

**KUNST &
DESIGN**

AUKTIONS
HAUS
SCHOPS
TUROWSKI

AUCTION

November 11th 2023





Zu unserem Team gehören

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Druck

Kohlhammer Druck

Dank an

Carin, Maria, Deniz, Antje,
Andrea, Anna und all
die Köche und Köchinnen
und lieben Dank an Emily



AUKTION

Samstag, 11. November 2023
Start 9.30 Uhr

Vorbesichtigung / Preview: im Auktionshaus in Krefeld

Freitag	03.11.2023	12-18 Uhr
Samstag	04.11.2023	12-18 Uhr
Sonntag	05.11.2023	12-18 Uhr
Montag	06.11.2023	12-18 Uhr
Dienstag	07.11.2023	12-18 Uhr
Mittwoch	08.11.2023	12-18 Uhr
Donnerstag	09.11.2023	12-18 Uhr

Die im Katalog angegebenen Preise sind Limit / Aufrufpreise

Wir laden Sie herzlich zur Vorbesichtigung unserer Auktionsausstellung ein. Gerne senden wir Ihnen auf Anfrage ausführliche Zustandsberichte und Detailfotos unserer Objekte.

Wir laden Sie ebenfalls herzlich zur Saal-Auktion in Krefeld am 11. November ein. Gerne nehmen wir Ihre schriftlichen Vorgebote für die Auktion entgegen. Sie können sich auch zum telefonischen Live-Bieten registrieren lassen. Bitte kontaktieren Sie uns.

Für beide Optionen können Sie auch gerne unser Bieterformular nutzen, 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

Ab 1. November finden Sie auf unserer Homepage den Link zu einem 3D-Rundgang durch unsere Ausstellung.

KUNST & DESIGN

AUKTIONEN
HAUS
SCHOPS
TUROWSKI

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Steuernummer / Ident Number:
DE 265629205

We kindly invite you to the preview of our auction exhibition. Please also note the information on our homepage.

We would be happy to send you detailed status reports and additional photos of our objects on request.

We also invite you to the auction on November 11th.

We would be happy to receive your written preliminary bids for the auction. You can also register for live bidding over the phone. Please contact us.

For both options, you can also use our bidding form, which you can find at the end of the catalogue or on our website.

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

From November 1st you will find the link to a 3D tour through our exhibition on our homepage.

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-zustandekommen 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 ersteigerten 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 ersteigerten 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.

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 auctioneer's 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 auctioneer's 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 sent 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 prove within one year upon the auction that information regarding the auctioned item, which lessens its value or usability not insignificantly or making it void, were wrong, then the 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, the 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, the 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 24% 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 the 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, the 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 the 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, takes place at the expense of the buyer. In the event that the buyer does not act as consumer, risk of random destruction or deterioration of the item is passed to the 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 the 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)

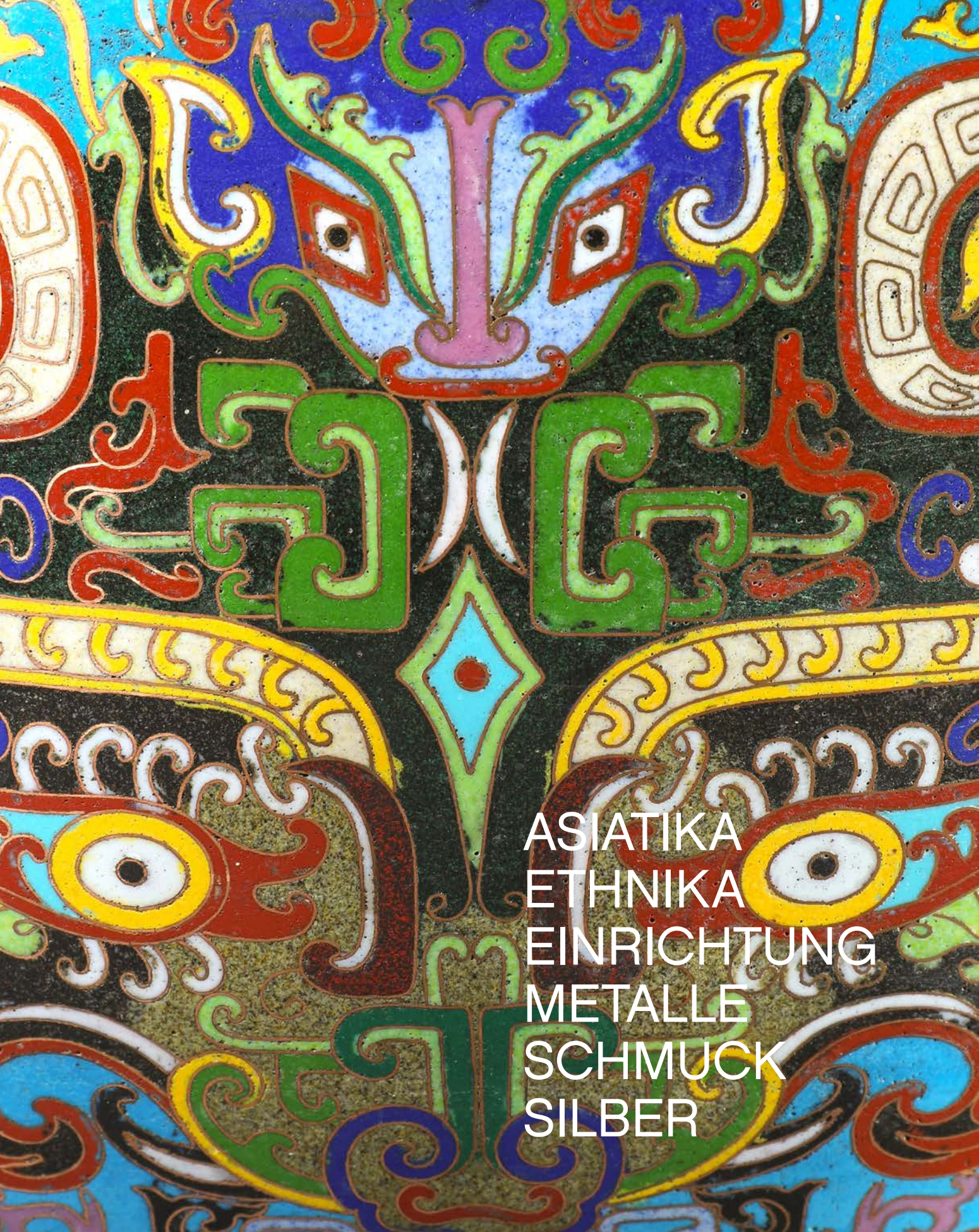
per week, whereupon he can previously ask whether a particular item is deemed small or big.

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 prove 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.



ASIATIKA
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SCHMUCK
SILBER



1
4 scroll paintings.
China/ Japan

4 scroll paintings. 2 landscape scenes with accompanying characters, 1 samurai on horseback next to a tree with accompanying characters, 1 calligraphy. Mounted with pieces of silk border on backing paper. Different dimensions. All images are each marked with different iron-red stamps. Pictures each with the original wooden boxes and labels on them.

€ 400.-



2
4 scroll paintings.
China/ Japan

Landscape scene, male armed figure on a lotus leaf print, seated figure on a rocky outcrop, figure with bow under a coniferous tree. All motifs with accompanying characters. Mounted with pieces of silk border on backing paper. Different dimensions. All images are each marked with different iron-red stamps. Pictures each with the original wooden boxes and labels on them.

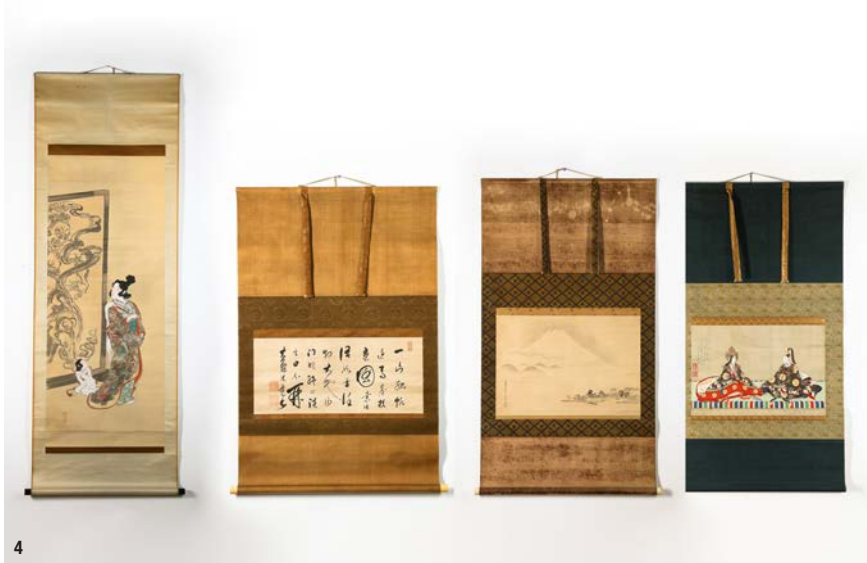
€ 400.-

3
4 scroll paintings.
China/ Japan

Landscape, dragon, figure in fire, warriors with bows under a tree. Mounted with pieces of silk border on backing paper. Different dimensions. All images are labeled with black characters and various iron-red stamps.

€ 400.-





4

4
4 scroll paintings.
China/ Japan

4 scroll paintings. Standing figure with child. Calligraphy. Landscape with Mount Fuji. 2 seated figures. Mounted with pieces of silk border on backing paper. Different dimensions. All images are labeled with accompanying characters and various iron-red stamps. Pictures each with the original wooden boxes and labels on them.

€ 400.-



5

5
Satsuma vase
Japan

Around 1900. Ceramic, polychrome painting with gold on a craquelure background. Landscape surrounding the vase with a multi-figured staffage of women wearing kimonos and some dancing. On the neck various medallions with landscapes and figures, koi carp, cranes, birds, roosters, etc. on an ornamentally designed background. Approximately calabash shape with square handles. H. 24.2 cm. Inscribed on the bottom with a rectangular framed stamp.

€ 400.-



6

6
Katabori Netsuke
Japan

Bone, carved, partially patinated. Various animal motifs: 2 foo dogs (each with an accompanying young animal), 2 turtles standing on top of each other, 1 rabbit with an accompanying young rabbit, 1 squirrel, 1 cow. B. approx. 4-6 cm. Partly marked with incised signatures.

€ 800.-



7

7
Ryukei
Okimono Netsuke

Okimono Netsuke depicting Hanasaka Jiji. Meiji period (1868-1912). Boxwood, finely carved, inlays of small carved and engraved balls. Depiction of Hanasaka Jiji, a character from a Japanese folk tale: an old man sitting on the stump of a cherry tree, holding a bowl of ashes in his arms, which he scatters to make the cherry blossoms bloom. H. 6 cm. Signed on a plaque at the bottom: RYUKEI (engraved).

€ 600.-



8

8
Satsuma box with gold brocade decoration.
Japan

Meiji Period (1868-1912). Ceramics. Polychrome decor with flowers and tendrils surrounded by heightened gold brocade decor. Round shape, feet in the form of seated karako who carry the body of the vessel on their shoulders. On the lid Karako as a figurative handle. H. 18.5 cm, D. 15 cm.

Provenance: Acquired in 1985 from the RD Dreieich Gallery, according to the gallery's information, formerly from the Max Liebermann Collection.

€ 200.-



9

9
12 Kozuka knives with case/box.

Japan

12 Kozuka knives with case/box. 1850-1900. Kozuka bronze handles, partially gold-plated, metal blades. Handles with various relief decorations. (Mount Fuji, dragons, crickets, animals, figures with animals, etc.). In a three-sided paper-covered box with bamboo decoration. Box inside with fan-like division. L. approx. 20.5 cm, blades uniformly labeled. Case marked in the lid.

€ 600.-

10
Guanyin Coral carving

China

Coral carving, Sculpture. Circa 1900-1950. Coral, white marbled, delicately carved, engraved and polished. Female figure in a long robe standing on lotus flowers, holding a vase and a branch in her hands. Openwork carved wooden base. Figure H. 22.5 cm. Height with wooden base 25.3 cm. Weight coral: 646 g.

Please note that objects made of coral require a CITES permit when exported to countries outside the EU contract area.

€ 2.400.-



10

11
Songzi Guanyin

China

Songzi Guanyin, goddess of child blessing. 18th century. Soapstone, finely carved, partially patinated and partially accentuated in red and black. Seated goddess, her folded robe with a finely engraved border and flower motifs. The high hair chignon covered by a veil. A small boy sitting on her right knee. Guanyin figure loosely mounted on an openwork, dark patinated base. H. 12.8 cm. Figure signed with engraved multi-character mark on verso. Base marked on the inside with two engraved characters, marked on the underside with remains of a paper label.

€ 1.800.-



11



12

12
Famille Rose Bonsai Bowl

China

Famille Rose Bonsai Bowl. Qing Dynasty. Porcelain. Polychrome enamel painting with chrysanthemums and flowering branches. Foot edge with iron-red meander bands. Iron red flower motifs on the corners of the upper edge. 6 x 17,5 x 11 cm.

€ 300.-

13

Kendi

China, Kangxi Periode
(1654-1722)

Kendi. Kangxi Period (1654-1722). Porcelain, cobalt blue glaze (powder blue), gold painting, silver mounting. Bulged body with a long neck that swings out towards the upper edge. The neck is painted with long lanceolate leaves. Floral gold painting on the belly and on the edge of the mouth. Silver lid with embossed relief decoration of tendrils and geometric bands, mounting on the spout with geometric decoration. H. 27.5 cm.

A Kendi is a water vessel with usually two openings that was used in Asia and the Orient for both sacred and profane purposes. The present piece is an elaborately decorated example with gold painting and silver mounting, which was probably made in China for export to Europe or the Middle East. An almost identical example from the former collection of the Metropolitan Museum of Art New York was auctioned at Christie's auction house, London in 2016.

€ 1.200.-



13



14

14

Dragon vase

China

Dragon vase. Porcelain, brass, silver plated. Polychrome enamel painting with two large dragons in yellow, green, turquoise and light rose on a coral red background with gold-colored tendril painting. A flower in each of the dragon's claws. Inner wall and underside of foot in turquoise. Foot and mouth edge with silver-plated brass mount and relief decoration with engraved cloud bands on a structured ground. H. 19.5 cm. Marked on the bottom with an Qianlong iron-red six-character mark.

€ 600.-

15

Hand mirror

China

Hand mirror. Around 1900. Silver, enamel, jade, bone. Quatrefoil silver mount, finely relieved with floral and vegetal decor, cloud bands, etc., polychrome decorated with bright, translucent enamel. In the center there is a carved jade medallion with a bird and a flower. A symbol of good luck carved in a vegetal bone frame at the base of the handle. Bar handle in leg with silver frame, there tendril and meander motifs. Attached tassel. 28 x 14.5 cm.

€ 1.200.-



15

16

Large enamel cloisonné bowl/pot

China

Large enamel cloisonné bowl/pot. Around 1900. Copper/bronze. Outer wall with polychrome enamel cloisonné decoration with Taotie masks surrounded by tendrils. Interior wall with masks on an ornamented turquoise background. Central flower with tendrils on the bottom. H. 32 cm, D. 50 cm.

€ 300.-



16



17
Shiva Lingam Stone
Indien

Shiva lingam stone. Large ovoid polished stone with red-brown inclusions. H. 33 cm, D. 20.5 cm.

The Lingam is considered the purest embodiment of Shiva and is the most important symbol of the worship of this Hindu deity. The ovoid shapes are created in the bed of the holy Narmada river in western India by the constant grinding of the water masses. The Shiva Lingam is also considered a symbol of fertility. The shape of the stone symbolizes the male energy and the red-brown part symbolizes the female energy.

€ 200.-



19
Ancestral figure
Mumuye, Nigeria

Ancestral figure. Wood, patina. Tall, slim female figure with large ears (Mumuye women wore palm-sized wooden discs in their ears). Linear incised ornamentation on the face and torso. H. 112 cm.

Eisenhofer, Stefan, Hahner-Herzog u.a., Mein Afrika - Die Sammlung Fritz Koenig, Ausst.kat. München, London, New York 2000, S. 98 ff.

€ 400.-



18
Large vessel / storage vessel
Afrika

Large vessel / storage vessel. Ceramics. Incised and notched band ornaments and relief-like stylized applications. H. 59 cm, D. 48.5 cm.

€ 400.-



20
Dance mask of the Dogon
Mali, Afrika

African ritual mask/dance mask of the Dogon. Mali. Wood, carved. Square mask with eye slits and seated female figure. H. 50 cm.

€ 400.-



21

21

Hettier & Vincent, Paris

2 Art Déco table lamps. Design 1920s. Metal, nickel plated. Shades made of partially matted, partially polished glass with floral relief decoration. Faceted foot, floral relief on the shaft. H. 39 cm, D. 24.8 cm. Glass shades at the bottom edge marked with the company brand HETTIER & VINCENT (embossed).

€ 800.-



23

23

Simon

Friedrich Goldscheider, Wien

Countertop clock AMICITIA VINCIT HORAS. Design around 1901/1902. Ceramics. Curved ceramic body with vegetal relief decoration, on each side a male and a female figure, holding hands as lovers above the clock case. Round, patinated copper dial with floral relief decoration and Arabic indices. Below, recessed lettering on the body: AMICITIA-VINCIT HORAS. H. 53 cm, W. 61 cm. Inscribed on the side of the base: Simon. Verso marked with the Goldscheider company brand, model numbers 2305/ 151/ 17, 'REPRODUCTION RESERVÉE'.

This clock model was shown at the International Art Exhibition in Turin in 1902.

Robert E. Dechant/ Filipp Goldscheider: Goldscheider, Firmengeschichte und Werkverzeichnis. Stuttgart 2007, S. 354.

€ 900.-

24

Biedermeier table

Biedermeier table. Circa 1830. Walnut, partially inlaid bands and contrasting darker strips. Substructure with pillars. Approx. 79 x 148 x 68 cm.

€ 400.-



22

22

Samuel Moginie, Pimlico, London

Table clock. Circa 1820-40. Mahogany veneer with brass inlays using the Boulle technique. Pointed oval shape with ornamental and floral brass band inlays. Round white dial with large Roman indices. Pointed oval sound openings on the sides with tracery-like lattice decoration and fabric covering. Clockwork with pendulum behind a glazed door at the back. With keys. 48 x 29 x 17.5cm. Marked on the dial: MOGINIE/ PIMLICO/ Strike Silent.

€ 2.400.-



24



25

25
Muller Frères, Luneville

Pendant light. Glass, metal. Sphere with relief, partially matted decor. Openworked mount. H. 75, D. 24 cm. Inscribed on the glass ball: Muller Fres LUNEVILLE (etched).

€ 380.-



26

26
Richard Riemerschmid

Deutsche Werkstätten für Handwerkskunst, München

Salon table. Originally designed as a piece of furniture for a salon on the steamer 'Kronprinzessin Cecilie' of the North German Lloyd. Designed in 1906. Wood. Octagonal top, there eight-fold mirrored veneer, four-braced base, four-star base. 74 x 81 x 81cm.

Provenance: Otto Bantele private collection.

The passenger ship 'Kronprinzessin Cecilie', named after Wilhelm von Prussia's wife, formed, together with three other sister ships of Norddeutsche Lloyd, the most homogeneous express steamer fleet in the world for the transatlantic service between Bremerhaven and New York and became known as the Kaiser class. The steamer's interior was designed by some of the most important artists and architects of their time, including: Richard Riemerschmid, Joseph Maria Olbrich, Bruno Paul and others.

Richard Riemerschmid. Ausst.katalog Münchner Stadtmuseum, München 1982, Abbildung S. 214. Mertens (Hrsg.), Die Lloyd-Schnelldampfer. Kaiser Wilhelm der Große, Kronprinz Wilhelm, Kaiser Wilhelm II., Kronprinzessin Cecilie, Hildesheim 1975, S. 14.

€ 1.200.-



27

27
Emile Gallé, Nancy

Art Nouveau folding table with inlays. Around 1900. Walnut, various precious wood inlays. Folding plate with inlaid iris decoration. Curved frame, with rotating element to lock the table top. On the crossbar at the bottom center there is an element in relief with a stylized shield, Lorraine cross on the reverse. 75 x 73 x 59 cm. Signed inlaid on the table top: Gallé.

€ 500.-

28
Emile Gallé, Nancy

Desk. Around 1900. Walnut, precious wood inlays. Curved inlaid table top with plant and dragonfly decoration, storage compartments on each side in a floral ornamental curved frame, flat drawer below the table top. On the top there is an attachment with small side drawers. 85,5 x 97 x 58 cm. Signed inlaid on the table top: Gallé.

€ 1.200.-



28



29

29
Gustave Serrurier-Bovy

Zeitungsständer La Cheyrelle. Entwurf um 1905. Eiche, Messing. Dreietagige Form, oberes Fach mit dreifacher vertikaler Einteilung. Böden auf quadratisch durchbrochen gearbeiteten Messingwinkeln aufliegend. 91 x 33 x 34,5 cm.

La Cheyrelle magazine rack. Designed around 1905. Oak, brass. Three-tier form, top compartment with three vertical divisions. Bases resting on square openwork brass brackets. 91 x 33 x 34.5cm.

From 1903 to 1909, the furnishing for Chateau de La Cheyrelle in Dienne (Auvergne) was designed according to designs by Gustave Serrurier-Bovy in collaboration with the architect René Dulong. The present newspaper stand is one of these designs.

Watelet, Jacques-Grégoire, Serrurier-Bovy, From Art Nouveau to Art Déco. London 1987, S. 85, Abb.

€ 2.400.-



30

30
Gustave Serrurier-Bovy

Flower pillar. Around 1899. Wood. Four-braced, linearly profiled base frame with a slightly swinging substructure below the slightly concave curved four-sided plate. H. 115 cm.

€ 1.800.-



31

31
Gustave Serrurier-Bovy

Serving tray. Design around 1907-1910. Walnut, brass, original fabric cover under glass. Longitudinal rectangular shape with brass handles and brass bars on the sides. Fabric overlay with geometric fabric and ribbon applications and embroidery. 59,5 x 24,3 cm, H. 4 cm.

Watelet, Jacques-Grégoire, Serrurier-Bovy, From Art Nouveau to Art Déco. London 1987, S. 102, Abb. (dort abgebildet auf einem historischen Foto des Serrurier-Bovy Showrooms in Lüttich um 1907-1910).

€ 600.-



32

32
Albert Cheuret

Ceiling light. Draft around 1925. Bronze, alabaster. Octagonal serrated mount, polygonal alabaster discs. 4 burning points. D. 50 cm, H. 27 cm. Inscribed on the mount: A. Cheuret (recessed).

€ 1.500.-



33

33
Albert Cheuret

Art Deco table lamp. Draft around 1925. Metal, nickel-plated, alabaster shade. Hexagonal rising foot, tapered shaft above, both with stylized leaf-like and regularly arranged engraved relief decoration on the surface. Six-sided conically tapered shade made of alabaster panels, above which there is a metal finish with corresponding stylized leaf decoration. Four light points. H. 60 cm. Inscribed on the foot edge: Albert Cheuret (recessed).

Dufrene, Maurice, Authentic Art Deco Interiors from the 1925 Paris exhibition, Woodbridge 1989, zum vorliegenden Modell vgl. S.71.

€ 3.800.-

34
Jacques-Émile Ruhlmann

2 Holophane ceiling lights. Draft around 1920. Bronze, glass. Hanging lights with large transparent glass shades, these with ribbed relief decoration. Mount with four struts, stylized floral relief, openwork dome, ribbed shaft, ribbed ceiling mount. H. 70 cm, D. 36 cm.

€ 3.000.-



34

35
Jacques-Émile Ruhlmann

Wall applique, model Garnet. Design around 1930. Metal, alabaster. Stepped metal mount with a seated disc-like rectangular alabaster shade. 26 x 48 x 20cm.

The present lamp model was presented in Paris in 1929 at the Salon des Artistes Décorateurs. It was later named after the French architect André Granet, who commissioned Jacques-Émile Ruhlmann in 1931 to equip his new business premises on Rue de Gaillée in Paris.

€ 3.200.-



35



36

36
Art Nouveau hanging lamp.

Art Nouveau hanging lamp. Probably Berlin, around 1900. Metal, glass. Hexagonal shape. Bell with grid-like structured mount. Structured colored, partially plastically protruding glass inserts. Hanging on chains with rectangular elements. H. 95, D. 29 cm.

€ 480.-



37

37
Charles Schneider, Epinay-sur-Seine

Art Deco table lamp Coprins. 1920s. Glass, metal. Yellow and orange powder melts on a colorless background. Etched decor with stylized tintling mushrooms. Foot formed from stylized arched leaves.

H. 26, D. 21 cm. Glass inscribed: Le Verre Français.

Marie-Christine Joulin, Gerold Maier, Charles Schneider. Le Verre Français - Charlier Schneider, Augsburg 2004, S. 131, Nr. 173-75 (zum Dekor)

€ 600.-



38

38
Lucien Charles Alliot (nach) Muller Frères, Luneville

Art Nouveau table lamp. Metal, patinated. Muller Frères glass shade made of colorless glass. Shaft of the table lamp as a female figure, whose dress ends in relief flowers on the round base. In the arms there is a three-ray frame on which the glass shade with a rose motif in relief rests. H. 35 cm. Indistinctly inscribed on the stand: L. Alliot, glass shade inscribed: Muller Frères Luneville.

€ 400.-

39

René Lalique, Wingen-sur-Moder

Coquilles hanging light. Colorless, partially opalescent glass, metal mount. In the center there is an arched bowl with a relief shell decoration coquilles, surrounded by a large disc-like ring made of satin glass. Suspension with chains. D. 44 cm, H. 61 cm (total), H. 9.5 cm (shade). Shell marked: R.LALIQUE FRANCE (engraved).

€ 500.-



40

Maison Baguès, Paris

2 wall appliques with parrots. Metal, gold plated, glass. Two-armed shape with two light points each. 41 x 31 x 14cm. Inscribed with company label on verso: Baguès PARIS.

€ 900.-



42

Große Art Déco Deckenleuchte

Large Art Deco ceiling lamp. Designed in 1920/30. Veneered and laminated wood, nickel-plated brass, partially satined glass. 42 x 150 x 47 cm.

€ 2.600.-



41

41

Jules Leleu (attributed)

Art Deco ladies' desk. Around 1925. Walnut, rectangular top with rectangular veneer offset like a checkerboard. Slim, spindle-shaped legs with fluting attached to the outside. Sides slightly curved and with slightly rounded lower ends. This motif is doubled on the front and back with a central triple convex fluted element. At the front, two drawers with original fittings in an elongated, stylized tenon shape. 73 x 80 x 49 cm.

€ 2.600.-

43
Art Déco
Table Lamp

Art Deco table lamp. Around 1925/30. Bronze, glass. Four-sided, slightly rising base, shaft made of 4 rod-like ground colorless glass elements in bronze mount, octagonal straight shade with opaque white glass inlays. Key-shaped bronze rotary switch at the base. 4 lighting points. H. 65 cm, D. 46 cm.

€ 500.-



43

45
Delphin Massier,
Vallauris

Large flower pillar/cache pot. Around 1900. Ceramic, relief and polychrome painted decoration with thistles. H. 131 cm, D. 44 cm. Inscribed twice on the bottom: Delphin Massier & Co/ Vallauris (blue stamp), additionally company mark in black brush lettering (DELPHIN MASSIER CIE VALLAURIS).

€ 1.000.-



45

46
Gebr. Thonet GmbH, Wien

Armchair, model 225 P. Designed in 1905. Beech. Bentwood. Seat with wickerwood. 81 x 63 x 55cm. Inscribed on the inside of the seat frame with the company label Thonet Vienna and brand mark THONET.

€ 200.-



46

44
2 Table Lamps
Frankreich

2 table lamps. Metal, chrome plated. Arm tiltable. H. approx. 50 cm.

€ 600.-



44



47

47

Bruno Paul

Vereinigte Werkstätten für Kunst im Handwerk

Display cabinet/drawer cabinet from the "Typenmöbel" series. Designed in 1908. Mahogany wood, band inlays made of precious woods, original fittings. Straight shape, two-door showcase element, including five drawers with all-round band inlays, each with two square fittings with handles. Original keys, locks, hinges and fittings. 169 x 71 x 57 cm. Verso inscribed with an embossed metal label: VEREINIGETE WERKSTÄTTEN/ F. KUNST I. HANDWER A.G./BERLIN BELLEVUESTR. 5A.

Bruno Paul was one of the founding members of the German Werkbund in 1907 and was fascinated by the idea of Typenmöbel. From 1908 onwards, the German Workshops for Art in Crafts in Berlin produced combination and standard furniture using plywood technology based on his designs, which were available in various designs. For the first time, 'locked-off panels' made of spruce wood were used here, which could then be provided with various stained and polished veneers or were also available in various lacquered surfaces depending on the customer's wishes. Short delivery times should be maintained by stocking in raw condition, i.e. unpickled and unpolished. In 1908, the 'Deutschen Werkstätten' in Berlin set up a model rental apartment with Typenmöbel furniture that was suitable for the middle class at the time.

A chest of drawers of the same type with similar fittings shown in: Alfred Ziffer (ed.), Bruno Paul. Deutsche Raumkunst und Architektur zwischen Jugendstil und Moderne, München 1992, S. 183, Abb. 305c. Vgl. ebd., S. 183, Kat. 305 (with further information).

€ 1.200.-



48

48

Josef Hoffmann

Jacob & Josef Kohn, Wien

Showcase, model no. 600/1A. 1905-1910. Wood, brass, glass. Showcase in tier form with semicircular cross-section. Frame with four slender, bulging column-like bars, these with horizontally profiled decoration. In the upper area there is a two-door, front-glazed compartment, including four open shelves. H. 180 cm, W. 92 cm, D. 44 cm.

€ 3.000.-



49

49

Josef Hoffmann (zugeschrieben)

2 vases. Around 1925. Green iridescent muslin glass. H. 21 cm.

€ 280.-

50

Josef Hoffmann

Wiener Werkstätte/Meyr's Neffe

Vase. Around 1920. Colorless glass, partially matted, partially star cut. Tall goblet shape with vertical matt stripe decoration, with small wedge-cut stars in between in a regular repeat on a translucent background. H. 20.5 cm.

Vgl. dazu Zeichnungen von Josef Hoffmann aus dem Archiv der Wiener Werkstätte/ Entwurfszeichnungen der Wiener Werkstätte im MAK Wien (Inv. KI 12678-1-2; KI 11967-32; KI 11967-33; KI 12786-6).

€ 900.-



50

51

Josef Hoffmann

Wiener Werkstätte/

Ausführung Meyr's Neffe

Bottle with stopper. Designed around 1919. Colorless glass, facet cut. Slim double-conical shape, small swinging mouth, faceted stopper. H. 23.5 cm.

Eine Entwurfszeichnung von Josef Hoffmann für ein Glasservice mit dieser Flasche befindet sich im Museum für Angewandte Kunst Wien, Inv. Nr. KI11964-4. Vgl. [https://sammlung.mak.at/sammlung_online?id=collect-228934], abgerufen am 29.09.2023.

€ 480.-



51



52

52

Josef Hoffmann

Wiener Werkstätte,

Ausführung Moser/ Meyr's Neffe

Glass service, model 200-DEKOR 1st design 1922-23. 40 pieces. Consisting of 7 champagne bowls (H. 11 cm, D. 10.5 cm), 4 wine glasses (H. 11.7 cm, D. 7.3 cm), 4 wine glasses (H. 10 cm, D. 6.5 cm), 6 beakers (H. 10 cm, D. 6.2 cm), 5 goblets (H. 14 cm, D. 9 cm), 6 tea bowls with handles (H. 7.5 cm, D. 9 cm), 7 plates (D. 15.8 cm), 1 carafe (H. 30 cm). One glass is labeled 'Wiener Werkstätte'.

See the corresponding design drawings by Josef Hoffmann for this service in the archive of the Wiener Werkstätte in the MAK Vienna. The service was offered with different decors, here the DEKOR 1 variant with diamond and star cut. See [https://sammlung.mak.at/sammlung_online?&q=hoffmann+Decor+200], accessed on October 6, 2023.

€ 1.800.-

53

Josef Hoffmann (Form), Julius Zimpel (Dekor)

Wiener Werkstätte, Ausführung Ludwig Moser Karlsbad

Vase/cup. Design around 1923. Glass, matt cut. All-round matt cut decoration with Diana with a crescent moon in her hair, riding a unicorn and pointing a bow and arrow at a male figure with a cloth. In the background landscape with trees. Tall, slightly swinging bell shape on a hollow base. Wavy band at the foot. H. 24.1 cm. Inscribed in the decor at the bottom of the rectangle: WW, Wiener Werkstätte, below LMK, for Ludwig Moser Karlsbad. On the side of it are the letters R and N (cut).

Ein weiteres Exemplar dieser Vase befindet sich im Museum für Angewandte Kunst, Wien, Inv.Nr. GL 2649. Vgl. [https://sammlung.mak.at/sammlung_online?id=collect-35831], abgerufen am 29.09.2023.

€ 1.200.-



53

54

Siegfried Haertel

Gräflisch Schaffgot'sche
Josephinenhütte,
Schreiberhau/ Schlesien

2 wine glasses form 989. Design 1905-1910. Colorless glass, partially cut decor, mouth and foot edges gold-plated. Cuppa in a rounded or tulip-like cup shape. Nodus faceted ground. Mouth and foot with double gold band. H. 29 cm each.

Stefania Zelasko. Josephinenhütte. Jugendstil, Art Déco, Moderne. 1900-1950. Glasmuseum Passau (Hg.). Passau 2009, Abb. 153.

€ 280.-



54



55

55

Tischkicker Le Soccer

Frankreich

Foosball Table Le Soccer. Around 1930. Wood, metal, linoleum. Wooden construction on a four-sided conically tapering substructure. Metal figures, painted. Point slider with metal balls, original wooden balls. Original game chip. Key to open the mechanism. Ashtrays at each corner. 92 x 142 x 74 cm (without handles). Goalkeeper on the right hand side. Inscribed on labels: LE SOCCER Marque et Modèle Déposés.

€ 2.000.-



56

56

Sheaf of Wheat Coffeetable

Sheaf of Wheat Table. Base in the form of a sheaf of wheat tied together with a cord. Glass, metal, gold-colored and patinated. H. 46 cm, D. 65 cm. A table like this can be seen in a 1950s photograph in Coco Chanel's apartment on Rue Cambon.

€ 600.-

57

Venini & C., Murano

Floor lamp. Design 1940s. Glass, brass/metal mount. Colorless glass with gold foil inlays. Shaft and base twisted spirally. Two light points. H. 158 cm (without shade).

€ 800.-



57

58

Venini & C., Murano

Floor lamp. Design 1940s. Glass, brass/metal mount. Colorless glass with gold foil inlays. Green glass. Shaft and base twisted spirally. Two light points. H. 158 cm (without shade).

€ 800.-



58

59

Venini & C., Murano

Floor lamp. Design 1940s. Glass, brass/metal mount. Green glass. Shaft and base twisted spirally. Two light points. H. 168 cm (without shade).

€ 800.-



59

60

Großes Flugzeugmodell

Hapag Lloyd, Boeing 737

Hapag Lloyd, Boeing 737. Large aircraft model in 1:12 scale. Plastic, colored decor. L. 2.40 m, wingspan 2.38 m. Marked on the fuselage: Hapag-Lloyd/ D-AHFT, German flag.

€ 300.-



60



61

Paco Rabanne

Rare 'Armour' dress. Designed in 1966. Collection 'Twelve Unwearable Dresses in Contemporary Materials' presented for the first time in the same year. Dress made of aluminum plates connected to each other with rings. The top of the dress has regularly offset four-sided plastic rivets on the front and back and on the straps. L. 72 cm. Inscribed on the company label on the back verso: paco rabanne paris Made in France.

The 1966 collection was titled 'Twelve Unwearable Dresses in Contemporary Materials'. Paco Rabanne used techniques from jewelry making and surprised the fashion world with his ingenious use of metals and plastics. One of the first designers to go beyond the idea that garments should only be made of fabric, his futuristic designs broke with couture tradition and have since become some of the most iconic fashion pieces of the 1960s.

€ 5.000.-



61



62

62
Camille Fauré, Limoges

Large lidded vase. Around 1925. Copper, enamel. Ornamental geometric relief wall with sculptural enamel decoration in light shades of blue, grey, white and black on a silver foil base. Elongated ovoid shape with a hood-like lid. H. 38.5 cm. Inscribed at the bottom: C. Fauré Limoges (bronze).

Provenance: Otto Bantele private collection, acquired from the gallery Dr. Heuser, Hamburg

€ 4.000.-

63
Camille Fauré, Limoges

Vase. Around 1925. Copper, enamel. Ornamental geometric relief wall with three-dimensional enamel decoration in shades of blue/turquoise, light rose, white and black on a base covered with silver foil. Teardrop shape with a small, slightly flared mouth. H. 15.5 cm. Inscribed at the bottom: C. Fauré Limoges (gold).

Provenance: Otto Bantele private collection

€ 1.000.-



63

64
Maria Schwamberger-Riemer, (1896-1970)

2 enamel pictures. 1920s. Standing couple and female nude. Polychrome enamel painting with gold on metal. Plate with a standing couple, 27.5 x 18.2 cm, monogrammed SM on the lower edge of the motif. Plate with a female nude, surrounded by a profiled brass frame, 20.3 x 19.5 cm.

Maria Schwamberger-Riemer studied at the University of Applied Arts in Vienna with Franz Cizek and Berthold Löffler and attended the enamel workshop with Adele Stark and Josef Hoffmann. Many of her works are in public spaces in Vienna.

€ 700.-



64





65

65

Lino Sabattini, (1925-2016)

Bizarre, 1984. Metal sculpture. H. 42 cm. Signed, dedicated and dated on the stand: Bizzar - Otto Bantele - Lino Sabattini, 1984.

Provenance: Private collection Otto Bantele, personal gift from Lino Sabattini to Otto Bantele.

€ 1.000.-

66

Lino Sabattini

Lino Sabattini, Italy

Salsiera. Prototype for gravy boat. 1954. Silver. 18.5 x 22 x 9 cm. Inscribed on the wall: PROTOTIPO PER SALSIERA 1955 Lino Sabattini.

This work is a prototype from 1954 that was never produced in series. The Munich collector Otto Bantele received it as a gift from Lino Sabattini.

Provenance: Otto Bantele private collection

€ 1.200.-

67

Lino Sabattini, Italy

2 vases Bamboo. Around 1990. Metal, silver plated. Slim cylindrical shape with a suggested handle element. H. 61 cm. Marked on the bottom with the company brand and the addition SABATTINI MADE IN ITALY.

€ 500.-



67



66

68

Filippo Alison

Lino Sabattini, Italy

Samovar Vesevo, Filumena 2 espresso pot and sugar bowl. Designed around 1980. Metal, silver-plated. Sculptural forms. Samovar kettle with seated teapot and strainer, slip lid, H. 30 cm, D. 21.5 cm, marked at the bottom of the stand: =VESEVO=DESIGN F.ALISON - SABATTINI-ITALY (company brand). Espresso pot with sieve inserts, marked: =Filumena 2=, design F. Alison, Sabattini-Italy, H. approx. 32 cm. Sugar bowl marked with company brand.

€ 600.-



68



69

69
Lino Sabattini
 Lino Sabattini, Italy

Rare offering bowl, model Cosmic. Designed in 1989, manufactured in 1993. Metal, silver-plated. Teardrop-shaped bowl surrounded by six spherical cans. 10 x 36 x 23.5cm. Inscribed on the bottom: Lino Sabattini, 'COSMIC', 1989/1993, COLLEZIONE SABATTINI ITALY (signet) and maker's mark.

€ 300.-

70
Lino Sabattini
 Lino Sabattini, Italy

Vase, model Noce. Metal, silver plated. Designed in 1977, executed in 1994. Oval shape with a narrow, elongated opening. 13 x 22.5 x 15.5cm. Inscribed on the wall: Signet Lino Sabattini, NOCE, 1977/1994, COLLEZIONE SABATTINI ITALY. Marked with maker's mark on the bottom: SABATTINI ITALY.

€ 400.-



70



71

71
Lino Sabattini
 Lino Sabattini, Italy

Coffee/tea service, model Fenice. Designed in 1989, manufactured in 1993. Metal, silver-plated. Coffee pot (25 x 22 x 9.5 cm), teapot (17.5 x 33 x 12.5 cm), sugar bowl (9 x 13.5 x 7 cm), milk jug (12.5 x 15 x 8 cm), Tray with light blue glass insert (49.5 x 35.8 cm). Each inscribed: Signet Lino Sabattini, 'FENICE' 1989/1993, COLLEZIONE SABATTINI ITALY.

€ 1.200.-

72
Lino Sabattini, Italy

2 large vases Sin/Sin medio. Around 1976. Metal, silver plated. 29 x 50 x 18 cm and 20.5 x 42 x 16 cm. Both vases are marked on the bottom: company brand with the addition SABATTINI MADE IN ITALY.

€ 500.-



72



73

73
Franco Lapini,
(1936-2017)

Large fish serving bowl with cover. Brass, partially marbled, silver-plated. Oval shape. Large cover with plastic fish with accompanying corals and shells. 27 x 43 x 31 cm. Inscribed on the bottom: Franco Lapini/MADE IN ITALY.

€ 800.-



74

74
Franco Lapini,
(1936-2017)

Large oval serving bowl with hood. Silver-plated brass, hand-hammered. Hood with figural appliqué of a lamb. 37 x 85 x 45 cm. Inscribed on the underside with a stamp: franco lapini MADE IN ITALY.

€ 1.400.-



75

75
Franco Lapini,
(1936-2017)

Handle bowl. Metal, silver plated. Round shape, handle with a sculpted tulip on top. H. 20 cm. D. approx. 27 cm. Inscribed on the edge with a plaque: Franco Lapini/MADE IN ITALY.

€ 300.-



76

76
Piero Figura
Edition Atena

Sculptural candlestick/circus artist on drum. Around 1970. Tin. H. 49 cm. Artist in a handstand on a drum, juggling with a ball on his legs stretched upwards (there is a nozzle for holding a candle). Inscribed on the drum base with a plaque: Piero Figura/PER ATENA/ ETAIN 95%.

€ 500.-



77

77
Grosses Sterling Silber
Schiffsmodell HMS Victory/
Flaggschiff Trafalgar/
Flaggschiff Trafalgar
Seeschlacht,
Vizeadmiral Lord Nelson

Large sterling silver ship model of HMS Victory (Trafalgar/Lord Nelson). After 1968. Sterling silver, partially gold-plated. Italy. H. 87 cm, W. 100 cm (with base). Marked with an Italian slightly dented silver stamp with FI (for Florence) with a star and an indistinct master number, fineness mark 925 for sterling silver. Weight: 4700 grams.

Shown is the famous flagship of British Vice Admiral Lord Nelson from the Battle of Trafalgar in 1805. Detailed, finely crafted model of the three-master with hoisted sails, elaborately designed rigging, deck superstructure, dinghies and cannons.

€ 6.000.-



78

78
Matthias Wallbaum,
Augsburg

Adoration of the Magi. Around 1600. Silver relief/silver plaque. Rectangular plaque with a round arch at the top. Depiction of the Adoration of the Magi with Mary and Christ Child in front of a stable-like building with a landscape background.

12.7 x 7.5 cm. Inscribed on the lower edge with the Austrian tax stamp CH (embossed stamp, used from 1807).

Plaques like this one were used as picture plaques for home altars. A completely preserved house altar with reliefs of this type from Matthias Wallbaum's environment is located in the Germanic National Museum in Nuremberg.

€ 480.-



79

79
Weihrauchkessel
wohl Italien

Incense burner. Circa 1680-1730. Silver. Wall with engraved decoration of tendrils, birds and console-like elements. Two sculptural applied angel busts holding the curly tendril handle. H. 12 cm (without handle), D. 14.5 cm. Weight 891 g.

€ 900.-

80
Johann Balthasar Heckenauer, Augsburg

2 candlesticks. Augsburg 1757-1765 (one of the two candlesticks probably a little later). Silver. Curved round foot, slightly bulging shaft. Embossed and engraved relief decor with rocailles, medallions and foliage. H. 22.5 cm. Weight 774g. Marked on the outside of one foot: M with pine cones (city mark), 900, IPH in a rectangle (hallmarked). Tremolo mark on the inside of the base.

€ 1.900.-



80



81

81
Peter Bruckmann & Söhne, Heilbronn

Bowl. 1911, silver, blued. Relief decoration with tendrils and grotesques in the Renaissance style (hares, squirrels, birds and hunting putti). D. 19 cm, H. 3.5 cm. Weight 270g. Inscribed on the outer edge: No. 10621 Half moon crown 800 company mark 12, dealer stamp SCHWARZ & STEINER (hallmarked).

€ 340.-



83

83
Karl Gustav Hansen
Hans Hansen, Kopenhagen

Coffee pot and sugar bowl, model 543. Designed in 1967, manufactured in 1967 and 1974, silver. Coffee pot with hinged lid and wooden handle, H. 16.4 cm. Sugar pot with hinged lid H. 6.5 cm. Total weight 829 g. Both parts marked on the bottom: Hans Hansen, 925S, DENMARK STERLING, 543. Coffee pot with year mark ANNO 1967, sugar bowl with year mark 1974.

€ 500.-

84
Gayer & Krauss,
Schwäbisch-Gmünd

Dice game. Silver. Consisting of a tray (D. 30 cm), cup (H. 8 cm) and 6 dice (H 1.3 cm). Weight: 1215g Tray and cup each covered on the inside with thin suede. Each marked with workshop mark: G+K Meistersilber (hallmarked).

€ 800.-



82

82
2 Schabbat Leuchter
Simha Herzog, Krakau

2 candlesticks/Shabbat candlesticks. 1920s. Silver, with engraved decoration. H. 33.5 cm. Weight 531g. Marked on the stand: SH in the oval, Polish fineness mark (woman's head to the left with number 3 in the oval) and another mark (woman's head to the left in the round) (hallmarked).

