

AUKTION  
23. November 2019

KUNST &  
DESIGN

AUKTIONS  
HAUS  
SCHOPS  
TUROWSKI



*Handwritten signature*

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**Dank an**

Rüdiger



# KUNST & DESIGN

AUKTIONS  
HAUS  
SCHOPS  
TUROWSKI

## AUKTION

Samstag, 23. November 2019  
Start 9.00 Uhr

### Vorbesichtigung / Preview im Auktionshaus in Krefeld

Freitag	15.11.2019	12-18 Uhr
Samstag	16.11.2019	12-18 Uhr
Sonntag	17.11.2019	12-18 Uhr
Montag	18.11.2019	12-18 Uhr
Dienstag	19.11.2019	12-18 Uhr
Mittwoch	20.11.2019	12-20 Uhr
Donnerstag	21.11.2019	12-18 Uhr

### Die im Katalog angegebenen Preise sind Limit / Aufrufpreise

### 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](http://www.kunstunddesign-auktionen.de)

### Dear customers,

The English version of our catalog with detailed descriptions in English language can be found on our homepage [www.kunstunddesign-auktionen.de/en](http://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](http://www.kunstunddesign-auktionen.de)

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# 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 dem Ermessen des Auktionators, im Regelfall jedoch in Schritten, die jeweils 5 % -10 % über dem vorangegangenen Gebot liegen.

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 (Vorbesichtigung). Die Vorbesichtigung erfolgt während der Geschäftszeiten in den Geschäftsräumen des Versteigerers in Krefeld. Fernbieter 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.

Kunstwerke werden grundsätzlich ungerahmt bzw. ohne Sockel angeboten, es sei denn in der Beschreibung wird ausdrücklich etwas anderes zugesichert. Klarstellend wird darauf hingewiesen, dass eine solche Zusicherung in Text- oder Schriftform erfolgt. Es kommt hingegen nicht darauf an, ob die Abbildungen des Kunstwerks Rahmen und/oder Sockel zeigen.

## 5. Kataloge

Kataloge werden Interessenten auf Nachfrage kostenpflichtig 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), fermündlich, oder durch übliche Zeichen im Saal 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.

## 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 kann bei dem Versteigerer bar, per EC-, Master- oder Visa-Card erfolgen. Bei Zahlungen, die nicht vor Ort bei dem Versteigerer erfolgen, ist eine Kartenzahlung in der Regel nicht möglich. Es besteht jedoch zusätzlich die Möglichkeit zur Zahlung durch Überweisung.

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 Abnehmerschein 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.

## 10. Haftungsbeschränkung

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

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

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

## 11. Bindung an Angebot

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

## 12. Aufgeld/ Provision

Zum Zuschlagpreis ist ein Aufgeld (Provision) von 22 %, zzgl. der auf das Aufgeld anfallenden gesetzlichen MwSt. iHv derzeit 19% zu zahlen. Die Bezahlung des Gesamtbetrages erfolgt in Euro und ist binnen der oben unter Ziffer 8 genannten Frist vorzunehmen. Anfallende Bankspesen gehen zu Lasten des Ersteigerers.

## 13. Folgerecht

Der Ersteigerer wird an der Folgerechtsabgabe nach § 26 UrhG iHv 4 % des Zuschlagpreises beteiligt. Die abgabepflichtigen Objekte sind im Katalog mit einem Sternchen neben dem Künstlernamen gekennzeichnet.

## 14. Verzug

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

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

## 15. Mitnahme / Versand

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

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

## 16. Veröffentlichung der Ergebnisse

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

## 17. Nachverkauf

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

## 18. Folgen verspäteter Abnahme

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

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

20 € für große Objekte (insbesondere Einrichtungsgegenstände)

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

## 19. Schlussbestimmungen

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

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

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

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

# Conditions of sale at auctions

## 1. KUNST & DESIGN AUKTIONSHAUS SCHOPS TUROWSKI

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

## 2. Conduct of auction

The auction is to be effected in Euro. Calling prices are such prices listed in the catalogue as limit prices. Calls for offers are increased according to the auctioneer's discretion, however, in general in steps that are 5 % -10 % above the preceding bid.

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.

Art work is in general on offer unframed and without pedestal, unless the description explicitly guarantees otherwise. In order to clarify it is hereby indicated, that such guarantee takes place in text form or in writing. It is, however, irrelevant if the picture of the art work shows a frame or pedestal.

## 5. Catalogues

Catalogues will be provided upon request for a fee.

## 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. by mail, fax or E-Mail) before the auction, by telephone or by traditional signs in the auction hall.

### 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.

### 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 at the auctioneer's place is possible in cash, by EC-, Master- or Visa-Card. Payment which does not take place at the auctioneer's premises are in general not possible by card. However, there is the additional possibility of payment by bank transfer to the auctioneer's bank account.

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 insignificant 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 22% plus VAT in the amount of currently 19% has to be paid. 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**

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)

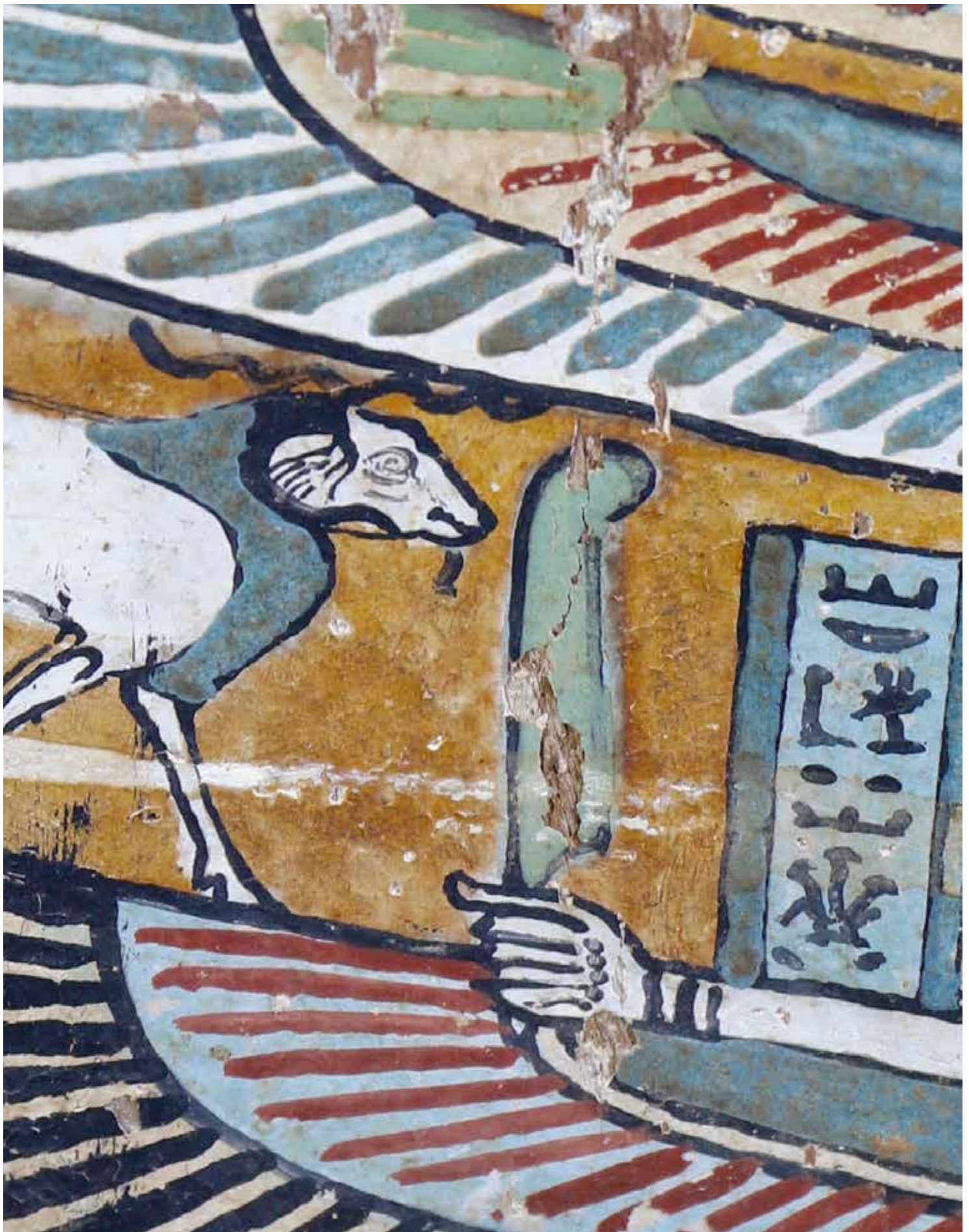
per week, whereupon he can previously ask whether a particular item is deemed small or big.

#### **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.

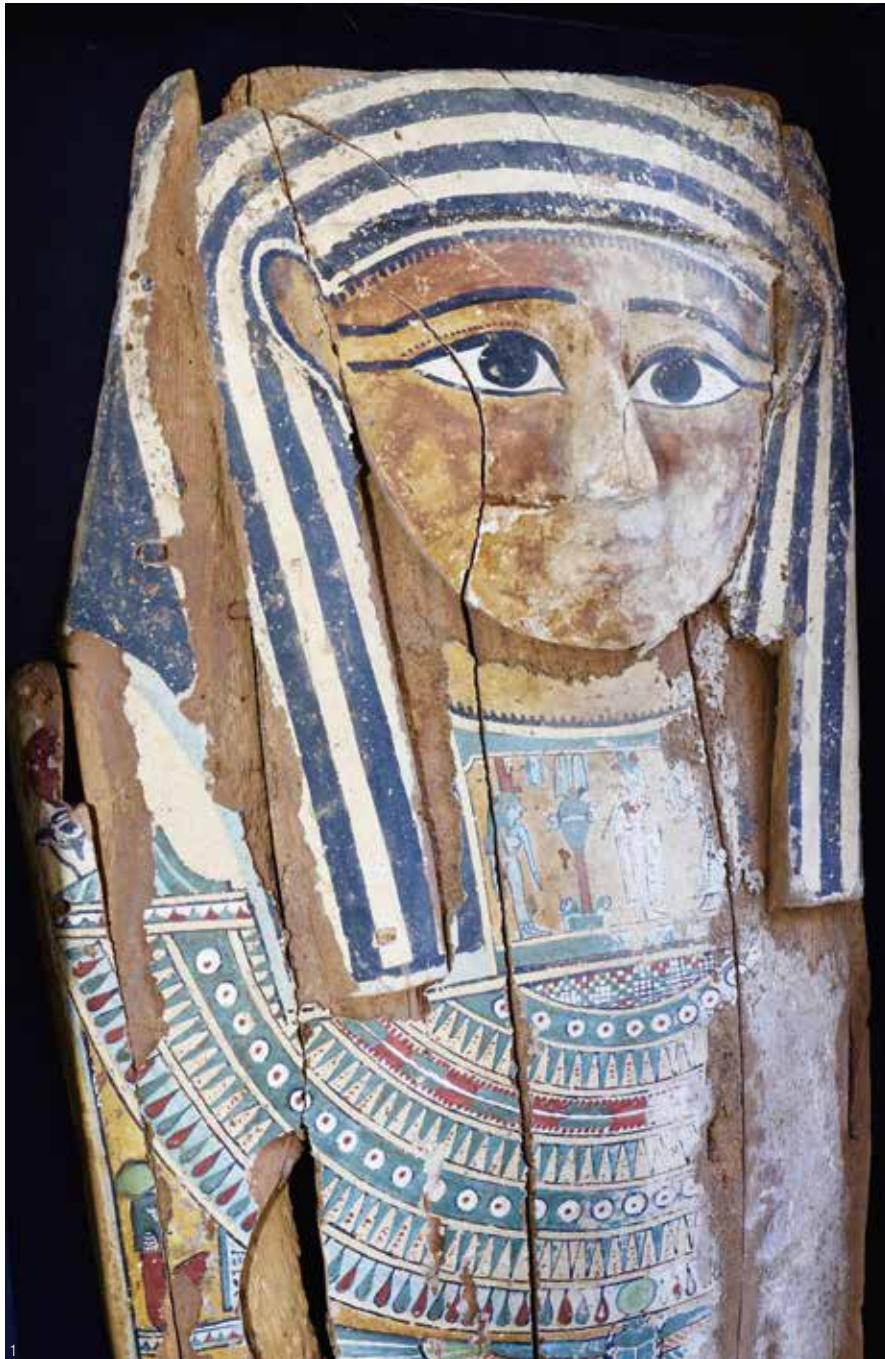




A close-up photograph of a highly detailed ivory sculpture of a woman in traditional East Asian attire, playing a guqin. The woman's face is serene, with her eyes looking down. Her hair is styled in an elaborate, high bun adorned with a large, fan-shaped ivory hairpiece. She holds the guqin's neck, which features several tuning pegs. The entire piece is made of a light-colored, polished material, likely ivory, showing fine details in the facial features and the texture of the hair and clothing.

ASIATIKA  
EINRICHTUNG  
VARIA  
SCHMUCK

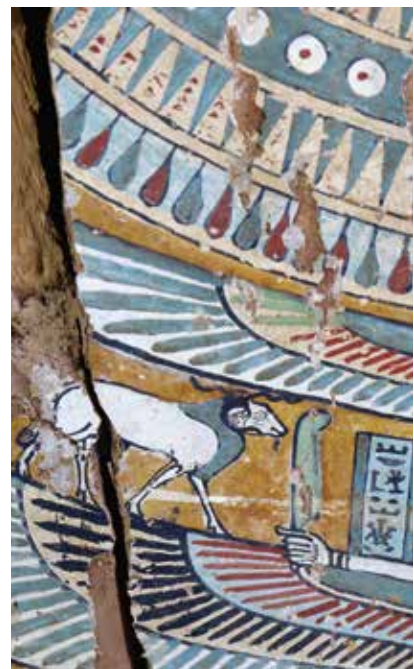
Detail zu Lot 6



**1**  
**Ptolemäischer Sarkophag-Deckel**  
 Ägypten, um 200 v. Chr. Ägypten

Ptolemaic sarcophagus cover (fragment). Egypt. Around 200 BC. Wood, covered with stucco and painted polychrome. Mask with three-piece wig, below the head a multi-row breast collar. Below depiction of scenes from the Egyptian death ritual. 90 x 50 cm. Provenance: Collection Peter Schenning, Goslar. Acquired in 1984 at Galerie Valentien, Stuttgart. Formerly a private collection Wolff-Jontofsohn, Freiburg, acquired here from a large German collection. (The classification and dating of this work took place at that time with the help of Dr. Manfred Weber, see auction Lempertz Cologne No. 597, Lot 1263A). Confirmation, invoice and correspondence Gallery Valentien / Schenning / Wolff-Jontofsohn from the years 1984/1985 enclosed in copy.

**€ 4.000.-**



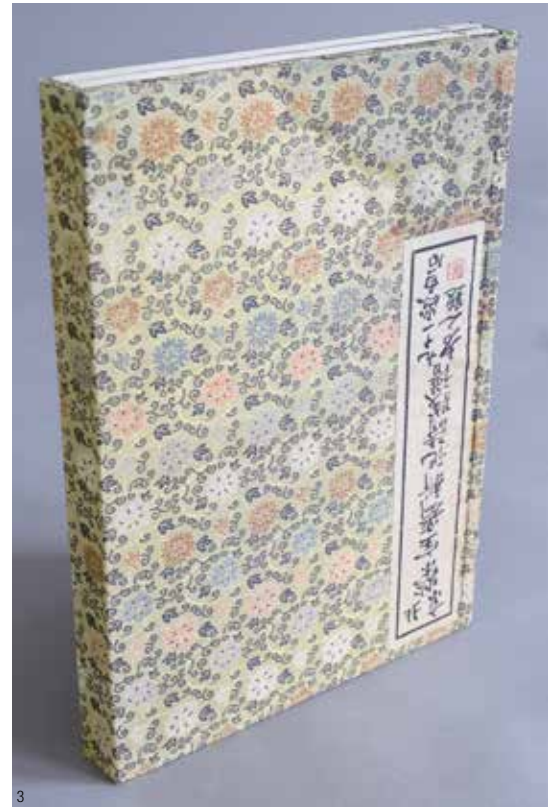


2

**2**  
**Große Kangxi Schale**  
China

Large Bowl. Porcelain. Kangxi, 17. century. Painted with underglaze blue decor. Painting with large structured palmettes, in the center mirror with flowers and tendrils, border near the rim, on the outer wall six stylized flowers.

**€ 1.800.-**

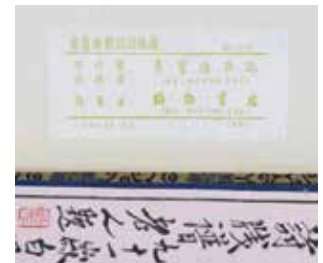


3

**3**  
**Qi Baishi u.a.**  
Beijing Rong Bao Zhai Shi Jian Pu

Beijing Rong Bao Zhai Shi Jian Pu. Beijing, Rongbaozhai, 1955. 2 Volumes with ca. 80 coloured woodcuts of different artists as Qi Baishi. Silk bound slipcase with traditional clasps. 31,5 x 22,7 x 3,3 cm. Inside numbered No. 5040 and dated 1955.

**€ 500.-**



4

**4**  
**Vase Korea**

Vase. Korea, 17th century or later. Ceramic, dark brown glazed with partially translucent ground. Spherical shape with horizontal grooved decoration. H. 27.7 cm.

**€ 300.-**





5

**5**  
**Große Meiji Bodenvase XXL**

Japan

Large floor vase XXL. Meiji period. Porcelain, underglaze blue décor. H. 143 cm. Form composed of three individual parts. High baluster shape with wavy swinging rim. On the body two large cartridges with landscape and cranes. In between two fan shapes with landscape on bamboo grid base with chrysanthemes. On the shoulder various reserves with flower branches in front of the landscape background. Neck with wavy bordered flower motif in quadruple rapport on tendril base. On the floor marked with underglaze blue painted sun-like mark.

**€2.000.-**



6

**6**  
**Okimono**

Japan

Okimono. Meiji, around 1900. Standing geisha with plucking instrument. Bone, carved, partially engraved and black contoured. Mounted on wooden base. H. 45.5 cm.

**€900.-**



7



8



9

**9**  
**2 Figuren**  
Bobo, Obervolta/ Burkina Faso  
2 figures. Bird and springbok with cub.  
Bronze, patinated / oxidized. Bird (Ibis, hornbill). Back and edges of the tail with relief in spiral decoration. H. 22,8 x 48,5 x 15 cm. Springbok with cub. Bronze, patinated. Standing figures on an angular plinth. 17 x 32,5 x 6 cm.  
**€ 240.-**

**10**  
**Fetisch Figur**  
Gokwe, Sambia/ Simbabwe  
Fetish figure. Gokwe, Zambia / Zimbabwe. Wood, carved, mirrors, seed pods. Mounted on metal plinth. H. 43.2 cm. Provenance: 1991 acquired in the gallery of Miller Ostheimer, Frankfurt ..  
**€ 480.-**



10

**7**  
**2 Figuren**  
Naga/ Kondh, Indien

Naga / Kondh, India. Elephant with rider / boat with figures and depictions of gods. Brass, patinated / oxidised. Boat reddish patinated. H. 11 and 10.5 cm.

**€ 240.-**

**8**  
**2 Figuren**  
Naga/ Kondh, Indien

2 figures Naga / Kondh, India. Rider on horse with wheels / 2 water buffaloes with carriage and two men and a woman with child. Patinated / oxidised. H. 11 - 13.5 cm. Buffalo with cart L. 32 cm.

**€ 240.-**



11



**11**  
**Yaka Fetisch Objekt**  
Zaire

Yaka fetish object. Zaire. Wood, carved, feathers, horn, metal, shells, etc. Three larger and one smaller figurines, with clay-like material mounted in a cylindrical carved bowl with ornamental and figurative decoration. H. 22 cm, D. 19 cm. Provenance: acquired in the gallery of Miller Ostheimer, Frankfurt.

**€ 480.-**



**12**  
**Kleine gotische Truhe**  
Nord Europa

Small Gothic chest/cassette. Around 1500. Wood, iron fittings. Sides and lids with carved décor of rectangular squares and diagonally crossed ribbons. Around 1500. 30 x 54 x 31 cm.

**€ 400.-**



12



**13**  
**Charles Le Roy, Paris**

Cartel époque. About 1770. Ormolu, bronze, gilded, brass, tortoiseshell, wood. Marketerie with engraved brass and tortoiseshell. Ormolu mounting. Roman indices in enamel cartridges on embossed brass dial. Pendulum movement with 14-day run, pendulum with thread suspension, half-hour beat on bell. Three-piece case consisting of clock, bracket and surmount. 105 x 42 x 20 cm. Marked on the plate: Chiles Le Roy Aparis (engraved).

**€ 3.400.-**



13



14

**14**  
**Großer Empire Spiegel**

Empire Mirror. About 1810/20. Wood, gold plated, mirrored glass. High-rectangular shape with pointed gables. On the side two half-pillars, in the gable field semi-plastic décor with fruit basket, tendrils and two birds. 175 x 77 x 12 cm.

**€ 380.-**



15

**15**  
**Bernhard Hoetger**

Stool with horse's head and small shelf. 1924/25. Wood, partially carved. Rectangular slightly convex curved seat on four legs. On the narrow side inset horse head, oval shelf, opposite embedded tail. 66.5 x 79 x 40 cm. The stool is shown - in a colorful version - on a photo from an album with furniture designs Hoetgers from 1924/25 (a copy of the catalog is in the archive Böttcherstraße in Bremen). The catalog shows furniture with carved ornamentation, sculptural shape, executed in striking craftsmanship with visible taps instead of screwed or nailed connections. The stools pictured on the photo show a hybrid of the animal figure and the utility item. The function of this furniture is not clearly explainable as with other Hoetger pieces, a double function as a stool or storage table is to be assumed.

**€ 2.000.-**



16

**16**  
**Großer Kronleuchter**  
Deutschland

Large chandelier. 1925. Brass, silvered. High three-level shape. H. 110 cm, D. 55 cm. The representative chandelier is strongly reminiscent of the pieces designed by Franz Haegele for Lichtträgerfabrik Schwintzer und Gräff in Berlin. Stylistic affinities can be seen in the use of pleated cone-shaped grommets as well as the crescent-like elements found in the arms and vertical struts, but also in the general use of prongs and crown forms.

**€ 500.-**







17

**17**  
**Daum Frères, Nancy**

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

**€ 2.000.-**



18

**18**  
**Stehleuchte**  
**Frankreich**

Floor lamp. 1920s. Wrought iron, alabaster. H. 188 cm, D. 63 cm. Great Alabaster cup. Mount with hexagonal base, floral scrollwork decor.

**€ 2.000.-**



19

**19**  
**Standuhr**  
**Italien, 1930er Jahre**

Long vase clock. 1930s. Wood, painted black. Metal, chrome plated. Glass dial with Roman indices. Cubic case on four metal struts. Rear door, there round port covered with fabric. Square, rounded bottom plate. Pendulum, weights, strike. 164 x 37 x 21 cm. Movement marked: 147924 CTT.

**€ 800.-**



20

**20**

**Bruno Paul**

K. M. Seifert & Co., Dresden  
für Vereinigte Werkstätten für  
Kunst im Handwerk, München

Large 13-burner candlestick with swivel  
arms. Draft 1901. Brass. H. 42.5 cm,  
W. 70.5 cm.

Ziffer, Alfred, Bruno Paul. Katalog  
Ausstellung Stadtmuseum München 1992,  
S. 87.

**€ 3.000.-**

**21**

**Maison Baguès, Paris**

Large wall applique. Maison Baguès Paris. Metal, gold-colored, patinated. Brass,  
glass. Decor with parrot and profiled vase motif accompanied by tendrils of flowers  
and leaves. Two-armed shape. 95 x 60 x 15 cm.

**€ 400.-**



21

**22**

**Maison Baguès, Paris**

4 wall appliques. Maison Baguès Paris. Metal, gold-colored, patinated.  
Brass, glass. 47 x 20 x 8 cm.

**€ 300.-**



22



23

### 23 Palastszene, Indien

Palace scene. Early 20th century. Polychrome painting with gold bronze accents on cotton fabric. Palace scene with elephants and figures in front of landscape background. Framing with painted leaf border. Approximately 105 x 78 cm.

€ 400.-

### 24 Orivit A.G., Köln

„Vase. About 1900. Pewter, ceramics. Ceramic corpus with painting of bright snowdrops in quadruple repeat on dark green ground. Pewter mounting with a relief of snowdrop decoration. H. 27.5 cm. Marked on the bottom with company mark and model number: „ORIVIT“ 2502 (stamp).“

Orivit, Zinn des Jugendstils aus Köln, (Hg. Kölnisches Stadtmuseum), Köln 1992, S. 110, Abb. 2502.

€ 850.-



24

### 25 Kerzenleuchter nach einem Entwurf von Archibald Knox

Candlestick. About 1910/15. Metal, plated. Two-armed shape. Shank and arms with stylized ivy leaf decoration with berries. 28 x 24 x 13 cm. At the bottom marked JB2726 (raised). After a design by Archibald Knox for Liberty. In comparison to the original Knox design the shaft and arms here are closed between the leaves.

€ 800.-



25

### 26 2 große Kerzenleuchter / Kandelaber

Two large candleholders/ candelabra. Metal, nickel-plated. Eight-armed shape on a round stand and with a cylindrical shaft. Teak ball. H. 49 cm. D. 20 cm.

€ 400.-



26



27

**27**  
**Werkstätten Karl Hagenauer, Wien**

Greyhound. Draft 1930s. Metal, wood.  
13.5 x 52.5 x 8 cm.

**€ 400.-**



28

**28**  
**Großer Ascher Wien**

Large ashtray with matchstick holder and handle. About 1900.  
Brass. Wall with open decoration of squares. D. 22 cm, H. 10 cm.

**€ 400.-**



29

**29**  
**Josef Hoffmann Wiener Werkstätte**

Cigarette tin. Around 1920. Brass. Inside with black wood. Horizontal profiled brass-wall, hinge lid. 6 x 11.2 x 8.9 cm. On the bottom marked with designers mark and WIENER WERKSTÄTTE (embossing stamp).

**€ 1.200.-**



**30**  
**XXL Globus JRO, München**

XXL Globe. Acryl/ plastic, paper, wood, aluminum. Cardan suspension. Scale latitude and longitude. Illuminated. H. 113 cm, D. approx. 85 cm. On the globe marked: JRO Globus Verlag München D/8 1:20 000 000.

**€ 700.-**



30



31



32

**31**  
**Chateau Mouton Rothschild**  
**1980**

1 bottle Chateau Mouton Rothschild 1980. Appellation Pauillac Controlee. Artist label Hans Hartung (Dessin inédit de Hans Hartung). Filling capacity approx. 75 ml. Level: top shoulder.

**€ 300.-**

**32**  
**Chateau Lascombes 1985,**  
**Chateau Clerc Milon 1992**

2 magnum bottles of red wine. 1 magnum bottle Chateau Lascombes Grand Cru Classé 1985 Margeaux. Appellation Margeaux Contrôlé. Bottle No. 118354. Level: within neck. Capacity: approx. 1.5 liters. 1 magnum bottle Chateau Clerc Milon 1992. Grand Cru Classé P, Pauillac Appellation Pauillac Contrôlé. Baronne Phillipine de Rothschild g.f.a. Level: within neck. Capacity: approx. 1.5 liters. With original wooden box.

**€ 140.-**

**33**  
**Dr. Oetker**  
**Werbefigur**  
Atelier Harberger,  
Deutschland/  
Österreich

Dr. Oetker's baking powder promotion figure. Around 1930. Plaster, painted polychrome. 53 x 31 x 26 cm. On the back side indistinctly marked: Harberger (deepened). In 1893, Dr. August Oetker invented the baking powder 'Backin', a baking powder that developed to one of the most well-known German branded products. The trademark of the company Oetker, the women's profile bust on oval background, seen here on the Gugelhupf, is still used for all products up to this day.

**€ 1.600.-**



33

**34**  
**Ria & Yiouri Augousti, London**

Jewellery box. 20th century. Wood, shagreen, shells, mirror. Four-sided, front rounded shape with three relapses and hinged lid with mirror and velvet insert. 31.5 x 20 x 24.5 cm. On the bottom signed R&V AUGOUSTI LONDON (gold-coloured stamp).

**€ 500.-**



34



35

**35**  
**Patek Philippe, Genf**

Ladies wristwatch Ellipse D'Or. Design 1968. 18K gold. Blue dial with golden bar indexes. Folding clasp. Weight 61 g (with spare element). L. 18.2 cm (bracelet + 2 cm replacement element). Case about 2.3 x 2.8 cm. On the dial marked: PATEK PHILIPPE GENEVE SWISS. On the watch case laterally marked with fineness make 750 and additional mark. On the lock marked: PATEK PHILIPPE GENEVE SWISS 750 JPE. Original box.

**€ 4.000.-**



36

**36**  
**Rolex S.A., Genf**

Women's Watch. Manual winding. 1926-30. Red gold. 9K. Bright dial with black Roman indices (XII in red). D. 3 cm. Dial marked: ROLEX SWISS MADE. Inside marked: 23584 fineness 375. Black leather strap.

**€ 1.200.-**

**38**  
**Nestor Westerback, Helsinki**

Collier. Gold. L. 43 cm. Weight 11g. Marked with company mark, 585, crown, Citymark Helsinki, S7.

**€ 400.-**



37

**37**  
**Nestor Westerback, Helsinki**

Bracelet. 14ct red gold. 1968. B. 20 mm, internal dimensions 5.6 x 6.2 cm, weight 33 g. Marked inside with company mark, crown, city mark Helsinki and P7 (stamp).

**€ 1.300.-**



38



39

**39**  
**Ring, Weissgold,  
 Sapphire, Diamanten**

Ring. White gold 18K, 3 sapphire drops, 12 navette cut diamonds. D. 1.7 cm. On the inside marked 750 (stamp).

€ 500.-

**40**  
**Gellner, Wiernsheim**

Pendant. Platinum 950 pt, 4 South Sea cultured pearls, Tourmaline 0,74 ct. 3.2 x 3.2 cm. Inscribed on the reverse: 950pt GELLNER 0.74 ct (stamp).

€ 650.-

**41**  
**Martin Hardt, Hanau**

Necklace. 1997. Silver 925. L. approx. 46 cm. Weight 275 g. Closure multiple times: MARTIN HARDT, Crescent, Crown, 925, 1997. Original box.

€ 240.-

**42**  
**Christian Lacroix**

Collier. Metal, glass stones. L. about 45 cm. Inscribed on the reverse with company mark CHRISTIAN LACROIX Made in France and company emblem (stamp). Original box and storage bag.

€ 300.-



40



41



42



43

**43**  
**Hermès, Paris**

Bracelet Cuban Buckle. Silver. Hinged bracelet with clasp. L. 24 cm. Weight 125 g. In the clasp marked: HERMÈS PARIS. On the buckle marked with indistinct French master's mark.

€ 550.-





# SILBER GLAS



Detail zu Lot 108



#### 44 Exceptional, rare, previously unknown pie server

##### Henry van de Velde

Koch & Bergfeld, Bremen/ Hofjuwelier Theodor Müller, Weimar

Exceptional, rare, previously unknown pie server / rug from the cutlery model series I. Design 1902. Silver. Handle with linear relief decoration. A tulip-shaped smooth cup with three hump-like projections near the handle. L. 20.3 cm, B. 9.3 cm. Weight 105 g. Laterally indistinctly marked on the handle: 800, crescent, crown (stamp).

Der Heber wurde von Dr. Thomas Föhl/ Klassik Stiftung Weimar als außergewöhnlich seltenes, bisher unbekanntes Stück aus der von Henry van de Velde entworfenen Modellsreihe I in einem exzellenten Erhaltungszustand bewertet. In seinem Gutachten wird weiterhin darauf verwiesen, dass bisher nur vier Exemplare bekannt waren (ein Exemplar in der Neuen Sammlung München, vier Exemplare in Privatsammlungen). Das vorliegende Exemplar weicht durch den Verzicht der fünf kleinen vorderen Buckel in der Gestaltung von den bekannten Stücken ab und ist auch durch sein vergleichsweise hohes Gewicht von 105 Gramm eine Besonderheit. Dem Pastetenheber von 1903 kommt aufgrund seiner größten Seltenheit und außerordentlichen Schönheit die Bedeutung eines Hauptwerks im Oeuvre des Künstlers zu.

Der Pastetenheber gehört zur Modellsreihe I, einem Entwurf, den Henry van de Velde anlässlich der 1903 stattfindenden Hochzeit von Großherzog Wilhelm Ernst von Sachsen-Weimar und Eisenach mit Prinzessin Caroline von Reuß kreierte. Der Auftrag umfasste neben 103 Korpussteilen auch 250 Besteckteile. Die Besteckteile dieser Serie erfreuten sich auch bei Privatkunden größter Beliebtheit. Ebenso wurde das Besteck zwischen 1903 und 1914 auf zahlreichen wichtigen Ausstellungen im In- und Ausland gezeigt. Die Bestecke wurden anfangs (fast) ausschließlich bei Koch & Bergfeld in Bremen ausgeführt, da der kleine Betrieb des Hofjuweliers Müller in Weimar 1902/03 technisch und personell noch nicht dafür gerüstet war. Eine Fertigung bei Müller ist jedoch nicht ausgeschlossen, wie Archivmaterialien belegen, so z.B. eine Rechnung für einen Pastetenheber für Harry Graf Kessler und eine weiteres Stück. Der außergewöhnliche und formschön geschwungene Vorleger zum Servieren von Pasteten wurde vermutlich nur sehr selten für Privatkunden ausgeführt.

Gutachten der Klassik Stiftung Weimar, Dr. Thomas Föhl, vom 24.09.2019 liegt vor.

Darüberhinaus vgl. Föhl, Thomas und Neumann, Antje. Henry van de Velde. Raumkunst und Kunsthandwerk. Interior Design and Decorative Arts. Ein Werkverzeichnis in sechs Bänden. Band 1, Metallkunst. Weimar 2012, I.3.1.56. (allgemein).

€ 8.000.-



45

**45****Heinrich Vogeler**

H. M. Wilkens &amp; Söhne, Bremen

Big Bowl Herbstzeitlose. 1902/03. Silver. Round shape with two handles. Banner, handles and feet with relief decoration Herbstzeitlose. In the centre engraved monogram C.F. 39.5 x 30.5 cm. Weight 915 g. At the margin inscribed with corporate mark, crescent, crown, 800, model number 150467 and seller's mark G.E.KEYSER (stamp).

Sänger, Reinhard W., Das Deutsche Silberbesteck. Biedermeier, Historismus, Jugendstil (1805-1918). Firmen, Techniken, Designer und Dekore. Stuttgart 1991, S. 237 f. (zum Dekor).

**€ 2.000.-****46****Heinrich Vogeler**

H. M. Wilkens &amp; Söhne, Bremen

24 cutlery pieces Herbstzeitlose. Design 1902/03. 6 spoons (L. 21.5 cm), 18 forks (L. 17.8 cm). Partly with owner monogram. Marked with company brand, 800, crescent moon, crown. Partly with seller stamp. (stamped).

Sänger, Reinhard W., Das Deutsche Silberbesteck. Biedermeier, Historismus, Jugendstil (1805-1918). Firmen, Techniken, Designer und Dekore. Stuttgart 1991, S. 237 f., Abb. 138 f. (zum Dekor).

**€ 500.-**

46



47

**47****Heinrich Vogeler**

H. M. Wilkens &amp; Söhne, Bremen

Large cutlery Margeritenmuster. 92 parts in cutlery case. Silver. Consisting of 12 spoons, 12 forks, 12 knives, 12 coffee spoons, 14 mocca spoons, 6 cake forks, 12 dessert forks, 12 dessert knives. Predominantly with engraved owner monogram ES. L. 10.8 - 25 cm. Weight 5097 g (with knives). Marked with various brands, partly A.P. and Austrian import mark, partly company brand Wilkens, Crescent, Krone, 800 (stamp).

Reinhard W. Sänger. Das deutsche Silber-Besteck. Stuttgart 1991, S. 239f., Abb. 139.

**€ 4.000.-**



48



48

**48****Jens H. Quistgaard**

O.V. Mogensen, Kopenhagen

Cutlery pieces Champagne for 6 persons. Design 1949. Silver. 30 pieces, consisting of 6 spoons, 6 forks, 6 knives, 6 cake forks, 6 mocca spoons. Decorated with relieved stripe and pearl décor. L. 20.9 - 11.1 cm. Weight 1390 g (with knives). All parts marked OVM and 830S (stamped).

**€ 1.500.-****49****Georg Jensen**

Georg Jensen, Kopenhagen

Serving spoon Model Magnolia / Blossom. Silver. Designed in 1919. Version 1933-44. Round Laffe with Martelé. L. 16.5 cm. Weight 51 g. Inscribed on the underside with 84, company mark GJ, DENMARK STERLING (stamp).

**€ 180.-**

49



50



51

**51****Georg Jensen**

Georg Jensen, Kopenhagen

Olive spoon model Magnolia / Blossom. Designed 1919. Ornamental open worked form. L. 14 cm. Weight 21 g. Inscribed on the underside with company mark, STERLING DENMARK, 84 (stamp).

**€ 180.-****50****Georg Jensen**

Georg Jensen, Kopenhagen

Serving spoon Model Magnolia / Blossom. Designed in 1919. 1923. Oval form with Martelé. L. 13.5 cm. Weight 31 g. Inscribed with 21, company mark GI830S, hallmark of master brand, Copenhagen city mark 1923 (stamp), owner's monogram (engraved).

**€ 180.-**



52

## 52 Georg Jensen

Georg Jensen,  
Kopenhagen

2 tablespoons model Magnolia / Blossom. Designed in 1919. Made around 1930. Round Lugs with Martelé. L. 14 cm. Weight 40 g. Inscribed on the underside with various company stamps, STERLING DENMARK (925), 84 (stamp)

€ 240.-

## 53 Harald Nielsen

Georg Jensen, Kopenhagen

4 different spoons model pyramid. 1 large serving spoon (L. 24.5 cm), 2 different medium spoons (L. 13.8 cm and 9.9 cm) and a small salt spoon (L. 5.2 cm). Weight together: 235 g. Draft 1927. Execution 1933-44 and others. Silver. Inscribed with various corporate brands and occasional additional brands.

€ 550.-



53

## 54 Emil Lettré

Tea/coffee set. About 1914. 5-piece, consisting of coffee pot (h. 26.5 cm), teapot (h. 18 cm), sugar pot (h. 12.5 cm), cream pourer (h. 9.4 cm), tray (49.8 by 30.5 cm). Weight 3128 g. Vessels with pear-shaped body and martellized wall. Curved handles, profiled wooden knobs. All parts marked with master mark (fish) (stamp). The tea-/ coffeeset was shown at the Werkbund exhibition in Cologne in 1914. See Deutsche Kunst und Dekoration, Band 34 (1914), S. 462, Abb.

€ 3.600.-



54



55

**55****Georg Jensen**

Georg Jensen, Kopenhagen

Louvre Bowl Mod. 19. 1912-14. Silver. 681 g. Large bowl on open-work shaft with leaves and berries. Wall and foot with Martelé décor. H. 17.5 cm, D. 19.5 cm. On the bottom: GEORG JENSEN, 830S, GJ, 19 (stamp). 28-Maj-1914 (engraved).

Drucker, Janet. Georg Jensen. A Tradition of Splendid Silver. Atglen 1997/2001, S. 190, Abb.

**€ 3.600.-**

56

**56****Johan Rohde**

Georg Jensen, Kopenhagen

Sauce boat. Design 1925. Version 1925-1932. Silver. Wall with Martelé décor. Rim with leaf decoration. 6.5 x 13.5 x 7 cm. Weight: 152 g. Marked on the bottom: Company mark, 925S, DENMARK STERLING, model no. 435 A (stamp).

D.A.Taylor, J.W. Laskey. Georg Jensen Holloware. London 2003.

**€ 1.200.-**

57

**57****Georg Jensen, Kopenhagen**

Mocha pot model 41. Version 1915-18. Silver. Wood. Pear-shaped wall with elongated spout. Ear-shaped handle. Cover knob on pearl ornament. H. 18 cm. Weight 297 g. Marked on the bottom: Company name, COPENHAGEN, G.I. 830S, 41 (stamp)..

**€ 800.-**



58

**58**  
**Harald Nielsen**

Georg Jensen, Kopenhagen

Coffeepot. Design 1927. Version 1927-1932. Silver, wood. Wall with Martelé decoration. Cover with floral designed knob. H. 23.5 cm. Weight 622 g. Marked on the bottom: DESSIN HN 925 S, DENMARK STERLING, brand mark with crown, 456A (stamp).

Drucker, Janet. Georg Jensen. A Tradition of Splendid Silver. Atglen 1997/2001, S. 228, Abb.

**€ 950.-**



59

**59**  
**Georg Jensen**

Georg Jensen, Kopenhagen

Coffee pot mod. 71. Design 1920, production 1925-32. Silver, wood. Oval shape with lid. Lid knob and handle base with leaf/berry decoration. Nodus with leaf frieze. Heart-shaped spout. Wall with Martelé. H. 20 cm. On the bottom and on the lid edge marked with company brand, 925S, 71 and Swedish import stamps (stamps).

Drucker, Janet. Georg Jensen. A Tradition of Splendid Silver. Atglen 1997/2001, S.221, Abb.

**€ 1.200.-**

**60**  
**Georg Jensen**

Georg Jensen, Kopenhagen

Bowl with lid mod. 408B, silver. 1925-27. 1224 g. Oval form. Martelé-decoration. Lid knob and ring handles with grape and leaf decoration. On the bottom marked with company mark, 925S, STERLING, DENMARK, 406B (stamp). Lid marked with company mark and 925S.

**€ 3.600.-**



60

**61****Johan Rohde**

Georg Jensen, Kopenhagen

Sugar Bowl Mod. 43. Silver. Design 1908, production 1919. Open worked nodus with stylized tendrils with pearl decoration. Walls with Martelé decoration. H. 14.5 cm. On the bottom marked with company brand, 1919, Copenhagen, f 930S, 43, JR (stamp).

Drucker, Janet. Georg Jensen. A Tradition of Splendid Silver. Atglen 1997/ 2001, S. 198.

**€ 1.600.-**

61



62

**62****Georg Jensen, Kopenhagen**

Large tray mod. 290B. 1925-32. Silver. Weakly martellized surface. Oval shape with curved edge. 45.5 x 30.5 cm. Weight 1017 g. On the bottom marked with crowned company brand, fineness brand, model number 290B and french import brand.

**€ 2.000.-**

63

**63****Henning Koppel**

Georg Jensen, Kopenhagen

Big bowl. Draft 1965. Silver. Round bulbous shape with slightly retracted mouth rim. D. 28.5 cm, H. 7 cm. Weight 1013 g. Signed on the bottom: designer monogram HK, DENMARK, corporate brand, STERLING, mod. 1131A (stamp).

Drucker, Janet. Georg Jensen. A Tradition of Splendid Silver. Atglen 1997/ 2001, S. 252, Abb.

**€ 3.000.-**





64

**64****Nanna Ditzel**

Georg Jensen, Kopenhagen

XXL centrepiece. Design around 1980/81, version about 1986. Silver. Curved double leaf shape on round stand. Deposited curved edge profile.

48.2 x 37 x weight **2879 g**. On the bottom marked: DESSIN ND, M10, company brand Georg Jensen, DENMARK STERLING, 925S, 1287 (stamp).

**Aus einer kleinen Auflage von wenigen Stücken.**

D.A.Taylor, J.W. Laskey. Georg Jensen Holloware. London 2003, S. 328, Abb.

**€ 8.000.-**





65

**65****Carl M. Cohr, Kopenhagen**

Lid bowl / terrine. 1937. Silver, wood. Bold shape with two handles, lid with ball knob. D. 30, 2 cm, H. 14 cm. Weight 1025 g. Marked on the bottom and in the lid inside with the company mark CMC, city mark Copenhagen 1937, hallmark Jens Sigsgaard (stamp).

**€ 1.400.-****66****Karl Gustav Hansen, Kopenhagen**

Candy bowl. Design 1932, made in 1933. Silver. Flat bowl with Martelé decoration on a shaft formed of three slim leaves. H. 9.7 cm, D. 15.2 cm. Weight 229 g. Marked at the foot with company mark, annual mark ANNO 1933, 925S, DENMARK (stamp).

Karl Gustav Hansen, Solv/ Silber 1930-1994, Ausstellungskatalog Museet pa Koldinghus u.a. 1994-1995, Kolding 1994, S. 115, Abb.

**€ 850.-**

67



66

**67****Karl Gustav Hansen, Kopenhagen**

„Tea set HH 356. 3 parts. Teapot, sugar pot, cream pourer. Silver, bone. Design 1944, made 1947. Slightly marteléd walls, handles with rolled-up pearl ends. H. 18 cm; 8.4 cm; 8 cm. Weight 1257 g. All parts on the bottom and in the lids marked Hans Hansen, annual brand ANNO 1947, DENMARK STERLING (stamp), owner monogram R.C (engraved).“

Karl Gustav Hansen, Solv/ Silber 1930-1994, Ausstellungskatalog Museet pa Koldinghus u.a. 1994-1995, Kolding 1994, Abb. 170.

**€ 4.400.-**

**68****BWKS, Bremer Werkstätten für kunstgewerbliche Silberarbeiten, Bremen**

Vase. Silver, Bone. 1920-25. Large funnel-shaped curved neck over spherical body, four applied feet. H. 24 cm, D. 16 cm, weight 464 g. On the bottom: BWKS, crescent crown 925, 1319, 17 (embossing stamp).

**€ 1.500.-**

68

**69****Emil Hermann, Waldstetten**

Pitcher. 1920/30s. Silver, bone. Double conical shape with wide mouth and curved handle. H. 22.5 cm. Weight 533 g. On the bottom: 925, crescent moon, crown, workshop brand HW, STERLING (embossing stamp).

**€ 460.-**

69

**70****Carl M. Cohr, Kopenhagen**

Teapot. Silver, wood. Lid knob and wooden handle. H. 15.5 cm. Weight 549 g. Marked on the bottom: COHR STERLING DENMARK (stamp).

**€ 500.-**

70

**71****Gotthold Schönwandt (\*1921), Nordeck/ Gießen**

Teapot. 1990s. Silver. Hemisphere body on stand ring. Lid and movable handle with wooden handle. H. 20.5 cm, weight 847 g. On the bottom marked with workshop stamp, 925, crescent moon and crown.

Duits zilver na Bauhaus. De verzameling Vic Janssens. Rüdiger Joppjen, Luc Wellens (Hg.), Katalog Museum Sterkshof Antwerpen 2002, S. 120f. (vgl. dort mehrere Arbeiten von Gotthold Schönwandt).

**€ 2.200.-**

71



72



74



75



73

**72**  
**Mario Buccellati, Mailand, Rom**

Oval box. Silver, gilding inside. Surfaces with leaf tendril relief. 20.5 x 17.5 cm, H. 4.5 cm. Weight 682 g. Marked on the bottom: M.BUCCELLATI MILANO-ROMA 800 (stamp).

€ 700.-



**73**  
**H. M. Wilkens & Söhne, Bremen**

Large candlestick, Girandole. Around 1905. Silver, Sterling. Model number 6975. H. 42 cm, D. 33 cm. Weight: 1308 g. Slender vase-like ribbed shaft on large plate base and large curved disc nodus. Six s-shaped arms with bud-like tulles and removable drip shells. Central crowning with rejuvenating fruit stand-like element. Martellized surface. On the bottom: company brand, crescent crown 925 STERLING 6975 (embossing stamp).

€ 1.600.-

**74**  
**Waldemar Raemisch**

Candleholder. About 1930. Silver. Two-armed shape with loose-fitting grommets. Shaft and arms divided by rings and ring-shaped hallmarked decoration. H. 26.5 cm, B. 27 cm. Weight 684 g. Marked on the bottom with crescent, crown and 900. On the bottom marked: Raemisch 3.XII. 30 (engraved).

€ 1.500.-

**75**  
**Gebr. Deyle, Schwäbisch Gmünd**

„Teaset. 3 parts, teapot, sugar pot, creamer. Silver, wood. H. 12cm; 5,8 cm, 7 cm. Weight 750 g. All parts on the bottom with company mark, crescent, crown. Pot additionally marked with model number 460g (stamp).“

€ 1.800.-



76

**76****Tapio Wirkkala**

Kultakeskus Oy, Hämeenlinna

Large bowl. Bruised shape with exposed edge. Wall with Martelé décor. Height 15 cm, D. 26 cm. Weight 1071 g. At the top marked on the outside: Leo, Krone, 925H, Stadtamrke, R7 (1973), KÄSITYÖ, Designer Signet TW (Stamp).

Tapio Wirkkala, eye, hand and thought. Katalog zur Ausstellung im Museum of Art and Design, Helsinki 2000, S. 365, Abb. TW278 (Variante).

**€ 1.300.-**

77

**77****Tapio Wirkkala**

Kultakeskus Oy, Hämeenlinna

Vase TW 226. Designed 1960, manufactured 1972. Silver. H. 21.5 cm. Marked on the bottom: lion, crown, 925H, town mark Hämeenlinna, year mark T7 (for 1972), designer signature TW, 0, Swedish import mark with 3 crowns and S in the hexagon. VOLVO ROYAL TROPHY 1982 AND GÖTENBURG HORSE SHOW SCANDINAVIUM CSI. The vase TW 226 was handmade to order.

Tapio Wirkkala, eye, hand and thought. Katalog zur Ausstellung im Museum of Art and Design, Helsinki 2000, S. 364, TW26 (handmade to order).

**€ 600.-****78****Tapio Wirkkala**

Christofle &amp; Cie, Paris

Candlestick Sol Lunar. Metal, silver-plated. Rectangular base with six plugged rods. 32 x 19 x 22.5 cm. At the edge of the base, marked CHRISTOFLE FRANCE, ED. GALLIA and company brand.

**€ 1.100.-**

78



79

**79****Tapio Wirkkala**

Kultakeskus Oy, Hämeenlinna

Tray. 1957. Silver, Jacaranda wood. D. 27,7 cm.  
Inscribed: STERLING 925, designer monogram TW,  
MADE IN FINLAND (stamp)

Tapio Wirkkala, Eye, hand and thought,  
Ausstellungskatalog Museum of Art and Design  
Helsinki, Helsinki 2000, Abb. S. 363.

**€ 400.-****80****Burkhard Oly, (1938-2008)**

Double box. 1975. Cylindrical box with a separate,  
small integrated box, which can be closed with a lid  
made of a slightly smoke-colored, silver ruthenated  
quartz crystal. Large box with half-moon lid. Martelé  
walls with relief soldered edges. H. 15,3 cm. Weight  
381 g (with stone). Small lid inside and big box on the  
bottom inscribed: Crescent, crown, 925, maker's mark  
(stamp). On the bottom additionally # 9209 B. Oly 75  
(engraved).

**€ 250.-**

80

**81****Tiffany & Co., New York**

Bowl. Silver. Conical form with ribbed wall on  
three fish-shaped feet. D. 19.5 cm, H. 8 cm.  
Weight 369 g. Marked on the bottom: TIFFANY  
& CO. MAKERS STERLING SILVER 25110  
(stamp), BMAE (carved).

**€ 400.-**

81

**82****Tiffany & Co., New York**

Bowl. 1907-1947. Silver. On the rim relieved  
leaf wreath decoration, decor no. 13780 /  
6805. D. 16 cm. H. 7 cm. Weight 455 g.  
Marked on the bottom: TIFFANY & CO / 13780  
K MAKERS 6805 / STERLING SILVER / 925-  
1000 / m / Additional marks: A.W.H./Oval mark  
/ 925, after Directorate of John C. Moore II.

**€ 400.-**

82



83

### 84 Salviati & Co. Murano

Liquor service. Around 1870. 13 parts, consisting of carafe with closure, 6 goblets and 6 feet / plates. Opalescent glass, decor with etched gold border framed by white enamel dots and enamel painting in red and green. Carafe H. 26 cm, glasses H. 11 cm, foot tray D. approx. 18.5 cm, H. approx. 4 cm.

€ 600.-



84

### 85 J. & J. Lobmeyr, Wien

2 bowls with saucers. Around 1880/90. Pink and colourless glass with gold and enamel painting (tendrils/ Watteau scenes). H. 6.5 cm, D. 12.7 cm. 5.5 x 14 x 11 cm. Both vessels on the ground are labeled Lobmeyr-Signet (gold and white).

€ 200.-



85

### 83 Daum Frères, Nancy

Table lamp. 1925. Colorless glass, metal mounting. Foot and bell with ice-glazed etched stripe and jagged decor. H. 53.5 cm. On foot and lampshade denoted DAUM NANCY FRANCE with Lorraine Cross (engraved).

Bacri, Clotilde, Daum, Mailand 1992, Abb. S. 205 (dort Entwurfszeichnung).

€ 4.600.-

### 86 Daum Frères, Nancy

Vase. 1895-1900. Slightly bluish opalescent glass, colorless. Highly etched, polychrome painted decor with flowers and buds / pods on textured etched ground. Ribbon surrounding the belly with etched, gilded spiral decoration and small light blue flowers in enamel painting. High cup-shaped swinging neck on a spherical body with a raised stand. Marked on the bottom: Daum Nancy with Lorraine cross (painted in gold).

