

AUKTION
9. Mai 2020

KUNST &
DESIGN

AUKTIONS
HAUS
SCHOPS
TUROWSKI



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Dank an

Antje und Andrea



AUKTION

Samstag, 9. Mai 2020
Start 11.00 Uhr

Vorbesichtigung / Preview: im Auktionshaus in Krefeld

Samstag	2.5.2020	12-18 Uhr
Sonntag	3.5.2020	12-18 Uhr
Montag	4.5.2020	12-18 Uhr
Dienstag	5.5.2020	12-18 Uhr
Mittwoch	6.5.2020	12-18 Uhr
Donnerstag	7.5.2020	12-20 Uhr

Die im Katalog angegebenen Preise sind Limit / Aufrufpreise

Unser Auktionsraum hat eine Größe von etwa 400 m², so dass die Einhaltung des vorgeschriebenen Abstandes gewährleistet ist. Wir werden maximal zehn Personen gleichzeitig einlassen. Gerne können wir Ihnen auch einen Termin zur Vorbesichtigung reservieren. Auf Anfrage senden wir Ihnen gerne ausführliche Zustandsberichte und Detailfotos unserer Objekte. Atemschutzmasken, Plastikhandschuhe und Desinfektionsmittel werden zur Verfügung gestellt.

Ob bei unserer Auktion am 9. Mai Saalbieter zugelassen sein werden, können wir zum jetzigen Zeitpunkt noch nicht sagen. Dies wird sich wahrscheinlich erst in der Woche vor der Auktion entscheiden. Aktuelle Informationen finden Sie dazu auf unserer Homepage. Sie können auf jeden Fall schriftliche Vorgebote abgeben und telefonisch bieten. Für beide Optionen nutzen Sie bitte unser Bieterformular, das sie am Ende des Katalogs oder auf unserer Homepage finden. Wegen der besonderen Umstände bieten wir Ihnen an, gekaufte Objekte bis zu 6 Monate kostenfrei bei uns zu lagern. Die Objekte können also auch später bei uns abgeholt werden. Kleinere Objekte werden umgehend versendet.

Liebe Kunden,

Am Auktionstag können Sie die Auktion im Internet als Livestream mitverfolgen. Den Link finden Sie am Auktionstag auf unserer Homepage unter:
www.kunstunddesign-auktionen.de

Dear customers,

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

On the auction day, you can follow the auction on the Internet as a live stream. The link can be found on our homepage www.kunstunddesign-auktionen.de

KUNST & DESIGN

AUKTIONEN
HAUS
SCHOPS
TUROWSKI

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Swift-BIC: SPKRDE33XXX

Steuernummer / Ident Number:

DE 265629205

Our showroom has a size of about 400 m², so that the appropriate distance to other people can be guaranteed. We will limit the number of visitors to a maximum of ten people at a time. We also offer you to reserve a fixed time for your visit. We would be happy to send you detailed status reports and detailed photos of our objects on request. Protective masks, plastic gloves and disinfectants are provided.

At this point in time, we cannot say whether floor bidders will be admitted to our auction. This will probably not be decided until the week before the auction. Current information can be found on our homepage. In any case, you can submit written bids in advance or bid over the phone. For both options, please use our bidding form, which you can find at the end of the catalogue or on our website. Because of the special circumstances, we offer you to store purchased objects for up to 6 months free of charge. The objects can be picked later. Smaller objects will be shipped immediately.

Versteigerungsbedingungen | Informationen für Käufer

1. KUNST & DESIGN AUKTIONSHAUS SCHOPS TUROWSKI

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

2. Ablauf der Versteigerung

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

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

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

3. Vorbesichtigung

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

4. Versteigerungsgegenstände/ Katalogangaben

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

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

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 gerne zugesandt.

6. Gebote

Teilnahme an einer Auktion

Es gibt verschiedene Arten an unseren Auktionen teilzunehmen.

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

Saalbieter

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

Vorgebote

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

Telefongebote

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

Internet-Auktionsplattformen

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

7. Zuschlag

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

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

8. Abnahme / Rechnungstellung / Zahlung / Gefahrübergang

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

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

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

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

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

9. Eigentumsvorbehalt

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

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

10. Haftungsbeschränkung

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

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

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

11. Bindung an Angebot

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

12. Aufgeld / Provision

Zum Zuschlagpreis ist ein Aufgeld (Provision) von 23 %, zzgl. der auf das Aufgeld anfallenden gesetzlichen MwSt. iHv derzeit 19% zu zahlen. Erfolgt der Zuschlag über eine Online-Auktionsplattform, erhöht sich das Aufgeld um die von der Plattform erhobene Provision. Die Bezahlung des Gesamtbetrages erfolgt in Euro und ist binnen der oben unter Ziffer 8 genannten Frist vorzunehmen. Anfallende Bankspesen gehen zu Lasten des Ersteigerers.

13. Folgerecht

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

14. Verzug

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

Ferner kann auf Kosten des Säumigen der Gegenstand nochmals versteigert werden. Dabei haftet der Säumige auch für den Mindererlös gegenüber der früheren Versteigerung. Auf den Mehrerlös hat er keinen Anspruch.

Der Versteigerer hat das Recht, ihn von weiteren Versteigerungen auszuschließen.

15. Mitnahme / Versand

Ersteigerte Objekte können in der Regel nicht sofort mitgenommen werden. Davon abweichend ist nach Absprache die sofortige Mitnahme kleinformatiger Objekte, insbesondere Vitrinen-Objekte und Gemälde möglich. Grundsätzlich obliegt die Abholung der versteigerten 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 versteigerten oder im Nachverkauf erworbenen Gegenstände nicht spätestens binnen 10 Tagen nach Ende des Nachverkaufs abgeholt, dann ist der Käufer zur Zahlung von Verwahrgebühren von

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

20 € für große Objekte (insbesondere Einrichtungsgegenstände)

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

19. Schlussbestimmungen

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

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

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

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

Conditions of sale at auctions

1. KUNST & DESIGN AUKTIONSHAUS SCHOPS TUROWSKI

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

2. Conduct of auction

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

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

3. Preview

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

4. Items on offer at auctions / catalogue description

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

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 to interested parties upon request.

6. Bids

Participation in an auction

There are different ways to participate in our auctions.

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

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

Hall bidders

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

Absentee bids

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

Bids by telephone

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

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

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

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

Internet auction sites

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

7. Acceptance of a bid

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

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

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

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

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

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

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

9. Retention of title

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

10. Limited Liability

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

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

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

11. Binding offer

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

12. Commission / surcharge

On top of the price for acceptance of bid a surcharge (commission) in the amount of 23% plus VAT in the amount of currently 19% has to be paid. If the bid is made via an online auction platform, the premium increases by the commission charged by the platform. Payment of the full amount has to be carried out in Euro and within the time limit set in clause 8 above. Bank fees, if any, have to be paid by buyer.

13. Resale rights

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

14. Default

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

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

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

15. Taking along / Shipping

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

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

16. Publishing of results

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

17. Post-auction sale

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

18. Consequences of delayed pick up

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

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

20 EURO for big objects (particularly furnishings)

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

19. General provisions

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

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

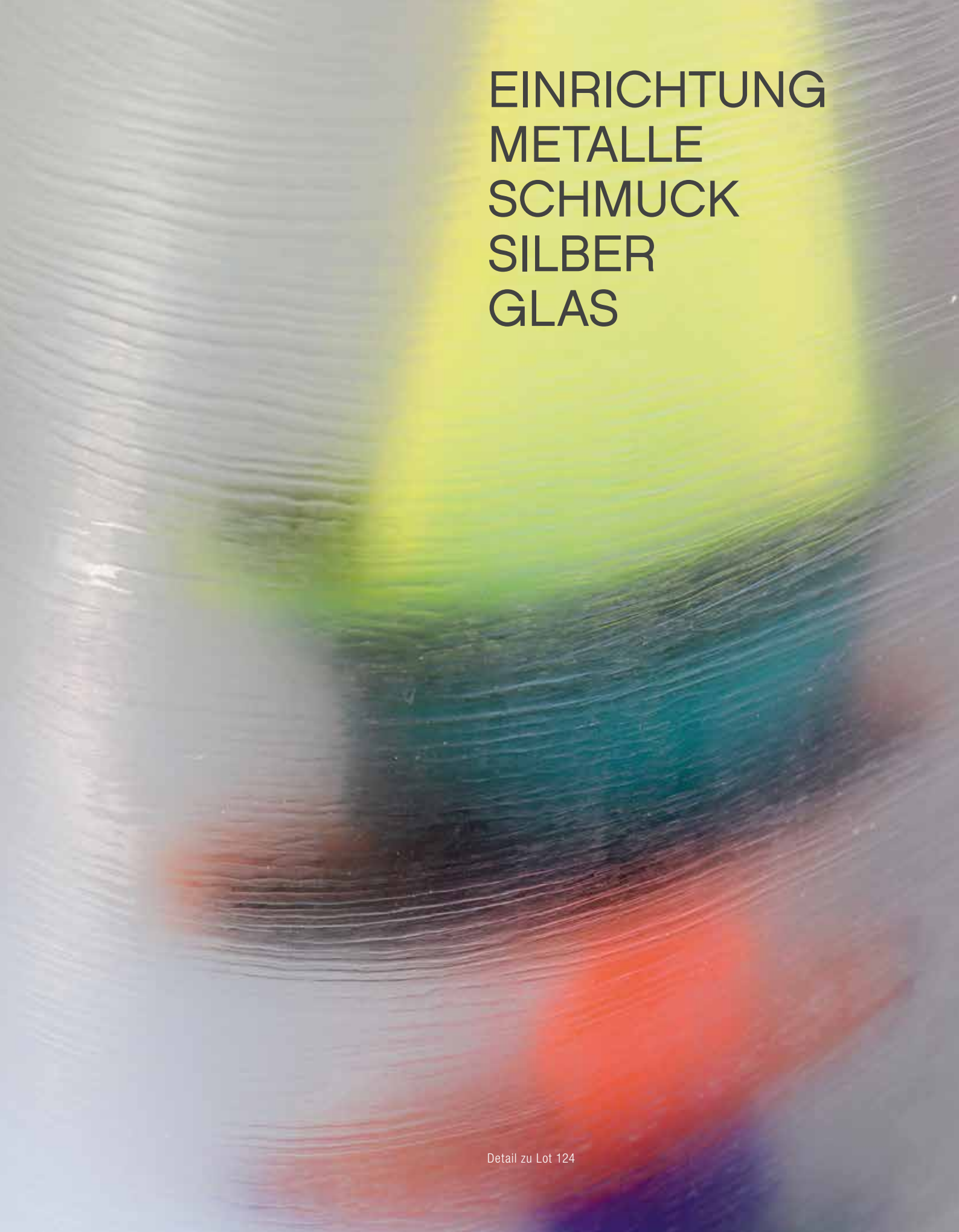
German law applies. The provisions of CISG are excluded. In the event that this auction terms and conditions are provided in several languages the German text prevails.

Besitzerverzeichnis

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Detail zu Lot 21



EINRICHTUNG
METALLE
SCHMUCK
SILBER
GLAS



1
13 Goldmünzen Brasilien 22 Karat

13 Brazilian goldcoins (400 - 20000 Réis), 1699- 1897, Gold (22 ct./ 917). Total weight 179 g. 1 x 4000 Réis, 1699, PETRUS. II. DG. PORTUG. REX 4000, RV: DOMINUS. ANNO. 1699. ET. BRASILIAE. 1 x 6400 Réis, 1730, IOANNES. V. D. G. PORT. ET. ALG. REX. M 1730. 1 x 400 Réis, 1734, IOAN. V. DG. P. REX. 1734. 1 x 6400 Réis, 1750, IOANNES. V. D. G. ET. ALG. REX. R. 1750. 1 x 6400 Réis, 1756, JOSEPHUS. I. D.G. PORT. ET. ALG. REX. R 1756. 1 x 6400 Réis, 1782, MARIA. I. ET. PETRUS. III. D. G. PORT. ET. ALG. REGES. 1782. R. 1 x 6400 Réis, 1795, MARIA. I. D. G. PORT. ET. ALG. REGINA. 1795. R. 1 x 6400 Réis, 1807, JOANNES. D. G. PORT. ET. ALG. P. REGENS 1807. R. 1 x 4000 Réis, 1818, JOANNES. VI. D. G. PORT. BRAS. ET. ALG. REX. 1818. 1 x 20000 Réis, 1852, PETRUS. II. D.G.C. IMP. ET. PERP. BRAS. DEF. 1852, VS: IN HOC SIG-NO VINCES. 1 x 20000 Réis, 1856, PETRUS II. D.G. C. IMP. ET PERP. BRAS. DEF. 1856. VS: IN HOC SIG-NO VINCES. 1 x 10000 Réis, 1867, PETRUS II. D.G. C. IMP. ET PERP. BRAS. DEF. 1867. VS: IN HOC SIG-NO VINCES. 1 x 20000 Réis, 1897, REPUBLICA DOS ESTADOS UNIDOS DO BRAZIL 1897, VS: 15 DE NOVEMBRO DE 1889. ORDEM E PROGRESSO.

€6.500.-



2

2
Teppich Jugendstil

Art Nouveau carpet. Wool, knotted. Decor in red, olive and ocher tones with all-round border made of tree-like and leaf-like decorative elements with a flower ribbon. Mirror with a symmetrical pattern made of leaf elements. 2.45 x 350 cm.

€1.000.-

3
Teppich Chi Chi

Carpet Chi Chi Caucasus around 1900. Wool / wool. 180 x 123 cm.

€800.-



3

4
Teppich Fachralo Gebetsteppich

Carpet Fachralo prayer rug, Caucasus around 1890. Wool / wool.
 215 x 136 cm.

€ 1.000.-



5



4

6
Teppich Shabsavan Läufer

Shabsavan Carpet, late 19th century. Wool / wool.
 376 x 104 cm.

€ 600.-



6



5

5
Teppich Kazak

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

€ 600.-



7
China, Qianlong

Peking Glass Can. Glass. Opaque white, red and colourless overlay glass. Cut decoration with lotus leaves. Lid with knob in lotoscan form. H. 12.7 cm. On the bottom marked with square raised seal with cut signature

€ 500.-



8
Emile Gallé

Set of 2 side tables. Around 1900. Wood, various fine wood veneers. Top with inlaid decor: maple branch, lime branch. 65 x 42 x 37 cm and 62.5 x 36.3 x 36.3 cm. Both tables marked on the top: Gallé (inlaid).

€ 300.-



8

9
Emile Gallé

Side table. Around 1900. Wood, various fine wood veneers. Top inlaid with oak leaf sprigs. 70 x 58 x 38 cm. Marked on the plate: Gallé (inlaid).

€ 280.-



9



10

10
England, Arts and Crafts

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

€ 750.-



11

11
Rudolf Steiner

2 early chairs model Schreinereistuhl / carpentry chair. Designed in 1912. Wood and plywood. 104 x 43.5 x 58 cm. This chair was designed and built in 12 copies for the pillared hall of the so-called Stuttgarter Bau. It was later produced in a small series and used in the Berner Zweigraum and the Goetheanum in Dornach, among others.

Reinhold Johann Fäth, Dissertation: Rudolf Steiner Design, Spiritueller Funktionalismus, Kunst, Konstanz 2004, Abb. S. 113, 119.

€ 600.-





12 Edgar Brandt

Large double door with illustration of fables. 1930s / 40s. Wrought iron, patinated, glass. Doubledoor 215 x 169 cm. Two winged door with glass. Door grid with six (2x3) almost square fields formed by tendrils. There each stylized picture fields with representations of fables after Aesop/ La Fontaine (The fox and the stork / The fox and the bird / The hare and the turtle / The frog and the cow / The fox and the grapes / The wolf and the lamb). Lattice decor framed by a flat, martellé border. Three vertical struts on each side with applique star and spherical motifs. The door was installed in an apartment in The Hague/ Netherlands by the Pander company from The Hague in 1947 and has been in this location up to the demontation. The double door is in a ready-to-install state, the associated hinges and door frames with wall anchors are available. Edgar Brandt (1880-1960) is one of the most important artisans of the 20th century and is known for his luxurious works of art. He regularly participated in the salons and has been awarded several prizes. Among other things, he received contracts for public buildings such as the Louvre, but also equipped ships such as the ocean liners Paris and Normandy with his work. In 1925 he took part in the exhibition of Art Décoratifs et Industriels in Paris and became internationally famous.

Gilbert Poillerat. Ferronnerie d'Aujourd'hui. Éditions d'Art Charles Moreau, 8 Rue de Prague XIIe. 1ère série, Abb. Pl. 24. Dort abgebildet als Eingangstür eines Schulgebäudes (Ecole maternelle) in Marseille.

€ 8.000.-





13



13
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.-



14



14

14
Hartmann Trunk Co. / Saks Fifth Avenue

Cabinet case / trunk, turntable. 1930s. Metal, wood and other materials. Deep dark green surfaces, edges and corners with black lacquered metal frames, gold-colored fittings and locks. 2 Keys. Surfaces reinforced with semicircular bars. Body divided vertically in half. One side with pull-out clothes rail and 4 wooden hangers, the other side with 4 drawers with leather loop handles. Inside with fabric covering. The case is marked on all sides with a large red letter S and with various luggage labels. 105 x 60 x 58 cm. Marked on the outside with two company labels: PATHFINDER MANUFACTURED EXCLUSIVELY FOR SAKS FIFTH AVENUE BY HARTMANN TRUNK CO. and SAKS & COMPANY SOLE LICENCEES UNDER U.S.PAT.No. 1772304 TRUNK SER.NO. 787 and marked on the locks: HARTMANN MADE BY YALE H517, both keys marked: HARTMANN H517.

€ 280.-

15
Diorama

Diorama with 9 blue and polychrome butterfly specimens (including morpho butterfly). Preparations each mounted on a corkscrew hazelnut branch, under a glass lintel with a profiled wooden base. H. 57 cm. D. 28 cm.

€ 800.-



15



16

16
Doll, Nürnberg

Merry-go-round. Tin. Polychrome decoration. Merry-go-round with 3 nacelles, each with 2 figures from massive material. H. 27 cm. On the base marked: DC MADE IN GERMANY (oval label).

€ 300.-



17

17
Ernst Paul Lehmann

LILA. Metal, polychrome decor. H. 14.2 cm. Marked on the wall: company brands, LEHMANN TOY 520, LEHMANN DRGM / D R PATENTS / ENGL PATENTS / PATD. ST A / 12 MAY 1903 / MADE IN GERMANY.

€ 700.-



18

18
Ernst Paul Lehmann

Pig rider Mod. 500. Metal, fabric, cord. Polychrome decor. H. 15 cm. Marked on the bottom: 500, D.R.PATENT LEHMANN, company brand, MADE IN GERMANY. PAT.U ST A / APR 25, 1905 / JAN 22, 1907.

€ 500.-

19
J.L. Hess, Nürnberg

Hessmobil 1020 and Hessmobil. 2 automobiles (1x1 driver, 1x2 driver). Metal. Polychrome decor. 9 x 8 x 20.5 cm and 11 x 18.5 x 7 cm. Both on the side labeled with the company brand J.L.H. One car also labeled HESSMOBIL 1020, MADE IN GERMANY.

€ 300.-



19



19



20

20
Opel, Rüsselsheim

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

€ 1.200.-

21
Maschinenfabrik Gritzner, Durlach

Racing bicycle. Around 1919. Painted metal, wooden rims, rubber tires. Leather saddle. Inscribed on the front of the frame with a plaque: MASCHINENFABRIK GRITZNER DURLACH. Rear hub labeled: Helios and stamped production number 19. Rear hub holder labeled: rotax. Below the saddle with stamped frame number 141012.

€ 950.-



21

22**Ernesto Colnago**

COLNAGO Modell SUPER. Racing bicycle, 1983. Framesize 54 cm (measured C-C/ Center-Center). Component group CAMPAGNOLO SUPER RECORD (SR). Breaklevers and headset from the 1984 first published C-Record-group. Pedal not Campagnolo but visually equivalent to Campagnolo. Equipment with clincher rims. Marked with date codes on derailleur and cranks.

€ 1.000.-

22

**23****Renmaschine Gilera B 300**

Gilera, Ancore / Milano

Gilera racing machine based on a Gilera B 300. Year of construction 1954. 96 x 67 x 205 cm. Conversion to a racing machine with optical and technical adjustments such as sports tank, solo seat bench, relocated foot levers, exhaust, carburetor. Some of the changes are recorded in the vehicle registration document. German vehicle registration, deregistration certificate and road safety test for classic cars (§49 exception VO) from 02.02.2007 are available. Various original parts are present.

€ 3.800.-

23



24



26

24

Hugo Leven

J.P. Kayser, Krefeld

Large candlestick, 5 lights. Tin. Draft 1900/1901. Relief decor with bluebells and fern-like panicles. H. 48.5 cm, D. 36 cm. Inscribed on the bottom: KAYSERZINN 4486.

Zinn des Jugendstils I., Sammlung Giorgio Silzer. Neuss 1986, Abb. 49.

€ 900.-



25

25

Bruno Paul

Vereinigte Werkstätten für Kunst im Handwerk, München

Chandelier. Designed in 1901. Brass. 5-flame shape. Partially grooved spouts and grooved shaft. H. 25 cm, D. 27 cm.

Ziffer, Alfred (Hrsg.): Bruno Paul. Deutsche Raumkunst und Architektur zwischen Jugendstil und Moderne. München 1992, S. 86, Nr. 174.

€ 3.000.-

26

Orivit A.G., Köln

Vase Mod. 2561. Around 1900. Ceramics, running lilac-coloured glazed. Brass-coloured partially greenish patinated metal mount with peacock feathers, these connected below the shoulder via a knotted band. H. 19,7 cm. Marked on the bottom: 'ORIVIT' 2561 (stamp).

€ 440.-

**27****Orivit A.G., Köln**

Table lamp model 2437. Around 1904. Gold-plated metal. Shades made of light green, colorless underlaid glass with etched decor. H. 41.5 cm. Mount on the bottom labeled with the company brand „ORIVIT“, model number 2437 and the addition GERMANY (stamp). Umbrellas labeled: DAUM NANCY with Lorraine cross (cut).

Die Tischleuchte ist im Firmenkatalog Orivit Metall von 1904 abgebildet, S. 93, Nr. 2437.

€ 4.000.-



28

28

Henry van de Velde

van de Velde Soci t  anonyme industries d'art d'ornementation, Bruxelles

Armchair model Haus Bloemenwerf. Designed in 1894/95 and manufactured in 1895-99 for the Delcommune family. Padouk wood, seat with leather upholstery. 99.5 x 59.5 x 49 cm.
 Provenance: Since order from Henry van de Velde between 1895 and 1899 in the family possession of the Delcommune-Luytens, Delcommune-van Dorp and Piller-Delcommune families. Van de Velde originally designed the armchair in 1894/95 for his house Bloemenwerf in Uccle. In 1896 van de Velde's furniture designs were shown in Samuel Bing's 'Maison de L'Art Nouveau' in Paris, for which he designed four rooms. In 1897 the initiators of the Dresden arts and crafts exhibition ordered his designs and showed them in Dresden. For Henry van de Velde this meant a breakthrough to international success. In the same year 1897, as part of the world exhibition in Brussels, the colonial fair took place in Tervuren, Belgium, for which van de Velde was the first artist to be commissioned with the conception and furnishing. As a result of the exhibitions, van de Velde received numerous orders, many of which were carried out in his Soci t  van de Velde workshops in Ixelles. This also applies to the order of the Brussels Delcommune family, whose best-known representative Alexandre Delcommune, as a Belgian officer in the colonized Congo, undertook numerous expeditions and as countless Belgian businessmen carried out lively business and brought immense assets to Belgium. As Antwerp grew as a hub for Congolese goods and raw materials, van de Velde's designs could also be ordered in exotic materials such as Padouk wood.
 Henry van de Velde. Ein europ ischer K nstler seiner Zeit. Hg. Klaus-J rgen Sembach, Gerda Breuer. Katalog zur Ausstellung Hagen u.a. 1992, S. 145. Schneck, Adolf G., Neue M bel vom Jugendstil bis heute. M nchen 1962, S. 58.

€ 8.000.-





29



30



31

31
Orivit A.G., Köln

2 wine glasses Mod. 2334. About 1900. Glass, silver-plated tin. Shaft and foot with relief decoration. H. 13.1 cm. Marked on the bottom: ‚ORIVIT‘ 2334 (stamp).

€ 380.-

29
Orivit A.G., Köln, Weltausstellung Paris 1900

Tea service Mod. 2526-2528. 3 pieces, consisting of teapot, sugar pot and creamer. 1898/1899. Ceramic and tin, silver-plated. Ceramics with polychrome, stylized berry decor. Mount and lid with corresponding relief decoration. Mount labeled with company brand ‚ORIVIT‘ and vessels with model numbers 2526, 2528 and 2527 (stamp). Ceramic on the bottom with various blind stamps and painter brands. The tea service was first presented at the world exhibition in Paris in 1900 at the booth of the ‚Rheinische Bronzegießerei Ferd. Hub. Schmitz, Cöln-Ehrenfeld‘ (company brand ‚ORIVIT‘). The ceramics probably come from Villeroy & Boch.

Vgl. Blum-Spicker, Helene: „...Ein idealer kleiner Juwelierladen“. Die Kölner Firma Orivit auf der Weltausstellung Paris 1900. In: Wallraff-Richartz-Jahrbuch Bd. LXI, Köln 2000, S. 215-236.

€ 400.-

30
Orivit A.G., Köln, Weltausstellung Paris 1900

Plate. Metal, gold-plated. Ceramic, painted polychrome. Decor with berries and leaves. D. 21 cm. Inscribed on the underside: ‚ORIVIT‘ GERMANY. Die Keramik stammt vermutlich von Villeroy & Boch.

€ 200.-

32
Orivit A.G., Köln

Vase Model 2537. Around 1904. Metal, glass. Glass Val St. Lambert. Colorless, multi-tone violet-purple overlaid glass with etched poppy decoration, surfaces iridescent and partially with gold painting. Gold-plated mount. H. 24 cm. Inscribed on the bottom: ‚ORIVIT‘ 2537.

€ 160.-



32



33

Georges Charles Coudray

Orivit A.G., Köln, Weltausstellung Paris 1900

Jardiniere. Tin. Female figure carried by a wave crest. 29 x 23 x 14 cm. MARKed on the wall: G. Coudray. MARKed on the bottom: 'ORIVIT' 3019. The jardiniere takes a special position in the entire work of Orivit AG. It was probably commissioned by the French sculptor and medalist Georges Charles Coudray especially for the 1900 Paris World Fair to appeal to Parisian tastes. As a signed art object, it has no parallel in the plastic production of Orivit AG.

Vgl. Blum-Spicker, Helene: „...Ein idealer kleiner Juwelierladen“. Die Kölner Firma Orivit auf der Weltausstellung Paris 1900. In: Wallraff-Richartz-Jahrbuch Bd. LXI, Köln 2000, S. 215-236 (229).

€ 800.-



35

Karl Fabergé, Moskau

Carafe. 1894. Silver, crystal glass. Thick-walled crystal glass body with matt rocaïlle and tendril cut ornaments. Mount with rocaïlle decorations in relief. H. 29.5 cm. Silver mount on the bottom marked with master's mark AA / dating 1894, Zolotnik 88, St. George (for Moscow), Russian Fabergé stamp under double-headed eagle. Inscribed with the abbreviation Fabergé. (Embossed stamp).

€ 3.400.-



34

34

Orivit A.G., Köln

Large vase mod. 2054. Metal, silver plated. Vase with 2 handles in the form of plastic female figures. H. 38 cm. Marked on the bottom: 'ORIVIT' 2054 K.

Orivit. Zinn des Jugendstils aus Köln. Katalog Ausstellung Stadtmuseum Köln u.a. 1992.

€ 340.-



35

36**Jean Deprés**

Pierre Meurgey, Paris

Lid terrine. Metal, silver-plated. Martelle decor. Stand ring with all-round chain motif. Lid with ball knob on chain-like ring. H. 16.5 cm, D. 27 cm (with handles). Inscribed on the wall: MEURGEY PARIS brand, METAL ARGENTÉ, ram head with PM (for silver-plated metal).

€ 600.-**37****Jean Després, Paris**

Bracelet. Silver. 4 rectangular links, coarse martellé. 32 x 3.2 cm. Weight 99 g. Inscribed on the reverse: J. Deprés (engraved) and purity mark (wild boar head).

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

€ 2.400.-**38****Jean Després, Paris**

Brooch. Silver. Rectangular shape with applied balls and coarse martellé. 5 x 2.1 cm. Weight 18 g. Inscribed on the reverse: J. Després (engraved), purity mark (wild boar head) and diamond-shaped workshop mark JD.

€ 2.000.-

37



38

39**Jean Després, Paris**

Pendant. Silver. Rectangular shape. Coarse Martelle surface. 7 x 2.5 cm (with eyelet). Weight 30 g. Inscribed on the reverse: diamond-shaped workshop mark JD, J. Deprés (engraved), fineness mark (crab).

Melissa Gabardi. Jean Deprés. Maestro orafa tra art déco e avanguardie. Milano 1999.

€ 2.000.-

39



41



40

40
Jean Deprés, Paris

Ring. Silver Gold. Inside diameter 18 mm. Weight 18 g. Inscribed on the inside of the rail: J. Deprés (engraved). Inscribed on the outside with a purity mark (crab) and diamond-shaped workshop mark JD.

Melissa Gabardi. Jean Deprés. Maestro orafò tra art déco e avanguardie. Milano 1999, S. 83 (zum Vergleich).

€2.000.-



42

41
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.-

42
Rolex S.A., Genf

Rolex Oyster Perpetual Datejust Superlative Chronometer. Men's wrist watch. Stainless steel, gold. White dial with Roman indices, minute division. Date window with magnifying glass. Bracelet with folding clasp. D. Case: 39 mm with crown. Inscribed on the dial: ROLEX OYSTER PERPETUAL DATE JUST SUPERLATIVE CHRONOMETER OFFICIALLY CERTIFIED.

€2.400.-



44

44
Björn Weckström
 Lapponia, Helsinki

Necklace with pendant Creature No. 5. 1973. Silver, colorless and green acrylic. Pendant inscribed on the back: Company brand, crown, 925 U7STERLING FINLAND LAPPONIA BJORN. Chain labeled: company brand STERLING. Pendant approx. 7 x 5 cm. Chain length approx. 74 cm.

€ 300.-

45
Bjørn Sigurd Østern
 David Andersen, Drammen

Pendant with chain from the Harp series. 1966. Silver, blue enamel. Pendant 7 x 3.5 cm. Link chain length approx. 60 cm. Pendant inscribed on the back: DAVID ANDERSEN NORWAYX STERLING 925S INV. B.S.Ø. Chain labeled: D-A 925S and Scale.

€ 300.-



45



43

43
Gerd Döppenschmitt

Lotos Jewel Glasses Mod. 85000 00G3. 1980s. Gold. 18 ct., 750/000. W. 13.4 cm. Weight 25 g. Frame marked: 1350 52-18 85000 LOTOS 750. Enclosed Original Lotos Certificate.

€ 600.-

46
Schmuckset

Jewellery set. Consisting of traditional necklace and 3 bracelets. Gold, faceted cut dark glass cabochons and glass beads. 5-row chain approx. 40 cm. Link bracelet 20 cm. 4-row bracelet 18 cm. 3-row bracelet 19 cm. Partially marked with 585 and other brands.

€ 200.-



46



47

47
Henry van de Velde
 Porzellanmanufaktur Meissen

Saucer Peitschenhieb / whiplash. 1903/04. Porcelain, relief decoration, partially gilded. D. 18.1 cm. Inscribed on the bottom: underglaze blue swords mark, designer signet van de Velde (blind stamp), 66 (blind stamp).

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

€ 800.-



48

48
Henry van de Velde
 Porzellanmanufaktur Meissen

Saucer Peitschenhieb / whiplash. 1903/04. Porcelain, relief decoration, partially gilded. D. 18.5 cm. Inscribed on the bottom: underglaze blue swords mark, designer signet van de Velde (blind stamp), 66 (blind stamp).

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

€ 800.-



49



50

49
Henry van de Velde
 Koch & Bergfeld, Bremen

Lobster fork model I. Designed in 1902. Silver. Elongated elliptical shape. Handle end troughed oval. L. 19.4 cm. Weight 48 g. Inscribed: 925, crescent, crown.

Föhl, Thomas und Neumann, Antje (Hrsg.). Henry van de Velde. Raumkunst und Kunsthandwerk. Interior Design and Decorative Arts. Ein Werkverzeichnis in sechs Bänden. Band I, Metallkunst. Weimar 2012, I.3.1.43.

€ 1.200.-

50
Henry van de Velde
 Koch & Bergfeld, Bremen

Lobster fork model I. Designed in 1902. Silver. Handle end troughed oval. L. 19.4 cm. Weight 48 g. Inscribed: 800, crescent, crown.

Föhl, Thomas und Neumann, Antje (Hrsg.). Henry van de Velde. Raumkunst und Kunsthandwerk. Interior Design and Decorative Arts. Ein Werkverzeichnis in sechs Bänden. Band I, Metallkunst. Weimar 2012, I.3.1.43.

€ 1.200.-

51**Henry van de Velde**

Koch & Bergfeld, Bremen

Lobster fork model I. Designed in 1902. Silver. Handle end troughed oval. L. 19.4 cm. Weight 48 g. Inscribed: 800, crescent, crown.

Föhl, Thomas und Neumann, Antje (Hrsg.). Henry van de Velde. Raumkunst und Kunsthandwerk. Interior Design and Decorative Arts. Ein Werkverzeichnis in sechs Bänden. Band I, Metallkunst. Weimar 2012, I.3.1.43.

€ 1.200.-

51

52**Henry van de Velde**

Koch & Bergfeld, Bremen

Lobster fork model I. Designed in 1902. Silver. Handle end troughed oval. L. 19.4 cm. Weight 50 g. Inscribed: 800, crescent, crown.

Föhl, Thomas und Neumann, Antje (Hrsg.). Henry van de Velde. Raumkunst und Kunsthandwerk. Interior Design and Decorative Arts. Ein Werkverzeichnis in sechs Bänden. Band I, Metallkunst. Weimar 2012, I.3.1.43.

€ 1.200.-

52

53**Henry van de Velde**

Koch & Bergfeld, Bremen

Fish knife from cutlery model I. Designed 1902. Silver. Relief decor. L. 20.5 cm. Weight 66 g. Inscribed on the blade: Designer signet van de Velde and fineness mark 800.

Föhl, Thomas und Neumann, Antje (Hrsg.). Henry van de Velde. Raumkunst und Kunsthandwerk. Interior Design and Decorative Arts. Ein Werkverzeichnis in sechs Bänden. Band I, Metallkunst. Weimar 2012, I.3.1.30.

€ 1.200.-

53



54

54
Henry van de Velde
Koch & Bergfeld, Bremen

Fish knife from cutlery model I. Designed 1902. Silver. Relief decor. L. 20.5 cm. Weight 65 g. Inscribed on the blade: Designer signet van de Velde, 800.

Föhl, Thomas und Neumann, Antje (Hrsg.). Henry van de Velde. Raumkunst und Kunsthandwerk. Interior Design and Decorative Arts. Ein Werkverzeichnis in sechs Bänden. Band I, Metallkunst. Weimar 2012, I.3.1.30.

€ 1.200.-



55

55
Henry van de Velde
Koch & Bergfeld, Bremen

Tablespoon Model I. Silver. L. 22.4 cm. Weight 79 g. Inscribed on the stem: 800, designer signet van de Velde.

Föhl, Thomas und Neumann, Antje (Hrsg.). Henry van de Velde. Raumkunst und Kunsthandwerk. Interior Design and Decorative Arts. Ein Werkverzeichnis in sechs Bänden. Band I, Metallkunst. Weimar 2012, I.3.1.22.

€ 1.200.-



57

56
Henry van de Velde

Koch & Bergfeld, Bremen

4 pieces of cutlery, model II. Designed in 1902. Silver. Smooth shape, reduced linear decor. Knife, L. 20.5 cm, 52 g. Fork L. 18 cm, 58 g. Spoon 21.7 cm, 71 grams. Teaspoon L. 13.9 cm, 28 grams. Spoon and fork at the end of the handle labeled with the engraved owner's monogram KEO (Karl Ernst Osthaus), small spoon with the monogram HLO (Heinrich and Lisette Osthaus). All parts labeled: Designer monogram van de Velde, 800 (teaspoon labeled crown 800 and additional brand). The model series II was designed by van de Velde in 1905 and distributed by the Weimar jeweler Theodor Müller until the 1930s. A total of 65 functional parts were developed over a period of 25 years. Customers included Karl Ernst Osthaus, Alfred Wolff and Eduard Plietzsch. The cutlery with just over 400 items listed in the catalog raisonné is one of the less manufactured cutleries of van de Velde.