€ 700.-



84

85

Jean Després, Paris

Art Deco bracelet. Around 1970. Silver. L. 18 cm. Weight 104g. Geometric relief decoration with small balls and bars on rectangular members with wavy edges on one side, surface partially marbled. Verso inscribed: J. Després with underline (engraved), workshop mark JD with chalice in diamond and French fineness mark (embossed stamp).

Melissa Gabardi. Jean Després. Maestro orafo tra art déco e avanguardie. Milano 1999, S. 116 (zum Vergleich)

€ 2.600.-



85

86

Jean Després, Paris

Brooch. Around 1935. Silver, Amazonite. L. 4 cm. Weight 17g. Verso inscribed with diamond-shaped workshop mark JD (embossed stamp).

€ 2.400.-



86



87

87

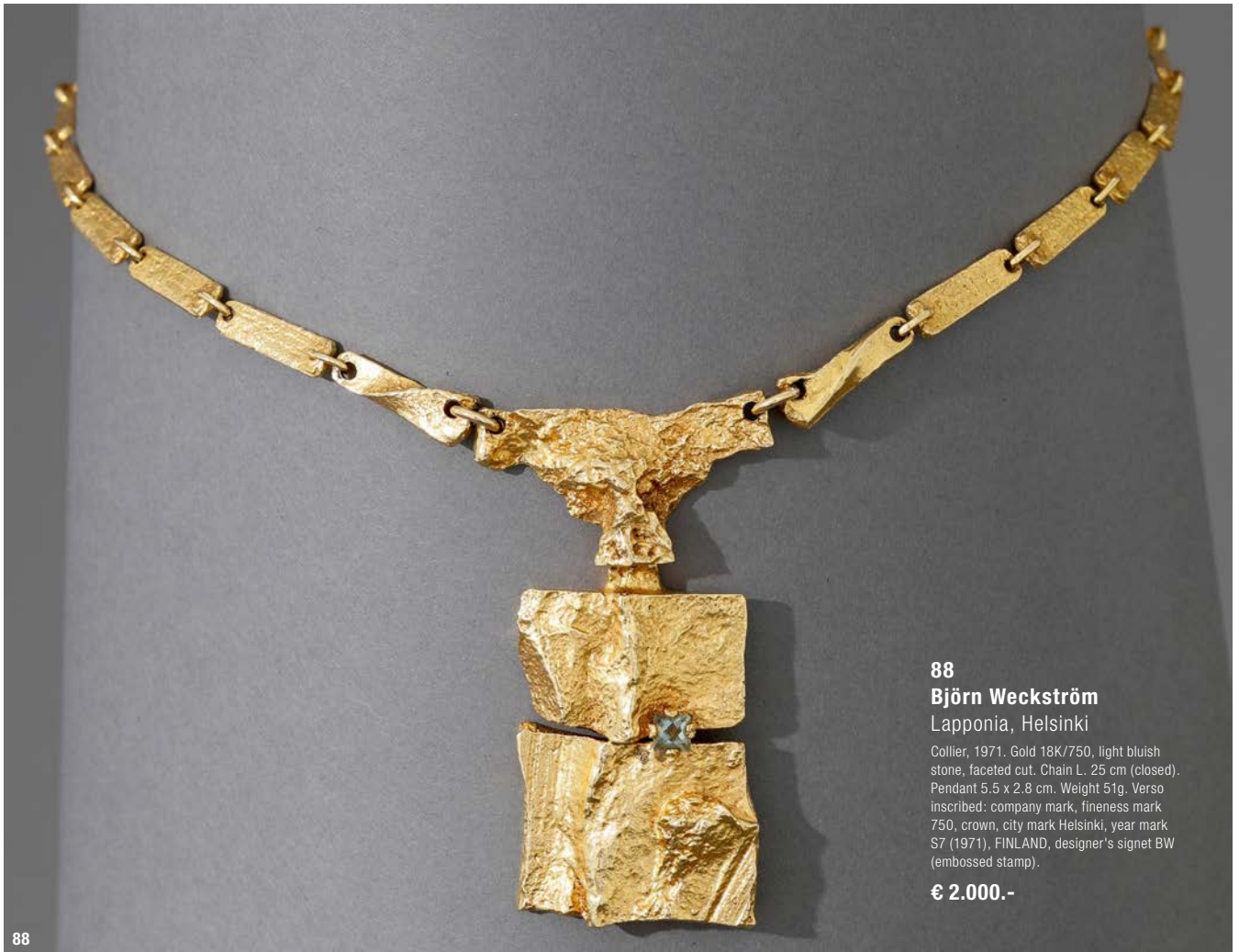
Jean Després, Paris

Ring, 1928. Silver, onyx. Approx. 3 x 1.5 x 1.5 cm. Weight 9g. Inscribed: Company mark (JD with diamond-shaped chalice) and crab fineness mark (embossed stamp).

The ring was designed in 1928 and is recorded in Jean Després' model book.

Melissa Gabardi. Jean Després. Maestro orafo tra art déco e avanguardie. Milano 1999, S. 104 (zum Vergleich).

€ 2.200.-



88
Björn Weckström
 Lapponia, Helsinki

Collier, 1971. Gold 18K/750, light bluish stone, faceted cut. Chain L. 25 cm (closed). Pendant 5.5 x 2.8 cm. Weight 51g. Verso inscribed: company mark, fineness mark 750, crown, city mark Helsinki, year mark S7 (1971), FINLAND, designer's signet BW (embossed stamp).

€ 2.000.-

88



89

89
Björn Weckström
 Lapponia, Helsinki

Ring, 1968. Gold 18K/750. 3 stones. Weight 16g. Inscribed: 750, crown, Helsinki city mark, year mark P7 (1968), designer's signet BW, additional mark.

€ 650.-

90
Björn Weckström
 Lapponia, Helsinki

Ring and 2 stud earrings. 1971/ 1972. Gold 18K/ 14K. Ring: gold 18K/750, weight 5 g. Stud earrings: gold 14K/585, weight 13 g. All parts marked: company mark, designer's signet BW, fineness mark, year marks S7/T7 (1971/1972).

€ 550.-



90

91
Zoltan Popovits
 Lapponia, Helsinki

Jewellery set. 4 parts. 1993/ 1995. Yellow gold, 14K/ 585. Consisting of Adora necklace (L. 23 cm/ closed), bracelet (D. 6 cm), Valeriana ring and 2 Chala ear studs. Total weight 47g. Relief decors, surface partially matt, partially polished to a glossy finish. All parts are marked with company and fineness marks and various year marks (1993/1995).

Corresponding jewelry passport for necklace, ring and earrings, dated 1995, available.

€ 1.600.-



91



92

92
**Gold 18K-/ Bergkristall-
Anhänger mit Kette**

Gold / rock crystal pendant with chain. Gold 18K/ 750, rock crystal, chain, 1954. Pendant 33 x 13 mm. Weight 16g. Pendant marked: ÖGV, O, Swedish crown mark, year mark D9 (1954), fineness mark 18K (embossed stamp).

€ 340.-

94
Armreif Gold 14K/ 585

Bangle. Gold 14K/ 585. Surface with relief and irregular oval breakthrough decoration. Weight 74 g. D. 6.5 cm. Marked with master's mark HC (WC?) and fineness mark 585 (embossed stamp).

€ 2600.-



94



93

93
Armband Gold 18K/ 750
Ferruccio dal Corno, Vicenza

Bracelet. Gold. 18K/ 750. Bracelet made of diamond-shaped, flexibly connected elements. L. 18.8 cm. Weight 75g. Marked with fineness mark 750, company mark in shield shape with horn and additional mark VI, VI 7, and additional mark 7 VI in diamond.

€ 3.200.-

95
Matti J. Hyvärinen

Jewellery set. 5 parts. 1978. Silver. Consisting of: necklace (D. 14.5 cm), bangle (D. 6 cm), brooch, 2 ear clips, ring. Inscribed: MJH in a rectangle, fineness mark 925, Turku city mark, year mark A8 (1978) (embossed stamp).

€ 480.-



95



96

96
Longines, Schweiz

Longines wristwatch Flyback Ref. 7413. Serial number 15'316'339. Circa 1970. Flyback Chronograph, Caliber 530. Functions: hour, minute, second and chronograph. Speedometer and telemeter scale.

Longines certificate from August 2023 included.

€ 2.000.-

97
Officine Panerai, Florenz

Wristwatch PAM 00001. Marked on the dial: LUMINOR MARINA PANERAI SWISS. Inscribed on the verso of the case: OFFICINE PANERAI FIRENZE 1860/ OP5618/ BB1015388/ D1380/3500. Original Rubber bracelet with Panerai clasp. Functional.

Enclosed is the Chrono24 invoice from May 2021.

€ 2.200.-

98
OMEGA

OMEGA - Speedmaster Mark IV TV Chronograph wristwatch. 1970s. Stainless steel case with tachymeter bezel. Case width 40 mm. Bracelet: 15.5 cm. Reference 176.0014. Black dial with luminous indices, subdials at six, nine and twelve, day and date display at three. Attached to a signed stainless steel bracelet with folding clasp. Marked and numbered there with the company brand: II / Stainless Steel / 1204/212 / OMEGA.

€ 2.200.-



98



97



99

99
Swatch, Schweiz

33 Swatch watches and watch bracelets. 1988-1992. SWISS 700th Anniversary Special Set of 4 21st Edition Mod. 117/ 118/ 119/ 120. FOLON Set, Jean-Michel Folon, set of 3. Keith Haring, set of 4. Tadanori Yokoo, Rorrim 5 Automatic. Klaus Zangg, hourglass. Hollywood Dream, X-Mas Special 1990. Mozart, X-Mas Special 1989. Sam Francis. Hocus Pocus, Christmas 1991. Bonaparte, X-Mas Special 1988. Pompadour, X-Mas Special 1988. Chandelier, Christmas 1992. Scribble. #1 Golden Jelly, Club Special 1990. #2 Lots of dots. Jeff Koons. 2 x Otmar Alt. BeepUp. (The aforementioned each with original packaging.) Chicchirichi metal bracelet + original bracelet. Palco. Astera, Dive in coral reef 1990. (The aforementioned each without packaging). Kiki Picasso. Mimmo Paladino 1990 (The aforementioned each with original packaging and labeled 'Replica')

€ 3.000.-

GLAS
KERAMIK





100



101



102

102
Daum Frères, Nancy

Large landscape vase Paysage d'été/ Arbres en été/ Heath landscape/ Summer landscape. Around 1905-1910. Multi-tone light blue powder melts on a colorless ground. Etched and polychrome landscape decoration, partially painted in stronger purple with enamel paints, with large trees, bushes and heather in front of a high, structured, etched summery blue sky. H. 49 cm. Marked on the foot with the company brand DAUM NANCY FRANCE with the Cross of Lorraine.

€ 7000.-

103
Emile Gallé

Large vase. Around 1910. Glass. Multi-tone green, partially yellow-brown overlays on a colorless background. Etched decor with curved eucalyptus branches with leaves, fruit capsules and flowers. H. 45 cm. Inscribed on the wall: Gallé (highly etched).

Hilschenz-Mlynek/H. Ricke, Glas - Historismus, Jugendstil, Art Déco, Stuttgart 1985, S. 260, Nr. 352 (zum Dekor).

€ 700.-

100
Henri Bergé
Victor Amalric Walter, Nancy

Pâte-de-verre bowl with fish. Around 1920. Glass. Round bowl with fish decoration in relief. Multi-toned turquoise pâte-de-verre, fish offset in reddish brown. D. approx. 15.5 cm. Inscribed on the bowl: AWALTER NANCY, Bergé Sc.

€ 2.400.-

101
Victor Amalric Walter, Nancy

Pâte-de-verre dish with fish. Around 1920. Glass. Oval bowl with fish decoration in relief. Multi-toned turquoise pâte-de-verre, fish with multi-toned reddish-brown contrasting. L. approx. 18.5 cm. Inscribed on the bowl: AWALTER NANCY.

€ 2.200.-



103



104



105

104

Carlo Scarpa

Venini & C., Murano

Bowl Serpente. Designed in 1940. Black, white and red opaque murrines merged together like a mosaic. Bowl reworked on both sides with matt Battuto cut. 7 x 38.3 x 29 cm. Marked on the bottom with remains of a company label.

Provenance: Acquired in 1944.

Deboni, Franco. VENINI GLAS. Basel 1990, Abb. 71. Italienisches Glas, Murano ? Mailand 1930-1970, Die Sammlung der Steinberg Foundation, Ausst.kat. Kunstmuseum Düsseldorf 1996-1997, München / New York 1996, Abb. S. 38.

€ 4.400.-

105

Carlo Scarpa

Venini & C., Murano

Vase A bollicine. 1930s. Light green foam glass. Bulged shape with attached stand. H. 19.5 cm. Inscribed on the bottom: venini Murano (two-line etched stamp), red company label.

Italienisches Glas, Murano • Mailand 1930-1970, Die Sammlung der Steinberg Foundation, Ausst.kat. Kunstmuseum Düsseldorf 1996-1997, München / New York 1996, Abb. S. 61 (zum Vergleich).

€ 2.400.-



106

106

Carlo Scarpa

Venini & C., Murano

Bowl Mezza filigrana. Design 1932-1936. Colorless glass with mint-colored thread inclusions. H. 6.5 cm, D. 17.8 cm. Inscribed on the bottom: venini Italia.

Anna Venini Diaz de Santillana, Venini, Catalogue Raisonné 1921-1986. Mailand 2000, S. 135 (zum Vergleich).

€ 400.-



107

107
Carlo Scarpa
 Venini & C., Murano

Vase, 1960s. Opaque red, red overlaid glass. H. 28.5 cm. Inscribed on the bottom: VENINI.S.A. MURANO (golden company label), venini murano (engraved in two lines).

Provenance: Otto Bantele private collection.

€ 3.000.-



108

108
Tobia Scarpa
 Venini & C., Murano

Vase Occhi. Circa 1959. Glass. Wall formed from opaque red framed and colorless interior, angular murrines lined up one after the other. H. 32.5 cm. Inscribed on the bottom: venini murano (round etched stamp), and inscribed on paper label: VENINI / VENEZIA MURANO / N. 8526 / MADE IN ITALY.

Provenance: Acquired from August Warnecke before his large Venini collection was auctioned at Christie's Paris in 2012 for more than one million euros. Otto Bantele private collection.

Deboni, Franco. VENINI GLAS. Basel 1990, Abb. 164.

€ 10.000.-

109

Tobia Scarpa

Venini & C., Murano

Vase Occhi, 1987. Glass. Wall formed from opaque white framed and colorless interior, angular murrines lined up one after the other. H. 30 cm. Inscribed on the bottom: venini 87 (engraved).

Provenance: Otto Bantele private collection

€ 600.-



109

110

**Paolo Venini,
(1895–1959)**

Venini & C., Murano

Vase Murrine. Design 1950s. Execution 1989. Violet black and white patterned murrines. Elongated ovoid shape with a flared edge. H. 26.5 cm. Inscribed on the bottom: venini 89 (engraved).

€ 1.000.-



110

111

Paolo Venini

Venini & C., Murano

Bottle with stopper, 1952. Glass, colorless brown with spiral-shaped opaque orange-red thread melts and stoppers. H. 17 cm. Inscribed on the bottom: venini murano ITALIA (three-line etched stamp).

Deboni, Franco. VENINI GLAS. Basel 1990, Abb. 133 (zum Vergleich).

€ 500.-



111

112

Paolo Venini

Venini & C., Murano

Bottle with stopper Doppio incalmo. Model 4747. 1959. Glass, colorless and dusky pink, central Mezzafiligrana decorative band in turquoise. H. 33.5 cm. Inscribed on the bottom: venini murano ITALIA (three-line etched stamp), VENINI/ MURANO VENEZIA/ N. / MADE IN ITALY (white company label).

Provenance: Otto Bantele private collection.

Deboni, Franco. VENINI GLAS. Basel 1990, Abb. 133.

€ 1.600.-



112



113



114

115**Fulvio Bianconi**

Venini & C., Murano

2 characters from the Commedia dell'Arte, Arlecchino and Colombina. 1950s. Opaque white glass with polychrome dot-shaped and thread melts. Black stand. H. 33.4 cm and 36 cm. Colombina marked on the stand with the company stamp: Venini Murano ITALIA (three-line etched stamp).

Provenance: Otto Bantele private collection.

Deboni, Franco. VENINI GLAS. Basel 1990, Abb. 95. (Die vorliegenden Stücke aus der Sammlung Bantele dort abgebildet.)

€ 1.600.-

116

113**Venini & C., Murano**

Baluster vase Veronese mezza filiigrana. Variant of the Veronese vase. Version 1950s. Colorless glass with white thread decoration mezza filiigrana. Baluster shape with relief nodus. H. 33 cm. Inscribed on the bottom with a three-line etched stamp: venini murano ITALIA.

Venini Diaz de Santillana, Anna. Venini. Catalogue Raisonné 1921-1986, Milano 2000, S. 270 (catalogo rosso).

€ 500.-**114****Fulvio Bianconi**

Venini & C., Murano

Bottle A Fasce orizzontale. 1950s. Blue glass, surrounding band of opaque lemon yellow glass. H. 23.5 cm. Inscribed on the bottom: venini murano ITALIA (three-line etched stamp).

Provenance: Otto Bantele private collection

Gli artisti di Venini per una storia del vetro d'arte veneziano. Ausstellungskatalog Fondazione Giorgio Cini, Venezia, Isola di San Giorgio 1996, S. 140, Abb. 198.

€ 340.-

115

116**Fulvio Bianconi**

Venini & C., Murano

Figure from the Venetian Carnival. Colorless glass, partially turquoise, white and black overlaid, partially gold foil melts. Figure with tricorn hat and mask. H. 28.5 cm.

Provenance: Otto Bantele private collection

€ 1.300.-

117

Thomas Stearns

Venini & C., Murano

Vase Cappello del Doge/Capello Ducale. Design 1961/62. Double Incalmo technique. Opaque red, white and transparent amber overlaid glass. H. 13.5 cm. Inscribed on the bottom: venini murano ITALIA (three-line etched stamp).

Italienisches Glas. Murano Mailand. 1930-1970. Die Sammlung der Steinberg Foundation. Katalog zur Ausstellung Kunstmuseum Düsseldorf, The Corning Museum of Glass u.a. 1987/1988, S. 169, Abb. 158 (zum Vergleich).

€ 2.000.-



118

119

Dino Martens

Aureliano Toso, Murano

Vase Oriente. Around 1950. Colorless glass with polychrome fusions of Zanfirico glass rods, opaque frills in red, white, yellow, light blue, black violet and aventurine as well as a large black and white star murrine. H. 42 cm. Vertical tension crack (ca. 30 cm) and hole (ca. 1 cm) for electrification as lamp base.

Provenance: Otto Bantele private collection.

Die Fünfziger, Stilkonturen eines Jahrzehnts. Ausstellungskatalog Villa Stuck, München 1984, S. 56.

€ 1.900.-

118

Alfredo Barbini

Vase, unique, 1962. Thick-walled, light blue glass with opaque red interior overlay. Wall surface completely reworked with Battuto grinding. 32 x 20 x 8cm. Signed twice on the bottom: A. Barbini A. Barbini (each engraved), and inscribed on a transparent label: BARBINI Murano. Provenance: Barbini family.

€ 2.400.-



117



119



120

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

Gufo/Anfora. 1962. Amphora shape with applied face. Colorless, slightly iridescent glass with three-dimensional fusions in red and black. H. 42 cm. Inscribed on the stand: E. Costantini P. Picasso Fucina degli Angeli Venezia 1962 (engraved).

Egidio Costantini. Il maestro die maestri. Katalog zur Ausstellung Brüssel, Espace medici, 1990, S. 173 (Abb.)

€ 5.000.-

121

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

Bacco/Furetto from the Fauni series. Colorless glass with blue and colorless thread melts and applications. Eyes amber and brown. Surface iridescent. H. 38 cm. Inscribed on the stand: E. Costantini P. Picasso Fucina degli Angeli Venezia 1960 (engraved).

Egidio Costantini e i suoi artisti. Sculture in vetro della Fucina degli Angeli. Katalog Ausstellung Fattidarte Piacenza 1996, Abb. (Farbvariante).

€ 5.000.-

122

Pablo Picasso
Fucina degli Angeli,
E. Costantini

Figure from the Ninfe e Fauni series. 1962.
Fusione di vetro. Glass, colorless and blue
underlaid, fine-grained melts. H. 25 cm.
Inscribed on the stand: E. Costantini P.
Picasso F.A. Venice 1962 (engraved)..

Vgl. die Serie von 23 Figuren nach Entwürfen
von Pablo Picasso in der Collection Peggy
Guggenheim, Venedig, in: Egidio Costantini.
Il maestro die maestri. Katalog zur
Ausstellung Brüssel, Espace medici, 1990,
S. 166 (Abb.)

€ 3.000.-



122

123

Pablo Picasso
Fucina degli Angeli,
E. Costantini

Toro, 1965. Body made of cobalt blue,
colorless overlaid glass. Small ball head with
applied horns. Lemon yellow thread melts.
Fine-grained light blue melts.

H. 22.5 cm, W. 26.5 cm. Marked on the
stand: P.Picasso-E. Costantini-Fucia
Angeli-VE 1965-© (scratched).

Egidio Costantini. Il maestro die maestri.
Katalog zur Ausstellung Brüssel, Espace
medici, 1990, S. 170
(Farbvariante)

€ 5.000.-



123



124

124**Georges Braque**

Fucina degli Angeli, E. Costantini

Relief Incontro (encounter). Glass. Blue, colorless overlaid and red framed, slightly iridescent bowl-like shape. In the center there is a round relief-like melting in opaque red, with two raised black heads facing each other in relief with white thread applications. D. 26 cm. Inscribed on the bottom: G. Braque - E. Costantini/ 1954/ Fucina Angeli/ Venezia (scratched).

Egidio Costantini. Il maestro di maestri. Katalog zur Ausstellung Brüssel, Espace medici, 1990, S. 79 (Abb. Entwurf)

€ 3.000.-**125****Luciano Zarotti**

Fucina degli Angeli, E. Costantini

Diabolo. Mask-like head. Multi-toned red and colorless glass with meltings. 28 x 33.5 x 4.5cm. Inscribed on the edge: L. ZAROTTI E.COSTANTINI FUCINA ANGELI - VENEZIA (engraved).

€ 600.-

126



125

126**Bruno Casalini**

Fucina degli Angeli

Fertilizzazione, 1966. Glass, two-part shape. Colorless bulbous cylinder with inwardly drawn mouth. Mounted element running red-orange and with a slightly iridescent surface. H. 35 cm. Marked at the mouth: CASALINI 1/1 FA 1966 (engraved). Provenance: Otto Bantele private collection

Sculpture in Glass. Fucina Degli Angeli. Katalog zur Ausstellung Venedig 1968.

€ 1.600.-

127**Giuseppe Capogrossi**
Fucina degli Angeli

Glass relief Composition 2. 1966. Blue, yellow and red glass. Abstract amorphous form elements, mounted on an illuminated, rectangular acrylic glass box. 67 x 48 cm. Signed and inscribed lower right: Capogrossi 1/1 FA 1966 ©

Provenance: Otto Bantele private collection.

Die Fünfziger. Stilkonturen eines Jahrzehnts. Ausstellungskatalog Villa Stuck, München 1984, S. 52. Egidio Costantini. Il maestro di maestri. Katalog zur Ausstellung Brüssel, Espace medici, 1990, S. 200 (Abb.)

€ 3.000.-

127

128**Ludovico Diaz de Santillana**

Venini & C., Murano

Vase for Pierre Cardin. Around 1968-1970. Clear glass with melted vertical stripes in brown and green. H. 35 cm. Inscribed on the bottom: venini italia (engraved).

Provenance: Otto Bantele private collection

Anna Venini Diaz de Santillana, Venini, Catalogue Raisonné 1921-1986. Mailand 2000, S. 175, Abb. 134.

€ 500.-

128

129**Ludovico Diaz de Santillana**

Venini & C., Murano

Vase Coletto. Designed in 1961. Transparent gray green, red brown and black glass, fused together using the Incalmo technique. H. 41 cm. Inscribed on the bottom: venini murano ITALIA (three-line etched stamp).

Provenance: Otto Bantele private collection.

Gli artisti di Venini per una storia del vetro d'arte veneziano. Ausstellungskatalog Fondazione Giorgio Cini, Venezia, Isola di San Giorgio 1996, S. 156, Abb. 233

€ 500.-

130



129

130**Jan Le Witt**

Aureliano Toso, Murano

Bottle with stopper. 1950s. Colorless glass with polychrome applications and vertical polychrome band fusions. H. 37 cm. Inscribed on the stopper with a round paper label: VETRERIA - AURELIANO TOSO - MURANO.

Jan Le Witt personally selected small glass samples for the design drawing.

Provenance: Otto Bantele private collection

Deboni, Franco. Murano '900, Vetri e Vetrai. Bocca Editori, Mailand 1996. S. 238. (hier ebenfalls erwähnt Sammlung Otto Bantele)

€ 2.000.-



131



132

131**Alessandro Mendini**

Venini & C., Murano

Arsos bottle vase, 1991. Opaque black glass with colorless gray overlay and lemon-yellow inclusions, surface completely reworked in Battuto cut. H. 37 cm. Inscribed on the bottom: venini '91 A. Mendini (engraved). Inscribed on the wall: company label VENINI MURANO MADE IN ITALY.

Provenance: Otto Bantele private collection

Gli artisti di Venini per una storia del vetro d'arte veneziano. Ausstellungskatalog Fondazione Giorgio Cini, Venezia, Isola di San Giorgio 1996, S. 171, Abb. 265.

€ 700.-**132****Alessandro Mendini**

Venini & C., Murano

Large bottle vase Arsos, 1991. Opaque black glass with lemon yellow fusions, surface completely reworked in Battuto cut. H. 48 cm. Inscribed on the bottom: venini '91 A. Mendini (engraved). Inscribed on the wall: company label VENINI MURANO MADE IN ITALY.

Provenance: Otto Bantele private collection

Gli artisti di Venini per una storia del vetro d'arte veneziano. Ausstellungskatalog Fondazione Giorgio Cini, Venezia, Isola di San Giorgio 1996, S. 171, Abb. 265.

€ 900.-

134



133

133**Tapio Wirkkala**

Venini & C., Murano

Vase and bowl from the Coreani series. Designed in 1966. Executed in 1973, 1983. Blue glass, with a wide, spiral-shaped band in green. Bowl H. 13.5 cm, D. 30 cm/ Vase H. 34 cm, D. 20.5 cm. Each inscribed and dated (engraved) on the base: venini italia tw 73 (bowl)/ venini italia tw 83 (vase).

Gli artisti di Venini per una storia del vetro d'arte veneziano. Ausstellungskatalog Fondazione Giorgio Cini, Venezia, Isola di San Giorgio 1996, S. 156, Abb. 158.

€ 1.100.-**134****Tapio Wirkkala**

Venini & C., Murano

2 vases/bottles Bolle. Designed in 1966. Executed in 1990/2000. Incalmo glass, each in two colors (mole gray/light blue and red/straw yellow). Both with company label, inscribed and dated on the bottom: venini 90 tw/ venini 2000 tw (engraved).

Gli artisti di Venini per una storia del vetro d'arte veneziano. Ausstellungskatalog Fondazione Giorgio Cini, Venezia, Isola di San Giorgio 1996, S. 156, Abb. 158.

€ 1.200.-

135

Aldo Nason, Murano

Testa. 1970s. Colorless, slightly gray glass. Freely formed from fused glass threads and applications. Mounted on a round black glass plinth. H. approx. 42 cm. Signed on the plinth: NASON ALDO (engraved).

Provenance: Otto Bantele private collection

Ausstellungskatalog 'Die Fünfziger, Stilkonturen eines Jahrzehnts' 13.01. bis 26.02.1984 Villa Stuck, München, Abb. S. 58.

€ 600.-



135

136

Aldo Nason, Murano

Cavallo. Colorless glass. Freely formed from fused glass threads and applications. Mounted on a square black stone plinth.

H. approx. 45 cm. Inscribed on the plinth: NASON ALDO (engraved).

€ 750.-



136

137

James Coignard

Berengo Studio, Murano

Head/Tête. 2005. Unique. Colorless, partially blue overlaid glass with dark applications, freely shaped. 30 x 40 x 9 cm. Inscribed at the bottom: J. COIGNARD (engraved).

Facing 1200. Glasskulpturen der Berengo Collection, Venezia. Katalog Ausstellung Museum Moderner Kunst Kärnten 1994, Abb.

€ 1.600.-



137



138

138

Ursula Huber

Berengo Studio, Murano

Head ego red. 2004. Orange-red solid glass, colorless underlay, gold foil fusions. 30 x 27x 14 cm. Inscribed and dated on the lower edge: Ursula Huber 2004 (engraved).

Facing 1200. Glasskulpturen der Berengo Collection, Venezia. Katalog Ausstellung Museum Moderner Kunst Kärnten 1994, Abb.

€ 850.-

139**Kaj Franck**

Nuutajärvi Notsjö, Nuutajärvi

Kremlin Bells carafe, model KF1500.
Designed in 1955, manufactured in 1960.
Violet, green and smoke-colored glass.
H. 35 cm. Inscribed on the bottom of the
large carafe: K.Franck Nuutajärvi Notsjö-60
(engraved).

€ 800.-

140



139

140**Kaj Franck**

Nuutajärvi Notsjö, Nuutajärvi

Kremlin Bells carafe, model KF1500. Designed in
1955, manufactured in 1960. Green, violet and
smoke-colored glass. H. 35 cm. Inscribed on the
bottom of the large carafe: K.Franck Nuutajärvi
Notsjö-60 (engraved).

€ 800.-**141****Kaj Franck**

Nuutajärvi Notsjö, Nuutajärvi

2 bowls and vase. 1956/ 1959. Large bowl with
violet overlay on a colorless ground, 11 x 45 x 12.5
cm, inscribed on the base: K. Franck, Nuutajärvi
Notsjö-59. Small bowl with green overlay on a
colorless ground, 5,5 x 24 x 10 cm, inscribed on
the bottom: K. Franck, Nuutajärvi Notsjö-59. Vase,
green glass. H. 23.5 cm, D. 10.5 cm.

€ 600.-

141

142

Vittorio Ferro

Vase Murrine. Glass. Flatly arranged white and black patterned murrines, partially with interspersed black and red patterned rose-like murrines, translucent feathered structured brown areas, black inner overlay and base. Spherical shape with conical mouth. H. 20.5 cm, D. 20 cm

€ 550.-



142

143

Archimede Seguso

Vase Carnevale. About 1987/ 1989. Glass. Partial overlays in aquamarine, green, red and violet on a colorless background. 37.5 x 14 x 25cm. Inscribed on the bottom: Archimede Seguso Murano (engraved).

€ 800.-



143

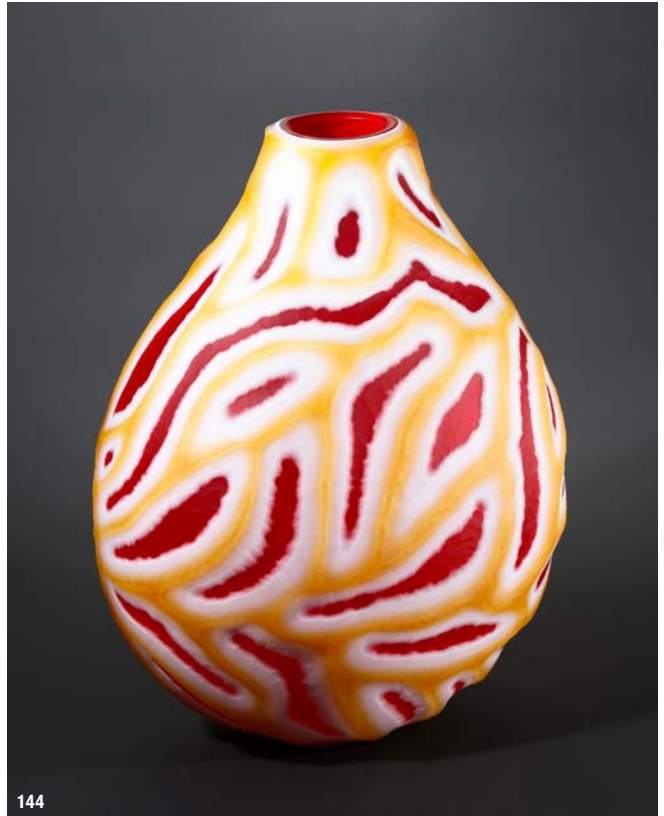
144

Pietro & Riccardo Ferro, Murano

Vase. Thick-walled red, opaque white and transparent yellow overlaid glass. Wall polished in relief and finished with Battuto grinding. 48 x 35 x 25 cm. Signed on the bottom and inscribed with workshop mark: Pietro & Riccardo Ferro PR Ferro (engraved).

Pietro & Riccardo Ferro. Ausstellungskatalog Galerie Via Venezia/ WOW Gallery, Niederlande 2017, S. 10 (Abb.)

€ 2.400.-



144



145

145**Pietro & Riccardo Ferro, Murano**

Vase. Thick-walled light blue glass, opaque white on the inside and outside. Wall with relief-ground geometric decoration and Battuto cut. 42 x 31 x 19cm. Signed on the bottom and inscribed with workshop mark: Pietro & Riccardo Ferro PR Ferro (engraved).

Pietro & Riccardo Ferro. Ausstellungskatalog Galerie Via Venezia/ WOW Gallery, Niederlande 2017, S. 9 (Abb.).

€ 2.400.-

146

146**Dino Martens****Aureliano Toso, Murano**

Table lamp Vetro A Fasce. Around 1955. Glass. Vetro A Fasce in blue and opaline. H. 24 cm, D. 19 cm. Inscribed on the underside with the company label Aureliano Toso Murano and an adhesive label with model number 5222 and the addition Made in Italy.

€ 600.-

147

147**Walter Furlan**

Two sculptures. Around 1965. Multi-tone purple overlaid alexandrit glass. 19 x 12 x 5 cm/ 29 x 23 x 10 cm. Each signed on the bottom: W. Furlan (engraved). Large object on the plinth marked with label: 048 Vetro Artistico © MURANO.

€ 900.-**148****Scherzflasche Bär wohl alpenländisch (Glashütte Kramsach?)**

Joke bottle bear. Colorless glass with dark blue and orange meltings. Standing bear figure, head, legs and tail applied. H. 22 cm.

€ 260.-

148



149

149**Theodor Schmuz-Baudiss**

Königliche Porzellanmanufaktur Berlin

Vase with enamel relief decoration. Designed in 1908, manufactured in 1912. Porcelain. Painting with relief enamel decoration in transparent light green, turquoise, light blue and gold. Ovoid shape with a small neck and a swinging mouth. Body ending in four suggested feet. H. 13.7 cm. Inscribed on the base with a scepter mark (underglaze blue), imperial orb mark with the addition of KPM (iron red), decor number 147/309 (painted black), year mark M (for 1912).

Around 1900, the KPM succeeded in melting enamel paints onto porcelain. This difficult technique was developed to perfection and combined with gold and on-glaze painting. The decors were influenced by historicism, but also incorporated Art Nouveau elements.

I. von Treskow: Die Jugendstil-Porzellane der KPM, München 1971, S. 314, Mod. 8947. Vgl. dazu: Porzellan. Kunst und Design 1899-1939. Vom Jugendstil zum Funktionalismus. Bestandskatalog Bd. V.1 Bröhan Museum Berlin 1993, S. 128 ff.

€ 600.-**150****Josef Lorenzl**

Friedrich Goldscheider, Wien

Fangener Vogel / Captured bird. Designed around 1922. Ceramics, polychrome painting. Depiction of the dancer Niddy Impekoven in a butterfly costume with her arms spread out as wings. H. 49.5 cm. Inscribed on the bottom: Goldscheider Wien company brand with the addition MADE IN AUSTRIA and HAND DECORATED.

Robert E. Dechant/ Filipp Goldscheider: Goldscheider, Firmengeschichte und Werkverzeichnis. Stuttgart 2007, S. 402.

€ 2.000.-

150



151

151**Arno Lehmann**

Bull. Fire clay/ceramic, multi-tone brown glazed. 11.5 x 21 x 13.5 cm. Inscribed on the bottom: AL (workshop mark), HOHEN/ AL/ SALZBURG (embossed stamp).

€ 440.-

152

152**Jan van Schaik**

Plateelbakkerij Zuid-Holland, Gouda

Vase. After 1929. Ceramic, lustrous multi-tone overflow glaze. Ornamented medallions in multi-tone dark red on a multi-tone speckled pink ground. H. 35 cm. Inscribed on the bottom: company brand with the addition UNIQUE PLAZUID GOUDA HOLLAND JvS, 13.

€ 400.-



153



153
Henri Simmen

Handle bottle. Around 1900. Stoneware. Multi-tone flamed blue-violet, partially turquoise, oxblood and light blue porous glaze, partially darkly translucent. Slim shape, slightly rounded towards the bottom. Straight shoulder with two small round handles to the short cylindrical neck. There is a small rounded stopper with a bone knob. H. 23 cm. Inscribed on the bottom: H Simmen and additional marks (scratched).

€ 2.600.-



154

154
Henri Simmen

Handle bottle. Around 1900. Stoneware. Multi-tone flamed blue, partially turquoise and light blue porous glaze, partially darkly translucent. Slim shape, slightly rounded towards the bottom. Straight shoulder with two small round handles to the short cylindrical neck. There is a small rounded stopper with a bone knob. H. 24 cm. Marked on the bottom with remains of a paper label.

€ 2.600.-

155

Guido Gambone

Vase. Ceramics. Stylized figural painting in brown, orange, green on a blue background. Glaze with craquelure. H. 39.5 cm. Inscribed on the bottom: Donkey brand with the addition GAMBONE ITALY (painted in petrol).

€ 1.000.-



155

156

Andrea D'Arienzo

Vase. 1950/60s. Ceramic, polychrome abstract painting on a white background. H. 28.5 cm, D. 11 cm. Signed on the bottom: A. D'ARIENZO VIETRI.

€ 400.-



156

157

Bruno Gambone

Tall vase. Ceramic, matt white, covered with black running glaze in the upper area. Oval stand with an elongated neck. H. 46 cm. Inscribed on the bottom: GAMBONE ITALY.

Provenance: Otto Bantele private collection.

€ 1.200.-



157

158

Bruno Gambone

Vase. Ceramic, painted matt white with black running glaze. Bottle shape with flared mouth. H. 47.5 cm. Inscribed on the bottom: GAMBONE ITALY.

Provenance: Otto Bantele private collection

€ 1.200.-



158



159

159
Hans Stangl
 Rosenthal, Germany

Horse sculpture. Porcelain, matt glazed. H. 27 cm.
 Signed on the stand: STANGL and inscribed
 on the bottom with the company stamp:
 Rosenthal GERMANY (green).

Provenance: Otto Bantele private collection

€ 500.-

160
Manufaktur Zaccagnini,
 Florenz

Hippopotamus. Ceramic, red body, matt white glazed.
 13.5 x 27 x 11.5 cm. Signed on the underside of the
 belly with workshop mark (Z with wavy line) MADE
 IN ITALY A. J.

Provenance: Otto Bantele private collection.

€ 800.-



160



161

161
Jean Lurçat

6 artist plates. Ceramics. Abstract floral and figural decors in
 black and white on a blue background. D. 21.5 cm. Verso inscrib-
 ed: Dessin Jean Lurcat Sant-Vicens VI 4 (black brush writing).

€ 700.-

162
Briosco
 Große Bodenvase

Floor vase. Stoneware. Irregular four-sided, slightly bulging
 shape. Dark brown, yellow-green and ochre running glaze,
 coarse craquelé. H. 85 cm. Signed on the bottom: Briosco.

Provenance: Otto Bantele private collection.

Die Fünfziger: Stilkonturen eines Jahrzehnts. Italien,
 Skandinavien, Frankreich, Deutschland, USA, Polen, England,
 Niederlande. Ausstellungskatalog Villa Stuck, München 1984,
 S. 77, Abb. 87.

€ 500.-



162

163**Jacques und Dani Ruelland**

Vase, ceramics. Glazed glossy yellow, white inside. H. 14.5 cm, D. 10 cm. Signed on the bottom: Ruelland (scratched).

Pierre Staudenmeyer. La Céramique française des années 50. French Potter of the 50s. Paris 2001, S. 284f. (zum Vergleich).

€ 380.-

163

164**Tatsuzo Shimaoka**

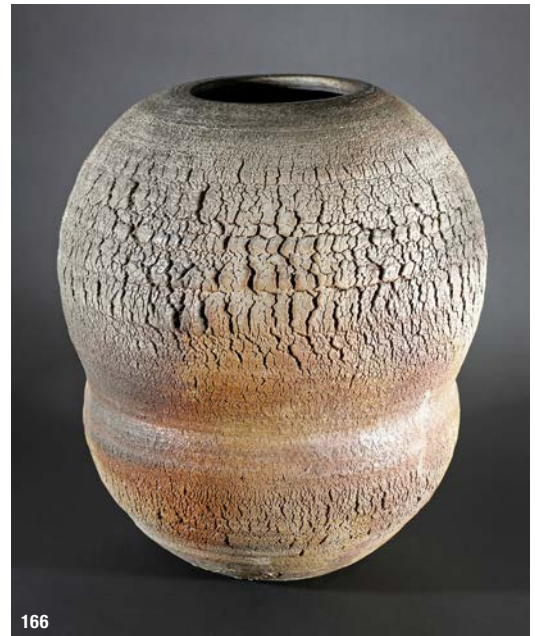
Vase. Ceramic. Grainy red body, multi-tone red-brown glaze, partially lighter sand-coloured. Diagonally running cord imprint decoration. Remains of three shells at the foot, on which the vase stood during firing. H. 30 cm. Inscribed on the bottom with a workshop mark. Original wooden box, signed inside.

Provenance: The vase was acquired in 1978 at the Galerie Kleefisch, Cologne. (Invoice with sketch enclosed).

Provenance: The vase was purchased in 1978 from the Kleefisch Gallery, Cologne (invoice with sketch enclosed).

€ 900.-

164



166

165**Tatsuzo Shimaoka**

Bowl. Stoneware, grainy red body, white and olive green glaze over diagonal cord impression decoration, running down the sides. On the stand imprints of three shells on which the bowl stood during firing. H. 8 cm, D. 20 cm. Inscribed with a workshop mark on the underside.

Provenance: The bowl was acquired in 1978.

€ 600.-

165

166**Seung-Ho Yang**

Big vase. Stoneware. Wood fired. Surface multi-toned gray and brown. Relief-textured crackled surface (so-called Teium technique). H. 31 cm, D. 27 cm. Inscribed (scratched) on the stand.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 293 (zum Vergleich).

€ 400.-



167

167
Geert Lap

Bowl, 1981. Porcelain, ice blue semi-matt glazed, edge and base recessed.
D. 29.5 cm. Inscribed on the bottom with workshop mark: lap.

€ 1.500,-

168
Philippe Lambercy

Large two-piece sculpture. Stoneware.
Glazed in multiple tones. 49 x 23,5 x 28 cm.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 216f./S. 310f. (zum Vergleich).

€ 2.200,-



168

169
Otto Meier

Flat vase. Porcelain, light glaze with surrounding landscape-like drawing in faint green and light blue tones. H. 35 cm. Inscribed on the bottom with workshop mark: om (embossed stamp), inscribed on the paper label: Otto Meier/ 2862 Worpswede/ (...).

Keramion Frechen. Europäische Keramik der Gegenwart. Verein für keramische Kunst e.V., 1986, S. 247, Abb. 3. Ehrenpreis Deutscher Keramik 1988: Otto Meier. Katalogbuch zur gleichnamigen Ausstellung im Keramikmuseum Westerwald, 1989, S. 260.

€ 600,-



169



170

170
Görge Hohlt

Large floor vase, 1993. Stoneware, ovoid shape glazed in shades of gray and purple. H. 40 cm, D. 38 cm. On the bottom with workshop mark Cat (embossed stamp), artist's signet and dated: GH 93 (scratched).

€ 800,-

171

Horst Kerstan

4 vases, anagama wood-fired. 1991-1998. Stoneware. Multi-tone gray, ocher and rust-red colored surfaces. Different shapes. H. 25-34 cm. Marked on the bottom with workshop mark K in a circle (embossed stamp), Kerstan (scratched) and various dates (4.8.91, 91, 97, 98).

€ 600.-



171

172

Horst Kerstan

5 vessels (4 vases and 1 box with wooden lid). Circa 1990s. Ceramics. Light glaze with polychrome speckles on partially translucent dark/brown body. H. 8.5-22 cm. Marked on the bottom with various workshop marks.

€ 600.-



173



172

173

Horst Kerstan

Large calabash vase. Stoneware, brown black speckled oilspot glaze. H. 41 cm. Marked on the bottom with workshop mark K in a circle (embossed stamp).

€ 300.-



174

174
Carolein Smit

Bear. 2000. Ceramics. Polychrome glaze painting. 46 x 26 x 10 cm. Inscribed on the bottom: 'Carolein Smit 2000 BEER' (handwritten).

Gefäß/ Skulptur 3. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S. 378 (zum Vergleich).

€ 1.500.-

175
Carolein Smit

Dog. 1996. Ceramics. Polychrome glaze painting. 15 x 48 x 40 cm. Inscribed: Carolein Smit 1996 'Dog' (handwritten).

Gefäß/ Skulptur 3. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S. 378 (zum Vergleich).

€ 600.-



175

176
Jan Bontjes van Beek
Dr. Alfred Ungewiß

Vase, 1950-67. Stoneware. White-grey, finely speckled glaze. Mouth and shoulder with multi-tone light blue overflow. H. 16.7 cm. Inscribed on: BK 15/15 (embossed), workshop mark, 1673 (painted black).