€ 3.000.-



86



86



87



88

**87****Hans Bolek**

Johann Lötz Witwe, Klostermühle

Vase. Around 1916/17. Light green, colourless and black-violet overlay. Decor with vertical ribs and circling tape with leaf vines on ice glass-like etched base. H. 19.6 cm, D. 14 cm.

**€ 400.-****88****Michael Powolny**

Johann Lötz Witwe, Klostermühle

Vase. About 1914. Blue glass, colourless overlay, décor made of applied white vertical threads. H. 19 cm, D. 14 cm.

**€ 400.-**

89



90

**89****René Lalique, Wingen-sur-Moder**

Vase Ormeaux and beaker Hesperides. Design 1926 and 1931. Opalizing glass and colourless glass with green patina. Vase with relieved leaf decoration. Beaker with relieved fern décor. H. 16.5 and 12.8 cm. Vase marked R.LALIQUE (pressed). Beaker marked: R. LALIQUE FRANCE (etched).

Marcihac, Felix, René Lalique, 1860-1945, Maître verrier. Paris 1989, S. 769, Nr. 3412 und S. 435, Nr. 984.

**€ 500.-****90****René Lalique, Wingen-sur-Moder/Sabino, Paris**

Bowl Coquilles and three plates (Coquilles, Plissenlit, Coquilles/Sabino). Colourless, partially opalescent glass, partially matted.

Bowl: D. 24 cm, h. 8.8 cm. Plate: D. 16.2 cm. All parts marked with different company brands.

**€ 400.-****91****René Lalique, Wingen-sur-Moder**

Ceiling light Acanthes / Gaillon with ceiling mount Cannelée. Designed in 1927. Made in the 1930s. Model 2472. Glass, satined, partially polished. Flat arched shade with relief acanthus leaf decor. D. 45 cm, H. 14 cm. On the shade marked: R LALIQUE FRANCE (engraved).

Marcihac, Felix: R. Lalique. Catalogue raisonné de l'œuvre de verre. Paris 2004, Mod. 2472.

**€ 1.200.-**

91



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

Vase Camélias. 1924-25. Colorless, bubble-filled, optically blown glass, shoulder and neck area with orange, partially red overlay, cut relief decoration with camellia flowers. Spherical shape on the stand, small mouth. Marked at the foot: Schneider (engraved), marked on the ground: FRANCE (sandblasted).

Marie-Christine Joulin, Gerold Maier, Charles Schneider. Le Verre Français - Charder Schneider, Augsburg 2004, S. 322 (zum Dekor).

**€ 3.000.-****93****Charles Schneider, Epinay-sur-Seine**

Coupe Bijoux. 1922-23. Bowl with orange-red and light yellow, shaft and foot with dark purple powder melting on a colourless background. Surface polished. High slender shape with flat bowl. H. 18.6 cm. Marked on the foot: Schneider with underscore (engraved).

Marie-Christine Joulin, Gerold Maier, Charles Schneider. Le Verre Français - Charder Schneider, Augsburg 2004, S. 255.

**€ 1.400.-**



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

Candlestick. 1920-25. Multitone violet and pink, partially opaque cream powder melting on a colourless background. Stripe-like décor on shaft and foot. H. 28.5 cm. On the foot marked: Schneider (with underscore) France (engraved).

Marie-Christine Joulin, Gerold Maier, Charles Schneider. Le Verre Français - Charlier Schneider, Augsburg 2004, S. 240.

**€ 800.-**

94



95

**95**  
**René Lalique, Wingen-sur-Moder**

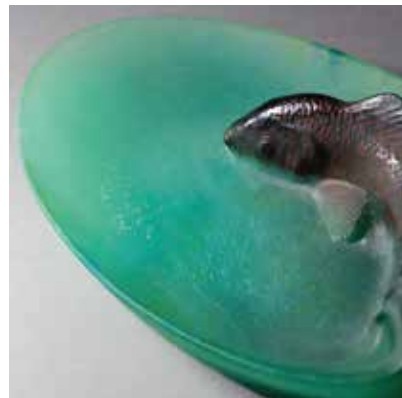
Figure Victoire. Design 1928. Colourless glass, polished and brownish patinated. 16 x 24.5 x 7 cm. On the base marked: R.LALIQUE (raised). The figure belongs to a series of 30 radiator mascots designed by René Lalique from 1925 for the decoration of automobiles.

Marcihac, Felix, René Lalique, 1860-1945, Maître verrier. Paris 1989, Nr. 1147.

**€ 2.600.-**



96



**96**  
**Victor Amalric Walter, Nancy**

Bowl with fish. Pâte de verre. About 1920. Multitone green-turquoise, partially lemon-yellow and brown-red-black glass. Partially polished. L. 18.5 cm. Plastically shaped fish in oval bowl. Markde: AWALTER NANCY (deepened molded).

H. Hilschenz-Mlynek/H. Ricke, Glas - Historismus, Jugendstil, Art Déco. München 1985, Abb. 541 (zum Vergleich).

**€ 4.600.-**



97



**97**  
**Venini & C., Murano**

Large baluster vase mezza filigrana. Shape variant of the Veronese vase. 1950s version. Colorless glass with white thread decoration mezza filigrana and pierced air bubble decor. Baluster shape with relief knot. H. 54 cm. Marked on the bottom with three-line etch mark: venini murano ITALIA.

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

**€ 700.-**



98



**98**  
**Fulvio Bianconi**  
**Venini & C., Murano**

Vase A Fasce ritorte. Draft 1950s. Glass. Green, red and blue, spirally rotating thread pads on a colorless background. Drop shape. H. 21.5 cm. Marked on the bottom: venini murano ITALIA (three-part etching stamp).

**€ 1.800.-**



99

**99**  
**Fulvio Bianconi**  
**Mazzega AV, Murano**

Bottle / Flacon A Fasce. Design around 1960. Green, blue and red glass, colorless. Horizontal stripe decor. H. 26.8 cm, D. 6.9 cm.

**€ 360.-**



100



**100**

**Dino Martens**

Aureliano Toso, Murano

Vase Oriente. 1950s. Glass with polychrome powder, zanfirico and aventurine meltings. Large star-shaped murinno. H. 30 cm. D. 11.5 cm.

Helmut Ricke/ Eva Schmitt, *Italienisches Glas, Murano 1930 - 1970, Die Sammlung der Steinberg Foundation*, München/New York 1996, S. 208f. Abb. 2036f. (zum Vergleich).

**€ 6.000.-**





101

**101****Sven Palmquist**

Orrefors Glasbruk AB.

Vase Ravenna no. 204. Unique. 1952. Light blue and brown powder melting on a colorless background. Stripe-like decor in the intermediate layer, strong overlapping. Stretched cup shape on a solid stand. H. 26 cm. Marked on the bottom: ORREFORS Sweden Ravenna No 204 Sven Palmquist (engraved).

Glas in Schweden. 1915-1960. Katalog zur Ausstellung im Kunstmuseum Düsseldorf 1987, S. 166f. (zum Vergleich).

**€ 1.800,-**

102

**102****Sven Palmquist**

Orrefors Glasbruk AB., Orrefors

Bowl Ravenna no. 492. Unique. 1953. Blue glass with powder melts, leaf rib-like decor in light green. 5.5 x 12.5 x 11.5 cm. Marked on the bottom: ORREFORS Ravenna no. 492 Sven Palmquist (engraved).

**€ 200,-****103****Timo Sarpaneva**

Iittala Glasbruks AB

Vase Claritas. 1985. Black glass, thick-walled colorless, interspersed with bubbles, thick-walled colorless overlay. H. 20.4 cm. Marked on the bottom: TIMO SARPANEVA 34/1985 (engraved).

Hawkins Opie, J., Scandinavia Ceramics & Glass in the Twentieth Century, Victoria & Albert Museum 1989, Abb. S. 78f., Nr. 241f. (dort Varianten).

**€ 1.800,-**

103



104



105

**104****Ercole Barovier**

Barovier &amp; Toso, Murano

Vase Tessere Ambra. Designed in 1957. Decor of amber-colored, dark violet-framed, partially opalescent glass strips, each arranged in pairs horizontally and vertically, colorlessly overlaid. Straight shape with oval cross-section. H. 30.5 cm. Marked on the bottom: barovier & toso murano (engraved).

Dorigato, A., Ercole Barovier 1889-1974, Venedig 1989, Abb. S. 103, Nr. 92.

**€ 2.400.-****105****Ercole Barovier**

Barovier &amp; Toso, Murano

Vase Intarsio. Design 1961. Green and blue glass. Decor of alternating triangles. H. 29 cm.

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

**€ 4.800.-****106****Ercole Barovier**

Barovier &amp; Toso, Murano

Large bowl Pezzato. Design 1960s. Alternating fields (tessere) of opaque white and colourless glass with pierced bubble décor. D. 35 cm. On the bottom marked: barovier & toso murano (engraved).

**€ 900.-**

106

**107****Pablo Picasso**

Fucina degli Angeli, E. Costantini

Figure from the series Ninfe e fauni. Blue glass. H. 27.5 cm.  
On the bottom: P. Picasso E. Costantini 1962 F.A. VENEZIA  
(engraved).

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

**€ 4.800.-**

107

**108****Pablo Picasso**Fucina degli Angeli,  
Egidio Costantini

Capra. 1954. Colorless glass with  
melts in dark purple and turquoise.  
Slightly iridescent surface. 24 x  
40 x 20 cm. On the bottom: P.  
Picasso - E. Costantini 1954 ©  
Fucina Angeli Venezia (carved).  
Paper label MURANO I V R. Of this  
design, only seven executed pieces  
are known. From 1954 to 1957,  
the master glassblower Ermanno Nason  
executed various designs for Fucina  
degli Angeli by Egidio Costantini,  
among others by Georges Braque,  
Marc Chagall, Pablo Picasso and  
Jean Cocteau.

Egidio Costantini. Il maestro dei  
maestri. Katalog zur Ausstellung  
Brüssel, Espace Medicis, 1990,  
S. 174.

**€ 6.000.-**

108



109



**109**

**Pablo Picasso**

Fucina degli Angeli, E. Costantini

Colomba. Turquoise glass with red and white applications, slightly iridescent. H. 34.8 cm. Inscribed on the bottom: P. Picasso E. Costantini 1954 - 4/5 Fucina degli Angeli Venezia (engraved). From a small edition of 5 executed copies.

Egidio Costantini. Il maestro dei maestri. Katalog zur Ausstellung Brüssel, Espace Medicis, 1990, S. 175.

**€ 6.000.-**



110

**110**

**Pablo Picasso**

Fucina degli Angeli, E. Costantini

Volto. Colorless glass. Applications in red with opaque white core, in transparent orange and in transparent glass with gold foil meltings. Slightly iridescent surface. H. 40.7 cm. Inscribed on the neck below: P. Picasso E. Costantini 1965 Fucina Angeli -VE (engraved).

Egidio Costantini. Il maestro dei maestri. Katalog zur Ausstellung Brüssel, Espace Medicis, 1990, S. 157 ff. (allgemein).

**€ 5.000.-**







111



**111**  
**Pablo Picasso**

Fucina degli Angeli, E. Costantini

Donna. From the series Ninfe e Fauni. Colorless, slightly irised glass. H. 37 cm. Marked on the bottom: E. Costantini P. Picasso Fucina degli Angeli Venezia 1964 and (indistinctly) numbered 2/4 (engraved).

Vgl. eine ähnliche Figur „Donna“ in der Sammlung des Corning Museum of Art, Corning, New York, No. 2011.3.96.

**€ 4.000.-**



112

**112**  
**Anton/ Antoni Clavé**

Fucina degli Angeli, E. Costantini

Pipa pescatore. 1957. Colorless, slightly irised glass with black, violet shimmering iridescent plastic applications.

H. 35 cm. On the bottom Fucina Angeli Venezia 1957 E. Costantini Anton Clave (engraved).

Egidio Costantini. Il maestro dei maestri. Katalog zur Ausstellung Brüssel, Espace Medicis, 1990, S. 205.

**€ 3.800.-**



**113****Luciano Gaspari**

Salviati &amp; Co., Murano

Vase Sasso. Designed in 1962, executed in the 1960s. Pale violet-smoke colored glass with opaque yellowish-white, blue and dark red band-like appliqués. H. 20.5 cm. Marked on the bottom: Salviati Gaspari (engraved). The model 'Sasso' was presented at the 1962 Biennale.

Barovier, Marina/ Barovier Mentasti, Rosa/ Dorigato, Attilia, Il vetro di Murano alle Biennali 1895-1972, Milano 1995, Abb. S. 196.

**€ 440.-**

113

**114****Mario Pinzoni**

Seguso Vetri d'Arte

Hedgehog. Red, colorless and partially light turquoise overlaid glass. Model 13721. 14 x 14 x 28 cm.

Heiremans, Marc. Seguso Vetri D'Arte. Glass Objects from Murano (1932-1973). Stuttgart 2014, S. 166, Abb. Modell 13721.

**€ 400.-**

114

**115****Dino Martens**

Vetreteria Aureliano Toso

Vase Filigrana. 1950s version. Red Filigrana thread decoration arranged on top of each other in two layers on a colorless background. In the diamonds small bubbles inclusions. 37 x 14 x 9.5 cm.

**€ 480.-**

115

**116****Alfredo Barbini, Murano**

Bull. Production 1970s. Glass, frosted surface with dark lava-like melting, partially in a greenish oxide-like appearance. 13 x 25 x 9 cm.

**€ 950.-**

116



117

**117**  
**František Vizner**

Vase/ Object. About 1977. Dark blue and green glass, grinded. Textured matted surface. Massive cylindrical shape. H. 31 cm. D. 9.7 cm.

Barovier Mentasti, Rosa. Vetri. Nel mondo. Oggi. Katalog zur Ausstellung Instituto Veneto di Scienze, Lettere ed Arti, Venedig 2004, S. 154f. (zum Vergleich).

**€ 2.000.-**

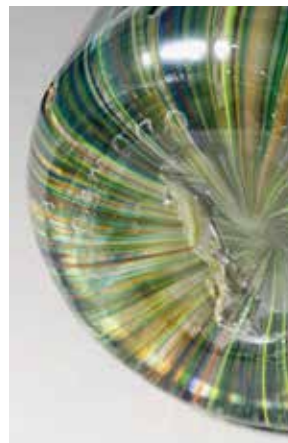


118

**118**  
**Orlando Zennaro**

Vase Algae. 1990s. Multi-tone green, orange and blue striped glass, colourless overlay. Vertical relief decoration with bubbles in algae-like appearance. 43.5 x 19 x 12.5 cm. Marked on the bottom: o zennaro (engraved).

**€ 800.-**



**119****Orlando Zennaro**

Vase Soleades. Glass. Slight relief decor with large angular murines in orange, light blue and amber on a smoky coloured ground. 30.5 x 25 x 11 cm. Marked on the bottom with Z-Murinne.

**€ 600.-**

119



120

**120****Orlando Zennaro**

Vase Merletto Stellato. 2001. White and Black violett Merletto decor of Zanfirico rods and with large star-shaped elements on colorless ground. 43 x 25 x 11 cm. Marked on the bottom with Z-Murinne and company label (ORLANDO ZENNARO HANDMADE VENEZIA ITALY).

**€ 700.-**



121

**121****Fabio Tosi**

Ars Cenedese

Vase Magma, 1983. Glass with polychrome powder and filament fusions, partially opalescent. 27 x 14 x 8 cm. Marked on the bottom: F.Tosi 1983 (engraved).

**€ 700.-**

122

**122****Joel Philip Myers**

Vase from the 'contigues fragment series', 1979. Glass. Black violet glass, with black-brown and polychrome, partially iridescent melts. Matted surface. H. 20 cm, D. 7.5 cm. Signed and dated on the lower wall: Joel Philip Myers 1979 (engraved).

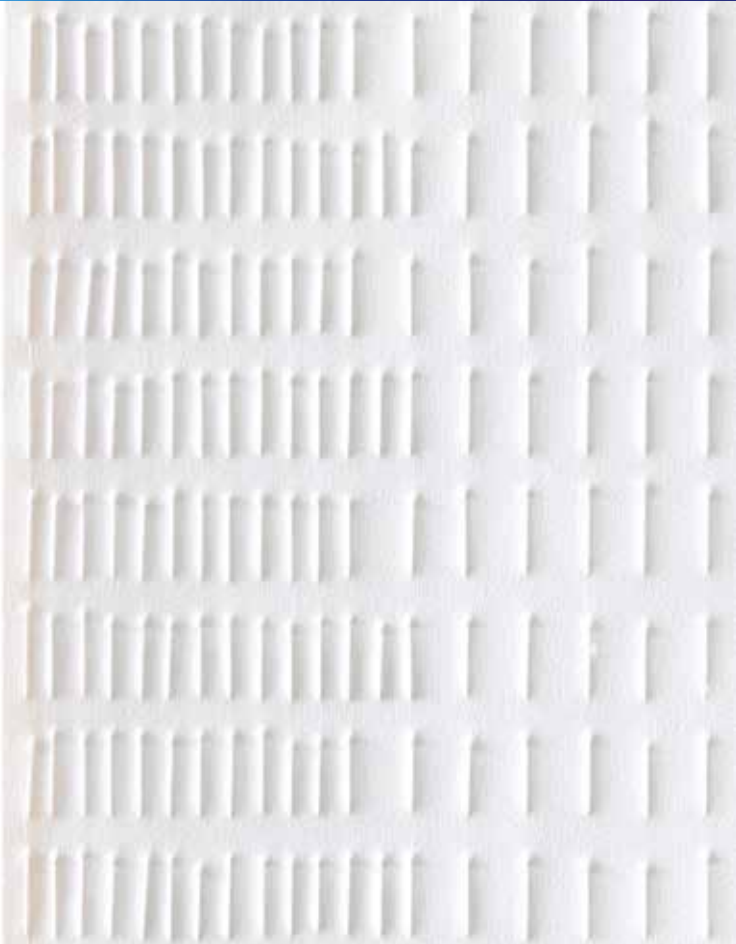
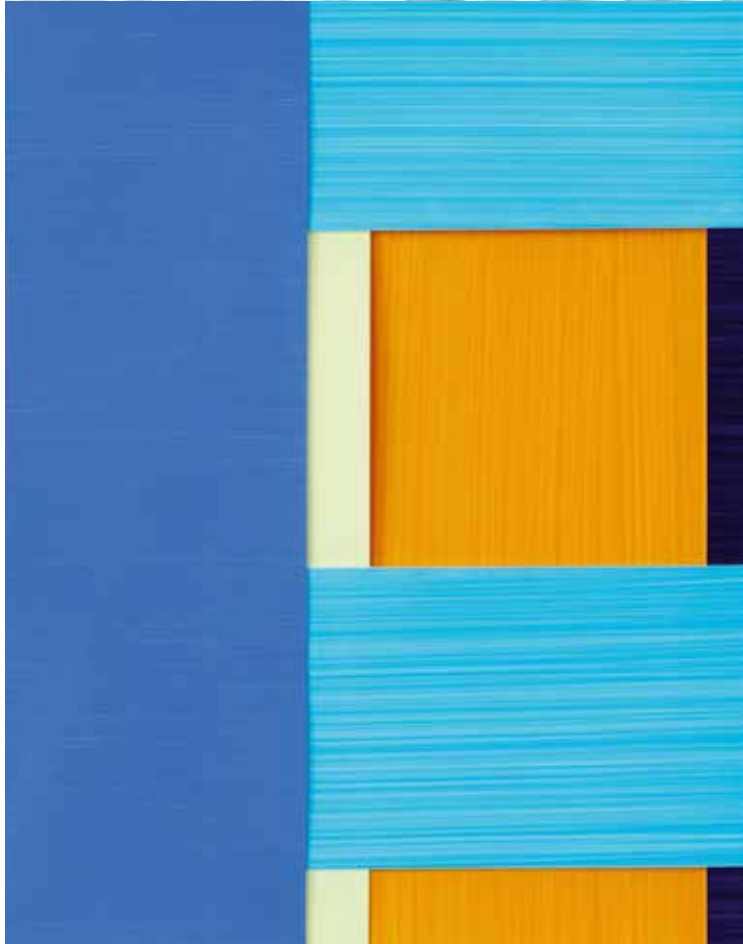
**€ 340.-****123****Kjell Engman**

Kosta Glasbruk AB, Ekeberga

**Unique** light object. Polychrome glass with powder melting, partially frosted. Metal mount. 50 x 17 x 10 cm. Inscribed on the reverse on the glass: 8 KEN UN 979046 Kosta Boda Kjell Engman Unique (engraved). Inscribed on the plinth: Kjell Engman (engraved)

**€ 500.-**

123





KERAMIK  
SKULPTUREN  
KUNST

Detail zu Lot 218



125



126

**125****Bartmannskrug**

Frechen

Big Bellarmine Jar. Frechen/ Germany, around 1800. Stoneware. Salt glaze. Tummy shape with handle. Bellarmine mask on the neck, 3 rosettes in relief on the wall. H. 31.5 cm. Provenance: Rhenish private collection.

**€ 400.-****126****Max Valentin**

Rosenthal, Kunstabteilung Selb

Pierrot with Mandolin and Cat. Model K1040. Designed 1929, manufactured in 1932. Porcelain. Polychrome onglaze painting with gold. H. 32.5 cm. Inscribed on the pedestal: M. Valentin (engrossed). Marked on the bottom: K1040 (blindstamp), company mark Rosenthal (underglaze green stamp).

Rosenthal. Hundert Jahre Porzellan. Katalog Ausstellung Kestner Museum Hannover 1982, S. 72, Abb. 62.

**€ 440.-**

127

**127****Clarice Cliff**

Newport Pottery

6 tableware Bizzare. Painting with decor Crocus. Draft 1928. Stoneware. Polychrome painting with crocuses. Vase, H. 16 cm. 2 mocha cups, H. 5.3 cm. 2 outcrops, D. 10.2 cm. 1 square bowl, 28.2 x 24.5 cm. On the underside marked with various model, decor and company brands..

**€ 100.-**

128

**128****Suez, England**

Cachepot. 1920s. Ceramic, multitone painted relief decoration with gold. Peacock in stylized landscape with sun. H. 21 cm. On the bottom marked: SUEZ 2.

**€ 240.-**



**129****Raoul Lachenal,  
Chatillon-sous-Bagneux**

Table lamp. 1920s. Ceramics. Polychrome glass painting, relief decoration with stylized flowers. H. 26.5 cm. Shade marked on the underside, foot marked on the bottom: Raoul Lachenal (handwritten). Foot marked: PD (blindstamp).

**€ 650.-**

129

**130****Villeroy & Boch, Mettlach**

Vase model 1582. Around 1880. Stoneware. Relief decoration with polychrome painting and gold. Relieved decoration with angel motif and inscription + LOVE IS D + MR S HAUSES ZIER +. H. 28.4 cm. Marked on the bottom with company mark and model number METTLACH VB 1582 08 (dummy stamp).

**€ 300.-**

130

**131****Clement Massier, Vallauris**

Vase. Ceramics. Polychrome, enamelled painting with large marguerites on olive brown, partially goldpainted lustre fond. H. 27.5 cm. Marked on the bottom: CM GOLFE JUAN AM (golden brushstroke).

**€ 400.-**

131

**132****Richard Riemerschmid**

Reinhold Merkelbach,  
Höhr-Grenzhausen

Vase. 1904. Stoneware, stylized floral relief decoration, red-violet and green glaze. H. 39.2 cm. Marked on the bottom with round company mark (relief stamp) and model no. 1797.

Erlebach/Schimanski. Die neue Ära - Westerwälder Steinzeug. Düsseldorf 1987, S. 25, S. 96, Nr. 207.

**€ 300.-**

132



133

**133**  
**Otto Meier**

2 vases. Ceramics. Double wall vessel and ball vase. Multi-tone matte glazes in light and dark. H. 18.3 and 12.5 cm. Marked on the bottom with workshop mark om (stamp). Provenance: Private collection

€ 240.-



134

**134**  
**Otto Meier**

2 little vases. Ceramics. Spherical shape and pillar shape with small mouth. Matte multi-tone bright glazes with ochre and turquoise. H. 7.5 and 15.8 cm. Marked on the bottom with workshop mark om (stamp).

€ 300.-



135

**135**  
**Otto Meier**

Vase. Ceramic. Multitone light green-beige and oliv coloured matt, partially yellowish glaze with textile-like textured décor, partially carved. Calotte shape with small hole opening and on retracted stand. On the bottom marked with workshop stamp (embossing stamp).

€ 200.-



136

**136**  
**Otto Meier**

Vase. Porcelain. Bright glaze with landscape-like drawing in faint green and light brown tones. 21.5 x 21 x 7 cm. On the bottom marked with workshop stamp om (embossing stamp).

Otto Meier. Katalog zur Sonderausstellung Focke Museum 1986 [Hefte des Fockemuseums Nr. 70].

€ 200.-

**137****Otto Meier**

Sculptural vase. Ceramic. Multitone light green-beige-, partially olive-coloured glaze. Mushroom shape with ribbed surface. 17 x 25 x 18 cm. On the bottom denoted with workshop stamp om.

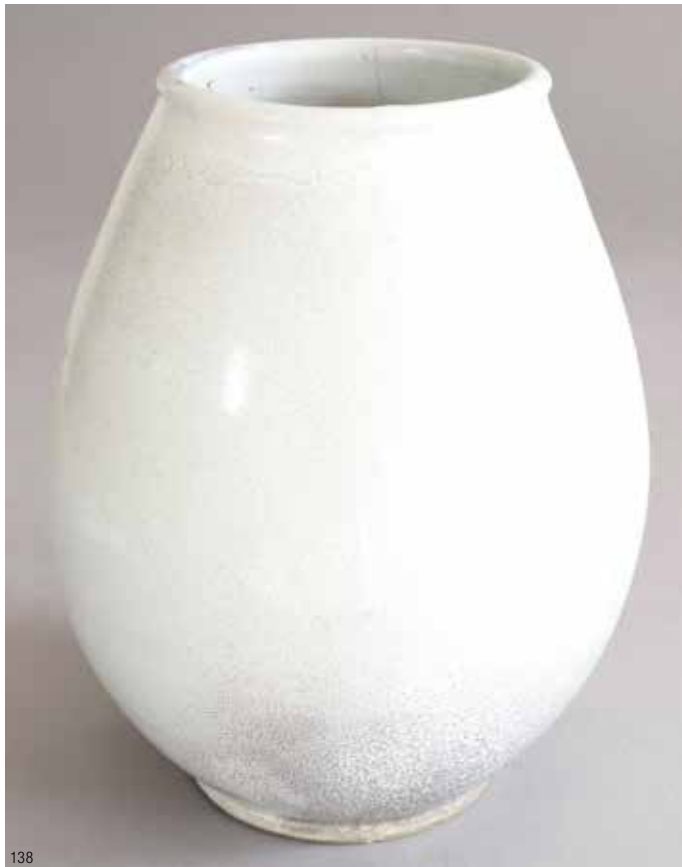
**€ 600.-**

137

**138****Jan Bontjes van Beek, Berlin**

Vase. 1935-40. Stoneware. White gray slightly speckled glaze. Below the mouth edge slight overflow marks. Mouth partially bluish. Partially more gray approach on the bottom. H. 28.2 cm. Marked on the bottom with workshop mark (stamp). Provenance: Rhenish private collection.

Jan Bontjes van Beek. 1899-1969. Keramiker. Katalog zur Ausstellung Gera, Museum für Angewandte Kunst 1999, S. 203, Abb. 58.

**€ 2.000.-**

138



139

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

Dr. Alfred Ungewiß

Vase. 1950-67. Stoneware. Glaze in faint transparent green over a light background. H. 22.5 cm. Marked on the bottom with workshop mark (scratched). H. 22.5 cm. Provenance: Rhenish private collection.

**€ 200.-**

**140**

**Jan Bontjes van Beek**

Dr. Alfred Ungewiß

Bowl. Ceramics. Turquoise blue glaze with wavy drop-like glaze over black-brown ground. 5.5 x 18.5 x 15 cm. Marked on the bottom with workshop mark (scratched).

Jan Bontjes van Beek. 1899-1969. Keramiker. Katalog zur Ausstellung Gera, Museum für Angewandte Kunst 1999, S. 120 (Abb.).

**€ 280.-**



140



141

**141**

**Jan Bontjes van Beek**

Dr. Alfred Ungewiß

Vase. 1950-67. Ceramics. Turquoise blue overflow glaze with crackle wavy glaze on silk matt anthracite colored ground. H. 15 cm. Marked on the bottom with workshop mark (scratched).

Jan Bontjes van Beek. 1899-1969. Keramiker. Katalog zur Ausstellung Gera, Museum für Angewandte Kunst 1999, S. 120 (Abb.).

**€ 200.-**



142

**142**

**Jan Bontjes van Beek**

Dr. Alfred Ungewiß

Large vase. Ceramic. Matte white glaze. On the bottom marked with workshop brand (engraved). Provenance: Private collection, Rhineland/Germany.

**€ 800.-**

**143****Jan Bontjes van Beek, Hamburg**

Bowl. 1960-1966. Ceramics. Black oil spot glaze. Flat shape on a stand ring. D. 17,3 cm, H. 5,5 cm. Marked on the bottom with workshop mark (scratched). Provenance: Rhenish private collection.

**€ 400.-**

143



145

**145****Ursula und Karl Scheid**

8 small ceramics. Around 1968-70. Consisting of tin, bowl and 6 vases. Various shapes, glazes and decors. H. 4-16 cm. Marked on the bottom with different marks and dates (stamp).

**€ 800.-****146****Karl Scheid**

Vase. 1986. Porcelain. Fan-shaped, flattened form with relief decoration. Matt celadon, partially olive-colored decor. H. 17.5 cm, B 22 cm. Marked on the bottom with workshop mark and dated 86 (stamp).

**€ 300.-**

144

**144****Jan Bontjes van Beek**

Dr. Alfred Ungewiß

Vase. 1950-67. Brown flamed overflow glaze on aubergine matte ground. Puffed shape with small mouth. H. 16.6 cm. Marked on the bottom with workshop mark (scratched). Provenance: Rhenish private collection.

**€ 200.-**

146



147

**147**  
**Ursula Scheid**

Vase. Stoneware. Light blue crackled and sand-coloured, slightly speckled glaze. Cup shape with retracted foot. H. 13 cm, D. 14 cm. On the bottom signed with workshop brand and dated 70.

€ 160.-



148

**148**  
**Karl Scheid**

2 vases with relief decoration. Ceramics. Regularly relieved geometric decoration. Oval shape with decoration in shades of brown (h. 15 cm). Four-sided shape with light blue decor with brown (H. 17.8 cm). Both vases on the bottom marked with workshop mark (stamp). Provenance: Rhenish private collection.

Heinz Spielmann. Ursula und Karl Scheid. Hamburg 1980, S. 43, 45 (zum Vergleich).

€ 380.-

**150**  
**Karl Scheid**

2 bowls. 1969. Four-sided shape. Multi-tone green and brown glazes. Large bowl with matt decor of grainy textured stripes. Small bowl shiny with irregular stripes and cracker. 12 x 17 x 13 cm and 11 x 15 x 12 cm. Large bowl on the bottom marked with workshop mark, small bowl additionally dated 69 (stamp). Provenance: Rhenish private collection.

Heinz Spielmann. Ursula und Karl Scheid. Keramik. Hamburg 1980, S. 32.

€ 400.-



150

**149**  
**Ursula Scheid**

Vase. 1958-65. Stoneware. Bottle shape. Mouth, shoulder and stand with drop-like decor in brown on an olive-green background. Crackle. H. 18 cm. Marked on the bottom with workshop mark (stamp). Provenance: Private collection.

€ 200.-



149

**151****Karl Scheid**

Large vessel / vase. 1967. Stoneware. Rusty brown multi-toned glaze with olive ribbon-like decoration. H. 16.2 cm. Marked on the bottom with workshop mark and indistinctly dated (67?) (Stamp), collection sticker J.W.N. v. Achterbergh Amstelveen. Provenance: Rhenish private collection. Former collection of Achterbergh, Amstelveen.

**€ 500.-**


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**Keramiken von Karl, Ursula  
und Sebastian Scheid**

Karl Scheid (1929-2019)

Ursula Scheid (1932-2008)

Sebastian Scheid (\*1962)

Karl und Ursula Scheid gehören zu den großen deutschen Keramikern. Internationale Bedeutung erlangten sie 1968 durch eine außerordentlich erfolgreiche Gruppenausstellung in der Galerie Primavera von Henry Rothschild in London, der zahlreiche Ausstellungen in Museen und Galerien im In- und Ausland folgten. Für Rosenthal waren sie viele Jahre als Entwerfer für die Porzellanindustrie tätig. Seit Ende der 1950er Jahre arbeiteten sie zusammen mit Beate Kuhn in einer Werkgemeinschaft in Düdelsheim, wo in kreativ freundschaftlicher Atmosphäre über viele Jahrzehnte ein umfangreiches keramisches Lebenswerk entstand: Gefäße von außerordentlicher handwerklicher Qualität mit höchst präzise ausgeführten Glasuren und Dekoren.

Sebastian Scheid ist seit 1987 als Keramiker mit eigener Werkstatt tätig. Nach dem Tod Beate Kuhns 2016 bezog er ihr ehemaliges Atelier in Düdelsheim.

In Sebastian Scheids Werk zeigt sich deutlich der Einfluß seiner Ausbildung und der wiederholten Studienaufenthalte bei japanischen Keramikern, u.a. Tatsuzo Shimaoka.

Sebastian Scheids Keramiken werden häufig aus dem massiven Block geschnitten und getrieben und die Oberflächen mit Holzpaddeln bearbeitet. Seine Arbeiten sind auf Ausstellungen im In- und Ausland zu sehen und in zahlreichen deutschen und internationalen Museen vertreten.

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151

**152****Karl Scheid**

Bowl. 1994. Porcelain. Flower-like shape on a small scale. Matt decor with red relief tufts on a light background.

Crackle. H. 11 cm. Marked on the bottom with workshop mark and dated 94 (stamp). Provenance: Private collection.

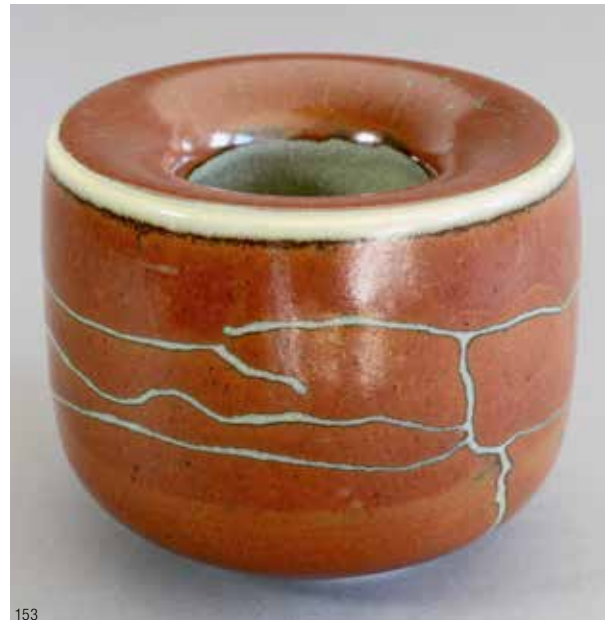
**€ 200.-**

152

**153****Ursula Scheid**

Double wall vessel. 1974. Porcelain. Rusty brown decor with marble-like veining in celadon. H. 11.5 cm, D. 14.5 cm. Marked on the bottom with workshop stamp and dated 74 (stamp). Provenance: Rhenish private collection.

Heinz Spielmann, Ursula und Karl Scheid. Keramik. Hamburg 1980, S. 20 und Umschlag, Abb.

**€ 300.-**

153



154

**154****Karl Scheid**

2 vases. 1968/ 1988. Stoneware. Multi-tone overflow glaze in olive with dark red touch over brown background and light blue crystal line glaze on celadon base. H. 9.5 and 11.5 cm. Both vases on the bottom marked with workshop stamp and dated 66 and 86 (embossing stamp).

**€ 300.-****156****Ursula Scheid**

Bowl. 1986. Stoneware. Matte, black-brown glaze with a bright strip-like circumferential recess. H. 8.5 cm, D. 19 cm. Marked on the bottom with workshop mark and dated 86 (stamp). Provenance: Private collection.

**€ 200.-**

155

**155****Karl Scheid**

Bowl. 1992. Porcelain. Cylindrical shape on a small scale. On the wall in relief, geometric decorative band in blue, red and white. H. 9.9 cm, D. 12.2 cm. Marked on the bottom with workshop mark and dated 92 (stamp).

**€ 200.-**

156

**157****Karl Scheid**

Bowl. 1995. Porcelain. Round shape on a small foot. Matt decor with wavy band in relief in dark blue violet and white, partial approaches of red. Crackle. H. 10 cm, D. 12.5 cm. Marked on the bottom with workshop mark and dated 95 (stamp). Provenance: Private collection.

**€ 200.-**

157



**158****Ursula Scheid**

Big can. 1997. Stoneware. Geometric decor in blue, green and brown with light gray / beige tones. Cubic shape with recessed lid. 26 x 22.3 x 22.3 cm. Marked on the bottom with workshop mark and dated 97 (stamp).

Deutsche Keramik. 1900-2000. Geschichte und Positionen eines Jahrhunderts. Katalog zu den Ausstellungen 2000-2002 in Japan und Deutschland, u.a. Kyoto, Seto, Shigaraki, Frechen und Halle, S. 138, Abb. 144 (zum Vergleich).

**€ 400.-**

158

**159****Karl Scheid**

Vase. 2003. Porcelain. Matte glaze. Geometric decor in blue-violet and white, partially pink-colored approaches. Craquelé. 25 x 19 x 19 cm. Marked on the bottom with workshop mark and dated 03 (stamp).

**€ 300.-**

159



160

**160****Ursula Scheid**

Vase. 1999. Stoneware. Geometric decor in multicolored blue on a light background. Slightly bulged cylindrical shape. H. 14.2 cm. Marked on the bottom with workshop mark and dated 99 (stamp). Provenance: Private collection.

**€ 240.-**



161

**161**  
**Ursula Scheid**

Box. 1995. stoneware. Geometric decor in green and blue tones on a light background. H. 10 cm, D. 13 cm. Marked on the bottom with workshop mark and dated 95 (stamp). Provenance: Private collection.

€ 240.-

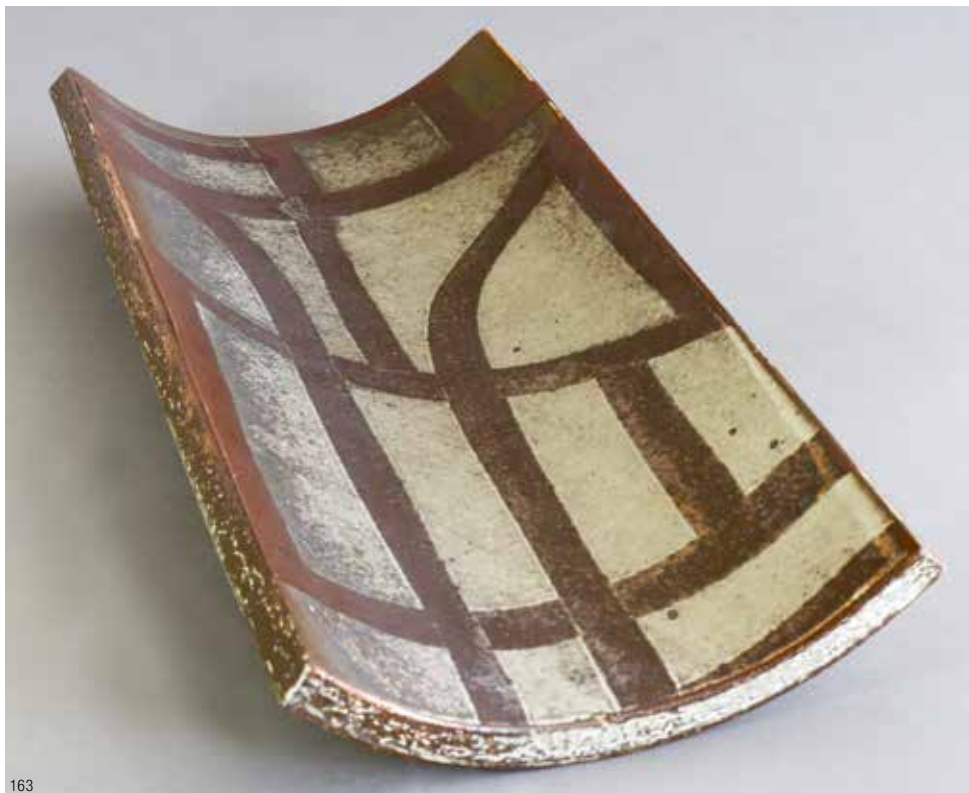


162

**162**  
**Karl Scheid**

Square vase. 2006. Stoneware. Geometric decor in multi-toned blue with violet red. Interior three-part division with partitions. 12.5 x 20.2 x 10.5 cm. Marked on the bottom with workshop mark and dated 06 (stamp). Provenance: Private collection.

€ 200.-



163

**163**  
**Ursula Scheid**

Large rectangular bowl. 1988. Stoneware. Matte multicolored glaze. Rectangular, domed shape. Geometric decor. 49 x 23.3 cm. Marked on the bottom with workshop mark and dated 88 (stamp). Provenance: Rhenish private collection.

€ 400.-



164

**164**  
**Sebastian Scheid**

Big shell. Relieved surface. Decor in celadon and olive. Rectangular domed shape. 44.8 x 30 cm. Marked on the bottom with workshop mark and dated 97 (stamp). Provenance: Rhenish private collection.

**€ 200.-**

**165**  
**Karl Scheid**

Vase. 1989. stoneware. Oval cross section. Small stand. Matte glaze with geometric decor in rosé on a blue background. 14.5 x 21.2 x 7 cm. Marked on the bottom with workshop mark and dated 89 (stamp).

**€ 200.-**



165

**166**  
**Karl Scheid**

Vase. 1991. Stoneware. Matte, multitone pink and greenish glaze with rectangular colour fields. Diamond-shaped cross-section. H. 21 cm. On the bottom marked with workshop brand and dated. Provenance: Private collection, Rhineland/Germany.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 303 (zum Vergleich).

**€ 240.-**

**167**  
**Karl Scheid**

Vase with 2 openings. 1993. Porcelain. Textured matt decor with shiny stripes in green with partial red touch. H. 25 cm. Marked on the bottom with workshop mark and dated 93 (stamp). Provenance: Rhenish private collection.

**€ 200.-**



166



167

**169**

**Jacques und Dani Ruelland**

2 vases. Ceramics. Shiny orange glaze, inside white. H. 15 and 10 cm. Both vases marked on the bottom with workshop mark Ruelland (engraved).

**€ 900.-**



168

**168**

**Ursula Scheid**

Vessel. 2002. Stoneware. Matte, slightly textured glaze with multi-tone geometric décor in blue, brown, beige and light pink finishes. H. 16.5 cm. On the bottom marked with workshop brand and dated. Provenance: Private collection, Rhineland/ Germany.

**€ 300.-**



169

**170**

**Edouard Chapallaz**

Vase. Stoneware. Ox blood red glaze, partially bluish. Flattened disc shape with small opening. H. 17 cm. Marked on the bottom with workshop mark (scratched).

**€ 300.-**



170

**171**

**Edouard Chapallaz**

Vase. Stoneware. Ox blood red glaze, partially with greenish dot-like speckles, partially bluish. Slender spindle shape. H. 22.5 cm. On the bottom signed with workshop brand (engraved).

**€ 120.-**



171

**172****Philippe Lambercy**

Vase. Stoneware. Shiny, black-blue, partially brown speckled, partially slightly lured glaze. Graded round shape. H. 26.1 cm. On the bottom signed with workshop mark (stamp). Provenance: Private collection Rhineland/Germany.

Gefäß/ Skulptur 3. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S. 20 (zum Vergleich).

**€ 500.-**

172



173

**173****Jean-Claude de Crousaz**

Rhinoceros. Stoneware. Green-gray glaze with white overflow. 31 x 57 x 23 cm. On the belly inscribed with workshop mark (painted brown). Provenance: Rhenish private collection.

Keramik aus Kösters Kunstammer. Katalog zur Ausstellung im Städtischen Museum Schloss Rheydt 1999, S. 64, Abb. 36.

**€ 800.-**



174

**174**  
**Les Deux Potiers,**  
**Michelle & Jacques Serre**

Wall plate. 1950s / 60s. Ceramics. Oblong rectangular shape. Multi-tone geometric decor with yellow and light blue. 50 x 10.5 cm. Inscribed lower right: 2 potiers (painted white).

€ 300.-



**175**  
**Wei-He Yu, Taiwan**

Large long-necked vase. H. 60 cm. 2001. Stoneware. Bronze-colored, partially speckled and crystalline glaze. Marked on the bottom with Chinese characters and dated 2001 (scratched). Certificate enclosed.

€ 300.-



175



176

**176**  
**Arno Lehmann**

Jug with plastic handle. 1940s / 50s. Ceramics. Matt brown, partially rust-red glaze. Handle in the form of a stylized capricorn. H. 21 cm. On the bottom: AL, BAD AUSSEE (stamp). Provenance: Rhenish private collection.

€ 1.500.-





177

**177****Walter Popp**

Big bowl. 1963. Stoneware. Matt dark brown-red glaze, partially with dark red petrol-colored parts, inside stronger petrol-colored. H. 14.5 cm, D. 24.5 cm. Marked on the bottom with workshop mark and dated 63 (scratched). Provenance: Rhenish private collection.

**€ 700.-**

178

**178****Richard G. Bampi**

3 vases. Ceramics. Cylindrical, ocher blue vase, H. 24 cm. Blue vase with approach of ocher, H. 17,3 cm. Matt black-blue brown vase with overflow glaze and crystal structure, H. 16.5 cm. All vases inscribed with workshop mark (stamp). Brown vase additionally with workshop label, brush signature and stamp. Provenance: Rhenish private collection.

**€ 200.-**



179

**179****Beate Kuhn**

Pillar. Large Sculpture. 1970s. Stoneware. Stele-like shape, composed from vertically stacked hollow bodies (spindles, balls, barrel and cylinders). **H. 87 cm**, D. 21.5 cm. Marked on the bottom with workshop mark spiral (stamp) and workshop label.

Beate Kuhn. Keramik. 1953-1989. Katalog zur Ausstellung Museum für Kunsthandwerk Frankfurt am Main 1988, S. 120/121, Abb. 29.

**€ 5.000.-****Beate Kuhn (1927-2015)**

Beate Kuhn gehört zu den herausragendsten Künstlerinnen der deutschen Keramikszene und wurde mit zahlreichen nationalen und internationalen Preisen ausgezeichnet. Ihre Werke werden heute national und auch international von Sammlern und renommierten Galeristen hoch geschätzt, viele Museen in Deutschland, Europa und Japan besitzen ihre Keramiken. 2016 würdigte die Neue Sammlung München ihr Schaffen mit einer groß angelegten Einzelausstellung anlässlich der Schenkung der Sammlung Freiburger.

Bereits in den 1950er Jahren war sie als Entwerferin für Rosenthal tätig, wo zahlreiche skulpturale Vasenformen entstanden. Seit Ende der 1950er Jahre lebte sie zusammen mit Karl und Ursula Scheid in Düdelsheim in einer nachbarschaftlich künstlerischen Arbeitsgemeinschaft, später kam auch deren Sohn, der Keramiker Sebastian Scheid dazu. Während sie als Keramikerin zunächst gedrehte Gefäße mit abstrahierten Dekoren schuf, wandte sie sich immer stärker skulptural betonten Formen zu und entwickelt eine eigene charakteristische Formensprache. Sie komponierte die auf der Drehscheibe entstandenen Einzelformen wie Halbkugeln, Zylinder, Scheiben und Röhren zu neuartigen abstrakten Gebilden, zu freien Plastiken, für die sie ihre Inspiration vor allem in der Natur, aber auch in der Musik fand. In der aktuellen Auktion sind sowohl die frühen Gefäßformen der 1950er Jahre vertreten wie auch die abstrakt skulpturalen Werke der späteren Zeit mit ihrer z.T. kräftigen Farbigkeit und einer großen Vielfalt von Variationsmöglichkeiten eines Figurentyps.



**180****Beate Kuhn**

Large vessel plastic XXL. Ceramics. Multi-tone rust-colored glaze. Quaternary wavy cross section. H. 44 cm. Marked on the bottom with workshop mark spiral (stamp).

Gefäss/ Skulptur 3. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S. 274f. (zum Vergleich).

**€ 1.600.-**

180



181

**181**  
**Beate Kuhn**

Bottle vase. 1950/60s. Stoneware. Abstract relieved décor with glaze painting in dark reds and greens. H. 24.5 cm. Marked on the bottom with workshop mark K with dot (scratched). At the bottom edge marked with workshop mark spiral (stamp).

€ 500.-



182

**182**  
**Beate Kuhn**

Figure. 1950/60s. Ceramics. Streaky scratched décor with polychrome glaze painting. Cone shape with ball head. H. 19.5 cm. Inside marked with workshop mark K with dot (scratched).

€ 400.-

**183**  
**Beate Kuhn**

Can. 1950/60s. Stoneware. Abstract relieved décor with glaze painting in dark reds and blues. H. 10.5 cm. Marked on the bottom with workshop mark K with dot (scratched). On both sides walls marked with workshop mark spiral.

€ 900.-



183



184

**184**  
**Beate Kuhn**

Kumme / small bowl. Porcelain tiles. Interior abstract glass painting in dark green, yellow green, turquoise and red. H. 6 cm, D. 13 cm. On the outside wall marked with workshop mark spiral (stamp).

€ 300.-



185

**185**  
**Beate Kuhn**

Jug. Stoneware. Abstract, relief-like decor with glaze painting in pink, gray-blue and ochre tones. H. 23.3 cm. Marked on the bottom with workshop mark K with dot (scratched).

€ 600.-



186

**186**  
**Beate Kuhn**

Tea set. 3 parts, consisting of teapot (H. 16.5 cm), sugar bowl (H. 7.5 cm) and milk jug (H. 8 cm). Globular ovoid shapes with abstract relief designs. Glaze painting in petrol, ochre and green tones. Teapot on the bottom indicated: Workshop mark K with dot (scratched). Sugar and milk on the wall labeled with spiral (stamp).

€ 550.-

**187**  
**Beate Kuhn**

Small bowl. 1950s / 60s. Ceramics. Multi-toned green-blue abstract glass painting. H. 8 cm. Marked on the bottom with workshop mark spiral (stamp). Provenance: Rhenish private collection.

€ 240.-



187

**188**  
**Beate Kuhn**

Figure / pair. Porcelain tiles. Matte glaze in celadon with red, partially blue tones. Semi-conical shapes. H. 15 cm. Provenance: Private collection. Acquired from Beate Kuhn.

€ 200.-



188



189

**189****Beate Kuhn**

Grape. 1980. Stoneware. Multitone green, textured glaze. Form composed of seven hollow shapes and tube. 18 x 39 x 18 cm. Provenance: Private collection Rhineland/ Germany. Acquired from Beate Kuhn on the occasion of the exhibition of the London group (Kuhn/ Scheid/ Schott/ Weigel) at the Museum of Cultural History in Osnabrück/ Germany in 1980.

Philippi, Christa und Ulrich: Zum Tode von Beate Kuhn (15.7.1927-10.12.2015)/ Ein Brief der Erinnerung Beate Kuhn. In: Keramos. Sonderdruck Heft 231/1, S. 103-110, Abb. 4, S. 105.

**€ 800.-****190****Beate Kuhn**

Cat and mirror. 2 parts. Stoneware, mirror glass. Multi-toned blue-violet and green glazes. Cat on round plinth with stylized leaf shapes and round mirror, backed and framed by stylized tree with leaf shapes. Cat H. 20 cm. Mirror H. 23 cm. Cat and mirror marked on the underside: workshop mark K with dot (painted black).

**€ 1.100.-**

190



191

**191**  
**Beate Kuhn**

Sleeping cat. Stoneware. Light seladon, partially olive and dark red. 9.8 x 26 x 18 cm. Provenance: Private collection, Rhineland/ Germany. Acquired from Beate Kuhn.

Gefäß/ Skulptur 3. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S. 322 (zum Vergleich).

**€ 750.-**



192

**192**  
**Beate Kuhn**

Owl. Porcelain stoneware / porcelain. Painting in blue, gray and brown on a light background. Sitting owl with wings spread wide. 20.5 x 47 x 18 cm. Provenance: Rhenish private collection. Acquired from Beate Kuhn.

**€ 600.-**



**193**  
**Beate Kuhn**

Big monster in shell. Stoneware. Polychrome decor. Animal figures formed from hollow shapes, backed by a large bowl, on 4 feet. 22 x 26 x 15 cm. Provenance: Private collection. Acquired from Beate Kuhn.

**€ 400.-**



193



194



195



196



197

**194**  
**Beate Kuhn**

Monster. Stoneware. Figure composed of funnel and vase shapes. H. 18 cm. In one foot marked with workshop mark K with dot (painted black). Provenance: Private collection. Acquired from Beate Kuhn.

€ 300.-

**196**  
**Beate Kuhn**

Little monster. Ceramics. Polychrome decor. Formed from tubes and molds. H. 12,8 cm. Marked on the bottom with workshop mark K with dot (painted).

€ 200.-

**195**  
**Beate Kuhn**

Monster with trunk. Stoneware. Figure mounted from tubes and molds. Polychrome glass painting. H.18 cm. Provenance: Private collection. Acquired from Beate Kuhn.