Vgl. Föhl, Thomas und Neumann, Antje (Hrsg.). Henry van de Velde. Raumkunst und Kunsthandwerk. Interior Design and Decorative Arts. Ein Werkverzeichnis in sechs Bänden. Band I, Metallkunst. Weimar 2012, I. 3.3. Modell II, I.3.3.6, I.3.3.14, I.3.3.15.

€ 1.600.-



56

57
Henry van de Velde

Koch & Bergfeld, Bremen

4 pieces of cutlery, model II. Designed in 1902. Silver. Smooth shape, reduced linear decor. Knife, L. 20.8 cm, 64 g. Fork L. 18 cm, 56 g. Spoon 21.7 cm, 71 grams. Teaspoon L. 13.9 cm, 29 grams. Spoon, fork and knife at the end of the handle labeled with the engraved KEO owner monogram (Karl Ernst Osthaus), small spoon with the HLO monogram (Heinrich and Lisette Osthaus). All parts labeled: Designer monogram van de Velde, 800 (teaspoon labeled with half-moon crown 800 and additional brand). The model series II was designed by van de Velde in 1905 and distributed by the Weimar jeweler Theodor Müller until the 1930s. A total of 65 functional parts were developed over a period of 25 years. Customers included Karl Ernst Osthaus, Alfred Wolff and Eduard Plietzsch. The cutlery with just over 400 items listed in the catalog raisonné is one of the less manufactured cutleries of van de Velde.

Vgl. Föhl, Thomas und Neumann, Antje (Hrsg.). Henry van de Velde. Raumkunst und Kunsthandwerk. Interior Design and Decorative Arts. Ein Werkverzeichnis in sechs Bänden. Band I, Metallkunst. Weimar 2012, I. 3.3. Modell II, I.3.3.6, I.3.3.14, I.3.3.15.

€ 1.600.-

**59**

Josef Hoffmann
Wiener Werkstätte

Fork Rundes Modell / round model. Around 1906. Alpacca, silverplated. L. 21.9 cm. Inscribed on the handle: WW.

Thomas Föhl, Claus Pese (Hrsg.), Peter Behrens. Vom Jugendstil zum Industriedesign. Katalog Kunsthalle Erfurt 2013, Abb. 4.35-4.39.

€ 1.000.-

59

58

Josef Hoffmann
Wiener Werkstätte

Spoon. Around 1906. Alpacca, silverplated. L. 18.3 cm. Inscribed on the handle: WW.

Thomas Föhl, Claus Pese (Hrsg.), Peter Behrens. Vom Jugendstil zum Industriedesign. Katalog Kunsthalle Erfurt 2013, Abb. 4.35-4.39.

€ 1.000.-

58

60

Peter Behrens
M. J. Rückert, Mainz

Cake knife. Model 4800. Designed in 1901. Silver, metal. Stylized linear relief decor. L. 26.5 cm. Weight 109 g. Inscribed on the handle: company brand R and wheel, 800, crescent, crown. The cutlery was designed in 1901 for the dining room in the Behrens house in Darmstadt.

Peter Behrens und Nürnberg. Katalog zur Ausstellung Germanisches Landesmuseum Nürnberg 1980, S. 170. Thomas Föhl, Claus Pese (Hrsg.), Peter Behrens. Vom Jugendstil zum Industriedesign. Katalog Kunsthalle Erfurt 2013, Abb. 68.

€ 1.500.-

60



61

61

Richard Riemerschmid

Peter Bruckmann & Söhne, Heilbronn

Secession cutlery knife. Designed in 1898/99. Silver. L. 24,3 cm. Weight 100 g. Handle indistinctly labeled. The cutlery is one of the earliest models created by Richard Riemerschmid. It was exhibited for the first time in the Munich Glass Palace, then at the World Exhibition in Paris in 1900 and in Saint Louis in 1904. Revolutionary are the curved, ergonomic handles of the knife, which speak the Art Nouveau language but also already anticipate of the organic design of later times.

Bestecke des Jugendstils. Katalog Deutsches Klingenmuseum Solingen. Stuttgart 2000, Abb. 20.

€ 2.000.-

62

Richard Riemerschmid

Peter Bruckmann & Söhne,
Heilbronn

Secession cutlery fork. Designed in 1898/99. Silver. L. 20,4 cm. Weight 50 g. Inscribed: Half moon Crown 800, company brand Bruckmann (Adler), designer signet RR, VW. On the handle crowned coat of arms with dove and olive branch. The cutlery is one of the earliest models created by Richard Riemerschmid. It was exhibited for the first time in the Munich Glass Palace, then at the World Exhibition in Paris in 1900 and in Saint Louis in 1904.

Bestecke des Jugendstils. Katalog Deutsches Klingenmuseum Solingen. Stuttgart 2000, Abb. 20.

€ 1.700.-



62

63

Paula Strauss

Peter Bruckmann & Söhne, Heilbronn

Cream spoon. Designed around 1926. Silver. Martellated handle. L. 20,5 cm. Weight 69 g. Inscribed: Half-moon Crown 800 and company brand (Adler).

Reinhard W. Sängler, Joachim Henze, Heidrun Jecht. Silber aus Heilbronn für die Welt. Peter Bruckmann und Söhne (1905-1973). Stuttgart 2001, S. 177, Abb. 171.

€ 360.-



63

64

Heinrich Vogeler

H. M. Wilkens & Söhne, Bremen

60 cutlery items model Herbstzeitlose. Draft 1902/03. 12 forks (20.7 cm), 12 forks (17.4 cm), 12 spoons (21.5 cm), 12 knives (21.7 cm), 12 knives (24 cm). Weight 4133 g (with knives), 2131 g (without knives). Cutlery case with metal badge, dated and monogrammed. Cutlery parts (partially indistinct) labeled with company brand, 800, crescent, crown and seller's stamp C.A. Krall.

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

€ 2.800.-

65

Georg Jensen, Kopenhagen

85 Cutlery Pieces model No.4, model Continental/ Antik. Weight 4322 g. Version predominantly 1933-44, occasionally 1945-51 (Georg Jensen/ Wendel). Silver. Consisting of 12 knives (24.7 cm), 12 knives (18.6 cm), 12 knives (20.5 cm), 12 forks (17.6 cm), 11 cake forks (14.4 cm), 12 mocha spoons (10 cm 4 cm), 4 knives (17 cm), 2 spoons (17.5 cm), 1 scoop (15.3 cm), 1 letter opener (16.2 cm), 1 fork (19.9 cm), 1 salad cutlery (2 pieces). 16 cm, 1 scoop (20.5 cm), 1 trowel (19 cm), 1 pie knife (26.5 cm). Most parts are marked by company brand GJ, STERLING DENMARK, sometimes referred to as GEORG JENSEN & WENDEL A/S, occasionally bearing marks and city brands Copenhagen with dating.

Drucker, Janet. Georg Jensen. A Tradition of Splendid Silver. Atglen 1997/ 2001, S. 281.

€ 2.400.-

66

Magnus Stephensen

Georg Jensen, Kopenhagen

Cutlery pieces Tuja / Tanaqvil. 87 parts. Designed in 1955. Stainless steel. 12 knives (22.4 cm), 12 spoons (19.5 cm), 12 forks (19 cm), 12 knives (19 cm), 12 spoons (17.6 cm), 12 forks (17.3 cm), 12 teaspoons (12 cm), 1 lifter (21.5 cm), 1 butter spreader (L. 17 cm), 1 serving fork (16 cm). All parts labeled: GEORG JENSEN STAINLESS DENMARK.

€ 900.-



64 Das Lot umfasst 12 kleine Gabeln, abgebildet sind nur 10 Gabeln.



65



66

67

Jens H. Quistgaard

O.V. Mogensen, Kopenhagen

451 cutlery items model Champagne. Silver. Designed in 1947. Consisting of 6 spoons (19.2 cm), 6 forks (L. 18,5 cm), 6 knives (21 cm), 6 dessert spoons (17.2 cm), 6 dessert forks (17.2 cm), 6 cake forks (14.1 cm), 12 mocha spoons (11.2 cm), 1 potato spoon (17.5 cm), 1 cake server (16 cm), 1 cake knife (26.4 cm). Shaft with stripes and pearl decorations in relief. Weight 2145 g (without 6 forks 18,5 cm, with knives), 1640 g (without knives). All parts marked with the OVM company brand and the 830S mark (embossing stamp).

€ 2.200.-



67



68



69



70

68

Franz Bahner, AG., Düsseldorf

63 pieces of cutlery, model No. 2900. Around 1900. Silver. Partially gilded. Relief art nouveau decor with tulip flowers. Consists of: 6 knives (25.2 cm), 6 forks (21.5 cm), 6 spoons (21.5 cm), 6 knives (20.5 cm), 6 forks (18.1 cm), 12 teaspoons (14 cm), 6 mocha spoons (11 cm), 6 praline knives (16.8), 6 praline forks, tines gilded and engraved (15.5 cm), 1 soup ladle (33 cm), 2 fish serving parts, goblets gilded and floral engraved (27.8 and 25.8 cm). Weight 3287 g (with knives), 2176 (without knives). Handle ends with owner's monogram. Inscribed: crescent, crown, 800 and company brand.

Grotekamp-Schepers, B.; Sänger R.W., Bestecke des Jugendstils, Bestandskat. Deutsches Klingenmuseum Solingen, 2000, Abb. S. 142, Nr.166.

€ 3.000.-

69

Georg Jensen, Kopenhagen

Soup ladle model No. 4 / Continental / Antik. Designed in 1904. Made in 1915-1930. Silver. Martellated surface. L. 34 cm. Weight 211 g. Inscribed with a double company brand: GI 830 in pearl ring and GI.

Drucker, Janet. Georg Jensen. A Tradition of Splendid Silver. Atglen 1997/ 2001, S. 281.

€ 850.-

70

Evald Nielsen, Kopenhagen

Soup ladle no 16. 1929. Silver. Martellated. Relief flower on the base of the handle. Engraved monogram on the back. L. 32 cm. Weight 228 g. Marked on the handle: Evald Nielsen / no 16 / ANNO 1929 / 830 in pearl wreath / S in pear wreath.

€ 360.-



71



74



72

72

Evald Nielsen, Kopenhagen

Large table top. Silver. Martellé. Substructure with broken wine décor. Volute-like feet, leaf-shaped handles. 14.2 x 27 x 39.2 cm. Weight 2410 g. Marked on the bottom: Evald Nielsen Denmark 925.

€ 3.000.-



72



73

73

Georg Jensen, Kopenhagen

Creamer model 71B. Designed in 1920, manufactured in 1933-44. Silver. Weakly martelléd wall. H. 8.5 cm, W. 17.8 and 14.5 cm. Weight 353 grams. Both parts labeled: company brand GJ in rectangle, 925S, DENMARK STERLING 71B.

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

€ 1.300.-

71

Georg Jensen

Georg Jensen, Kopenhagen

Soup ladle Magnolia / Blossom, model 84. Designed 1919. Made approx. 1945-77. L. 33 cm. Weight: 243 g. Marked with company brand, STERLING DENMARK, 84.

€ 750.-

74

Wilhelm Binder, Schwäbisch Gmünd

Jug. Silver, ivory. H. 21.3 cm. Weight 437 g. Inscribed on the bottom: Crescent, moon crown, 835 company brand, 400, p.

€ 300.-



75

75
Schale

Bowl. Silver, wood. Faceted wall.
Wooden handles and stand.
4.7 x 12.3 x 22 cm. Weight 172
g. Inscribed on the underside:
GF 4 800.

€ 500.-



76

76
Wolfers Frères, Brüssel

Cigar can. Silver, wood. Flat rectangular
shape. Vertical ribbed wall. 5.5 x 23 x 17 cm.
1226 g. Inscribed on the outside of the wall:
company brand three stars, 833.

€ 1.500.-

77
Johan Rohde
Georg Jensen, Kopenhagen

Tea service model Cosmos, model
45. Designed in 1915, manufactured
in 1925-32 and 1945-77. 3 parts,
consisting of jug, creamer and sugar
pot. Silver, wood. Faceted wall, in the
lower area with vertical relief ribs.
Total weight 752 g. Jug, volume 1 liter,
h. 15.5 cm, 463 g. Creamer H. 8.3
cm, 136 g. Sugar pot H. 8 cm, 153 g.
Jug inscribed: company brand with
crown (1925-32), Dutch import brand,
STERLING DENMARK, 45 and indistinct
designer brand. Creamer and sugar
pot labeled: company brand (1945-
1977), designer brand with the addition
DESSIN, STERLING DENMARK, 45 D.

Drucker, Janet. Georg Jensen. A
Tradition of Splendid Silver. Atglen
1997/2001, S. 242.

€ 3.500.-



77



78

78**Allan Scharff**

Georg Jensen, Kopenhagen

Large XXL bowl 1343 / Please pass me fruit II. Silver. Wide swinging, slightly troughed bowl with a curved edge. 54 x 40 cm, h. 9 cm. Weight approx. 4325 g. Inscribed on the bottom: K11, ALLAN SCHARFF, company brand Georg Jensen in the oval dot ring, DENMARK STERLING 925S, 1343. The sculptural bowl was designed for the 1993 exhibition 'A Sparkling Party' in Antwerp (Capital of Culture 1993), where Allan Scharff received the World Crafts Council Europe Award from the Unesco. During the Munich exhibition 'Designing Crafts' in 1995 he received the Bavarian State Prize for this extraordinary piece.

€ 20.000.-



79

79

Tapio Wirkkala

Kultakeskus Oy, Hämeenlinna

Coffee pot TW81, creamer, sugar bowl TW 81/82, sugar spoon Mod. Tapio and tray TW142. 1962/63. Silver, jacaranda, teak. Weight 1239 g. Jug, h. 22 cm. Pour H. 8.8 cm, sugar H. 6 cm, spoon L. 13.3 cm. Tray D. 28 cm. Marked with designer signet and / or company brand TW STERLING 925 / 916H MADE IN FINLAND, some with annual letters.

Tapio Wirkkala, eye, hand and thought. Katalog zur Ausstellung im Museum of Art and Design, Helsinki 2000, S. 361, 363, 369.

€ 2.400.-



80

80

Eric Löfmann

MGAB, Markströms Guldsmeds AB, KG, Upsalla

„Tea set. Manual work. 1977-79. Silver, wood. 4 pieces, consisting of teapot with wooden handle, creamer, sugar bowl and small tray. Martellated decor. Jug H. 15.3 cm. Cream jug H. 5.8 cm. Sugar bowl H. 4.2 cm; D. 7.4 cm. Tray 16.5 x 10.2 cm. Weight 791 g. All parts labeled: HANDARBETE, MGAB, U, three crowns, S, 830, Löfman and annual stamps E10 (for 1977, creamer), C10 (for 1979, jug).“

€ 950.-

81

Georg Jensen, Kopenhagen

Large tray model 290B. Designed in 1918. Produced in the 1930s. Silver. Weakly martellated surface. Oval shape. 45.5 x 30 cm. Weight 940 g. Inscribed on the bottom: Georg Jensen brand in an oval with a pearl rim, 925S, 290B.

€ 2.000.-

82

Gorham Mfg. Co., Providence

Big pitcher / jug. 1918. Silver. Monogrammed on the wall. H. 28.5 cm. Weight 805 g. Inscribed on the bottom: company brand (Lion, Anchor, G) and model no. A11316, 2 1/2 PINT, dating mark Hammer (1918).

€ 800.-



81



82



83

83
A C Simon, Mönchengladbach

Jug. Silver, interior gilding, wood. Body with Martellé décor and interior gilding. H. 20.5 cm. Weight 597 g. Marked on the ground: A C SIMON/ 800 crescent crown/ MGLADBACH.

€ 800.-



84

84
2 Kerzenleuchter, London

2 candlesticks. 20th century. Silver. H. 25 cm. Weight 584 g. Marked at the foot: A C & Ss Ld., city brand London, S.

€ 600.-

85
Emile Gallé, Nancy

Soliflor vase. Around 1910. Pale pink, partially light green and olive brown overlaid glass. Etched, partially polished decor with hazelnut branches and inflorescences. H. 21 cm. Inscribed on the wall: Gallé.

€ 380.-

86
Muller Frères, Croismare

Vase. Around 1900. Soliflor form. Opaque white underlay, colorless and dark purple overlay. Etched decor with flowers and tendrils similar to lady's slipper orchid. H. 30.2 cm. Inscribed on the bottom with an etched company brand (Muller Croismare par Nancy with butterfly).

€ 500.-



85



86

87**Henri Bergé**
Daum Frères, Nancy

Vase Les Fruits rouges de l'Eglantier. Designed around 1913. Colorless glass with yellow, green and red powder melts. Decor with twigs and rose hip fruits on a rough etched background, internal drawing in needle etching. Four-sided shape. 11.8 x 5.2 x 5.4 cm. Inscribed on the wall with the company brand DAUM NANCY with the Lorraine cross.

Noel Daum. Daum, Maitres verriers. Abb. S. 86 (zum Dekor).

€ 200.-

87

88**Daum Frères, Nancy**

Paysage Lacustre bowl. Around 1910. Yellow, green, brown and multi-tone red powder melts on a colorless background, overlaid with dark green. Matt etched decor with lake / bank landscape against a reddish sky. 8.8 x 30 x 20.5 cm. Inscribed on the wall with the company brand DAUM NANCY with the Lorraine cross.

€ 340.-**89****Daum Frères, Nancy**

Bowl Paysage d'Hiver. Around 1900. Glass. Multi-tone yellow and brown powder melts. Etched and overlaid decor in enamel colors with trees in winter landscape. Quatrefoil recessed flat shell shape. 15.2 x 15.2 cm. H. 5.5 cm. Inscribed on the wall: DAUM NANCY with Lorraine cross (painted).

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

€ 950.-

88



89

90**Daum Frères, Nancy**

Large vase 'Paysage, Moulage en relief'. About 1910. Glass. Light blue and yellow powder melts on a colorless background, multi-tone anthracite brown overlay. Semi-plastic forest edge decor with tree silhouettes, oak leaves, acorns and ferns against a light background. Finely etched surfaces and internal drawings. H. 40.6 cm. MARKed on the bottom: DAUM NANCY with Lorraine cross (engraved).

Helga Hilschenz-Mlynek und Helmut Ricke. Glas. Historismus, Jugendstil, Art Deco. Band 1: Frankreich. Die Sammlung Hentrich im Kunstmuseum München 1985, Nr. 88 (zum Vergleich).

€ 2.000,-

90



91



92

91
Gabriel Argy-Rousseau, Paris

Table lamp Pâte de verre. 1925. Colorless glass with powder melts in multi-tone black violet, green, olive and blue. All-round relief decor with flower medallions in triple repeat on a wave-like background. H. 57.5 cm (with mount). Inscribed glass on the wall: G. ARGY-ROUSSEAU.

Janine Bloch-Dermant. Gabriel Argy-Rousseau. Paris 1990, 25.19.

€ 3.400.-

92
Johann Loetz Witwe, Klostermühle

Vase with silver melting. Glass, silver. Decor phenomenon Gre with multi-toned, blue, combed thread melts on mother-of-pearl iridescent background. Relief silver overlay decor with garlands in triple repeat. Baluster shape. H. 18 cm. Inscribed on the bottom: Loetz Austria (engraved).

€ 460.-



93
Johann Loetz Witwe, Klostermühle

Vase Creta Papillon with silver overlay. Around 1900. Light green glass with crumbly melts decor Creta Papillon. Multi-toned iridescent blue. Bulged shape with three indentations and asymmetrically raised mouth. Embossed silver overlay decor with autumn crocus / orchids on curved stems. H. 24 cm.

€ 700.-

94
Johann Loetz Witwe, Klostermühle

Vase Creta Papillon. Around 1900. Glass. Pale bluish-gold iridescent mottled melts on a honey-colored iridescent background. Bulged shape with asymmetrically raised mouth. H. 24.5 cm.

€ 480.-



93



94



95

95**René Lalique, Wingen-sur-Moder**

Hirondelles. Designed in 1922. Glass, partially matted. Bronze base. Two flying swallows. 36 x 30 x 10.2 cm. Inscribed on the glass: R.LALIQUE (sandblasted).

Felix Marcihac. René Lalique 1860 - 1945. Paris 1989. S. 407, No. 1107.

€ 2.800.-**96****René Lalique, Wingen-sur-Moder**

Statuette Thais. Designed in 1925. Frosted glass. Dancer with arms outstretched and draped cloth. 21.4 x 19.5 x 5.8 cm. Inscribed on the underside: R. Lalique (engraved).

€ 2.800.-

96



97



98

97
René Lalique, Wingen-sur-Moder

Lemonade set Jaffa. 1931. Glass, partially matted. Relief decor with vertical leaf panicles. Pitcher H. 23 cm, 6 cups H. 12.5 cm. Inscribed: Lalique France (engraved).

Felix Marilhac. René Lalique. Paris 1989, S. 797, Nr. 3680.

€ 1.400.-

98
René Lalique, Wingen-sur-Moder

Inkpot Mûres. Designed in 1920. Patinated glass, smoke-colored. Relief decor with blackberry tendrils. D. 16 cm. Inscribed on the edge: Lalique (engraved).

Felix Marilhac. René Lalique 1860 - 1945. Paris 1989. No. 431.

€ 900.-



99

99
Charles Schneider, Epinay-sur-Seine

Jug. 1920s. Glass. Multi-tone pink and yellow, in the lower area more dark red-violet powder melts on a colorless background. Handle and foot in dark red-violet, partially colored marbled glass. H. 38 cm. Marked on the foot: SCHNEIDER with underline (etched).

€ 460.-

100
Tyra Lundgren
Venini & C., Murano

Bowl Foglia. Designed in 1938. Colorless glass with dark red thread melts. 25 x 20.5 cm. Inscribed on the bottom: venini murano ITALIA (three-line etching stamp).

Anna Venini Diaz de Santillana, Venini, Catalogo Ragionato, Mailand 2000, S. 164f. (zum Vergleich)

€ 280.-



100



101



102

Venini & C., Murano

Obelisk. 1960s. Colorless glass with melted polychrome Zanfirico spiral, overlaid with clear color. H. 46.5 cm. Inscribed on the bottom: venini murano ITALIA (three-line etching stamp).

Anna Venini Diaz de Santillana, Venini, Catalogo Ragionato, Mailand 2000, S. 157, Nr. 116, S. 216, Nr. 154 (zum Vergleich), S. 292.

€2.800.-

102

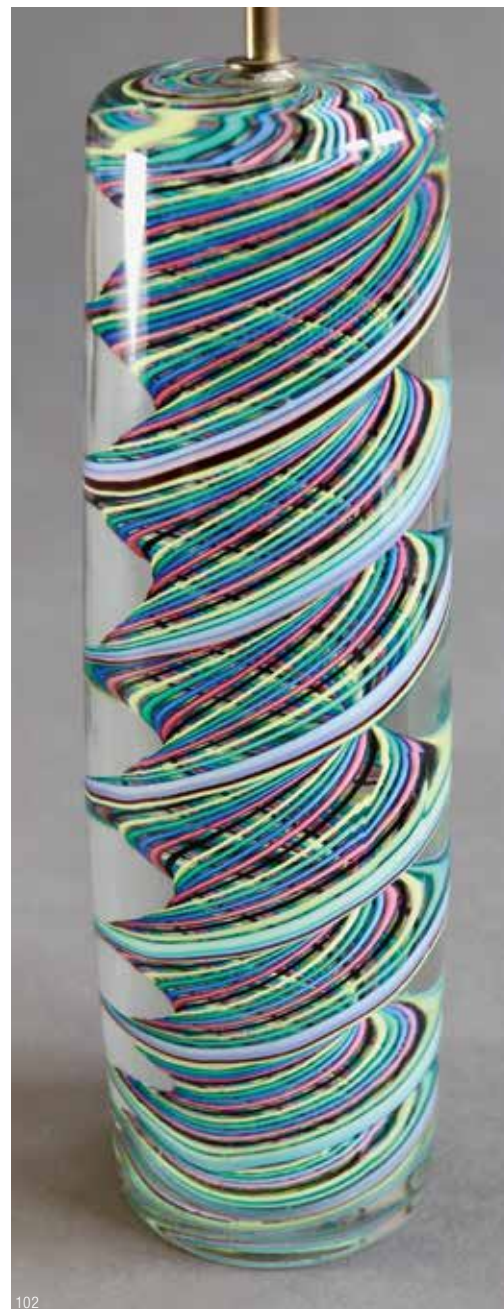
Paolo Venini

Venini & C., Murano

Table lamp. 1950s. Glass, brass. Cylindrical base with vertically melted polychrome Zanfirico insert, overlaid with clear color. H. 44 cm. Remnants of adhesive from a label on the wall. Inscribed with three-line etching stamp venini murano ITALIA on the bottom.

Deboni, Franco. Venini Glass: Catalogue 1921-2007, Turin 2007, Nr. 150.

€500.-



102



103

103

Fulvio Bianconi

Venini & C., Murano

Vase Spicchi. Designed around 1949/50, manufactured in 1966-70. Colorless, light blue, pink and violet glass. Stretched ovoid shape. Decor with vertical stripes. H. 35.7 cm. Inscribed on the bottom: venini italia (two-line lettering in diamond tear).

Franco Deboni. Venini Glas. Basel 1990, Abb. 113. Anna Venini Diaz de Santillana, Venini, Catalogo Ragionato, Mailand 2000, S. 218/219, Abb. 162; S. 284, Mod. 4891 (catalogo rosso).

€ 1.800.-

104

Paolo Venini

Venini & C., Murano

Large Vase Inciso. 1956. Turquoise blue glass, green and colourless overlay. Matte cut horizontal Inciso décor. 27 x 21 x 40 cm. On the bottom marked with company brand (etched).

Franco Deboni, Venini Glas, Basel 1990, Abb. 143 (Farbvariante). Marc Heiremans, Art glass from Murano, Stuttgart 1993, S. 283 (Formvariante).

€ 1.200.-



104



105

105
Fulvio Bianconi
Venini & C., Murano

Vase A Fasce orizzontale. 1950s. Ruby red glass, turquoise ribbon on an opaque white background. H. 28.4 cm. Inscribed on the bottom: venini murano ITALIA (three-line etching stamp).

€ 400.-



107

107
Fulvio Bianconi
Venini & C., Murano

Vase. 1950s. Red glass. Diaboliform. Ribbed bow tie applied in the waist. On the ground marked with company brand: venini murano ITALIA (three-line etching stamp).

€ 600.-

106
Carlo Scarpa
Venini & C., Murano

Lidded vase Chinese. Opaque pastel yellow glass, colorless overlay. H. 33 cm. Inscribed on the bottom with paper label VENINI MURANO VENEZIA N.1424 / 54 MADE IN ITALY.

€ 750.-



106

108
Venini & C., Murano

5 Flakons Velato. 1995-1998. Glass. Shades of blue, red and green, transparently coloured. Surfaces with matt Velato cut decoration. H. 12.5 - 17.5 cm. All bottles on the ground marked: venini and dated (95,96,98)(engraved).

€ 400.-



108



109

109
Venini & C., Murano

Henkel vase Corroso. Around 1950. Amber-coloured glass, colourless overlay. Ice glass-like textured etched surface. H. 25 cm. On the bottom marked with company brand: venini murano ITALIA (three lines etching stamp).

€ 400.-



110

110
Paolo Venini
Venini & C., Murano

Flacon. Designed in 1950. Produced in 1966-1970. Turquoise-colored glass, partially overlaid with green in the lower area, overlaid completely colorless. Wall with horizontal Inciso decor. H. 18.5 cm. Inscribed on the bottom: venini italia (engraved).

Anna Venini Diaz de Santillana, Venini, Catalogo Ragionato, Mailand 2000, S. 100/101, Abb. 47.

€ 500.-

112
Ludovico Diaz de Santillana
Venini & C., Murano

Bottle Colletti. Designed in 1961. Turquoise, blue and black-blue glass. H. 31.8 cm.

Anna Venini Diaz de Santillana, Venini, Catalogo Ragionato, Mailand 2000, S. 171, Abb. 130, S. 223, Abb. 195.

€ 300.-



111

111
Laura Diaz de Santillana
Venini & C., Murano

Autumn from the 'Quattro Stagioni' series. Designed in 1976. Produced in 1979. Red glass, matted with Battuto cut. In the center round murrine with autumnal tree in yellow on a green background. D. 36.9 cm. Inscribed on the bottom: venini italia 79 100/88 (engraved).

Anna Venini Diaz de Santillana, Venini, Catalogo Ragionato, Mailand 2000, S. 231, Abb. 261.

€ 400.-



112

113**Flavio Poli**

Seguso Vetri d'Arte, Murano

Large Vase A Fasce ritorte. Around 1955. Glass. Spiral band décor in opaque blue, light blue and red, colourless overlay. High conical shape. H. 44 cm, D. 16.5 cm. On the wall marked with original label PAULY & C. with model number. 44938.

€ 650.-

113



114

114**Ercole Barovier**

Barovier & Toso, Murano

Vase Aborigeni. Designed in 1954. Yellow, ochre and brown-green powder melts on a colorless background, colorless overlay. H. 28 cm.

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

€ 440.-

115

115**Ercole Barovier**

Barovier & Toso, Murano

Vase Tessere Ambra. Designed in 1957. Decor made of multi-tone amber-colored, dark violet-framed, partially opalescent glass strips, each arranged in pairs horizontally and vertically, overlaid colorless. Straight cup shape with oval cross section. H. 25 cm. Inscribed on the bottom: barovier & toso murano.

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

€ 2.000.-



116



117



118



119

116
Ercole Barovier
Barovier & Toso, Murano

Bowl and vase efeso. 1964. Glass. Blue oxide melts in colorless glass. Blistered glass mass. Bowl: D. 24 cm, H. 6.5 cm. Vase: H. 25 cm.

Dorigato, Attilia. Ercole Barovier. 1889-1974. Vetraio muranese. Ausstellungskatalog Venezia Museo Correr 1989, S. 119, Abb. 112 (zum Dekor).

€ 500.-

117
Ercole Barovier
Barovier & Toso, Murano

Graffito barbarico bowl. Around 1951. Multi-tone blue wavy spiral band melting and gold foil melting on a colorless background. 10 x 27 x 20 cm.

Dorigato, Attilia. Ercole Barovier. 1889-1974. Vetraio muranese. Ausstellungskatalog Venezia Museo Correr 1989, S. 138 (zum Dekor).

€ 440.-

118
Ercole Barovier
Barovier & Toso, Murano

Crepuscolo lamp base. Designed in 1935/36. Colorless glass with melted iron wool. Applied disc-shaped elements. Metal mount. H. 37 cm. D. 25 cm.

€ 380.-

119
Gino Vistosi
Vetzeria Vistosi, Murano

Vase / carafe. Smoke-colored glass with a band of red and green ring-shaped murrins. H. 25.5 cm, D. 19 cm.

M. Heiremans, Glas-Kunst aus Murano, Abb. 251 (formidentische Farbvariante).

€ 200.-



120



122



121



123

120
Antonio Da Ros
Gino Cenedese, Murano

Big vase. Brown, rust-orange and colorless overlaid thick-walled glass in the lower area. 32 x 19 x 32 cm. Inscribed on the wall with the remains of a company label.

€ 200.-

121
Mario Pinzoni/ Flavio Poli
Seguso Vetri d'Arte, Murano

Large vase Sommerso. Orange glass, partially turquoise and colorless overlaid in the lower area. H. 40.3 cm, D. 20 cm. Inscribed on the wall with the remains of a SEGUSO company label.

Italienisches Glas. Murano Mailand. 1930-1970. Die Sammlung der Steinberg Foundation. Katalog zur Ausstellung Kunstmuseum Düsseldorf, The Corning Museum of Glass u.a. 1987/ 1988, S. 245, Abb. 251 (zum Vergleich).

€ 500.-

122
Flavio Poli/ Mario Pinzoni
Vase Sommerso. Designed in the 1950s. Blue glass, bright blue overlaid in the lower area. H. 27,8 cm.

€ 300.-

123
Antonio Da Ros
Gino Cenedese, Murano

Vase Sommerso. 1950s. Olive green and faintly light blue or lilac-coloured overlay alexandrite glass. 18 x 25 x 9.5 cm.

€ 400.-



124

124
Alfredo Barbini, Murano

Sculpture. 1990. Colorless solid glass with central vertical melting from spherical, teardrop and disc shapes in yellow, red, green, blue and orange. Surface completely reworked with horizontal inciso decor. 37 x 17 x 10 cm. Inscribed on the bottom: A. Barbini (engraved).

€ 900.-



125

125
Alfredo Barbini, Murano

Female torso. About 1950. Black glass, gold foil melting. H. 22 cm. Marked on the bottom: A. Barbini (engraved).

€ 800.-

126
Flavio Poli
Seguso Vetri d'Arte, Murano

Vase Rosso pulegoso oro. 1940. Glass. Foamy bubbleglass (pulegoso) with gold foil melting on a red background, colourless overlay. H. 24.8 cm. Marked on the bottom: Seguso Murano (engraved).

Heiremans, Marc. Seguso Vetri d'Arte, Stuttgart 2011, S. 240 und S. 102, Modell 6440.

€ 340.-



126

**127****Pablo Picasso**

Fucina degli Angeli, E. Costantini

Anfora preciosa. Colorless glass with purple-black applications. Iridescent surface. H. 49.5 cm. Inscribed on the wall: P. Picasso-E. Costantini Fucina Angeli -VE © 1959 (engraved). Inscribed MURANO I.V.R.

Egidio Costantini. Il maestro dei maestri. Katalog zur Ausstellung Brüssel, Espace Medicis, 1990, S. 160/161 (Farbvarianten).

€ 3.000.-

127



128

128**Pablo Picasso**

Fucina degli Angeli, E. Costantini

Toro. Glass. Body made of multi-tone raspberry-red, partially lilac-colored melting on colorless ground, colorless overlay. Small ball head with applied transparent horns. On the corpus opaque white thread melts. Slightly iridescent surface. 22 x 29 x 15 cm. Inscribed on the stand: P. Picasso - E. Costantini 1956 Fucina Angeli-VE © (engraved). Inscribed on the wall with paper label: MURANO I.V.R.

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

€ 5.000.-



129



130



129

Pablo Picasso

Fucina degli Angeli, E. Costantini

Donna seduta / Ninfa. Glass. Blue powder melts on a colorless background. Seated female figure. H. 28 cm. Inscribed on the bottom: P.Picasso - E. Costantini Fucina Angeli - VE 1956 © (engraved).

Egidio Costantini. Il maestro dei maestri. Katalog zur Ausstellung Brüssel, Espace Medicis, 1990, S.163 (dort Variante).

€ 5.000.-

130

Pablo Picasso

Fucina degli Angeli, E. Costantini

Gufu / Anfora. Blue glass with blue melts. Partially iridescent. Amphora shape with applied face. H. 39.5 cm. Inscribed on the inside of the foot: P.Picasso - E. Costantini Fucina Angeli VE 1960 ©. Inscribed on the outside of the foot with the company label MAZZEGA I.V.R. MURANO.

Egidio Costantini. Il maestro dei maestri. Katalog zur Ausstellung Brüssel, Espace Medicis, 1990, S. 172 f. (dort Varianten).

€ 3.000.-



131



132

131
Fulvio Bianconi
Venini & C., Murano

Vase Forati. Design 1989, executed 2000. Light blue transparent glass, mouth and framing of the opening in coral red opaque glass. 40 x 16 x 11 cm. On the wall marked with company label. On the ground marked: venini 2000 Fulvio Bianconi (engraved).

€ 800.-

132
Ludovico Diaz de Santillana für Pierre Cardin
Venini & C., Murano

2 paperweights. Designed circa 1969. Monochrome glass with contrasting band melting (transparent smoky blue / opaque orange and transparent pink / opaque turquoise green). Approx. 13 x 11.5 x 12.5 cm and approx. 13.5 x 11.5 x 11.5 cm. Both paperweights marked on the bottom: venini Pierre Cardin (engraved).

€ 300.-

133
Toots Zynsky
Venini & C., Murano

Vase Chiacchera. 1989. Opaque blue glass, light lilac-coloured interior overlay, wall with all-round band made of green thread melts. H. 26 cm, D. 19 cm. Marked with a company label on the wall. Marked on the bottom: Zynsky venini x 89 (engraved).

Anna Venini Diaz de Santillana. Venini. Catalogue Raisonné 1921-1986. Milano 2000, S. 232, Abb. 270 und S. 181, Abb.

