black on porcelain. 50 x 50 cm, framed 51 x 51 cm. Inscribed on the recto lower left in the print: Andy Warhol, inscribed lower right: Rosenthal studio line. Verso inscribed with Rosenthal studio-line / The Andy Warhol Art Foundation for the visual Arts INC, New York label and numbered 06/49, on another Rosenthal label dated 2012. With original certificate. Framed, in original wooden box. From a small edition of 49 copies, here the piece with the number 06.

€ 2.000.-

326**nach Andy Warhol (1928-1987)**

Rosenthal

Andy Warhol wall object (pink) from the Andy Warhol Celebrities series. Small edition of 49 copies. 2002. Serigraph in black / pink on porcelain. 50 x 50 cm, framed 51 x 51 cm. Inscribed on the recto lower right in the print: Andy Warhol, inscribed lower left: Rosenthal studio line. Labeled and numbered on the reverse with Rosenthal studio-line / The Andy Warhol Art Foundation for the visual Arts INC, New York. With original certificate. Framed, in original wooden box. From a small edition of 49 copies, here the piece with the number 0009/49 (pink).

€ 2.000.-**328****nach Andy Warhol (1928-1987)**

Rosenthal

Andy Warhol wall object (green) from the Andy Warhol Celebrities series. 2002. Small edition of 49 copies. Serigraph in black / green on porcelain. 50 x 50 cm, framed 51 x 51 cm. Inscribed on the recto lower right in the print: Andy Warhol, inscribed lower left: Rosenthal studio line. Labeled and numbered on the reverse with Rosenthal studio-line / The Andy Warhol Art Foundation for the visual Arts INC, New York. With original certificate. Framed, in original wooden box. From a small edition of 49 copies, here the piece with the number 0001/49.

€ 2.000.-

326

327**nach Andy Warhol (1928-1987)**

Rosenthal

Andy Warhol wall object (blue) from the Andy Warhol Celebrities series. Small edition of 49 copies. 2002. Serigraph in black / blue. 50 x 50 cm, framed 51 x 51 cm. Inscribed on the recto lower right in the print: Andy Warhol, inscribed lower left: Rosenthal studio line. Labeled and numbered on the reverse with Rosenthal studio-line / The Andy Warhol Art Foundation for the visual Arts INC, New York. With original certificate. Framed, in original wooden box. From a small edition of 49 copies, here the piece with the number 0040/49.

€ 2.000.-**329****nach Andy Warhol (1928-1987)**

Rosenthal

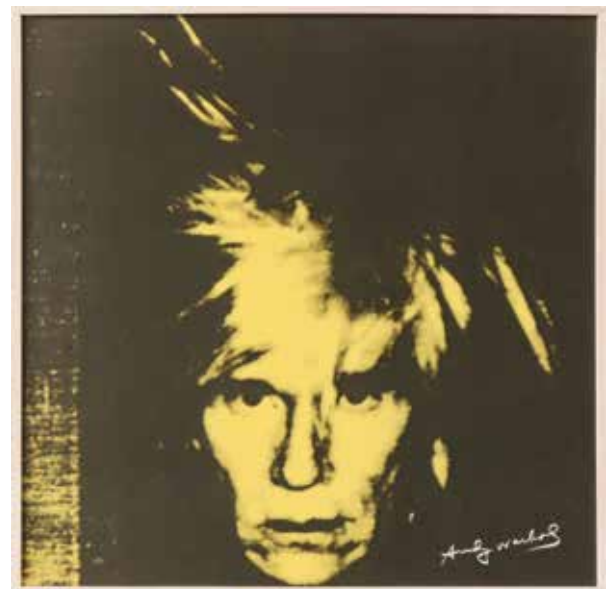
Andy Warhol wall object (yellow) from the Andy Warhol Celebrities series. 2002. Small edition of 49 copies. Serigraph in black / yellow on porcelain. 50 x 50 cm, framed 51 x 51 cm. Inscribed on the recto lower right in the print: Andy Warhol, inscribed lower left: Rosenthal studio line. Labeled and numbered on the reverse with Rosenthal studio-line / The Andy Warhol Art Foundation for the visual Arts INC, New York. With original certificate. Framed, in original wooden box. From a small edition of 49 copies, here the piece with the number 0002/49.

€ 2.000.-

327



328



329



330

330

Adolph von Menzel (1815-1905)

Sketch sheet with head and figure studies. Indian ink on paper.
28.5 x 22.1 cm. Indistinctly inscribed / signed in pencil on the edge.
Framed behind glass.

€ 300.-

331

Eugène Delacroix (1798-1863)

Sketch with 2 horses and rider. Verso a sketch with a big cat and dogs. Pencil on paper. 16 x 22 cm (cutout). Signed and dated recto in pencil lower right: E. Delacroix 1832. Framed with passepartout behind glass.

€ 300.-



331



332

332
Adolf Hilgers
(1895-1956)

Landscape with a rider. Oil on canvas, 24 x 71 cm. Signed on the recto lower right A. Hilgers. Inscribed on the reverse: Painting by [?] Hilgers Düsseldorf. Framed.

€ 550.-



333

333
Adolf Lins (1856-1927)

Bank scene by the creek with girl, dog and ducks. Oil on panel. 42 x 62.5 cm. Signed lower right: Ad. Lins. Framed.

€ 1.300.-



334

334
Michael Mau* (*1937)

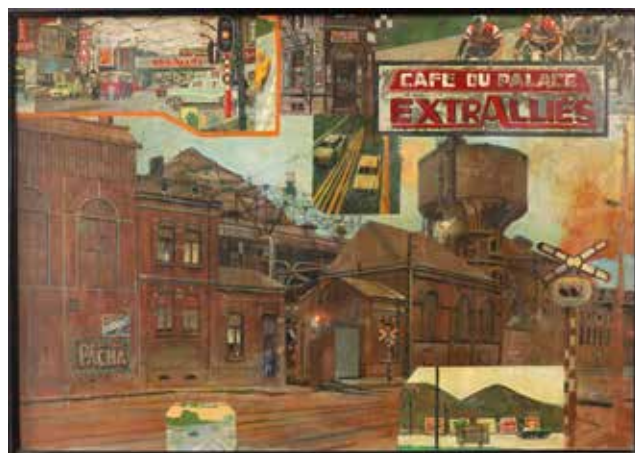
Hamburger Kneipe / Hamburg pub. 1970. Mixed media on hardboard. 62 x 89 cm. Signed and dated above in the middle: Michael Mau 70. Titled on the reverse: Hamburger Kneipe. Framed.

€ 500.-

335
Michael Mau* (*1937)

Café du Palace. 1970. Mixed media on hardboard. 62 x 89 cm. Signed and dated lower center: Michael Mau 70. Framed.

€ 500.-



335



336

336**Heinrich Vogeler (1872-1942)**

„Three etchings from the series ‚An den Frühling‘ (To Spring). Frühlingsmorgen / Spring morning, Um Mittag / At noon, Frühlingsblume / Spring flower. 1899. Motif: 13.6 x 14.3 cm; 14.5 x 14 cm; 13 x 13.8 cm. Signature on the printing plate: H.V. Indistinctly titled in pencil lower left. Framed behind glass with a passepartout.“

€ 300.-**337****Heinrich Vogeler (1872-1942)**

„Three etchings from the series ‚An den Frühling‘ (To Spring). Märznacht / March night, Froschbraut / frog bride, Die Amsel / the blackbird. 1899. Motif: 14 x 14 cm; 14.4 x 13.4 cm; 14.2 x 13.8 cm. Signature on the printing plate: H.V. Indistinctly titled in pencil lower left. Framed behind glass with a passepartout.“

€ 300.-

337



338

338**Peter Royen (1923-2013)**

(Untitled), 1963. Abstract composition. Oil on canvas. 60 x 80 cm. Signed and dated lower right and verso upper right: P. Royen 63.

€ 300.-



339

339**Gerhard Hoehme* (1920-1989)**

„Alkahest (eine alchemistische Verbindung) / an alchemical compound. 1978. Acrylic on canvas mounted on a frame with a plate. 51 x 71 cm. Signed and dated on the recto upper right 78. Signed, titled, dated and dedicated on the reverse: G. Hoehme / <Alkahest> / (eine alchemistische Verbindung) / 51 x 71 cm / [?] G. Hoehme. The work shows two pencil point-like holes in the canvas. These are also known from other works in which elements were mounted on the canvas.

Gerhard Hoehme. Wir haben den Kosmos in uns. Ingo Bartsch, Tayfun Belgin (Hg.). Katalog Ausstellung Museum am Ostwall Dortmund, 1992 (allgemein).“

€ 500.-

340

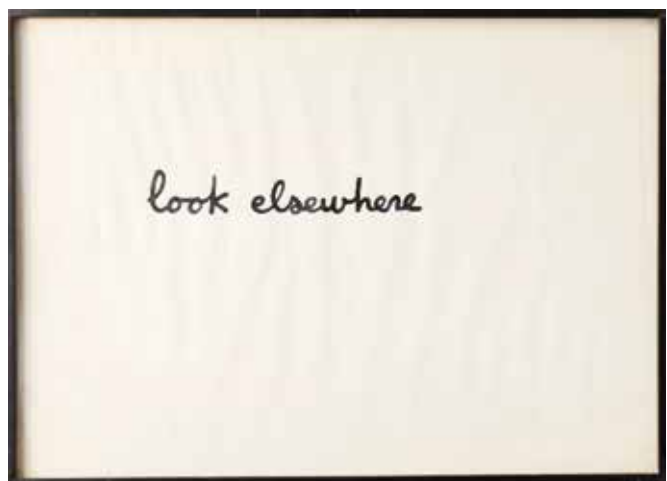
340**Hans Richter**

Uruomi II. 1964. Oil on linen panel. 70 x 50 cm. Signed and dated lower center: HR 64. Verso label with information about the work. Framed.

€ 600.-



341



342

341
Michael Burges (*1954)
 2 Arbeiten

2 works. Virtual Landscape, 1996. Small painting on cardboard. 12 x 16.5 cm. Signed and dated lower right, scratched in color: Burges 96. Titled lower left: Virtual Landscape. Color Study # 13. 1994. Lithograph on cardboard. 23 x 31.5 cm. Titled, numbered, signed and dated lower right: Color Study # 13, Multiple 12/15, Burges 95. Framed behind glass with passpartout.

€ 300.-

342
Ben Vautier (*1935)

Look elsewhere. 1972. Written on paper with ink. 31 x 43 cm. Label and numbering of the gallery on the reverse: Galerie Denise René - Hans Mayer, 2371. Provenance: Gallery Denise René - Hans Mayer, Düsseldorf

€ 600.-

343
Wilhelm Imkamp (1906-1990)

Am Ufer des Tümpels' / On the bank of the pool. 1971. Mixed media with color and Indian ink over paper mounted on card. Paper approx. 14 x 21 cm, cardboard approx. 18.7 x 27.5 cm. Signed and dated recto lower left: W. Imkamp 71. Titled, signed and dated in pencil on the reverse: 'Am Ufer des Tümpels' W. Imkamp 71.

€ 800.-

344
Enrique Brinkmann (*1938)

Portrait. 1963. Drawing. Mixed media with Indian ink on paper. 100.5 x 71.5 cm. Embossing stamp of the paper manufacturer top right: Schoeller Parole. Signed and dated in pen lower right: Enrique Brinkmann Köln 1963. Framed behind glass.

€ 300.-



343



344



345

345
Ralph Gelbert (*1969)

Silvershadow. 2011. Mixed media on paper.
 68.5 x 98.5 cm. Signed and dated lower right:
 Ralph Gelbert II.XI.2011. Framed behind glass.
 Provenance: Galerie Angelo Falzone, Mannheim
 2011. Invoice is present.

€ 1.000.-

346
Jean Tinguely (1925-1991)

La tête du monstre dans la forêt. Color silkscreen, offset.
 63 x 49 cm. A copy from the E.A. Edition. Inscribed and
 signed in pencil lower left and right: E.A. Jean Tinguely.
 Bottom left embossing stamp of the printer: Printed
 by Domberger Stuttgart. Framed behind glass with
 a passepartout. Provenance: Lijstenmakerij Bleeker,
 Groningen.

€ 800.-



346

347
Sandro Chia *1946

(Untitled). Drawing with pencil and colored pencil on light
 cardboard. 35.5 x 27.5 cm. Signed in pen lower left: S Chia.
 Framed behind glass with a passepartout.

€ 1.800.-



347



348

348
Serge Poliakoff* 1899-1969

„Composition bleue, rosé et grise. 1960. Color lithograph on firm paper. Motif
 approx. 27.5 x 20 cm. Paper 33 x 25 cm (size of the folded card). Signed in pencil
 lower right: Serge Poliakoff. Framed behind glass. Printed by Pons, Paris. Approx.
 150 signed, unnumbered prints were published as greeting cards.

Poliakoff/Schneider 30."

€ 800.-



349

349
Joseph Beuys* (1921-1986)

„Tafel III / Panel III. 1980. Serigraph on paper. 37 x 27cm, sheet 85 x 60cm. This is the third sheet in a series of three panels. The edition comprises 1200 copies. Signed in pencil in the center: Joseph Beuys and inscribed lower left: 874. Editor Griffelkunst-Vereinigung Hamburg. Framed behind glass.

Jörg Schellmann, Joseph Beuys - Die Multiples, Werkverzeichnis der Auflageobjekte und Druckgraphik, München 1997 (8. Aufl.), WVZ Nr. 328, Abb. S.263, 471."

€ 200.-



350

350 Max Ernst* (1891-1976)

Tete d'Aigle. 1962. Color lithograph on paper. 35 x 26.5 cm.
Here the eighth copy from a series of 75. Numbered 8/75 lower
left, signed lower right: max ernst. Framed behind glass with a
passepartout.

€ 500.-

351
Stephan Balkenhol* (*1957)

Untitled. Screen printing on maple veneer. 35 x 34.5 cm.
Signed and numbered in pencil lower right: St. Balkenhol
P.P. 1/3. Framed behind glass.

€ 400.-



351

352
Milan Knížák
(*1940)

„Fluxus chair object. Wood, black and bronze. Made up of one half of each of two different chairs. 65 x 41 x 48 cm. Provenance: Peter Teichgräber Collection, Vienna. The chair was exhibited in 1990 in the Milan Knížák exhibition in the Prodromo Gallery in Vienna.

Vgl. Milan Knizak. Katalog Ausstellung Prodomo, Wien 1990. Mit Texten von Pierre Restany, Allan Kaprow, Milan Knizak. Peter Teichgräber (Hrsg.). Wien 1990.“

€ 480.-



352

353**Karl Otto Götz* (1914-2017)**

Gouache in shades of blue and black on watercolor cardboard. 1954. 19.5 x 15.6 cm. Signed lower right K.O. Götz. Signed and dated on the cardboard back of the frame: K.O. Götz 1954 and with a round stamp: SAMMLUNG RISSA GÖTZ. Framed behind glass with a passepartout.

€ 2.400.-

353



354

354**Karl Otto Götz* (1914-2017)**

Gouache in shades of red and black on watercolor cardboard. 1954. 20.2 x 15.6 cm. Signed lower right K.O. Götz. Signed and dated on the cardboard back of the frame: K.O. Götz 1954 and with a round stamp: SAMMLUNG RISSA GÖTZ. Framed behind glass with a passepartout.

€ 2.400.-



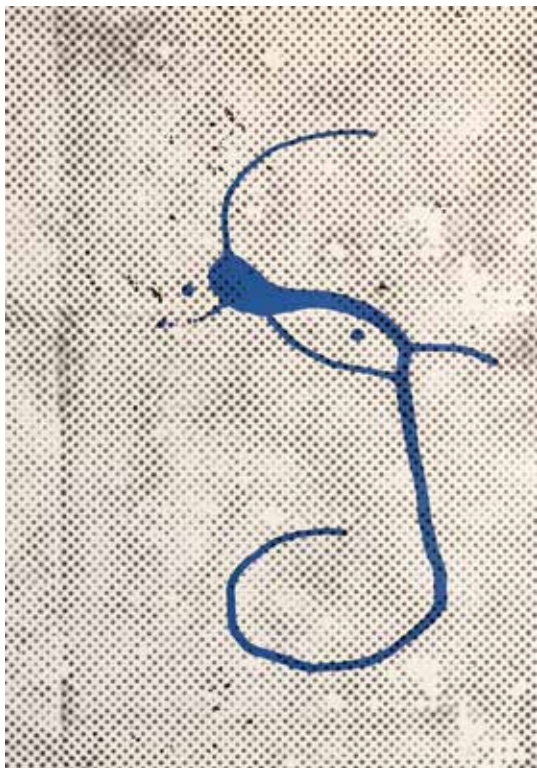
355

355 Sigmar Polke* (1941-2010)

„(Untitled). 1967. Mixed media on paper. 30.3 x 21.4 cm. Signed and dated in pen lower left: S. Polke 67. Signed on the reverse: „Pohlke“. Framed behind glass. Sigmar Polke signed some of his works in the 1960s in the spelling „Pohlke“ and is also mentioned as such in exhibition catalogs from that time. Compare: „Wege 1967. Deutsche Kunst der jungen Generation. Katalog Ausstellung Museum am Ostwall Dortmund 1965/66“, p. 17, no. 115/116 and p. 42, fig. 116.

Ähnliche Werke aus dieser Zeit vgl. Rolf Wedewer, Fred Jahn: Zeichnungen. Baselitz, Beuys, Buthe, Darboven, Erber, Palermo, Polke, Richter, Rot. Katalog Städtisches Museum Schloss Morsbroich Leverkusen 1970, unpag.“

€ 5.000.-



356



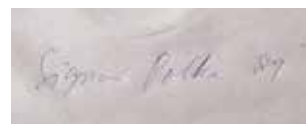
356
Sigmar Polke*
(1941-2010)

(Untitled). 1988. Color Serigraph on vellum paper. 98 x 68.5 cm. Signed in pencil lower right: S. Polke. Griffelkunst-Vereinigung Hamburg-Langenhorn e.V. (Ed.). From the total edition of 940 signed, unnumbered copies. Framed behind glass.

