

KUNST & DESIGN

AUKTIONS
HAUS
SCHOPS
TUROWSKI

AUKTION
7. Mai 2022



Zu unserem Team gehören

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Druck

Kohlhammerdruck

Dank an

Brigitta, Antje, Andrea, Emil
und all die Köche

AUKTION

Samstag, 7. Mai 2022
Start 10.00 Uhr

Vorbesichtigung / Preview: im Auktionshaus in Krefeld

Freitag	29.04.2022	12-18 Uhr
Samstag	30.04.2022	12-18 Uhr
Sonntag	01.05.2022	12-18 Uhr
Montag	02.05.2022	12-18 Uhr
Dienstag	03.05.2022	12-18 Uhr
Mittwoch	04.05.2022	12-18 Uhr
Donnerstag	05.05.2022	12-18 Uhr

Die im Katalog angegebenen Preise sind Limit / Aufrufpreise

Wir laden Sie herzlich zur Vorbesichtigung unserer Auktionsausstellung ein. Es gelten die aktuellen Richtlinien des Landes NRW. Bitte beachten Sie auch die Hinweise auf unserer Homepage. Gerne senden wir Ihnen auf Anfrage ausführliche Zustandsberichte und Detailfotos unserer Objekte.

Wir laden Sie ebenfalls herzlich zur Auktion am 7. Mai ein. Gerne nehmen wir Ihre schriftlichen Vorgebote für die Auktion entgegen. Sie können sich auch zum telefonischen Live-Bieten registrieren lassen. Bitte kontaktieren Sie uns.

Für beide Optionen können Sie auch gerne unser Bieterformular nutzen, das sie am Ende des Katalogs oder auf unserer Homepage finden.

Liebe Kunden,

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

Den Link finden Sie am Auktionstag auf unserer Homepage unter:

www.kunstunddesign-auktionen.de

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

Dear customers,

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

www.kunstunddesign-auktionen.de/en

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

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

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

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Steuernummer / Ident Number:
DE 265629205

We kindly invite you to the preview of our auction exhibition.

The current guidelines of North Rhine-Westphalia apply. Please also note the information on our homepage. We would be happy to send you detailed status reports and additional photos of our objects on request.

We also invite you to the auction on May 7th. We would be happy to receive your written preliminary bids for the auction. You can also register for live bidding over the phone. Please contact us.

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

Versteigerungsbedingungen | Informationen für Käufer

1. KUNST & DESIGN AUKTIONSHAUS SCHOPS TUROWSKI

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

2. Ablauf der Versteigerung

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

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

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

3. Vorbesichtigung

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

4. Versteigerungsgegenstände/ Katalogangaben

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

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

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

5. Kataloge

Kataloge werden Interessenten auf Nachfrage gerne zugesandt.

6. Gebote

Teilnahme an einer Auktion

Es gibt verschiedene Arten an unseren Auktionen teilzunehmen.

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

Saalbieter

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

Vorgebote

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

Telefongebote

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

Internet-Auktionsplattformen

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

7. Zuschlag

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

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

8. Abnahme / Rechnungstellung / Zahlung / Gefahrübergang

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

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

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

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

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

9. Eigentumsvorbehalt

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

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

10. Haftungsbeschränkung

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

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

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

11. Bindung an Angebot

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

12. Aufgeld / Provision

Zum Zuschlagpreis ist ein Aufgeld (Provision) von 24 % zzgl. der auf das Aufgeld anfallenden gesetzlichen Mehrwertsteuer zu zahlen. Erfolgt der Zuschlag über eine Online-Auktionsplattform, erhöht sich das Aufgeld um die von der Plattform erhobene Provision. Die Bezahlung des Gesamtbetrages erfolgt in Euro und ist binnen der oben unter Ziffer 8 genannten Frist vorzunehmen. Anfallende Bankspesen gehen zu Lasten des Ersteigerers.

13. Folgerecht

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

14. Verzug

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

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

15. Mitnahme / Versand

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

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

16. Veröffentlichung der Ergebnisse

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

17. Nachverkauf

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

18. Folgen verspäteter Abnahme

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

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

20 € für große Objekte (insbesondere Einrichtungsgegenstände)

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

19. Schlussbestimmungen

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

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

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

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

Conditions of sale at auctions

1. KUNST & DESIGN AUKTIONSHAUS SCHOPS TUROWSKI

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

2. Conduct of auction

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

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

3. Preview

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

4. Items on offer at auctions / catalogue description

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

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

5. Catalogues

Catalogues will be provided to interested parties upon request.

6. Bids

Participation in an auction

There are different ways to participate in our auctions.

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

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

Hall bidders

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

Absentee bids

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

Bids by telephone

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

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

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

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

Internet auction sites

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

7. Acceptance of a bid

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

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

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

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

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

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

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

9. Retention of title

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

10. Limited Liability

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









Detail zu Lot 48

ASIATIKA
ETHNIKA
ALTE KUNST
SCHMUCK
SILBER



1
Meiping Cloisonné Vase
China

Meiping Cloisonné Vase. Late Ming Dynasty. Cloisonné decor with turquoise background, arabesques with tendril motif in green, large stylized lotus blossoms in variations of red, yellow, green, white and dark blue. Foot rim with surrounding band of arch elements. H. 32 cm.

€ 400.-



2
Große Cloisonné Schale
Japan

Large cloisonné bowl with a view of Mount Fuji. Meiji. Cloisonné enamel decoration with a stylized view of Mount Fuji, clouds and birds in white, green, red and blue tones. Underside edge with jagged star and inserted flowers. D. 37 cm. Signed in the decor lower right.

€ 300.-

3
Teekanne mit Metalleinlagen
China

Teapot. Late Qing Dynasty. Brass, patinated, two-tone metal inlays. Decorated on the wall with fruit branches and peaches, on the opposite side a tendril motif with a large central flower. Meander band inlaid on the shoulder. Handle with sculpted dragon head. Bat ornaments in relief in three repeats on the lid. H. 8.5 cm. Marked on the bottom with a square mark (recessed).

€ 550.-



3



4

4
Buddha Amitabha

China

Buddha Amitabha. Qing dynasty. Bronze. Remnants of gilding. Seated Buddha on double lotus base. Buddha in meditation posture with hands clasped in dhyanamudra gesture. H. 8.3 cm.

€ 850.-



5

5
Songzi Guanyin

China

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

€ 3.200.-



6

6
**Pinselbecher mit aufwendig
geschnitztem Lotosdekor**

China

Brush cup / brush pot. 19th century. Ivory, elaborately carved and deeply relieved. Circumferential fully three-dimensionally worked out, carved and finely engraved decor with dark accents in the indentations, standing free in front of the background. With lotus blossoms and buds, lotus leaves, various birds, a flying bird with a small fish in its mouth. At the lower edge of the vessel indicated water background with moving plastic waves. On an ornamentally carved wooden base. H. 12 cm. Base marked: K2078 5 21 (stamp).

€ 700.-



7



8

7
3 Netsuke

Japan

3 Netsuke. Circa 1900. Ivory, carved, incised decorations, indentations partially darker brownish. Old man with a long beard in a stooped posture, man with a pointed hat and man with a beard and a flat hat. H. 3.5 - 5.2 cm.

€ 300.-

8
Ryukei

Okimono Netsuke

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

€ 850.-



9

9
Vergrößerungsglas

China

Magnifying glass. 1900/ 1920. Metal, jade, glass. Magnifying glass in a circular ring mount with ornamental reliefs and floral and bamboo motifs, trimmed with small engraved jade elements. Glass lens holder with Shou symbols. Bat motifs in the gussets to the handle. Handle with light green carved jade trim. Handle with engraved flower on the back. L. 17.8 cm. D. 9.5 cm. Marked on the handle: SILVER (stamp).

€ 650.-



10
Große Famille Rose Vase
mit 9 Pfirsichen
 China, Qing Dynastie

Large Famille Rose Vase with Nine Peaches. Qing dynasty, 19th century. Porcelain, polychrome rich painting with peach branches, nine peaches and peach blossoms, opposite four bats. H. 49 cm. Marked on the bottom with Qianlong mark (underglaze blue). In Chinese symbolism, the motif of the peaches is of particular importance. There are numerous stories in which peaches are associated with immortality and endless bliss. The theme was also often depicted on porcelain vessels. The vase presented here is an exceptional piece in a particularly large, magnificent design with a height of 49 cm.

€ 8.000.-





11

11
Chinesisches Rollbild

Scroll painting with figures, pine and landscape. Mixed media on paper, mounted on paper, edged with mounted silk fabric. Representation of an elderly man with a boy in front of a large pine tree in a shore landscape with water in the background, a table with a teapot, tea bowl and a small box behind rocks on the side. Characters in black on the left of the image, including two red stamps. Image field 177.5 x 46.5 cm, sheet 200 x 53 cm.

€ 800.-



12
2 Deckelvasen Famille Rose

China

2 large lidded vases Famille Rose. Qing dynasty. Porcelain, polychrome painting in green, turquoise, pink, red and yellow with symmetrically arranged flower wreaths and festoons with Buddhist symbols of luck on a surrounding garland with bats and rose blossoms. Baluster shape with lid. On the lids heart-shaped medallions with insects and plants on a background of tendrils of flowers. H. 43.5 cm. With underglaze blue six-character mark Yongzheng on the bottom.

€ 1.600.-



12



13

13
3 Weinbecher

China

3 wine cups. 20th century, Republic time. Thin-walled porcelain, polychrome enamel-like painting. Various motifs: man with child and crane, man with child and goose, man with child with a cloth on a tree, each in a landscape. H. 8.5 cm, D. 8.9 cm. Marked on the bottom with an iron-red four-character mark in a square (Jurentang zhi mark). The mugs were fired in the last imperial kiln.

€ 1.200.-





15



14



16

14
Große Ducai Vase im Arita Stil

Large Ducai Arita style vase. Porcelain, polychrome underglaze and overglaze painting in blue and iron red, green and yellow with five-clawed dragons, birds, flowers with tendrils and ornamental bands. H. 60 cm. Below the mouth rim on the outside of the wall marked with a rectangular framed six-character mark (underglaze blue).

€ 1.500.-

15
Vase mit Enten und Lotosblüten
China

Vase with ducks and lotus flowers. 20th century. Porcelain. Polychrome painting with enamel colors in red, blue, turquoise, yellow and green and iron red, partially darker contours. All-round large motif with three ducks with lotus blossoms and buds. Borders with flowers in honeycomb fields running around the upper and lower edges. Cylindrical shape with a flared hexagonal base and a swinging, eightfold notched mouth rim. 25,3 cm. Marked on the bottom with an underglaze blue six-character mark.

€ 360.-

16
Deckelvase Famille Rose/ Boy with chicken
China

Lidded vase Famille Rose/ Boy with chicken. 19th/ 20th century. Porcelain, polychrome enamel-like painting. Boy with rooster, hens and chicks (boy with chicken) and rosebush in a landscape. Shown is the scene of the boy Jia Chang stamping his left foot to call the chickens. Jia Chang was a talented boy who trained fighting cocks at the age of 13, so Emperor Xuanzong hired him to train the imperial cocks. Verso a poem on this subject as a multi-line text in Chinese characters. Marked there with 2 iron-red seals. H. 19 cm. Marked on the bottom with underglaze blue Qianlong mark.

€ 500.-



17



18



19



20

17
Vase mit Landschaft und
Schriftzeichen

China
Vase with landscape and characters. Around 1900-1930, republic time. Porcelain, polychrome enamel-like painting. Landscape with Rocks, Water, Boat and Figures. In the upper area several lines of text with Chinese characters, there inscribed with an iron-red seal. Ovoid shape with a small mouth. H. 20 cm. Marked on the bottom with an iron-red mark.

€ 360.-

19
Vase mit Krähe
Japan

Vase with Crow. Meiji, around 1900. Bronze, patinated, polychrome metal inlays, crow's feet and eye in gold. Black crow with open beak sitting on a fruit branch with attached peach. Motifs with engraved contours. Tall shape with a small mouth. H. 11.5 cm.

€ 360.-

18
Ming Vase
China

Vase. Stoneware/ Porcelain. Light grey-white glaze with brown crackleure. Bulbous shape with a flared brown rim. H. 9.1 cm.

€ 300.-

20
Räuchergefäß/ Censor
China

Incense burner/ censor. brass/ bronze. Engraved and punched decor with dragons, waves and tendril motif. Handles in the form of elephant heads. H. 7.8 cm. D. 21 cm (with handles). Marked on the bottom with a six-character mark in relief (Xuande).

€ 260.-



21

21
12 Kozuka Messer im Etui
 Japan

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

€ 1.400.-



22

22
Satsuma Henkelvase
 Japan

Satsuma vase. Circa 1900. Ceramic, polychrome painting with gold on a crackled background. Landscape surrounding the belly with many figures of people with kimono-wearing and partly dancing women. On the neck various medallions with landscapes and figures, koi carps, cranes, birds, rooster and others on an ornamental background. Approximate gourd shape with square handles. H. 24.2 cm. Marked on the bottom with a mark in a rectangular frame.

€ 460.-

23
Miniatur Raslila Tanz mit Krishna und Gopis
 Indien

Miniature with Krishna, Gopis and Raslila dancing. India. Polychrome gouache with gold mounted on light cardboard. Rectangular image framed in red depicting the Raslila dance. The Rasa Lila takes place on a full moon night when the gopis, the cowherds of Vrindavana, after hearing the sound of Krishna's flute, sneak from their households and families into the forest to dance with Krishna all night. Detailed painting with small fish, insects, lotus flowers. 31.9 x 18.8 cm.

€ 140.-

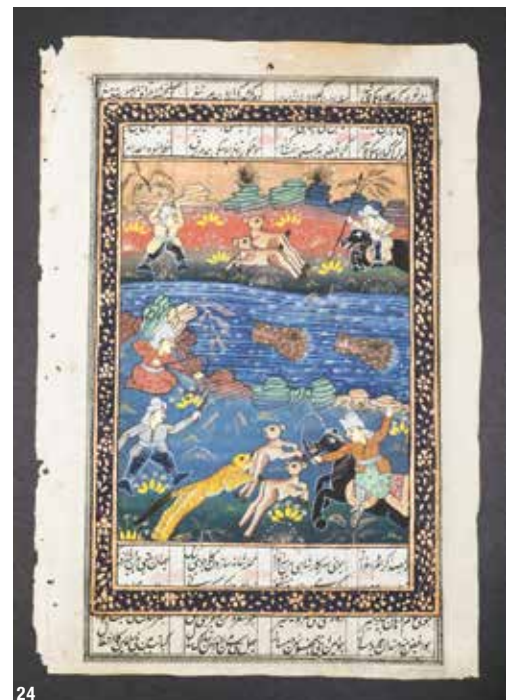
24
Miniatur mit Jagdszene
 Persien

Miniature. Persia. Polychrome gouache with gold. Vertically rectangular image framed in a black and gold frame depicting a hunting scene with horsemen with bow and arrow, other hunters and various animals (including tigers) in a landscape with a river and water animals. Miniature painting executed over text ground. Verso text in 4 columns. 27x18cm.

€ 140.-



23



24

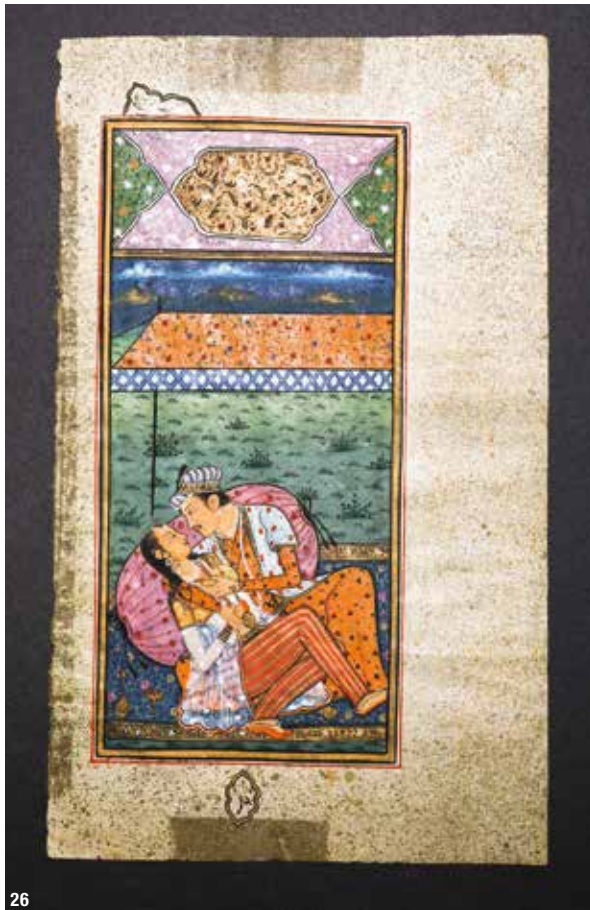


25

25
Miniatur mit Darstellung einer jungen Frau mit Reh
 Indien

Miniature depicting a young woman with a deer. India. Polychrome gouache with gold. Rectangular image field depicting a young woman in profile with a transparent veil and robe in an indicated landscape, with a deer at her side. Mounted on red painted paper. Finely executed painting with fine details, e.g. in the materiality of the clothing. 21.3 x 10.8 cm (image area). 25.2 x 13.4 cm (sheet).

€ 140.-



26

26
Miniatur mit Paar auf einer Terrasse
 Indien

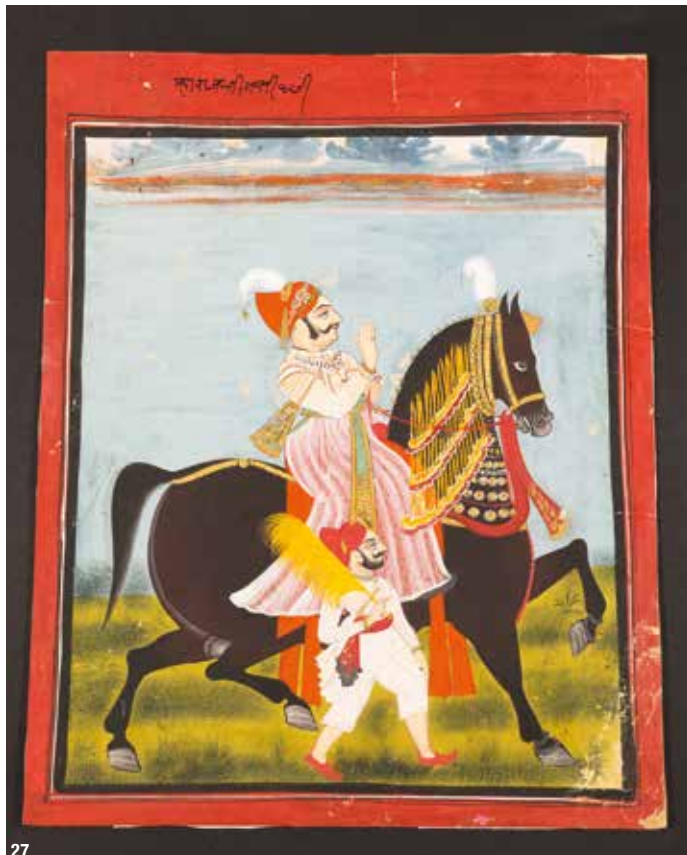
Miniature from a manuscript. India. Polychrome gouache with gold. Rectangular panel depicting a couple on a terrace, half reclining on a cushion under a canopy against a green landscape background with clouds. High-quality painting with fine details (semi-transparent robe of the female figure, drinking vessels, jewelry, fabrics, carpet, etc.). Verso text in framed field. 21 x 12.5 cm.

€ 140.-

27
Miniatur mit Darstellung eines Maharadschas auf einem Pferd
 Indien, wohl Rajasthan, Mewar Schule

Miniature depicting a Maharaja on a black horse. probably Rajasthan/ Mewar. 19th century. Polychrome gouache with gold. Mounted on light cardboard. Rectangular image field depicting a maharajah on a richly decorated horse, a servant walking next to him with a large yellow feather, landscape background with sky. Miniature painting in bright colors. Sheet 33.7 x 27 cm. Inscription on the upper edge of the sheet. Verso with writing at the upper edge and with a violet stamp at the lower edge: The Curious House Regd. UDAIPUR 7 INDIA.

€ 140.-



27



28

28**2 große Krüge mit biblischen Szenen**

wohl Nürnberg, Umkreis Werkstatt Preuning, Nürnberg

2 large pomp jugs. Probably area of Preuning, Nuremberg, 16th/ 17th century. Ceramic glazed in brown, green, golden beige, turquoise and white. Large medallions with a relief depiction of the baptism of Christ and a paradise scene with the creation of Eve. Medallions each framed by a leaf wreath. At the upper and lower rim of the vessel frieze of arabesque ornamented leaves. Winged angel heads applied to the smooth background. Smooth ear-shaped handle. Baptism scene with Christ, John the Baptist, 3 accompanying bearded male figures with hat, winged female figure, dove as a symbol of the Holy Spirit in a halo, stars and representation of God with sun and moon in a halo of clouds. Paradise scene with the creation of Eve from Adam's rib, figurative representation of God with nimbus, in the background paradise landscape with various animals, trees and heavenly vault with sun, moon and stars. H. 36.2 and 35.7 cm.

€ 4.000.-



29

29

Früher Meissen Walzenkrug mit Silbermontierung
 Porzellanmanufaktur Meissen

Early Meissen beer mug/ beer tankard. Around 1715-1720. White Böttger porcelain, relief decoration with applied flowering branches and birds in the Chinese style (so-called Irminger documents), cold painting in green and reddish brown with leaves and flowers. Beer mug with c-shaped handle and mounted silver lid and silver foot ring from the time of origin, lid with gilding on the inside. H. 17,7 cm. Inscribed with maker's mark IL (IG?) and a devious oval mark on the outside of the lid next to the thumb rest. The tankard offered here is a very early piece from the Meissen production around 1715. At this early stage, Johann Jacob Irminger was responsible for the sculptural decoration of the vessels. The relief decoration is based on Chinese examples. Many of the early porcelain vessels were subsequently painted. Since there were no enamel colors for porcelain at this early time, colors that were not burned-in were used.

€ 4.000.-





30



31



30
4 große Delfter Teller

4 large plates. Around 1700. Ceramic, painted blue. Edges with an ornamental design. Biblical scenes in the mirror (e.g. Abraham sacrifices his son Isaac, Christ's baptism, Jesus appears to his disciples on the way to Emmaus). D. approx. 29 cm. Partially inscribed on the bottom: R (blue brush mark).

€ 340.-

31
8 Delfter Teller

8 plates. Around 1700. Ceramic, painted blue. Edges with an ornamental design. In the mirror biblical scenes (including Jacob's dream of the ladder to heaven, Samson and Delilah, Jesus heals a paralytic,). D. approx. 21 cm. Partially inscribed in blue on the bottom: S. 1 plate inscribed on the bottom: BP (?).

€ 340.-

32
Vase im asiatischen Stil mit Japanerin im Kimono und Hühnern

wohl Belgien/ Frankreich/ England

Asian style vase with Japanese woman in kimono and chickens. Circa 1900. Ceramic. Polychrome painting with gold, handle and inner wall in turquoise. Flattened, bulbous shape with small applied dragon handles. Two large, ornamentally framed cartouches on a blue-black marbled ground, showing a Japanese woman in a kimono with a porcelain bowl filled with eggs, surrounded by grass and blossoms. Opposite chicken and rooster surrounded by poppies, other flowers and a bee. Flower tendrils and flowering branches on the narrow sides. H. 40.8 cm. Inscribed on the bottom: company mark with number 1438 (black stamp), KX W 642 1 (blind stamp), X (underglaze blue).

€ 460.-



32

33
Villeroy & Boch, Mettlach

Large Art Nouveau flower pillar with cachepot. Circa 1911. Pottery. Floral relief decor with poppies. Polychrome painting in shades of blue with yellowish poppies. Cachepot marked on the bottom: 2738 MR. Column marked under the foot: 2739 MR (blind stamp).

€ 800.-



33



34

34

Rosenkranz mit Pomander und Renaissance Medaillon

Rosary with pomander and ivory medallion. 17th century. Mother-of-pearl, coral, ivory, silver, gilded, animal claw with silver mounting. Heart-shaped pomander, front with applied crown, on the edges applied tips and ends with two arrows, diagonally crossing the heart. Openwork surface on the back with five star motifs, pomander foldable and one half with four-part compartments. Cover with four engraved abbreviations (Sla/ Ga / Ro/ Mu). Large medallion/ plaque in ivory with a carved Renaissance female profile portrait in a pearl wreath (5.8 x 4.2 cm). L. 34.4 cm..

Edmund Launert. Perfume and Pomanders. Scent and Scent Bottles through the Ages. From the Schwarzkopf Collection and European Museums. München 1987, S. 108/ 109 (zum Vergleich).

€ 3.800.-



35
Missale Fragment/ Stundenbuch Fragment mit Bildinitialie

Missal Fragment/ Book of Hours Fragment with picture initial O and Latin psalm text. Polychrome painting with gold. Trimmed edges. Verso the page written in Latin. The inside of the initial shows a female figure in a red and gold dress, an older, bearded male figure with a blue cloak kneeling in front of her, and two younger bearded figures on either side. Scene in front of a perspective landscape background. At the upper edge of the picture is a medallion depicting the crowned Madonna and Child Jesus. Below the introitus text: Deus in adiutoriu meum intende/ Domine ad adiuuandum me festina [?]. 17.5 x 10.1 cm.

€ 900.-



35

36
Ferdinand Charles Francois de Pape de Pape (1810-1885)

2 pages from a book of hours on one sheet. 1860. Paper, polychrome painting with gold. Depiction of Mary with a nimbus and a kneeling female figure with a nimbus in a landscape setting. French text. Ornamentally designed framing in finely divided painting with tendril decoration, various flowers, birds, fruits and squirrels. Sheet 22.6 x 28 cm. Both motifs each 17.1 x 11.1 cm. Inscribed lower left: De Pape Masyn 1860.

€ 900.-



36

37
Figur eines Philosophen

Figure of a philosopher. Bronze, patinated. Figure dressed in a toga, probably based on an antique model. H. 12.5 cm.

€ 360.-



37



38

38
nach/ Umkreis
Matthias Wallbaum,
Augsburg

Adoration of the Kings. Around 1700. Silver relief/ silver plaque. Rectangular plaque with a round arch at the top. Representation of the Adoration of the Magi with Mary and the Christ Child in front of a stable-like building with a landscape background. 12,7 x 7,5 cm. Inscribed with Austrian tax stamp CH (embossed stamp, used from 1807) on the lower edge. Plaques like the present one were used as pictorial plaques for house altars. A completely preserved house altar with reliefs of this type from the environment of Matthias Wallbaum is located in the Germanic National Museum in Nuremberg.

€ 900.-



39

39
Tondo mit Madonna,
Jesuskind und
Johannesknabe

Tondo/ Plaque/ Medal. 18th/ 19th century. Bronze, patinated. Relief depiction of the Madonna with Child Jesus and boy John in front of a background with curtain and column detail. Round shape with a slightly profiled frame. D. 12,1 cm.

€ 200.-

40
Bruno Richter

Entry of the German legation into Fès under Count von Tattenbach in 1905. Watercolor and pencil on cardboard, partially heightened with white. 43x65cm. Signed and dated B.RICHTER 1906 lower right. Framed behind glass. Bruno Richter was a German landscape and architectural painter who was particularly well known as an oriental painter. He undertook several trips to the Orient. In 1905 he accompanied the delegation of the German envoy and diplomat Count Christian von Tattenbach in Morocco.

€ 1.300.-



40



41

41**Anthonis van Dyck (1599-1641)**

Portrait of the medalist Jan van Monfort (1595-1644). Oil on canvas. 46x36cm. framed The present bust is a variant of the original version in the Kunsthistorisches Museum, Vienna. Next to his teacher Peter Paul Rubens, Anthonis van Dyck is the best-known representative of Flemish Baroque painting. He is best known for his portraits, which he painted as court painter to King Charles I of England.

€ 500.-**42****Cornelis Dusart (1660-1704)**

Genre scene with a hurdy-gurdy player and children in the moonlight. Hurdy-gurdy player with 5 children, the boy in the foreground playing a violin. Against an architectural background. Oil on wood. Inscribed on a paper label on the reverse: Cornelis Dusart/ Haarlem 1660-1704/ member of the painters' guild since 1679. 36 x 30.5 cm. framed.

€ 2.000.-

42





43



43
Antonie Palamedesz
(1601-1673)

Interior with a group playing music and drinking wine. A short-necked lute and a violin player, next to other people. 53x68 cm. Signed below on the crossbar of the chair: A. Palamedesz. Framed

€ 6.000.-



44

44
Barend Cornelis Koekkoek
(1803-1862)

Landscape with forest, lake and fisherman. Watercolor on paper. 55x73 cm. Signed lower right B.C. Koekkoek. Framed behind glass.

€ 2.000.-



45

45

**Wohl Umkreis Präraffaeliten um
Dante Gabriel Charles Rossetti,
William Morris, Edward Burne-Jones,
John William Waterhouse u.a.**

The Lady of Shalott. Oil on panel. Portrayal of the Lady of Shalott based on the ballad by Alfred Tennyson (1809-1892), published in 1833. Figure of the Lady of Shalott seated in front of a loom, in the loom a carpet with representation of figures with musical instruments, in the upper left of the picture a view of or a reflection of a river landscape with trees and buildings in the background. 15.9 x 12.4 cm. Verso handwritten on the plate: Gabriel Charles Dante Rossetti 12.5.1828/ 9-4-1822/ Dante Gabriel Rossetti/ Lady of Shalott/ (Tennyson). framed The ballad 'The Lady of Shalott' inspired numerous artists in the Victorian era to pictorial representations. Many paintings and illustrations on this subject are known, e.g. by Edward Burne-Jones, John William Waterhouse, Arthur Hughes, William Maw Egley, John Byam Liston Shaw, Howard Pyle, as well as a book illustration by Gabriel Dante Rossetti for the final scene of the ballad. The present finely crafted painting depicting the Lady of Shalott probably shows the scene mentioned in the original text 'I am Half-Sick of Shadows, said the Lady of Shalott' shortly before Lancelot appears in the mirror and lures her to her death. Depicted is a female figure in the Pre-Raphaelite type of woman, the femme fragile, for whom Alexa Wilding could possibly have been a model. Alexa Wilding has been portrayed several times by Dante Gabriel Rossetti. A depiction of her as Veronica Veronese shows similarities in physiognomy as well as in posture and composition.

€ 12.000.-

46

Isidor Kaufmann (1853-1921)

Portrait of a man with glasses. Oil on wood. Depiction of a male figure with gray hair and round glasses in three-quarter profile. 12 x 9.6cm Signed on the left edge of the image: Isidor Kaufmann. Verso inscribed 12-9-5. framed.

€ 8.500.-

Isidor Kaufmann was a Hungarian portrait and genre painter. The trained bank clerk first attended the drawing school in Budapest and later studied at the Vienna Academy. On his travels to Hungary, Poland and Galicia he visited Hasidic 'Shtetl', districts with a high Jewish population, or so-called 'Shtiblach', small private synagogues, and as an artist he became a close observer of social and religious life there. He processed what he saw into detailed depictions of Jewish life and meaningful portraits. The present, sensitively executed portrait of a man with glasses and a pen tucked behind his ear is an example of his ability to artistically capture a moment, a facial expression and a mood. Even the Austrian Emperor Franz-Josef bought a work by Kaufmann and helped him to break through in his career as a painter. His works can be seen at the Tate Gallery London, the Jewish Museum New York and the Kunsthistorisches Museum in Vienna, among others. In 1995, the Jewish Museum in Vienna presented an extensive solo exhibition of his work. See Tobias G. Natter (ed.): Rabbiner, Bocher, Talmudschüler. Bilder des Wiener Malers Isidor Kaufmann 1853?1921, exhibition catalog Jewish Museum Vienna, Vienna 1995.



46



47

47
Friedrich Eduard Meyerheim
(1808-1879)

Interior view of the Great Remter in the Grand Master's Palace of Marienburg (today Malbork, Poland). 1826. Drawing and mixed media on paper. Cutout 61.5 x 97.5 cm. Framed behind glass. Unopened and so described. Signed and dated lower left: F.E. Meyerheim 1826. Accompanied by a copy of a letter dated February 17, 1880 from Max Jordan, Director of the Royal National Gallery in Berlin, where the work was probably exhibited. The drawing offered here by Friedrich Eduard Meyerheim depicting the Great Remter of the Marienburg is an extraordinarily valuable contemporary document on the history of one of the most impressive building complexes of the Middle Ages. The Marienburg was the largest religious castle of the Middle Ages and in the late 18th century, when the buildings threatened to fall into disrepair, they were documented in detailed drawings by the architect Friedrich Gilly (1772-1800) and then by aquatint etchings of the same by Friedrich Frick from 1799 -Introduced to a wide audience in 1803. Ultimately, with his early assessment of the complex as a monument, Gilly gave the impetus for the Marienburg to be preserved as an impressive building complex. In his drawing, Meyerheim closely follows Gilly's work. Clear parallels can be seen in the perspective and use of the staffage figures of the Teutonic Knights. Meyerheim's impressive sheet was created during his training with the architectural painter Johann Adam Breysig in Danzig, certainly in the knowledge of Gilly's work and with a high degree of probability on site at the Marienburg, which became a place of pilgrimage for artists, romantics and scholars after Friedrich Gilly's drawings became known .