€ 300.-

177
Walter Popp

Bowl. Stoneware. Mirror with an abstract glaze painting motif in anthracite and ochre on a light, partially faint oxblood-colored background. Outer wall with a faint oxblood-colored glass band that ends in elongated points and drip marks, the wall underneath is unglazed. H.8.5 cm, D.18 cm. Marked with workshop mark (scratched) on the bottom.

€ 600.-



176



177

178

Walter Popp

Vase, Stoneware. Multi-toned blue and green-blue running over a black-dark red background. At the transitions between the color areas there are partly bright blue areas, partly speckled. Occasionally different color iridescent nuances. Abstract calabash shape. H. 27.7 cm. Numbered in pencil on the bottom.

€ 1.200,-

179

Walter Popp

Vase, Stoneware. Multi-tone dark blue overflow glaze with a black, partially ash-like sculptural structure. In the lower wall area there is a wavy glaze seam in relief. Elongated shape with a small flared mouth. H. 29 cm. Marked with workshop mark (scratched) on the bottom.

€ 800,-



179



178



180



181

180

Ursula Scheid

Cylindrical vase, 1975. Stoneware, turned. Red-brown-black Tenmoku glaze with painted and slightly tapered horizontal stripes in mint-olive green. H. 15.5 cm, D. 16.5 cm. Inscribed and dated 75 (embossed stamp) on the bottom with a workshop mark.

Ausstellungskatalog, Europäische Keramik der Gegenwart, Hrsg. Keramion-Herausgeber für zeitgenössische keramische Kunst, 1976 Frechen. S. 140 (Abb. 3)

€ 400,-

181

Karl Scheid

Large oxblood vase. 1999. Stoneware. Semi-gloss black speckled oxblood glaze. Oval basic shape with retracted foot. 25.5 x 20 x 12.5 cm. Marked on the bottom with workshop mark and date 99 (embossed stamp).

€ 200,-



182

182**Karl Scheid**

2 vases. 1976/1977. Porcelain. Matt brown, partially translucent glazed. Fan-like, structured walls in relief. Slim flattened shape, 16 x 9 x 2.5 cm. Bulged shape on a retracted stand, H. 13.5 cm, D. 16.5 cm. Both vases marked on the bottom with a workshop mark and dated 76/77 (embossed stamp).

€ 300.-

184

183**Karl Scheid**

2 vases. 1968, 1990. Porcelain. Large flattened wing shape with dark speckled glaze and collar-like mouth bordered in multi-tone olive brown, 28.5 x 20 x 6 cm, inscribed on the bottom with workshop mark and dated 90 (embossed stamp). Small vase with oval cross-section, slender neck and spherical thickened mouth, shiny glazed in light flamed tones, craquelure, height 16 cm, marked on the base with workshop mark and dated 68 (embossed stamp).

€ 300.-**184****Robert Sturm**

Sculptural vase, 1976. Ceramics. Sculptural vase assembled from circular elements. White surface, partially accentuated with a lighter bluish and brown glaze. 29 x 23 x 11 cm. Monogrammed and dated on the bottom: ST 76 (felt-tip pen).

€ 600.-

183



185

185**Robert Sturm**

Meditation disc, 1985. Ceramics. Sculptural form assembled from circular elements with a relief surface, anthracite and lighter bluish glaze. 25 x 26 x 16cm. Here is one of only three pieces of this small series. Monogrammed and dated on the bottom: ST 85 (felt-tip pen).

€ 750.-

186

Robert Sturm

Double wedge. 1982/83. Ceramics. Stele form assembled from plate elements. Light sand-colored rough surface with relief structure, light gray and partially multi-toned brown accents. 79 x 33 x 16cm. Monogrammed on the base: ST (scratched) and inscribed on the exhibition label: ROBERT STURM/ 13. DOPPELKEIL/ Raku 1982/83.

The object has been exhibited several times.

€ 3.000.-



187

Robert Sturm

Wedge head, 1988. Ceramics. Stele form assembled from plate elements. Light sand-colored rough surface with relief structure, partially accentuated with light blue and grayish glaze. 45 x 21 x 21 cm. Inscribed on the bottom: ST 88 (scratched).

€ 1.500.-

188

Robert Sturm

Large stele and 3 design drawings. 1984. Stoneware. Stele form assembled in layers from plate elements, in the middle area of the outer shell partially revealing an inner core. Dark, partly lighter pink, sand-like structured surfaces, bright oxide tones inside. Mounted on metal base. Stele H. 52.5 cm. Drawings 41 x 19 cm/ 34.5 x 23 cm/ 30.5 x 12 cm. Stele inscribed, drawings signed and dated in pencil: ST84.

€ 1.900.-





189

189
Robert Sturm

Large sculptural vase. Stoneware. Multi-tone sand-colored, brown, partially bluish black glazed. Angular shape assembled from layered panels. Wall partially convexly curved like a cushion. 44 x 31 x 10 cm.

Provenance: acquired from the Kunstammer Köster, Mönchengladbach.

€ 900.-



190

190
Gerald Weigel

Sculptural form, stone, 1990. Stoneware. Structured surface, partially brownish over a light gray translucent ground. Four-sided shape, square, dark brown glazed recess in the middle. 26 x 34.5 x 24cm. Inscribed on the bottom with workshop mark (embossed stamp), numbered 17 and dated 90 (scratched).

€ 400.-



191

191
Gerald Weigel

Stone/Sculptural form. Stoneware. Structured surface, partially brownish, bluish over a light gray translucent background. Four-sided shape, polygonal recess in the middle. 18.5 x 20 x 21cm. Marked on the bottom with workshop mark (embossed stamp), numbered 22 and dated 97 (scratched) and studio label.

Gefäßs/ Skulptur. Vessel/ sculpture. Katalog zur Ausstellung Grassi Museum für Angewandte Kunst Leipzig 2011, Bd. 2., S. 287 (zum Vergleich).

€ 400.-



192

192
Gerald Weigel

Vase, fan shape, 1993. Stoneware. Structured surface, decor of fan-shaped stripes over a light gray translucent background. 22.5 x 24 x 34cm. Inscribed on the bottom with workshop mark (embossed stamp), numbered 6 and dated 93 (scratched).

€ 400.-



193

193

Dieter Crumbiegel

Sculptural object. Multi-tone matt brown, ochre and cream-white glazed, partially yellowish. Relief object made of strips and surfaces assembled in multiple layers in a circular shape. 65 x 49 x 17 cm.

€ 1.200.-



194

194

Dieter Crumbiegel

Wall relief with ball. Stoneware. Glazed in multi-tone shiny and matt brown, ochre, stone gray and blue-brown. Relief sculpture made of plates, segments, rods and a ball mounted on top of each other in several layers. 28 x 40 x 10 cm.

€ 380.-

195

Dieter Crumbiegel

Wall relief. Stoneware. Multi-tone matt brown, ochre and white-gray glazed, partially bluish. Relief sculpture made of plates, segments and rods mounted in multiple layers on top of each other. 27 x 29 x 11 cm.

€ 280.-



195

196**Carmen Dionyse**

Terra Stylite. 1972. Stoneware with a structured surface, partially accented with yellow and light blue. Abstract figural stela form. 95 x 25 x 28 cm. Signed with brush on the stand: C. Dionyse.

Schnyder, Rudolf; Nievergelt, Frank; De Vogelae-re, Fons. Carmen Dionyse: my Art, my Universe, o.O. 1982, S. 103, Abb.

€ 3.000.-

196



197

197**Carmen Dionyse**

Tau head. 1970. Stoneware with a structured surface, head in shades of red and white, neck in moss green. 42 x 23 x 18 cm.

Schnyder, Rudolf; Nievergelt, Frank; De Vogelae-re, Fons. Carmen Dionyse: my Art, my Universe, o.O. 1982, S. 100, Abb.

€ 2.600.-

198

Beate Kuhn

4 cats. Stoneware. Dark brown glazed black, partially blue-violet. Four cats slinking side by side, mounted together. Formed from fully plastic and semi-plastic hollow shapes. 15 x 44 x 20 cm. Marked with workshop mark spiral (embossing stamp).

€ 700.-



198

199

Beate Kuhn

Monster. Stoneware. Polychrome matt decor in yellow, orange and blue-gray tones. Dog-like figure made of twisted discs and hollow shapes, supporting itself while sitting. 18,5 x 15 x 13 cm.

€ 300.-



199



200

200

Beate Kuhn

Sculptural form/alien. Stoneware, glass. Stoneware with polychrome decoration in red, orange, yellow and green tones. Abstract figure formed from assembled hollow shapes and tubes. Loosely fitting hemispherical glass cap. H. 27.5 cm.

Beate Kuhn's works with ceramics and glass are exceptional and extremely rare to find on the market. Beate Kuhn obtained the glass from the Schott glassworks in Mainz and found the visit there and the use of the reduced disc, ball or tube shapes to be very inspiring for her sculptural work.

€ 1.300.-

201

Beate Kuhn

Sculptural form/alien. Stoneware, glass. Stoneware with polychrome decoration in yellow, brown and green tones. Abstract figure formed from assembled tubes and hollow shapes. Firmly fitting hemispherical glass cap. H. 23 cm.

Beate Kuhn's works with ceramics and glass are exceptional and extremely rare to find on the market. Beate Kuhn obtained the glass from the Schott glassworks in Mainz and found the visit there and the use of the reduced disc, ball or tube shapes to be very inspiring for her sculptural work.

€ 1.300.-



201

202**Beate Kuhn**

Sculptural bowl. Stoneware. Red and speckled anthracite glaze. Sculptural vessel assembled from troughed forms. 17 x 25.5 x 23 cm. Inscribed on the bottom with a workshop mark: Spirale (embossing stamp).

€ 600.-

202

203**Beate Kuhn**

Gefallene blätter (fallen leaves). Sculptural form. Stoneware. Multi-toned blue and violet, partially lighter. Object formed from layered and juxtaposed ogival leaf-like hollow forms. H. 10 cm L. 26 cm W. 20 cm

€ 500.-

203



204

204**Beate Kuhn**

Sculptural form. Stoneware. Round shape formed from irregular ring-shaped disks on a round base. Glazed in multi-tone dark green and white-pink. H. 9.5 cm, D. 12.5 cm.

Provenance: Purchased personally from Beate Kuhn in her studio.

€ 400.-

205

205**Beate Kuhn**

Sculptural vase. Stoneware/porcelain. Hollow shape decorated with curved twisted discs. Pastel colored decor. 16 x 20 x 16 cm.

Provenance: Purchased personally from Beate Kuhn in her studio.

€ 500.-

206**Beate Kuhn**

Small sculptural vase. Stoneware. Matte, multi-toned blue, green and yellow glaze with dark gray speckles. Formed from hollow shapes of different sizes mounted one above the other. 22 x 12 x 15cm. Inscribed on the bottom with the workshop mark Spirale (embossed stamp).

€ 800.-**207****Beate Kuhn**

Vase with shadow, 1989. Stoneware. Light stone gray and partially reddish glaze with dark speckles. Object formed from stacked and rotated hollow shapes. 31 x 33 x 25 cm. Inscribed on the bottom: workshop mark K with dot and dated 89 (scratched), studio label.

Beate Kuhn. Katalog anlässlich der Ausstellungen zum 80. Geburtstag der Künstlerin im Keramion Frechen und im Marburger Universitätsmuseum für Kunst und Kulturgeschichte Marburg 2007, S. 52., Abb.

€ 2.400.-



208
Beate Kuhn

Large sculptural form. Stoneware. Form assembled from hemispheres and halved, curved tubes, reminiscent of flowing water and rocks. Multi-tone blue-gray and light stone-gray glaze. 32 x 46 x 43 cm.

€ 1.200.-



209
Beate Kuhn

Helle Berührung/ Sculptural vessel. 2001. Stoneware. Matte, multi-toned green glaze with brown speckles, partially stronger olive green, partially stronger turquoise green. Shape formed from caterpillar-like hollow beads layered horizontally one on top of the other. 28.8 x 28.5 x 25cm. Marked on the bottom with workshop mark K with a dot (scratched).

Beate Kuhn. Katalog anlässlich der Ausstellungen zum 80. Geburtstag der Künstlerin im Keramion Frechen und im Marburger Universitätsmuseum für Kunst und Kulturgeschichte Marburg 2007, Abb. 67.

€ 2.800.-

210**Beate Kuhn**

Sculptural shell object. Stoneware, stone white and multi-toned yellow-orange glazed. Irregularly oval shape, assembled from halved round and ovoid twisted individual elements. 7 x 23 x 20 cm. Marked on the bottom: B.K. (dark pen).

Provenance: Purchased personally from Beate Kuhn in her studio.

€ 800.-**211****Beate Kuhn**

Wall sculpture. Stoneware/porcelain. Glazed white. Object assembled from slightly curved, twisted and interconnected disc shapes. D.14 cm x W.48 cm x L.44 cm Verso mount for wall hanging. Inscribed: workshop mark K with dot (black).

€ 4.000.-

210



211

212
Richard Batterham

Large bowl. Stoneware. Inner wall with celadon-colored, partially greenish glaze. Notched relief band inside and outside. Exterior wall unglazed. H. 12 cm, D. 49 cm.

€ 400.-



212

213
Richard Batterham

Bread pot with lid. Stoneware, dark brown and green Tenmoku glaze. H. 32 cm, D. 23 cm.

€ 300.-



213



214

214
David Andrew Leach

Tall vase. Stoneware, black Tenmoku glaze, rust-red brush motif on one side. Baluster shape with flared edge. H. 43.5 cm. Marked on the stand with workshop mark: DL (embossed stamp).

€ 600.-

215
Colin Pearson

Large winged vase. 1986. Stoneware, assembled from several elements. Textured surface. Glazed in gradient shades of blue. 28 x 46 x 6cm. Marked with workshop mark (embossed stamp) on the front bottom right. Keramion Frechen. Europäische Keramik der Gegenwart. Verein für keramische Kunst e.V., 1986, S. 107, Abb.

€ 750.-



215

216**Ewen Henderson**

Bowl. Form built from different masses. Multi-toned brown, terracotta and gray, partially speckled and with a rough, textured surface. H. 9 cm, D. 11 cm.

Provenance: The bowl was acquired at an exhibition of Ewen Henderson's ceramics in Oldenburg/ Germany.

€ 400.-

216

217**Ewen Henderson**

Stone/hollow form. Form built from different masses. Partially rugged stone structures. Multi-tone light gray, ochre, anthracite and terracotta. 15 x 18 x 14 cm.

Provenance: This piece was acquired at an exhibition of Ewen Henderson's ceramics in Oldenburg/ Germany.

€ 400.-

217



218

219**Ewen Henderson**

Tall vase. High conical shape built from different masses. Multi-tone partially dark translucent structured wall, partially olive and brown, partially more light stone gray, partially terracotta colored. H. 54,5 cm.

Provenance: The vase was acquired at an exhibition of Ewen Henderson's ceramics in Oldenburg/ Germany.

Watson, Oliver. Studio Pottery. London 1994, S. 193, Abb. 269 (zum Vergleich).

€ 800.-

219



220

220
Ruth Duckworth

Untitled / sculptural form. Stoneware, mounted form (cat) with dark manganese glaze on a textured surface. H. 25.1 cm, W. 38 cm. Marked in felt-tip pen on the bottom: 4691094.

€ 3.400.-



221

221
Ruth Duckworth

Large bowl. Ceramics. Bright glaze. In the middle there are two relief stripes with dark accents. Slightly curved shape. D. 59.5 cm. Marked on the bottom: R and model number #33287.

€ 800.-

222**Lucie Rie**

Vase. Porcelain. White-grey pebble-like textured glaze, partially minimally bluish. Wide sweeping, slightly undulating mouth with thin brown mouth rim. H. 23,4 cm. Marked on the bottom with a workshop mark (embossed stamp).

Provenance: Acquired in the Kunstammer Köster, Mönchengladbach/ Germany.

€ 8.000.-

222



223

223**Lucie Rie**

Bowl. Porcelain. Light white-grey, partially sand-coloured glaze. Mouth rim with manganese glaze border. D. 20 cm, h. 10,4 cm. Marked on the bottom with a workshop mark (embossed stamp).

Provenance: Acquired in the Kunstammer Köster, Mönchengladbach/ Germany.

Lucie Rie. A Survey of her Life and Work. John Houston (Hg.), London 1981, S. 81, Abb. 156 (zum Vergleich).

€ 4.000.-



224

224**Lucie Rie**

Sgraffito vase with gold shimmering manganese glaze. Porcelain. Before 1980. Sgraffito decoration with vertical parallel dark brown lines, mouth and foot rim with wide band in shimmering gold dark brown manganese glaze. Cylindrical form with rounded indented mouth and stand. H. 12,3 cm. Marked on the bottom with a workshop mark (embossed stamp).

Provenance: The vase was acquired in 1980 in the Lucie Rie exhibition at the Hetjens-Museum Düsseldorf and is illustrated in the exhibition catalogue.

Lucie Rie. Sonderausstellung Hetjens-Museum Düsseldorf, Deutsches Keramikmuseum 1980, Abb.

€ 8.400.-**225****Lucie Rie**

Sgraffito cup vase. Porcelain. Sgraffito decoration with vertical parallel dark brown lines, mouth rim and above the foot rim wide band in dark brown manganese glaze. Cylindrical cup form. H.17 cm. Marked on the bottom with a workshop mark (embossed stamp).

€ 2.600.-

225

226

Lucie Rie

Vase. Stoneware. **Light pink glaze** over textured light grey, partially dark speckled ground. H. 26 cm. Marked on the bottom with a workshop mark (embossed stamp).

Lucie Rie. A Survey of her Life and Work. John Houston (Hg.), London 1981, S. 51, Abb. 27 und S. 58, Abb. 34 (zum Vergleich).

€ 8.000.-

227

Lucie Rie

Bowl. Porcelain with shimmering gold manganese glaze, dark red mirror with brown ring. D. 18 cm, h. 7,5 cm. Marked on the bottom with a workshop mark (embossed stamp).

€ 8.000.-



226



227



228

228**Lucie Rie**

Sgraffito Bowl/ Knitted Bowl. Stoneware. Brown-grey decoration with a light white/ stonegrey. Inner and outer walls with surrounding bands of parallel and intersecting sgraffito lines. D. 29 cm, h. 10,6 cm.

Provenance: Acquired in 1977 from Henry Rothschild in Hamburg.

Lucie Rie. A Survey of her Life and Work. John Houston (Hg.), London 1981, S. 183, Abb. 184 (zum Vergleich). Birks, Tony. Lucie Rie. London 1987, S. 211, Abb. (zum Vergleich).

€ 35.000.-

**229****Lucie Rie**

Sgraffito vase gold shimmering manganese glaze and blue. Around 1978. Porcelain. Bulbous form with slender neck and wide mouth rim. Mouth area inside and shoulder in blue with sgraffito decoration of parallel incised lines. Mouth rim below with sgraffito on manganese glaze. H. 24 cm. Marked on the bottom with a workshop mark (embossed stamp) in a sgraffito wreath.

Lucie Rie. A Survey of her Life and Work. John Houston (Hg.), London 1981, S. 88, Abb. 209 (zum Vergleich).

€ 12.000.-

229

**230****Lucie Rie**

Sgraffito bowl with golden manganese glaze, terracotta and turquoise. Porcelain. Circa 1978. The inner and outer walls with golden manganese glaze, two terracotta-coloured bands with incised sgraffito decoration of vertical parallel lines, at the base inside and outside surrounding turquoise-coloured band. D. 13,9 cm. H. 10 cm. Marked on the bottom with a workshop mark (embossed stamp).

Lucie Rie. A Survey of her Life and Work. John Houston (Hg.), London 1981, S. 88, Abb. 207 (zum Vergleich).

€ 28.000.-

230



SKULPTUREN
KUNST

**3 Objekte aus Lot 304,
Herbert Zangs,
Großes Edelstahlrelief**



232

**232
Adolf Luther*, (1912-1990)**

Lichtschleuse / Light sluice, 1989. Acrylic glass. 23.1 × 17 × 4 cm.
Signed and dated lower right: Luther 89 (scratched).

€ 600.-

233**nach Andy Warhol, (1928-1987)**

Rosenthal studio-line

Beethoven, 2002. Porcelain wall plate, color silkscreen on porcelain (yellow-blue), in original wooden frame. 51 x 51 cm. From a limited edition of 49 copies, here the piece with the number 06. Recto signed lower right in the print. Inscribed, numbered and signed on the company label on the reverse: Rosenthal studio-line/ Andy Warhol/ limited edition 06/49. In original wooden box.

€ 2.000.-**234****nach Andy Warhol, (1928-1987)**

Rosenthal studio-line

Beethoven, 2002. Porcelain wall plate, color silkscreen on porcelain (red-blue), in original wooden frame. 51 x 51 cm. From a limited edition of 49 copies, here the piece with number 06. Recto signed lower right in the print. Inscribed, numbered and signed on the company label on the reverse: Rosenthal studio-line/ Andy Warhol/ limited edition 06/49. In original wooden box.

€ 2.000.-**235****nach Andy Warhol, (1928-1987)**

Rosenthal studio-line

Beethoven, 2002. Porcelain wall plate, color silkscreen on porcelain (gray-red), in original wooden frame. 51 x 51 cm. From a limited edition of 49 copies, here the piece with number 06. Recto signed lower right in the print. Inscribed, numbered and signed on the company label on the reverse: Rosenthal studio-line/ Andy Warhol/ limited edition 06/49. In original wooden box.

€ 2.000.-**236****nach Andy Warhol, (1928-1987)**

Rosenthal studio-line

Beethoven, 2002. Porcelain wall object. Color screenprint on porcelain (gray-yellow), in original wooden frame. 51 x 51cm. From a limited edition of 49 copies, here the piece with the number 45. Recto signed lower right in the print. Inscribed, numbered and signed on the company label on the reverse: Rosenthal studio-line/ Andy Warhol/ limited edition 45/49. In original wooden box.

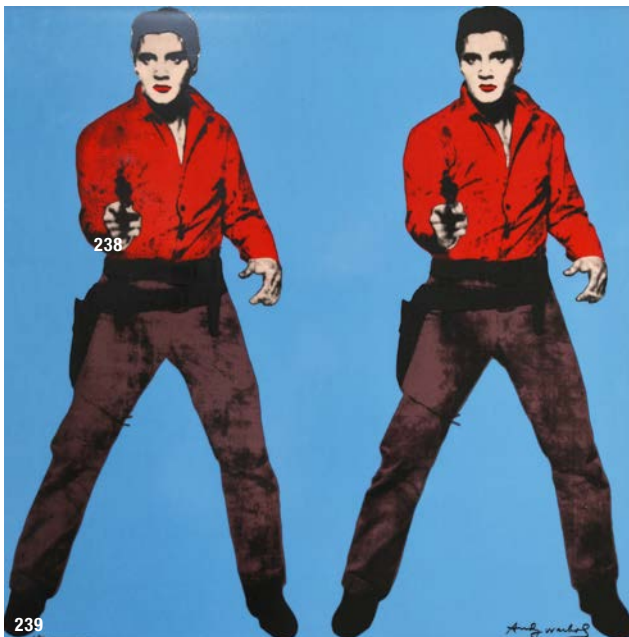
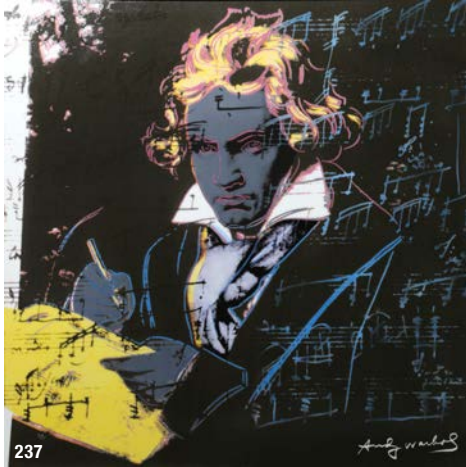
€ 2.000.-

237
nach Andy Warhol, (1928-1987)

Rosenthal studio-line

Beethoven, 2002. Porcelain wall plate, color silkscreen on porcelain (gray-yellow), in original wooden frame. 51 x 51 cm. From a limited edition of 49 copies, here the piece with number 18. Recto signed lower right in the print. Inscribed, numbered and signed on the company label on the reverse: Rosenthal studio-line/ Andy Warhol/ limited edition 18/49. In original wooden box.

€ 2.000.-



239
nach Andy Warhol, (1928-1987)

Rosenthal studio-line

Wall object Elvis standing (blue). Color silkscreen on porcelain. Black wooden frame. 51 x 51 x 2.5 cm. From a limited edition of 49 copies, here is the piece with number 23. Print signature at the bottom right: Andy Warhol. The Rosenthal studio-line manufacturer's mark and copyright notice are printed at the bottom left. Inscribed and numbered on the verso of the edition label: Rosenthal studio-line/Andy Warhol Foundation for the visual Arts INC, New York, 23/49 (stamped).

€ 3.000.-

238
nach Andy Warhol, (1928-1987)

Rosenthal studio-line

Wall object Marilyn (orange). Color silkscreen on porcelain. White wooden frame. 51 x 51 x 2.5 cm. From a limited edition of 49 copies, here is the piece with the number 06. Print signature at the bottom left: Andy Warhol. The Rosenthal studio-line manufacturer's mark and copyright notice are printed at the bottom right. Inscribed and numbered on the verso of the edition label: Rosenthal studio-line/Andy Warhol Foundation for the visual Arts INC, New York, 06/49 (stamped).

€ 3.000.-



240
nach Andy Warhol, (1928-1987)

Rosenthal studio-line

Elvis (platinum). Wall object. Serigraph on aluminum foil on porcelain plate. Black wooden frame. 51 x 51 x 2.5cm. From a limited edition of 49 copies, here is the piece with number 10. Print signature at the bottom left. Inscribed and numbered on the verso of the edition label: Rosenthal studio-line/Andy Warhol Foundation for the visual Arts INC, New York, 10/49 (stamped).

€ 3.000.-



241
Tom Wesselmann,
(1931-2004)

Rosenthal studio-line
 Still life, 1988. Porcelain wall relief, polychrome motif, mounted on gray painted panel.
 47 x 50.7 cm Here is number 298 from an edition of 299 copies. Recto signed lower right: Tom Wesselmann (printed). Inscribed, numbered and signed on the verso of the porcelain plaque: Rosenthal limitierte kunstreihen/ Stilleben/ Tom Wesselmann 299/298.
 In original wooden box.

€ 1.000.-



242

242
Salomé (Wolfgang Cihlarz),
(*1954)

Rosenthal studio-line
 Dancer, 1987. Porcelain, polychrome painted. Mounted on a black painted wooden base.
 44 x 38 x 50 cm. Limited edition, here copy 43/100. Inscribed, numbered, signed and dated on the bottom on a porcelain plaque: Rosenthal limitierte Kunstreihe/ Porzellanobjekt 'Tänzer', Salomé 87, 100/43. Inscribed on the right foot: Salomé.

€ 700.-

243
Henry Moore, (1898-1986)

Rosenthal studio-line
 Wall relief, 1977. Black porcelain, relief motif. Mounted on white painted wooden panel.
 D. 61 cm (porcelain), D. 82 cm (with plate). Here is copy 25/II. Inscribed and numbered lower right: Rosenthal limited edition Henry Moore 25/II. In original wooden box.
 The relief was issued in a limited edition of 75 copies, 50 of them in white porcelain.

€ 2.000.-



243

244**Marcello Morandini, (*1940)**

Rosenthal studio-line

Empora. 1992. Porcelain object. Mounted on a black painted wooden base. H. 29.5 cm, D. 30.5 cm. From a limited edition of 99 copies, here the piece with number 56. Artist's signature at the bottom right: M. Morandini (printed). Numbered, inscribed and signed on the edition plaque on the bottom: 56/99/ Empora/ M. Morandini/ Rosenthal studio-line/ limitierte Kunstreihen.

€ 500.-**245****Ernst Fuchs, (1930-2005)**

Rosenthal studio-line

Pegasus. 1989. Porcelain, black on-glaze painting. H. 37.5 cm. Here is the copy with number 28 from an edition of 99 pieces. Inscribed and numbered on the stand: Rosenthal limited edition Ernst Fuchs 99/28. In original wooden box.

€ 500.-**246****Ernst Fuchs, (1930-2005)**

Rosenthal studio-line

Griffin and snake. 1982. Figural candlestick made of bisque porcelain with coral red staffage. H. 31 cm. Here is copy 47 from a limited edition of 100 pieces. Inscribed and numbered on the tail of the snake: Rosenthal limited art series 100/47, marked under one foot with model number 5316, on the belly of the griffin marked with the green company stamp Rosenthal studio-line. In original wooden box.

€ 500.-**247****Elvira Bach, (*1951)**

Rosenthal studio-line

Three lidded vases. 1993. Porcelain, polychrome decorations with strawberries, a woman's head and female figures, figurative lid knobs. Black wooden base. H. 48 cm. Here number 46 from an edition of 75 copies. Inscribed and numbered on the underside: Rosenthal limited edition Elvira Bach 46/75. In original wooden box. The vases come with a numbered certificate.

€ 1.000.-

248
Paul Wunderlich*,
(1927-2010)

A Deux. Plastic casting. Shoes mounted with magnets standing on a rectangular base. Approx. 30 x 43 x 18 cm. Hand-numbered and signed on a plaque on the underside of the base: 181/499 Wunderlich.

€ 600.-



248

249
Victor Vasarely,
(1906-1997)

Rosenthal studio-line

Glass object, 1982. Glass, polished, mounted on black wooden panel, 35.5 x 30.5 x 15 cm. Limited edition, here copy 976/2000. Signed on the front bottom right: Vasarely (engraved). Inscribed, numbered and signed on the edition plaque on the bottom: LIMITIERTE KUNSTREIHEN/ Rosenthal studio-line/ Jahres Objekt in Glas 1982/ limited edition 2000/976/ Vasarely.

€ 1.000.-



249



250

250
Adolphe Maubach
(nach)

Le Coup de Vent. Metal, silver plated, patinated. H. 38 cm. Titled on the base: Le Coup de Vent (engraved). Inscribed on the plinth: MAUBACH (engraved).

€ 800.-

251
Constantin Emile
Meunier, (1831-1905)

Le Débardeur du Port d'Anvers. 1890. Bronze, black-green patinated. H. 48 cm. Signed on the base next to the right foot and additionally inscribed on the bottom: C. Meunier, J. Petermann fondeur Bruxelles.

€ 800.-



251

252
Willy Meller,
(1887–1974)

Standing figure/torchbearer. Bronze, patinated. Standing figure with a torch, an architectural model between his legs. H. 82 cm. The architecture is probably a model for an unbuilt extension to the 'Ordensburg Vogelsang', the House of Knowledge.

Vgl. Ruth Schmitz-Ehmke, Die Ordensburg Vogelsang. Architektur - Bauplastik - Ausstattung. Landschaftsverband Rheinland. Landeskonservator Rheinland, Arbeitsheft 41). Köln 1988 (allg.).

€ 500.-

252



253

Dorothea Kirchner Moldenhauer, (1879 – 1968)

Bear. Bronze, patinated, stone/marble. Figure 20 x 28 x 13 cm, height with base 23 cm. Signed on the plinth next to the paws and inscribed with foundry stamp: D. Moldenhauer, Reiter München.

€ 500.-

253



254



255

254

Anton Büschelberger, (1869–1934)

Toucan couple. Black, partially greenish patinated bronze. Marble base. Two toucans sitting on a branch. 60 x 57 x 19cm. Signed in the cast on the stand: Büschelberger.

€ 1.000.-

255

Georges Serré, (1889–1956)

Female torso. Around 1929/30. Ceramic/fireclay stoneware. Black stone base. Surface coarsely structured like a stone. H. 38.8 cm (with base). Inscribed with the monogram GS on the back left thigh.

In a very similar way, Georges Serré also made reproductions based on models by the artist Marcel Gimond (1894-1961), a student of Aristide Maillol. It is conceivable whether the present model is also based on a design by Gimond, but cannot be reliably proven.

€ 3.000.-

256

**Ewald Mataré*,
(1887-1965)**

Piéta (woman with dead child). 1922/23 (draft). Bronze, brown patinated. 22.5 x 16 x 1 cm. Artist's signature at the bottom right. It is probably one of a total of 8 estate castings.

Schilling, Sabine Maja: Ewald Mataré - Das plastische Werk, Werkverzeichnis, Köln 1987, WVZ.-Nr. 21a

€ 8.000.-



256



257

257

**Ewald Mataré*,
(1887-1965)**

Hahn mit Haus II / Cock with House II. 1953. Plaque. Bronze, dark brown patinated. D. 15 cm. Monogrammed with artist's mark lower right.

Ewald Mataré. Eine Werkübersicht, Akademie-Galerie, Düsseldorf 2005, Kat. Nr. 74. Ewald Mataré. Eine rheinische Privatsammlung. Ausstellungskatalog Museum Kurhaus Kleve 2010, S. 117, Abb. Kat. Nr. 46.

€ 1.200.-

258**Käthe Kollwitz,
(1867–1945)**

H. Noack, Berlin

Die Klage' / The Lament, Model I
(in memory of Ernst Barlach). Due to the sharp tool mark above the base of the thumb and the signature, it is the Model I and was cast before 1960. Bronze, greenish patina. 26 x 26 x 9 cm. Signed in the cast on the left edge and inscribed with foundry stamp: KOLLWITZ, H. NOACK, BERLIN.

Annette Seeler, Käthe Kollwitz Die
Plastiken Werksverzeichnis Onlinekatalog,
Käthe Kollwitz Museum, Köln 2019,
S. 51, 52, 223.

€ 12.000.-**259****Victor Roman,
(1937–1995)**

Le Roi & La Reine. Bronze, green patinated. Two abstract bronze sculptures. H. 14.6 cm and 15.8 cm. Each monogrammed V.R. (recessed) and inscribed with foundry stamp GD Deroyaume Fondateur.

€ 400.-

259



258

260
nach Auguste Rodin,
(1840-1917)

The hand of God. Bronze, dark brown, greenish patina. Stone base. Approx. 52 x 32 x 22 cm. Inscribed: A. Rodin, ALEXIS RUDIER/ Fondateur Paris.

€ 5.800.-

261
Karl-Heinz Krause,
(1924-2019)

Untitled (seated boy). 1984. Bronze, partially green patinated. Here number 6 from an edition of 20 copies. Monogrammed, inscribed with foundry stamp, dated and numbered on the soles of the feet: KK Venturi Arte 1984 6/20 (embossed stamp).

€ 3.500.-

262
nach Henry Moore

Sitting couple. Abstracted replica on a reduced scale based on Henry Moore's design 'King and Queen' from 1952. Bronze, patinated. Bronze with base 24.5 x 26.5 x 12 cm, (without base: 22.5 x 21 x 8.5 cm). Inscribed and numbered on the side: Moore 2/9.

€ 2.400.-



260



261



262



263

263
Rainer Kriester,
(1935-2002)

'Kleiner Bohrer'. 1976. Bronze, dark brown patinated. H. 9 cm. Here is an I/A artist's copy outside the edition of 20 numbered casts. Signed and inscribed below the right ear: Kriester E/A.

€ 400.-

264
Robert Jacobsen*,
(1912-1993)

Untitled. Iron, painted black. Three-dimensionally arranged shapes, mounted in a standing rectangular frame. 27 x 22.5 x 16 cm. Inscribed on the bottom: RJ.

€ 2.400.-



264



265

265
Man Ray, (1890-1976)

Cadeau 1921, 1974. Cast iron with mounted copper nails. 16.5 x 10 x 8 cm. Inscribed, signed and numbered in white on the handle: CADEAU Man Ray 721/5000. Also inscribed on the accompanying edition card, monogrammed and numbered in felt-tip pen: Man Ray/ Cadeau 1921/ published in 5000 copies by M.K.A./ MR 721/5000. In original hard foam box. Published by Luciano Anselmino, Turin. Cast at Mirano Foundry, Venice. Numbered booklet included.

€ 500.-



266

266
Allen Jones, (*1937)

Scissor sculpture. Bronze, partially dark patinated. 34 x 14 x 8 cm. Here number 4 from an edition of 50 copies. Signed and numbered in felt-tip pen on the bottom of the pin: allen jones 4/50.

€ 1.400.-



267

267
Salvador Dalí*, (1904-1989)

The Surrealist Eyes. 1980. Bronze, silver patina, inserted plastic eyes. One of 999 copies. 34 x 28 x 12.5cm.

Signed, numbered and inscribed on the verso of the cast: Dalí / 184/999/ venturi arte. Edition stamp and inscribed at the bottom left of the base: TE and DALART N.V. Published by The Editors.

€ 2.800.-

268
Salvador Dalí*, (1904-1989)

Venus a la giraffe, 1973. Bronze, partially dark brown patinated. 57 x 27.5 x 9cm. Signed on the plinth: Dalí. Inscribed and numbered on the edge of the plinth with edition, foundry stamp: euro art, Fuso dalla Venturi Arte Bologna - Italia, 366/1500.

€ 1.000.-

269
Bruno Bruni, (*1935)

Nel Nido. Bronze, patinated. Two-part sculpture. Female nude crouched on a pillow. Figure L. 12 cm, cushion 22 x 20 cm. Copy number 601, from a limited edition of 1250. Signed, numbered and inscribed with foundry stamp on the foot: Bruno Bruni, ARA-Kunst, 601/1250.

€ 500.-



268



269

270**Paul Wunderlich*, (1927-2010)**

Minotaur. Bronze, patinated, metal. 78 x 18.5 x 14.5 cm. Copy 130, from a limited edition of 2000. Signed, numbered and inscribed with foundry stamp: Wunderlich, Venturi Arte, 130/2000.

€ 1.000.-

270

271**Paul Wunderlich*, (1927-2010)**

Nike, 1975. Bronze, patinated, marble base. H. 58.8 cm, H. 46.5 cm (figure). Copy number 600 from a limited edition of 1000. Signed, numbered and inscribed with foundry stamp on the foot: Wunderlich, Venturi Arte, 608/1000.

€ 1.000.-

271

272**Anton Räderscheidt*, (1892-1970)**

Untitled / mother with child. Designed in 1919. Bronze, patinated. 14 x 6.5 x 8 cm. From the limited edition of 100 copies from the Kölner Kunstverein (Cologne Art Association) in 1975.

€ 700.-

272



273

273**Georg von Kováts, (1912-1997)**

Arche / Ark, 1977. Bronze, patinated. 30.5 x 46 x 18 cm. Signed in the cast on the stand: KOVATS.

Georg von Kováts. Ausstellungskatalog Kunsthalle Darmstadt 1984, dort auf dem Katalogcover eine sehr ähnliche Figur abgebildet.

€ 1.500.-

274

**Jörg Immendorff*,
(1945-2007)**

Alter ego, 1995. Bronze, green patinated, polished inside. 2 monkey-shaped bookends. 37.5 x 26 x 37 cm. Inscribed, titled, signed, dated, numbered and with foundry stamp on the lower edge: Alter ego/ Immendorff 95/ 129/980/ Bull's head (Ara Kunst)/ Der Bildhauer im Maler ist sein bester Feind (The sculptor in the painter is his best enemy).

€ 4.000.-



274

275

**Arnaldo Pomodoro*,
(*1926)**

Il potere. Sculpture on a stone base. Bronze with golden patina. Pyramid shape. 27 x 31 x 31 cm (with base H. 87.5 cm). Here number 8 from an edition of 9 copies. Titled, signed and numbered on the plinth: Il potere, Arnaldo Pomodoro 8/9 (scratched).

€ 7.500.-



275



276
Horst Antes*, (*1936)

Figur 1000, 1987. Corten steel with rust patina, partial engraving. Large standing sculpture H. 220 cm, base plate 90 x 70 cm.

Horst Antes' large sculpture 'Figure 1000' is one of his particularly striking works. Part of the artist's concept here is to have this figure distributed a thousand times around the world. More than 700 copies of the impressive work are already represented in private and public collections, including in museums in Europe, the USA, Japan, Korea and South Africa (including the Albertinum Dresden, Hirshhorn Museum in Washington D.C.).

€ 4.400.-

277
Michael Croissant*, (1928-2002)

Kopf (Head), 1989. Bronze, patinated. From a limited small series of 5 copies, here the piece with the number 2. H. 47.5 cm. On a light gray painted metal base. Monogrammed MC and numbered 2/5 (embossed stamp) on the edge.

WVZ Gabler/ Ohnesorge 726a. Der Bildhauer Michael Croissant (1928-2002), mit dem Werkverzeichnis der Skulpturen, Josephine Gabler/ Birk Ohnesorge, Berlin 2003, WVZ 726a.

€ 3.200.-





278

278

Michael Croissant*, (1928-2002)

Großer Kopf (Big head), 1984. Iron, welded, rust patina. H. 135 cm. L. 124 cm.

Michael Croissant is one of the outstanding protagonists in the field of German sculpture in the second half of the 20th century. In his thematic concentration on the representation of bodies and heads, he achieves works of the highest expressive power through an extreme reduction of form and strong abstraction. His sculptures can be seen in public spaces (including Berlin, Frankfurt, Cologne, Munich, Beijing) and are represented in numerous private and public collections (including the Städel Frankfurt, Lehmbrock Museum Duisburg, Museum Ludwig Cologne, Lenbachhaus and Bayerische Staatsgemäldesammlungen in Munich).

The present sculpture is one of his early works from 1984.

WVZ Gabler/ Ohnesorge 509. Der Bildhauer Michael Croissant (1928-2002), mit dem Werkverzeichnis der Skulpturen, Josephine Gabler/ Birk Ohnesorge, Berlin 2003, WVZ 509.

€ 12.000.-



279

279**Klaus Staudt*, (*1932)**

Double relief. 1968/69. Polystyrene on smoke-colored acrylic glass. In an acrylic glass box frame. 121.5 x 71.5 x 11.5 cm.

Provenance: The double relief was purchased in 2018 from the Zimmermann Gallery, Mannheim. Invoice dated March 15, 2018 attached. Also enclosed is a detailed certificate of authenticity from Klaus Staudt with an explanation of how the work was created on April 23, 2020.

The present work was originally created by Klaus Staudt in 1967 as a hanging double relief and shown in the Bad Godesberg Galerie Schütze in 1969. After the exhibition, Klaus Staudt reworked it into a standing double relief. It is the first colored sculpture in his work and was in his family for years. It is unique in terms of color and type and has a special significance in Klaus Staudt's work.

Vgl. WVZ Klaus Staudt 1960-1984, S. 110. Siehe auch Walter Vitt, Zum Prinzip des Doppelreliefs im Werk von Klaus Staudt, ebd. S. 19ff.

€ 40.000.-

280

Ferdinand Spindel, (1913-1980)

Mirror/foam object, 1970. Foam, colored red-magenta, mirror. Black box frame. 31 x 31 x 10 cm. Signed, dated and numbered in felt-tip pen on the verso: Spindel 70/20/50.

€ 700.-



280



281

281

Bernard Aubertin*, (1934-2015)

Nail object, 1969. Nails, wood, painted red. 20 x 20 cm. Signed and dated on the verso: Bernard Aubertin 1969.

€ 3.000.-

282

Christian Ludwig Attersee*, (*1940)

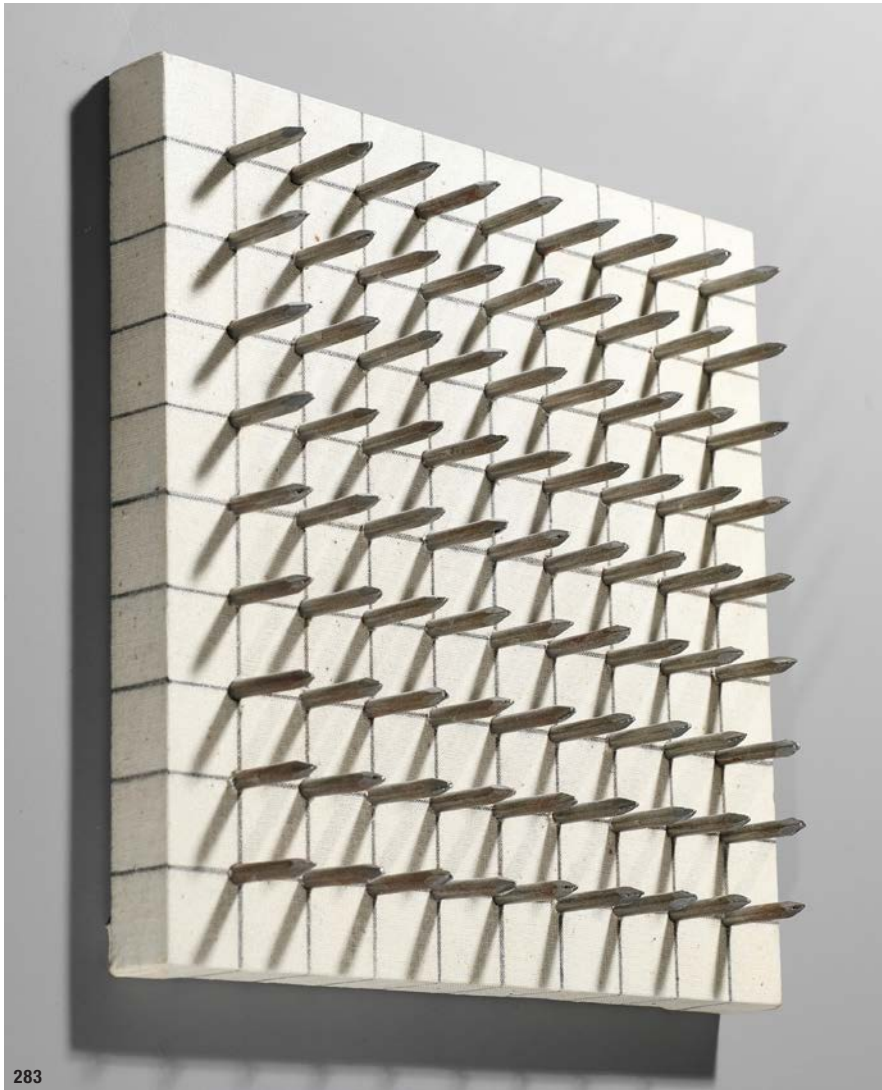
Edgar Tezak
Keramikwerkstatt Stoob

Havannaobst/ Ein Attersee-Humidor'. 2008. Porcelain, glazed red-orange and cream-white. Here number 5 of 100 copies. Fish applied to the lid. Wood insert. 38 x 44 x 21 cm. Signed and dated lower right: ATTERSEE 08. Signed, numbered and inscribed on the bottom: ATTERSEE 5/100 Tezak/ Stoob. In marked original box: Havannaobst Ein Attersee-Humidor, La Casa Del Habano®. Selected Cigars/ La Casa del Habano, Düsseldorf, in collaboration with Christian Ludwig Attersee, commissioned a porcelain jar in 2008, which was produced in an edition of 100 copies. The shape of the vessel represents the floor plan of St. Stephen's Cathedral in Vienna.