€ 340.-

**197**  
**Beate Kuhn**

Little monster, lying. Stoneware. Polychrome decor. Composed of tubes and hollow shapes. 7 x 13 x 6 cm. Provenance: Private collection, Rhineland/ Germany. Acquired from Beate Kuhn.

€ 240.-



198

**198**  
**Beate Kuhn**

Monster. Ceramics. Polychrome decor in shades of rust and turquoise. Figure with four legs, mounted from balloon shapes, tubes and hollow elements. H. 16.5 cm. Marked in the foot inside with workshop mark K with dot (painted black). Provenance: Private collection. Acquired from Beate Kuhn.

€ 300.-

**200**  
**Beate Kuhn**

Wall relief cows. 2001/ 2002. Stoneware. Polychrome painting. Three plastically crafted cows, mounted on three slightly curved plate-like bowls. 29 x 38 x 18 cm. On the back device for wall suspension. On the back marked with workshop mark (K) and dated 2001-2. Provenance: Private Collection Rhineland/ Germany. Acquired from Beate Kuhn.

€ 300.-

**199**  
**Beate Kuhn**

Vase monster. Stoneware. 5 tubes on pressed ball-shaped body. One tube with applied face-like shield. H. 13.5 cm. Marked on the bottom with workshop mark K with dot (scratched). Provenance: Private collection. Acquired from Beate Kuhn.

€ 300.-

**201**  
**Beate Kuhn**

Little monster, sitting. Stoneware/ Porcelain. Polychrome décor. Composed of discs and hollow shapes. H. 9 cm. Provenance: Private collection, Rhineland/ Germany. Acquired from Beate Kuhn.

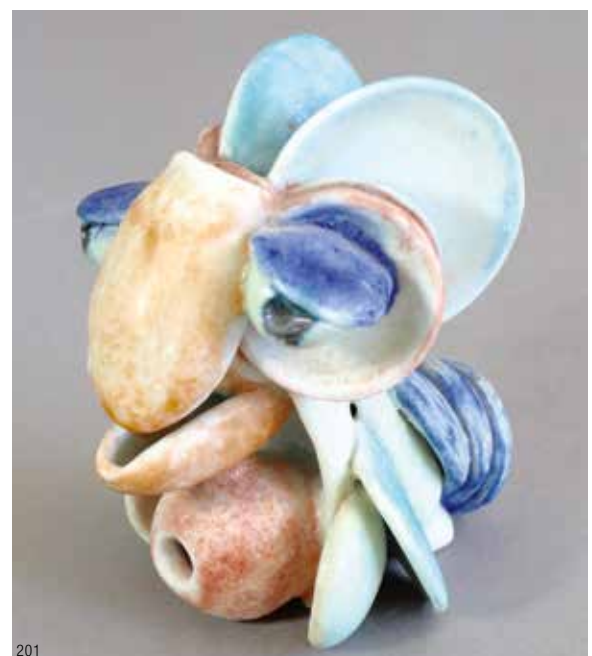
€ 240.-



199



200



201



202



**202**  
**Beate Kuhn**

Cat, cleaning. Stoneware. Clear seladon, slightly translucent red striped décor. 11 x 17 x 16 cm. Underside marked with workshop stamp spiral (embossing stamp) and workshop label. Provenance: Private collection, Rhineland/ Germany. Acquired from Beate Kuhn.

€ 500.-

**204**  
**Beate Kuhn**

Cat. Stoneware. Painted with stripes in red on a bright background. Cleaning cat, lifted rear leg. H. 18 cm. Under the left foot marked with workshop brand (spiral) and workshop label. Provenance: Private collection, Rhinland/ Germany. Acquired from Beate Kuhn.

€ 500.-



203

**203**  
**Beate Kuhn**

Cat. Stoneware. Seladon-like glaze, partially red. Cleaning cat with raised right paw. H. 15 cm. At the tail base marked with workshop brand (spiral) and workshop label. Provenance: Private collection, Rhineland/ Germany. Acquired from Beate Kuhn.

€ 500.-



204

**205**  
**Beate Kuhn**

Little monster, standing. Stoneware. Polychrome décor. Composed of capsule, shell, hollow shapes and slices. 7.6 x 10 x 6 cm. Provenance: Private collection, Rhineland/ Germany. Acquired from Beate Kuhn.

€ 240.-



205



**206**  
**Beate Kuhn**

Monster. Stoneware. Polychrome décor with violet, green, turquoise and pink. Composed of tubes and hollow shapes. 13 x 26 x 11 cm. Signed with studio label. Provenance: Private collection, Rhineland/ Germany. Acquired from Beate Kuhn.

€ 300.-



206

**207**  
**Beate Kuhn**

The cat and ist imagine. Double cat, sitting. Stoneware. Left cat blue striped and textured, right cat with polychrome approaches at the edges. 29 x 29 x 28 cm. On the bottom marked with workshop brand spirale (embossed). Provenance: Private collection, Rhineland/ Germany. Acquired from Beate Kuhn.

Gefäss/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 235.

€ 1.000.-



207



**208**  
**Beate Kuhn**

Double cat. Stoneware. Transparent reddish and blue glazed. Two cats standing in a row. 22 x 34 x 22 cm. Provenance: Private collection, Rhineland/ Germany. Acquired from Beate Kuhn.

€ 750.-



208



209

**209**  
**Beate Kuhn**

Large sitting cat. Ceramics. Fur-like painting in shades of blue and brown. **H. 45 cm, W. 30 cm, D. 35 cm.** At the bottom inscribed with workshop mark (spiral). Provenance: Private collection. Acquired from Beate Kuhn.

€ 600.-



210

**210**  
**David Andrew Leach**

Vase. Stoneware. Brown-red leaf triplets in triple repeat on multicolored green and beige ground. Spherical shape. H. 20 cm. Marked on the wall: workshop mark LD and L with cross (stamp). Provenance: Rhenish private collection.

€ 200.-

**211**  
**David Andrew Leach**

Big flat bowl. Stoneware. Flamed white-ocher-olive overflow glaze on dark brown Temmoku glaze. D. 40 cm. Marked on the bottom: workshop mark LD and L with cross (stamp). Provenance: Rhenish private collection.

€ 200.-

**212**  
**Peter Simpson**

Spherical object/ Split form. Porcelain/ Stoneware. Outside matt in pastel-coloured turquoise, partially olive-coloured speckled glazed. Irregularly bursting ball shape, inside wavy layered lamella-like elements. On the bottom marked with double workshop mark (H in circle, stamp).

Gefäß/ Skulptur 3. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S. 156 (allgemein). Watson, Oliver. Studio Pottery. London 1994, S. 242, Abb. 562 (zum Vergleich).

€ 300.-



211



212

**213****Colin Gory**

Large sculptural jug. Stoneware. Slender irregular cylindrical shape, wider mounted band-like handle. Matte, irregularly relief-like, partially blistered, white and partially brown glaze.

**H. 60 cm.** Marked on the bottom with workshop mark CG (stamp).

**€ 400.-****214****Peter Fraser Beard**

Large bowl. Ceramic. Multi-tone matte, wavy green-turquoise overflow glaze on a light ground. Bowl form on a small stand. H. 23 cm, D. 33 cm. On the bottom designated with workshop brand PFB (embossing stamp).

Gefäß/ Skulptur. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2008, S. 367 (zum Vergleich).

**€ 300.-****215****Colin Pearson**

Vase with handles. Stoneware. Matte glaze in light multi-tone, partially light green beige over partially shiny, crackled, brown, partially olive green ground. H. 20,7 cm, D. 26,5 cm (with handles). On the lower wall signed with workshop mark (filled with glaze).

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 221 (zum Vergleich).

**€ 400.-**

214



215



213



216

**216**  
**Colin Pearson**

Large bowl with overhang. Stoneware. Bronze coloured matt glaze. D. 36 cm. On the bottom signed with workshop mark (embossing stamp). Provenance: Private collection Rhineland/ Germany.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 409 (zum Vergleich).

€ 750.-

**217**  
**Colin Pearson**

Large bowl. Stoneware. Multi-toned blue-brown, partially light greenish glaze. Round shape with applied, wing-like double handles. H. 16 cm, D. 40 cm (with handles). Signed on the bottom with workshop mark (stamp).

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 324 (zum Vergleich).

€ 600.-



217



### Lucie Rie (1902 – 1995)

Lucie Rie ist eine Ikone der Keramik der Nachkriegszeit. Werke der österreichisch-britischen Künstlerin wurden schon früh auf Ausstellungen in England, Europa und den USA gezeigt, häufig im Zusammenhang mit Arbeiten Hans Copers, mit dem sie von 1946 bis 1959 zusammen im Atelier tätig war. Bereits zu Lebzeiten verkaufte sie ihre Keramiken zu relativ hohen Preisen. Heute erzielen die charakteristischen Gefäße Höchstpreise auf internationalen Auktionen. Ihr Werk wurde mit zahlreichen Preisen ausgezeichnet und gewürdigt, namhafte Museen und Privatsammlungen in der ganzen Welt besitzen Keramiken von Lucie Rie. Ihre Werkstatt ist heute im Victoria & Albert Museum in London ausgestellt.

Lucie Ries Gefäßformen sind zumeist streng, die Arbeiten höchst sorgfältig ausgeführt. Charakteristisch sind ihre geritzten Sgraffito-Dekore, die metallischen kupferähnlichen Mangan-Glasuren oder auch ihre schaumig blasigen Glasuroberflächen.

**218**

**Lucie Rie**

Big Sgraffito bowl. Before 1980. Porcelain. Bronze colors and white glazed. Sgraffito decor with concentric rings. Inner wall white with brown rings, outer wall bronze with white rings. Partially leathery wavy and strong metallic glimmering glaze.

D. 25.5 cm, H. 10.9 cm. Marked on the bottom with workshop mark LR (stamp). Provenance: Rhenish private collection. Acquired at the special exhibition Lucie Rie at the Hetjens Museum, Düsseldorf 1980.

Lucie Rie. Sonderausstellung Hetjens Museum Düsseldorf, Deutsches Keramikmuseum, Düsseldorf 1980, Abb. 5.

**€ 25.000.-**



218



219

**219**

**Lucie Rie**

Bowl. Stoneware. Brown sgraffito décor on a sand-coloured background. H. 8 cm, D. 19.8 cm. On the bottom marked with workshop brand. Provenance: Private collection, Rhineland/Germany.

**€ 8.000.-**





220

**220****Lucie Rie**

Bowl. Stoneware. Grainy mass. Multi-toned sand-colored, partially brightly running, towards the mouth and foot edge bluish shimmering, frothy bubble glaze with brown speckles. Matte, pebbly shimmering surface. Edge of the mouth contoured dark brown and partially finely streaked on the wall. Oval Form on a small scale. 11.5 x 22.5 x 18.7 cm. Marked on the bottom with workshop mark (stamp).

**€ 5.000.-**

**221****Lucie Rie**

Cup vase. 1950s / 60s. Porcelain stoneware. Decor with large dots and vertical bands in brown on a sand-colored background. Circular surfaces and bands with sgraffito-like hatched or dotted structure. Cylindrical shape on retracted stand. H. 13 cm, D. 11 cm. Marked on the bottom with workshop mark (stamp). Provenance: Rhenish private collection.

**€ 2.000.-**

221



222

**222****Lucie Rie**

Vase. Stoneware. Matte multitone white, finely textured glaze with dark brown running speckles over stone-coloured background. Ovoide shape with retracted opening. H. 14.5 cm. On the bottom marked with workshop stamp (embossing stamp). Provenance: Private collection, Rhineland/ Germany.

Watson, Oliver. Studio Pottery. London 1994, S. 82, Abb. (zur Glasur).

**€ 1.600.-**



**223****Walter Popp**

Vase. 1958. Stoneware. Matt blue-petrol-colored glaze, decor in slightly shiny, bubbly dark red. Mouth edged whitish light gray. Ovoide shape with small opening. H. 17.1 cm. Marked on the bottom with workshop mark and dated 58 (scratched).

**€ 300.-****225****Kathy Fleckstein**

Vase. 2000. Stoneware. Exterior wall with a rins-like structure and a multi-tone matte surface in beige and blue shades. H. 24 cm. On the bottom marked with workshop brand and dated. Provenance: Private collection, Rhineland/ Germany.

**€ 200.-****224****Walter Popp**

Vase. Ceramics. Matte yellowish sand-colored, partially red-speckled glaze with glossy painting in turquoise green. Foot rim off white light gray. Cup shape. H. 20,8 cm. Marked on the bottom with workshop mark (scratched).

**€ 300.-****226****Ingeborg und Bruno Asshoff**

Vase. Stoneware. Vertically striped décor in green on a partially cloudy red background, partially bright translucent. High slender, flattened shape with small mouth. H. 43 cm. On the bottom and on the bottom edge marked with workshop stamp (embossing stamp).

**€ 200.-**

**228****Horst Kerstan, Kandern**

2 vases and 1 bowl. 1983 and 1979. Stoneware. Large Anagama vase (H. 19.5 cm) inscribed on the underside: Kerstan 10.1.1983 (carved). Anagama bowl (H. 9.3 cm) marked on the underside: Kerstan 79 (scratched) and workshop mark K (stamp) and workshop label. Ovoid vase with multi-colored red-brown glaze (height 15.6 cm) marked on the underside: workshop mark K (stamp) and workshop label.

**€ 300.-**

228



229

**227****Horst Kerstan, Kandern**

3 vases. 1979, 1981, 1987. Stoneware. Anagama wood-burning stove. Large vase, H. 22 cm, inscribed: Kerstan 1987 (carved). Middle vase with shell prints, H. 20.5 cm, inscribed: K (embossed stamp), Kerstan 20.6.1979 (carved). Small vase, height 12.5 cm, inscribed: K (stamp), Kerstan 10.4.81 (carved).

Horst Kerstan. Keramik der Moderne. (Maria Schüly Hg.). Katalog Städtische Museen Freiburg, Augustinermuseum 2015, S. 109, 112, 123 (zum Vergleich).

**€ 700.-**

227

**229****Horst Kerstan, Kandern**

4 vases. et al 1976, 1985. Stoneware. Various glazes and shapes. H. 19.5 - 11.8 cm. Marked with various workshop brands and workshop labels.

**€ 300.-**

**230**  
**Gotlind Weigel**

Vase with collar. 2011. Stoneware. Matte bright glaze, partial orange-brown approaches. Ovoid shape with two-piece collar-shaped mouth. H. 29 cm. Marked on the bottom: Gotlind 2011. Marked on the wall with workshop mark (dummy stamp). Provenance: Private collection.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 439 (zum Vergleich).

€ 200.-



230

**231**  
**Gerald Weigel**

Large vase. Stoneware. Multitone brown glaze on beige grey background. Structured surface with translucent bright tips. H. 38.5 cm, W. 43 cm. On the bottom marked with workshop stamp and workshop label. Provenance: Private Collection, Rhineland/ Germany.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 103 (zum Vergleich).

€ 700.-



231

**232**  
**Gerald Weigel**

Vase. Stoneware. Flattened shield shape with vertical scribed and pitted center seam. Slot-like opening. Multi-toned brown, partially rust-red overflow glaze on beige-olive ground. H. 28.5 cm. Marked on the bottom with workshop mark (stamp). Provenance: Private collection.

€ 300.-



232



233

### 233 Gotlind Weigel

Vase / box vessel. 1991. Stoneware. Vase made of plates. Multi-toned brown, beige, gray and turquoise green glazed with textured rough surface. 25.5 x 23 x 64 cm. Inscribed: Weigel 96 (handwritten in silver), workshop mark (stamp). Provenance: Private collection.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 332, Abb.

€ 180.-

### 234 Gotlind Weigel

2 teapots. Ceramics. Celadon glaze with crackle, lid and handle brown-black. H. 13 and 11.5 cm. Large jug labeled on the underside: Weigel 94 (scratched), small jug on the body marked: workshop mark (stamp). Provenance: Rhenish private collection.

Gerald und Gotlind Weigel. Keramische Arbeiten 1989-1996. Katalog zur Ausstellung forum handwerk, Handwerkskammer Mainz 1996 (dort verschiedene Modell zum Vergleich).

€ 500.-



235

### 235 Gotlind Weigel

Teapot and 2 tea cups. 1998. Stoneware. Can: H. 11,8 cm, cup: H. 6 cm and 5,3 cm. Pot marked on the bottom: Weigel and dated 1998 (brush / pen). Jug and cup on the wall marked with workshop mark (stamp).

Gerald und Gotlind Weigel. Keramische Arbeiten 1989-1996. Katalog zur Ausstellung forum handwerk, Handwerkskammer Mainz 1996 (zum Vergleich).

€ 200.-

### 236 Gotlind Weigel

Sculptural teapot. Stoneware. Flat pointed oval shape. Decor with wide stripes in celadon and bluish gray. H. 14 cm, B. 28 cm. On the handle marked with workshop mark (stamp). Provenance: Rhenish private collection.

€ 260.-



234



236



237

**237**  
**Gerald Weigel**

Big vase. Chamotte stoneware. Made of plates. White gray, partially glazed greenish. 30 x 34 x 15 cm. Inscribed on the underside with workshop label, workshop mark (embossed), 22/84 (scratched).

€ 700.-



238

**238**  
**Gotlind Weigel**

Doppelvase. 2001. Stoneware. Two vase bodies assembled from plates. Hatched surface. Bright glaze with a touch of pink. Mounted on wooden base. H. 20.2 cm. Weigel 2001 (gold-colored lettering) is inscribed and dated on the base. Provenance: Private collection.

€ 220.-



239

**239**  
**Gerald Weigel**

Vase / vessel. 2002. stoneware. Irregular squares, mounted to a flat vase. Multi-toned brown-olive rough glaze. 21 x 24 x 7 cm. Inscribed on the underside: 26 workshop memo 02 (digits carved, workshop stamp embossed stamp)..

€ 300.-



240



**240**  
**Fritz Vehring**

Roller form. Assembly. 1977. Stoneware. Roll form composed of cylinders, discs and other elements. Various glazes. H. 19.3 cm. Marked on the bottom with workshop mark and dated FV.77 (scratched).

Klinge, Ekkart. Deutsche Keramik 1950-1980. Sammlung Dr. Vehring. Ausstellungskatalog Hetjens Museum/ Deutsches Keramikmuseum u.a. 1986-1988, S. 191 (zum Vergleich).

**€ 800.-**



241

**241**  
**Fritz Vehring**

Vessel assembly. 1977. Tall vessel shape. 1974. Stoneware. Various glazes. Cylindrical shape in light green, disc-shaped collar anthracite. H. 17,8 cm. On the bottom marked FV. 77 (scratched).

Klinge, Ekkart. Deutsche Keramik 1950-1980. Sammlung Dr. Vehring. Ausstellungskatalog Hetjens Museum/ Deutsches Keramikmuseum u.a. 1986-1988, S. 194 (zum Vergleich).

**€ 600.-**



242



243



244

**242**  
**Fritz Vehring**

Assembly. Stoneware. Cone and cylinder shape. Various glazes.  
H. 13.3 cm. Inscribed on the bottom: FV 74 (carved).

€ 340.-

**243**  
**Fritz Vehring**

Vessel assembly. 1974. Stoneware. Matt dark green glazed. H. 24.5 cm.  
On the bottom marked FV. 74 (scratched).

Gefäß/ Skulptur 3. Deutsche und internationale Keramik seit 1946.  
Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S. 142  
(zum Vergleich).

€ 400.-

**244**  
**Fritz Vehring**

Helmet. Ceramic, engobed. Rough textured surface. 43 x 30 x 45 cm.  
Provenance: Private collection.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946.  
Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 314  
(zum Vergleich).

€ 1.400.-



245



**245**  
**Gertraud Möhwald**

Large sculpture. Ceramics, porcelain shards, built, partially glazed. **H. 85 cm** (with base). Mounted on re-used cubic stone base with old inscription. Sculpture marked on the lower wall with workshop mark (painted black).

Gefäss/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 294f. (zum Vergleich).

**€ 5.500.-**





**246**  
**Christa Gebhardt**

Large wing figure. Stoneware, built, metal.  
Wavy relieved textured surface.

**89 x 52 x 10 cm.** On the bottom signed:  
CHRISTA GEBHARDT (black pen).

Gefäß/ Skulptur. Deutsche und internationale  
Keramik seit 1946. Katalog Grassimuseum  
für Angewandte Kunst Leipzig 2008, S. 210f.  
(zum Vergleich).

**€ 1.500.-**



**247**  
**Johannes Gebhardt**

Vase. Ceramics. Stretched ovoid shape, outside  
three conical, formed of layered, tapered lamellae  
applications. Exterior multi-tone matt rusty red,  
inside white. H. 19,5 cm. Marked on the bottom  
with workshop mark (scratched). Provenance:  
Rhenish private collection. Acquired in the  
Kunstammer Köster.

**€ 200.-**



**248**  
**Ruth and Jon Barret Danes**

Sculpture. Porcelain, partially with a sandy-like  
rough surface. Two-figured composition with  
intertwined animal and human form. Figurine  
mounted on painted wooden base. H. 24 cm. On the  
border of the bottom signed with workshop mark.  
Watson, Oliver, Studio Pottery, London 1993, Abb.  
21, 22, 107 (zum Vergleich).

**€ 400.-**



249

**249**  
**Robert Sturm**

Head. Stoneware. Shape built of panels and other elements. Matt multitone brown overglazed. 22 x 15 x 19 cm. Provenance: Private collection Rhineland/ Germany.

€ 600.-



250

**250**  
**Robert Sturm**

Vascular plastic in disc shape/ sun. 1981/82. Stoneware, built. Multitone cream, partially brown, partially olive-coloured glaze. 30 x 32 x 10 cm. On the bottom signed with workshop mark and dated, ST (engraved) 81/82 (black). Provenance: Private collection Rhineland/ Germany. Exhibition: 1982, Deidesheim, Museum of Modern Ceramics, Robert Sturm, GefäÙe, Plastiken, Reliefs.

€ 800.-

**251**  
**Robert Sturm**

„Wall relief. 1980. Stoneware. Multitone brown glazed. 48 x 39 x 5 cm. On the back device for wall suspension. On the back marked St80 He Ku20 (painted in black). Provenance: Private collection, Rhineland/ Germany. Exhibition: 1980 Bad Hersfeld, Museum of the City of Bad Hersfeld, Balzar, Brüggemann, Stehr, Sturm; 1989 Dülmen, Galerie Kunen, Robert Sturm; 1993 Frechen, Keramion, Robert Sturm.“

€ 900.-



251



252

**252**  
**Robert Sturm**

„Large torso. Stoneware. 49 x 36 x 17 cm. On the bottom marked with workshop brand ST and dated 92 (carved). Provenance: Private collection, Rhineland/ Germany. Exhibition: 1993 Keramion, Frechen, Robert Sturm; 1994 Bonn, House of Redoute, Ceramic Sculpture from Rhenish Collections, Dinonyse, Kuhn, Külz, Mys, Lambercy, Naethe, Popp, Pütz, Sturm, Ternes.“

Gefäß/ Skulptur 3. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S. 292 (zum Vergleich).

**€ 3.000.-**

**253**  
**Robert Sturm**

Wall sculpture. Stoneware. Multitone brown glazed, partially blue and ochre. Two-piece shape mounted from different plates and stripes. **120 x 23 x 10 cm** (with mounting). At the bottom marked: ST (painted black).

**€ 800.-**



253



254

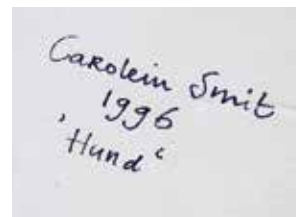
**255**  
**Wendelin Stahl**

Vase. Stoneware. Shining, multicolored speckled glaze. Oxblood, partially blue, purple and green. Wide conical shape with straight shoulder. D. 31 cm. H. 19.5 cm. Marked on the bottom with workshop mark steel (scratched). Provenance: Rhenish private collection.

€ 200.-



255



**254**

**Carolein Smit**

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

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

€ 1.800.-

**256**

**Rolf Overberg**

Owl. Ceramics. Brown-black mottled glaze. Folded plumage, stylized eyes. Arched swinging, movable stand. H. 16.2 x 19 x 18 cm. Reverse inscribed with workshop mark (spiral in square) (stamp). Provenance: Rhenish private collection.

€ 200.-



256

**257****Stig Lindberg**

Gustavsberg, Sweden

Big vase. 1977. Cylindrical shape with wide mouth. Black brown Temmoku glaze. Abstract Relief ornament. Rusty brown translucent. **H. 25 cm, D. 21 cm.** On the bottom: StigL with hand (carved). Stig L. 5/10 -77 (black pencil), oval paper label Gustavsberg.

**€ 200.-**

257

**258****Stig Lindberg**

Gustavsberg, Sweden

Big ball vase. 1977. Black brown Temmoku glaze. Abstract relief ornament in double repeat. Rusty brown translucent.

**H. 27 cm, D. 30 cm.** On the bottom: StigL with hand (carved). Stig L. 77 5/10 (black pencil), oval paper label Gustavsberg.

**€ 200.-**

258



259

**259****Gotlind Weigel**

Bowl with hole handle. 1992. Stoneware. Matt decor in multi-toned blue and brown. Unglazed sand-colored stripe. H. 12.5 cm. On the bottom Weigel and dated 1992 (scratched), workshop mark (stamp).

**€ 140.-**

**260**

**Bernhard Hoetger**  
Kunsttöpferei Kandern

Figure Sieg/victory. Designed in 1912. Made after 1915. Ceramic. Cream and blue painting, shiny craquelée glaze. Standing female figure in orange posture with folded cloth, on a pedestal of two platforms, between which lies a figure.

**65 x 32 x 29 cm.** Inscribed on the base inside with the company mark KTK (scratched), indistinctly marked B. Hoetger on the back of the base. The figure 'Der Sieg' is the protagonist of the 15-figure majolica cycle 'Light and Shadow'. This cycle was first shown in 1914 at the third exhibition of the artists' colony in Darmstadt. The Darmstadt artists' colony, founded in 1899 by Großherzog Ernst Ludwig von Hessen und bei Rhein, has appointed numerous important artists such as Peter Behrens, Joseph Maria Olbrich and Hans Christiansen, and also Bernhard Hoetger in the late phase of the colony. Hoetger was commissioned to design sculptures for the plane tree grove, a rectangular open-air area in the colony. These works and the majolica cycle 'Light and Shadow' are main works of his Darmstadt time. Seven light figures facing seven shadow figures. The light or shadow figures are each grouped around a central Buddha, entitled Light or Shadow. The Light Buddha is surrounded by the personifications Love, Truth, Mildness, Kindness, Faith and Hope, the Shadow Buddha of Deceit, Revenge, Avarice, Hatred and Greed. The present figure 'Sieg/Victory' is the only standing figure and, at 66 cm, the largest of the cycle in which the victory of light over the shadow is visually manifested in a combination of European and Asian representational motifs.

**€ 3.000.-**



261

**261**  
**Sandro Chia**  
 Rosenthal

'Sitzender Mann'. 1987. Porcelain, light grey Krakelée glaze. 46 x 39 x 46 cm. Marked on the plinthe: Sandro Chia. Marked on the bottom on a porcelain plaque, titled and numbered: Rosenthal / Limitierte Kunstreihen/ 'Sitzender Mann' / Sandro Chia/ 40/35. Limited edition of 40 copies, here the piece with the number 35.

Limitierte Edition von 40 Exemplaren, hier das Stück mit der Nummer 35.

€ 1.200.-

**262**  
**Gerhard Marcks**  
 Steingutfabrik Velten & Vordamm,  
 Werk Velten

Cat. Stoneware, cream-colored glazed. Sitting cat on oval base with wavy band decoration. 13.5 x 18 x 10.5 cm.

Otto Pelka. Keramik der Neuzeit, Leipzig 1924, S. 142, Abb. 218. Gerhard Marcks, Das plastische Werk, Hrsg. Günter Busch, mit einem Werkverzeichnis von Martina Rudloff, Berlin 1977, Nr. 46, S. 244.

€ 1.200.-



262



263

**263**  
**Gerda Smolik (\*1951)**  
 Steingutfabrik Velten & Vordamm, Werk Velten

Midsummer Night's Dream. Figure group with donkey and female figure in a tub. Mounted on oval pedestal, there accompanying mouse figures. Limoges porcelain. Polychrome painting with gold, fur and feather applications. 25 x 20 x 19 cm. Signed on the bottom: GS (scratched). Provenance: Rhenish private collection.

Gerda Smolik. Skurrilitäten. Katalog zur Ausstellung im Keramion Frechen 2005/ 2006, S. 40, Abb.

€ 500.-





264

**264**

**Paul Philippe (1870-1930)**

Rosenthal & Maeder, Berlin

The respectful splits / Le grand ecart respectueux.  
Dancer. Bronze, patinated, bone. Black, white  
veined marble base. 21 x 28 x 6 cm. Inscribed on  
the plinth: P. Philippe and foundry mark RM.

**€ 3.800.-**



265

**265**

**Peter Tereszczuk**

Female Dancer. Bronze, patinated,  
bone. Red marble pedestal. H. 27,8  
cm. Signed verso on the plinth: P.  
Tereszczuk (recessed), AR (Atelier for  
Modern Bronzes Arthur Rubinstein /  
Vienna) (engrossed).

**€ 1.300.-**





266

**266**  
**Alexander Archipenko (1887-1964)**

Woman combing her hair. 1915/1987. Ex. 29/499. Bronze, patinated, black marble. H. 40 cm. Signed and dated Archipenko 1915 (recessed) on the plinth. Numbered and inscribed on the edge of the plinth: 29/499 ARC 1987 STRASSACKER KUNSTGUSS SÜSSEN GÜTEZEICHEN KUNSTGUSS RAL (embossed stamp). Limited cast replica of the Giesserei Strassacker, Süssen in a limited edition of 499 copies. Here the piece with the number 29. Enclosed certificate of the Kunsthau Royal Art Collection Hannover.

**€ 1.800.-**



267

**267**  
**Joachim Berthold (1917-1990)**

Standing figure. 1951. Bronze, patinated. H. 68 cm. Signed and dated at the base on the base: Joachim BERTHOLD 1951 (recessed).

**€ 1.000.-**



268

**268**  
**Max Müller (1946-2019)**

Large standing figure. Wood, worked with chainsaw.  
Figure made out of a log. H. 200 cm.

€ 1.000.-

**269**

**Gotthelf Schlotter (1922-2007)**

Ostrich. 1979. Bronze, patinated. H. 18 cm. Signed, dated and numbered on the plinth: Gotthelf Schlotter 79 1/1. On the reverse side of the plinth marked with foundry mark: STRASSACKER KUNSTGUSS SÜSSEN. GÜTEZEICHEN KUNSTGUSS RAL, 0/K (embossed stamp).

€ 500.-



269



270

**270**

**Fritz Wotruba (1907-1975)**

Small sitting figure. 1952/53. Bronze, patinated. Ed. 259/1000.  
21 x 18 x 13.2 cm. Signed and numbered on the base on the base: WOTRUBA 259 (stamp). On the bottom inside foundry mark: BRONZE POLL WIEN (stamp).

€ 1.200.-



271

**271**

**Rolf Szymanski (1928-2013)**

Relief sketch I. 1959. Bronze, patinated. H. 32.5 cm. On the lateral edge of the head signed Sz HC. At the bottom of the head foundry mark W.FÜSSEL BERLIN (stamp).

€ 700.-

**272****Francesca Zijlstra (\*1950)**

Just a girl. 2001. Bronze, patinated. Black granite pedestal. Ed. 11/24. H. 21.5 cm (with base). On the reverse: glued sheet with information about the artist and the work.

**€ 900.-**

272



273



274

**273****Stehender weiblicher Akt**

Standing nude female. Bronze, patinated. H. 37.5 cm. Back side on the plinth edge signed and dated SB 1924.

**€ 500.-****274****Alfred Barye (1839-1882)**

Arab warrior on horseback. Large-sized figure. Bronze, patinated. Marble base. **73 x 60.5 x 32 cm**. Signed on the plinth BARYE (engraved).

**€ 1.400.-**

**275****Bernard Meadows (1915-2005)**

Armed Bust I. Bronze, patinated, black stone base.

**H. 49 cm. From an edition of 6 pieces** plus artist's proof.

Bernard Meadows war in seiner Frühzeit und am Ende seiner Tätigkeit **Assistent von Henry Moore**. Über viele Jahre unterrichtete er als Professor für Bildhauerei am Royal College of Art in London. Seine Werke wurden auf der Biennale in Venedig, der Documenta in Kassel und auf der Weltausstellung in Brüssel ausgestellt. Sein plastisches Werk ist umfangreich und umfasst neben rein abstrakten Werken eine Reihe von stark abstrahierten Tierdarstellungen und eine Gruppe von Arbeiten, bei denen er das Thema ‚Armed Bust‘ oder ‚Armed Figure‘ variiert.

**€ 8.000.-**



276

**276**  
**Weiblicher Portraitkopf**

Female portrait head. Italy, 1920s / 30s. Bronze, patinated. High stone base. H. 48 cm.

**€ 800.-**



277

**277**  
**Berthold Müller-Oerlinghausen**

Couple. Bronze, patinated. H. 37.5 cm. Provenance: Collection Schenning, Goslar/ Germany.

**€ 300.-**

**278**  
**Berthold Müller-Oerlinghausen (1893-1981)**  
**Pablo Picasso**

„Pablo Picasso. Bronze, patinated. Stone pedestal. H. 36 cm. Handwritten inscription under the pedestal: BERDOLD MÜLLER-OERLINGHAUSEN / „PORTRÄT PABLO PICASSO“ and dedication.“

Berthold Müller-Oerlinghausen. Der Bildhauer. Werkkunst [29. Jg. 1967, Heft 1]. (Hg. Landesgewerbeamt Baden-Württemberg), S. 43.

**€ 440.-**



278



279

**279**  
**Wilhelm Loth (1920-1993)**

Maquette 7/75. Bronze, patinated golden brown. Ed. 17/30. 31.5 x 26, 2 x 5.7 cm. Signed and numbered at the bottom: WL 17/30 (recessed). Marked on the bottom with foundry mark SCHMÄKE DÜSSELDORF (stamp).

Kuno Schlichtenmaier, Olivia Schott. Werkverzeichnis der Plastiken. In: Wilhelm Loth. Torso der Frau, Katalog Ausstellung Georg Kolbe Museum 2002, Nr. 733.

**€ 500.-**

**280**

**Igor Mitoraj (1944-2014)**

Grepol. Around 1978. Bronze, patinated.  
Travertine. H. 42 cm. Signed at the bottom of  
the torso and inscribed with foundry mark: [...]   
TESCONI PIETRASSANTA. Numbered on the  
reverse: 57/250.

**€ 1.800.-**



280



281

**281**

**Jos Pirkner (\*1927)**

Horse torso / Torse d'un Cheval. 1988. Bronze,  
patinated. 42.5 x 38 x 12 cm. Signed on the pedestal,  
numbered 20/349, inscribed and dated RAC 1988.  
Cast Bonvicini, Verona. Certificate Kunsthaus Royal Art  
Collection, Hanover from 1.7.1988 included.

**€ 1.800.-**

**282**

**Man Ray (1890-1976)**

Ara Kunst, Dr. Fritz Albrecht, Altrandsberg

Les Amoureux. Bronze, polished. Black marble plinth. 8 x 24.1 x 8.5 cm. Signed  
and numbered on the underside: Man Ray 55/499 and foundry stamp (bull's  
head).

**€ 800.-**

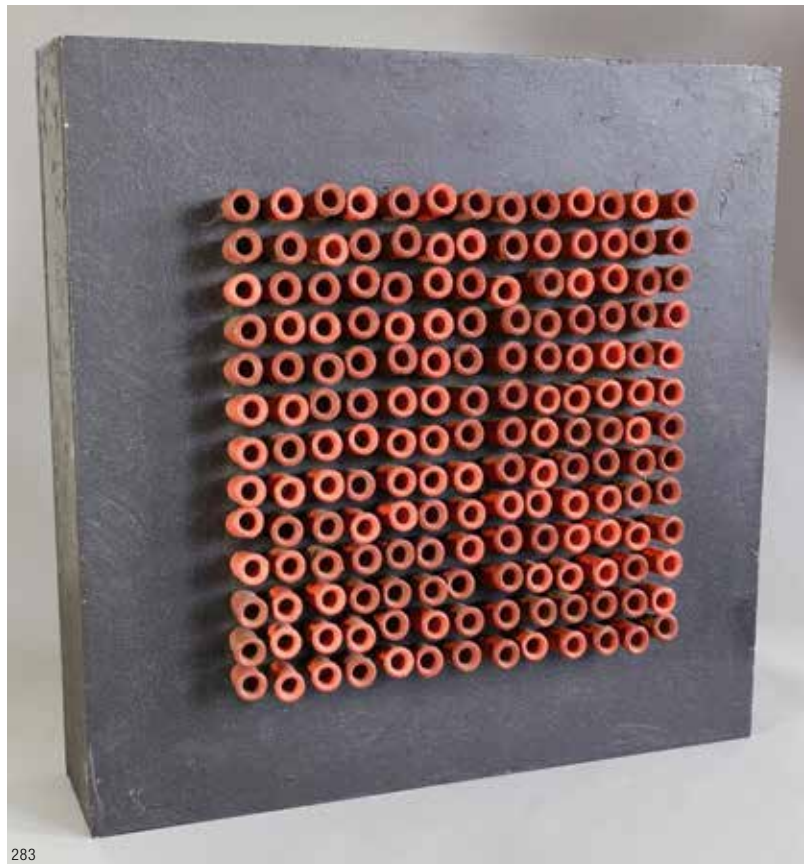


282

**283**  
**Rolf Glasmeier\* (1945-2003)**

Department store object Strahlregler (soundobjekt). 1971.  
 Rubber / metal water jet regulator, wood / chipboard,  
 black coated. 16 x 50.2 x 50.2 cm. Verso handwritten  
 inscribed title, artist, date and signed (black pen).

**€ 1.800.-**



283

**284**  
**Hugo Demarco (1932-1995)**

Reflexion changeante. 1967. Multiple. Editions Denise  
 René. Ex. 38/50. Mirror, acrylic glass, wood, aluminum.  
 38.7 x 38.7 x 8 cm. Object box marked on the reverse  
 with paper label ÉDITIONS DENISE RENÉ/ 124 RUE LA  
 BOÉTIE 196 BD SAINT-GERMAIN PARIS. EDITION 1967/  
 DEMARCO/ REFLEXION CHANGEANTE/ EXEMPLAIRE  
 No. 38/50 and signed. Backside gallery sticker: gallery  
 francoise mayer bruxelles. From an edition of 50 copies.  
 50 copies.

**€ 2.800.-**



284



285

**285****Heiner Blum\* (\*1959)**

WIE/DER. Wall object. From the series Spiele/Games / Gedichte/Poems /1983-1993. School black lacquer and synthetic resin lacquer on MDF. 18 x 34.2 x 35.8 cm. Signed and numbered inside Heiner Blum 52/93. On the bottom: WIE/DER

**€ 400.-**

286

**286****Christian Megert (\*1936)**

Mirror object. Multiple. Around 1974. Edition F. Häuselmann, galerie\_68, zofingen. Ex. 14/33. Mirror, wood, aluminum, glass. 50.7 x 50.7 x 10.3 cm. Verso inscribed with edition / gallery label galerie\_68 zofingen und stengelbach and titled, handwritten numbered Ex.14 / 33 and signed C. Megert. From an edition of 33 copies.

**€ 2.400.-****287****Christian Megert (\*1936)**

Mirror object. Multiple Ex. 20/68. Silkscreen and mirror collage on black cardboard. 49.7 x 49.7 cm. Handwritten numbered 20/68 and signed C. Megert. From an edition of 68 copies.

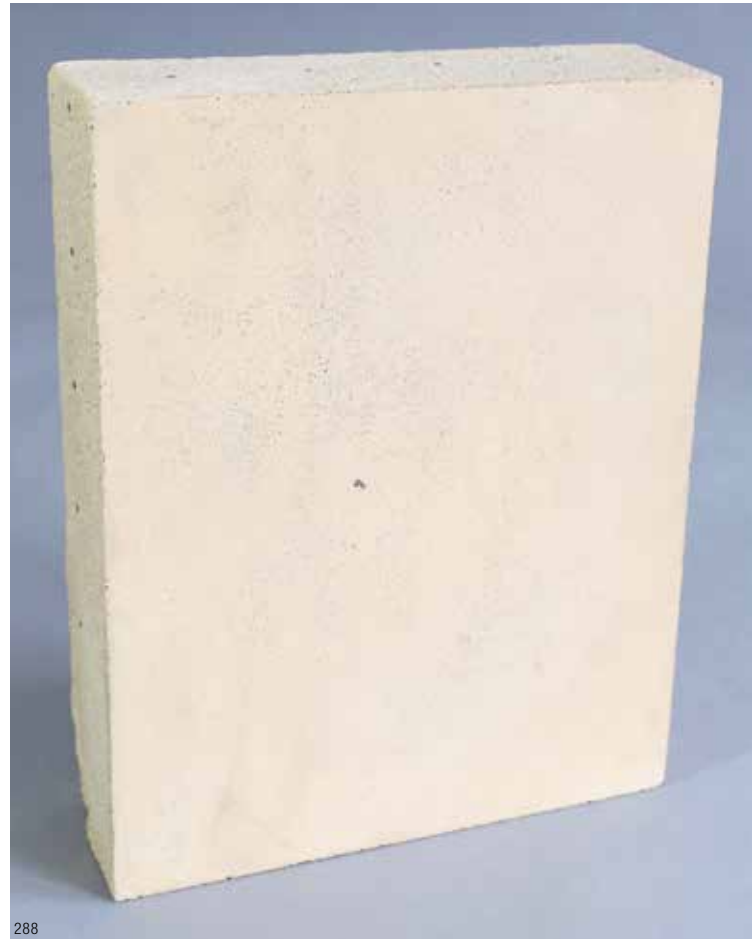
**€ 260.-**

287



**288****Imi Knoebel\* (\*1940)**

Betoni. 1990. Pigment on cut concrete. With device for wall suspension. 32 x 24 x 8 cm. Signed iMi 90 on the reverse. From the Betoni series, where each copy has a different shape and color.

**€ 2.000.-**

288

**289****Imi Knoebel\* (\*1940)**

Betoni. 1990. Pigment on cut concrete. device for wall suspension, 31 x 24 x 8 cm. Signed iMi 90 on the reverse. From the Betoni series, where each copy has a different shape and color.

**€ 2.000.-****290****Willy Weber (1933-1998)**

„Diagonal“. Circa 1968. Chromed metal plate with a concave and a convex shape. 86 x 50 x 5 cm. Signed with a pen on the reverse and inscribed „Diagonal“. In 1960, Willy Weber first shot through a metal plate, which was the basis for his group of works of explosive plastic (plates deformed with explosives). From 1963 he worked almost exclusively with the material metal. Initially, these objects were still colored, from 1967 chromed.“

**€ 2.000.-**

289



290

**291****Adolf Luther\* (1912-1990)**

Spiegelobjekt Linse. 1972. Square object box made of acrylic glass with mirrored back wall, in front of it a round, slightly concave mirror. 31.5 x 31.5 x 8.5 cm. Signed and dated on the reverse with red pen: Luther 72 and inscribed with red artist's stamp: LUTHER - LICHT U. MATERIE.

**€ 3.000.-**

291



292

**292****Adolf Luther\* (1912-1990)**

Mirror object. 1978. 25 square mirrors. In black wooden box, with aluminum strip and glass top. 34 x 34 x 5 cm. Verso signed and dated: Luther 78 and inscribed with two red artist stamps: ENERGETISCHE PLASTIK and SEHEN IST SCHÖN.

**€ 3.200.-**



293

**293**  
**Adolf Luther\* (1912-1990)**

Lens. 1980. Concave mirror made of two convex curved, half transparent silver mirrored glass lenses, mounted in a plastic frame. D. 51 cm. Signed and dated in frame: Luther 80 (engraved).

€ 4.800.-



294

**294**  
**Adolf Luther\* (1912-1990)**

Lens. 1981. Concave mirror made of two convex curved, half transparent silver mirrored glass lenses, mounted in a plastic frame. D. 51 cm. Signed and dated in frame: Luther 81 (engraved).

€ 4.800.-

**295**  
**Adolf Luther\* (1912-1990)**

Concave mirror object / Energetische Plastik. Concave mirror segments, mounted on black coated plywood board, acrylic glass box. 23 x 32 x 5.5 cm. Verso inscribed with label of Galerie Neher, Essen with information on artist, title, date, dimensions. Signed, dated and numbered in pencil on the reverse: Luther 89, 21. Two red stamps: SEHEN IST SCHÖN und ENERGETISCHE PLASTIK. Unique piece from a series created for Galerie Neher.

€ 2.800.-



295



296

**296****Klaus Staudt (\*1932)**

A touch of yellow. 1998. Multiple. Ex. 3/5. Wood, acrylic, Plexiglas, colored pencil. 48.2 x 48.2 x 3.5 cm. Inscribed on the reverse with label: WVZ 1/820, inscription WR (O) 229, title A touch of glass, year 1998, size 48 x 48 x 3.5 cm. Verso handwritten inscribed: 1/820, a touch of yellow, 1998, 3/5 and signed and dated: Klaus Staudt 98. From an edition of 5 copies.

**€ 3.400.-****298****Günther Uecker\* (\*1930)**

Do it yourself. Multiple. 2 nails, hammer, wood. 34.3 x 16.3 x 7.5 cm. Signed lower right: Uecker.

**€ 300.-**

298



297

**297****Günther Uecker\* (\*1930)**

Tree disc (Kunststranger). 1984. Wood, glue, ashes, nails, black paint. 17 x 17 x 5 cm. Signed and dated on the reverse: Uecker 84 (black brushstroke).

van der Koelen, Dorothea und Martin: Günther Uecker. Opus Liber-Verzeichnis der bibliophilen Bücher und Werke 1960-2005. Mainz 2007, WVZ L 8503.

**€ 6.000.-**

**299****A.R. Penck\* (1939-2017)**

Warrior. 1995. Stainless steel. 48 x 40 x 19.3 cm. On plinth inscribed with bronze plaque ar.penck. Enclosed framed lithograph certificate. Lithograph on handmade paper. 66 x 51.5 cm, there information about the title, material and edition. Handwritten numbered and signed: Expertise 27/33 ar.penck. Framed. From an edition of 33 + 4 EA copies.

**€ 800.-**

299

**300****A.R. Penck\* (1939-2017)**

Large plate. 1988. Ceramics. Front and back polychrome painting with red, green and light violet on a light background.

D. 43 cm. Signed on the reverse of the banner: AR Penck.

A.R. Penck. Keramik. Katalog Ausstellung Droysen Keramikgalerie, Katrin Kühn, Galerie Springer Berlin 1989, Abb.

**€ 1.900.-**

300



301

**301****Georg Ettl\* (1940-2014)**

Circus. 2002. plywood, lasered. Figures stuck.  
80 x 80 x 29 cm. Signed and dated in pencil on  
the plinth: Ettl 2002.

**€ 1.200.-****302****Meschac Gaba\* (\*1961)  
Documenta Fahrrad**

Documenta bike. Part of the installation Humanist Space from the Museum of Contemporary Africa Art 1997-2002, presented at Documenta XI, 2002. 105 x 190 x 64 cm. Labeled on the back of the license plate: GN374 / HUMANIST SPACE / MUSEUM OF CONTEMPORARY / AFRICAN ART IN KASSEL. Signed below the center bar on the sign: HUMANIST SPACE / MUSEUM OF CONTEMPORARY / AFRICAN ART IN KASSEL / MOCA.ART@HOTMAIL.COM. During the duration of Documenta 100 bikes of this type could be borrowed. The proceeds from the rental were provided for humanitarian purposes.

**€ 500.-**

302



303

**303****Laura Grisi (1939-2017)**

Illuminated object / lightbox (racing car). Paper, cardboard, acrylic glass, wood, aluminum. Collage-like mounted and layered materials on / between transparent acrylic glass panes. Motiv: racing car and lettering SCALE 1/12. Illuminated.  
48.5 x 72.5 x 11.5 cm.

**€ 200.-**



304

### 304 Esias Bosch (1923-2010)

Large wall plate. 1980s. Porcelain, chandelier painting in gold tones on dark blue-black ground. 63 x 47 cm. Framed. After studying art at the University of Witwatersrand / South Africa and working as an art teacher for painting and ceramics, Esias Bosch went to England from 1949 to 1952 as a scholar to study there as a ceramist, first with Dora Billington and then with Raymond Finch and Michael Cardew. Back in South Africa, he developed here in the following years to a pioneer of studio ceramics. Through exhibitions in the Victoria and Albert Museum in 1972, in the Historical Museum in Hanover in 1983 and in the Keramion Frechen he is also internationally known. After working exclusively with stoneware for a long time, he turned in 1975 to the material porcelain. Since 1988 he has been involved in the production of large-format wall panels with lustrating painters' decor. While he manufactures porcelain plates up to a maximum size of 70 x 50 cm, as well as the present copy, he mostly uses blanks from other manufacturers in the stoneware slabs. The group of porcelain and ceramic tiles is one of his most impressive works in addition to vascular ceramics. Part of this group of works are also large-scale installations for public buildings, such as for the international lobby of the airport in Johannesburg.

€ 3.000.-



306



305

### 305 PSJM (Cynthia Viera \*1973 and Pablo San José \*1969)

MADE BY SLAVES FOR FREE PEOPLE. 2006. From the series 'Proyecto Asia / Asia Project'. Plastic, metal. Illuminated. H. 13 cm, D. 46 cm. Verso labeled with two labels: PSJM with logo and PSJM 06 1/3 (handwritten). The abbreviation PSJM stands for the artists Cynthia Viera and Pablo San José. The aim of her work is to use modern marketing tools to criticize the production and advertising strategies of global capitalism.

€ 200.-

### 306 Yoshitomo Nara (\*1959) Vilac, Moirans-en-Montagne

My sweet dog. Designed in 2005. Wood, polychrome painted, metal, rubber, plastic. Dog figure on wheels with cord. 18.2 x 13 x 29.5 cm. On the belly marked with company label. Original packaging.

€ 280.-

### 307 Victor Vasarely\* (1906-1997)

Object box. Silkscreen on acrylic foil and paper. Mounted in object box (cardboard with black linen cover). 30.1 x 24.2 x 5.7 cm. Signed on the bottom right Vasarely.

€ 280.-



307



308



309



**308**  
**Raymond Hains\* (1926-2005)**

Saffa. 1974. Matchbook on paper. 10.5 x 8.5 48.7 x 33.5 cm (detail). Sheet lower left with embossed stamp FA FABRIANO. Handwritten dedication: Omaggio del cicisbeo della antica in ricordo dell'ostia di cacciatori SAFFA. Signed and dated: R. Hains 74 (79?). Stamped on the reverse of the wooden back: studio la torre, pistoia. Framed behind glass..

**€ 2.500.-**

**309**  
**Raymond Hains\* (1926-2005)**

Saffa. 1974. Collage. Matchbook on paper. 5 x 5 cm. Sheet 31.5 x 21.5 cm. Signed: Hains. On the reverse inscribed galleria centro, Brescia. Framed behind glass in passepartout.

**€ 1.800.-**

**310**  
**Roy Lichtenstein\* (1923-1997)**

Bull III. Ceramics. Serigraph on ceramic plate. Proof print. Unique. 31 x 31 x 2.2 cm. Inscribed on the reverse: LP (scratched).

**€ 1.500.-**



310





311

**311**  
**Andy Warhol (1928-1987)**

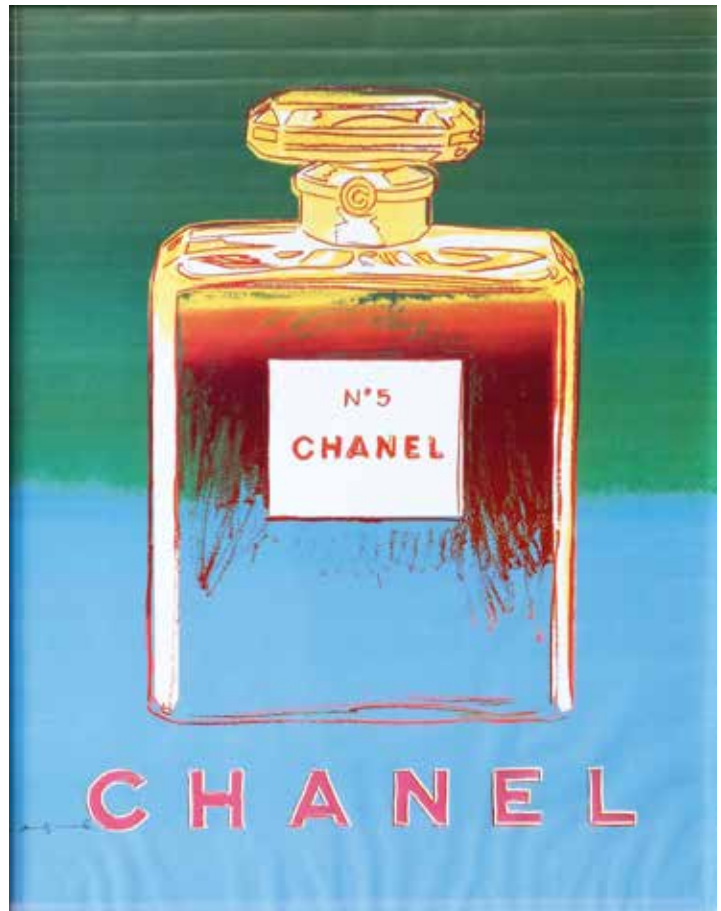
Liz Taylor. 1965. Exhibition poster. Colored offset printing. 59.6 x 67.2 cm.  
 Printed on the left: Andy Warhol March 15th through April 3rd, 1965. Printed  
 on the right: Morris International 130 Bloor Street, Toronto. No signature.  
 Framed behind glass.