€ 480.-



134

134
Simon Moore
Salviati & Co., Murano

Vase aureola. 2001. Blue glass, underlaid in medium blue and opaque white. Wall turned in on one side and on the edge of the arch with a matted slip ring. H. 47.4 cm. Inscribed on the bottom: SALVIATI 2001.

€ 300.-



133



135

135**Alfredo Barbini, Murano**

Big vase. Light blue, partially horizontal yellow glass band with red-brown, melted filament, colourless overlay. Tall ovoid, slightly flattened shape. H. 36.5 x 18 x 11.5 cm. Marked on the bottom: A. Barbini (engraved).

€ 650.-

136

136**Lino Tagliapietra**
Effetre International

Vase Tessuto. 1989. Black and white thread inlays on a colorless background. 25 x 30 x 26 cm. Inscribed on the bottom: Effetre International Murano 1989 (engraved). Inscribed on the wall with a company label: effetre international lavarato a mano murano italy.

Marina Barovier. Il Vetro a Venezia. Milano 1999, S.300f. (zum Vergleich).

€ 1.500.-

138

138**Salviati & Co., Murano**

Vase Sommerso con fasce orizzontali. 1994. Glass. Amber-coloured glass, clear overlay, all-round melted horizontal bands in green. 23.5 x 22.5 x 10.5 cm. MArked on the bottom: Salviati 94 (engraved).

€ 220.-**137****Yoichi Ohira**

De Mayo, Murano

Bottle with top. 1989. Polychrome and colourless glass, partial overlay and thread melting. H. 42 cm. Marked on the bottom: de Mayo. Murano.1989.Y.Ohira.22 (engraved). From an edition of 1000 copies.

€ 260.-

137

139**AVEM, Murano**

2 vases Bizantino. 1955. Polychrome murrine, zanfiroco, aventurine and metal foil melts on a green or red background, colorless overlay. H. 26 cm and 14.5 cm.

€ 460.-

139

140**Gino Cenedese, Murano**

Bowl. Red and blue melts, strong colorless overlay. Three-side rounded form on a separate stand. 13.2 x 31 x 30.5 cm.

€ 400.-

140



141

141**Alfredo Barbini**

Object Sasso and 2 vases Scavo. Sasso, designed in 1958: solid, dark violet overlaid, colorless glass with anthracite-colored, slightly metallic shimmering oxide melts, massive iris-like melts on the inside with finely divided thread layers. Surface partially polished. 8 x 11 x 10.5 cm. 2 vases: dark violet glass with anthracite-colored, slightly metallic shimmering oxide melts, partially shiny polished. H. 36.3 cm and 29 cm. Inscribed: Barbini (2x) and Barbini murano (1x) (engraved), two objects additionally with company label.

€ 800.-

142

142**Andrea Anastasio
Memphis, Milano**

Large bowl. Colorless glass with yellow, red and green melts alternating with white and blue zanfiroco sticks. H. 45.5 cm, D. 29.5 cm. Inscribed on the outside above the bottom edge: A. ANASTASIO PER MEMPHIS EXTRA (engraved).

€ 400.-



143

143
Marisa & Alain Begou

Big vase. Multi-tone interlayer decor with powder melts in shades of gray, ocher, brown and red. Decor from superimposed surfaces with a jagged structure. Strong colorless overlay. Block-like, flattened shape with a small hole-like opening. 47 x 35 x 12 cm. Inscribed at the bottom: MA.BEGOU.8.A.41.

Ricke, Helmut. Neues Glas in Europa/ New Glass in Europe. Düsseldorf 1990, S. 126ff. (zum Vergleich).

€ 1.500.-



144

144
Ermanno Nason

Gino Cenedese, Murano

Sculpture. Light smoke-coloured glass with partial multi-piece red inner overlay. Form fused from two elements on a solid cylindrical basis. H. 26.5 cm, D. 15 cm. With the label MADE IN ITALY and handwritten MN/1578.

€ 550.-

145**Fabio Tosi**

Gino Cenedese, Ars Cenedese

Vase Magma. 1983. Overlay glass with polychrome powder and thread melting, partially opalescent. Decor with stylized flowers. H. 31.5 cm, D. 11 cm. Marked on the bottom: F.Tosi 1983 (engraved).

€ 480.-

145



146

147**Dino Martens**

Aureliano Toso, Murano

Vase. About 1950. Glass. Polychrome zanfirico melts over a reddish-brown background, colourless overlaycatch. H. 23 cm.

€ 500.-

147

146**Orlando Zennaro**

Vase Lira. 2002. Glass. Decor made of vertical, staggered zanfirico sticks with decor in yellow, orange, blue and green on a colourless background. 33.5 x 13 x 27 cm. Marked on the bottom with Z-Murrine.

€ 480.-

148

148**Laura Diaz de Santillana**

Arcade, Venezia

4 bottles of Bambu. 1998/99. Colored glass, polychrome and / or colorless overlaid. Matt surfaces. H. 53.5 - 55.2 cm. Inscribed on the bottom: ARCADE ANTOLOGIA LAURA DE SANTILLANA 98 or 99 and numbered 30029, 30049, 300126, 300129, Italy (engraved).

€ 800.-



149

149
Jörg F. Zimmermann

Honeycomb object. Glass. Colourless, partially opalescent glass with wire mesh and coloured glass melts in yellow tones and red. 17.5 x 21 x 25 cm.

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

€ 300.-



150

150
Philippe Starck

Daum

Vase model L'Etrangeté. Designed in 1988. Clear glass. 9.5 x 35 x 10 cm. Inscribed Daum Starck.

Albrecht Bangert, Design der 80er Jahre, München 1990, Abb. S. 15.

€ 380.-



151



151
Kjell Engman
Kosta Boda

Unique light object. Polychrome glass with melted powder and melted small female torso. Wings applied on the side and above a long bird-like neck. A light spot in the base. H. with mount 98 cm. Inscribed on the back of the glass: 8KENUN979195 KOSTA BODA K.ENGMAN (engraved).

€ 600.-



152

152**Tapio Wirkkala**

littala Glasbruks AB

Bowl / Art object model 3860. 1956-60. Glass. Oval shape with bevelled edges of varying widths. 30 x 22 cm, h. 7 cm. Inscribed on the edge: TAPIO WIRKKALA 3860 (engraved).

Tapio Wirkkala, eye, hand and thought. Katalog zur Ausstellung im Museum of Art and Design, Helsinki 2000, S. 307, Nr. 3860.

€ 4.400.-

153

153**Sven Palmqvist**

Orrefors Glasbruk AB., Orrefors

Ravenna Bowl. Design 1959. Glass. Blue glass with clear overlay. In the intermediate layer graphic décor with reddish-brown powder meltings. 9 x 17 x 13.5 cm. On the bottom labeled Orrefors.

Helmut Ricke, Ulrich Gronert. Glas in Schweden. München/Düsseldorf 1986, S. 167, Abb. 260 (dort Größenvariante).

€ 400.-**154****Pavel Hlava**

Vase. Multilayered blue-green, colorless, partially amber-colored flashing glass, in the center with drop-like cavity. Walls grounded and polished to a body with a parallelogram-like cross-section. Upper edge with a wavy course. 15 x 32 x 6.8 cm. MARKed on the bottom: Pavel Hlava Czechoslovakia HP in a circle (engraved).

Ricke, Helmut. Neues Glas in Europa/ New Glass in Europe. Düsseldorf 1990, S. 144ff. und 264ff.

€ 300.-

154



155

155
Pavel Hlava

Vase. Glass. Yellow, partially orange-red. Three large tongue-like punctures on the side and bottom. 18.4 x 25 x 11 cm. Inscribed on the bottom: HP in a circle, PHLava CSSR (engraved).

Ricke, Helmut. Neues Glas in Europa/ New Glass in Europe. Düsseldorf 1990, S. 144ff. und 264ff.

€ 300.-



157

156
Pavel Hlava

Vase. Glass. Yellow, partially orange-red. Cylindrical form with wavy relief with bubble-like bulges. H. 25.5 cm. D. 20 cm. Signed on the bottom: PHLava, HP in a circle, Czechoslovakia (engraved).

Ricke, Helmut. Neues Glas in Europa/ New Glass in Europe. Düsseldorf 1990, S. 144ff. und 264ff.

€ 200.-

157
Pavel Hlava

Vase. Glass. Olive-brown flashed glass, greenish towards the mouth. On the wall melted all-round band in brown with enclosed air bubbles. H. 25.5 cm. Inscribed on the bottom: PHLava Czechoslovakia HP in a circle (engraved).

Ricke, Helmut. Neues Glas in Europa/ New Glass in Europe. Düsseldorf 1990, S. 144ff. und 264ff.

€ 180.-



156



158

158
Pavel Hlava

Vase. Glass. Yellow and red. Wavy structured relieved wall. H. 42.5 cm. Marked on the bottom: PHLava, HP in a circle, Czechoslovakia (engraved).

Ricke, Helmut. Neues Glas in Europa/ New Glass in Europe. Düsseldorf 1990, S. 144ff. und 264ff.

€ 260.-



159

159
Pavel Hlava

Large vase. Blue and amber glass, overlay, oxide and metal meltings. Wavy textured wall with bubble-like spouts. H. 54 cm. On the ground marked: PHlava, HP in a circle, Czechoslovakia (engraved).

Ricke, Helmut. Neues Glas in Europa/ New Glass in Europe. Düsseldorf 1990, S. 144ff. und 264ff.

€ 600.-



160

160
Pavel Hlava

Large sculpture. Glass, metal. Blue, colorless glass, partially amber-colored zones, colorless overlay. Polychrome color melting and bubble inclusions. Assembled metal base. H. 58 cm. Inscribed in the lower area of the wall: PHlava, HP in a circle, Czechoslovakia (engraved).

Ricke, Helmut. Neues Glas in Europa/ New Glass in Europe. Düsseldorf 1990, S. S. 144ff. und 264ff.

€ 800.-



161

161
Borek Sipek

Sculptural reversible vessel. Glass. Slim goblet shape made of semi-opaque white, colorless overlaid and spirally ribbed glass on a corded half-arch with white thread melts, below 4 fused light green balls with small openings and pierced air bubbles. H. 43 cm. Signed and numbered on a ball: Borek Sipek No.14 (engraved).

€ 360.-

164
Borek Sipek

3 large floor vases. Colorless glass, wavy structured walls. 2 prototypes and a signed and numbered final version. Prototypes: H. 72 cm, D. 26.5 cm and H. 74 cm, D. 26.5 cm. Final version H. 88 cm, D. 28 cm. Signed on the wall: Borek Sipek 2/21 (scratched).

€ 1.000.-

162
Il vetro di Murano alle Biennali 1895-1972

Barovier, Marina, Rosa Barovier Mentasti, Attilia Dorigato. Il vetro di Murano alle Biennali 1895-1972. Milano 1995. 259 pages, colourplates, brochure.

€ 180.-

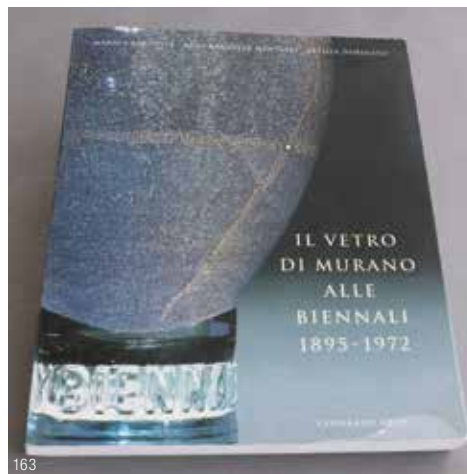


162

163
Il vetro italiano a Milano 1906-1968

Il vetro italiano a Milano 1906-1968. Tra creatività e progettazione. Rosa Barovier Mentasti and others (Ed.). Catalog for the exhibition Milano Castello Sforzesco 1998/1999. Paperback. 239 pages, numerous color and b / w illustrations.

€ 180.-



163



164

KERAMIK







165



166



167

167
Max Laeuger
 Kunsttöpferei Kandern

Vase. 1915-1929. Ceramics. Relief decor in six repeats. Decor in green, black and white on a blue background. H. 22 cm. Inscribed on the bottom: 706 V. KTK (scratched).

€ 300.-

168
Max Laeuger
 Tonwerke Kandern

Cachepot. Around 1900. Ceramics. Slurry painting with star flower decor in rust brown, green and brown on a light green background. D. 22 cm, H. 16.2 cm. Inscribed on the bottom: MLK with coat of arms and the addition GESETZL GESCHTZT MUSTER GESETZL. SCHTZT. (Embossed stamp), 33a, S.

€ 200.-



168

165
Peter Behrens
 Simon Peter Gerz, Höhr

Jug and lidded jug. Around 1902/03. Stoneware. Salt glaze. Pewter lid. Relief decor in blue and light gray. Jug, h. 24 cm, inscribed on the bottom with model number 1205 C and company brand in a triangle (blind stamp). Lid jug, H. 34.5 cm, marked on the bottom with model number 1146A and company brand in a triangle (blind stamp).

Jürgen Schimanski, Jürgen Erlebach. Die neue Ära - Westerwälder Steinzeug 1900 - 1930. Katalog Ausstellung Rheinisches Landesmuseum Bonn u.a. 1987/ 88, S. 44.

€ 600.-

166
Richard Riemerschmid
 Reinhold Merkelbach, Höhr-Grenzhausen

2 lidded jugs. Stoneware, salt glaze. Pewter lid. Decor in light gray and blue. H. 26 and 30 cm. Bellied jug, design: 1903, inscribed on the bottom: 1770 and S (blind stamp). High jug marked on the bottom: 179 (blind stamp).

Jürgen Schimanski, Jürgen Erlebach. Die neue Ära - Westerwälder Steinzeug 1900 - 1930. Katalog Ausstellung Rheinisches Landesmuseum Bonn u.a. 1987/ 88, S. 95.

€ 400.-



169

169
Max Laeuger
Tonwerke Kandern

Vase. Around 1910. Slurry painting with stylized flowers on a multi-tone blue background. H. 18.8 cm. Inscribed on the bottom: MLK with the coat of arms and the addition GESETZL GESCHZT, MUSTER GESETZL GESCHZT MUSTER GESETZL. SCHTZT.. (Embossed stamp), 261. S.

€ 160.-



170

170
Merkelbach & Wick, Höhr-Grenzhausen

Vase model 1477. Around 1905. Stoneware. Overflow glaze in shiny blue and satin brown. Stylized amphora shape with straight handles and stylized wave relief decor. H. 27.5 cm. Inscribed on the bottom with the company brand (MWG with oven WESTERWÄLDER NEUKERAMIK) and 1477.

€ 400.-

172
Charles Ernest Cundall
Pilkington's Royal
Lancastrian Pottery

Vase. 1906. Ceramics. Luster painting with 2 large heraldic lions against a red tendril background. Stand and mouth with ornamented and greenishy laces. Inscribed with embossed and painter's marks on the bottom: model no. 2639 company brand LP (ligated) VI ENGLAND (blindstamp) and cypress with coat of arms and artist monogram CEC (ligated) in the coat of arms (for Charles Ernest Cundall). Pilkington's Royal Lancastrian Pottery was founded in 1892 by William Burton, who previously worked at Wedgwood as a chemist. From 1906, when the artist Gordon Forsyth joined Pilkington's, the focus was on the development of decors with chandelier glazes. Various detailed and elaborately ornamented designs, designed among other things by leading contemporaries such as Walter Crane, were implemented in the house by artists such as Charles Ernest Cundall, who later became the official war painter of Great Britain during the Second World War.

Jugendstil. Kunst um 1900. Ausstellungskatalog Hessisches Landesmuseum Darmstadt 1983, Abb. 329 (dort eine Vase mit lüstrierendem Dekor von Charles Passenger).

€ 440.-

171
Margarete Heymann
Hael Werkstätten, Marwitz

Vase. Around 1925. Ceramics. Polychrome decor with large stylized flowers and colored edges on a light background. H. 28.8 cm. Inscribed on the bottom: company brand 197 (blue stamp).

€ 300.-



171



172

173**Ludwig König**

Karlsruher
Majolikamanufaktur,
Karlsruhe

Large floor vase XXL. 1920s.
Ceramics. Painting with deer,
birds and stylized trees and
bushes in blue, turquoise,
green and brown tones on a
white-gray, slightly crackled
background. Ovoid shape with
a slightly projecting mouth. H.
67 cm. Marked on the bottom
with the manufacturer's mark
(painted).

Vgl. Karlsruher Majolika.
Ausstellungskatalog
Badisches Landesmuseum
Karlsruhe 1979, Mod. 3545
und 3547 (zu Dekoren mit
Tieren und Pflanzen).

€ 2.000.-



173



174

174**Masamichi Yoshikawa**

Bowl. Porcelain. Celadon glaze. Form cut from the block. 8.3 x 25 x 24 cm. Underglaze blue signature on the bottom.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 12, 331, 378f. (zum Vergleich).

€ 500.-**175****Bodil Manz**

Large bowl. Porcelain. Oval, multi-faceted shape. Regular vertical stripe elements on the outside, crossed horizontally on the inner wall and translucent due to the thin wall of the body. 12 x 20.8 x 16.5 cm. Inscribed on the bottom with the workshop mark BODIL MANZ and M A N Z in the grid (black brush mark).

Gefäß/ Skulptur 3. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S. 477 (zum Vergleich).

€ 800.-

175



176

176**Bodil Manz**

„3 vessels. Porcelain, polychrome geometric decors, partly with gold. H. 5.8 cm; 5.8 cm and 8 cm. High vessel with smooth walls inside and outside, shallower vessels with slightly structured surfaces. All vessels on the bottom labeled with the workshop mark BODIL MANZ and M A N Z in the grid (black brush mark).“

Gefäß/ Skulptur 3. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S. 477 (zum Vergleich).

€ 1.800.-



177



179



178

177
Lisa Larson
 Gustavsberg, Sweden

Maxikatt / Big Cat from the Stora Zoo / Large Zoo series. Designed in 1966. Ceramic. Polychrome decor. H. 35 cm. Inscribed on the bottom: GUSTAVSBERG SWEDEN MAXIKATT LISA L. (deepened).

€ 500.-

179
Anselm Treese

Sculptural vessel. 1975. Ceramics. Multi-tone brown glaze. H. 32.5 cm, D. 27 cm. Inscribed on the bottom: ANSELM TREESE 75 (scratched).

€ 200.-

178
Gunnar Nylund
 Rörstrand, Porslinsfabriker A.B., Stockholm

Big vase. Ceramics. Matt, slightly structured dark blue-anthracite glaze, partly stronger blue, partly ochre-colored. Baluster shape. H. 52.8 cm. Inscribed on the bottom: company brand R with 3 crowns and addition Sweden GN AXT, one abrasive line (scratched).

€ 300.-



180

180
Carlo Zauli

Relief from the Sconvolto series. Around 1977. Stoneware. Light and dark mass. Partially gray cloudy glazed. Mounted on a wooden plate for wall hanging. 47 x 50 x 12 cm. Inscribed on the edge: ZAULI (gray lettering). Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach, Germany.

Provenienz: Privatsammlung. Erworben in der Kunstammer Köster, Mönchengladbach.

Carlo Zauli. Mostra Personale. Katalog Ausstellung Museum für zeitgenössische Kunst Osaka u.a. 1977, Abb. C72 (zum Vergleich).

€ 1.200.-

181
Edouard Chapallaz

Large bowl. Stoneware. Textured multi-tone black dark brown-greenish glaze. Ox-red center in the mirror. D. 40 cm, H. 9 cm. Inscribed with workshop mark (scratched) on the bottom. Provenance: private collection.

Provenienz: Privatsammlung.

€ 750.-



181



182

182 Ingeborg und Bruno Asshoff

Vase group. Ceramics. Multi-tone, partially glossy and matt overflow glazes in green, rust brown and olive. 38 x 19.5 x 9 cm. Inscribed on the bottom with paper workshop labels. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach. Provenienz: Privatsammlung. Erworben in der Kunstammer Köster, Mönchengladbach. Ehrenpreis Deutsche Keramik 1994. Ingeborg und Bruno Asshoff. Katalog Ausstellung Keramikmuseum Westerwald, Höhr-Grenzhausen 1994/ 1995, S. 142f (zum Vergleich).

€ 400.-



183

183 Ingeborg und Bruno Asshoff

Large vase. Approx. 1963. Sand-colored matt glaze on a brown background. Ribbed surface with hole-like deepenings. H. 53.5 cm. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

Provenienz: Privatsammlung. Erworben in der Kunstammer Köster, Mönchengladbach. Ehrenpreis Deutsche Keramik 1994. Ingeborg und Bruno Asshoff. Katalog Ausstellung Keramikmuseum Westerwald, Höhr-Grenzhausen 1994/ 1995, S. 117, Abb. 54.

€ 500.-



184



185



186



187

184
Ingeborg und Bruno Asshoff

Large vase. Ceramics. Thick-layered, multi-tone brown, partially shiny, partially matt glaze. Partially shiny craquelled zones, partially matt, roughly structured zones with crater-like openings. Glaze-free zones in the lower area. H. 32 cm. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

Provenienz: Privatsammlung. Erworben in der Kunstammer Köster, Mönchengladbach.

€ 340.-

185
Ingeborg und Bruno Asshoff

Vase. Ceramics. Drop-like vertical stripe decor in glossy white on a brown background. Shoulder with all-round spiral band. H. 25 cm. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

€ 200.-

186
Ingeborg und Bruno Asshoff

Vase. Ceramics. Carved vertical stripes in brown and rusty brown on a light background. Light parts burst open like a crater. H. 23.8 cm. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

€ 200.-

187
Ingeborg und Bruno Asshoff

Vase. 1950s. Ceramics. Silk-matt glaze with a checkered stripe pattern in rust-red brown on a light background. Glaze surface partially bursting like a crater. H. 15.5 cm. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

Ehrenpreis Deutsche Keramik 1994. Ingeborg und Bruno Asshoff. Katalog Ausstellung Keramikmuseum Westerwald, Höhr-Grenzhausen 1994/ 1995, S. 86, 89, 97 (zum Dekor).

€ 200.-

188**Ingeborg und Bruno Asshoff**

Bottle. Ceramics. Shiny, bright, slightly bluish shimmering glaze on the cylindrical, contrasting belly with relief decoration. Stand and neck in multi-tone brown green tones. H. 26 cm. Inscribed on the bottom with the workshop mark (stamp). Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

€ 240.-**189****Ingeborg und Bruno Asshoff**

Vase. Stoneware. Silk matt, multi-tone green glaze. Beaded pearl ribbons all around, partly translucent brown. H. 26.3 cm. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

€ 200.-**190****Ingeborg und Bruno Asshoff**

Bottle. Around 1965. Ceramics. Matte, foamy foamy yellow ocher-brown speckled, partly faint turquoise translucent glaze. H. 31 cm. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

Ehrenpreis Deutsche Keramik 1994. Ingeborg und Bruno Asshoff. Katalog Ausstellung Keramikmuseum Westerwald, Höhr-Grenzhausen 1994/ 1995, S. 126, Nr. 63 (zum Vergleich).

€ 200.-

190



188



189



191

191**Ingeborg und Bruno Asshoff**

Vase. Ceramics. Small pumpkin shape with a slim neck. Ocher-colored, partially blistering glaze on a brown background, ribbed surface. H. 16 cm. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

€ 200.-

192
Ingeborg und Bruno Asshoff

Vase. Ceramics. Satin matt glaze with vertical stripes in rust red and brown on a light background. In the lower area, the glaze surface bursts open like a crater. H. 40.5 cm. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 33 (zum Vergleich).

€ 200.-



192



193

193
Ingeborg und Bruno Asshoff

Vase. Stoneware. Matt brown, partly multi-toned and translucent glaze on a light background, recessed light areas. Two shell-like, inclined elements. H. 22.5 cm. Inscribed with workshop mark A (embossing stamp) on the side of the wall. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

Provenienz: Privatsammlung. Erworben in der Kunstammer Köster, Mönchengladbach.

€ 300.-



194



195

195
Rolf Overberg

Owl. Ceramics. Olive green and gray speckled glaze. Figure formed from geometric bodies. 16 x 16 x 16 cm. Marked with workshop mark spiral (embossed stamp) on the bottom.

€ 160.-

194
Rolf Overberg

Bird / eagle. Ceramics. Multi-tone brown glaze. Figure composed of geometric shapes. 24.5 x 16 x 12 cm. Marked with workshop mark spiral (embossing stamp) on the bottom.

€ 160.-



196

196
Rolf Overberg

Cubic object. Ceramics. Textured violet-brown glaze. Object partially double-walled. Going through spiral motif and incised decoration. 8,5 x 7 x 7 cm. Marked with workshop stamp (embossing stamp).

€ 160.-



197
Hans Coper

Vase. Stoneware. Matt dark brown surface, lighter stripes in the lower area. Cylindrical foot zone, slender body, convex in the lower area. H. 20.8 cm. Inscribed on the bottom with the workshop mark (stamp).

Provenienz: Privatsammlung.

Ekkart Klinge. Hans Coper - Archaische Strenge. In: Kunst + Handwerk, 3/1980, S. 105-107, Abb. 18 (Vase dort abgebildet). Birks, Tony. Hans Coper. London 1983, S. 150, 152, 159, 193 (zur Form).

€ 12.000.-



197

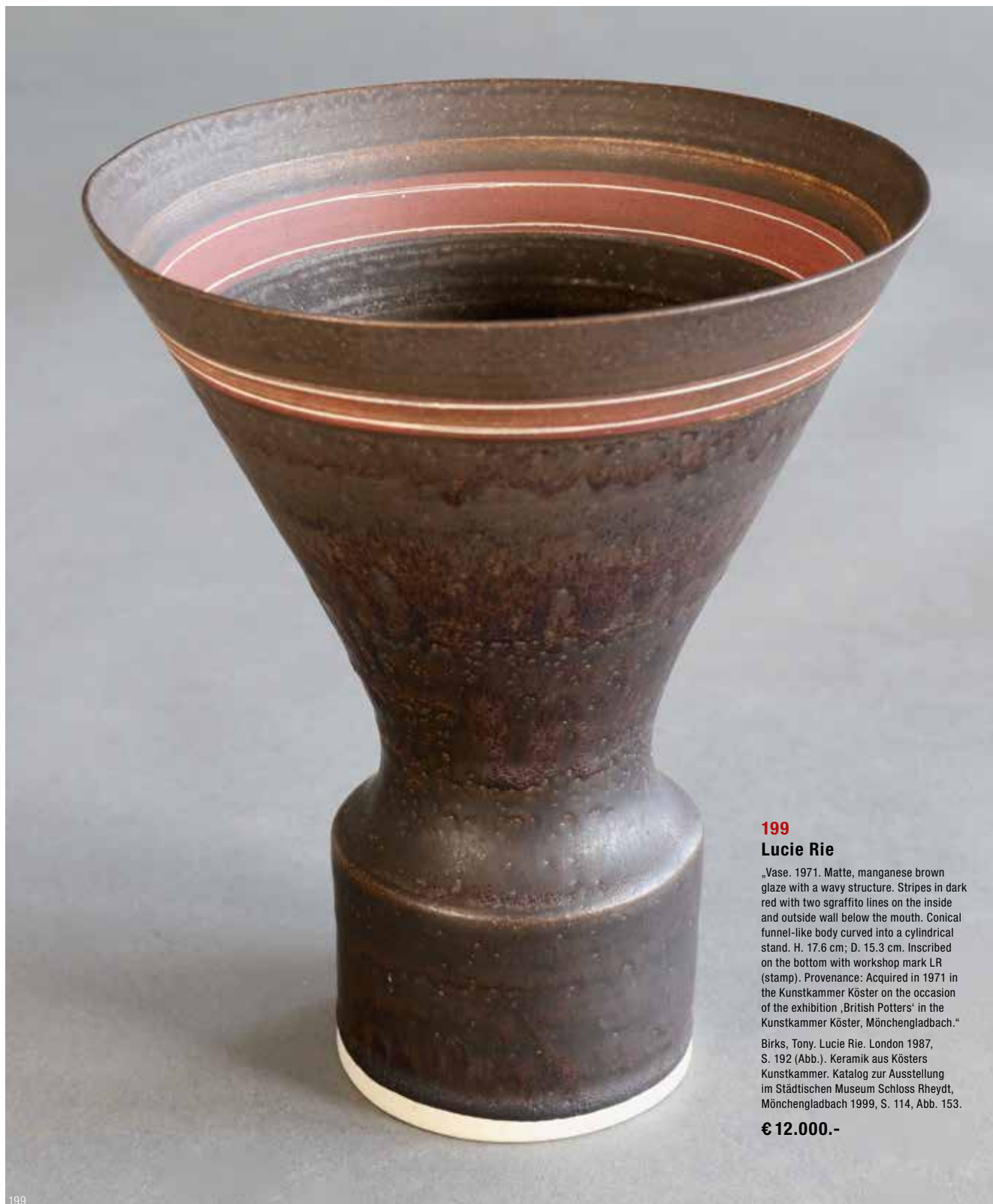


198
Hans Coper

Vessel. Stoneware, turned and assembled. Glazing engobe in multi-tone light gray-blue and beige on a dark brown background. Inner walls and shaft element in dark brown. Bulged four-sided flattened body with two concave depressions, inside a small cylindrical vessel element. Stepped cylindrical base. 12.5 x 9.2 x 8 cm. Inscribed with workshop mark HC (embossing stamp) on the bottom.

Tony Birks, Hans Coper, Norwich 1983, S. 189.

€ 6.400.-



199
Lucie Rie

„Vase. 1971. Matte, manganese brown glaze with a wavy structure. Stripes in dark red with two sgraffito lines on the inside and outside wall below the mouth. Conical funnel-like body curved into a cylindrical stand. H. 17.6 cm; D. 15.3 cm. Inscribed on the bottom with workshop mark LR (stamp). Provenance: Acquired in 1971 in the Kunstammer Köster on the occasion of the exhibition ‚British Potters‘ in the Kunstammer Köster, Mönchengladbach.“

Birks, Tony. Lucie Rie. London 1987, S. 192 (Abb.). Keramik aus Kösters Kunstammer. Katalog zur Ausstellung im Städtischen Museum Schloss Rheydt, Mönchengladbach 1999, S. 114, Abb. 153.

€ 12.000.-

**200****Lucie Rie**

Vase. Stoneware. Spiral decor all around the wall in beige-gray tones and matt cream-colored ribbon with a smooth surface. Partially translucent ground. Slim shape with wide funnel mouth. H. 20.3 cm. Inscribed on the bottom with workshop mark LR (stamp).

Provenienz: Privatsammlung.

Birks, Tony. Lucie Rie. London 1987, S. 178f. (zum Dekor).

€ 6.000.-



200



201

201**Lucie Rie**

Bowl. Porcelain. Decor made of matt brown-black, partially leathery grained glazed zones and unglazed bright zones with fine all-round, slightly recessed and dark linear decorations. The surface is partially translucent. Tapered shape, almost cylindrical towards the mouth, on a small stand, body slightly pressed ovoid. H 10.5 x 19 x 17.5 cm. Inscribed on the bottom with workshop mark LR (stamp).

Provenienz: Privatsammlung.

Houston, John (Hg.). Lucie Rie, a survey of her life and work. London 1981, S. 73, Abb. 94 (zum Vergleich). Birks, Tony. Lucie Rie. London 1987, S. 163 (zum Vergleich).

€ 5.000.-



202

202
Ursula Morley-Price

Sculpture / leaf shapes. Ceramics. Form composed of several wafer-thin leaf elements. Multi-tone matt gray-brown glaze. H. 10.4 cm. Inscribed with workshop mark (embossed stamp) on one leaf.

Provenienz: Privatsammlung.

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

€ 400.-



203

203
Mary Rogers

Small bowl. Porcelain. Wavy edge, small foot. Slightly multi-toned brownish decor. D. 8 cm, H. 3.5 cm. Inscribed on the bottom: MER (scratched).

Provenienz: Privatsammlung.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 183 (zum Vergleich).

€ 400.-



204
Ruth Duckworth

Vessel. 1972. Stoneware and porcelain. Multi-tone glazes. Wall with stripes and spirals. H. 15.1 cm. Inscribed on the bottom: R72 (painted brown). Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

Keramik aus Kösters Kunstammer. Katalog zur Ausstellung im Städtischen Museum Schloss Rheydt 1999, S. 69, Abb. 55 (ident.). Ruth Duckworth. Keramische Objekte. Katalog Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, S. 18, Abb. 4 (zum Vergleich).

€ 700.-



204



205



206



207

207
Walter Keeler

Teapot and jug. Stoneware. Salt fire. Blue-green, partly gray translucent surface. Teapot more grey-green. H. 16 and 14.3 cm. Both parts marked with the workshop mark (stamp).

Gefäß/ Skulptur. Deutsche und internationale Keramik seit 1946. Katalog Grassmuseum für Angewandte Kunst Leipzig 2008, S. 383 (um Vergleich) und S. 474 (allgemein).

€500.-

208
Jean-Claude de Crousaz

Box. Stoneware. Polychrome, partially painted decor in shades of brown and blue. Three-pass corrugated shape with lid. 19.5 x 20 x 20 cm. Inscribed on the bottom with workshop mark (brown brush mark). Provenance: private collection.

Provenienz: Privatsammlung.

€300.-

205
Robin Welch

Bowl. Ceramics. Matt, slightly structured glaze in multi-tone white gray with ring decor in brown and luscious violet. Brown foot. Light inner wall with craquelé and translucent red-brown areas. D. 25 cm, H. 14.2 cm. Inscribed with workshop mark (embossed stamp) on the bottom edge.

Provenienz: Privatsammlung.

€300.-

206
Robin Welch

Big bowl. Ceramics. Matt decor with isolated rings in gray, white and metallic shimmering violet with brown. Slightly arched shape with a collar-like edge. D. 38 cm, H. 8.2 cm. Inscribed with workshop stamp (embossed stamp) on the lower margin.

Provenienz: Privatsammlung.

€300.-



208



209

209
Takeshi Yasuda

Bowl. Fireclay stoneware. Tenmoku decor on a dark speckled ochre background. 38 x 34 cm. H. 6 cm.

Provenienz: Privatsammlung.

€ 300.-



210

210
Azade Köker

Sculptural form. Ceramics. Form built from assembled panels. Surface with incised drawings and transparent greenish, ochre, light blue engobed. 28 x 30 x 5 cm.

€ 300.-

211
Cathy Fleckstein

Object. 1996. Ceramics. Multi-tone blue, gray, beige. Ribbed structured surface, zones arranged one above the other in rings. H. 26 cm. D. 38 cm. Inscribed on the bottom with workshop mark CF 96 (scratched).

€ 200.-



211



212

212
Ursula Commandeur

Sculptural object. Ceramics. Matt white, rough surface, sand-colored in the dents. Almost spherical shape, multi-part humped structured surface with small holes.

20,5 x 29 x 28 cm.

€ 400.-



213

213
Otto Meier

Wheel-formed Sculpture. Ceramic. Multi-tone sand brown with turquoise tones. Segmented, relief-shaped disc shape on a round stand. H. 28 cm, D. 24 cm. Inscribed on the bottom with the workshop mark (stamp).

Ehrenpreis Deutsche Keramik 1988. Otto Meier. Katalog Keramikmuseum Westerwald 1988/89, S. 187 und Umschlag vorne (zum Vergleich).

€ 500.-



215

215
Jan Bontjes van Beek

Dr. Alfred Ungewiß

Bowl. 1950-67. Ceramics. Multi-tone turquoise-colored glaze, running on the outside wall over black. D. 30 cm, H. 8 cm. Inscribed on the bottom with the workshop mark (stamp).

€ 280.-



214

214
Otto Meier

Box vessel. Ceramics. Assembled. Relief carved and embossed surface. Polychrome glaze painting. 36 x 11.5 x 23 cm. Inscribed on the bottom with the workshop mark (stamp).

€ 300.-



216



217



218

216
Ingeborg und Bruno Asshoff

Vase. 1975. Ceramics. Decor in matt white and dark brown, partly greenish on the brown edges. Form made of two rounded discs. H. 24.5 x 27 x 9 cm. Inscribed on the wall with workshop mark a (stamp).
Provenienz: Privatsammlung.

€ 300.-

217
Martin Mindermann

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

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

€ 750.-

218
Daniel de Montmollin

Vase. Stoneware. Glossy dark brown glaze, irregularly running part in metallic structured brown red on the wall. Spherical shape with a disc-like mouth. H. 19 cm. Inscribed on the bottom with the workshop mark D.TAIZE (stamp).

Provenienz: Privatsammlung.

Gefäß/ Skulptur. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2008, S. 19, 248, 269 (zum Vergleich).

€ 300.-

219
Wendelin Stahl

Bowl. Stoneware. Multi-tone violet-pink, turquoise, olive green. Cracked glaze. H. 15.3 cm, D. 23 cm. On the bottom marked with workshop mark: Stahl (engraved).