€ 1.500.-

48
Curule Hocker

Curule stool. Bronze, gilded, metal, deep dark green anthracite surface. Strut ends of the seat construction ending in bird heads in relief. Feet in the form of claws on spherical feet. Connecting elements of the construction parts with ornamental relief. Seat upholstery with pink cover and floral relief decoration. 97x55x117 cm. The stool was acquired in 2002 in the Atelier Selvaggio of star architect and designer Carlo Rampazzi in Ascona. The Ticino architect furnishes hotels, apartments, houses, chalets, yachts and jets worldwide with his creations and one-offs.

€ 2.000.-



48

49
Curule Hocker

Curule stool. Bronze, gilded, metal, deep dark green anthracite surface. Strut ends of the seat construction ending in bird heads in relief. Feet in the form of claws on spherical feet. Connecting elements of the construction parts with ornamental relief. Seat upholstery with pink cover and floral relief decoration. 99x55x117 cm. The stool was acquired in 2002 in the Atelier Selvaggio of star architect and designer Carlo Rampazzi in Ascona. The Ticino architect furnishes hotels, apartments, houses, chalets, yachts and jets worldwide with his creations and one-offs.

€ 2.000.-



49

50

Rokoko Eckschrank

Rococo corner cabinet. Around 1770/80. Walnut sawn veneer and various precious wood inlays on a softwood body. Two-door top with curved gable, two-door lower part, three curved fields in different veneers, each set off by band inlays. A slender, profiled pillar element between the doors. Key. H. 235 cm, W. 96 cm, D. 96 cm, front diagonal 134 cm.

€ 1.200.-

51

**Empire Tischuhr
Frankreich**

Empire clock. Around 1800. Bronze/brass, fire-gilded. White enamel dial with black Roman indexes. Stepped structure, high base with festoons and floral, figurative applications, lyre, etc. Under the dial applications with a sitting, writing putto. A female figure standing to the side of the clock block with a sheet of music, to the right of it a small table, on the clock block books and an oil lamp with a flame. 39.5x28x9.5cm. Pendulum clockwork with thread suspension. original key.

€ 500.-

52

Französische Kaminuhr

French mantel clock. Bronze, fire-gilded, partially patinated. Angular base with relief decoration of tendrils and rocailles. Crowning structure with a seated figure of a poet on an indicated rock-like natural base. Trimmed with gilded leaf elements. Eight-day brass movement. anchor gear. spring winding. Hour and 1/2 hour strike on bell above locking disc. White enamel dial with Roman indexes. Pierced hands. Pendulum with thread suspension. Key. 40 x 28 x 12cm. Marked on the dial: Leonard Fils A PARIS. With key.

€ 440.-



51



50



52

53

Charles J. Weinstein Company

Art Deco star ceiling light. Designed in 1931. Transparent and frosted colorless glass. Star-shaped lamp with 21 spikes, each of which is polished to a shine at the tips, with relief decoration towards the center of the lamp. bronze mount. Restored, electrification renewed. H. 132 cm, D. 68 cm.

Fiell, Charlotte and Peter: 1000 lights 1879 - 1959 Köln 2005, S. 284, Abb.

€ 4.800.-



53

54

Louis Majorelle, Nancy

Armchair with swan neck rest. Circa 1900. Mahogany and other woods, carved, precious wood inlays. High backrest, center panel with inlaid decor with wisteria tendrils. Circumferential armrest on spindle-shaped, profiled vertical braces, backrests ending in carved swan heads at the front. Upholstered seat with green damask upholstery. 108x58x65cm.

Duncan, Alastair. Louis Majorelle - Meister des Art Nouveau Design. München 1991, S. 107.

€ 2.500.-



54



55

55

Jan Thorn Prikker

Albert Schulze, Hannover

Jewelry box/ wooden box. Large box with slip lid. Rectangular form. Lid with geometric inlaid decoration with a variety of different precious woods in a wide range of wood tones. 28*16,2*6,5cm Marked on the bottom with a fragment of a label Albert Schulze Hannover.

€ 4.200.-



56

56
René Lalique, Wingen-sur-Moder

Pendant light Dahlias. Designed in 1921. Produced in the 1920s. Colorless glass, brownish patina. metal mount. Hemispherical bowl with 2 luminous spots, decorated in relief with dahlia blossoms and leaves. Conical glass canopy with relief decoration. Bowl D. 30.5 cm. Bowl marked on the inside: R.LALIQUE (embossed).

Marcihac, Felix, René Lalique, 1860-1945, Maître verrier. Paris 1989, S. 671, Nr. 2459.

€ 1.200.-



57

57
2 sehr seltene Art Déco Sessel

2 very rare Art Deco lounge chairs. Draft 1920/30s. Wood, off-white leather. Side parts curved and covered with leather, wide curved wooden backrests, including a semi-circular framed opening. Seat and backrest upholstered in leather. 89x91x91 cm.

€ 2.400.-



58

58
XXL Art Déco Teppich

Art Deco carpet. Wool. Oval shape. Floral border, in the center an oval mirror. 475x370 cm.

€ 600.-



59

59
Art Déco Sitzgruppe

Art Deco seating group. Circa 1925. 3-piece, consisting of a 2-seater sofa and 2 armchairs. Wood, painted silver. Light blue upholstery with loose seat cushions. Backrests with pointed arches, there carved flower garland, front legs ribbed and tapered. Sofa approx. 94 x 130 x 64 cm. Armchair 89 x 64 x 60 cm.

€ 500.-



60

60

Stehleuchte Aladins Wunderlampe

Large floor lamp Aladdin's lamp. 1920s. Wood, carved, partially glazed in color. Glass ball lamp with spray decoration. oil lamp metal. Figuratively carved shaft in the form of a ghost that rises out of the oil lamp like in the fairy tale 'Aladdin and the Magic Lamp' from 1001 Nights. H. 167 cm.

€ 1.000.-



62



61

61

Coco Chanel Sheaf of Wheat Tisch

Coco Chanel Sheaf of Wheat table. Base in the form of a sheaf of wheat tied together with a cord. Glass, metal, gold colored and patinated. H. 45 cm, D. 75 cm. A table of this type is shown in a 1950s photograph in Coco Chanel's apartment on Rue Cambon.

€ 700.-

62

2 Jugendstil Wandblaker

2 Art Nouveau wall sconces. Circa 1905. Iron. Openwork decor with floral and fruit motifs. Four-sided curved shape with a convex, medallion-like center, each with two curved candlestick arms with cylindrical spouts. 34x25.5x10cm.

€ 1.200.-



63

63

Josef Hoffmann

Wiener Werkstätte/ K.K. Hof- und Staatsdruckerei
Wien

Franz Grillparzer: Der arme Spielmann / The poor minstrel. K. K. Hof- und Staatsdruckerei Vienna 1914-15. Special edition with a gilded cover based on a design by Josef Hoffmann. 1 of 50 numbered copies of the deluxe edition on Fabriano handmade paper bound in leather by the Wiener Werkstätte, here the copy with the number 23. Embossed cover in mustard-yellow morocco (design: Josef Hoffmann) with full-surface gilding on the spine and cover, gilt edges at the top and endpapers printed in black with white ones Borders in the same pattern as the embossing on the lid. 26.2x21cm. Paper watermarked P.M.FABRIANO. Marked on page 81 with copy number 23.

€ 800.-

64

Schreibtischgarnitur für den Cellisten und Komponisten Julius Klengel und Komponisten Julius Klengel

Desk set. Circa 1906. Brass. 4 parts, consisting of bowl with 2 inkwells (9.5 x 28.7 x 19 cm), blotter (10 x 13.6 x 8 cm), match holder with bowl (10 x 16 x 9.5 cm) and candlestick with bowl (10x18.3x9cm). Decorated with sculpted owls. On the front edge of the bowl with an engraved dedication: IHREM HOCHVEREHRTEN LEHRER HERRN JULIUS KLENGEL ZUM ANDENKEN AN DAS JUBILÄUM/ SEINE DANKBAREN SCHÜLER UND SCHÜLERINNEN DES CONSERVATORIUMS LEIPZIG d. 20.1.1906. Julius Klengel (1859-1933) was a musician, composer and university teacher. He studied cello and at the age of 15 he played in the Leipzig Gewandhaus Orchestra, where he held a position as first cellist from 1881. He taught at the Leipzig Conservatory and from 1911 at the Thuringian Conservatory in Erfurt. Klengel's best-known composition is his Hymn for 12 cellos.

€ 1.500.-

65

Kette mit Anhänger

Chain with pendant. 14/ 18 kt gold (585/ 750), South Sea pearls. Weight 15 g. Rounded pendant with 3 applied South Sea pearls. L. 3 cm, marked on the eyelet: 585 and uninterpreted maker's mark Hf. Chain marked on the clasp: 750 and Italian maker's mark [20 VR ?] (stamp).

€ 320.-



64



65



66

66 Schmuckset 14 K Gold Aquamarin

Jewellery set. 14K/ 585 gold, aquamarine, brilliant trimmings. Weight 47 g. Consisting of necklace, 2 rings and 2 earrings. Chain, L. 45 cm, rings D. 17/18 mm. Earrings approx. 1.3 x 1.1 cm. All parts marked with purity mark 585. One ring also marked 003. One ring with uninterpreted additional mark.

€ 1.200.-



67

67 Goldkette mit Anhänger

Gold chain with glass pendant. Gold. 14K, 585. L. 52 cm. Weight: 33 grams. Pearl-like pendant made of black glass with gold and silver foil inclusions, clear overlay, L. with clasp approx. 4 cm. Necklace and pendant each marked on the clasp: 585 (stamp)...

€ 500.-

68 Friedrich Binder, Mönshheim

Curb chain and curb bracelet. Gold. 14K, 585. White gold/ rose gold. Total weight 149 grams. Necklace L. 46 cm, bracelet L. 19.5 cm. Marked on each clasp: 585 FBM (stamp).

€ 2.800.-

69 Georg Jensen, Kopenhagen

4 pieces of cutlery Magnolia/ Blossom. Draft 1919. Production 1933-44. Silver. Consisting of: 1 serving spoon (L. 17.7 cm), 1 server (L. 18.6 cm), 2 serving forks (L. 14 and 16 cm). Weight 173 grams. All parts marked with company mark GJ in rectangle, STERLING DENMARK, 3 parts marked with model number 84 (stamp).

€ 400.-



68



69



70

70
Baume & Mercier, Genève

Watch Clifton Club Shelby Cobra Automatic. 44mm stainless steel case. Dark blue dial with Arabic indices, silver totalisers, red start-stop hand, date display. Marked on the dial: BAUME & MERCIER AUTOMATIC. Inscribed on the bottom edge of the case: BAUME & MERCIER GENEVE 1830/ SWISS 50m/ No. 5998192 STAINLESS STEEL 65882/ CLIFTON Shelby Cobra Edition/ One out of 1964. Original black and red leather strap with folding clasp. Enclosed Watchmaster certificate reference no. 10343/ serial no. 5998192 (purchase date 09/14/2020). functional..

€ 2.000.-



71

71
Officine Panerai, Florenz

Panerai Luminor Marina. stainless steel case. 44mm. White dial with Arabic indexes, small seconds at nine o'clock. manual winding Inscribed on the back of the case edge: OFFICINE PANERAI- BB 1060564- OP 6567- STAINLESS STEEL 300 m- E1358/3500. Brown original leather strap. Original wooden case.

€ 3.400.-

72
Johan Rohde
Georg Jensen, Kopenhagen

Large Cutlery Acanthus (Dronning). 193 parts with rugs. Silver. Designed in 1917. Consisting of: 14 fish forks, 14 fish knives, 14 medium-sized forks, 13 medium-sized knives, 15 large spoons, 14 large forks, 15 large knives, 14 butter knives, 14 mocha spoons, 14 dessert spoons, 14 cake forks, 14 teaspoons, 6 fruit knives, 6 fruit forks, 2 sauce ladles, 3 serving spoons, 2 serving forks, 1 serving knife, 2 lifters, 1 x 2-piece. Salad servers with stainless steel spoons. L. 11.5 - 23.7 cm. Weight 8150g. All parts marked with the Georg Jensen company mark in a pearl wreath, STERLING DENMARK.

Drucker, Janet. Georg Jensen. A Tradition of Splendid Silver. Atglen 1997/ 2001. S. 272, Abb.

€ 8.500.-



72



73

73
Georg Jensen, Kopenhagen

4 serving parts model no. 4/ Continental/Antique. Draft 1904. Version 1933-44. Silver. Consisting of 2 serving lifters (L. 21 and 22 cm), 1 serving part (L. 19.4 cm), 1 knife (L. 19.3 cm). Weight 340 grams. Martellite surfaces, 2 parts with engraved and pierced decoration in the bowl. All parts marked: company mark GJ in the rectangle, STERLING DENMARK (stamp).
Drucker, Janet. Georg Jensen. A Tradition of Splendid Silver. Atglen 1997/ 2001, S. 281.

€ 360.-

74
Georg Jensen, Kopenhagen

2 serving parts no. 42 and no. 71. Silver, martellised. Consisting of 1 jack model no. 42 (L. 21.3 cm, draft 1918, execution 1933-44) and 1 jack model no. 71/ leaf and berry (L. 18.5 cm, version 1908-14). Weight 120 grams. Lifter no. 42 inscribed: company mark GJ in rectangle, STERLING DENMARK, model number 42 (stamp). Lifter no. 71 marked with company mark GEORG JENSEN COPENHAGEN, purity mark 828S and model number 71 (stamp).
Drucker, Janet. Georg Jensen. A Tradition of Splendid Silver. Atglen 1997/ 2001, S. 291.

€ 200.-



74

75
Koch & Bergfeld, Bremen und Gebr. Kühn, Schwäbisch Gmünd

Tea/coffee set with tray. Around 1900. Silver. Sugar and cream vessel with gilding on the inside. 5 parts, consisting of coffee pot (H. 21 cm), teapot (H. 14 cm), cream jug (H. 11.4 cm), sugar pot (H. 10 cm). Tray (42 x 33.5 cm). Total weight 2456g. 4 parts inscribed: company mark (unicorn), crescent moon, crown, 800 (stamp). Tray marked on the bottom: 34936, company mark Koch & Bergfeld, crescent moon, crown, seller's stamp SCHUMACHER (embossed stamp).

€ 500.-

76
Heinrich Vogeler, H. M. Wilkens & Söhne, Bremen

Fish cutlery and cutlery parts 'Herbstzeitlose' (Autumn crocus). Draft 1902/03. Silver. Relieved decor with autumn crocuses. Fish knives and forks additionally with engraved decor. 48 pieces, consisting of 12 fish knives (L. 20.2 cm), 12 fish forks (L. 18 cm), 6 large forks (L. 20.8 cm), 5 large knives (L. 24 cm), 5 medium forks (L. 17.7 cm), 5 medium knives (L. 21.9 cm) and 3 teaspoons (L. 14.3 cm). Weight 1226 g (without knives), 1999 g (with knives). Inscribed on the handles: company mark, purity mark 800, crescent moon, crown, seller's stamp, mostly with the owner's monogram.

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

€ 700.-



75



76



77



78

77
Björn Weckström
Lapponia, Helsinki

Collier / Necklace Space Apple. 1979. Silver, acrylic glass. Pendant 5 x 3.8 cm. Chain with pendant L. 40 cm. Weight 38g Label verso inscribed: Libra, 925, crown, Helsinki city mark, year mark B8 (for 1979), LAPONIA.

€ 500.-

78
Hans Hansen
Georg Jensen, Kopenhagen

Bangle model Jumbo. Silver. D. inside 5.8 cm. D. outside 8 cm, W. 3.1 cm, weight 155 g. Marked on the inside of the clasp: company brand Georg Jensen/ HaH 925S/ DANMARK.

€ 700.-

79
Armband, Gold, Citrine, Brillanten

Bracelet. White gold/ yellow gold 18K (750), citrines, brilliant-cut diamonds. L. 25.5 cm, W. 4 cm. Weight 113g Marked on the inside: MOR24 750 (stamp).

€ 2.000.-

80
Collier, Gold, Citrine, Brillanten

Collier. White gold/ yellow gold 18K (750), citrines, brilliant-cut diamonds. L. approx. 24 cm (closed). Weight 125g Marked on the inside of the clasp: MOR24 750 (stamp).

€ 2.000.-



79



80

A close-up photograph of a ceramic tile. The tile has a light tan or beige background with a white, raised floral pattern. The pattern consists of several large, overlapping petals, each outlined in white. The center of the flower is a dense cluster of smaller, circular or oval shapes, also outlined in white. The overall effect is a textured, three-dimensional floral design. The lighting is soft, highlighting the relief of the white lines against the matte background.

GLAS KERAMIK

Detail zu Lot 56

81

Emile Gallé, Nancy

Vase Rose de France. Marqueterie de Verre. Circa 1902. Cameo glass. Colorless glass, partially overlaid with light green. Two rose branches applied in Marqueterie de Verre technique with plastic flowers, buds, stems and leaves in shades of pink, brown and green. Revised with polish and cut. Etched stylized forest landscape in the background. H. 19 cm. Marked on the wall: Gallé. For Emile Gallé, the theme of the rose was of great importance. In his writings he dedicated a few lines to the rose. He was also a member of the Société d'Horticulture de Nancy. In 1902 he created a 'Rose de France' cup, and another copy was shown in the 1902 Salon in Paris. Because of the great success, he created other pieces with this decor. This example is made using the elaborate marquetry technique. With their sculptural flower applications, these designs belong to the 'verres sculptés'.

Vgl. dazu: Hilschenz-Mlynek/H. Ricke, Glas - Historismus, Jugendstil, Art Déco, Stuttgart 1985, S. 237, Abb. 306 (zum Vergleich).

€ 13.000.-



82

82 Emile Gallé, Nancy

Vase Les Colchiques. Circa 1898. Marqueterie de Verre. Red, orange and blue inclusions, in the lower area brown-violet, partially greenish speckled overlays on a colorless background. Applications in marqueterie de verre in blue, violet, yellow, orange and violet-brown. Flowers and buds of the Autumn Crocus / Les Colchiques (*Colchicum autumnale*) (sometimes erroneously referred to as Crocus). Wall matted inside. Wall partially polished on the outside. H. 37.8 cm. Inscribed on the wall: Gallé (cut and partially laid out in brown). The marquetry technique is a complicated metallurgical technique that was patented by Emile Gallé in 1898. In several work steps, prefabricated and heated glass decoration parts are applied to the glowing glass bubble and processed further. The present model 'Les Colchiques' was shown in several sizes at the Paris Salon in 1898.

Vgl. dazu: Hilschenz-Mlynek/H. Ricke, Glas - Historismus, Jugendstil, Art Déco, Stuttgart 1985, S. 203, Abb. 247.

€ 5.800.-



83

83 Daum Frères, Nancy

Vase pavots/ poppies. Circa 1910. Green, orange, yellow and white powder inclusions on a colorless ground. Light green and orange overlay. Etched decor with poppies. H. 32 cm. Marked on the foot: DAUM NANCY and Cross of Lorraine (cut).

€ 1.000.-



84

84 Daum Frères, Nancy

Bowl. 1910-1915. Violet and marbled green inclusions and inclusions of air bubbles on a thick-walled colorless ground. Foot more violet. Matt etched surface. 11.2 x 17.8 x 12.8 cm. Inscribed on the wall: DAUM NANCY with Cross of Lorraine (shiny on matted background).

Hilschenz-Mlynek/ H. Ricke, Glas - Historismus, Jugendstil, Art Déco, Stuttgart 1985, S. 113, Abb. 113 (zum Vergleich).

€ 500.-



86



85

85 Daum Frères, Nancy

Vase. Circa 1910. Yellow overlay, partially multi-toned green and brown speckled, on a faint turquoise-colored, colorless underlaid ground with ochre-colored meltings. Etched decor with anemones. H. 19 cm. Marked on the foot: DAUM NANCY (cut).

€ 700.-

86 Daum Frères, Nancy

Vase Physalis. Around 1905/10. Amber, ochre and green inclusions on a colorless ground. Etched and enamelled decoration with twigs and bright orange fruit pods of ripe physalis alkekengi (lantern flower). H. 10.5 cm, D. 16.5 cm. Inscribed on the wall: DAUM NANCY with the Cross of Lorraine and the addition of France (etched).

€ 700.-



87

87**Emile Gallé, Nancy**

Vase chestnut blossoms. Circa 1904-06. Colorless glass with a multi-layer overlay in yellow-green, opaque white, pink and brown-green. Etched decoration with chestnut blossoms and leaves (*Aesculus hippocastanum*). 10.5x17x12.2cm. Inscribed on the wall: Gallé with a star (etched).

Hilschenz-Mlynek/H. Ricke, Glas - Historismus, Jugendstil, Art Déco, Stuttgart 1985, S. 256, Abb. 348 (zum Dekor).

€ 700.-**88****Daum Frères, Nancy**

Miniature vase Montbretia. Yellow and multi-toned brown-green powder inclusions on a slightly yellowish ground, etched and painted with red and green tones of enamel paint with Montbretia panicles of flowers and leaves on a structured ground. H. 9.5 cm. Inscribed on the wall: DAUM NANCY and Cross of Lorraine (etched).

€ 300.-

88

89**Daum Frères, Nancy**

Miniature vase with blue flowering branches. Circa 1900. Yellow, red and multi-toned brown-green powder inclusions on a slightly yellowish ground, etched and painted with enamel colors in shades of blue, green and brown, decoration with blue flowers and twigs on a structured ground. H. 9.7 cm. Inscribed on the wall: DAUM NANCY FRANCE and Cross of Lorraine (painted).

€ 500.-**90****Emile Gallé, Nancy**

Vase Hortensias. Circa 1910. Colorless glass, partially salmon-colored powder inclusions, overlaid in lilac, opaque white and light green. Matt etched decor with hydrangea flowers. H. 24.5 cm. Marked on the wall: Gallé (highly etched).

€ 300.-**91****Legras & Cie., St. Denis/ Paris**

Vase Glyzinie. Slightly opalescent glass with bluish powder inclusions, overlaid opaque white, brown and partially violet. Etched decoration in relief with buds, blossoms, leaves and tendrils of wisteria. H. 20 cm. Marked on the wall: Legras (highly etched).

Hilschenz-Mlynek/H. Ricke, Glas - Historismus, Jugendstil, Art Déco, Stuttgart 1985, Abb. 410.

€ 300.-

89



90



91

**92**

Josef Hoffmann (Form), Julius Zimpel (Dekor)
Wiener Werkstätte

vase/ cup. Designed around 1923. Glass, matt cut. Circumferential matt cut decoration with Diana with a crescent moon in her hair, riding a unicorn and pointing a bow and arrow at a male figure with a cloth. In the background landscape with trees. Tall, slightly swinging bell shape on a hollow base. Wavy band at the foot. H. 24.1 cm. Inscribed in the decor below in the rectangle: WW, below LMK, on the side the letters R and N (cut).

Ein weiteres Exemplar dieser Vase befindet sich im Museum für Angewandte Kunst, Wien, Inv.Nr. GL 2649. Vgl. [https://sammlung.mak.at/sammlung_online?id=collect-35831], Stand 25.03.2022.

€ 3.000.-**93**

Josef Hoffmann
Wiener Werkstätte

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

Eine Entwurfszeichnung von Josef Hoffmann für ein Glasservice mit dieser Flasche befindet sich im Museum für Angewandte Kunst Wien, Inv. Nr. K111964-4. Vgl. [https://sammlung.mak.at/sammlung_online?id=collect-228934], Stand 25.03.2022.

€ 1.300.-



94



95

94
Napoleone Martinuzzi
 Venini & C., Murano

Footed Bowl. Draft 1920/30s. Violet thin-walled glass. Optically blown, multiple ribbed, compressed profiled wall. Foot with folded edge. H. 10 cm, D. 21 cm.

€ 200.-

95
Carlo Scarpa
 MVM Cappellin & Co, Murano

4 goblets and tray. 1920s. Yellowish smoked glass. 4 goblet glasses with optically blown bowl, hollow shaft and folded foot rim, H. 14.5 cm. All glasses marked on the base: MVM Cappellin Murano (etched stamp). Round tray with base ring, D. 27.3 cm.

Marina Barovier. Carlo Scarpa. I vetri di un architetto. Mailand 1997, S. 56 (Tablett).

€ 400.-



96

96
Carlo Scarpa
 Venini & C., Murano

bottle. 1930s/40s. Amber colored glass. Wall with Battuto cut. H. 9 cm Inscribed on the bottom: venini murano ars (etched stamp)

€ 200.-

97
wohl Vittorio Zecchin

Vase. 1930s. Colorless, optically blown glass with applied green handles and rim. Iridescent surface. H. 11 cm.

€ 280.-



97



98

98

Napoleone Martinuzzi

Venini & C., Murano

Amphora Vase Puleguso. Designed 1930. Dark green foam glass with bubbles, handle and mouth with gold foil inclusions. Amphora-shaped with a ring-shaped mouth, two looped handles applied one above the other on the sides. H. 33.3 cm.

Anna Venini Diaz de Santillana, Venini, Catalogo Ragionato, Mailand 2000, S. 86, Abb. 32.

€ 1.800.-

99

Napoleone Martinuzzi

Venini & C., Murano

Large vase Puleguso. Designed 1930. Dark green, bubbled foam glass. Tall, straight goblet shape with offset foot. On the wall four vertical, wavy, pinched straps, each formed into ring handles at the upper end. H. 41 cm. Marked on the bottom with Venini paper label.

€ 1.800.-



99



100

100**Antonio Da Ros**

Gino Cenedese, Murano

Bird. Draft 1960s. Faint light green glass. Circumferential band of red and petrol blue patterned murrins. Colored applied eye. Applied beak. H. 25 cm.

€ 900.-

101

101**Antonio Da Ros**

Gino Cenedese, Murano

Fish. Draft 1960s. Light green glass. Circumferential band of orange-red and turquoise-blue patterned murrins. Colored applied eye. 11 x 22 x 9cm.

€ 700.-

102

102**Alfredo Barbini, Murano**

Vase Sasso sommerso. Designed in 1962. Red, olive-brown and strong colorless glass with smoke-colored overlay on the sides. H. 23.5 cm. Marked on the bottom: A. Barbini (engraved). Designs from the Sasso/ Sasso sommerso/ Vetro pesante series were first exhibited at the 1962 Venice Biennale.

Barovier, Marina/ Rosa Barovier Mentasti/ Attilia Dorigato. Il Vetro die Murano alle Biennali 1895-1972. Milano 1995, S. 95, Abb.

€ 2.500.-



103



104

103
Fulvio Bianconi

Venini & C., Murano

Vase A Fasce orizzontale. 1950s. Ruby red glass, peripheral band of turquoise green, opaque white underlaid glass. H. 28 cm. Marked on the bottom: venini murano ITALIA (three-line etching stamp).

€ 400.-

104
Fulvio Bianconi

Venini & C., Murano

Bottle A Fasce orizzontale. 1950s. Blue glass, peripheral band of opaque lemon yellow glass. ball stopper. H. 31 cm. Marked on the bottom with a three-line etching stamp (venini murano ITALIA).

€ 340.-



105

105
Fulvio Bianconi
Venini & C., Murano

Vase Ritagli. Designed in 1989, produced in 1996. Violet-brownish iridescent colorless glass. Conical wall with scale-like overlapping vertical bands all around. H. 33 cm, D. 24 cm. Marked on the bottom: venini 96 Fulvio Bianconi (engraved).

Bossaglia, Rosanna. I Vetri di Fulvio Bianconi. Milano 1993, Abb. 122.

€ 1.800.-



106

106
Fulvio Bianconi
Mazzega AV, Murano

Lamp base A Fasce Orizzontali. Circa 1960. Glass. Red and green horizontal stripes on a colorless background, partially overlaid with turquoise on the inside. Inside with pointed oval opening. H. 36.5 cm (with mount).

€ 480.-

**107****Pablo Picasso**

Fucina degli Angeli, E. Costantini

Centaurio. Designed in 1962. Transparent yellow glass, partially with yellow powder melts, red glass. Thread-like and point-like applications made of red glass. 32.5 x 27 x 11 cm. Marked on the belly: P.Picasso / Costantini / F.A. Venezia / 1962 (engraved).

Egidio Costantini. Il maestro dei maestri. Katalog zur Ausstellung Brüssel, Espace Medicis, 1990, S. 177 (Farbvariante).

€ 5.000.-



108

Pablo Picasso

Fucina degli Angeli

Condor. Designed in 1965. Transparent, slightly opalescent glass, violet-black applications. Iridescent surface. 40.5 x 30 x 17 cm. Inscribed on the bottom: P. Picasso Venezia 1965 Fucina degli Angeli (engraved).

Egidio Costantini. Il maestro dei maestri. Katalog zur Ausstellung Brüssel, Espace Medicis, 1990, S. 176.

€ 6.000.-



109

109**Pablo Picasso**

Fucina degli Angeli, E. Costantini

Spiritello. Designed in 1960. Orange-colored, partially stronger red glass. Orange-colored and purple-black thread and point-like melts. 37 x 32 x 18 cm. Inscribed on the stand: P. Picasso E. Costantini Fucina dei Angeli Venezia 1960 (engraved).

€ 6.000.-

110

110**Pablo Picasso**

Fucina degli Angeli, E. Costantini

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

€ 5.000.-



111

111**Ingeborg Lundin**

Orrefors Glasbruk AB., Orrefors

Vase Ariel. Designed 1974. Blue, amber-colored and colorless glass with geometric interlayer decoration of rows of circles and rectangles. H. 15.5 cm. Marked on the bottom: ORREFORS/ Ariel Nr. 502-E4/ Ingeborg Lundin (engraved).

€ 440.-**112****Ingeborg Lundin**

Orrefors Glasbruk AB.,

Orrefors

Vase Ariel. Designed 1965. Brown, partially lighter and colorless glass with geometric interlayer decoration of jagged shapes and rectangles. H. 17 cm. Marked on the bottom: ORREFORS/ ARIEL No. 302 O Ingeborg Lundin (engraved).

€ 480.-**113****Oiva Toikka**

Nuutajärvi Notsjö, Nuutajärvi

Large vase. 1970s. Amber-colored and brown crumbs on a colorless ground, overlaid with relieved, partially combed and copper-green iridescent threads and crumbs. H. 34.5 cm. Marked on the bottom: Oiva Toikka Nuutajärvi Notsjö (engraved). Marked on the wall below the mouth edge with company label: NUUTAJÄRVI 1793 WARTSILA FINLAND.

€ 400.-

112



113



114

114**Ercole Barovier**

Barovier & Toso, Murano

Vase Graffito lattimo e oro. Draft 1969. Clear glass with inclusions of air bubbles and gold foil inclusions. Applied threads of opaque white glass. conical shape. H. 22.2 cm.

€ 360.-**116****Vittorio Ferro**

Vase Murrine. 1990s. Glass. Decorated with black, white and blue structured murrine, overlaid colorlessly, partially graphite-like, metallicly shimmering iridescence. Approximately cylindrical in shape with a stepped cylindrical mouth. H. 27.5 cm.

€ 600.-**117****Vittorio Ferro**

Vase Murrine Vittorio Ferro. 1990s. Glass. Decorated with polychrome structured murrine, colorless overlaid on the inside. Outer wall matted. H. 25.8 cm.

€ 500.-

116



115

115**Barovier & Toso, Murano**

Table/floor lamp Rostrato. Colorless glass, iridescent surface. One burning spot. H. approx. 40 cm, D. approx. 33 cm.

€ 1.000.-

117



118

118
Vittorio Ferro

Vase Murrine. Glass. Decorated with polychrome, small-scale structured murrine, colorless overlaid on the inside. Roughly cylindrical shape. H. 24.3 cm.

€ 550.-



119

119
Fratelli Toso, Murano

Vase Murrine. 1990s. Glass. Decor of red and opaque white patterned, flower-like, light blue and white rimmed murrine arranged in a planar manner, inner wall colorless overlaid. Outer wall satined. H. 28 cm.

€ 500.-

120
Vittorio Ferro

Vase. 1990s. Red and black glass, vertical band of orange-red framed, internally transparent murrins melted in at the side. Colorless overlaid on the inside. Red and black surface completely reworked with honeycomb matte finish. Flattened teardrop shape. H. 25.5 cm. Marked on the bottom: FERRO VITTORIO (engraved).