€ 800.-



357



357
Sigmar Polke* (1941-2010)

„(Untitled). 1989. Color Serigraph on black velour paper. 98 x 66.7 cm. Verso signed and dated in ballpoint pen: # 89 Sigmar Polke. Griffelkunst-Vereinigung Hamburg-Langenhorn e.V. (Ed.). From the total edition of 940 signed, unnumbered copies.

Becker, Jürgen/von der Osten, Claus (Hrsg.): Sigmar Polke - Editioned Works 1963-2000, Catalogue Raisonné, Ostfildern-Ruit 2000, WVZ.-Nr. 81."

€ 1.000.-



358

358
Gerhard Richter* *1932

Schweizer Alpen / Swiss Alps I A1. 1969. From an unnumbered edition of 300 copies. Screen printing on white cardboard. 69.4 x 69.4 cm. Signed lower right, stamped on the reverse: Gerhard Richter (1969) 'Schweizer Alpen', motif A1 A2 B1 B2 B3 (the corresponding motif is circled in pencil). Edition CR: 20a1. Motif A1 from the series of 5 screen prints 'Schweizer Alpen I' based on the painting of the same name from 1969. Printed by Hans H. Hotze, Essen. Published by the Griffelkunst-Vereinigung, Hamburg

€ 8.000.-

359**Mike Dargas (*1983)**

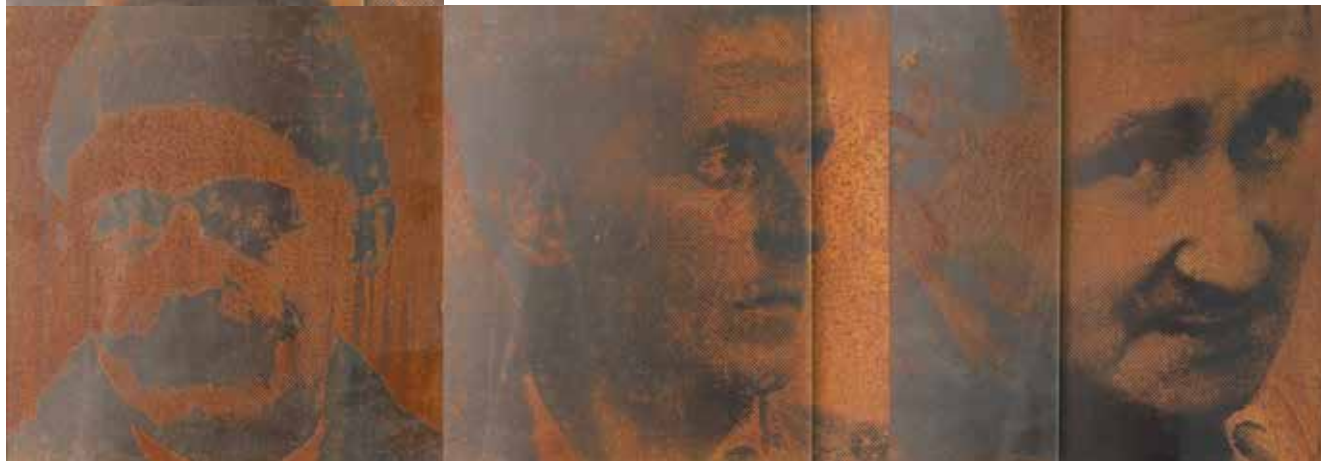
Life Fully Colored. 2017. Printmaking - Archival Pigment Print. 69.5 x 54.5 cm. Inscribed in pencil lower left: A.P. Signed and dated in pencil lower right: M. Dargas ,17. Framed behind glass. Mike Dargas is known for his large-format and hyper-realistic portraits, which he creates with oil on canvas. The Cologne-based artist exhibited his works internationally at well-known galleries (HOFA Gallery London, Art Angels Miami / West Hollywood, Maddox Gallery London / Switzerland, C24 Gallery NYC).

€ 1.500.-

359

360**Victor Bonato* (1934-2019)**

4 portraits from the series My 12 Apostles. Glass pane in front of an etched metal plate (corroded) on wood. (including Berthold Brecht, Martin Luther King). 50 x 50 x 3.5 cm each.

€ 300.-

360



361

361
Victor Vasarely* (1906-1997)

Citra from the NB Cinetique series. 1975. AP copy from Edition Denise Rene. Screen print on vellum paper. Numbered in pen lower left: EA-1 and signed lower right: Vasarely.

€ 600.-



362

362
Henri Laurens* (1885-1954)

Lithograph on handmade paper. 22 x 33 cm. From an edition of 111, here the number 62. Signed in the print lower right, numbered in pencil lower left: 62/111. Framed behind glass with a passepartout.

€ 400.-



363

363
Michael Buthe* (1944-1994)

(Untitled). 1978. Collage of various structured and painted layers of handmade paper. D. 53 cm. Frame 86 x 61 cm. Signed and dated on the reverse: Buthe 780. Framed behind round glass.

€ 2.600.-

364
Richard Artschwager (1923-2013)

Sailors. 1972. Screen printing on BFK handmade cardboard with a blind stamp from the STYRIA STUDIO LTD (NYC) printing company. Signed and dated lower right: Richard Artschwager ,72. 63 x 45 cm. Framed behind glass. From an edition of 180 copies, here No. 8. Verso with gallery sticker. Provenance: Galerie Klaus Benden, Cologne

€ 200.-



364



365

365

Tom Wesselmann (1931-2004)

Nude with Picasso, 2000. Color silkscreen / lithograph. 54.5 x 47cm.
Signed and numbered in pencil lower right: Wesselmann, 24/60. Framed behind glass with a passepartout.

€ 4.000.-



366

366

Tom Wesselmann (1931-2004)

Claire Nude. 1980. Lithography and screen printing. 63 x 61cm.
Signed, dated and numbered in pencil lower left: Wesselmann 80, 28/200. Framed behind glass with a passepartout.

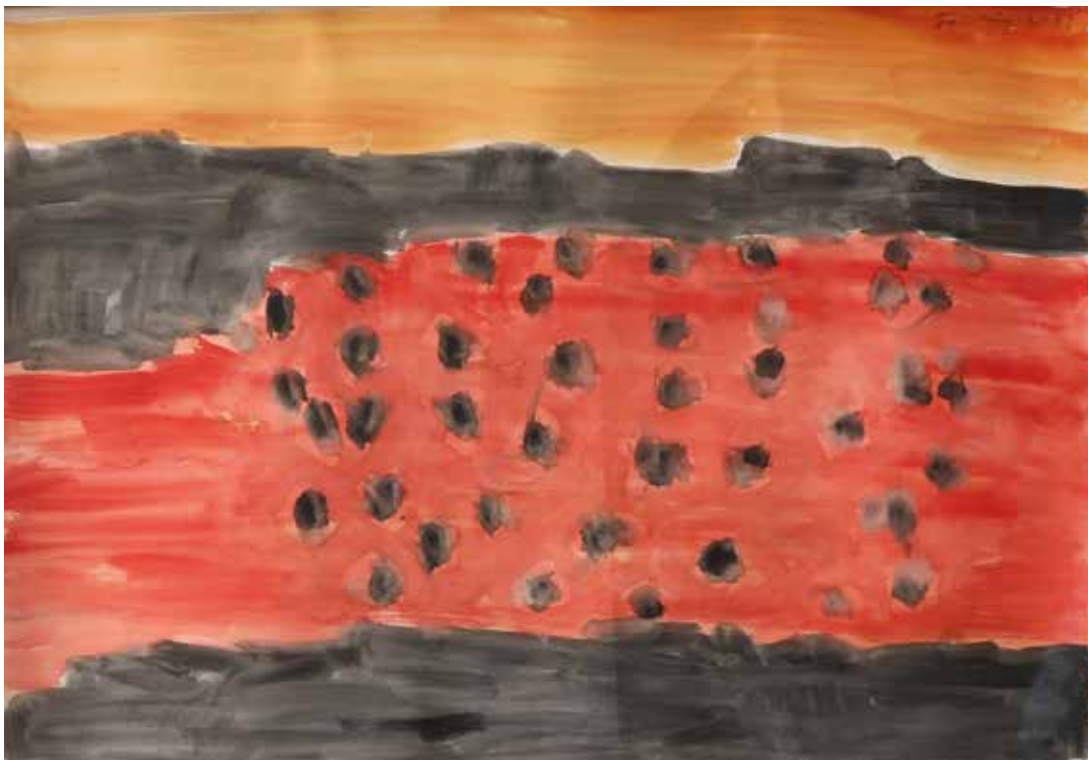
€ 4.000.-

367**Tom Wesselmann (1931-2004)**

House and Barn in the Distance, 1991. Color screen print. 76 x 110cm.
Signed and numbered in pencil lower right: Wesselmann, 85/100. Blind
stamp lower left: Arches 88, Screened Images, International Images.
Framed behind glass.

€ 2.500.-

367



368

368**Günter Förg* (1952-2013)**

(Untitled), 2001. Watercolour on strong paper. 76 x 111.5 cm. Signed and dated in pencil upper right: Förg 2001. Framed behind glass.

€ 5.000.-



369

369**C.O. Paeffgen* (1933-2019)**

(Untitled). 1999. Acrylic on canvas. 100 x 75 cm. Signed and dated on the reverse: C.O.P. 99

€ 9.200.-**C.O. Paeffgen
(1933-2019)**

Die hier vorliegende Arbeit von C.O. Paeffgen mit der Darstellung zweier sich zur Begrüßung umarmender Personen gehört zur Werkgruppe der 'Umrandungen'.

Typisch für diese ironisch kommentierenden Werke sind die mit dickem Stift scheinbar grob nachgezeichneten Umrisse der Figuren, für die Paeffgen Vorlagen z.B. auf Zeitungsfotos fand, die er dann stark vergrößert auf die Leinwand brachte. Assoziationen an bekannte Werke, die Szenen aus dem englischen Königshaus thematisieren, sind naheliegend, wenn auch die hier dargestellten Personen nicht eindeutig identifiziert werden können.

Nachdem Paeffgen 1962 sein Jurastudium in Köln und Berlin abgeschlossen hatte, begann er 1970 zu malen. Zu den 'Umrandungen' kamen plastische Arbeiten, die 'Umwicklungen', eine Werkgruppe, für die er Fundgegenstände und zeichenhafte Objekte mit dickem Draht umwickelte.

Bereits seit den 1970er Jahren wurden Paeffgens Werke in Galerien ausgestellt, seit den 1980er Jahren mit zunehmendem Erfolg in Galerien und Museen.

1999 widmete ihm das Museum Ludwig in Köln eine Retrospektive.

Richard Pettibone's Andy Warhol

Richard Pettibone (*1938) gehört zu den Wegbereitern und Hauptvertretern der Appropriation Art, einer Richtung, die der Konzeptkunst zugerechnet wird. In seinen Arbeiten zitiert Pettibone bekannte Pop-Art-Motive von Andy Warhol und Roy Lichtenstein, ebenso von Künstlern wie z.B. Jasper Johns, Frank Stella oder Ed Ruscha. Vielfach sind es Künstler, die sich bereits mit dem Thema der Serialität befasst haben. Er überträgt ihre Themen wiederum mit seriellen Techniken wie z.B. der Serigraphie in Miniaturformate und versieht sie mit eigenen künstlerischen Interventionen. Die ersten Werke dieser

Reihe sind zwei Arbeiten aus dem Jahr 1964, die Warhols Campbell Soup Cans zum Thema haben. Die vorliegende Arbeit mit dem ikonischen Portrait Andy Warhols ist eine charakteristische Arbeit aus dem Oeuvre Pettibones. Seine Werke wurden in zahlreichen Ausstellungen präsentiert (u.a. 2005 eine große Retrospektive im Laguna Art Museum), ebenso befinden sich in namhaften Museen wie dem Museum of Modern Art und dem Whitney Museum of American Art in New York, dem Museum of Contemporary Art in Los Angeles und dem Institute of Contemporary Art in Philadelphia.

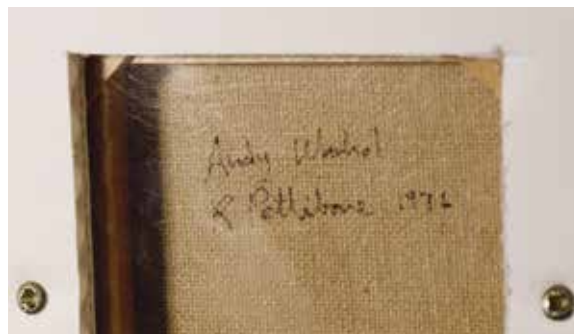


370 Richard H. Pettibone (*1938)

Andy Warhol. Acrylic painting over screen printing on canvas. 7.6 x 7.6 cm. Titled, signed and dated on the reverse: Andy Warhol / R Pettibone / 1976. Framed behind glass. Gallery label on the reverse.

€ 30.000.-

370

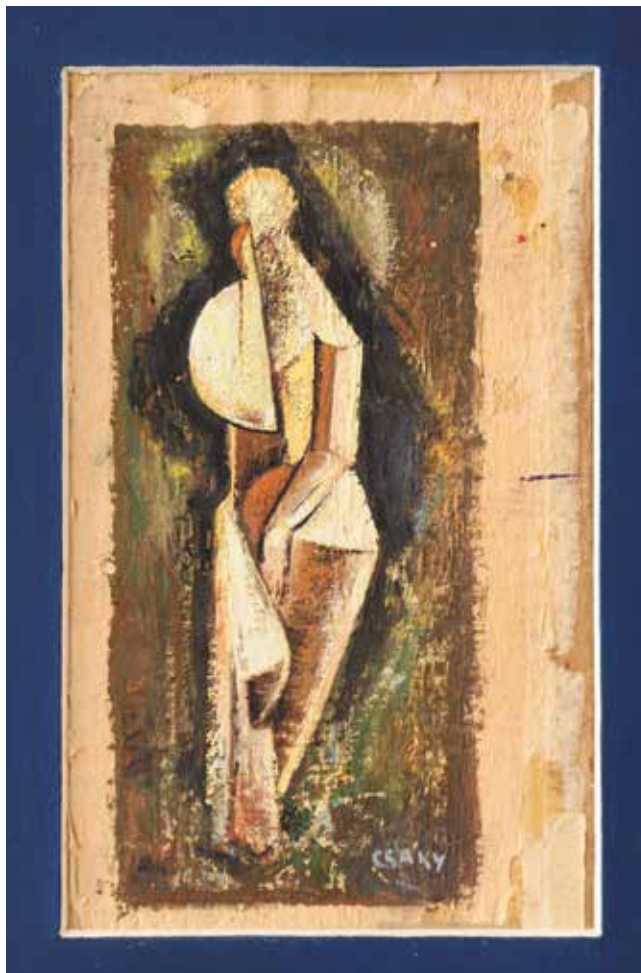




371

371**Henk van Putten (*1936)**

Untitled. 1996. Oil on canvas. 160 x 80 cm. Signed and dated lower right: van Putten 96.

€ 800.-

372

372**Jozséf Csáky (1888-1971)**

Study for the sculpture Femme Debout. 1913. Gouache and mixed media on paper, drawn on wood. 21 x 12cm. Signed lower right in white paint: CSÁKY. Dedication on verso.

€ 700.-**373****Henri Matisse* (1869-1954)**

After 'Nu assis dans un fauteuil au decor fleuri' from 1954. Color lithograph on Vélín d'Arches. Edition of 300 copies, here one copy outside of the numbered edition. 64 x 48.5 cm. Framed behind glass with a passepartout. Signed in the stone and watermarked Arches. Editor Maeght Éditeur, Paris.

€ 3.000.-

373



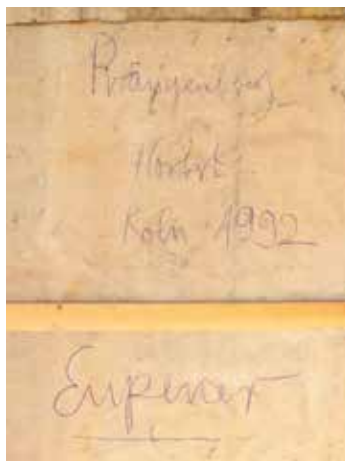
374

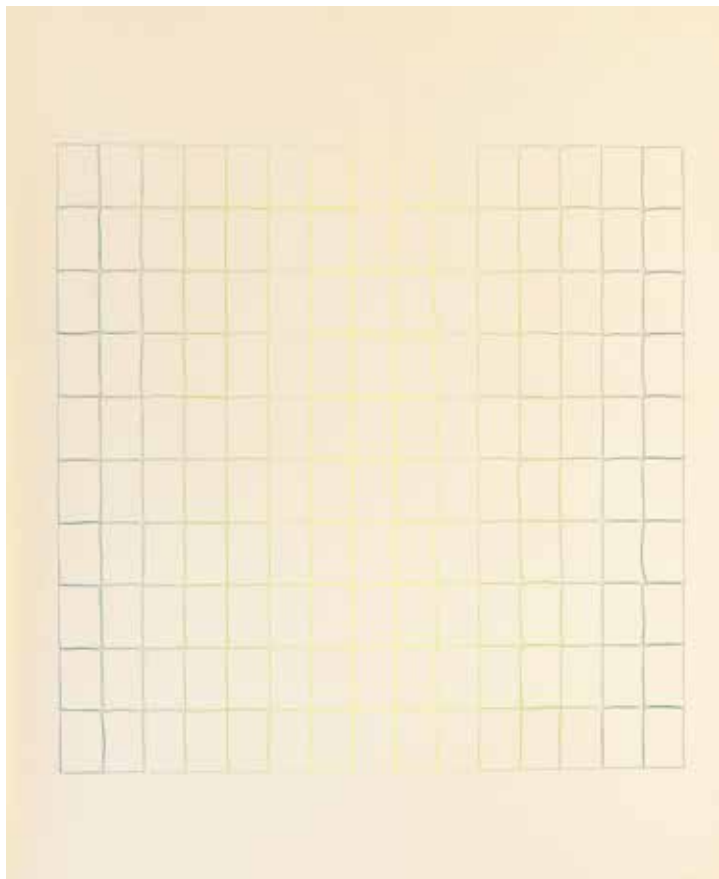
374

Norbert Prangenbergs*
(1949-2012)

Large abstract composition. 1992. Painting. Mixed media on canvas. 160 x 200 cm. Signed, dated and inscribed on the reverse: Prangenbergs Norbert. Köln 1992. Eupener.