€ 1.000.-



282



283

283**Günther Uecker*, (*1930)**

Positiv-Negativ. 1974. Only one part of the original two-part work (aluminum plate missing). Nails, pencil, canvas, wood. Here is the piece with number 2 from a limited edition of 35 copies. 20 x 20 x 4.5 cm. Signed and numbered in pencil on the verso: 2/ 35 Uecker.

The work was published as an edition by the Wuppertal Art and Museum Association in 1974. Enclosed is the numbered original box with the installation instructions glued on.

€ 1.000.-**284****Günther Uecker*, (*1930)**

Nagelobjekt (Nail object) II (oval). Around 1973. Wall object. Nail in porcelain cup on broken place setting. Approx. 34 x 45 x 22 cm. Signed with Uecker on the edge. Verso with company stamp and hanging device. Edition Rosenthal Studio-Line, Selb.

€ 1.500.-**285****Günther Uecker*, (*1930)**

Do it yourself. 1969. Multiple. Hammer, wooden board, nails. 1969. Approx. 34 x 16.5 x 7.5 cm. Signed in pencil lower right. Inscribed with label on verso: Günther Uecker/ DO IT YOURSELF/ MACH ES SELBST/ FAITES PAR VOUS MEMES. Unlimited edition by the Remscheid VICE publishing house Wolfgang Feelisch.

WVZ Schmieder V38.

€ 400.-

284



285

286
Friedrich Gräsel*,
(1927-2013)

Two-part tube object. 1973.
 23.5 x 23.5 x 23.5 cm. Numbered, signed
 and dated on the edge of a tube: 11/50
 GRÄSEL, 73.

Vgl. WVZ Nr. 1509 im Online WVZ Friedrich
 Gräsel [https://katalog.friedrich-graesel.de/
 katalog/entry.php?id=1509], abgerufen am
 5.10.2023.

€ 400.-



286

287
Günter Weseler*,
(1930-2020)

Atemobjekt (Breathing object) 106/75.
 We'll tak' a cup o' kindness?. 1975.
 Sculpture with fur, porcelain and electric
 motor. H. 12 cm, D. 22 cm. Verso
 inscribed with paper label: Günter
 Weseler, breathing object. K 106/75,
 We'll tak' a cup o' kindness?. 220 volts.
 50 HZ 3 Watt, No. 26/30.

€ 500.-

288
Reiner Ruthenbeck*,
(1937-2016)

Red cloth in a stretcher frame. 1973.
 Burgundy cotton cloth, embroidery
 frame. wood, metal. 1973. The wine-red
 cloth is mounted in an embroidery
 frame made of black lacquered wood.
 70 x 70 x 3.5 cm. On the inside of the
 frame there is an adhesive label, signed
 and numbered 13/90. From an edition of
 the Abteiberg Municipal Museum,
 Mönchengladbach.

Buchholz/ Magnani. International Index
 of Multiples. From Duchamp to the
 Present, S. 170.

€ 500.-



287



288



289

289
Rosemarie Trockel
Vorwerk

Carpet from the Arterior series. Design
 1990s. Pure new wool in off-white, black
 and red. 200 x 302 cm With the artist's
 handwritten signature on the label on the
 reverse. The original product booklet is
 also included.

Vorwerk & Co., Prospekt: Das Bilderbuch
 / Vorwerk Arterior, Hameln 1990er
 JAHRE; Abb. S. 26, 27.

€ 1.200.-

290**Roberto Cordone*,
(*1941)**Skulptur aus der
Serie Componibili.
Ca. 1969.

Fiberglas, weiß.

Sculpture from the Componibili
series. Circa 1969. Fiberglass,
white. Approx.55 x 55 x 55 cm. Signed:
R. Cordone. At the end of
the 1960s, Roberto Cordone
produced a small series of
sculptures in various formats
and dimensions for Bayer AG
Leverkusen. Versions were
created in monumental
formats, as well as versions
like the present one in a
diagonally symmetrical shape
and on a smaller size.**€ 600.-**

290

291**Friederich Werthmann, (1927-2018)**Relief. From: Schlangenspur (Snake Trail), 1981. Remanit steel, dynamized. From a
series of 163 plates, here the copy with number 12. 62.5 x 62.5 cm. In the lower right
corner artist's monogram and numbered 12 (impact stamp).The work 'Schlangenspur' was a 100 m long installation consisting of 163 panels
placed next to each other. The line-like reliefs on the individual plates were formed
in one fell swoop with the explosion of dynamite-filled tubes, which were positioned
beneath the plates.WV 497. Zu den Arbeiten Werthmanns und dem Einsatz von Dynamit vgl. Hartmut
Witte, Stahl, Poesie, Dynamik. [[http://www.werthmann-heyne-stiftung.net/
bibliografie/Stahl%20Poesie%20Dynamik.pdf](http://www.werthmann-heyne-stiftung.net/bibliografie/Stahl%20Poesie%20Dynamik.pdf)], abgerufen am 06.10.2023.**€ 1.000.-**

291



292

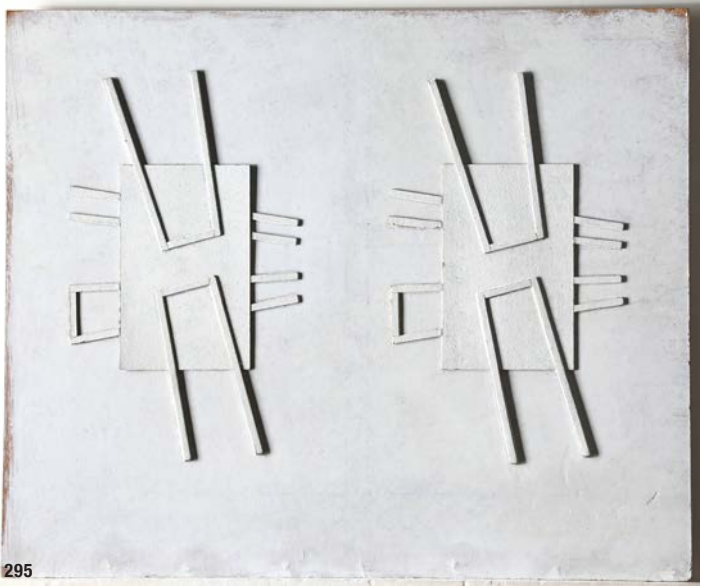
292**Victor Bonato*, (1934-2019)**Glass mirror deformation WS-KX-71. 1972. Number
22 from an edition of 50 copies. Glass mirror mounted
on wood with aluminum frame. 50 x 70 cm. Verso
handwritten and printed on adhesive label: "Victor
Bonato, glas-spiegel-verformung, objektbezeichnung:
WS-KX-71, auflage: 50, exemplar: 22, Maße: 50x70
silberbelegt: Feb. 72, indirekte beleuchtung-optimale
Reflexion". Signed twice in pencil: Bonato '72.**€ 800.-**

293

293**Georg Ettl*,
(1940-2014)**Albe. Sleeping robe, printed, mounted
in object box. Coarse cotton fabric,
metal bracket, painted white.
123 x 81 cm (object box). unique.
Signed and titled on the reverse of the
object box.**€ 1.000.-**

**294****Feliciano Béjar,
(1920-2007)**

Custodia/ Magiscopio. 1989. industrial/engine parts of metal mounted on top of each other, round glass pane framed with metal, circular prisms. H. 72 cm, glass D. 24,8 cm. Signed and dated in the glass: 1989 Feliciano Béjar.

€ 3.400.-**295****295****Adolf Luther*, (1912-1990)
Leo Erb*, (1923-2012)**

Printing plate 'Expansion', 1980-1985. Printing template/printing plate for embossed prints 'Expansion' by Adolf Luther. Double motif in the style of the color field images. Hardboard with mounted cardboard elements, whitewashed. 50 x 59.7cm Plate signed in pencil on verso: Leo Erb II 2.

Expansion. 1985. Embossed print on Hahnemühle handmade paper. 20 x 34,5 cm. Numbered in pencil lower left: 8/100. Signed and dated in pencil lower right: Luther 85.

A comparable printing plate with a double motif is recorded in Adolf Luther's catalog raisonné of the Adolf Luther Foundation Krefeld. Embossing prints from the printing plate presented here were produced in a limited edition of 100 pieces, signed and numbered by the artist. The embossed prints were printed by Leo Erb, St. Ingbert on handmade paper.

The work is accompanied by a certificate from Dr. Magdalena Broska, Adolf Luther Foundation, Krefeld, from January 2020.

€ 1.500.-**296****296****Adolf Luther*, (1912-1990)**

Mirror object. Concave mirror, acrylic glass, wood. 1969. Concave mirror object with nine square mirrors. 45 x 45 x 8 cm. Signed and dated on the verso: Luther 69 and inscribed with a red stamp: LUTHER LICHT u. MATERIE.

€ 4.000.-



297
Adolf Luther*,
(1912-1990)

3 standing lenses for outdoor use.
 1979. Two convex, transparent
 concave mirrors, each mounted in
 a black plastic frame and each with
 a metal rod. D. 50 cm.
 H. 110-230 cm. All signed and
 dated: Luther 79.

€ 18.000.-



298

298
Adolf Luther*,
(1912-1990)

Mirror object / energetic sculpture, 1971.
 Glass lens, metal plate, acrylic glass case.
 41 x 41 x 9 cm. Signed and dated verso on the
 back wall: Luther 71 and inscribed with a red
 stamp (LUTHER LICHT u. MATERIE).

€ 1.000.-

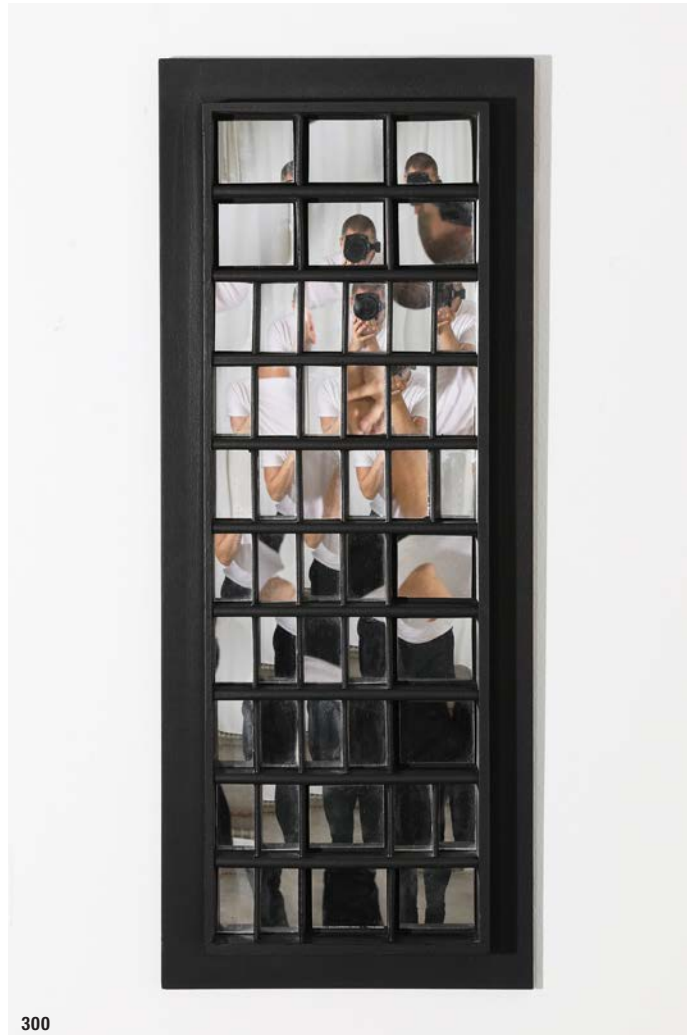


299

299
Adolf Luther*,
(1912-1990)

Mirror object, 1976. Mirror, wood, acrylic glass.
 6 concave parallel mirror strips mounted
 horizontally on the mirror and wooden back
 wall. In an acrylic glass box frame. 31 x 31 cm.
 Signed and dated in black pen on the verso of
 the wooden back: Luther 76. Additionally
 inscribed with two red stamps: SEHEN IST
 SCHÖN/ LUTHER LICHT UND MATERIE.

€ 3.600.-



300

300
Adolf Luther*, (1912-1990)

Mirror object, 1982. Mirror, wood, painted black. Object
 assembled from various rectangular mirrors arranged in a
 vertical rectangular shape and framed by wooden strips.
 Framed in black and mounted on a black backboard.
 64 x 25.5 x 4.7 cm. Signed and dated 82 in black pen on
 the verso of the back wall.

€ 2.400.-



301

301 Adolf Luther*, (1912-1990)

Spherical concave mirror object, 1973. Concave mirror, semi-transparent, round, flat mirror, acrylic glass hood, wood. 123 x 123 x 9 cm. Signed and dated on the back.

The work is registered in the catalog raisonné of the Adolf Luther Foundation under the registration number: HSP 73 008. A corresponding certificate from the Adolf Luther Foundation Krefeld is available.

The large-format spherical concave mirror object presented here consists of 16 semi-transparent concave lenses, which are arranged in four rows of four mirrors, regularly above and next to each other on a mirror background. Adolf Luther is a main representative of kinetic art and OP-art, an avant-gardist of conceptual light art. From 1960 onwards, light became a central theme for him. In the 1970s and 1980s, mirror walls, mirror and lens objects and light locks in various designs were created, including numerous large-format works for public spaces. The present spherical concave mirror object is an impressive work from this group of works, which enables complex optical perceptions through the infinite reflections. See: Dieter Honisch (Hg.), Adolf Luther. Licht und Materie. Eine Übersicht über das Lebenswerk mit Selbstzeugnissen des Künstlers, Recklinghausen 1978.

Vgl. Dieter Honisch (Hg.), Adolf Luther. Licht und Materie. Eine Übersicht über das Lebenswerk mit Selbstzeugnissen des Künstlers, Recklinghausen 1978.

€ 20.000.-





302



303

302
Herbert Zangs*,
(1924-2003)

Cardboard tube. Circa 1954. Dripping/pours and drops of white mass on a cardboard tube with a light gray layer of paint. Mounted in an acrylic glass object box with a metal holder and cord. Tube H. 64 cm, D. 8.4 cm.

This work is registered in Emmy de Martelaere's catalog raisonné under number I.2.196 and is shown there on a full page.

Provenance: Private collection Tiedmann.

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.

€ 12.000.-

303
Herbert Zangs*,
(1924-2003)

Rechenstück (calculation). Dispersion on collaged pieces of cardboard on corrugated cardboard. 80x58cm. Framed in object box (109 x 82 cm). Signed lower right: ZANGS. Verso with label of the Krefelder Kunstverein with information on the loan.

Provenance: Private collection Tiedmann.

Acquired from Galerie Fochem (Krefeld) in the 1980s. The work was part of the exhibition 'Herbert Zangs/ In Memoriam' at the Krefelder Kunstverein 2003. Loan agreement Krefelder Kunstverein 2003 available.

€ 3.000.-



304

304
Herbert Zangs*,
(1924-2003)

Large stainless steel relief. 1971. Consisting of 9 stainless steel plates with engraving. Total dimensions: 100 x 900 cm. Signed ZANGS and dated 71 on the right outer panel.

Provenance: Volksbank Krefeld, Friedrichstrasse main branch, counter hall.

€ 12.000.-



305
Herbert Zangs*,
(1924-2003)

Untitled. Late 1970s. Torn and scored corrugated cardboard, wooden clothespins, whitened on both sides. 60 x 50.7 x 1.5 cm Signed in color on verso: ZANGS. Framed behind glass and described as such.

There is a certificate for the work from Ms. Emmy de Martelaere, Herbert Zangs Archives, Paris, from May 2023.

€ 2.800.-



305

306
Herbert Zangs*,
(1924-2003)

4 works on paper. Multi-layer cellulose cloth with burn holes, mounted on paper. Approx. 29.5 x 21.5 cm. Each signed in pencil lower right: ZANGS. Framed behind glass and described as such.

€ 1.000.-



306



307

307
Herbert Zangs*,
(1924-2003)

Untitled. Gouache on paper. 1960s. Circular composition in yellow and green. 137 x 121 cm
 Signed lower right: ZANGS. Framed.

€ 2.400.-

308
Herbert Zangs*,
(1924-2003)

2 gouaches (planet pictures). 1960s. Mixed technique on slightly brownish paper. 43.5 x 36 cm.
 Each signed lower right: ZANGS. Framed behind glass.

€ 2.000.-



308

309
Herbert Zangs*,
(1924-2003)

Untitled / windshield wiper. Blue emulsion paint on light cardboard. Framed behind glass. 50 x 38 cm. Signed lower left: ZANGS.

The work was shown in the exhibition 'Phänomen Herbert Zangs, Werke von 1947-2003', in the Viersen Municipal Gallery in 2008.

Siehe Phänomen Herbert Zangs, Werke von 1947-2003, Ausstellungskatalog Städtische Galerie Viersen 2008, Abb. S. 90 (dort ist die vorliegende Arbeit abgebildet).

€ 1.800.-



309



310

310**Martin Noel*, (1956-2010)**

3 Flecken: gelb, rot, blau (3 spots: yellow, red, blue), 1997. Three enameled copper plates, with hanging device on the reverse. Blue: 34 x 33 cm, Red: 29 x 34 cm, Yellow: 30 x 36.5 cm. Blue work verso titled, signed, dated and numbered (3 Flecken: gelb rot, blau/ Martin Noel 1997/ a.p. 2/6). Yellow work titled, signed, dated on verso (3 Flecken: gelb rot, blau/ Martin Noel/ 1997).

€ 500.-**311****Keith Haring, (1958-1990)**

Luna Luna. A poetic extravaganza! 1986. Pop-up carousel made of paper, polychrome motifs, mounted on folding card. 22 x 60 x 31 cm. Verso on paper label marked B1318 75/92, signed and dated in print © K. Haring 86. Publisher: Carvajal S.A., Colombia, South America.

Published as a preview of André Heller's avant-garde fair project in Hamburg in 1987.

€ 1.500.-

311



312

312**Ferdinand Kriwet, (1942-2018)**

Text sign SUBURBANDIT/ SLUMINOUSON. 1970. Multiple. Aluminum, embossed, painted red and green, mounted on chipboard. 60 x 60 cm. Signed and dated on the verso: Kriwet 70.

€ 400.-**313****Grayson Perry*, (*1960)**

Piggy bank, Multiple. 2017. Ceramic, decor in blue on a light background. On the back of the double pig there are several slits with the inscription: RIGHT US POOR MALE WHITE RURAL OLD FEAR/ LEFT THEM FEMALE BLACK URBAN YOUNG HOPE. 13 x 26 x 2.5 cm. Inscribed on the belly with anchor, crown and monogram W. From an edition of an unknown amount in the Serpentine Gallery, London.

€ 1.200.-

313

314**Jupp Heinz, (1917-1999)**

Relief image positive/negative I/83/84/85. 1983-1985. 6 parts. Overall motif assembled from six panels. Each with wooden strips mounted on wood, these painted/painted in multi-tone shades of turquoise and orange. 165 x 110 cm. Inscribed, titled, signed, dated and with assembly instructions in black pen on the verso: JUPP HEINZ/ ENDENICHER ALLEE 136/ 5300 BONN/ RELIEF/ HOLZ 165 x 110/ POSITIV-NEGATIV I/ 83/84/85, Jupp Heinz 83/84.

Jupp Heinz is considered a lyrical constructivist. He enriches the constructive aspect of his work with great sensitivity and creates works of poetic power and subtle color. His works' special appeal lies in their multi-dimensional effect, which visually changes depending on the viewer's position and the light source. Heinz achieves this through the use of wooden strips and elements, which he assembles at precise distances and angles from one another, and creates moving surfaces with a graphic structure and sculptural effect using the subtly coordinated color versions. He works in sequences, his serial compositions follow principles and variations.

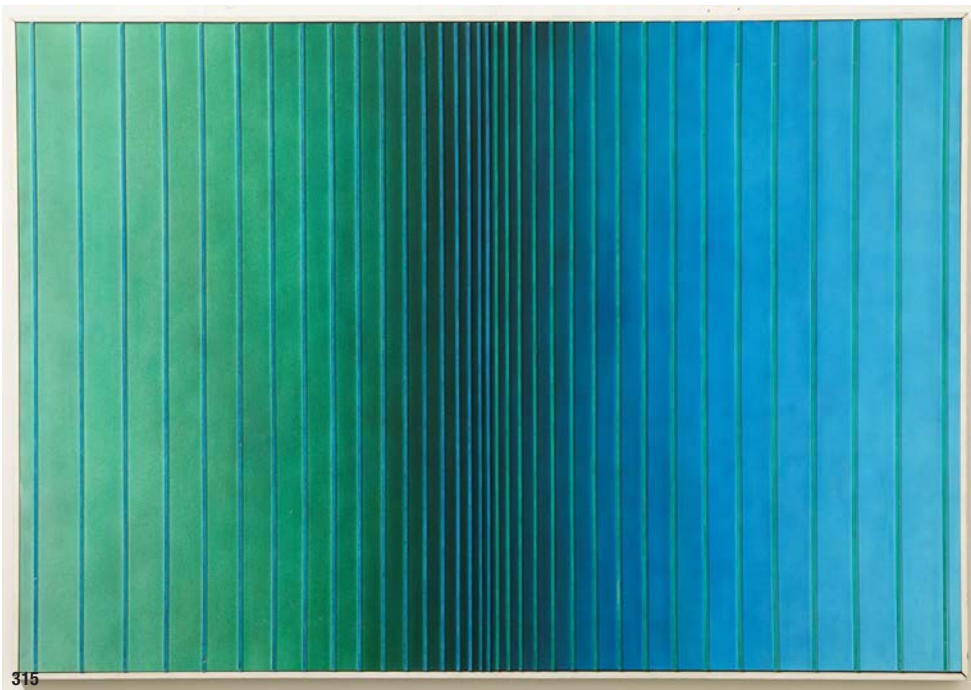
After studying at the Trier School of Applied Arts and at the factory schools in Cologne, the Second World War interrupted his plans. Even without classical training as an artist, Jupp Heinz continued to work as an artist from 1945 onwards. A job as a graphic designer in an advertising agency secured his livelihood. Active contact with artist friends, such as Leo Breuer (1893-1975), committed membership in artists' associations and regular exhibition work, especially in Bonn and Paris, characterized his life. With the works shown here, we present an attractive selection from the artist's oeuvre.

€ 1.400.-

314

315**Jupp Heinz (1917-1999)**

Large relief (113). 1978. Wooden strips mounted vertically on wood. Framed in graduated blue and green tones. 113 x 162 cm. Signed, dated and inscribed in black pen on the verso: 113 (in a circle), JUPP HEINZ/ ENDENICHER ALLEE 136/ 53 BONN/ Jupp Heinz '78.

€ 1.600.-

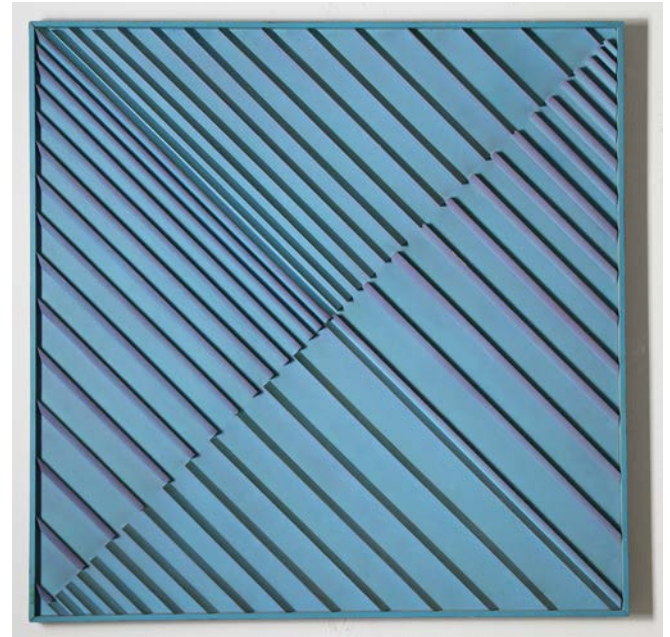
315



316

316**Jupp Heinz, (1917-1999)**

Schichtung Rot auf Rot (Layering red on red), 1975. Relief image. Wooden wedges mounted in two rows on wood, highlighted in multi-tone red. 46.5 x 37.8 x 4 cm. Signed and dated in brush lower right: Jupp Heinz '75.

€ 900.-

317

317**Jupp Heinz, (1917-1999)**

Verdichtungen II/83 (Condensations II/83), 1983. Relief image. Wooden strips mounted on wood. Framed. Multi-toned blue and violet. 103 x 102 cm. Signed, dated, titled in black felt-tip pen on the verso: JUPP HEINZ/ ENDENICHER ALLEE 136/ 5300 BONN// VERDICHTUNGEN II/ 83/ Jupp Heinz '83.

€ 1.000.-

318

318**Leo Breuer*, (1893-1975)**

Mit blauer Kurvenlinie (With blue curve line). Mixed media on fibreboard. Mounted on plate. 29.5 x 39.5 cm. Titled and inscribed on glued paper on verso: 'Mit blauer Kurvenlinie 29.5 x 39.5'.

€ 800.-



319

319 August Sander*, (1876-1964)

8 photographs for the electronics company Klöckner-Moeller, Cologne. 1935-1943. B&W prints on photo paper. Motifs: Portrait of Hein Moeller, various motifs from production with employees, architectural views. 22,5 x 16,4 cm. Partially numbered in pencil on the verso.

The photos were made between 1935 and 1943 on behalf of the electronics company Klöckner-Moeller, which was then headed by Hein Moeller. Over a period of several years, August Sander documented the premises of the headquarters in Cologne-Bayenthal, those of the other plants belonging to the company in Cologne, Gummersbach and Unna and those of the technical field offices in Düsseldorf, Essen and Mannheim. Numerous photos show production halls, work rooms and sales offices as well as the company's product range, which primarily focused on the production of low-voltage switchgear.

In 1999, a collection of 350 photographs from this context went on permanent loan from the Moeller Foundation in Bonn to the Photographische Sammlung/ SK Stiftung Kultur, Cologne.

Provenance: The present eight photographs were given to the consignee after the loan agreements were concluded.

€ 2.000.-

320 Rémy Markowitsch, (*1957)

Psychomotor 01. 2016. B&W print on baryta paper. Copy 2 of 3. 47 x 47 cm. Framed behind glass. Verso on the back wall inscribed with gallery label and signed and dated 2016 in black pen.

The sheet is part of the 25-part work group Psychomotor, which Markowitsch created as part of the installation 'Nudnik. Forgetting Josef Ganz' for the exhibition 'Wolfsburg Unlimited' (2016) at the Wolfsburg Art Museum. The central theme of his room installation is the role that the Jewish engineer Josef Ganz (1898-1967) played in the development of the Volkswagen.

The 25 psychomotor variants appeared in a small edition of 3 copies each. The complete series with the ex-no. 1/3 is located in the Wolfsburg Art Museum. Here is a print with the number 2/3.

€ 800.-



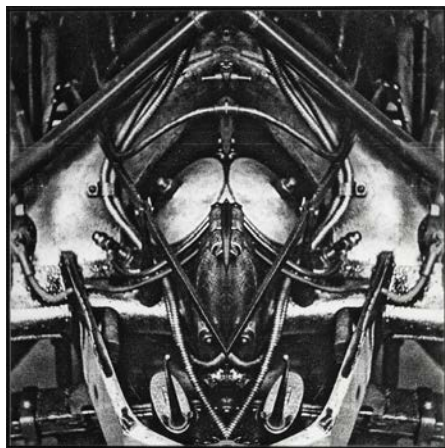
321

321 František Drtikol*, (1883-1961)

4 nude studies. Prints on photo paper. 17 x 12 cm. Partly inscribed with photographer's stamp and additional stamp on verso, partly with label and dated 1926-27. Framed with passe-partout.

František Drtikol is considered the first Czech photographer of international importance. A main focus of his work was nude photography.

€ 700.-



320



322
Carlo Mollino,
(1905-1973)

Photography. B&W print on photo paper.
 Standing female nude with a light jacket.
 11.3 x 8.7 cm. Inscribed lower right: D,
 inscribed on the reverse: D G/ 564 a/ 12.

Provenance: purchased from Galerie
 Fiedler, Berlin.

€ 400.-

323
Carlo Mollino,
(1905-1973)

Photography. B&W print on photo paper.
 Seated female nude on sofa.
 8.7 x 11.3 cm. Inscribed on the left edge:
 D, numbered on the reverse: 5338.

Provenance: purchased from Galerie
 Fiedler, Berlin.

€ 400.-



324
Carlo Mollino,
(1905-1973)

Photography. B&W print on photo paper.
 Standing female nude with corsage.
 11.3 x 8.7 cm. Inscribed on the bottom
 right edge: D, numbered on the reverse:
 455 c.

Provenance: purchased from Galerie
 Fiedler, Berlin.

€ 400.-



325
Carlo Mollino,
(1905-1973)

Photography. B&W print on photo paper.
 Crouching female nude with corsage.
 8.7 x 11.3 cm. Inscribed on the right
 edge: D, numbered on the reverse: 5459.

Provenance: purchased from Galerie
 Fiedler, Berlin.

€ 400.-

326
Thomas Florschuetz*,
(*1957)

Untitled (Orchids) II, 2000. Iris print on paper (giclée print). 113 x 75 cm. Inscribed, numbered, signed and dated at the bottom: O. T. (Orchideen) II 5/40 Florschuetz 00.

€ 850.-

327
Thomas Florschuetz*,
(*1957)

Untitled (orchids), 2000. Iris print on paper/handmade paper (giclée print). 113 x 75 cm. Inscribed, numbered, dated and signed at the bottom: OT (Orchideen) 1/40 Florschuetz 00.

€ 850.-

328
Thomas Florschuetz*,
(*1957)

Untitled (Orchids) V. 1999/2001. Iris print on paper (Giclée print). 113 x 75cm. Inscribed, numbered and signed in the lower margin: Ohne Titel (Orchideen) V 2/40 Florschuetz 99/01.

€ 850.-



329
Rudy Burkhardt,
(1914-1999)

Paris Realisation. B&W photography, gelatin silver print. 40 x 30 cm. Signed in pencil lower right.

€ 240.-

330
Elmar Welge, (*1948)

3 photographs from the series 'Bed-In' (John and Yoko) Amsterdam 1969. 1969. Black and white photographs on paper, laminated on cardboard. Sheet: 45 x 45 cm. Cutout 40 x 40 cm. Inscribed with sticker on the back. There titled, dated, with information on edition, copyright and signed. Framed behind glass with passe-partout. Each print from 2001. At the age of 21, the German photographer Elmar Welge was one of the selected photographers who photographed the legendary peace campaign 'Bed-In' by the newly married artist couple John Lennon and Yoko Ono on March 24, 1969 in the Amsterdam Hilton Hotel.

€ 1.000.-



330

331
Gilbert & George*

The Red Boxers, 1975. Complete series of 8 postcards / folding cards with envelopes. From an edition of unknown quantity, published by 'Art of All', London. 20 x 13cm / 20 x 26 cm. Each card signed: Gilbert & George, each envelope marked in red or black: Red Boxers.

€ 1.500.-

332
Gilbert & George*

Pink Elephants, 1973. Complete series of 8 postcards / folding cards with envelopes. From an edition of unknown quantity, published by 'Art of All', London. 20 x 13cm / 20 x 26 cm. Each card signed: Gilbert & George, each envelope inscribed in red: Pink Elephants.

€ 1.500.-



329



331



332



333

333
James Rizzi,
(1950-2011)

Take the A Train to Harlem, 1989. Color lithograph, 3D graphic. Edition of 175 copies. Cutout: 19 x 26.5 cm. Framed behind glass. Signed, titled and numbered 1/175 on the lower edge.

€ 300.-



334

334
James Rizzi,
(1950-2011)

Life inside the Big Apple, 1989. Color lithograph. 3D graphic. Dimensions/cutout: 28.5 x 25.5 cm. Titled and dated in the margin: LIFE INSIDE THE BIG APPLE '89'. Signed lower center. Framed behind glass.

€ 300.-

335
Arman*
(Armand Pierre Fernandez),
(1928-2005)

Untitled (bass violins), 1992. Acrylic on papier-mâché on thin cardboard, mounted on wooden panel. 130 x 95 x 1.5 cm. With acrylic glass box frame.

The work is registered in the Arman Studio Archives, New York, with the number APA# 1004.92.004.

€ 6.000.-



335



336
Dieter Roth, (1930-1998)

In Oelpe scepherts (Braunschweiger Landschaft mit Käseebäumen / Braunschweig landscape with cheese trees), 1973. Processed cheese over offset on cardboard in plastic sleeve. 32 x 49 cm. Signed and numbered 17/100 at lower right.

WVZ Dobke 281.

€ 800.-

336



337

337
Dieter Roth, (1930-1998)

Small landscape. Pressing with processed cheese, sandpaper in plastic bag. 32 x 42.5 cm. Signed and indistinctly numbered on paper label lower right in the plastic cheese mass. Framed behind glass.

€ 800.-



338

338
Dieter Roth, (1930-1998)

Lebenslauf (Course of life), 1970. Cinnamon in plastic bag, in wooden frame. 42 x 32.5 cm. Numbered and signed on label: 45/100 Dieter Roth. The object was published in a total edition of 100 copies.

WVZ Dobke 154.

€ 800.-

340
Otto Piene*,
(1928-2014)

Addis Ababa (sheet 6), 1972. Color screenprint in blue-black-silver on cardboard. 146.5 x 96.5 cm. Here is an E.A. copy from the artist's edition. Numbered, signed and dated in pencil: é.d'a. / O Piene 72.

€ 500.-



340

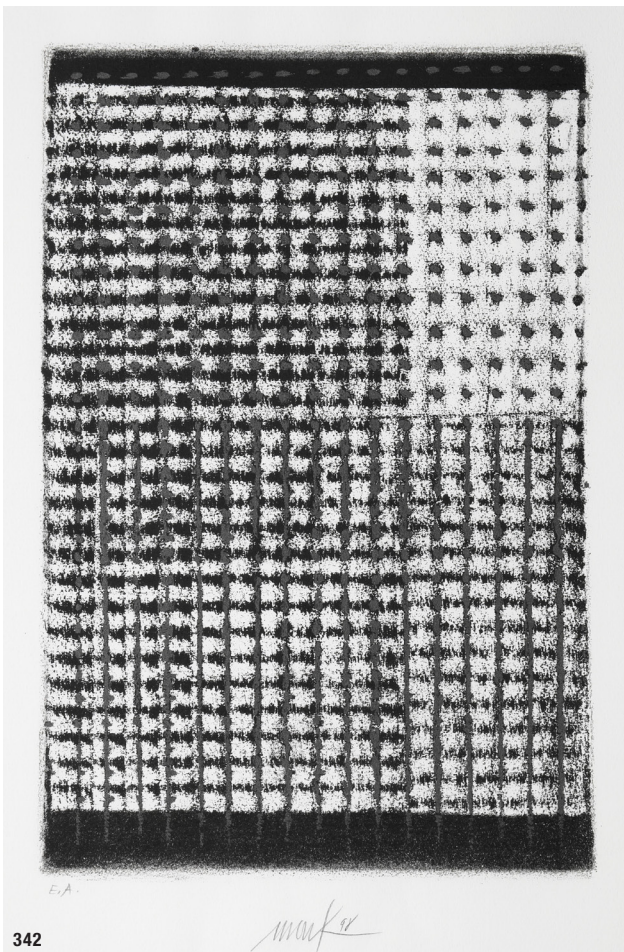
341
Heinz Mack*, (***1931**)

Color rotation. 1999. Artist's proof. Serigraph. 34 x 44.5 cm. Signed, dated and numbered at the bottom: Mack 99 E.A.

€ 1.500.-



341



342

342**Heinz Mack*, (*1931)**

Untitled, 1998. Screenprint on vellum. Motif 40 x 26.4 cm. Here is an E.A. from the artist edition. Numbered in pencil lower left, signed and dated lower center: E.A. / Mack 98. Framed behind glass and described as such.

€ 1.200.-**343****Michael Croissant*, (1928-2002)**

Collage. 1997. Gray paper on a light background. 29.5 x 29.5 cm. Signed and dated lower right: M. Croissant 97. Framed behind glass with passe-partout..

€ 300.-

343

344**Norbert Prangenber*, (1949-2012)**

Untitled. Mixed media and drawing on tracing paper, mounted on rear panel frame. 29 x 20.2 cm. Inscribed on the verso of the rear panel: Norbert Prangenber 1981. Framed behind glass and described as such.

€ 300.-

344

345
Joseph Beuys*,
(1921-1986)
Anatol* (Anatol Herzfeld),
(1931-2019)

Tablecloth 'Heimholung des Joseph Beuys' (bringing home Joseph Beuys), October 20, 1973. Unique. White fabric, painted on both sides with pencil. 126.5 x 128 cm. Recto signed and dated on the right: Das Blaue Wunder (partly illegible) 20. X 1998. Recto signed and dated: Joseph Beuys October 20, 1998. Framed behind acrylic glass and described as such.

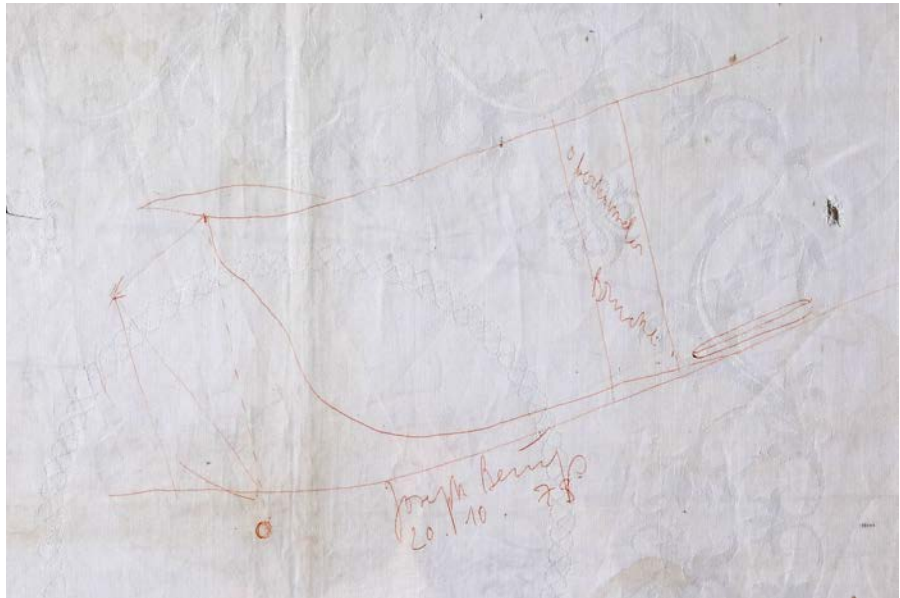
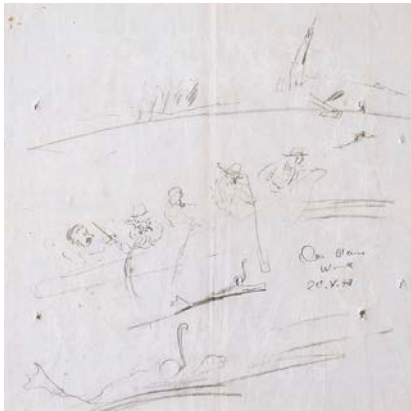
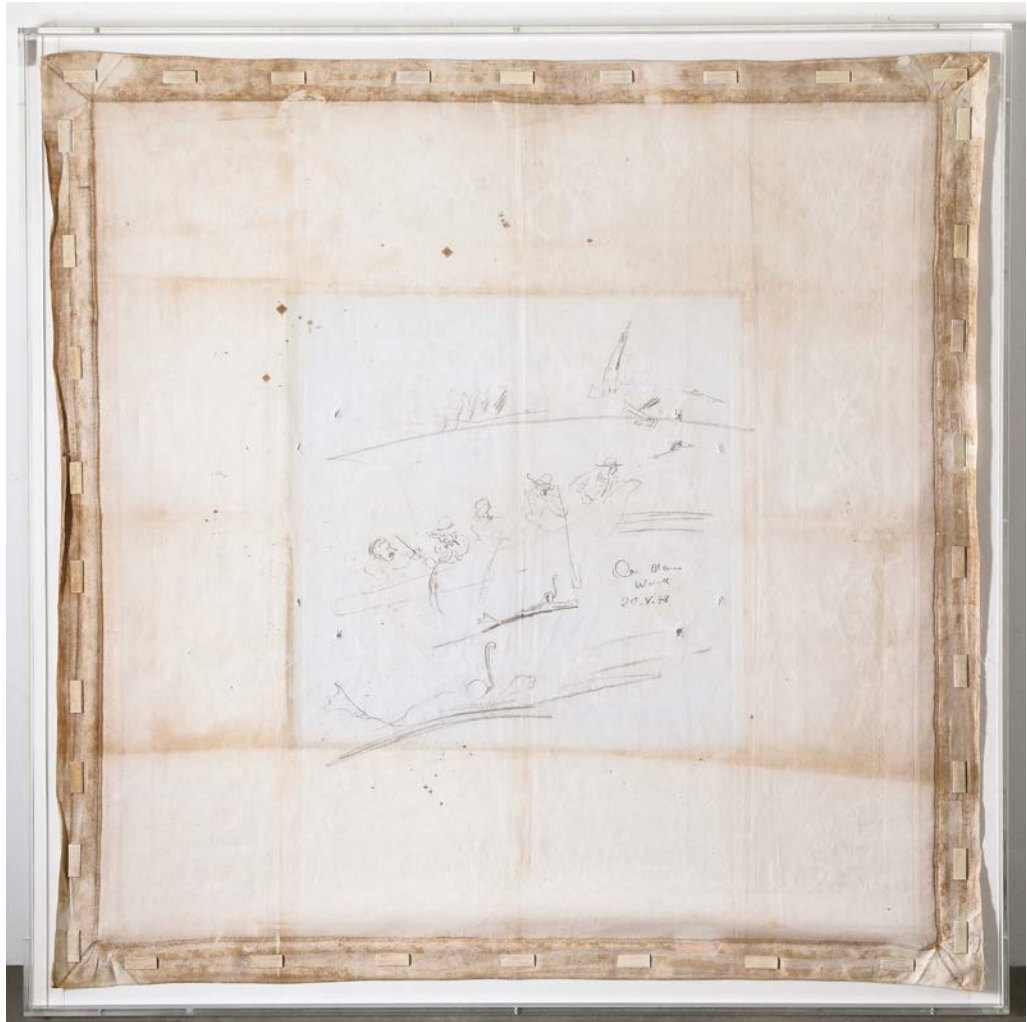
Following the Fluxus campaign 'Heimholung des Joseph Beuys' on the Rhine in Düsseldorf, Joseph Beuys and Anatol stopped by the Düsseldorf restaurant 'Ohme Jupp'. On the tablecloth of their table, they sketched the maneuver and the route of the 'Heimholung' on both sides.

As the only surviving object from the art campaign, the tablecloth is of historical value. It was a significant object in the anniversary exhibition '75 Years of North Rhine-Westphalia', House of History NRW, Düsseldorf (August 2021-August 2022).

Provenance: Estate Collection NRW.

€ 5.000.-

345



346

Joseph Beuys*, (1921-1986)

1 'Wirtschaftswert' dishcloth. 1977-1984. Multiple. Dishcloth, shrink-wrapped in foil. Approx. 16 x 12 cm. Signed at the top center: Joseph Beuys, titled at the bottom center: 1 Wirtschaftswert, inscribed in the center with a 'Hauptstrom' stamp.

From the group of works 'Wirtschaftswerte', which was created between 1977 and 1984. Beuys created similar objects with different dishcloths, each of which has a unique character. Published by Edition Staeck, Heidelberg. Enclosed is a certificate from Edition Staeck.

€ 1.200.-



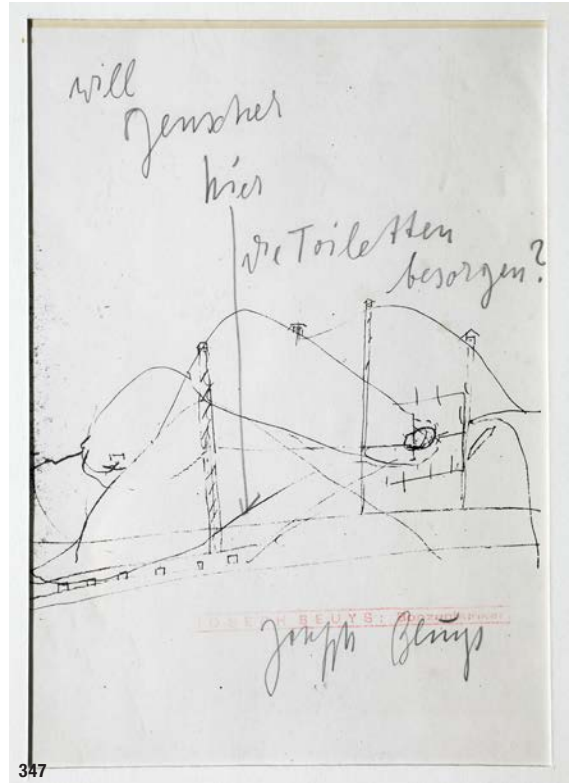
346

347

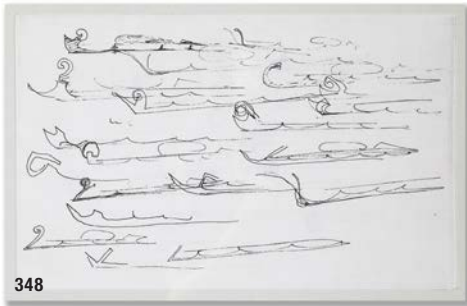
Joseph Beuys*, (1921-1986)

Bonzenbunker/ Will Genscher hier die Toiletten besorgen?' Lithograph on paper. 29.5 x 21 cm. Inscribed in pencil at the top: 'Will Genscher hier die Toiletten besorgen?' Signed in pencil lower right: Joseph Beuys and stamped 'Joseph Beuys-Bonzenbunker' in red. One sheet from a series of 70 unique pieces with varying handwritten additions.