€ 500.-



120



121

121
Joel Philip Myers

Bowl/ vase. 1975. Polychrome fused applications on thick-walled colorless ground. iridescent surface. H. 12 cm. Signed and dated on the wall: Joel Philip Myers 1975 (scratched).

€ 400.-



122

122**Alfredo Barbini**

Luminous object Volcano. 1960s. Massive, multi-toned red and orange-colored glass, fused and strong colorless, partially overlaid with greenish. Pinched and processed surface with air bubble inclusions and depressions. Mounted on a rectangular box-like lighted base. 33x18.5x11cm. Inscribed on the back of the glass: A. Barbini (engraved).

€ 4.000.-

123**Jan Fišar**

Honor to age/ Pocta stáří. 1998.
Sculpture. green glass. Partially
ground and polished. Approx.
37x67x22cm. Signed and dated
on the side on the edge: Fišar 98
(engraved). Provenance: The sculpture
was acquired in 2008 in Glasgalerie
Hittfeld, Seevetal. A certificate from
the artist Jan Fišar, 2003 and an
invoice from the Hittfeld Glass Gallery,
Seevetal, are enclosed. Also enclosed
is a catalog for the Jan Fišar Glas/
Glass exhibition in the Hittfeld Glass
Gallery, Seevetal 2006.

€ 2.000.-

123



124

124**Lino Tagliapietra**

Effetre International/ Domenico Saija, Murano

Vase from the Rainbow series. Glass. Colorless glass, polychrome
vertically applied stripes. Spherical shape with a blue margin.
H. 23.8 cm. Marked on the bottom: SAIJA MURANO (engraved).

€ 400.-

126
Constantin Holzer-Defanti

Rosenthal

Funny march. Designed 1919. Produced around 1920. Porcelain, polychrome painting with gold. Standing dancer with mandolin and drum on an oval base. H. 36 cm. Marked on the base: C.HOLZER-DEFANTI (recessed). Inscribed on the bottom: Rosenthal Selb Bavaria company mark (underglaze green stamp), K 551 (deepened), Schwalb (blue brushwork). Depiction of the dancer and actress Lena Amsel (1898 - 1929) during one of her performances in the Berlin Winter Garden.

€ 700.-



126

125
Gerhard Schliepstein

Königliche
 Porzellan-
 manufaktur
 Berlin

Art Deco figure
 Phantasie (fantasy).
 Designed 1924.
 Porcelain, white. H.
 36 cm. Marked on the
 base: G. Schliepstein
 (recessed), marked on
 the bottom: scepter
 mark (underglaze blue),
 model number 11990
 (scratched).

€ 400.-



125



127

127
Walter Bosse

Gebr. Metzler & Ortlhoff,
 Ilmenau

3 Art Deco figures. 1920s. Porcelain, polychrome painting with gold. 2 musicians (H. 9.2 cm and 9.5 cm), clown with ball (H. 8.5 cm). All figures on the bottom marked with company mark (green stamp) and each with model number 4676/ 4679/ 4976 (scratched).

€ 500.-

128
Emilie Schleiss-Simandl, Fritz Schleiss
 Vereinigte Wiener und Gmundner Keramik,
 Gmundner Tonwarenfabrik Franz Schleiss

2 traditional costume figures. Designed around 1918. Ceramic. Gmundner woman with gold hood and crinoline with gold hood. Pottery. Polychrome painting with gold. Woman from Gmundner with gold hood on a small round base, H. 32 cm, marked on the bottom: company brand with the addition FS, model number 1051/1 (press stamp) and old paper label. Crinoline with gold cap, H. 29 cm, crinoline inscribed on the inside: 1123 and fish with the letters S and G (scratched).

Neuwirth, Waltraud, Österreichische Keramik des Jugendstils. Sammlung des Österreichischen Museums für angewandete Kunst, Wien. München 1974, S. 235, Abb. 110.

€ 600.-



128



129

129
Michael Powolny
 Wienerberger AG

Mercury putto. Designed around 1916/1917. Ceramic, polychrome painted and glazed. Seated putto as Mercury with winged helmet. H. 28,5 cm.

Frottier, Elisabeth. Michael Powolny. Keramik und Glas aus Wien 1900 -1950. Wien 1990, WV 203.

€ 1.800.-



131



130

130
Jean Derval

Figure Virgin with Child. 1960s. pottery. Shiny decor in light blue on a light, stone-colored, white-grey background, partially dark brown showing through. H. 32,5 cm. Indistinctly inscribed with workshop mark (overglazed) on the back above the stand.

€ 280.-

131
Jakob Julius Scharvogel, München

Vase. Circa 1905. Stoneware. Multi-tone blue overflow glaze, lighter multi-tone marbled on the neck. H. 25 cm. Marked on the bottom with workshop mark Scharvogels Münchner Kunsttöpferei: SKM with bird (blind stamp).

€ 400.-



132

132
Pierre-Adrien Dalpayrat

Vase. Around 1900. Porcelain stoneware. Oxblood-red, partially bluish and violet marbled glaze over a reddish-brownish ground. Glazed edge with a wavy relief. Teardrop shape with a small mouth. H. 16.5 cm. Marked on the bottom with workshop mark: Dalpayrat (black lettering).

€ 300.-



133

133
Alexandre Bigot

Vase. Circa 1910. Stoneware. Overflow glaze in matt multi-tone turquoise grey, partially ochre, partially shiny ox blood red areas. Eightfold wavy notched stretched vegetal shape. H. 25.8 cm. Marked on the bottom: aBigot 1 at82 (scratched).

€ 500.-

135
Max Laeuger
Tonwerke Kandern

Vase gold mosaic. Circa 1905. Ceramic, decor in black and light white-grey tone, partially greenish. Decorated band with gold mosaic stripes running around below the rim of the mouth. H. 22.7 cm. Marked on the bottom workshop mark MLK in a square with the addition GESETZL GESCHTZ. MUSTER GESETZL. GESCHTZT (stamp), 345 (scratched), 4 (scratched).

€ 300.-



134

134
Max Laeuger
Kunsttöpferei Kandern

Vase. Around 1900-1910. pottery. Relief-like painting in shades of green with dandelion-like leaves on a light background. H. 25 cm. Marked on the bottom: workshop mark KTK in a square (scratched) and model number 808 (blind stamp).

€ 500.-



135



136

136
Walter Bosse
 Goldscheider

2 handle vases Art Deco. 1920s. pottery. Polychrome painting. Appliquéd ribbon handles, blossoms and leaves. H. 14 cm and 9 cm. Large vase marked on the bottom: Goldscheider Wien, small vase marked: BOSSE AUSTRIA (blind stamp).

€ 400.-

137
Walter Bosse

Boy with Trumpet. Around 1924-1936. pottery. Polychrome glazes. 16.5 x 13 x 16.5cm. Marked on the bottom: BOSSE AUSTRIA (blind stamp). Restored.

€ 400.-

138
Margarete Heymann
 Hael Werkstätten, Marwitz

Fruit service. Designed around 1930. Ceramic, polychrome painting. 15 parts, consisting of a large bowl (D. 37 cm) and 14 small plates (D. 19 cm). Bowl marked on the bottom: workshop mark with addition Lf366. Plate on the bottom marked: workshop mark and partly with additional marks 38, 217 Lf, Lf101, Lf100, Lf 218, Dec. 21 (blue stamps).

€ 800.-



137



138



139

139
Steingutfabrik
Velten & Vordamm, Werk Velten

Large bowl and 10 plates, decor 295. Designed around 1930. Ceramics. Decorated in blue on a white background. Bowl D. 30 cm, plate D. 19.5 cm. All parts on the bottom marked with the company mark, decor number 295, plates partly also numbered 30 or 3.

€ 260.-

140
Otto Lindig

Vase. 1930s. Pottery. White gray glossy glaze. H. 23.5 cm. Marked on the bottom with workshop mark OL with underscore (scratched).

€ 300.-



140



141

141
Carmen Dionyse

Figure. stoneware. Form assembled from irregular elements with indicated head and wings. Light, partly turquoise-green, partly bluish, partly red-pink glaze, stronger yellow in the top area. H. 31.5 cm. Inscribed above the stand on the inside of the wall: C. DIONYSE (black lettering).

€ 300.-



142

142
Ingeborg und Bruno Asshoff

Vase. Pottery. A vessel made of two conical halves, slightly deformed into an oval form, with a small mouth. Matt smoky brown, glazed translucent in the lower area in glossy green over a light background. H. 14 cm. Marked on the bottom with workshop mark a (embossed stamp).

€ 200.-

143

Ingeborg und Bruno Asshoff

Vase. 1980s. stoneware. Matt multi-tone decor in brown, partially running to greenish and lighter. Vase body composed of two spherical segments, H. 25 cm. Marked on the bottom with workshop mark a (embossed stamp).

Ehrenpreis Deutsche Keramik 1994. Ingeborg und Bruno Asshoff. Katalog Ausstellung Keramikmuseum Westerwald, Höhr-Grenzhausen 1994/ 1995, S. 207 (zum Vergleich).

€ 300.-



143



144

144

Ingeborg und Bruno Asshoff

Triple vase object. Pottery. Matt gray and sand-colored, partially ochre-colored glaze. Three rectangular vase shapes with small mouths mounted parallel to each other. 18 x 13.5 x 14cm. Marked on the bottom with workshop mark a (embossed stamp).

Ehrenpreis Deutsche Keramik 1994. Ingeborg und Bruno Asshoff. Katalog Ausstellung Keramikmuseum Westerwald, Höhr-Grenzhausen 1994/ 1995, S. 240, Abb. 191 (zum Vergleich).

€ 300.-



145



146

146

Dieter Crumbiegel

Vase. stoneware. Light blue impasto overflow glaze over a multi-toned bright blue background. Flat gourd shape with conical mouth. D. 30 cm, H. 18 cm. Marked on the bottom with a workshop mark (scratched).

€ 300.-

145

Ingeborg und Bruno Asshoff

Large sculptural vase object. Additively composed object assembled from panels with small applied necks. Multi-tone green, blue, brown and ochre matt and partially glossy glazed. 46.5x22x12cm.

€ 400.-

147**Robert Sturm**

Vessel sculpture. stoneware. Matte olive green glaze, partially brown, partially reddish brown and lighter sand color. Angular form assembled from plates with a bark-structured surface. Mouth worked like a slit. 17.5 x 24.5 x 10cm. Marked on the stand with workshopmark St (scratched).

€ 400.-

147

148**Robert Sturm**

Vase object. 1977. Stoneware. Built angular shape, relief structured surface. Glaze in light olive and shades of brown. 19 x 32 x 6.7 cm. Marked on the bottom with a workshop mark and dated: ST 77 (scratched).

€ 300.-

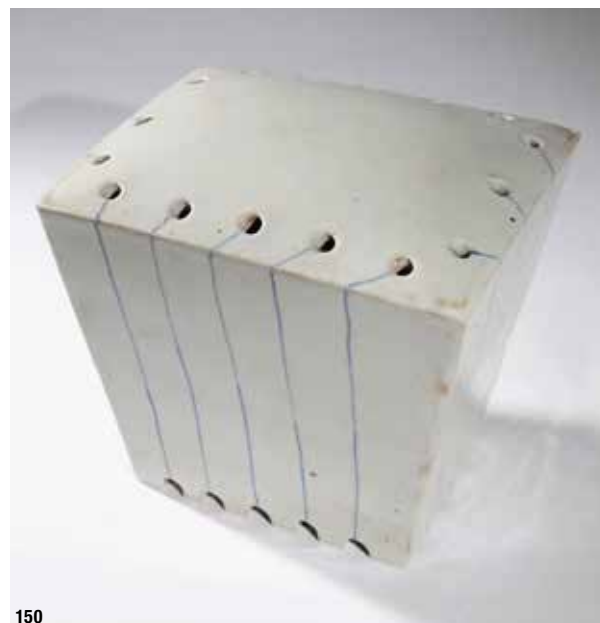
148



149

149**Michael Cleff**

2 vessel ceramics. Stoneware. Off-white, reddish-brown speckled and partially translucent glaze with blue linear decoration. Oval shape, H. 22.2 cm, square shape with raised base and small blue square inside H. 15.8 cm. Both vessels inscribed: workshop mark Cleff (scratched or blue lettering).

€ 300.-

150

150**Michael Cleff**

Sculptural form. pottery. Glazed white, linear decor in blue. Glaze with craquelure. 25x24x19.5cm. Marked on the bottom: workshop mark (blue lettering).

Gefäss/ Skulptur 3. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2018, S. 2/ 4, 358/ 359 (zum Vergleich).

€ 300.-



151

151
Karl Fulle

Waves, pottery. Flowing glaze in shades of yellow and green, partially yellowish rosé, partially dark brown. Approx. 24 x 28 x 32cm.

Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, Umschlag und S. 11 (zum Vergleich).

€ 400.-



152

152
Ursula Commandeur

Sculptural object. Biscuit porcelain elements with black and gray linen decoration, wire. Plastic figure formed from square elements ending in long tubes mounted regularly in rows with wire. Mount with wires sticking out like hair. 36 x 55 x 44cm.

€ 800.-



153

153
Ursula Commandeur

Sculptural object. Bisque porcelain, partially gray and wire. Plastic figure formed from square elements ending in short pieces of tubing, mounted regularly in rows with wire. Mounted by long protruding wires. 28 x 58 x 20cm.

€ 800.-

154**Marcello Fantoni**

Big vase, pottery. Overflow glaze in bright orange, violet, green and blue. Flattened disc shape. H. 37.5 cm. Marked on the bottom: 01988 Fantoni ITALY (yellowish on a black background).

€ 280.-

154



155

156**Otello Rosa, Venedig**

Pantalone from the Commedia dell'Arte as a wall lamp. 1950s. pottery. Polychrome glaze with gold. A red lightbulb in the right hand of the Pantalone. Approx. 57 x 31 x 18 cm. Inscribed on the reverse: O. Rosa SAN POLO VENEZIA (black lettering).

€ 700.-

156

155**Alfredo Santarelli**

Large vase, pottery. Decorated in violet and gold. H. 39.5 cm. Marked on the bottom: Prof. A. Santarelli Gualdo T. Italy (gold lettering).

€ 280.-

157

157**Mario Mascarin**

Large vase, stoneware. Oxblood red, olive and lighter sandy overflow glaze. High cylindrical shape with a small mouth. H. 40.5 cm. Marked on the bottom with workshop mark MM in an oval (embossed stamp).

€ 300.-



158

158
Klaus Lehmann

Bowl. Pottery. Decorated in multi-tone ochre, gray and brown on a light background. 24 x 24.5 cm, h. 4.8 cm. Marked on the bottom: L in a circle (scratched).

€ 300.-



159

159
Eva Fritz-Lindner
Karlsruher Majolikamanufaktur, Karlsruhe

Large table lamp. Draft 1957-59. Pottery. Decor in blue and brown tones with birds. Bulbous shape. H. 76 cm (with shade), H. 37 cm (without shade). Marked on the bottom with company mark and model number 13151 (raised).

Bachmayer, Monika und Schmitt, Peter. Karlsruher Majolika 1901 bis 2001. 100 Jahre Kunstkeramik des 20. Jahrhunderts. Karlsruhe 2001, S. 174, Abb. L 157 (zum Dekor), S. 172, Modell L41 (in der Modellliste).

€ 400.-

161
Richard G. Bampi

Vase. 1956. Mustard-yellow, partially stronger grey, partially finely structured satin-gloss glaze. Ovoid, sloping shape. H. 19 cm. Marked on the bottom: workshop mark (stamp), dated 1956 and scratched signature.

€ 280.-



160

160
Horst Kerstan,
Kandern

Large vase. 1960s. Cobalt blue, ochre, teal and charcoal mottled crystalline glaze. Cylindrical shape. H. 31 cm. Marked on the bottom: workshop mark Kerstan (brown lettering)

Horst Kerstan. Keramik der Moderne. (Maria Schüly Hrsg.). Katalog Städtische Museen Freiburg, Augustinermuseum 2015, S. 15 (zum Vergleich).

€ 240.-



161



162

162
5 Plakate Picasso
Madoura Vallauris

5 exhibition posters Picasso/ Editions céramique/ Galerie Madoura, Vallauris 1988. Various motifs with illustrations of ceramics by Pablo Picasso for an exhibition in the Galerie Madoura, Vallauris (Joueur de diaule 1947/ Tête de chevre de profil 1952/ Gros oiseau Picasso 1953/ Visage de faune tourmonté 1956/ Tête de lion 1968/ Visage de faune tourmonté 1956.) Color lithograph on firm paper. 49.5x67cm. With printed titles of the illustrated ceramics and printer's annotations on the side margin (© 1988. Galerie Madoura, Vallauris/ Photo Alain Ramié/ Maquette Jean-Pierre Vesperini/ Imprimerie Aucleur, Bagneux).

€ 300.-

163
Otto Meier

Vase. stoneware. Glossy glaze in multi-tone olive over light grey, partially turquoise ground, large craquelure. Elongated ovoid shape. H. 30 cm. Marked on the bottom with a workshop mark (embossed stamp).

€ 280.-



163



164
Beate Kuhn

Monster. Stoneware. Polychrome decor. Figure with large blue eyes assembled from turned partial hollow forms. 11x12x6cm.

€ 300.-

165
Beate Kuhn

Monster. Stoneware. Polychrome decor. Figure assembled from turned partial hollow forms with long outstretched hind legs and a tubular nose. 10*8*20,5cm

€ 300.-



164



165



166

166
Beate Kuhn

Mug/ Vase. 1950s. Pottery. Abstract, slightly relieved decor in shades of green and blue. H. 11.8 cm. Marked on the bottom with workshop mark Spirale (in relief).

€ 300.-

168
Beate Kuhn

2 sculptural vessels. Porcelain. Polychrome decor. Head-like vessels assembled from 2 cup-like forms with applied elements. H. 6.5 and 7 cm.

€ 100.-



168

167
Beate Kuhn

Cat. Porcelain. Cat assembled from pointed oval hollow forms. Translucent salmon-colored glaze on a translucent light background. Crouching cat with head turned to the right. 18.5x23.5x16cm. Marked on the bottom with Werkstatte K. (scratched).

€ 800.-



167

169**Beate Kuhn**

Tube sculpture, stoneware. Matt, multi-toned brown, olive, anthracite and partially ocher glaze. Concave object. Slightly curved tubes mounted on both sides of a medium tube shape. 16x29x22cm. Marked on the bottom with workshop mark Spirale (embossed).

€ 1.400.-

169



170

170**Beate Kuhn**

Wall relief, 1970. Stoneware. Multi-tone matt glazes. Relief assembled from rotated and partially layered discs and hemispheres, wooden frame. 52x52x10cm. Inscribed and dated on the reverse: Spirale workshop mark with addition 70 (black pencil).

€ 600.-



171



172

171**Beate Kuhn**

Sculptural object. 2006. Stoneware. Surface in multi-tone purple, blue tones and pink-orange tones. Sculpture assembled from whole and halved tubes to form a large rolled-up form. 19x26x30cm. Inscribed and dated on the bottom: workshop mark K. 2006 (black lettering).

€1.800.-**172****Beate Kuhn**

Sculptural object. Stoneware. Sculptural form assembled from twisted oval and oblong bisected hollow shapes of various size. Multi-toned brown, partially more ochre-colored, partially bluish speckled matt glaze. 23.5x33x28cm.

€1.800.-

173
Beate Kuhn

Sculptural object, stoneware. Multi-toned blue and green, partially brownish glazed.
Multi-armed, vegetal-looking form composed of pointed oval leaf elements and tubes.
Approx. 40x30x20cm.

€ 1.200.-



174

174**Colin Pearson**

Handle vessel. Matt multi-toned blue, shimmering crystal overflow glaze, handles with bronze-colored glaze. Four-sided vessel with large applied, slightly twisted handles. 24 x 23.8 x 15cm Marked on the bottom L37 (stamp). Marked on the wall with workshop mark with monogram (embossed stamp).

€ 500.-

175

175**John Ward**

Vase. About 1985. Ceramics. Geometric decor in black-brown and white, partially with a slight greenish shimmer. H. 19 cm. Marked on the bottom with workshop mark JW (embossed stamp).

Gefäßs/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassmuseum für Angewandte Kunst Leipzig 2013, S. 301.

€ 500.-

176**Lucie Rie**

Bowl with manganese rim. Circa 1980. Porcelain. White, partially stone-grey and sand-colored grading and speckled glaze.

The rim of the mouth inside and outside with a wide, bronze-coloured, shimmering manganese glaze band, ending in fine drops towards the bottom. Round shape on a retracted foot. D. 20 cm. H. 11.4 cm. Marked on the bottom with a workshop mark (embossed stamp).

Birks, Tony. Lucie Rie. London 1987, S. 201 (Formvarianten).

€ 6.000,-

176



177

177**Ingeborg und Bruno Asshoff**

Five Vase Group/ State Prize of North Rhine-Westphalia. 1968. Pottery. Matt white and black-blue glazed. Group of five vases made of three or two similar vessel shapes. Two vases glued. H. each 45 cm. Provenance: Acquired in 1970 from the Kunstkammer Köster. Documented on an archive sheet from the Kunstkammer. For this group of ceramics, Ingeborg and Bruno Asshoff received the State Prize of the State of North Rhine-Westphalia in 1969 at the Arts and Crafts Exhibition in North Rhine-Westphalia in Bochum.

Klinge, Ekkard, Ingeborg und Bruno Asshoff, Keramik, Bielefeld 1972, S. 147, Abb.

€ 2.400.-**178****Ingeborg und Bruno Asshoff**

Large vase. pottery. Multi-toned brown glaze, circumferential parallel incised structure. D. 37 cm, H. 21.5 cm.

Ehrenpreis Deutsche Keramik 1994. Ingeborg und Bruno Asshoff. Katalog Ausstellung Keramikmuseum Westerwald, Höhr-Grenzhausen 1994/ 1995, S. 103 (zum Vergleich).

€ 300.-

179

179**Ursula Scheid**

Large slender baluster vase. stoneware. 1967. Matt, multi-toned red-brown, partially green, partially ochre glaze. Baluster shape with a slim neck. H. 49 cm. Marked on the bottom with a workshop mark and dated 67 (embossed stamp).

€ 300.-

178



180

180**Dieter Crumbiegel**

Wall relief. Pottery. Matt multi-tone brown, ochre and green-grey glazed. Rectangular form assembled from relief plates, bars and other elements. 57x19x7cm.

Gefäß/ Skulptur 2. Deutsche und internationale Keramik seit 1946. Katalog Grassimuseum für Angewandte Kunst Leipzig 2013, S. 120 (zum Vergleich).

€ 400.-



SKULPTUREN KUNST

Detail zu Lot 187



182

182
Hampohn

Harlequin. Around 1920. Bronze, patinated.
H. 43.5 cm. Inscribed on the edge of the plinth:
HAMSPÖHN and HH (recessed). Inscribed under
the plinth: 35 2/2/XX with 4 dots below (stamp).

€ 480.-



183

183
Hede Bühl* (*1940)

Standing Figure (Little Guardian). Polished and
partially golden brown patinated bronze. H. 13 cm.

€ 240.-



184

184
Agenore Fabbri (1911-1998)

Alfa Romeo Trophy 1972. Cast bronze sculpture. Manufactured in 1972 for the 1972
Alfa Romeo Sports Trophy. 26 x 64 x 9 cm. From an edition of 450 copies, here
number 307. Signed and numbered on the stand: A. FABBRI 307/450, inscribed on the
underside: venture arte (stamp).

€ 400.-

185
Guido Jendritzko
(*1925-2009)

Untitled. Abstract group of figures. Bronze, dark
patina. 38x33x10cm. Old adhesive label under
the plinth, inscribed and numbered by hand:
Jendritzko Kiste 20, partially illegibly stamped:
[...?] Dogana di [...?].

€ 800.-



185

186**Horst Antes* (*1936)**

Agamemnon 4. 1971. Head on pedestal. Cardboard, cut, folded, printed. 15.5x15x6.5cm. Inscribed on the underside: Agamemnon 4, 1971, numbered in pencil: 90019. Enclosed catalog Horst Antes. Exhibition May 2nd to 31st, 1971, Schleswig-Holsteinischer Kunstverein in the Kunsthalle Kiel. For the catalogue, Horst Antes designed a cut-out sheet that could be taken out of the catalog and put together to form the sculpture Agamemnon 4. Numerous illustrations, some in colour.

€ 300.-

186



187

187**Werner Ruhnau (1922-2015)**

Homage Yves Klein. Ultramarine blue, sponge, wire, stone base. 22x13x14cm. Inscribed on the front of the label: Hommage Yves Klein Werne Ruhnau Monochrome blue. Presented in showcase. Plexiglas, plastic, back wall and bottom made of gold-colored cardboard. 41 x 26 x 20 cm. Also marked on label.

€ 1.200.-**188****Jürgen Goertz (*1939)**

Die Humane Ratte' / 'The Humane Rat'. 1978. Assemblage wood, plastic, metal/ wooden base. 90x38x38cm. Inscribed on the underside of the gallery sticker: JÜRGEN GOERTZ/ 'Humane Ratte'/ 1978 (Galerie Godula Buchholz KG).

€ 1.000.-

188

189

Franco Lagini (1936-2017)

Large oval serving bowl with lid. Silver-plated brass, hand-hammered. Lid with figural brass application, still life of seafood and fish. 20 x 70 x 25 cm. Marked on the underside with stamp: franco lagini MADE IN ITALY.

€ 1.600.-



189



190



191

190
(*1963) Piero Figura, Italien

Italian champagne cooler. Polished and partially coated pewter. In the form of a female head decorated with shells and corals. H. 48 cm, D. approx. 29 cm. From the Athena edition. Marked on the underside with stamp: Figura Piero per Atena, sun (company mark), ETAIN 95%.

€ 2.500.-

191
Franco Lagini (1936-2017)

King Crab Caviar Bowl. Silver-plated brass, slightly structured surface with blue glass inlay. 9 x 35 x 25 cm. Marked on the back of the badge with embossed stamp: Franco Lagini ITALY.

€ 600.-

192**Günther Zins (*1951)**

Untitled. 2001. Stainless steel. 51 x 48 x approx. 42 cm.
Consisting of 2 movable elements that can be variably arranged
in and with each other. Signed and dated with engraving on the
stand: Zins 2001.

€ 600.-

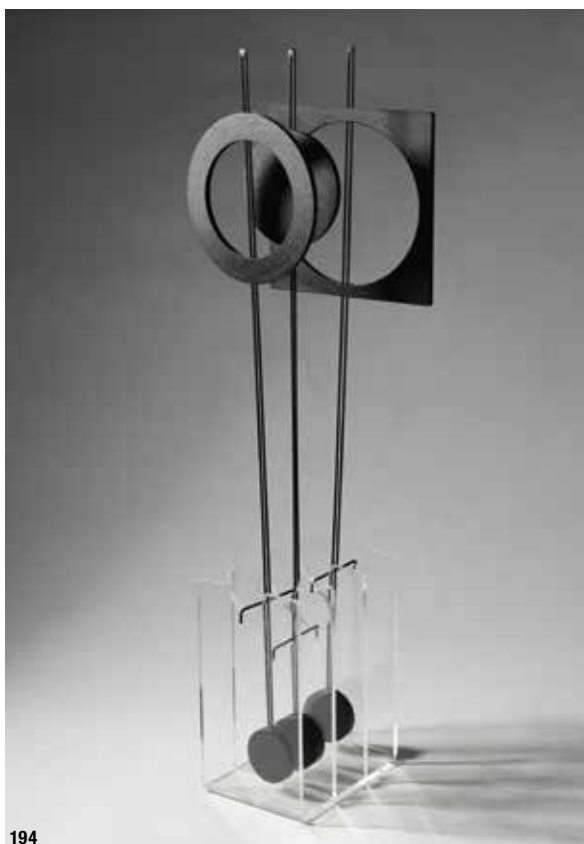
192



193

193**Xavier Carrere (*1966)**

OVITES. 1999. Mouth-blown colorless glass, metal. H. 178 cm. Carboy: 60*38cm Signed, inscribed, dated and numbered on the glass: CARRERE/ OVITES 99/ E20 (engraved), also includes a signed certificate of authenticity.

€ 700.-

194

194**Arnulf Hoffmann (*1935)**

Kinetic Sculpture. Three pendulum elements.
Plexiglas and matt black painted metal.
60x14x10cm.

€ 500.-**195****Thomas Virnich* (*1957)**

Untitled. (Globe with antennas and feet). 1999. Cloth, plastic, paint, glue. Signed and dated on the front: Thomas Virnich 1999. H. 24 cm, D. 15 cm. The object was acquired in the Thomas Virnich studio in early 2000 as a one-off. It is therefore not included in the Virnich catalog raisonné of the multiples 1983-2000 (Inverted Angel).

€ 800.-

195

196

Michelangelo Pistoletto* (*1933)

Meta Memphis NEON

Tutti Designers. 1989. Light installation, glowing white neon tube with aluminum case. Mounted in Plexiglas box. Manufactured by Meta Memphis NEON. Case marked on the front: TUTTI DESIGNERS.

€ 1.500.-



196

197

Friedrich Becker (1922-1997)

Kinetic sphere object. stainless steel, plexiglass. D. 20cm. If it is thrown off balance, the two objects move around each other under plexiglass on the mirror surface by a rigging magnet mechanism. Signed and dated with engraving on Plexiglas: F. Becker 1971.

€ 2.800.-



197



198

198

Friedrich Becker (1922-1997)

Electrified kinetic mirror ball. Plexiglas ball painted with orange dots, stainless steel body. Electric motor to rotate the ball. Ball: D. 7 cm, body: H. 38 cm, D. 30 cm. Inspired by his three large objects for the Hannover Fair in 1968.

€ 2.000.-



199

199
Erich Hauser*
(1930-2004)

3/81. 1981. Stainless steel mounted on a granite base. H. 36 cm. Base: 25 x 25 x 4.5 cm. From an edition of 12, here number 10. Inscribed, numbered and monogrammed on the underside of the base: 3181; 10/12; E.H. (scratched)

Erich Hauser. Werkverzeichnis III. Plastik 1980 - 1990, Nürnberg 1990, S. 47, Abb. (WVZ Nr. 3-81)

€ 2.500.-



200

200
Jürgen LIT Fischer*
(1941-2005)

Light object. Plexiglas, metal frame, hologram foil. Double-sided illuminated plexiglass object with holographic foil enclosure. 34x34x14.5cm. Signed on the underside: L Fischer.

€ 300.-

201
Jürgen LIT Fischer* (1941-2005)

Collection of drafts. Plexiglass, aluminium, collaged mixed media, exhibition catalogues. 'Lichtband-räumlich'. 1978. Perspex rods mounted in aluminum bracket. 30.5x11.5x4cm. Inscribed, dated and signed on the reverse: Entwurf Wissensch. Ministerium/ 'Lichtband-räumlich'/ LIT Fischer 78. Modular plexiglass object. Plexiglas transparent-red. 10x10x6cm. 4 framed works. Collaged mixed media, hologram foil, plastic, textile, paper. 2x 22.5x22.5cm, 20.5x20.5cm, 16.5x21.5cm. Each inscribed, signed and dated. 11 plexiglass panes with cutouts. 24x24cm. 3 catalogues. Jürgen LIT Fischer - Laser light reliefs im electrum, 1992; Jürgen LIT Fischer, 1989. Edition 1200.

€ 400.-

202
Gabriel Wiese*

War & Peace II (head). 2008. Cork mass, iron, light pink-cream granite plinth. 38x20x15cm. Cork head from a series of four heads. Inscribed, dated and signed on the underside of the plinth: Krieg & Frieden II/ 2008

€ 550.-



201



202



203

203
Stephan Balkenhol* (*1957)

Untitled (woman). 2008. Antimony Hard Lead Casting. An edition of the Griffelkunst Vereinigung, here the copy with the number 595. 31.5 x 15 x 10 cm. Marked on the underside with engraving and numbered with stamp: griffelkunst 2008 St. Balkenhol 595.

€ 1.600.-



204

204
Stephan Balkenhol* (*1957)

Untitled (man). 2006. Antimony Hard Lead Casting. An edition of the Griffelkunst Vereinigung, here the copy with the number 43. 32.5 x 18 x 8 cm. Marked on the underside with engraving and numbered with stamp: griffelkunst 2006 St. Balkenhol 43.

€ 1.600.-



205

205
Stephan Balkenhol* (*1957)

Untitled (car). 2011. Antimony Hard Lead Casting. An edition of the Griffelkunst Vereinigung, here the copy with the number 749. 35 x 14 x 12.5 cm. Marked on the underside with an embossed stamp and numbered with a stamp: griffelkunst 2011 St. Balkenhol 749.