€6.500.-





375

375

Herbert Oehm (*1935)

(Untitled). 1975. Unique character. Squares in a green-yellow gradient. Drawing with colored pencil and pencil on handmade paper. 105 x 77.5 cm. Signed and dated in pencil lower center: H Oehm 75. Framed in acrylic glass case.

€ 1.200.-



376

376

Dieter Blum* *1936

Dancer. 2002. Photography. 90 x 60 cm. No. 9 from a series of 10 copies. Numbered 09/10 lower left, signed and dated Dieter Blum 02 lower right. Framed behind glass.

€ 400.-



377

377
Günther Uecker, Heinz Mack,
Thomas Lenk, Georg Karl Pfahler

Biennale folder, exhibition catalog for the XXXV Biennale in Venice 1970. Folder with 4 individual issues and 4 enclosed original graphics. Lenk: screen printing on transparent paper, Mack: screen printing on silver foil, Pfahler: screen printing, Uecker: nail embossing on white laid paper. 35.5 x 22cm each. Folder 36.5 x 22.5 cm.

€ 300.-



378

378
Jörg Immendorff*
(1945-2007)

Two serigraphs / lithographs. Untitled (Burning House) and 'Wir kommen' (We are coming). Sheet size 76 x 107 cm each. Framed behind glass.

€ 500.-



380

380
Julian Opie* (*1958)

Woman taking off a man's shirt. 2003. Screen printing. 100 x 60cm. Marked bottom left JULIAN OPIE Woman taking off man's shirt. 5, 2003 and bottom right © Julian Opie 2003 (www.julianopie.com) Courtesy Lisson Gallery London Edition 5 Order No. 5058JO. Framed with passe-partout hinter glass.

€ 1.200.-



379

379
Jörg Immendorff* (1945-2007)

Ausgangspunkt' (Starting point). 1982. From the portfolio: 'Die Naht' (The seam). Linocut printed on paper. 79.5 x 60 cm. From an edition of 100, here the number 96. Numbered lower left and signed lower right: 96/100. Immendorff 82. Framed behind glass.

€ 500.-



381

381**Alex Katz* (*1927)**

„Self Portrait Passing, sheet 2 from the 8-part portfolio Alex and Ada, the 1960's to the 1980's. 1990. From an edition of 150 copies, here the number 14. Screen print in 23 colors. 82.5 x 91.5 cm. Signed and numbered Alex Katz 14/100 in pencil lower left. Framed behind glass and so described.

M. Mautner Markhof u. K.A. Schröder, Alex Katz Prints, Deutschland 2010, Abb. S. 155 u. 229."

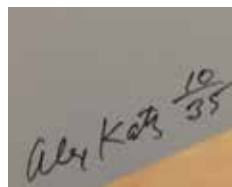
€ 4.000.-**382****Alex Katz* (*1927)**

„Jessica. Cut out. 2002. Screen printing in 40 colors on cut aluminum. From an edition of 35 copies, here the number 10. Head: 43 x 34 x 0.5 cm. Signed on verso in pen Alex Katz 10/35. Can be mounted on an iron stand, total height then 175cm.

M. Mautner Markhof u. K.A. Schröder, Alex Katz Prints, Deutschland 2010, Abb. S.188, 189 u. 233."

€ 10.000.-

382



383**Alex Katz* (*1927)**

September afternoon. 1994. Screen printing. Number 60 from an edition of 60 copies. 74 x 105cm. Signed and numbered in pen lower left: Alex Katz 60/60. Framed behind glass and so described.

€ 6.500.-

383



384

384**Anemone Schneck-Steidl**

Large wall embroidery. 1965. Polychrome linen embroidery on linen-like fabrics, pearl embroidery and needle embroidery in shades of gold. Embroidery stretched on 4 individual wooden panels. Three embroidered rounded elements applied to the surface. Total dimensions approx. 240 x 395 cm. Embroidered signed and dated lower left: Anemone Schneck 65. Anemone

Schneck-Steidl (1934-2020) completed an embroidery apprenticeship at Wattenhausen Monastery from 1951 to 1954, which she completed with a journeyman's examination. Then she studied at the Munich Art Academy as a master student of Professor Richard Seewald in the class for illustration and painting, and as well made the master's examination as an embroiderer. As a freelance artist, she settled in Munich. More than 45 of her large-format wall embroideries are now in public spaces, and a large number of individual works are in private collections at home and abroad.

€ 2.200.-



385



386

385
Pablo Picasso* (1881-1973)

Paix Désarmement pour le Succès de la Conférence au Sommet. 1960. Color lithograph on thin paper. 117.5 x 76.5 cm. Signed and dated in the center of the right margin in the print: Picasso 10.10.52. Printing: Mourlot - Paris. Framed behind glass with a passepartout.

€ 1.500.-

386
Larry Rivers (1923-2002)

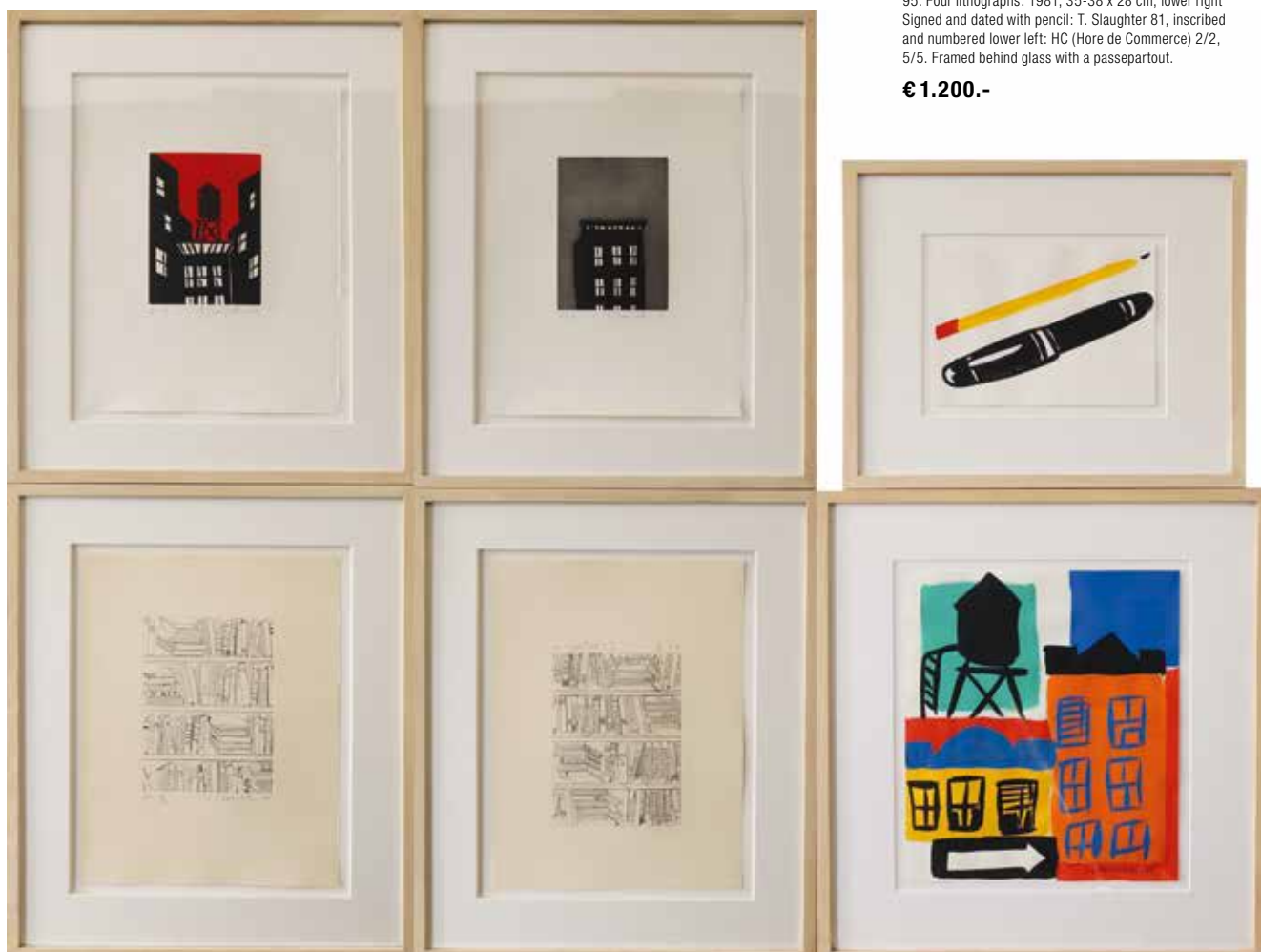
Redcoats (fold out format). 1970. Color silkscreen / collage. 48 x 113.5 cm. Numbered and signed lower right: 67/150. Rivers. Framed behind glass.

€ 400.-

387
Tom Slaughter (1955-2014)

6 works, consisting of 2 paintings and 4 lithographs. 2 painted unique pieces: acrylic on paper, 1995, 17.5 x 22.5 cm / 35 x 28 cm, signed and dated in pencil: T. Slaughter 95. Four lithographs: 1981, 35-38 x 28 cm, lower right Signed and dated with pencil: T. Slaughter 81, inscribed and numbered lower left: HC (Hore de Commerce) 2/2, 5/5. Framed behind glass with a passepartout.

€ 1.200.-



387

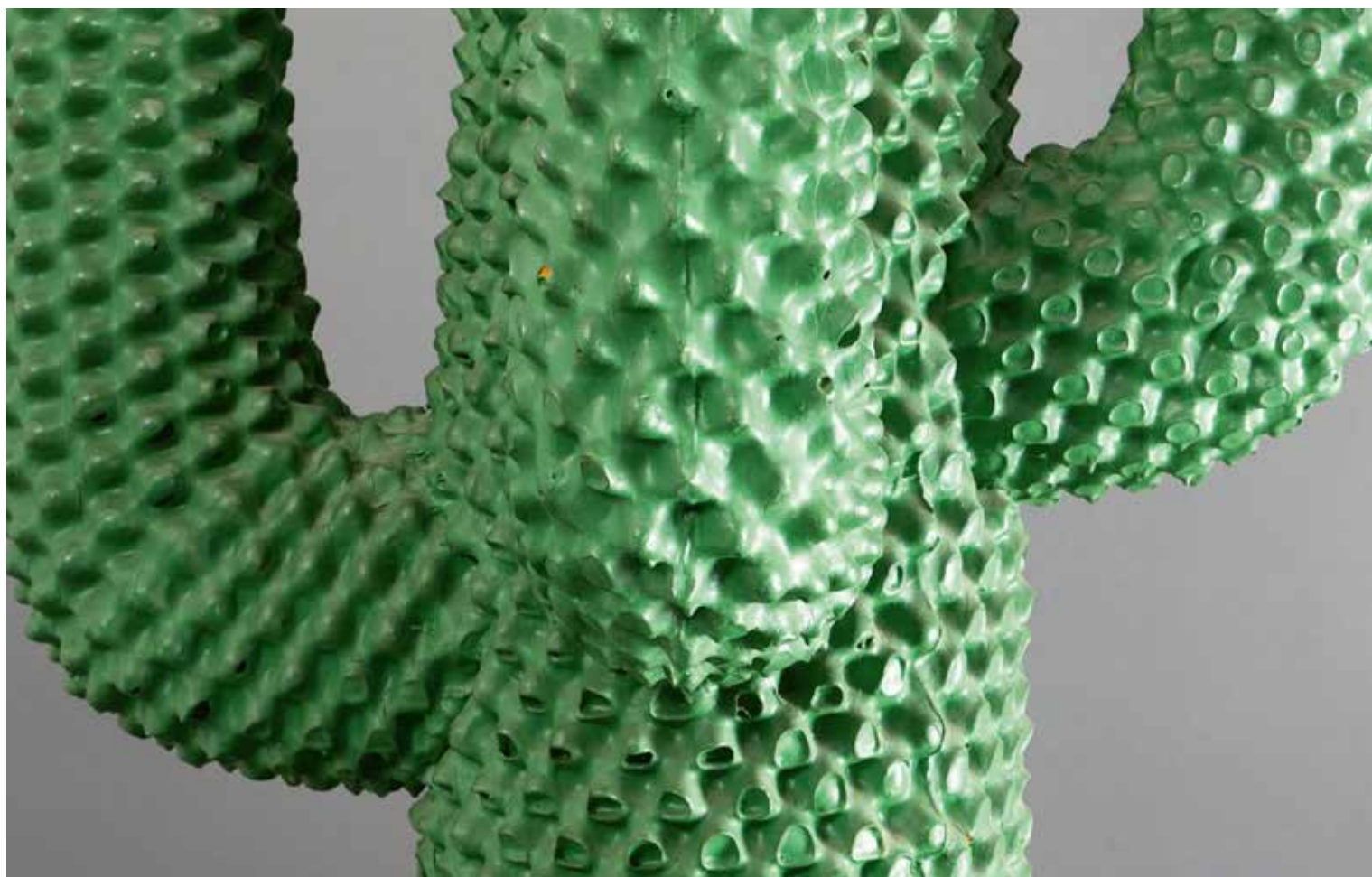
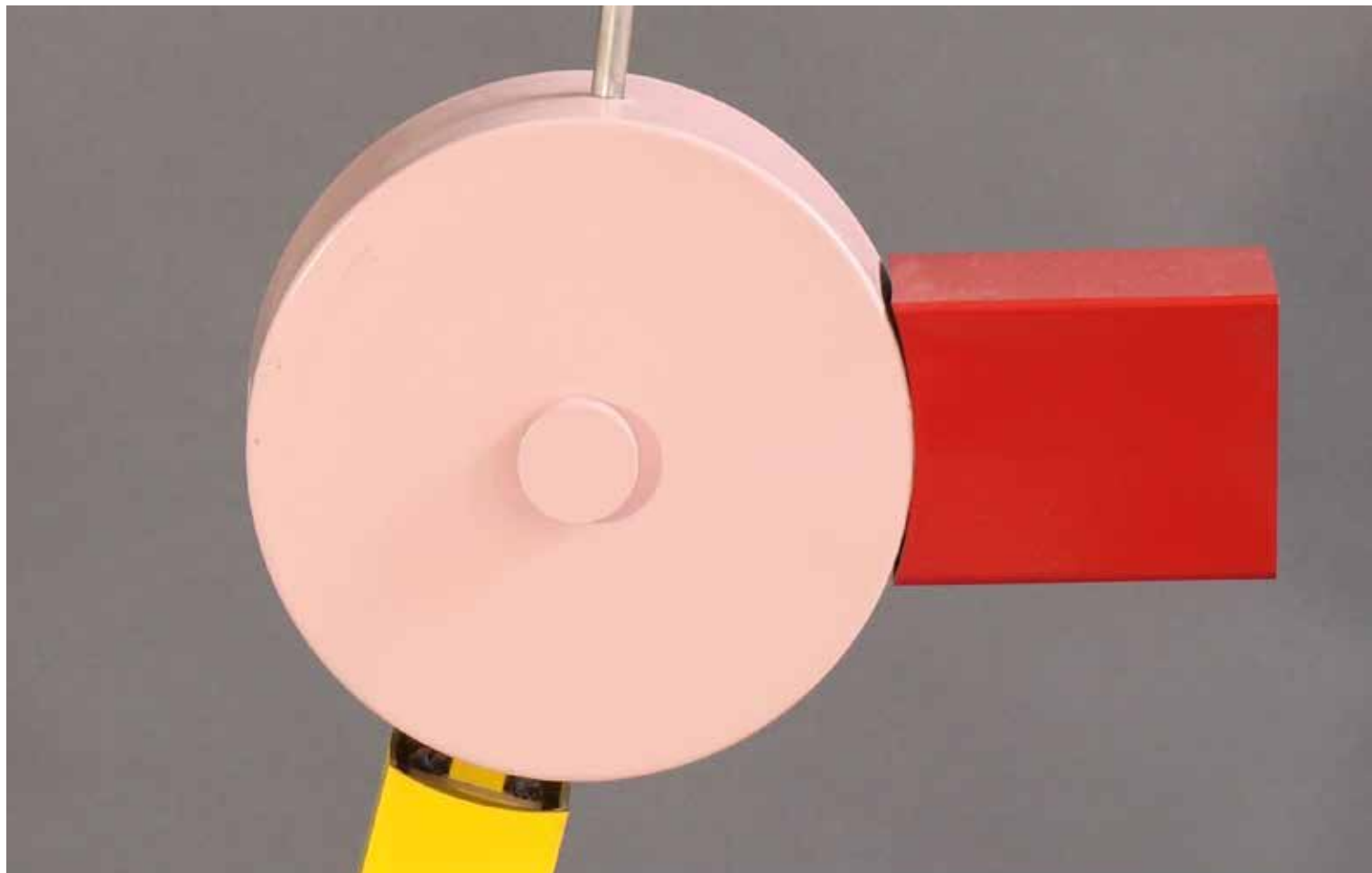


388

388**Friedrich Becker (1922-1977)**

Geteilte Kugel / Divided Sphere - Kinetic Sculpture, 2-part sculpture made of stainless steel, manual mechanical drive, ring magnets, on a white wooden base with acrylic glass cover. 140 x 35 x 35cm, sculpture: diameter of the ball 10cm, height 35cm. The object offered here is a model for the 1992 large sculpture 'Geteilte Kugel' in Ludwigsburg. This sculpture is 7m high and the diameter of the sphere is 2m. The upper half rotates - with the help of ring magnets - seemingly weightlessly over the lower half.