€ 1.800.-

**312**  
**Andy Warhol (1928-1987)**

Chanel No. 5 (green / blue). Poster offset printing after a  
 screen print by Andy Warhol. Publisher: Courtesy Ronald  
 Feldman, New York 1997. 71.5 x 55.5 cm. Signed lower left in  
 the print. Framed behind glass.

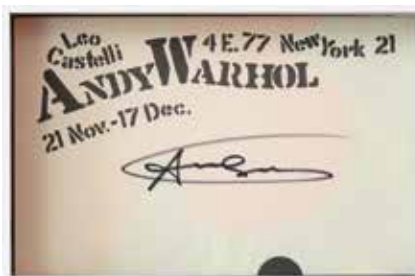
€ 800.-



312



313

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

Flowers. Leo Castelli Gallery, New York. Colored offset lithography on paper. 1964. Sheet 55.5 x 55.5 cm. Signed on the reverse: Andy Warhol. Inscribed on the reverse: Leo Castelli / Andy Warhol / 4 E.77 New York 21/21 Nov.-17. Dec. Framed behind glass. Verso with viewing window for the signature.

**€7.000.-**

314

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

Rain and Flowers. 1970. Hologram C-Print. Part of an installation for the World's Fair Osaka 1970. Sheet 30.4 x 27.8 cm. Reverse stamped: Andy Warhol / Art Authentication Board, Inc./Authentic. A128.992. Framed behind glass. Provenance: Collection Schenning, Goslar/ Germany.

**€900.-**



315

## Andy Warhol

Andy Warhol ist einer der Hauptvertreter der Pop-Art. Kunstwerke von Warhol erzielen heute Preise in beeindruckender Höhe. Nachdem Warhol zunächst als Industrie- und Werbegrafiker tätig ist, wendet er sich um 1960 der freien Kunst zu. Motive aus Werbung und Comic dienen ihm als Vorlage. Sein Atelier, in dem zahlreiche seiner Freunde und Kollegen mitarbeiten, nennt er ‚Factory‘. In den 1960/70er entstehen Siebdrucke u.a. nach Fotos prominenter internationaler Persönlichkeiten. Warhols ‚Marilyn‘ gehört zu den Ikonen der Kunstgeschichte.

In der aktuellen Auktion präsentieren wir mit 15 attraktiven Lots eine reichhaltige Auswahl seiner bekanntesten Motive.

**315**

### Andy Warhol (1928-1987)

Marilyn. Color offset lithography. 30.5 x 30.5 cm. Signed on the left margin with black pen: Andy Warhol. In the lower left corner: Andy Warhol, lower right: Castelli Graphics. Verso information on issue and printing: ANDY WARHOL / A PRINT RETROSPECTIVE 1963-1981 / NOVEMBER 21 through DECEMBER 22, 1981 / CASTELLI GRAPHICS, 4 EAST 77th Street, New York, New York 10021 [...]. Printed by COLOR EDITIONS, INC. Framed behind glass in passepartout.

Ankündigung zur Ausstellung Andy Warhol. A Print Retrospective 1963-1981. Galerie Leo Castelli New York 1981.

**€ 8.000.-**



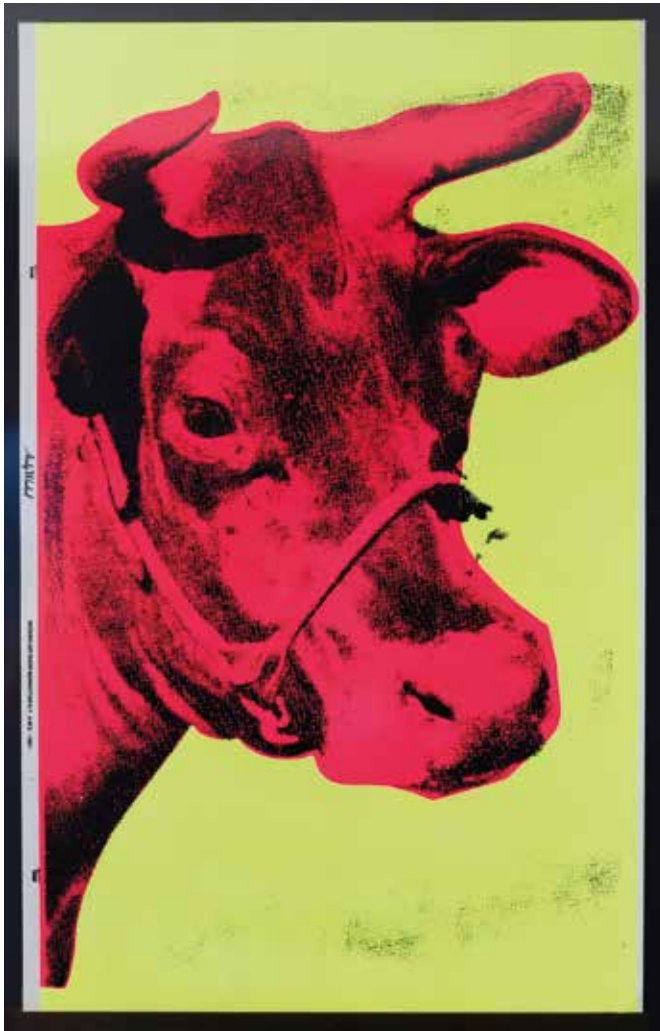
316

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

Marilyn. Invitation card for the retrospective 1981 in the gallery Castelli New York 1981. Color offset lithograph on light cardboard, folded as a folding card. 17.7 x 17.7 cm (folded), 17.9 x 35.3 cm (opened). Inside and on the reverse with information about the exhibition and printing. Recto signed on the right edge with black pen: Andy Warhol. Framed behind glass in passepartout.

Einladungskarte zur Ausstellung „Andy Warhol A Print Retrospective 1963-1981“. Galerie Leo Castelli in New York, 21. November - 22. Dezember 1981. Gedruckt von Colour Edition Inc.

**€ 8.000.-**



317

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

Cow. 1997. Colored lithograph. 86 x 53.4 cm. Print on the left: Andy Warhol Modern Art Show Manhattan N.Y. A.W.E - 1997. Framed behind glass.

€ 1.200.-



318

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

Andy Warhol Portrait Screenprints 1965-80. Offset printing. Booklet cover with two portraits: Self Portrait 1966 / Chairman Mao 1970. 15 x 21 cm. Signed down Andy Warhol. Publisher: The Arts Council of Great Britain, 1981. Framed between two glass plates.

€ 1.200.-

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

One dollar. Around 1981. Multiple. 6,7 x 15,5 cm. Signed Andy Warhol on the front. With two stamps right and left and two postmarks: 8 Minn. 81. Verso stamped Andy Warhol. Framed between two glass panes. 18.4 x 24.4 cm.

€ 1.800.-



319



320

**320**  
**Andy Warhol (1928-1987)**

Portrait of Joseph Beuys. Approximately 1980-85. Silkscreen on Japanese paper. Sheet: 69.5 x 58.5 cm. Cutout 63.5 x 53 cm. Signed lower right handwritten. Framed behind glass.

**€ 18.000.-**

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

Silver Pillow. Multiple. Flat aluminum object, unfolded, with red print: Andy Warhol. 45.5 x 69 cm. On black cardboard. Framed behind glass.

**€ 1.500.-**

321

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

Gun. 1981. Lithograph on black cardboard. 60 x 91.6 cm. Embossing stamp lower right: Editeur / Jocelyn Garrey Gallery Paris. Framed behind glass.

**€ 1.200.-**

322

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

Halston. 1982. 2 colored lithographs. Each 57.5 x 73 cm. With printed signature. Framed behind glass in passepartout.

**€ 1.800.-**

323





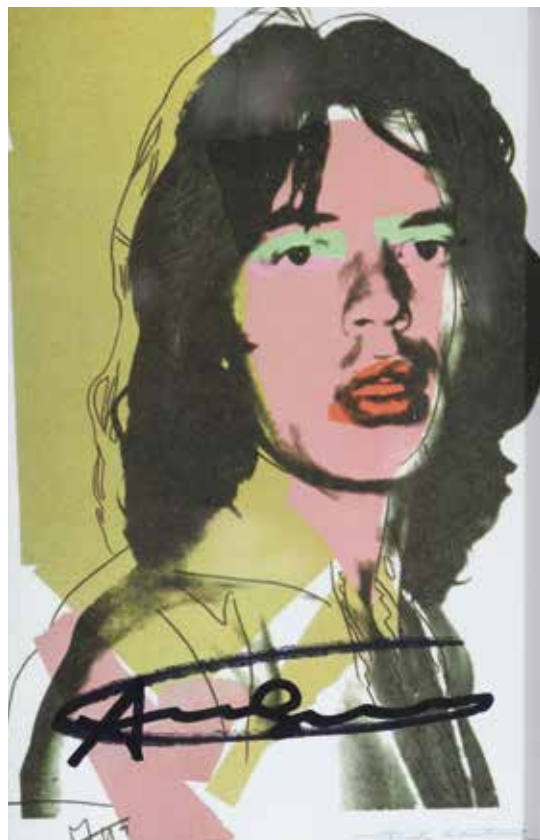
324

**324**

**Andy Warhol (1928-1987)**

10 portraits Mick Jagger. 1975. Color offset / postcard. Each 15.4 x 10.1 cm. All copies with printed signature of Warhol and Jagger. All copies with handwritten signature by Andy Warhol. Individually framed behind glass.

**€ 6.400.-**





**325****Portrait von Andy Warhol**

Foil print of a portrait showing Andy Warhol from 1986, mounted on a mirror. Approximately 60 x 42 cm. Framed in blue plexiglas box. 88 x 63 x 10 cm. Wooden backside.

**€ 1.800.-****327****Studio Simon**

Collezione Ultramobile für Simon,  
Dino Gavina

Stool / Campbells Soup box Omaggio ad Andy Warhol. Designed 1973. Lacquered metal, seat cushions. 42 x 30.5 cm. Designed for the Collezione Ultramobili by Simon, Dino Gavina, for which designs have been realized by artists such as Merret Oppenheim, Man Ray, Sebastian Matta and René Magritte.

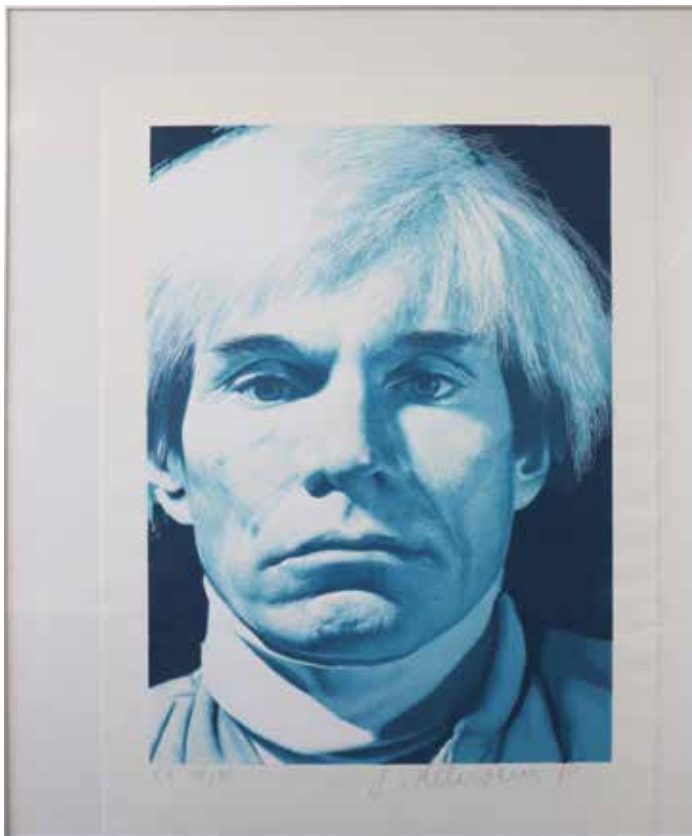
Vercelloni, Virgilio, Das Abenteuer des Design:  
Gavina, Mailand 1987, Abb. S. 145.

**€ 300.-**

325

**326****Gottfried Helnwein\* (\*1948)**

Portrait Andy Warhol. 1990. Color Serigraph. E.A. Plate 99.5 x 66 cm. Signed and dated lower right G. Helnwein 90. Numbered lower left: E.A. 18/30. Framed behind glass.

**€ 800.-**

326



327



328



329



330

**328**  
**Joseph Beuys\***  
**(1921-1986)**

Aufruf zur Alternative / Call for alternative. Serigraph. Cutout 59 x 42 cm. The call appeared on December 23, 1978 in the features section of the Frankfurter Rundschau and was later published as a poster with another portrait photo. Signed centered: Joseph Beuys. Framed behind glass in passepartout.

€ 300.-

**330**  
**Joseph Beuys\***  
**(1921-1986)**

Construction of the exhibition 'Richtkräfte der neuen Gesellschaft', Berlin 1977. Offset printing. 30.5 x 43 cm. Stamped bottom center: Hauptstrom. Signed and numbered lower center of Joseph Beuys 2/200. Framed behind glass.

€ 800.-

**331**  
**Charles Wilp\***  
**(c.1932-2005)**

Exhibition Poster Joseph Beuys in Andernach by Charles Wilp. 1986. Exhibition Kunst im Rheintor from 7.6. - 6.7. 1986. Photo: Beuys draws in the sand, filmed by C. Wilp, 1978. Signed lower right Ch. Wilp 1986, with dedication. Center Hauptstrom stamp and a cross top right.

€ 100.-

**329**  
**Joseph Beuys\* (1921-1986)**

Hirschgalvanismus. 1985. Color serigraph on cardboard. Sheet 69.8 x 50 cm. Signed and numbered top left Joseph Beuys, 37/120. Embossing stamp Schoeller lower right. Framed behind glass.

Schellmann 551.

€ 400.-



JOSEPH BEUYS IN ANDERNACH BY CHARLES WILP  
7.6. - 6.7. 1986  
KUNST IM RHEINTOR  
FRIENTOR, KONRAD-ADENAUER-ALLEE, ANDERNACH  
KUNSTSTIFTUNG STADTENTWICKLUNGSGESellschaft NEH in VERBUNDUNG MIT GEMEINSCHAFT DER STADT ANDERNACH  
KUNSTSTIFTUNG WÜRZBURG

331



332

**333****Joseph Beuys\* (1921-1986)**

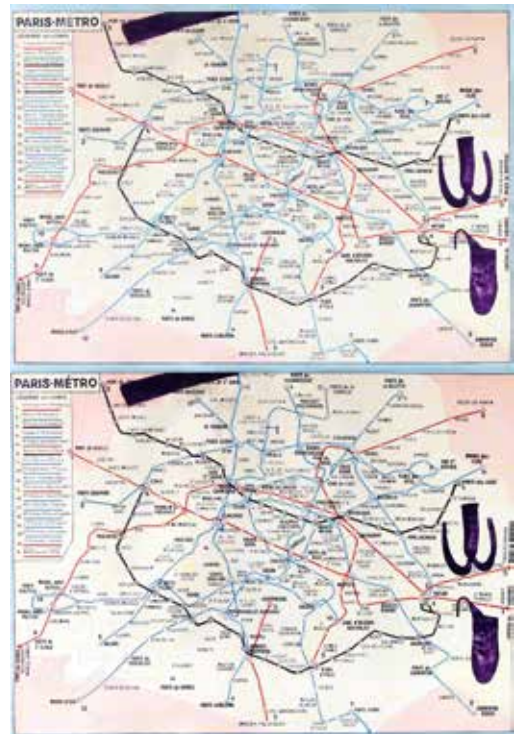
5 felt letters and 1 certificate. 1973/1974. Collaboration with Jürg Brodmann. Edition 125 copies. Series of 5 Felt Letters: Foundation for the Promotion of the Arts (multilingual). Each 39 x 27 cm. Signed in the center Joseph / Jürg. Certificate: offset printing on paper. 29 x 21 cm. No. V / 125. Signed and dated December 10, 1973 Jürg Brodmann, Joseph Beuys. Embossing stamp Stiftung zur Förderung der Künste, Basel. All works framed behind glass in metal box.

**€ 1.000.-**

333

**332****Joseph Beuys\* (1921-1986)**

3-Tonnen-Folie. 1973/1985. 5 SW serigraphs. Printed on both sides on PVC film. Papers, originally proposed as a book project, in which the bookbinding edge was not considered (a total of 3 tons of paper, therefore the work title). Edition in total about 500 signed copies. No. 1: 45.6 x 46.3 cm. Signed in the lower center Joseph Beuys. Provided with Hauptstrom stamp. On the back photo motive. No. 2: 46.3 x 45.7 cm. Signed in the center right Joseph Beuys. Provided with Hauptstrom stamp. Back text. No. 3: Three vertical pieces - Siberia. 46.3 x 45.7 cm. Unsigned. # 4: EINE DOKUMENTATION VON LOTHAR WOLLEH 46.3 x 45.7 cm. Unsigned. No. 5: JOSEPH BEUYS. 46.3 x 45.7 cm. Unsigned. All works framed between glass.

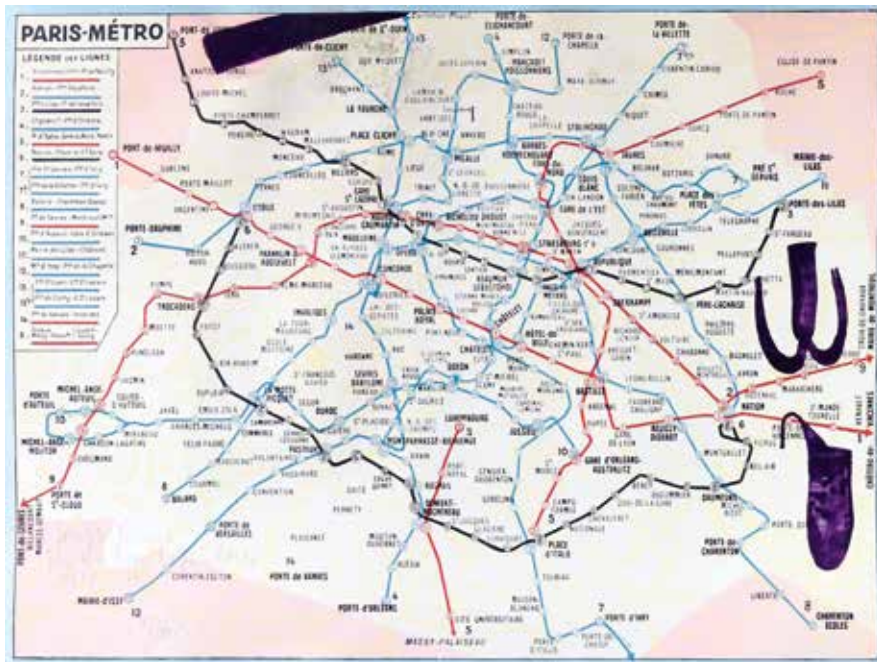
**€ 1.000.-**

334

**334****Joseph Beuys\* (1921-1986)**

2 color lithographs. 'Initiation Gauloise'. 1958-1974. Color lithograph on cardboard. Each 55.4 x 75.6 cm. Edition 185 plus 15 unnumbered A.P.-copies. Signed, titled and dated lower left: Joseph Beuys, Initiation Gauloise, 1958-74. One sheet numbered 171/185. Second sheet without number. An edition of Verlag Schellmann & Klüser, Munich.

**€ 1.000.-**



335



**335**  
**Joseph Beuys\* (1921-1986)**

2 color lithographs, 'Initiation Gauloise'. 1958-1974. Color lithograph on cardboard. Each 55.4 x 75.6 cm. Edition 185 plus 15 unnumbered A.P.- copies. Signed, titled and dated lower left: Joseph Beuys, Gauloise Initiation, 1958-74. Numbered 170/185 and 172/185. An edition of Verlag Schellmann & Klüser, Munich.

€ 1.000.-

**336**  
**Günther Uecker\* (\*1930)**

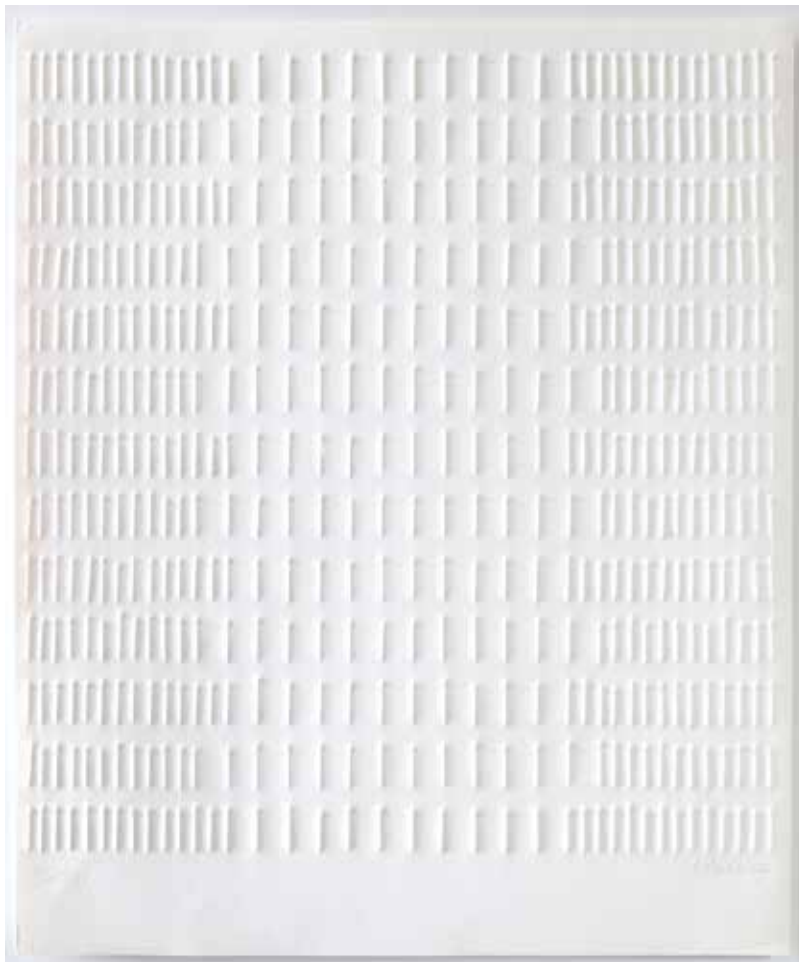
Embossing / Untitled. 1971. Embossed printing on handmade paper. Sheet about 60 x 50 cm. Signed and dated in pencil lower right Uecker 71. Numbered lower left 24/150. Framed in acrylic glass case.

€ 4.800.-

**337**  
**Günther Uecker\* (\*1930)**

Splitter 4. 2001. Embossing and color lithograph on handmade paper. 30,6 x 21,2 cm Signed and dated in pencil lower right: Uecker 01. Numbered lower left: 21/100.

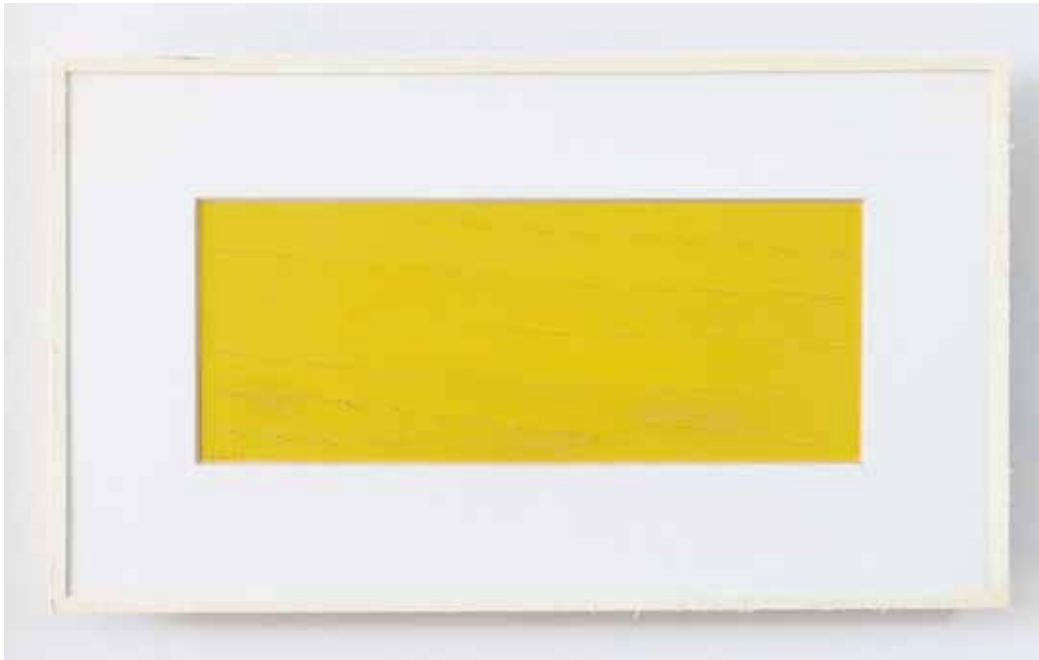
€ 1.200.-



336



337



338

**338**  
**Leo Erb\* (1923-2012)**

Without title, cardboard cut. 1953. Yellow light cardboard with wavy cut lines. Framed behind a glass (18,1 x 30,8 cm) in a passe-partout and mounted in a wooden box. Cutout: 8,5 x 21.5 cm. Signed and dated with pencil lower left Erb 53. Provenance: from the artist's studio.

Leo Erb. Katalog Ausstellung Museum Belvédère, Heerenveen 2014, S. 19, Abb. Ausstellung Galerie Wack, Kaiserslautern 2018.

€ 2.200.-



339

**339**  
**Leo Erb\* (1923-2012)**

Wall Sculpture / Linienbild. 1992. Relief made of multi-layered corrugated cardboard. Top layer with gray lines on a white background, there rectangular cut-out window with a view of white cardboard, there two small pyramid-shaped cutouts. Background from light gray corrugated cardboard. Approximately 51 x 36.5 cm. Signed lower right in pencil: Erb. Provenance: from the artist's studio

€ 1.800.-





340

**340****Leo Erb\* (1923-2012)**

Linienbild / wall sculpture. 1997. Whitened surfaces of geometrically cut shapes over corrugated cardboard base. Relief 54 x 41 cm. Signed in pencil lower right: Erb. Dated lower left: 21.11.97. Back label with details of the work. Framed behind glass.

**€ 900.-**

341

**341****Leo Erb\* (1923-2012)**

Without title (Linienbild). 1971. White chalk on beige cardboard. 105 x 76.5 cm. Signed lower right in pencil: L.E.71. Framed behind glass. Provenance: acquired in the artist's studio.

**€ 2.800.-**


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**Leo Erb (1923-2012)**

Zwei Hauptthemen ziehen sich durch das gesamte Werk von Leo Erb wie ein roter Faden: die Linie und die Farbe Weiß. Mit dieser bewussten Reduzierung auf wenige Bildmittel erschafft Erb ein umfangreiches und vielseitiges künstlerisches Oeuvre, in dem es ihm hauptsächlich um das ‚Sichtbarmachen der Stille‘ geht. Mit einer Vielfalt von Materialien variiert er seine zentralen Themen. Der Linie verleiht er unterschiedlichste Wesensarten und lässt sie weich oder hart, kräftig oder zart, dunkel oder lichtdurchflutet, trennend oder verbindend, graphisch oder malerisch erscheinen. Seine Handzeichnungen, Materialbilder, Reliefs, Plastiken, kinetische Objekte, Lichtobjekte und Handdrucke sind heute in zahlreichen deutschen und internationalen Museums- und Privatsammlungen vertreten, seine Lichtplastiken im öffentlichen Raum zu sehen.

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**342****Herbert Zangs\* (1924-2003)**

Object. Small wooden plate, whitened with paint. With laterally inserted wooden strip and with rubber bands fixed by nails. Signed and dated in color on the lower left: Zangs 52. Framed on cardboard in a wooden box behind glass. Enclosed certificate no. 11-11-147 of 8.11.2011, Archive Herbert Zangs, Emmy de Martelaere, Paris. Archive no. 1617th

**€ 4.800.-**

342

**343****Herbert Zangs\* (1924-2003)**

Pastose Reihung. Assemblage. Acrylic paint, tissue paper on wood. Row-shaped structure. 48.5 x 36 x 2.5 cm. Signed and dated in white color lower left: ZANGS 58. Framed in a wooden box.

Ganzseitig abgebildet im Katalog: Herbert Zangs zum 79. Geburtstag. Ausstellung 1994 im Krefelder Kunstverein und der Galerie Christian Fochem, Krefeld. Herausgeber: Krefelder Kunstverein e. V. Verlag: Christian Fochem, Krefeld.

**€ 3.500.-**

343



344

**344**  
**Herbert Zangs\***  
**(1924-2003)**

Expansion. Relief painting. 1960.  
 Paint and pigment on canvas, mounted  
 frame-like edging of red painted  
 corrugated cardboard. 48.5 x 28 cm.  
 Signed and dated lower right ZANGS  
 60 (scratched). Framed on cardboard  
 back wall in acrylic object box.  
 Enclosed Certificate No. 16-06-371 of  
 15.06.2016, Archive Herbert Zangs,  
 Emmy de Martelaere, Paris, Archive  
 No. 2254. Provenance: acquired in  
 Cucuron (Provence) from the estate  
 of a deceased art dealer in Cucuron.  
 The then gallery owner showed works  
 by Zangs in exhibitions. Herbert  
 Zangs had received the Vincent-van  
 Volkmer Prize in France in 1960 and  
 had bought a house in Cucuron from  
 the prize money. The present works  
 are shown together in the catalogue:  
 Phänomenon. Herbert Zangs. Arbeiten  
 aus den Jahren 1947-2003. Catalogue  
 for the exhibition in the Städtische  
 Galerie im Park, Viersen 2008, p. 30  
 . The picture of the works is titled:  
 „Expansionen, 1960s, seen at an  
 antique dealer in Cucuron, 2005“.  
 Detailed and atmospheric portrayals of  
 the actor Alexander May about a stay of  
 May, his wife and Zangs at Christmas  
 1962 or 1963 in Zang's house in  
 Cucuron in a speech by Alexander May  
 in 2000, cf. *ibid.*, pp. 19-30. Herbert  
 Zangs has been awarded several  
 national and international prizes for  
 his work. His works are represented  
 in numerous museum and private  
 collections in Germany and abroad and  
 can be seen regularly in individual and  
 group exhibitions.

€ 4.400.-





**345****Herbert Zangs\* (1924-2003)**

Expansion. Relief painting. 1960. Paint and pigment on canvas, mounted frame-like edging of red painted corrugated cardboard. 49 x 26 cm. Signed in the lower middle area: ZANGS. Vaguely signed and dated 60 on the lower left margin. Framed on cardboard back wall in acrylic object box. Label mounted on the back side, handwritten inscribed J. FROGET / RUE D'HORLOGE / CUCURON. Enclosed Certificate No. 16-06-372, 15.06.2016, Archive Herbert Zangs, Emmy de Martelaere, Paris, Archive No. 2253. Provenance: acquired in Cucuron (Provence) from the estate of a deceased art dealer in Cucuron. The then gallery owner showed works by Zangs in exhibitions. Herbert Zangs had received the Vincent-van Volkmere Prize in France in 1960 and had bought a house in Cucuron from the prize money. The present works are shown together in the catalogue: Phenomenon. Herbert Zangs. Arbeiten aus den Jahren 1947-2003. Catalogue for the exhibition in the Städtische Galerie im Park, Viersen 2008, p. 30. The picture of the works is titled: 'Expansionen, 1960s, seen at an antique dealer in Cucuron, 2005'. Detailed and atmospheric portrayals of the actor Alexander May about a stay of May, his wife and Zangs at Christmas 1962 or 1963 in Zang's house in Cucuron in a speech by Alexander May in 2000, cf. *ibid.*, pp. 19-30. Herbert Zangs has been awarded several national and international prizes for his work. His works are represented in numerous museum and private collections in Germany and abroad and can be seen regularly in individual and group exhibitions.

**€ 4.400.-**

345



346

**346**  
**Herbert Zangs\***  
**(1924-2003)**

Untitled. From the series Jutes. Undated, circa 1976. 60 x 80 x 2 cm. Partially whitened hair, glued on white primed jute background. Signed on the back center with charcoal: Zangs (viewing window). Framed behind glass in the box. Enclosed certificate no. 11-11-146 of 7.11.2011, Archive Herbert Zangs, Emmy de Martelaere, Paris. Archive no. 1624. In the work of Herbert Zangs jute works are mainly present in the seventies. This work is typical in the choice of untreated natural materials for the artistic style language of the seventies.

€ 9.500.-



347

**347**  
**Herbert Zangs\* (1924-2003)**

Untitled. Approximately 2nd half of the 1970s. Mixed technique on find piece. Sheet metal on wood, fixed with nails. Double signed on the reverse: ZANGS. Provenance: acquired in the studio of the artist.

€ 400.-

**348**  
**Herbert Zangs\* (1924-2003)**

Kink folding. 1960s, cardboard, linked. 48.5 x 38.5 cm. Signed lower left in the color: Zangs. Labeled on the reverse: Ausstellung Städt. Galerie im Park Viersen vom 17.02. - 30.03.2008. Framed behind glass ..

Phänomen Herbert Zangs. Werke aus den Jahren 1947 - 2008. Katalog zur Ausstellung in der Städtischen Galerie im Park, Viersen, Deutschland 17. Februar - 30. März 2008, Abb. S. 63.

€ 1.500.-



348



349

**349**  
**Kurt Hofmann**

Painting / Untitled. 1990. Multilayer relief-like painting on fiberboard. 70 x 56.8 x 5.3 cm. Kurt Hofmann, '90 signed above. Framed from behind.

€ 300.-



350

**350**  
**Will Brüll (\*1922)**

„Wall relief „Gespannte Wandung“. Stainless steel, mounted on blackened chipboard. 69 x 42 cm. Relief: 57 x 30 x 3 cm. Signed on the edge: BRÜLL (embossed). Handwritten titled and signed „Gespannte Wandung. Will Brüll“ on the reverse of the plate.“

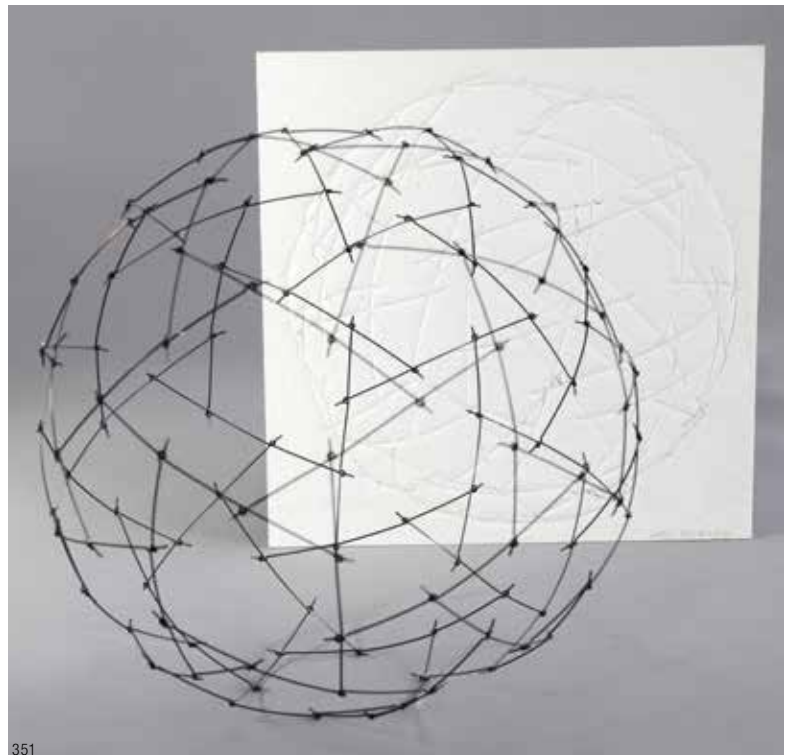
€ 400.-



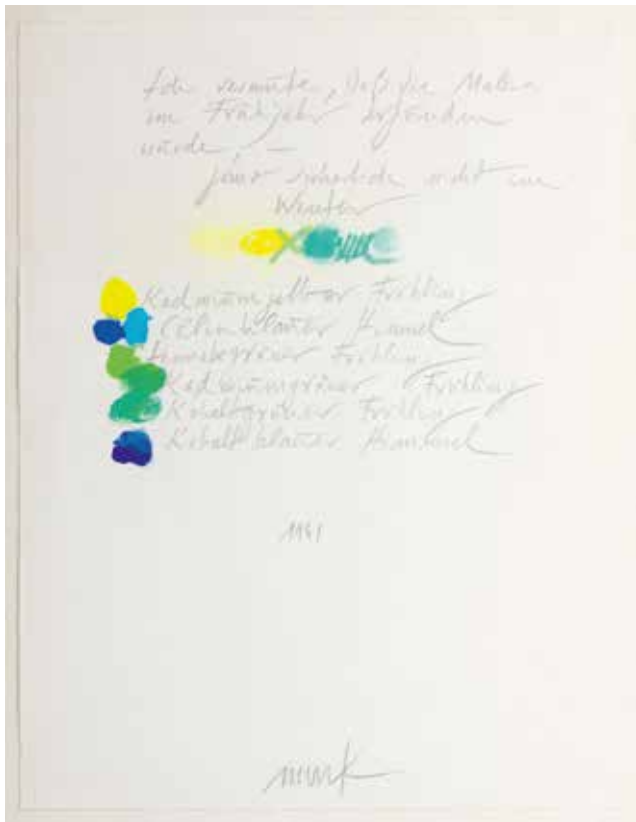
**351**  
**Lars Englund (\*1933)**

Borderline. Wire sculpture and paper relief. 2 objects. Ball of interconnected metal wire elements. D. 27 cm. Embossing on heavy handmade paper. 29.5 x 30 cm. Marked in pencil lower right: LARS ENGLUND.

€ 1.000.-



351



352



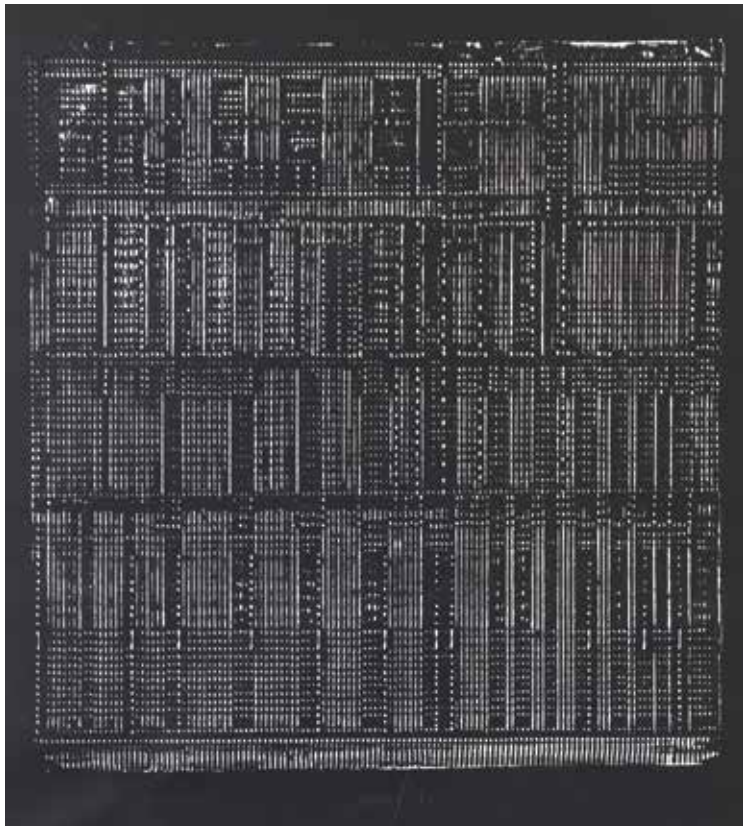
353

**352****Heinz Mack\* (\*1931)**

Ich vermute, dass die Malerei im Frühling erfunden wurde / I suspect that the painting was invented in the spring. 1961. Offset printing (text) on paper, polychrome overpainted. Sheet 24 x 32 cm. Dated in pencil in 1961 and signed lower middle: Mack. Framed behind glass in passepartout.

**€ 600.-****353****Heinz Mack\* (\*1931)**

Silver wings. 1971. Folded metal grid on stainless steel. Framed behind glass in object box. 25 x 30 x 2 cm. Recto signed and dated Mack 71 above, numbered at the top left 2/100. Verso gallery / auction labels.

**€ 3.200.-**

354

**354****Heinz Mack\* (\*1931)**

Galaxy. 1973. 1-color screenprint on white cardboard. 60 x 50 cm. Signed and dated in the center with pen, numbered lower left. Copy 35 of 200. Provenance: Schenning Collection, Gostar.

**€ 400.-**



355

### 355 Christo (\*1933)

Look. 1965. Magazines, plastic film, string, wood. Several copies of the magazine Look covered with foil and tied with cord to a package. Mounted on black painted chipboard and with black wooden frame. 40 x 28.5 x 5 cm. Labeled, numbered and dated on the reverse: édition MAT christo 92/100, collection 65. Planned: 100 numbered and signed copies. Realized number unknown.

Provenienz: Galerie Der Spiegel, Köln.

Katerian Vatsella. Edition MAT: Daniel Spoerri, Karl Gerstner und das Multiple. Die Entstehung einer Kunstform. Bremen 1998, S. 213.

€ 7.000.-



356

**356**

**Christo (\*1935)/  
Wolfgang Volz\* (\*1948)**

Christo und Jean Claude, \*1935

Running fence. Sonoma and Marin Counties, Christo and Jean-Claude, 1972-76. Color photography. Mounted on cardboard. Acrylic glass framing. 71 x 100 cm. Handwritten signed / inscribed on the lower right: Christo © Volz. The work is most likely a one-off or a very small edition.

€ 400.-

**357**

**Hans Breder (1935-2017)**

Rosa. Videostill from Portrait of Rosa. 1998. C-print on Alu-Dibond. 75 x 101.5 cm. Framed. Provenance: Collection Tholen, Herford.

OWL4. Gegenspieler/ antagonists. Renke Brandt, Hans Breder, Jacqueline Doyen u.a. Katalog Ausstellung Marta Herford 2016, S. 36, Abb. Hans Breder, Barbara Welch: Portrait of Rosa/ Retrato de Rosa. Chicago 1983. (beide Titel liegen dem Lot bei).

€ 6.000.-



357



358

**358****Carlo Mollino (1905-1973)**

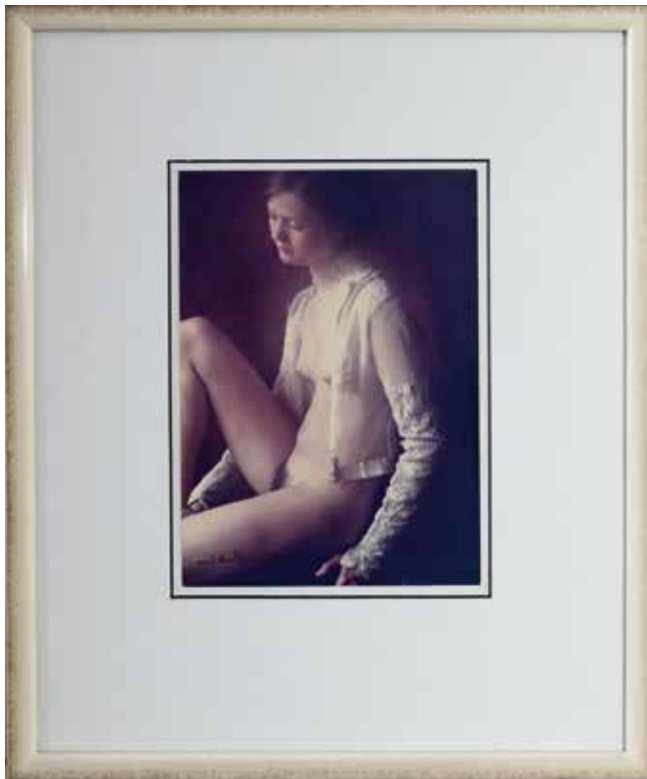
„Woman with white dress / Untitled. Polaroid. Color photography. 10.3 x 7.8 cm (detail). Framed behind glass with passepartout. Carlo Mollino has worked as an architect and designer for more than four decades. In 1949 he published „Message from the darkroom“, a significant book on photography. From about 1960 until the end of his life he photographed women in his studio in Turin, especially dancers, in an ambience designed by him. During this period, about 1,500 polaroids were created, two of these are presented here. Provenance: acquired at the Galleria Rossella Colombari, Milan.“

**€ 2.200.-****359****Carlo Mollino (1905-1973)**

„Woman with mask and corsage. Polaroid. BW photography. 9.7 x 7.4 cm. Verso inscribed: POLAROID. Framed behind glass with passepartout. Carlo Mollino has worked as an architect and designer for more than four decades. In 1949 he published „Message from the darkroom“, a significant book on photography. From about 1960 until the end of his life he photographed women in his studio in Turin, especially dancers, in an ambience designed by him. During this period, about 1,500 polaroids were created, two of these are presented here.“

**€ 2.200.-**

359



360



361

**360**

**David Hamilton\* (1933-2016)**

Female nude / Untitled. 1974. Color photography, 24 x 16.8 cm. Signed and dated lower left: David Hamilton 74. Framed behind glass in a passe-partout.

€ 440.-

**361**

**David Hamilton\* (1933-2016)**

Female nude / Untitled. 1974. Color photography, 24 x 16.8 cm. Signed and dated lower right David Hamilton 74. Framed behind glass in passe-partout.

€ 440.-



362



**362**

**Dietmar Dönhöft (1929–1976)**

Photo album. Collection with portraits of German actors, u.a. Lil Dagover, Gisela Uhlen, Josef Meinrad, Harald Juhnke, Thomas Fritsch, Will Quadflieg, 30 x 25 cm. With handwritten personal dedications and autographs for the photographer. Photos partially marked on the reverse with stamp: Copyright by Dönhöft Köln, Breite Strasse 161-167. The Cologne photographer Dietmar Dönhöft was known in the 1960s for his ballet photographs. He documented premieres on the stages in Berlin, Hamburg, Vienna or Brussels. In parallel, portrait photos of ballet dancers, e.g. Paolo Bortoluzzi, Margot Fonteyn or Rudolf Nureyev. Dönhöft's photos have been published in numerous books and magazines.

€ 200.-





363

**363****Walter Schels\* (\*1936)**

Roncalli. Documentation of the program: The journey to the rainbow. Linen-related box with 20 artist-overpainted photographs in passe-partout plus photo of the cover page. 31 x 39.5 x 2.5 cm. With interviews by Walter Schels. 17 of the photos signed lower right: W.Schels. With insert and handwritten description: 20 pictures from Circus RONCALLI, photographed and handpainted by Walter Schels. Munich, 1981/1982. Numbered 135/200. With stamps of the photographer on the top right. From an edition of 200 copies.

**€ 400.-****365****Willi Moegle (1897-1989)**

6 SW photographs on Agfa / Agfa Lupex paper. Product photography porcelain (Arzberg, H. Löffelhardt and others). Approximately 23.4 x 17.2 cm. All verso inscribed with studio stamps Willi Moegle, Stuttgart.

**€ 240.-**

364

**364****Willi Moegle (1897-1989)**

6 B-W photographs on Agfa / Agfa Lupex paper. Product photography glass and porcelain (Arzberg, Zwiesel, H. Löffelhardt, H. Gretsch and others) Ca. 23.4 x 17.5 cm and 17.6 x 11 cm. All verso inscribed with photographer's stamp and labels with details of the depicted objects. Partly with stamps of the manufacturer.

**€ 240.-**

365



366

**366**  
**Gust Hahn**  
**(\*1906)**

20 B-W photographs on Agfa-Brovira and 1 book (Gust Hahn: 99 Fotos für Leute, die Augen haben. Heidelberg/ Berlin 1961) Different sizes between 20.5 x 15.7 cm and 24 x 18 cm (partially mounted on Carton). Photographs predominantly on the reverse with stamp inscribed DR. HAHN, HEIDELBERG and manuscript titled in pencil. Partially with additional stamp: picture no. HEINZ KOHL BERLIN. Most of the photos are shown in the enclosed book.

€ 1.000.-



367



**367**  
**Art Zanders '80**  
**(Christo u.a.)**

Art Zanders ,80. Mappenwerk. Contains 6 portfolios with prints by Christo, Kolar, Paolozzi, Schultze, Spoerri and Uecker. Different techniques on light cardboard. Sheet each 68 x 49.5 cm. Sheets signed and numbered by the artists. Paolozzi: Print signature. With text sheet to the work in folded double sheet. In addition imprint and info sheet in original folder (69.5 x 51 x 1.5 cm). Publisher: Zander Feinpapier AG, Bergisch Gladbach.

€ 260.-

**369**  
**Anna und Bernhard Blume\***

Ideoplasty: Sehe ich oder was sieht? (Pater Pio 74). 3 carton-mounted BW photographs. On the underside titled: IDEOPLASTIE: Sehe ich oder was sieht? (Pater Pio 74). Cutout 30 x 42.2 cm. Framed behind glass with passepartout. Provenance: Collection Tholen, Herford.

Anna & Bernhard Blume. Kunstsammlung Tholen. Katalog zur Ausstellung welt.echo Galerie Chemnitz 2015, S. 10f.

€ 500.-



368



369

**368**  
**Anna und Bernhard Blume\***

Effort to bring about the cross. 1971-89. SW offset. 59 x 49 cm (detail). Signed and dated lower right: B.J. Flower 71-89. Provenance: Collection Tholen, Herford.

€ 500.-



370

**371**  
**Anna und Bernhard Blume\***

„Subjectivity / objectivity. 1976. **4 works.** SW photographs on paper. Two sheets signed and dated lower right B.J.Blume 1976. Verso on the frame or on the back wall with gallery labels. Sheets each: 60.3 x 49.8 cm (detail). Framed behind glass. Provenance: Galerie Heinz Holtmann, Cologne; formerly Tholen Collection, Herford.“

Anna & Bernhard Blume. Kunstsammlung Tholen. Katalog zur Ausstellung welt.echo Galerie Chemnitz 2015, S. 28-31, Abb.

€ 1.800.-



**370**  
**Anna und Bernhard Blume\***

„**4 BW photographs** from the series: Magischer Determinismus. Silver gelatin prints. 59.5 x 49.5 cm; 60.5 x 50 cm and each 17.8 x 24 cm. No. 2 signed and dated lower right: flower with Anna 74. No. 3: Two photos framed together behind a glass with black matting. Sticker back: For C.D. Tholen, Anna Blume 2015. Provenance: Collection Tholen, Herford.“

Anna & Bernhard Blume. Kunstsammlung Tholen. Katalog zur Ausstellung welt.echo Galerie Chemnitz 2015, S. 21ff.

€ 500.-



371



372

**372**  
**Bernhard Johannes Blume\* (1937-2011)**

Sonnenuntergang im Gebirge. Unendlich. **2 works** on wallpaper. Mixed technique (spray paint, stencil). 82 x 53 cm and 61.8 x 52.8 cm (detail / illustration). Sunset: signed and dated lower left flower 1967/83, numbered lower right 2/10. Infinite: signed and dated lower left 67/83 flower, numbered lower right 6/10. Each from an edition of 10 copies. Provenance: Collection Tholen, Herford.

Anna & Bernhard Blume. Kunstsammlung Tholen. Katalog zur Ausstellung welt.echo Galerie Chemnitz 2015, S. 42f. und S.82, Abb.

€ 400.-

**OBJEKTIVITÄT**

Objektivität ist wenn der Kopf schräg steht weil die Bedingungen der Möglichkeit des Sachverhaltes mit seiner Wirklichkeit bereits identisch sind.



373

**373**  
**Candida Höfer\* (\*1944)**

Zoological Garden London II. C-Print.  
 Edition 2/6. 41 x 51.5 cm. Numbered,  
 dated and signed on verso bottom: 2/6  
 Zoologischer Garten London II 1992  
 Candida Höfer. Framed behind glass in  
 passepartout.

€ 1.800.-



**374**  
**Candida Höfer\* (\*1944)**

Zoologischer Garten Stuttgart I. 1991.  
 C-Print. Edition 2/6. 49.4 x 78 cm.  
 Numbered, dated and signed on the  
 reverse: 2/6 Zoologischer Garten Stuttgart  
 I 1991 Candida Höfer. Framed behind glass  
 in passepartout.

€ 1.800.-



374

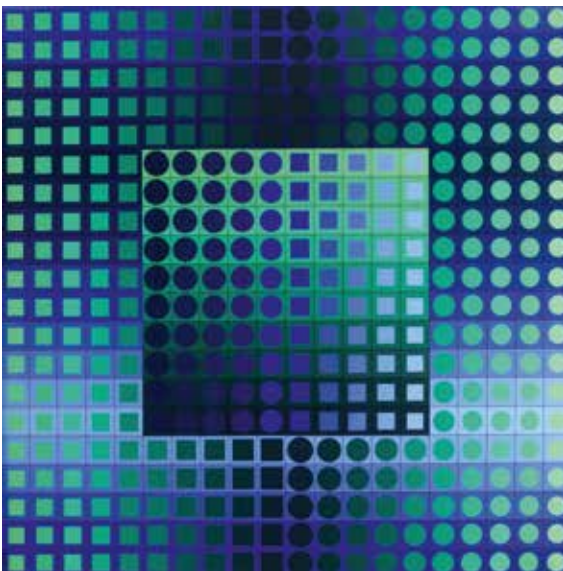


375

**375**  
**Douglas Gordon (\*1966)**

Halfway 2017. Ed. 11/1. Color photography, mounted on Alu-Dibond. 52.4 x 44.8 cm. Labeled, numbered and dated on the reverse: Douglas Gordon / halfway / Edition 11/11 / 2017. Signed there with a black pen.