€ 1.600.-



206

206 Wandrelief Aluminium

Wall relief. Cast aluminum. Organic geometric shapes. 23x23x3cm. Monogrammed and inscribed with stamp lower right: KH XI.

€ 260.-



207

207 Martin Kippenberger* (1953-1997) Kunstgiesserei Schweitzer

Watch yourself into the show (female), cast steel. 23,5x7,5x05 cm. Ex. No. H.C. from an edition of 30 copies. Inscribed and signed on the underside: DOCUMENTA '97 (embossed)/ Watch yourself into the Show/ M.K. 97 (scratched). Numbered on the inside: HC (embossed stamp), marked with the company brand of the foundry: Schweitzer Kunstgiesserei (embossed stamp) With original packaging, cardboard box. 26x10x4cm. Also inscribed: documenta X edition / Edition Schellmann Munich-New York; Martin Kippenberger Watch yourself into the show, 1997; Ex.No. H.C. (female).

€ 1.300.-

208 Carlos Cruz-Diez* (*1923-2019)

Chromointerference Manipulable (moving color overlays). 1989. Serigraph. Acrylic glass on aluminum carrier. 25x25x3cm. Limited edition made for WWF. Verso inscribed and signed on label: Cruz-Diez (printed). Westdeutsches Werbefernsehen GmbH, Cologne (ed.).

€ 800.-

209 Ludwig Wilding (1927-2010)

Untitled. Two kinetic objects. 1969 and 1965. No.1: 2 squares, divided diagonally. Serigraphs on paper and acrylic glass in an object box. Verso signed, dated and numbered (sticker): 43/100, 69, Wilding. No.2: 2 circles. Serigraphs on paper and acrylic glass in a wooden object box. Signed, dated and numbered lower centre: 16/20 Wilding 65. Each 25 x 25 x 4.5 cm.

€ 600.-



208



209



210

Geschwungene Stahlskulptur

Curved steel sculpture. Steel, chromed. 70x75x60cm.

Provenance: professor's home

€ 2.400.-

210

**211****Cyril Lixenberg* (1935-2015)**

Gescheurd Vierkant I. 1992. Steel, painted black. H. 142 cm, top: 100 x 100 cm. Here number 1 from an edition of 5 copies. Accompanied by a signed certificate of authenticity with a sketch by the artist.

€ 5.000.-

211



212

212
Wolfgang Binding (*1937)

Schüchternes Mädchen (shy girl). Life-size bronze sculpture, dark patina. 109x30x18cm. Signed on the plinth: Binding (embossed).

€ 1.500.-

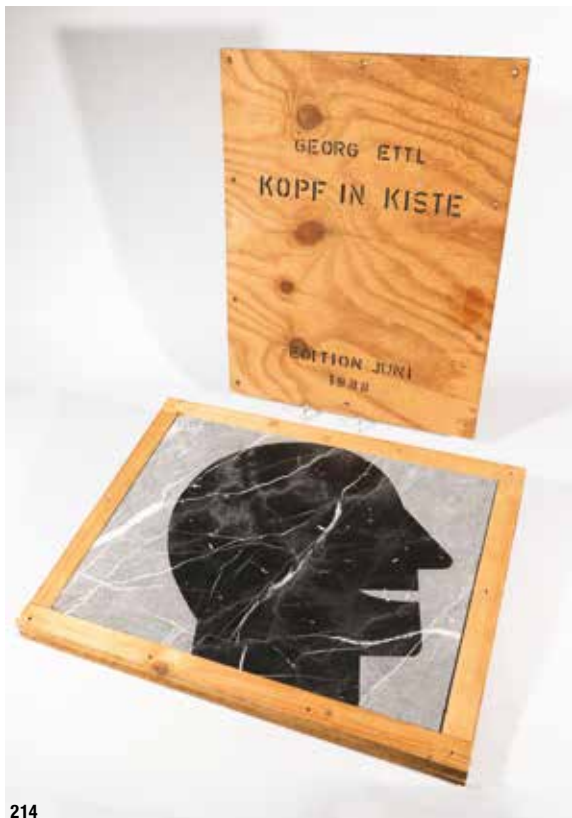
213
Peter Schwenk* (*1946)

Cactus. Aluminum cast sculpture. Polished, partially blackened. 65x58x55cm.

€ 440.-



213

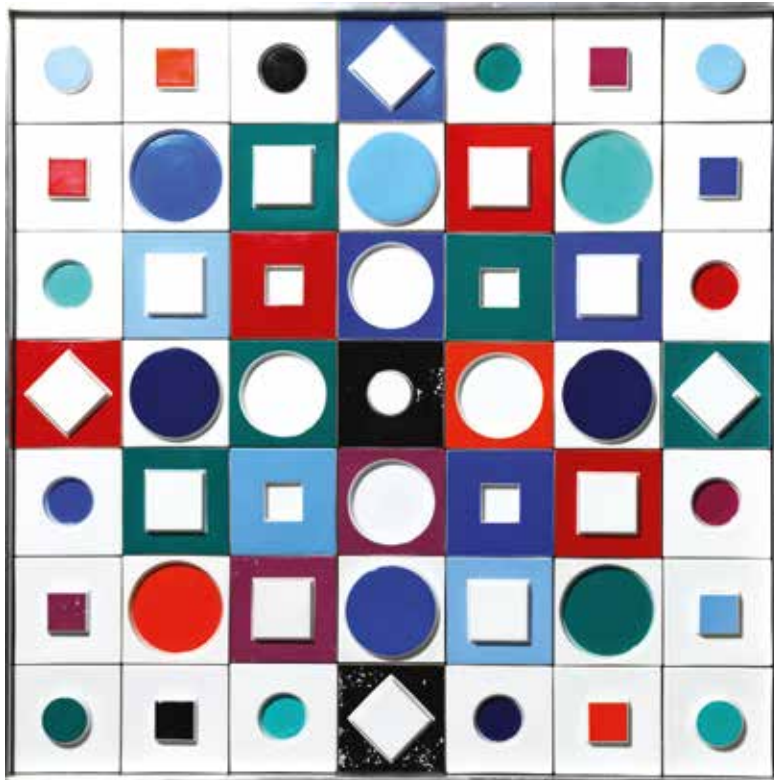


214

214
Georg Ettl* (1940-2014)

Head in box. Wooden box, stone slab, gray and raw surface, head polished and black. Size of the wooden box 5 x 44 x 57 cm, stone slab 50 x 37 x 3 cm. Front of the wooden box printed, Georg Ettl, head in box, edition June 1988, reverse signed in pencil Ettl 88 and X.

€ 700.-



215

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

Victor Vasarely, for Rosenthal. Relief, porcelain. 49 glazed porcelain tiles in a stainless steel frame. 70x70cm. Defective copy, not numbered and signed due to glaze defects (3 tiles minimal, 3 tiles clear). Remnants of assembly from the manufacturer's plaque on the reverse.

€ 1.800.-**216****Victor Vasarely* (1906-1997)**

Rosenthal

wall relief. 25 colored and glazed porcelain elements mounted on black acrylic glass. 5.3 x 5.3 x 0.9 cm (porcelain element), 37.5 x 37.5 x 3.5 cm (base plate). As well as an original gift certificate with element. Inscribed on the reverse: company mark Rosenthal Studio-Haus (embossed). The individual elements were part of the Rosenthal Studio-Haus gift voucher, which contained one element each.

€ 300.-

216



217

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

Rosenthal

Golden Angels. Porcelain, colored and glazed, in a white glazed wooden case. 64.5x45.5x3cm. Limited edition 38/49. Each signed recto under the glaze: andy Warhol, verso inscribed: Firmenmarke Rosenthal studio-line Andy Warhol.

€ 600.-

218

Andy Warhol (1928-1987)

Rosenthal

Andy's Merry Christmas 'Shoe'. Limited art series. Porcelain. Decorated in red, green and gold with ilex. 10.5x6x20cm. Limited edition 39/99. Marked and numbered on the sole: company brand Rosenthal studio-line Andy Warhol/ limited edition 39/99. Inscribed on the side: Andy Warhol.

€ 1.200.-



218



220



219

219

nach Andy Warhol (1928-1987)

Rosenthal

Andy's Merry Christmas 'Krippe' (Manger). Porcelain, colored and glazed. 29x21x10cm. Limited edition 3/99. Marked and numbered on the bottom: company brand Rosenthal studio-line Andy Warhol (printed)/ limited edition 3/99. Recto inscribed: Andy Warhol.

€ 600.-

220

nach Andy Warhol (1928-1987)

Rosenthal

Andy's Merry Christmas 'Boots'. Porcelain, colored and glazed. 20x20x7cm. Limited edition 79/99. Marked and numbered on the bottom: company brand Rosenthal studio-line Andy Warhol/ limited edition 39/99. Inscribed on the side: Andy Warhol.

€ 1.200.-

221
nach Andy Warhol (1928-1987)

Rosenthal

Clock art. Porcelain, colored and glazed. 42x22x14cm. Limited edition 47/49. Marked and numbered on the bottom: company brand Rosenthal studio-line Andy Warhol (printed)/ limited edition 47/49. Recto inscribed: Andy Warhol.

€ 1.200.-



221



222

222
Sandro Chia (*1946)

Rosenthal

Magic Flute. Porcelain, two-part and colored. 44 x 18 x 12.5cm and 43 x 17 x 18cm). Limited edition 20/99. Numbered and inscribed on a porcelain plaque on the bottom: 20/99/ 'Magic Flute' SANDRO CHIA/ Rosenthal studio-line GERMANY limited art series. Also autographed on a plaque: S Chia.

€ 4.000.-



223

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

Rosenthal

Horus II. Bisque porcelain and bronze, gilded, mounted on a black lacquered wooden panel. 50x55x20cm. Limited edition 17/75. Inscribed, signed and numbered on a porcelain plaque on the front edge of the base: Rosenthal limited art series GERMANY/ Wunderlich/ Paul Wunderlich 75/17. In the original wooden box (29 x 62.5 x 60.5 cm). Label with printer's signature and information about the work.

€ 1.200.-

224

224**Sandro Chia (*1946)**

Rosenthal

Seated man. Bisque porcelain. 48x22x18cm. Limited edition 17/50. Inscribed, numbered and signed on a porcelain plaque on the bottom: 'sitzender'/ Sandro Chia 50/17/ S. Chia/ Rosenthal studio-line limited art series GERMANY. In the original wooden box (29 x 61 x 38 cm). Label with printer's signature and information on the work, as well as the enclosed certificate.

€ 600.-**225****Sandro Chia (*1946)**

Rosenthal

Pygmalion. Bisque porcelain object. 40x28x18cm. Limited edition 24/50. Inscribed, numbered and signed on a porcelain plaque on the bottom: Rosenthal studio-line limited art series GERMANY/ porcelain object 'Pygmalion'/ Sandro Chia 50/14/ S. Chia. In the original wooden box (32 x 52 x 40 cm). Label with printer's signature and information about the work.

€ 550.-

225



226

226**Bjørn Wiinblad (1918-2016)**

Rosenthal

Sommernachtstraum' ('Midsummer Night's Dream'). 6-flame candlestick sculpture, biscuit porcelain. Under a large tree, on a base with grass, a couple of mythical creatures and an angel. H. 39.5 cm. Marked on the bottom: Rosenthal studio-line Germany (green company stamp), stamp signature: B. Wiinblad. In the original wooden box (32 x 51 x 45.5 cm). Label with printer's signature and information about the work.

€ 600.-



227

227**Eduardo Paolozzi* (1924-2005)**

Rosenthal

Portrait of an Actor. 1987. Porcelain, unglazed, mounted on a black lacquered wooden base. 36 x 28.5 x 18 cm (sculpture), 5 x 32 x 19 cm (base). Limited Edition 50/26. Inscribed, numbered and signed on a porcelain plaque on the underside: Rosenthal limited art series/ 'Portrait of an Actor' Eduardo Paolozzi 50/26/ Eduardo Paolozzi. Signed and dated on the left edge. Certificate enclosed.

€ 1.600.-**228****(Wolfgang Cihlarz) Salomé (*1954)**

Rosenthal

Dancer. 1987. Porcelain, painted and glazed, mounted on a black lacquered wooden base. 44x38x50cm. Limited edition 100/67. Inscribed, numbered, signed and dated on the underside on a porcelain plaque: Rosenthal limitierte Kunstreihe/ Porzellanobjekt 'Tänzer', Salomé 87, 100/67 Inscribed on the right foot: Salomé.

€ 800.-**229****Ernst Fuchs* (1930-2005)**

Rosenthal

Phoenix. Porcelain, unglazed. 54x31x30cm. Limited edition 50/39. Inscribed, numbered and signed on the underside on a porcelain plaque: Rosenthal limited art series/ Phönix Ernst Fuchs 50/39/ Ernst Fuchs. Artist's signet on the plinth, front right.

€ 1.000.-

228



229



230

230

Paul Wunderlich* (1927-2010)

Rosenthal

Vagrant. Bisque porcelain, partially colored with a high-gloss black lacquered wooden base. 22x31x29cm. Limited edition 50/47. Inscribed, numbered and signed on a porcelain plaque on the base of the base: Rosenthal limited art series GERMANY/ Vagrant/ Paul Wunderlich 50/47/ Paul Wunderlich. Also signed on the edge. In the original wooden box (43 x 41.5 x 41.5cm). Label with printer's signature and information about the work.

€ 400.-

231

Gerhard Marcks* (1889-1981)

Goebel Galerie

Aliena 1986. Porcelain sculpture, unglazed. 60x14.5x10cm. Limited edition 4/30. Inscribed, signed and numbered on a porcelain plaque under the plinth: Goebel Galerie/ G. Marcks 15/30. Artist's signet on the plinth in the left rear corner.

€ 400.-



231

232

Gerhard Marcks* (1889-1981)

Goebel Galerie

Halgerd. 1986. Porcelain, unglazed. 51 x 11 x 9.5cm. Limited Edition 2/50. Inscribed, signed and numbered on a porcelain plaque: Goebel Galerie/ G. Marcks 2/50. Artist's signet on the plinth in the left rear corner

€ 500.-



233

233

Carlo Zauli, Italien

Rosenthal

Quader / Cuboid. Ceramic object red-brown glazed. 30x26x25cm. Limited edition 3/50. Signed, numbered and inscribed on the outside: Zauli/ CARLO ZAULI 50/3 Rosenthal limited art series. Certificate enclosed.

€ 300.-

234

Friedensreich Hundertwasser* (1928-2000)

Rosenthal

Spiralental. Annual object in ceramic 1983 from the limited art series by Rosenthal. pottery. Number 946 from an edition of 2000 copies. 6*36*36cm Verso inscribed: Hundertwasser 1983 857 Spiralental Rosenthal limited art series and numbered: 383/2000. Accompanied by the certificate for the object and in the original wooden box (13.5 x 44 x 44 cm).

€ 500.-



234



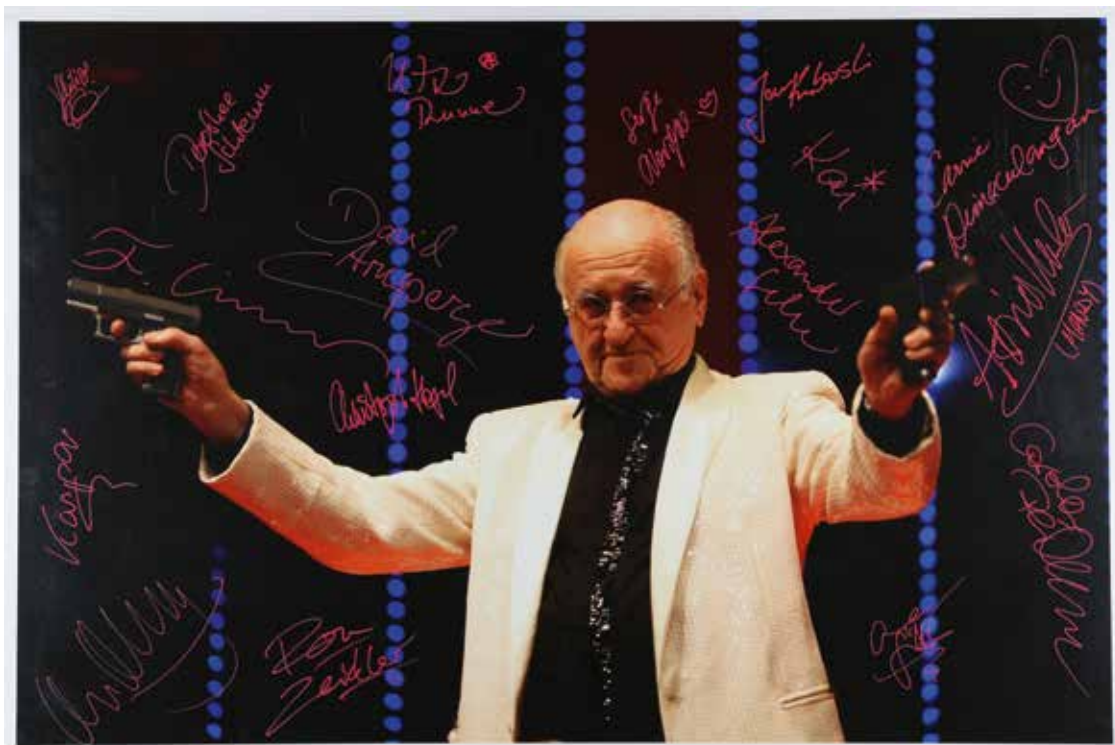
232

235

Alfred Biolek

Alfred Biolek as moderator in the opera *Così van tutte* by Wolfgang Amadeus Mozart, staged and conducted by Christoph Hagel. The opera was performed as a modern TV spectacle under the title 'Così van tutte - Sex, Lies & TV' in 2009 at the ewerk Berlin. Color photography with original signatures of numerous participating artists (Christoph Hagel/ Astrid Kessler/ Carola Reichenbach/ Uta Rumme/ Serge Novique/ David Arnsperger/ Manu Laude/ Carri Dimaculangan/ Alexander Geller/ Kai-Ingo Rudolph/ Ron Zeidler/ etc. 60 x 91.5 cm Framed behind glass. Inscribed on the reverse with mounted paper: © Jan Phillip Arnsperger.

€ 800.-



235

236

Franziska Becker* (*1949) und Papan* (*1943)

Alfred Biolek

In seventh heaven. Mixed media and collage with paper figures and cooking spoons on canvas. 40x30cm. Signed lower left: papan, signed lower right: Franziska Becker, titled lower center: IM SIEBTEN HIMMEL. In 1995 the cartoonist Franziska Becker and the cartoonist papan illustrated the cookbook 'Meine Rezepte' edited by Alfred Biolek. Biolek hosted the cooking show *Alfredissimo* from 1997 to 2004, in which he invited prominent guests and cooked a simple dish with them. A wine tasting, which took place during the broadcast, became a trademark.

€ 800.-



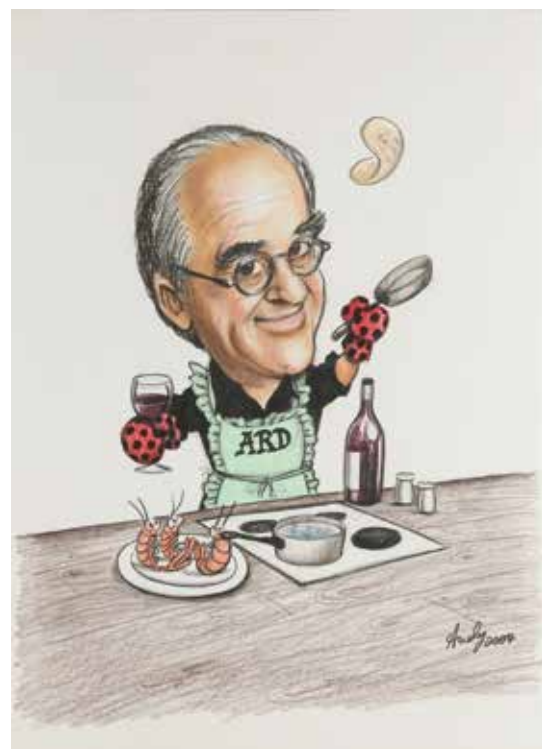
236

237

Alfred Biolek

Alfred Biolek/ Cartoon. Mixed media on paper. 41.5x30cm. Signed and dated lower right: Andy 2004. In the cooking show *Alfredissimo*, a cartoon was drawn by Alfred Biolek and/or his guests.

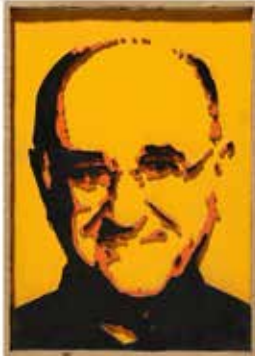
€ 260.-



237



238



238
Gerda Laufenberg
 (*1943),
Matthias Piehl
 und **Constantin**
Rothenberg
 Alfred Biolek

3 works/ letters/ drawings
 (Laufenberg/ seems somehow
 familiar to me; Rothenberg/ a
 holiday recipe; Piehl/ portrait).
 Mixed media on paper and wood,
 colored. 15.2x41cm; 29x40cm;
 20x14cm.

€ 280.-

Alfred Biolek (1934-2021) gilt als Wegbereiter der Talkshow in Deutschland und hat über viele Jahrzehnte das deutsche Fernsehen als Moderator, Talkmaster und Produzent geprägt. Seine Talkshows Kölner Treff, Mensch Meier, Boulevard Bio und Bios Bahnhof mit unzähligen prominenten Gästen aus Kunst, Kultur und Politik sind unvergessen. Regelmäßig gab es nach den Fernsehproduktionen Aftershow Partys an Tischen mit bis zu 30 Metern Länge mit allen an der Sendung beteiligten Mitarbeitern und Gästen, die der krönende Abschluss einer jeden Sendung waren. Ab 1994 war er über viele Jahre mit seiner Kochshow *alfredissimo!* im Fernsehen präsent, wo er mit Prominenten aus allen Bereichen kochte und plauderte. Seine begeisterten ‚Mmmhh‘-Ausrufe beim Probieren des Weins und der fertigen Gerichte waren legendär. Zu seinen Veröffentlichungen gehören zahlreiche Kochbücher, die u.a. von seinen Freunden, den Cartoonisten Franziska Becker und Papan, illustriert wurden. Biolek war zudem UN-Sonderbotschafter, hatte eine Professur an der Hochschule für Medien inne und gründete mehrere Stiftungen. Für sein ehrenamtliches und soziales Engagement, ebenso wie für seine Buchveröffentlichungen wurde er mehrfach ausgezeichnet.

2009 zog Biolek von Köln nach Berlin und trennte sich damals von vielen Dingen aus der Kölner Zeit. Die hier präsentierten Objekte stammen aus seinem ehemaligen Besitz, darunter die Preis-Trophäen für den Deutschen Bücherpreis, den ReD Award und den Otmar Alt Kulturpreis. In Berlin schlug er neue Wege ein und trat z.B. in der *Così van tutte* Produktion von Christoph Hagel auf. Die Sammlung der Biolek-Objekte dokumentiert verschiedene Bereiche seines Lebens, seines Engagements und seiner sehr persönlichen und engen Beziehungen zu verschiedenen Künstlern.



239

239
Günter Grass*
 (1927-2015)

Alfred Biolek

Butt im Griff II. Bronze, patinated. 2002. Mounted on a square bronze base. H. 37 cm. Inscribed at the lower end of the arm: GRASS (recessed). Inscribed on the base: Deutscher Bücherpreis 2002 / Ratgeber. The author duo Alfred Biolek and Eckart Witzigmann received the German Book Prize in 2002 with the bronze sculpture 'Bücherbutt' created by Günter Grass in the guidebook category for their 2001 work 'Our Cookbook' with vegetarian recipes. It was awarded at the Leipzig Book Fair.

€ 3.800.-

240
Pomona Zipser* (*1958)
 Alfred Biolek

ReD Award. Patinated bronze, acrylic gas base. H. 53.7 cm. Inscribed on the bronze: P.Z. (deepened). Inscribed on the base: ReD-Award/ 2009/ Prof. Dr./ Alfred Biolek (engraved). In 2009, Alfred Biolek received the ReD Award for his sustained commitment to youth in HIV/AIDS prevention. The prize was awarded as part of Reminders Day, an AIDS gala in the Red City Hall in Berlin under the patronage of the then governing mayor Klaus Wowereit.

€ 1.800.-



240

241**Franziska Becker*
(*1949)**

Alfred Biolek

4 letters and/with illustrations from Franziska Becker to Alfred Biolek. 2000- 2003. Mixed technique on paper. 25.1 x 20.1 cm / 27.1 x 21.7 cm / 29.2 x 21 cm / 29.2 x 21 cm. 3 sheets framed behind glass.

€ 360.-



241

242**Franziska Becker*
(*1949)**

Alfred Biolek

Finito Boulevard Bio/ Auf zu neuen Ufern! (Off to new shores!) Mixed media on paper. 29.3 x 20.9 cm. Framed behind glass with passe-partout. From 1991-2003 Alfred Biolek presented his talk show Boulevard Bio on public television.

€ 360.-



242

243**Otmar Alt (*1940)**

Alfred Biolek

The muse. Polychrome glass, partially with crumbly inclusions, mounted on a wooden base. Culture Prize of the Otmar Alt Foundation 2010 to Prof. Dr. Alfred Biolek. H. 36.5 cm. Inscribed on the front of the base with a metal plaque: Die Muse/ Kulturpreis der/ Otmar-Alt-Foundation 2010/ Prof. Dr. Alfred Biolek. Inscribed on the back of the figure: O. Alt (engraved). The culture prize of the Otmar Alt Foundation has been awarded every two years since 2002 to people who have made a great personal contribution to the common good. Associated with this award is prize money that must benefit a charitable purpose.

€ 1.200.-



243

244**Roland Dörfler (1926-2010),
Hans Friedrich Senkel,
Oleg Dergatschov (*1961),
Menashe Kardishman (1932-2015)**

Alfred Biolek

4 works with personal dedications for Alfred Biolek. Roland Dörfler, drawing dated October 28 (19)96 on the occasion of the auction of art for the 'Children of Tschernobyl' in Hannover on October 26, 1996 (mixed technique and ink on paper/ 30.1 x 24 cm, signed and dated). Hans F. Senkel, etching with a male head (numbered and inscribed in pencil on the sheet, Ex. 115/500 John Granko on his 50th birthday, Los Angeles/ Cologne in July 1979/ Für Alfred Biolek mit herzlichem Dank! (For Alfred Biolek with heartfelt thanks!). Uwe Scholz. Detail 47.5x37cm). Oleg Dergachev, drawing in black pen on invitation card, dated and signed (15.8 x 31.6 cm). Menashe Kadishman, Portrait Alfred Biolek, mixed media on paper (31.8 x 22 cm; inscribed in pen in the motif: Le Bio, Jeane von Oppenheim, Gerard Goodrow, Ruth Westheimer, Mark Scheps, Ester Scheps and Menashe Kadishman.

€ 400.-



244





245

245

Pablo Picasso (1881-1973)

Pablo Picasso. Toros y toreros. With texts by Luis Miguel Dominguin and Georges Boudaille. 38.5x28x4cm. Editions Cercle d'Art Paris 1961. Publisher M. DuMont Schauberg, Cologne and Gebr. Rasch & Co, Bramsche. With numerous large-format illustrations, some in colour, based on drawings and gouaches by Pablo Picasso. Text in German. Original linen cover in slipcase. Pablo Picasso linocuts. Introduction by Wilhelm Bock. Verlag Hatje Stuttgart 1962. 41 x 33 x 3.8 cm. With 45 color plates of original linocuts. Inscribed on the flyleaf: Dedication von Gert Hatje 1962. Original linen binding. In the original slipcase.

€ 480.-



246



247

246

Jean-Michel Basquiat (1960-1988)

Jean Michel Basquiat, Drawings. Edition Bischofsberger and Boone. Signed and numbered copy from a limited edition of 1000 copies. Signed and numbered 665/1000 in blue pen on the back of the title page. Zurich/ New York 1985. 33 pages with numerous color illustrations.

€ 500.-

247

7 Hefte Rhinoceros

7 booklets Rhinoceros. youth magazine. Edited by Klaus-Peter and Rolf-Gunther Dienst. Approx. 21x15cm. Paperback, with original envelopes. From 1960 to 1965 the Dienst brothers jointly published the experimental art and literature magazine Rhinoceros, a total of 10 issues were published. Here 7 issues: Issue 1960, Issue 2. Episode 1960, Issue 3/ 1961, Issue 4/ 1961, Issue with blue cover/ 1961, Issue 6/ 1962, Issue 7/ 1962.

€ 500.-



248

248

4 Hefte Décollage

4 booklets/ catalogs Décollage. 1962-1969. Bulletin of current ideas and art after 1960/ the fluxus and happening avant-garde. Ed. Wolf Vostell. Booklet no. 3/ 1962, issue no. 4/ 1964, issue no. 6/ 1967 and issue No.7/ 1969 (electronic Dé-oll/age Happening room). Issue 4 with glued-in bag on page 1 ('use this brown') and enclosed sheet ('WAS IN EUROPA PASSIERTE?'). Issue 6/ 1967 with attached photo with inscription (the blue howling...). Contributions by/about: Fluxus, Christo, Man June Paik, Wolf Vostell, Claes Oldenburg, a.o. Issue 7, 1969, Wolf Vostell, electronic dé-coll/ age Happening Raum, contains the documentation of the realization of the EdHR by Wolf Vostell in the exhibition 'Von der Collage zur Assemblage' in Nuremberg and in the special exhibition at the XXXIV Venice Biennale in 1968.

€ 400.-



249

249**Karl-August Loelgen (1896-1937)**

Amerika 1934. Linen-covered photo book with 38 b/w photos on 12 boxes. 59.5x46.5cm. Inside list with table of contents. Karl August Loelgen was born in Düsseldorf in 1896. In 1934 he traveled to New York and to the Chicago World's Fair, where he photographed architecture, company buildings, billboards and street scenes. Some of his photos were published in newspapers by 'Mauritius Verlag'.

€ 500.-

250

251**Ernst Scheel (1903-1986)**

2 black and white architecture/ interior photographs (industrial view with bridge and chimney/ view of a corridor with Mauser tubular steel furniture). 17.3 x 23.2 cm. Verso inscribed with studio stamp FOTO ERNST SCHEEL (24) HAMBURG 19, RELINGER STR. and inscribed with handwritten photo numbers in pencil: 1231/ 1240.

€ 500.-**252****Albert Renger-Patzsch* (1897-1966)**

Industrie-Produkt, Knöpfe / Industrial product, buttons. B&W photography. 20,4 x 15,6 cm. Inscribed with a paper label on the reverse: Industrie-Produkt, Knöpfe/ Folkwang Verlag. Photo: A.R. goof. Additionally marked with several stamps: FREUNDESKREIS ERNST FUHRMANN E.F./ FOLKWANG VERLAG PHOTO: Albert Renger Patzsch/ Wilhelm Arnholdt Maschinensetzer HAMBURG 20. FALKENRIED 42/ Das Archiv hat gr. Bestände von: Kristallen (Mineralien)/ Versteinerungen/ Pflanzen und Tieren. Numbered 7293631 (2) by hand in pencil in the lower margin.

€ 400.-

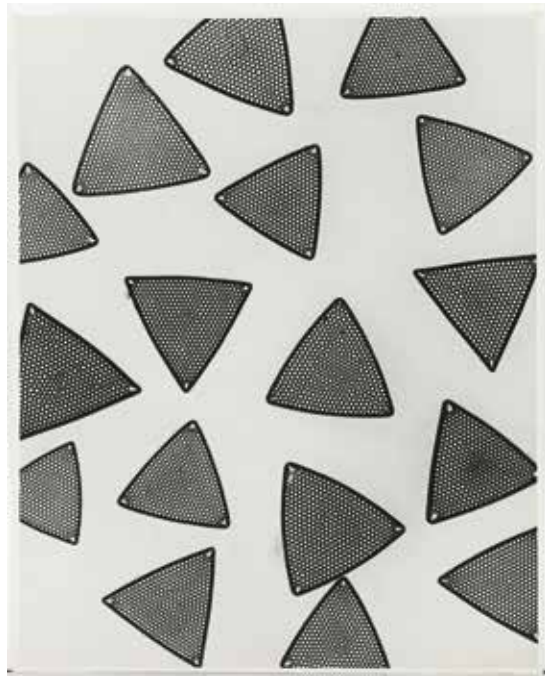
251



252



253



255

255
August Kreyenkamp
(1875-1950)

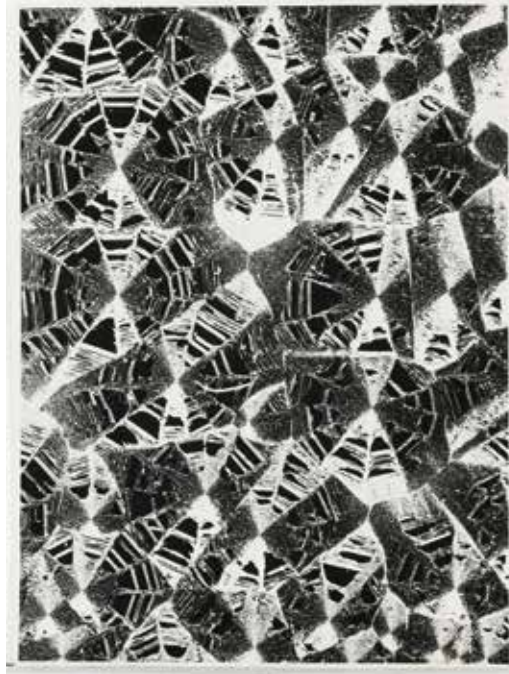
Kieselalgen / diatoms. B&W microphotography. Gelatin silver print 20.5 x 16.5 cm. Titled verso on a typewritten label. Stamped on the reverse: 'Freundeskreis Ernst Fuhrmann', 'Photo: Aug. Kreyenkamp, Köln' and 'Wilhelm Arnholtz Maschinensetzerei Hamburg 20, Falkenried 42', there inscribed on adhesive paper label: 'Kieselalgen'/ Photo: August Kreyenkamp.