€ 1.000.-







DESIGN

Detail zu Lot 399

389**Opel, Rüsselsheim**

Opel Flitzer luxury semi-racer. 1926. Metal, black and green paint. Metal rims with wood decor, rubber tires. Lohmann saddle. Inscribed on the front of the frame with a metal badge: OPEL RÜSSELSHEIM. Rear hub labeled: F&S Torpedo 26 Zürich Berlin System Sachs. Frame below the saddle labeled with the number 943457.

€ 950.-

389

390**Walter Gropius**

7 pairs of door handle sets + panels. Designed in 1922. Nickel-plated metal. Door handle: L. 11.5 cm, D. 2 cm. Rosettes: D. 4.5 cm. Door handle marked with stamped numbers.

€ 800.-

390



391

391**Walter Gropius**

4 pairs of door handle sets + 1 door handle + panels + locks. Designed in 1922. Nickel-plated metal and metal. Door handle: L. 11.5 cm, D. 1.8 cm. Rosettes: D. 5 cm. The locks are functional, keys are available.

€ 500.-**392****Herbert Bayer (1900-1985)**

Brochure / leaflet for the city of Dessau. Designed in 1927. Fourfold two-color print on paper. H. 21, W. 52.3 cm.

€ 600.-

392



393

393
Heinrich Siegfried Bormann

„Swivel arm lamp / wall lamp model 830. Designed in 1932. Lacquered, polished aluminum, lacquered tubular steel. L. 123, D. 18 cm. Can be swiveled several times and adjusted in height with counterweight.

Bauhaus-Archiv, Katalog zur Ausstellung ‚Die Metallwerkstatt am Bauhaus‘, Berlin 1992, Vgl. Abb. S. 136.“

€ 700.-

394
Richard Döcker

Double reading light. Designed in 1953. Blue lacquered metal. 56 x 90 x 40 cm. Draft for the university library in Saarbrücken.

€ 900.-



394



396

396
Marianne Brandt (1893-1983)
 Ruppel-Werke, Gotha

2 bookends + tray + candlestick. Designed around 1930. Painted metal, brass. Bookends: 14.5 x 13 x 13 cm. Tray: 3 x 30.5 x 18.5 cm. Candlestick: 8 x 15 x 15 cm. Bookends and tray marked with Ruppel stamp.

€ 300.-



395

395
Marianne Brandt
 Ruppel-Werke, Gotha

Tin with ball feet. Designed around 1930. Lacquered metal, nickel-plated brass and wood. H. 13, D. 19 cm. Inscribed on the underside with ‚Ruppel Schutz‘.

€ 400.-

**397****Christian Dell**

Bünte & Remmler, Frankfurt/Main

„Table lamp model Rondella Piccolo. Draft 1927/28.

Sheet copper, nickel-plated metal. 41 x 16 x 38 cm.

This object is the rare, small version in a special copper version.

Firmenkatalog Nr. 324, Bünte & Remmler Frankfurt am Main, Vgl. Abb. S. 64.“

€ 4.800.-

**398****Christian Dell (1893-1974)**

Kaiser & Co., Neheim-Hüsten

„Idell double table lamp model 6580. Designed in 1933/34, manufactured in the 1930s/1940s. Nickel-plated brass tube and black painted metal. 61 x 98 x 19 cm. Inscribed at the top.

Bauhaus-Archiv, Katalog zur Ausstellung „Die Metallwerkstatt am Bauhaus“, Berlin 1992, Abb. S. 204, hier die Variante Super.“

€ 800.-**399****Marcel Breuer (1902-1981)**

Thonet

„Bauhaus armchair model B 3 Wassily. Designed in 1925, early production by Thonet in the 1930s. Chromed tubular steel, sand-colored iron thread fabric. 74 x 78 x 70 cm. Screw connection with hexagon screws.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 7 ff.“

€ 4.000.-



400

400**Ludwig Mies van der Rohe (1886-1969)**

Berliner Metallgewerbe Joseph Müller, Berlin

„Cantilever chair model MR 10. Designed in 1927, produced 1927-31. Chromed tubular steel, covering in wickerwork, plug-in connection additionally fixed with countersunk screws. 79.5 x 49.5 x 71.5 cm. In this version, the MR 10 chair was only produced by the Berliner Metallgewerbe Joseph Müller and the Bamberger Werkstätten that resulted from it. Thonet then took over production in a slightly but recognizable modified version.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 65.“

€ 1.000.-

401

401**Ludwig Mies van der Rohe (1886-1969)**

Berliner Metallgewerbe Joseph Müller, Berlin

„Cantilever chair model MR 10. Designed in 1927, produced 1927-31. Chromed tubular steel, covering in wickerwork, plug-in connection additionally fixed with countersunk screws. 79 x 49.5 x 72 cm. In this version, the MR 10 chair was only produced by the Berliner Metallgewerbe Joseph Müller and the Bamberger Werkstätten that resulted from it. Thonet then took over production in a slightly but recognizable modified version.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 65.“

€ 1.000.-**402****Marcel Breuer (1902-1981)**

„Stool / table model B 9. Designed in 1927, manufactured in the 1930s. Steel tube with additional screwed connection to the runners, veneered blockboard. 45 x 45 x 36 cm.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Vgl. Abb. S. 40/41.“

€ 600.-**403****Marcel Breuer (1902-1981)**

Mücke & Melder, Frystat

Cantilever chair model B 34. Designed around 1930. Nickel-plated tubular steel, fabric, wood. 81 x 55 x 64 cm.

€ 500.-

402



403



404

404**Erich Mendelsohn (1887-1953)**

Desta / Thonet

„Armchair model SS 34, designed in 1927, manufactured in the 1930s. Chromed tubular steel, leather, wood. 78 x 55.5 x 59 cm.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 49, 132.“

€ 1.200.-

405

405**Marcel Breuer**

Gavina

„Bauhaus armchair model B 3 Wassily. Designed in 1925. Chrome-plated tubular steel, black leather. 73 x 78 x 69 cm.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 7 ff.“

€ 460.-

406

406**Ludwig Mies van der Rohe**

Knoll International

„2 armchairs model Barcelona. Designed in 1929, manufactured in 1960/70. Chromed flat steel, black leather straps, tufted, black leather. 74 x 76 x 76 cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 80.“

€ 2.600.-

407

407**Ludwig Mies van der Rohe**

Knoll International

„Easy Chair Model Barcelona. Design 1929. Chromed flat steel, black leather straps and leather. 76 x 76 x 76 cm. Marked with two sticker.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 80.“

€ 2.000.-



408

408**Ludwig Mies van der Rohe**

Knoll International

„2 armchairs model Barcelona. Designed in 1929, manufactured in 1960/70. Chromed flat steel, brown leather straps, tufted, natural leather. 75 x 77 x 76 cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 80.“

€ 7.400.-**409****Ludwig Mies van der Rohe (1886-1969)**

Knoll International

„Stool Model Barcelona. Designed in 1929, manufactured in 1960/70. Chromed flat steel, black leather straps, tufted, black leather. 37 x 60 x 56 cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 81.“

€ 500.-

409

410**Arthur Korn (1891-1978)**

L. & C. Arnold

„Tubular steel armchair. Designed in 1927. Lacquered tubular steel, blue-striped fabric. 74 x 55.5 x 62 cm.

Otakar Mácel, 2100 metal tubular chairs, Rotterdam 2006, Vgl. Abb. S. 171.“

€ 2.000.-

410

411**Max Bill (1908-1994)**Junghans GmbH & Co.KG,
Schramberg„Kitchen clock with signal short timer.
Designed in 1956. White glazed earthenware,
glass, metal and plastic. 25.5 x 18.5 x 6 cm.
Marked on the dial.Barbara Mundt, Kunstgewerbe Museum
Berlin, Interieur und Design in Deutschland
1945-1960, Berlin 1993, Abb. S. 118.“**€ 300.-**

411

412**Dieter Rams**

Braun

„Pocket receiver radio model T 4.
Design 1959. Light gray plastic. 8.3 x
19 x 4.1 cm.Jo Klatt & Günter Staeffler,
Braun+Design Collection, Hamburg
1995, Abb. S. 34, 36.“**€ 450.-**

412

413**Peter Raacke (*1928)**

Mono Design

Cutlery model mono-e for 12 people + 8
serving pieces + 8 fondue forks + 8 milk
coffee spoons. Designed in 1960. Stainless
steel with wood. L. 15 to 34 cm. Marked
„Stainless Germany mono“.**€ 800.-**

413

414**Philipp Häusler**

A. Krupp, Berndorf

Cutlery Europa, model 2800. Designed around 1930. Metal, silver-plated. Cutlery for 6 people and serving
cutlery. 46 parts, each consisting of 6 large spoons (21 cm), forks (21.7 cm) and knives (24.3 cm), 6
medium forks (18.3 cm) and knives (20.5 cm) each, 6 Teaspoons (14.5 cm), 6 cake forks (15 cm), 4 serving
pieces (16.5 - 26.5 cm). All parts marked with company brand, 90 and model / shape numbers.**€ 700.-**

414



415

415
Egon Eiermann

W. Hertenstein, Freiburg/Brsg.

„Telephone table for the parliament building in Bonn. Designed in 1968, white lacquered glass fiber reinforced polyester. H. 49.5, D. 31 cm. Inscribed ‚DB 971‘ by hand on the underside. This object was produced exclusively in a small series for the 446 offices of the parliament building ‚Langer Eugen‘ in Bonn.

Badisches Landesmuseum Karlsruhe, Katalog zur Ausstellung ‚Egon Eiermann die Möbel‘, Karlsruhe 1999, Abb. S. 170.“

€ 440.-



416

416
Helmut Magg

WK Möbel

Ladies desk. 1950s design. Wood with cherry wood veneer, black formica. 84/75 x 100 x 60.5 cm.

€ 700.-

417
Berthold Müller-Oerlinghausen
1893-1981

Boomerang-shaped mosaic table / coffee table. 1950s design. Glass mosaic, brass, gold-colored metal. 54 x 128 x 79 cm.

€ 600.-

418
Berthold Müller-Oerlinghausen
1893-1981

Mosaic table / coffee table. 1950s design. Stone mosaic, brass. 45 x 157 x 70 cm.

€ 600.-



417



418



419

419
Kalmar Franken KG

Pendant lamp / Sputnik lamp model RS 14 + replacement glass. Designed around 1970. Polished aluminum, glass. 46/93 x 58 x 46 cm.

€ 600.-



420



421

420
Heinz Lilienthal

Coffee table model E6. Designed around 1970. Etched stainless steel sheet, wooden edge, black lacquered polyurethane hard foam. 48 x 141 x 81 cm.

€ 600.-

421
Berthold Müller-Oerlinghausen
1893-1981

Mosaic coffee table. 1950s design. Wood, mosaic in black and gold. 51.5 x 120 x 51 cm.

€ 360.-



422

422
Teppich Kazak

Carpet Kazak, Caucasus around 1890. Wool / wool. 200 x 162 cm.

€ 400.-



423

**423****Peter Raacke**

„Cardboard armchair model Otto. Designed in 1966. Folded cardboard. 68 x 51 x 80 cm. Signed by the designer on the seat.

Wolfgang Schepers, Ausstellungskatalog „68 Design und Alltagskultur zwischen Konsum und Konflikt, Köln 1998, Abb. S. 58.“

€ 360.-**424****Fritz Neth****Correcta**

2 form padding armchairs. 1950s design. Seat shell with metal frame, teddy fabric, chrome-plated tubular steel. 73.5 x 67 x 78 cm.

€ 1.000.-**425****Renate Müller**

H. Josef Leven KG, Sonneberg

„Therapeutic toy / sitting animal large rhinoceros. Designed in 1968. Burlap, red and blue leather, cord. 38 x 84 x 32 cm.

R 20th Century Gallery, Renate Müller Toys and Design, New York 2010, Abb. S. 30.“

€ 500.-

424



425



426

426**Renate Müller**

H. Josef Leven KG,
Sonneberg

Therapeutic toy crocodile. Designed in 1969. Burlap, red and blue leather, cord. 10 x 98 x 31 cm.

€ 400.-



427

427
Günter Beltzig (*1941)

Brüder Beltzig Design, Wuppertal-Elberfeld

„Prototype cantilever chair. Designed in 1969. Orange lacquered, fiberglass-reinforced plastic. 84 x 48 x 57 cm. This object is an attempt at a cantilever chair made of fiberglass, which never went into series production. Exhibition poster for the exhibition ‚Neues von der Möbelfair, Plastikmöbel‘ (News from the Furniture Fair, Plastic Furniture), from February 20th to March 23rd, 1968 in Haus Industrieform, Essen on Porscheplatz. Single-colored, thicker paper. H. 38.9 x W. 28.1 cm.

A. Grunewald & T. Hoffmann, Katalog zu Ausstellung ‚Experiment 70‘ Museum für Konkrete Kunst Ingolstadt 2002, Abb. S. 109.“

€ 4.000.-



428 Günter Beltzig

„Working model of the seat desk model Pegasus. Designed in 1974, executed around 1990. White lacquered, fiberglass-reinforced plastic. 124 x 61 x 92 cm. This object is a model that Günter Beltzig got made for himself before the new edition of the Löffler company. The reedition from Löffler was only produced in red colour.“

A. Grunewald & T. Hoffmann, Katalog zu Ausstellung „Experiment 70“ Museum für Konkrete Kunst Ingolstadt 2002, Abb. S. 122.“

€ 2.500.-

429 Günter Beltzig (*1941)

Brüder Beltzig Design, Wuppertal-Elberfeld

„2 armchairs + table from the children's collection + poster. Designed in 1966. Color-lacquered, fiberglass-reinforced plastic. 69 / 45,5 x 36/76 x 42/52 cm. The red-orange armchair was signed by Günter Beltzig on the back. Poster for the exhibition „Spielzeug“ (Toys) from December 6th to December 30th, 1967 in Haus Industrieform, Essen Porsheplatz. Monochrome printed paper. 59.2 x 41.9 cm.“

A. Grunewald & T. Hoffmann, Katalog zu Ausstellung „Experiment 70“ Museum für Konkrete Kunst Ingolstadt 2002, Abb. S. 191, 121.“

€ 800.-



430 Luigi Colani

Sadima Germany

„3 armchairs. Designed around 1970. Cream-white polystyrene, colored stretch fabric. 69 x 75 x 85 cm.“

Peter Dunas, Luigi Colani und die organisch-dynamische Form seit dem Jugendstil, München 1993, Abb. S. 75.“

€ 750.-



431**Luigi Colani**

Kusch & Co., Germany

Rare, hemispherical armchair. Designed in 1968. Chromed tubular steel, padded seat shell, brown stretch fabric. 64 x 84 x 80 cm. Like the TV Relax this easy chair is part of the so called „Meereskollektion“ from Kusch & Co.

€ 400.-

431

432**Luigi Colani**

„Preliminary study / prototype for the teapot model Drop. Designed around 1970. Light-colored body with black, red and white glaze. 16.5 x 21 x 29 cm. This object served as a working model and is unique in its shape and the color design of the surface.

A. Grunewald & T. Hoffmann, Katalog zu Ausstellung „Experiment 70“ Museum für Konkrete Kunst Ingolstadt 2002, Abb. S. 59.“

€ 2.000.-

432



433

433**Luigi Colani**

„Erotic sculpture, prototype for a relief bowl. Designed around 1975. Colored plaster. 7 x 39.5 x 39.5 cm. On the reverse with the signature of the designer, scratched into the not yet solidified mass. One catalogue „Luigi Colani und der Jugendstil“ is part of the auction.

Tobias Hoffmann, Katalog zur Ausstellung im Bröhan-Museum „Luigi Colani und der Jugendstil“, Berlin 2020, vgl. Abb S. 73.“

€ 1.800.-



434

434**Luigi Colani (1928-2019)**

Ellerbeck Möbelfabrik

„Living and play furniture model Rappelkiste. 1970s design. Beech wood, blue fabric, door painted with blackboard paint. 161/176 x 81.5 cm. This piece of furniture serves as a loft bed, wardrobe and climbing frame. The writing surface and the seat are adjustable in height. Inscribed 'Colani' brand mark on the frame below.

Peter Dunas, Luigi Colani und die organisch-dynamische Form seit dem Jugendstil, München 1993, Abb. S. 36.“

€ 2.600.-

435

435**Luigi Colani**

„Model of a truck. Designed in 1977. Lacquered wood, black adhesive foil, two-part. 35 x 151.5 x 24 cm. This model is a development study from the 2001 truck to the Utah 12 model.

A. Grunewald & T. Hoffmann, Katalog zu Ausstellung „Experiment 70“ Museum für Konkrete Kunst Ingolstadt 2002, Abb. S. 137.“

€ 3.000.-

436**Luigi Colani (1928-2019)**

Sample case for the Colani Design jewelry collection, filled with original packaging + signed bag with illustration. Designed in 1980 / 1990s. Wood, brass, leather covered with artificial leather. 47 x 50 x 27 cm. Packaging made from various materials. The paper bag with the artist's signature.

€ 280.-

436

437**Luigi Colani**

Highscreen

Briefcase model Colani Case. Designed around 1992. Red plastic, black synthetic leather and fabric. 36 x 57 x 15 cm. Marked 'Highscreen Colani Case'.