€ 200.-



219



220

220
Robert Sturm

Head. 1984. Fireclay stoneware. Assembled. Multi-tone brown, partially gray and bluish. H. 33 cm. Inscribed on the stand: ST84 L15 (black lettering). Draft drawing. 1985. Mixed media on paper. 44 x 30 cm (cutout). Signed and dated ST85 lower right. Framed behind glass.

Material + Form. Paris/ Mainz 1985. Katalog zur Ausstellung Mittelrheinisches Landesmuseum Mainz 1985, Bd. 1, unpag. (Abbildung).

€ 1.800.-



221

221
Dieter Crumbiegel

Sculptural vessel. Stoneware. Multi-tone matt blue, partially green and brown glaze. Round, disc-like shape on a retracted stand. H. 15 x 25.5 x 28 cm. Inscribed with workshop mark on the bottom and dated 74 (scratched). Provenance: private collection. Acquired in the Kunstkammer Köster, Mönchengladbach.

€ 300.-



222

222
Robert Sturm

Sculptural vessel. Stoneware. Form made of plates on a separate stand. Multi-tone brown-anthracite, light green and rust-colored glaze. Textured surface with engraved circular motifs. 22 x 19 x 9 cm. Inscribed on the bottom: ST 73 (scratched). Provenance: private collection. Acquired in the Kunstkammer Köster, Mönchengladbach.

€ 240.-

223**Robert Sturm**

Wall sculpture. 1976. Stoneware. Multi-tone brown, blue, light green and ochre glaze. Form made of cut plates, curved elements, rods and spheres. 30 x 30 x 14.5 cm. Inscribed on the edge and on the back: ST 76 (black pen). Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

€ 380.-**224****Karl Scheid**

Big bottle. 1969. Stoneware. Multi-tone blue and green matte glaze with brown speckles, partly yellowish translucent. Square basic shape. H. 41.5 cm. Inscribed with workshop mark on the bottom and dated 69 (embossed stamp). Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

€ 240.-**225****Karl Scheid**

Vase. 2003. Porcelain. Matt glaze with graphic decor in dark violet and white, partly red and bluish. 24 x 15.5 x 9 cm. MArked with workshop mark on the bottom and dated 03 (embossed stamp).

€ 300.-**226****Karl und Ursula Scheid**

4 vessels. 1971-1976. Porcelain. Multi-tone brown-green, partially celadon-colored glazes, partially linear and relief decorations. H. 16.5 - 5.3 cm. 2 vases and foot bowl inscribed on the bottom: workshop mark Karl Scheid and dated 71, 74. bowl inscribed on the bottom: workshop mark Ursula Scheid and dated 76.

€ 300.-



227

227**Ursula Scheid**

Large bowl. 1983. Stoneware. Almost cylindrical shape. Outer wall with gray-olive multi-tone speckled glaze and pink touch. Unglazed upper edge. H. 11.8 cm, D. 18 cm. Inscribed with workshop mark on the bottom and dated 83 (embossed stamp). Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

Keramik aus Kösters Kunstammer. Katalog zur Ausstellung im Städtischen Museum Schloss Rheydt, Mönchengladbach 1999, S. 124, Abb. 199.

€ 240.-

228

228**Karl Scheid**

Sculptural vase. 1974. Stoneware. Black and brown speckled glaze with gray stripes all around. Oval hollow shape with slotted opening, retracted stand. H. 13 x 19.5 x 15 cm. Inscribed with workshop mark on the bottom and dated 74 (embossed stamp). Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

€ 240.-**229****Ursula Scheid**

2 bowls. 1970s. Porcelain. Comb shape and waisted cylindrical shape. H. 8.5 cm. D. 12.5 and 13 cm. Inscribed with workshop mark on the bottom and dated 71 and 79 (?) (Embossed stamp).

€ 200.-

229

230**Karl Scheid**

Vase. 1975. Porcelain. Slightly relieved graphic decor, transparent craquelled celadon-colored glaze. H. 10.5 cm. Inscribed with workshop mark on the bottom and dated 75 (embossed stamp). Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

€ 240.-

230



232

232**Beate Kuhn**

Wall Panel. Stoneware. Glaze decor in light, structured gray and beige tones on an ochre background. Two staggered plates. Framed. 52 x 42.5 cm with frame. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

€ 650.-

231

231**Karl Scheid**

Oval bowl. 1983. Porcelain. Celadon-colored, serrated glaze. Embossed wave decor with a pink touch. 11.5 x 17 x 13 cm. Inscribed with workshop mark on the bottom and dated 83 (embossed stamp). Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

€ 240.-



233

233**Beate Kuhn**

Sculpture. Stoneware. Turned and assembled. Matt, white, partially speckled glaze. Baluster-like elements assembled into a vertical stratification. 48 x 30 x 23 cm. Inscribed workshop mark Spirale (embossed stamp) on the bottom. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 153 (zum Vergleich).

€ 2.000.-



234

234**Beate Kuhn**

Large sculpture 'Busenbuch'. 1969. Stoneware. Multi-tone olive green, brown, anthracite, partially glazed with a bluish gradient. Large, book-shaped fanned disks, small flat curved shapes and cylindrical elements mounted on both sides between the disks. 36 x 35 x 38 cm.

Beate Kuhn. Anlässlich der Ausstellungen zum 80. Geburtstag der Künstlerin im Keramion Frechen und im Marburger Museum für Kunst und Kulturgeschichte. Hrsg. Gudrun Schmidt Esters, Frechen 2007, S. 23, Abb.

€ 5.000.-



235

235
Beate Kuhn

Wall sculpture. Stoneware, turned and assembled. Disc-like elements assembled into a concave arched shape. Multi-tone green-blue glaze. On the back device for wall hanging. 47 x 30 x 15 cm. Inscribed on the verso with workshop stamp Spirale (stamp). Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

Beate Kuhn. Keramiken aus der Sammlung Freiburger/ Ceramic from the Freiburger Collection. Katalog zur Ausstellung Neue Sammlung München 2017, S. 73, Abb. (zum Vergleich).

€ 650.-



236

236
Beate Kuhn

Aries. Ceramics. Multi-tone blue-brown, partially yellowish beige glaze. 26.5 x 17 x 33 cm.

€ 460.-



237

237
Beate Kuhn

Sculptural group. The four Seasons. 4-part cycle. Ceramics. Polychrome glaze painting. Basic elements composed of half-shells and half-tubes, each of which, depending on the season, is characterized by various animal figures, leaf and fruit shapes applied as a representation of the season. H. 18.5-27 cm. B. 24-40 cm.

€ 1.200.-



237



237



237



238

239**Jean-Claude de Crousaz**

3 sheep. Ceramics. Partially light greenish gray, partly glazed with dark olive. H. 39 cm, 32 cm, 24.5 cm.

€ 600.-

239



241

240**Philippe Barde**

3 panels. Around 1983. Ceramics. Matt brown black and pastel colored polychrome parts on a light background. Patterned relief decorations. Approx. 49 x 31 cm. 2 panels inscribed on the reverse with a round embossing stamp EMPRUNT CERAMIQUE. Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

Keramik aus Kösters Kunstammer. Katalog zur Ausstellung im Städtischen Museum Schloss Rheydt, Mönchengladbach 1999, S. 54, Abb. 11 (zum Vergleich).

€ 750.-

240

241**Ursula Scheid**

Vase. 1972. Stoneware. Pale pink and matt brown glaze, partially wavy, shiny and with crystalline structures. Pressed spherical shape with a wide muzzle. H. 9 cm. Inscribed on the bottom: workshop stamp with date 72 (embossed stamp). Provenance: private collection. Acquired in the Kunstammer Köster, Mönchengladbach.

Spielmann, Heinz. Ursula und Karl Scheid. Keramik. Hamburg 1980, S. 57 (zum Vergleich).

€ 240.-**242****Thomas Bohle**

Double wall vessel. Stoneware. Grey unglazed stoneware, concave bowl inside with shiny celadon glaze with crackle. H. 15.9 cm, D. 27 cm. Marked on the bottom: workshop stamp (embossed stamp).

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 346f. (zum Vergleich) und S. 478 (allgemein).

€ 200.-

242

238**Albert Maurer und Jacques Blanc**

Tonwerke Thayngen

Big vase. 1962. Ceramics. Glazed blue. H. 96 cm. Inscribed on the bottom: Maurer Albert Thayngen 1962 (scratched). The large-format vase was created in 1962 in the Tonwerke Thayngen, Switzerland. The company, founded in 1889, also had an art ceramic department since the 1920s, which was headed by Mario Mascarin from 1940 to 1945. Edouard Chapallaz completed a technical training here from 1939 to 1945 and began his ceramic artistic work with Mario Mascarin during this time. Philippe Lamercy also worked at Mascarin between 1940 and 1943 before opening his own workshop after various career stages. After war-related destruction, the company in Thayngen was rebuilt after 1945 and the art ceramics department was continued for a limited period by the employees Albert Maurer and Jacques Blanc. The slim, high, twisted vase is an exceptional piece from this phase.

Vgl. Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 482f. (Chapallaz), S. 499f. (Lamercy), S. 505 (Mascarin).

€ 200.-



Detail zu Lot 332

SKULPTUREN KUNST

Detail zu Lot 386



244

244
Tischleuchte

Table lamp in Art Nouveau style. Female figure with peacock. Patinated bronze. Marble plinth. Openwork peacock tail and lampshade with glass stones. 40.5 x 25 x 18 cm. Inscribed on the plinth: Wolfers (deepened).

€ 200.-

246
Werkstätten
Karl Hagenauer, Wien

Female tennis player. Metal, nickel-plated. H. 28 cm. Inscribed on the bottom: WHW company brand, ATELIER HAGENAUER WIEN, MADE IN VIENNA AUSTRIA

€ 700.-



246

245
Arthur Bock, (1875-1957)

Diana with two greyhounds. Bronze, patinated, black stone base. 48 x 62 x 13 cm. Signed on the plinth: A. BOCK (deepened). Numbered on the side of the plinth: 3. Arthur Bock had been a lecturer in art in Hamburg since 1903, where he created numerous works in public space. A large-format version of the Diana figure group with two dogs has been in the Hamburg city park since 1912.

€ 1.500.-



245



247

247**Gerhard Marcks*, (1889-1981)**

Schwarzburger Werkstätten, Werk Passau

Lioness walking. Designed in 1909. Porcelain, white. 23 x 44 x 9.5 cm. Inscribed on the bottom with the company brand (Fox / Schwarzburger Werkstätten für Porzellankunst). Inscribed model number U.1020 (scratched) on the edge of the base.

Schwarzburger Werkstätten für Porzellankunst, Katalog Museum der Deutschen Porzellanindustrie/Hohenberg/Eger 1993, S. 120-124, Abb. 98, S. 363 (Nr. 1020).

€ 600.-

248

248**Lothar Fischer, (1933-2004)**

Horse with rider. Bisque porcelain. 24 x 38 x 16 cm. Signed Lothar Fischer (scratched) on the belly and inscribed Goebel Galerie with a porcelain plaque and signed and numbered L. Fischer 10/50 in black pen.

€ 600.-**250****Alfred Lörcher, (1875-1962)**

Kniende / Kneeling woman. Terracotta. 14 x 10.1 x 5.8 cm. Inscribed with the stamp ZOLLAMT STGT. FEUERBACH on the bottom. Alfred Lörcher traveled to Italy in 1905 and studied there, among other things, the archaic and Etruscan sculpture, whose influence can be felt in his terracotta works.

€ 500.-**249****Alfred Lörcher, (1875-1962)**

Sitzende / Seated Woman. Terracotta. 12.7 x 11.5 x 5 cm. Signed AL (scratched) on the bottom. Alfred Lörcher traveled to Italy in 1905 and studied there, among other things, the archaic and Etruscan sculpture, whose influence can be felt in his terracotta works.

WVZ Grüterich, P94.1.

€ 500.-

249



250



251

251
Erwin Nöthen, (*1935)

Standing female figure. Doussié wood. Polychrome painted. 26.5 x 10.9 x 6 cm. Signed EN (deepened) on the base and on the bottom..

€ 750.-



252

252
Igor Mitoraj* (1944-2014)

Bust on stele. Bronze. From an edition of 125 copies, here the number 90. H. : 18 cm. Signed and numbered on verso at the base of the base: M im Kreis, 90/125.

Vgl. Igor Mitoraj Carvings and Bronzes, Yorkshire Sculpture u.a., 1992-93, S.59.

€ 1.200.-

254
Christoph Mancke *1953

Untitled. Variable two-part iron plastic. Edition of 50 copies, here the number 14. 9 x 8 x 20 cm. With plexiglass base, 3 x 33 x 7.5 cm. Signed and numbered with stamp, CM 14-50. Each cast was revised by the artist and provided with a rusted layer on the surfaces. Published in May 1994 on the occasion of the exhibition at Galerie Walther, Düsseldorf.

€ 300.-

253
Martine Andernach, 1948*

Seated female figure. Bronze. From an edition of 50 copies, here the number 32. 8 x 13 x 3 cm. With plexiglass base, 3 x 16 x 10 cm. Signed A and numbered 32/50 and stamped with Schweizer Kunstgiesserei.

€ 300.-



253



254

255**Bernd Altenstein, *1943**

Pret a Porter. Bronze. Edition of 50 copies, here the number 7. 20 x 12 x 3 cm. Signed, inscribed and numbered, 7/50.

€ 220.-

255



257



256

256**Heinrich Faltermeier, (1909-1999)**

Woge / Wave. 1980. Relief. From the trilogy The Sea and The Girl - Surge. Female torso in back view. Patinated bronze. 55 x 32 x 9 cm. Signed, dated and numbered on the lower margin: Faltermeier 1980 22/999 VENTURI ARTE and ligated monogram TE. From an edition of 999 copies, here the piece with the number 22.

€ 700.-**257****Ernst Fuchs**

Ur-Sphinx. 1999. Stone casting, 24K gold, acrylic glass. Stone cast figure, polished, gold-plated helmet trim. 50.5 x 56 x 30 cm. Inscribed on the right lower leg with a silver badge: Ernst Fuchs, 202/398, EH in pentagon, 999Ag. Enclosed original brochure and original invoice. Edition Ars Mundi. From an edition of 398 copies, published in 1999 on the occasion of Ernst Fuchs' 70th birthday. Here is the piece with the number 202.

€ 1.200.-



258



258

Georg Ettl*, (1940-2014)

Woman. Large sculpture. Standing female figure. Iron.
155 x 46 x 34.7 cm. Signed Ettl on the base.

€ 1.500.-



259**Gerd Kruff, (*1939)**

Prism. Irregular tetrahedron. Glass object. Crystal glass, polished. One side with concave lens cut. Black wooden base. 21.5 x 30 x 8 cm. Signed on the base: G. Kruff (silver-colored pen).

€ 400.-

259



260

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

The Ten Commandments. 1975. Two blocks of plexiglass, each with five silver coins. Pure, solid silver (purity 999). Coins: D. 100 mm, weight 450 grams. Plexiglass block: 40 x 29 x 6 cm. Signed Dali (printed) on the lower right on the plexiglass block.

€ 1.200.-**261****Salvador Dali* (1904-1989)**

FUENTE DE VIDA. 1977. Wall relief. Sterling silver (925/1000). 20 x 26 cm. Weight 230 grams. Mounted on smoke-colored acrylic glass. Silver-colored metal frame (33 x 38 x 3 cm). Signed and dated (engraved) lower right, Dali, 1977. Titled and inscribed with plaque below. ARMONIA MUSICAL. Wall relief. Sterling silver (95/1000). 16.8 x 21.1 cm. 170 grams. Mounted on smoke-colored acrylic glass. Silver-colored metal frame (33 x 38 x 3 cm). Signed (engraved) lower right, Dali. Titled and inscribed with plaque below. CISNE ELEFANTE. Wall relief. Sterling silver (925/1000). 16.8 x 21.1 cm. 170 grams. Mounted on smoke-colored acrylic glass. Silver-colored metal frame (33 x 38 x 3 cm). Signed (engraved) in the upper right, Dali. Titled and inscribed with plaque below.

€ 500.-

261



262

262**Carlos Cruz-Diez*, (*1923)**

Chromointerference manipulable. 1989. Serigraph in colors on two superimposed plexiglass panes. round disk rotatable, mounted on aluminum. 25 x 25 x 3.5 cm. Verso print signature on label with information on title, date and dimensions. Westdeutsches Werbefernsehen GmbH, Cologne (ed.). The object is from a limited edition.

€ 600.-



263

263

Adolf Luther*, (1912-1990)

Lens object. 1969. Round concave mirror mounted on a concave square mirror, this mirrored bluish on a black background over wood in an acrylic glass case. 25 x 25 x 7 cm. Verso signed and dated in pencil, Luther 69 and with a stamp: Luther Licht u. Matter.

€ 1.500.-



264

264

Adolf Luther*, (1912-1990)

Lichtschleuse / Light trap. Amorphous crystal glass between two glass panes in an aluminum frame, on an aluminum base. 28 x 6 x 25 cm.

€ 1.500.-



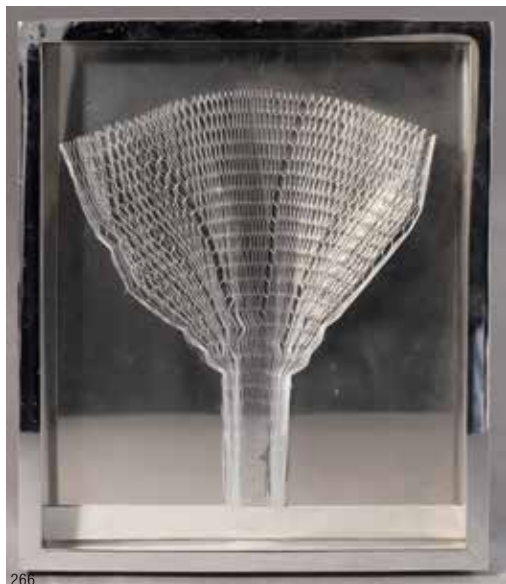
265

265**Heinz Mack*, (*1931)**

Sculptural installation. 1998. Basalt split square with three sculptural stones. Straight surface made of basalt split, there two lava stones (surface partially with drilled parallel structure, 1.2 x 2.6 x 0.35 m and 0.2 x 1.2 x 1.07 m) and a granite floor slab with partial polished surface, plate with water channel and connection for a pump (0.32 x 2.5 x 1.1 m). All stones were worked by Heinz Mack by hand. Total size of the original installation approx. 10 x 12 meters. With a new installation, the installation area can be varied from approx. 40 to 120 m². The painter, graphic artist and sculptor Heinz Mack is one of the main representatives of kinetic art in Germany. Together with Otto Piene, he founded the Zero movement in 1957, which Günther Uecker joined in 1961. Light plays a central role in Heinz Mack's extensive work. This is particularly evident in his light reliefs, in which he works with structured aluminum surfaces. His sculptural work is extensive and versatile. Many of his large sculptures are represented in public space. The sculptural installation offered here was designed by Heinz Mack for the exterior of the central building of a business group in Ratingen, Germany. Provenance: Administration building of a company in Ratingen.

Heinz Mack. Ars Urbana. Kunst für die Stadt/ Public-space Art. 1952-2008. München 2007, S. 256f, Abb. 220-223. WVZ 1314A

€ 35.000.-



266

266
Heinz Mack*, (*1931)

Silberflügel / Silver wing. 1971. Folded metal grille on stainless steel. Framed behind glass in object box. 25 x 30 x 2 cm. Recto signed and dated Mack 71 top center, numbered 2/100 top left. Verso gallery / auction labels.

€ 2.600.-

267
Victor Bonato*, (*1934)

Konvexe Störung / Convex disorder. From an edition of 35 copies, here the number 26. Glass-mirror deformation, mirror on and plexiglass mounted. 7 x 72 x 52 cm, D.: 68 cm. Verso numbered, signed and inscribed on label.

€ 800.-



267



269

269
Victor Bonato*, (*1934)

Light fold, convex. Glass mirror deformation. From an edition of 3 copies, here the number 1! Two mirrors on wood mounted on plexiglass 68 x 88 x 9 cm. Signed and dated Bonato 79 on the reverse of the wood. Titled and numbered on the artist's label.

€ 1.800.-



268

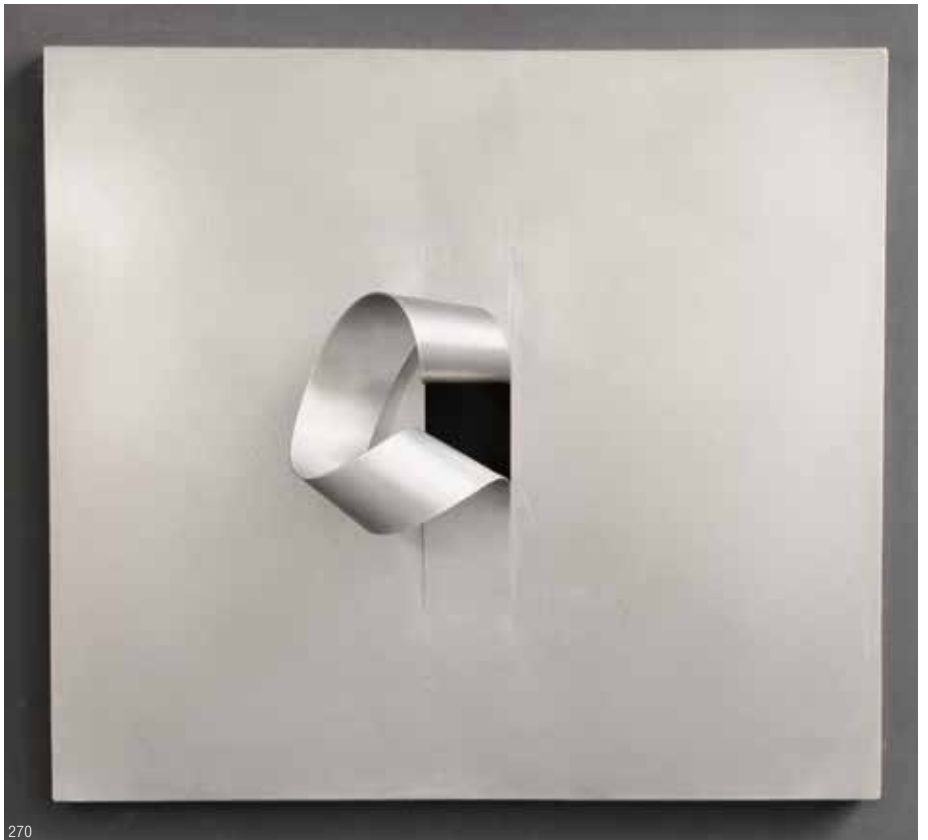
268
Victor Bonato*, (*1934)

D-KX-76. Glass mirror deformation on wood. From an edition of 80 copies, here the number 10. 46 x 39 x 5 cm. Signed and dated on verso with pen and adhesive label with title, dimensions and signature. Annual gift from 1976 of the Kunstverein for the Rhineland and Westphalia, Düsseldorf, Grabbeplatz. Accompanying booklet annual edition 1976 enclosed.

€ 500.-

**270****Will Brüll, (1922-2019)**

Metal sculpture on wooden plate, wall sculpture. 98 x 88 x 22 (77 x 70 x 21 cm). Signed on the edge BRÜLL and artists logo (stamp). Signed with a red pen on verso.

€ 800.-

270

271**Jürgen LIT Fischer, 1941-2005**

Light / mirror object model Feuerlinse / fire lens. Designed in 1969. Only about 20 of these objects were realized. Semi-transparent mirror lenses, metal and acrylic. 49.5 x 44 x 20 cm.

€ 1.500.-

271



272

272
Richard Nonas, *1936

Darkness Series. Wall object made of two pieces of wood glued together, one surface painted yellow. 25.5 x 8 x 18 cm. Signed and dated on verso with pen: R. NONAS, '86 and with two gallery stickers from Galerie Hans Mayer Düsseldorf with details of the work. Provenance: Galerie Hans Mayer, Düsseldorf.

€ 3.400.-



273

273
Richard Nonas, *1936

Untitled, wall object. 3 welded steel plates, one surface painted red. 32 x 38 x 18 cm. Verso signed and dated in pencil: nonas '89 and directional arrow as well as gallery sticker (Hans Mayer Düsseldorf) with details of the work. Provenance: Galerie Hans Mayer, Düsseldorf

€ 3.400.-



274

274
Leo Erb*, (1923-2012)

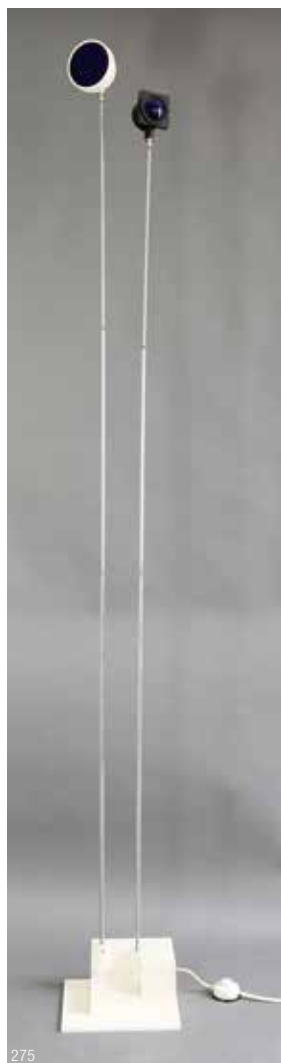
Linienbild / Line image. 1984. White color on newsprint. Cutout 7.5 x 7.5 cm. Dated in pencil on the passe-partout lower left: 1984 and signed on the right.

€ 500.-

275**Vassilakis Takis*, (1925-2019)**

Signal series 2 from an edition with unknown circulation, here the number 351. Two height-adjustable metal bars with 2 flashing signal lights on a white painted metal base. 217 x 22 x 26 cm. Inscribed with an adhesive label under the base: takis serie 2, signal no. 351, 1968 voltage 110/220.

Kinetische Kunst, Katalog Die Sammlung des Städtischen Museums Gelsenkirchen, 1998, Abb. Cover und S.42/43.

€ 5.500.-

275

**276****Alberto Fabiani, (1910-1987)**

Coated work. Wooden plate, painted red, black and white, mounted on plate, framed. Motif composed of different segments. 108 x 176 cm (with frame). Signed lower right: A.Fabiani (deepened). Provenance: The present work by the Italian fashion designer Alberto Fabiani was a gift to Walter Spengler, the founder and owner of the Swiss fashion house Spengler. Fabiani created various collections for Spengler at the end of the 1970s. On the occasion of the opening of the Spengler branch in Basel, Spengler received this picture as a gift from Alberto Fabiani.

€ 400.-

276



277

**277****Manuel Franke*, (*1964)**

Achat 6, 2016. 9-part wall installation. Overall dimensions 180 x 480 cm, dimensions per individual element 60 x 160 cm. Double-layer glass, each 8 mm. VSG (laminated safety glass), glass body enamel (baked). Suitable for indoor and outdoor use. The present work by Manuel Franke has a strong connection to his large-format artistic installation 'Achat' in the new Düsseldorf Wehrhahnlinie, which was opened in 2016, at Graf-Adolf-Platz station. Created in the same year, it shows an analog color and material concept in addition to stylistic and technical parallels. Manuel Franke (* 1964) studied in Paris and Düsseldorf with Pontus Hultén, Daniel Buren, Tony Cragg, Irmin Kamp and others. His work has been awarded numerous grants and prizes. Among other things, he received the Paris scholarship from the Düsseldorf Art Academy and the 2005 Villa Massimo scholarship in Rome. He held teaching positions at various universities, e.g. at the Düsseldorf Art Academy. His work can be seen regularly in solo and group exhibitions at well-known museums and galleries in Europe and Australia. Manuel Franke has realized a large number of works in public space, for which he responds to the location and develops his own technical processes. His most recent projects include the work 'Achat' spanning several floors with hundreds of glass panels for furnishing the Graf-Adolf-Platz subway station in Düsseldorf, as well as the extensive monumental work of art for the garden of the Städel Museum in Frankfurt from the year 2018.

€ 25.000.-

Manuel Franke „Achat“, 2016, Wehrhahnlinie Düsseldorf, Graf Adolf Platz

278**Peter Friedl, (*1960)**

Lightbox 68.105 x 105 x 18.5 cm. Invoice enclosed. Peter Friedl is an Austrian conceptual artist. Documenta participant in 1997 and 2007 and represented Austria at the 48th Art Biennale in 1999.

€ 2.400.-

278

279**Guy de Rougemont*, (*1935)**

Pillar object. PVC tubes painted polychrome, wooden base, black laminated. 38 x 37 x 23 cm. Signed and numbered in pencil, Rougemont, 4/8.

€ 1.800.-

279



280



281



282

282
Josef Hoffmann

Pendulum object. Black painted iron. 53 x 40 x 12 cm. Signed and dated with stamp: AH 69.

€ 400.-

280
David Gerstein, (*1944)

Cayman. Screen print on metal, signed in print. 16 x 8 x 4 cm. Certificate from 2003 enclosed.

€ 160.-

281
Gloria Friedmann* und Thomas Virnich*, *1950

Gloria Friedmann: Brio. Screen printing on plexiglass. Plexiglass case with colored printed plastic plate as back wall. 24 x 4 x 21 cm. Verso signed, inscribed and numbered in pencil: Gloria Friedmann * 1950 ‚BRIO‘ 86. Thomas Virnich: cardboard sculpture. Cardboard, painted white and torn. 12 x 30 x 39 cm. Signed and numbered in pencil, 407. Both objects from the CAIP edition 5 objects - 5 artists. Multiple box en bloc. Cologne, Edition Schröder and Edition CAIP, 1996. The box by Thomas Virnich acts as a transport and storage box for the other 4 works in the series.

€ 300.-

283
Armin Göhringer, *1954

Untitled. Blackened wood on metal base. H.: 70 cm. Signed with pen.

€ 300.-



283

284**Karl Heinz Franke,
(1906-2006)**

Untitled. Sculpture made of steel rods on a plexiglass base. 45 x 20 x 15 cm. Signed and dated on the base: KHF 19.8.92 -46.

€ 400.-

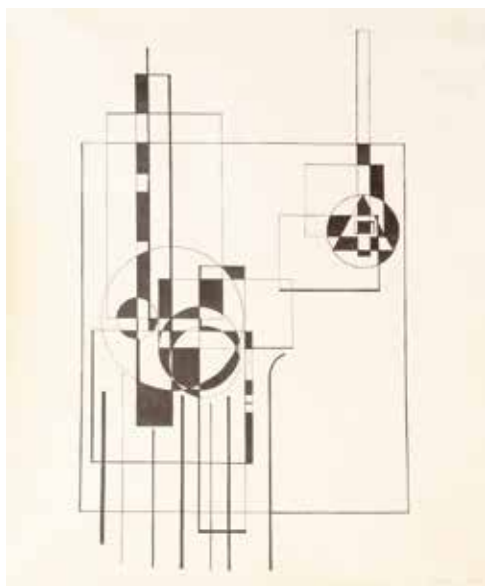
284



285

285**Karl Heinz Franke, (1906-2006)**

Untitled. 1967. Oil on canvas. 125 x 100 cm. Signed and dated lower center: KHF 9/67.

€ 600.-

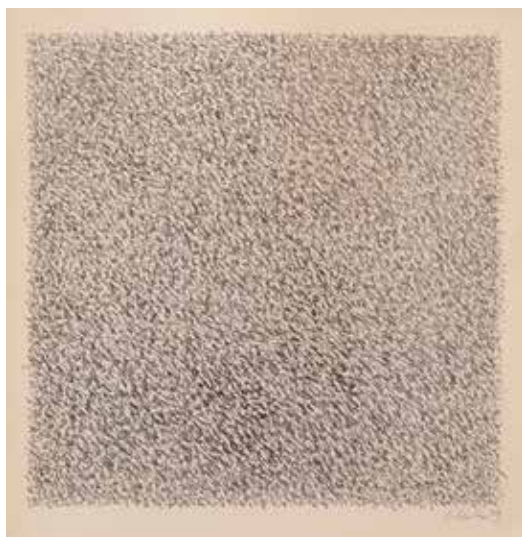
286

286**Karl Heinz Franke, (1906-2006)**

Rollbild. Rolled painting. 1980. Abstract geometric composition. Oil on canvas. Canvas fixed at the top and bottom of a wooden strip. 122 x 99.5 cm. Signed and dated lower right: KHF 12.6. 1980.

€ 240.-**287****Günther Uecker*
(*1930)**

Untitled. 1979. Lithography. 23.5 x 24.5 cm. Signed and dated Uecker 79 lower right. Framed behind glass.

€ 200.-

287

288**Günther Uecker*
(*1930)**

Untitled. 1975. Lithography. Publisher Erker Presse St. Gallen. 35 x 38 cm. Signed and dated lower right Uecker 75, lower left dry stamp Erker Presse St. Gallen. Framed behind glass.

€ 200.-

288



289

289
Günther Uecker*, (1930-2020)

Cosmos / Kosmos. 2003. Offset lithography on paper. From an edition of 40 copies, here the number 33. 68 x 48.5 cm. Signed and dated in pencil lower right: Uecker 03, numbered lower left: 33/40. Framed behind glass with passe-partout.

€ 400.-



290

290
Günther Uecker*, (1930-2020)

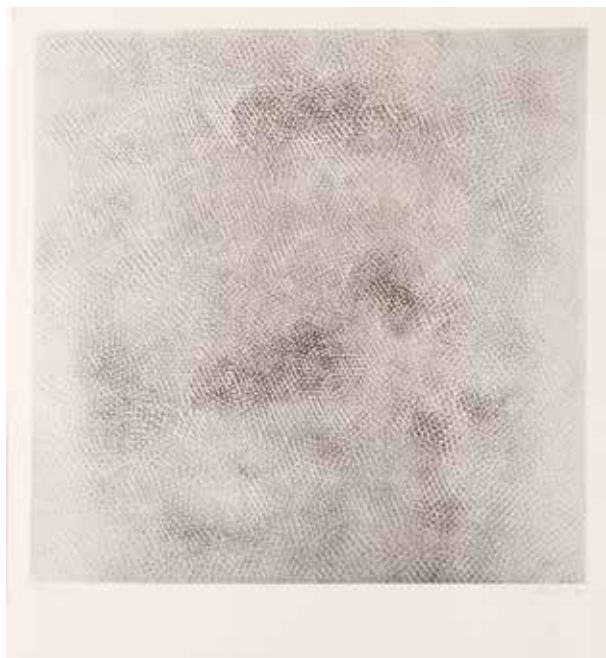
Kosmos / Cosmos. 2003. Offset lithography on paper. From an edition of 40 copies, here the number 33. 68 x 48.5 cm. Signed and dated in pencil lower right: Uecker 03, numbered lower left: 33/40. Framed behind glass with passe-partout.

€ 400.-

291
Günther Uecker*, (1930-2020)

Nagelbild / Nail picture. 1971. Offset printing - embossing on paper. 60 x 50 cm. Signed and dated in pencil lower right: Uecker 71., numbered lower left: 15/500.

€ 300.-



291

292
Günther Uecker*, (*1930)

Diagonal structure. 1983. Embossed printing on laid paper. 33 x 28 cm. Titled, signed and dated below: Diagonale Struktur Uecker 83. Framed with passe-partout behind glass.

€ 1.200.-



292

293**Günther Uecker*, (1930-2020)**

Christians in Egypt. Sheet 8 from the GRAPHEIN portfolio. 2002. Embossed printing on wove paper. From an edition of 120 copies, here the number 78. 70 x 50 cm. Signed and dated in pencil lower right: Uecker 02, numbered lower left: 78/120.

€ 4.400.-

293

294**Günther Uecker*, (*1930)**

Untitled. Embossed printing on paper. 73 x 50 cm. Signed in pencil upper left: Uecker. Mounted on cardboard, framed behind glass.

€ 4.400.-

294



295



295
Ferdinand Spindel
(1913-1980)

Untitled. Foam on wooden plate, painted white. 90 x 90 cm. Framed in a black lacquered object box behind plexiglass.

Vgl. Ferdinand Spindel - Eine Retrospektive, Ausstellungskatalog Städtisches Museum Gelsenkirchen, S.227.

€ 1.000.-

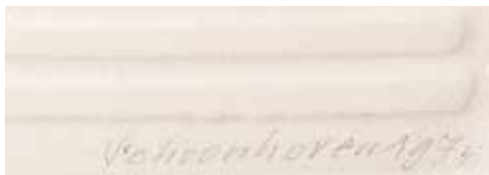


296

296
Ferdinand Spindel
(1913-1980)

Untitled. Plaster. Model for the design of a wall relief. 26 x 49 x 2.5 cm. A stone sculpture, similar to the design shown here, can be seen in the main cemetery in Witten (250 x 850 x 50 cm)

€ 400.-

**297****Jan J. Schoonhoven*****1914-1994**

Untitled. 1974. Embossing. Edition Merian, Krefeld. Edition of 150 copies, here the number 114. 59.5 x 49.5 cm. Signed and dated in pencil lower right: Schoonhoven 1974, numbered lower left: 114/150.