€ 400.-

256
Adolf Lazi (1884-1955)

2 B/W architecture photographs (Stadium Stuttgart Bad Cannstatt, architect Paul Bonatz 1933), gelatin silver prints. 1930s. 16.5x22.4cm/ 17.2x23.7cm. Inscribed recto lower left in the photo: LAZI. Verso inscribed with various studio, archive and copyright stamps: PHOTOGRAPHISCHE BILDKUNST LAZI [?], ADOLF LAZI ARCHIV Eta Lazi [?], Adolf Lazi Stuttgart-O, Pischekstraße 16.

€ 500.-



254

253
August Kreyenkamp (1875-1950)

Kristallisierte Naturharze Nr. 2 (Crystallized resins #2). B/W photomicrograph. gelatin silver print. 22x17.5cm. Inscribed with stamps on the reverse: Freundeskreis Ernst Fuhrmann/ Photo: Aug. Kreyenkamp, Cologne/ Wilhelm Arnholtz Maschinensetzerei Hamburg 20, Falkenried 42. Inscribed on paper label: 'Kristallisierte Naturharze' Nr. 2/ Photo August Kreyenkamp. August Kreyenkamp studied painting at the art academy in Düsseldorf and was later a member of the 'Fachgruppe Kölner Fotografen' (Cologne Photographers' Group), founded in 1930. In the 1920s he made a name for himself through architectural photography, while gaining respect in the scientific world for his microscopic photographs of crystals, plants and insects. A large part of his negatives of around 4,000 photographs are in the Rheinisches Bildarchiv.

€ 600.-

254
August
Kreyenkamp
(1875-1950)

Kristallisierte Naturharze Nr. 6. (Crystallized resins #6). B/W photomicrograph. gelatin silver print. 22x17.5cm. Inscribed with stamps on the reverse: Freundeskreis Ernst Fuhrmann/ Photo: Aug. Kreyenkamp, Cologne/ Wilhelm Arnholtz Maschinensetzerei Hamburg 20, Falkenried 42. Inscribed on adhesive paper label: 'Kieselalgen'/ Photo: August Kreyenkamp.

€ 600.-



256



257



258



257

Dominique Berretty (1915-1981)

3 B/W architecture photographs/ Unesco building Paris (architects Marcel Breuer, Pier Luigi Nervi, Antonio Nervi, Bernard Zehruss), 1950s. Gelatin silver print. 16.6 x 25.6 cm / 16.7 x 25 cm / 25.2 x 16.7 cm. All photos with copyright stamp verso: PHOTO UNESCO with handwritten addition: D. Berretty. All photos with attached paper labels, there photo numbers, motif titles and location information (FRANCE-PARIS-Maison de l'UNESCO 9, Place de Fonteney, Le Grand Hall du Secrétariat/ L'auvent d'entrée sur la facade Suffren du Secrétariat/ L'auvent de l'entrée sur la facade de Suffren).

€ 500.-

258

Paul Wolff (1887-1951) und Alfred Tritschler (1905-1970)

3 B/W photographs of coal mining in the Ruhr area. Approx. 18x24cm. All photos verso with copyright stamps, handwritten numbering in pencil and 2 photos on paper labels titled and with information about the photographer: IID 10/ coal trains at the filling point of a modern Ruhr colliery 800 m underground/ IIC21 control stand and view of the wagon discharge side of the suspension bench of a modern Central pit in the Ruhr area/ Photo: Wolff and Tritschler. Some numbered by hand in pencil.

€ 300.-

259

Adolf Lazi (1884-1955)

3 B/W photographs of tools. Drills/ assortment of drill bits/ nails and staples. gelatin silver prints. Each 23,5 x 17,5 cm. Verso inscribed with various studio and archive stamps and copyright notices: Adolf Lazi, Stuttgart-O, Pischeckstraße 16, 'Photografische Bildkunst Adolf Lazi', 'Adolf Lazi Archiv Stuttgart'. One photo inscribed in pencil: Adolf Lazi.

€ 800.-



259



260



260

Willi Moegle (1897-1989)

6 B&W product photographs (vases and crockery by Heinz Löffelhardt for United Color Glass Works AG Zwiesel, Arzberg and Schönwald Porcelain Factory). 1950s. gelatin silver print. 22.6 x 16.9 cm / 23.1 x 17.3 cm / 23.5 x 17.3 cm / 16.6 x 21 cm / 23.6 x 16.9 cm. Verso inscribed with studio stamp Willi Moegle Stuttgart, some numbered 46773, 31271, 23402, 31480, 27213 in pencil or stamp. Some additionally mounted paper labels or handwritten information on model numbers, sizes etc. of the objects shown.

€ 600.-

261

Adolf Lazi (1884-1955)

3 B/W architecture photographs (including 2 x department store Breuninger Stuttgart), 1930s. gelatin silver prints. Each 24 x 17.5 cm. Inscribed on the reverse with various studio stamps: 'Adolf Lazi, Stuttgart-O, Pischekstraße 16', 'ADOLF LAZI ARCHIV [...] Stuttgart', PHOTOGRAPHISCHE/ BILDKUNST LAZI/ STUTTGART-DIEMERSHALDE 48'.

€ 800.-



261



262

262

Adolf Lazi (1884-1955)

5 black and white architectural photographs (residential building in Stuttgart with tubular steel furniture designed by Mies van der Rohe, Sistrach lights, etc.), gelatin silver prints. 1930s. 22.6 x 16.2 cm / 22.6 x 16.9 cm / 16.8 x 23 cm / 22.6 x 16.7 cm / 16.6 x 22.8 cm. Verso inscribed with various studio, archive and copyright stamps: PHOTOGRAPHISCHE BILDKUNST LAZI [?], ADOLF LAZI ARCHIV/ Eta Lazi [?], Adolf Lazi Stuttgart-O, Pischekstraße 16. Partially inscribed in pencil: 7976, 7969, 7975, 7966, 10232.

€ 1.200.-



263

Adolf Lazi (1884-1955)

5 B&W architectural photographs (Kornwestheim chapel, architect Hans Paul Schmohl), 1930s. gelatin silver prints. 16.6 x 22.5 cm / 16.9 x 22.6 cm / 21.3 x 16.8 cm / 23 x 16.9 cm / 22.8 x 16.5 cm. Verso inscribed with various studio, archive and copyright stamps: PHOTOGRAPHISCHE BILDKUNST LAZI [?], ADOLF LAZI ARCHIV/ Eta Lazi [?], Adolf Lazi Stuttgart-O, Pischekstraße 16. Partially inscribed in pencil: 5759, 5772, Schmohl.

€ 1.200.-



263

264**Albert Renger-Patzsch* (1897-1966)**

Industrie, Lore. B&W photography. 15.5x20.5cm. Inscribed with a paper label on the reverse: Industrie, Lore/ Folkwang Verlag, Photo: A.R. goof. Additionally marked with several stamps: FREUNDESKREIS ERNST FUHRMANN E.F./ FOLKWANG VERLAG PHOTO: Albert Renger Patzsch/ Wilhelm Arnholt Maschinensetzer HAMBURG 20. FALKENRIED 42/ The archive has large stocks of: crystals (minerals)/ fossils/ plants and animals.

€ 400.-

264

265**Albert Renger-Patzsch* (1897-1966)**

Industrie-Produkt, aus der Drehbank*, B/W photograph on Agfa paper. 17 x 23.7 cm. Inscribed with a paper label on the reverse: Industrie-Product, from the lathe/ Folkwang Verlag, photo: A.R. goof. Additionally inscribed with several stamps: FREUNDESKREIS ERNST FUHRMANN E.F./ FOLKWANG VERLAG PHOTO: Albert Renger Patzsch/ Wilhelm Arnholt Maschinensetzer HAMBURG 20. FALKENRIED 42.

€ 400.-

265

267

266**Albert Renger-Patzsch* (1897-1966)**

Crassula rochea falcata. B&W photography. 20,4 x 15,5 cm. Verso inscribed with paper label: Crassula rochea falcata/ Folkwang Verlag, Photo: A.R. goof. Additionally marked with several stamps: FREUNDESKREIS ERNST FUHRMANN E.F./ FOLKWANG VERLAG PHOTO: Albert Renger Patzsch/ Wilhelm Arnholt Maschinensetzer HAMBURG 20. FALKENRIED 42/ The archive has large stocks of: crystals (minerals)/ fossils/ plants and animals.

€ 400.-**267****Albert Renger-Patzsch* (1897-1966)**

Digitalis, foxglove. B&W photography. 20,4 x 14,8 cm. Inscribed with a paper label on the reverse: Digitalis, Fingerhut/ Folkwang Verlag, Photo: A.R. goof. Additionally marked with several stamps: FREUNDESKREIS ERNST FUHRMANN E.F./ FOLKWANG VERLAG PHOTO: Albert Renger Patzsch/ Wilhelm Arnholt Maschinensetzer HAMBURG 20. FALKENRIED 42/ The archive has large stocks of: crystals (minerals)/ fossils/ plants and animals.

€ 400.-

266





268



268
Adolf Lazi (1884-1955)

3 black and white architectural photographs (Scheufelen paper factory). 1930s. gelatin silver prints. Exterior view with tower 22.9 x 17 cm. Staircase 22.3 x 17 cm. Paper stack 23.3 x 17.5 cm. Verso inscribed with various studio stamps: 'Adolf Lazi, Stuttgart-O, Pischekestraße 16', 'ADOLF LAZI ARCHIV [...] Stuttgart', 'FOTOGRAF ADOLF LAZI (...) and numbered or titled in pencil: Papierfabrik Scheufelen ca. 1935/ 36, 21159/ 12020 Papierfabrik Scheufelen.

€ 800.-



270



270
Ludwig Windstosser* (1921-1983)

Coal miners. 3 B/W photographs on Agfa-Brovira paper. 23.1 x 17.8 cm / 23.5 x 17.8 cm / 23 x 17.3 cm. 2 photos verso inscribed with studio stamp LUDWIG WINDSTOSSER PHOTOGRAPH [?] and numbered 223R/ 201R in pencil. 1 photo (miner with head lamp) marked with stamp on verso: From the picture archive RUHRKOHLEN-BERATUNG GmbH Essen, marked with ballpoint pen: Windstosser 1047.

€ 400.-

271
Ludwig Windstosser* (1921-1983)

Waschkaue / washing room. B&W photography. gelatin silver print. 23.6 x 17.5 cm. Verso inscribed with studio stamp LUDWIG WINDSTOSSER PHOTOGRAPH [?], from the picture archive of RUHRKOHLEN-BERATUNG GmbH, Essen and handwritten title Waschkaue and numbered 461R.

€ 300.-

269
Albert Renger-Patzsch* (1897-1966)

Industrie, Zeche Scholven bei Buer. (Industry, Scholven colliery near Buer). B&W photography. 15.5x20.5cm. Inscribed with a paper label on the reverse: Industrie, Zeche Scholven bei Buer/ Folkwang Verlag, Photo: A.R. goof. Additionally marked with several stamps: FREUNDESKREIS ERNST FUHRMANN E.F./ FOLKWANG VERLAG PHOTO: Albert Renger Patzsch/ Wilhelm Arnholt Maschinensetzer HAMBURG 20. FALKENRIED 42/ The archive has large stocks of: crystals (minerals)/ fossils/ plants and animals.

€ 400.-



269



272**Otto Lossen (1875-1938)**

4 B/W photographs of the Werkbund exhibition at the Weissenhof estate in Stuttgart, 1927. Silver bromide gelatine prints. Hans Scharoun House No. 33, 17 x 22.7 cm, inscribed with studio stamp Dr. Lossen & Co. [?], order no. 295 and handwritten designation in red: Weißenhofsiedlung (Stuttgart) and with handwritten numbering F14182 A777/184. Detached house Dr. Döcker/ in the background an apartment building by Mies van der Rohe, 16.4 x 22 cm, verso with studio stamp and on paper labels with copyright notices and data on the Werkbund exhibition. House No. 16 Prof. Gropius, 16.6 x 22.7 cm, inscribed with studio stamp on verso and inscribed: Haus Prof. W. Gropius/ Metallmöbel Entw. Marcel Breuer Dessau, 15.6 x 22.7 cm. Werkbundaustellung house Dr. Frank, Wien, section 16.7 x 22.4 cm, framed with passe-partout behind glass.

€ 1.500.-

272

273**Atelier Stone**

Piscator's apartment/ Piscator's workroom (with tubular steel furniture designed by Marcel Breuer and a Midgard lamp). Circa 1930. B/W photograph, gelatin silver print. 16.8 x 23.6 cm. Verso inscribed with studio stamp ATELIER STONE [?] BERLIN W10, Kaiserin-Augusta-Strasse 69. Kurfürst 9225 and titled by hand in pencil: Wohnung Piscator/ Der Arbeitsraum Piscator.

€ 300.-

273

274**Heinrich Klette**

2 black and white architectural photographs at the Werkbund exhibition in Breslau, 1929. Detail 16.4 x 22.1 cm. Framed with passe-partout behind glass.

Vgl. Neue Hauswirtschaft, Heft 9, September 1929, dort das Foto mit der Dachterrasse auf dem Titel abgebildet.

€ 500.-

274



275

275**2 Alben Architekturfotografie Tschechien**

2 albums with B&W photographs. Czech architecture/ interior design/ trade fair architecture/ sacral architecture/ public buildings/ architectural plans/ gas station advertisements from the 1920s/30s. Both albums spiral bound. Small booklet with approx. 33 B/W photographs in slightly varying formats, photographs approx. 12 x 17.6 cm, some with studio stamps on the reverse (including GRAFOTO PARIK PRAHA/ A. GUBCEVSKY PRAHA/ ATELIER LESANDALO BRN , some with handwritten titles on the reverse or with architect's stamps provided (inter alia Vila v Praze/ JOSEF GOCAR Praha/ FR. ZEJDL), in a small box. Larger booklet with approx. 32 B/W photographs in slightly varying formats, Photographs approx. 16.1 x 23 cm, some with embossing stamps (FOTO VOKRAL HRADEC KRAL), some with studio stamps on the reverse (JOSEF GOCAR/ FOTO STOKLAS Brn a.o.) or titled (Representationsgebäude in Parduvitz-Weinhalle/ Rakovnické a po?toreské keramické závody akciové). Atelier Desandolo (Rudolf de Sandalo) also photographed the Villa Tugendhat in Brno.

€ 400.-**277****Ludwig Windstosser* (1921-1983)**

Mining tower of the Zollverein colliery in Essen. B/W photographs on Agfa paper. negative montage. 23.6 x 17.5 cm. Verso of photo inscribed with studio stamp LUDWIG WINDSTOSSER PHOTOGRAPH [?] and numbered 193 in pencil.

€ 600.-**278****Ludwig Windstosser* (1921-1983)**

Kokerei Nordstern Rhein-Herne-Kanal. B&W photography. 1957. Gelatin silver print on Agfa Brovira paper. 23.5x17.7 cm. Verso inscribed with studio stamp LUDWIG WINDSTOSSER PHOTOGRAPH [?], handwritten title and date Kokerei Nordstern/ Rhein-Herne-Kanal/ 1957, numbered 471R.

€ 300.-

277



276



278

280**Elliot Erwitt (*1928)**

Yokohama Japan (Two dogs with goggles). 2003. B/W
Photography. gelatin silver print. 39.5x48cm. Verso
signed, inscribed and dated in pencil. Framed behind
glass in a passe-partout.

€ 800.-

280

279**Herb Ritts (1952-2002)**

Darati. Profile, Africa. 1993. B/W Photography. Gelatin silver print. 50.8 x 40.6 cm. Edition
11/25. Verso signed, inscribed, dated and numbered. Embossed stamp © HERB RITTS.
Framed behind glass in a passe-partout.

€ 1.000.-

279

281**Elina Liepina**

Untitled (from the New Bauhaus Woman series/ Uliana II series; Uliana Wassily chair). 2020. B&W Photography.
Gelatin silver print on barite paper. From an edition of 5 copies + 1 AP. 70x50cm. Verso inscribed and signed in
pencil: Untitled/ New bauhaus woman/ Ulianan II series /2020 Liepina. Framed behind glass.

€ 900.-

281

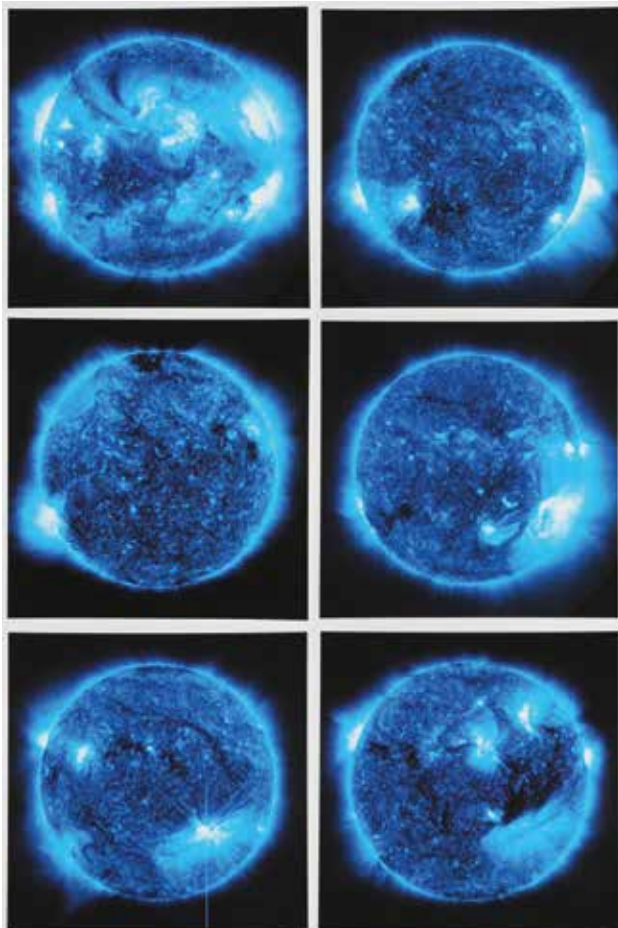


283

283
Thomas Ruff*
(*1958)

Nacht / Night - House Esters. 1996. Color photograph, c-print. Cutout 20 x 21 cm. From an edition of 25 copies, here the number 2. Verso on label marked Thomas Ruff, Nacht - Haus Esters, 1996, edition 25+III, published by the Förderverein Krefelder Kunstmuseen eV for the benefit of the restoration of the Lange and Esters houses, and handwritten numbered and signed in pencil: 2/25 Thomas Ruff. Framed behind glass and as described.

€ 2.000.-



284



282



282
Hans Finsler (1891-1972)

3 B/W photographs. 1927/28, 1991. Tablelamps, section 23.5 x 15.4 cm, framed with passe-partout behind glass. The bridge, section 16.4 x 25 cm, framed behind glass with a passe-partout, new print from the original glass negative © Staatliche Galerie Moritzburg Halle, Photographic Collection, Hans Finsler estate, Ex. 37/50 on the occasion of the Hans Finsler exhibition in the Kunsthaus Zurich in 1991. Fans (Le transatlantique 'Bremen')/ 21.4 x 28.5 cm, inscribed with a stamp on the reverse: new print from the original glass negative © Staatliche Galerie Moritzburg Halle, Photographie Collection. Hans Finsler estate.

€ 400.-

284
Katharina Sieverding* (1944)

Die Sonne um Mitternacht schauen / Watching the Sun at Midnight SDO/NASA (Blue). 2019. Portfolio 'griffelkunst' with 6 color serigraphs on black cardboard. 39.8x40cm Signature on the inside of the cover sheet: Sieverding 2021. Inscribed on the back: personal member's copy 380 B 1-6.

€ 2.000.-



285

285
Julia Banaś für Citizens of Humanity Campagne Fall 2019

Julia Banaś für Citizens of Humanity Campaign Fall 2019. Photography on Aludibond. Photo: 88 x 119 cm.

€ 800.-

286
Rebecca Horn* (*1944)

Untitled. 1992. Color photograph on Kodak photographic paper. Edition 30 copies. 70x100cm. Signed and dated below: Rebecca Horn, with dedication: for Peter Schenning, sincerely.

€ 300.-



286

287
Harald Naegeli (1939)

Figures. 2 drawings. Black or orange and blue pen over lithograph. For the opening of the Tanzhaus NRW in 1998. Each 100 x 70 cm. Signed and numbered below 22/55 and 11/55. Framed behind glass.

€ 400.-



287

288
Georg Ettl* (1940-2014)

Triptychon. 1989. Consisting of 3 individual sheets. 3 heads with different headgear. Screenprint on laid paper. 91.5 x 74 cm each. Edition of 30. All three sheets framed behind glass. Inscribed on the back in pencil: 1a-1c/30.

Graphics of the 80s/ Grafik der 80er Jahre, Bundesrepublik Deutschland. Katalog zur Ausstellung des Instituts für Auslandsbeziehungen. Konzeption und Texte 1986-1990 Johannes Cladders, Krefeld. Stuttgart 1991, S. 56-59, Abb. 21-23.

€ 1.100.-



288



289

291

**289****Albrecht Dürer (1471-1528)**

Die Marter der Heiligen Katharina (The Martyrdom of Saint Catherine). Design around 1498. Execution probably 16th century. woodcut on paper. 39.2 x 28.4 cm. Framed behind glass. Monogrammed AD lower center. Depiction of the Martyrdom of Saint Catherine of Alexandria. The saint is shown kneeling in front of counter-rotating toothed wheels with which she is to be tortured before her decapitation.

€ 4.000.-

290**Erich Heckel* (1883-1970)**

Mädchen am Meer / girl by the sea. 1918. Woodcut on thin brownish paper. Cutout 45.5 x 32.1 cm. Sheet 46.2 x 37.3 cm. Inscribed in pencil lower left: Heckel. Framed behind glass with passe-partout.

€ 1.800.-



290

291**Benjamin Palencia* (1894-1980)**

Personajes por el teatro surrealista. 1933. Collage, ink, mixed media on paper. 30x24cm. Titled, signed and dated lower right: Personajes por el teatro surrealista/ Benjamin Pancia/ 33. Framed behind glass with passe-partout.

Benjamin Palencia y el surrealisme 1926-1936. Katalalog zur Ausstellung Guillermo de Osuma Gallery, Madrid/ La Nave Galería, Valencia/ Galería Ignacio de Lassaletta, Barcelona 1994/ 1995, S. 19, Abb. 4 (zum Vergleich).

€ 3.500.-

292

HAP Grieshaber*
(1909-1981)

Abend / Evening. 1950/51. Colored woodcut on paper. 60.5 x 67.8 cm. Edition 20. Signed and dated lower right in pencil: Grieshaber 50. Inscribed in pencil on the reverse: Boeck, Grieshaber, Holzschnitte, 1959, Nr. 185, Abend. In the passe-partout.

€ 3.200.-



292



293

293
Honorio Garcia Condoy (1900-1953)

Untitled/ Dancing figure. 1940s. Framed with passe-partout behind glass. Mixed media with ink, pencil, watercolour, chalk on laid paper. 25.2 x 16 cm. Signed lower center: CONDOY.

Honorio Garcia Condoy 1900-1953. Katalog zur Ausstellung Galerie Raymond Creuze Paris o.J. [1962],

€ 600.-

294

35 Kataloge der
Kestner Gesellschaft
Hannover

Kestner Society Hannover. 35 exhibition catalogs from 1916 - 1936. Various titles: including Paula Modersohn, Max Liebermann, Lovis Corinth, Emil Nolde, Schmidt-Rottluff, Paul Klee, Lyonel Feininger, Schlemmer and Picasso, August Macke/ Heinrich Nauen, Karl Caspar/ Maria Caspar Filser, Franz Heckendorf, Hannoversche Sezession, Neue Münchner Kunst, Junge Berliner Kunst, Deutscher Künstlerbund, Willy Jaeckel, Wilhelm Trübner, Albert Weisgerber, German painters of the 19th century, Hannoverian artists, Hannoversche Sezession E. R. Weiß, Stanislaus Stükgold/ Josef Eberz, César Klein/ Ludwig Meidner, Adolf Hölzel, Bruno Krauskopf/ Wilhelm Kohlhoff, Götz von Seckendorff/ Otto Schulze, French painting until 1914/ German artists of the Café du Dôme, James Ensor, architecture by E. Mendelssohn, Anton Kerschbaumer, The German Romanticism, Fritz Griebel. Mainly each with a few black and white illustrations of the objects presented in the exhibitions, exhibition lists and short texts. All booklets approx. 19.6 x 14.5 cm. Paperback, partly with colored covers made of light cardboard.

€ 2.500.-



294



295



296



297

295
Marc Chagall* (1887-1985)

Hiob in desperation. 1960. Color lithograph on wove paper. From: Dessins pour la Bible (Illustrations for the Bible). Series of 24 color lithographs on wove paper. 35,8 x 30,5 cm. Signed Marc Chagall in pencil lower right and numbered 22/50 left. Framed behind glass in a passe-partout.

€ 1.200.-

296
Marc Chagall* (1887-1985)

Le Cirque. From the 37-part suite 'Le Cirque' from 1967. Color lithograph on wove paper. 42,5x32,5cm. Unsigned. It is the cover motif of the book of the same name, published in an edition of 250 numbered copies. Framed behind glass in a passe-partout.

€ 1.000.-

297
Henri Matisse* (1869-1954)

Untitled. Lying Dancer. 1925-26. From the series '10 Dancers'. 28x46cm. Lithograph on paper. Signed and numbered in pencil lower left 8/15 Henri Matisse. Framed behind glass in a passe-partout.

€ 3.000.-

298**Otto Nebel
(1892-1973)**

Abstract composition. 1955.
Oil/ mixed media on canvas.
31.5x16.5cm. Signed and dated
lower left: Nebel 1955. Framed.

€ 1.500.-

298

299**Georges Braque
(1882-1963)**

Untitled, head with star. 1960.
Color etching. Plate 29.5 x
25 cm. Number 22 from an
edition of 50 copies. Signed in
pencil lower right: G. Braque.
Numbered lower left: 22/50.
Framed behind glass.

€ 1.500.-

299



300

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

Le Sacre du Printemps. 1966. Color lithograph. 74.5x54.5cm.
Ed. 150. Signed lower right: Dali, inscribed lower left E.A. Framed
behind glass in a passe-partout.

€ 900.-

301

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

Untitled, line image blue-black. 1972. Watercolour, drawing on paper
mounted on wood panel (covered with linen). 12x12cm. Signed lower
left in pencil: erb 72. Framed behind glass

€ 400.-



302



303



304

304
Fritz Winter* 1905-1976

Untitled. Colored abstract composition. 1975. Felt pen, ink on paper. 20x18cm. Signed lower right: FW 75. Framed behind glass in a passe-partout.

€ 500.-

302
Fritz Winter* 1905-1976

Untitled. Colored abstract composition. 1975. Felt pen, ink on paper. 20x18cm. Framed behind glass in a passe-partout.

€ 500.-

303
Fritz Winter* 1905-1976

Untitled. Colored abstract composition. 1975. Felt pen, ink on paper. 20x18cm. Signed lower right: FW '75. Framed behind glass in a passe-partout.

€ 500.-



305

305
Eduard Hopf, 1901-1973

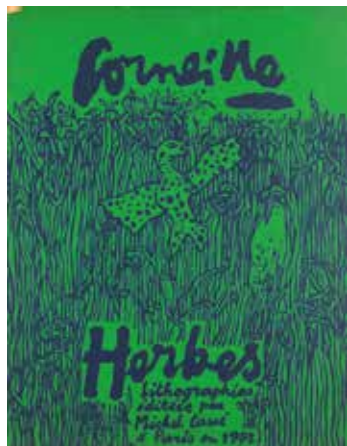
Landscape with trees. 1950. Watercolour/gouache on paper. 47x62cm. Signed and dated in pencil lower left: E. Hopf 50. Framed behind glass in a passe-partout.

€ 400.-

307
Corneille* (1922-2010)

Herbes. 1972/73. Portfolio with five b/w and five color lithographs on paper. 67x52 cm. Each sheet signed in pen: Corneille '73, partly numbered 21/100. In the original wooden slipcase, printed in blue on green. Edited by Michel Cassé, Paris. With a two-page text by Corneille: 'Lettre à Michel Cassé'.

€ 5.400.-



307



307

306
Pierre Boncompain* (*1938)

Colette en bleu. Oil on canvas. 46x33cm. Signed lower right: Boncompain. Inscribed on the back: 10-260909. Framed behind glass.

€ 3.000.-



306

308
Schlomo Koren* (1932-2013)

Abstract composition. 1964. Mixed media on canvas. 30x24cm. Signed and dated lower left: Koren 64. Framed.

€ 800.-



308



309



310

309

Klemens Großbimlinghaus (1941-1991)

Untitled. 1974. Lower Rhine Landscape. Oil on hardboard. 50x60cm. Signed and dated lower right: K Großbimlinghaus 74. Klemens Großbimlinghaus, a cycling legend from Krefeld, was multiple German Champion and Vice World Champion and took part in the Tour de France, among others. After completing his career, he turned to painting. The Krefeld painter Rudolf Perpéet became his teacher, and in the following 20 years he created many oil paintings, watercolors and drawings.

€ 300.-

310

Klemens Großbimlinghaus (1941-1991)

Untitled. landscape by the river. Oil on hardboard. 50x60cm. Klemens Großbimlinghaus, a cycling legend from Krefeld, was multiple German Champion and Vice World Champion and took part in the Tour de France, among others. After completing his career, he turned to painting. The Krefeld painter Rudolf Perpéet became his teacher, and in the following 20 years he created many oil paintings, watercolors and drawings.

€ 300.-



311

311

Carl Cohnen (1887-1976)

Andalusia. 1961. Oil on canvas. 60.5x80cm. Signed and dated lower left: Carl Cohnen 61. Framed.

€ 300.-

312

Carl Cohnen (1887-1976)

Assisi. 1954. Oil on canvas. 60.5x80cm. Signed, inscribed and dated lower right Carl Cohnen, Assisi 54. Framed.

€ 300.-



312



313

313**Heinrich Maria Davringhausen (1894-1970)**

Colored composition (interior). 1941. Oil, pencil on buff drawing paper (Canson & Montgolfier). 48.9 x 64.2 cm. Signed and dated in pencil lower right: Davringhausen 41. Framed behind glass in a passe-partout.