€ 200.-

437

439**Ingo Maurer**

Design M, München

Floor lamp model Plexola. Designed 1977. Red anodized aluminum, transparent plexiglass rod. H. 124, D. 60 cm. Marked with sticker 'Design M Ingo Maurer'.

€ 600.-

439



438

438**Luigi Colani**

Excelsior

International

„Stroller model Cocon. 1960s design. Green plastic shells, lacquered and chrome-plated metal, red synthetic leather, velor-like hood, rubber tires. 115 x 104 x 60 cm.

Peter Dunas, Luigi Colani und die organisch-dynamische Form seit dem Jugendstil, München 1993, Abb. S. 16.“

€ 400.-



440

440 Alno

„Round, rotating kitchen island, model Center 3000. Designed in 1972. Fiberglass-reinforced plastic, plastic, stainless steel, metal and worktop in black and white terrazzo. There is an extractor hood and lighting in the baldachin. H. 197, Diameter 130, Depth 146 cm. This extravagant kitchen island combines all four important functions (preparation, cooking, washing up and storage) of a kitchen in a concentrated space. It was only produced in a very small series and was realized ca. 3 to 5 times..

Werbematerial der Firma Alno von 1972.“

€ 4.000.-





441

441

Gerrit Rietveld
Tecta, Lauenförde

Festoon lamp model L 40. Designed in 1922, manufactured in the 1980s. Black coated plate, acrylic tubes, cables, wood, festoons. 40 x 40 x 79.5

€ 280.-



442

442

Egon Eiermann
Wilde & Spieth, Esslingen

„Chair Model SE 119 A. Design 1958. Wood, plywood, wickerwork and leather stripes. 79 x 53 x 50 cm.

Badisches Landesmuseum Karlsruhe, Katalog zur Ausstellung 'Egon Eiermann die Möbel', Karlsruhe 1999, Abb. S. 100."

€ 1.000.-

443

Le Corbusier
(Charles Édouard Jeanneret)
1887-1965

Cassina, Mailand

„Early easy chair, model LC 2. Designed in 1928. Chromed tubular steel, black leather. 67 x 76 x 74 cm. Inscribed 'Le Corbusier LC / 2 0504' on the tube. This object is an early version, which differs in small details from the current production.

Gerd Hatje & Peter Kaspar, Neue Möbel / New Furniture 8, Stuttgart 1966, Abb. 9."

€ 1.800.-

444

Eileen Gray
Vereingte Werkstätten

„3 adjustable side tables, model E 1027. Design 1927, manufactured in the 1980s. Chromed tubular steel, glass. H. 63-93 x D. 51 cm. Marked with company logo and 'Eileen Gray Design' at one end of each standpipe.

ClassiCon Produktkatalog 'die Klassiker', München 1993."

€ 400.-



443



444



445

445**Tischleuchte Saturn**

Gorinthe pour Damon

Table lamp model Saturn. Designed around 1930. Wood, glass, partially satined. H. 17.5 x D. 27 cm. Inscribed 'Made in France' on the underside.

€ 1.800.-**446****Boris Lacroix**

Glass bowl in silver-plated mounting. Designed around 1925. Silver-plated metal, crystal glass. H. 8 x D. 23 cm. Marked with 'Boris Lacroix'.

€ 1.600.-

446

447**Sideboard / Anrichte Art Déco Belgien**

Sideboard Art Deco Belgium. Design and production 1920s. Wood and brass. 96 x 189 x 54 cm.

€ 1.500.-

447



448

448**Esstisch Art Deco Belgien**

Dining Table Art Deco Belgium. Designed and built in the 1920s. Wood and brass. 75 x 150 x 95cm.

€ 400.-



449

449**Beistelltisch 1940/50er Jahre, wohl Frankreich**

Side table. Designed in 1940/50. Black lacquered tubular steel, structured cast glass. 54.5 x 59 x 59 cm.

€ 200.-

450

450**Beistelltisch 1940/50er Jahre, wohl Frankreich**

Side table. Designed in 1940/50. Black lacquered tubular steel, structured cast glass, brass. 38 x 90 x 30 cm.

€ 200.-**451****2 Sessel + Hocker 1940/50er Jahre, wohl Frankreich**

2 armchairs + stool. Designed in 1940/50. Black lacquered tubular steel, brass, multi-colored fabric. 86 / 47-50 x 60.5 / 50 x 67/48 cm.

€ 300.-

451

452**Paco Rabanne**

Space curtain / room divider. Designed around 1970. White plastic. 230 x 66 cm.

€ 500.-

452



453

**453****Valerie Doubroucinskis**

Intexal

9 totem shelves for Rodier. Designed around 1973. Red lacquered, fiberglass-reinforced plastic. 208/176 x 29.5 x 44 cm.

€ 7.500.-

454**Geoffrey D. Harcourt**

Artfort, Maastricht

Rare lounge chair model F 592. Designed around 1963. Seat shell with quilted, brownish leather, chromed steel wire, black lacquered metal runners. 94 x 94 x 95 cm.

€ 1.500.-**455****Antoine Philippon & Jaqueline Lecoq**

Erwin Behr, Wendlingen

Sideboard model 1307 Diamond. Designed in 1964/65. Teak, chromed metal. 95 x 140 x 52 cm. Marked with company brand.

€ 5.000.-



456



457

456 Quasar Khanh

Aero Space Quasar

„Inflatable pendant lamp. Designed around 1968. White and transparent PVC. H. 20 x D. 52 cm. Marked with 'Aero Space Quasar, patent pending, made in France'.

Wolfgang Schepers, Ausstellungskatalog „68 Design und Alltagskultur zwischen Konsum und Konflikt, Köln 1998, Abb. S. 81.“

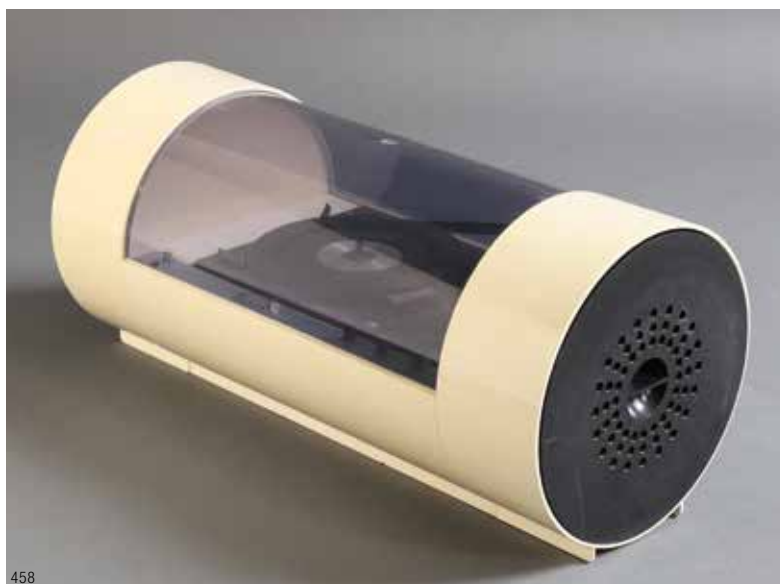
€ 400.-

457

André Cazenave (1928-2003)

2 table lamps in the shape of a shell. Designed in 1960 / 1970s. Fiberglass reinforced plastic. 30 x 36 x 20 cm.

€ 500.-



458

458

Yonel Lebovici

Paam

„Record player with speakers model Paam Tube. Designed in 1968. White and black plastic. 27.5 x 60.5 x 27 cm. Marked 'Paam Tube'.

Philippe Decell & Diane Hennebert & Pierre Loze, 'L' utopie du tout plastique 1960-1973, Brüssel 1994, Abb. S. 124.“

€ 400.-

459

Willy Daro

Table lamp model Fern with agate slice. Designed in 1960 / 1970s. Brass and agate slice. 69 x 46 x 46 cm. The translucent agate disk is also illuminated from below.

€ 400.-



459



460

460**Karl Moor**

BAG Turgi, Schweiz

„Floor lamp. Designed around 1950. Black lacquered metal, brick red and white lacquered aluminum sheet. 179 x 80 x 32.5 cm.

Alexander Koch, *Neuzeitliche Leuchten der 1950er Jahre*, Stuttgart 2012, Abb. S. 51.“

€ 1.000.-

461

461**Hans Bellmann (1911-1990)**

Strässle Söhne & Co

„Rare shell chair. Designed around 1959. Fiberglass-reinforced plastic (Stracolite), black lacquered tubular steel, plywood. 87.5 x 92 x 90 cm. Marked on the underside with a red Strässle label.

Kurt Hoffmann, *Gute Möbel-Schöne Räume*, Stuttgart 1959, Abb. S. 40.“

€ 1.800.-

462

462**Rico & Rosemarie
Baltensweiler**

2 floor lamps, model Typ 300. Designed in 1967. Lacquered and chrome-plated metal, satined acrylic, plastic. 153 x 65 x 37 cm.

€ 1.000.-



463

463**J. & L. Lobmeyr, Wien**

Crystal Glass Chandelier. 1950s design. Brass with crystal glass. H. 65 x 70 cm. Marked with stamp 'J & L Lobmeyr Wien'.

€ 600.-**464****Karl Wittmann**

Wittmann Austria

Lounge sofa / daybed model Independence. Designed around 1963. Cognac-colored leather, chrome-plated metal. 73 x 200 x 80/115 cm.

€ 3.400.-

464



465

465**Emil Stejnar**

Rupert Nikoll

Triple pendant lamp model Pineapple.
1960s design. Brass and acrylic. H.
120 cm.

€ 480.-**466****Josef Frank (1885-1967)**

Thonet

Stool model B 313. Designed around 1928.
Bentwood with braided cord covering. 39.5 x 45
x 42 cm. Remnants of the Thonet sticker on the
underside.

€ 600.-

466

467**Oskar Hodosi**

Wiener Werkstätten

Sculptural armchair model Violon. Designed
in 1968. Foamed plastic, black leather cover.
75.5 x 66 x 100 cm. This object is one of four
furniture sculptures that Hodosi designed in
the late 1960s. The objects never went into
mass production and were only realized in
small numbers.

€ 4.400.-

467

468**J. T. Kalmar**

Table lamp model Dornstab. Designed around 1949.
White lacquered metal, wood, brass, cream-colored,
structured shade. H. 57.5 x D. 40.5 cm.

€ 500.-

468

**469**

Pipsan Saarinen
Swanson &
J. Robert F. Swanson

FAH Johnson Furniture
Co., Grand Rapids Mich.

3 nesting tables from the Flexible
Home Arrangements series.
Designed around 1940. Wood and
metal. 44.5 x 71.5 x 46.5 cm. The
smallest table is marked with a
manufacturer's brand stamp and a
metal plaque from the seller.

€ 3.200.-

469



470

470**Warren McArthur (1885-1961)**

ClassiCon

„2 armchairs model Ambassador. Design 1932, re-edition 1990s. Silver anodized aluminum tube, black leather. 85 x 87 x 86 cm. Each marked „ClassiCon DM20101 (20109) Warren McArthur“ on one hind leg. ClassiCon Broschüre „Warren MacArthur“ 05/94.“

€ 2.000.-

471

471**Warren McArthur (1885-1961)**

ClassiCon

„2 armchairs model Ambassador. Design 1932, re-edition 1990s. Silver anodized aluminum tube, black leather. 85 x 87 x 86 cm. Each marked „ClassiCon DM20111(20112) Warren McArthur“ on one hind leg. ClassiCon Broschüre „Warren MacArthur“ 05/94.“

€ 2.000.-**472****Charles Eames**

Vitra, Weil am Rhein

„Soft Pad Chaise. Designed in 1968. Black coated cast aluminum, black leather. 73 x 193 x 46 cm.

Vitra, eames / vitra, Weil am Rhein 1996, Abb. S. 22, 52 ff.“

€ 2.400.-

472



473

473**Isamu Noguchi**

Knoll International

„Side table model Cyclone. Designed in 1955. Wood, white laminated plywood, black lacquered steel rods. H. 50 x D. 60 cm. This object, along with the other offered objects by Isamu Noguchi, was shown in the US pavilion at the 1958 World Exhibition in Brussels. Marked with a black pen under the footplate: Table Nogushi Knoll. U.S.A Made. Expo 1958 U.S.A pavilion

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 116.“

€ 1.500.-**475****Isamu Noguchi**

Knoll International

„Rocking stool. Designed in 1955. Wood, chrome-plated steel bars. H. 42 x D. 36 cm. This object, along with the other offered objects by Isamu Noguchi, was shown in the US pavilion at the 1958 World Exhibition in Brussels. The original sticker is largely preserved.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 66.“

€ 3.000.-**474****Isamu Noguchi**

Knoll International

„Rocking stool. Designed in 1955. Wood, chrome-plated steel bars. H. 42 x D. 36 cm. This object, along with the other offered objects by Isamu Noguchi, was shown in the US pavilion at the 1958 World Exhibition in Brussels. Small remains of the original sticker are present. Inscribed with black pen under the footplate: Tabouret; Nogushi Knoll-U.S.A. Made. Expo. 1958 Pavilion des. USA.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 66.“

€ 3.000.-

474



475



476



477



478

478**George Nelson (1908-1986)**

Herman Miller / Vitra

„Rolltop desk from the Action Office series. Designed 1960-64. Chromed metal, glazed and lacquered wood, formica. 87 / 74.5 x 104 x 80 cm.

von Vegesack & Eisenbrand, Ausstellungskatalog Vitra Design Museum „George Nelson“, Weil am Rhein 2008, Vgl. Abb. S. 274.“

€ 500.-**479****George Nelson (1908-1986)**

Vitra, Weil am Rhein

2 side tables model 5451 / 5452. Designed in 1953. White coated cast aluminum, white coated plywood. H. 57 x D. 72,5/43 cm.

€ 400.-**476****Charles & Ray Eames**

Vitra, Weil am Rhein

„Lounge chair + ottoman. Designed in 1956. Black lacquered plywood, black leather, black lacquered cast aluminum with polished edges. Armchair: 84 x 87 x 90 cm, ottoman 44 x 65 x 56 cm. Both objects are marked with the Vitra label.

Vitra, eames / vitra, Weil am Rhein 1996, Abb. S. 19, 74 ff.“

€ 1.800.-**477****Charles & Ray Eames**

Vitra, Weil am Rhein

„Lounge chair. Designed in 1956. Black lacquered plywood, black leather, black lacquered cast aluminum with polished edges. 84 x 87 x 90 cm. Marked with the Vitra label.

Vitra, eames / vitra, Weil am Rhein 1996, Abb. S. 19, 74 ff.“

€ 1.200.-

479



480

480**George Nelson (1908-1986)**

Knoll International

„Lounge chair model Womb Chair. Designed in 1948. Chrome-plated tubular steel, mottled wool. 88.5 x 98.5 x 96 cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 73."

€ 1.800.-**481****Harry Bertoia**

Knoll International

„6 chairs, model 420. Designed in 1952. Black coated steel wire, green fabric. 76 x 55 x 57 cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 73."

€ 1.000.-**482****Harry Bertoia**

Knoll International

„2 armchairs model Diamond. Designed in 1952. Chrome-plated steel wire, black fabric. 76 x 87 x 74 cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 75."

€ 400.-**483****Warren Platner**

Knoll International

„Coffee table Model Wire Table. Designed in 1966. Nickel-plated round steel bars, glass top. H. 37 cm, D. 107 cm.

Cara Greenberg, Op To Pop / Furniture of the 1960s, USA 1999, S. 40."

€ 400.-

481



482



483



484

484**Warren Platner**

Knoll International

„4 armchairs + coffee table from the Wire Group + Carpet. Designed in 1966. Nickel-plated round steel bars, covers in blue fabric, glas top. Armchairs: 77 x 97 x 65 cm. Table H. 37 cm, D. 107 cm. Carpet from Sigrid Wylach 320 x 320 cm.

Cara Greenberg, Op To Pop / Furniture of the 1960s, USA 1999, S. 40.“

€ 7.200.-



485

486

George Nakashima

Widdicomb

„Large dining table with foldable top. Designed about 1959. American walnut, 73 x 187 x 96.5 / 163 cm. Labeled with stickers.

Mira Nakashima, Nature Form & Spirit, New York 2003, Abb. S. 163.“

€ 8.000.-

486



485

Seymour Robins (1914-2011)

„Convolute of paper sculptures / greeting cards. 1978 - 1995. Here as a mobile installation. Hanging ‚interlocking‘ paper sculptures. D. 15-25 cm. Partly signed in ballpoint pen. The artist sent the sculptures to friends and good customers as greeting cards (1978-1995). Five paper sculptures are signed, all associated envelopes are also present, some with personal greetings or dedications. Seymour Robins was an industrial and graphic designer. In his youth he worked for the Hollywood producer David o. Selznick and over the years with his own design office with many museums (including Metropolitan Museum of Art NYC, MOMA NYC, Cooper-Hewitt Museum NYC) and well-known customers (including AT&T, General Mills, General Foods, Philip Morris and Kimberly-Clark, Neenah Paper, UNICEF, Smithsonian Institute, Jacob's Pillow, TIMES.

Graphics Today, Vol. 1 No.5. September / October 1976, S. 16 - 23.“

€ 300.-

**487****Finn Monies & Gunnar Jensen**

Louis Poulsen, Copenhagen

Pendant lamp model Bornholm / Bornholmpendler. Designed in 1964. Gray / white lacquered metal, satined glass. H. 30 x D. 48 cm.

€ 650.-**488****Herbert Krenchel**

Krenit

„9 colored bowls. Designed 1952-53. Metal, colored enamel on the inside. H. 11.5 / 7.5 / 4.5 x D. 24.5 / 16/12 cm.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide, København 2004, 3. Auflage 2006, Abb. S. 220."