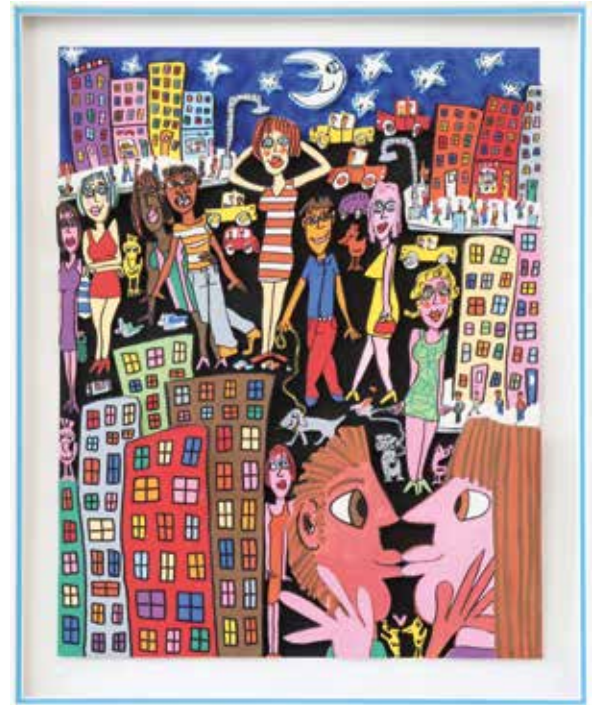
€ 2.400.-



376



377



378

**378**  
**James Rizzi (1950 – 2011)**

„Street People. 2005. 3D color graphics. Cutout 40 x 33 cm. Signed, titled, numbered and dated in pencil: JAMES RIZZI „STREET PEOPLE“ 13/99 2005.“

€ 400.-

**376**  
**Victor Vasarely\* (1906-1997)**

Zett KZ. 1968. Colored silkscreen on cardboard. 70 x 70 cm. Numbered on the bottom left: 95/200. Signed lower right: Vasarely. Framed behind glass.

€ 300.-

**377**  
**Victor Vasarely\* (1906-1997)**

Sikra. Around 1966. Color lithograph. 50 x 50 cm. Signed in pencil lower right Vasarely. Numbered lower left 26/150. Framed behind glass.

€ 400.-



379

**379****Klaus Kinold\* (\*1939)**

Reconstruction of St. Bonifaz, Munich (Arch. Hans Döllgast, 1949-51), 1987. SW photograph (bromine silver gelatine print / Kodak-Endura). 130 x 88.5 cm. (Cutout 170 x 124.5 cm). Framed behind glass. From a series of 8 prints + 4 A.P.

**€ 3.000.-****380****Alexander Timtschenko\* (\*1965)**

„New York-Las Vegas. 1997. C-print. Detail: 145.5 x 78.5 cm. Verso on the back wall with black pen titled, dated, numbered and signed: „New York-Las Vegas“ 1997 2/3 Alexander Timchenko. Framed behind glass.“

**€ 750.-**

380

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

Unfamiliar Image. Five-color screenprint on paper. Sheet 76.2 x 112 cm. Signed and (indistinctly) numbered lower left Alex Katz 66/100. Framed behind glass in passepartout.

€ 1.800.-



**382**  
**Alex Katz (\*1927)**

Large Head of Vincent. 1982. Aquatint in nine colors on paper. Ed. 50. **Journal of 155.3 x 90.1 cm.** Signed and numbered lower left Alex Katz 43/50. Framed behind glass.

€ 2.000.-

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

Portrait of a poet (Kenneth Koch). 1970. Color lithograph. Leaf 70.2 x 56 cm. Signed lower left Alex Katz 25. Numbered lower middle right 121/200. Framed behind glass in passepartout.

€ 1.800.-

381



382



383



384

**384****Roy Lichtenstein\*  
(1923-1997)**

Crying girl. 1963. Color offset lithography on paper. Exhibition poster. 43 x 58.5 cm. With imprint on the reverse: Leo Castelli, 4 East 77th, New York 21. Roy Lichtenstein September 28th to October 24th, 1963. With two indistinct address fields on the reverse as well as postmark: New York, Sep 26'63. U.S. Postage.

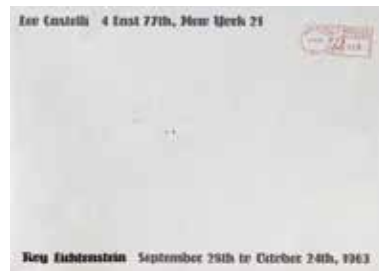
**€ 2.500.-****385****Thomas Grochowiak\* (1914-2012)**

Untitled. Large abstract composition. 101.5 x 72 cm. Colored ink on paper. Signed and dated lower left: Grochowiak 59. Above right: Paper embossing stamp Schoellershammer. Framed behind glass in passepartout.

Thomas Grochowiak - Monographie und Werkübersicht. Katalog anlässlich der Retrospektiv- Ausstellungen 1994 in der Städtischen Galerie Oberhausen und im Gustav-Lübcke-Museum, Hamm 1994, Abb. 44

**€ 1.300.-**

385

**386****Thomas Grochowiak\* (1914-2012)**

Untitled. Ink on cardboard. 36 x 50.5 cm. Signed and dated lower right: Grochowiak 62.

Thomas Grochowiak. Monographie und Werkübersicht. Katalog Ausstellung Städt. Galerie Schloß Oberhausen, Gustav-Lübcke-Museum Hamm 1994, Abb. 79 (zum Vergleich).

**€ 500.-**

386



**387****Mimmo Rotella\* (1918-2006)**

Untitled. 1971. Unique. 3 colored motives, frottage on paper. Leaf 48 x 66 cm. Signed and dated in pencil lower right: Rotella / 71. Label on the back: galleria studio g7, Bologna. Framed behind glass in passepartout. The work is unique. Based on the technique of frottage, in which the structure of a surface is reproduced by laying down a paper and then rubbing through, Rotella develops a special form of this reproduction method. He sprays magazine and newspaper pages with a nitrate solution, dissolves the ink surfaces with them and then transfers them by rubbing or printing on white paper. The original color of the originals is subject to a controlled and refined decay. Frequently, Rotella combines several motifs on one sheet with this technique, as in the present work.

**€ 3.000.-**

387

**388****Martin Kippenberger\* (1953-1997)**

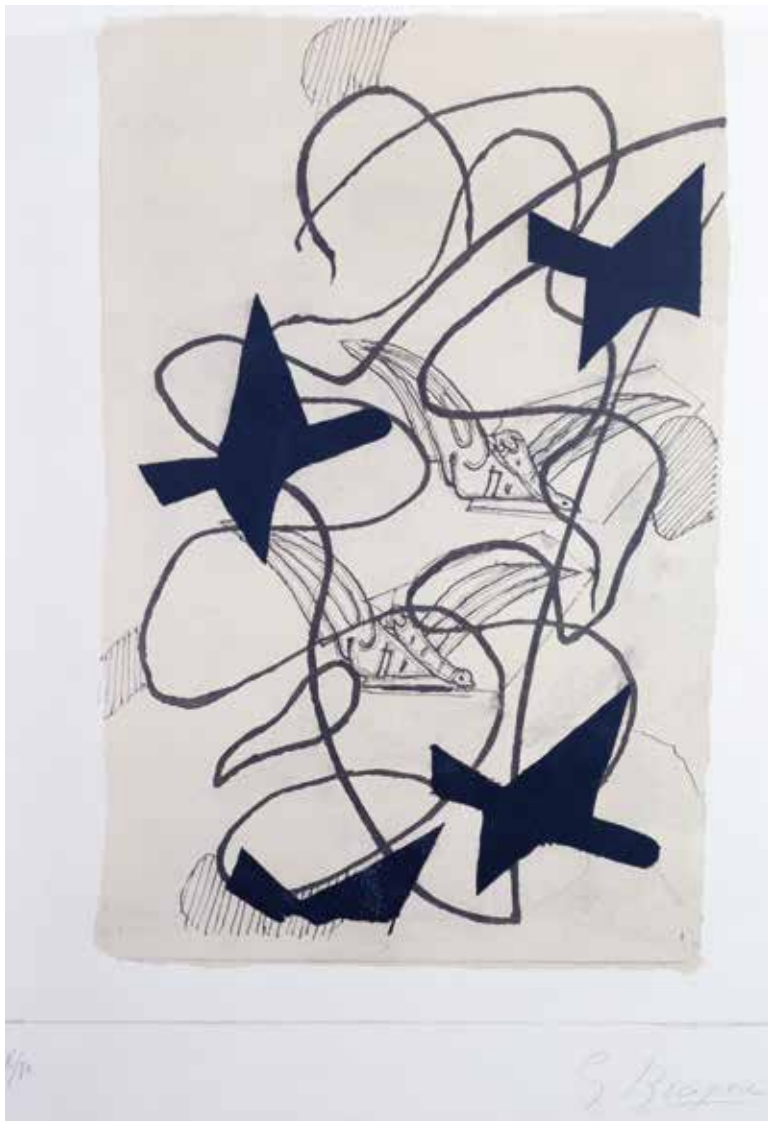
Convolute of 3 works. ‚Auch dabei?‘ 1982. Drawing, collage on paper. Each 50 x 65 cm. Signed and dated lower right: Kippenberger 82. Numbered right: V / XV, XV / XV and 16/85. Framed behind glass.

**€ 4.200.-**

388



388



389

**389**

**Georges Braque (1882-1963)**

Oiseaux. Lithograph on cardboard. 57 x 45 cm. Signed in pencil lower right: G. Braque. Numbered left 16/75. Framed in the glass case.

**€ 1.300.-**

**390**

**Salvador Dali\* (1904-1989)**

Aphrodite, 1963. drypoint etching, E.A. Motif 49.5 x 39.5 cm. Signed and dated in the lower center. At the bottom left marked E.A. Framed behind glass with passepartout.

**€ 1.000.-**



390



391



392

**391****Salvador Dalí\* (1904-1989)**

Mercury (Hommage à Mercure). Drypoint and aquatint etching on Japanese paper. Plate 58.5 x 40 cm. Signed in pencil lower right: Dalí. H.C. marked left in pencil. (Hore de Commerce). Framed behind glass.

**€ 400.-****392****Salvador Dalí\* (1904-1989)**

Tête de veau, from: Faust (La Nuit de Walpurgis), 1968/69. Etching, colored (gold). Plate 32 x 24 cm. Signed in the lower middle: Dalí. Numbered lower left 92/145. Embossing stamp Dalí lower right. Framed behind glass with passepartout.

**€ 500.-**

393

**393****Salvador Dalí\* (1904-1989)**

L'unicorne laser désintègre les cornes du rhinocéros cosmiques. From the cycle: La conquête du cosmos. 1974. Drypoint etching, color lithography and engraving / embossing. 96.5 x 66 cm. Numbered lower left in pencil 27/195. Signed lower right in pencil. Framed behind glass.

**€ 400.-**



394

**394**  
**Felix Droese\* (\*1950)**

Wieviel Vertrauen haben Sie in unsere Verfassung? 2012. Etching on handmade paper. Sheet 29.5 x 52 cm. Signed and dated lower right Felix Droese 2012. Inscribed left: Probe. With book: Grundgesetz für die Bundesrepublik Deutschland, publisher: German Bundestag. Etching and Basic Law framed together behind glass. On the reverse top marked: Felix Droese.

€ 600.-

**396**  
**Gerhard Richter\* (\*1932)**

Seascape (backlight). 1991. Color offset lithography on paper. 54 x 54 cm. Signed and dated lower right: Richter, 1992. Stamp on the reverse: Sammlung Schenning. Framed behind glass. Provenance: Schenning Collection, Goslar.

€ 1.800.-



395

**395**  
**Sigmar Polke\* (1941-2010)**

Spiegelung II. 1992. Screenprinting on paper. Plate 55 x 38.5 cm. Signed and dated lower right Sigmar Polke 92. Numbered lower left 70/70. Printer embossing stamp PRINTED BY DOMBURGER lower left. Framed behind glass.

€ 700.-



396

**397**  
**Georg Baselitz (\*1938)**

Frau am Abgrund, zwei Rosen. 1999. Color aquatint etching on Rives laid paper board. Plate 42,8 x 33 cm. Signed and dated in pencil lower right Baselitz 99. Numbered left 33/50. Framed behind glass in passepartout.

€ 1.300.-

**398**  
**Horst Janssen\* (1929-1995)**

Portrait of Francisco Goya Lucientes 1795. 1976. Drawing / Watercolor. Cutout 29 x 22.5 cm. With handwritten text and dedication: for Madame Harriet Herrrnberger (?) 27/9 / 76. Dated and signed lower right 8.6.76 JH. Framed behind glass in passepartout.

€ 800.-

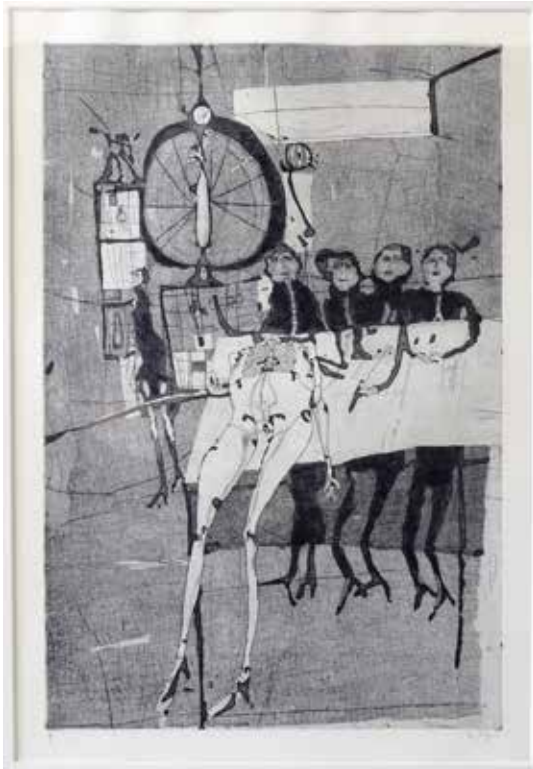
**399**  
**Horst Janssen\* (1929-1995)**

Tulp's anatomy. 1958. Etching on paper. Plate 59.6 x 39.7 cm. Signed lower right in pencil: HJ. Inscribed in pencil lower left: P. Gallery labels on the reverse. Framed behind glass in passepartout. Title and description of the work refer to the painting „The Anatomy of Dr. Tulp“ by Rembrandt from the year 1632.

€ 400.-



397



399



398



400

**400**  
**Markus Lüpertz\* (\*1941)**

Abstract composition. Colored drawing / mixed technique on paper. Cutout 36.5 x 54 cm. Signed lower right. Vertical crease in the middle of the leaf. Framed behind glass in passepartout.

€ 1.500.-



401

**401**  
**Markus Lüpertz\* (\*1941)**

Drawing. Ballpoint pen and pencil on paper. Sketch with figure and bottle. 22 x 21 cm. Signed lower left in pencil. Framed behind glass with passepartout. Provenance: acquired from the artist by the previous owner.

€ 400.-

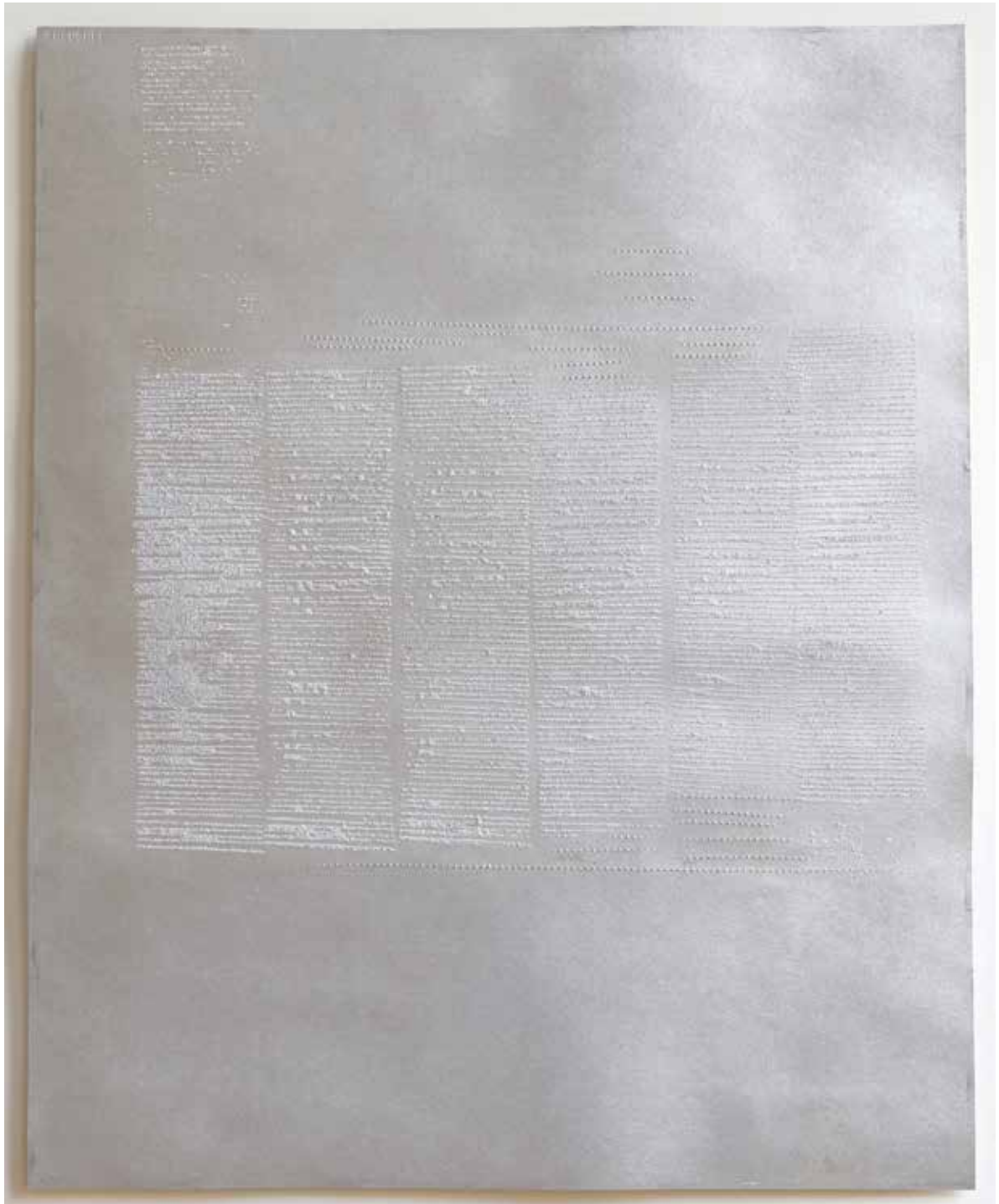


402

**402**  
**Markus Lüpertz\* (\*1941)**

Drawing. Ball Pens and other pens on back of an envelope. Sketches with skulls, bicycle, eagle head and small architecture. 9.8 x 21.8 cm. Signed lower left in pencil. Framed behind glass with passepartout. Provenance: acquired from the artist by the previous owner.

€ 300.-



403

**403**  
**Walter Leblanc\* (1932-1986)**

Composition No. 6101. 1961. Mixed technique on paper. 50 x 40 cm. Engraved in relief signed and numbered / dated by hand: Walter Leblanc, 6101. Upper left stamping: BREUGHEL. Verso black artist's stamp: walter leblanc / floralienlaan, 430 / antwerp II - 49.79.20, red number stamp No.6101. Framed behind glass. Provenance: Private collection Rhineland.

Die Arbeit wurde von Frau Géraldine Chafik von der Fondation Walter & Nicole Leblanc, Brüssel persönlich begutachtet und unter der Nummer 354b in das Werkverzeichnis aufgenommen.

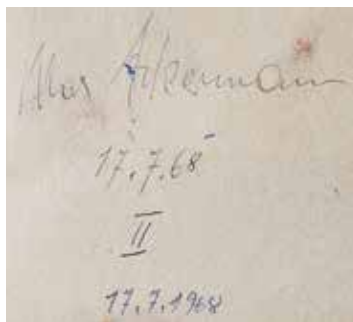
Walter Leblanc. Addendum to the catalogue raisonné: II. Géraldine Chafik (Hg.). Brüssel 2019, Nr. 354b.

**€ 5.800.-**





404



**404**  
**Max Ackermann\***

Abstract composition / Untitled. 1967. Color and pen on transparent ocher-colored primed cardboard. 33.5 x 24.5 cm. Signed and dated on the reverse Max Ackermann 17.7.68 II.

€ 1.500.-

**405**  
**Max Ackermann\* (1887-1975)**

Abstract composition / without title. 1973. Pastel on handmade paper. Neckline. 49.8 x 32.2 cm. Signed and dated in pencil lower right Ackermann 73. The work is documented under the number ACK-Nr. 5998 in the Max-Ackermann-Archiv.

€ 1.500.-

**406**  
**Fritz Winter\* (1905-1976)**

Abstract composition. 1973. Felt-tip pen on paper. 29 x 21 cm. Signed and dated 'Winter 73' in the lower center. Framed behind glass with passepartout.

€ 800.-



405



406

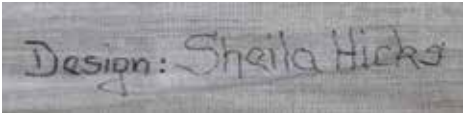


**407****Bruno Munari**

Spherical sculpture. Around 1967. Metal, matt nickel, copper. D. 20 cm. Signed MUNARI (stamp). Inscribed BERTONI MILANO DEP. and company brand (stamp). On the copper ring marked: Alfa Romeo A TONI BRENN 1967. For the design of the Alfa Romeo Prize, from 1963 to 1982, various contemporary artists such as Munari, Fontana, Pomodoro, Minguzzi and others were annually selected. dedicated to the multiples presented to the best Alfa Romeo drivers for their racing successes.

**€ 1.400.-**

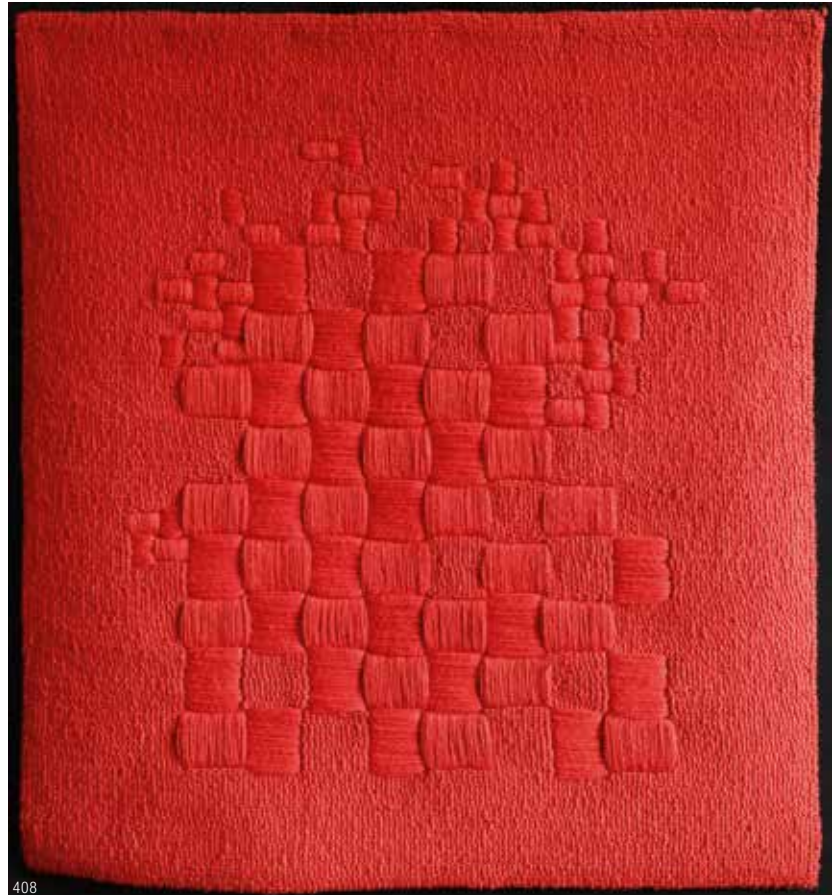
407

**408****Sheila Hicks (\*1934)**

Arterior Textile GMBH, Wuppertal/ Germany

Tapestry / wall hanging. Wool, embroidery. 118 x 102 cm. Verso with linen fabric. There handwritten marked: Design: Sheila Hicks / Art.: 'Hieroglyph' No.12 and with stamp anterior.

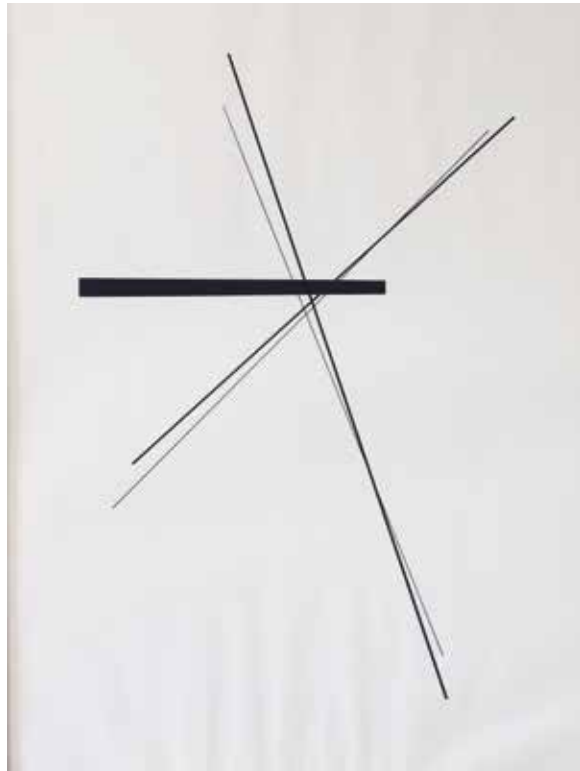
Sheila Hicks. 50 years. Katalog Ausstellung Addison Gallery of American Art., 2011, S. 106, Abb. 22 (Grand Hieroglyph, 1967).

**€ 3.400.-**

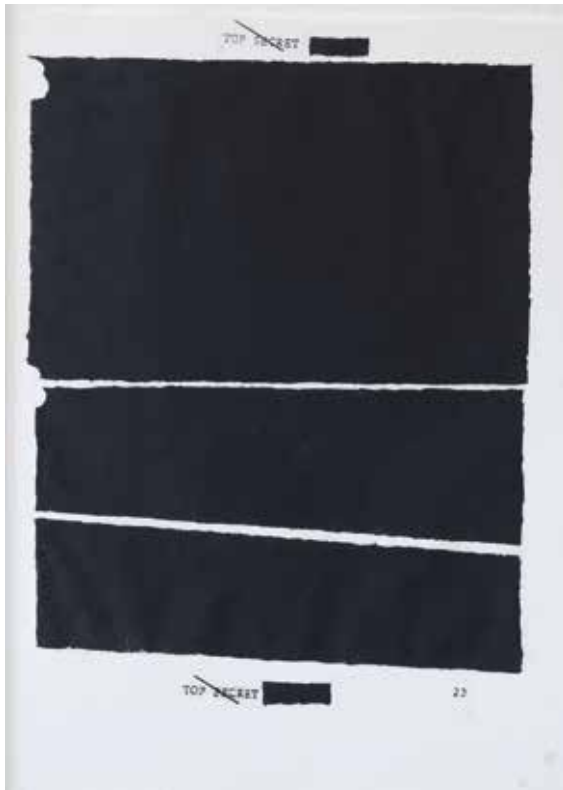
408



409



410



411



412

**409**  
**Frank Stella\* (\*1936)**

Henry Garden. 1972. From the series Purple. Lithograph. 40.5 x 55.9 cm. Bottom right 2 paper embossing stamps. Numbered, signed and dated lower right 62/100, F. Stella, 72. Provenance: Schenning Collection, Goslar.

€ 400.-

**411**  
**Jenny Holzer\* (\*1950)**

TOP SECRET 23. Sheet P8 from the series Water Boarding. 2012. Hg. From the Griffelkunst Association Hamburg. Hand-made bows, 2-ply gummed, with template reserve technique. 90.5 x 70 cm. Framed behind glass..

€ 600.-

**410**  
**Hans Rompel (1910-1981)**

„KOMPOSITION 48/20. Screenprint on paper. 101 x 71.5 cm. Numbered, titled, signed and dated, 5/15" on the back of the sheet; K48-20; H. Rompel 59 ., Framed behind glass."

II. documenta ,59. Kunst nach 1945. Katalog Bd. 3, Druckgrafik. Köln 1959, unpag., Hans Rompel, Abb. 2.

€ 200.-

**412**  
**Claudia Busching\* (\*1954)**

2 abstract compositions. 1990. Acrylic on paper, collage. 60 x 70 cm and 57 x 78 cm. Verso adhesive label with artist details, title, date, technique and dimensions. Framed behind glass in wooden box.

€ 200.-



413

**413**  
**Tracy Moffat\* (\*1960)**

Invocations. 2000. Color Serigraph. 120.5 x 114.8 cm.  
Handwritten inscribed A / P on the edge of the oval image field,  
titled and signed Invocations, T. MOFFAT 2000.

€ 1.500.-



414

**414**  
**Hans Staudacher (\*1923)**

Untitled. 1961. Ink, mixed technique on paper.  
Sheet 35 x 50 cm. Signed and dated lower middle  
H Staudacher 61. Framed behind glass in passe-  
partout.

€ 2.400.-



415

**415**  
**Tom Wesselmann (1931-2004)**

Rosenthal

Seaside. 1984. Porcelain, polychrome decoration, mounted on lacquered wood top, on the back side with a device for wall mounting. Rosenthal annual object 1984 from the series 'Limited Art Series'. Porcelain 45 x 40 cm. Wooden plate 48 x 42 cm. Signed at the bottom of the porcelain: Tom Wesselmann. Inscribed on the reverse with plaque: Rosenthal/ limitierte Kunstreißen/ Germany/ Jahresobjekt in Porzellan/ Tom Wesselmann 500/297 (golden writing on a white background). In original box.

€ 1.200.-



416

**416**  
**Tom Wesselmann (1931-2004)**

Rosenthal

„Still life. 1988. Porcelain, polychrome decor, mounted on lacquered wood top, on the back side with a device for wall mounting. From the series „Limitierte Kunstreißen“. Porcelain 33.5 x 37.5 cm. Wooden plate 48 x 51 cm. Signed at the bottom of the porcelain: Tom Wesselmann. Inscribed on the reverse with plaque: Rosenthal/ limitierte Kunstreißen/ Germany/ Porzellanobjekt/ „Stilleben“/ Tom Wesselmann 299/111/ Tom Wesselmann (golden writing on a white background). Original certificate no. 00111 enclosed. In original box.“

€ 1.200.-



417

**417**  
**Herbert Zangs\* (1924-2003)**

Untitled / Large Landscape. Watercolor on paper. 75 x 101 cm.  
 Signed lower left ZANGS. Verso indistinctly dated in a corner.  
 Framed behind glass.

€ 1.000.-



418

**418**  
**Günther Uecker\* (\*1930)**

Untitled (Kerben). 1997. Woodcut on paper. Plate 30 x 30 cm. Signed and dated Uecker 97 in pencil lower right. Signed lower left e / a.

€ 300.-



419

**419**  
**Otto Piene\* (1928-2014)**

Untitled. 1970. Color serigraph. Numbered, dated and signed in pencil lower left: 152/250, Piene 70. Motif and sheet size 31.8 x 42.4 cm.

€ 700.-

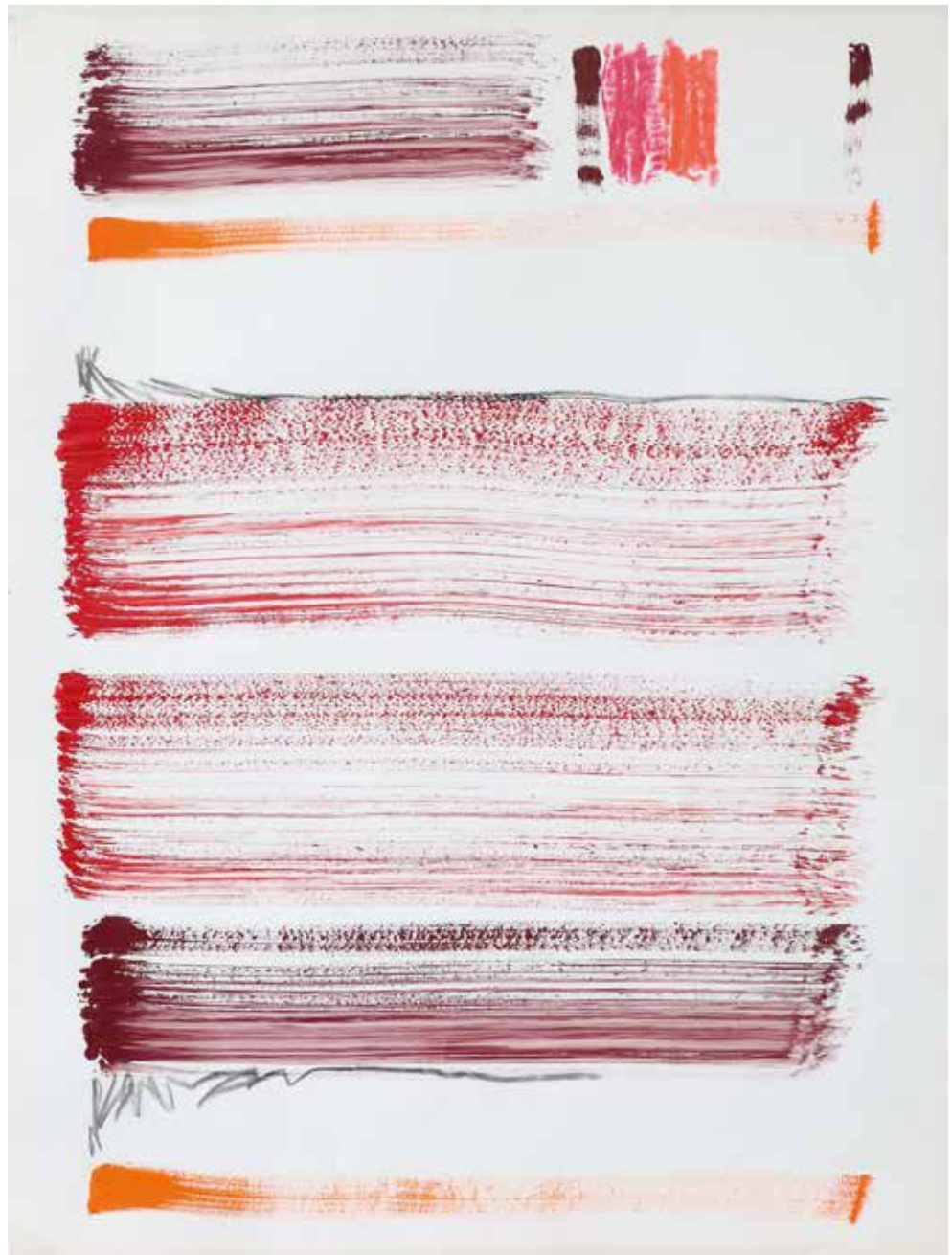


420

**420**  
**Oskar Holweck (1924-2007)**

Puncturing. Oskar Holweck. 1976. Torn / pierced paper, tear relief, on backing board. 50 x 40 cm. Signed, dated and numbered on the sheet and verso on the backing board. Copy 34 of 75.

€ 400.-



421

**421**  
**Thilo Heinzmann\* (\*1969)**

Untitled. 1993. Drawing, mixed technique on paper.  
 67.2 cm x 50.1 cm. Signed and dated in pencil lower  
 right: T.H. 93.

€ 500.-





422

**422**  
**Thilo Heinzmann\* (\*1969)**

Untitled. 1993. Drawing, mixed technique on paper.  
67.2 cm x 50.1 cm. Signed and dated lower right in  
pencil: T.H. 93.

**€ 500.-**



423

**423**  
**Thilo Heinzmann\* (\*1969)**

Untitled. 1993. Drawing, mixed technique on paper.  
67.2 cm x 50.1 cm. Signed and dated in pencil lower  
right: T.H. 93.

**€ 500.-**

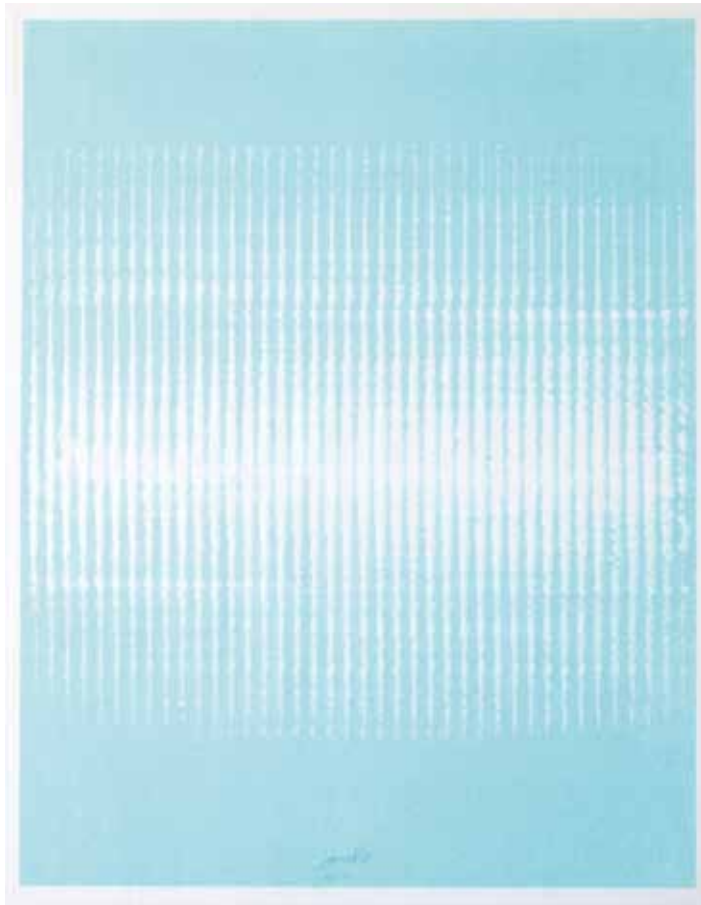


**424****Serge Poliakoff\*  
(1899-1969)**

Composition bleue. Color lithograph on BFK RIVES. 51 x 65 cm. Sheet 56.5 x 76 cm. Signed in pencil lower right Serge Poliakoff. Numbered on the left 36/110. In passepartout.

**€ 1.600.-**

424



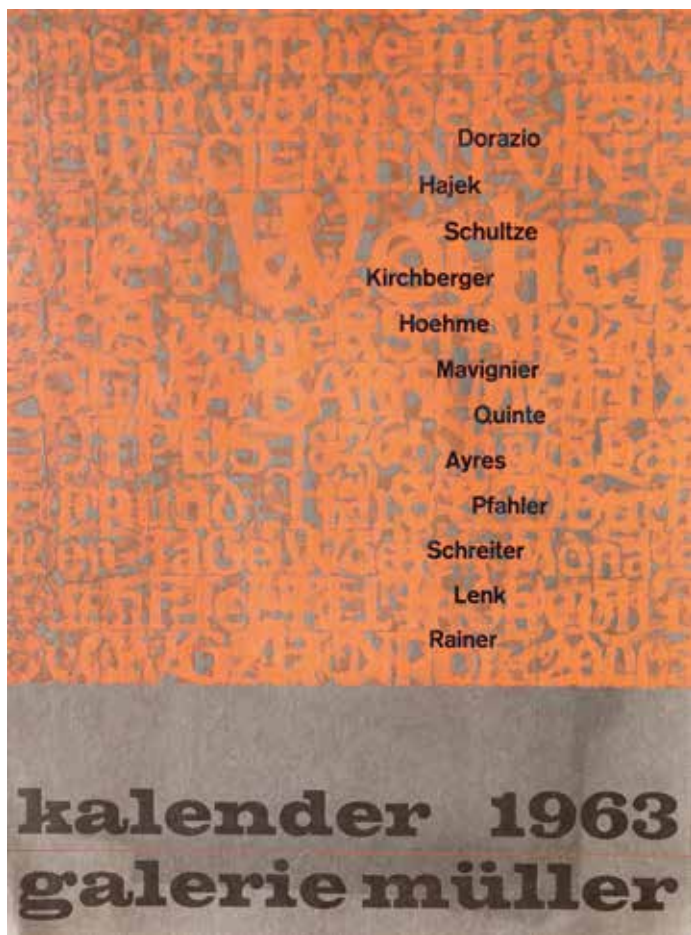
425

**425****Heinz Mack\* (\*1931)**

Zyrrus Wolken. 1972. 2-color screenprint on blotting paper. 91 x 69 cm. Signed and dated in pencil lower middle: mack 72, numbered 18/100. Framed behind glass.

Mack. Druckgraphik und Multiples. Hg. Von Annette Fulda-Kuhn. Stuttgart 1990, S. 52/53, Nr. 50.

**€ 1.000.-**

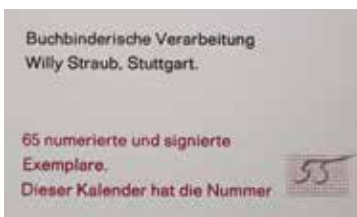


426

**426**  
**Galerie Müller Kalender, kleine Auflage (u.a. Arnulf Rainer), Ex. 55/65**

Galerie Müller. Calendar 1963. Very small edition. Calendar with 12 etchings on different papers by Dorazio, Hajek, Schultze, Kirchberger, Hoehme, Mavignier, Quinte, Ayres, Pfahler, Schreiter, Lenk and Rainer. Sheet sizes: 34 x 34 cm. Each sheet is inserted in the calendar and signed by the artist and numbered. Edition 55/65. Title page Klaus Burghardt. Publisher: Galerie Müller, Stuttgart 1963.

€ 240.-



427

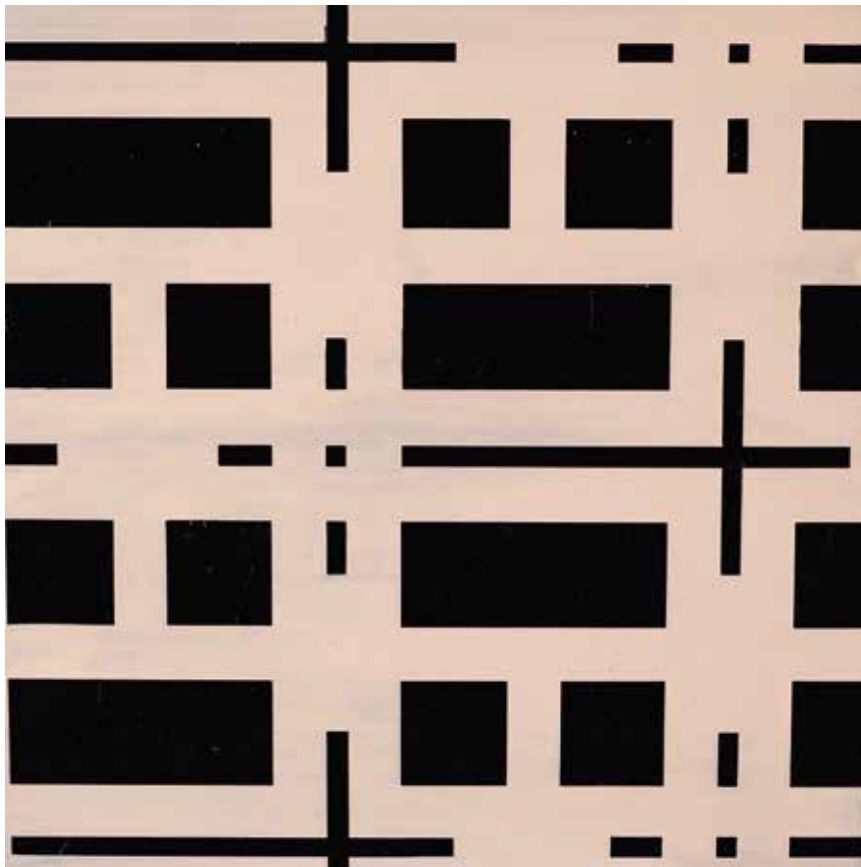
**427**  
**Norbert Tadeusz\* (1940-2011)**

Grand Piano. 1997. Color lithograph on light cardboard. 70 x 100 cm. Numbered 40/50 lower left. Bottom right stamp QL Quensen Lithographie. Signed and dated handwritten lower right Tadeusz 97.

€ 400.-







431



**431**  
**Susanne Paesler\* (1963-2006)**

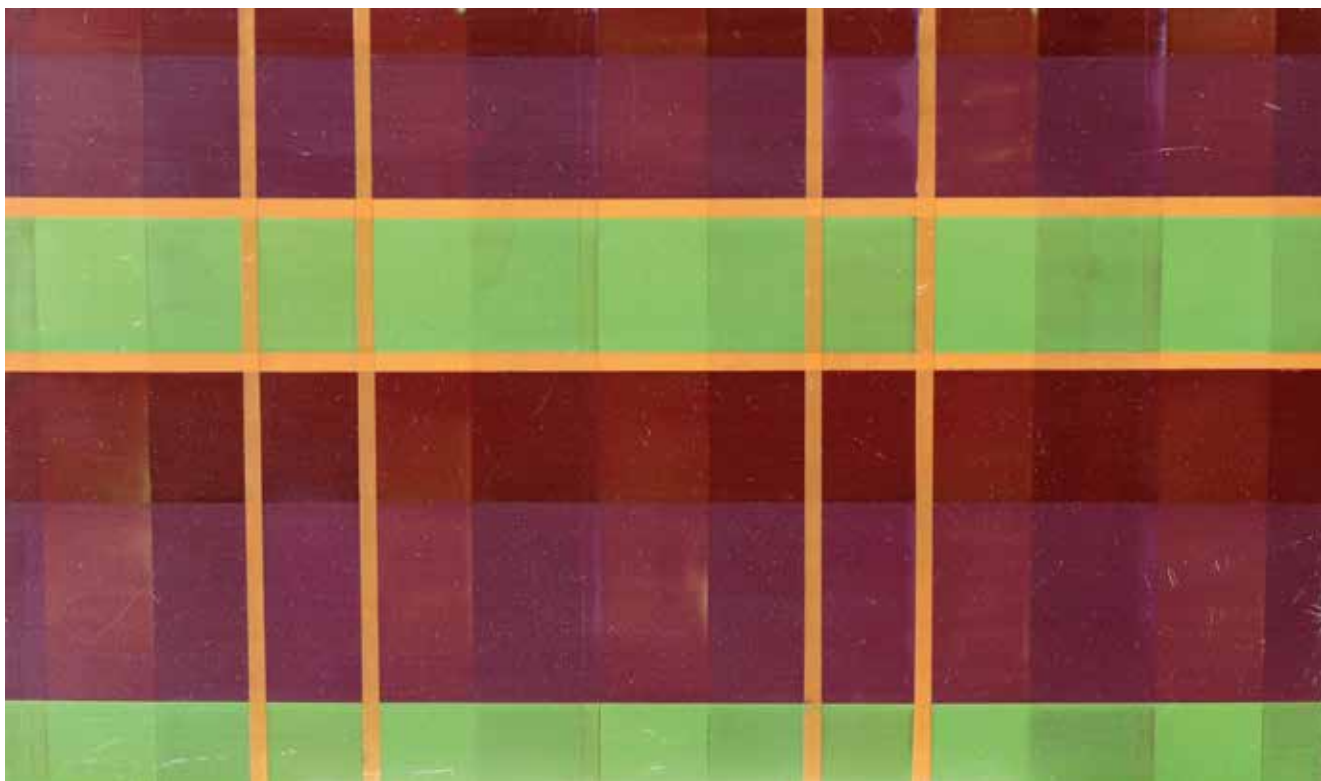
Untitled, 1991. Lacquer on aluminum. 36.1 x 36 cm.  
Paesler ,91 signed and dated in the center on the back.

€ 1.200.-

**432**  
**Susanne Paesler\* (1963-2006)**

Untitled, Undated. Paint on aluminum. 19.1 x 32.1cm. Signed  
in the center on the back: Paesler.

€ 1.200.-



432

**433****Susanne Paesler\* (1963-2006)**

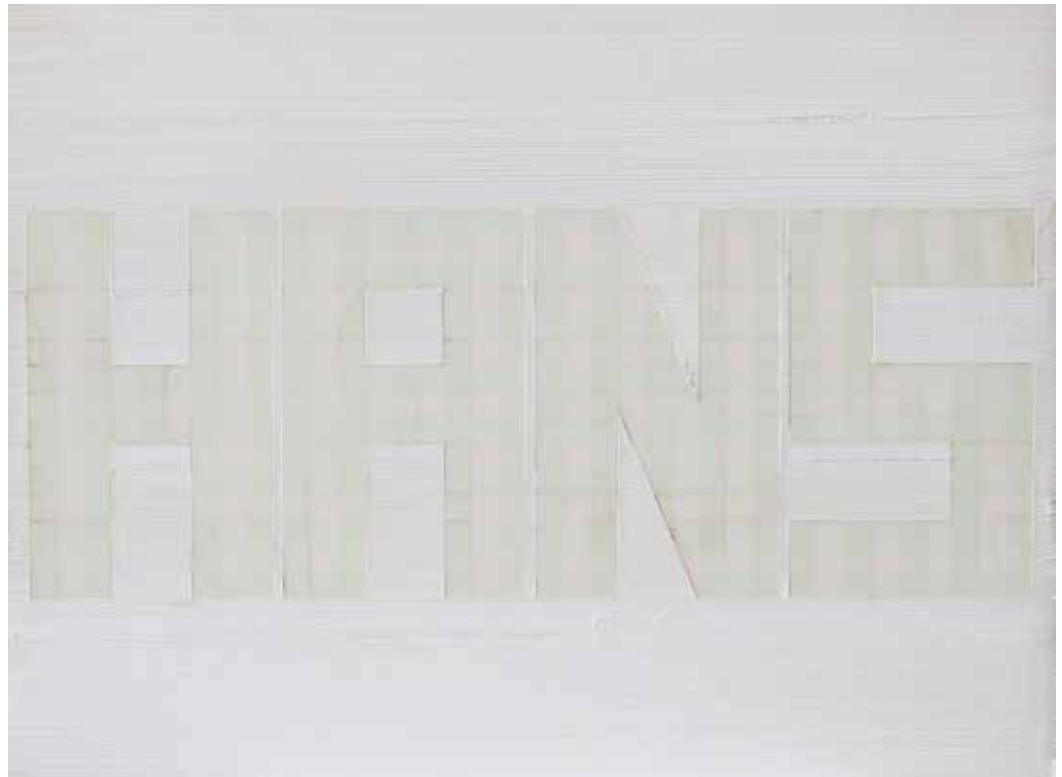
Untitled. Undated. Paint on aluminum. 32 x 37 cm. „Paesler“ signed in the center on the back. Backside sticker Susanne Paesler.

**€ 1.200.-**

433

**434****Susanne Paesler\* (1963-2006)**

Untitled (HANS). 1998. Paint on aluminum. 32.5 x 30 cm. Signed and dated by Susanne Paesler 1998. Dedicated on the reverse: for Hans Klosa.

**€ 1.200.-**

434



435



436



437

**435****Philip Pearlstein (\*1924)**

Untitled. Female act. 1970. Drawing. Pencil on paper. 47.8 x 61 cm. Signed and dated lower left: Pearlstein 70 7-71. Framed behind glass in passepartout.

Philip Pearlstein studierte mehrere Jahre zusammen mit Andy Warhol in Pittsburgh und ging nach Abschluss des Studiums gemeinsam mit ihm und seiner späteren Frau Dorothy Cantor nach New York. Pearlstein ist vor allem für seine photorealistischen Aktmalereien und Aktzeichnungen wie z.B. die vorliegende Arbeit bekannt.