€ 1.000.-

314

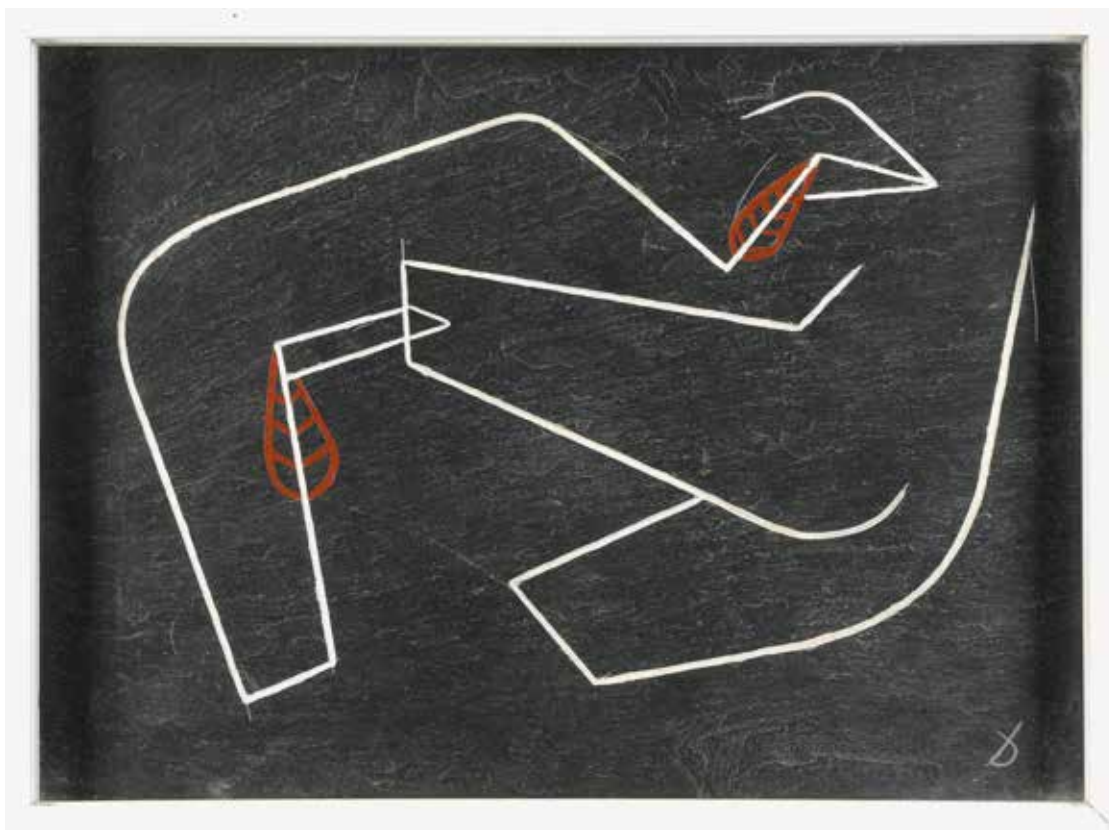
314**Heinrich Maria Davringhausen (1894-1970)**

Untitled. Gouache on black cardboard. 62x45cm. Signed with pen lower right: Davringhausen. Framed behind glass in a passe-partout.

€ 500.-**315****Heinrich Maria Davringhausen (1894-1970)**

Untitled. 1944. Slab of slate, engraved, partly colored. 21x29cm. Monogrammed lower right: D. In a frame, behind glass. Provenance: Collection Michel Seuphor, Paris.

Eimert, Dorothea (Hg.): Heinrich Maria Davringhausen, Monographie und Werkverzeichnis, Köln 1995, Abb. S. 362 (zum Vergleich).

€ 5.000.-

315



316

Feng Zenghjie (*1968)

Chinese portrait. 2006. Oil on canvas. 70x60cm.
Signed and dated 2006 lower right. Framed.

€ 2.500.-

316

317

Konrad Zuse (1910-1995)

Abstract composition. 1966. Oil on canvas. 95x70cm. Signed and dated lower right with Kuno See, 66. Verso signed Konrad Zuse. Framed. Konrad Zuse, inventor of the first functioning computer, taught himself to be an artist throughout his life. 958 works have been recorded so far, they were created using different techniques. In 2012, documenta 13 dedicated a special exhibition to him. Zuse signed his pictures from around 1963 with 'Kuno See'.

€ 1.000.-



317



318



320

320
Milan Kunc* (*1944)

Couple skating. Color drawing on colored paper. 1980. 40x30cm. Signed and dated lower right M. Kunc 1980. Framed behind glass in a passe-partout.

€ 1.000.-

321
Günther Förg* (*1952)

Sheet from the Kassel series I-IV. 2000. Color serigraph on vellum. 69.3 x 69.3 cm. Sheet: 77.7 x 77.7 cm. Signed and dated lower right: Förg 2000. Numbered lower left: 35/55. Framed behind glass. Published by Galerie and Edition Fahnemann, Berlin 2000.

€ 1.200.-



319

318
Walter Urbach* (1925- 2018)

Poppy. 1986. Oil on canvas. 115.5 x 135.5 cm. Signed below: W. Urbach '86. framed Urbach studied at the Düsseldorf Art Academy and at the Kölner Werkschulen and worked as a freelance painter in Kaarst near Düsseldorf. Works by Walter Urbach can be found in numerous collections, including the Kunstmuseum Bonn, the Clemens-Sels-Museum Neuss and the Staatliche Graphische Sammlung, Munich.

€ 800.-

319
Tatjana Gerhard (1974)

Untitled. 2013. Oil on canvas. 65x58cm. Signed and dated on the reverse: Tatjana Gerhard 2013. Inscribed: Deweer-Gallery, Belgium.

€ 1.700.-



321



322

322
Gotthard Graubner* (1930-2013)

Untitled. Colored composition. 2009. Original watercolor on laid paper. 65x47cm. Signed and dated lower center: Graubner 09.

€ 2.000.-



323

323
Gotthard Graubner* (1930-2013)

Untitled. Composition with orange and blue. 2009. Original watercolor on laid paper. 65x47cm. Signed and dated lower center: Graubner 09.

€ 2.000.-

324
Gotthard Graubner* (1930-2013)

Untitled. 1969. Aquatint on wove paper. 22,5x22,5cm. Signed and dated lower right: G 69. Framed behind glass in a passe-partout.

€ 400.-

325
Siegfried Anzinger* (*1953)

Untitled (Turtle). 2004. Watercolour/ mixed media on paper. 29,5x41cm. Signed Anzinger in pencil lower right, dated 2004. Framed with passe-partout behind glass.

€ 600.-



324



325



326



328

326**Elena Keller Mikhailovna (*1951)**

Elena Keller, Still life. 1976. Oil on canvas. 58x70cm. Signed and inscribed on the reverse Keller E.M. 1951, Naturmort 1976, 70 x 58 x 11. Label on the back: Exhibition Directorate of the Moscow City Organization of the RSFSR Art Fund. Framed. Elena Mikhailovna Keller, born in Moscow in 1951, member of the Moscow Artists' Union, has lived in New York since 1993. International solo exhibitions, represented in public collections, e.g. State Tretyakov Gallery Moscow or Kunsthalle Hamburg.

€ 1.500.-**328****Alexander Kosolapov (*1943)**

Gorby. 3 works from the series Gorby I-V. Color serigraph on vellum. Portrait of Gorbachev in red on a gold background, 79 x 67 cm, signed and numbered in pencil: Alexander Kosolapov, no. 4/25 Artist Proof. Portraits Gorbachev beige on a light blue background and pink on a light blue background. Each 79 x 67 cm. Signed in pencil lower right: Alexander Kosolapov, numbered right: 1/25 and 19/25 respectively. Artist Proof. Framed behind glass.

€ 1.300.-**329****Marino Marini* (1901-1980)**

Marino from Shakespeare I, Plate IV, 1978. Aquatint. 48x38cm. Signed MARINO in pencil lower right, inscribed XX/L lower left. Framed behind glass in a passe-partout.

€ 1.000.-

327

327**Alexander Kosolapov (*1943)**

Red caviar. 1990. Color serigraph on vellum. 63.5x94cm. Signed in pencil on the right side: Alexander Kosolapov. Framed behind glass. Alexander Kosolapov, *1943 Moscow, Russian-American sculptor and painter. 1975 emigrated to the USA after conflicts with the Soviet state and has lived in New York City ever since. Kosolapov is considered a leading representative of the Sots Art (phonetic spelling of the Russian Soz = Socialist). This is seen as a counterpart to American pop art, in which communist and western capitalist motifs are processed and collide.

€ 700.-

329



330

Max Beckmann (1884-1950)

The resurrection. 1918. Drypoint etching on Japanese paper. Plate 24.5 x 33.4 cm. Edition 18/80. Verso estate stamp: Beckmann Nachlass, P.B. signed by the executor. In the passe-partout.

€ 1.200.-



330

331



331

Alan Davie* (1920-2014)

Untitled. Gouache on laid paper. 47x34.5cm. Signed and inscribed lower right: alan davie 349. Verso inscribed: ALAN DAVIE/ Laraben/ Grangemouth/ Scotland. Framed with passe-partout behind glass.

€ 6.000.-

332

Fritz Steinert (1891-1981)

Collection of advertising graphics for Joseph Feinhals, Cologne. Five passe-partout folders (52.5 x 39 cm) with original ink drawings. Ink, coloured, on paper. Individual sheets numbered and inscribed with pencil / pen. Stamped inside: CollofineumTabacologicum Colloniense. Inscribed in pencil: Fritz Steinert. Joseph Feinhals (1867-1947), German entrepreneur (tobacco dealer), arts patron and collector from Cologne and sponsor of the Rhenish art and culture scene. Fritz Steinert also designed the well-known advertisement for 'Werkbund Cigarren und Cigaretten' for the Werkbund exhibition in Cologne in 1914 for Joseph Feinhals Coeln.

€ 500.-



333

333

Nobuyoshi Araki (*1940)

UNPA (United Nations Postal Administration)

United Nations New York - Coffee Agreement 5c/ 11c. #158/ #159. 1966. Stamp first draft (rough sketch) for the UNPA. 26x34cm. Multi-layer collaged mixed media of both stamps designed by Nobuyoshi Araki. Hand-painted on paper and light cardboard, as well as handwritten notes on a slide (Japanese). Enclosed 3 adhesive labels with notes for corrections. Inscribed and dated by hand on verso. These are original stamp designs from the archives of the United Nations Postal Administration (UNPA). The designs are unique works by the artists who designed them for the UN on a voluntary basis. The archive was dissolved in the 2000s and the holdings were sold.

€ 1.500.-



332



334



334

Nobuyoshi Araki (*1940)

UNPA (United Nations Postal Administration)

United Nations New York - Coffee Agreement 5c. #158. 1966. Stamp design for the UNPA. Collaged mixed media, pen, paper, printed foil. 25.5x34.5cm. Dated in pencil on verso: 1966. These are original stamp designs from the archives of the United Nations Postal Administration (UNPA). The designs are unique works by the artists who designed them for the UN on a voluntary basis. The archive was dissolved in the 2000s and the holdings were sold.

€ 1.500.-



335

335

Konvolut Briefmarkentwürfe UNPA

UNPA (United Nations Postal Administration)

Mixed lot of 6 different stamp designs by different artists for the UNPA. Asher Kalderon, New York 21c AIR MAIL, 1972. Draft 1971, 18.5 x 24.5 cm; Frank C. Sebastiano, Kokerboom Tree Namibia 15c, 1972, 24 x 19 cm; Elio Tomei, Combat Racism 13c, 1976, 19 x 25 cm; H. Bencsath, Utilizations de l'énergie atomique F.s. 1.10, 1977, 22.5x17cm; Marek Kwiatkowski, Second Disarmament Decade 40c, 1982, 23 x 17 cm; ON TRADE AND DEVELOPMENT 26c, 1976, 15 x 22cm. Multi-layer collaged mixed media, painted/drawn on paper, light cardboard and foil. Mostly inscribed and dated on recto and verso. These are original stamp designs from the archives of the United Nations Postal Administration (UNPA). The designs are unique works by the artists who designed them for the UN on a voluntary basis. The archive was dissolved in the 2000s and the holdings were sold.

€ 9.000.-



336

336
Französische Konstruktive,
Edition Hoffmann

Nemours, Cahn, Gorin, Seuphor, Thépot

French constructive. 1973/ 1975. Portfolio with works by Aurélie Nemours (2), Marcelle Cahn, Jean Gorin, Michel Seuphor and Francois Thépot. With 2 b/w and 4 color serigraphs on laid paper as well as 5 appendices by the artists. Edition 43/100. All sheets signed, numbered and dated. Each 60 x 60 cm. In a cardboard slipcase, Edition Hoffmann.

€ 2.200.-



337

337
Hansjoerg Mayer* (*1943)

20 Futura booklets (futura1/ 2/ 3/ 4/ 5/ 6/ 7/ 8/ 10/ 12/ 14/ 15/ 16/ 17/18/ 19/ 20/ 21/ 22/ 25). Artists: Mathias Goeritz, Klaus Burkhardt, Max Bense, Reinhard Döhl, Louis Zukofsky, Bohumila Grögerova/ Josef Hirsal, Ian Hamilton Finlay, Claus Bremer, Edward Lucie Smith, Emmett Williams, Carlo Belloli, Jonathan Williams, Hiro Kamimura, Wolfgang Schmidt, Pierre Garnier, Bob Cobbing, Edwin Morgan, Dick Higgins, Wolf Vostell, Andre Thomkins. Edition Hansjoerg Mayer 1965-1968. 24 x 16 cm, folded from a large sheet. Hansjoerg Mayer: Typo actions. Typosverlag Frankfurt a M 1967. From a limited edition of 500 numbered and signed copies. Here the copy with the number 444. With an introductory and explanatory text by Reinhard Döhl. fanfold. 12.2x16.2x2cm.

€ 400.-

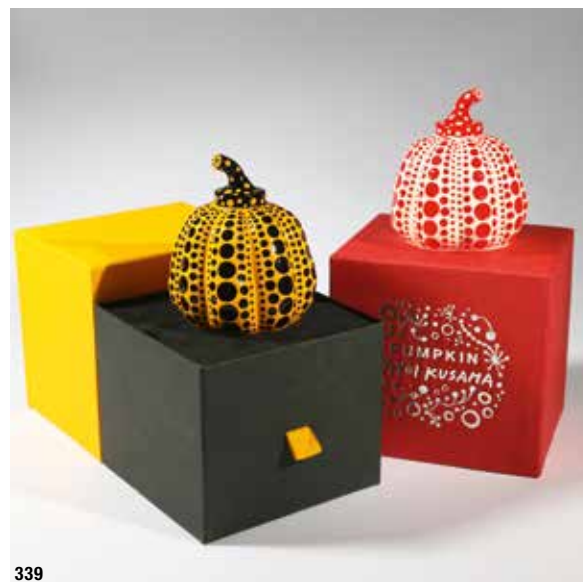


338

338
Peter Fischli & David Weiss (1979)

Haus / House. 2019. Edition 36 + 6 ea. Folder with book in attached folding box. Project proposal for the sculpture projects Münster 1987. Edition 11/36. Signed and numbered in the book 11/36, F/W Fischli. Publication on the occasion of the donation of the artwork 'Haus' to the city of Zurich by the Luma Foundation. © 2019 Luma Foundation, Verlag der Buchhandlung Walther König. Folder described unopened.

€ 2.000.-



339

339
Yayoi Kusama (*1929)

Yellow & Red Pumpki. Two multiples, painted cast resin. 10*8.5 cm. Published by Benesse Holdings, Inc. Inscribed underneath: © YAYOI KUSAMA. With original packaging.

€ 600.-

340

Armando*
(Herman Dirk
van Dodeweerd)
(1929-2018)

Die Leiter/ The Ladder. 2014. Gouache on firm black paper. 83 x 111.5 cm. Signed and dated in red lower right: armando 91.

€ 2.200.-



340



341

341

Markus Prachensky
(1932-2011)

Untitled. Color screenprint on paper. 70x50cm. Signed in pencil top right: Prachensky. Numbered top left 56/100. Framed behind glass.

€ 400.-

342

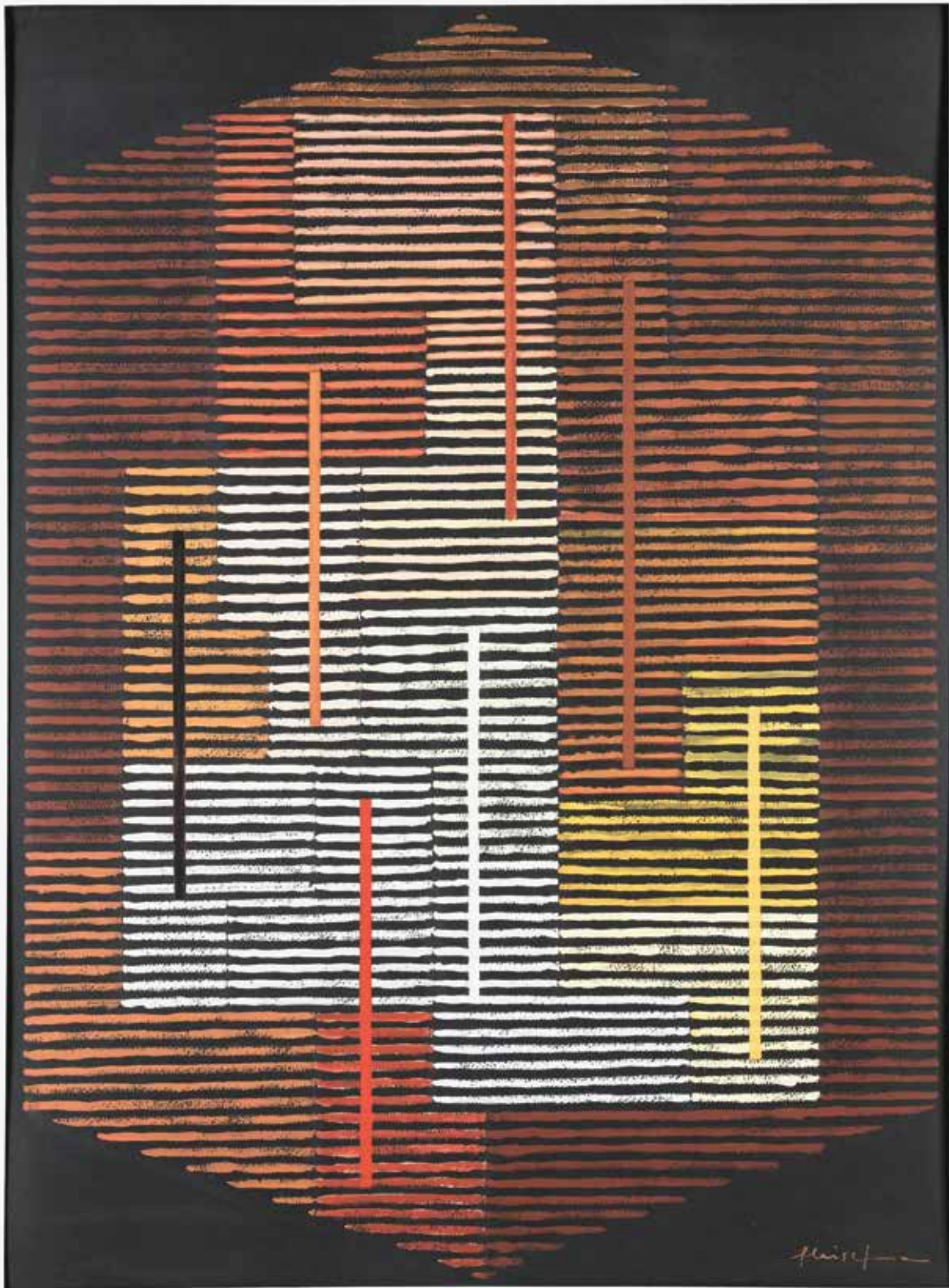
Eduardo Chillida*
(1924-2002)

Olimpiada de Seul. 1988. Serigraph, embossing. 89x69 cm. Numbered in the middle: CCXXXIII/CCC (233/300). Signed lower right: Chillida. Framed behind glass in a passe-partout.

€ 2.400.-



342



343

343
Adolf Richard Fleischmann (1892-1968)

Untitled / composition. Gouache on black cardboard. 61x50 cm. Signed lower right: Fleischmann. Verso inscribed: 33/51. In the passe-partout.

€ 3.600.-

344**James Rosenquist (1933-2017)**

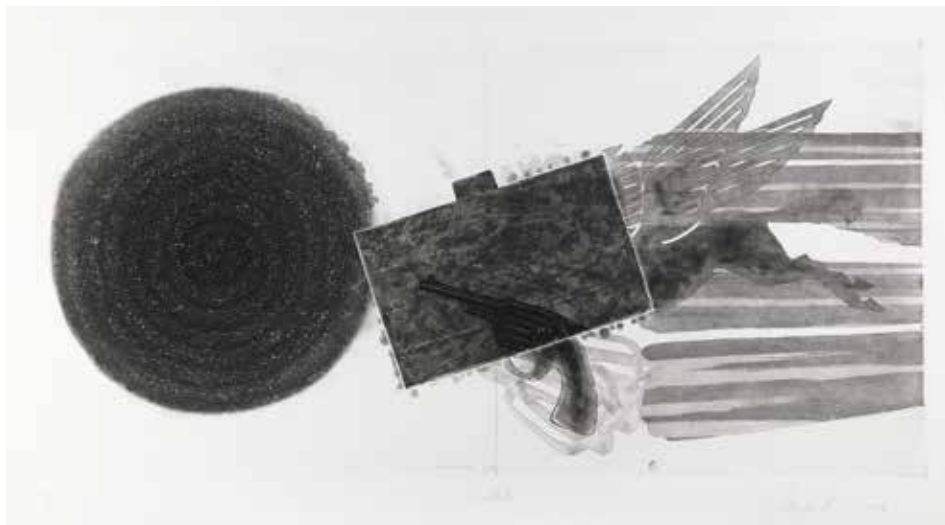
Federal Spending. 1978. Aquatint on paper (Pescia Italia). Edition 78. 45 x 91.5 cm. Signed and dated in pencil lower right: Rosenquist 1978. Numbered and inscribed lower left: 51/78, Federal Spending, 2 state.

€ 1.200.-

344

345**James Rosenquist (1933-2017)**

Divers Line. 1979. Aquatint, etching (2nd state) on paper. Edition 78. 44 x 91.5 cm. Signed and dated in pencil lower right: Rosenquist 1979. Numbered lower left: 53/78. Marked in the middle: 2state.

€ 1.200.-

345



346

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

Schicksal - die Erynnen, red. 1993. Screenprint on vellum. 70x99cm. Number 3 from an edition of 3 copies + 1 E.A. Numbered in pencil lower left: 3/3, signed in pencil lower right: ar. penck. Framed behind glass.

€ 2.400.-

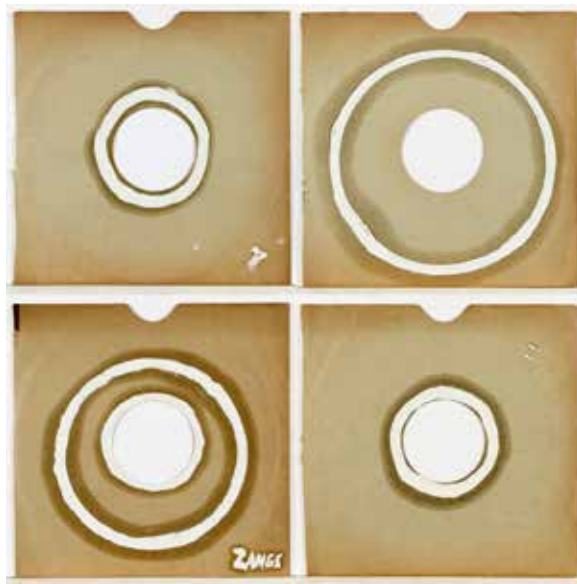


347

347
Herbert Zangs* (1924-2003)
 Goldschmied Rainer Bartelsheim,
 Krefeld (D)

Square cross pendant with line engraved diagonally.
 1976. 825 silver. 3.7x3.7 cm. Engraved on the side:
 ZANGS, 1-76. Manufactured by goldsmith Rainer
 Bartelsheim, Krefeld.

€ 1.400.-



348

348
Herbert Zangs* (1924-2003)

Untitled (bubble picture). 4 record inner sleeves with
 white circles. oil on paper. 26 x 26 cm each. Signed
 lower left: ZANGS. Framed behind glass.

€ 1.500.-

349
Herbert Zangs* (1924-2003)

Untitled. Collage. 80x60cm. Paper, partially inscribed
 and painted white, on hardboard. Signed lower right:
 ZANGS.

€ 2.800.-

350
Herbert Zangs* (1924-2003)

Untitled. 1970s. Cardboard folding object
 corrugated cardboard. Punched, cut and
 painted with white paint. 101.5x40x9cm.
 Signed below: ZANGS

€ 1.600.-

349



350

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

Abstract composition on beige cardboard. 43x59cm. Signed lower right: ZANGS. Undated. Framed behind glass.

€ 1.200.-

351

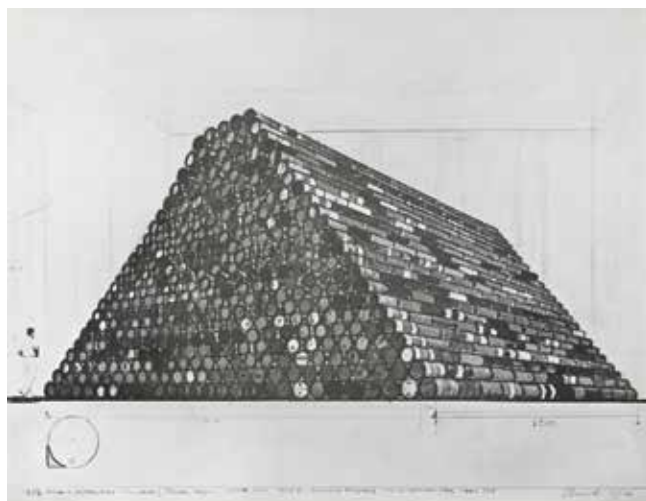
352**Jörg Immendorff* (1945-2007)**

Martina Pinkenburg

Cafe de Flore. 1990/91. Serigraph on silk. 143x189 cm. Inscribed on the sewn-on fabric label on the reverse lower left: 1990/91/ Jörg Immendorff/ Reine Seide - Produktion Martina Pinkenburg/ 2. Auflage/ 201.

€ 1.000.-

352



353

354

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

4716 romano METTALIQUES (oil drums) 50 liter chaque Sale I - Galleria Nazionale d'Arte Moderna Rome - Mars 1968. B/W offset print of a photo on paper. 54.5x69.8cm. Signed and numbered lower right in pencil: Christo: 61/100.

€ 600.-**354****Christo* (Christo Javatscheff) (1933-2020)**

42,390 cubic feet package. Offset printing of a photo on paper. 54.5x69.8cm. Signed and numbered lower right in pencil: Christo: 61/100. With the help of 147 students from the Minneapolis School of Art, the 42,390 Cubic Feet Package was realized by Christo and Jeanne-Claude in October 1966.

€ 600.-



355

355

Edo Murtic (1921-2004)

Abstract composition. 1980. Acrylic painting on canvas. 49.5x60.5 cm. Signed lower left: Murtic 80. Framed.

€ 2.200.-

356



356

**Anton Rooskens*
(1906-1976)**

Colored composition. oil on cardboard. 1968. 29x34.5cm. Signed and dated lower right: Rooskens 68. Framed.

€ 2.400.-



357

357
Günther Uecker* (*1930)

Untitled (nail). Steel. 26 x diameter 1.6 cm. Embossed signature and date in the middle area: Uecker MOSKAU 1988. Multiple from an unlimited edition. Created on the occasion of a Uecker exhibition in the Central Artists' House on the Crimean Wall, Moscow 1988. Framed behind glass.

€ 500.-



358

358
Günther Uecker* (*1930)

Nail object. 1990. Nail, pencil and paper mounted as a collage. 10.5 x 14.9 cm. Signed and dated lower right: Uecker 90. Framed behind glass in a passe-partout.

€ 1.000.-



359

359
Günther Uecker* (*1930)

Spirale / Spiral. 1972. Embossing on paper. 70x50cm. E. A. Signed and dated in pencil lower right: Uecker 72. Titled and numbered e/a Spirale lower left. Framed behind glass.

€ 3.000.-



360

360
Günther Uecker*
 (*1930)

Untitled. From the folder: Manuelle Strukturen / Manual Structures. 1975. Lithograph on laid paper. 90x64.5cm. Inscribed in the middle in order: I-X. Here: X. Left marked H.C. Signed and dated in pencil lower right: Uecker 75. Embossed stamp lower left: Erker-Press, St. Gallen.

€ 1.400.-

362
Günther Uecker*
 (*1930)

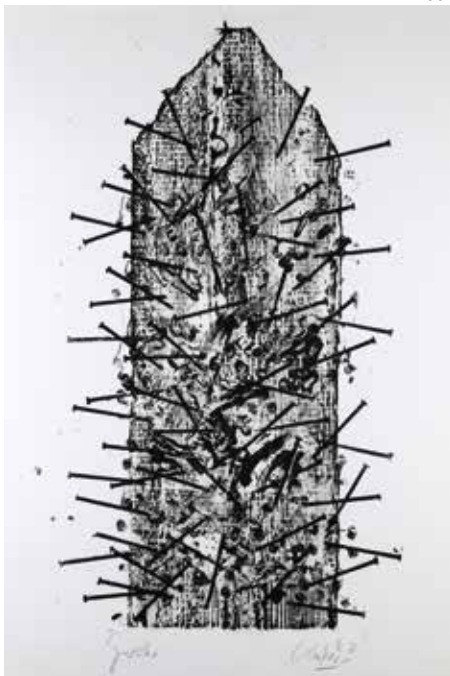
Goslar. 1983. Lithograph. 78.5x48cm. Sheet 98x68 cm. Signed and numbered in pencil lower right: Uecker 83. Titled left: Goslar. From an edition of 100 copies. Framed behind glass.

€ 600.-

363
Günther Uecker*
 (*1930)

Large cube. 1972. Lithograph. 38.5x49cm. Sheet 74x58cm. Number 25 from an edition of 100. Signed and dated in pencil lower right: Uecker 72, numbered left: 25 /100. Framed behind glass.

€ 400.-



362

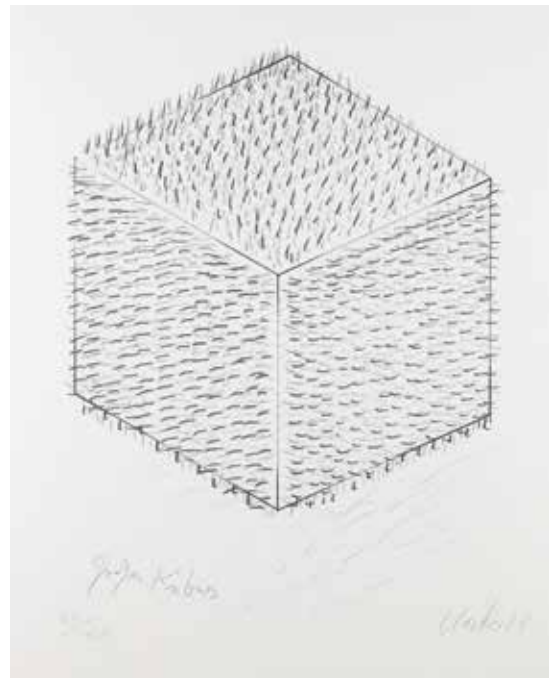


361

361
Günther Uecker*
 (*1930)

Untitled. 4 lithographs on paper. 1996. Each 32 x 25 cm. Signed and dated lower right: Uecker 1996. Numbered lower left 78/150. Framed behind glass. With folder for the exhibition 'Field work - fields of work' from November 28, 1996 to February 2, 1997 in the Rähnitzgasse gallery. nkd 3, Edition Neue Kunst Dresden. Signed and numbered inside.

€ 800.-



363



364



365

364
Günther Uecker* (*1930)

Lichtschatten / shadow of light. 1972. Mixed media/ color lithograph on wove paper, mounted on MDF over the entire surface. Unique. A color lithograph reworked by Uecker. 90x70cm (113.5x83cm). From an edition of 100 copies, here number 51. Numbered, inscribed and signed in pencil below: 51/100, Lichtschatten, Uecker 72.

€ 2.500.-

365
Heinz Mack* (*1931)

Lichtskulptur in der Wüste / Light sculpture in the desert. 1973. Screenprint in six colors on silver board and sand. From an edition of 150 numbered copies. Edition Denise René, Hans Meyer, New York, Paris, Düsseldorf. Cutout: 83 x 58.5 cm. Signed and dated top center: Mack 73, numbered top left: 51/150. Framed behind glass. Unopened and so described.