€ 400.-**489****Eero Saarinen (1910-1961)**

Knoll International

„Dining table model Tulip. Designed in 1957. White coated cast aluminum, white coated plate. 73 x 119.5 cm. Embossed on the foot and labeled on the underside.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 120 ff.."

€ 400.-**490****Eero Saarinen (1910-1961)**

Knoll International

„Side table / Coffee table model Tulip. Designed in 1957. White coated cast aluminum, marble. H. 53 x 91 cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 120 ff.."

€ 500.-

491**Axel Einar Hjorth**

2 chairs, model Lovö. 1930s design.
Pine wood, partly glued together, metal,
fabric. 79.5 x 52 x 53 cm.

€ 4.000.-

491

492**Axel Einar Hjorth**

Stool, 1930s design. Pine wood. 42.5 x
47.5 x 35.5 cm.

€ 1.500.-

492



493

493**Axel Einar Hjorth**

Coffee table / side table model Utö. 1930s design.
Stick-glued pine, top with fluted edge. 48 x 70 x 55 cm.

€ 6.000.-

494**Finn Juhl****Bovirke**

„Sofa model BO 55. Designed in 1946. Curved wooden frame construction with quilted back, gray-brown fabric, teak legs. 83 x 132 x 77 cm.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide, København 2004, 3. Auflage 2006, Vgl. Abb. S. 165.“

€ 4.800.-**495****Finn Juhl****France & Daverkosen**

„2 armchairs model FD 133 Spade. Designed in 1954. Teak, yellow fabric covers. 78 x 74 x 80 cm. Marked with a metal plaque of the producer.

Oda Noritsuga, Danish Chairs, Tokio 1996, Abb. S. 101.“

€ 1.400.-

494



496

496**Finn Juhl****France & Son, Copenhagen**

„Coffee table / side table. Designed around 1960. Teak. 54.5 x 70.5 x 51 cm. Marked with the manufacturer's metal plaque.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide, København 2004, 3. Auflage 2006, Abb. S. 176.“

€ 400.-

495

497**Hans Hansen, Copenhagen**

Dressing table set. 1960s. Rio rosewood with silver inlays. Consists of a large rectangular cassette with wooden interior division, cubic box with lid, hand mirror and clothes brush. Large cassette 6.7 x 34.5 x 288 cm. Box 12.8 x 10 x 10 cm. Clothes brush 20 x 5 x 3 cm. Hand mirror 25.3 x 9 x 1.5 cm. All parts marked with silver badge 925S Hans Hansen STERLING DENMARK (embossed stamp). Original care instructions and steel wool samples enclosed. Cites certificate no. DE-HA-20200713 enclosed.

€ 1.700.-

497



498



498

498**Peter Hvidt & Orla Mølgaard-Nielsen**

France & Son, Copenhagen

„2 armchairs model FD 135 Boomerang. Designed in 1956. Teak, gold-colored anodized metal, red fabric. 79 x 67 x 80 cm. Marked with a metal plaque of producer.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide, København 2004, 3. Auflage 2006, Vgl. Abb. S. 118.“

€ 3.000.-

499

499**Peter Hvidt**

France & Daverkosen

2 side tables, model FD 523. Designed in 1952. Teak, gold-colored tubular steel. 44 x 65 x 56 cm. Marked with a metal plaque and manufacturer's embossing, as well as an additional embossing with model number and patent number.

€ 500.-

500

500**Peter & Orla Hvidt & Mølgaard-Nielsen**

Frederik Kastor Hansen, Copenhagen

„Armchair model X Chair. Designed around 1959. Teak, wickerwork, metal rods. 72.5 x 56.5 x 68 cm. Marked with label 'Made in Denmark 0666 by Fritz Hansen'.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide, København 2004, 3. Auflage 2006, Abb. S. 119.“

€ 900.-



501

501

Arne Jacobsen
Fritz Hansen

„Armchair, model Egg Chair 3316. Designed in 1958. Fiberglass-reinforced plastic, black leather, frame made of profiled cast aluminum. 107 x 90 x 80 cm. Marked with label „Made in Denmark 1265 by Fritz Hansen“.

Carsten Thau & Kjeld Vindum, Arne Jacobsen, Arkitektens Forlag/Danish Architectural Press, Copenhagen 2001, Abb. S. 471 ff..“

€ 2.000.-



502

502

Arne Jacobsen
(1902-1971)

Louis Poulsen,
Copenhagen

„Floor lamp model AJ Royal. Designed 1955-60 for the Hotel Royal in Copenhagen. Anthracite painted metal, fabric with plastic, fabric cable. 182 x 35 x 23 cm.

Carsten Thau & Kjeld Vindum, Arne Jacobsen, Arkitektens Forlag/Danish Architectural Press, Copenhagen 2001, Abb. S. 438, 439.“

€ 1.400.-



503

503

Kai Lyngfeldt-Larsen
Søborg Møbelfabrik

2 armchairs model 506 + 2 matching ottomans. Designed in 1959. Teak, black hide leather. 72/41 x 61/59 x 67/41 cm.

€ 2.400.-

504

Aage Christiansen
Erhardsen & Andersen

Shell chair. Designed around 1960. Teak, seat shell with red stretch fabric. 72.5 x 64.5 x 70 cm. „Made in Denmark“ embossed on the underside.

€ 500.-



504

506**Nanna Ditzel**

Søren Willadsen Møbelfabrik

Desk model ND 93. Designed in 1955. Teak. 72 x 175 x 75 cm. Marked with a metal plaque.

€ 2.600.-

506



505

505**Poul Henningsen (1894-1967)**

Louis Poulsen, Copenhagen

„Pendant lamp model PH Louvre / Kugel. Designed in 1957. White lacquered and chrome-plated metal. 60 x 60 cm.

Tina Jørstian & Paul Erik Munk Nielsen, Light Years Ahead, The Story of the PH Lamp, Copenhagen 1994, Abb S. 269.“

€ 800.-**507****Rolf Rastad & Adolf Relling**

Gustaf Bahus Eft.

„Armchair model Bambi. Designed around 1955. Teak, cognac-red leather. 70.5 x 66 x 66 cm.

Erik Zahle, Skandinavisches Kunsthandwerk, München/Zürich 1963, Vgl. Abb. 62 S. 108.“

€ 1.500.-

507



508

508**Ilmari Tapiovaara**

Hagafor's Stolfabrik AB

„2 Safari chairs model Congo Chair. Designed around 1954. Black lacquered wood. 83 x 57 x 82 cm.

Kurt Hoffmann, Gute Möbel-Schöne Räume, Stuttgart 1959, Abb. S. 49.“

€ 1.500.-**509****Eero Arnio**

Asko, Lahti

Dining table model Kantarelli. Designed in 1966. White lacquered, fiberglass-reinforced plastic. H. 71 x D. 128 cm.

€ 500.-**510****Eero Arnio**

Asko, Lahti

„Armchair model Cognac / Sirius. Designed in 1967. White lacquered, fiberglass-reinforced plastic, black fabric. 68 x 68 x 68 cm.

Liselotte Koller, Wohnkultur mit Serienmöbeln, München 1969, Abb. 94 S. 45.“

€ 400.-**511****Tapio Wirkkala**

Kultakeskus Oy, Hämeenlinna

„Bowl / bread bowl TW213. Designed in 1959, manufactured in 1961. Silver. Four sided shape. Martellated surface. 25 x 25 cm. H. 4.5 cm. Weight 622 g. Marked on the stand: Designer's signet, lion, crown, city brand, 916H, annual mark H7 (1961). Inside wall with engraved monogram. With date 5.8.64 (engraved) on the underside. The bowl was handmade to order.

Tapio Wirkkala, eye, hand and thought. Katalog zur Ausstellung im Museum of Art and Design, Helsinki 2000, S. 364.“

€ 600.-

509



510



511



512

512**Alvar Aalto**

Finmar LTD., Helsinki

„Lounge chair model 31/42. Designed in 1932, executed around 1935. Molded birch plywood, partially painted black. 66 x 61 x 78 cm. Marked with stamp 785 under the runners. Illegible plastic badge on the inside of the frame. Designed for the Paimio sanatorium. There is an export report from Ulrich Fiedler from 1989.

Thomas Kellein, Ausstellungskatalog „alvar & aino aalto. design, collection bischofberger, Bielefeld 2005, Abb.: S. 42 ff.“

€ 2.400.-**514****Tapio Wirkkala**

Kultakeskus Oy, Hämeenlinna

„3 vases (including TW228, TW36). Silver / teak. H. 26 - 19 cm. Weight 709 g. Large vase TW228 marked with designer signet, lion, crown, 916H, city mark, annual mark L7 (1964). The two smaller vases are marked with the designer signet TW, STERLING, MADE IN FINLAND. The large TW228 vase was handmade to order.

Tapio Wirkkala, eye, hand and thought. Katalog zur Ausstellung im Museum of Art and Design, Helsinki 2000, S. 183, 360, 364.“

€ 900.-**513****Tapio Wirkkala**

Kultakeskus Oy, Hämeenlinna

„2 bowls TW100. Designed in 1956, manufactured in 1961/1967. Silver. Spherical triangle shape. 25,7 x 18,3 cm. H. 3 cm. Weight 515 g. Marked on the bottom with designer signet, lion, crown, 916H, city mark, year mark H7 (1961) / 07 (1967). One bowl with a monogram, date and plaque on the underside.

Tapio Wirkkala, eye, hand and thought. Katalog zur Ausstellung im Museum of Art and Design, Helsinki 2000, S. 185 und 362.“

€ 600.-

513



514

**515****Hans Olsen****Bramin**

„Modular sofa system with coffee table. Designed 1956-57. Teak, wickerwork. 70/25 x 195/63 x 69/62 cm. The seating is marked with a Bramin brand stamp.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide, Kopenhagen 2004, 3. Auflage 2006, Abb. S. 259.“

€ 2.000.-**516****Poul Kjaerholm****E. Kold Christensen**

„Coffee table model PK 61. Designed in 1956. Matt chrome-plated flat steel, marble top (flint-rolled Cipollini). 32.5 x 85.5 x 85.5 cm. Marked on the frame with stamp, Kold Christensen logo and Denmark.

Erik Krogh, Poul Kjaerholm Architect and Furniture Designer, Arkitektens Forlag 1999, Abb. S.86, 87.“

€ 3.000.-



517



518

518**Poul Kjaerholm**

E. Kold Christensen

„Coffee table model PK 61. Designed in 1956. Matt chrome-plated flat steel, glass top. 32.5 x 85.5 x 85.5 cm.

Erik Krogh, Poul Kjaerholm Architect and Furniture Designer, Arkitektens Forlag 1999, Abb. S.86,87.“

€ 800.-**519****Poul Kjaerholm**

Fritz Hansen

„Armchair model PK 20. Designed in 1968. Matt chrome-plated flat steel, cover made of cognac brown leather. 73 x 80.5 x 67 cm. Marked with a Fritz Hansen sticker.

Erik Krogh, Poul Kjaerholm Architect and Furniture Designer, Arkitektens Forlag 1999, Vgl. Abb. S.116, 120.“

€ 1.200.-

519

517**Poul Kjaerholm**

E. Kold Christensen

„2 armchairs, model PK 22. Designed in 1955. Chrome-plated flat steel, black leather cover. 73 x 63 x 69 cm. Marked with stamp, Kold Christensen logo and Denmark.

Erik Krogh, Poul Kjaerholm Architect and Furniture Designer, Arkitektens Forlag 1999, Abb. S.84, 85.“

€ 2.700.-

520**Hans J. Wegner**

Johannes Hansen Møbelsnedkeri

„Armchair model Peacock 550. Designed in 1947. Oak and teak, cord. 105.5 x 77 x 79 cm. Branding on the underside with logo and inscribed „Johannes Hansen Copenhagen Made in Denmark“.

Oda Noritsuga, Danish Chairs, Tokio 1996, Abb. S. 106.“

€ 2.000.-

520

521**Ole Wanscher**

Poul Jeppesen

„Armchair, model Colonial Chair PJ 149. Designed in 1949. Rosewood, wickerwork, cushions with fabric cover. 85 x 65 x 70 cm. Marked with metal plaques „Danish Furnituremakers Control“ and „Made in Denmark PJ Design Ole Wanscher“. Cites certificate DE-W-200928-040 is present.

Oda Noritsuga, Danish Chairs, Tokio 1996, Abb. S. 67.“

€ 2.000.-

521



522

522**Philip Arctander**

2 armchairs model Clam Chair / Muslingestole. Designed in 1944.
Wood, quilted sheepskin cover. 80 x 63 x 79 cm.

€5.000.-**523****Jørgen Kastholm & Preben Fabricius**

Kill International

2 armchairs model JK 710 Skater. Designed in 1968. Chromed spring
steel, brown leather. 69.5 x 67 x 72 cm.

€2.400.-

523



524

525
**Jørgen Kastholm
& Preben Fabricius**

Walter Knoll

XXL seating object chair model Tulip FK 6728-3G. Designed in 1964, custom-made in 2016. Orange painted plastic, metal shell. 130 x 91 x 95 cm. There is a manufacturing label on the top of the frame. Upon customer's request, this 30% larger version was produced in an edition of 5 pieces. Many thanks to Walter Knoll for the background informations.

€ 400.-

525

524
Jørgen Kastholm & Preben Fabricius
Kill International

„Tripod Chair Model Tulip FK 6725. Design 1964. Fiberglass shell, brown leather, metal, turnable. 107 x 72 x 72 cm.

Kill International, Produktkatalog.“

€ 600.-**526**
Jørgen Kastholm & Preben Fabricius
Kill International

„2 armchairs model FK 82 / X Chair. Designed in 1968. Chrome-plated flat steel, cognac brown leather, leather straps. 80 x 81 x 77 cm.

Produktkatalog / Falblatt, Kill International.“

€ 2.000.-

526



527

527**Verner Panton****A. Sommer**

„Cantilever Chair Modell S-Chair 275. Design 1956, production starting 1965. Red lacquered plywood. 84 x 42 x 50 cm.

Alexander von Vegesack & Mathias Remmele, Verner Panton das Gesamtwerk, Weil am Rhein 2000, Abb. S. 249.“

€ 2.600.-**528****Verner Panton****Wega-Radio**

„Stereo system model HiFi Möbel No. 3300. Designed in 1963, production from 1967. Black lacquered molded wood and metal. 61 x 42.5 x 42.5 cm. Here the rare version with a stand.

Alexander von Vegesack & Mathias Remmele, Verner Panton das Gesamtwerk, Weil am Rhein 2000, Abb. S. 302.“

€ 500.-**529****Verner Panton****J. Lüder, Basel**

„4 wall elements with four hemispheres. Designed in 1970. Red, deep-drawn plastic (Cellidor). 60 x 60 x 15 cm.

Alexander von Vegesack & Mathias Remmele, Verner Panton das Gesamtwerk, Weil am Rhein 2000, Vgl. Abb. S. 306.“

€ 750.-

529



528



530

530**Mazzega AV, Murano**

Murano chandelier. 1960s design. Nickel-plated metal, leaf-shaped hanging made of colorless and amber-colored glass. H. 94 x D. 75 cm.

€ 500.-

531

531**Aldo Nason****Mazzega AV, Murano**

Floor lamp made of interwoven glass elements. Designed around 1969. Bronzed metal, glass elements in clear and brown structured glass. H. 124 x D. 32 cm.

€ 1.300.-

532

532**Ludovico Diaz de Santillana****Venini & C., Murano**

Pendant lamp model Anemone. 1960s design. Clear glass with melted green stripes, chromed metal. H. 25 x 50 cm.

€ 300.-



533

533**Gino Sarfatti**

Arteluce, Brescia

„Table lamp / floor lamp model 604 Moon. Designed in 1969. White lacquered aluminum, 20 micro-miniature 3W lamps, dome made of orange-transparent acrylic. H. 42 x D. 50 cm. Marked with the „Arteluce“ label. The model 604 is part of the so-called Moon series, which was released in the year of the first moon landing. With its 20 embedded light sources and the acrylic dome above, the lamp is reminiscent of the inhabited surface of a planet with an orange atmosphere above.“

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 358, 359 + 439.“

€ 3.400.-



534

534**Gino Sarfatti**

Arteluce, Brescia

„Desk lamp / clamp lamp model 571. Designed in 1956. Chrome-plated brass, aluminum, green acrylic. H. 90 cm, D. diffuser 13 cm. There are remains of an „Arteluce“ label.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 434.“

€ 1.500.-

535

535**Gino Sarfatti**

Arteluce, Brescia

„Swivel arm lamp model 194n. Designed in 1950. Chromed brass, white lacquered steel and aluminum. D. 90-118cm, D. shade 40 cm. The lamp is extendable and adjustable in height with a counterweight.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 406.“

€ 3.400.-

536

536**Guiseppe Ostuni**

O-Luce, Mailand

„Floor lamp variant of the 326 model. Designed in the 1950s. Green marble, wood, brass, fabric shade. H. 178 x D. 49.5 cm. This object is a variant specially made for a Milanese customer with a green marble base.

Thomas Bräuninger, Apparecchi per illuminazione Guiseppe Ostuni O-Luce, Berlin 2015, Vgl. Abb. S. 49.“

€ 1.800.-



537

537**Gino Sarfatti**

Arteluce, Brescia

„Wall lamp model 237/3. Designed in 1959. Black lacquered metal, satined glass. 14 x 47 x 20 cm. Marked with the ‚Arteluce‘ label.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 414.“

€ 800.-

538

538**Gino Sarfatti**

Arteluce, Brescia

„Wall lamp model 237/3. Designed in 1959. Black lacquered metal, satined glass. 14 x 47 x 20 cm. Marked with the ‚Arteluce‘ label.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 414.“

€ 800.-

539

539**Gastone Rinaldi**

Rima-Rinaldi Mario s. a. s.

„Sofa + ottoman model Orsola. Designed in 1970. Chromed tubular steel, black leather. 67/38 x 167/83 x 100/70 cm. Remnants of the company label on the frame.