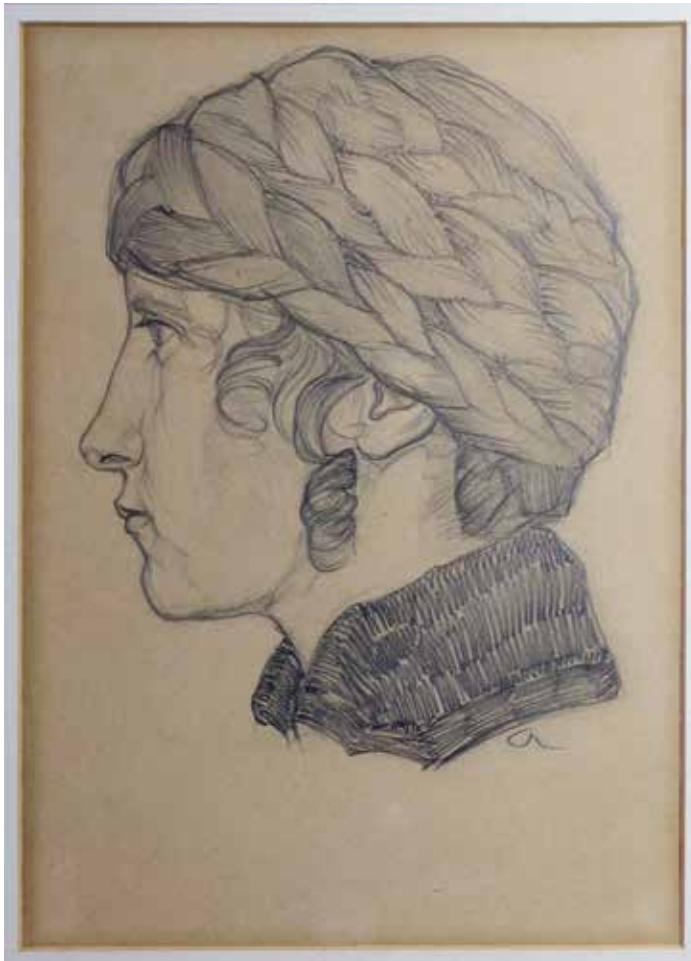
**€ 2.000.-****436****Gerhard Marcks\* (1889-1981)**

Sitting female nude. Ink and pencil on paper. Cutout: 36 x 28 cm. Framed behind glass in passepartout. Signed lower left G. Marcks. Handwritten numbered 30N48 ..

**€ 600.-****437****Jan Sluyters (1881-1957)**

Girl. Pencil and red-brown pencil on brownish paper. 29.5 x 22 cm. Signed in pencil lower right J. Sluyters. Mounted in a passe-partout..

**€ 400.-**



438

**438****Josef Albers\* (1888-1976)**

Elisabeth (Portrait of the sister of Josef Albers). 1919. Drawing. Pencil on brownish paper. 32 x 23 cm. Mounted in a passe-partout. Signed lower right in pencil: a. On the enclosed back wall of the original framing verso inscribed with affixed note, there titled and dated: Elisabeth- / sister of Josef Albers / 1919 and business card Josef Albers, New Haven with handwritten note, Mr. Franz-Josef Dohr, Bottrop .. The portrait drawing was presented to 2018 employees of the Josef and Anni Albers Foundation Bethany / Connecticut for an assessment in Germany. Further information on request.

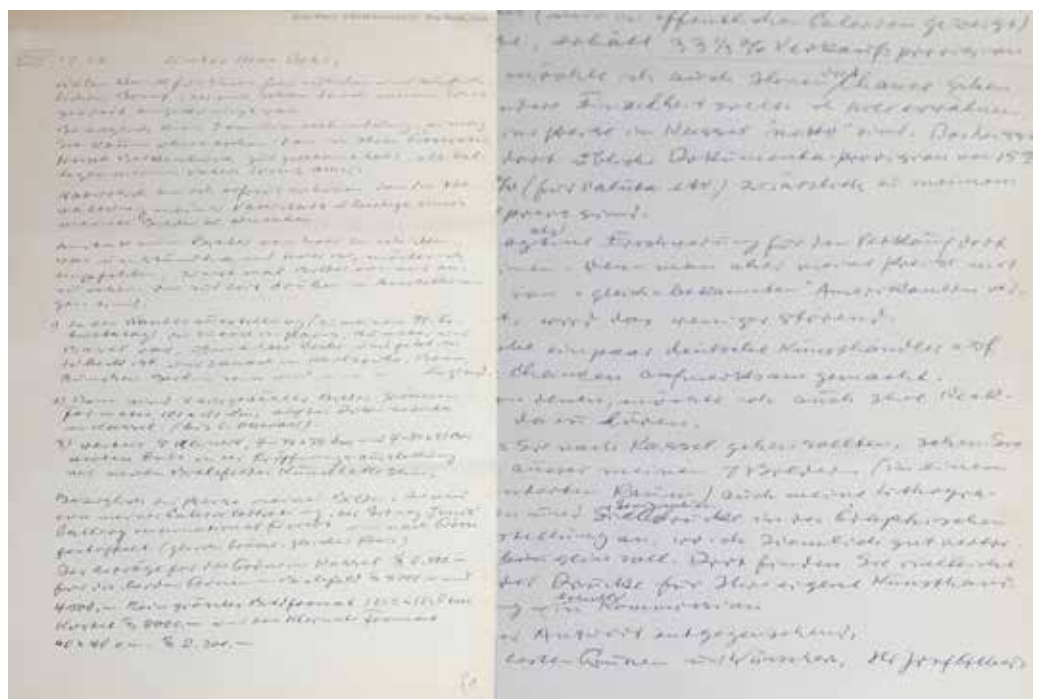
Nicholas Fox Weber. Die Zeichnungen von Josef Albers. Josef Albers Museum Bottrop (Hrsg.). Hannover 1988, S. 6, Abb. 6, Katalog Abb. 5 und 6, S. 29/30, Abb. 32 (zum Vergleich).

**€ 9.000.-****Josef Albers\* (1888-1976)**

Josef Albers wurde in Bottrop geboren. Von 1923 bis 1928 lehrte er unter Walter Gropius am Bauhaus in Weimar und Dessau und wurde 1930 stellvertretender Leiter des Bauhauses unter Mies van der Rohe. Albers experimentierte mit Formen, Farben und Flächen und ihren Wechselwirkungen auf die optische Wahrnehmung. 1971 ehrte ihn das Metropolitan Museum of Art, in New York mit einer großen Einzelausstellung.

**439****Josef Albers\* (1888-1976)**

Autograph / handwritten letter by Josef Albers to Franz-Josef Dohr dated 17. 8. 1968 (VIII.12.68) with a handwritten signature. 2 pages. Letter paper with a printed sender JOSEF ALBERS / 8 NORTH FOREST CIRCLE / NEW HAVEN CONN. 06515. 28 x 20 cm. The content of the letter is about the possible purchase of Albers works by the city of Bottrop, possibilities to visit Albers works on contemporary exhibitions in Europe and financial modalities of a purchase, commissions and other.

**€ 600.-**

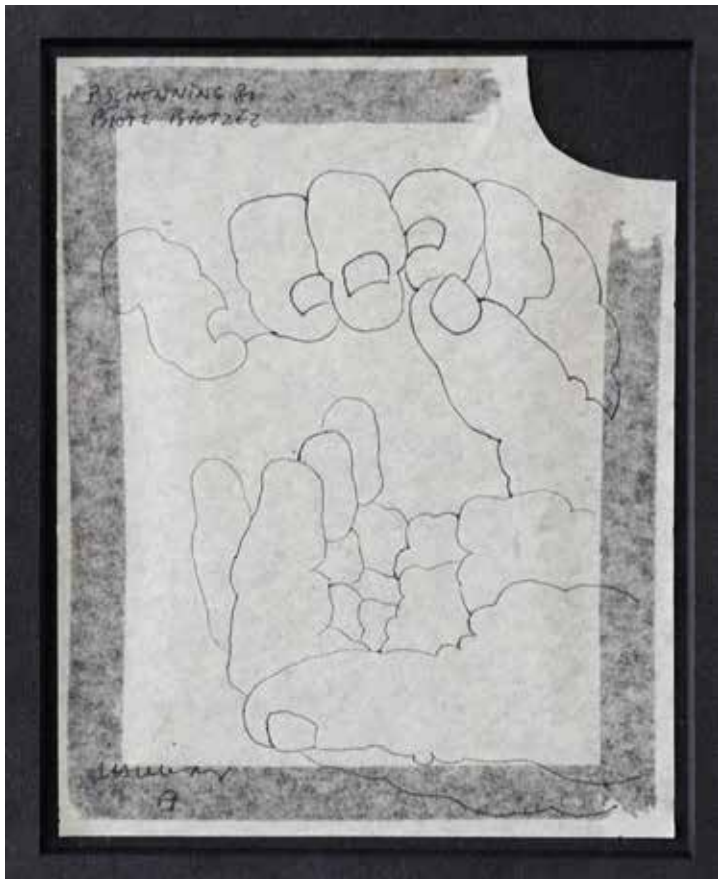
439



440



441



442

**440**  
**Otto Pankok (1893-1966)**

Girl with a crescent moon. (1947). Color woodcut on brownish paper. 62 x 49.5 cm. Signed with pencil on the lower right: Otto Pankok. Some notes in pencil on the back at the bottom. From this motive 18 copies are known.

Otto Pankok. Werkverzeichnis 1. Die Holzschnitte. Bearbeitet und eingeleitet von Rainer Zimmermann. Hulda und Eva Pankok und die Otto-Pankok-Gesellschaft (Hg). Düsseldorf 1985, 198.

€ 600.-

**441**  
**Eduardo Chillida\* (1924-2002)**

Esku. Etching on paper. Numbered lower left 30/50. Signed lower right and center with dedication. Detail: 12 x 16.7 cm. Frame verso with stamps SAMMLUNG SCHENNING. Provenance: Schenning Collection, Goslar.

€ 300.-

**442**  
**Eduardo Chillida\* (1924-2002)**

Esku. **Drawing on thin paper.** 17.1 x 13.5 cm. Signed lower left. Top left with dedication P. SCHENNING BIOTZ BIOTZEZ. Verso on the back of the frame marked with stamp SAMMLUNG SCHENNING and handwritten GIFT OF EDUARDO CHILLIDA. Provenance: Schenning Collection, Goslar.

€ 800.-

**443****Heiner Malkowsky  
(1920-1988)**

Abstract composition. Oil over pencil on canvas. 76 x 95 cm. Signed centrally at the bottom: Malkowsky.

**€ 650.-**

443

**444****Heiner Malkowsky  
(1920-1988)**

Abstract composition. 1950/58 (?). Oil over pencil on canvas. 83 x 100. Center-signed and dated Malkowsky 50 (58?) at the bottom. Verso on the frame inscribed with auction label. Framed.

**€ 800.-**

444



445

**445**  
**Georg Karl Pfahler\***  
**(1926-2002)**

Untitled. Abstract composition.  
 1950. Oil on hardboard. 140 x 201  
 cm. Bottom right indistinctly dated  
 50 (54/56?).

€ 6.500.-

**446**  
**Heinz Trökes\***  
**(1913-1997)**

Red Houses, 1967. Acrylic on  
 canvas. 102.5 x 130.5 cm. Signed  
 and dated lower left: Trökes 67.  
 Verso Sticker Galerie Griesebach,  
 Berlin. Framed.

€ 3.800.-



446





447

**447****Antonius Höckelmann\* (1937-2000)**

Untitled, 1998. Oil on canvas. 59.5 x 79.5 cm. Signed and dated lower right, framed.

**€ 380.-****448****Jean Baier (1932-1999)**

Composition. 1963. Paint on metal. 90 x 90 cm. Dated and signed on the reverse with black pen: J. Baier 660/3/63. Verso with signed and dated studio label Jean Baier, gallery and collection labels: Galerie Palette, Genève, Ausstellung 9. Mai bis 4. Juni 1964. Collection Lambert. At the edge framing metal strips. Geometrically abstract compositions are characteristic of the work of Jean Baier. The work on metal shows the enthusiasm of the skilled mechanic for the aesthetics of industrial production. With the spray gun he designed metal sheets and synthetic materials. A reduced coloration to a few tones is characteristic of his work, as well as a clear rather strict composition and the emphasis on linear elements. Many of his works have been created for public sector clients and large companies, such as for the University of St. Gallen, the Swiss Embassy in Brasilia or the pharmaceutical company Novartis.

Jean Baier (1932-1999). Expressiv konkret. Jens Neubert (Hg.). Stuttgart 2014 (allgemein).

**€ 1.800.-**

448

**449****Hermann Bartels\* (1928-1989)**

Untitled. 1988. Acrylic on canvas, three parts. Color fields white / yellow, which are assembled from obliquely cut canvases with white or black wooden strip. 60 x 70 cm. Rear signed: Bartels 1988. Framed with shadow gap.

**€ 2.400.-**

449



450

**450****Bernhard Heisig\* (1925-2011)**

Spaziergang im Herbst, / A Walk in the fall. 1995. Oil on canvas.  
66.5 x 110.5 cm. Signed and dated Heisig 95 lower left. Inscribed with  
collection sticker and label on the reverse. Provenance: Schenning  
Collection, Goslar.

**€ 10.000.-****Bernhard Heisig (1925-2011)**

Bernhard Heisig ist einer der bedeutendsten Maler der 2. Hälfte des 20. Jahrhunderts und gilt als ein Begründer der Leipziger Schule und Wegbereiter der Neuen Leipziger Schule. Zu seinen Meisterschülern gehört u.a. Neo Rauch. In seinem malerischen Werk finden sich figurenreiche Szenen mit historisch-politischen Motiven, aber auch Stillleben, Porträts (wie z.B. des ehemaligen Bundeskanzlers Helmut Schmidt) oder Landschaften. Das Sujet der baumbestandenen Allee, wie in der vorliegenden Arbeit, greift Heisig mehrfach auf und variiert es jeweils in stimmungsvollen Nuancen.



451

**451**  
**Monika Baer\* (\*1964)**

Untitled (residential house). Oil on canvas. 50 x 100 cm.

**€1.000.-**

**452**  
**Monika Baer\* (\*1964)**

Untitled (landscape with barn). Oil on canvas. 55.5 x 70 cm.

**€1.000.-**



452



453

**453****Neo Rauch\* (\*1960)**

Der Brocken ist ein Deutscher. 1989. Oil on canvas / collage. 72.5 x 95.5 cm. Framed with shadow gap.

**€ 45.000.-**

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**Neo Rauch\* (\*1960)**

Neo Rauch ist ein Hauptvertreter der Neuen Leipziger Schule und einer der bedeutendsten Künstler der Gegenwart. Er studierte an der Hochschule für Grafik und Buchkunst in Leipzig bei Arno Rink und war Meisterschüler von Bernhard Heisig. Neo Rauchs Werke sind in zahlreichen renommierten internationalen Museen und Sammlungen vertreten, so z.B. dem Museum of Modern Art, New York, dem Stedelijk Museum, Amsterdam und der Pinakothek der Moderne, München. Mit dem Titel des hier angebotenen Bildes zitiert Neo Rauch einen Satz aus Heinrich Heines 1826 erschienenen Reisebericht ‚Die Harzreise‘. Die Komposition ist in dunklen Farben angelegt. Im Bild agiert eine Figur in einer surreal anmutenden landschaftsähnlichen Umgebung, ein aus menschlichen Gliedern konstruierter rotorenähnlicher Körper steht neben einem walzenähnlichen Gegenstand, der Bildtitel findet sich als Schriftzug im Hintergrund: eine rätselhaft faszinierende Bildwelt.

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**454**  
**Andrés Cortes y Aguilar**  
**(1810-1879)**

Two landscape paintings with cows and herdsman. Oil on canvas. Each 22 x 41 cm. Signed lower right: A. Cortés.

€ 800.-



454



455

**455**  
**Anders Andersen Lundby (1840-1923)**

Winter landscape with horse-drawn sleigh. 1872. Oil on canvas, relined. 45 x 41.5 cm. Signed and dated lower right A. Andersen 1872. Framed.

€ 500.-

**456**  
**Pompeo Massani (1850-1920)**

Italian shoemaker in his workshop. Oil on canvas. 38 x 28 cm. Signed lower right P. Massani.

€ 400.-



456

**457**

**Julius-Paul Junghanns  
(1876-1958)**

Morning landscape with farmers, horse carts and goats. Oil on canvas. 57 x 88 cm. Signed lower left Julius P. Junghanns.

**€ 500.-**



457



458

**458**

**Dora Hitz (1856-1924)**

Portrait of a sitting woman with bouquet. Oil on wooden plate. 14.5 x 15.5 cm. Signed lower left: Dora Hitz. Back label: Assindia, Kunsthandlung Essen No. 862 (further information incomplete).

**€ 500.-**

**459**

**Wolf Röhricht (1886-1953)**

Still life with sunflowers and zinnias against an orange background. Oil on canvas. 65 x 81 cm. Signed bottom right Röhricht. On the reverse: G. 54.

**€ 300.-**

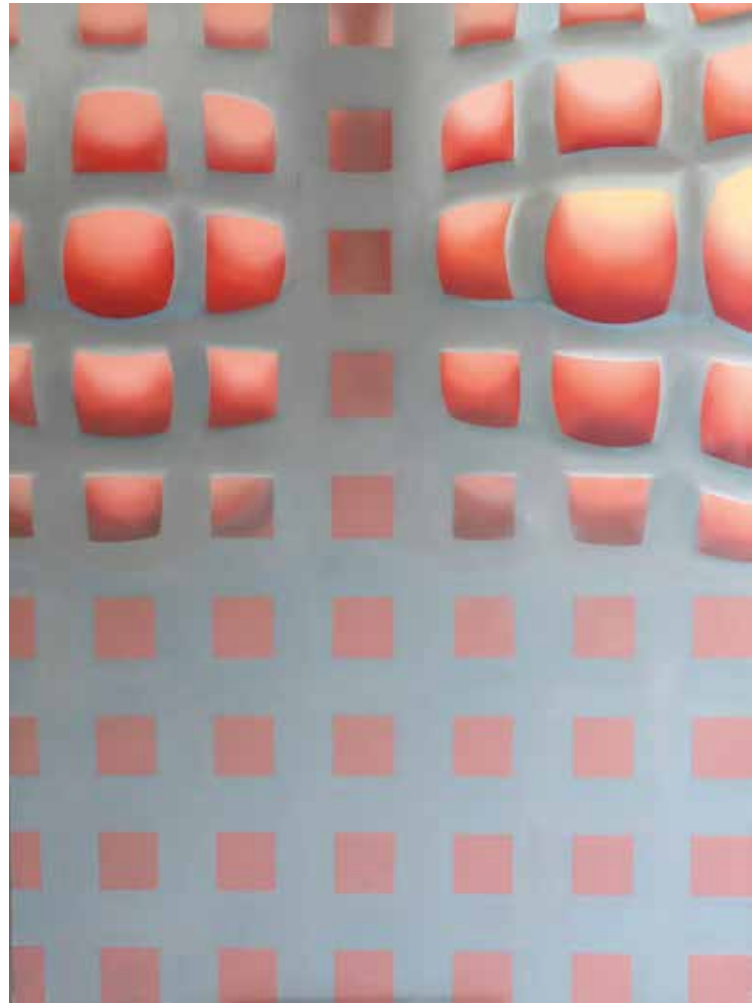


459

**460**  
**Jimmi D. Paesler\* (\*1942)**

Abstract composition. Large format work.  
 Acrylic on canvas. 200 x 149.5 cm.  
 Provenance: Private collection.

€ 800.-



460

**461**  
**Peter Royen (1923-2013)**

Untitled. Abstract composition. 1973. Oil on canvas with collaged canvas elements. 55 x 60 cm. Framed. Signed and dated on the reverse: P. Royen ,73.

€ 300.-

**462**  
**Martin Liebscher\* (\*1964)**

Martin Liebscher - A Man With Opportunities. 2007. Leporello. Leatherette cover. Limited edition 750 pieces. 17.3 x 68 cm. Publisher: Andreas Bee, MMK / Museum of Modern Art, Frankfurt / Main. Buchhandlung Walther König

€ 100.-



461



462



463

**463**  
**Magdalena Jetelová (\*1946)**

Future contained in time past. Smoke drawing on canvas. Pyrotechnics and aniline color. **120 x 150 cm**. Verso signed on the right margin: Magdalena Jetelová.

€ 6.500.-

**464**  
**Magdalena Jetelová (\*1946)**

Russ drawing. Tichá ?árka. 1991. Russ on handmade paper. 47 x 75 cm. Signed lower right on the sheet: M. Jetelová. Verso on the frame on a label signed and dated 1991. Framed behind glass.

€ 1.800.-



464





465

**465**  
**Magdalena Jetelová (\*1946)**

„Grenzbegegnungen / Border encounters. 1994. Large smoke drawing on canvas. Pyrotechnics and aniline color. **170 x 250 cm**. signed, titled and dated on the upper margin: Magdalena Jetelová „Grenzbegegnungen“ 1994.“

€ 11.500.-

**466**  
**Magdalena Jetelová**  
**(\*1946)**

Chairs. Wood. 52 x 48 x 81 cm. Signed on the underside and with indication of scale and location: For Luxembourg [...]. 1:25 Model M. Jetelová.

€ 5.400.-



466



467

**467****Anne Ryan (1889-1954)**

Abstract composition / untitled. Mixed media / collage on coarse jute fabric, on hardboard. 80 x 60.5 cm. Signed down in the middle A Ryan. Anne Ryan is known for small-format works, larger works like the present one are exceptions.

**€ 6.000.-****468****Sinbad der Seefahrer, nach Paul Klee**

Sinbad the sailor. Carpet after a watercolor by Paul Klee (Kampfszene aus der komischphantastischen Oper „der Seefahrer“, 1923, drawing / watercolor on paper, in the Kupferstichkabinett of the Kunstmuseum Basel). Wool, embroidered on canvas. 121 x 187 cm. Denoted in the illustration top right: Klee. 121.5 x 187 cm. Framed.

**€ 2.000.-**

468

**469****Günther Uecker\* (\*1930)**

Untitled. Embossing on handmade paper. 1991. 78 x 99 cm.  
Signed and dated lower right Uecker 91, lower left numbered  
98/100.

**€ 4.000.-**

469

**470****Günther Uecker\* (\*1930)**

Homage à Fontana. 1974. Embossed print and pencil on paper.  
70 x 50 cm. Signed and dated in pencil lower right: Uecker 74.  
Framed behind glass. The sheet was published in an edition of  
150 copies. Here is a copy outside the numbered edition

**€ 3.000.-****471****Günther Uecker\* (\*1930)**

Terror disc. 1983. Collage, fragment of a vinyl record and pencil  
on paper. 20,8 x 14,2 cm. Titled in pencil in the lower center,  
numbered 8/50 in the sheet on the left and signed and dated  
Uecker 83 on the right.

**€ 400.-**

470



471



472

**472****Heinz Mack\* (\*1931)**

Flügel im Himmel / Wings in the sky. 1966. Small edition. 3-color screenprint on handmade paper. Approximately 66 x 77 cm. Signed and dated 66 in the lower center, numbered 6/36 lower left. Bottom left with stamp: edition rothe. Framed behind glass. From this sheet there are two color variants with 18 pieces each. Total circulation 36 copies + 3 E.A.

Heinz Mack. Druckgraphik und Multiples. Anette Fulda-Kuhn (Hg.). Stuttgart 1990, S. 175, Nr. 192.

**€ 800.-**

473

**473****Heinz Mack\* (\*1931)**

Untitled (ZERO mack). 1960. Silkscreen. 67 x 72 cm. Edition 20. Signed and dated lower right: Mack 60, and numbered: 1/20. Passepartout, glass, frame.

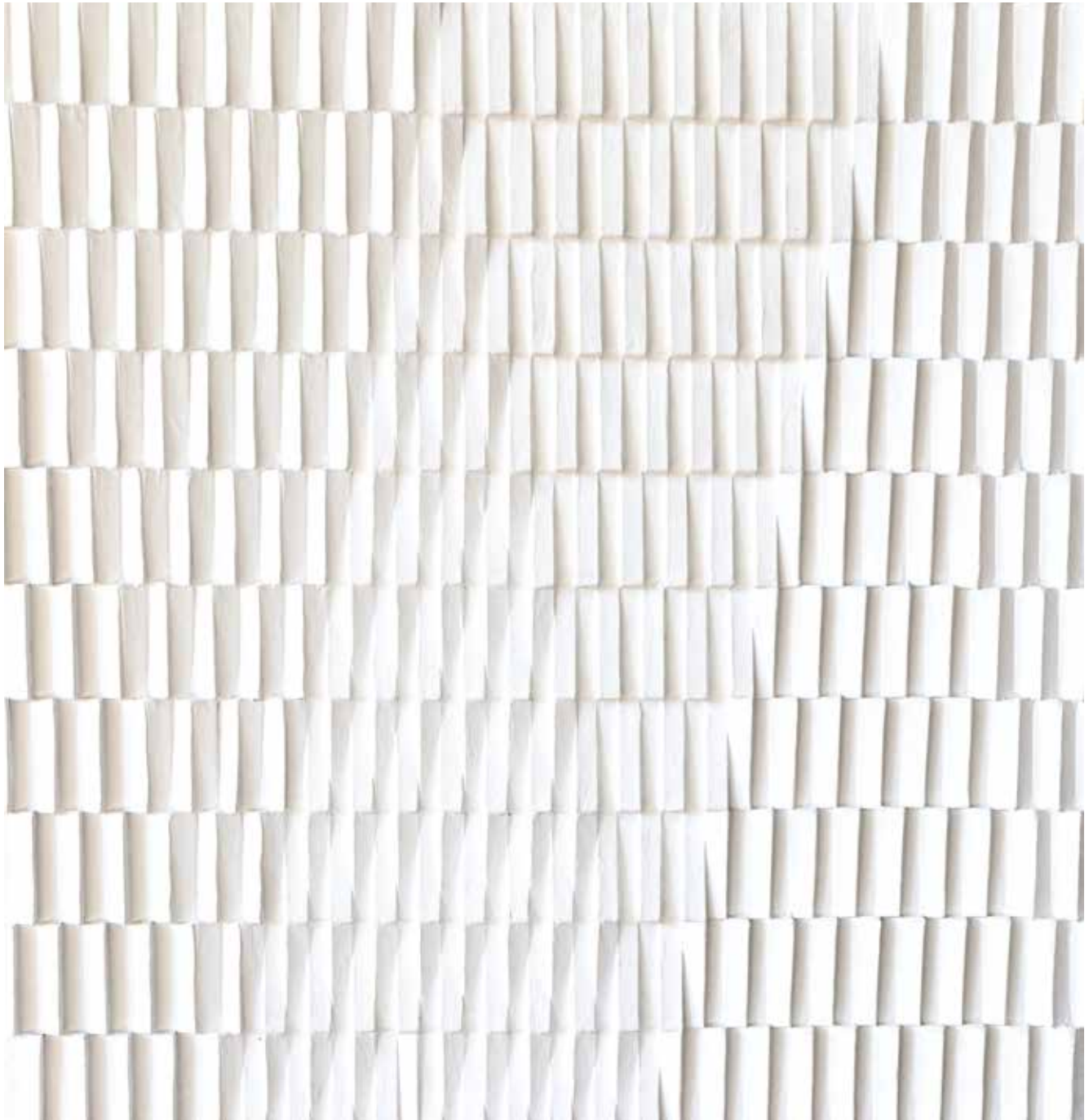
**€ 800.-****474****Heinz Mack\* (\*1931)**

Erscheinung eines Flügels in der Wüste / Appearance of a wing in the desert. 2-color silkscreen, silver bronze, paper, sand. Section 57.5 x 57.5 cm. Signed and dated 67 in the lower center in pencil. Numbered lower left in pencil 70/100. Framed behind glass with passepartout.

Heinz Mack. Druckgraphik und Multiples. Anette Fulda-Kuhn (Hg.). Stuttgart 1990, S. 152, Nr. 160.

**€ 600.-**

474



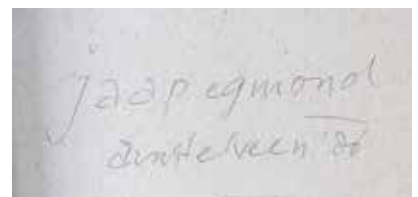
475



**475**  
**Jaap Egmond (1913-1997)**

Rechthoekdeling 10x50. 1986. Paper-maché, white. Relief work. 75 x 75 cm. Verso on the back wall signed and dated with location: jaap egmond / amstelveen 86. Verso label: Stichting Kunstuitleen Amstelland with information on artist, title, technique. Additional label with handwritten information on the repair of the image in case of need.

**€ 4.000.-**





476



477



478

**476****Markus Lüpertz\* (\*1941)**

Parsifal / Men without women. Aquatint etching on wove paper. In the sheet watermark ZERKALL. Plate: 52 x 34 cm. Leaf: 80 x 58.7 cm. Signed in pencil lower right: ML. Numbered lower left 35/98.

**€ 340.-****477****Otto Piene\* (1928-2014)**

Untitled (eye). 1965. Silkscreen and lithograph on paper. 41 x 36.2 cm. Numbered 81/100 lower left, signed and dated Piene 65 lower right. Sheet with a unique character from an edition of 100 copies.

**€ 400.-****478****Otto Piene\* (1928-2014)**

Untitled 1971. Feuerblume / Fire flower. Color serigraph on cardboard. 89 x 69.5 cm. Signed and dated in pencil lower right: O. Piene 71. Numbered lower left: 78/100.

**€ 400.-**



479

**479****Klaus Staudt\* (1932)**

Untitled. 1987. Colored pencil on cardboard. 44.5 x 32.5 cm, detail P.P. 18 x 18 cm. Signed, dated and numbered with pen: o.T. Z 3/87 Staudt 87. With dedication.

**€ 240.-****481****Jan J. Schoonhoven\* (1914-1994)**

Jan J. Schoonhoven. 1972. Embossed print. Enclosed to the catalog of cassettes for the exhibition at the Städtisches Museum Abteiberg Mönchengladbach 1972. 32 sheets with BW illustrations and texts by various authors. In a cardboard box: 20.5 x 16 x 3 cm. Ex. 275/660. Catalog of the traveling exhibition, which was published for each station in numbered edition. The present copy is from the edition for Mönchengladbach. (Total 660 copies Mönchengladbach).

**€ 600.-****482****Victor Vasarely\* (1906-1997)**

Vasarely Planetary Folklore Participations No. 2. 1971. Colored plastic plug-in elements on aluminum plate. 60 x 60 cm. Recto signed on a corner element with engraving. Verso titled on a label and with details of the edition (Copyright 1971 by Victor Vasarely and William Wise / Editions William Wise / Lacoste-Vaucluse and Editions Pyra A.G. Zumikon / Switzerland), there handwritten signed and numbered 85/500.

**€ 700.-**

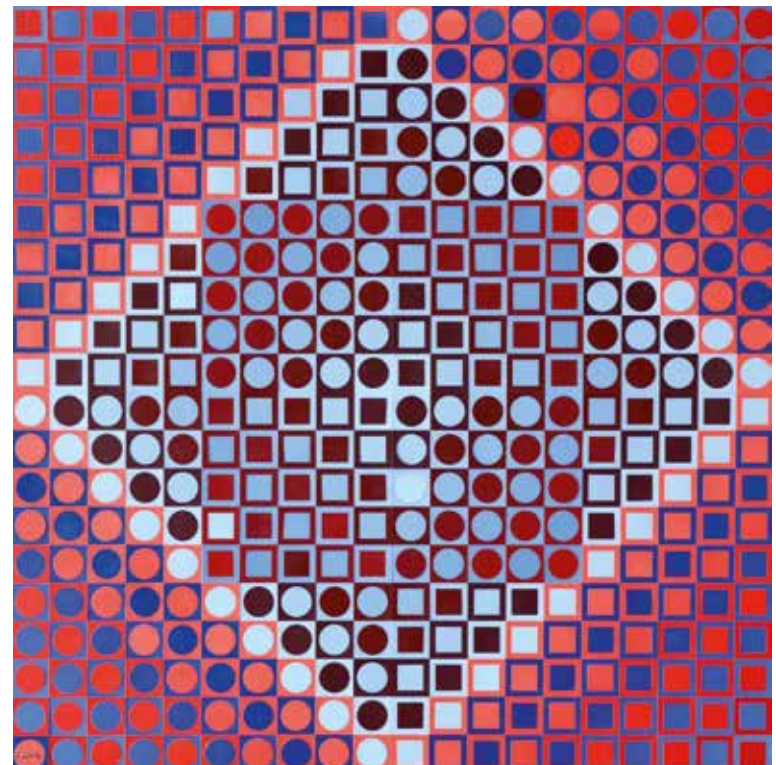
481



480

**480****Karl Gerstner (1930-2017)**

Color Sound 7. 1972. 2 works. Intro Version and Extra Version. Each with 12 colored graduated lithographs / papers, cut and collaged as an artist's book. Text by Max Lüscher. Gallery Denise René Mayer Dusseldorf May June 1972. 26.2 x 21.3 cm. In original foil cover.

**€ 400.-**

482



483

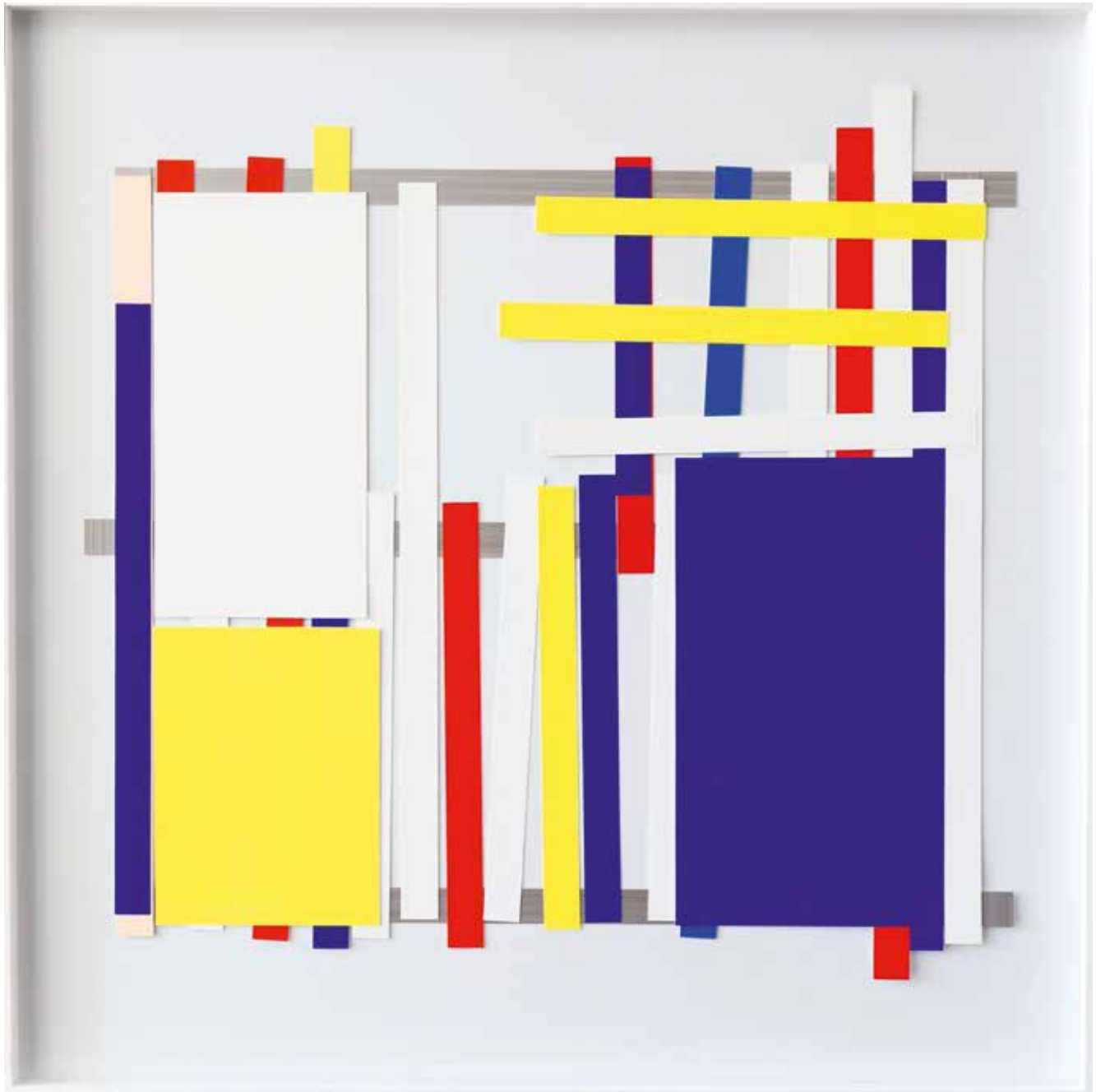
**483**  
**Imi Knoebel\* (\*1940)**

Face 6. 2002. Acrylic on plastic. 36 x 36 cm. Verso handwritten with black pen signed and titled, dated and numbered: Face 6, 2002, 5/5. **Each copy of this edition is unique.** Provenance: acquired at Galerie Fahnemann, Berlin.

**€ 4.000.-**







484

**484****Imi Knoebel\* (\*1940)**

Rot Gelb Weiß Blau / Red Yellow White Blue 4 E. 1997/2009. Acrylic on plastic. Approximately 46 x 52 cm. Labeled on reverse, inscribed: IMI KNOEBEL/ Rot Gelb Weiß Blau 4 E/ 1997/2009/ 2/5. Another label Galerie Fahnmann, Berlin. Framed behind glass. **Each copy of this edition is unique.** Provenance: acquired at Galerie Fahnmann, Berlin.

Imi Knoebel. Werke 1966-2014. Katalog zur Ausstellung Kunstmuseum Wolfsburg 2014/ 2015, S. 143 (zum Vergleich).

**€ 4.000.-**

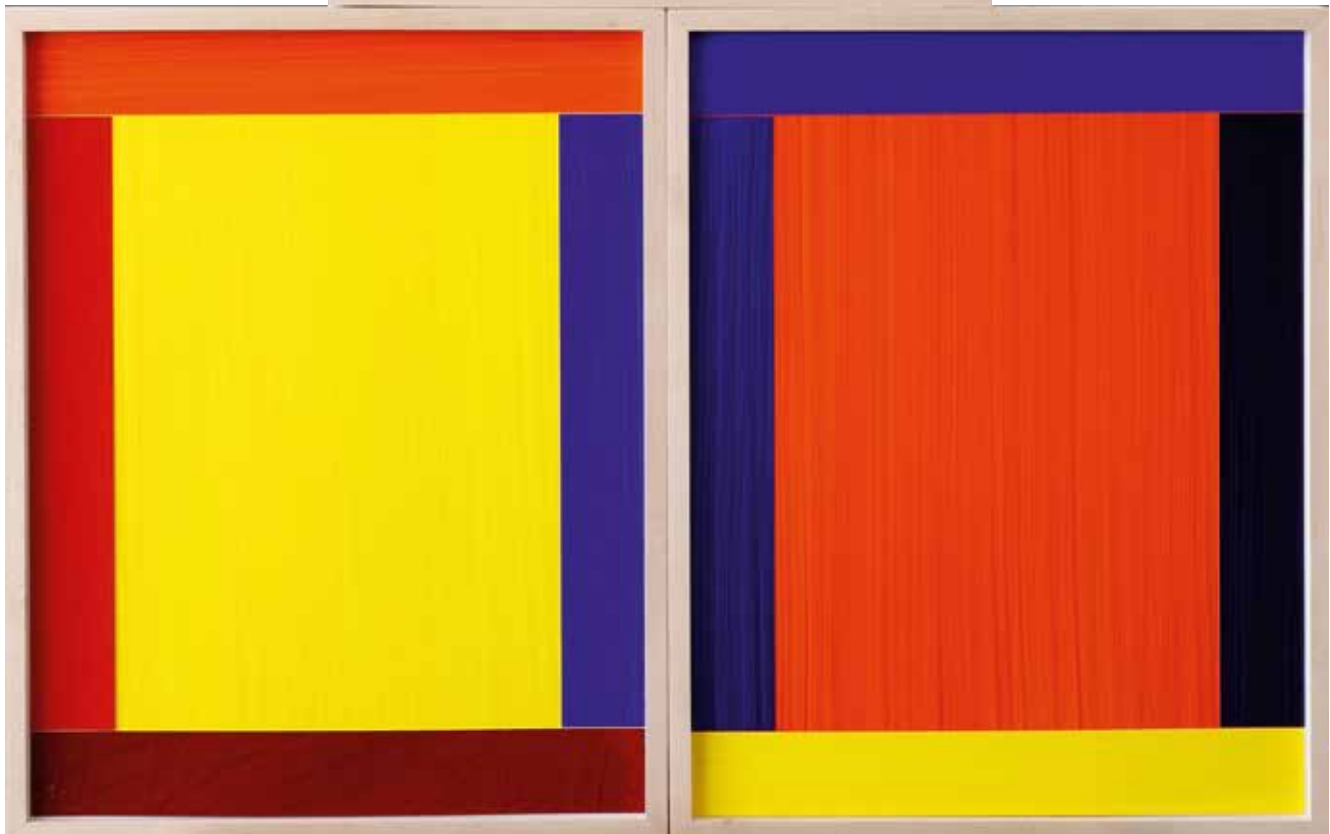


485

**Imi Knoebel\* (\*1940)**

Anima Mundi. 2011. 84-3 Ed. 3 works. Acrylic on plastic. 46 x 36 cm. Framed behind glass. All works marked on the back wall with label: IMI KNOEBEL / Anima Mundi 84-3 Ed./ 2011 / 2/5 A (or B or C respectively) (A-C). **Each copy of this edition is unique.** Provenance: acquired at Galerie Fahnemann, Berlin.

Imi Knoebel. Werke 1966-2014. Katalog zur Ausstellung Kunstmuseum Wolfsburg 2014/2015, S. 201, S. 230 (zum Vergleich).

**€ 6.000,-**



486

**Damien Hirst\* (\*1965)**

Raffles (H5-5). 2018. Multiple. Diasec-mounted giclée print on aluminum panel. Ed. 75/100. 90 x 90 cm. Verso with label, inscribed: Damien Hirst / HENI / RAFFLES / 2018 / Edition size 100 + 10 A.P. Each numbered and signed / 90 x 90 cm / Diasec-mounted Giclée print on aluminum panel / Heni Productions Catalogue Number: H5-5 and handwritten signed. Red stamp: HENI PRODUCTIONS 2018, numbered 75/100. Fresh original condition with original box. From an edition of 100 copies + 10 A.P.

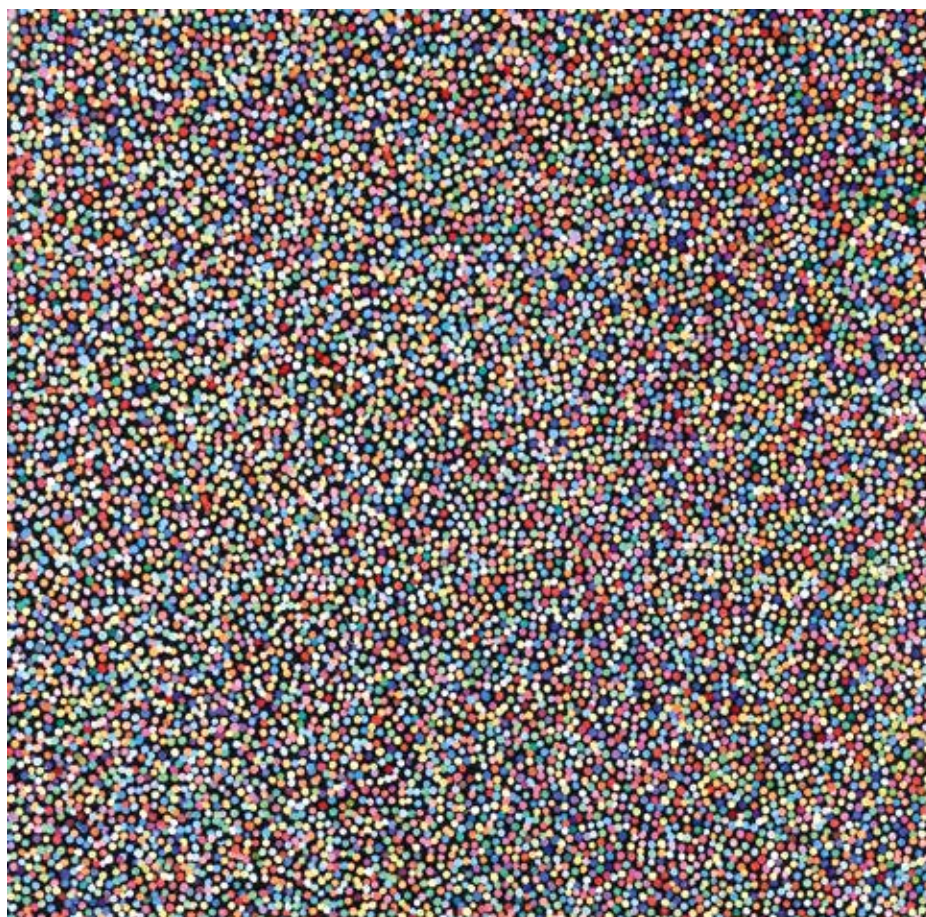
**€ 5.000.-**



487

**487****Damien Hirst\* (\*1965)**

Gritti (H5-1). 2018. Multiple. Diasec-mounted giclee print on aluminum panel. Ed. 75/100. 90 x 90 cm. Verso with label, there inscribed: Damien Hirst / HENI / GRITTI / 2018 / Edition size 100 + 10 A.P. Each numbered and signed / 90 x 90 cm / Diasec-mounted Giclee print on aluminum panel / Heni Productions Catalog Number: H5-1 and handwritten signed. Red stamp: HENI PRODUCTIONS 2018, numbered 77/100. Fresh original condition with original box. From an edition of 100 copies + 10 A.P.

**€ 5.000.-**

488

**488****Damien Hirst\* (\*1965)**

Cafe Royal (H5-7). 2018. Multiple. Diasec-mounted giclee print on aluminum panel. Ed. 49/100. 90 x 90 cm. Verso with label, inscribed: Damien Hirst / HENI / RAFFLES / 2018 / Edition size 100 + 10 A.P., each numbered and signed / 90 x 90 cm / Diasec-mounted Giclee print on aluminum panel / Heni Productions Catalog Number: H5-7 and handwritten signed. Red stamp: HENI PRODUCTIONS 2018, numbered 49/100. Fresh original condition with original box. From an edition of 100 copies + 10 A.P.

**€ 5.000.-**

## Damien Hirst (\*1965)

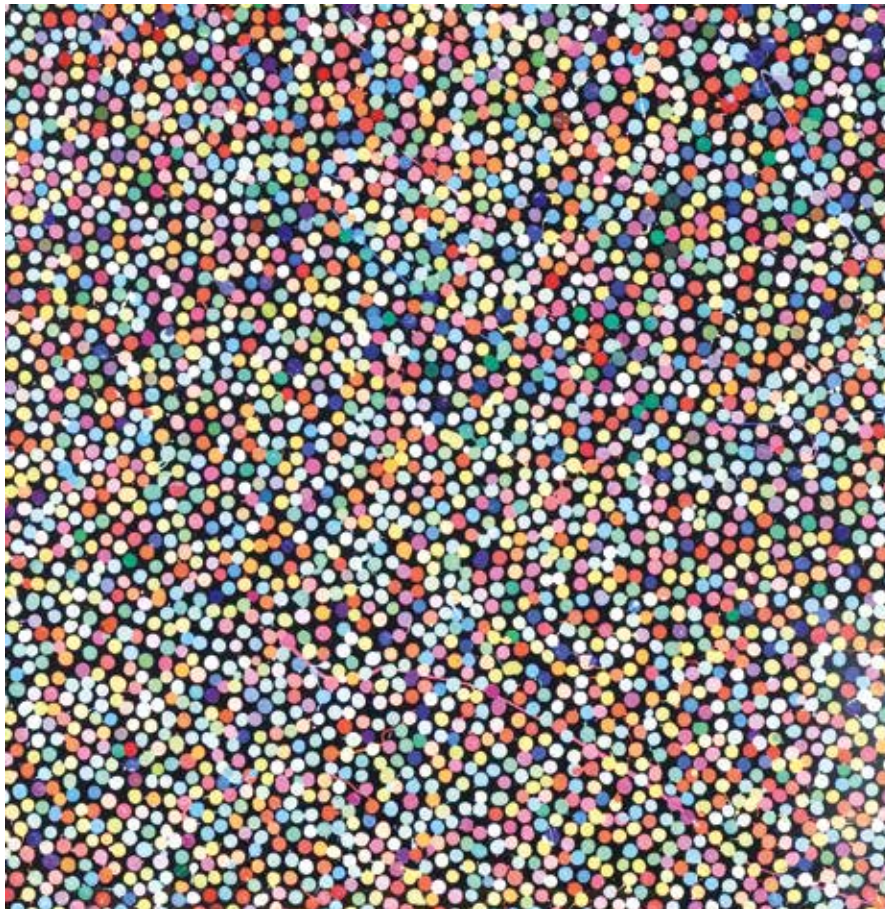
Arbeiten von Damien Hirst erzielen auf internationalen Auktionen Rekordpreise im mehrstelligen Millionenbereich.

Hirst arbeitet als Bildhauer, Maler und Konzeptkünstler. Mit seinen provokanten Arbeiten wie z.B. den diamantbesetzten Abgüssen von Schädeln oder den Formaldehyd-Präparaten sorgt er regelmäßig für Kontroversen.

In den vorliegenden Multiples – jeweils aus einer limitierten Edition von 100 Exemplaren – greift er das Thema und die intensive Farbigkeit seiner bekannten Spot Paintings und Colour Space Paintings wieder auf.



489



490

**489**

### Damien Hirst\* (\*1965)

Plaza (H5-6). 2018. Multiple. Diasec-mounted giclee print on aluminum panel. Ed. 51/100. 90 x 90 cm. Verso with label, there inscribed: Damien Hirst / HENI / Plaza / 2018 / Edition size 100 + 10 A.P. Each numbered and signed / 90 x 90 cm / Diasec-mounted Giclee print on aluminum panel / Heni Productions Catalog Number: H5-6 and handwritten signed. Red stamp: HENI PRODUCTIONS 2018, numbered 51/100. Fresh original condition with original box. From an edition of 100 copies + 10 A.P.

**€ 5.000.-**

**490**

### Damien Hirst\* (\*1965)

Savoy (H5-8). 2018. Multiple. Diasec-mounted giclee print on aluminum panel. Ed. 49/100. 90 x 90 cm. Verso with label, inscribed: Damien Hirst / HENI / RAFFLES / 2018 / Edition size 100 + 10 A.P., each numbered and signed / 90 x 90 cm / Diasec-mounted Giclée on aluminum panel / Heni Productions Catalog Number: H5-8 and handwritten signed. Red stamp: HENI PRODUCTIONS 2018, numbered 49/100. Fresh original condition with original box. From an edition of 100 copies + 10 A.P.

**€ 5.000.-**



491

**491**  
**Bussi Buhs (\*1940)**

Big sculpture. Different colored fused / layered plastic. Free form, suspended with plastic cords on a horizontal axis, which is inserted in a recess at the upper edge of a high acrylic glass cylinder. H. 185 cm, D. 46 cm. Bussi Buhs works almost exclusively with the material plastic and exploits all possibilities of transforming this medium. After studying painting and sculpture at the Staatliche Akademie der Bildenden Künste in Karlsruhe, the artist undertook her first plastic experiments while studying chemistry. From 1971 to 2005 she took over the construction and management of the plastics workshop at the Staatliche Akademie der Bildenden Künste München. Bussi Buhs lives and works near Munich.

€ 2.500.-

**492**  
**Adolf Luther\* (1912-1990)**

Energetische Plastik, 1984. Multiple. Acrylic glass and metal on black lacquered plate. 29.8 x 18 x 13 cm. Labeled on the underside, there labeled ENERGETISCHE PLASTIK and with printed signature. Edition Westdeutsches Werbeforsehen (WWF), Cologne.

€ 500.-



492

**493**  
**Joseph Kosuth (\*1945)**

Nominated Object. 1990. Beech wooden table, aluminum plaque. Plaque with lettering: The visual table is not composed of electrons. 53 x 50 x 50 cm. Signed and numbered 5/12 on the enclosed photo certificate verso and inscribed with round stamp CERTIFICATE JOSEPH KOSUTH. From a small edition of 12 copies + 2 A.P.

€ 1.800.-



493

# DESIGN





494

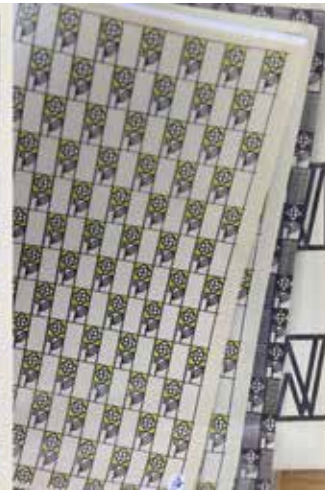


495

#### 494 Handpuppe

Punch puppet / hand puppet. Wood, carved and colored, clothes made of black and white printed cotton fabric, hands and feet plastically filled. Expressively carved character head with Mephistophelian features. In combination with the tailor-made Pepita robe, not surprisingly, associations with figures like the Mack the Knife from the Threepenny Opera. Despite this initially seemingly criminal appearance quite sympathetic - especially in the side profile, more revealing soft features - therefore versatile and flexible in role-playing. L. 40 cm.

€ 200.-



#### 495 Bertold Löffler, Koloman Moser, Josef Hoffmann, Dagobert Peche

Poster Cabaret Fledermaus and 10 printed matters Wiener Werkstätte. Poster, around 1907: 29.1 x 20.9 cm. Multi-colored printed matters in various formats, ca. 1905-1928. (max 29.8 x 21 cm). See MAK Vienna. Archive of the Wiener Werkstätte. There a design drawing by Bertold Löffler for a poster and a postcard with the present motive from 1907. G. Fahr-Becker, Wiener Werkstätte, Munich 1994, p.65, illustration Angela Völker, Die Stoffe der Wiener Werkstätte 1910-1932, Vienna 2004, fig. 280 (to the draft of Dagobert Peche).