€ 1.800.-

297

298**Jan J. Schoonhoven*, 1914-1994**

Untitled. 1974. Embossing. Edition Merian, Krefeld. Edition of 150 copies, here the number 114. 59.5 x 49.5 cm. Signed and dated in pencil lower right: Schoonhoven 1974, numbered lower left: 113/150.

€ 1.800.-

298

299**Herbert Zangs*, (1924-2003)**

Knickfaltung. Cardboard, white. 37 x 48 cm. Signed in the color lower left: Zangs. Verso with gallery sticker: Galerie Ostendorf, Münster.

€ 1.200.-

299



300

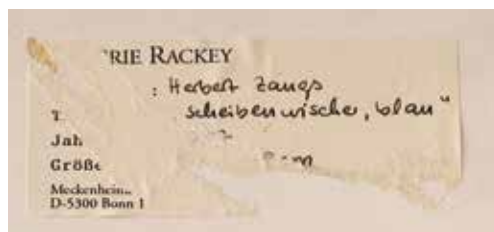
300
Herbert Zangs*, (1924-2003)

Scheibenwischer / Windshield wipers. Mixed media on paper. 73 x 50 cm.
 Signed below: Zangs 57. Framed behind glass.

€ 2.000.-



301



301
Herbert Zangs*, (1924-2003)

Scheibenwischer / Windshield wipers. Mixed media on paper. 74 x 49 cm.
 Signed lower center: Zangs 57. Verso with gallery sticker Galerie Rackey, Bad Honnef and with copies of the exhibition catalogue. Exhibited at the Jenaer Kunstverein e.V. in the exhibition 'Herbert Zangs, Form and Structure, dynamic + rhythmic, work from 1957' from March 24th to May 13th 2001 and shown in the exhibition catalog.

Herbert Zangs, Ausstellungskatalog Jenaer Kunstverein e.V., 2001, S.32.

€ 2.800.-



302

302
Herbert Zangs*, (1924-2003)

Untitled. Etching on paper. 39 x 60 cm. Signed lower right: ZANGS.
 Framed with passe-partout behind glass.

€ 300.-

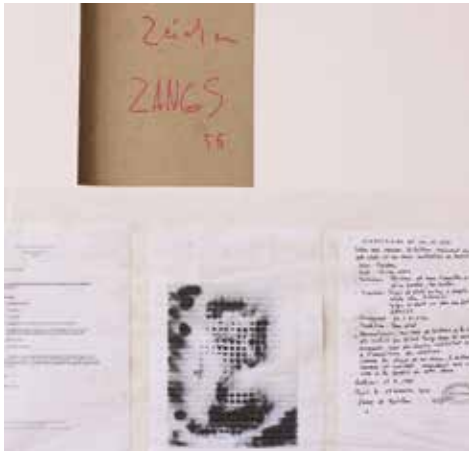


303

303
Herbert Zangs*, (1924-2003)

Schwarze Reihung. Mixed media on cardboard. 83 x 60 cm. Signed on the edge: ZANGS. Framed behind glass.

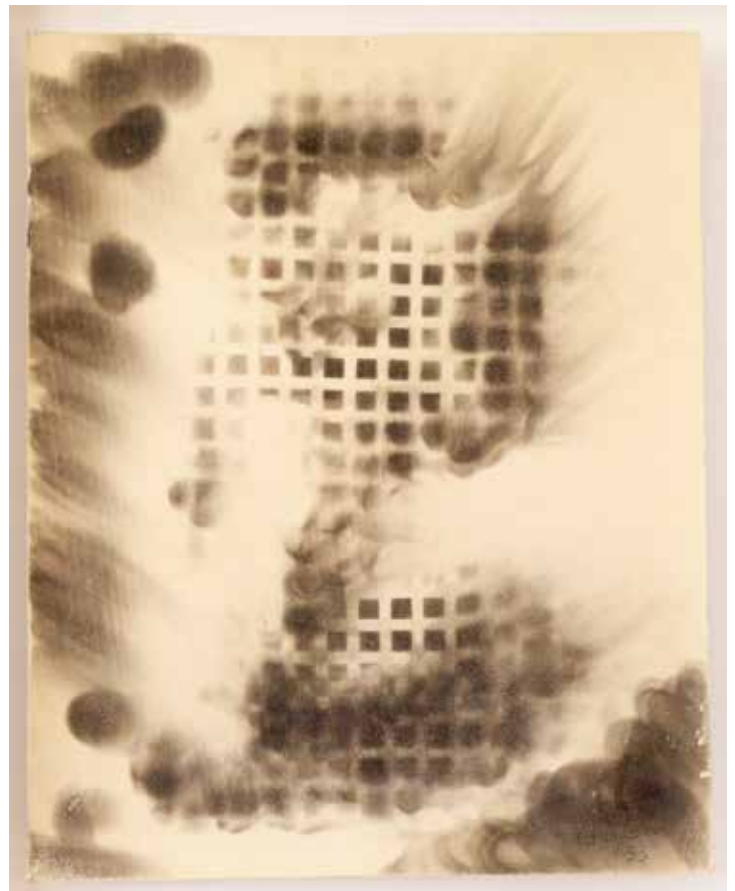
€ 2.200.-



304
Herbert Zangs*, (1924-2003)

Zeichen. Smoke picture, around 1957. Color and smoke on cardboard. 39 x 31 cm. Signed in pencil lower right: Zangs 55 and on the reverse titled, signed and dated in red pencil: Zangs 55. Framed behind glass. A photo certificate with the number 14.11.237 from Emmy de Martelaere, Paris, from November 18, 2014 is present for this work. The work has the archive number 1886. The certificate dates the work to around 1957. Backdatings of the artist are known.

€ 3.800.-



304



305

305
Herbert Zangs*, (1924-2003)

Tree. 1970s. Mixed media on canvas. Stretched on frame with canvas.
 139 x 97 cm. Signed lower left: ZANGS. Purchased in the Gallery Rackey.

€ 2.400.-

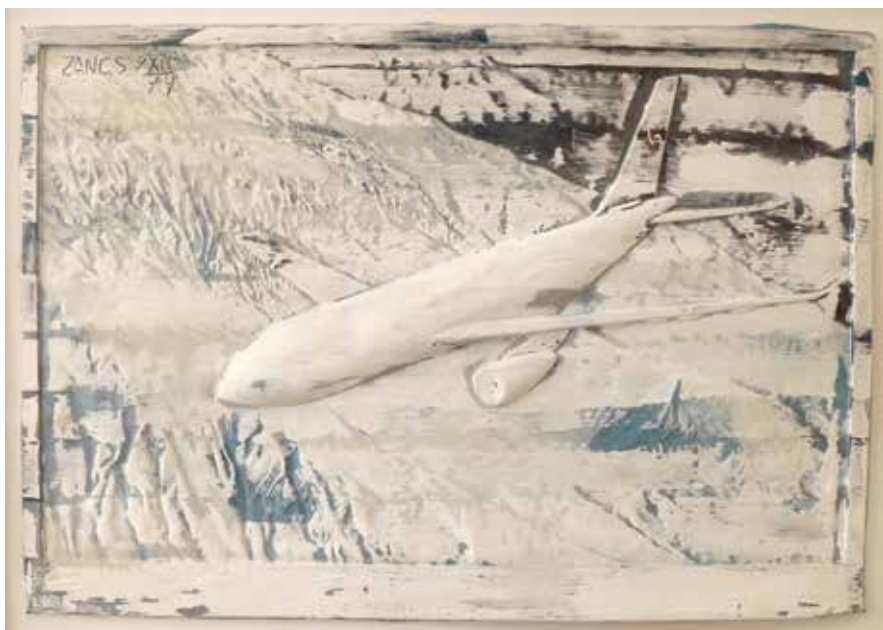


306

306
Herbert Zangs*, (1924-2003)

Kleine Faltung / Small folding. 1956. Paper on paper, folded and sealed. 49 x 36.5
 cm (cutout). Signed and dated in pencil lower right: Zangs 56. Framed behind
 glass. Provenance: Krefeld private collection. Acquired from the artist.

€ 2.000.-



307

307
Herbert Zangs*, (1924-2003)

Olympic Airways. 1979. Mixed media on embossed cardboard.
 The basis is an advertising relief from Olympic Airways with the
 image of an Airbus A300 against a mountain background, which
 was painted over by Zangs. 97 x 68 cm. Signed and dated upper
 right: ZANGS 9 XII 79. Framed behind glass.

€ 1.500.-



308

308
Herbert Zangs*, (1924-2003)

Collage. 1988. Overpainted paper collage made of different materials on hardboard. 80 x 60 cm. Signed in pencil lower left. Framed behind glass. A photo certificate with the number 18-09-584 from Emmy de Martelaere, Paris, from September 7th, 2018 is present for this work. The work has the archive number 2529.

€ 1.500.-



309

309
Herbert Zangs*, (1924-2003)

Collage. 1988. Overpainted paper collage made of different materials on hardboard. 80 x 60 cm. Signed in pencil lower left. Framed behind glass. A photo certificate with the number 16-12-463 from Emmy de Martelaere, Paris, from December 4th, 2016 is present for this work. The work has the archive number 2329.

€ 1.500.-



310

310
Günther Fruhtrunk*, (1923-1982)

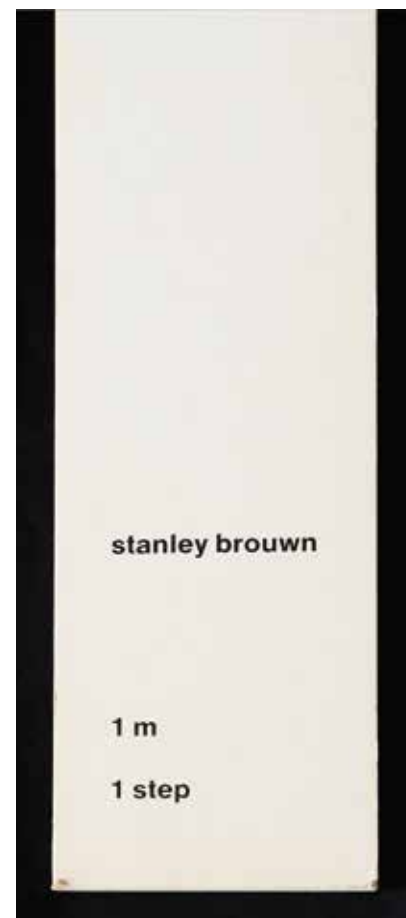
Fruhtrunk - 28 serigraphs. A copy of an undesignated special edition with enclosed signed color screenprint „Das eine Schwarz“. 1978. Serigraph in colors: 20.9 x 31.8 cm, signed in pencil lower center, numbered on the reverse 114. Folder with 28 color serigraphs, each 30 x 25 cm, each sheet numbered, titled and dated in print. Enclosed monograph: Eugen Gomringer, Max Imdahl, Gabriele Sterner, Fruhtrunk. Starnberg 1978. In a slipcase, 31 x 25.8 x 2.9 cm.

€ 1.200.-

311
Stanley Brouwn, (1935 - 2017)

„1 m 1 step“. 1976. Artist book with a hard cover and eight pages of hard paper. 100 x 10 cm. Artist name and title printed on the front of the cover stanley brouwn 1 m 1 step. Publication dates printed on the first page: published by the stedelijk van abbeuseum Eindhoven, 1976; stanley brouwn 1976; printed by lecturis Eindhoven; edition of 500; isbn 90 70 149 02 8."

€ 440.-



311



312
Imi Knoebel*, (*1940)

Cementi. Concrete block and iron oxide, with white egg-shaped color strain. With styrofoam box. 24 x 12 x 7.5 cm. Signed and dated on verso: IMI 92. Parkett-Verlag, Zurich (ed.).

€ 1.200.-

313
Imi Knoebel*, (*1940)

Face. 2004. Acrylic on plastic strips. 36 x 36 cm. Dedicated, signed and dated on verso: dedication illegible Imi .2.2..4. Framed with passe-partout behind glass.

€ 4.000.-



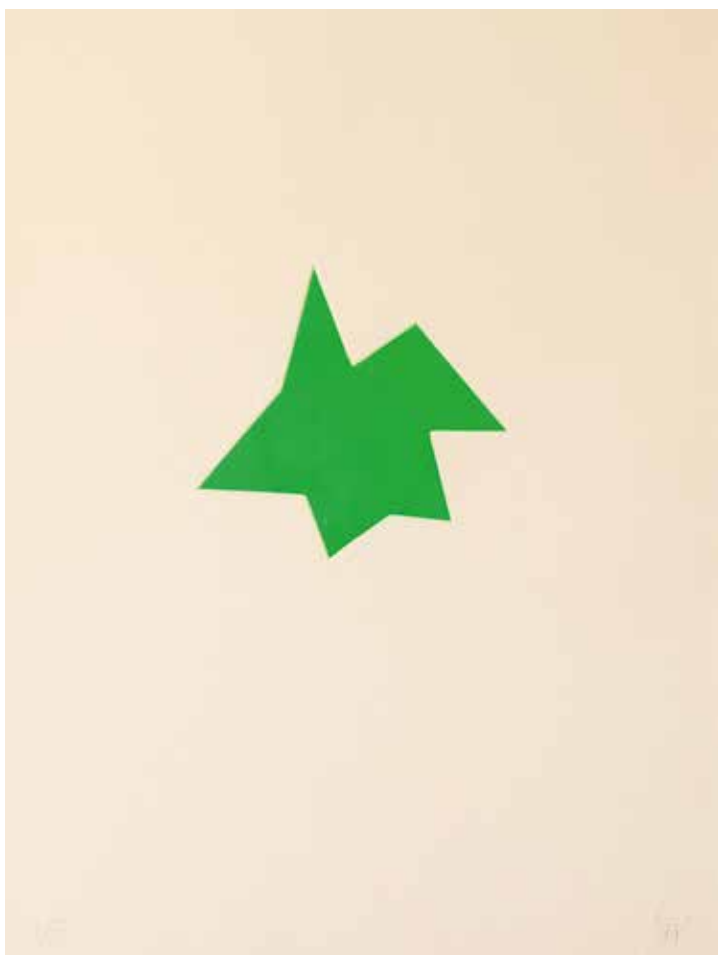
313

314**Imi Knoebel*, (*1940)**

Face. 2004. Acrylic on plastic strips. 36 x 36 cm. Signed and dated on verso: Imi 2.,4. Framed with passe-partout behind glass.

€ 4.000.-

314



315

315**Imi Knoebel*, (*1940)**

From an edition of 3 copies, here the number 3.
Kinderstern. 1999. Aquatint etching on Arche watercolor laid paper. Embossed motif. 76 x 57 cm. Numbered lower left with lead pencil: 3 / III and signed and dated lower right: imi99.

€ 2.200.-



316

316
Joseph Beuys* und
Bernhard J. Blume, (1921-1986)

Natürlich / Naturally. 1985. Offset on paper. Edition of 200 copies here No. 30. 60 x 42 cm. Signed and numbered in pencil: 30/200. Published by Galerie Ilverich, Düsseldorf. Catalogue of Works Schellmann, No. 537.

WVZ. Schellmann, WVZ.-Nr. 537.

€ 200.-

317
Joseph Beuys*, (1921-1986)

Meerengel Robbe 2 / Sea Angel Seal 2. From an edition of 75 Arabic numbered etchings, here No. 69. Etching and aquatint on thin paper, rolled on gray laid paper. 38 x 28 cm. Numbered and signed in pencil lower center: 69/75 Joseph Beuys. Catalogue of Works Schellmann, No. 425 B

WVZ. Schellmann, WVZ.-Nr. 425 B

€ 500.-



317



318

318
Joseph Beuys* (1921-1986)

Topfspiel. Etching on thin paper, rolled on gray laid paper. From an edition of 75 copies, here the number 58. 38 x 28 cm. Signed and numbered in pencil lower center, Joseph Beuys 58/75. Catalogue of Works Schellmann, No. 424B.

€ 500.-

319
Joseph Beuys*, (1921-1986)

Set of 4 works. 1. Grassetto postcard on felt pad. 24 x 16 cm. Signed. 2. Postcard European election, with felt-covered mat. 25 x 18 cm. Signed in pencil. 3. Beuys postcard. 14 x 10 cm. Signed in red. 4. Wiedergeborene Höhlenmenschen / Reborn cavemen. 1983. Photocopy with a drawing by H. Nägeli in a transparent cover. Edition Staeck, planned edition of 200, only 100 were executed, here the number 50. 31 x 21.5 cm. Signed and numbered in the center with pen, Joseph Beuys, 50/200. Catalogue of Works Schellmann, number 478. All works framed behind glass.

€ 400.-



319

320

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

Unique. Fotodokumentation zur Rauminstallation / Photo documentation of room installation 90000DM. 1981. Consisting of 4 photographs, gelatin silver prints and a signature / title page. Each mounted on a hardboard. 18 x 24 cm each. Each photograph marked with the 'Hauptstrom' stamp, as well as the title page 90000DM, which is signed in pencil lower right: Beuys. Framed behind glass. The Rauminstallation 90000DM, first shown in 1981 in Cologne's Jöllenbeck gallery, is now in the collection of the Lehmbrechts Museum.

€ 7.000.-



320

321

Joseph Beuys*, (1921-1986)

Beuys geht / Beuys goes. 1978. From an edition of 25 copies, here No. 6. Düsseldorf city newspaper overview, stamped with the round Hauptstrom stamp. 28.5 x 21 cm. Signed in the center with a red pencil and numbered in Roman numerals: Joseph Beuys, VI / XXV. Publisher Edition Staack, Heidelberg. Catalog of works Schellmann, no. 267.

€ 600.-



321

322

Henri Cartier Bresson*, (1908-2004)

Tire tracks. Photography / photo printing on Arches. Sheet 38 x 56 cm. Sheet marked with blindstamp: VERITABLES PAPIER D'ARCHES SATINÉ. Recto numbered 66/75 lower left in pencil, signed in ink lower right: Henri Cartier-Bresson. Mounted in passepartout.

€ 400.-



322



323



325

323
Édouard Boubat*
(1923-1999)

4 b/w photographs. Wendy Worth with cat, 24 x 17.7 cm, inscribed in pencil on the reverse: WENDY WORTH.NY. 1983. by E. Boubat. Reprint from negative ,06 Col. Josep Martinez./ 3 women, 24 x 17.7 cm, inscribed in pencil on the reverse: E. Boubat N.York 1983. / Woman and girl, 24 x 17.7 cm, inscribed in pencil on the reverse : E. Boubat N.York 1983. / Skyline New York with girl, 17.7 x 24 cm, inscribed on the reverse in pencil E. Boubat NY 1983.

€ 800.-



324

324
Helmut Newton
(1920-2004)

Photolithography. Female nude and man sitting on a bed. 23.5 x 19 cm. Recto signed in black pen in the upper left: Helmut Newton.

€ 300.-



326

325
Helmut Newton
(1920-2004)

2 photolithographs. 1980. Capri at night, 1977/1980 and Hotel room, Place de la Republique, Paris 1976/1980. Motifs each 35.5 x 22.8 cm. Sheet 40.5 x 27.4 cm each. Both sheets signed and dated in pencil lower right: Helmut Newton 1980. Verso titled and dated in black pen: Capri at night.1977 / Hotel room, Place de la Republique, Paris 1976.

€ 400.-

326
Yousuf Karsh, (1908-2002)

Lord Tweedsmuir. About 1938-40. BW photography. 16 x 23.8 cm. Sheet 19.4 x 24.6 cm. Recto and verso inscribed with stamp: IN REPRODUCING KINDLY CREDIT PHOTO BY KARSH, OTTAWA. Inscribed there by hand in pencil: LORD TWEEDSMUIR.

€ 300.-



327

327
Alexander M. Rodchenko*
(1891-1927)

The painter Alexander Shevchenko. SW photography. 29.5 x 22.6 cm. Verso inscribed with stamp in Cyrillic script. Framed in passe-partout.

€ 360.-

329
Lucien Hervé*, (1910-2007)

Observatoire de Jaipur, India. 1955. SW photography on Leonar paper. Verso titled, dated 1955 and signed L.H. Additional handwritten notes (JL60, 15L) with black pen. 20.2 x 17.1 cm. Framed in passe-partout behind glass.

€ 300.-



328



329

328
Horst P. Horst, (1906-1999)

Gene Tierney. BW photography. 25.4 x 20.2 cm. Inscribed with black stamps on the reverse: PHOTOGRAPHED BY HORST. MODEL Tierney (in pencil) / DATE OF SITTING / FEB 16 1940 / ISSUE USED? / COPYRIGHT / NOT TO BE REPRODUCED WITHOUT / WRITTEN PERMISSION FROM / THE CONDE NAST PUBLICATIONS, Inc. Framed with passepartout.

€ 300.-

330
Lucien Hervé*, (1910-2007)

View from the Maharaja's Palace, Jaipur, India. 1955. BW photography. 13.7 x 21 cm. Verso titled, dated and signed in black pen: Jaipur 1955 J.H., blue photographer's stamp „lucien hervé / 31, rue Vineuse PARIS [?]. Additional information with blue and black pen: 70 x 42, J-II-5, 35 in a circle. Framed in passe-partout behind glass.

€ 300.-



330

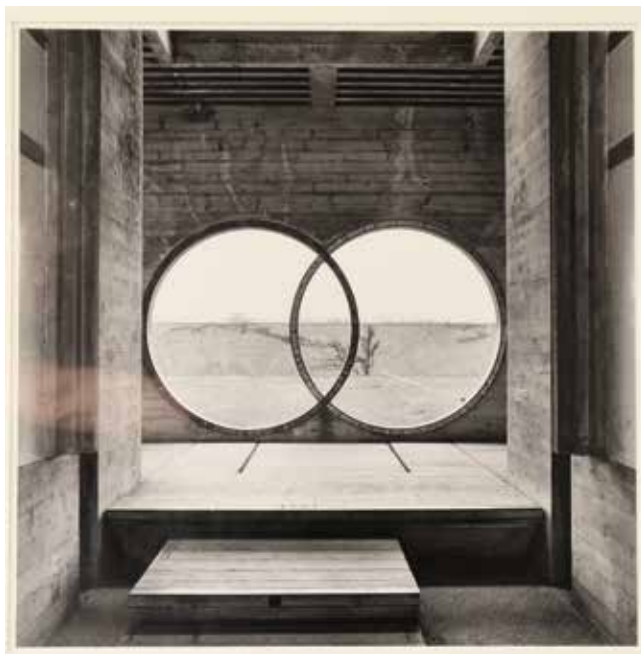


331

331
Klaus Kinold*, *1939

San Vito d'Altivole, Carlo Scarpa, 1985. Bromine gelatin silver print. 47 x 47 cm. Framed with passe-partout behind glass. It shows one of Carlo Scarpa's most important architectural works, the Vega family's tomb in San Vito D'Altivole, an abstract sculptural architecture in concrete. The system was commissioned in 1968 by the widow of Giuseppe Brion, the co-founder of the electronics company Brion-Vega. It was created in the following years as an extension of the local cemetery with several tombs and graves for the members of the Brion family.

€ 1.000.-



332

332
Klaus Kinold*, *1939

San Vito d'Altivole, Carlo Scarpa. 1985. Bromine gelatin silver print. 47 x 47 cm. Framed with passe-partout behind glass. It shows one of Carlo Scarpa's most important architectural works, the Vega family's tomb in San Vito D'Altivole, an abstract sculptural architecture in concrete. The system was commissioned in 1968 by the widow of Giuseppe Brion, the co-founder of the electronics company Brion-Vega. It was created in the following years as an extension of the local cemetery with several tombs and graves for the members of the Brion family.

€ 1.000.-



333

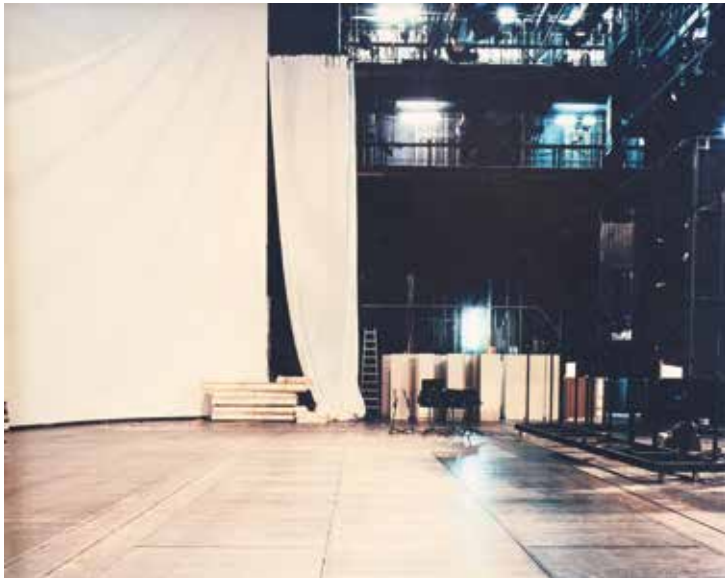
333
Ralf Kaspers*, (*1957)

New Jersey. 2006. Color photography on acrylic glass. 80.5 x 100 cm. Inscribed in pencil on the reverse: Edition Karl Kemp / New Jersey NY 2006 / 1/5 Ralf Kaspers. From an edition of 5 copies.

€ 1.200.-



334



336

334
Thomas Ruff*,
(*1958)

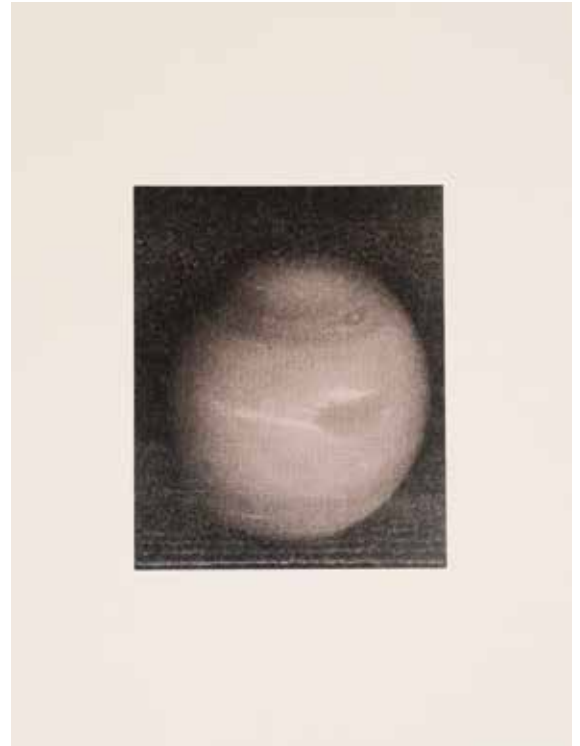
Maschine / Machine 1410. 2003/05. BW photography. From the Maschinen / machines series. Sheet size 45 x 60 cm. Signed, dated 2003/05 and numbered 55/60 on the reverse of the photo. Framed with passe-partout.

€ 500.-

336
Candida Höfer*
(*1944)

Schauspielhaus Dresden / Dresden Theater 2002. Color photography. Edition 23/100. Sheet 24.3 x 29.5 cm. Verso numbered, titled, dated and signed in pencil on the lower margin: 23/100 SCHAUSPIELHAUS DRESDEN 2002 Candida Höfer.

€ 300.-



335

335
Thomas Ruff*,
(*1958)

Zeitungsfoto / Newspaper photo 071. 1990 / 2002. Stars 5.19, 22h 24m / -20 °, 1992 / 2002. C-print mounted on Forex. 59 x 42 cm. Edition Schellmann Munich New York. Inscribed, signed, titled and numbered on the reverse of the label.

€ 800.-

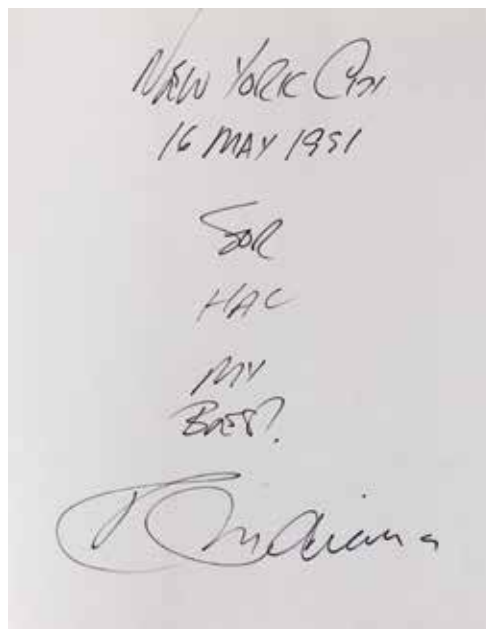
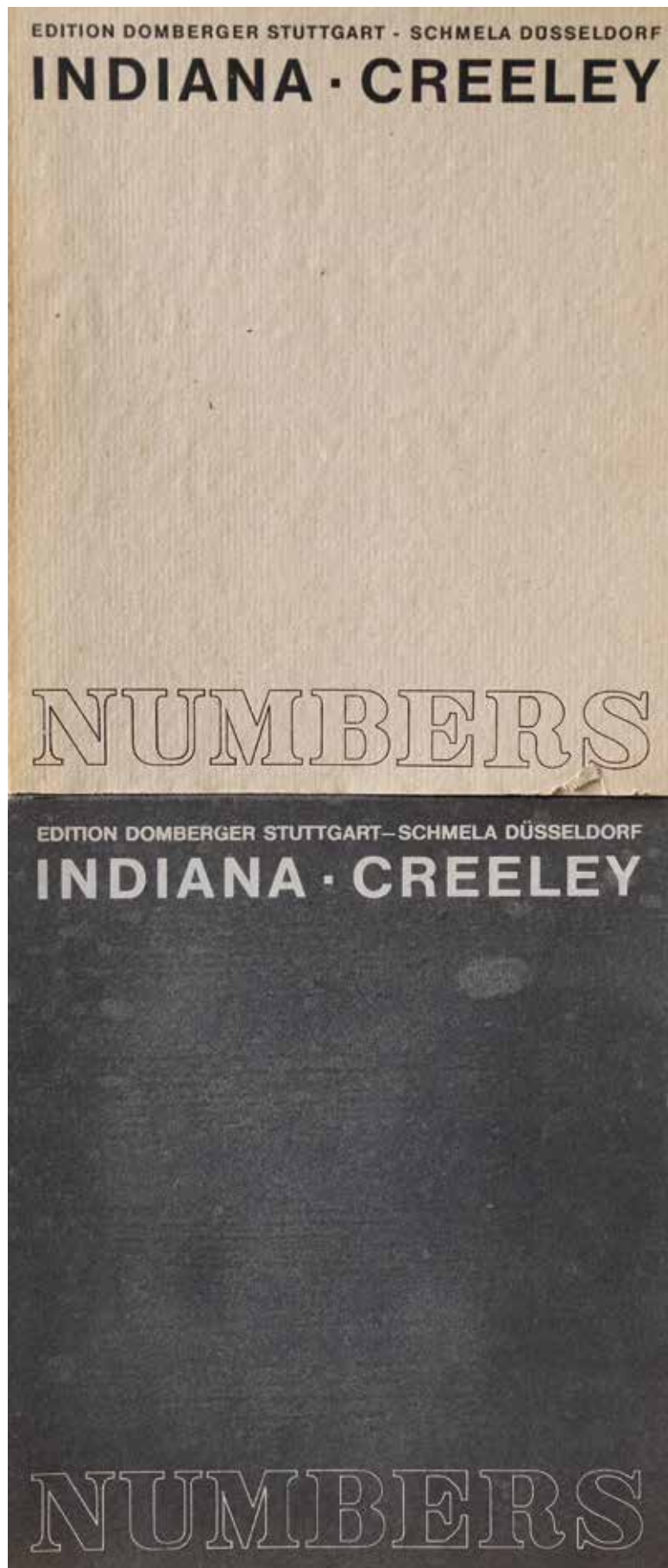
337
Candida Höfer*,
(*1944)

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

€ 1.500.-



337



339
Robert Indiana, (1928-2018) Signiert

Numbers. Book. Robert Indiana and Robert Creeley. Edited by Dieter Honisch. Edition Domberger / Galerie Schmela. 25.2 x 21.6. With 10 color serigraphs by R. Indiana, 2 pages of text for each screenprint with a poem by Robert Creeley in the original version and in German translation. In a slipcase. Dedicated and signed: New York City 16 May 1991 for HAC MY?. R.Indiana

€ 8.000.-

340

Andy Warhol (1928-1987)

Joseph Beuys. Unique. Screen printing on Japanese paper. Sheet 78 x 58.5 cm, cut-out 67 x 55 cm. Verso 2 green stamps of the Andy Warhol Art Authentication Board: Andy Warhol Art Authentication Board Inc. Authentic, inscribed in pencil below: AW2083. Framed behind glass with passe-partout.

€ 19.000.-



340

341

Andy Warhol, (1928-1987)

Campbell's Chicken Soup Broth and Noodles Label. Color offset. 9 x 21 cm. Signed in pencil in the center left: Andy Warhol. Framed behind glass with passe-partout.

€ 2.400.-



341



342

342
Andy Warhol, (1928-1987)

Flowers. Designed in 1964, printed in 1970. Color lithograph. 62 x 62 cm, sheet 69 x 69 cm. Signed in pencil lower center: Andy warhol. Marked bottom left: Andy Warhol / fleurs / flowers / Blumen / sérigraphie 1964 / coll. Henry N. Abrams and bottom right: NOUVELLES IMAGES éditeurs / 45700 Lombreuil / France / sérigraphie M 56 / © gal. Castelli / printed in France

€ 4.800.-



344

344
Hermann Bartels* (1928-1989)

Untitled. 1988. Acryl on canvas, three parts. Color fields white / yellow, which are assembled from diagonally cut canvases with white or black wooden strips. 60 x 70 cm. Signed Bartels 1988 on the back. Framed with shadow gap.

€ 2.400.-

343
Andy Warhol, signiert von Warhol und Jagger

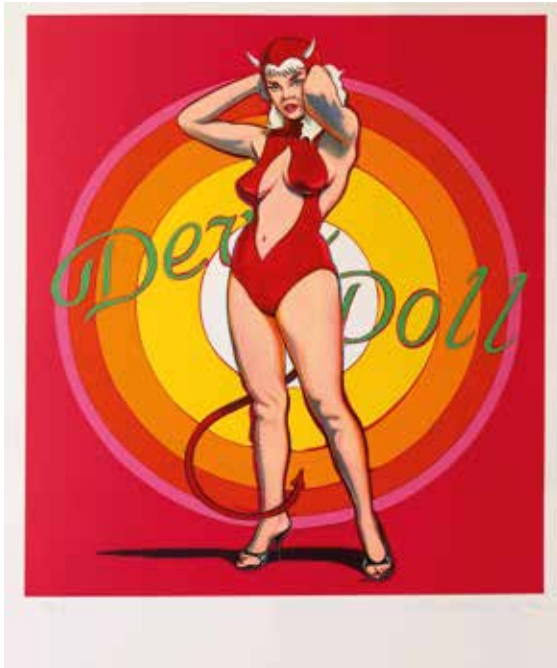
1. Mick Jagger. Poster, offset printing. Motif by Andy Warhol from 1975. 84 x 56 cm. Signed Mick Jagger in pencil lower right and Andy Warhol signed in print. Edited by MUMOK Ludwig Foundation, VBK Vienna 2003. 2. Mick Jagger. LP Emotional Tattoo from 1983. 31 x 31 cm. Andy Warhol 1975 motif, offset printing and orange vinyl. Signed in blue pencil on the upper left: Andy Warhol.

€ 2.400.-



343





345

345**Mel Ramos, 1935-2018**

Devil Doll. 1997. Color lithograph on light cardboard. From an edition of 200 copies, here the number 155. Plate 52 x 46 cm, sheet 73 x 57 cm. Numbered 155/200 in pencil lower left and signed lower right. Hrsg. Galerie Ernst Hilger Wien.

E.Hilger & The Estate of Mel Ramos, Mel Ramos-definitive catalogue raisonné of original prints, Wien 2019, S.48 und 49.

€ 1.400.-

346

346**Mel Ramos, 1935-2018**

Drawing lesson. 2016. Color screenprint. From an edition of 50 artist's copies (A.P.) here the number 13. Plate 76.5 x 48 cm, sheet 84 x 80 cm. Numbered in pencil lower left: A P 13/50 and signed lower right. Sheet with stamp Hilger Edition. Hrsg. Galerie Ernst Hilger Wien.