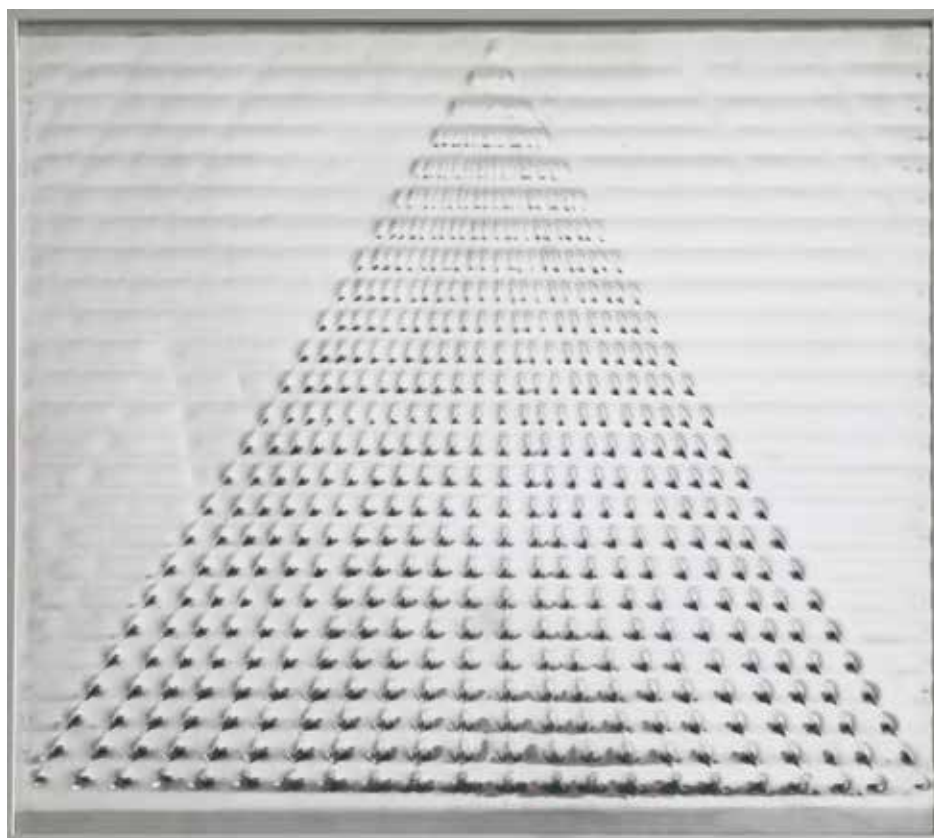
Mack, Ute (Hg.): Mack - Druckgraphik und Multiples 1991-2000. Mönchengladbach 2000, WVZ-Nr. 96, Abb. 243.

€ 1.000.-

366
Heinz Mack* (*1931)

Lichtpyramide / Light pyramid. 1965. Relief. Aluminum embossing, 36.5x41cm. Designation on the back: 'edition original, hofhaus presse 000067'. In a white frame and acrylic glass box. 39x44x5cm. Signed and dated lower centre.

€ 3.200.-



366



367



367
Heinz Mack* (*1931)

Collage, unique. Paint, pencil, colored acrylic glass, gold foil, wire, nails and white coated plywood mounted on white paper coated plywood. Acrylic glass elements partly with sprayed paint. 24 x 45cm. Signed in pencil lower left: MACK and inscribed lower right: 1:20. Framed behind glass.

€ 8.500.-

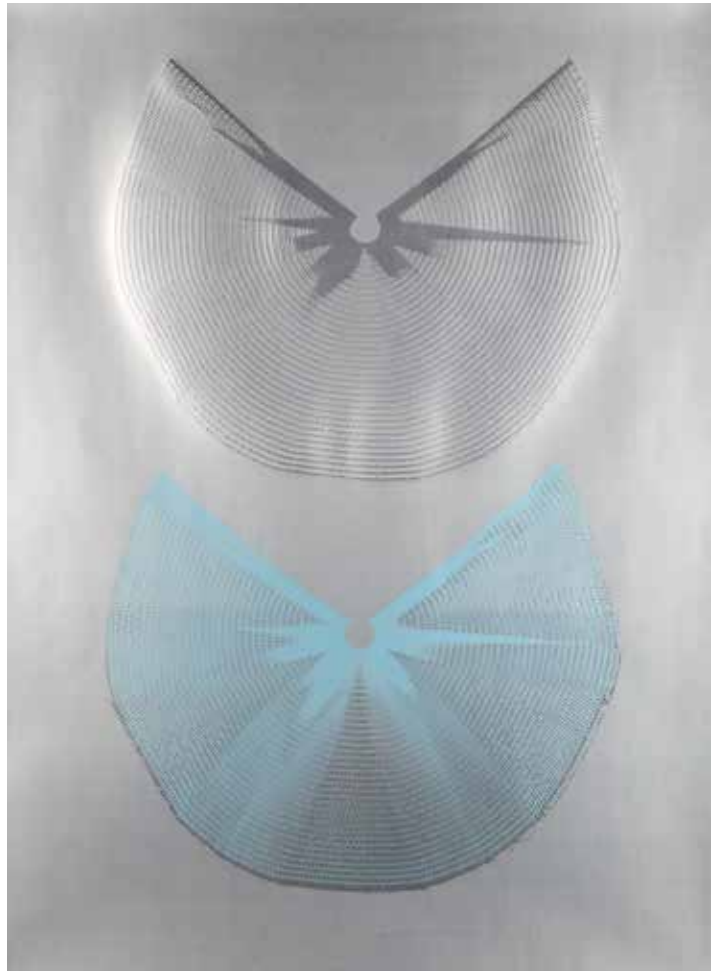
368
Heinz Mack* (*1931)

Homage to Picasso. 1973. Embossing and screen printing on metallized silver card. 76x55 cm. From an Arabic numbered edition of 90 copies. Signed and dated lower center, scratched: mack 73. Numbered lower left. Framed behind glass. Unopened and so described.

Mack, Ute (Hg.): Mack - Druckgraphik und Multiples 1991-2000. Mönchengladbach 2000, WVZ-Nr. 95, (Abb. 178).

€ 800.-

368





369

369**Heinz Mack* (*1931)**

Blumenfächer / Flower fan. 1972. Color silkscreen in three colors on aluminum foil cardboard. Motif 61 x 47 cm. From an edition of 500 copies. Signed and dated lower right: Mack 72. Numbered 81/500 lower left. Unopened and so described.

Mack, Ute (Hg.): Mack - Druckgraphik und Multiples 1991-2000. Mönchengladbach 2000, WVZ-Nr. 75, (Abb. 170).

€ 300.-



370

370**Otto Piene* (1928 -2014)**

Untitled. 1972. Color serigraphy on vellum. 88 x 68.5 cm (detail). Number 86, from an edition of 100 copies. Numbered lower left in pencil: 86/100, signed and dated lower right in pencil: O Piene 72. Framed behind glass.

€ 800.-



371

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

Kunst = Kapital. 1979. Multiple. Edition unknown. Original 10 DM banknote. 6.5x13cm. Signed and titled in black felt pen: Joseph Beuys, Kunst = KAPITAL. Framed behind glass in a passe-partout.

€ 1.200.-



372

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

Kunst = Kapital. 1979. Multiple. Edition unknown. Original 20 DM banknote. 6.5 x 14 cm. Signed and titled in black felt pen: Joseph Beuys, Kunst = KAPITAL. Framed behind glass in a passe-partout.

€ 1.200.-



373

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

Object. 1978. Installation consisting of hat case, magnetic tape, lamp socket with chrome-plated lamp arm, power cable with plug. Wall of the hat case with surrounding hole openings (D. approx. 9 mm), through which magnetic tapes are drawn in a regular parallel arrangement inside the case. Chrome-plated lamp arm above the base with a bakelite socket and the inner remains of a light bulb. Central round hole in the lid (D. 1.6 cm). 22x43x41cm. Case marked on the outside above the handle with an embossed company mark inlaid with gold: La Mondiale/ FIÈRE VULCANISÉE 12/10 GARANTIE. Signed in black pen on the outside right on the wall: Joseph Beuys. Inscribed inside on the bottom with chalk-like material: HHTH (probably for Helmut Hentrich TonHalle). Provenance: From the former property of the architect Helmut Hentrich. Present to Helmut Hentrich on the occasion of the opening of the Tonhalle Düsseldorf after the conversion to a concert hall by the architectural firm HPP (Hentrich, Petschnigg und Partner, Düsseldorf) in 1978. Hentrich presented the property to the last owner on the occasion of the opening of his new premises. For this sculptural object, Beuys uses materials such as magnetic tapes, light bulbs and light bulb sockets, which are also important in other contexts in his work. This unique work, which Helmut Hentrich received as a present for the opening of the Tonhalle, awakens associations with the architecture and function of the Tonhalle building as a concert hall. They evoke ideas of sound, music, light and space.

€ 78.000.-



374

374

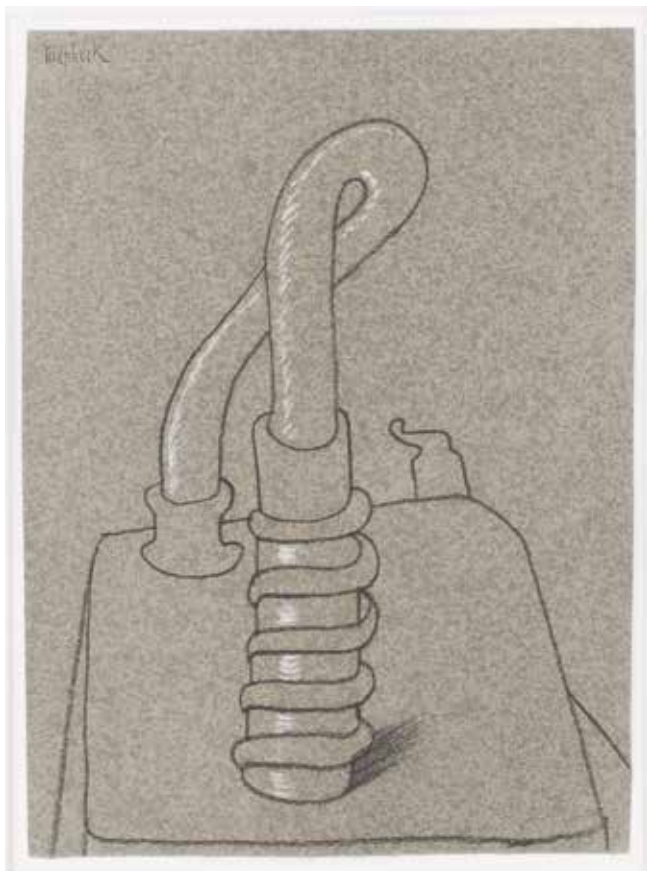
Joseph Beuys* (1921-1986)
Katharina Sieverding* (*1941)
Imi Knoebel* (*1940)
Imi Giese (1942-74)

Der Heilige Rock / The Holy Robe. 1969. White nettle fabric, cut and sewn, blue pencil. In the right armpit a triangular area marked with blue pencil, next to it a sketched arrow inscribed: fettecke. Fabric approx. 48 x 60.3 cm. Mounted on a black background and framed behind glass.

€ 35.000.-

'Hier wird der Heilige Rock um 25 Exemplare erweitert!' (Here the Holy Robe is expanded by 25 copies) - Chaos in the Museum

The present work was created on April 25, 1969 as part of the legendary opening evening of an exhibition in the Simeonstift Municipal Museum in Trier, which was staged as a happening and was found either fascinating or completely disturbing by the visitors at the time. The exhibition came about through contact between Joseph Beuys and the then director of the museum, Curt Schweicher, and was primarily conceived by the students in Beuys' class at the Düsseldorf Art Academy. In addition to Katharina Sieverding, Imi Knoebel and Imi Giese, Jörg Immendorff, Rainer Ruthenbeck, Palermo, Jonas Haffner, Johannes Stüttgen and Sigmar Polke were also involved with various actions, installations and works. The evening, billed as an 'opening with actions', attracted more than 1000 visitors, who crowded between the various material-rich installations made of tufts of grass, plaster of paris, fragrant hay, water basins, rice, watercolors and glass tubes. That evening, Jörg Immendorff used a hammer and chisel to hammer a hole in the historical museum wall and Alexander Jordan walled up the entrance to the museum. The chaotic impression was intensified by protest actions by the APO, which distributed mothballs and leaflets. An SWR television team documented the spectacular evening in a report including an interview with Joseph Beuys. The art action by Katharina Sieverding, Imi Knoebel and Imi Giese, inspired by the reliquary of the Holy Robe kept in Trier Cathedral, was particularly sensational and provocative that evening. Sieverding, Knoebel and Giese mounted a large poster above their place in the exhibition: HERE THE HOLY ROCK WILL BE EXPANDED BY 25 COPIES/ KATHARINA IMI + IMI. During the evening, Katharina Sieverding sat underneath and sewed together the replicas of the holy skirt painted on fabric by Imi Giese and cut out by Imi Knoebel and sold them to the visitors for 10 DM. Beuys must have come because Beuys signed at least one of these skirts. The present object is one of the objects designated by Beuys, although Beuys' revision is not a signature, but a hatching of the armpit, provided with an arrow and the comment 'fettecke', which occurred on the opening evening during a discussion about the concept of art. Shortly after this impressive and eventful evening, the exhibition was closed against the protests of the artists and was no longer open to the public. For impressive descriptions, see: Johannes Stüttgen. Joseph Beuys - Der Ganze Riemen. Der Auftritt von Joseph Beuys als Lehrer ? die Chronologie der Ereignisse an der Staatlichen Kunstakademie Düsseldorf 1966-72. Published by the Hessian State Museum. Cologne 2008, p. 503 ff.



375

375

Konrad Klapheck* (*1935)

Composition. Drawing. Pencil and white pen on grey-brown textured paper. 21,3 x 15,9 cm. Signed upper left: Klapheck. Verso on the back wall mounted sheet, there inscribed with dedication and thanks. A gift from the artist Ragnar von Holten.

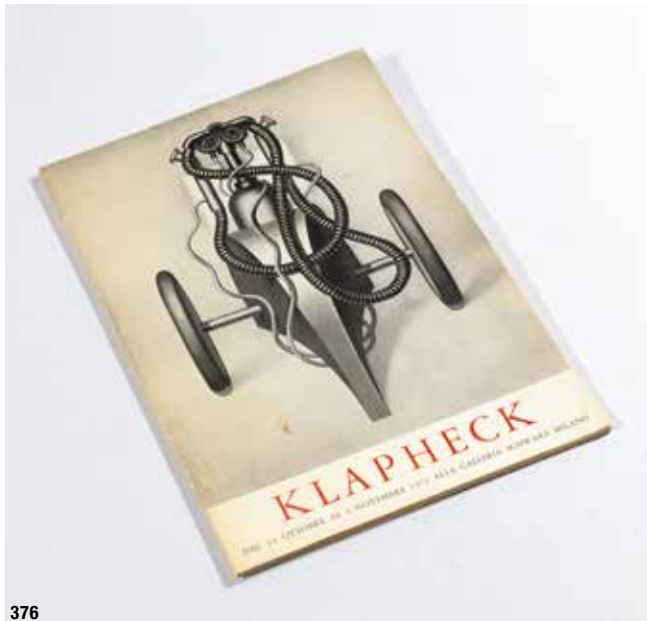
€ 3.400.-

376

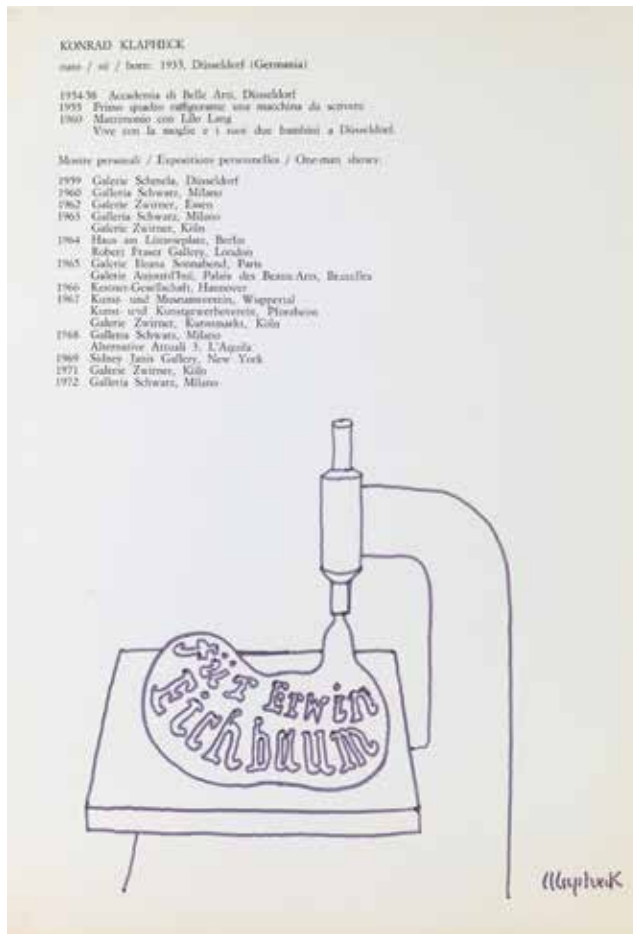
Konrad Klapheck* *1935

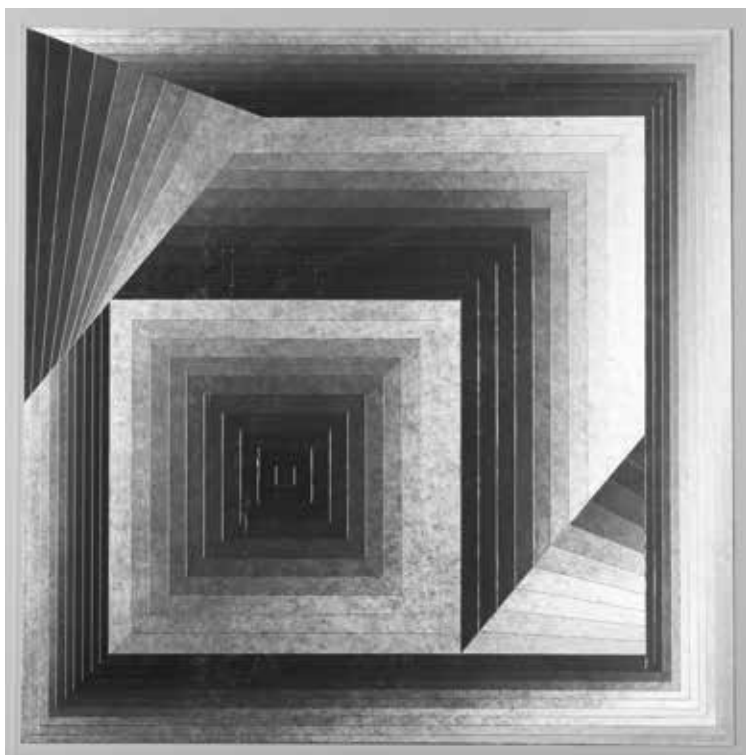
Klapheck. Catalog for the exhibition in the Galleria Schwarz in Milano 1972. Inside front cover original drawing in violet pen with dedication: for Erwin Eichbaum, signed Klapheck lower right. 32 pages with numerous b&w illustrations. Text by Konrad Klapheck in Italian, French, German and English. Published by Galleria Schwarz, Milan. 24x17 cm.

€ 150.-

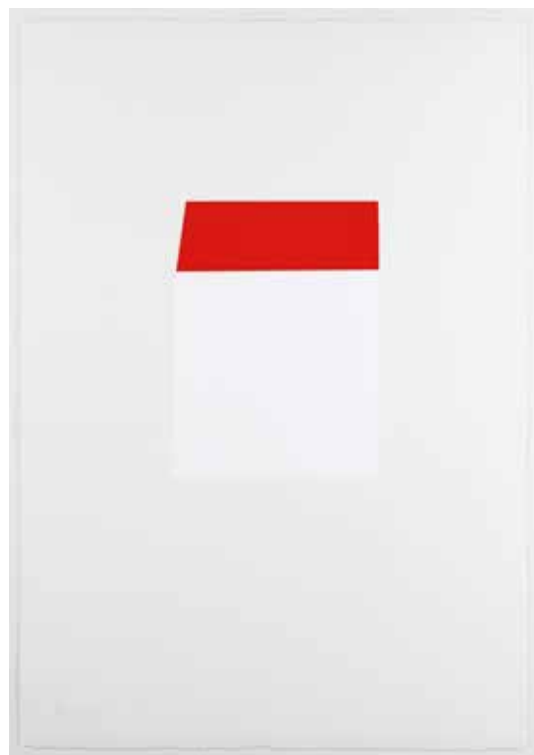


376

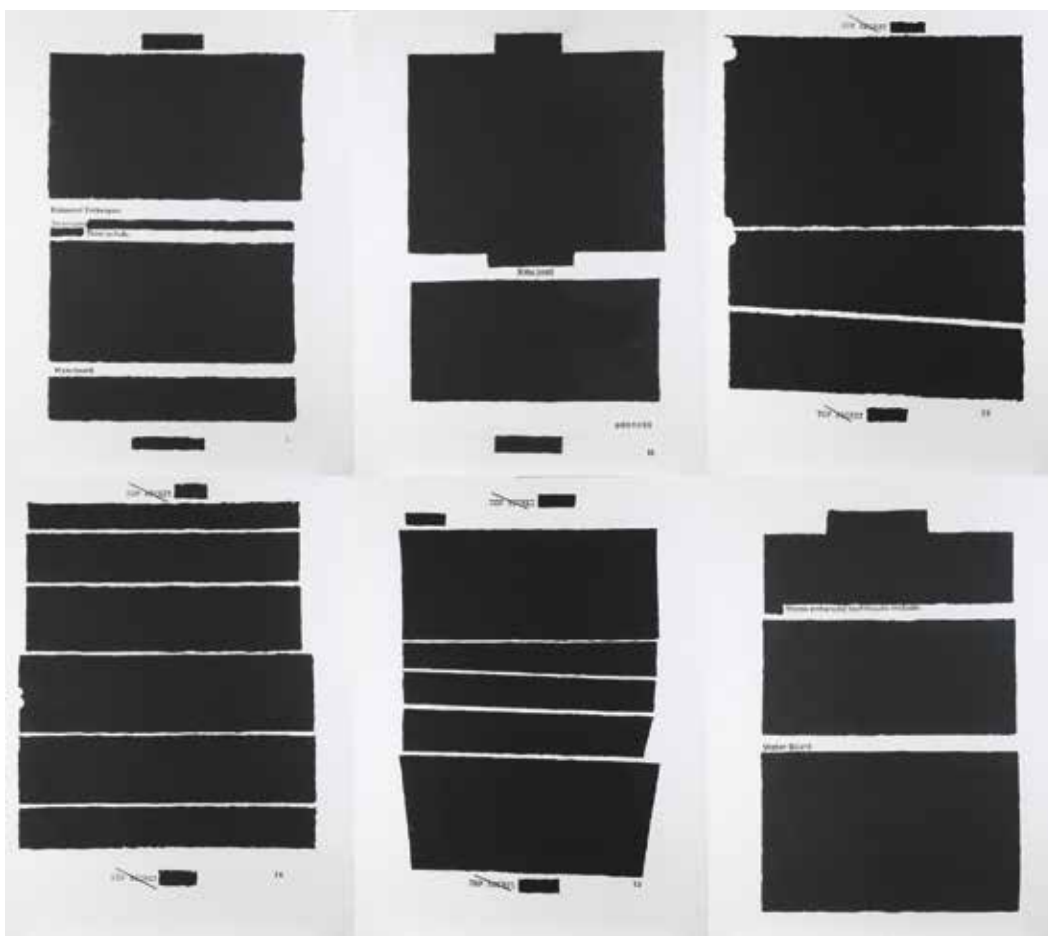




377



378



379

377
Victor Vasarely*
(1906-1997)

Rey Tey. 1975. Embossing on aluminum on cardboard, 48.5 x 48.5 cm. Signed in pen lower right Vasarely. Numbered lower left: 144/200.

€ 400.-

378
Imi Knoebel* (*1940)

Unas Haus / Una's house. 2015. Color linocut on laid paper. 38x28.5cm. Sheet: 100 x 69 cm. Signed and dated in pencil lower right: Knoebel 15. Numbered left: 88/100. Framed behind glass.

€ 800.-

379
Jenny Holzer* (*1950)

Waterboarding. 6 sheets from the Waterboarding series. Copies of the Griffelkunst Edition Hamburg 2012. Stencil reserve technique on handmade sheets, couched in 2 layers. Each approx. 90.5 x 70 cm. Each signed and inscribed on the reverse: griffelkunst/ JENNY HOLZER/ Unique Edition, 2012. Each also titled and numbered: These enhanced techniques P11/ Enhanced Techniques 3 P12/ Top Secret 23 P8/ Top Secret 24 P9/ Top Secret 32 P10/ Water board 0000090. Sheets additionally numbered with stamp on verso: 1862, 1863, 1859, 1860, 1861, 1858.

€ 2.000.-



380

380

Mel Ramos (1935-2018)

Bonnard's Bath. 1979. Color lithograph. 53x71 cm. Number 377 from an edition of 550 copies. Signed, dated lower right: Mel Ramos 79. Numbered lower left. Framed behind glass in a passe-partout.

€ 2.500.-

381



381

Mel Ramos (1935-2018)

Curasow. 1969. Color lithograph/Arches Vellum. Printed by Collector's Press, San Francisco. Number 84, from an edition of 100 copies. 56x71 cm. Numbered on the reverse lower left in pencil: 84/100, signed and dated on the reverse lower right in pencil: Mel Ramos 69. Framed behind glass in a passe-partout.

€ 2.500.-



382

382**Mel Ramos (1935-2018)**

Judy and the Jaeger. 1969. Color lithograph. Ed. 100. 71x56cm.
Framed behind glass.

€ 2.500.-

383

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

Green Jacket. 1990. Color lithograph on paper. 91x61 cm.
Number 8 from an edition of 30 copies. Signed and numbered lower left: Alex Katz 8/30.

€ 2.800.-

384

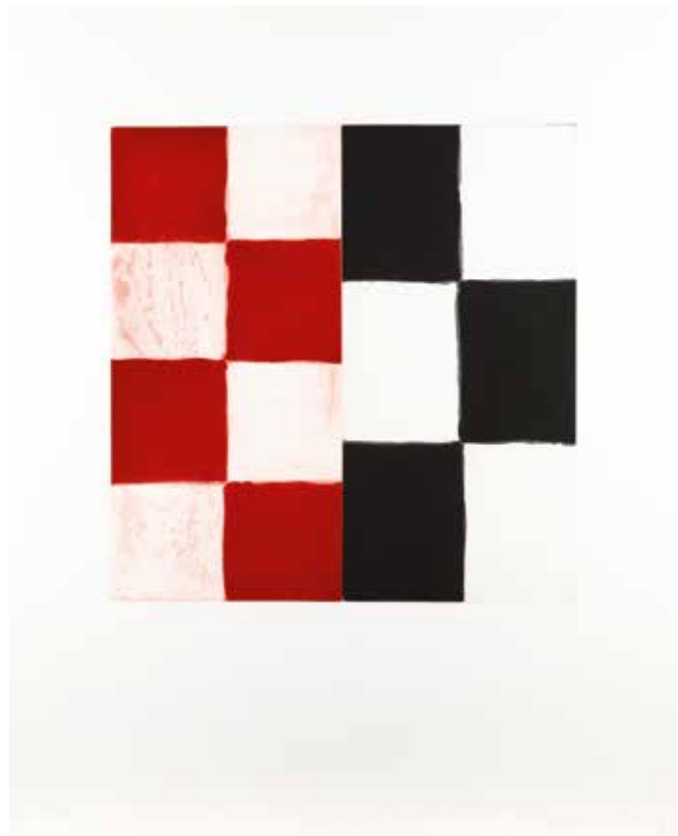
384**Alex Katz* (*1927)**

September afternoon. 1994. Screenprint on paper. 74x105cm.
Number 60 from an edition of 60 copies. Signed and numbered lower left: Alex Katz, 60/60. Framed behind glass.

€ 5.000.-



385



386



387

385
Alex Katz* (*1927)

White Lilies. Friendship Through Flowers, Ikebana International. 1968. Serigraph. 84x63 cm. Signed in pencil lower left: Alex Katz. Framed behind glass. North American Ikebana Regional Conference Poster May 2-5, 1968.

€ 2.500.-

386
Sean Scully* (*1945)

Barcelona Diptych II. 1996. Aquatint / color etching on Arches paper. From an edition of 24 pieces, here the number 2. 39.5 x 38.5 cm (76 x 56.5 cm). Numbered, titled, signed and inscribed in pencil below: 2/24, B. D. 2, Sean Scully 96.

€ 3.200.-

387
Rupprecht Matthies (*1959)

FLURE - Portraits of three women. Screen on aluminum frame. 167 x 42 cm (detail), 242 x 100 cm. Signed in the motif: Rupprecht Matthies, inscribed in felt pen lower left: 021100566 14/03 32-100. The screen was used for prints.

€ 500.-

388
Frances Scholz* (*1964)

Untitled. Turquoise-brown-yellow. Acrylic on canvas. 59x36cm. Verso signed and dated in felt pen at the upper edge: FRANCES SCHOLZ 199(...).

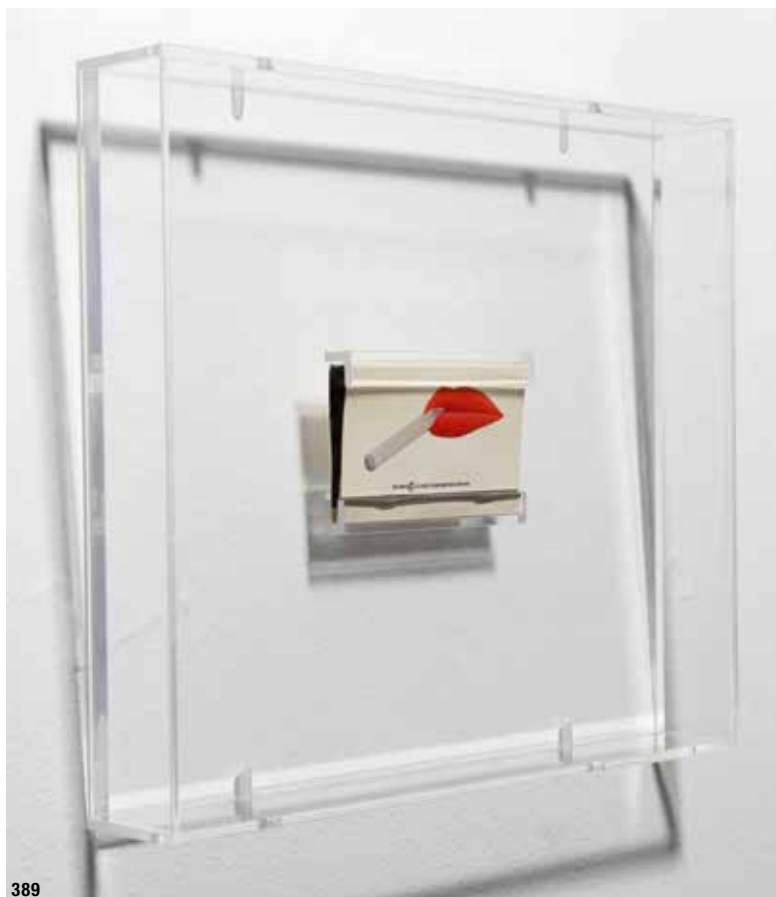
€ 400.-



388

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

Mouth # 11. Matchbook with imprint. 4.5x7.5cm. In acrylic glass box 21 x 23.5 x 3.7 cm. Produced as part of a Tom Wesselmann exhibition for the Dallas Museum of Art, 1967. Inscribed inside: MOUTH #11 by Tom Wesselmann/ Dallas Museum of Fine Arts Fair Park/ 214-421-4188/ 10 A.M. to 5 p.m. do Through Sat. 1 P.M. to 5 p.m. Sun./ Atlas Match Corp.

€ 1.500.-

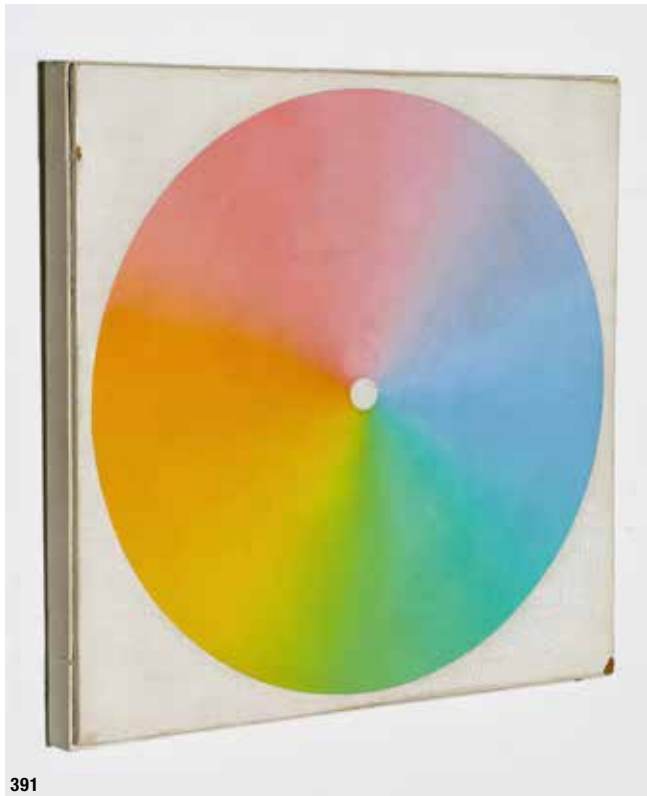
389

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

Smoking cigarette (1991). Color aquatint on vellum. Stamp lower right Branstaed Studio. Plate: 15 x 20 cm. Signed lower right: Wesselmann 10/65.