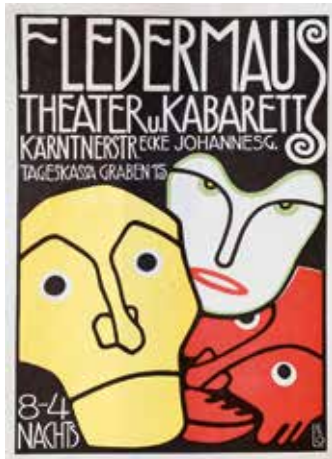
€ 550.-

#### 496 Bertold Löffler (1874-1960)

Poster. Fledermaus, Theater u. Cabaret, Kärntner Str. Draft 1907. Color lithograph on paper. 29.4 x 21 cm. Lower right in the print marked with designer logo.

Vgl. MAK Wien. Archiv der Wiener Werkstätte. Dort eine Entwurfszeichnung Bertold Löfflers für ein Plakat und eine Postkarte mit vorliegendem Motiv aus dem Jahr 1907. G. Fahr-Becker, Wiener Werkstätte, München 1994, S.65, Abb.

€ 300.-



496



497

#### 497 Marianne Brandt Ruppel-Werke, Gotha

Napkin holder, paper box and table sweeping set. Draft 1930s. Lacquered metal and wood. Napkin holder: 11.2 x 19.6 x 3.9 cm, paper box: 2 x 14.5 x 14 cm, table sweep: 4 x 13 x 10 cm. Inscribed with Ruppel Signet, multiple protected or D. R. P.

Bauhaus-Archiv, Katalog zur Ausstellung 'Die Metallwerkstatt am Bauhaus', Berlin 1992, Abb. S. 181.

€ 1.000.-

#### 498 Ruppel-Werke, Gotha

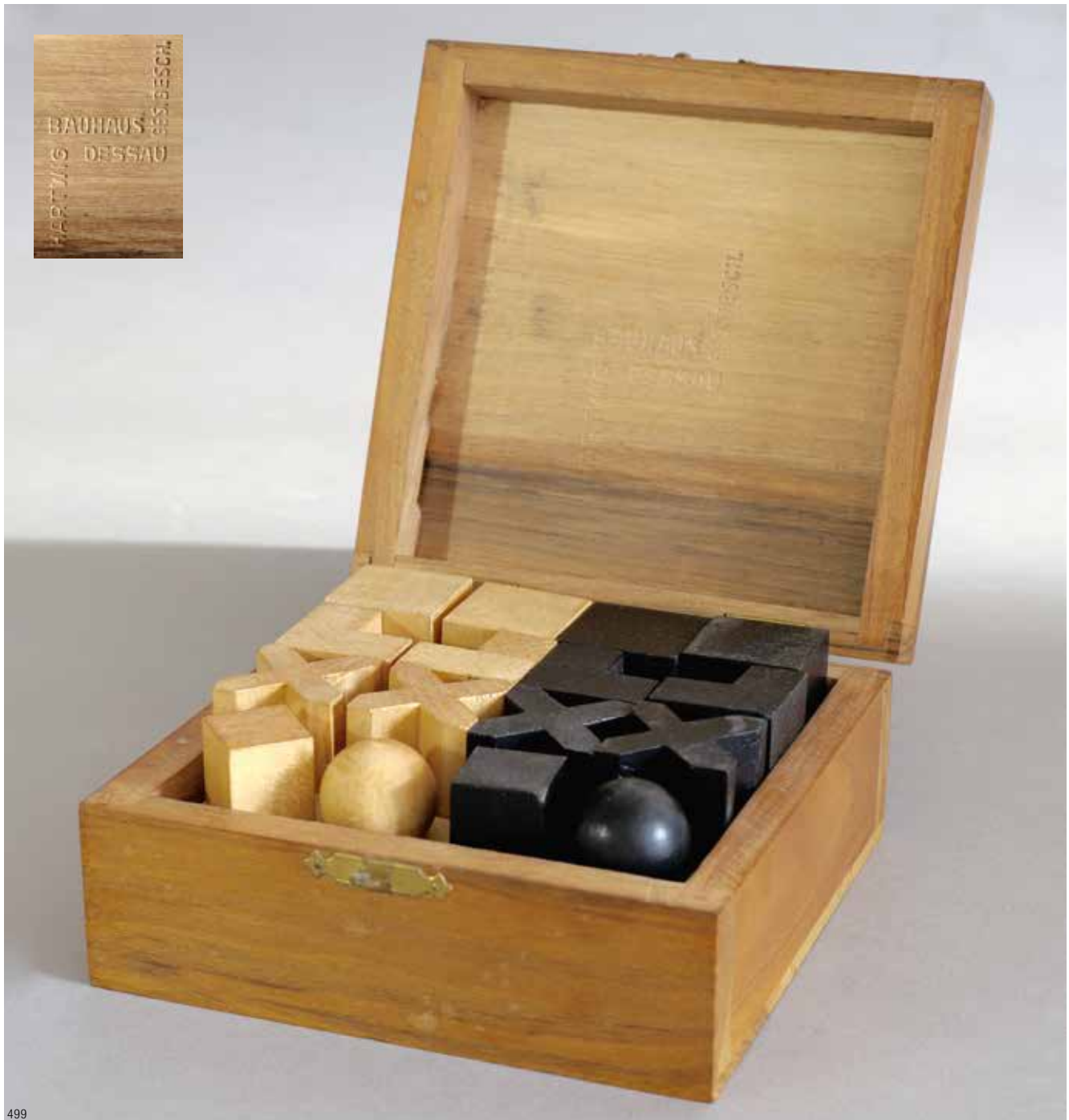
2 collection boxes, donation boxes. Draft 1930s. Colored metal, a lock available. 13 / 9.5 x 9 / 6.2 x 13/9 cm. Lower side inscribed with Ruppel Signet.

€ 700.-



498





499

**499**

**Josef Hartwig**  
Bauhaus Dessau

Bauhaus chess game. Designed 1924, executed by the Bauhaus Dessau after 1926. Wood, partly black stained, brass clasp. 6.1 x 13.6 x 13.4 cm. In the lid with Embossing stamp: HARTWIG BAUHAUS DESSAU GES. GESCH. On the underside handwritten in pencil 11/50. This model is the model XVI, which is even more reduced in the design of the figures than the previous models. In the years 1921-25 the sculptor Josef Hartwig was the foreman of the wood and stone sculptures at the Bauhaus. Already since 1922, he dealt with the contemporary redesign of the more than a thousand-year-old strategy game, which had developed in his opinion in the last two hundred years from the 'imitation of the struggle between two armies' to a 'purely abstract intellectual game'. In the abstract geometric design of his pieces, the gait and value of the individual figures is logically reproduced. With this redesign Hartwig managed one of the biggest commercial successes of the Bauhaus.

Bauhaus-Archiv, Das Bauhaus-Schachspiel von Josef Hartwig, Berlin 2006, Abb. S. 19, 35.

**€12.000.-**



500

**500****Kurt Schwitters & Thijs Rinsema**

Dada Merz Box / Collage Box. Draft 1920s. Wood with different wood veneers. 9.7 x 9.8 x 9.8 cm. The collaboration of Schwitters and Rinsema started 1921, during a visit in Drachten, Friesland and lasted until 1937, when Schwitters had to flee from the Nazis. For the boxes they used custom made multipix boxes, which were laminated with woodpieces they found in the streets. Only a few boxes are preserved.

**€ 2.000.-**

### 501 Walter Gropius

2 door handle bars. Metal, nickel. 46.2 x 6 x 7.5 cm.  
On the rosette inscribed: 7588 60 (embossed stamp).

€ 800.-



501

### 502 Walter Gropius

2 pairs of door handle sets + door handle with shield.  
Designed 1922. Nickel-plated metal. Door handle: L. 11.5 / 12.5 / 13.5 cm, D. 2 / 2.4 / 2.9 cm. Shields: H. 22.3, 28.3, 23.7 cm, B. 3.6, 4.5, 4.9 cm. Door handle with 'Gropius' stamp, early version. The larger door handles are marked 'Geno-Nickellin', which stands for the manufacturer Gebrüder Nofen.

€ 360.-



502

### 503 Ferdinand Kramer

15 sets door handle sets Frankfurt model. Draft 1920s. Nickel plated metal.  
Latch: 2.2 x 10.2 x 5.9 cm. Long shield: 23 x 4 x 1 cm.

€ 600.-



503



504

**504****Christian Dell**

Chr. Zimmermann, Frankfurt am Main

Table lamp model Type K. Designed 1929. Metal, nickel-plated and painted black, black fabric cable. 52-82 x 19.5 x 35-67 cm.

Bauhaus-Archiv, Katalog zur Ausstellung 'Die Metallwerkstatt am Bauhaus', Berlin 1992, Abb. S. 202, 203.

**€ 1.900.-**

505

**505****Otto Müller**

Müller &amp; Zimmer, Stuttgart

Sistrah desk lamp / table lamp. Designed around 1931. Metal, painted black and nickel, glass. 43 x 26 x 31-51 cm. In glass diffuser marked with Megaphos.

**€ 1.000.-**

506

**506****Otto Müller**

Müller &amp; Zimmer, Stuttgart

Sistrah ceiling light. Draft 1930s. Nickel plated metal and glass. 26 x 30 cm.

Charlotte &amp; Peter Fiell, 1000 Lights 1879 to 1959, Köln 2005, Abb. S. 319.

**€ 240.-**



507

**507****Karl Trabert**

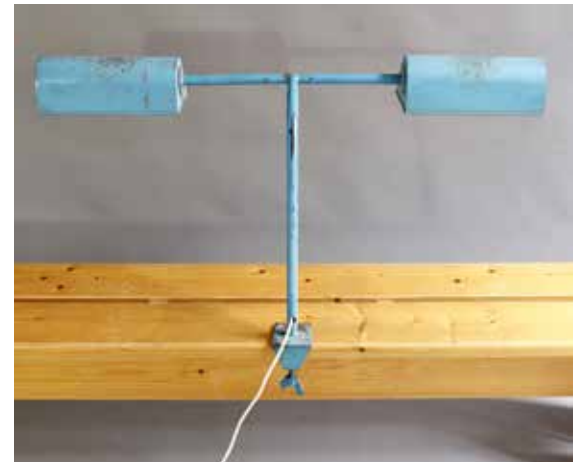
Schanzenbach &amp; Co., Frankfurt a. Main

Table lamp / desk lamp. Designed around 1933. Metal, partly painted black and nickel-plated, wood and glass. 44 x 33 x 35-43 cm.

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

**€ 750.-****508****Richard Döcker**

Double reading light. Designed 1953. Blue painted metal. 56 x 90 x 40 cm. Design for the University Library in Saarbrücken.

**€ 800.-****509****Werner Burri**

Steingutfabrik Velten &amp; Vordamm, Werk Velten

Cactus pot. About 1922. Stoneware. Polychrome painting. Removable insert. 10.3 x 10.4 x 10.4 cm. On the bottom marked with company mark 473 (light green stamp), 269 (embossing stamp). Insert marked on the bottom: 622 (embossing stamp).

Vgl. ein Exemplar mit identischem Dekor in der Sammlung des Carnegie Museum of Art, Pittsburgh, Inv.Nr. 1998.24.3.

**€ 400.-**

509



508



**510**  
**Otto Lindig**

Vase. Stoneware. Matte glaze with brown speckles on a light background. Ovoid form. H. 15.2 cm. On the bottom: OL. Provenance: Rhenish private collection.

**€ 300.-**

**511**  
**Otto Lindig**

Vase. Stoneware. Cloudy ocher-colored glaze over a light, stone-gray ground. Ovoid form. H. 18.5 cm. On the bottom: OL. Provenance: Rhenish private collection.

**€ 400.-**



**512**  
**Otto Lindig**

Vase. Stoneware. Matte light gray, partially dark olive green glaze. Ovoid shape with small mouth. H. 14.5 cm. Marked on the bottom: OL (scratched). Provenance: Rhenish private collection.

**€ 500.-**

**513****Otto Lindig**

Vase and jug. Stoneware. Turquoise green glaze, partially brownish or speckled. Vase H. 14.5 cm. Pot H. 17 cm. Vase inscribed: OL with slash. Jug called: OL (scratched). Provenance: Rhenish private collection.

**€ 300.-**

513

**514****Otto Lindig**

2 vases. Stoneware. Ovoide shape with shiny turquoise green glaze on a white background, h. 13,5 cm, inscribed: OL with slash. Sphere shape with matt dark brown textured glaze, H. 9 cm, inscribed: OL with two small lines. Provenance: Rhenish private collection.

**€ 400.-**

514



515

**515****Otto Lindig**

Bowl. Stoneware. Inner wall matt reddish brown, slightly turquoise structured, outer wall glossy light gray white. HD. 12.5 cm, H. 6.1 cm. On the bottom: OL. Provenance: Rhenish private collection.

Otto Lindig. Die Dornburger Zeit. Begleitheft zur Ausstellung im Keramik-Museum Bürgel 2009/ 2010, S. 6, Abb. (zum Vergleich).

**€ 400.-**



516

**516****Otto Lindig**

Vase and 2 bowls. Stoneware. Vase, olive green glaze, h. 9 cm, inscribed: OL with slash. Bowl, metallic brown-gray glaze, D. 11,1 cm, D. 4,6 cm, denoted: OL. Bowl, brown mottled glaze, D. 9,9 cm, H. 5,2 cm, inscribed: OL. Provenance: Rhenish private collection.

**€ 400.-**

517

**517****Otto Lindig**

3 bowls. Stoneware. Various glazes. High bowl light blue / brown: H. 5,3 cm, D. 11,1 cm, inscribed: OL. Medium bowl brown / light green: H. 4,2 cm, D. 11 cm, inscribed: OL with two small lines. Small bowl brown / light green: H. 3,9 cm, D. 10 cm, inscribed: OL with two small lines. Provenance: Rhenish private collection.

Otto Lindig. Die Dornburger Zeit. Begleitheft zur Ausstellung im Keramik-Museum Bürgel 2009/ 2010, S. 6, Abb. (zum Vergleich).

**€ 400.-**

518

**518****Otto Lindig**

3 bowls. Stoneware, different glazes. Light bowl: D. 11.3 cm, H. 4.5 cm, marked OL. Brown bowl, inside multi-tone green ochre: H. 11 cm, D. 4,5 cm, inscribed: OL. Small bowl: D. 7.1 cm, H. 2.5 cm, marked OL. Provenance: Rhenish private collection.

**€ 400.-****519****Otto Lindig**

Vase. Stoneware. Multi-toned brown on translucent light ground. Ovoide shape with small swinging mouth. On the bottom: OL with two small lines.

**€ 600.-**

519



## Otto Lindig (1895-1966)

Otto Lindig war einer der entscheidenden Bauhaus-Keramiker.

1920 trat er in die gerade frisch eröffnete Keramikwerkstatt des Bauhauses Weimar in Dornburg/Saale ein und übernahm nach seiner Gesellenprüfung zusammen mit Theodor Bogler die technische Leitung der Werkstatt bis zu deren Schließung im Jahr 1925. Seine und Theodor Boglers Arbeiten mit ihren charakteristischen Formen und Glasuren prägten nachhaltig das Erscheinungsbild der Bauhaus-Keramik. Von 1926 bis 1930 leitete

Otto Lindig die Lehrwerkstatt der Weimarer Hochschule für Handwerk und Baukunst. Ab 1930 übernahm er den Betrieb in Dornburg als privater Pächter und produzierte dort bis 1947 nach den am Bauhaus entwickelten Prinzipien. 1947 folgte er dem Ruf seines ehemaligen Lehrers am Bauhaus Gerhard Marcks nach Hamburg und leitete dort die Meisterklasse für Keramik an der Landeskunstschule Hamburg (der späteren Hochschule für Bildende Künste).

In der aktuellen Auktion präsentieren wir mit 18 Lots, die aus einer großen deutschen Privatsammlung stammen, einen Querschnitt aus der Dornburger Zeit bis 1947.



520



**520**

### Otto Lindig

Large floor vase. Stoneware. Multi-toned brown, slightly speckled glaze on a light background. Stretched ovoid shape. H. 43.7cm. On the bottom: OL. Provenance: Rhenish private collection.

€ 3.200.-



521

**521**  
**Otto Lindig**

2 vases. Stoneware. Ovoide form, dull light gray with brown approach, h. 13.7 cm, inscribed: OL. Vase with wide mouth, glossy brown and inside white, H. 8.5 cm, inscribed: OL. Provenance: Rhenish private collection.

€ 500.-



522

**522**  
**Otto Lindig**

2 vases. Stoneware. Large vase: multicolored brown-green, partially turquoise glaze over a light background, h. 17 cm, inscribed: OL with two small lines. Smaller vase, ocher-colored glaze over a light background, h. 13 cm, inscribed: OL with slash. Provenance: Rhenish private collection.

€ 400.-

**523**  
**Otto Lindig**

Vase. Stoneware. Pale turquoise glaze with reddish-brown, partial geometric decoration. Globular ovoid shape. H. 14.5 cm. On the bottom inscribed: OL with a slash. Provenance: Rhenish private collection.

€ 500.-

**524**  
**Otto Lindig**

Vase. Stoneware. Multi-tone translucent brown overflow glaze on a light, partially turquoise ground. Inside reddish brown. Spherical shape with flattened wall. H. 12 cm. Marked on the bottom: OL (scratched). Provenance: Rhenish private collection.

€ 500.-



523



524

**525****Otto Lindig**

Bowl. Stoneware. Brown-red shiny, partially speckled or flat graphite-colored and matt glaze. D. 15.7 cm, H. 6.3 cm. On the bottom: OL with surrounding circle. Annual gift for the 'Freundeskreis Dornburger Keramik'. Provenance: Rhenish private collection.

Reineking von Bock, Gisela: Keramik des 20. Jahrhunderts. Deutschland. München 1979, S. 331, Abb. 373.

**€ 200.-**

525

**526****Otto Lindig**

Milk pitcher. Stoneware, outside metallic brown gray glaze, inside wall white. H. 9.5 cm. On the bottom: OL. Provenance: Rhenish private collection.

**€ 400.-**

526

**527****Otto Lindig**

Coffeeset. 1 jug, 2 cup and 2 saucers. Design 1920-1930. Stoneware, matt dark brown glaze, vessels glazed inside shining sand-colored. Can: H. 20cm. Cups, h. 6.5 cm. Plate: D. 15.1 cm. Cups and jug on the bottom signed with workshop stamp (embossing stamp). Provenance: Private Collection, Rhineland/ Germany.

Reineking von Bock, Gisela: Keramik des 20. Jahrhunderts. Deutschland. München 1979, S. 230, Abb. 213.

**€ 400.-**

527



528



529



530

**528****Hubert Griemert**Staatliche Werksschule für Keramik,  
Höhr-Grenzhausen

3 vases. Stoneware. Matte, multi-tone blue glaze, partially with crystalline structure and matte multi-tone brown glaze with crystalline structure. Large blue vase, H. 26 cm. Small blue vase, H. 14.5 cm. Brown vase, H. 21 cm. Large vase with workshop stamp (blindstamp). All vases with paper labels / residual labels.

**€ 160.-****529****Hubert Griemert**

Burg Giebichenstein, Halle

Vase. 1930s. Ceramics. Multi-tone beige cream-colored glaze on dark brown ground. H. 23 cm, D. 23 cm. Marked on the bottom with workshop mark and castle mark (stamp).

**€ 180.-****530****Josef Albers**

Tecnolumen, Bremen

Bauhaus fruit bowl model JA 24 Si. Designed 1924. Silver-plated metal, plastic balls and glass. 8 x 36 cm. Inscribed lower side with Albers Signet, TL, Bauhaus Signet and No. 732.

Bauhaus-Archiv, Katalog zur Ausstellung 'Die Metallwerkstatt am Bauhaus', Berlin 1992, Abb. S. 129.

**€ 200.-****531****Marcel Breuer**

Thonet

Lounge chair + ottoman model B 35. Designed 1928. Chromed tubular steel, natural weave and wood. Armchair: 82.5 x 63.5 x 78.5 cm. Stool: 37 x 55.5 x 65cm. Both parts labeled with stickers.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 75.

**€ 600.-**

531

**532****Margarete Schütte-Lihotzky**

Gebrüder Haarer, Frankfurt am Main

Chute cabinet of a Frankfurt kitchen. Designed 1929.  
White lacquered wood, aluminum and glass.  
64 x 80 x 32 cm. Chutes marked.

**€ 750.-**

532

**533****Erich Dieckmann**

Sideboard / modular cabinet, freely  
adjustable. Designed around 1927. Wood,  
linoleum, recessed metalgrips.  
70 x 90 x 31 cm.

Alexander von Vegesack, Erich Dieckmann,  
Praktiker der Avantgarde, Weil am Rhein  
1990, S. 87.

**€ 1.800.-**

533

**534****Ludwig Mies van der Rohe**

Knoll International

Ottomane model Barcelona. Design from 1929,  
early edition with screwed overleap joints at the  
corners. Chromed flat steel, brown leather straps,  
cushion with quilted leather. 37 x 60 x 56 cm.

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

**€ 1.300.-**

534





535

**535**  
**Ludwig Mies van der Rohe**  
 Knoll International

2 Easy Chair Model Barcelona. Design 1929. Chromed flatsteel, leather straps, quilted brown leather. 76 x 76 x 76 cm.

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

€ 3.000.-

**536**  
**Marcel Breuer**  
 Knoll International

Bauhaus armchair model Wassily. Designed 1925, special edition by Knoll International. Nickel-plated steel tube, covering made of blue iron yarn. 73 x 78 x 69 cm. Marked with imprint.

Vege sack, Alexander von, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 7 ff..

€ 1.200.-

**537**  
**Jindrich Halabala**  
 Zidle

Cantilever chair. Design from 1930-31. Steel tube and brick-red iron yarn. 83 x 83 x 70 cm.

Ausstellungskatalog Muzeum mesta Brna, Jindrich Halabala, 2003. Abb. 55, 90.

€ 800.-



536



537

**538****Sputnik / Sunburst Pendelleuchte**

Sputnik / Sunburst pendant light. Design 1950 / 60s. Brass. 50 x 50 cm. Provenance: This lamp hung in a villa near Berlin, designed by architect Egon Eiermann..

**€ 300.-****539****Le Corbusier  
(Charles Édouard Jeanneret)**

Cassina, Mailand

Early Lounger / chaise longue model LC4. Designed 1928. Black lacquered metal, silver painted steel tube, black hide upholstery, neck cushions in black leather. 84 x 165 x 56 cm. Early version of Cassina, designated in the frame with Le Corbusier LC4 0092.

**€ 1.200.-****540****Gropius, Wagenfeld etc.**

Tecnolumen, Bremen

Sample board with e.g. Bauhaus door handles and window handles by W. Gropius and W. Wagenfeld. Various metals mounted on display board. 67 x 76.5 x 17 cm. On the reverse with adhesive label, partly handwritten, designated: Tecnolumen Walter Schnepel GmbH, Bremen, Typ WD / MG / V2A 2.92 MF. W.

**€ 600.-****541****Eduard Ludwig**

Georg Haydvoegel

2 stools model EL 121 Ringsitzhocker. Designed around 1949. Wood, unscrewable legs. H. 44 / 46.5 D. 35.5 cm. This stool is also called Bauhaus stool, although the origin of this name is not completely clear. The fact is that Eduard Ludwig was a student at the Bauhaus and worked in the architecture office of Ludwig Mies van der Rohe.

**€ 600.-**

540



541

**542****Renate Müller**

H. Josef Leven KG, Sonneberg

Rocking Goose / Goose. Design 1960s. Rupfen, red and blue leather, wood.  
59 x 26 x 44 cm.

R 20th Century Gallery, Renate Müller Toys and Design, China 2010, Abb. S. 60.

**€ 500.-**

542



545

**543****Renate Müller**

H. Josef Leven KG, Sonneberg

Therapeutic Toy Model Rhinoceros. Design 1968. Rupfen, red and blue leather, leatherstrap and cord.  
44 x 82 x 31 cm.

R 20th Century Gallery, Renate Müller Toys and Design, China 2010, Abb. S. 60.

**€ 1.200.-**

543



544

**544****Renate Müller**

H. Josef Leven KG, Sonneberg

Therapeutic toy hippopotamus. Designed 1969. plucking, red leather, drawstring. 18 x 34 x 18 cm.

R 20th Century Gallery, Renate Müller Toys and Design, China 2010, Abb. S. 32.

**€ 240.-****545****Peter Raacke**

Mono Design

Cutlery model mono-e. Designed 1960. 25 pieces, stainless steel and wood in box. 6 x 30.5 x 27.5 cm. Inscribed with 'Stainless Germany mono'.

Museum für angewandte Kunst Köln, design im 20. Jahrhundert, Köln 1989, Abb. Nr. 702 S. 307.

**€ 180.-**





546

**546****Eddi Harlis**

Hans Kaufeld, Brake/Bielefeld

2 shell chairs Model 774. Designed around 1957. Polyester seat, bordeaux red fabric, black lacquered metal. 70.5 x 82 x 74 cm.

Hatjes, Wie Wohnen Band 3 Möbel, Stuttgart 1957, Abb. S. 58.

**€ 1.200.-****547****Horst W. Brüning**  
Kill International

Daybed Model 6915. Designed 1968. Chromed flat steel, brown leather. 37 x 200 x 82 cm.

Faltblatt / Katalog von Kill International.

**€ 2.600.-**

547



548

**548**  
**Berthold Müller-Oerlinghausen**

Three-legged mosaic table / coffee table. Design 1950 / 60s. Mosaic of white and gray stone and gold-colored glass, brass and metal. 50.5 x 101 cm.

€ 800.-

**549**

**Großes Schaf**

Big Sheep. Partially coloured wood, wool plush, leather, plastic. 84 x 80 x 25 cm.

€ 200.-



549



550

**550**

**Reinhold Adolf und H-J. Schröpfer**

COR, Rheda-Wiedenbrück

2 lounge chair model Sinus. Designed 1976. Matt chromed flat steel, cream-white leather, brown leather belts. 88 x 72 x 100 cm.

COR Sitzmöbel Helmut Lübke GmbH & Co. KG, Home is where the heart is, Rheda-Wiedenbrück 2003, Abb. S. 56, 57.

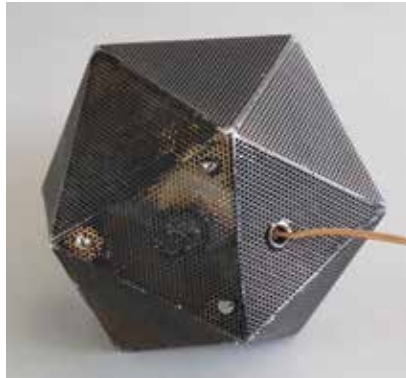
€ 2.000.-

**551****Mathieu Matégot**

Atelier Mategot

Table lamp model Baghdad. Designed 1954. Black lacquered perforated plate, equipped with bayonet mount. 37.5 x 17 x 19 cm.

Philippe Jousse & Carolune Mondineu, Mathieu Matégot, Paris 2003, Abb. S. 73-76, 125, 135, 225, 252.

**€ 1.600.-**

551



552

**552****Wohl Jaques Biny**

Three-legged table lamp. Draft 1950s. Brass, lacquered sheet steel, lacquered wood, adjustable. 64 x 16 x 45-70 cm.

**€ 440.-****553****Charlotte Perriand**

Bench model Les Arcs. Draft 1960s. Solid wood. 41.5 x 160 x 30 cm.

**€ 1.300.-**

553



**554**  
**2 große**  
**Wandleuchten**  
Frankreich

2 large wall lights. Design 1960s / 70s. Metal, chrome-plated, aluminum. Each with a central illuminated spot and 4 illuminated spots at the ends of the cylindrical tubes. 63 x 98 x 27 cm.

**€2.800.-**



**555****Coco Chanel Sheaf of Wheat Tisch**

Coco Chanel Sheaf of Wheat table. Underframe in the form of a twine tied together with a cord. Glass, metal, golden bronze and brown patina. 46.5 x 80 cm. A table of this kind can be seen on a 1950s photograph in the Coco Chanel apartment on rue Cambon.

**€ 500.-**

555

**556****Coco Chanel Sheaf of Wheat Tisch**

Coco Chanel Sheaf of Wheat table. Underframe in the form of a twine tied together with a cord. Glass, metal, golden bronze and brown patina. 46.5 x 80 cm. A table of this kind can be seen on a 1950s photograph in the Coco Chanel apartment on rue Cambon.

**€ 500.-**

556

**557****Ovaler Coco Chanel Sheaf of Wheat Tisch**

Coco Chanel Oval Sheaf of Wheat Table. Underframe in the form of a twine tied together with a cord. Glass, metal, golden bronze and brown patina. 46 x 124.5 x 79.5 cm. A table of this kind can be seen on a 1950s photograph in the Coco Chanel apartment on rue Cambon.

**€ 500.-**

557



558

**558**  
**4 Bänke mit Grifflöchern**

Frankreich

4 benches with handle holes. Designed 1950 / 60s, France.  
 Massive frame. 43.5 x 70/110 x 39 cm.

€ 1.000.-



559

**559**  
**Winkelige Bank mit Rückenlehnen**

Frankreich

Angled bench with backrests. Designed 1950 / 60s, France.  
 Massive frame. 66.5 x 150 x 63 cm

€ 1.200.-

**560**  
**Bumerang Schreibtisch**

Frankreich

Boomerang desk. Designed 1950 / 60s, France.  
 Massive Rüster. 75 x 165 x 111 cm.

€ 500.-



560

**561****J.T. Kalmar**

J.T. Kalmar, Wien

Ceiling light / chandelier model Tulipan. Designed 1968.  
White lacquered metal, brass, 30 drop-shaped glass  
elements. 28 x 52 cm. Labeled.

Charlotte & Peter Fiell, 60s Decorative Art, Köln 2000,  
Abb. S. 470.

**€ 460.-**

561



562

**562****Großer XL Baumtisch**

Large XL tree table / coffee table. Design 1950 / 60s. Long-cut, slightly  
curved tree disc, black painted metal. 57 x 235 x 63 cm.

**€ 1.500.-****563****Pierre Jeanneret**

Knoll International

2 armchairs model Scissor Chair. Designed  
1948. Wood with textile straps and metal  
springs, cream-colored fabric.  
76 x 58 x 80 cm.

Steven & Linda Rouland, 1938-1960 Knoll  
Furniture, Atglen USA 1999, Abb. S. 72.

**€ 3.200.-**

563



564

**564**  
**Johannes Spalt**  
**Wittmann**

Sofa / Daybed Model Constance. Designed 1961. Chromed metal, brown quilted leather, folding backrest. 73 x 198 x 68 cm, (unfolded 198 x 108 cm).

**€ 600.-**

**565**  
**J.T. Kalmar, Wien**

Floor lamp model 2076 Dornstab. Designed 1947. Wood and brass, fiberglass shade. 150 x 85 x 48 cm. The shade is adjustable in three heights.

**€ 1.000.-**

**566**  
**Bambus Stehleuchte**

Bamboo floor lamp. Draft 1950s. Bamboo stick, brass, fabric shade. 158.5 x 50.5 x 50.5 cm.

**€ 700.-**

**567**  
**Carl Auböck**  
**Carl Auböck, Wien**

Floor lamp model Umkehrleuchte. Design from 1950s. Black lacquered metal, revolving fabric shade. 134 x 25 x 25 cm.

**€ 700.-**



565



566



567





568

**568****BAG Turgi**

Belmag, Zürich

Wall light / Applique. Draft 1960s. White and red painted metal. 40 x 40 x 13 cm.

**€ 400.-****569****Emil Guhl**

Ed. Wohnhilfe

Shelving system with folding table. Designed 1959. Wood, black, gray and blue paxatex. 99.5 / 64.5 / 35 x 76 x 35.5 cm.

Schweizerischer Werkbund, Wohnen Heute 7, Warenkatalog des Schweizerischen Werkbundes 1969/70, Niederteufen 1970, Abb.: S. 37.

**€ 1.500.-**

569

**570****Hans Bellmann**

Strässle Söhne &amp; Co

Armchair model Sitwell. Designed 1955. Fiberglass shell, black and red fabric, tubular steel. 80 x 78 x 67 cm.

**€ 650.-**

570

**571****Kurt Naef, Zeiningen**

6 NAEF games, 2 x Pantonaef, Mosaic, Palladio, Joupil and Schnurpeltier. Plastic, varnished and glazed wood. Palladium: 5 x 35 x 35 cm. In original packaging.

**€ 300.-**

571



572



573

**573****Florence Knoll**  
Knoll International

Commode with secretary compartment model 130. Design from 1950. Wood with legs in black lacquered metal. The upper drawer can be removed as a secretary and folded. 85.5 x 91.5 x 46 cm. Labeled.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 135.

**€ 600.-****572****Kurt Naef, Zeiningen**

8 NAEF games, Archiblocks Greek, Malus, Cella, dollhouse furniture, Contura, Plura, Otto, Flopp and leaflets with small catalog and package with matchboxes. Wood, partly varnished. Archiblocks: 7 x 23.5 x 27 cm. In original packaging.

**€ 200.-**

574

**574****Jorge Zalsupin**  
L'Atelier Brazil

Armchair model Cubo. Design from the 1970s. Wood and brown leather. 63 x 85.5 x 85.5 cm.

**€ 2.600.-**



575

### 575 2 Sessel Rope Chair

2 armchairs Rope Chair. Design 1960s / 70s. Solid wood, ropes, felt-like fabric and brass. 68.5 x 68.5 x 66.5 cm.

€ 1.500.-

### 576 Rope Sofa

Rope sofa. Design 1960s / 70s. Solid wood, ropes, felt-like fabric and brass. 68.5 x 137 x 66.5 cm.

€ 1.400.-



576





577

**577****Harry Bertoia**

Knoll International

Lounge chair + ottoman model Bird Chair. Designed 1952. Black and white coated steel wire, reddish fabric. Armchair: 100 x 97 x 83 cm. Stool: 35 x 60 x 43cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 74.

**€ 700.-****578****Harry Bertoia**

Knoll International

2 lounge chairs model Bird Chair. Designed 1952. Black and white coated steel wire. 101 x 96 x 82 cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 74.

**€ 700.-****579****Harry Bertoia**

Knoll International

Lounge chair + ottoman model Bird Chair. Designed 1952. Black and white coated steel wire. Armchair: 101 x 96 x 82 cm. Stool: 34.5 x 59.5 x 42.5 cm

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 74.

**€ 700.-**

578



579



580

**580****Charles & Ray Eames**

Vitra, Weil am Rhein

2 Ottomane. Design 1956. Molded plywood, brown leather, black lacquered and polished cast aluminium. 43 x 65,5 x 56 cm.

Vitra, eames / vitra, Weil am Rhein 1996, Abb. S. 19, 74 ff.

**€ 1.500.-**

**581****Charles & Ray Eames**

Vitra, Weil am Rhein

Chaise model La Chaise. Design from 1948, in production since 1991. White lacquered fiberglass, chromed metal, oak wood. 86,5 x 150 x 88 cm. Signed with rests of Vitra label.

Vitra, eames / vitra, Weil am Rhein 1996, Abb. S. 19, 98 ff.

**€ 2.800.-**

581

**582****Charles Eames**

Vitra, Weil am Rhein

Lounge Chair + Ottomane. Design 1956. Molded plywood, brown leather, black lacquered and polished cast aluminium. Lounge Chair: 80 x 85 x 92 cm, Ottomane 44 x 65,5 x 55 cm. Both objects marked with sticker.

Vitra, eames / vitra, Weil am Rhein 1996, Abb. S. 19, 74 ff.

**€ 4.200.-**

582



583

**583**

**Raymond Loewy**  
 Doubinski Frères, France

Large, double-sided sideboard / divider DF 2000.  
 Designed 1965. White laminated corbels, colored  
 plastic, white lacquered aluminum. Inside painted  
 drawers and bottle holders. 90.5 x 200 x 60 cm.

Foundation Pour L'Architecture, L'Utopie Du Tout  
 Plastique, Brüssel 1994, Abb. S. 71.

**€ 3.000.-**

**584****George Mulhauser**Lawrence Plycraft,  
Massachusetts

Lounge Chair + Ottomane Model Mr. Chair.  
Design 1955. Molded plywood with nutvener,  
bases in black lacquered metal with veneer,  
quilted and flecked fabric. Lounge Chair:  
93 x 91,5 x 92 cm, Ottomane: 38 x 64 x 55 cm.

**€ 1.400.-**

584



585

**585****Eero Saarinen**

Knoll International

Lounge chair model Grasshopper 61 U. Designed 1946. Bent  
plywood, brown wool fabric. 88.5 x 72 x 86.5 cm ..

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA  
1999, Abb. S. 71.

**€ 1.200.-****586****Eero Saarinen**

Knoll International

Large coffee table. Designed 1957. White coated  
cast aluminum, marble. 51.5 x 107 cm. Marked  
under the foot.

Steven & Linda Rouland, 1938-1960 Knoll Furniture,  
Atglen USA 1999, Abb. S. 121.

**€ 600.-**

586



587



588



589



590

**587****Poul Henningsen**

Louis Poulsen, Copenhagen

Pendant light model PH Louvre / ball. Designed 1957. White painted and chromed metal. 65 x 60 cm.

Tina Jørstian &amp; Paul Erik Munk Nielsen, Light Years Ahead, The Story of the PH Lamp, Copenhagen 1994, Abb S. 269.

**€ 1.100.-****588****Eero Saarinen**

Knoll International

Dining table model Tulip. Designed 1957. White coated cast aluminum, marble. 72 x 120 cm. Marked on the foot.

Steven &amp; Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 120 ff..

**€ 800.-****589****Eero Saarinen**

Knoll International, New York

4 chairs model Tulip 151. Designed 1956. White coated cast aluminum, white lacquered fiberglass, black and brown leather. Rotatable version. 81 x 49 x 53 cm. Partially marked on the underside.

Steven &amp; Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 63.

**€ 600.-****590****Verner Panton**

Plus Linje, Copenhagen

Armchair Model K 2 Wire Cone Chair. Designed 1958. Nickel plated steel wire, metal, green fabric. 76 x 65 x 61 cm.

Alexander von Vegesack, Verner Panton Das Gesamtwerk, Weil am Rhein 2000, Abb. S. 242.

**€ 800.-**





591

**591****Alvar Aalto**

Ausführung 1930er Jahre

Lounge chair model 31/42. Designed 1932, executed in the 1930s. Formed birch plywood. 67 x 60 x 80 cm. Designated under the runners with stamp 5. Designed for the Paimio Sanatorium.

Thomas Kellein, Ausstellungskatalog „alvar & aino aalto. design, collection bischofberger, Bielefeld 2005, Abb.: S. 42 ff..

**€ 2.200.-**

592

**592****Alvar Aalto**

Ausführung 1930er Jahre

Lounge chair model 31/42. Designed 1932, executed in the 1930s. Formed birch plywood. 67 x 60 x 80 cm. Under the runners with impact stamp 10 designated. Designed for the Paimio Sanatorium.

Thomas Kellein, Ausstellungskatalog „alvar & aino aalto. design, collection bischofberger, Bielefeld 2005, Abb.: S. 42 ff..

**€ 2.200.-****593****Alvar Aalto**

Huonekalu-Ja Rakennustyötehdas Oy

Armchair. Designed in the 1930s, executed in the 1940s. White lacquered, free-swinging plywood, seat with upholstery made of spring core, covers in gray-blue woven fabric. 85 x 63 x 86 cm. Under the runners designated with impact stamp 725.

**€ 360.-**

593



594

**594****Greta Magnusson Grossman**

Studio, Stockholm

Cocktail Table / Coffee Table. Design from 1935. Wood, frosted glass top with polished motif. 52 x 89.5 cm. Here the three-pigeon variant.

Evan Snyderman &amp; Karin Aberg Waerm, Greta Magnusson Grossman - A Car and Some Shorts, Stockholm 2010, Abb. S. 68, 145.

**€ 1.000.-****595****Frits Henningsen**

Armchair. Designed 1932. Wood, upholstery with spring core and cotton, brown fabric. 87 x 67 x 70 cm.

**€ 2.600.-**

595

**596****Frits Henningsen**

Frits Henningsen

Armchair. Designed 1932. Wood, upholstery with spring core and cotton, greenish fabric. 87.5 x 68 x 72 cm.

Noritsugu Oda, Danish Chairs, San Francisco 1999, Abb. S. 42

**€ 1.200.-**

596

**597****Frits Henningsen**

Frits Henningsen

Armchair. Designed 1932. Wood, upholstery with spring seat and cotton, violet fabric. 86.5 x 66 x 69 cm.

Noritsugu Oda, Danish Chairs, San Francisco 1999, Abb. S. 42

**€ 1.200.-**

597



598

**598****Poul Henningsen**

Louis Poulsen, Copenhagen

Pendant light model Tivoli. Designed in 1949 for the Tivoli Amusement Park in Copenhagen. Green and white lacquered metal, acrylic cylinder with red spiral. 52 x 52 cm.

Louis Poulsen, Light Years Ahead, The Story of the PH lamp, Copenhagen 1994, Abb. S. 260, 261.

**€ 1.500.-****599****Hans J. Wegner**

Carl Hansen &amp; Son

Armchair model CH 34 Yoke. Designed 1959. Teak, brown leather. 71.5 x 60.5 x 47 cm. On the underside marked with stamp.

**€ 1.100.-**

600



599



600

**600****Knud Faerch**

Møbelværk Slagelse

Chair model Cow Horn. Design 1950 / 60s. Organic backrest and frame in teak, seat in black leather. 73 x 55 x 47 cm. Labeled.

**€ 300.-**



601



603

**601**  
**Hans J. Wegner**  
 Getama, Gedsted

Armchair model GE 1936. Designed 1948.  
 Laminated wood and solid wood. 69 x 69 x 65 cm.

€ 2.200.-



602

**602**  
**Hans J. Wegner**  
 Carl Hansen & Son

Armchair model Sawback / Sawhorse. Designed 1951.  
 Wood, plywood covered with black leather.  
 73 x 72.5 x 66.5 cm. Signed with branding.

€ 1.400.-

**603**  
**Severin Hansen**  
 Haslev

Floor lamp model Bridge. Draft 1950s. Wood, brass with  
 shade from Le Clint. 155.5 x 53.5 x 74.5 cm.

€ 1.200.-

**604****Poul Henningsen**

Louis Poulsen, Kopenhagen

Early pendant lamp model PH Artichoke. Designed 1957-1959 for the Langeliniepavillon in Copenhagen. Scales made of copper sheet, painted white on the underside, high-gloss chromed steel. 60 x 60 cm. Early version with a slightly different upper part with 2 handles, stronger material and metal canopy.

Louis Poulsen Produkt Katalog, Kopenhagen 2000, Abb. S. 42.

**€ 4.200.-**

604

**606****Kay Bojesen**

Kay Bojesen

Large Royal Guard / Guard soldier. Designed 1942. Lacquered wood and fabric. 101/153 x 28 x 16 cm.

Kay Bojesen Denmark Katalog, kaybojesen-design.

**€ 600.-**

606



605

**605****Josef Frank**  
Svenskt Tenn,  
Stockholm

Tea Trolley / bar cart.  
Draft 1930s. Wood  
and brass. 61.5 x  
80 x 45 cm. On the  
underside marked  
with brand stamp.

**€ 400.-****607****Kay Bojesen**

Kay Bojesen

Pram with two dolls. Designed 1935.  
Painted wood, dolls removable. 9.5 x  
7.5 x 13 cm. Marked with embossing  
and sticker.

Erik Zahle, Skandinavisches  
Kunsthåndværk, Kopenhagen 1961,  
Abb. S. 102.

**€ 360.-**

607

**608****Preben Fabricius**

Arnold Exclusiv / Walter Knoll

Armchair model Hall Chair. Designed 1977. Chromed flat steel, core leather and leather cord. 75.5 x 65.5 x 75 cm. Labeled.

Arno Votteler & Herbert Eilmann, 125 Jahre Knoll vier Generationen Sitzmöbel-Design, Stuttgart 1990, Abb. S. 156.

**€ 1.200.-**

608



609

**609****Kastholm & Fabricius**

Kill International

Sofa model FK 6722 A. Designed 1968. Chromed metal, brown leather, leather core strap. 78 x 144 x 81 cm.

Faltblatt / Katalog von Kill International.

**€ 800.-**

610

**610****Preben Fabricius, Jørgen Kastholm**

Kill International

2 three-legged chairs model Tulip FK 6725. Designed 1964. Fiberglass shells, black leather, metal, swivel. 111.5 x 74.5 x 70 cm.

Kill International, Produktkatalog.

**€ 800.-**



611

**611**  
**Poul Henningsen**  
 Louis Poulsen

Pendant light model PH Artichoke / cones. Designed 1957-1959 for the Langeliniepavillon in Copenhagen. Scales made of copper sheet, painted white on the underside, high-gloss chromed steel. 65 x 60 cm. Marked with two stickers.

Louis Poulsen Produkt Katalog, Kopenhagen 2000, Abb. S. 42.

**€ 2.800.-**



612

**612**  
**Yngve Ekström (1913-1988)**

2 armchairs model Arka. Design from the 1950 / 60s. Solid wood. 65.5 x 73 x 52.5 cm.

**€ 1.100.-**

**613**  
**Fritz Hansen**

2 lounge chairs. Design 1930 / 40s. Wooden frame construction with innerspring padding, natural sheepskin covers, wooden legs. 84 x 83 x 94 cm.

**€ 4.000.-**



613



614

**614****Erik Kollig Andersen & Palle Pedersen**

Horsnaes, Horsens

2 armchairs. Draft 1960s. Teak, fabric and metal springs.  
79 x 69 x 75.5 cm. Labeled with stickers.**€ 2.800.-****615****Arne Hovmand Olsen**

Mogens Kold

Armchair Model 225. Designed before  
1958. Teak, yellow fabric. 75 x 71 x 80 cm.

Mobilia 1958.

**€ 1.400.-**

615



616

**616****Hans J. Wegner**

Getama, Gedsted

2 Easy Chair Model Cigar GE 240. Design 1955.  
Massive wood, cushion with spring frame, red fabric.  
74 x 68 x 78 cm.Vgl. [www.furnitureindex.dk](http://www.furnitureindex.dk)**€ 1.600.-**





**617**  
**Ib Kofod-Larsen**  
 Fröscher

Wing chair / lounge chair. Designed 1974. Wood and orange fabric. 103 x 90 x 75 cm.

**€ 2.000.-**

**618**  
**Sessel Superwing**  
 Dänemark

Armchair Super Wing / XL Wingback Chair.  
 Draft 1950s. Wood, dark brown wool fabric.  
 100.5 x 108 x 90 cm.

**€ 4.400.-**





619

**619****Finn Juhl**

France &amp; Son, Kopenhagen

Armchair model FJ 136. Designed 1956. Teak, green leather. 77 x 80 x 77.5 cm. Marked with metal plaque.

**€ 2.800.-**

620

**620****Finn Juhl**

France &amp; Son, Kopenhagen

Lounge chair model Bwana 152 + ottoman. Designed 1961. Teak, black leather and metal springs. Armchair: 87.5 x 83 x 84 cm. Stool: 39.5 x 63 x 46.5 cm. Ottoman with metal plaque.

Charlotte & Peter Fiell, Scandinavian Design, Köln 2002, Abb.: S. 327.

**€ 2.200.-**

621

**621****Arne Jacobsen**

Fritz Hansen, Allerød

Circular Coffee Table. Design about 1958. Tripod base in aluminium, top in wood. 47,5 x 90 cm. Marked with 'Danish Furniture Controll' label.

Felix Solaguren-Beascoa, Jacobsen Design ClassicsBarcelona 1991, S. 153.

**€ 900.-**

**622****Arne Jacobsen**

Fritz Hansen, Allerød

Easy Chair model 3320 Swan + Ottomane. Design 1958. Fibreglas reinforced plasticshell, black leathercover, profiled castaluminium. Easy Chair revolvable: 75,5 x 75 x 65 cm. Ottomane: 43 x 55 x 40 cm. Both objects marked with imprinting in the leather.

Carsten Thau & Kjeld Vindum, Arne Jacobsen, Arkitektens Forlag/Danish Architectural Press, Kopenhagen 2001, Abb. S. 469 ff..

**€ 2.000.-**

622

**623****Poul Kjaerholm**

E. Kold Christensen

2 armchairs model PK 22. Designed 1955. Chromed flat steel, black leather upholstery. 70.5 / 72 x 63 x 68 cm. Marked with stamp.

Erik Krogh, Poul Kjaerholm Architect and Furniture Designer, Arkitektens Forlag 1999, Abb. S.84, 85.

**€ 3.400.-**

623

**624****Niels O. Møller**

J. L. Møller Møbelfabrik

6 chairs Model No. 82. Designed  
1971. Wood, black leather.  
95 x 50 x 55 cm. Signed with  
branding.

**€ 1.500.-**

624



625

**625****Hans J. Wegner**

C.M. Madsens Fabriker, Haarby

6 chairs model W2. Design 1950s. Teakwood with  
basketwork. 75,5 x 55,5 x 46 cm. Partial marked with  
brand stamp.

Per H. Hansen & Klaus Petersen, 250 danske  
designmøbler, Danmark 2004, S. 27.

**€ 2.400.-****626****Poul Jensen**

Selig

2 armchairs model Z Chair. Draft 1960s. Teak,  
gray fabric. 76 x 75 x 83 cm.

**€ 2.400.-**

626



627

**627****Ib Kofod-Larsen**

Frederica Furniture

Writing desk. Designed 1956. Frame in oak, plate and container in teak. 72 x 159.5 x 79.5 cm.

Mobilia 1957, Dansk Kunsthåndværk.

**€ 400.-****628****Nanna Ditzel**

Søren Willadsen Møbelfabrik

Desk Model 93. Designed 1955. Wood. 72 x 145 x 75 cm.

Mobilia 1957, Dansk Kunsthåndværk.

**€ 3.000.-**

628





629



**629**  
**Arne Vodder**  
 Bovirke

Boomerang desk. Draft 1950s.  
 Wood, handles in brass.  
 69.5 / 71.5 x 156 x 115 cm.  
 Marked with stamp.

**€ 2.200.-**



**630**  
**Arne Norell**  
 Norell Möbel AB

2 lounge chairs model Ari. Draft  
 1960s. Chromed flat steel, leather belt,  
 stitched, black leather cover.  
 77 x 65 x 98 cm.

Michael Ellison & Leslie Pina, Designed  
 for Life, scandinavien modern  
 furnishings 1930-1970, Atglen 2002,  
 Abb. S. 120.

**€ 3.400.-**



630



631

**631**  
**Verner Panton, Prototyp**  
 A. Sommer

Early bar furniture model Barboj. Designed 1963. Brown painted plywood, chromed metal. 72.5 x 35 cm. In this version, the Barboj did not go into series. Provenance: From a Swiss private collection. This object stood for a long time in Verner Panton's premises. Later, he gave it away to a friend who gave it to the private collection.

Alexander von Vegesack, Verner Panton  
 Das Gesamtwerk, Weil am Rhein 2000,  
 Abb. S. 249.

**€ 300.-**

**632**  
**Verner Panton**  
 A. Sommer

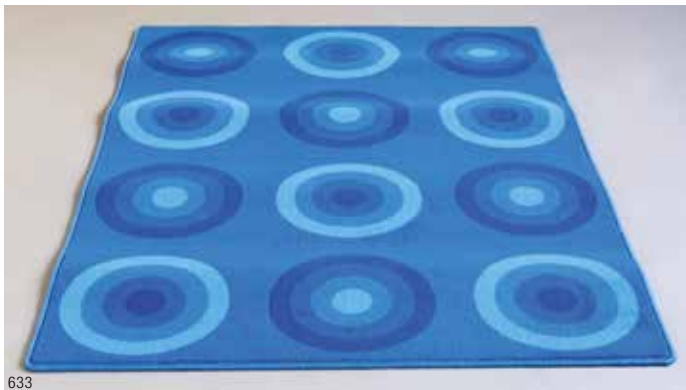
Multifunctional furniture model Partyset. Design 1965. White laquered plywood, 5 cushions in black artificial leather, 3 chromed castors. 1 table element and 5 seating elements, the smallest one with loose top. H. 37,5-52 cm, D. 32-50,5 cm.

Vegesack, Alexander von, Verner Panton  
 Das Gesamtwerk, Weil am Rhein 2000,  
 Abb. S. 250.

**€ 1.000.-**



632



633



**633**  
**Verner Panton**  
 Mira-X

Carpet from the Grand Hotel Europa in Lugano. Design around 1970. Textile. 99.5 x 135 cm.

Alexander von Vegesack, Verner Panton Das Gesamtwerk,  
 Weil am Rhein 2000, Abb. S. 128/129.

**€ 400.-**



634

**634**  
**Verner Panton**  
 Studio Hag

4 chairs model Pantonic Chair. Design 1992. Colored lacquered plywood. 89 x 45,5 x 52 cm.

Vegesack, Alexander von, Verner Panton Das Gesamtwerk,  
 Weil am Rhein 2000, Abb. S. 275.

**€ 1.500.-**



635

**635**  
**Poul Henningsen & Kurt Nørregaard**  
 Louis Poulsen, Kopenhagen

Large pendant lamp model LP Centrum / Memory. Designed 1990 by Kurt Nørregaard after sketches by Poul Henningsen. White painted aluminum, rods in aluminum. 105 x 69 cm. Labeled.

Louis Poulsen Produktkatalog, Kopenhagen 2000, Abb. S. 44.