E.Hilger & The Estate of Mel Ramos, Mel Ramos-definitive catalogue raisonné of original prints, Wien 2019, S.192 und 193.

€ 2.400.-**347****Mel Ramos, 1935-2018**

Hav-a-Havana # 4, Davidoff. Color lithograph. From an edition of 199 copies, here the number 35. Plate 69 x 69 cm, sheet 90 x 86 cm. Numbered lower left: 35/199 and signed lower left Hrsg. Galerie Ernst Hilger Wien. Framed behind glass.

E.Hilger & The Estate of Mel Ramos, Mel Ramos-definitive catalogue raisonné of original prints, Wien 2019, S.80 und 81.

€ 4.600.-

347

348

Alex Katz*, (*1927)

Unfamiliar image. Screen printing on paper. From an edition of 100 copies, here the number 80. 76 x 112 cm. Signed and numbered in pencil lower left: Alex Katz 80/100.

€ 2.000.-



348

349

Alex Katz*, (*1927)

Striped shirt. 1980. Colored aquatint and etching, motif deeply embossed. From an edition of 80 copies, here the number 34. 116 x 53 cm. Numbered and signed in pencil lower left: 34/80 Alex Katz.

€ 4.800.-



349

350

Alex Katz*, (*1927)

Francesco & Alba Clemente from the Pas de Deux series. 1994. Color screen printing. From an edition of 150 copies, here the number 22. 91 x 51 cm. Signed and numbered in pencil lower left: Alex Katz 22/150.

€ 2.800.-



350



351

STOCK NO.	ARTIST	
BOX 34,163	KATZ, Alex	DATE
TITLE		1994
Ursula		
MEDIUM		
pencil on paper		
SIZE		
6 1/4 x 16 3/4 in.	15,9 x 42,5 cm.	
Marlborough 40 West 57th St., New York 10019 212-541-4000		

351**Alex Katz*, (*1927)**

Ursula. Drawing, pencil on paper. 16 x 42 cm. Signed in pencil lower right. Framed behind glass.

€ 18.000.-

352

352**Alex Katz*, (*1927)**

Drawing. Portrait. Pencil on paper. 37 x 55 cm. Signed in pencil lower right.

€ 16.000.-



353

353
Lothar Quinte*, 1923-2000

Double V. 1969. Color screenprint. From an edition of 35 copies, here the No. 2. 89 x 63.5 cm. Signed and dated in pencil lower right: fifth 69 and numbered 2/35 lower left. Framed.

€ 400.-

355
Ai Weiwei
(*1957)

Wanted. 2014. Lithography. From an edition of 200 copies. 61 x 50.5 cm.

€ 1.200.-

356
Tom Wesselmann
(1931-2004)

Great American Nude # 27. Offset print. 70 x 50 cm. Signed in pencil lower center: Tom Wesselmann. Lower left inscribed: Tom Wesselmann-Great American Nude # 27-1962- © ADAGP-Paris 1996 and lower right: Edition Musées de Nice. Framed behind glass.

€ 1.200.-

354
Roy Lichtenstein*, (1923-1997)

Sweet dreams, baby. Screen printing. 1969. Neckline 54.5 x 39 cm. On the back gallery stickers of the ROGALLERY with details of the work. Framed with passe-partout behind glass.

€ 1.200.-



354



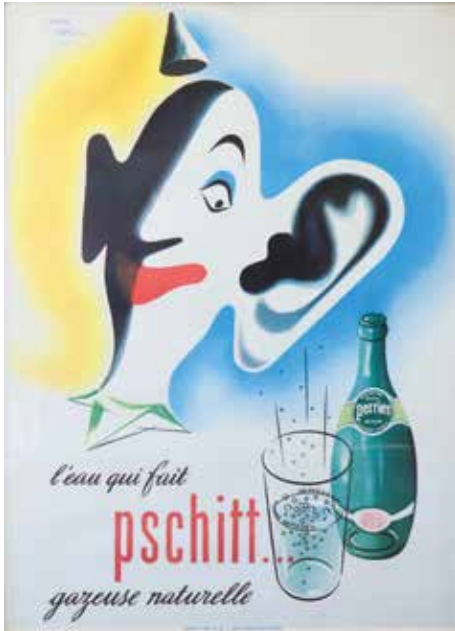
355



356

357**Jean Carlu, (1900-1997)**

Perrier, l'eau qui fait pschitt? gazeuse naturelle. 1952. Color lithograph on paper. Advertising poster. 128 x 91 cm. Signed in blue in the print in the upper right. Framed behind glass.

€ 400.-

357



359

359**Salvador Dali*, (1904-1989)**

Salvador Dali, Pomme Dragon from the series Flordali-Les Fruits. Photolithography with drypoint etching and embossing on laid paper. Approximately 56.5 x 37 cm (plate). Sheet from the Flordali - Les Fruits series with a total of 12 works. Signed lower right in pencil and numbered lower left: CXI / CL. Backside gallery sticker Boisserée Cologne. Framed behind glass.

€ 800.-**360****Karin Kneffel*, (*1957)**

Peaches. 1999. Color screen printing. From an edition of 50 copies, here the number 25. 96 x 96 cm. Signed and dated in pencil lower right: Karin Kneffel 1999. Numbered in pencil lower left: 35/50.

€ 550.-

360

358**Martin Assig*, (*1959)**

Gotische Krippe, lustig. 1986. Mixed media on paper. 70 x 59 cm. Titled and dated below: 11.6.1986 Gotische Krippe, lustig.

€ 300.-

358



361

361
Walter Dexel, 1890-1973

Dexel - portfolio 1. 1968. 6 serigraphs on thin cardboard (designed 1926-1930). Leaves 58 x 42.5 cm each. Each signed and dated lower right. Sheets in the lower corner numbered 1 to 6. The screen prints based on compositions from the years 1926 to 1930 were published by Editions Panderma Carl Laszlo, Basel.

WVZ Vitt, Nr. 18 - 23.

€ 1.600.-

362
Max Bill

Untitled. 1988. Two colored lithographs on paper. Each sheet 70 x 54.8 cm. Signed and dated in pencil lower right: Bill / 88. Numbered lower left 20/200 (# 1) and 27/200 (# 2). Framed behind glass.

€ 440.-

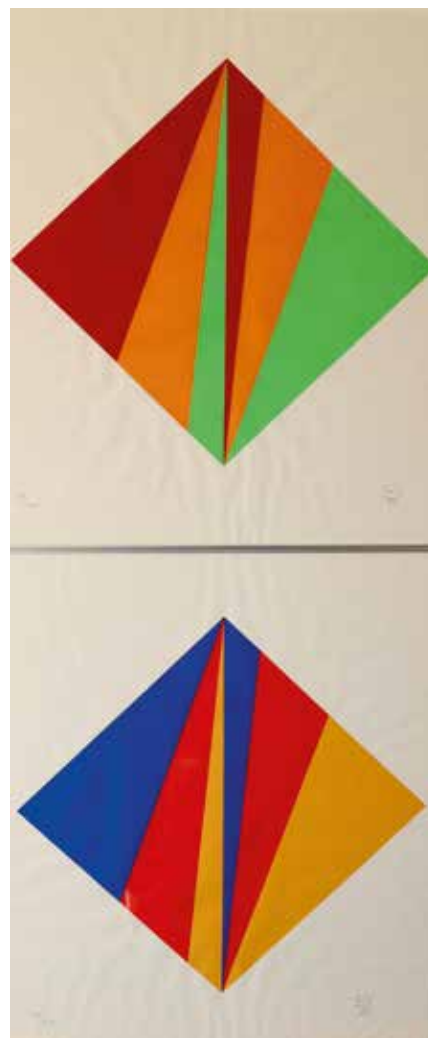


363

363
Werner Berges, (1941-2017)

Bein / Leg. 1971. Color serigraphy on paper. From an edition of 85 copies, here the number 74. 80 x 60 cm. Signed, dated and numbered in pencil lower right: Werner Berges 71, 74/85. Framed behind glass.

€ 300.-



362

364**Julian Schnabel, (*1951)**

Allen. 1998. Screen printing and resin on cardboard. 114 x 91 cm.
 Numbered 34/90 in silver pen lower left. Signed in silver pen on the
 lower right. Inscribed with gray stamp on the reverse: © JULIAN
 SCHNABEL LOCOCO. MULDER. Due to the different cast resin, each
 copy of the edition has unique character.

€ 4.000.-

364

365**Julian Schnabel, (*1951)**

Bandini. 1998. Screen printing and resin on cardboard. 114 x 91 cm.
 Numbered 13/90 in silver pen lower left. Signed in silver pen on the
 lower right. Due to the different cast resin, each copy of the edition
 has unique character.

€ 4.000.-

365



366

366
Hans Baldung Grien, (1484-1545)

Saint Martin on horseback. Woodcut. Printing block: 23.6 x 16.2 cm, sheet: 17.2 x 24.5 cm. Inscribed in the plate with Albrecht Dürer's monogram (AD). Framed with passe-partout behind glass.

€ 700.-



367

367
Georg Heck, 1897-1982

Untitled. 1949. Color woodcut on paper. 80 x 68 cm (cut-out 79 x 67 cm). Signed and dated in pencil lower right: Georg Heck 49. Framed behind glass in passepartout.

€ 300.-



368



369

368
Gerhard Marcks*, 1889-1981

Winternacht / Winter night. Woodcut. 1969. Woodcut on paper. 54.5 x 25 cm (cut-out 54 x 24.5 cm). Signed Marcks in black pen lower right and inscribed Pr (test print) in pencil lower left. Framed in a mat behind glass.

€ 300.-



369
Vladimir Vasil'ewisch Lebedev (1891-1967)*

2 drawings, watercolor and ink, on paper (book page of an atlas). 1920s. Sheet 21 x 27 cm and 26 x 29.5 cm. Framed with passe-partout behind glass.

€ 400.-



370

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

Portrait of a married couple. 1924. Oil on canvas. 88 x 79 cm. Signed and dated lower right: A. Räderscheidt. 24. Framed. The painting will be included in the digital catalog raisonné by the Anton Räderscheidt Archive, Cologne, under number 1924/017 (in preparation). Provenance: private collection, Rhineland. The Cologne painter Anton Räderscheidt is one of the main representatives of the ‚Neue Sachlichkeit‘ in the 1920s. He studied at the Cologne Werkkunstschule and the Kunstakademie in Düsseldorf. In addition to the still lifes, the iconographic theme of the lonely couple is central to his work. In 1933 he went to study at the German Academy in Rome. In 1935 Räderscheidt emigrated to France via Switzerland and England. During this time, the influence of Picasso and Léger was evident in his work in Paris. Many of Anton Räderscheidt's works were destroyed during the Nazi era as part of the German modernism. After grappling with abstract tendencies, he turned back to figurative painting in his late work.

Anton Räderscheidt (1892-1970). Retrospektive. Ausstellungskatalog Kölnisches Stadtmuseum/ Josef-Haubrich-Kunsthalle Köln 1993, Kat. Nr. 13, S. 78, Abb.

€ 12.000.-



371

371
Ernst Wilhelm Nay*, (1902-1968)

Portrait. Drawing, ink on paper. 61.5 x 47.5 cm. Signed and dated lower right: EW Nay 1927. Framed behind glass.

€ 3.400.-



372

372
Lyonel Feininger, (1871-1956)

Schiffe am Felsenstrand / Ships on the rocky beach. Woodcut on very fine, thin paper. Motif size 12 x 15 cm, cutout 18 x 20.5 cm. Signed Lyonel Feininger in pencil lower left. Framed with passepartout behind glass.

€ 2.000.-



373

373
Alfred Kubin*, 1877-1959

Female farmer sitting on a chair touching in a mortar. Watercolor on paper. 15 x 10 cm. Signed Kubin in black pen lower right. Verso signed and dedicated 'Für Marianne'. Framed in passepartout behind glass.

€ 2.000.-



374



375

374
Ludwig Burger, (*1927)

Restaurant under trees by the water. Oil on canvas.
70 x 80 cm. Signed lower right. Framed.

€ 500.-

375
Adolf Lins, (1856-1927)

Landscape. Spring landscape with person.
Oil on wood. 48.5 x 37.5 cm. Signed Ad Lins
lower right. Framed.

€ 500.-



376

376
Siegward Sprotte*, (1913-2004)

Schwertlilien / Irises. 1953. Mixed media on paper. 30 x 22 cm
(cutout). Signed and dated lower left in black color: S.Sprotte 53.
Framed behind glass with passe-partout.

€ 340.-

377
Erich (Arik) Brauer, (*1929)

Martin Buber. 1949 / 1972/73. XX Chassidische Erzählungen / Hasidic tales.
Portfolio with 20 numbered and signed original etchings by Erich Brauer for
the texts from the 'Erzählungen der Chassidim' / 'Stories of Hasidim' by Martin
Buber. Printed by Rigal on a paper watermarked by Brauer. German text version.
Numbered printed on the endpaper: Ex. 157/300. Publisher: Editeuropa Anstalt
& Galerie Sydow 1972/73. A total of 26 double sheets (with 20 etchings) and
paper cover. Inner folder and outer slipcase with blue textile covering and recto
embossing: BUBER/ BRAUER XX CHASSIDISCHE ERZÄHLUNGEN. From an
edition of 300 copies, here the folder with the number 157.

€ 1.400.-



377

378

Guy Vandenbranden, (1926-2014)

Untitled. 1960. Oil on canvas. 40 x 40 cm. Signed and dated lower left, verso inscribed, date and dimensions.

€ 800.-



378



379

379

Robert Heijkoop, (*1939)

Surrealistic composition. Oil on canvas on wooden plate. 79 x 54 cm. Framed

€ 300.-



380

380

Robert Heijkoop, (*1939)

Surrealistic composition. Oil on canvas on wooden plate. 88 x 99 cm. Signed lower left: Heijkoop. Framed.

€ 400.-



381

381**Raimund Girke*, (1930-2002)**

Weiße Struktur / White structure. 1994. Oil on canvas. 220 x 240 cm. Verso on the stretcher frame signed, dated and titled: Girke 94 / Weiße Struktur. As a representative of analytical painting, Raimund Girke is one of the internationally recognized German artists. He studied at the Werkkunstschule in Hanover and the Kunstakademie in Düsseldorf. He was successful early on and was awarded prizes. Lectureships in Hanover and Berlin followed. Since the mid-1950s, Girke has developed an almost monochrome visual language reduced to just a few shades, especially when dealing with the color white. In the present work, as well as in the works of the 1980s and 1990s in general, the brushwork shows an intensification of the gestural moment.

Raimund Girke. Katalog zur Ausstellung Zeche Zollverein Essen 1994, unpag., Abb.

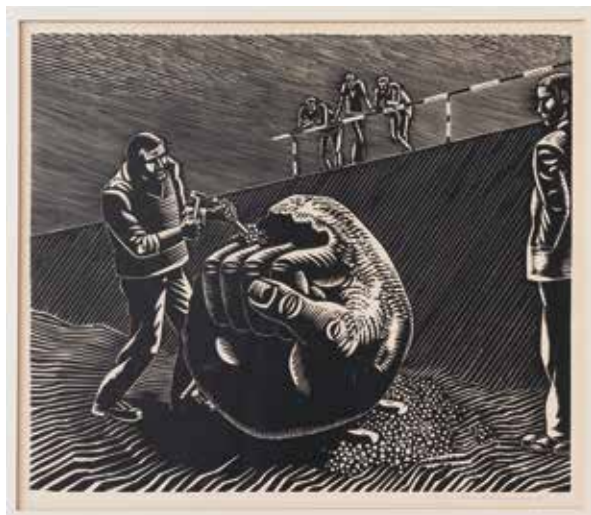
€ 80.000.-



382



383



384

382
Bernard Schultze*
(1915-2005)

Ein Turm aus Nerven / A tower of nerves.
Drawing, pencil on cardboard. 102 x 73 cm.
Signed, titled and dated in pencil lower right:
Bernard Schultze, ein Turm aus Nerven,
1991.

€ 1.000.-

383
Bernard Schultze*
(1915-2005)

Etwas wie Ordnung' etwas Sex und Gestein
/ 'Something like order', some sex and rock.
Drawing, pencil on cardboard. 102 x 73
cm. Signed, titled and dated in pencil lower
right: Bernard Schultze, 'Etwas wie Ordnung'
etwas Sex und Gestein.

€ 1.200.-



385

384
Wolfgang Mattheuer*
(1927-2004)

Sisyphus carves the stone. 1973. Woodcut.
Motif 35 x 41 cm. Signed and dated in pencil
lower right: W. Mattheuer 73.

€ 400.-

385
Wolfgang Mattheuer*
(1927-2004)

Und die Flügel ziehen himmelwärts / And the wings
fly skyward. 1979. Woodcut. From an edition
of 30 copies, here the number 9. Motif 56 x 76
cm. Numbered, titled, signed and dated in pencil
below: 9/30 ,und die?' W. Mattheuer 79.

€ 300.-

386
Peter Ford Young, (*1940)

Drawing # 115. 1973. Acrylic on paper. 60 x 45.5 cm.
 Verso titled, signed and dated in pencil: Drawing #
 115 - 1973 Peter Young.

€ 800.-



386



387
Peter Ford Young, (*1940)

Drawing # 92. 1973. Acrylic on paper. 60 x 45.5 cm.
 Verso titled, signed and dated in pencil: Drawing # 92
 -1973 Peter Young.

€ 800.-



387



388

388

Peter Ford Young, (*1940)

Drawing # 50. 1973. Acrylic on paper. 61 x 46 cm.
Verso titled, signed and dated in pencil: Drawing # 50
-1973 Peter Young.

€ 800.-



389

389

Peter Ford Young, (*1940)

Drawing # 45. 1973. Acrylic on paper. 61 x 46 cm.
Verso titled, signed and dated in pencil: Drawing # 45
-1973 Peter Young.

€ 800.-



390**Pablo Picasso*, (1881-1973)**

Arlequin Mustachu a la Guitare. 1979-1982. Color lithograph on Arches paper. After an original from 1916. 73.6 x 55.8 cm. Inscribed in the print below the motif with a large signature: Picasso. Inscribed lower right next to the motif in the print: Collection Marina Picasso, © Artvestors I, 1982. Framed behind glass with passe-partout. From a limited edition of 1000 copies. Enclosed Certificate of Authenticity Collection Marina Picasso.

€ 900.-

390

391**Pablo Picasso*, (1881-1973)**

Femme Assise a la Robe Grise / Tête de homme. 1979-1982. 2 color lithographs on Arches paper. Each from an original from 1943 and 1940. Each 73.6 x 55.8 cm. Inscribed in the print below the motif with a large signature: Picasso. Inscribed lower right next to the motif in the print: Collection Marina Picasso © Artvestors I, 1982 and Collection Marina Picasso © Cal-Atlas Petroleum Co., 1982. Framed with passe-partout behind glass. From a limited edition of 1000 copies. Enclosed Certificate of Authenticity Collection Marina Picasso.

€ 1.800.-

391

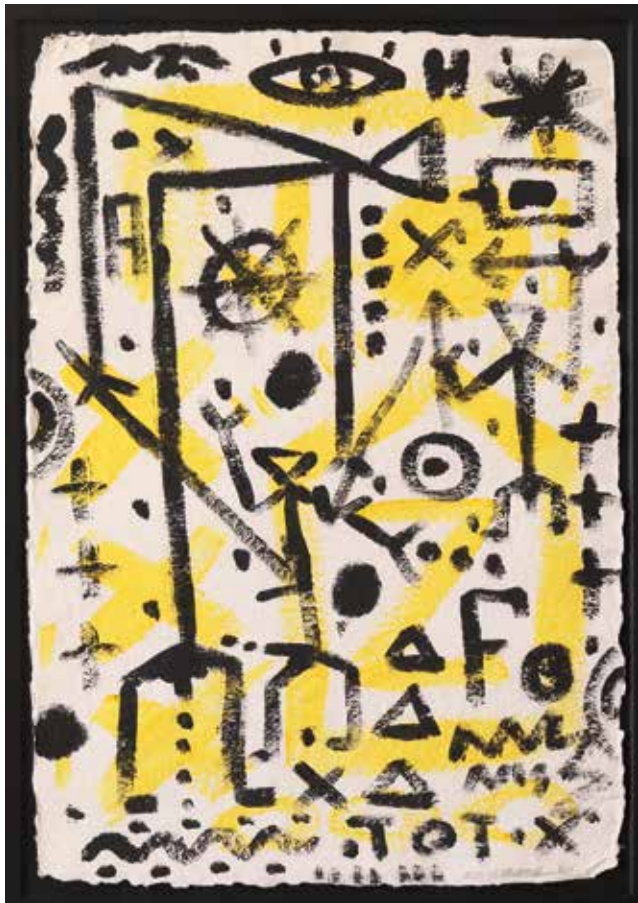


392

392**Pablo Picasso*, (1881-1973)**

Femme accoudee a sa fenetre / Tête de femme. 1979-1982. 2 color lithographs on Arches paper. Each after an original (oil on canvas) from 1936 and 1938. Each 73.6 x 55.8 cm. Inscribed in the print below the motif with a large signature: Pablo Picasso / Picasso. Inscribed lower right next to the motif in the print: Collection Marina Picasso / Collection Marina Picasso © Dr. Naor U. Stoehr, Dr. C. Douglas Lord and Mr. Ronald S. Senseman, 1982. Framed with passe-partout behind glass. From a limited edition of 1000 copies. Enclosed Certificate of Authenticity Collection Marina Picasso.

€ 1.800.-



393

393
A.R. Penck*, (1939-2017)

Untitled. Gouache on paper. 56 x 38 cm. Signed in pencil lower right: a.r. penck. Framed behind glass.

€ 4.000.-



394

394
A.R. Penck*, (1939-2017)

Untitled. 2005. Gouache on paper. 42 x 30 cm. Dated lower left in pen: 2005 and signed lower right: ar penck. Framed behind glass.

€ 3.000.-

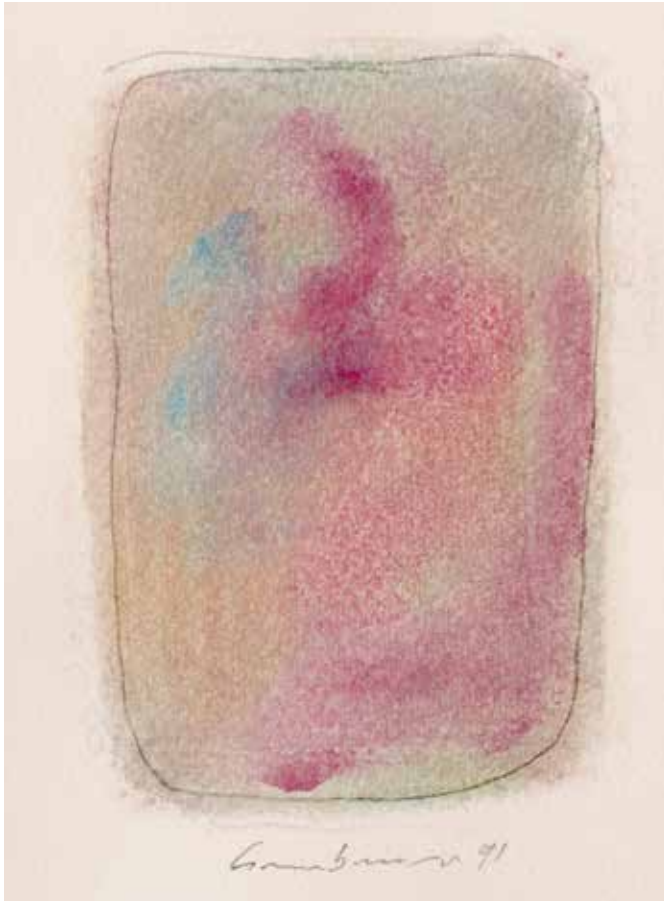
395
A.R. Penck*, (1939-2017)

Nude drawing. Ballpoint pen, partly not working, i.e. without color application, only indented, on paper. 21 x 27 cm. Signed in pencil lower right: ar. Penck. Framed with passe-partout behind glass.

€ 400.-



395



396

396
Gotthard Graubner*, (1930-2013)

Untitled. 2001. Watercolor and pencil on paper. 24 x 17 cm, cutout 20 x 15.5 cm. Signed and dated in pencil lower center: Graubner 2001. Framed with passe-partout behind glass.

€ 1.500.-



398



397

397
Markus Lüpertz*, (*1941)

Untitled. Mixed media on paper. 30 x 20.5 cm.
 Monogrammed lower right. Framed with passe-partout behind glass.

€ 1.800.-

Landscape. 1998. Aquatint etching. From an edition of 25 copies, here the number 13. Plate 69 x 98 cm, sheet 81 x 107 cm. Numbered lower left with pen: 13/25 and monogrammed lower right. Framed behind glass.

€ 400.-

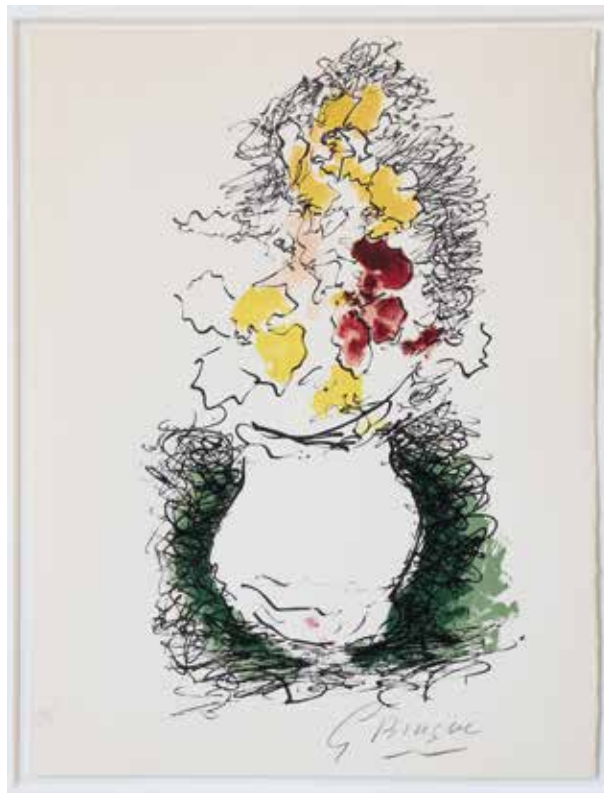


399

399
César Klein, (1876-1954)*

Untitled, 1945. Gouache on paper. 30 x 21.5 cm. Dated and signed lower center: CESAR KLEIN 1945. Mounted on cardboard, framed behind glass with passepartout.

€ 2.000.-



400

400
Georges Braque
(1882-1963)

Le bouquet, 1962. Color lithograph on arches paper. 33.5 x 25.5 cm. Signed in pencil lower right: G. Braque. And numbered lower left: 102/125. Framed behind glass with passe-partout. Original invoice is present.

€ 1.500.-



401

401
Sandro Chia, *1946

Women farmers, 1978. Oil and pencil on paper. 22 x 28 cm. Dedicated, signed and dated lower right with pen: dedication illegible, Sandro Chia 78. Verso gallery sticker, Galleria d'arte Moderna, Modena with details of the work.

€ 400.-

402**Fritz Huhnen
(1895-1981)**

Untitled. Mixed media on paper. Cutout 28 x 20 cm. Signed lower center: Fritz Huhnen. Framed under glass under a passepartout.

€ 240.-

402



403

403**Ivan Contreras Brunet*
(*1927)**

Untitled. 1982. Gouache / watercolor, sprayed, on cardboard. 65 x 50 cm. Signed and dated in pencil Ivan Contreras Brunet / 2-1982 lower right. Framed with passe-partout.

€ 300.-**404****Ad Dekkers*, (1938-1974)**

„8 cards in a box. 1970. Eight folded cards in individual envelopes. Packed in a paper envelope, surrounded by a cardboard sleeve in a slipcase. 21 x 21 cm. Embossed on the front center on the cover ‚8 CARDS IN A BOX‘ AD DEKKERS. Embossed on the back of the cover: Multi-Art Press International. Adhesive label on the lower right on the back of the envelope with the printed title ‚8 cards in a box‘; Ad Dekkers; copyright 1970; Multi Art Press, Belgium. Signed and numbered on the left on the adhesive label in blue Ad Dekkers 84/250. Numbered 84 on the bottom right of the slipcase, handwritten with red pen, and with a stamp in black titled ‚Cards in a Box‘.“

€ 300.-**405****Yaacov Agam*, (*1928)**

Abstract composition. 1971. Color screen printing. 72 x 75 cm. Signed Agam in white pencil lower right. Numbered 159/200 lower left. Embossed stamp lower left Editions Denise Rene. Framed behind glass..

€ 440.-

404



405

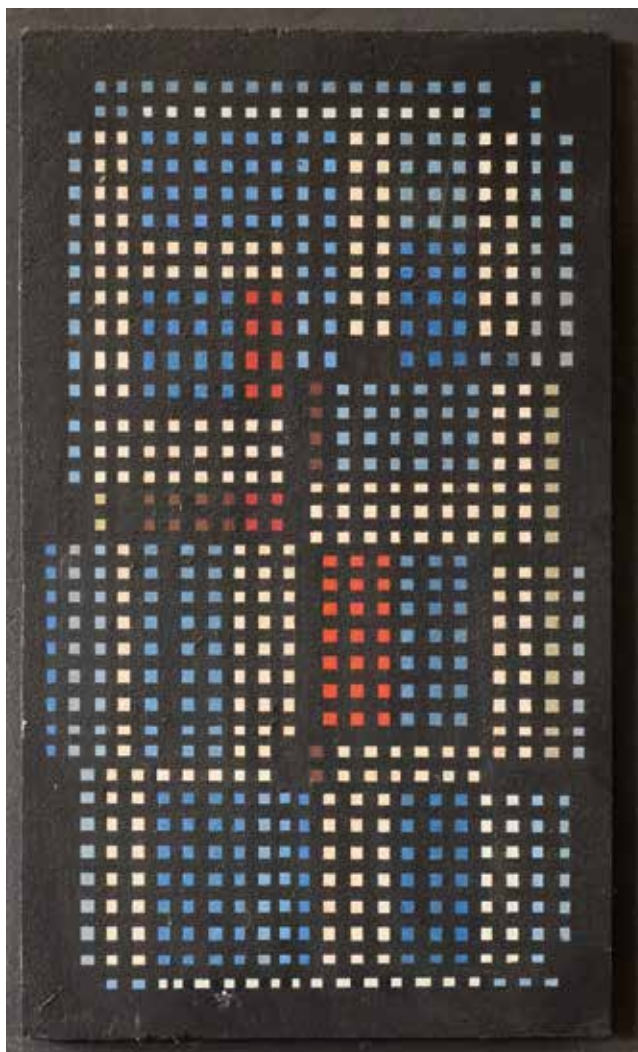
406
Paul Magar, (1909-2000)

Untitled (boats). Oil on canvas. 60 x 80 cm.
 Signed lower right: Paul Magar.

€ 400.-



406



407

407
Leo Breuer*, (1893-1975)

Anniversaire. 1967. Acrylic on chipboard. Mounted on chipboard (60 x 40 cm). Signed and dated in pencil lower right: Leo Breuer 67. In pencil lower left: für Jupp. 48.2 x 27.4 cm. Verso with multiple titles and with address details for the artist and lender.

€ 700.-



408

408
Leo Breuer*, (1893-1975)

Nuit de fête. 1952. Gouache. 43.5 x 46 cm. Signed and dated lower right: Leo Breuer 52. Verso several times titled, dated and further details on the back wall: Nuit de Fête Gouache 1952 LEO BRUER / 65, rue de Tolbiac PARIS XIIIe.

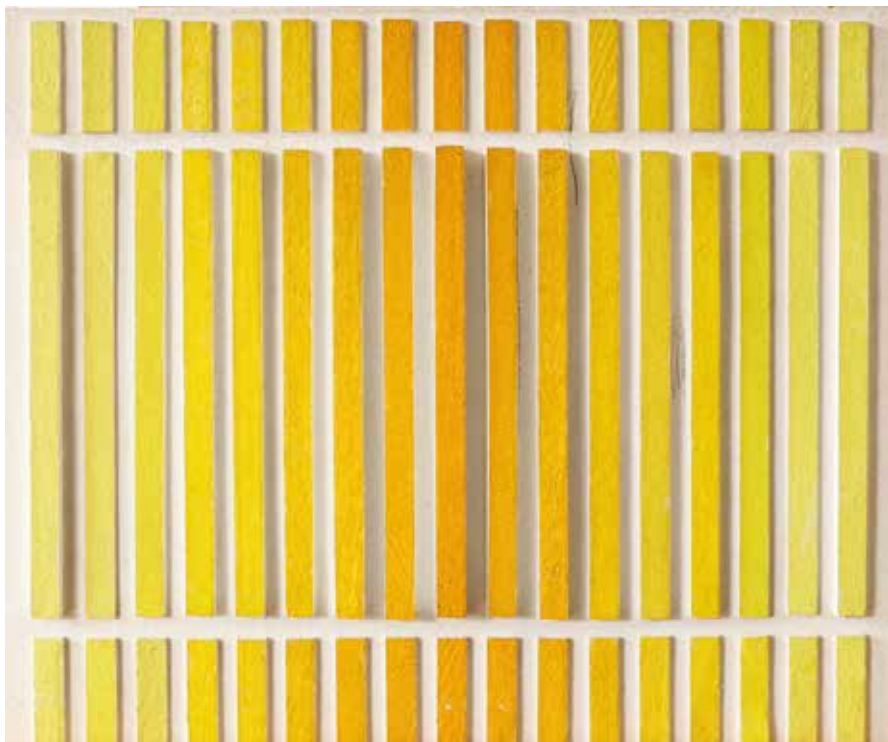
€ 400.-

409

Leo Breuer*, (1893-1975)

Gradation verticale en jaune-relief / cinétique virtuel. 1972.
Relief. Wooden strips on chipboard. Chromatic coloring in yellow tones on a white background. 40.5 x 50.5 x 3.4 cm. Inscribed on the reverse: LEO BREUER / 65, rue de Tolbiare PARIS XIIIe / Gradation verticale en jaune-relief- / cinétique virtuel-1972, signed and dated: Leo Breuer 72. Dedication: für Gaby und Walter/ zur Hochzeit 73 Mai/ Leo Breuer.

€ 500.-



409

410

Leo Breuer*, (1893-1975)

Cerf volant (kite). 1955. Mixed media on firm paper. Framed with passe-partout behind glass. 45 x 35.6 cm. Signed and dated lower right: Leo Breuer 55. Dedicated lower left: für liebe Doris zum Festtag 13 Mai 64 Leo. Verso inscribed, dated and titled: LEO BREUER 1955 ‚cerf volant‘ and dimensions.

€ 400.-



410

411

Leo Breuer*, (1893-1975)

Untitled. Mixed media on paper. Sheet 38.5 x 29.5 cm. Signed Leo Breuer lower right. Framed with passe-partout behind glass.

€ 400.-



411

412

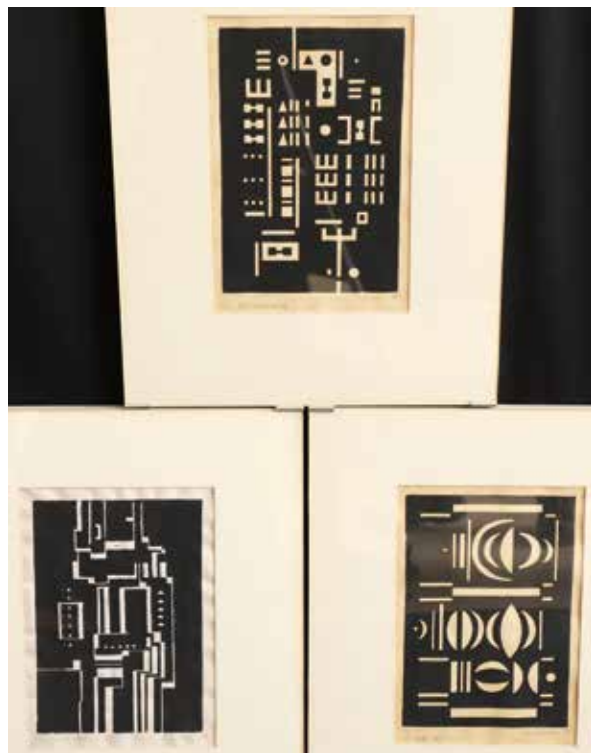
Leo Breuer*
(1893-1975)

Petite tourniquet.
1960. Mixed media on
cardboard. Mounted on
cardboard. 19.2 x 29.5
cm. Signed and dated in
black pencil lower right:
Leo Breuer 60. Titled on
the cardboard base:
petite tourniquet.