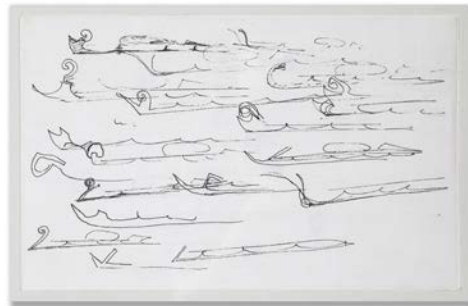
€ 500.-



347



348



348

Joseph Beuys*, (1921-1986)

Urschlitten I / Urschlitten II (from the Suite Zirkulationszeit), 1982. Drypoint etching on laid paper. 15.8 x 25.5 cm (57 x 45 cm). Both sheets signed and numbered: Joseph Beuys, 32/75 and 42/75. Framed behind glass.

Schellmann 435.

€ 1.200.-

349

Joseph Beuys*, (1921-1986)

Mixed lot of 3 works. 3 paper packaging bags (The Greens vote for the European Parliament, the only alternative for Europe + stamp and signature Beuys / State-owned seed companies of the GDR + mainstream stamp and signature Beuys / Good purchase with hat drawing and signature Beuys). Cutout: 19 x 14 cm, 23 x 17 cm and 28 x 20 cm. Framed behind glass with a passe-partout and described as such.

€ 600.-



349



350

Joseph Beuys*, (1921-1986)

Das halbe Filzkreuz über Köln' (The half felt cross over Cologne). Offset on proof sheets of postcards. Cutout 20 x 29 cm. Signed in black pen: Joseph Beuys. Framed behind glass and passe-partout.

€ 500.-



350

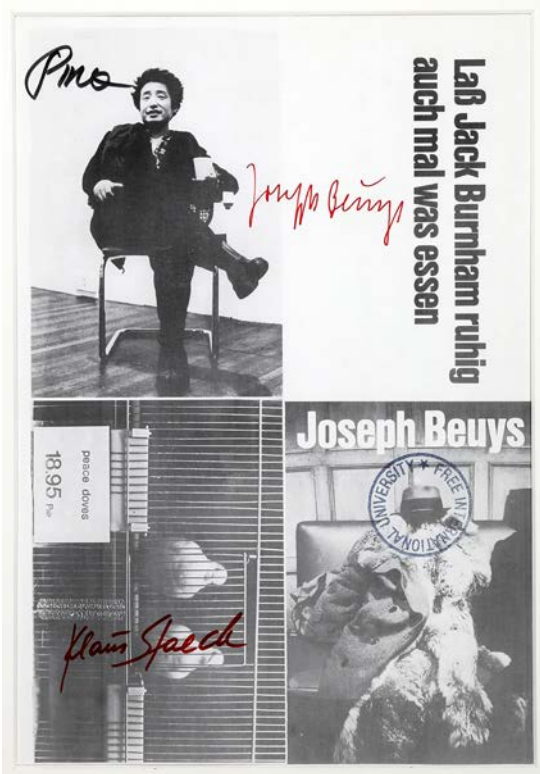
351

Joseph Beuys*, (1921-1986)

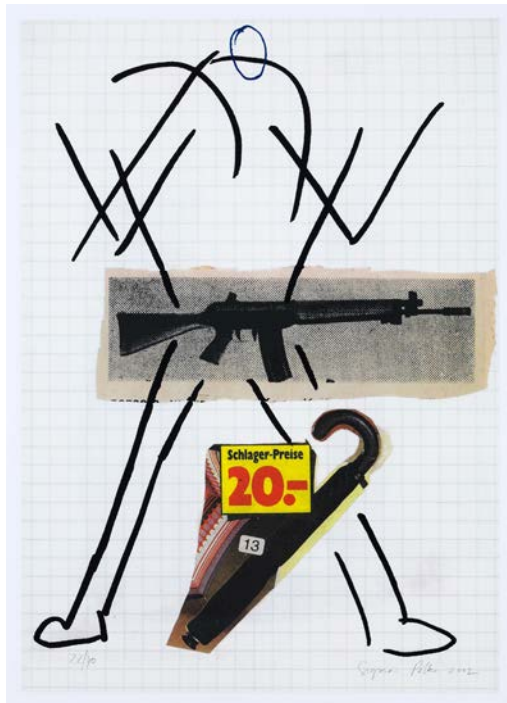
Klaus Staeck, Nam June Paik

Postcard proof, 1974. Offset print, on light cardboard. Cutout: 32 x 22 cm. Signed in red and black felt-tip pen and stamped in blue: Paik / Joseph Beuys / Klaus Staeck / FREE INTERNATIONAL UNIVERSITY. Publisher: Edition Staeck, Heidelberg. Framed behind glass with a passe-partout and described as such.

€ 600.-



351



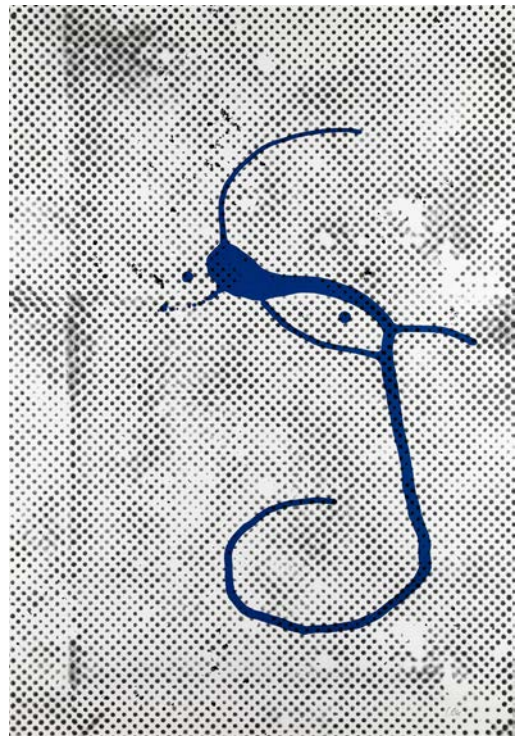
352

352

Sigmar Polke*, (1941-2010)

Why don't you bring me presents. 2002. Screen printing and lithography. From an edition of 70 copies, here number 22. 70 x 50 cm. Numbered, signed and dated at the bottom: 22/70 Sigmar Polke 2002. Framed behind glass and described as such.

€ 800.-



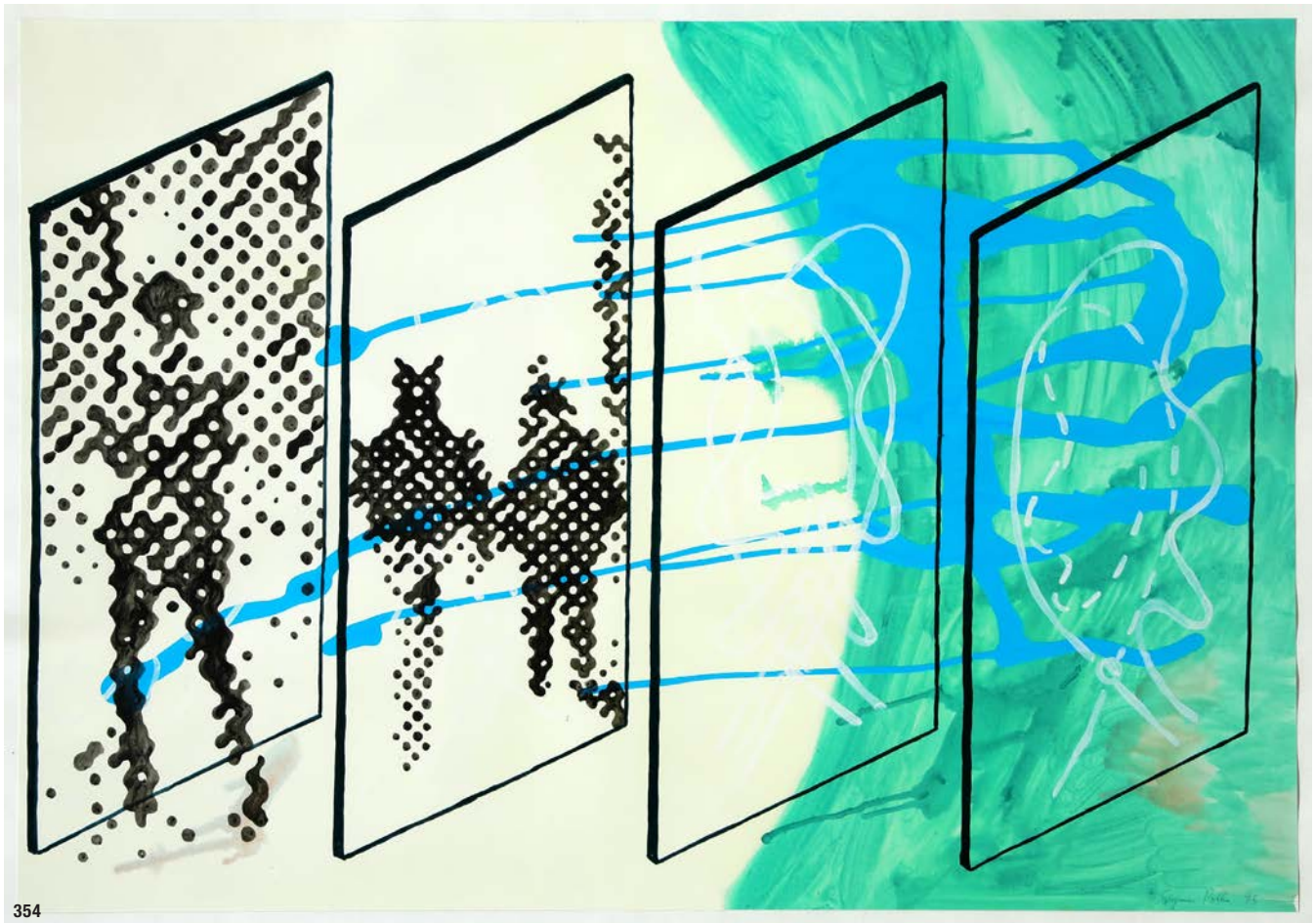
353

353

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.-



354

354 Sigmar Polke*, (1941-2010)

Untitled (overpainting/ Mönchengladbach 1992). Unique, 1993. Color offset painted over with ink on half cardboard. The sheet was published in an edition of 80 signed copies; each sheet in this edition was given a unique character through an individual revision by the artist using water-based ink in different colors and with different motifs. 69.8 x 99.8 cm. Signed and dated lower right: Sigmar Polke 93. Published by the Mönchengladbach Museum Association as an annual edition.

The present unique work was published as part of a limited series as an annual gift from the Mönchengladbach Museum Association in 1993. Sigmar Polke is considered one of the most important German post-war artists. After training as a glass painter, he studied at the Düsseldorf Art Academy with Karl Otto Götz and Gerhard Hoehme. Together with his colleagues Gerhard Richter, Konrad Lueg and Manfred Kuttner, Polke founded what they called 'Kapitalistischen Realismus' (Capitalist Realism), a new art style in which they were concerned with rejecting the established art world. In 1999, Polke exhibited at the Museum of Modern Art, and after his death, the museum dedicated a retrospective to him in 2014. Polke's extensive oeuvre includes works in a wide variety of techniques. These are characterized by an unconventional and experimental use of different media and materials. In this work, Polke uses an offset lithograph of his own work as a basis and creates a unique piece by individually painting over it with characteristic grid structures, as we also know them from some of his other works. None of the works created in this limited edition are alike; they all differ significantly in both the choice of colors and the motif design, making them unique pieces.

Jürgen Becker und Claus von der Osten (Hg.), Sigmar Polke, Die Editionen 1963 - 2000 Werkverzeichnis, Ostfildern, New York 2000, Wvz.-Nr. 98, Abb. S. 274-277

€ 25.000.-





355

355
Sigmar Polke*, (1941-2010)

Abstract composition, 1980s. Mixed media on canvas. Painting with synthetic resin and acrylic varnishes in green (probably Schweinfurt green), lead white, yellow and pink-violet on a brownish screen-printed grid. 50 x 60 cm. 1980s.

In addition to the colors and techniques used, some details relating to the type of stretcher frame used speak for the authenticity of the work and the attribution to Sigmar Polke. Sigmar Polke obtained the frames for his works exclusively from Dieter Frowein's Tutti Paletti art supply store in Cologne's Südstadt (confirmation by photographer Cornel Wachter). After loosening a few clamps from the stretcher frame of this work, the typical blue size indication of the above-mentioned frame maker (-60- in blue) was revealed, as was a marking to the right of it in pencil S.P.VII, which was probably intended as a reservation marking for Polke himself. There are also a few works from this group of works that were monogrammed by Polke with VS and numbered with Roman numerals, but were executed in ink/ballpoint pen.

Provenance: Gift from Sigmar Polke to his long-time friend Horst Leichenich from the famous Club Roxy in Cologne.

€ 12.000.-





356



357

356**A.R. Penck*, (1939-2017)**

Untitled/composition, 1989. Mixed media/acrylic on cardboard. Approx. 30 x 40 cm. Signed lower center: ar. penck. Comprehensively titled, signed and dated on the verso: ar. penck 89.

There is a report on the work from the forensic expert for writing and linguistics Klaus M. Müller, FTS Forensische Text- und Schriftanalyse GmbH, Neuss from August 2023.

Provenance: This work comes from the private collection of A.R. Penck's close friend, the jazz musician Hans-Joachim Kuhn, who died in 2021.

€ 10.000.-**357****A.R. Penck*, (1939-2017)**

Spirit of Europe, 1991. Here is an artist's copy from an edition of 55 copies. Color silkscreen on laid paper. 124 x 86.5 cm. Signed lower right A.R. Penck and numbered lower left E.A.

€ 750.-



358

358

A.R. Penck*, (1939-2017)

Die DDR immer im Kopf' (The GDR always in mind), 1982. Mixed media/acrylic on light cardboard. 23 x 17.5 cm. Signed in pencil lower left: ar. penck. Titled in felt-tip pen, signed and dated in chalk on the verso: The GDR always in my head, ar. penck 82. Framed behind glass and described as such.

There is a report on the work from the forensic expert for writing and linguistics Klaus M. Müller, FTS Forensische Text- und Schriftanalyse GmbH, Neuss from August 2023.

Provenance: This work comes from the private collection of A.R. Penck's close friend, the jazz musician Hans-Joachim Kuhn, who died in 2021.

€ 5.000.-



359

359

A.R. Penck*, (1939-2017)

Gostritzer 92. 1982. Mixed media/acrylic on light cardboard. 23 x 16.5 cm. Signed in pencil lower center: ar. penck. Titled, signed and dated in pencil on the verso: Gostritzer 92, ar. penck 82. Framed behind glass and described as such.

There is a report on the work from the forensic expert for writing and linguistics Klaus M. Müller, FTS Forensische Text- und Schriftanalyse GmbH, Neuss from August 2023.

Provenance: This work comes from the private collection of A.R. Penck's close friend, the jazz musician Hans-Joachim Kuhn, who died in 2021.

€ 5.000.-



360
Mel Ramos, (1935-2018)

Chiquita portfolio with 6 color collotype prints on light cardboard. 1979. Complete series (Chiquita, Gardol Gertie, Wonder Woman, The Pause That Refreshes, The Princess, Aqua Girl) from an edition of 60 copies here number 2. Each sheet 91 x 68 cm, signed and numbered: Mel Ramos 2/ 60. Embossed bottom right Plura Edizioni.

Breukel, Claire, and Zwingenberger, Jeanette. Mel Ramos: The Definitive Catalogue Raisonné of Original Prints. Österreich, 2019, Abb.S.33/34.

€ 20.000.-

361

Mel Ramos, (1935-2018)

Coca Cola. The Pause That Refreshes. 2000/ 2001. Color offset on enamelled metal plate. 40 x 40 cm. Signed and numbered in white pen lower right: Mel Ramos 134/1000. Verso marked with adhesive label 'Klimo + Bongartz Email'.

€ 400.-



361



362

362

Mel Ramos, (1935-2018)

GeeGee, 1997. Colored lithograph on vellum. From an edition of 200 copies, here is number 129. Cutout 49 x 47 cm. Numbered and signed below: 129/200 Mel Ramos. Framed behind glass with a passe-partout and described as such.

Breukel, Claire and Zwingenberger, Jeanette. Mel Ramos: The Definitive Catalogue Raisonné of Original Prints. Österreich, 2019, Abb. S.50.

€ 1.200.-



363

363

Mel Ramos, (1935-2018)

A.C. Annie. Mel Ramos, 1971. Color photograph on firm vellum. From the artist edition of 200 copies, here is the number 166. Cutout 78.5 x 63.5 cm. Signed, numbered and dated at the bottom: A.P. Mel Ramos 71., inscribed and numbered on the reverse: Bruno Bischofberger, Zurich (ed.) 166/200. Framed behind glass with a passe-partout and described as such.

Breukel, Claire and Zwingenberger, Jeanette. Mel Ramos: The Definitive Catalogue Raisonné of Original Prints. Österreich, 2019, Abb. S.30.

€ 1.200.-



364



365



366



367

364
Mel Ramos, (1935-2018)

Vantage Tobacco Red, 1972. Color collotype print on light cardboard. From an edition of 2500 copies, here is the number 1374. Cutout 78 x 64 cm. Signed and dated lower right: Mel Ramos 1972, numbered 1374/2500 on the reverse. Framed behind glass and described as such.

Breukel, Claire and Zwingenberger, Jeanette. Mel Ramos: The Definitive Catalogue Raisonné of Original Prints. Österreich, 2019, Abb.S.31.

€ 600.-

365
Mel Ramos, (1935-2018)

Coca Cola / Lola Cola, 1972. Color photoprint on light, colored cardboard. From an edition of 2500 copies here is the number 1615. 78 x 64 cm. Signed and dated lower right: Mel Ramos 1972, and stamp of Edition Bischofberger. Framed behind glass and described as such.

Breukel, Claire and Zwingenberger, Jeanette. Mel Ramos: The Definitive Catalogue Raisonné of Original Prints. Österreich, 2019, Abb.S.31.

€ 1.200.-

366
Mel Ramos, (1935-2018)

Catsup/Della Monty, 1972. Color collotype print. From an edition of 2500 copies, here is the number 877. Extract 78 x 64 cm. Signed and dated lower right: Mel Ramos 1972, numbered 877/2500 on the reverse, and stamp of Edition Bischofberger. Framed behind glass and described as such.

Breukel, Claire and Zwingenberger, Jeanette. Mel Ramos: The Definitive Catalogue Raisonné of Original Prints. Österreich, 2019, Abb.S.31.

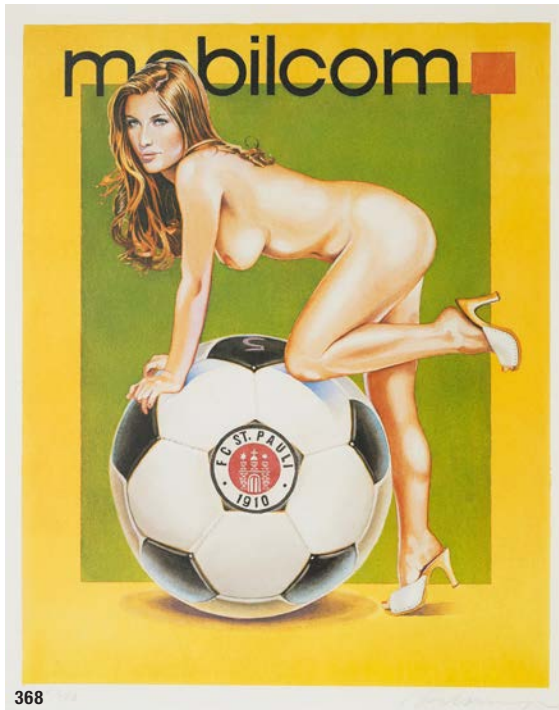
€ 600.-

367
Mel Ramos, (1935-2018)

7up/ You Like It, It Likes You. 1994. Heliogravure on handmade paper. From an edition of 200 copies, here is number 104. 76 x 57 cm. Signed lower right, numbered lower left 104/200.

Breukel, Claire and Zwingenberger, Jeanette. Mel Ramos: The Definitive Catalogue Raisonné of Original Prints. Österreich, 2019, Abb.S.39.

€ 600.-



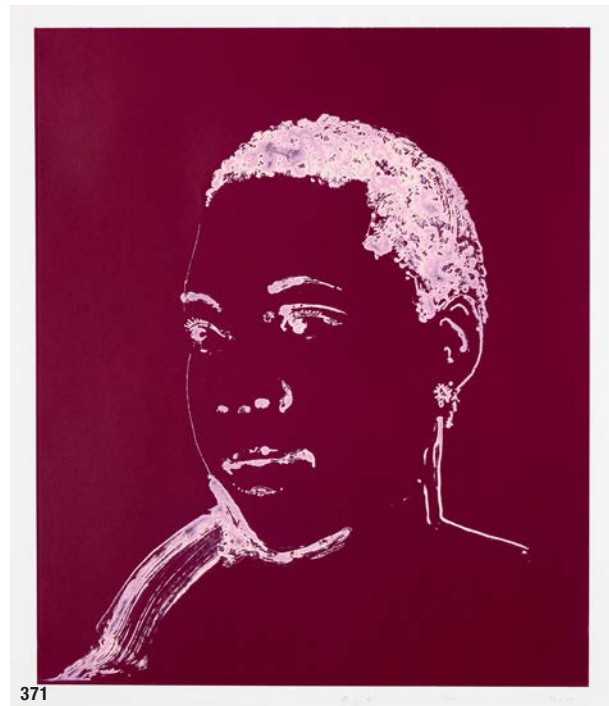
368



369



370



371

368
Mel Ramos, (1935-2018)

Mobilcom/FC St. Pauli (yellow). 2003. Color offset lithography. Approx. 66 x 53 cm. Numbered 235/400 and signed in pencil on the lower edge. From an edition of 400 copies. Framed behind glass.

€ 1.200.-

369
Mel Ramos, (1935-2018)

Mobilcom/FC St. Pauli (purple). 2003. Color offset lithography. Approx. 63.5 x 55.7 cm. Numbered 235/400 and signed in pencil on the lower edge. From an edition of 400 copies. Framed behind glass.

€ 1.200.-

370
Thomas Schütte*, (*1954)

Billie Holiday, 2018. From an edition of 35 copies, here the number 32. Gravure print on vellum. 90 x 70 cm. Signed, numbered and dated at the bottom: Th.Schütte 2018 32/35. Framed behind glass and described as such.

€ 1.500.-

371
Thomas Schütte*, (*1954)

Bessie Smith, 2018. From an edition of 35 copies, here the number 32. Gravure print on vellum. 90 x 70 cm. Signed, numbered and dated at the bottom: Th.Schütte 2018 32/35. Framed behind glass and described as such.

€ 1.500.-



372

372**Willy Lucas, (1884-1918)**

Winterlandschaft (Vor dem Dorf / in front of the village), 1909. Oil on canvas. 50 x 70 cm. Signed lower right W. Lucas II 09. Verso of the frame inscribed with exhibition label (Düsseldorf Artists Association) and gallery label (Kunstsalon Keller & Reiner, Berlin).

Original frame. The Keller & Reiner art salon, founded in 1897, was one of the leading galleries in Berlin that, in addition to selling fine art, also dedicated itself to the applied art of Art Nouveau for the first time, thereby establishing this branch of the trade in Berlin. As a result of numerous subsequent start-ups of other companies, the arts and crafts section developed into a profitable and vital market segment in Berlin in the years that followed.

€ 2.800.-**373****Hartmut Neumann*, (*1954)**

Pflanzenweg (Plant path), 2000. Oil on canvas. Depiction with dense jungle-like foliage, plants, flowers and fruits. 203 x 144 cm. Signed and dated on the verso of the canvas: Hartmut Neumann 2000.

€ 4.000.-

373



374

374
Fritz Gärtner, (1882-1958)

Industrial landscape. Oil on canvas. Industrial landscape with steelworks and smoking chimneys in front of a contrasting evening sky. 75 x 100. Signed top left: FRITZ GÄRTNER. Framed.

€ 900.-

375
Oliver Dorfer, (*1963)

Continental room (Leibstuhl Version), 1994. Color pigment, oxide black, shellac, plaster base. 180 x 150 cm. Signed and titled on the verso. There on a label with work dates, dated 1994.

€ 900.-



375



376

376

Albrecht Dürer, (1471-1528)

Joachims Opfer wird zurückgewiesen' (Joachim's sacrifice is rejected), 1511. Woodcut. From: Albrecht Dürer, Das Marienleben, 1511, with Latin poems by the Benedictine monk Benedictus Chelidonius from the St. Aegidien Monastery in Nuremberg.

It depicts the scene where Joachim, Mary's father, offers the high priest a sacrificial lamb, which is rejected. 30 x 21 cm. Inscribed with monogram AD at the bottom center of the image, with text printed on the full page on the reverse (ANGELUS IOACHIM RURI COMMORA/ TI APPARET ET AD AUREAM PORTAM/ CONIUGI OCCURRERE MONET [...]). Verso inscribed several times in pencil and with watermarks.

€ 1.500.-



377



377

Max Liebermann, (1847-1935)

2 signed etchings by Max Liebermann. In: Julius Elias, 'Max Liebermann zu Hause'. With 2 original etchings and 68 family drawings by the artist in facsimile print. Published by Paul Cassirer Berlin 1918. Edition of 260 copies, here Ex. 87/260.

€ 1.000.-

378

Herbert Zangs*, (1924-2003)

Folder with 6 etchings. Drypoint on laid paper. 30 x 40 cm. Each numbered in pencil at the bottom left 19/50 and signed Zangs at the bottom right. Portfolio: Herbert Zangs/ 6 Radierungen. Hg. Galerie Kunst Parterre GmbH 1996.

€ 400.-



378



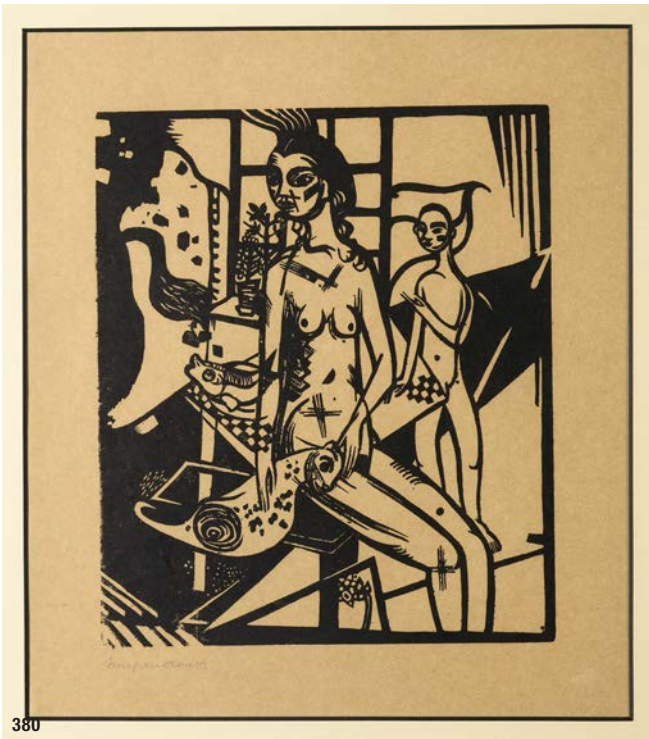
379

379

Wilhelm Morgner, (1891-1917)

Woodcut (title illegible). Dated 1912. Woodcut on parchmentpaper. Cutout 40 x 60 cm. Indistinctly inscribed in pencil at the bottom: 'Ernte II [?] W. Morgner, 1912, aus dem Morgner Nachlass [?] v. G. Tappert 1912'. Framed with passe-partout.

€ 400.-



380

380
Heinrich Campendonk,
(1889-1957)

Interior with two nudes, from the portfolio 'Die Schaffenden (The Creators)', 1918. Woodcut on vellum. Plate 26 x 22 cm. Signed lower left: Campendonk and with a dry stamp 'Die Schaffenden'. Framed behind glass with passe-partout.

€ 500.-

381
Käthe Kollwitz,
(1867-1945)

Visit at hospital, 1929. Woodcut on paper. Design: 27,6 x 35,4. Inscribed illegibly in pencil at the bottom left. Signed in pencil lower right: Käthe Kollwitz. Recto titled: Visit at Hospital.

€ 800.-



381



382

382
Wolfgang Mattheuer*,
***(1927-2004)**

Zwiespalt' (Conflict), Woodcut. 1979. 76.5 x 63.5 cm. Signed and dated lower right.

€ 500.-

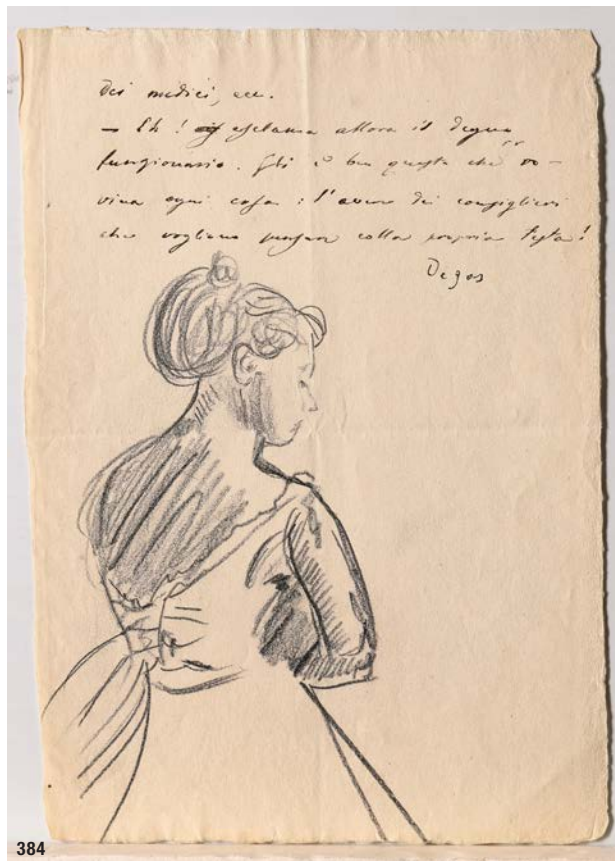
383
Wolfgang Mattheuer*,
(1927-2004)

Hin ist er' (He's gone), Woodcut. 1977. 63.5 x 76 cm. Signed and dated lower right.

€ 500.-



383



384

384
Edgar Degas, (1834-1917)

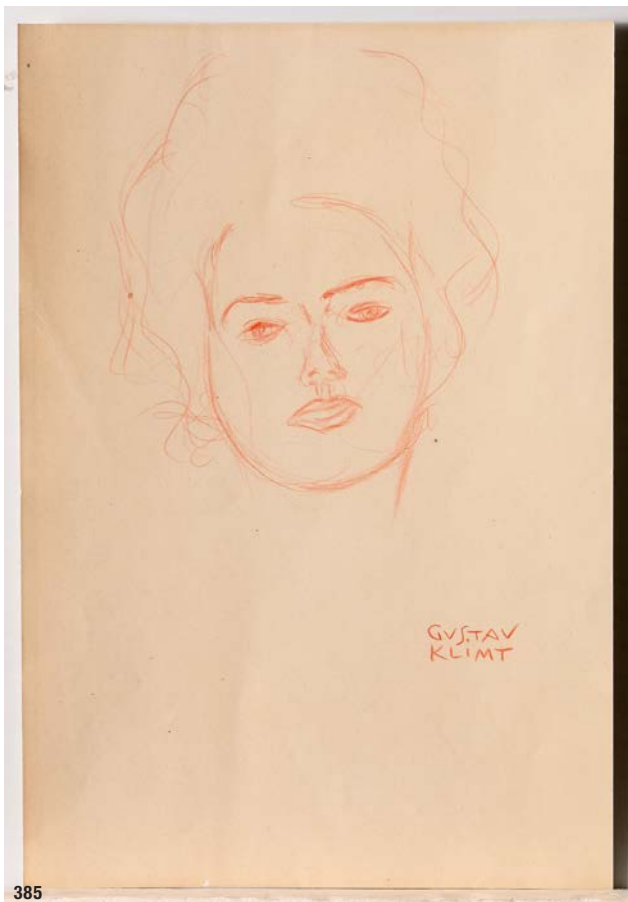
Letter with pencil drawing. Ink, pencil on paper.
 28 x 20 cm. Letter inscribed: Degas.

€ 3.000.-

385
Gustav Klimt, (1862-1918)

Untitled. Portrait of a woman looking to the right. Red
 chalk / sanguine drawing on paper. 28.2 x 19.3 cm.
 Signed in colored pencil lower right: GUSTAV KLIMT.

€ 3.400.-



385



386

386
**Pierre-Auguste Renoir, (1841-1919),
 (zugeschrieben)**

Female nude. Drawing. Red chalk/pastel, heightened with white
 on paper, mounted on cardboard. 26.6 x 20cm. Monogrammed
 lower left: R.

€ 2.000.-



387

387
Auguste Rodin, (1840-1917)

Femme / Nude Kneeling. Pencil and watercolor on paper. Approx. 40 x 28 cm. Signed Rodin in pencil lower right. Framed.

€ 2.400.-

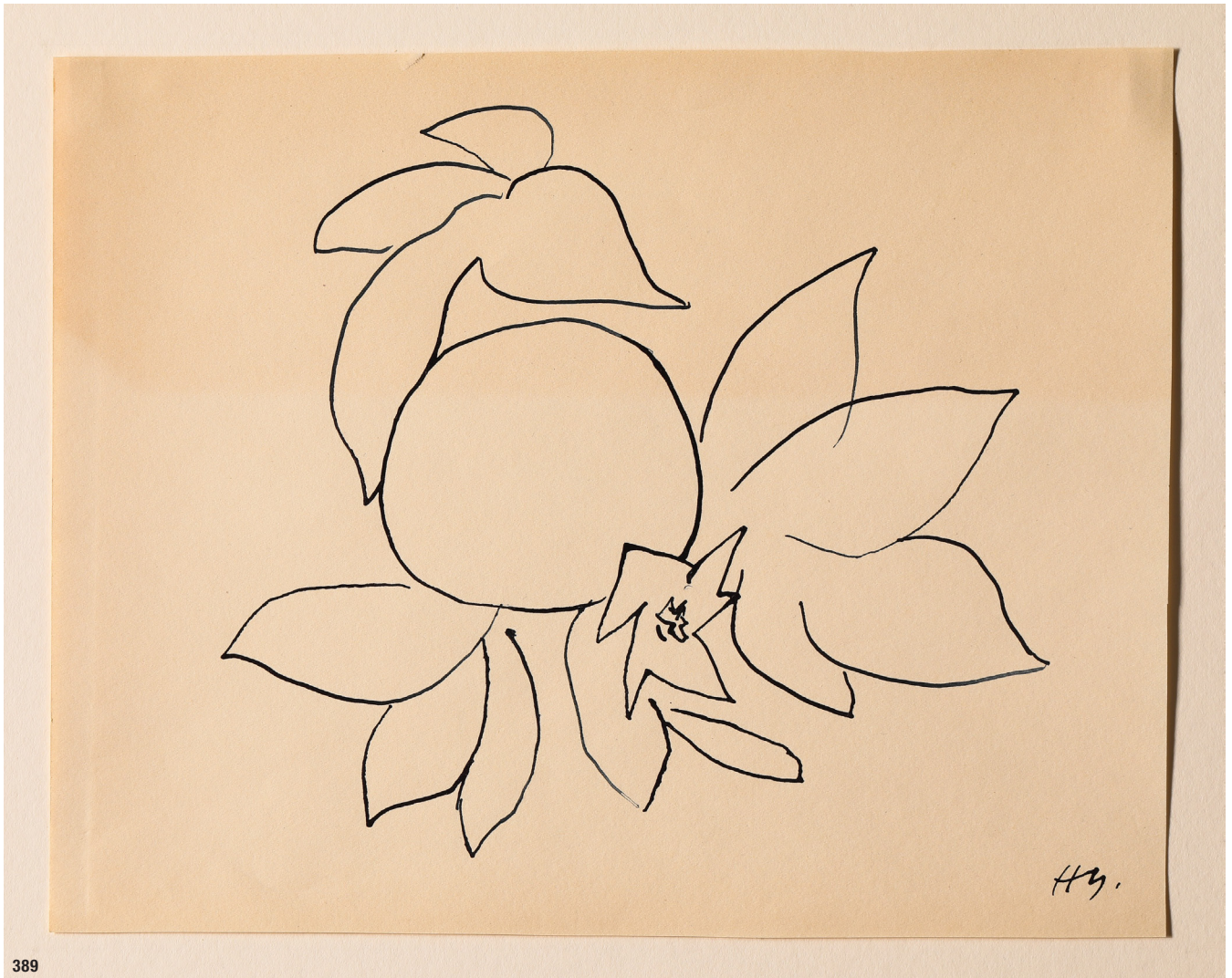


388

388
Auguste Rodin, (1840-1917)

Femme / Nude up side down. Pencil and watercolor on paper. 35 x 25 cm. Signed in pencil lower right: Aug. Rodin. Sheet with pencil drawing on verso. Framed behind glass.

€ 2.400.-



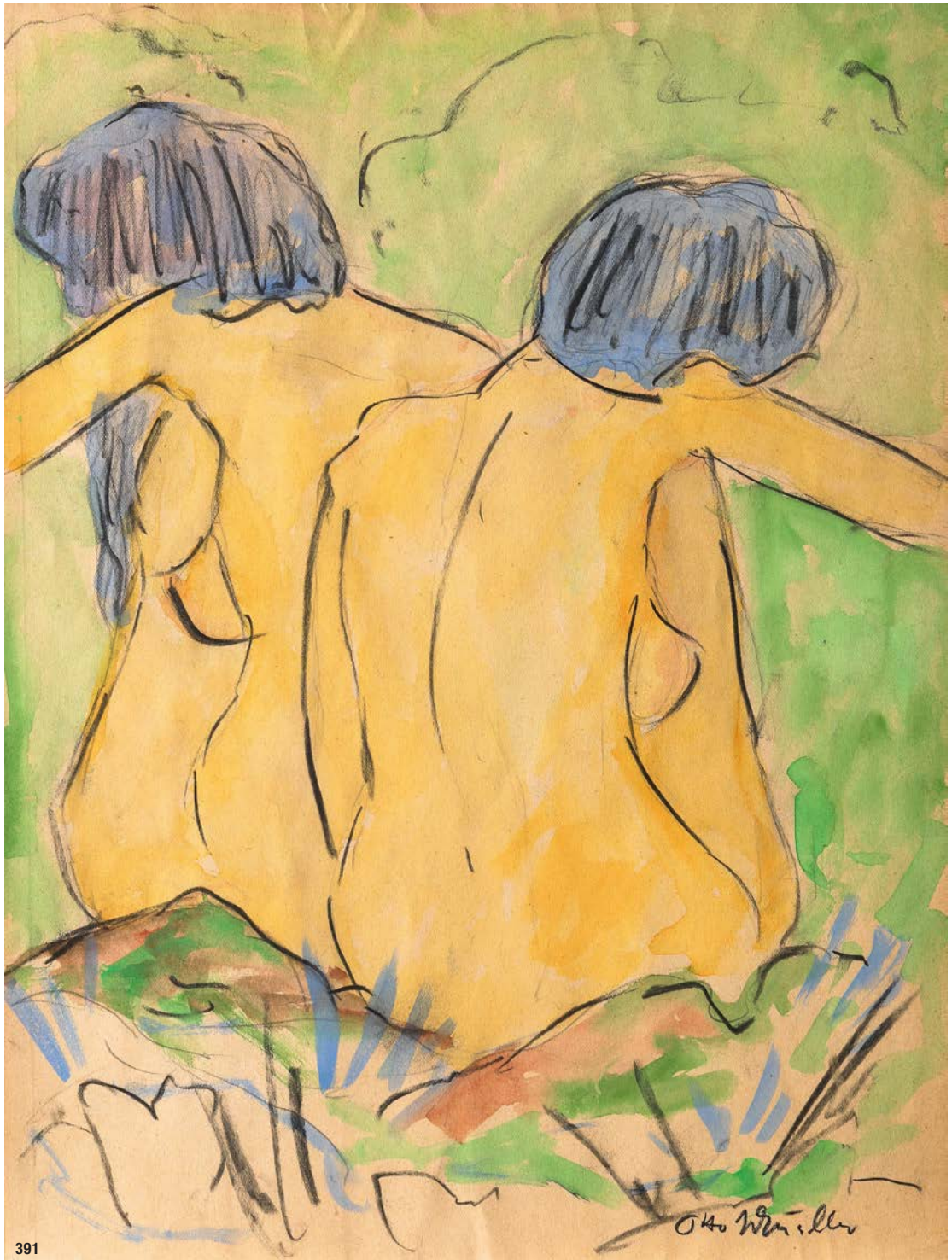
389

389
Henri Matisse*, (1869-1954)

Pomegranate and leaves. Ink on paper.
 19.7 x 24.4 cm. Monogrammed HM lower right.

See the drawings by Henri Matisse with similar pomegranate/leaf motifs, made between 1944 and 1948 in his garden in Vence. See also the corresponding illustrations in: *Verve*, October 1948 [Vol. 6, No. 21/22].

€ 3.400.-



391
Otto Mueller,
(1874-1930)

Two sitting girls in back view.
 Pencil, watercolor and chalk on
 paper. 39 x 29 cm. Signed lower
 right: Otto Mueller.

€ 25.000.-

A central theme in Otto Mueller's oeuvre is the depiction of mostly female nude figures in the landscape, which accompanied him until the end of his life. It shows young people bathing, sitting on the grass or under trees. His multifaceted variations range from figure compositions to extensive landscape scenes with individual figures. What is characteristic in each case is the painterly and graphic design of the works, achieved using economical means. In the present work, the two figures are shown in three-quarter profile as seated nudes, their position is mirrored, the figures, which are

shown slightly offset one behind the other, almost merge into one body. Typical for Mueller is the sculptural effect of the bodies with a unified flesh color that is only slightly modulated. Mueller accentuates the contours with a few lines, the background with its green generally refers to an environment in nature, which, however, remains vaguely indicated with only a few lines. Otto Mueller found his motifs, among other things, while traveling and taking trips with fellow artists from the 'Brücke', for example to the 'Moritzburger Teiche' near Dresden.



392

392
Fernand Leger*,
(1881-1955)

Untitled, 1949. Chalk drawing on light gray cardboard. 29 x 21.5 cm. Monogrammed and dated lower right: F.L. 49.

€ 2.000.-

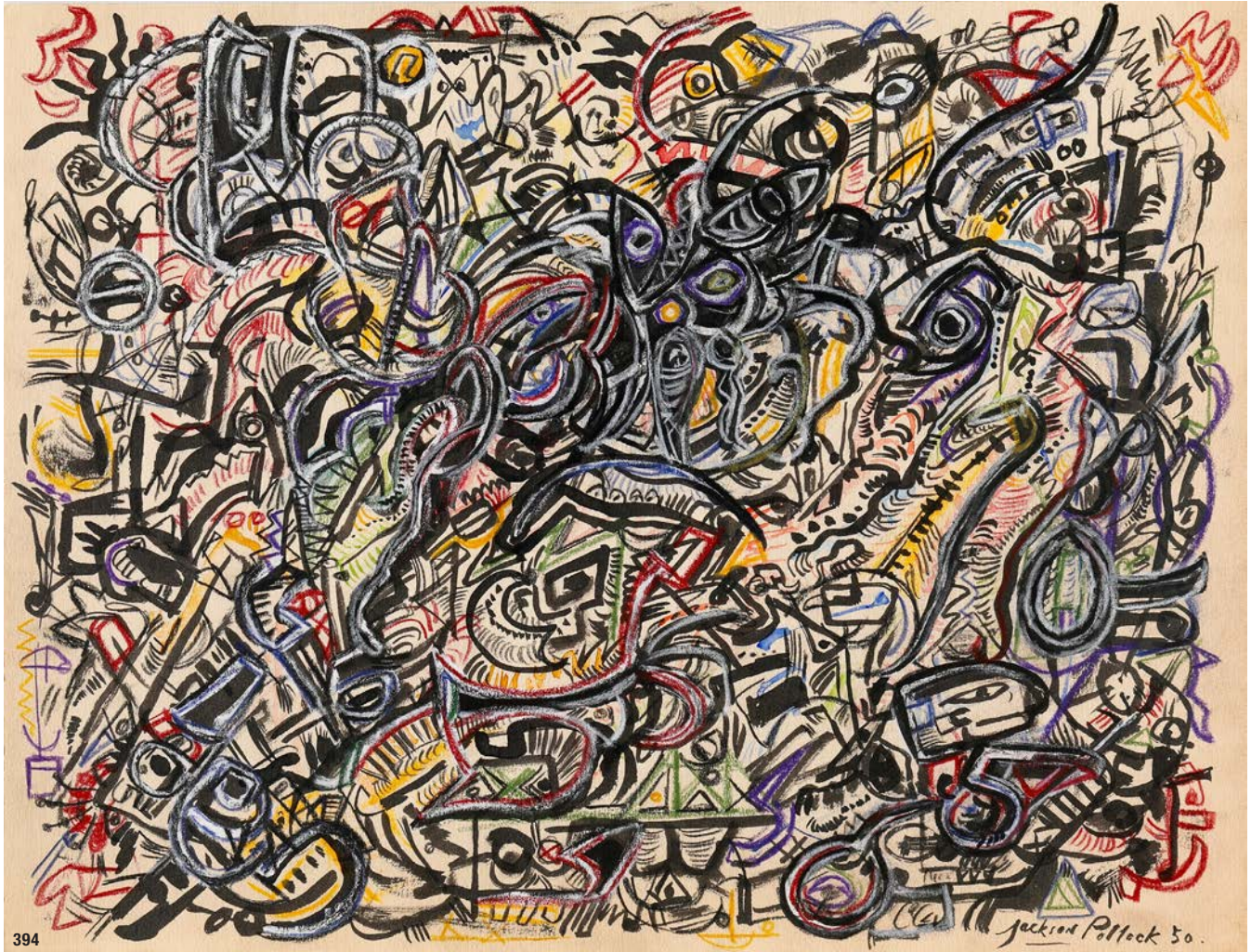
393
Sonia Delaunay*,
(1885-1979)

Composition, 1961. Mixed media/watercolor on Rives paper. 26 x 22.5 cm. Signed and dated in pencil lower right: Sonia Delaunay 1961.