€ 1.500.-



636

**636**  
**Poul Henningsen & Kurt Nørregaard**  
 Louis Poulsen, Kopenhagen

Large pendant lamp model LP Centrum / Memory. Designed 1990 by Kurt Nørregaard after sketches by Poul Henningsen. White painted aluminum, rods in aluminum. 105 x 69 cm. Labeled.

Louis Poulsen Produktkatalog, Kopenhagen 2000, Abb. S. 44.

€ 1.500.-

**637**  
**Joe Colombo**  
 Zanotta, Mailand

Custom order conference table model poker. Designed 1968. Cream white laminated panels, chromed tubular steel. Here is a special large version, which was made on customer request.

Vege sack & Kries, Alexander von & Mateo, Joe Colombo die Erfindung der Zukunft, Weil am Rhein 2005, Abb. S. 196, 197.

€ 1.500.-



637



**638****Max Ingrand**

Fontana Arte

2 wall lights / Appliquen.  
Designed around 1960. Partially  
satinized glass, black lacquered  
metal, brass. 49.5 x 33 x 15 cm.

Franco Deboni, Fontana Arte,  
Turin 2012, Abb. 335.

**€ 5.000.-**

638

**639****Giò Ponti**

Giordano Chiesa

2 bed headboards from the Hotel Royal Continental, Napoli. Designed 1955. Wood,  
metal, glass and plastic. The headboards can each be mounted for a single bed or  
for a double bed. 80 x 159 x 43 cm.

Ugo La Pietra, Giò Ponti, New York + Mailand 2009, vgl. Abb. S. 184, 253.

**€ 2.000.-**

639



640

**640**  
**Konsole, Italien**

Console. Draft 1940s. Ash and beech.  
61.5 x 86 x 23.5 cm.

€ 400.-



641

**641**  
**Konsole, Italien**  
Pozzi & Verga

Commode. Draft 1920s. Nut, mahogany and pink marble. On the inside of the door intricately inlaid rhombus decoration of different colored veneers, in the center each a large diamond-like medallion with female or male figure in front of balustrade and landscape background. 86 x 80 x 42 cm. Marked with metal plaque.

€ 400.-

**643**  
**Fontana Arte (attr.)**

Photo frame / picture frame.  
Design 1950 / 60s. Clear glass,  
brass. 33 x 27 x 15 cm.

€ 300.-



643



**642**  
**3 Schaufenster-  
puppen**  
Posa, Mailand

3 display dummies. Version 1920 /  
30s. Wood, plastic, composite, hair.  
135/130/118 x 50 x 25 cm. Labeled.

€ 800.-



642



644

**644****Angelo Mangiarotti**

Vetzeria Vistosi, Murano

Large ceiling lamp model Giogali. Designed 1966. Nickel-plated metal, approx. 384 pieces glass pendants. 180 x 54 cm.

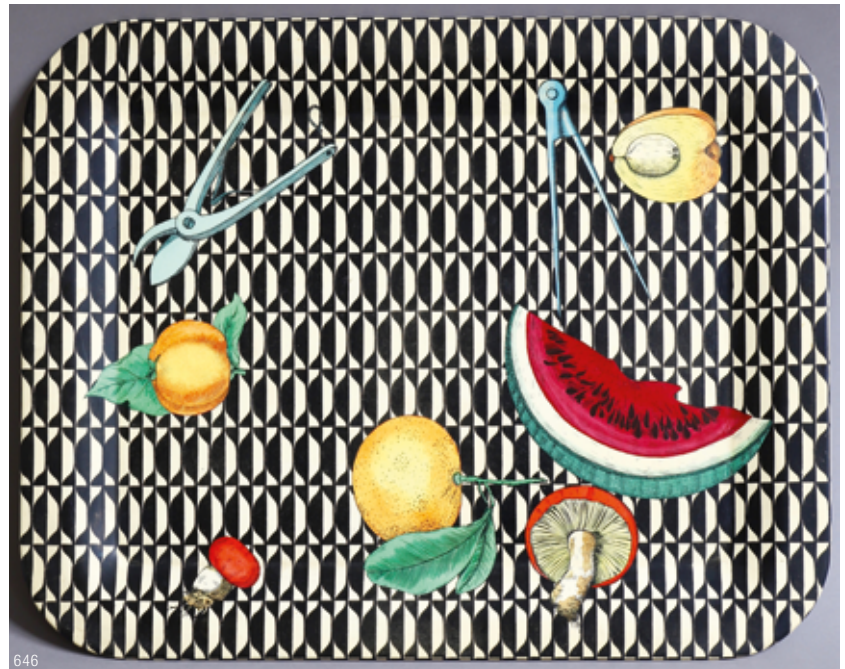
**€ 1.600.-****645****Guglielmo Ulrich (attrib.)**

Lounge sofa, Italy. Draft 1950s. Wood, brass and greenish velor fabric. 75 x 252 x 95 cm.

**€ 500.-****646****Piero Fornasetti**

Piero Fornasetti, Mailand

Rare, large tray. Draft 1950s. Polychrome decor with fruits and tools on a black and white graphically patterned background. 1.5 x 58 x 46.5 cm. On the underside marked with sticker.

**€ 600.-**

646



645



647



648



**648**  
**Augusto Bozzi**  
Fratelli Saporiti

Lounge sofa. Design 1950s. Black lacquered metal, cover in burgundy velor fabric, feet in brass. 70 x 148 x 80 cm. Labeled with stickers.

**€ 2.200.-**

**649**  
**Augusto Bozzi**  
Fratelli Saporiti

Cocktail chair. Design 1950s. Black lacquered metal, cover in burgundy velor fabric, feet in brass. 68 x 76 x 75 cm.

**€ 1.500.-**



649

**647**  
**Stehleuchte**  
Italien

Floor lamp. Design 1950 / 60s, Italy. White lacquered and chromed metal, colored glass and marble. 169 x 35 x 35 cm.

**€ 1.000.-**



650

**650****Giancarlo Mattioli**

Sirrah, Mailand

Large table lamp model MT. Designed 1969. White painted and chromed metal. 45.5 x 43 x 43 cm.

Giuliana & Gramigna, 1950/1980 Repertorio, Mailand 1985, Abb. S. 306.

**€ 1.800.-**

651



652



653

**652****Gino Sarfatti**

Arteluce

3 wall lights / wall appliques. Design 1950s. Gray and white lacquered aluminum, chromed metal. 17 x 8 x 22 cm. Two lights labeled with stickers.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 389.

**€ 800.-****651****Gae Aulenti**

Candle

Rare table lamp model Rimorchiatore / tug boat. Designed 1968. Yellow lacquered metal, cast metal and plastic. Diffuser in blue, translucent acrylic. Both light sources can be switched separately. 37 x 32 x 16 cm. This lamp was designed as a multifunctional object and includes two lights, a removable vase and a bowl.

Giuliana & Gramigna, 1950/1980 Repertorio, Mailand 1985, Abb. S. 303.

**€ 2.500.-****653****Guiseppe Ostuni**

O-Luce, Mailand

2 wall lights Model 181. Designed 1956. Lacquered metal and brass. 17 x 6 x 15 cm.

Thomas Bräuninger, *Apparecchi per Illuminazione* Guiseppe Ostuni O-Luce, Berlin 2015, Abb. S. 108.

**€ 1.200.-**



654

**654****Cesare Casati /  
Emanuele Ponzio**

Ponteur, Bergamo

5 floor lamps / table lamps model Pillola. Designed 1968. Colored acrylic and white opaque plastic. 55 x 13 cm. Early execution in the late 1960s. Underneath marked with embossing „Collezione nai, Design Studio D.A.“

Charlotte & Peter Fiell, 1000 Lights 1960 to present, Köln 2005, Abb. S. 156, 157.

**€ 2.200.-****656****Andrea Bellosi**  
Flos, Brescia

Floor lamp Arc-En-Ciel. Designed 1980. White marble, metal and black lacquered metal, glass prism. 28/31 x 24.5 x 20 cm. Inscribed in silver lever.

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 505.

**€ 600.-**

655

**655****Superstudio**

Poltronova, Italien

Floor light / table lamp model Gherpe. Designed 1968. White, translucent acrylic, chromed metal, black plastic. 40 x 54 x 31 cm.

Charlotte & Peter Fiell, 1000 Lights 1960 to present, Köln 2005, Abb. S. 136.

**€ 800.-**

656



657

**657**  
**Superstudio**  
 Poltronova, Italien

Floor lamp / table lamp model Passiflora. Designed 1968. White and yellow acrylic, chromed metal. 28 x 30 x 39 cm.

Charlotte & Peter Fiell, 1000 Lights 1960 to present, Köln 2005, Abb. S. 95.

**€ 500.-**



658

**658**  
**Superstudio**  
 Poltronova, Italien

Floor lamp / table lamp model Passiflora. Designed 1968. White and yellow acrylic, chromed metal. 28 x 30 x 39 cm.

Charlotte & Peter Fiell, 1000 Lights 1960 to present, Köln 2005, Abb. S. 95.

**€ 500.-**



659

**659**  
**Ennio Lucini**  
 Guzzini Design House

Rare table lamp model Cespuglio di Gino. Designed 1968. Aluminum, partially painted white, neon yellow acrylic. 32 x 42 x 42 cm.

Charlotte & Peter Fiell, 1000 Lights 1960 to present, Köln 2005, Abb. S. 138.

**€ 2.500.-**

**660****Esperia**

Pendant light model Lonely Planet. Design 1960 / 70s.  
Gold colored anodized aluminum, white acrylic.  
48 x 50 cm.

**€ 500.-**

660



661

**661****Tito Agnoli**

O-Luce, Mailand

Wall light Mod. 194 from the Cornalux series.  
Metal. L. 59 cm.

T. Bräuninger, O-Luce, Berlin 2015, Abb. S. 114  
u. 116.

**€ 300.-**

663

**663****2 Schaufensterpuppen**  
**Adamo Ed Eva**

2 mannequins Adam and Eve. Design 1960 / 70s,  
Italy. Gray plastic. Multiple adjustable by ball joints.  
190 x 44 x 24 cm. Reverse inscribed 'Keep- I. Keep,  
Italia Produce. Seano. Firenze. Italy [...]'

**€ 400.-****662****Oswaldo Borsani**

Tecno, Italien

Lounge chair Model P 40. Design 1955. Black lacquered  
metal with floral fabric, flexible armrests with spring  
steel and rubber cover. Multi adjustable back and seat,  
extendable top, extendable foot rest. 98 x 71 x 59-172  
cm. Marked with Tecno label.

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand  
1985, Abb. S. 88.

**€ 500.-**

662





**664**  
**Angelo Brotto**  
 Esperia

Relief / wall panel / Applique. Designed in 1973. Stainless steel sheet partially frosted, wood, colored glass. 80 x 80 x 14 cm. Inscribed with „Brotto 73“. The back offers enough space for illuminants.

€ 1.400.-



664



**665**  
**Augusto Bozzi**  
 Fratelli Saporiti

Cocktail chair. Design 1950s. Black lacquered metal, cover in burgundy fabric, feet in brass. 68 x 74 x 75 cm. Labeled with stickers.

€ 800.-



665

**666**  
**Giancarlo Piretti**  
 Anonima Castelli, Bologna

Folding table model Plano. Designed 1972. Cast aluminum and dark brown plastic. 71.5 x 96 cm.

Albrecht Bangert, Italien Furniture Design, München 1988, Abb. S. 130.

€ 600.-



666



667

### 667 Afra und Tobia Scarpa

Armchair, mirror and trash. Designed around 1985 for Benetton. Steel tube, details in brass, brown core leather. Armchair: 75 x 55 x 56 cm. Mirror: 91 x 52.5 x 31 cm. Trash: 36 x 28 x 28 cm. This furniture was designed for Benetton in Italy.

€ 1.000.-



668

### 668 Afra und Tobia Scarpa

4 chairs model Artona. Design from 1975. Nutwood with dark layers, cover in leather. 78,5 x 56 x 48 cm. At the backside marked with producers sign.

Giuliana & Gramigna, 1950/1980 Repertorio, Mailand 1985, Abb. S. 415.

€ 1.500.-



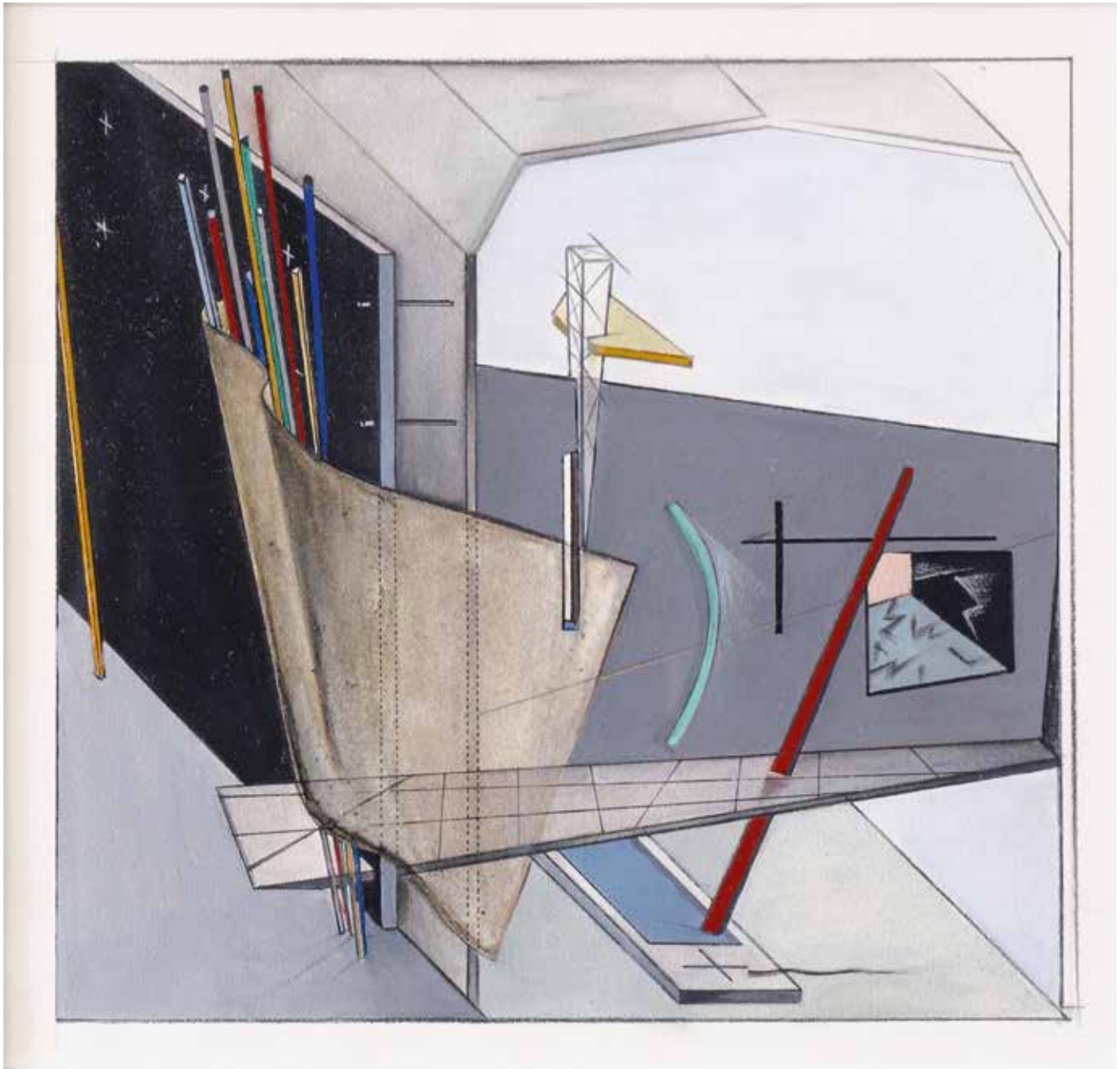
669

### 669 Afra und Tobia Scarpa

Dining Tabler model Artona. Design from 1975. Nutwood with dark layers, top with bird's eye maple, weight of concrete. 69,5 x 139,5 x 139,5 cm. Weight signed with producers label.

Giuliana & Gramigna, 1950/1980 Repertorio, Mailand 1985, Abb. S. 416.

€ 200.-



670

670

### Zaha Hadid\* (1950-2016)

Drawing for the architectural competition 'La Casa della Falsità'. Design in the early 1980s. Mixed technique on paper. Framed 80 x 58 cm.

€ 2.600.-



#### ZAHA M. HADID

1950 in Bagdad geboren.  
 Student Mathematik an der American  
 University in Beirut.  
 Von 1972 bis 1977 Studium der Architektur  
 an der Architectural Association in London.  
 1977-1978 Zusammenarbeit mit Ren  
 Koolhaas und Elia Zenghelis in OMA, Office  
 of Metropolitan Architecture Rotterdam.  
 Von 1977 bis 1980 verschiedene  
 Ausstellungen, Veröffentlichungen,  
 Wettbewerbsbeteiligungen.  
 Sie lebt und arbeitet in London wo Sie an  
 der Architectural Association eine  
 Lehrtaetigkeit ausübt.



**671****Zaha Hadid\* (1950-2016)**

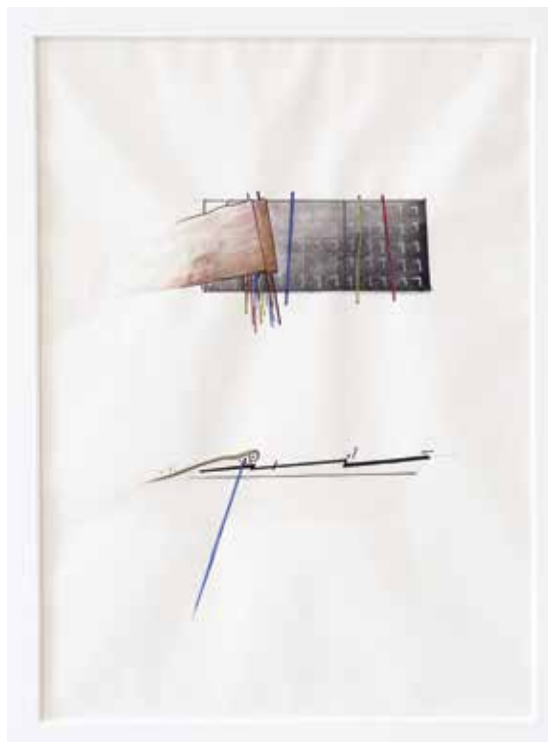
Drawing for the architectural competition ‚La Casa della Falsità‘. Design in the early 1980s. Mixed technique on paper. Cutout 19 x 26.5 cm. Framed behind glass with passepartout.

**€ 1.700.-**

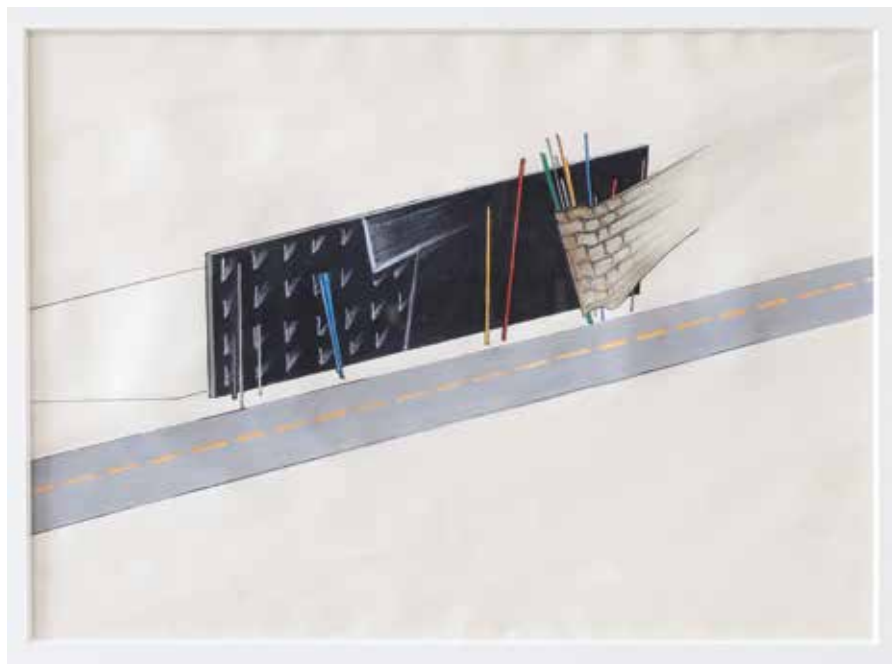
671

**672****Zaha Hadid\* (1950-2016)**

Drawing for the architectural competition ‚La Casa della Falsità‘. Design in the early 1980s. Mixed technique on paper. Cutout 26.5 x 19 cm. Framed behind glass with passepartout.

**€ 1.700.-**

672



673

**673****Zaha Hadid\* (1950-2016)**

Drawing for the architectural competition ‚La Casa della Falsità‘. Design in the early 1980s. Mixed technique on paper. Cutout 19 x 26.5 cm. Framed behind glass with passepartout.

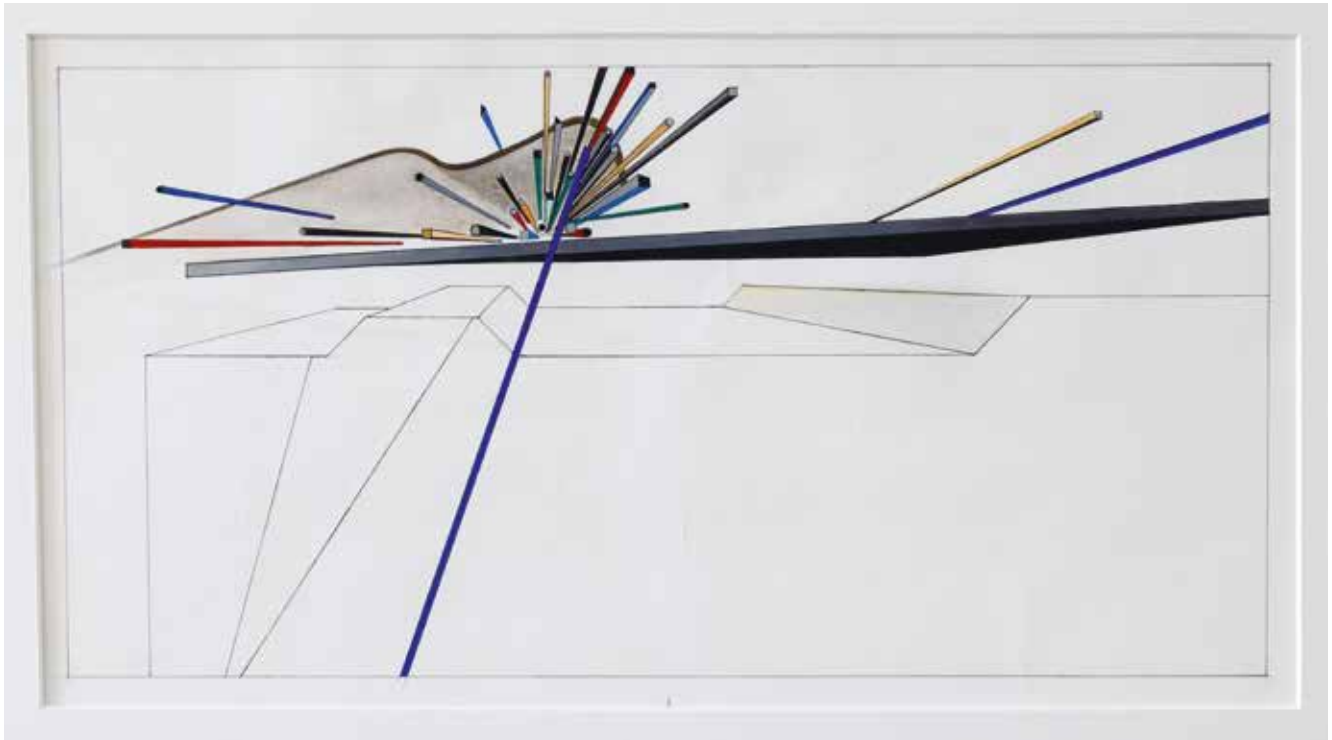
**€ 1.700.-**

## La Casa della Falsità

### Architekturentwürfe für das Doppelhaus Focus, München

1982 erfolgte die Ausschreibung zur Neugestaltung des Doppelhauses Focus in der Leopoldstraße 87 in München. Die Eigentümer des Möbelhauses hatten sich entschieden, 11 namhafte Architekten und Designkollektive (u.a. Zaha Hadid, Alessandro Mendini, Peter L. Wilson, Robert Maria Stieg, Stefan Wewerka, Andrea Branzi, Bruno Minardi, Studio Alchimia, Gruppe Opera) mit der Planung für die Umwandlung eines bestehenden Altbaus in einen zeitgemäßen Ausstellungsbau zu beauftragen. Nach massiven Schwierigkeiten mit der zuständigen Baugenehmigungsbehörde in München sollte mit diesen Entwürfen zumindest in planerischer Hinsicht der Freiheit der Vorstellungskraft Raum gegeben werden und eine Loslösung von allzu strikter Ordnung versucht werden. 1983 wurden die eingereichten Entwürfe und Modelle in der Ausstellung ‚La Casa della Falsità. 11 Architekten planen einen imaginären Umbau‘ im Museum für Gestaltung in Zürich ausgestellt.

Von den eingereichten Entwürfen präsentieren wir hier den Beitrag von Zaha Hadid (1950-2016), deren unverwechselbare Bauten den Geist einer Visionärin widerspiegeln und deren Werk mit zahlreichen internationalen Architekturpreisen ausgezeichnet wurde. Zu ihren bekanntesten Gebäuden gehören u.a. die Feuerwache für Vitra in Weil am Rhein, das Museum MAXXI in Rom, das Heydar Aliyev Center in Baku, das Riverside Museum in Glasgow, das aus dem Fels herauswachsende Messner Mountain Museum Corones, das Guangzhou Opera House oder der schlangenförmige Bahnhof von Afragola in der Nähe von Neapel.



674

**674**  
**Zaha Hadid\* (1950-2016)**

Drawing for the architectural competition 'La Casa della Falsità'. Design in the early 1980s. Mixed technique on paper. Cutout 23 x 44 cm. Framed behind glass with passepartout.

**€ 2.600.-**



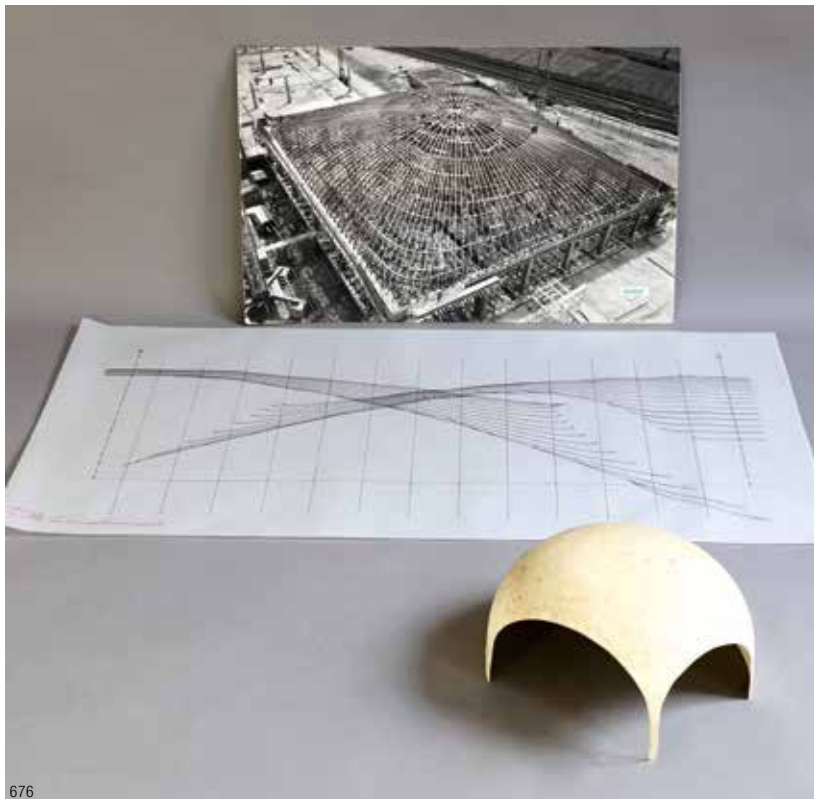
**675**  
**Heinz Isler (1926-2009)**

Model of the pavilion Sicii in Geneva. Draft of 1967/68. Plastic, acrylic and wood. 9 x 81 x 60.5 cm. With sticker 'Model No. 2'. Heinz Isler was one of the most important Swiss structural engineers of the 20th century. His specialty was shell structures, mostly executed in prestressed concrete. More than 1,400 planned and executed buildings make him the most important shell component builder of the 20th century. Many of his 'Isler bowls' are still preserved and impress with their still futuristic and light appearance.

**€ 300.-**



675



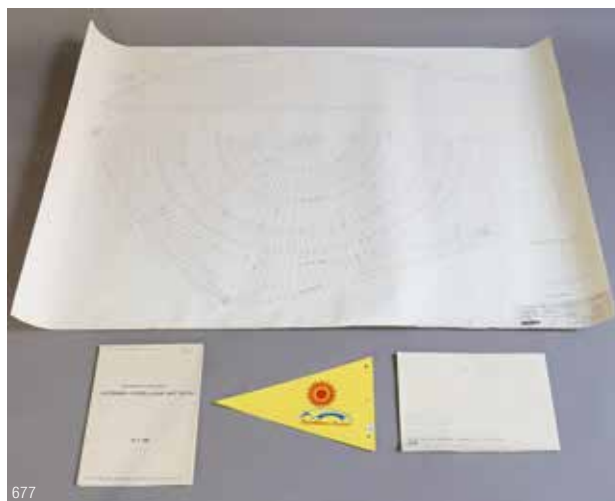
676

**676****Heinz Isler (1926-2009)**

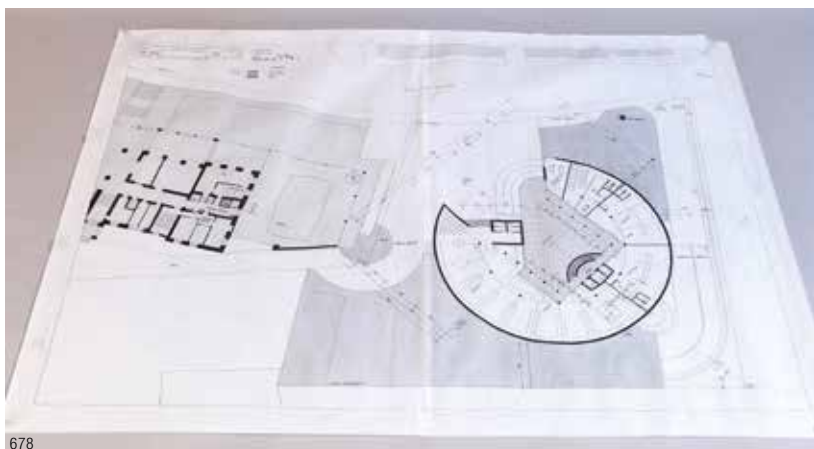
Model of a prestressed concrete hall (Isler Schale), hand-drawn study and photography. Fiberglass, tracing paper with ink, photo on metal.  
 Model: 17.5 x 33 x 30 cm. Study: 65.5 x 125 cm. Photo: 50 x 78 cm.  
 The banner is stamped and dated handwritten August 1986. The photo with Isler sticker.

**€ 300.-****677****Heinz Isler (1926-2009)**

Migros Bellinzona plan, perspective and view of an Egyptian mono-shell, blueprint. 83.5 x 60 cm. Dated 14.7.62. / Plan truck storage space, humpback shells in prestressed concrete, blueprint. 60 x 83.5 cm. Dated 24 July 1962 / Plan Florelites Clause Ville de Bois, blueprint. 88.5 x 125 cm. Handwrittent inscribed and dated 1969 on the reverse. / Pennant by Florelites Clause, printed plastic. 20 x 31 cm.

**€ 300.-**

677



678

**678****Mario Botta (\*1943)**

Ground floor plan for 'Centro Cinque Continenti, Lugano'.  
 Draft of 1986, execution of the project 1989-92. Blueprint  
 on tracing paper, ink, pencil and tape. 80.5 x 111.5 cm.  
 Signature on top right.

**€ 200.-**



679

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

Drawing / Hand Rendering of a Sports Car for Volvo. Design from 1997. Mixed technique on black cardboard, in passe-partout. 53.5 x 77.5 cm. Signed and dated „LColani 97“ lower right.

**€ 2.400.-****680****Luigi Colani (1928-2019)**

Drawing / Hand Rendering of a Millennium Truck for DAF. Draft of 2000. Mixed technique on black cardboard. 50 x 70 cm. Signed and dated „LColani 2000 Trier“ lower right.

**€ 2.400.-**

680



681

**681**  
**Luigi Colani (1928-2019)**

Drawing / hand rendering of a sports car. Draft of 2000. Mixed technique on black cardboard. 50 x 70 cm. Signed and dated 'LColani 2000' lower right. Verso an incomplete sketch of another automobile.

€ 2.400.-



682

**682**  
**Salvino Marsura**

Coffee table. Draft 1960s. Colored metal, glass plate. 43 x 119 x 75.5 cm. In the foot marked 'Marsura'.

€ 1.200.-





683

**683****Ettore Sottsass**

The Gallery Mourmans, Maastricht/  
Knokke-Zoute

A Big Bed. Double bed No. 14. 1994. Birch root veneer, Abet laminate and lacquered wood. 238 x 236 x 258 cm. From a small edition of 6 copies, here the copy with the number 1.

Ettore Sottsass Big and small works, Johanna Grawunder Many small works. Katalog zur Ausstellung The Gallery Mourmans 1995, Abb. 14.

**€ 18.000.-****Ettore Sottsass (1917-2007)**

Ettore Sottsass war einer der bedeutendsten und gleichzeitig unkonventionellsten Gestalter und Architekten. Zu seinen berühmtesten Werken gehören die Entwürfe für Studio Alchimia und das Designkollektiv Memphis, den Wegweisern des postmodernen Designs. Sottsass entwarf Möbel, Einrichtungsgegenstände, Keramiken, Glasobjekte und vieles mehr. Seine Werke wurde mit zahlreichen Preisen ausgezeichnet und sind in als Meilensteine der Designgeschichte in vielen musealen Sammlungen vertreten. In der aktuellen Auktion zeigen wir mit 12 Lots einen komprimierten und interessanten Querschnitt durch sein Schaffen. Höhepunkt dieses Ensembles ist das in einer kleinen Edition von nur sechs Exemplaren für die belgische Galerie Mourmans ausgeführte Doppelbett mit seiner raumgreifenden charakteristischen Struktur.



684

**684****Ettore Sottsass**

Design Gallery Milano

Vase Impegno from the series Rovine. Colorless and opaque white glass with surrounding dark green ring-like applications. H. 29 cm, D. 26 cm. Inscribed at the top: SOTTSSASS 7/9 by COMPAGNIA VETRARIA MURANESE FOR DESIGN GALLERY MILANO (engraved). From a limited edition of 9 copies.

Barovier, Marino, Bischofberger, Bruno, Carboni, Milco (Hrsg.). Sottsass. Glass Works. Dublin 1998, Abb. S. 59-69 (Varianten aus der Rovine-Serie).

**€ 2.800.-**

686

**685****Ettore Sottsass**

Toso Vetri d'Arte für Memphis

Vase Cinira. 1986. Polychrome and colorless glass. Form of cup-shaped elements, rods and discs. H. 58 cm. Marked at the bottom: E.SOTTSSASS BY MEMPHIS BY TOSO VETRI D'ARTE PROVA AUTORE (engraved). The vase was executed in a small edition of 7 copies.

Memphis. Céramique, Argent, Verre. 1981-1987. Katalog Ausstellung Musées de Marseille 1991, S. 114, Abb. 74.

**€ 1.800.-**

685

**686****Ettore Sottsass**

Memphis, Milano

Vase Mizar. Designed in 1982. Blue and colorless glass, polychrome handle-like applications. H. 32.5. Marked at the bottom: E.SOTTSSASS PER MEMPHIS PER COMPAGNIA VETRERIA MURANESE (engraved).

Memphis. Céramique, Argent, Verre. 1981-1987. Katalog Ausstellung Musées de Marseille 1991, S. 95, Abb. 54.

**€ 1.800.-**



687

**687**  
**Ettore Sottsass**  
 Vetreria Vistosi, Murano

Vase Morosina. 1974. Opaque white, colorless glass with black ring-shaped applications. H. 39 cm. Marked on the bottom: E.SOTTASS VISTOSI 153/250 (engraved). Sottsass designed in 1974 for Vistosi a limited series of 10 different objects, each of which was executed in an edition of 250 copies.

Hans Höger, Ettore Sottsass. Designer, Artist, Architect, Tübingen 1993, S. 186/187.

€ 1.200.-

**688**  
**Ettore Sottsass**  
 Venini & C., Murano

Pen holder and letter holder from a desk set. 1997. Black, transparent orange red and opaque red glass. H. 12.3 and 13.3 cm. Both inscribed below: venini 97, Ettore Sottsass 1/97 (engraved) and inscribed with company label venini.

€ 2.400.-

**689**  
**Ettore Sottsass**  
 Vetreria Vistosi, Murano

Table lamp model Limante. Designed 1977. Opaline glass with red glass, mounts in chromed metal. 40 x 34.5 cm.

€ 1.200.-



688



689



690

**690**

**Ettore Sottsass**  
Bitossi, Montelupo

5 Sculptures Mini Totem, complete set in original wooden boxes. Designed in 1992.  
Stoneware, polychrome glazes. H. 46 - 52 cm. Indicated on the stand: 40/150  
E.SOTTASS BITOSSI MONTELUPO ITALY. Wooden boxes marked and numbered  
outside: MINI TOTEM N. (model number) / MADE IN ITALY / BY FLAVIA SRL /  
DESIGN ETTRE / SOTTASS JR. / FRAGILE.

**€ 1.800.-**





691



692

**691**  
**Ettore Sottsass**  
 Bitossi, Montelupo

Big vase. Stoneware, geometric decor in black and white. H. 46.5 cm, D. 17 cm. Marked on the bottom: Sottsass Bitossi Montelupo (black lettering). The vases with their characteristic decors go back to early designs from the late 1950s, when Sottsass already varied the theme of intersecting black and white bands several times.

Vgl. dazu: Ettore Sottsass-Keramik. Katalog zur Ausstellung Hetjens Museum, Deutsches Keramikmuseum Düsseldorf 2011/2012, S. 88-91 (Abb.).

€ 700.-

**692**  
**Ettore Sottsass**  
 Bitossi, Montelupo

Big vase. Stoneware, geometric decor in black and white. H. 45 cm, D. 15.5 cm. Marked on the bottom: E. Sottsass Bitossi Montelupo (black lettering). The vases with their characteristic decors go back to early designs from the late 1950s, when Sottsass already varied the theme of intersecting black and white bands several times.

Vgl. dazu: Ettore Sottsass-Keramik. Katalog zur Ausstellung Hetjens Museum, Deutsches Keramikmuseum Düsseldorf 2011/2012, S. 88-91 (Abb.).

€ 700.-



693

**693**  
**Ettore Sottsass**  
 Memphis, Milano

Limited model of the shelf / room divider model Carlton (Mini Carlton). Design of the shelf from 1981, early version of the miniature in scale 1: 6. Wood with laminate. 33 x 31.5 x 7 cm. Partially inscribed on the underside „E. Sottsass 383/500“. The object is in the original packaging, which is also numbered.

€ 700.-

**694**  
**Ettore Sottsass (1917-2007)**  
 Cedit, Ceramiche d'Italia

Vase from the pop ceramics series. 1972-73. Stoneware. Decor in glossy turquoise and matt white. 32.5 x 11 x 11 cm. Marked on the bottom: CEDIT / ETTORE SOTTASS jr / Sottsass (black stamp).

Bruno Bischofberger (Hg.). Ettore Sottsass. Die Keramik. Zürich 1995, S. 149 (zum Vergleich).

€ 3.200.-



694



695

### 695 Borek Sipek

Chair object model Bambi. Draft of 1982, edition of 1988 in an edition of 60 pieces, here copy no. 36. Lacquered metal, brass, wood and blue synthetic pulp. 91 x 94.5 x 49.5 cm. On the underside with scratch signature: 36/60, Borek Sipek, 1982/88.

Volker Albus & Volker Fischer, Ausstellungskatalog, 13 nach Memphis, Design zwischen Askese und Sinnlichkeit', Frankfurt 1995, Abb. S. 155.

€ 2.500.-

### 696 Borek Sipek

Driade SPA., Fossadello di Caroso

Large candlestick Simon. Around 1990. 7-arm shape. Metal, silver-plated. Conical foot with hole-like openings, vase-like attachment with conical insert. H. 45.5 cm. On the bottom marked with company brand driade (stamp).

€ 400.-



696

### 697 Borek Sipek

Vase object Rolling Stones from the series Autumnal. Red, green and colourless glass. Slender vessel with ribbed wall and applied elements. H. 64 cm. Marked and numbered on the foot: Borek Sipek No. 5/21 (engraved).

€ 800.-

### 698 Borek Sipek

Vase object Rolling Stones from the series Autumnal. Red, green and colourless glass. Slender vessel with ribbed wall and applied elements. H. 64 cm. Marked and numbered on the foot: Borek Sipek No. 4/21 (engraved).

€ 600.-



697



698



699

**699****Gaetano Pesce**

Gaetano Pesce, USA

Light Sculpture / Floor Lamp Model Airport. Designed 1987. Colored, elastic polyurethane, bulbs, fiberglass rods, lead. 104 x 150 x 40/23 cm. This luminous object shows, as no other, his lifelong pursuit of diversity in his designs. Produced in only a small number of pieces, each luminaire is unique thanks to the use of a wide variety of polyurethane colors.

Albrecht Bangert, Design der 80er Jahre, die Stilgeschichte eines Jahrzehnts, München 1990, Abb. S. 125.

**€ 4.600.-**



700

**700****Elizabeth Garouste & Mattia Bonetti**

Daum

2 limited candlesticks model Trapani. Designed 1989. Glass and metal.  
34 x 35 x 24 cm. Marked BG Signet, Daum France and 69/300 and  
90/300.

Alex Buck & Matthias Vogt, Garouste & Bonetti, Designermonographien 7,  
Frankfurt am Main 1996, Abb. S. 27.

**€ 1.300.-****701****Nanda Vigo**

Anthologie Quartett

Centerpiece model Gral. Draft 1980 / 90s. Metal in green metallic  
paint, brass, blue glass. 44 x 40 cm.

**€ 400.-**

701

**702****Elizabeth Garouste & Mattia Bonetti**

BGH Editions

Picture frame model Serenade. Designed 1994. Bronze, partly patinated, glass. 28 x 23.5 x 2.5.  
Inscribed with BG.

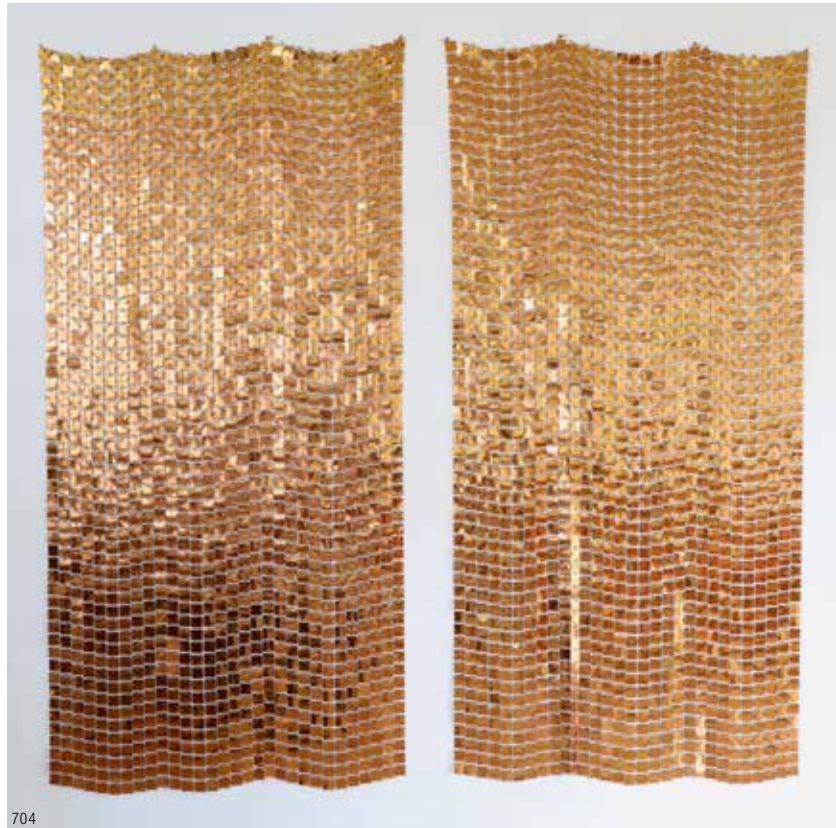
**€ 400.-**

702

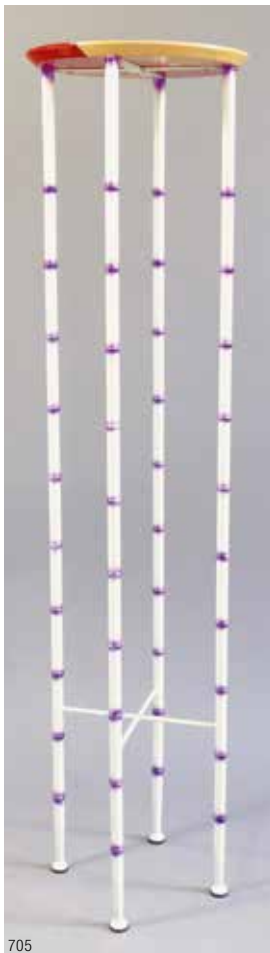




703



704



705

**703**  
**Paco Rabanne**

Silver space curtain / room divider.  
Designed around 1970. Plastic and  
metal. 230 x 62 cm.

**€ 300.-**

**705**  
**Andrea Branzi**  
**Zabro**

Flower stand model Polinius from the  
Animali Domestici series. Designed 1986.  
Lacquered steel tube in bamboo look,  
wooden top with red lacquered stripe.  
130.5 x 32 cm. On the underside marked  
with brand 'Andrea Branzi'.

Luoghi, Andrea Branzi, the complete  
works, Mailand / London 1992, Abb.  
S. 226.

**€ 1.500.-**

**704**  
**Paco Rabanne**

Copper colored space curtain / room divider.  
Designed around 1970. Plastic and metal.  
202 x 103 cm.

**€ 1.500.-**

**706**  
**Jeannot Cerutti**  
**VeArt, Venezia**

Large Murano table lamp. Draft 1980s. Metal  
and blue glass. 65 x 25 cm. Labeled.

**€ 600.-**



706



707

**707****Ron Arad**

one-off

Easy Chair Model Rover. Design 1981. Tubular steel with structured varnishing, Rover seat in black leather. 79 x 70 x 86 cm. Connectors labeled Kee-Clamp.

Alexander von Vegesack, *Sticks & Stones One Offs & Short Runs Ron Arad 1980-1990*, Weil am Rhein 1990, Abb. S. 26, 27.

**€ 2.800.-**

708

**708****Ron Arad**

one-off

Easy Chair Model Rover. Design 1981. Tubular steel with structured varnishing, Rover seat in black leather. 79 x 70 x 92 cm. Connectors labeled Kee-Clamp, additional one-off sticker.

Alexander von Vegesack, *Sticks & Stones One Offs & Short Runs Ron Arad 1980-1990*, Weil am Rhein 1990, Abb. S. 26, 27.

**€ 3.000.-****709****137 Modellautos aus der GE Fabbri 007 James Bond Car Collection**

GE Fabbri Ltd.

137 model cars from the GE Fabbri 007 James Bond Car Collection. In original blister packaging.

**€ 1.500.-**

709



710

**710**  
**Ron Arad**

Vitra, Weil am Rhein

Armchair Model Well Tempered Chair. Designed 1987. Stainless steel sheet connected with thumbscrews. 76 x 97 x 76 cm. As part of the Vitra Edition, Ron Arad designed this novel chair, which manages without any mechanical deformation of the sheet and keeps its shape and stability only by the tension and screwing.

Alexander von Vegesack, *Sticks & Stones One Offs & Short Runs Ron Arad 1980-1990*, Weil am Rhein 1990, Abb. S. 74, 75.

**€ 8.000.-**



711

**711**  
**Gert Weber**

Large dining table model T30. Designed around 1980. Chromed metal, high gloss white lacquered top. 73 x 225 x 105 cm. This table was only constructed in a few copies.

**€ 3.000.-**



712

**712**  
**Bär & Knell**

Bär & Knell  
Chair and table from the Maggi Edition. Designed 1995. Recycled plastic with integrated Maggi bags. Table: 75 x 69 x 69 cm. Chair: 74 x 53 x 57 cm. Both objects labeled BK 95.

€ 1.500.-

**714**  
**Fabrizio Corneli**  
Mirabili

Chair model Foglia. Design around 1986. Green painted metal, green fabric. 123 x 64 x 90 cm.

€ 400.-



714



713

**713**  
**Santiago Calatrava**

Stool from the Tabourettlil Theater in Basel. Designed 1986. Gray lacquered metal, wood, red leather. 47.5 x 41 x 41 cm. In 1986/87, Calatrava rebuilt the Tabourettlil Theater in Basel and designed exclusive seats.

€ 400.-

**715**  
**Toni Cordero**  
Acerbis International

Coat rack / clothes rack model Scudiero. Designed 1991 for the Morphos Collection by Acerbis International. Wood, lacquered, chromed and gold galvanized metal, mirrors and ceiling spotlights. 229 x 65 x 65.5 cm.

€ 2.800.-



715



716



717

**716**  
**Mark Brazier-Jones**

Great unique clock model Crystal. Design 1993. Stand with turtles made of bronze, steel, copper and glass. 108 x 29 x 27 cm. In the foot marked 'Mark Brazier-Jones 1993'. A copy of the original invoice from 1995 is available.

**€ 1.500.-**

**717**  
**Mark Brazier-Jones**

Console table model Lyra. Designed around 1990. Metal, glass beads, slab marble terrazzo. 87 x 102.5 x 46 cm. Inscribed and dated '1994 Mark Brazier-Jones'. A copy of the original invoice from 1995 is available.

**€ 1.400.-**





718

**718**  
**Mark Brazier-Jones**

Console model Sunflower, custom-made.  
Designed 1993. Steel with beetle in metal, plate in terrazzo with metal inlays. 81 x 140 x 45 cm.  
On a sheet labeled 'Mark Brazier Jones 1993'. A copy of the original invoice from February 1995 is available.

**€ 2.800.-**

**720**  
**Mark Brazier-Jones**

2 wall appliques / candlestick model Olympia.  
Designed around 1986. Steel and copper sheet, blue glass balls and glass lens. 76 x 30 x 15 cm. One candlestick with inscription on the back and dated 'Mark Brazier-Jones 1996'.

**€ 1.000.-**



719

**719**  
**Mark Brazier-Jones**

Limited table model Marney. Designed around 1994. Bronze, burnished steel, top in pink marble mosaic with steel rim. 75 x 61 x 61 cm.  
Signed in the foot with scratch signature, 1994 and 16/25. A copy of the original invoice from January 1995 is available.

**€ 1.800.-**



720



721

**721**  
**Mark Brazier-Jones**

Three-legged side table model Ulu. Designed around 1990.  
Cast bronze and glass. 73 x 80 cm.

**€ 800.-**



722

**722**  
**Mark Brazier-Jones**

Candlestick model Phoenix. Designed around 1996.  
Steel and copper. 58.5 x 31 x 29 cm.

**€ 300.-**

**723**  
**Mark Brazier-Jones**

Rare sofa model Bond. Designed around 1990. Steel, brass,  
fabric. 79,5 x 166 x 99 cm. A copy of the original invoice from  
the 1990s is available.

**€ 2.500.-**



723



724

**724**  
**Mark Brazier-Jones**

2 wall appliques / candle holder model Olympia. Designed around 1986. Steel and copper sheet, red glass balls and glass lens. 76 x 30 x 15 cm. Both candlesticks on the back with carved signature and dated 'Mark Brazier-Jones 1997'.

€ 1.000.-



725

**725**  
**Mark Brazier-Jones**

Mirror model Lyra. Designed around 1990. Metal, glass balls, mirror glass. 101 x 75.5 x 6 cm. A copy of the original invoice from 1995 is available.

€ 800.-

**726**  
**Mark Brazier-Jones**

Unicorn shell. Draft of 1997. Cast bronze. 30.5 x 22.5 x 9.5 cm. Marked with scratch signature '1997 M B-J'.

€ 380.-



726



**727****Gian Paolo Canova**

Carlo Moretti

Large chandelier model San Basilio. Produced 1988.  
Metal, chromed. Glass, light green and pale violet.  
12 arms with 9 illuminated areas. D. 130 cm, H. 120 cm.

**€ 800.-**

727



728

**728****Philippe Starck**

Cristallerie Daum

Vase / Sculpture Model Une Étrangeté sous un Mur. Designed  
1988. Light green and colorless glass, sanded, polished,  
partially acid-matted. 48.5 x 29 x 16 cm. Laterally marked  
'Daum Starck'.

Benedikt Taschen, Starck, Köln 1991, S. 146. Clotilde Bacri,  
Daum, Paris 1992, S. 256.

**€ 340.-**

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