€ 500.-



412



413



414

413

Leo Breuer*, (1893-1975)

3 woodcuts. 1954/74. Woodcut on paper. Sheet 1: cut-out 31 x 21.8 cm, dated 30-1-54 at the bottom, signed and dated Leo Blum 74 and with dedication: für liebe Doris. Sheet 2: Cut-out 31 x 21.2 cm, signed and dated Leo Blum 74 at the bottom, numbered 2/100 and with a dedication: für liebe Doris Heinz. Sheet 3: Cut-out 31 x 21.2 cm, signed and dated Leo Blum 74 at the bottom, numbered 10/100 and with a dedication: für liebe Doris Heinz. All sheets framed with passe-partout behind glass.

€ 300.-

414

Jan Dibbets, (*1941)

Untitled. 2002. C-print. Motif 20.5 x 42 cm, sheet 41 x 54 cm. Signed, dated and numbered in pencil below: Jan Dibbets 2002 51/200. On cardboard with passe-partout.

€ 400.-

415**Klaus Fußmann,
(*1938)**

Poppy. 1992. Gouache on paper. 55 x 42 cm. Signed and dated in red color lower right: Fußmann 92. Framed behind glass with passe-partout. Original invoice existing. Klaus Fußmann (* 1938) is one of the most important German modern artists. His repertoire of subjects of landscape and nature representations is based on inspiration from numerous trips that the artist made to Iceland, Australia and New Zealand, for example. His work has been honored with numerous art prizes and awards both in Germany and internationally. Fußmann held a professorship at the Berlin Academy of Fine Arts for a longer period and is a member of the Freie Akademie Hamburg.

€ 3.800.-

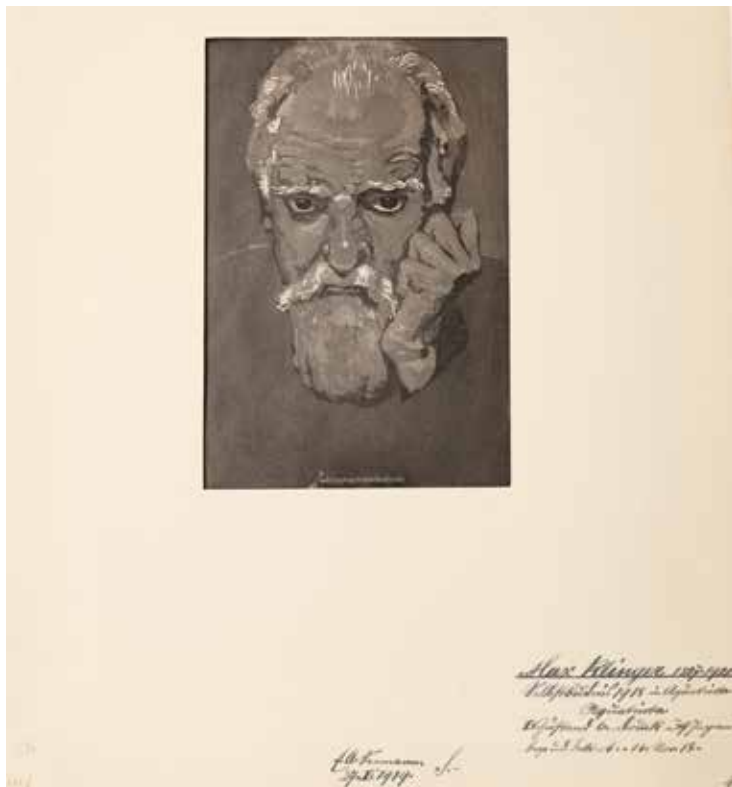
415

416**Klaus Fußmann,
(*1938)**

Marguerites. 1993. Gouache on paper. 60 x 46 cm. Signed and dated in red color lower right: Fußmann 93. Framed behind glass with passe-partout. Original invoice existing. Klaus Fußmann (* 1938) is one of the most important German modern artists. His repertoire of subjects of landscape and nature representations is based on inspiration from numerous trips that the artist made to Iceland, Australia and New Zealand, for example. His work has been honored with numerous art prizes and awards both in Germany and internationally. Fußmann held a professorship at the Berlin Academy of Fine Arts for a longer period and is a member of the Freie Akademie Hamburg.

€ 3.800.-

416



417



418

417**Max Klinger, (1857-1920)**

Self-portrait. Nov. 13, 1918. Aquatint on Japanese paper. Plate 23.2 x 16 cm. Sheet approx. 39.6 x 26.4 cm. Indistinctly inscribed lower left: 1. Z. 6. Dr. Inscribed lower right: M. Klinger 13. Nov. 1918. In the lower left sheet corner indistinct purple owner's stamp. Handwritten notes on sheet and condition on the lower margin of the sheet. Mounted on cardboard in cardboard folder, this with handwritten information.

Vgl. WVZ Beyer 435.

€ 500.-**418****Thomas Grochowiak*, (1914-2012)**

Untitled. Large abstract composition. 1959. Colored ink on paper. 101.5 x 72 cm. Signed and dated lower left: Grochowiak 59. Upper right: Schoellershammer paper embossing stamp. Verso stamp Newgate Gallery, London. Framed in a passe-partout behind glass.

€ 600.-

419

419**Walter Dexel, 1890-1973**

Senkrecht-waagrecht weiss auf Schwarz / Vertical-horizontal white on black. Sheet 3 from: Dexel - Folder 1. 1968. Screenprint on thin cardboard (designed in 1929). 58 x 42.5 cm. Signed and dated lower right. Sheet numbered 3 in the lower sheet corner. Framed behind glass. Dexel folder 1 was published in 1968 by Editions Panderma Carl Laszlo, Basel.

WVZ Vitt, Nr. 20.

€ 300.-



420

420**Peter Fischli & David Weiss**

Sequence of 3 sheets from the Airport series (Airport Paris Orly). 2008. Color offset on paper. Approx. 130 x 83.5 cm each. Signed and numbered on one sheet below: Fischli 89/100 Weiss. Framed behind glass.

€ 1.000.-**421****Victor Vasarely*, (1906-1997)**

Symphony in blue. Screenprint on light cardboard. 82.6 x 82.6 cm. Signed in black pencil in the lower center. Not numbered. Framed behind glass. Large unnumbered copy, four times the size of the sheets from the smaller, numbered and signed edition of 75 copies (motif there 41 x 41 cm).

€ 300.-

421



Detail zu Lot 433

DESIGN



Detail zu Lot 575



423
Stahlrohr Garderobenschrank
 HW Möbel

Steel tube clothes cabinet. Designed in the 1930s / 40s. Colored blockboard, chrome-plated tubular steel, polished aluminum. 65 x 92 x 36.5 cm. Marked with company brand.

€ 200.-

425
Thonet

Tubular steel stool model B77. Designed around 1932. Wood and block board, painted black, chrome-plated tubular steel. H. 47 x D. 37.5 cm.

Alexander von Vegesack, Deutsche Stahlrohr Möbel, München 1982, Abb. S. 112 + 132.

€ 300.-



424
Stahlrohr Frisierkommode

Tubular steel dressing table. Designed in the 1930s. Chromed tubular steel, swiveling mirror, wood painted in wood look. 181 x 109 x 34 cm.

€ 300.-



426
Stahlrohr Standregal 1930er

Tubular steel standing shelf. Designed in the 1930s. Chromed tubular steel, black lacquered wood. 64.5 x 100 x 34 cm.

€ 300.-





427

427**Marcel Breuer**

Embru-Werke A.G., Rütli

Aluminum lounge model 1097. Designed 1933, manufactured around 1938. Aluminum and lacquered wood. 75 x 136 x 58.5 cm. The model 1097 is the rare, wider version of the model 1096 lounge.

Peter Lepel, 562 Möbel, Rütli 2014, Abb. S. 241.

€ 12.000.-**428****Christian Dell**

Kaiser & Co., Neheim-Hüsten

Idell double table lamp model 6580 Super. Designed in 1933/34. Nickel-plated brass tube and black painted metal. 61 x 100 x 20 cm. Inscribed in the reflector. This lamp was part of the exhibition 'Moderne am Main 1919-1933' from January 19, 2019 - April 14, 2019 in the Museum Angewandte Kunst in Frankfurt am Main.

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

€ 600.-

428





429



430



431



432

429
Christian Dell

Kaiser & Co., Neheim-Hüsten

Set of 4 Idell table lamps, model 6561 Super, 6556 Super, 6722 and machine lamp. Designed in the 1930s. Metal, nickel-plated, chrome-plated and painted, plastic. Model 6561: 63 x 21.5 x 30-48 cm. Model 6722: 26 x 15 x 21 cm. All lights marked in the reflector.

U. A. Bauhaus-Archiv, Katalog zur Ausstellung ‚Die Metallwerkstatt am Bauhaus‘, Berlin 1992, Abb. S. 204.

€ 440.-

430
Christian Dell

Kaiser & Co., Neheim-Hüsten

Idell desk lamp model 6606. Designed 1932/34, manufactured in the 1930s / 40s. Nickel-plated brass tube, black painted metal, black painted metal. 60 x 17 x 40 cm. Inscribed in the reflector.

€ 550.-

431
Christian Dell

Kaiser & Co., Neheim-Hüsten

Idell table lamp model 6552. Designed in 1934, manufactured in the 1930s / 40s. Nickel-plated brass tube, black painted metal and wood. 37 x 16 x 34. Inscribed in the reflector and in the foot. This lamp was part of the exhibition ‚Moderne am Main 1919-1933‘ from January 19, 2019 - April 14, 2019 in the Museum Angewandte Kunst in Frankfurt am Main.

Bauhaus-Archiv, Katalog zur Ausstellung ‚Die Metallwerkstatt am Bauhaus‘, Berlin 1992, Abb. S. 206.

€ 500.-

432
Bünte & Remmler
Frankfurt/Main

Desk lamp model Forma. Designed around 1930. Nickel-plated and black lacquered metal, wooden handle. 44.5 x 17 x 40 cm. This lamp was part of the exhibition ‚Moderne am Main 1919-1933‘ from January 19, 2019 - April 14, 2019 in the Museum Angewandte Kunst in Frankfurt am Main.

Firmenkatalog Nr. 324. Bünte & Remmler Frankfurt am Main, Abb. S. 65.

€ 200.-

433**Christian Dell**

Rondella

Beleuchtungskörperfabrik GmbH

Very rare long shaft version of the Rondella-Polo desk lamp. Designed in 1929. Gray anodized copper sheet and nickel-plated metal. 53 x 19 x 35-50 cm. This lamp was part of the exhibition 'Moderne am Main 1919-1933' from January 19, 2019 - April 14, 2019 in the Museum Angewandte Kunst in Frankfurt am Main.

Bauhaus-Archiv, Katalog zur Ausstellung 'Die Metallwerkstatt am Bauhaus', Berlin 1992, Abb. S. 62.

€ 2.800.-

433





434

**434****Christian Dell**Chr. Zimmermann GmbH,
Frankfurt am Main

Very rare version of the desk lamp Dell-Type-K. Designed in 1929. Nickel-plated and painted metal. 48 x 22 x 30-60 cm. . This lamp was part of the exhibition 'Moderne am Main 1919-1933' from January 19, 2019 - April 14, 2019 in the Museum Angewandte Kunst in Frankfurt am Main.

Bauhaus-Archiv, Katalog zur Ausstellung 'Die Metallwerkstatt am Bauhaus', Berlin 1992, Abb. S. 202, 203.

€ 2.400.-**435****Christian Dell**

Heinrich Römmler AG

Desk lamp model Sigma. Designed in 1929. Red-brown bakelite. 46 x 16 x 32-53 cm. This lamp was part of the exhibition 'Moderne am Main 1919-1933' from January 19, 2019 - April 14, 2019 in the Museum Angewandte Kunst in Frankfurt am Main.

€ 440.-**436****Christian Dell**

Bünte & Remmler, Frankfurt/Main

Christian Dell, Buente & Remmler. Table lamp model Polo-Populär by C. Dell. Designed in 1929. Nickel-plated and black painted metal. 40 x 17 x 28-48 cm. Inscribed several times. Desk lamp. Designed around 1930. Black bakelite. 43.5 x 15.5 x 26-43 cm. Marked BuR on the shade. This lamp was part of the exhibition 'Moderne am Main 1919-1933' from January 19, 2019 - April 14, 2019 in the Museum Angewandte Kunst in Frankfurt am Main.

Bauhaus-Archiv, Katalog zur Ausstellung 'Die Metallwerkstatt am Bauhaus', Berlin 1992, Abb. S. 201.

€ 300.-

435



436



437



438



439

437
Diffuna Tischleuchte + SIS
Schreibtischleuchte
 Schaco Schanzenbach & Co
 SIS-Licht Gebr. Lang GmbH & Co

Diffuna table lamp. Nickel-plated metal with shade made of leather-like material. 48 x 35 x 41 cm. SIS desk lamp. Black painted metal. 50 x 16 x 35 cm. Inscribed on the reflector.

€ 300.-

438
Le Phare Lausanne, Schweiz

Table lamp. Designed in the 1930s. Nickel-plated metal, ivory-colored opal glass. 21 x 15 x 20 cm. Inscribed with the stamp Pat. Le Phare on the joint and with the stamp Le Phare and lighthouse on the underside.

€ 200.-

439
Otto Müller
 Müller & Zimmer, Stuttgart

Rare Sistran wall lamp model WS 2. Designed around 1931. Nickel-plated metal, glass, adjustable via a ball joint. H. 27.5 x D. 26 cm. Marked in the glass diffuser with Megaphos, which was the brand name for export.

€ 850.-

440
Jindrich Halabala

Side table / coffee table. Designed in the 1930s. Wood, root wood veneer and glass top. 64 x 98 x 51 cm.

€ 300.-



440



441

441
Adolf Meyer

Zeiss - Ikon AG., Berlin
Pendant lamp model JG 50 no.1 D0. Designed around 1928. Glass, partly silver-colored, metal. H. 45 x D. 25 cm. Inscribed on the reflector.

€ 400.-

442
Marcel Breuer

Tisch Modell B10. Entwurf 1927, Ausführung 1930er Jahre

Table model B10. Designed in 1927, manufactured in the 1930s. Chromed tubular steel, wooden top, coated in brick red. 70 x 79 x 79 cm.

€ 400.-



442

444
Curt Fischer

Industriewerk Auma Ronneberger & Fischer

Midgard floor lamp / work lamp model 114 SE. Designed in the 1920s. White lacquered and nickel-plated metal, reflector made of black and white enamelled metal. 166 x 52 x max. 83 cm. Inscribed several times.

€ 1.000.-



444

443
Hana Kucerova-Zaveska

Hynek Gottwald
Tubular steel cantilever chair. Design and production 1930s. Chromed tubular steel, wood and deformed plywood, painted brown. 74.5 x 57 x 55 cm.

€ 200.-



443

445**Kálmán Lengyel**

Thonet

4 stacking tables model BT 97/100. Design around 1935. Black lacquered wood, chrome-plated tubular steel. 62 x 57x 36 cm. All parts marked with a round metal plaque, 'Thonet' and stylized cantilever chair. Very rare, complete set, which has been family-owned since the late 1930s. In the early 1940s, the family moved from Liechtenstein to Bavaria, with all the furniture being transported on a horse-drawn carriage.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 134.

€ 8.000.-

445





446

446
Wilhelm Wagenfeld

Vereinigte Lausitzer Glaswerke AG.,
Weißwasser

Rare tray with full Kubus dishes. Designed in 1938. Clear pressed glass. Tray: 3.5 x 42 x 18.5 cm. Kubus 10 pieces in the block: 21.5 x 27.5 x 18 cm. Inscribed with diamond mark.

Beate Manske & Gudrun Scholz (Hrsg.), *Täglich in der Hand*, Bremen 1987, Abb. S. 108, 109, 319.

€ 1.800.-



447

447
Teewagen der
1920/30er Jahre

Tea trolley / bar trolley. Designed in 1920s / 30s. Chromed tubular steel, painted metal, glass, nickel-plated brass frame. 56.5 x 43 x 43 cm.

€ 300.-

448
Margarete Schütte-Lihotzky

Gebr. Haarer, Hanau am Main

Cupboard of a Frankfurt kitchen. Designed in 1929. Gray, white, black lacquered wood, 11 aluminum chutes and 12 glass jars. 78 x 135.5 x 32 cm. Chutes marked.

€ 900.-



448



449

449
Margarete Schütte-Lihotzky

Gebr. Haarer, Hanau am Main

Cupboard of a Frankfurt kitchen. Designed 1929. White lacquered wood, 2 large aluminum chutes, 12 chutes and 5 glass jars, castors. 82.5 x 53 x 39.5 cm. Chutes marked.

€ 700.-



450

450

Margarete Schütte-Lihotzky

Gebr. Haarer, Hanau am Main

2 cupboards of a Frankfurt kitchen. Designed 1929. Gray lacquered wood, 12 aluminum chutes. 16 x 62.5 / 86.5 x 24.5 cm. Chutes marked.

€ 600.-



451

451

Stahlblech Vitrine

Baisch

Steel panel showcase. Designed in the 1950s. Black painted metal, glass. 113 x 145 x 30 cm.

€ 800.-

**452****Marcel Breuer**

Wohl Mücke & Melder

4 tubular steel cantilever chairs model B34 3/4. Design and production 1930s. Chromed tubular steel, wood, metal spring net, fabric. 83.5 x 55 x 59 cm.

Otakar Mácel, 2100 metal tubular chairs, Rotterdam 2006, Vgl. Abb. S. 100.

€ 400.-

452

453**Hynek Gottwald**

2 tubular steel cantilever armchairs, model 222. Designed and manufactured in the 1930s. Chromed tubular steel, wood, fabric cover, spring core upholstery. 82 x 69 x 97 cm.

Otakar Mácel, 2100 metal tubular chairs, Rotterdam 2006, Abb. S. 140.

€ 500.-

453



454

454**Hynek Gottwald**

2 tubular steel cantilever armchairs. Designed in the 1930s. Chromed tubular steel, wood, black / red fabric, spring core upholstery. 80 x 57 x 80 cm. Remains of stickers on the underside.

Otakar Mácel, 2100 metal tubular chairs, Rotterdam 2006, Abb. S. 137.

€ 800.-

**455****Jindrich Halabala**

Spojene UP Zavody A. S.

2 armchairs model H-275. Draft 1930s. Curved and dark stained plywood, wood, suede, spring core upholstery. 72 x 66 x 81 cm.

Dagmar Koudelkova, Jindrich Halabala, Brno 2003, Abb. S. 111.

€ 1.200.-

455



456

456**Jindrich Halabala**

Spojene UP Zavody A. S.

2 armchairs model H-269. Designed in the 1930s. Organically deformed plywood, wood, red fabric cover, spring core upholstery. 82 x 72 x 86 cm.

Dagmar Koudelkova, Jindrich Halabala, Brno 2003, Abb. S. 111.

€ 1.200.-

457

457**Jindrich Halabala**

Spojene UP Zavody A. S.

4 chairs model H-214. Designed in the 1930s. Wood with mirrored veneer, reddish fabric with a floral pattern. 83 x 45 x 54 cm.

Dagmar Koudelkova, Jindrich Halabala, Brno 2003, Abb. S. 108.

€ 600.-

458**Emilio Pino****Mobili Metallici Brevettati PINO Parabiago**

Tubular steel lounge sofa. Design and execution 1930s. Nickel-plated tubular steel, wood, fabric, spring core upholstery. 75 x 114 x 85 cm. Marked with a metal badge.

€ 600.-

458

459**Emilio Pino****Mobili Metallici Brevettati PINO Parabiago**

Tubular steel lounge chair + ottoman. Design and execution 1930s. Nickel-plated tubular steel, wood, fabric, spring core upholstery. Armchair: 75 x 85 x 85 cm. Stool: 41 x 42 x 41 cm. Armchair labeled with a metal badge.

€ 600.-

459



460

460**Emilio Pino****Mobili Metallici Brevettati PINO Parabiago**

Tubular steel lounge chair + ottoman. Design and execution 1930s. Nickel-plated tubular steel, wood, fabric, spring core upholstery. Armchair: 75 x 85 x 85 cm. Stool: 41 x 42 x 41 cm. Armchair labeled with a metal badge.

€ 600.-



461

461**Hawker Aircraft Ltd.**

Wardrobe. Designed in the 1940s. Riveted aluminum, bakelite. 183 x 122 x 50 cm.

€ 2.000.-

462

462**Mart Stam**

Armchair model A3-1. Designed around 1949. Wood and wickerwork. 83.5 x 62.5 x 65 cm.

Peter Vöge & Bab Westerheld, Stoelen, Nederlandse ontworpen, Landshoff 1986, S. 72 + 73.

€ 1.300.-

463

463**Marcel Breuer**

Thonet

Lounge chair model B 35. Designed in 1928. Chromed tubular steel, natural weave, black lacquered wood. 81.5 x 64 x 85 cm. Inscribed with silver sticker, lettering Thonet faded.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 75.

€ 1.000.-



464

**464****Gerrit Rietveld**

H. G. M., G. A. v. d. Groenekan

Military Chair. Designed in 1923. Wood and plywood, light gray and white lacquered. 91 x 41 x 52 cm. Inscribed on the underside with a brand stamp. Execution 1970s. H. G. M., G. A. v. d. At the time, Groenekan was entitled to produce a few copies a year.

Jong, Harmen de, Stoelen Chairs Chaises Stuhlen Sedi, TH Delft afdeling bouwkunde, o. J., Abb. S. hout 03-15.

€ 1.000.-

465

465**Gerrit Rietveld**

H. G. M., G. A. v. d. Groenekan

Military Chair. Designed in 1923. Wood and plywood, light gray and white lacquered. 91 x 41 x 52 cm. Inscribed on the underside with a brand stamp. Execution 1970s. H. G. M., G. A. v. d. At the time, Groenekan was entitled to produce a few copies a year.

Jong, Harmen de, Stoelen Chairs Chaises Stuhlen Sedi, TH Delft afdeling bouwkunde, o. J., Abb. S. hout 03-15.

€ 1.000.-**466****EI Lissitzky**

Tecta, Lauenförde

Plexiglass chair model D 61. Designed in 1930 for the Hygiene Exhibition in Dresden. Reedition 1960. Formed plexiglass, white vinyl. 70 x 65.5 x 49 cm.

Charlotte & Peter Fiell, 1000 Chairs, Köln 2000, Abb. S. 192.

€ 600.-

466



467

467**Herbert Hirche**

Christian Holzäpfel KG, Horb

Tea trolley / serving trolley. Designed in 1956. Black painted steel profile, industrial glass, rubberized wheels. 50.5 x 70 x 46.5 cm.

Gerd Hatje, Herbert Hirche, Stuttgart 1978, Abb. S. 21.

€ 500.-

468

468**Horst W. Brüning**

Kill International

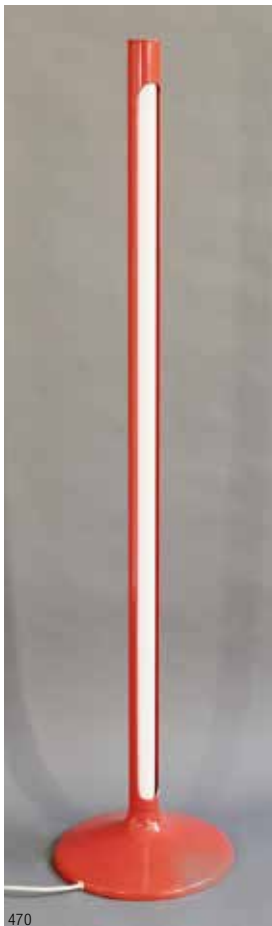
Tea trolley / serving cart, model T 128. Designed 1968. Chromed flat steel, black laminate, brown leather wrapping. 63 x 102/156 x 45 cm. Can be folded out on two sides.

Firmenkatalog Kill International, o. O. o. J., Abb. S. 15, 40.

€ 300.-**469****Robert Guillerme & Jacques Chambron**

Votre Maison

2 armchairs. Designed in 1950 / 60s. Oak wood, greenish fabric. 80 x 71 x 75 cm.

€ 800.-

470



469

470**Otto Zapf**

Floor lamp model Leucht-Säule. Designed 1970. Red painted aluminum. H. 134 x D. 31 cm.

€ 550.-



471

471
Hartmut Lohmeyer
 Wikening & Hahne

2 armchairs. Designed 1957. Teak, leather and natural wicker.
 75.5 x 71 x 78 cm.

Gerd Hatje, Neue Möbel Band 4, Stuttgart ca. 1958, Abb. S. 44.

€ 1.800.-



472

472
Berthold Müller-Oerlinghausen

Mosaic table / coffee table. Designed in 1950 / 60s. Mosaic of white, gray stone and gold-colored glass, brass and painted metal.
 H. 42.5 x D. 110 cm.

€ 500.-



473

473
Berthold Müller-Oerlinghausen

Mosaic table / coffee table. Designed in 1950 / 60s. Mosaic of gray stone and gold-colored glass, wood and chromed metal.
 H. 53 x D. 122 cm.

€ 600.-

474
Egon Eiermann
 Keramag

4 ceramic facade elements model Hortenkachel. Designed 1960. White glazed ceramic. 55 x 55 x 21 cm. Inscribed several times.

€ 500.-



474



475

475
Reflektor Pendelleuchte
der 1950er Jahre

Reflector pendant lamp from the 1950s. Lacquered metal and perforated sheet, brass and red plastic ball.
 H. 90 x D. 52 cm.

€ 700.-



476



477

476
Renate Müller

H. Josef Leven KG, Sonneberg

Therapeutic toy / sitting animal big hippopotamus. Designed 1969. Plucking, red and blue leather, cord. 38 x 80 x 31 cm. A card by Renate Müller, with a drawing for attaching two new eyes and replacement eyes with twine, is included.

R 20th Century Gallery, Renate Müller Toys and Design, New York 2010, Abb. S. 25.

€ 500.-



478

478
Renate Müller

H. Josef Leven KG, Sonneberg

Therapeutic toy / big bear, sitting animal. Designed 1968. Plucking, brown leather. 29 x 77 x 41 cm.

€ 500.-

477
Renate Müller

H. Josef Leven KG, Sonneberg

Therapeutic toy / seat animal large seal. Designed in 1971. Plucking, red and blue leather, cord. 50 x 62 x 58 cm.

R 20th Century Gallery, Renate Müller Toys and Design, New York 2010, Abb. S. 34, 35.

€ 500.-



479

479**Ruprecht Skrip**

Skrip-Ruprecht-Leuchten

Double arm wall lamp. Designed in the 1950s. Wood, bamboo, colored and light translucent plastic, coconuts and string. 60 x 40 x 150 cm. Inscribed on the back.

€ 600.-

480

**480****Charles & Ray Eames**

Herman Miller

Baby rocker / rocking chair model RAR. Designed in 1950, manufactured in 1970. Yellow fiberglass, nickel-plated steel wire and wood. 68.5 x 63 x 66.5 cm. Underneath with sticker and embossing, on the back brass plaque 'To Julie Kay Redder from Herman Miller Inc. November 16, 1970'. For the birth of the children of employees, Herman Miller presented the newborn with a RAR rocking chair with a personal dedication. This is how the special term Baby Rocker came about.

The Herman Miller Collection / The 1955/1956 Catalog, USA 1998, S. H7.

€ 1.700.-

481

Günter Beltzig

Gebr. Beltzig Design, Wuppertal

Set of chairs + table from the Floris series, 1st edition. Designed in 1967. Glass fiber reinforced polyester, painted red. Chairs: 107.5 x 45 x 60 cm. Table: 60.5 x 82 x 75 cm. This set was completely restored and repainted in 2019. This seating group was acquired directly from the Beltzig brothers in Wuppertal in 1970. The furniture in the Floris series was shown in 1968 at the Cologne Furniture Fair, where Verner Panton also presented his Visiona 0 concept of a new home. At that time Beltzig developed ideas to produce furniture in flowing, plant-like forms made of plastic, so the Floris chair has an orchid-like look. However, the shape of the chair is based on Beltzig's own body cast, with which he transformed it into an anthropomorphic seating object.

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

€ 18.000.-



482
Heinz Isler, (1926-2009)

Model of two prestressed concrete houses (Isler shells). Designed in the 1960s / 70s. Different materials. Blueprint facades and cuts 1: 100 new carpentry building, dated 5.5.1962. 59 x 104 cm. Blueprint floor plan + longitudinal section 1: 100 5 hump shells 16 x 16 m. 59 x 104 cm. Blueprint curve plan 1:30 for square hump hall. 59 x 83 cm. As well as various advertising material from Isler. Provenance: From the estate of Heinz Isler.

€ 300.-



482

483
Heinz Isler, (1926-2009)

Model of a prestressed concrete hall (Isler shell). Designed in the 1960s. Fiberglass. 40 x 67 x 70 cm. Provenance: From the estate of Heinz Isler. Heinz Isler was one of the most important Swiss construction engineers of the 20th century. His specialty was shell structures, mostly made of prestressed concrete. More than 1400 planned and executed buildings show him as the most important shell builder of the 20th century. Many of his so-called Isler bowls are still preserved today and impress with their still futuristic and light appearance.

€ 300.-

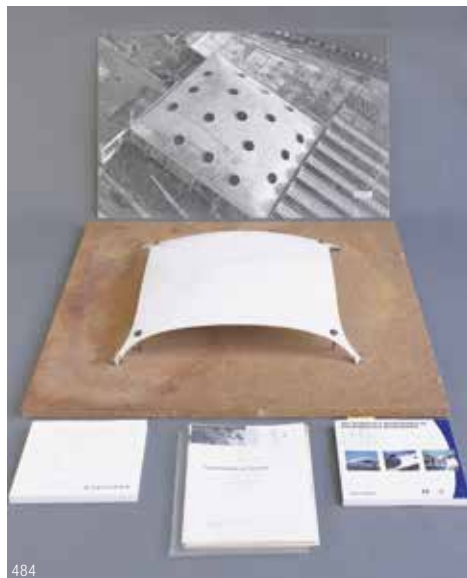
484
Heinz Isler, (1926-2009)

Model of a prestressed concrete shell (Isler shell). Designed in 1960 / 70s. Fiberglass on chipboard. 11 x 80 x 80 cm. Photo COOP distribution center Wangen near Otten, central hall. Photography on aluminum plate. Inscribed on the reverse, partly handwritten. 50 x 78 cm. Blueprint facades and cuts 1: 100 new carpentry building, dated 5.5.1962. 59 x 104 cm. Blueprint floor plan + longitudinal section 1: 100 5 hump shells 16 x 16 m. 59 x 104 cm. Blueprint hall buildings with I. B. Norm shells, various details + cuts. 30 x 188 cm. As well as various advertising material from Isler + 2 books + 2 handouts Lecture Technical University Berlin 1968. Provenance: From the estate of Heinz Isler.

€ 300.-



483



484

485**Florian Schulz, Ludwigsburg**

Double pendant light model Posa. Brass and black fabric cable.
160 x 150 x 31.5 cm.

€ 800.-

485

486**Alfred Altherr**

K.H. Frei, FREBA Typenmöbel

Two-piece cabinet from the Freba Typenmöbel system. Designed in 1955.
Wood and lacquered doors. 174 x 110 x 49.5 cm.

€ 2.800.-

486

487**Heinz Lilienthal**

Large coffee table Chartre. Designed 1970. Onyx and marble, white coated metal casting. 53 x 110 cm.

Heinz Lilienthal, Firmenkatalog von 1973, Abb.

€ 1.500.-

487



488

488
Sideboard / Anrichte
Art Déco Belgien

Sideboard Art Deco Belgium. Design and production 1920s. Wood and brass. 96 x 189 x 54 cm.

€ 2.200.-



489
6 Stühle Art Déco Belgien

6 chairs Art Deco Belgium. Design and production 1920s. Wood, yellow plastic cover. 85 x 42 x 47.5 cm.

€ 1.200.-



489

490
Esstisch Art Déco Belgien

Art Deco Belgium dining table. Design and production 1920s. Wood and brass. 75 x 150 x 95 cm.

€ 600.-



490



491

491**Georges Jouve & Janette Laverrière**

Freeform desk / table. Designed in the 1950s. Three-pass wooden base, black lacquered ceramic top. 75 x 185 x 100 cm.

Yves Badetz, Janette Laverrière, Paris 2004, Vgl. Abb. S. 75.

€ 4.000.-



492
George Nakashima
Widdicomb

Large dining table with foldable top. Designed about 1959.
American walnut, 73 x 187 x 96.5 / 163 cm. Labeled with stickers.
Mira Nakashima, Nature Form & Spirit, New York 2003, Abb.
S. 163.

€ 12.000.-

492



**493****George Nakashima**

Widdicomb

Sideboard / chest of drawers. Designed 1959. American walnut with burl wood veneer and brass. 125 x 120 x 56 cm. Inscribed with brand stamp and label.

€ 3.200.-

493

494**George Nelson**

Herman Miller

Small chest of drawers / side table. Designed in 1952. Wood, white coated cast aluminum. 51.5 x 70 x 50 cm.

€ 1.600.-

494



495

495**Coco Chanel Sheaf of Wheat Tisch**

Coco Chanel Sheaf of Wheat table. Base in the form of a wheat sheaf tied together with a cord. Glass, metal, painted gold. 43.5 x D. 100 cm. A table of this kind can be seen in a photograph from the 1950s in Coco Chanel's apartment on Rue Cambon.

€ 500.-**496****Charles & Ray Eames**

Herman Miller

Lounge chair + ottoman. Designed in 1956. Molded plywood, black leather, black lacquered cast aluminum with polished edges. Armchair: 82 x 82 x 90 cm, ottoman 42 x 65 x 56 cm.

Cara Greenberg, Mid-Century Modern, New York 1984, Abb. S. 90.

€ 900.-

496



497

497**Angel Pazmino**

2 Safari armchairs. Designed in 1960 / 70s. Wood and black hide leather, pinned connections with wooden sticks. 77 x 66 x 65 cm.

€ 600.-

498

498**Angel Pazmino**

2 Safari armchairs. Designed in 1960 / 70s. Wood and black hide leather, pinned connections with wooden sticks. 77 x 66 x 65 cm.

€ 600.-

499**Harry Bertoia**

Knoll International

Lounge chair + ottoman model Bird Chair.
Designed in 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 Roulund, 1938-1960 Knoll
Furniture, Atglen USA 1999, Abb. S. 74.

€ 700.-

499

500**Warren Platner**

Knoll International

Coffee Table Model wire table.
Designed in 1966. Nickel-plated
round steel bars, glass plate.
H. 37 cm, D. 90 cm.

Cara Greenberg, Op To Pop /
Furniture of the 1960s, USA 1999,
S. 40.

€ 800.-

500

**501****Florence Knoll**

Knoll International

Desk model S 872. Designed 1960s. Wood and metal.
73 x 183 x 96 cm. Labeled with stickers.

€ 2.200.-

501



502
Warren Platner
Knoll International

Set of dining table and chairs by the Wire Group. Design 1966. Metal, glass, light wool. Table: 71 x 137 cm. Chairs: 75 x 73 x 56.5 cm.

Cara Greenberg, Op To Pop Furniture of the 1960s, USA 1999, Abb. S. 40.

€ 8.000.-



502

**503**

Eero Saarinen
Knoll International

Lounge chair + ottoman model Womb Chair. Designed in 1950. Black lacquered tubular steel, red wool. Armchair: 90 x 87 x 90 cm. Ottoman: 40 x 70 x 51 cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 73.

€ 1.800.-**504**

André Vandenbeuck
Strässle

2 armchairs model Lotus. Designed 1970. White lacquered fiberglass, black leather. 85.5 x 81 x 58 cm.

€ 1.000.-**505**

Eero Saarinen
Knoll International

2 Tulip bar tables / side tables. Designed in 1956. White cast aluminum, white lacquered plywood. H. 80.5 x D. 39.5 cm. Inscribed in the bases

€ 600.-**506**

Eero Saarinen
Knoll International

Side table model 163TR. Designed in 1956. Black coated light metal casting, black marble. H. 52.5 x D. 51 cm. Inscribed in the foot.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 121 ff..

€ 300.-

507

Søren Willadsen Møbelfabrik

Sofa. Designed in the 1930s / 40s. Back shell in wood, blue velor fabric, back stitched.
73 x 190 x 90 cm.

€ 1.000.-



507



508

508

Chaiselongue Dänemark

Chaise-longue. Designed in the 1930s / 40s. Curved, quilted backrest, blue fabric and piping, wooden legs. 88 x 135 x 80 cm.

€ 500.-



509

509

Chaiselongue Skandinavien

Chaise-longue. Designed in the 1930s / 40s. Curved, quilted backrest, blue fabric and piping, wooden legs. 88 x 135 x 80 cm.