€ 4.800.-



393



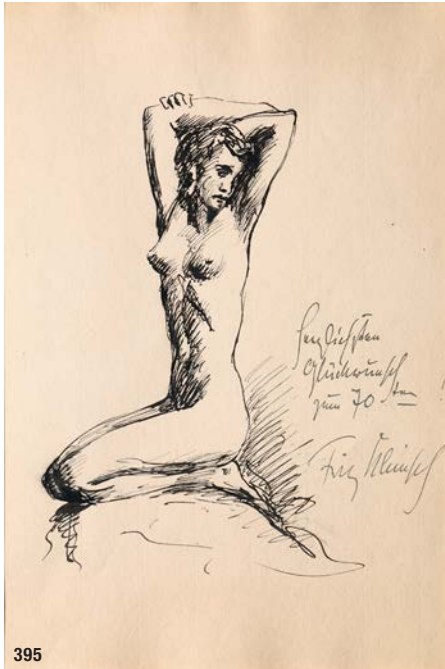
394

394

**Jackson Pollock, (1912-1956)
(zuschrieben)**

Abstract composition. attributed. Mixed media
1950, pastels, ink on paper. 25.7 x 33.6 cm.
marked and dated in ink lower right:
Jackson Pollock 50.

€ 10.000.-



395

395
Fritz Klimsch*, (1870-1960)

Female nude. Ink on paper. 32.8 x 25.9 cm.
 To the right of the image with text: 'Herzlichen Glückwunsch zum 70sten' (Congratulations on your 70th) and signed Fritz Klimsch. Verso with numbering in pencil.

€ 3.000.-

396
Pablo Picasso*, (1881-1973)

Untitled, 1956. Ink and watercolor on paper (mounted on light cardboard). 27.5 x 19 cm. Signed and dated in ink lower right: Picasso 22.2.56. I

€ 2.600.-



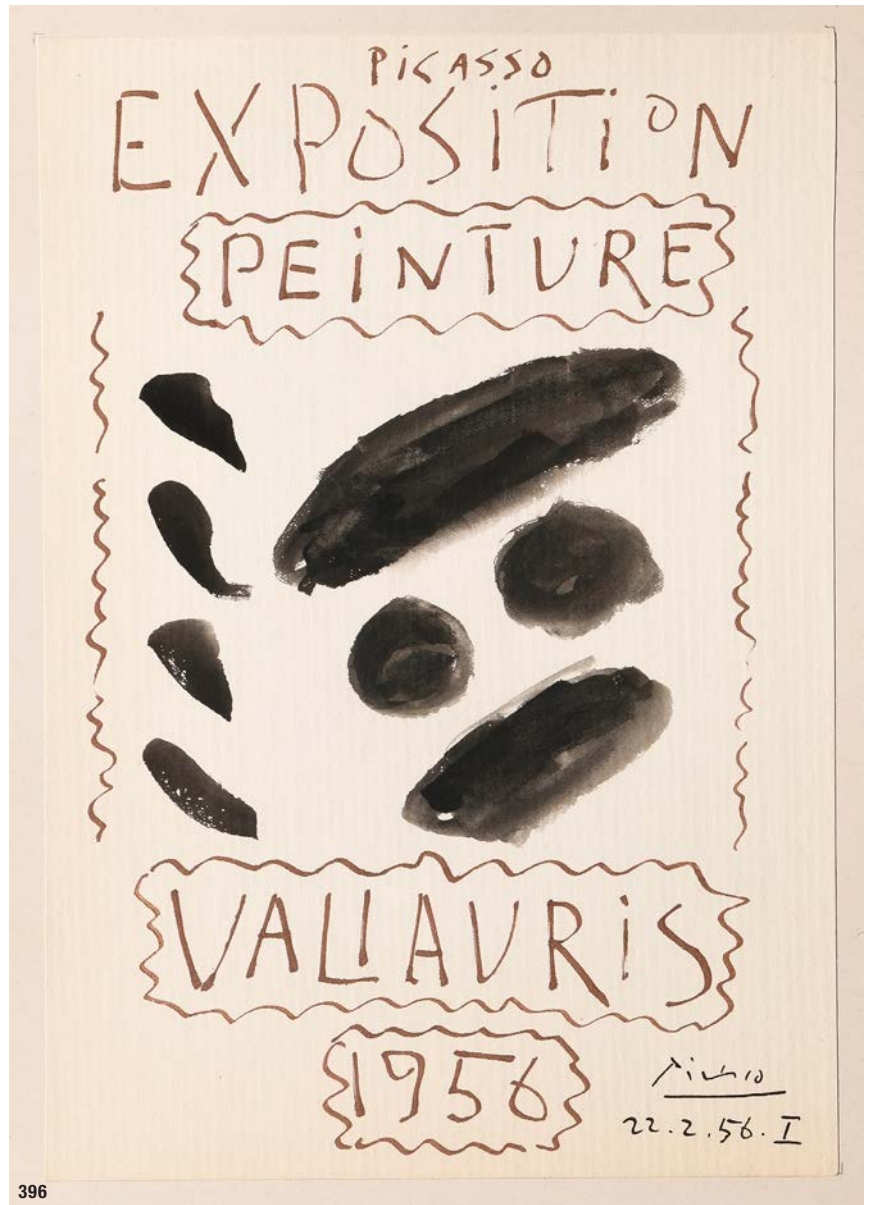
397

397
Pablo Picasso, (1881-1973)

Pitcher Yan Soleil. 1963. Ceramic, black decor on a terracotta-colored background. H. 25.5 cm. Copy 131 from a limited edition of 300.

Inscribed on the bottom: Madoura Plein Feu, Edition Picasso, 191/300, Madoura (embossed and scratched).

€ 2.800.-



396

398

**Marc Chagall*,
(1887-1985)**

Nice Soleil Fleurs, 1962. Color lithograph over text impression on paper. 61 x 97 cm. Signed and dated lower right: Marc Chagall, 1962. Verso inscribed in pencil upper right: b696. Framed behind glass with passe-partout. Passepartout covers the poster font.

€ 1.800.-



398

*Marc Chagall
1962*



399

399

**Marc Chagall*,
(1887-1985)**

Ulysses and Penelope. From the portfolio L'Odyssee II. 1975. From an edition of 30 copies, here is an artist's proof (H.C.). 38 x 30 cm. Numbered and signed at the bottom: H.C Marc Chagall.

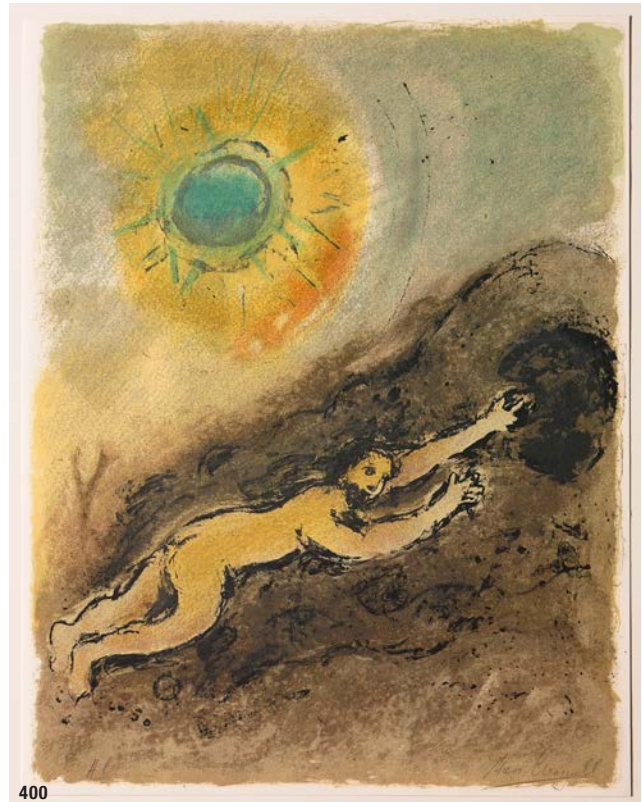
€ 800.-

400

**Marc Chagall*,
(1887-1985)**

Sisyphus, 1975. Lithograph. From the portfolio L'Odyssee II. From an edition of 30 copies, here is an artist's proof (H.C.). 29.5 x 37.5 cm. Numbered lower left and signed right: H.C Marc Chagall.

€ 800.-



400



401

401
Pablo Picasso*, (1881-1973)

Paix Désarmement pour le Succès de la Conférence au Sommet. 1960. Color lithograph on thin paper. Color poster. 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.

€ 700.-



403

403

Nach Joan Miró

Tile based on a motif by Joan Miró. 1992. Stoneware, decor in black glaze. 25.5 x 25.5 x 2 cm. Verso number-red 337/500 (black pen), signed: © MIRÓ - ARTIGAS (embossed stamp). From an edition of 500 copies.

€ 800.-

402

Joan Miró*, (1893-1983)

Color lithograph from Le Lithograph II. 1975. Color lithograph on Arches. Cutout 42 x 34 cm. Numbered in pencil lower left: XI/ LXXX, signed lower right. Framed behind glass and described as such. From an edition of 80 Roman numbered copies. From a series of 13 lithographs that Joan Miró created for the book Joan Miró/The Lithograph II with texts by Raymond Queneau. Printed by Mourlot, Paris 1975.

Mourlot 1043

€ 1.500.-



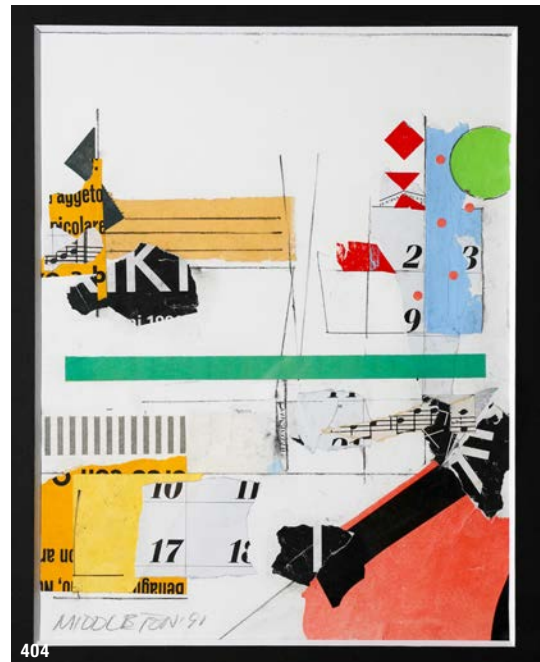
402

404

Sam Middleton, (1927-2015)

Collage, 1991. Various papers, mixed media. 36 x 26.5 cm. Signed and dated in pencil lower left: MIDDLETON '91. Framed behind glass and described as such.

€ 2.400.-



404



405

405

Salvador Dali*, (1904-1989)

6 sheets from the Surrealistic flowers series. Graphic print. 27 x 21.5 cm. Each numbered and signed. From a limited edition of 150 copies, here the sheets each with the number 71/150. 2 sheets each framed together behind glass.

€ 1.200.-

406

Achille Luciano Mauzan, (1883-1952)

Ciprie Bertelli, 1920s. Advertising board for Ciprie Bertelli brand powder. Large motif with a powder compact and a female figure, underneath the lettering CIPRIE BERTELLI/ dalla morbida profumata carezza. Painting behind glass. 54 x 39 cm. Inscribed/signed in the motif in the middle left: MAUZAN. Original framing.

The Bertelli & C. company in Milan, founded in 1886, commissioned designers such as Achille Lauzan and Amerigo Ferrari to advertise its pharmaceutical and cosmetic products in the 1920s. Advertising boards like this one, made on glass using reverse painting, are rarely found on the market.

€ 800.-



406

407

Giuseppe Penone*, (*1947)

Il Verde del Bosco, 1984. Colored chlorophyll print on linen. From a limited edition of 50 copies. Approx. 60 x 45 cm. Titled, numbered, signed and dated in the image below: Il verde del bosco 40/50 Giuseppe Penone 1984. Framed behind glass.

€ 800.-



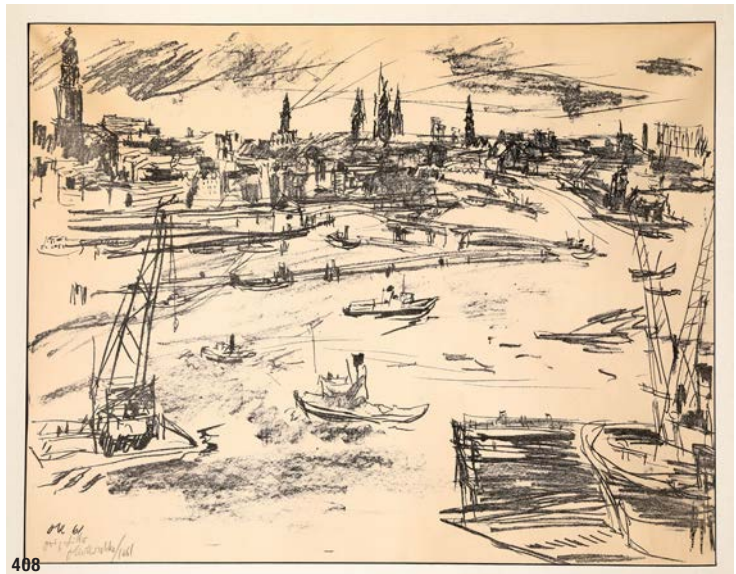
407

408

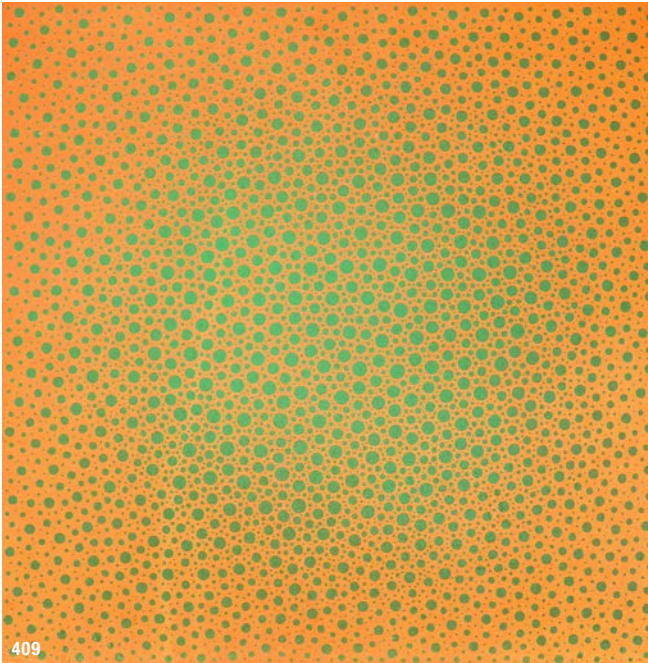
Oskar Kokoschka*, (1886-1980)

Port of Hamburg, 1961. Lithograph on paper. 47 x 59.5 cm. Monogrammed and dated OK 61 in the print at the bottom left, inscribed, signed and dated in pencil underneath: Orig.Litho Kokoschka 1961.

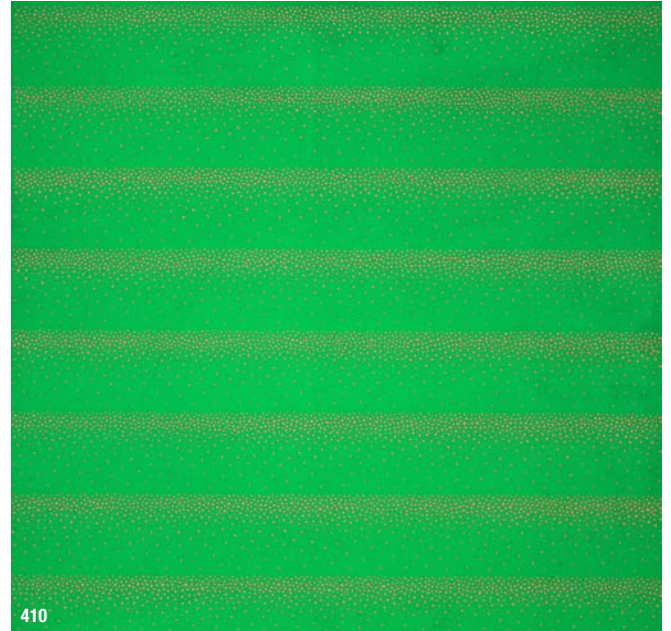
€ 1.000.-



408

**409****Kuno Gonschior, (1935-2010)**

Untitled, 1969. Acrylic painting on serigraph on vellum, mounted on plywood panel. 61.5 x 60 cm. Signed and dated in pencil on the verso: Gonschior 69.

€ 1.600.-**410****Kuno Gonschior, (1935-2010)**

Untitled, 1972. Acrylic painting on serigraph on vellum, mounted on plywood panel. 57 x 56.5 cm. Signed and dated in pencil lower right: Gonschior 72.

€ 1.600.-**411****Rotraut Klein-Moquay*, (*1938)**

Untitled, 1991. 3 watercolors on light cardboard, mounted in a frame. 31 x 22.5 cm each. Signed and dated in pencil lower right: Rotraut 1991.

Rotraut Klein-Moquay (born as Rotraut Uecker) is the sister of Günther Uecker and the widow of Yves Klein.

€ 1.000.-

412

Georg Baselitz, (*1938)

Grüner Tag (Green day), 1992. Drypoint/quatint etching in green and black on laid paper. 44.7 x 34.8 (76 x 57.5) cm. Numbered, signed and dated in pencil on the lower edge: 6/30 Baselitz 92. Framed behind glass.

€ 1.200.-



413

Günter Brus, (*1938)

Segel, vom Wind verbraucht' (Sails, consumed by the wind), 1986. Drawing/mixed media on paper. 42 x 29.5 cm. Titled lower center, signed and dated lower left: Brus 86. Framed behind glass.

€ 4.000.-





414



415



416

414
Ruth Bussmann*,
 (*1962)

Beckenrand IV und Jungen I (Pool edge IV and boys I), 2 works, 2002. Oil on canvas. 50 x 100 cm each. Each titled, inscribed, signed and dated on the verso of the canvas.

€ 380.-

415
Milan Kunc*, (*1944)

Untitled, 2000. Mixed media on vellum, mounted in a frame. 39.5 x 29.3 cm. Signed and dated in colored pencil lower right: M. Kunc 2000. Framed behind glass and described as such.

€ 800.-

416
Markus Lüpertz*,
 (*1941)

Untitled. Mixed media on paper. Section 30 x 28 cm. Signed lower right: MARKUS. Framed behind glass with passe-partout.

€ 800.-



419

419
Thierry Noir*, (*1958)

Drawing, 2019. Felt-tip pen on light cardboard. 20.5 x 14.5 cm. Signed on the right edge: NOIR. Framed behind glass and described as such.

The drawing was created in 2019 as part of an exhibition of Thierry Noir's works in Düsseldorf in Frank Gehry's buildings, combined with the painting of a wall at the Niederkassel elementary school.

€ 900.-

420
Banksy*

Welcome to Hell. Spray paint, stencil on aluminum dibond street sign. D. 60 cm. Inscribed lower right: BANKSY.

€ 1.000.-



420

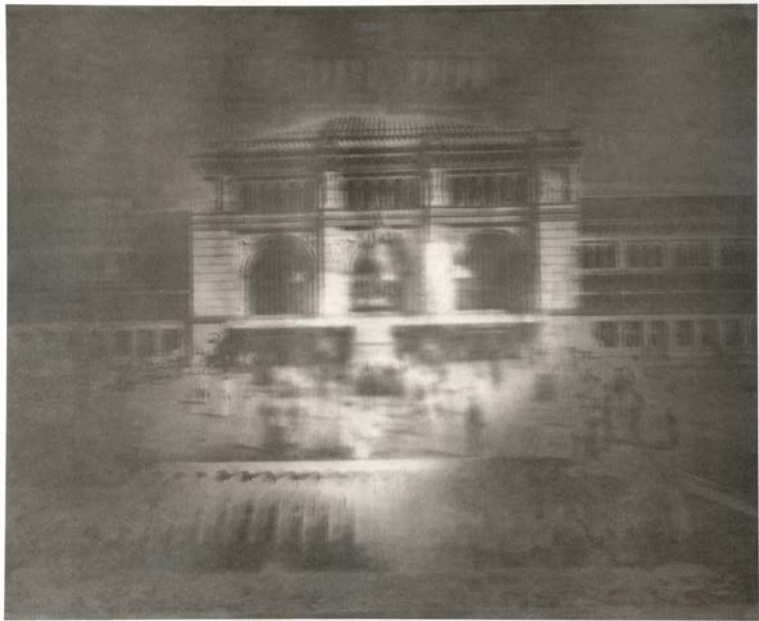


421

421
Paul Magar, (1909-2000)

Untitled. Mixed media on vellum. 15 x 75 cm. Signed in pencil lower right: Paul Magar. Framed behind glass and described as such.

€ 600.-

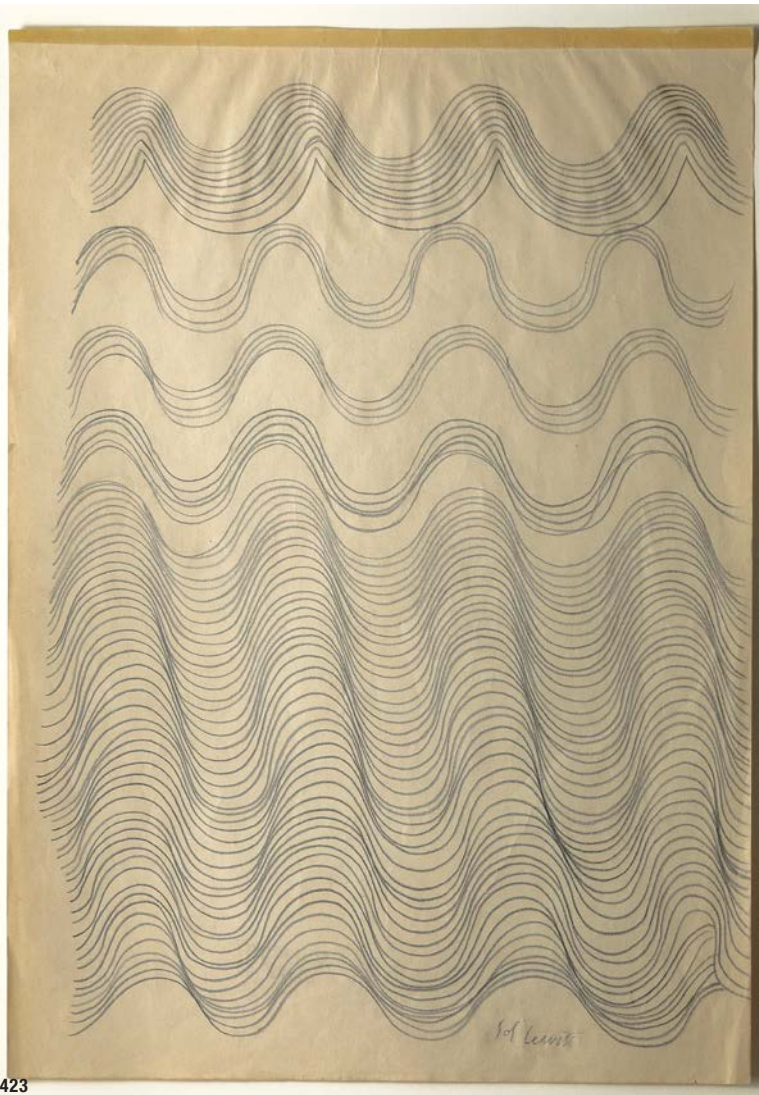


422

Hannover

422**Gerhard Richter*, (*1932)**

Hannover train station. Gerhard Richter, 1967.
Lithograph. From an edition of 170 copies, here is the number 48. 58 x 69 cm. Numbered, titled, signed and dated below: 48/170 Hannover Richter 67.

€ 2.400.-

423

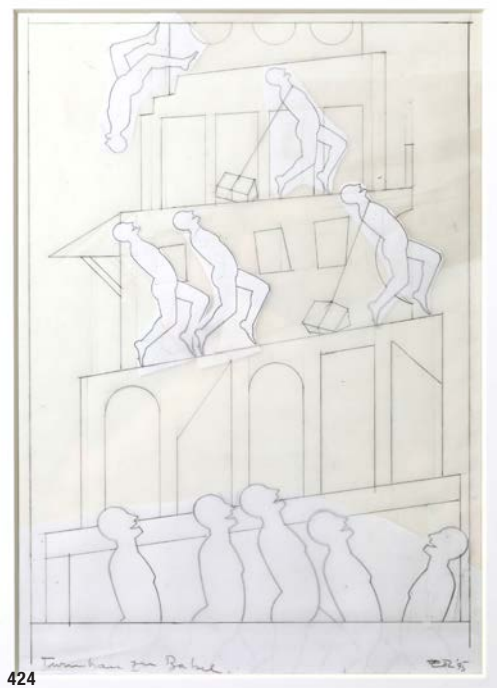
Sol Lewitt

423**Sol Lewitt, (1928-2007)**

Untitled. Pencil on light paper. 59 x 41.5 cm. Signed in pencil lower right: Sol Lewitt. Framed behind glass and described as such.

€ 2.600.-**424****Georg Ettl*, (1940-2014)**

Turmbau zu Babel' (Tower of Babel), 1995. Drawing. Pencil on paper. 29.5 x 20 cm. Titled lower left, signed and dated lower right: ETTL '95. Framed behind glass.

€ 500.-

424

Turmbau zu Babel

Ettl '95

425

Monica Serra

11th Floor. 2006. Painting. Oil on canvas. 120 x 151.5cm Signed, dated, titled and inscribed on the back top left: Monica Serra. 2006. 11th Floor. Oil on canvas. 48 x 60".

€ 800.-



425

426

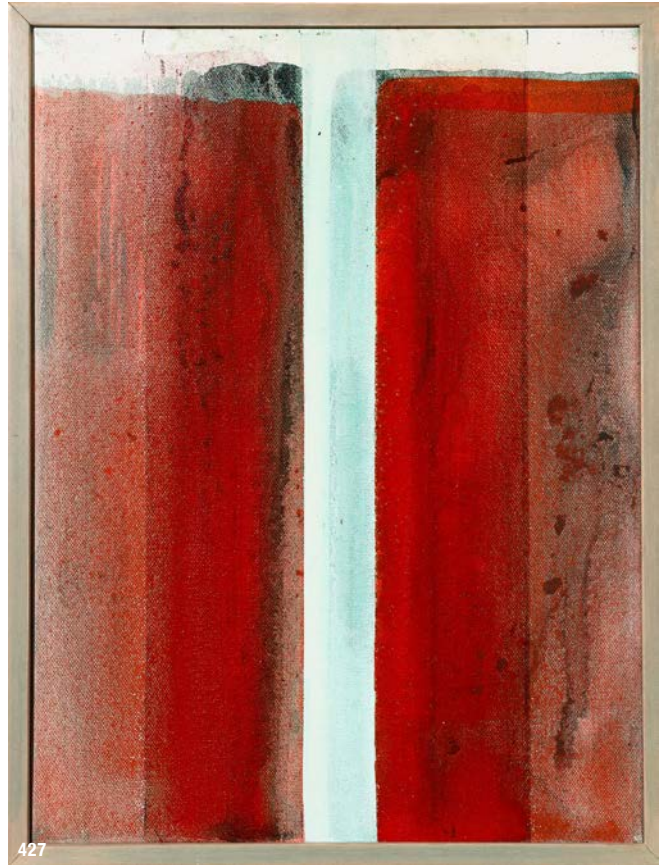
Max Ackermann*, 1887-1975

Untitled, 1973. Pastels on paper. Abstract composition in blue tones. 50 x 32.6 cm. Signed and dated in pencil lower right: Ackermann 73. Framed behind glass and described as such.

€ 1.500.-



426



427

427

Frances Scholz*, (*1964)

Untitled, 1991. Acrylic on canvas. 39.5 x 29.5 cm. Inscribed and dated Frances Scholz 1991 in black pen on the verso of the frame.

€ 800.-

428

Karl Korab, (*1937)

Untitled / Abstract composition. Drawing. Pencil and ink on laid paper. 17 x 22 cm. Signed and dated lower right: Korab 72. Framed behind glass.

€ 500.-

429

Martha Jungwirth*, (*1940)

Martha Jungwirth/ Aquarelle-Siebdrucke. Color screen print on black construction paper as a poster for the exhibition in the Vienna Galerie im Stock with the motif of a lying woman. 1971. 50 x 70 cm. Signed in pencil lower right.

On the occasion of the exhibition in the Galerie im Stock by Elfriede Grausam, a screen print with an almost identical motif of a lying woman was also published as a limited edition of 40 signed and numbered copies on pink and black cardboard. A similar motif is shown in a watercolor by Martha Jungwirth (Liegende mit schwarzen Stiefeln / reclining woman with black boots), which was created as part of her work about parts of the female body.

€ 1.500.-

430

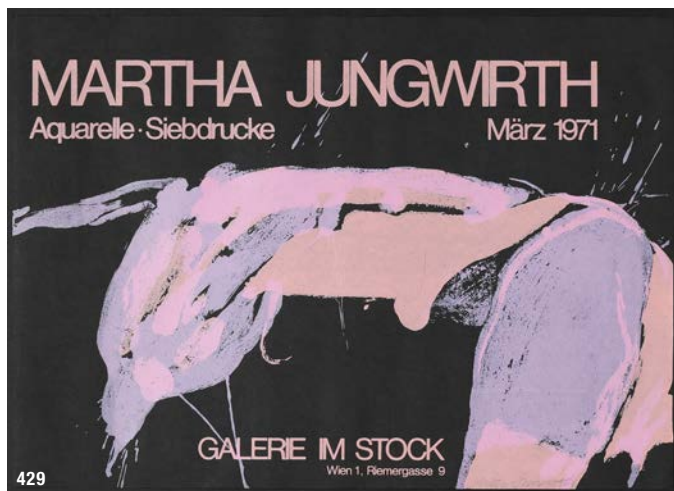
Martha Jungwirth*, (*1940)

Der Sitzende (The Sitting Man), 1971. Etching on vellum. 35 x 29 cm (64 x 49 cm). From an edition of 70 copies, here sheet no. 9. Signed, dated and numbered: Martha Jungwirth '71, 9/70.

€ 1.600.-



428



429



430



431

431

Andy Warhol, (1928-1987)**Movado Watch**

5 Times, 1988. 5 movement wristwatch. Andy Warhol design for Movado Watch. Length 22.5 cm. Verso with inscribed with signature and numbered: Andy Warhol MOVADO WATCH CO 3/250 (engraved). In a glass display case and red case, also with printed signature and numbered. 10 x 30,5 x 6,5 cm.

€ 2.400.-



432

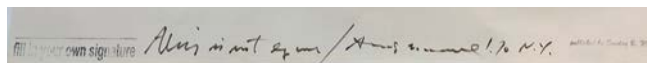
432
Andy Warhol, (1928-1987)

Marilyn, 1970. Screenprint on Museum Board. 83.4 x 83.4 cm. Signed and inscribed on the verso: this is not by me Andy Warhol 70 N.Y., and stamped: fill in your own signature/ published by Sunday B. Morning. Framed behind glass.

Based on a promotional photo by Gene Kornman for the 1953 movie 'Niagara'. Individual prints were labeled 'this is not by me' by Warhol.

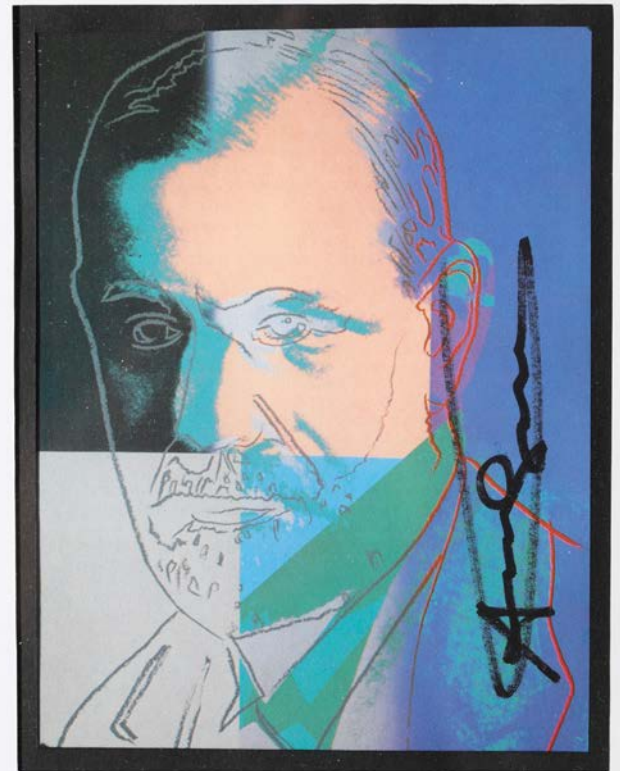
A rare print from 1970 with a smaller screen.

€ 40.000.-

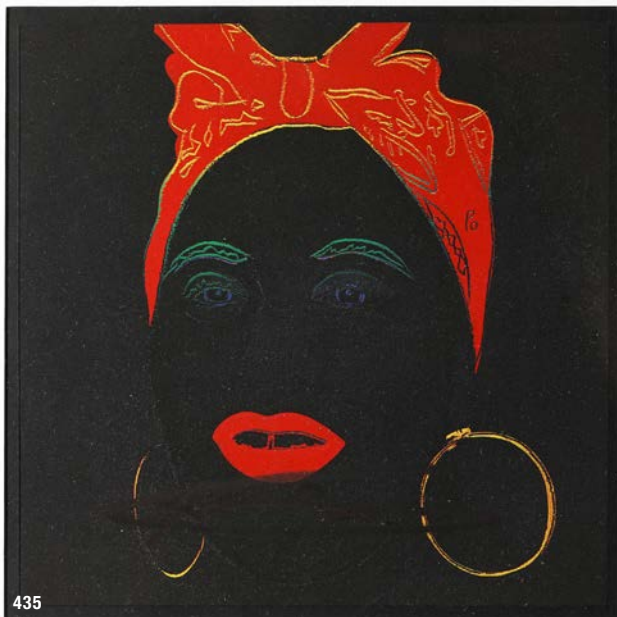


**433****Andy Warhol, (1928-1987)**

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.

€ 1.500.-**434****434****Andy Warhol, (1928-1987)**

Sigmund Freud, 1980. Color screenprint. 13 x 17 cm. Signed on the right side. Framed behind glass.

€ 1.500.-**435****435****Andy Warhol, (1928-1987)**

Mammy, 1981. Postcard. 17 x 17 cm. Signed lower center: Andy Warhol. Inscribed on the reverse: MYTHS, Mammy, Silkscreen, 38 x 38, Sylvia Williams photographed by Andy Warhol, Make-up and Costume by Jac Colello, © Andy Warhol 1981. Published by Ronald Feldmann Fine Arts, Inc, New York City. Framed behind glass, mounted on the back panel.

€ 1.500.-

436
Andy Warhol,
(1928-1987)

Flowers - fleurs. Andy Warhol, 1964. Color screenprint on smooth cardboard. 70 x 70 cm. Signed in pencil in the middle. Typographically labeled lower left: Andy Warhol / fleurs / flowers / Blumen / sérigraphie 1964 / coll. Harry N. Abrams. Typographically labeled lower right: NOUVELLES IMAGES éditeurs / 45700 Lombreuil / France / sérigraphie / M 56 / © gal. Castelli / printed in France.

€ 2.400.-



437
nach Andy Warhol,
(1928-1987)

Sunday B. Morning

Mao. Series of 10 color lithographs. Design 1972. Published by Sunday B. Morning. 91 x 91 cm each. Each framed behind glass.

€ 2.000.-

436



437



438



439



438
nach Andy Warhol,
(1928-1987)

Mao. Lithograph, 101 x 72.5 cm
Typographically inscribed on the left edge: ANDY WARHOL: A RETROSPECTIVE - THE MUSEUM OF MODERN ART 1989 - 1990, 2 TRIM. Typographically inscribed on the right edge: THE ESTATE AND FOUNDATION OF ANDY WARHOL. Framed behind glass.

439
nach Andy Warhol,
(1928-1987)
Sunday B. Morning

Campbell's Soup Cans. Design 1969. Series of 10 prints with various Campbell's Soup motifs. 89 x 58 cm. Inscribed on the back bottom left: 'fill in your own signature', bottom right 'Sunday B. Morning'. Published by Sunday B. Morning.

€ 1.200.-



Published as an exhibition poster on the occasion of the posthumous Andy Warhol retrospective at the Museum of Modern Art, New York in 1989/90.

€ 5.000.-



440
Allen Jones*, (*1937)

Portfolio 'Catwalk'. With 4 color etchings: Silence, The Question, The Photographer, The Catwalk. 1998. From an edition of 30 copies, here is number 4. Each sheet 98 x 69 cm, signed and dated lower right and numbered on the left: Allen Jones 98 IX/XXX.

€ 3.400.-



441

441
Keith Haring, (1958-1990)
 Tony Shafrazi Gallery, New York

Keith Haring: Tony Shafrazi Gallery. Exhibition catalogue, original spiral binding with neon pink cardboard cover. From the first edition of 2,000 copies. Numerous black and white or color images of Haring's artwork along with various photographic images of him and/or his art at various locations in New York. 23 x 24.5 x 1.5 cm. Signed, dated, with drawing and dedication in silver felt-tip pen on the first page: FOR MONIQUE - /84 K. Haring. Publisher: Tony Shafrazi Gallery, New York.

Montreux 1983. Screen printed sticker. 15.5 x 10.5 cm. Signed in silver felt-tip pen on the verso: K. Haring.

€ 2.400.-

442
Emil Schumacher*, (1912-1999)

Untitled, 1972. Color aquatint etching. 52 x 38 cm. Numbered lower left 51/150, signed Schumacher lower right. Framed behind glass with a passe-partout.

€ 700.-



442

443
Alexander Kosolapov, (*1943)

Gorby, 1991. Screenprint/three-color lithograph on paper. 77.5 x 53.5 cm. Numbered and indistinctly dedicated lower left: XV/XXVI P.P. [?]. Signed and dated in pencil lower right: Alexander Kosolapov 91.

€ 500.-



443

444
Christo* (Christo Javatscheff) und Jean Claude, (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.

€ 1.200.-



444



445

445**Erich Reusch*, (1925-2019)**

Untitled/Electrostatic object. Highly micronized pigment and fibers. Acrylic glass. 63 x 63 x 5 cm. Marked with adhesive label: 'Erich Reusch, Elektrostatiches Objekt'.

Erich Reusch was particularly known for his electrostatic objects. The works made of acrylic glass and black, highly micronized pigments react to the temperature, environmental conditions and movements of the viewer.

Erich Reusch. Arbeiten 1954-1998. Katalog Ausstellung Kunstmuseum Bonn 1998, S. 81 (zum Vergleich).

€ 900.-

447

446**Mary Bauermeister*, (1934-2023)**

Untitled / glass object. Glass, optical glass lenses and glass prisms. D. 50 cm, H. 6 cm. With two holes and metal cables for hanging.

Provenance: acquired from Galerie Bassi in the 1990s.

€ 4.000.-**447****Gotthard Graubner*, (1930-2013)**

Untitled, 1977. Aquatint on light cardboard.

21 x 16 cm. Numbered in pencil lower left 10/40, signed lower right and indistinctly dated 77. Framed behind glass and described as such.

€ 600.-

446



448

Jan Kaláb, (*1978)

Untitled, 2018. Two-part work.
Unique. Acrylic on canvas. 113 x
122 cm Signed and dated on the
verso: Kalab 2018.

€ 8.500.-

448

449

Jan Kaláb, (*1978)

Untitled. Infinity series, 2015.
Unique. Acrylic on canvas. 152.5 x
152.5 cm. Signed and dated lower
right: Kalab 2015.

This work from the Infinity series
was created a few years before
Kaláb began working with non-
rectangular image shapes and
formats.

€ 8.500.-



449



450
Dunja Evers*,
(*1963)

I had a dream. DVD loop. Parts 1-3.
 Each DVD copy with the number
 1/4 from a limited edition. All DVDs
 titled, numbered and dated 2004.
 Included are original certificates
 from the artist for each CD with
 confirmation of playback rights and
 explanations for the presentation
 and projection of the works.
 The video installation was created
 in 2004 for the exhibition at the
 Kuttner Siebert gallery in Berlin.

€ 3.000.-

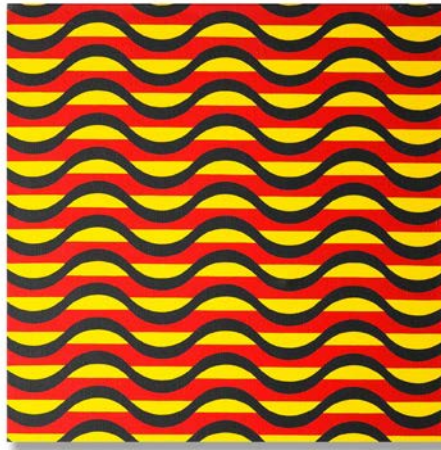


451

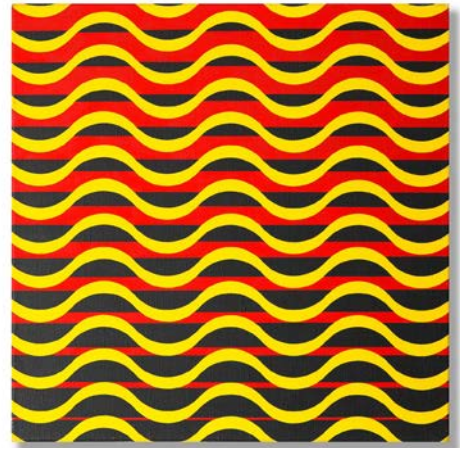
Sonja Lixl*, (*1961)

2 Works, Optical Waves. Around 2003.
Oil on canvas. 70 x 70 cm.

€ 700.-



451



452

**André Bauchant,
(1873-1958)**

Untitled (Digitalis/Foxglove). 1941.
Oil on wood. 19 x 22 cm. Signed and
dated lower right: A Bauchant 1941.

€ 600.-



452



453

453

**Werner Berges*,
(1941-2017)**

3 works / prints. Hand colored,
2013. 20 x 28.5 cm. Each sheet
numbered: 15/33, signed and
dated: Werner Berges 2013. Framed
behind glass with a passe-partout.

€ 600.-



454

454

**Giorgio Celiberti*,
(*1929)**

Pensieri e Passione. 1993-1996.
Fresco and mixed media on wood.
70.5 x 60 cm. Signed, inscribed
and dated on the verso: Celiberti/
Pensieri e Passione/ 1993-1996/
(affresco e tecnica mista).

€ 800.-

DESIGN



455
Curt Fischer
 Industrierwerk
 Auma Ronneberger
 & Fischer

Midgard Doppeltischarm
 Stehleuchte (double table
 arm floor lamp) model 114S.
 Design 1920s. Black
 lacquered and chromed
 metal, black and white
 enamelled reflector.
 H. max. 196 cm. Marked
 'Midgard' on the joint.

Firmenkatalog 1925,
 Midgard Beleuchtungsgeräte,
 Abb. S. 16.

€ 1.100.-



455

456
Wilhelm Wagenfeld

wohl OGRO

7 pairs of Bauhaus door handle sets, model 3639. Designed in 1928, manufactured in the 1930s. Nickel-plated brass, metal. 2.3 x 11.5 x 6 cm. The first production of these door handles, under the model name 3639, was carried out by the Berlin company S. A. Loevy. Since Wilhelm Wagenfeld worked with the Velbert company OGRO in the 1930s and had other designs produced there, it is obvious that the version presented here comes from this same manufacturer.

Beate Manske & Gudrun Scholz (Hrsg.), *Täglich in der Hand*, Bremen 1987, Abb. S. 90, 91, 304.

€ 2.200.-



456



457

457
Marcel Breuer
 Thonet

Table, model B10. Designed in 1927, executed in the 1930s. Chrome-plated tubular steel, original wooden top, painted black. 67 x 75 x 75 cm.

Alexander von Vegesack, *Deutsche Stahlrohr Möbel*, München 1982, Abb. S. 78 + 135.

€ 600.-



458

458
Mauser Werke, Freischwinger Stuhl ST 23 R
 Mauser Werke GmbH

Cantilever chair ST 23 R. Designed in the 1950s. Chrome-plated tubular steel, wood, Viennese braid. 83 x 41 x 55 cm. Marked with 'Mauser' plaque on the reverse.

Alexander von Vegesack, *Deutsche Stahlrohrmöbel*, München 1986, Abb. S. 150.