Gerd Hatje & Peter Kaspar, Neue Möbel / New Furniture 11, Stuttgart 1973, Abb. 126.“

€ 2.400.-

540

540**2 Lounge Sessel
der 1960/70er Jahre**

Rima-Rinaldi Mario s. a. s.

2 lounge chairs. Designed in 1960 / 70s. Foam, black leather. 67 x 108 x 110 cm.

€ 500.-



541
Filigrane Pendelleuchte
der 1950er Jahre

Filigrane pendant light. 1950s design.
 Brass, black lacquered aluminum. H. 65
 x D. 74 cm.

€ 700.-

543
Augusto Savini
 Pozzi

4 chairs model Pamplona. Designed in
 1965. Green lacquered wood, white leather.
 72 x 58 x 51 cm. One chair marked with a
 company sticker.

€ 1.000.-

542
Augusto Savini
 Pozzi

4 chairs model Pamplona. Designed in 1965. Green
 lacquered wood, white leather. 72 x 58 x 51 cm.

€ 1.000.-

544
Achille & Pier Giacomo Castiglioni
(1918-2002)
 Flos, Brescia

„Floor lamp / arch lamp model Arco. Designed in 1962.
 White Carrara marble, satined stainless steel, polished and
 lacquered aluminum. H. 240 cm, D. shade 32 cm. Marked
 with company sticker.

Giuliana Gramigna, Repertorio del Design Italiano 1950-
 2000, Turin 2003, Abb. S. 84, Bd. I.“

€ 500.-



544



542



542



543

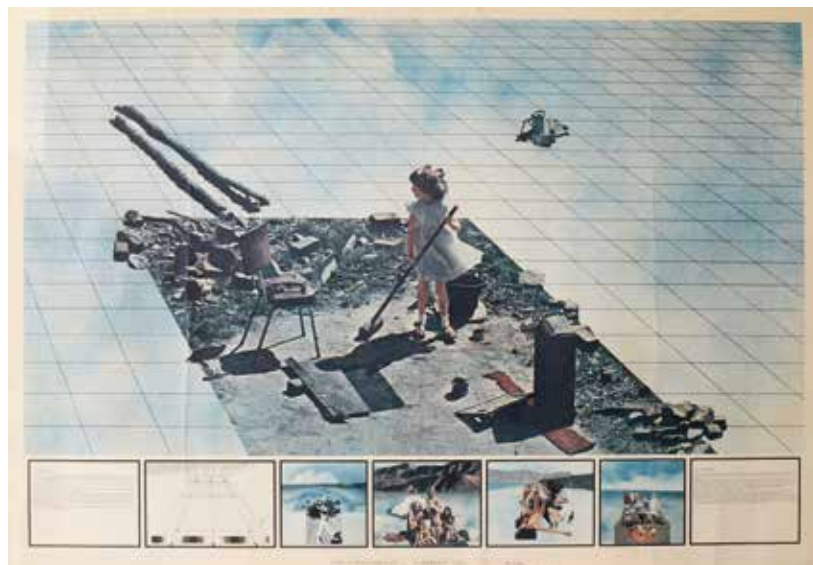


545

545 Superstudio

Signed and limited graphic 'Morte'. Designed 1971-73.
Multi-colored screen printing. H. 69 x W. 99 cm. Inscribed with 'Morte (il Cimitero di Modena)' - Superstudio 1971-73.

€ 1.200.-



546

546 Superstudio

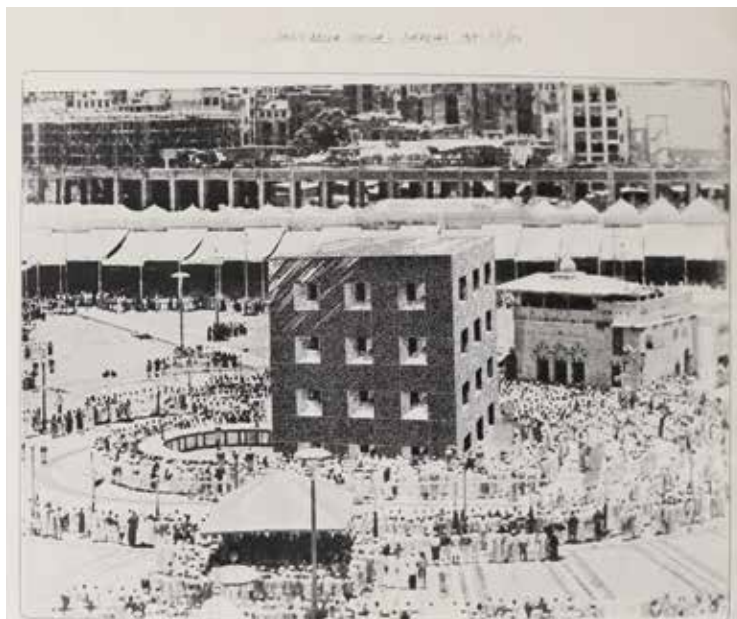
Signed and limited graphic 'Vita'. Designed in 1971.
Multicolored screen printing. H. 69 x W. 99 cm. Marked with 'Vita (supersuperfilie)' - Superstudio 1971 31/100.

€ 1.200.-

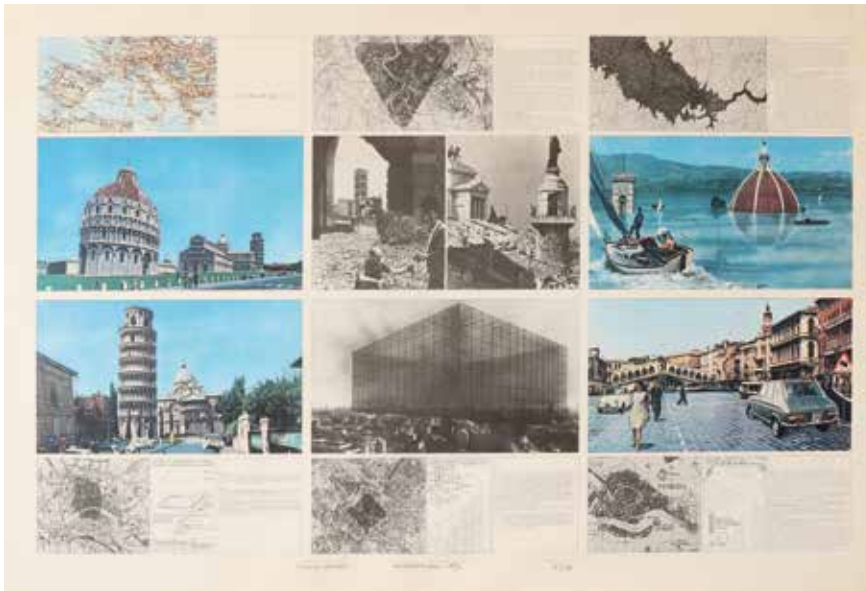
547 Superstudio

Signed and limited graphic 'Saluti Della Mecca'. Designed 1969-73.
Multi-colored screen printing. H. 69 x W. 99 cm. Inscribed with 'Saluti Della Mecca' - Superstudio 1969-73 73/100'.

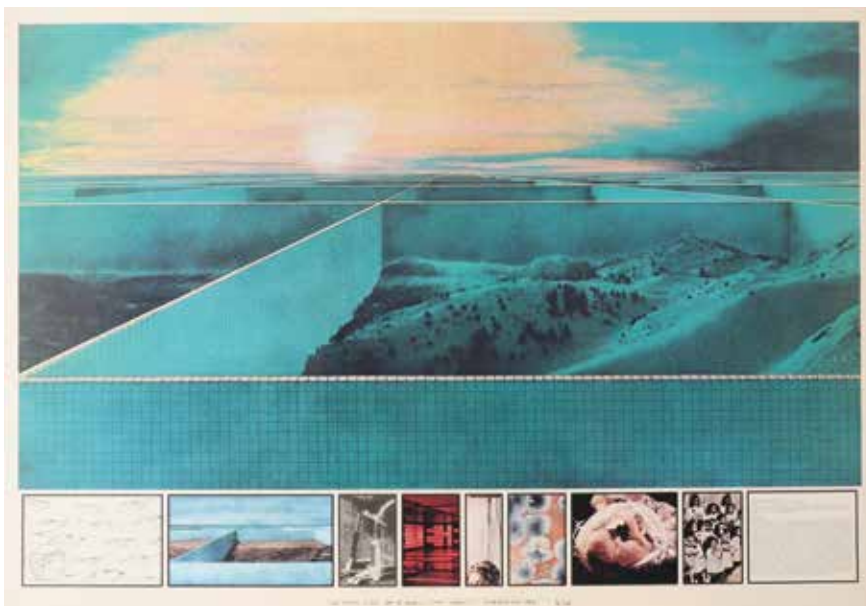
€ 1.200.-



547



548



549

548 Superstudio

Signed and limited print 'Italia Vostra'. Designed in 1972. Multicolored screen printing. H. 69 x W. 99 cm. Marked with 'Italia Vostra' - Superstudio 1972 41/100.

€ 1.200.-

549 Superstudio

Signed and limited graphic 'La Prima Città'. Designed in 1971. Multicolored screen printing. H. 69 x W. 99 cm. Inscribed with 'La Prima Città (Da: Le Dodici Città' ideali - Superstudio 1971 41/100.

€ 1.200.-

550 Fabrizio Cocchia & Gianfranco Fini New Lamp

Azimuth floor lamp. Designed in 1971. Stainless steel and transparent plastic. 183 x 31 x 31 cm.

€ 1.500.-



550



551
Mario Botta
Artemide, Mailand

„Floor lamp model Shogun. Designed in 1986. Black and white lacquered metal. 199 x 34 x 33 cm. This floor lamp is not in production.

Günter Sulz, Wohnen im richtigen Licht Bd. 2, Stuttgart 1991, Abb. S. 95.“

€ 900.-



552

552
**Achille &
Pier Giacomo
Castiglioni**
(1918-2002)

Flos, Brescia

„Pendant lamp from the Cocoon series, model Viscontea. Designed in 1960. White metal wire, natural white glass fiber skin. H. 48.5 x D. 68 cm.

Giuliana Gramigna, Repertorio del Design Italiano 1950-2000, Turin 2003, Abb. S. 84, Bd. I.“

€ 400.-

553
Ettore Sottsass
1917-2007

Olivetti

„Blue portable typewriter model Valentine. Designed in 1969. Blue plastic, various materials. 11.5 x 34.5 x 35 cm. Marked with „Olivetti“ and „Valentine“. The blue version of the Valentine is very rare.

Philippe Decell & Diane Hennebert & Pierre Loze, L'utopie du tout plastique 1960-1973, Brüssel 1994, Abb. S. 119.“

€ 800.-



553



554

554
Ettore Sottsass
1917-2007

Artemide, Mailand

„Floor Lamp model Callimaco. Designed in 1982. Gray, sand-colored and red lacquered metal. H. 200 x D. 39.5 cm. Marked with company sticker.

Charlotte & Peter Fiell, 1000 Lights Vol. 2, Köln 2005, Abb. S. 319.“

€ 500.-



555

555**Ettore Sottsass****Up & Up,
Massa/ Carrara**

Console table model
Demistella. Designed
around 1990. Marble,
wood and black
lacquered wood. 80.5 x
60 x 38 cm.

€ 3.200.-**557****Ettore Sottsass****Ultima Editione**

Limited sculpture /
micro architecture
model Cupola. Designed
around 1986. White
and red marble, wooden
dome in gold. 19 x
20 x 10 cm. Incised
signature 'Ettore
Sottsass 104/300' on
the underside. From a
limited edition of 300
copies, here No. 104.

€ 750.-

557



556

556**Ettore Sottsass**
Ultima Editione

Limited sculpture / micro architecture
model Cono. Designed around 1986.
White, black and red marble. 23.5 x 20 x
10 cm. Incised signature 'Ettore Sottsass
78/300' on the underside. From a limited
edition of 300 copies, here No. 78.

€ 750.-**558****Ettore Sottsass**
Ultima Editione

Limited sculpture / micro architecture model
Timpano. Designed around 1986. White
and black marble. 26 x 20 x 10 cm. Incised
signature 'Ettore Sottsass 82/300' on the
underside. From a limited edition of 300
copies, here No. 82.

€ 750.-

558



559
Ettore Sottsass
Belux

„High table model Le Strutture Tremano. Designed in 1980. White laminate, color-coated tubular steel, aluminum, glass. 114.5 x 50 x 50 cm. Marked with the manufacturer's metal plaque.

Giuliana Gramigna, Repertorio del Design Italiano 1950-2000, Turin 2003, Abb. S. 290, Bd. II.“

€1.200.-



560
George J. Sowden
Memphis, Milano

„Chair model Palace. Designed in 1983. Black coated and colored lacquered wood. 87 x 49.5 x 49 cm.

Giuliana Gramigna, Repertorio del Design Italiano 1950-2000, Turin 2003, Abb. S. 320, Bd. II.“

€1.000.-

561
Ettore Sottsass
Memphis, Milano

„Table lamp model Tahiti. Designed in 1981. Painted metal, laminated base. 71 x 45 x 10 cm.

Giuliana Gramigna, Repertorio del Design Italiano 1950-2000, Turin 2003, Abb. S. 306, Bd. II.“

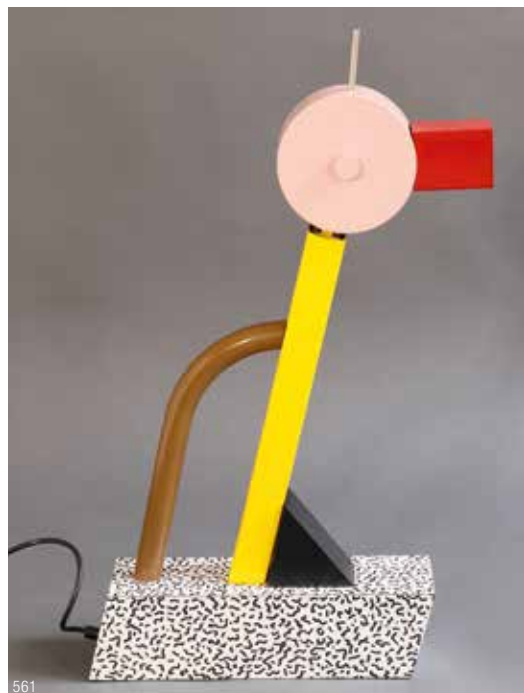
€500.-

562
Martine Bedin
Memphis, Milano

„Floor lamp model Super. Designed in 1981. Colored lacquered wood and metal, wheels. 32 x 60 x 17 cm. Inscribed with a metal plaque „Memphis M. Bedin 1981 made in Italy“.

Giuliana Gramigna, Repertorio del Design Italiano 1950-2000, Turin 2003, Abb. S. 306, Bd. II.“

€600.-





563

563**Guido Drocco, Franco Mello**

Gufram, Cirié

„Coat stand model Cactus. Designed in 1971. Green varnished polyurethane foam. 168 x 73 x 72 cm. This is the first version of the object.

Philippe Decell & Diane Hennebert & Pierre Loze, L'utopie du tout plastique 1960-1973, Brüssel 1994, Abb. S. 103."

€ 700.-**565****Studio 65**

Gufram, Cirié

„Bocca / Marilyn sofa.

Designed in 1972.

Polyurethane foam, black stretch fabric. 83 x 210 x 78 cm.

Cara Greenberg, Op to Pop Furniture of the 1960s, Boston, New York, London 1999, Abb. S. 12."

€ 700.-**564****Claudio Salocchi**

Sormani

„Chair model Labia. Designed around 1970.

Orange varnished polyurethane hard foam (Baydur). 75.5 x 50.5 x 53 cm.

Charlotte & Peter Fiell, 70s Decorative Art, Köln 2000, Abb. S. 414."

€ 400.-

564



565



566

566
Fontana Arte, Mailand

Small table lamp / bedside lamp.
 Designed around 1956. Brass, light blue
 and white glass. 20 x 10 x 13 cm.

€ 550.-



567

567
Piero Fornasetti

Piero Fornasetti
 Mailand

Folding tray table model Battaglia
 Navale. 1950s design. Tray made
 of lacquered metal with the motif
 of a sea battle, base made of
 brass with red fabric straps. 59
 x 77 x 57 cm. Inscribed with the
 company mark on the underside.

€ 600.-



568

568
Tommaso Barbi

Floor lamp with three leaves 'Tre Foglia'.
 Designed around 1970. Brass. 179 x 165
 x 54.5 cm.

€ 1.500.-



569
Nanda Vigo
 Arredoluce, Monza

„Floor lamp model 14031 Linea.
 Designed around 1968. Stainless
 steel, chromed metal. 184 x 40
 cm. Labeled with sticker.

Pansera & Padoan & Palmaghini,
 Arredoluce Catalogo Ragionato
 1943-1987, Mailand 2018, Abb.
 S. 361.“

€ 3.400.-



569



570

570**Michele de Lucchi**

Up & Up, Massa / Carrara

Centerpiece model Kandla. Designed 1985. Black marble and green onyx. H. 24 x D. 26 cm. The original packaging is present. Inscribed with 'Up & Up made in Italy Massa Carrara' sticker on the underside.

€ 500.-

572

572**Alessandro Mendini**

Side table Hispo. Designed in 1986. Light green lacquered metal and wood, glass mosaic stones in white, gray, yellow and orange. H. 70 cm, D. 60 cm. Inscribed on the foot with 'Alessandro Mendini'.

€ 1.600.-**571****Matteo Thun**

Anthologie Quartett

„Limited object / vase from the ceramic series 'Castelli in Fiore'. Designed in 1988. White glazed ceramic. 95 x 18 x 14 cm. Underglaze labeled 'anthologie quartett'. The Castelli in Fiore series was presented in 1988 at the Salone Del Mobile in a gallery in Milan. In addition to the white version, which was made in a limited number of only 20 pieces, there was also a colored version. Many thanks to Mr. von Jakubowski for the detailed informations.