€ 500.-



510

Alvar Aalto

Huonekalu-Ja
Rakennustyötehdas Oy

Armchair model 403 Hallway Chair. Designed in 1931, early version. Wood and deformed plywood. 76 x 54.5 x 67 cm.

Sandra Dachs & Patricia de Muga & Laura Garcia Hintze, Alvar Aalto, Köln 2007, Abb. S. 52 + 53.

€ 1.200.-



511

511

Alvar Aalto

Huonekalu-Ja
Rakennustyötehdas Oy

Armchair model 403 Hallway Chair. Designed in 1931, early version. Wood and deformed plywood. 76 x 54.5 x 67.5 cm.

Sandra Dachs & Patricia de Muga & Laura Garcia Hintze, Alvar Aalto, Köln 2007, Abb. S. 52 + 53.

€ 1.200.-

512

Axel Einar Hjorth

Nordiska Kompaniet

Coffee table / side table model Utö. Designed in the 1930s. Stick-glued pine, top with a fluted edge. 48 x 70 x 54 cm.

€ 6.000.-



512



513



513
Tapio Wirkkala

Bowl. Designed in 1954. Birch plywood.
5.4 x 20.1 x 17.5 cm. Marked with signet.

€ 1.500.-



514
Tapio Wirkkala

Bowl. Designed in 1954. Birch plywood.
3.2 x 22.6 x 13.2 cm. Marked with signet.

€ 1.500.-



514

515**Poul Henningsen**

Louis Poulsen, Kopenhagen

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 stickers.

Louis Poulsen Produkt Katalog, Kopenhagen 2000, Abb. S. 42.

€ 2.000.-

515

516**Nanna Ditzel**

Søren Willadsen Møbelfabrik

Desk model ND 93. Designed 1955. Wood. 72.5 x 175 x 75 cm.

€ 2.400.-

516



517



518

517
Erik Höglund
Kosta Boda

Chandelier. Designed in 1956/57. Wrought iron with a clear glass decoration. H. 98-140 x D. 50 cm.

€ 1.200.-

518
Björn Wiinblad
Rosenthal

Large garden sculpture. Stoneware, multi-tone blue, brown, light gray glaze. Large baluster shape with head and attached arms. A bowl on the head. H. 107 cm. The figure was shaped by Wolfgang Sessous together with Björn Wiinblad. Wolfgang Sessous was a student of Elfriede Balzar-Kopp and worked as a ceramic teacher in Höhr-Grenzhausen. Provenance: Acquired from the son of Wolfgang Sessous.

€ 550.-



519



520

519
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.-

520
Kai Kristiansen
Feldballe Møbelfabrik

Kai Kristiansen and others. Large set of bookends. Designed in the 1960s. Wood and metal. Max. 13.5 x 9.5 x 14.5 cm.

€ 600.-

521**Verner Panton**

J. Lüber, Basel

Pendant lamp model Fun 5 DM. Designed in 1964.
White lacquered wood, metal chains, shell plates.
H. 160 x D. 56 cm.

Alexander von Vegesack, Verner Panton Das
Gesamtwerk, Weil am Rhein 2000, Abb. S. 287.

€ 2.000.-

521

522**Verner Panton**

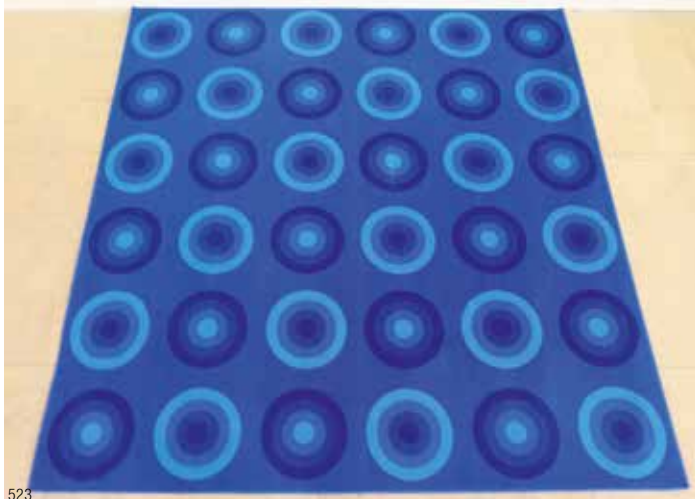
J. Lüber, Basel

Clothes rack / wire rack. Designed in 1971.
Chromed steel wire. H. 151 x D. 60 cm.

Alexander von Vegesack, Verner Panton Das
Gesamtwerk, Weil am Rhein 2000, Abb. S. 264.

€ 400.-

522



523

523**Verner Panton**

Mira-X

Carpet from the Grand Hotel Europa in Lugano.
Designed 1970. Textile. 200 x 202 cm.

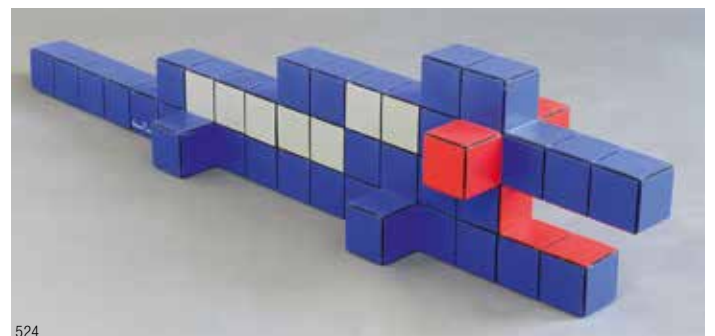
Alexander von Vegesack, Verner Panton Das
Gesamtwerk, Weil am Rhein 2000, Abb. S. 128/129.

€ 400.-**524****Verner Panton**

Kurt Naef, Zeiningen

Pantonaef crocodile, special showpiece, signed. Design 1975. Colored plastic.
24.5 x 18.5 x 108 cm. Signed on the side. This object was put together and
glued according to his design, on the occasion of the work show designed by
Panton in the Traphold Museum in Kolding in 1998. It was part of a total of ten
different show pieces, which Panton offered for sale in the museum shop.

Alexander von Vegesack, Verner Panton Das Gesamtwerk, Weil am Rhein 2000,
Abb. S. 307

€ 600.-

524



525

**525****Verner Pantan**

Bayer AG

Fabric picture design eye from the Anatomi series. Designed 1968. Dralon fabric in purple on a stretcher. 69 x 109 x 2 cm. Inscribed 'Verner Pantan - anatomie a - dralon' on the reverse. The Anatomi series was designed for the Dralon ship / Visiona 0 and made for this purpose only in Dralon. It was not until 1978 that this design went into series production, although in printed cretonne fabric.

Alexander von Vegesack, Verner Pantan Das Gesamtwerk, Weil am Rhein 2000, S. 137, 171, 335.

€ 500.-**526****Verner Pantan**

Bayer AG

Fabric picture design lips / mouth from the Anatomi series. Designed 1968. Red dralon fabric on a stretcher. 40 x 110 x 2 cm. Inscribed 'Verner Pantan - anatomie m - dralon' on the reverse. The Anatomi series was designed for the Dralon ship / Visiona 0 and made for this purpose only in Dralon. In 1978 this design went into serial production, although in a printed cretonne fabric.

Alexander von Vegesack, Verner Pantan Das Gesamtwerk, Weil am Rhein 2000, S. 137, 171, 335.

€ 400.-**527****Verner Pantan**

Bayer AG

Fabric picture design hand from the Anatomi series. Designed 1968. Red dralon fabric on a stretcher. 108 x 108 x 2 cm. Inscribed 'Verner Pantan - anatomie h - dralon' on the reverse. The Anatomi series was designed for the Dralon ship / Visiona 0 and made for this purpose only in Dralon. It was not until 1978 that this design went into series production, although in printed cretonne fabric.

Alexander von Vegesack, Verner Pantan Das Gesamtwerk, Weil am Rhein 2000, S. 137, 171, 335.

€ 600.-

527



526

528**Verner Panton**

J. Lüber, Basel

Spiral pendant lamp model SPO 1. Designed 1969 for the Visiona 2 1970. Nickel-plated metal, spiral elements made of chrome-plated plastic.

H. 60 D. 45 cm.

Alexander von Vegesack, Verner Panton Das Gesamtwerk, Weil am Rhein 2000, Abb. S. 292.

€ 850.-

528

529**Arne Vodder**

Sibast Furniture Co., Dänemark

Sideboard with reversible doors. Designed in 1950 / 60s. Wood, sliding doors with wooden surface and colored laminated on the back. 60 x 197 x 49 cm.

€ 1.500.-

529



530

530**Hans J. Wegner**

AP Stolen, Dänemark

Lounge chair model Papa Baer. Designed 1951. Legs and armrests in wood, wool fabric in green and black. 100 x 80 x 95 cm. Inscribed with stamp and metal plaque.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide, Kopenhagen 2004, 3. Auflage 2006, Abb. S. 329.

€ 4.000.-

531

531**Hans J. Wegner**

AP Stolen, Dänemark

Lounge chair model AP 27 Mama Bear. Designed in 1954. Armrests and legs in wood, cover in reddish, blue woven fabric. 105 x 74 x 83 cm. Inscribed with stamp.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide, Kopenhagen 2004, 3. Auflage 2006, Abb. S. 328.

€ 2.000.-**532****Poul Hundevad**

Poul Hundevad, Vamdrup

Folding stool model Guldhøj PH 41. Design 1960. Teak and black leather. 37 x 49.5 x 38 cm.

Per H. Hansen & Klaus Petersen, 250 danske designmøbler, Dänemark 2004, Abb. S. 13.

€ 600.-

532

**533****Kaare Klint**

Rud. Rasmussen

Propeller stool / tray table, model 8783. Designed around 1930. Ash stained on teak, linen, mounts in brass. 44/46 x 56.5 / 68.5 x 49.5 cm.

Erik Zahle (Hrsg.), Skandinavisches Kunsthandwerk, München/Zürich 1963, Abb. S. 116,117.

€ 3.000.-

533



534

534**Kaare Klint**

Rud. Rasmussen

Propeller stool / tray table model 8783. Designed around 1930. Ash stained on teak, linen, mounts in brass. 44/46 x 56.5 / 68.5 x 49.5 cm. Inscribed with company label Rud. Rasmussen Snedkerier Kobenhavn Danmark and a red round sticker with the opposite initials KK for Kaare Klint.

Erik Zahle (Hrsg.), Skandinavisches Kunsthandwerk, München/Zürich 1963, Abb. S. 116,117.

€ 3.000.-

535

**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.

€ 1.200.-



535

536

Kurt Østervig
Rolschau Møbler

2 armchairs, model 57 A. Designed
around 1958. Wood, light sheepskin.

€ 8.000.-



536

537**Peter Hvidt, Orla Mølgaard Nielsen**
Søborg Møbelfabrik

Armchair model 317 + 3 chairs model 316. Designed in 1955.
Teak and cord weave. Armchair: 78 x 80 x 55 cm. Chairs:
75 x 46 x 45 cm. Partly labeled 'Made in Denmark'.
Noritsugu Oda, Danish Chairs, San Francisco 1999, Abb. S. 83.

€ 600.-

537

**538****Arne Vodder**
Cado

2 adjustable lounge chairs. Designed in the 1960s. Teak, upholstery in
beige, structured fabric. 102 x 78 x 88 cm. Marked with a metal badge.

€ 600.-

538

539**Finn Juhl**

France & Son, Kopenhagen

2 armchairs model 133 spade. Designed in 1954. Teak,
blue-green fabric upholstery. 78 x 74 x 81 cm. Marked
with a metal badge.

Oda Noritsugu, Danish Chairs, Tokio 1996, Abb.
S. 101.

€ 1.200.-

539



540

540
Finn Juhl
Bovirke

Sofa model B0 55. Designed in 1946. Curved wooden frame construction with quilted back, gray-brown fabric, teak legs. 83 x 132 x 77 cm.

€ 6.000.-**541**
Finn Juhl
France & Daverkosen

Pair of armchairs, model FD 136. Designed 1956. Teak, mottled wool. 77.5 x 80 x 79.5 cm. Inscribed with metal badge and embossing.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide, København 2006, Abb. S.175.

€ 3.000.-

541



542

542
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.

€ 1.200.-

543
Finn Juhl

France & Daverkosen

Armchair model 133 spade. Designed in 1954. Teak, natural white wool covers. 80 x 74 x 82 cm. Marked with a metal badge.

Oda Noritsuga, Danish Chairs, Tokio 1996, Abb. S. 101.

€ 600.-



543



544

544
Finn Juhl

France & Son, Kopenhagen

2 armchairs model 133 spade. Designed in 1954. Teak, natural white wool covers. 80 x 74 x 82 cm. One armchair labeled with a metal badge.

Oda Noritsuga, Danish Chairs, Tokio 1996, Abb. S. 101.

€ 1.200.-

545**Vilhelm Wohlert**

Louis Poulsen, Kopenhagen

3 pendant lights model Satellite. Design 1950. White opal glass, metal. 32/42 x 30/40 cm.

Charlotte & Peter Fiell, 1000 Lights Vol. 1, Köln 2005, Abb: S. 413.

€ 800.-

545



546



546

546**Sven Ivar Dysthe**

Dokka Møbler

2 armchairs + coffee table. Designed 1960. Chromed metal, wood, black leather. Armchair: 77 x 70.5 x 76 cm.

Table: 49.5 x 135 x 69 cm. All parts marked with a badge.

Erik Zahle (Hrsg.), Skandinavisches Kunsthandwerk, München/Zürich 1963, Abb. S. 112.

€ 1.600.-

547

547**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 logo Kold Christensen and Denmark.

Erik Krogh, Poul Kjaerholm Architect and Furniture Designer, Arkitektens Forlag 1999, Abb. S.84, 85.

€ 3.000.-



548

548
Jørgen Kastholm
 Kill International

2 chairs model JK 770. Designed 1969. Chromed flat steel, black leather. 81 x 57 x 55 cm. Each labeled with a sticker.

€ 1.400.-

549
Jørgen Kastholm
 Kill International

Desk model JK 702. Design 1969. Chromed flat steel, black lacquered wood, glass top. 71 x 181 x 85 cm.

€ 1.000.-



549

550
Jørgen Kastholm & Preben Fabricius
 Bo-Ex, Dänemark

Lounge sofa model B0-583. Designed in 1963. Steel, wooden frame, black leather.

€ 1.800.-



550



551

551

Jørgen Kastholm & Preben Fabricius
Bo-Ex, Dänemark

Lounge sofa model BO-583. Designed in 1963. Steel, wooden frame, black leather. 75 x 224 x 80 cm.

€ 1.800.-



552

552

Schreibtisch Italien 1950er

Desk Italy 1950s. Wood, brass glass. 77.5 x 130 x 75 cm.

€ 300.-

553

Giò Ponti

Johann Haviland

5 cups with saucers, form 'Barbara'. 1930s. White. Cups: H. 4.8 cm, D. 8 cm. Saucer: 12.6 cm. All parts labeled with company brand: JOHANN HAVILAND, crowned R (for Rosenthal), BAVARIA (green stamp). The porcelain manufacturer Haviland was taken over in 1924 by the Italian manufacturer Richard Ginori, for whom Giò Ponti worked as artistic director from 1924 to 1933. In 1937 the manufactory was transferred to Rosenthal. Giò Ponti designed the service form 'Barbara' for Ginori, a model that was also produced by Haviland in numerous decor variants.

€ 300.-



553

554**Barovier & Toso, Murano**

2 wall appliques. Glass, brass. Colorless glass with gold foil melting and semi-opaque white thread melting. Wavy, ribbed decor, partially pinched leaf elements and nubs. One light each. 58 x 23 x 23 cm.

€ 800.-

554



555

555**Maison Baguès, Paris**

2 wall appliques. Metal, silver and gold colored, glass. 2 burners each. 62 x 36 x 10.

€ 200.-

556

556**2 Wandleuchter
wohl Hagenauer**

2 sconces. Probably Hagenauer Vienna. Designed in the 1930s. Brass. 3-flame shape. Loose spouts. 41 x 25 x 22 cm.

€ 400.-



557

**557****Gino Sarfatti**

Arteluce, Brescia

Ceiling lamp model 2042/6. Designed in 1963. Black painted metal, frosted glass. H. 30 x D. 72 cm. Labeled.

Arteluce Produktkatalog.

€ 1.800.-**558****Gino Sarfatti**

Arteluce, Brescia

Wall lamp model 237/3. Designed in 1959. Black painted metal, frosted glass. 14 x 47 x 20 cm.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 414.

€ 800.-

558



559

559**Gino Sarfatti**

Arteluce, Brescia

2 wall lights model 238/1. Designed in 1960. Black painted metal, frosted glass. 20 x 20 x 29 cm. Each labeled with a sticker.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 414.

€ 600.-



560

560**Giuseppe Ostuni**

O-Luce, Mailand

Floor lamp model 312. Designed around 1951. Brass, white lacquered metal, marble. Tilttable and extendable in length. 135-165 x 27 x 40-120 cm.

€ 700.-

561

561**Osvaldo Borsani**

Tecno, Italien

Lounge chair model P 40. Design 1955, first edition. Black lacquered tubular steel and metal, brass, fabric, flexible armrests made of spring steel covered with rubber. Seat and backrest can be adjusted several times. 85 x 70 x 86 cm. Inscribed with company brand and sticker.

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 88.

€ 1.000.-

562

**562****Andrea Bellosi**

Alchimia

Floor lamp model Arc-En-Ciel. Designed in 1980, early execution of Alchimia. Black marble, silver and black lacquered metal, glass prism. 28/30 x 25 x 20 cm. Labeled with stickers.

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 505.

€ 750.-



563

563
Stehleuchte Italien 1950er Jahre

Filigree Italian floor lamp. Designed in the 1950s. Black painted metal, brass. 129 x 16 x 18 cm.

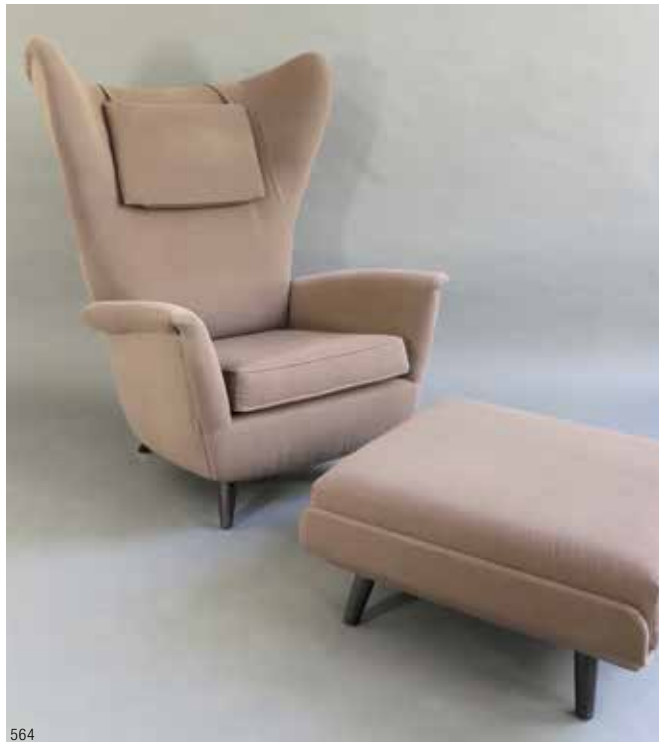
€ 400.-



565
Guido Bonzani
Tecnosalotto

Cantilever lounge chair + ottoman. Designed in the 1970s. Matt chrome-plated flat steel, cover in brown synthetic leather. Armchair: 93 x 90 x 100 cm. Ottoman: 36 x 62 x x 60 cm. Armchair labeled with sticker.

€ 800.-



564

564
Lounge Sessel mit Ottomane

Lounge armchair / wing chair and ottoman. Designed in the 1950s-1960s. Black lacquered wood, brown fabric. Armchair: 107 x 85 x 80 cm. Stool: 28.5 x 61 x 61 cm.

€ 500.-



565

**566****Joe Colombo**

Bernini, Mailand

Bar tower from the Combi Center program. Designed 1963. Wood, metal, aluminum, plastic wheels. H. 72 x D. 83.5 cm.

Ignazia Favata, Joe Colombo and Italian Design of the Sixties, Mailand 1988, Abb. S. 66 + 67.

€ 2.600.-**567****Olaf von Bohr**

Valenti, Cusago

Floor lamp / table lamp model Medusa. Designed 1968. White and black lacquered metal. 66 x 40 cm. Labeled with stickers.

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 285.

€ 600.-

567





568

568**Superstudio**

Poltronova, Italien

Floor lamp / 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.

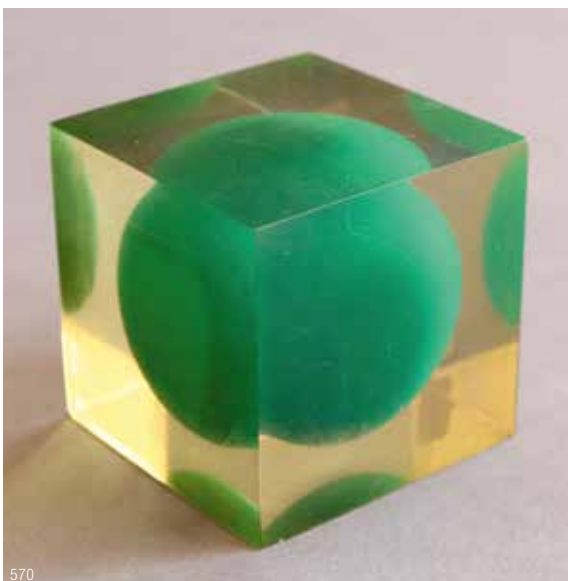
€ 800.-**569****Gian Nicola Gigante**

Zerbetto

Floor lamp model Neon. Designed 1981. Black plastic and metal, 2 neon tubes. 139 x 30 x 30 cm. Inscribed above.

€ 400.-

569



570

570**Enzo Mari**

Danese, Mailand

Multiple object model Cubo. Designed in 1959-63. Polyester resin with a green ball. 7 x 7 x 7 cm.

Federico Motta, Enzo Mari L'Arte del Design, Mailand 2008, Abb. S. 175.

€ 300.-**571****Gino Valle**

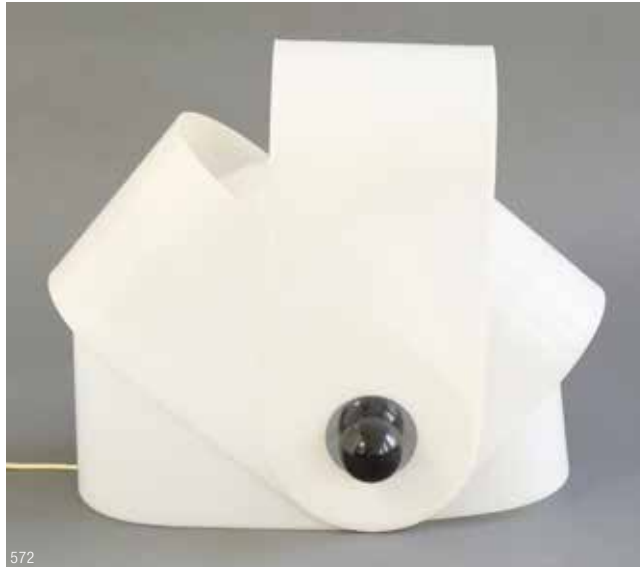
Solari & C., Udine

Large table clock model Cifra. Designed in 1963. White plastic, acrylic. 13 x 26 x 13.5 cm. Inscribed several times.

Ausstellungskatalog zur Ausstellung ‚Design aus Italien‘ des Deutschen Werkbundes, Karlsruhe 1970, Vgl. Abb. S. 43.

€ 200.-

571



572

572
Superstudio
 Poltrona, Italien

Floor lamp / 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.

€ 1.000.-

573
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.

€ 1.000.-



573

574
Nathalie Grenon
 Fontana Arte, Mailand

Floor lamp model 2635. Designed in 1997. Silver-plated metal, glass, wood and fabric. 165 x 34.5 x 25 cm. Inscribed on the underside with a sticker.

€ 1.200.-



574



575

575
Afra und Tobia Scarpa
Maxalto

4 chairs model Artona. Designed 1975.
Walnut with dark layers, leather covers.
78.5 x 56 x 48 cm. Screw covers on the
back with manufacturer's logo.

Giuliana & Gramigna, 1950/1980
Repertorio, Mailand 1985, Abb. S. 415.

€ 1.500.-





576

576**Vetzeria Vistosi, Murano**

2 Murano pendant lights. Designed in 1950 / 60s. Green and white glass, metal mounting. H. 96 x D. 12 cm.

€ 600.-

577

577**Vetzeria Vistosi, Murano**

2 Murano pendant lights. Designed in 1950 / 60s. Green glass, metal mounting. H. 96 x D. 12 cm.

€ 600.-**578****Vico Magistretti
O-Luce, Mailand**

Table lamp model Atollo. Designed in 1977. Blue, frosted glass, the diffuser is tiltable. H. 36 x D. 25 cm. Labeled with stickers. This object was made in blue glass only in a small series.

Giuliana & Gramigna, 1950/1980 Repertorio, Mailand 1985, Abb. S. 450.

€ 600.-

578



579

579**Gaetano Pesce****Fish design**

Limited large bowl model Spaghetti + vase model Amazonia. Designed 1995. Shell made of colored, flexible synthetic resin. 14.5 x 45 x 42 cm. Vase made of brownish transparent, flexible synthetic resin. 18 x 18 x 16.5 cm. Both objects are inscribed with the stamp Fish Design and limitation No. 276 and No. 8.

€ 400.-



580

580
Ettore Sottsass
 Artemide, Mailand

Floor lamp model Callimaco. Designed 1982. Gray, sand and red painted metal. H. 200 x D. 39.5 cm. Labeled with stickers.

Charlotte & Peter Fiell, 1000 Lights Vol. 2, Köln 2005, Abb. S. 319.

€ 600.-



581

581
Michele de Lucchi
 Belux

Table lamp model Sinerpica. Designed in 1978. Colored metal. H. 72.5 x D. 17 cm ..

Charlotte & Peter Fiell, 1000 Lights 1960 to present, Köln 2005, Abb. S. 302.

€ 400.-

582
Ettore Sottsass
 Venini & C., Murano

Centrepiece Yemen. Design 1994. Made 2012. Glass. Opaque red, black violet, white and transparent green glass, colorless overlay. Ball shape with cone foot and funnel neck. H. 31 cm. D. 26 cm. On the wall marked with company label Venini. On the foot marked: venini 2012 Ettore Sottsass (engraved).

€ 800.-



582

583**Ettore Sottsass**

Poltrona, Italien

Wall bracket from the Tempus series. Designed in 1965. Wood, partially stained, red anodized aluminum. 186 x 65 x 30 cm.

Gramigna & Giuliani, 1950/1980 Repertorio, Mailand 1985, Vgl. Abb. S. 225.

€ 6.000.-

583

**584**

Michael Graves
Memphis, Milano

Dressing table and stool model Plaza. Designed in 1981. Wood, veneered in root maple and lacquered in turquoise, mirror glass, glass, acrylic, brass and lightbulbs.

241 x 140 x 52 cm.

Barbara Radice, Memphis. Gesicht und Geschichte eines Stils. München 1988, Abb. S. 49.

€ 8.000.-



585

585
Michael Graves
 Memphis, Milano

Double bed model Stanhope. Designed in 1981. Wood, veneered in maple root and partially black lacquered, mirror glass, glass, brass.
 Headboard with segment-like end with small light bulbs, a semicircular glass shelf with lamp on the right and left. 230 x 260 cm.
 Barbara Radice, Memphis. Gesicht und Geschichte eines Stils. München 1988, Abb. S. 48.

€ 1.800.-

586
George J. Sowden

Asymmetric cabinet. Designed in 1990. Various-colored wood veneer, black lacquered top, right side with graphic inlays. 122 x 130 x 50 cm
 George J. Sowden. Designing 1970 1990.
 Katalog Musées des Art Décoratifs Paris 1990, S. 86.

€ 2.000.-



586

587**Nanda Vigo**

Arredoluce, Monza

Floor lamp model 14031 Linea. Designed around 1968. Stainless steel, chromed metal. 184 x 40 cm. Labeled with stickers.

Pansera & Padoan & Palmaghini, Arredoluce Catalogo Ragionato 1943-1987, Mailand 2018, Abb. S. 361.

€ 3.400.-

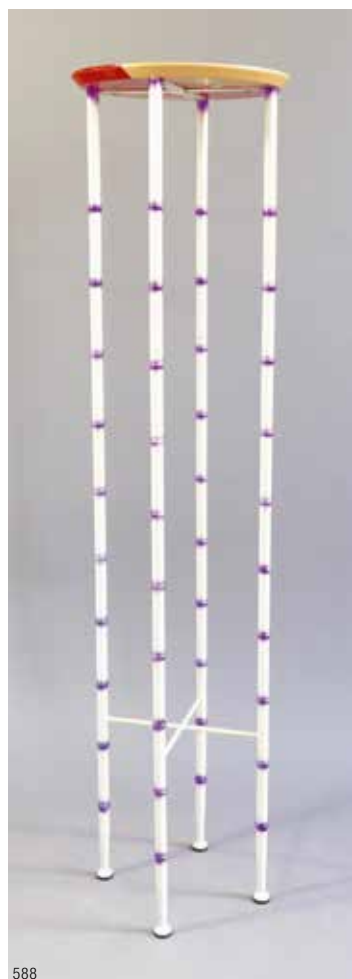
587

**588****Andrea Branzi**

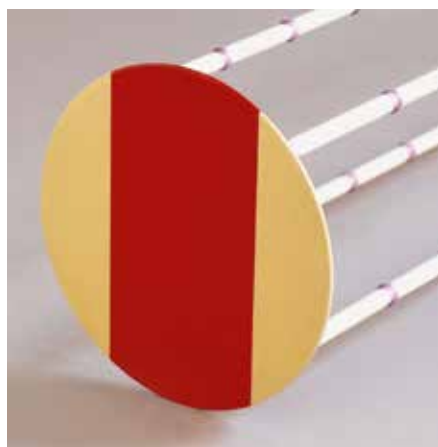
Zabro

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.-

588

**589****Emmanuel Babled**

Venini, Murano

Pendant lamp model Cometa. Designed in 1997. White and blue glass, metal. H. 160 x D. 70 cm. Inscribed: Venini 1997 Emmanuel Babled.

€ 2.400.-

589



590

590
Alessandro & Pavel Janák Mendini

Vitra Design Museum

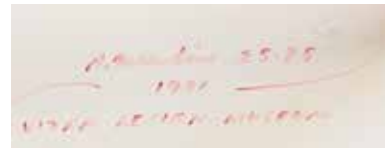
Limited chair in the style of Czech Cubism after Pavel Janák. Designed in 1991. Cherry wood, multi-colored frame. 93.5 x 44 x 50 cm. Handwritten on the underside No. 18 of 25. Special edition of the Vitra Design Museum on the occasion of the exhibition „Czech Cubism. Architecture and Design 1910-1925“, 1991 in Weil am Rhein. On the occasion of this exhibition, Mendini designed three different decors for the chair design from the year 1911/12 by Pavel Janák, which were each produced in an edition of 15 and 25 copies.

Windlin & Fehlbaum, Cornel & Rolf, Projekt Vitra, Basel 2008, Vgl. Abb. S. 248,

€ 1.400.-



591



591
Alessandro & Pavel Janák Mendini
 Vitra Design Museum

Limited chair in the style of Czech Cubism after Pavel Janák. Designed in 1991. Cherry wood, multi-colored frame. 93.5 x 44 x 50 cm. Handwritten on the underside No. 25 of 25. Special edition of the Vitra Design Museum on the occasion of the exhibition „Czech Cubism. Architecture and Design 1910-1925“, 1991 in Weil am Rhein. On the occasion of this exhibition, Mendini designed three different decors for the chair design from the year 1911/12 by Pavel Janák, which were each produced in an edition of 15 and 25 copies.

Windlin & Fehlbaum, Cornel & Rolf, Projekt Vitra, Basel 2008, Vgl. Abb. S. 248,

€ 1.400.-



592

592
Alessandro & Pavel Janák Mendini
 Vitra Design Museum

Limited chair in the style of Czech Cubism after Pavel Janák. Designed in 1991. Cherry wood, multi-colored frame. 93.5 x 44 x 50 cm. Handwritten on the underside No. 18 of 25. Special edition of the Vitra Design Museum on the occasion of the exhibition „Czech Cubism. Architecture and Design 1910-1925“, 1991 in Weil am Rhein. On the occasion of this exhibition, Mendini designed three different decors for the chair design from the year 1911/12 by Pavel Janák, which were each produced in an edition of 15 and 25 copies.

Windlin & Fehlbaum, Cornel & Rolf, Projekt Vitra, Basel 2008, Vgl. Abb. S. 248,

€ 1.400.-



593



593

Shiro Kuramata

Vitra, Weil am Rhein

Lounge chair model How High The Moon. Designed in 1986. Brazed expanded metal sheet. 72.5 x 95 x 83 cm.

Albrecht Bangert, Design der 80er Jahre, München 1990, Abb. S. 57.

€ 4.400.-



594

Ron Arad

Aleph / Driade

Dining table model Fly Ply. Designed in 1994. Molded plywood, metal. 75 x 210 x 90 cm. Marked below the top.

Volker Albus & Volker Fischer, 13 nach Memphis, Frankfurt am Main 1995, Abb. S. 28.

€ 1.400.-



594

595**Hermann Becker**

Becker Stahlmöbel

4 bar stools for google Germany. Designed in 2011. Hot-dip galvanized steel and felt. 75 x 39 x 37 cm. These stools were produced exclusive for the cantine of google Germany, in an edition of 14 pieces + 4 exemplar artist.

Produktblatt des Entwerfers und Herstellers.

€ 600.-

595



596

596**Hermann Becker**

Becker Stahlmöbel

Lounger model Bodenliegesitz. Designed 1989. Steel and red felt. 67.5 x 150.5 cm. Inscribed with stamp. This object was part of the touring exhibition ‚bewußt, einfach, Das Entstehen einer alternativen Produktkultur‘ / ‚conscious, simple, The emergence of an alternative product culture‘ which has appeared in over 30 cities worldwide in 12 years. Executed in a small series of approx. 10 pieces.

Ursula Zeller, Ausstellungskatalog ‚bewußt, einfach, Das Entstehen einer alternativen Produktkultur‘, Bonn 1998, Abb. S. 31.

€ 800.-**597****Hermann Becker**

Becker Stahlmöbel

Bench / reed bench model Kleine Mannesmann. Designed 1989. Steel and red felt. 32 x 150 x 30 cm. Inscribed with stamp. This object was part of the touring exhibition ‚bewußt, einfach, Das Entstehen einer alternativen Produktkultur‘ / ‚conscious, simple, The emergence of an alternative product culture‘ which has appeared in over 30 cities worldwide in 12 years. Executed in a small series of approx. 7 pieces.

Ursula Zeller, Ausstellungskatalog ‚bewußt, einfach, Das Entstehen einer alternativen Produktkultur‘, Bonn 1998, Abb. S. 33.

€ 600.-

597

598**Contra Forma**

Large rocking chair / rocking object. Designed in the 1980s. Laminated blockboard, gray foam rollers. 64.5 x 84.5 x 100 cm. Labeled with stickers.

€ 500.-

598

**599****Mark Brazier-Jones**

2 Armchairs model Saint James. Designed before 1995.
Cast iron, red-brown fabric covers. 80 x 81 x 80 cm.

€ 1.000.-

599



600

600**Franco Albini + Franca Helg**

Cassina, Mailand

Lounge chair model Tre Pezzi Wool limited edition No. 95 of 100. Designed 1957, reedition 2012.
Black lacquered tubular steel, wood, black fur. 93 x 81 x 77 cm. Inscribed in the frame with the
Edition 95/100, as well as the Cassina label, serial number and logo.

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 107.

€ 1.800.-**601****Chelini, Florenz**

Large Sheaf of Wheat dining table model 176. Base in the form of a wheat sheaf tied
together with a cord. Glass, wood, painted gold. 76 x 180 x 109 cm.

€ 1.800.-

601



602

602**Andrea Branzi**
Design Gallery Milano

Table lamp Ellisse No. 6 / 20. White porcelain and Corian, chromed metal pin. 45 x 61 x 12 cm. Signed by Andrea Branzi 1998 6/20. Limited edition from the Collection Passaggi.

€ 2.000.-**603****Alessandro Mendini**

Side table Hispo. Designed in 1986. Metal, painted in light green, wood, glass mosaic stones in gray, yellow and orange. H. 70 cm, D. 60 cm. Inscribed on the foot with lettering Alessandro Mendini.

€ 2.000.-

603

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