€ 300.-



459

459
Margarete Schütte-Lihotzky

Frankfurt cuisine from the Römerstadt settlement in Frankfurt am Main. Designed in 1926. Various woods painted white, fittings made of metal and wood, sliding doors with laquered glass, 14 Haarer chutes in aluminum. Overall dimensions: 259 x 325 x 43 cm. Chutes marked 'Original Haarer Hanau a. M.'.

Allmeyer-Beck, Renate u.a.: Margarete Schütte-Lihotzky. Soziale Architektur - Zeitzeugin eines Jahrhunderts. Hrsg. Peter Never, MAK, Wien 1993, S. 93 ff. (zu Küchenentwürfen)

€ 2.000.-

460
Margarete Schütte-Lihotzky
Haarer, Hanau a. M.

Storage cupboard in a Frankfurt kitchen. Designed in 1929. Wood, 12 aluminum containers, jars with aluminum lids. 48 x 107 x 25/30 cm. Chutes marked 'Original Haarer Hanau a. M.'.

€ 1.300.-



460

461
Ferdinand Kramer
 Thonet

Bentwood armchair + chair. Designed in 1927. Dark stained bentwood and plywood. Armchair: 81 x 58 x 69 cm. This is marked with Thonet embossing and remains of a paper stamp.

Bauhaus-Archiv, Ausstellungskatalog Bauhaus Möbel / Eine Legende wird besichtigt, Berlin 2002, Abb. S. 220.

€ 1.100.-



461

463
Josef Frank
 Thonet

Recliner, model Fauteuil A 403 F. Designed in 1927. Bentwood with plywood seat. 92 x 70 x 72 cm. Marked with Thonet brand mark.

This model was first made for the German Werkbund exhibition in Stuttgart in 1927.

€ 700.-



463

464
Hayno Focken

XXL floor vase and jug. MArtellated copper. Vase: H. 77, D. 33 cm. Jug: 44 x 22 x 30 cm. The jug is marked 'Signet, 918, Made in Germany' on the underside.

€ 500.-

462
Erich Dieckmann

Armchair, model 'Typenarmlehnstuhl'. Designed around 1928. Stained wood and plywood. 81 x 53 x 56 cm.

Alexander von Vegesack, Erich Dieckmann Praktiker der Avantgarde, Weil am Rhein 1990, Abb. S. 90.

€ 400.-



462



464



465

465
Ludwig Mies van der Rohe
 Berliner Metallgewerbe
 Joseph Müller

Cantilever chair, model MR 10. Designed in 1927, executed 1927-31. Nickel-plated steel tube, basket weave from Lilly Reich, plug connections additionally fixed with countersunk screws. 74 x 49.5 x 77cm. In this version, the MR 10 chair was only produced by the company Berliner Metallgewerbe Joseph Müller and the Bamberger Werkstätten that emerged from it. Thonet then took over production in a slightly but noticeably modified version.

Alexander von Vegesack, Deutsche Stahrohrmöbel, München 1986, Abb. S. 62 ff..

€ 2.400.-

466
El Lissitzky

1 large plate and 6 smaller plates. Design 1920s. Ceramics. Suprematist spray decor in red and black. Large plates D. 30.5 cm, smaller plates D. 19.3 cm. All parts marked on the bottom: 2864 and additional mark (L or Cyrillic G?).

€ 800.-

467
Marianne Brandt
 Ruppel-Werke

Tray with inkwell, model 'Schreibzeug 4534'. Designed around 1931. Black painted and chrome-plated metal, glass. 4.5/8 x 15 x 16 cm. Inscribed 'Ruppel protected' on the underside.

Ruppel-Werke Preisliste Nr. 141 mit Abbildungen, Vgl. Abb. S. 2.

€ 1.200.-



466



467

468**Ludwig Mies van der Rohe**

Stool, model MR1. Designed in 1927. Chrome-plated tubular steel, basket weave by Lilly Reich, a loosely inserted tension bracket. 45 x 50 x 45 cm. Unfortunately, the manufacturer could not be clarified, but the model offered was, among other things, produced by Standard-Möbel, Bigla and Estler.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 65, 66. Ludwig Glaeser, Ludwig Mies van der Rohe, Furniture ? from the Mies van der Rohe Archive, NY 1985, Abb. S. 24

€ 1.500.-

468

469**Marcel Breuer**

Slezak in Lizenz von Thonet

Table B10 and 2 chairs B43. Designed in 1927. Chrome-plated tubular steel, wood painted in primrose yellow, color design by Le Corbusier. Table, Slezak model number ST 9: 66 x 72 x 72 cm, chairs Slezak model number ST 10: 84 x 40 x 49 cm. The table is marked with a 'Slezak' plaque.

Firmenkatalog R. Slezak, 1933, Abb. S. 12 u. 13.

€ 1.600.-

469



470

470**Karl Trabert**

Schanzenbach & Co.

Table lamp / desk lamp. Designed around 1933. Metal, partly painted and nickel-plated, wood and glass. 45 x 33 x 35-43 cm.

Charlotte & Peter Fiell, 1000 Lights 1879 to 1959, Köln 2005, Abb. S. 330

€ 600.-**471****Ferdinand Kramer**

Otto Kind

2 tables, model Knock Down Table. Design in 1959 for the Johann Wolfgang Goethe University in Frankfurt/Main. Light gray painted metal, wooden tops with black linoleum surfaces. 75,5 x 175/180 x 75/80 cm.

€ 800.-

471



472

472**Hans und Wassili Luckhardt****Desta Stahlmöbel**

Cantilever chair, model S 33. Designed around 1931. Chrome-plated tubular steel, wood and artificial leather. H. 82 x 57 x 66 cm.

Provenance: Purchased from the Ulrich Fiedler Gallery.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 56.

€ 1.500.-**473****Wippertaler Holzwerke**

Rare tubular steel desk. Design 1950s. Chrome-plated tubular steel, dark-stained wood, light edging, 77 x 163 x 78 cm. Marked with manufacturer's sticker on the underside.

Provenance: Ulrich Fiedler Gallery

€ 1.500.-

473

474**Marcel Breuer****Embru-Werke A.G.**

Rare table, model 101 or 1832. Designed in 1932. Chrome-plated tubular steel, black painted wood. 72 x 120 x 62 cm. Marked underside with 'EMBRU' metal plaque.

Peter Lepel, 562 Möbel, Rütli 2014, Abb. S. 111.

€ 1.200.-

474



475

475
**Ausstellungskatalog 'Die Fünfziger,
 Stilkonturen eines Jahrzehnts' 1984**

Catalogue for the exhibition "Die Fünfziger, Stilkonturen eines Jahrzehnts" (The Fifties, Style Contours of a Decade) from January 13th. until February 26, 1984 in the Villa Stuck in Munich. 111 pages with black/white illustrations + 17 color pages. 22 x 22 cm.

Provenance: Otto Bantele private collection

€ 60.-



476



476
Willi Baumeister

Freeform coffee table, unique piece. Designed around 1949 and made for the psychiatrist and art collector Prof. Ottomar Domnick, who was a close friend of Willi Baumeister. Black lacquered wood, glass plate structured on the underside. 47 x 127 x 72cm.

This unique specimen was shown in the exhibition 'Die Fünfziger, Stilkonturen eines Jahrzehnts' ('The fifties, style contours of a decade') from January 13th until February 26th, 1984 in the Villa Stuck, in Munich. The catalogue is part of the auction.

Provenance: Otto Bantele private collection.

Ausstellungskatalog 'Die Fünfziger, Stilkonturen eines Jahrzehnts' 13.01. bis 26.02.1984 Villa Stuck, München, Abb. S. 110.

€ 10.000.-



477

477**Fritz Neth****Neth Sitzformbau / Correcta**

Lounge chair, model Madame. Design 1950s.
Seat shell with metal frame, blue fabric, tubular steel.
93 x 80 x 93 cm.

R. Bempohl & H. Winkelmann, Das Möbelbuch,
Gütersloh 1958, Abb. S. 372.

€ 1.000.-**478****Fritz Neth****Neth Sitzformbau / Correcta**

Formpolster chair. Design 1950s. Seat shell with
metal frame, teddy-like fabric, gold-colored metal.
77 x 74 x 80 cm.

R. Bempohl & H. Winkelmann, Das Möbelbuch,
Gütersloh 1958, Abb. S. 372.

€ 800.-

478

479**Hans Mitzlaff****Eugen Schmidt Soloform**

Sofa, model Boomerang. Designed
in 1952. Wood, cords, gold-colored
anodized aluminum, red fabric.
79 x 147 x 75 cm. Marked with 'es/
soloform' sticker.

€ 800.-

479

480
Dieter Rams
& Hans Gugelot
 Braun

Phonosuper Schneewittchensarg (Snow White coffin) model SK 61. Designed in 1961. Wood, painted metal, acrylic. 24 x 58 x 29 cm. Inscribed on the underside.

Jo Klatt & Günter Staeffler, Braun+Design Collection, Hamburg 1995, Abb. S. 25, 28.

€ 300.-

481
Max Bill & Hans Gugelot
 Werkstatt der Ulmer Hochschule unter Paul Hildingner

Ulmer Hocker / Ulm stool. Designed 1954. Pine and beech wood. 45 x 40 x 30 cm. This stool is an early version with straight galvanizing, visible on the upper side.

Provenance: Private collection Otto Bantele.

Arthur Rüegg, Schweizer Möbel und Interieurs im 20. Jahrhundert, Basel 2002, Abb. S. 367.

€ 1.200.-



480



481



482

482
Dieter Rams & Hans Gugelot
 Braun

Stereo compact system, model Atelier 11 + 2 loudspeakers L 11. Design 1961/60. Wood, painted metal and plastic. Atelier 11: 30 x 58 x 29 cm. Boxes: 24 x 58 x 29 cm. Inscribed on the back.

Jo Klatt & Günter Staeffler, Braun+Design Collection, Hamburg 1995, Abb. S. 40, 71.

€ 400.-

483
Dieter Rams
 Braun, Fürth

Receiver CE 16 + amplifier CSV 10. Designed in 1964 and 1962. Light gray painted metal, aluminum fronts, plastic. Receiver: 11 x 20 x 32 cm. Amplifier: 11 x 28 x 28 cm. Inscribed on the back and underside.

Jo Klatt & Günter Staeffler, Braun+Design Collection, Hamburg 1995, Abb. S.60, 61, 63, 65.

€ 500.-



483



484

486
Horst W. Brüning
Kill International

Daybed, model 6915. Designed in 1968.
Chrome-plated flat steel, dark brown leather.
35 x 200 x 80 cm. Neck roll H. 14, D. 24 cm.
Faltblatt / Katalog von Kill International.

€ 1.200.-

487
Ingo Maurer
Design M

Wall lamp, model Uchiwa. 1970s design.
Bamboo, rice paper, metal. 75 x 57 x 15 cm.
Helmut Bauer, Ingo Maurer: Making Light,
München 1992, Vgl. Abb. S. 64 ff..

€ 400.-

484
**Großer Kronleuchter der
Staatsbibliothek der DDR
Unter den Linden.**

Large chandelier from the GDR State Library Unter
den Linden. Design 1967/68. White glass, acrylic,
brass, white painted metal. H. 220 cm, D. 55 cm.

€ 600.-

485
Paul Schneider-Esleben
Wilde & Spieth, Esslingen

Children's chair, model TT55 Tinchen
Tülchen. Designed in 1954. Steel wire and
cane mesh. 50 x 33 x 37 cm.

[<https://paul.schneider-esleben.de/moebel>]

€ 200.-



485



486



487

488**Ingo Maurer**
Design M

Large floor lamp, model Uchiwa I. Designed in 1973. Bamboo, rice paper, metal, plastic. 200 x 111 x 16 cm.

Helmut Bauer, Ingo Maurer: Making Light, München 1992, Vgl. Abb. S. 64 ff..

€ 7.200.-

488

489**Ingo Maurer**
Design M

2 wall lights, model Uchiwa. Designed in the 1970s. bamboo, rice paper, metal. 75 x 58 x 15 cm.

Helmut Bauer, Ingo Maurer: Making Light, München 1992, Abb. S. 64 ff..

€ 3.200.-

489



490

490**Ingo Maurer**
Design M

Rare cork bowl. Designed in 1970. Solid cork. H. 5 x D. 30 cm. Underside marked with 'Design M' sticker.

Helmut Bauer, Ingo Maurer: Making Light, München 1992, Vgl. Abb. S. 62.

€ 300.-



491
Ingo Maurer
 Design M

Table lamp. Design 1970s. Cork, metal and plastic. H. 75, D. 61 cm.

€ 400.-

492
Ingo Maurer
 Design M

Table lamp. Design 1970s. Cork, metal and plastic. H. 74, D. 61 cm.

€ 500.-



493
Ingo Maurer
 Design M

Table lamp, model Bulb. Designed in 1966. Clear glass, red painted metal. H. 29 cm, D. 19 cm.

Helmut Bauer, Ingo Maurer: Making Light, München 1992, Abb. S. 26 ff..

€ 440.-

494
Ingo Maurer
 Design M

Table lamp, model Bulb. Designed in 1966. Clear glass, chrome-plated metal. H. 29 cm, D. 19 cm.

Helmut Bauer, Ingo Maurer: Making Light, München 1992, Abb. S. 26 ff..

€ 440.-



495**Ingo Maurer****Design M**

Pendant lamp, model Headlight.
Designed in 1968. Painted metal,
diffuser made of structured plastic.
H. 40, D. 38 cm.

Charlotte & Peter Fiell, 1000 Lights
1960 to present, Köln 2005, Abb.
S. 100.

€ 500.-

495

**496****Luigi Colani**

Very rare armchair from a very
small series. Designed around 1968.
Yellow painted fiberglass.
85 x 63 x 66 cm.

Peter Dunas, Luigi Colani und die
organisch-dynamische Form seit
dem Jugendstil, München 1993,
Abb. S. 53.

€ 2.400.-

496





497

497**Günter Beltzig**

Galerie Maurer

Chair from the Floris series. Designed in 1967, re-edition in 1992 in an edition of 100 copies. Glass fiber reinforced polyester, painted black. 106 x 47 x 62 cm. Inscribed with a small, round sticker, handwritten '72/100'.

Provenance: Otto Bantele private collection.

Wolfgang Schepers, '68 Design und Alltagskultur zwischen Konsum und Design, Köln 1998, S. 46 ff.

€ 1.800.-**498****Günter Beltzig**

Brüder Beltzig Design

Chair from the Floris series, 1st edition. Designed 1967. Glass fiber reinforced polyester, painted red. 107.5 x 45 x 60 cm. This chair was completely restored and repainted in 2019. It was part of a seating group which was purchased directly from the Beltzig brothers in Wuppertal in 1970.

Wolfgang Schepers, '68 Design und Alltagskultur zwischen Konsum und Design, Köln 1998, S. 46 ff.

€ 2.800.-

498

499

Philip Rosenthal

2 shelves, model Minimal. Designed around 1957. Gray painted metal rods, clear and dark fluted glass. 162 x 65 x 65 cm.

€ 800.-

500

Florian Schulz

Florian Schulz GmbH

Cable pull pendant lamp with counterweight, model Posa. Design 1960/70s. Matted brass, black fabric cable. D. Reflector: 31 cm

€ 600.-

501

Florian Schulz

Florian Schulz GmbH

Early double pull pendant lamp with counterweights, model Posa. Design 1960/70s. Polished brass, light fabric cable. D. Reflector: 31 cm

€ 1.800.-





502



503



504

502**Florian Schulz**

Florian Schulz GmbH

Cable pull pendant lamp with counterweight, model Posa. Design 1960/70s. Matted brass, polished interior, black fabric cable.
D. Reflector: 37.5 cm

€ 800.-**503****Florian Schulz**

Florian Schulz GmbH

Cable pull pendant lamp, model Onos 55. Designed in the 1960s/70s. Polished and patinated brass, light fabric cable. D. 55 cm.

€ 300.-**504****Florian Schulz**

Florian Schulz GmbH

Double pull pendant lamp with counterweights, model Posa. Design 1960/70s. Polished brass, black fabric cable.
D. Reflector: 37.5 cm

€ 2.000.-

505**Florian Schulz**

Florian Schulz GmbH

Early double pull pendant lamp with counterweights, model Posa. Design 1960/70s. Burnished brass, polished inside, brown fabric cable. D. Reflector: 31 cm

€ 1.500.-

505



506

506**Florian Schulz**

Florian Schulz GmbH

Double pull pendant lamp with counterweights model Posa. Design 1960/70s. Polished brass, black fabric cable. D. Reflector: 31 cm

€ 1.800.-

507

507**Florian Schulz**

Florian Schulz GmbH

Double pull pendant lamp with counterweights model Posa. Design 1960/70s. Burnished brass, polished inside, light fabric cable. D. Reflector: 31 cm

€ 1.500.-



508

508**J.T. Kalmar**

Triple pendant light/staircase lighting. Design 1950/60s. Structured glass, brass, metal. Can be hung individually using 7 brass rods in different lengths. Diffusers with holders: H. 51, D. 19 cm.

€ 800.-**509****Art Déco Schreibtisch**

Art Deco desk. Design 1920s. Cream white and dark red lacquered wood, brass, snakeskin imitation handles. Construction with two drawer containers and wide brass elements rolled up like volutes on the sides. 72 x 170 x 80 cm.

Provenance: Villa Heusgen Krefeld.

€ 400.-

509



510

510**Jindrich Halabala**

Spojene UP Zavody A. S.

2 armchairs, model H-269. Design 1930s. Wood, leather. 75 x 70 x 89 cm.

Dagmar Koudelkova, Jindrich Halabala, Brno 2003, Abb. S. 111.

€ 1.200.-

511

511**Ludwig Mies van der Rohe**

Knoll International

Barcelona daybed / lounger. Designed in 1930. Black, tufted leather, wood, leather straps, chrome-plated metal. Frame: 28 x 200 x 100 cm. Mattress: H. 10 cm. Bolster: D. 20 cm.

Gerd Hatje & Karl Kaspar, Neue Möbel Bd. 8, Stuttgart 1966, Abb. S. 11.

€ 3.400.-



512

512

**Werkstätten
Karl Hagenauer, Wien**

Large duck. Designed around 1960. Wood, brass, black painted eye. 17.6 x 4.5 x 10 cm. Marked on the underside with 'WHW Signet, Hagenauer Wien, Made in Austria, Handmade'.

€ 400.-

513

Franz Hagenauer

Werkstätten Hagenauer, Wien

African woman's head with necklace. Design 1950s. Walnut, brass. H. 16.5 cm. Inscribed on the bottom: Hagenauer Wien, Signet, Handmade.

€ 440.-



513



514

514

Carl Auböck

Werkstätte Carl Auböck

2 bookends, model 304. Designed in the 1950s. Brass, leather. 10 x 9,5 x 5,5 cm.

Carl Auböck, arbeiten der werkstätte carl auböck fotografiert 1948-2005, Wien 2009 3. Aufl., Abb. S. V/06.

€ 500.-

515

Carl Auböck

Werkstätte Carl Auböck

2 bookends, model 306. Designed in the 1950s. Black painted metal, leather. 10,5 x 8 x 35, cm.

Carl Auböck, arbeiten der werkstätte carl auböck fotografiert 1948-2005, Wien 2009 3. Aufl., Abb. S. V/06.

€ 500.-



515



516

516
Carl Auböck
 Werkstätte Carl Auböck

Magazine Rack / Newspaper Stand, model 274.
 Design 1950s. Nickel-plated brass, leather.
 44 x 48 x 24 cm.

Carl Auböck, arbeiten der werkstätte carl auböck
 fotografiert 1948-2005, Wien 2009
 3. Aufl., Abb. S. V/23.

€ 400.-

517
Carl Auböck
 Werkstätte Carl Auböck

5 coat hooks, model 405 and 406. Designed in
 the 1950s. Brass. Large: 18 x 9 x 8 cm.
 Small: 6 x 9 x 3 cm.

Carl Auböck, arbeiten der werkstätte carl auböck
 fotografiert 1948-2005, Wien 2009
 3. Aufl., Abb. S. V/26.

€ 700.-



517



518

518
Carl Auböck
 Werkstätte Carl Auböck

Bowl for nuts or fruit, model A-436. Designed
 1955. Teak, brass, raffia. 19 x 28,5 x 17 cm.

Clemens Kois & Brian Janusiak, Carl Auböck
 The Workshop, NY 2012, Abb. S. 130, 231.

€ 300.-



519

519
Carl Auböck
 Werkstätte Carl Auböck

Large bowl for nuts or fruit, model 435.
 Design 1950s. Teak, brass. 10 x 36 x 21 cm.

Carl Auböck, arbeiten der werkstätte carl auböck
 fotografiert 1948-2005, Wien 2009
 3. Aufl., Abb. S. V/14.

€ 360.-



520



521



522

520
Carl Auböck
Werkstätte
Carl Auböck

Bowl with handle for nuts or fruit. Design 1940/50s. Teak, brass, leather. 26 x 27 x 19 cm.

€ 360.-

521
Carl Auböck
Werkstätte
Carl Auböck

Bowl for nuts or fruit, model 432 N. Designed in 1944. Walnut, brass, wicker. 17 x 26 x 21 cm.

Carl Auböck, arbeiten der werkstätte carl auböck fotografiert 1948-2005, Wien 2009 3. Aufl., Abb. S. V/14.

€ 500.-

522
Carl Auböck
Werkstätte Carl Auböck

Tray, model 445. Designed in the 1950s. Walnut, brass. 6 x 39 x 26 cm.

Carl Auböck, arbeiten der werkstätte carl auböck fotografiert 1948-2005, Wien 2009 3. Aufl., Abb. S. V/04.

€ 350.-

523
Carl Auböck
Amboss, Austria

Carving cutlery in original wooden box. Design 1960/70s. Stainless steel, horn. Dimensions knife: L. 32.5 cm. Marked on the blade with Anvil mark, Auböck, Stainless Austria.

€ 400.-



523



524

524
Bakalowits

Mirror with indirect lighting. Design 1960s.
Brass, metal, glass prisms and mirrors.
71 x 49 x 10 cm.

€ 600.-

525
Carl Auböck

Werkstätte Carl Auböck

Tree table / tripod coffee table. Design 1950s.
Sculptural top made of solid walnut blackened on
the underside, brass rods, wooden feet.
45 x 108 x 68 cm. Marked on the legs with stamp
37 and 'made in Austria'. Also marked with
37 stamped into the wood on the legs.

€ 3.600.-



525



526
Johannes Spalt
Wittmann

Sofa/daybed, model Constanze.
Designed in 1961. Chrome-plated metal,
stitched leather, foldable backrest.
72 x 198 x 72 cm,
(unfolded 41 x 198 x 107 cm).

€ 2.200.-

526



527

527**Mathieu Mategot (attr.)**

Pendant lamp. Design 1950s. Four shades made of painted perforated sheet metal, partly painted metal and brass. 100 x 48 x 25 cm.

€ 5.400.-

528

528**Max Bill**

Horgen Glarus

Chair, model Dreibeinstuhl (tripod chair). Designed 1949. Seat and backrest made of plywood, solid wood frame. 75 x 43,5 x 51 cm.

Provenance:
Private collection Otto Bantele.

Arthur Rüegg, Schweizer Möbel und Interieurs im 20. Jahrhundert, Basel 2002, Abb. S. 145, 361.

€ 700.-**529****Max Bill**

Horgen Glarus

Chair, model Dreibeinstuhl (tripod chair). Designed 1949. Seat and backrest made of plywood, solid wood frame. 75 x 43,5 x 51 cm.

Provenance:
Private collection Otto Bantele.

Arthur Rüegg, Schweizer Möbel und Interieurs im 20. Jahrhundert, Basel 2002, Abb. S. 145, 361.

€ 700.-

529



530

530
Gerrit Rietveld

Chair, model Zig Zag. Designed in 1934, produced in the 1960s. Rustic wood, brass screws.

73 x 37 x 45 cm. On the underside of the seat there is a lighter spot where the company sticker was placed.

Provenance: In the 1960s, purchased directly from van de Groenekan as a set of four. All four chairs were marked with a van de Groenekan sticker, of which unfortunately only one remained. Sotheby's.

Harmen de Jong, Stoelen Chairs Chaises Stuhlen Sedi, TH Delft afdeling bouwkunde, o. J., Abb. S. hout 02-07.

€ 6.000.-



531

531
Pierre Chapo

Tripod stool, model S31. Designed 1974. Elm wood. 45 x 33 cm.

€ 1.000.-



532

532
Pierre Chapo

Tripod stool, model S31. Designed 1974. Elm wood. 45 x 33 cm.

€ 1.000.-



533

533
Pierre Jeanneret

2 armchairs, model Office Chair from Chandigarh. Designed 1960. Teak, pony skin covering. 85 x 60 x 68 cm.

Touchaleaume & Moreau, Le Corbusier Pierre Jeanneret L'Aventure Indienne, Paris 2010, Abb. S. 569.

€ 10.000.-

534
Pierre Jeanneret

2 stools from the College of Architecture in Chandigarh. Designed 1960. Grey-green painted tubular steel, concave seat made of solid teak. 55 x 37 x 37 cm. Marked on the edge of the seats with 'U.Z. 236 and 241'

Touchaleaume & Moreau, Le Corbusier Pierre Jeanneret L'Aventure Indienne, Paris 2010, Abb. S. 570.

€ 2.000.-



534

535
Pierre Jeanneret

Coffee table, model Triangular Low Table from Chandigarh. Designed around 1960. Wood. 42 x 61 x 48 cm.

Touchaleaume & Moreau, Le Corbusier Pierre Jeanneret L'Aventure Indienne, Paris 2010, Abb. S. 588.

€ 3.000.-



535



536

536
Jean Prouvé

Ateliers Jean Prouvé

Chair, model 306 Métropole / Semi Metal Chair. Designed around 1952. Painted sheet steel, reddish artificial leather. 79 x 42 x 50 cm. In the uncovered version from 1950, the chair has the model number 305.

Galerie Patrick Seguin, Jean Prouvé, Paris 2007, Abb. S. 267. Peter Sulzer, Jean Prouvé Complete Works Volume 3: 1944-1954, Basel 2005, Vgl. Abb. S. 208 ff..

€ 15.000.-

537
Jacques Adnet

Rocking chair and ottoman. Design 1950s. Tubular steel, brass, leather and fabric.

Chair: 90 x 74 x 90 cm.

Ottoman: 47 x 53 x 37 cm.

Alain-René Hardy & Gaëlle Millet, Jacques Adnet, Paris 2009, Abb. S. 211.

€ 2.800.-



537

**538****Pierre Chapo**

6 chairs, model S11. Draft 1960s. Solid wood, hide leather. 78 x 44 x 45 cm.

€ 6.000.-

538

539**Roger Tallon**
Sentou France

Chair, model Wimpy. Designed around 1960. Deformed plywood, cast aluminum. 76 x 44 x 42cm. Inscribed with a sticker on the back. Additionally two stickers 'Vente Collection Sentou 02/18/2022'. This chair was part of the auction of the Sentou collection by the Ader auction house at Drouot.

Ernst Erik Pfannenschmidt, Metallmöbel, Stuttgart, Abb. S. 63.

€ 1.600.-

539

540**Roger Tallon**
Sentou France

Chair, model Wimpy. Designed around 1960. Deformed plywood, cast aluminum. 76 x 44 x 42cm. Marked with sticker on the back.

Ernst Erik Pfannenschmidt, Metallmöbel, Stuttgart, Abb. S. 63.

€ 1.600.-

540



541

541
Eileen Gray
 Vereinigte Werkstätten

4 chairs, model Roquebrune. Designed in 1927. Chrome-plated tubular steel, cognac-colored core leather. 77 x 45 x 53 cm. Marked with a sticker, additional stamp VW 89 or 90 in the rear tube.

€ 1.400.-

542
Pierre Paulin
 Artifort

Lounge Chair, model Large Tulip. Designed 1965. Metal, red fabric. 89 x 86 x 86 cm.

€ 800.-



542

543
Freeform Etagere
 der 1950/60er Jahre

Freeform Etagerer / modular system from the 1950s/60s. Black painted metal, brass, safety glass. Assembly example: 83 x 160 x 120 cm. Inscribed 'Entretail Verre de Securite'. There are other parts included.

€ 400.-

544
Christian Techoueyres
 Maison Jansen

2 palm tree wall lights. Designed around 1970. Soldered sheet brass. 62 x 51 x 26 cm.

€ 1.800.-



543



544



545

545
**XXXL Coca Cola Flasche /
 Hifi Rack**

XXXL Coca Cola Bottle / Hifi Rack. Painted plastic,
 equipped with four speakers, lighting and socket.
 H. 203 cm, D. 60 cm.

€ 1.200.-



546

546
Konvolut naturgetreuer Pilzmodelle
 Somso

Collection of lifelike mushroom models. Painted, soft plastic
 on a plastic base, straw. Base: 12 x 12 cm. Schopf-Tintling:
 H. 21 cm. All models labeled.

€ 300.-



547



548

547
Charles & Ray Eames
Paravent, model Folding Screen.

Paravent, model Folding Screen.
 Designed in 1946. Shaped plywood ele-
 ments. 172 x 140 x 15 cm.

John & Marilyn Neuhart & Ray Eames, Eames
 Design, New York 1989, Abb. S. 78, 79.

€ 900.-

548
Charles & Ray Eames
Vitra

Limited Plywood Elephant. Design 1945, edition
 2007 for the 100th birthday of Charles Eames.
 Three-dimensionally formed maple plywood.
 41 x 38 x 75cm. Inscribed with metalplaque
 'Anniversary Edition 2007 Natural Maple, No. 0779
 of 1000'. The auction also includes the edition
 portfolio, a personal cover letter and the DVD 'A
 Gathering of Elephants' by Eames Demetrios.

John & Marilyn Neuhart & Ray Eames,
 Eames Design, New York 1989, Abb. S. 56.

€ 950.-



549

549
Charles & Ray Eames
 Vitra

Lounge chair + ottoman. Designed in 1956. Shells in plywood, black leather, cast aluminum. Armchair: 81 x 84 x 88 cm. Armchair with authenticity seal from Wagenhuber from 2020. Ottoman marked with Vitra label. The veneer and leather of the two objects are slightly different.

Vitra, eames / vitra, Weil am Rhein 1996, Abb. S. 19, 74 ff.

€ 2.800.-



550

550
Charles & Ray Eames
 Vitra

Lounge Chair. Designed in 1956. Shell made of plywood, black leather, cast aluminum. 81 x 83 x 85 cm. Marked with the Wagenhuber seal of authenticity from 2020.

Vitra, eames / vitra, Weil am Rhein 1996, Abb. S. 19, 74 ff.

€ 2.000.-



551

551
Charles & Ray Eames
 Herman Miller

Coffee table, model ETR Surfboard Table. Designed in 1951. Black laminated plywood, chrome-plated steel wire. 26 x 224 x 74 cm. Inscribed with 'Herman Miller' plaque.

Provenance: Otto Bantele private collection

Vitra, eames / vitra, Weil am Rhein 1996, Abb. S. 20.

€ 1.200.-

552**Florence Knoll**

Knoll International

Lounge sofa. Designed in 1954. Chrome-plated square steel tube, tufted wool fabric.
77 x 231 x 82 cm. Marked in the lining fabric.

Knoll International, Bestellkatalog und Preisliste 9/95, Abb. S. 98, 99.

€ 1.400.-

552

553**Florence Knoll**

Knoll International

2 lounge chairs. Designed in 1954. Chrome-plated square steel tube, tufted wool fabric.
79 x 81 x 82 cm. Marked in the lining fabric.

Knoll International, Bestellkatalog und Preisliste 9/95, Abb. S. 98, 99.

€ 1.400.-

553



554

554**Knoll International**

Large table lamp, model Dada de Negri. Designed around 1965. Chrome-plated metal, stainless steel, acrylic.
68 x 47 x 36 cm.

€ 850.-



555

555**Mira Nakashima**

Dining table, model Minguren III. Designed in 2010. Solid walnut. 72 x 308 x 120 cm. Hand signed and dated 'Mira Nakashima August 3 2010' and DeLorenzo.

€ 12.000.-

556

556**Mira Nakashima**

10 chairs, model Conoid. Designed in 2000. Solid Walnut, loose felt cushions, leather on one side. 90 x 51 x 57 cm. All chairs hand-signed and dated 'Mira Nakashima 10.14.08' and stamped DeLorenzo.

€ 18.000.-



557
Isamu Noguchi
 Ozeki & Co., Ltd.

Floor lamp, model BB2 70XN. Designed around 1970. Washi paper, bamboo, painted cast iron. 178 x 21 x 21 cm. Marked on the shade with signet and I. Noguchi. Original box for shade included. Sticker on frame. The lamp was bought directly in Japan.

€ 1.200.-

557



558

558
Dieter Waeckerlin
 Swisslamps International

Adjustable table lamp, model Saffa. Designed in 1957. White metal, painted black and chrome-plated. 50 x 47-87 x 22 cm.

€ 700.-

559
Warren Platner
 Knoll International

Dining group with 6 chairs + table from the Wire Group. Designed in 1966. Nickel-plated round steel rods, covers in gray-violet fabric. Chairs: 75 x 73 x 56 cm. Table: H. 71 x D. 123 cm.

Cara Greenberg, Op To Pop / Furniture of the 1960s, USA 1999, Vgl. S. 40.

€ 8.000.-



559

560
George Nelson
 Herman Miller

Lounge chair, model Coconut Chair. Designed in 1955. Lacquered metal shell, chrome-plated steel wire, gray fabric. 79 x 102 x 90 cm.

Von Vegesack & Eisenbrand. George Nelson, Weil am Rhein 2008, vgl. S. 85, 101, 249.

€ 1.200.-



561
Eero Saarinen
 Knoll International

Lounge chair, model Grasshopper 61 U. Designed in 1946. Curved plywood, orange-red fabric. 87 x 74 x 89 cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 71.

€ 800.-



562
Eero Saarinen

Knoll Associates Inc. NY

Tulip dining set with table and 4 chairs. Design 1956/57. White coated cast aluminum, wooden panel, white painted fiberglass, fabric. Rotatable armchairs. Table dimensions: H. 72, D. 105 cm. Dimensions armchairs: 81 x 65 x 61 cm. Chairs labeled "Knoll Associates Inc.", table labeled Knoll International.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 63 ff., 120 ff..

€ 2.400.-

563**Eero Saarinen**

Knoll International

6 chairs model no. 72. Designed in 1948. Painted tubular steel, gray mottled fabric. 82 x 57 x 54 cm. Marked in the lining fabric.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 51.

€ 800.-**564****Valerian Stux Rybar (Inneneinrichter)**

2 Wandleuchten Neptun

2 large Neptune wall lights. 1960s. Metal, chrome-plated, partially turquoise. Wall lights in the shape of a trident, two-armed shape with two lighting points. 218 x 25 x 44 cm.

Provenance: Villa Henkel, Düsseldorf.

Interior designer Valerian Stux-Rybar was dubbed the 'most expensive decorator in the world' in the 1970s and decorated numerous villas and estates for high society, including Christina Onassis, Guy and Marie-Hélène de Rothschild and Gabriele Henkel. In her memoirs published in 2017, Gabriele Henkel writes, among other things, about her friendship with Valerian Stux-Rybar, their meetings, activities and shopping trips together. ('So I asked him to help me with the interior design. We went to Paris together to go shopping. What could be nicer than going on a shopping trip with Valerian Stux-Rybar? [...] Our house at Chami 9 owed Valerian a lot [...]'). See Gabriele Henkel, Die Zeit ist ein Augenblick, Stuttgart 2017.

€ 800.-

563



564

565**Helmut Lang**

Zamasport

Originally packaged paper dress + fabric sample. Designed in 1990. Packaging: 34 x 25 cm. Invitation to the vernissage 'October 90, Helmut Lang, Collection 4, Spring Summer Ninety Nine' on October 18, 1990 in Paris. 15 x 10.5 cm.

€ 300.-**566****Eero Saarinen**

Knoll International

Large Tulip dining table. Design 1956/57. White coated cast aluminum, marble top. H. 73.5, D. 135 cm. Inscribed on the underside with a cardboard label.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 63 ff., 120 ff..

€ 2400.-

565



566



567

567
Paavo Tynell
 Taito Oy

2 pendant lights / chandeliers, model 9029/4. Designed around 1948. Brass, brass wire mesh, ivory-colored glass. H. 80/88, D. 47 cm.

M. Ellison & L. Pina, Designed for Life, Atglen 2002, Vgl. Abb. S. 166.

€ 18.000.-



568

568
Alvar Aalto
 Huonekalu-Ja Rakennustyötehdas Oy

Desk. Design 1930s. White painted wood, two containers on the side, each with four drawers and a pull-out shelf.

73 x 182 x 85 cm. Inscribed under the plate with an old, indistinct brand mark [...] MADE IN FINLAND (for: AALTO DESIGN MADE IN FINLAND).

€ 1.600.-

569

Paavo Tynell

Taito Oy

Pendant lamp / chandelier, model 9029/6. Designed around 1948. Brass, brass wire mesh, ivory-colored glass. H. 74, D. 75 cm.

M. Ellison & L. Pina, *Designed for Life*, Atglen 2002, Vgl. Abb. S. 166.

€ 6.000.-

570

Lounge Sessel im Stile von Otto Schulz

Lounge Chair in the style of Otto Schulz. Wood, teddy fabric. 72 x 81 x 80 cm.

€ 600.-

571

Lounge Sofa im Stile von Otto Schulz

Lounge sofa in the style of Otto Schulz. Wood, teddy fabric. 74 x 165 x 80 cm.

€ 800.-



569



570



571



572

572
Paavo Tynell
 Taito Oy

2 three-arm appliques / wall lights.
 Design 1950s. Brass, brass wire,
 ivory colored glass. 62 x 40 x 30 cm.

€ 9.000.-



573

573
Paavo Tynell
 Taito Oy

2 appliques / wall lights. Designed
 around 1940. Brass, glass.
 H. 57, D. 30 cm.

€ 3.800.-



574

574
Märta Bloomsted

Lounge Chair for the Hotel Aulanko in
 Hämeenlinna, Finland. Designed in 1939.
 Wood, sheepskin cover.
 87 x 108 x 105 cm.

€ 3.000.-

575**Tapio Wirkkala**

Kultakeskus Oy

3 vases, model TW 228 / Liekki / Flame. Designed in 1960. Silver with wooden base. H. 20/26 cm. Marked with designer's signet, lion, crown, 916H, city mark, year mark K7 / N7. Total weight 875g.

Tapio Wirkkala, eye, hand and thought. Katalog zur Ausstellung im Museum of Art and Design, Helsinki 2000, S. 183, 364.

€ 800.-

575

576**Tapio Wirkkala**

Asko

Chair, model Nikke. Designed in 1958. Plywood, chrome-plated tubular steel. 79 x 51 x 56cm. Branded on the underside.

Provenance:
Private collection Otto Bantele.

Charlotte & Peter Fiell, Skandinavisches Design, Köln 2002, Abb. S. 672.

€ 900.-

576



577

577**K. J. Pettersson & Söner**

Stool, model Palle. Design 1960/70s. Solid pine wood. 36 x 60 x 36 cm.

€ 600.-**578****Rolf Rastad****& Adolf Relling**

Gustav Bahus

Armchair, model Bambi. Designed around 1955. Teak, wickerwork. 71 x 66 x 64 cm.

Erik Zahle, Skandinavisches Kunsthandwerk, München / Zürich 1963, Vgl. Abb. 62 S. 108.

€ 1.900.-

578



579

579**Poul Henningsen**

Louis Poulsen

Early table lamp, model PH 3/2. Designed in 1927, produced around 1930. Stand made of brass, shades made of copper. H. 47 x D. 30 cm. Marked 'PH-3, Patented'.

Tina Jørstian & Paul Erik Munk Nielsen, Light Years Ahead, The Story of the PH Lamp, Copenhagen 1994, Abb S. 147 ff..

€ 6.500.-**580****Arne Vodder**

Sibast Furniture Co.

Sideboard, model 29A. Designed in 1959. Wood, two colored lacquered sliding doors which have wood veneer on the back and can be turned over. 80 x 248 x 47 cm. Marked with 'Sibast' metal plaque and 'Danish Furnituremakers Control' label.

Per H. Hansen + Klaus Petersen, Moderne dansk møbel-design, Kopenhagen 2007, Vgl. Abb. S. 203, 204.

€ 6.000.-

580



581

581
**Jørgen Kastholm
 & Preben Fabricius**
 Kill International

Tripod armchair, model FK 84.
 Designed in 1962. Chrome-plated metal,
 leather. 85 x 73 x 70 cm.

€ 1.200.-

582
Jørgen Kastholm
 Kill International

Lounge Chair, model JK 710 Skater.
 Designed in 1968. Chrome-plated spring
 steel, brown leather. 69 x 67 x 73 cm.

€ 2.200.-



582

583
Ib Kofod-Larsen
 Faarup Møbelfabrik

Sideboard, model FA 66. Design 1960s. Body and frame made of wood.
 76 x 230 x 50 cm. Marked with company sticker on the back.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide,
 København 2004, 3. Auflage 2006, Abb. S. 219

€ 2.400.-



583

Beispielfoto

**584****Verner Panton**

IKEA

Chair, model Vilbert. Designed in 1993. Colored laminated MDF panels. 84 x 41 x 54 cm. Marked with sticker. The chair has never been assembled, with assembly instructions and welded screws.

Alexander von Vegesack, Verner Panton
Das Gesamtwerk, Weil am Rhein 2000,
Abb. S. 108 ff., 276.

€ 400.-

584



585

585**Verner Panton**

Louis Poulsen

Pendant lamp, model VP Globe. Designed in 1969. Acrylic, partly painted aluminum. D. 60 cm.

Alexander von Vegesack, Verner Panton Das Gesamtwerk, Weil am Rhein 2000, Abb. S. 115, 290.

€ 1.000.-

586

586**Hans J. Wegner**

Erik Jørgensen

Lounge chair EJ 100 Ox Chair. Designed 1960. Matt chromed tubular steel, black leather. 89 x 96 x 96 cm.

Jens Bernsen, Hans J Wegner, Kopenhagen 2001, Abb. S. 81.

€ 2.200.-



587

587**Hans J. Wegner**

A.P. Stoelen

Stool / footstool, model AP-29.
 Designed in 1954. Wood, teddy fabric.
 42 x 71 x 42cm. Stamped 'A.P. Stolen'
 on the underside and with metal plaque
 'Danish Furniture Control'.

€ 800.-**588****Arne Jacobsen,
(1902-1971)**

Fritz Hansen

4 armchairs 3207 + 1 chair 3107.
 Designed in 1955. Plywood in teak,
 chrome-plated tubular steel.
 75 x 59 x 50 cm. Partly marked with
 sticker.

Carsten Thau & Kjeld Vindum, Arne
 Jacobsen, Arkitektens Forlag / Danish
 Architectural Press, Kopenhagen 2001,
 Abb. S. 387, 395.

€ 1.200.-

588

589**Arne Jacobsen,
(1902-1971)**

Fritz Hansen

Lounge chair, model Egg Chair 3316
 + ottoman. Designed 1958. Fiberglass
 reinforced plastic shell, brown leather,
 profiled cast aluminum base.
 Armchair: 106 x 87 x 75 cm.
 Ottoman: 42 x 54 x 40 cm. Both objects
 labeled 'FH 0966'.

Carsten Thau & Kjeld Vindum, Arne
 Jacobsen, Arkitektens Forlag / Danish
 Architectural Press, Kopenhagen 2001,
 Abb. S. 154, 433, 435, 471, 472.

€ 3.800.-

589

590**Arne Jacobsen,
(1902-1971)****Fritz Hansen**

Lounge chair, model Egg Chair 3316. Designed in 1958. Fiberglass-reinforced plastic shell, fabric, profiled cast aluminum base. 106 x 89 x 75 cm.

Carsten Thau & Kjeld Vindum, Arne Jacobsen, Arkitektens Forlag / Danish Architectural Press, Kopenhagen 2001, Abb. S. 154, 433, 435, 471, 472.

€ 1.800.-

590

591**Arne Jacobsen
Fritz Hansen**

Lounge chair, model Egg Chair 3316 + ottoman. Designed in 1958. Fiberglass-reinforced plastic shell, purple leather, cast aluminum. Armchair: 95 x 87 x 87 cm. Ottoman: 42 x 56 x 40 cm. Both objects are labeled in the foot. Ottoman also has Fritz Hansen sticker from 2010.

€ 3.400.-

591



592

592**Finn Juhl****France & Son, Kopenhagen**

2 armchairs, model FD 138. Designed in the 1950s. Teak, greenish fabric. 78 x 70 x 73 cm. Marked with 'France & Son' metal plaque.

€ 1.400.-



593

593**Eero Aarnio****Adelta**

Lounge chair, model Ball Chair. Designed 1962. White lacquered fiberglass, orange fabric. 120 x 110 x 95cm. Labeled on the foot.

Cara Greenber, Op to Pop Furniture of the 1960s, Boston, NY, London 1999, Abb. S. 23, 152, 153.

€ 2.400.-

594

594**Nanna Ditzel**

Lounge chair, model Ring Chair. Designed 1958. Teak, velor fabric. 66 x 86 x 72 cm. Noritsugu Oda, Danish Chairs, Tokyo 1996, Abb. S. 167:

€ 800.-

595

595**Eero Aarnio****Askos**

2 early stools, model Mushroom / Juttu. Designed in 1961. Rattan weave. H. 35 x D. 55 cm.

M. Ellison & L. Pina, Designed for Life, Atglen 2002, Abb. S. 41.

€ 500.-

596

596**Rauni Peippo****Stockman Orno OY**

4 stools model Apila and table. Design 1950s. Wood, table legs stained black. Dimensions stool: 43 x 35 x 35 cm. Dimensions table: 72 x 99 x 77 cm.

€ 2.000.-



597

597**Fontana Arte**

Floor lamp, model 2380. Designed in the 1960s. Brass and glass. 178 x 43 x 29 cm.

Fontana Arte Verkaufskatalog.

€ 4.000.-



598

598**Pietro Chiesa**

Fontana Arte

Large, floral ceiling light. Designed around 1935. Brass, lacquered metal, flat glass bowl with engraved floral motif. H. 55 x D. 91 cm.