Albrecht Bangert, Design der 80er Jahre, München 1990, Abb. S. 151."

€ 800.-

571



573



574



575

573**Gaetano Pesce**

Fish design

Large vase model Amazonia. Designed around 1995, executed in 2006. Flexible synthetic resin, various colors, partly transparent. 33 x 29 x 31 cm. Marked with the stamp Fish Design Serie 2006 and Gaetano Pesce.

€ 400.-**574****Gaetano Pesce**

3 table lamps model Lampada Tavolo Il Cestello. Designed in 2003 exclusively for the Il Cestello restaurant in Florence. Color painted metal, bundle of LED lights. 16 x 10 x 10 cm. In original packaging. Each marked with a sticker 'Lampada Tavolo Rossa (Gialla, Blu), Rist' Il Cestello, by Gaetano Pesce'.

€ 500.-**575****Alessandro Mendini**

Alchimia

2 handbags. Designed in 1987. Synthetic leather in black / silver and black / yellow. D. 44 cm. The two objects are each in a white painted wooden frame. 55 x 55 x 5 cm.

€ 500.-**576****Andrea Branzi**

Zabro

„Flower stand model Polinius from the Animali Domestici series. Designed 1986. Lacquered steel tube in bamboo look, wooden top with red lacquered stripe. 130.5 x 32 cm. On the underside marked with brand 'Andrea Branzi'.

Luoghi, Andrea Branzi, the complete works, Mailand / London 1992, Abb. S. 226."

€ 1.000.-

576



577

**577**

Carlo Forcolini
Artemide, Mailand

„Floor lamp model Olimpia. Designed in 1987. Steel, aluminum, plastic, partially satined clear glass and red glass. 202 x 36 x 35 cm. Inscribed ‚Artemide‘ on the base.

Günter Sulz, Wohnen im richtigen Licht Bd. 2, Stuttgart 1991, Abb. S. 113.“

€ 700.-

578

Massimo & Lella Vignelli

Floor lamp model Wagneriana. Designed in 1986. Black marble, green patinated copper bowl. H. 178 x D. 50 cm.

€ 2.800.-



578

**579**

Massimo & Lella Vignelli
Casigliani

2 floor lamps model Wagneriana. Designed in 1986. White marble, green patinated copper bowl. H. 175 x D. 50 cm.

€ 6.600.-



579



580

580**Ron Arad**
Moroso

Rare chair model No Spring Chicken. Designed in 1990. Polished cast aluminum, three-layer spring steel in wood look, cover in black fabric. 84 x 52 x 56 cm.

€6.500.-



581

581
Ron Arad
Zeus

„Rare bar stool from the Hotel Zeus series. Designed in 1992. Black lacquered metal, plywood. 81 x 41 x 55 cm. In contrast to the well-known TV stands, the bar stools from the Hotel Zeus series were only produced in small numbers. Many thanks to Nicoletta Baucia from Zeus for the background informations.

Volker Albus & Volker Fischer, 13 nach Memphis, München 1992, Vgl. Abb. 12 S. 182.“

€ 2.800.-

583
Ron Arad
Vitra, Weil am Rhein

„Chair Model School Chair. Designed in 1988. Blue anodized aluminum, black foam rubber. 94 x 35 x 48 cm.

Alexander von Vegesack, Sticks & Stones One Offs & Short Runs Ron Arad 1980-1990, Weil am Rhein 1990, Abb. S. 102, 103.“

€ 1.500.-



582
Ron Arad
Vitra, Weil am Rhein

„Chair Model School Chair. Designed in 1988. Aluminum, black foam rubber. 93.5 x 35 x 53 cm.

Alexander von Vegesack, Sticks & Stones One Offs & Short Runs Ron Arad 1980-1990, Weil am Rhein 1990, Abb. S. 102, 103.“

€ 1.500.-



582



583



584

584**Ron Arad**

Cappellini, Arosio/Como

2 armchairs model Nino and None Rota, working models. Designed in 2002. Green and brick red polyethylene. 71/86 x 62/56 x 68/62 cm. Inscribed on the back. The shape of the back section of the green armchair has been changed. The red armchair has generally thinner material and has a repainted edge.

€ 400.-

585

585**Frank O. Gehry**

Vitra, Weil am Rhein

„Armchair model Little Beaver + ottoman. Designed in 1980. Corrugated cardboard. 82/44 x 86/54 x 100/50 cm. This model comes from the Experimental Edges series, which Gehry designed in a limited edition of 100 pieces. Marked with a brass plaque, on which the protective film is marked hand-written „Little Beav (B) 29/100“ and with an engraved signature.

Windlin & Fehlbaum, Cornel & Rolf, Projekt Vitra, Basel 2008, Abb. S. 352.“

€ 2.600.-

586

586**Michael Landes, Norbert Berghof
und Wolfgang Rang**

Draenert Studio GmbH, Immenstaad

6 chairs, model Frankfurter Stuhl / Frankfurt Chair F5. Designed 1985/86. Bird's eye maple, brass, stone inlays. 117 x 41.5 x 58 cm.

€ 2.000.-



587



588

587
Florian Schulz

Height-adjustable pendant lamp. Designed in 1980 / 1990s. Brass and black spiral cable. H. 90-180 x D. 51 cm.

€ 300.-

588
Florian Schulz

Adjustable wall lamp / arc lamp. Designed in 1980 / 1990s. Brass. 98-140 x 37 x 150 cm.

€ 800.-



589

589
Florian Schulz

Adjustable floor lamp. Designed in 1980 / 1990s. Brass. H. 114 x D. 58 cm. The shade can be tilted as required using a large ball joint.

€ 600.-



590



591



592

590
Elizabeth Garouste & Mattia Bonetti
Edition BGH

„Side table, model Countess. Designed in 1990. Cast bronze. H. 60 x D. 39 cm. Marked ‚BG‘ in one foot.

Alex Buck & Matthias Vogt, Garouste & Bonetti, Frankfurt am Main 1996, Abb. S. 58.“

€ 1.200.-

591
Frank O. Gehry
Vitra, Weil am Rhein

1:3 Miniature armchair model Little Beaver + ottoman. Designed in 1980. Corrugated cardboard. 29/15 x 29 / 16.5 x 37/20 cm. Inscribed with a signature under the armchair with a metal plaque. Original wooden box available.

€ 650.-

592
Zaha Hadid* (1950-2016)

Solid. 2005. Number 159 from an edition of 250 copies, 125 copies were produced in white and 125 in transparent acrylic glass. Sculpture made of transparent acrylic glass. 7 x 37 x 5 cm. Signed and numbered: 159/250. Published on the occasion of the 25th birthday of the ‚Sammlung Deutsche Guggenheim‘.

€ 1.000.-

593
2 Acryl Beistelltische
der 1980er Jahre

2 side tables. 1980s design. Acrylic and metal, the edges of the panels in blue and yellow. 40.5 x 58 x 38.5 cm.

€ 400.-



593

595**Hermann Becker****Becker Stahlmöbel**

„4 bar stools for google Germany. Designed in 2011. Hot-dip galvanized steel and felt. 75 x 39 x 37 cm. Marked with a stamp. These stools were made exclusively for the canteen of google Germany, in a small series of 14 pieces + 4 artist's copies.“
 Produktblatt des Herstellers und Entwerfers.“

€ 600.-

595

594**Volker Albus**

„Rolling stool model Kopfstein / Cobblestone. Designed 1987/88. Black hard rubber, metal plate with rollers. 41 x 36 x 34 cm.“

Dieter Bechtloff, Kunstforum International, Bd. 99, März/April 1989, Design III: Deutsche Möbel, Unikate, Kleinserien, Prototypen, Köln 1989, Abb. S. 80.“

€ 1.600.-

594



596



597

596**Hermann Becker****Becker Stahlmöbel**

„4 different stool models, round stool, cane stool and sheet metal stool. Designed around 1989. Steel with colored felt. Dimensions of the round stool: H. 31 x D. 36 cm. All objects are marked with a sticker and stamp of the manufacturer / designer. Förderungspreis des Landes Nordrhein-Westfalen für junge Künstler 89. [Eine Schriftenreihe des Kultusministeriums]. Frechen 1990, Abb. S. 62.“

€ 800.-**597****Stiletto Studios****Vitra, Weil am Rhein**

„Armchair, model Consumers Rest. Designed in 1983, manufactured in 1990. Gold-galvanized metal. 102 x 75 x 64 cm. Inscribed with a metal plaque „Stiletto Studios 08/90 No. 5 Mod 1A, Stiletto signature, Vitra Design Museum“. Branzi & Burkhardt, Neues Europäisches Design, Berlin 1991, Abb. S. 51.“

€ 950.-



598



599

598**Mark Brazier-Jones*****Mark Brazier-Jones Ltd.**

Chair Modell Wing Back. Design 1987, limited edition 1993 of 50 pieces, here no. 45. Polished aluminium, blue velour fabric with black structure. 88 x 63 x 57 cm. At the back leg marked „Mark Brazier-Jones 93 45/50“. This chair is the first limited design from Mark Brazier-Jones. Many thanks to the Mark Brazier-Jones Ltd for the detailed informations.

€3.000.-

600

599**Fernando & Humberto Campana****Edra, Perignano**

„Armchair model Vermelha. Designed in 1993. Stainless steel tube, red rope. 79 x 85 x 60 cm.

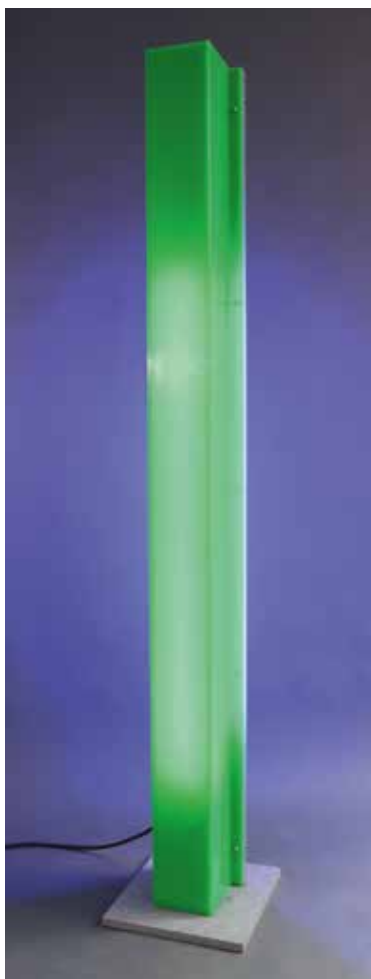
Giuliana Gramigna, Repertorio del Design Italiano 1950-2000, Turin 2003, Abb. S. 483, Bd. II.“

€2.400.-**600****Mats Theselius****Källemo AB**

„2 armchairs, model aluminum. Designed in 1990. Wood, sheet aluminum, cast aluminum and leather. 73.5 x 59 x 65 cm. Early version with each stamp „M. T. „.

Francisco Asensio Cerver, 9 Furniture and Lamps European Masters/3, Barcelona 1991, Abb. S. 237.“

€1.800.-

**601****Johanna Grawunder**

Floor lamp from the Memoire de Chine series. Designed in 1996, limited edition. Green and transparent acrylic, white painted metal, base made of galvanized metal. 203 x 35 x 35 cm. Presented in Maison Chine in Paris and Gallery Mourmans in Knokke-Zouote, together with furniture by Ettore Sottsass. Hand signed and dated 'Grawunder Neumarkt 10/99'. Many thanks to Johanna Grawunder for the background information.

€ 3.600.-

601



602

602**Werner Berges (1941-2017)**

Marburger Tapetenfabrik

3 rolls of wallpaper 'Beauty' from the xartwells Collection. 1972. W: 53 cm. 1 original packaging. In cooperation between galerie xart and the Marburg wallpaper factory Kirchhain.

€ 300.-**604****Bär + Knell**

Bär + Knell

Chair and table from the Maggi Edition. Designed 1995. Recycled plastic with integrated Maggi bags. Table: 75 x 69 x 69 cm. Chair: 74 x 53 x 57 cm. Both objects labeled BK 95.

€ 750.-

604



603

603**Bär + Knell**

Bär + Knell

Children's chair, model Pampers. Designed around 1995, executed in 1997. Recycled plastic. 38 x 27 x 29 cm. Marked on the underside with the company mark and ,97.

€ 300.-**605****Otmar Alt (*1940)**

Rosenthal

Hermes. Glass object. 1987. Rosenthal limited art series. Polychrome glass. Mounted on a plate. Signed recto lower right: O. Alt. Inscribed with a plaque on the back wall: Rosenthal/ limitierte Kunstreihen/ GERMANY/ Glasobjekt/ Hermes/ Otmar Alt 500/407, signed O. Alt. From an edition of 500 copies here the piece with the number 407. Original wooden box.

€ 300.-

605



606

606**Derick Pobell**

Organic Freeform Mobile. Designed in the 2000s.
Black lacquered balsa wood and metal wire. 50 x 126
x 128 cm.

€ 2.400.-**607****Therese Granlund**

„Dressing table with stool from the Form Follows Foam
series. Design 2012. Galvanized pipe and sheet metal,
brick red and black PU foam, mirror. Table: 144 x 157
x 83 cm. Stool: H. 53 x D. 37 cm.

[<https://www.domusweb.it/en/news/2012/11/22/therese-granlund-form-follows-foam.html>], abgerufen
am 27.10.2020.“

€ 1.000.-

607



608

608
Milan Kunc* (*1944)

Untitled (monkeys). 1979. Unique. Acrylic on strong paper. 70 x 100 cm. Signed and dated in pencil lower left and on the reverse: M. Kunc 1979. Unframed.

€ 400.-



609

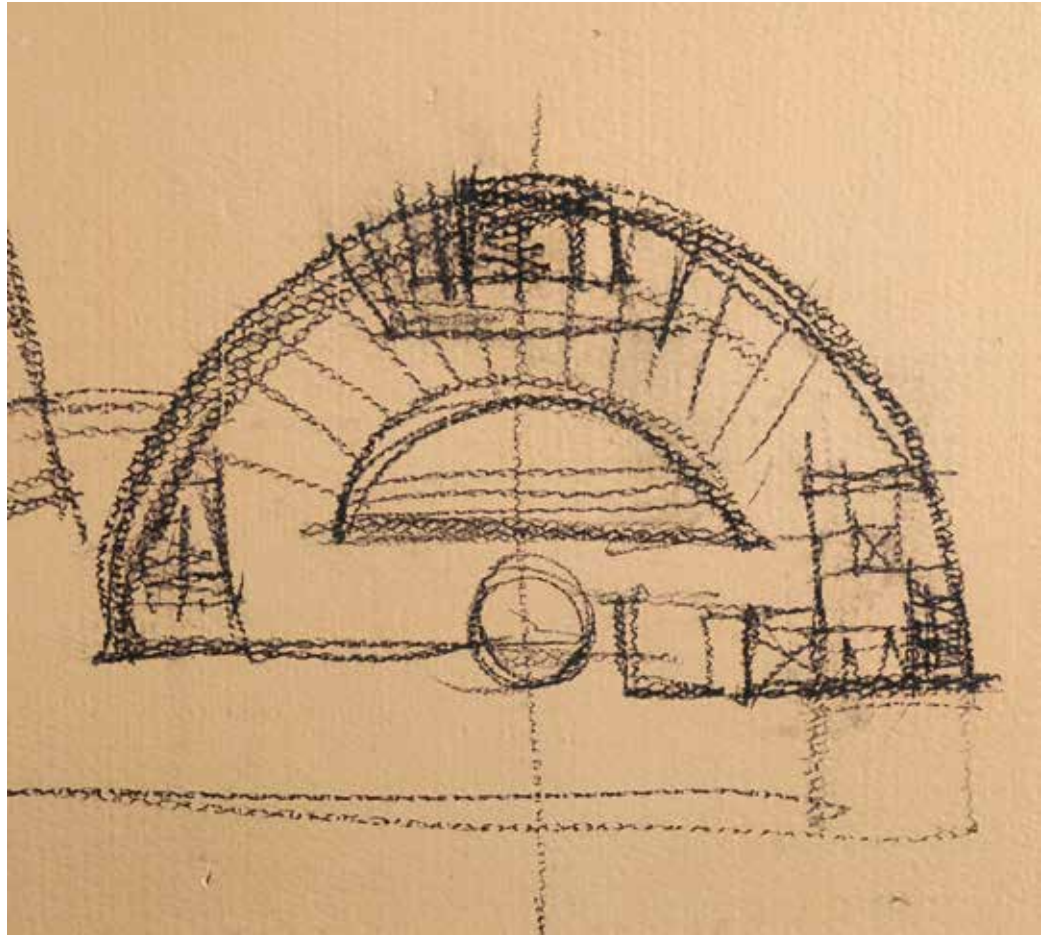
609
Monica Serra

II TH Floor. 2006. Painting. Oil on canvas. 120 x 151.5 cm. Signed, dated, titled and inscribed on the reverse upper left: Monica Serra. 2006. II TH Floor. Oil on canvas. 48 x 60.

€ 1.500.-

610**Mario Botta**

Large-format charcoal drawing for an exhibition at the DAZ Berlin. Executed in 1999. Charcoal pencil on multi-layer corrugated cardboard in a wooden frame. 111 x 111 x 10.5 cm. This object was part of the exhibition 'Licht und Materie, Mario Botta 1990-2000' from November 1999 to January 2000 at the German Architecture Center in Berlin. In the two days before the exhibition opened, Botta made several of these charcoal drawings for the exhibition.

€ 400.-

610

611**Skandinavischer
Künstlerteppich**

Scandinavian artist carpet. 1960s design. Cream-white and colored wool. 295 x 200 cm.

€ 650.-

611

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