Franco Deboni, Fontana Arte. Giò Ponti, Pietro Chiesa, Max Ingrand. Turin 2012, Vgl. S. 14 und S. 97 Abb. 28.

€ 1.800.-



599

599**Pietro Chiesa**

Fontana Arte

Large ceiling light. Designed around 1934. White painted metal, glass with concentric satin rings. H. 28 cm, D. 87 cm.

Franco Deboni, Fontana Arte. Giò Ponti, Pietro Chiesa, Max Ingrand. Turin 2012, vgl. Abb. 21.

€ 4.000.-



600

600
Max Ingrand
 Fontana Arte

Wall lamp / applique, model 1568. Designed around 1956. Brass, partly etched glass, metal. 75 x 15 x 10 cm. Inscribed 'Fontana Arte' on the side.

Franco Deboni, Fontana Arte. Giò Ponti, Pietro Chiesa, Max Ingrand. Turin 2012, Abb. 340.

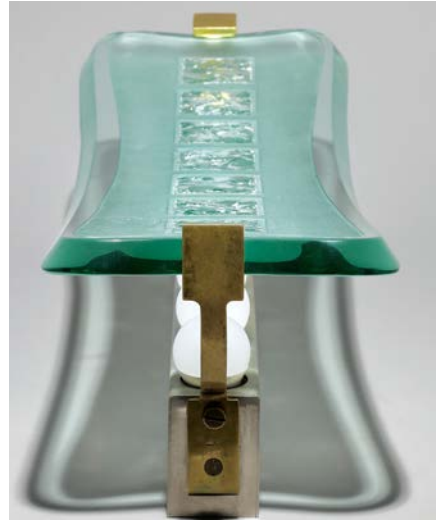
€ 4.000.-

601
Max Ingrand
 Fontana Arte

Wall lamp / applique, model 1461 Dahlia. Designed around 1954. Brass and glass. 76 x 17 x 11 cm. Provenance: Otto Bantele private collection

Franco Deboni, Fontana Arte. Giò Ponti, Pietro Chiesa, Max Ingrand. Turin 2012, Abb. 334.

€ 1.500.-



601



602

602
Oscar Torlasco
 Lumi

Counterweight pendant lamp, model 568. Designed in the 1950s. Lacquered metal, brass, nylon thread and satin glass. Adjustable in height. D. 50 cm.

€ 2.400.-

603
Luigi Caccia Dominioni
 Azucena

Table lamp, model Sasso Lt1. Design around 1948. Polished stone, brass, burnished aluminum. 42 x 22 x 6 cm.

Alberto Bassi, italien lighting design 1945-2000, Mailand 2004, vgl. Abb. S. 52.

€ 7.000.-



603

604**Oscar Torlasco**

Lumi

Adjustable table lamp. Design 1950/60s. Lacquered aluminum, nickel-plated brass. 43 x 21 x 10 cm. Inscribed 'brevettato' on the underside.

€ 440.-

604

605**Gian Franco Legler**

Arredoluce

Floor lamp, model Movalux. Designed around 1951. Metal and brass, partially painted, individually adjustable. H. max. 238 cm. 200 x 38 x 130 cm. Inscribed 'Made in Italy, Arredoluce Monza' on the switch.

Pansera & Padoan & Palmaghini, Arredoluce Catalogo Ragionato 1943-1987, Mailand 2018, Abb. S. 132, 285.

€ 4.000.-

605



606



607

607**Ercolo Barovier**

Barovier & Toso, Murano

Photo frame. Around 1960. Colorless glass with gold foil inclusions. Frame with corded decor. Brass mount. 21.5 x 17.5cm. Inscribed on the back of the stand base: BAROVIER TOSO MURANO (embossed stamp).

€ 300.-**606****Angelo Lelii**

Arredoluce

Table lamp, model Cobra 12919. Designed around 1962. Metal, chrome-plated, burnished, painted white. H. 62 x D. 12 cm. Marked with company sticker.

Pansera & Padoan & Palmaghini, Arredoluce Catalogo Ragionato 1943-1987, Mailand 2018, Abb. S. 230, 349.

€ 1.800.-



608

608
Carlo Scarpa
 Venini & C.

Pendant lamp, model Polledri. Design 1950s. Murano glass slightly bluish and slightly yellow-brownish, metal. Light body: H. 52 x D. 40 cm.

€ 900.-



609

609
Oswaldo Borsani
 Tecno

2 folding chairs, model S-88. Designed in 1957. Deformed plywood, tubular steel, metal. 76 x 46 x 59 cm. Marked with 'Tecno' badge.

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 109.

€ 1.000.-



610

610
Afra & Tobia Scarpa
 Maxalto

Chair, model Africa / Artona. Designed in 1975. Walnut wood with dark intermediate layers, leather cover. 79 x 55 x 47 cm. Rear screw covers with manufacturer's logo.

Giuliana & Gramigna, 1950/1980 Repertorio, Mailand 1985, Abb. S. 415.

€ 900.-



611

611
Toni Zuccheri
 Venini & C.

Murano pendant lamp. Design 1960s. Cylindrical tubes made of textured glass, white painted metal, brass. H. 91 cm, D. 43 cm.

€ 600.-

612
Superstudio
 Zanotta

Dining table, model Quaderna. Designed in 1971. Wood with white laminate. 72 x 111 x 111 cm. Marked with 'Zanotta' plaque.

Gramigna & Giuliani, 1950/1980 Repertorio, Mailand 1985, Abb. S. 348.

€ 1.200.-



612

613
Joe Colombo
 Comfort

Lounge chair, model Elda. Designed in 1965. White painted fiberglass, white leather. 94 x 100 x 94 cm. The original seller's label is present.

Gramigna & Giuliani, 1950/1980 Repertorio, Mailand 1985, Abb. S. 216.

€ 1.800.-

614
Joe Colombo
 Comfort

Lounge chair, model Elda. Designed in 1965. Black painted fiberglass, white leather. 94 x 100 x 94 cm.

Gramigna & Giuliani, 1950/1980 Repertorio, Mailand 1985, Abb. S. 216.

€ 1.500.-



613



614



615

615
Joe Colombo
Arflex

Rare cantilever chair, model Sbalzo. Designed in 1964/65, only manufactured until the end of the 1960s. Chrome-plated steel, leather. 71 x 57 x 51 cm.

M. Kries & A. von Vegesack, Katalog Joe Colombo, die Erfindung der Zukunft, Vitra Design Museum, Weil am Rhein 2005, Abb. S: 146.

€ 3.000.-

616
Hans von Klier
Planula

Miniature drawer cabinet, model Gli Animali. Designed in 1969. Lacquered wood, nickel-plated brass. 68 x 35 x 35 cm.

€ 1.200.-



616



618

617
Hans von Klier
Planula

Small drawer cabinet from the Mini Mobili series. Designed around 1970. Lacquered wood, nickel-plated brass. 105 x 40 x 31 cm.

€ 600.-

618
Hans von Klier
Planula

Jewellery box from the Mini Mobili series. Designed around 1970. Lacquered wood, nickel-plated brass. 20 x 46 x 30 cm.

€ 300.-



617



619

619
Studio 65
 Gufram

Sofa, model Bocca / Marilyn. Designed in 1972.
 Polyurethane foam, red stretch fabric. 85 x 206 x 80 cm.
 Cara Greenberg, *Op to Pop Furniture of the 1960s*,
 Boston, New York, London 1999, Abb. S. 12.

€ 3.200.-

620
Gruppo Sturm
(Ceretti, Derossi & Rosso)
 Gufram

Stool, model Puffo. Designed in 1970. From the limited
 edition of 1986. Polyurethane foam with gray Guflac
 surface. H. 44 x D. 53 cm. Inscribed 'GUFRAM MULTIPLI
 '86, PUFFO 65/1000' on the underside. In the original
 box.

€ 550.-

621
Gruppo Sturm
(Ceretti, Derossi & Rosso)
 Gufram

Stool, model Puffo. Designed in 1970. From the limited
 edition of 1986. Polyurethane foam with a blue-green
 surface. H. 44 x D. 53 cm. Inscribed 'GUFRAM MULTIPLI
 '86, PUFFO 72/1000' on the underside. In the original
 box.

€ 550.-



620



621



622



623

622
Gino Sarfatti
 Arteluce

Floor lamp, model 1094. Designed in 1966. White and black painted metal, satin glass. H. 168, D. 72 cm. Marked with old 'Arteluce' label.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 312, 313, 458.

€ 2.400.-

623
Gino Sarfatti
 Arteluce

Large counterweight pendant lamp, model 2121. Designed in 1961. Metal, partially painted, chains, acrylic. H. 26, D. 60 cm.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 342, 476.

€ 1.200.-

624
Gino Sarfatti
 Arteluce

Ceiling light / wall light model 3026. Designed in 1954. Painted metal, neon tubes. H. 21 x L. 180 cm. Marked with old 'Arteluce' label.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 360, 361, 484.

€ 5.000.-



624



625

625**Achille Castiglioni**

Flos

3 floor lamps, model Toio. Designed in 1962. Painted and chrome-plated metal, height adjustable. 155-190 x 21 x 21 cm. Two lights marked with 'Flos' stickers.

Paolo Ferrari, Achille Castiglioni, Mailand 1984, Abb. S. 66, 67.

€ 1.200.-**626****Andrea Bellosi**

Floor lamp, model Arc-En-Ciel. Designed in 1980. White marble, silver and black painted metal, glass prism. 28/31 x 25 x 20 cm.

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 505.

€ 1.500.-

626



627

627**Andrea Bellosi**

Floor lamp, model Arc-En-Ciel. Designed in 1980. Gray marble, silver and black painted metal, glass prism. 28/31 x 25 x 20 cm. Inscribed 'ARC-EN-CIEL A. BELLOSI ITALY'

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 505.

€ 1.600.-**628****Andrea Bellosi**

Floor lamp, model Arc-En-Ciel. Designed in 1980. Black marble, silver and black painted metal, glass prism. 28/31 x 25 x 20 cm. Inscribed 'ARC-EN-CIEL A. BELLOSI ITALY'.

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 505.

€ 1.700.-

628



629

629

Enzo Mari
Artek

2 chairs, model Sedia 1. Design 1974, production since 2010. Wood. 85 x 51 x 52cm. Marked on the underside with Artek brand stamp.

Frederico Motta, Enzo Mari L'Art del Design, Mailand 2008, vgl. Abb S. 31, 186.

€ 2.000.-

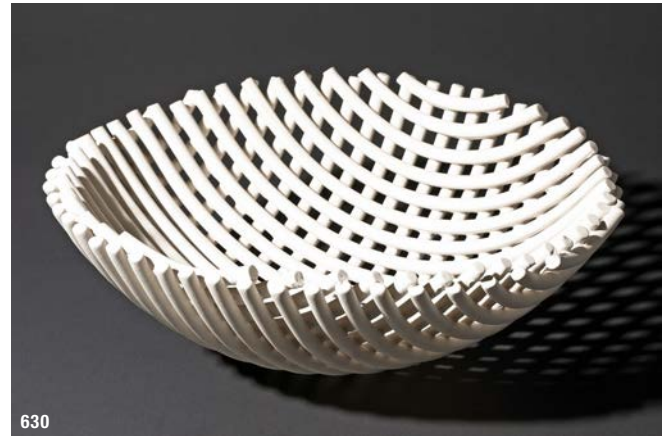
630

Enzo Mari
Danese

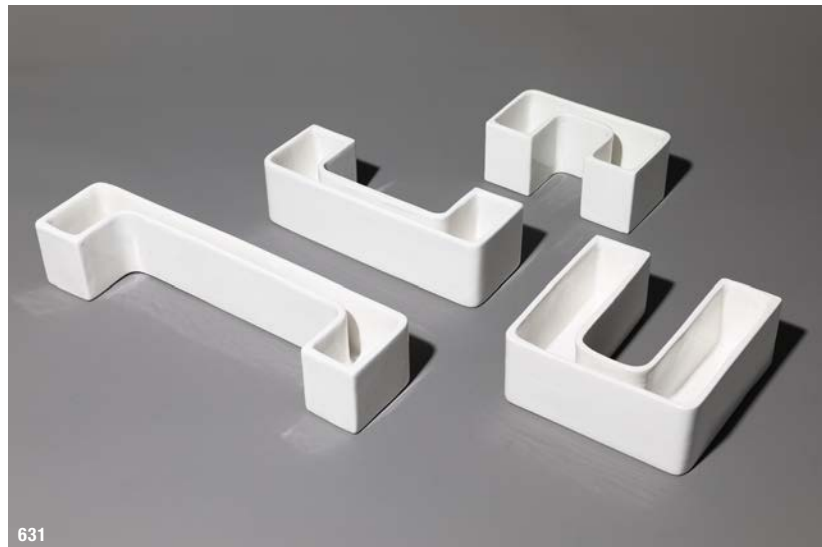
Bowl, model Lattice from the Samos series. Designed in 1973. Ceramics. H. 11 x D. 30 cm.

Frederico Motta, Enzo Mari L'Art del Design, Mailand 2008, vgl. Abb S. 28, 187.

€ 550.-



630



631

631

Angelo Mangiarotti
Danese

Set of bowls, model Tremiti. Designed in 1969. White glazed ceramic. Square bowl dimensions: 5.5 x 14 x 14 cm. Inscribed 'Danese Milano' on the underside. In the original box.

€ 220.-

632

Giò Ponti
Franco Pozzi

5 bowls from the Fantasia Italiana series. Designed in 1967. White porcelain with colored circle. H. 5.8 x D. 20 cm. Inscribed on the underside with Giò Ponti signet and 'Collezione Franco Pozzi'.

Provenance: Otto Bantele private collection

€ 3.400.-



632



633



634

633
Giò Ponti
 Cassina

Chair, model Superleggera.
 Designed in 1957. Wood,
 wickerwork. 83 x 41 x 45 cm.

Gramigna & Giuliana,
 1950/1980 Repertorio,
 Mailand 1985, Abb. S. 109.

€ 700.-

634
Giò Ponti
 Fratelli Reguitti

Folding armchair, model Ninfea.
 Designed around 1958. Wood,
 mesh, brass fittings.

71 x 48 x 78 cm. Marked with a
 round stamp 'Brevettato FR Made
 in Italy'.

€ 1.500.-

635
Gianfranco Frattini
 Cassina

Sofa, model Sesann. Designed
 1970. Chromed metal frame,
 brown corduroy.

67 x 245 x 100 cm.

Gramigna & Giuliana, 1950/1980
 Repertorio, Mailand 1985, vgl.
 Abb. S. 318.

€ 2.400.-



635

636**Alfredo Barbini**

Floor lamp / table lamp. Designed around 1970. White painted metal, glass running from clear to white. H. 56 x D. 29 cm. Marked with sticker.

€ 600.-

636

637**Claudio Salocchi (attr.)**

Two-part table lamp. Design 1960/70s. Travertine, plastic. 25 x 15 x 15 cm. Remains of a company sticker '...Italy'.

€ 950.-

637

638**Afra & Tobia Scarpa
Cassina**

Chaise lounge / armchair, model Soriana. Designed in 1970. Chrome-plated steel wire, beige-brown leather. 67 x 90 x 130 cm. Marked with 'Cassina' sticker on the underside.

Gramigna & Giuliani, 1950/1980 Repertorio, Mailand 1985, vgl. Abb. S. 318.

€ 3.800.-

638



639

639
Piero Fornasetti

Umbrella stand, model Cesto di Dalie.
Designed around 1958, produced around 1970. Painted metal. 73 x 41 x 19 cm.

€ 400.-

640
Piero Fornasetti

Round tray with raised edge. 1950/60s.
Painted metal. Decor made of French post-cards on a turquoise background. D. 40 cm.
Marked with company label on the underside.

€ 400.-



640

641
Piero Fornasetti

Umbrella stand, model Ombrelli.
Designed around 1960. Metal and brass, aluminum insert.
H. 57 x D. 26 cm. With 'Fornasetti Milano, Made in Italy' on the bottom.

Patrick Mauriès, Fornasetti, Designer of Dreams, London 1991, S. 159.

€ 500.-



641

642
Piero Fornasetti

Umbrella stand, model Gentlemen. Designed around 1960. Metal and brass
H. 57 x D. 26 cm. With 'Fornasetti Milano, Made in Italy' on the bottom.

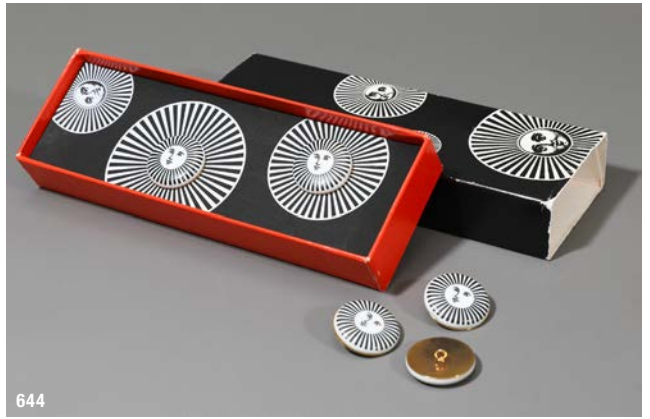
€ 300.-



642



643



644



645

643
Piero Fornasetti

2 sets of 6 dip / antipasti bowls in original packaging. Design 1950/60s. Porcelain with gold plating. H. 5 x D. 8 cm. In original packaging. Bowls marked with company logo on the bottom.

€ 600.-

644
Piero Fornasetti

Box with 5 buttons with sun motif. Design 1950/60s. Porcelain, brass. Buttons: D. 2.5 cm. Each button has a 'Fornasetti' incised signature on the back.

€ 200.-

645
Piero Fornasetti

Side table / Coffee Table Piazza. Design 1950s. Brass, wood. 48 x 100 x 50 cm. Marked with sticker on the bottom.

€ 1.000.-

646
**Achille & Pier
Giacomo Castiglioni**
Flos, Brescia

Floor lamp, model Traccia, 1962. Chrome-plated and white painted metal, aluminum, glass. H. 68, D. 50. Inscribed with sticker Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 188.

€ 950.-



646



647

647
Gabriella Crespi

Side table, model Cubo Magico from the Plurimi series. Designed 1970. Brass, wood, equipped with four drawers. 45 x 60 - 120 x 60 - 120cm. Inscribed with 'Gabriella Crespi' signet on the side.

€ 8.000.-

648
Meret Oppenheim
Simon/ Gavina

Side table, model Traccia. Designed in 1936, manufactured from 1973. Bronze, wood, leaf gilding. 64 x 68 x 53 cm. Designed for the Collezione Ultramobili by Simon, Dino Gavina, for which designs by artists such as Man Ray, Sebastian Matta and René Magritte were also implemented.

Vercelloni, Virgilio, Das Abenteuer des Design: Gavina, Mailand 1987, Abb. S. 131, 139, 142.

€ 1.200.-

649
Meret Oppenheim
Simon/ Gavina

Side table, model Traccia. Designed in 1936, manufactured from 1973. Bronze, wood, leaf gilding. 65 x 68 x 53 cm. Designed for the Collezione Ultramobili by Simon, Dino Gavina, for which designs by artists such as Man Ray, Sebastian Matta and René Magritte were also implemented.

Virgilio Vercelloni, Das Abenteuer des Design: Gavina, Mailand 1987, Abb. S. 131, 139, 142.

€ 1.800.-



648



649



650



651



652

650
Angelo Mangiarotti
 Skipper

Oval dining table from the Eros series. Design 1970s. White marble. 72,5 x 200 x 110 cm. At the underside rests of a sticker.

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, vgl. Abb. S. 348.

€ 6.000.-

651
Tommaso Barbi

Coffee table / sofa table. Designed around 1970. Ceramic, brass, metal, tinted mirror glass. 48 x 80 x 80 cm. Marked with sticker.

€ 800.-

652
Tommaso Barbi

Coffee table / sofa table. Designed around 1970. Ceramic, brass, metal, tinted mirror glass. 48 x 80 x 80 cm. Marked with sticker.

€ 800.-



653

653

Marzio Cecchi
Studio Most

Desk, model Diapason. Designed in 1968. Stainless steel, removable, slightly sloping wooden footrest with stainless steel edge. 75 x 187 x 60 cm. This desk is one of the most important designs of Marzio Cecchi and was only produced in very small numbers. With its materiality and design language reduced to the essentials, this piece of furniture is one of the icons of 1960s design.

€ 8.000.-



654

654

Mario Bellini
Cassina

2 armchairs, model CAB 413. Designed in 1977. Metal, plastic, black core leather. 81 x 58 x 52 cm. Inscribed "Cassina" on the underside.

Gramigna & Giuliani, 1950/1980
Repertorio, Mailand 1985, vgl. Abb. S. 443.

€ 400.-

655

Umberto Riva
VeArt, Venezia

Table lamp, model Medusa. Designed around 1972. Glass, metal, ceramic. 37 x 37 x 37 cm.

€ 800.-



655



656



657



658

658
Cini Boeri
Arteluce

Table lamp / floor lamp, model Abat-jour. Designed in 1975. White marble, painted metal, plastic. 90 x 63 x 63 cm.

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, vgl. Abb. S. 421.

€ 800.-

659
Gianfranco Frattini
Cassina

Set of 4 nesting tables, model 780. Design 1966. Black lacquered plywood, black/white laminated reversible plates. Largest table: 39 x 39 x 38 cm. All tables labeled with 'Cassina' stickers.

€ 300.-

656
Gregory H. Tew
Artemide

2 multifunctional lights, model Grifo. Designed in 1988. Aluminum, metal, plastic. 40 x 60 x 60 cm. Usable as a ceiling, wall, floor or table lamp. In the original boxes.

Giuliana Gramigna, Repertorio del Design Italiano 1950-2000, Turin 2003, Abb. S. 406, Bd. II.

€ 600.-

657
Carlo Nason
Mazzege AV

Pendant lamp. Design 1960/70s. Chrome-plated metal, yellowish/bluish iridescent glass. 43 x 33 x 33 cm.

€ 600.-



659



660

660
Gaetano Pesce
 Fish Design

3 nesting tables from the Triple Play series. Designed around 1995. Synthetic resin, plastic, metal rods, rubber. Largest table: 37 x 44 x 43 cm.

€ 1.500.-



661



662

661
Matteo Thun
 Bieffeplast

Table floor lamp, model Maddalena. Designed in 1985. Metal, acrylic glass. 64 x 25 x 25 cm. The model comes from the Still Light lighting series, which was created in collaboration with Andrea Lera.

Julia Capella, Quim Larrea, Architekten Designer der achtziger Jahre. Barcelona 1987, S. 161.

€ 500.-

662
Matteo Thun
 Bieffeplast

Floor lamp, model Chicago Tribune. Designed in 1985. Sheet steel and perforated sheet metal with metallic paint in various shades of gray. 190 x 30 x 30 cm.

€ 1.000.-



663

663
Matteo Thun
 Bieffeplast

Sideboard / chest of drawers. Designed around 1985. Painted metal and perforated sheet metal, glass. 80 x 100 x 66 cm.

€ 1.000.-



664

664
Ettore Sottsass
Bitossi

Limited mini totem. Designed in 1963, executed in 1995/96. Ceramic, partly glazed in color. H. 47 cm, D. 17 cm. Inscribed '97/150 - E. Sottsass - Bitossi Montelupo Italy' on the underside. Provenance: Otto Bantele private collection.

€ 900.-

665
Ettore Sottsass, 1917-2007

Teapot, model Basilica. Alessio Sarri, Sesto Fiorentino for Anthologie Quartett, Bad Essen. Earthenware, glazed grass green. 21 x 23 x 19 cm. Inscribed, numbered and signed on the bottom: AS manufactory mark (scratched), No 101 (engraved), E. Sottsass AS 1989 (handwritten).

€ 800.-



665

666
Ettore Sottsass
Bitossi

Large vase. Stoneware, geometric decor in black and white. H. 46 cm, D. 15.5 cm. Inscribed on the bottom: E. Sottsass Bitossi Montelupo (black lettering).

The vases with their characteristic decorations go back to early designs from the late 1950s, when Sottsass had already varied the theme of intersecting black and white bands several times.

Provenance:
Otto Bantele private collection

Vgl. dazu: Ettore Sottsass-Keramik. Katalog zur Ausstellung Hetjens Museum, Deutsches Keramikmuseum Düsseldorf 2011/2012, S. 88-91 (Abb.).

€ 800.-



666



667

667
Ettore Sottsass

Prototype trophy for the IF Design Award 1999. Ceramic, acrylic. 22 x 19 x 19 cm. The trophy was produced and awarded a total of 75 times. Here is the prototype.

€ 600.-



668

668**Ettore Sottsass**

EAD für Galerie Modernariato

Limited totem, model AGRA. Version 2000.
Colored glazed ceramics. H. 56 x D. 19 cm.
Marked with incision 6/150.

€ 2.400.-

669

669**Ettore Sottsass**

EAD für Galerie Modernariato

Limited totem, model BURMA. Version 2000.
Colored glazed ceramics. H. 57 x D. 16.5 cm.
Marked with incision 6/150 under the base.
Signature on the base.

€ 2.400.-



670



671

670
Ettore Sottsass
 Stilnovo

2 ceiling lights model Manifesto. Designed around 1970. Painted and chrome-plated metal. H. 82 x D. 24 cm. Marked 'Stilnovo Italy' on the ceiling mount.

€ 1.800.-

671
Ettore Sottsass
 Artemide

Table lamp, model Pausania. Designed in 1983. Plastic, chrome-plated metal, perforated sheet metal. 42 x 48 x 11 cm. Marked with Artemide sticker.

Julia Capella, Quim Larrea, Architekten Designer der achtziger Jahre. Barcelona 1987, S. 144.

€ 400.-



672

672
Ettore Sottsass
 Fontana Arte

Vase, model no. 2664. Designed in 1979. Clear and blue glass. 26 x 22 x 9.5 cm. Marked with 'Fontana Arte' sticker.

€ 600.-

673
Ettore Sottsass
 Brionvega

Advertising pillar / light display. Design 1980/90s. Colored painted metal and wood, acrylic. 103 x 25 x 25 cm.

€ 1.400.-



673



674



675

674**Alessandro Mendini**

Venini, Murano

Vase 'Dor', 1990. Colorless dark blue glass with three vertical applications in the form of handles. H 63 cm. Inscribed on the bottom: Venini 90 (engraved).

Vgl. Ausstellungskatalog, New Design in Glass, Glastec 22.-26.10.1996/ Kunstmuseum Düsseldorf 14.2.-6.4.1997, © 1996 Kunstmuseum Düsseldorf und Autoren, S. 72

€ 800.-**675****Alessandro Mendini**

Venini, Murano

Vase 'Simira', 1991. Colorless and pink thread glass melts on a green base. H. 33 cm. Inscribed on the bottom: venini 91 (engraved)

Ausstellungskatalog, New Design in Glass, Glastec 22.-26.10.1996/ Kunstmuseum Düsseldorf 14.2.-6.4.1997, © 1996 Kunstmuseum Düsseldorf und Autoren, S. 73

€ 1.000.-

676

676**Martine Bedin**

Veha

3 bags, model MB1, MB2 and MB4 + sales brochure. Designed around 1984. Black, gray and blue-gray leather. Shoulder bag MB4: 31 x 31 x 8 cm. Two bags marked with stamp. All three original boxes are present.

€ 800.-



677

677
Egidio Di Rosa
& Pier Alessandro Giusti
 Up & Up

Bowl, model Formella. Design 1970/80s. Black, beige rose and blue marble. 7.5 x 36 x 32 cm. Marked with 'Up & Up' sticker.

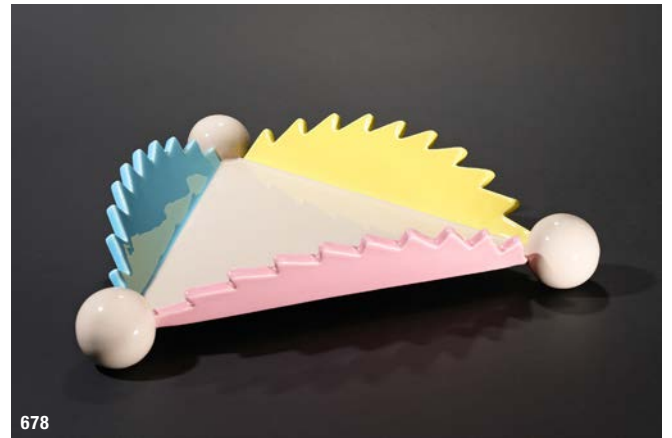
€ 260.-

678
Masanori Umeda
 Memphis

Bowl, model Parana. Designed in 1983. Colored glazed ceramics. 9 x 41 x 38cm. Inscribed 'umeda per memphis' on the underside.

Barbara Radice. Memphis Design. Gesicht und Geschichte eines neuen Stils. München 1984, S. 168, Abb.

€ 300.-



678



679

679
Martine Bedin
 Memphis, Milano

Vase object, model Cucumber. Designed in 1985. Ceramics. Decor in yellow, black and blue on a white background. 33 x 31 x 22 cm. Marked on the bottom: MEMPHIS MILANO / Made in Italy / by A SARRI CERAMICHE / Design: Martine Bedin.

Memphis. Céramique, Argent, Verre. 1981-1987. Katalog Ausstellung Musées de Marseille 1991, S. 68, Abb. 32.

€ 300.-

680
Martine Bedin
 Memphis

Floor lamp, model Super. Designed in 1981. Painted fiberglass and metal, wheels. 32 x 60 x 17 cm.

Giuliana Gramigna, Repertorio del Design Italiano 1950-2000, Turin 2003, Abb. S. 306, Bd. II.

€ 500.-



680

681**Andy Warhol**
hb Collection

Bar cabinet with the motif 210 Coca-Cola Bottles from 1962. Designed in the 1980s. Foiled / laminated panels. 185 x 90 x 54 cm. Inscribed with metal plaque 'Artdesign by hb Collection, motif 3: Andy Warhol, 210 Coca Cola Bottles - 1962, No. 465/500 Limited Edition Europe'. The original certificate from the Andy Warhol Foundation is included.

€ 800.-

682

682**Giorgio Cattelan**
Cattelan Italia

Large coffee table. Design 1990s. Glass, black marble ball. 35 x 140 x 75 cm.

€ 1.500.-



683

683**P. Pallucco & M. Rivier**

Pallucco

Armchair, model Barba d'Argento. Designed around 1986. Steel, stainless steel, aluminum and plastic. 72 x 52 x 71 cm.

Giuliana Gramigna, Repertorio del Design Italiano 1950-2000, Turin 2003, Abb. S. 360, Bd. II.

€ 1.400.-

684

684**André Dubreuil**

Candlestick, model Photophores Perles. Designed around 1989. Patinated and gold-colored steel, glass. H. 64 x D. 30 cm.

€ 6.000.-

685
Danny Lane

Danny Lane, chair model Etruscan Chair. Glass, steel and aluminum. 102 x 37 x 66 cm.

Volker Albus & Volker Fischer, 13 nach Memphis, Frankfurt am Main 1995, Abb. S. 94.

€ 1.800.-

686
Hermann Becker
 Becker Stahlmöbel

Bench, model Mille-Pattes / Centipede. Sheet steel and round steel, blue felt. 31 x 30 x 178 cm. Marked 'Becker' on the underside.

€ 380.-

687
Hermann Becker
 Becker Stahlmöbel

Outdoor seat, model 'Palaverplatz'. Designed in 1990. Galvanized steel pipe and sheet steel, recycled rubber. H. 52 x D. 220 cm. Marked with stamp 'Becker' under the table top on the frame. This object has been part of various exhibitions, including: Kunstmuseum Krefeld, Produktive Räume, Kunst und Design aus Krefeld, Haus Esters 26.03 - 10.09.2023.

Kunstmuseum Krefeld, Produktive Räume, Kunst und Design aus Krefeld, Haus Esters 26.03 - 10.09.2023, Abb. S. He-02.

€ 1.500.-



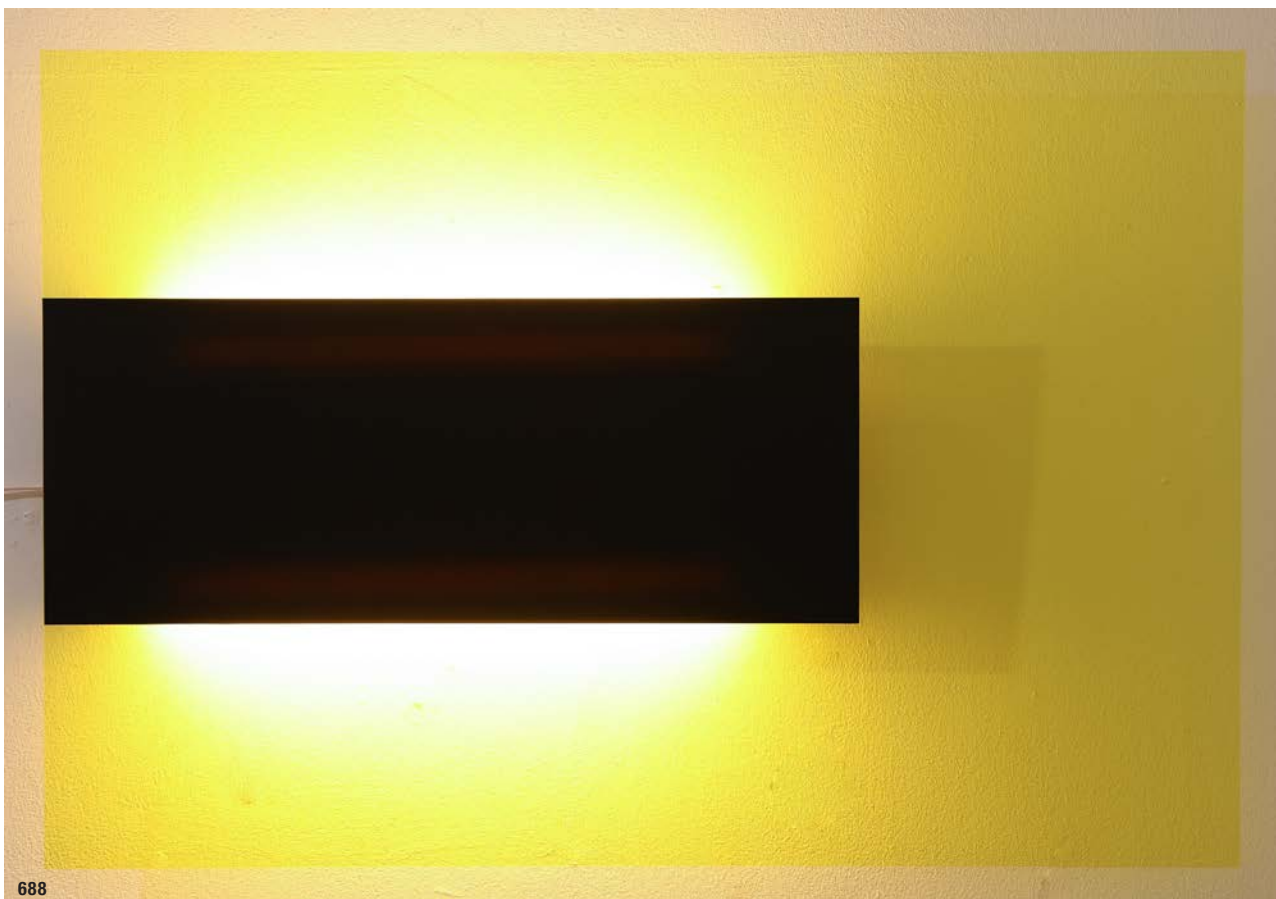
685



686



687



688

688
Johanna Grawunder
 Post Design

Wall Lamp 05' from the Lighting Management 1997 exhibition. Designed in 1997. Colored acrylic. 75 x 110 x 6.5 cm. Hand signed and dated 'J. Grawunder Jan / 98'. Inscribed with metal plaque 'Post Design J Grawunder '97 Made in Italy'. A color copy of the exhibition catalog is part of the auction.

Post Design, Ausstellungskatalog Johanna Grawunder: Lighting Management, Milano 1997, Abb. S. 14.

€ 900.-



689

689
Ron Arad
 Moroso

Chair, model Low Tilt. Designed in 1991. Heavy stand made of silver painted metal, swinging seat made of polyurethane foam with blue and gray fabric cover. 85 x 80 x 117 cm. Marked with sticker from the seller Schröder KG. The Spring Collection by Ron Arad for Moroso includes four different models: Spring, Spring Off, High Tilt, and Low Tilt. All of these models were only manufactured in small numbers.

Sudjic, Deyan, Ron Arad, London 2001, Abb. S. 74.

€ 3.000.-



690
Ingo Maurer

Large pendant lamp, model Oh Mei Ma Silver. Designed in 1993. Metal wire, metal rods, silver-plated paper, Plexi plumb bob. 245 x 130 x 130 cm.

€ 800.-

691
Marc Newson
Colber, Italien

Table, model Komed. Designed in 1996. Cast aluminum, white painted wood. 75 x 85 x 85 cm.

Marc Newson designed the interior of the Osman bar in the Komed Haus of the Cologne Media Park in 1996. The furniture was made exclusively for this interior.

Provenance: Bar Osman, Cologne.

€ 400.-



692
Hermann Waldenburg

Armchair, model Qubus. Designed in 1987. Perforated sheet steel, wood, artificial leather, 82 x 80 x 70 cm. Signed on all four corners of the armrests with an incised 'W'. According to the artist, apart from a few prototypes, only a few copies were made on request.

€ 800.-



693
Dino Gavina
Studio Simon

Side table, model Constantin / Homage a Brancusi. Designed in 1980. Solid wood, brass plate. H. 59 x D. 48 cm.

Virgilio Vercelloni, Das Abenteuer des Design: Gavina, Mailand 1987, Abb. S. 133.

€ 800.-



694

694

Design-Gruppe Kunstflug (Prof. Harald Hullmann)
Carmen Tashi Weave, Kathmandu/ Nepal

Two Tibetan tigers look at each other. 1994/ 1995. Designed by the Kunstflug design group (Harald Hullmann), manufactured by Carmen Tashi Weave - Kathmandu, Nepal. Wool, hand-knotted, unwashed. Approx. 240 x 80 cm.

On the carpet 'Two Tibetan Tigers Looking at Each Other?' contrasting tiger motifs from 'Lipton, Mimi: Tigerteppiche aus Nepal, 1988, London/Stuttgart' have been deliberately collaged into a carpet. Tibetan lamas held their rituals on tiger skins, or alternatively on tiger carpets.

Harald Hullmann was a member of the Kunstflug design group, which became known in the 80s and 90s with its anti-functional and colorful designs and played an important role in 'New German Design'. The design group is represented with its designs in many European museums.

€ 2.800.-



695

695

Pentagon / Gerd Arens

Limited floor lamp. Designed in 1989. Steel, granite, plastic. Light bulbs can be moved individually. 159 x 24 x 77 cm. Only 5 copies of this lamp were made, this is the only one which has a base made of black granite.

€ 2.000.-



696

696

Pentagon / Gerd Arens

Pendant lamp. Designed in 1989. Steel, plastic. Light bulbs can be moved individually. 120 x 148 x 13 cm.

€ 1.900.-

697**Greg Lynn**

Vitra

Lounge chair, model Ravioli and ottoman. Designed 2005. Painted black, glass fiber reinforced polyester, polyurethane foam, fabric.
 Armchair: 80 x 89 x 89 cm.
 Ottoman: 53 x 89 x 89 cm. Both parts marked on the underside.

Windlin & Fehlbaum, Cornel & Rolf, Projekt Vitra, Basel 2008, Vgl. Abb. S. 355.

€ 1.500.-**698****Massimo Morozzi**

Cassina

Modular tables model Tangram. Designed in 1983. Lacquered wood. Red table: 73 x 60 x 60 cm. Partly marked with 'Cassina' label. The yellow table is also embossed with 02D.n.

Albrecht Bangert, Design der 80er Jahre, München 1990, Abb. S. 27.

€ 1.500.-

697



698

699**Italienischer Sessel aus einem Prada Showroom**

Italian armchair from a Prada showroom. Rotating frame made of gold-colored metal, covered in burgundy velor fabric.
 80 x 80 x 80 cm.

€ 900.-

699



700

700**Matteo Thun
Anthologie Quartett /Alessi**

Coffee pot, model Swinging Marilyn. Design in 1984 for the Milan exhibition 'Ideen für den wieder reichen Tisch'. Silver plated brass and plastic (nylon). 24 x 33 x 6 cm. Inscribed 'Alessi Quartett' on the underside.

€ 300.-

701
Ronan & Erwan
Bouroullec

Ligne Roset

Lounge sofa, model Ploum 3 + ottoman.
 Designed in 2011. Internal structure
 made of tubular steel and sheet steel,
 polyurethane foam, stretch fabric. sofa:
 84 x 250 x 120 cm.

€ 2.400.-



701



702



703

702
Sophie de Vocht
Casamania

Lounge chair, model Loop Chair. Designed in
 2011. Painted tubular steel, fabric.
 56 x 130 x 210 cm.

€ 1.600.-

703
Walter Gerth
Strässle

2 chairs, model Joke. Designed in 1986.
 Plywood and painted tubular steel.
 82 x 45 x 65 cm.

€ 800.-



704

704
Philippe Starck
 Driade

Chair / stool / side table, model Lola Mundo. Draft 1987/88. Black stained wood, cast aluminum, rubber. 85 x 35 x 47 cm.

Volker Albus & Volker Fischer, 13 nach Memphis, München / NY 1995, Abb. S. 167.

€ 1.200.-

705
Alessandro Mendini
 Zanotta

Side table, model Sirfo. Designed 1986. Cast aluminium, metal, glass. H. 74 x D. 55 cm. Marked 'Alessandro Mendini' on the beak.

€ 500.-



705



706

706
Giuseppe Raimondi
 Cristal Art

Dining table, model Valentino. Design about 1981. Lacquered wood, glass top with elements made of mirror foil. H. 70.5 x D. 129 cm.

€ 500.-

707
Gae Aulenti,
Piero Castiglioni
 Fontana Arte

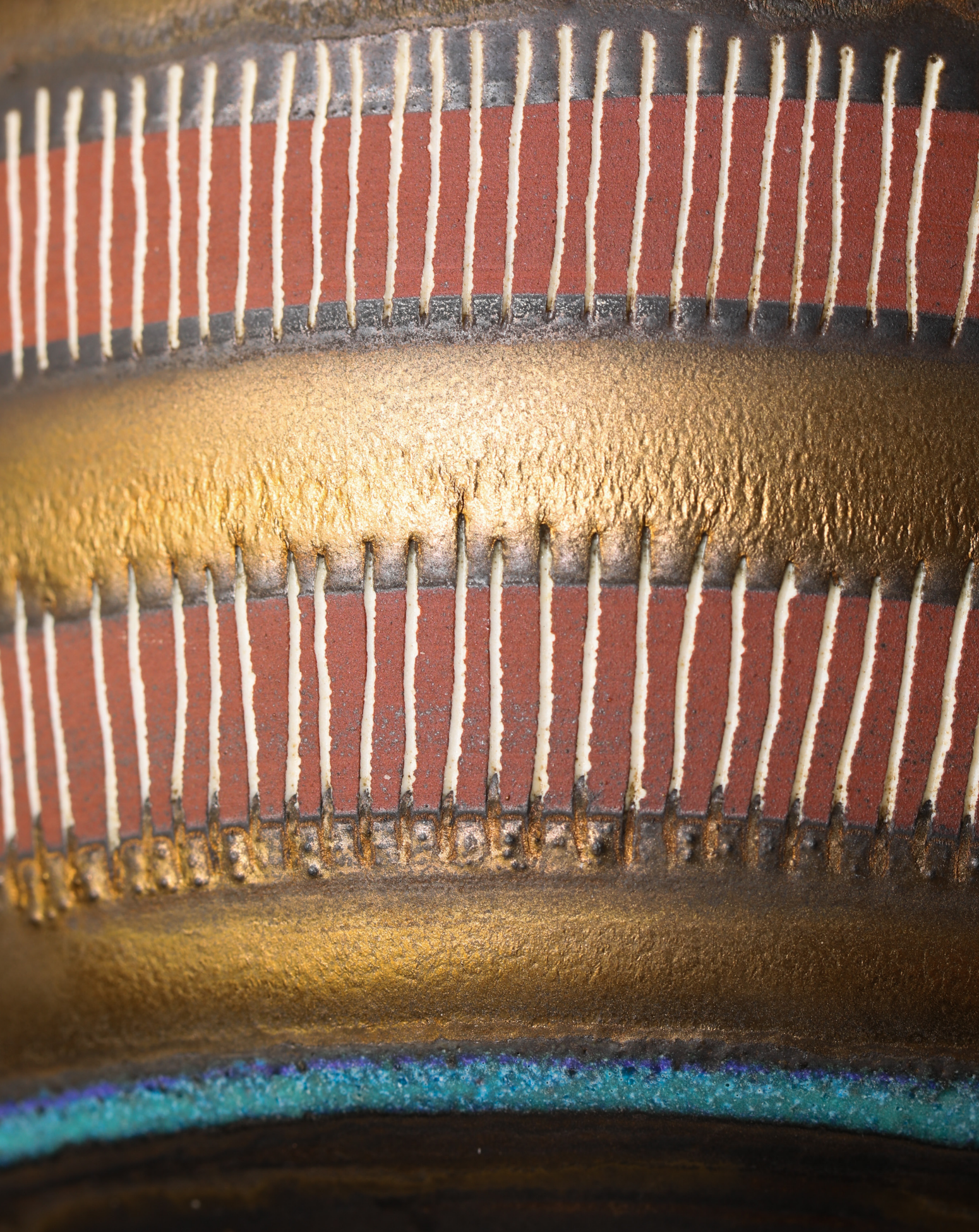
Table lamp, model Nina. Designed in 1981. Blue and mirrored glass. H. 51 x D. 39 cm.

Giuliana Gramigna, Repertorio del Design Italiano 1950-2000, Turin 2003, Abb. S. 307, Bd. II.

€ 480.-



707



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