€ 3.200.-

390



391

391

Wolfgang Ludwig* (1923-2009)

Kreisförmiges Kontinuum mit neutralem Zentrum II. (Circular Continuum with a Neutral Center II). 1963. Hardboard, mixed media. 21,2 x 21,2 cm. Verso signed in black pen: W. Ludwig and there inscribed, titled, dated on paper stickers: wolfgang ludwig/ kreises continuum mit neutralen zentrum II/ 21 : 21 cm/ 1963, additionally red Chinese/ Japanese stamp.

€ 600.-

392

Wolfgang Ludwig* (1923-2009)

Relief-Konstruktion, Kontinuum in Hälften mit Gelb-Effekt III. (Relief construction, continuum in halves with yellow effect III). Metal, hardboard, mixed media. 6.8 x 18.6 x 18.6 cm. Verso signed and dated in black brush writing: Ludwig 62 and there inscribed, titled, dated on paper stickers: wolfgang ludwig/ relief-construction, kontinuum in hälften mit gelb-effekt III. 18.5 x 18.5 cm 1962, additional red Chinese/Japanese stamp.

€ 600.-



392



393

393

Peter Doig* (*1959)

Bather. 2020. Digital print on cardboard. 129x97 cm. Signed and numbered lower right: P. Doig 88/ 123.

€ 1.700.-



394

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

Marilyn. 1975. Silkscreen on Museum Board. Yellow-pink-red-dark gray on green. 83x83 cm. Signed and inscribed on the reverse: this is not by me Andy Warhol, as well as stamped: fill in your own signature/ published by Sunday B. Morning. Framed behind glass. Based on a Gene Kornman promotional photograph for the 1953 movie Niagara. There are unauthorized prints (84.5 x 84.5 cm) alongside the edition of 250+26 AP executed in a different color from the portfolio in 1970. Stamped 'published by Sunday B. Morning' and 'fill in your signature' in black on the reverse. Warhol labeled individual prints 'this is not by me'.

Vgl. Frayda Feldman, Jörg Schellmann, Andy Warhol Prints. A Catalogue Raisonné 1962-1987. 4. Auflage New York 2003, S. 213.

€ 40.000.-



395

395
Damien Hirst* *1965

Fruitful (small), 2020. Laminated Giclée art print on aluminum composite board. 39x39cm. Heni Editions Catalogue Number: H8-2. Edition number 2606/3308. Printed signature Damien Hirst on the reverse.

€ 800.-



396

396
Niki de Saint-Phalle (1930-2002)

Nana de Berlin. 1973. Polyester, multicolored. 28x36x30cm. Number 213 from an edition of 500 copies. Signature stamp on the right leg: Niki de Saint-Phalle, numbered with embossed stamp on the underside: 213 and red seal of the Propyläen Refactor, Berlin. Edition Zeit-Magazine Hamburg/Propyläen Berlin (ed.)

€ 3.000.-

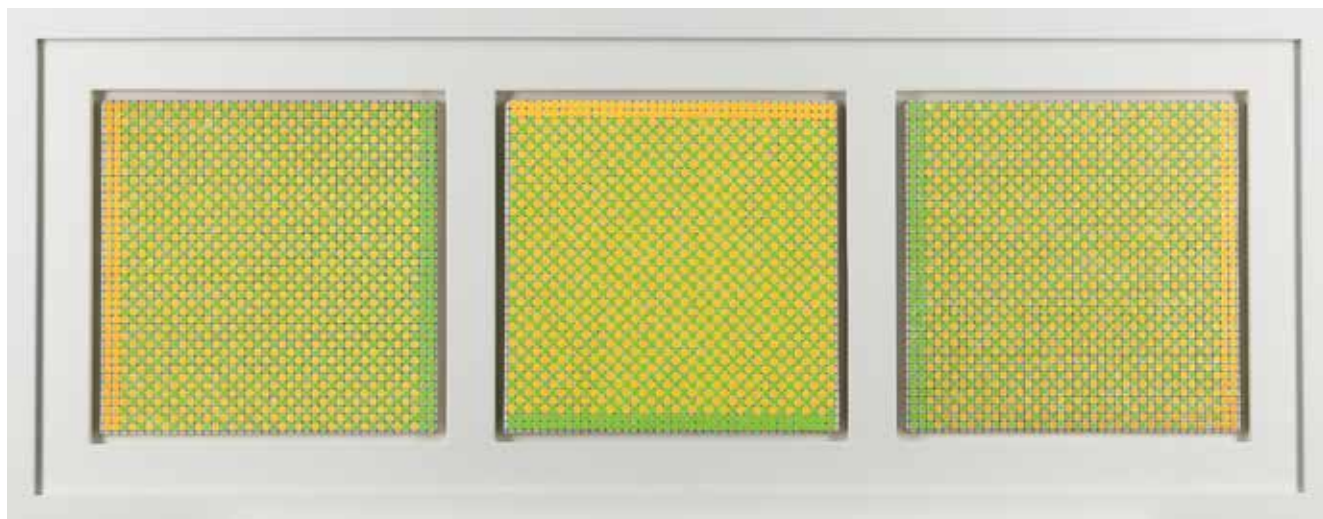


397

397
Patrick Hughes* (*1939)

Handy, 2012. Three-dimensional multiple with Andy Warhol motifs, archival inkjet, reworked by hand. 45 x 108.5 x 17.7 cm (object box). From a small edition of 50 copies, here number 18. Signed in pencil lower right: Patrick Hughes, numbered lower left: 18/50. Inscribed on the reverse with the label Galerie Boisserée Köln. Framed in acrylic glass box and described as such.

€ 8.000.-



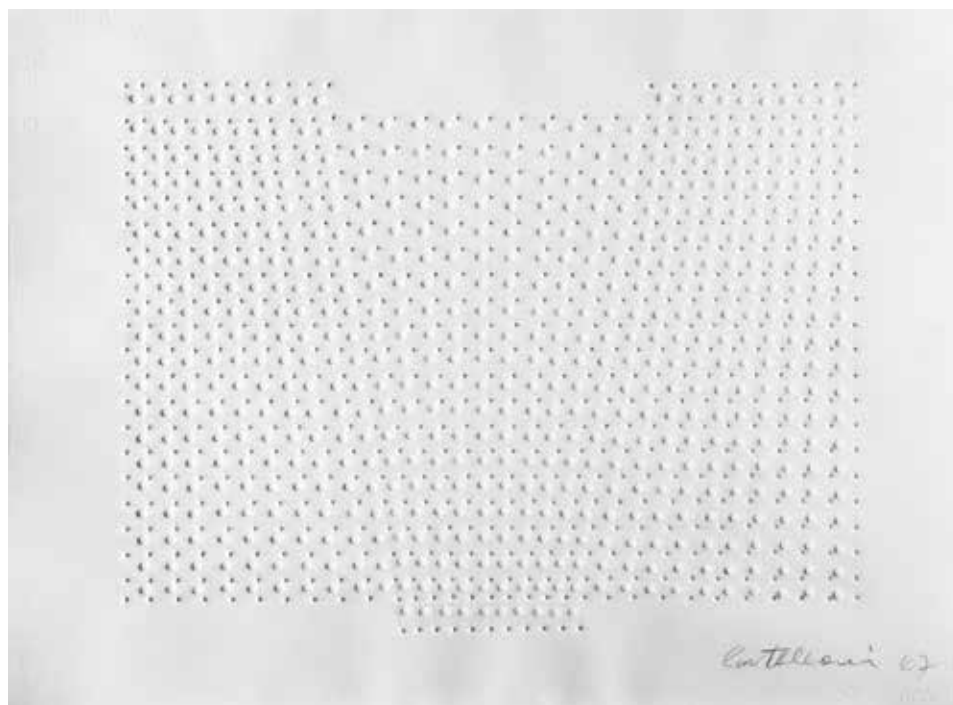
398

398**Kuno Gonschior (1935-2010)**

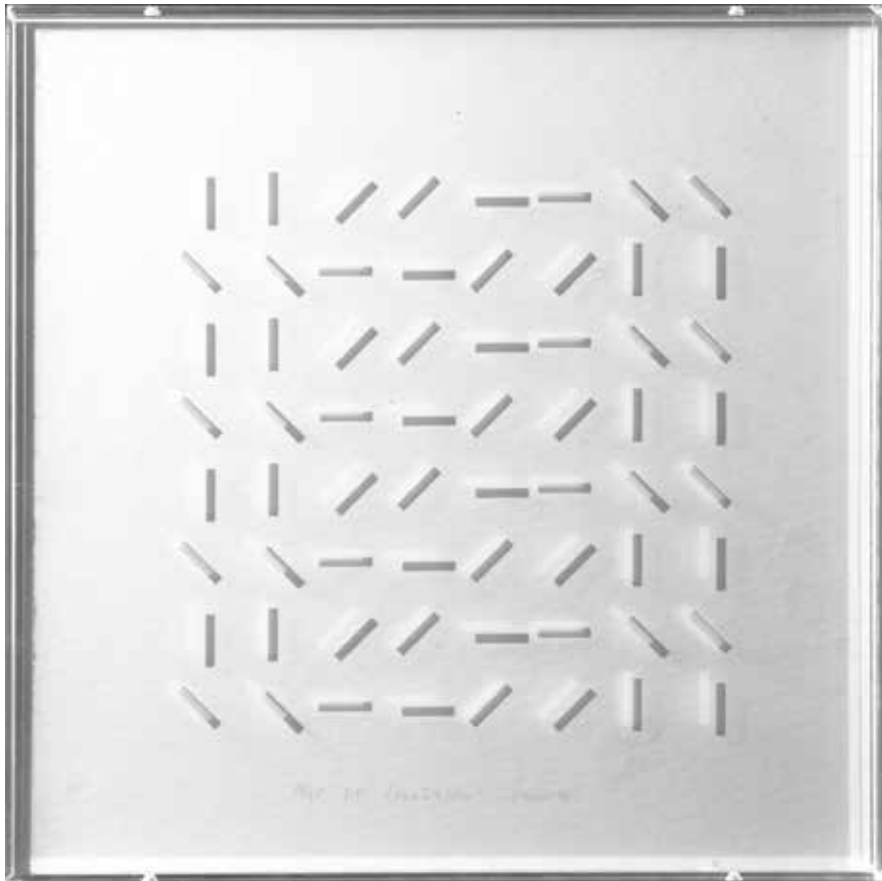
Untitled (Serial Formation), 1970. Triptych. Graphite and fluorescent paint on canvas. Each 20 x 20 cm. Framed behind glass in a passe-partout.

€ 5.000.-**399****Enrico Castellani* (1930-2017)**

Untitled, 1967. Unique. Pencil and embossing on laid paper, 58x76 cm. Signed and dated in pencil lower right: Castellani 67. Paper marked with embossed stamps on the corners: ARTISTICO + FABRIANO. Framed behind glass.

€ 9.500.-

399



400



400
Klaus Staudt* *1932

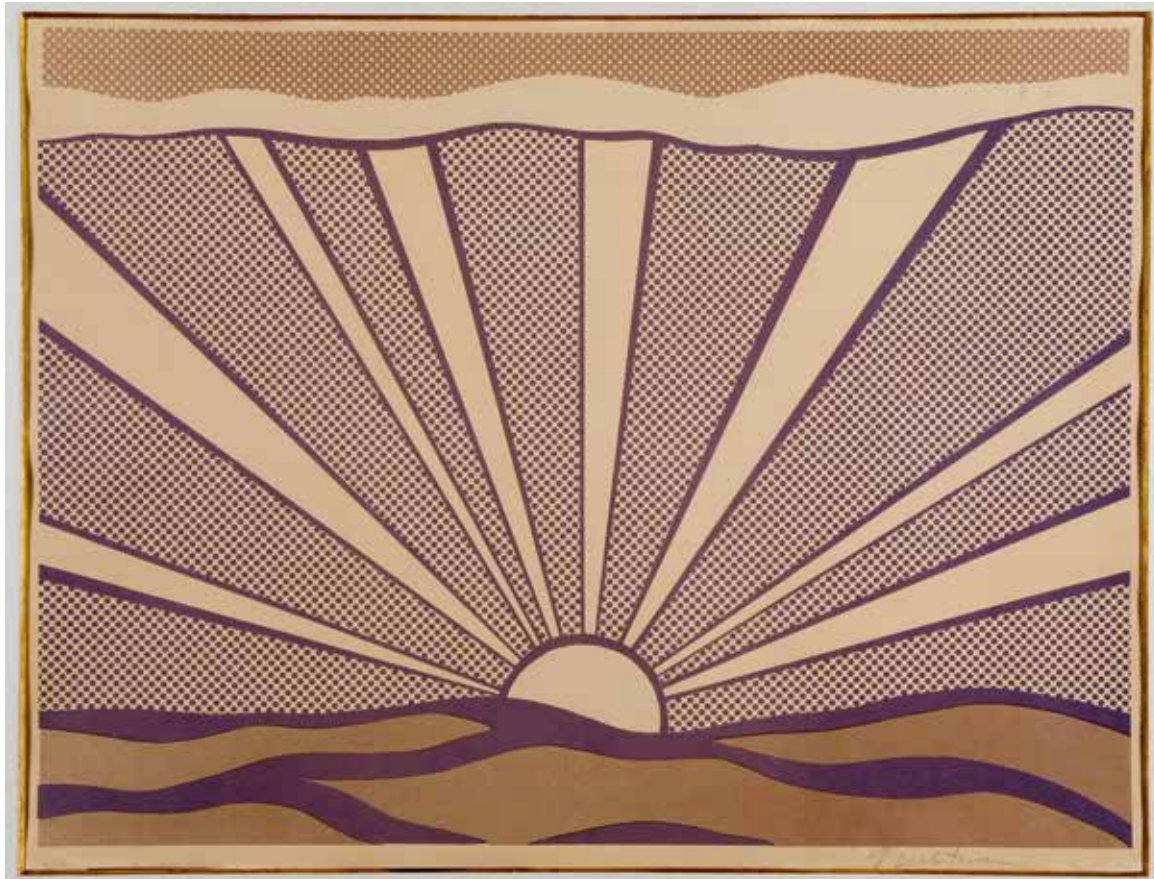
Conciliation. 1999. Catalog raisonné deluxe edition in linen cardboard box. Color serigraph on 2 overlapping plexiglass panes on cardboard. 30x30x3cm. Numbered, inscribed, signed and dated below: 18/45 Conciliation Staudt 99. Werkverzeichnis 1960-1999. Numbered and signed inside: XVIII/XLV (18/45) Klaus Staudt. Atelier Fanal Basel.

€ 850.-

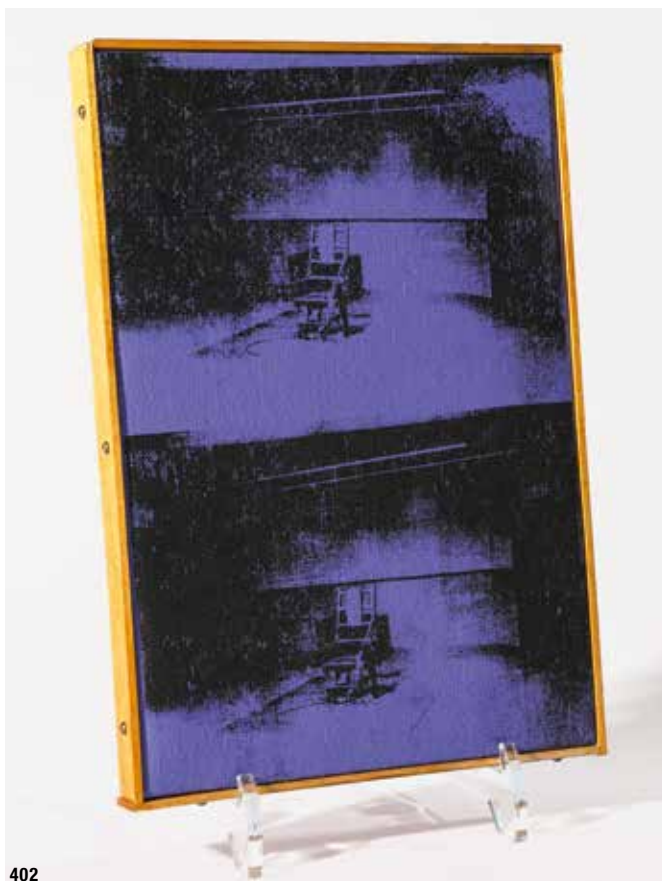
401
Roy Lichtenstein* (1923-1997)

Sunrise. 1965. Offset Lithograph. 45x60 cm. Signed in pencil lower right: Lichtenstein. Framed behind glass in a passe-partout.

€ 3.000.-



401



402

402**Richard H. Pettibone (*1938)**

Andy Warhol, Two Electric Chairs. 1969. Black on purple. Acrylic and screenprint on canvas. 25.5 x 17.6 cm. Verso of the frame attached gallery label printed on both sides: OK HARRIS WORKS OF ART 383 WEST BROADWAY N.Y. 10012 [?]/ OCT 16- NOV 6/ RICHARD PETTIBONE IS THE BEST DAMN ARTIST IN THE GALLERY/ THIS ANNOUNCEMENT WAS PAID FOR BY RICHARD PETTIBONE. Signed, dated and inscribed on the reverse of the frame: R.Pettibone 1969 Andy Warhol [?].

€ 9.000.-**403****Richard H. Pettibone (*1938)**

Andy Warhol, Two Electric Chairs. 1969. Black on red. Acrylic and screenprint on canvas. 25,4 x 17,7 cm. Verso of frame with attached gallery label printed on both sides: OK HARRIS WORKS OF ART 383 WEST BROADWAY N.Y. 10012 [?]/ OCT 16- NOV 6/ RICHARD PETTIBONE IS THE BEST DAMN ARTIST IN THE GALLERY/ THIS ANNOUNCEMENT WAS PAID FOR BY RICHARD PETTIBONE. Signed, dated and inscribed on the reverse of the frame: R.Pettibone 1969 Andy Warhol [?].

€ 9.000.-**404****Richard H. Pettibone (*1938)**

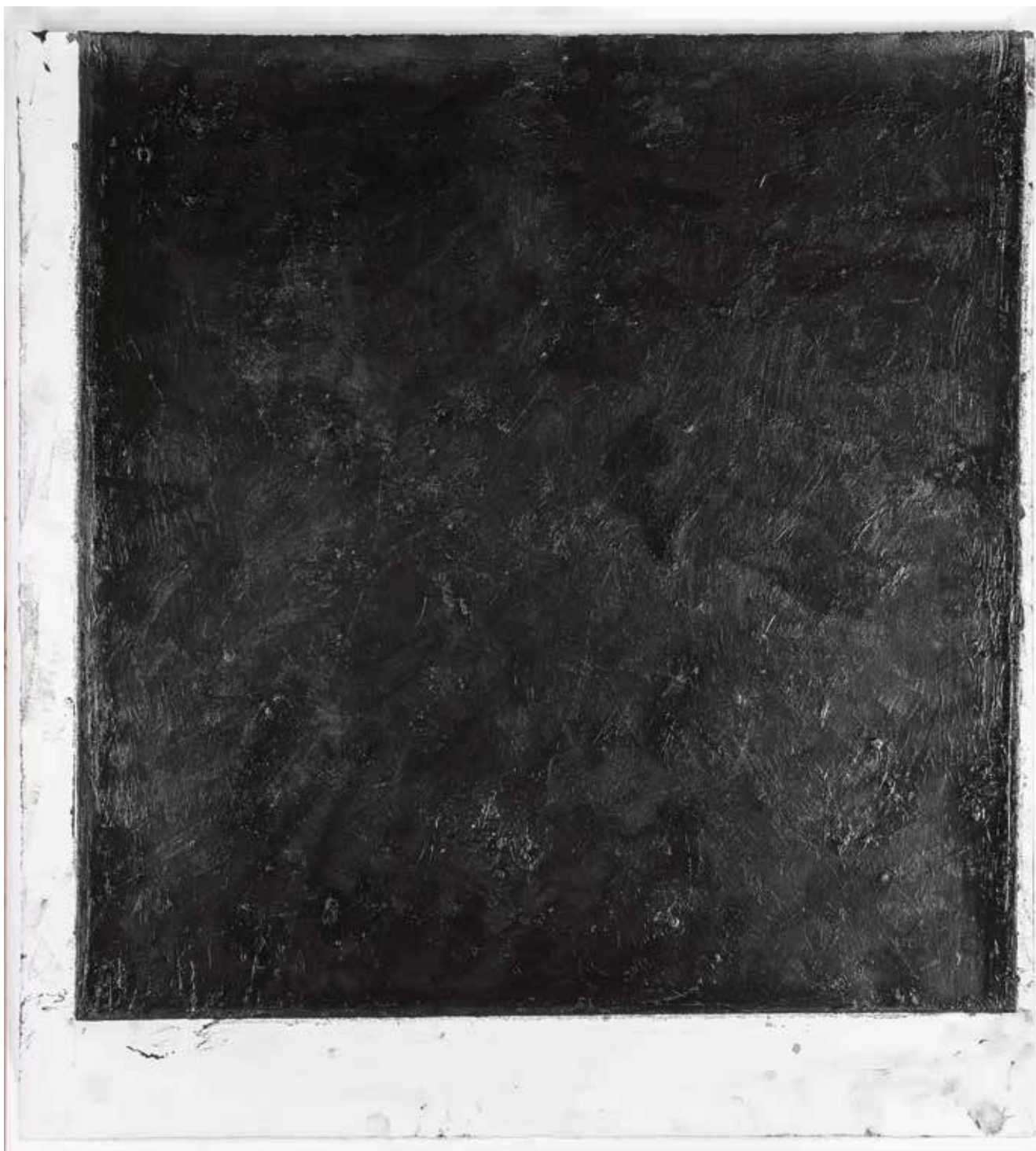
Andy Warhol, Two Electric Chairs. 1969. Black on Green. Acrylic and screenprint on canvas. 25.5 x 17.6 cm. Verso of the frame attached gallery label printed on both sides: OK HARRIS WORKS OF ART 383 WEST BROADWAY N.Y. 10012 [?]/ OCT 16- NOV 6/ RICHARD PETTIBONE IS THE BEST DAMN ARTIST IN THE GALLERY/ THIS ANNOUNCEMENT WAS PAID FOR BY RICHARD PETTIBONE. Signed, dated and inscribed on the reverse of the frame: R.Pettibone 1969 Andy Warhol [?].

€ 9.000.-

403



404



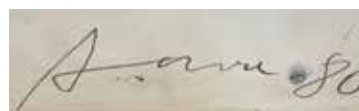
405

405

Richard Serra (*1939)

Unique. Oilstick on handmade paper. 1980. Sheet signed and dated on the reverse: Serra 1980. Approx. 76 x 70 cm. Framed behind glass. Marked on the back with a collector's label. Provenance: Galerie Neher, Essen.

€ 30.000.-



Richard Serra ist vor allem für seine monumentalen und zumeist begehbaren ortsspezifischen Skulpturen aus Stahl im architektonischen, städtischen oder landschaftlichen Kontext bekannt. Aber auch seine Zeichnungen sind für ihn von besonderer Bedeutung, als Vorbereitung, Skizze oder eigenständiges Werk. Serra hat fast während seiner gesamten Karriere Zeichnungen als separate und unmittelbare Meditation geschaffen. Für Serra ist Zeichnen eine Tätigkeit, die Einsamkeit erfordert und damit den konzentriertesten Raum bildet, in dem er arbeitet.

Serra erweitert die Möglichkeiten dieser Technik, indem er neue Materialien verwendet.

Seit den frühen 1970er Jahren arbeitet er mit sogenannten ‚oilsticks‘, einer Mischung aus Pigment, Leinöl und Wachs, die zu großen zylindrischen Stäben geformt wird. Die beiden vorliegenden Arbeiten sind faszinierende Beispiele aus dieser Werkgruppe. Zum Zeichnen muss hier das Material erwärmt werden und kann dann unmittelbar auf den Bildgrund aufgetragen werden. Es entstehen so Unikate mit dickem, dunklen, geschichteten und gewichtigen Farbauftrag, der im starken Gegensatz zum Weiß des handgefertigten Papieruntergrunds steht. Im tiefen Schwarzton bleiben die gestischen Spuren des künstlerischen Schaffensprozesses sichtbar.

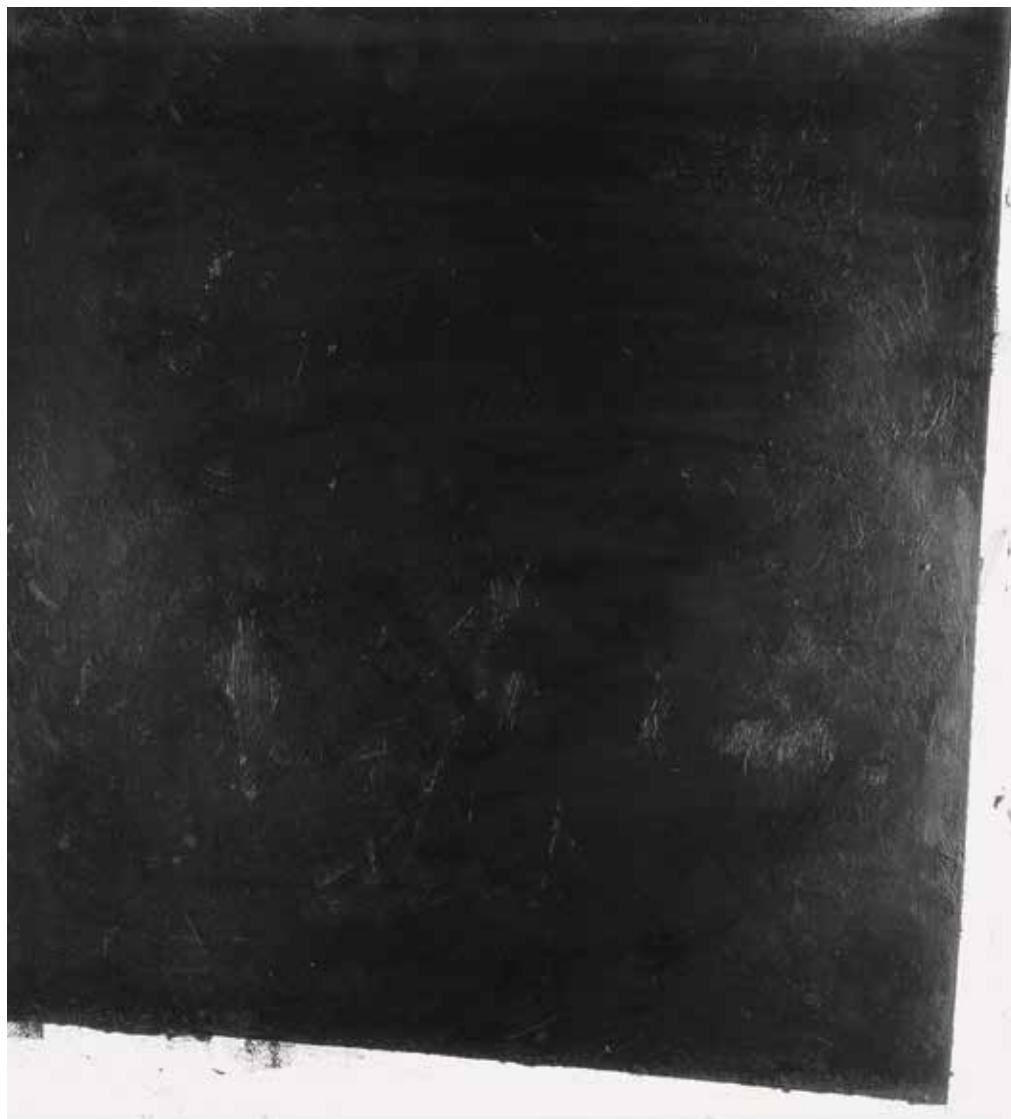
Richard Serras Werke sind weltweit im öffentlichen Raum zu sehen und in internationalen Sammlungen und Museen vertreten, ebenso wurden sie in mehreren hundert Ausstellungen präsentiert. Seine Zeichnungen wurden in Einzelausstellungen z.B. im MoMa New York, im Stedelijk Museum Amsterdam, im Bonnefanten Museum Maastricht und im Museum Boijmans van Beuningen Rotterdam gezeigt. Serras Arbeiten erzielen Höchstpreise auf dem Kunstmarkt und sind gesuchte Sammlerstücke.

406

Richard Serra (*1939)

Unique. Oilstick on handmade paper, 1980. Sheet signed and dated on the reverse: Serra 1980. Approx. 76 x 70 cm. Framed behind glass. Marked on the back with a collector's label. Provenance: Galerie Neher, Essen.

€ 30.000.-



406





407

407

Sigmar Polke* (1941-2010)

Composition with figures. Gouache/ mixed media on light cardboard. Sketchy, multi-figure depiction painted in blue and black on a colored, multi-layered ground consisting of a semi-transparent green drop-like layer over a watercolored lilac-colored base, partially with semi-covering white. On the left a winged devil figure with a bident sitting on a curule stool, on the right a standing male in front of a female figure sitting on a chair. In the right half of the picture a large forearm reaching diagonally into the picture, on the hand a small putto-like figure of a child with blindfolds standing. 71.5x101.5 cm. Monogrammed S.P. lower right in the oval. Framed behind glass.

€ 80.000.-

Sigmar Polke gilt als Alchimist der Kunst. Er experimentierte mit Silbernitrat, verschiedensten Lacken, Schneckensaft, Meteoritenstaub, Säuren, Kunstharz, Schellack, unterschiedlichen Pigmentträgern, Eisenglimmer, Kopiergeräten und Computertechniken. Mit einer ungebremsten lebenslangen Experimentierlust verarbeitete er alles, was ihm an Motiven, Techniken, Materialien und Inspirationen zur Verfügung stand. Fotos, Plattenhüllen, Comic-Hefte, Satiremagazine und historische Motive dienten ihm als Quellen, wurden zitiert, verfremdet und in neuen Zusammenhängen präsentiert. Auch in der vorliegenden Arbeit gibt es diese Elemente, einzelne mit feineren Pinselstrichen skizzierte separat positionierte Figurenmotive, die aus einer anderen Sphäre zu kommen scheinen, halb unter der fließenden lackartigen Schicht oder den mit breitem Pinsel aufgetragenen Ebenen verborgen sind, sich überschneiden und so eine neue interpretatorische Dimension schaffen.



411

411

Andy Warhol (1928-1987)

Ladies and gentlemen. 1975. Screen printing. From an edition of 150 copies here the number 45. 100 x 70 cm. Monogrammed lower right and stamped and numbered by hand on the reverse: ANDY WARHOL. Dal Manifesto per la mostra al 'Diamanti' di Ferrara 1975 - EDIZIONE SPECIALE- Tiratura 150. 45/100.

Frayda Feldman, Jörg Schellmann, Andy Warhol Prints. A Catalogue Raisonné 1962-1987. 4. Auflage New York 2003, Druck 2015, S. 89, II.126.

€ 6.800.-



GUTSCHEIN FÜR
1^{US} \$
Keine Einlösegarantie
Der Präsident
Staeck

Spart Energie damit unsere amerikanischen
Freunde noch mehr verschwenden können

412

412

Joseph Beuys* (1921-1986)

Dollar bills. 1978. 2 one dollar notes, one note labeled by Beuys and printed on the reverse by Staeck, one printed by Staeck, text sheet and banderole. From an edition of 50 copies here the number 26. 7.2 x 5.5 cm. Banderole signed and numbered in pencil: Joseph Beuys 26/50 and signed twice with red and blue pen: Staeck. Published by Klaus Staeck on the occasion of the exhibition Museum des Geldes in the Kunsthalle Düsseldorf 1978. Vom Informel bis zum kritischen Realismus. Graphik aus der Sammlung Mülstroh. Ein Sammlungskatalog des LVR-Landesmuseums Bonn 2016, S. 102

Jörg Schellmann, Joseph Beuys - Die Multiples, Werkverzeichnis der Auflageobjekte und Druckgraphik, München 1997 (8. Aufl.), WVZ Nr. 504A, Abb.S.222 u. S.461.

€ 2.200.-



DESIGN

Detail zu Lot 443



413

413**Richard Riemerschmid**

2 armchairs and bench model Hellerau. Designed 1919. Oak with plywood backrests, floral fabric covering. Dimensions bench: 83 x 135 x 51 cm. Dimensions chairs: 84 x 82 x 48 cm.

Winfried Nerdinger, Richard Riemerschmid vom Jugendstil zum Werkbund, München 1982, Abb. S. 255..

€ 1.500.-**414****Richard Riemerschmid
Wittmann**

4 music room chairs. Draft 1998/99. wood, leather. 86x51x58cm. This set comes from the 1999 re-edition of 100 pieces to commemorate the 100th anniversary of the chair.

Winfried Nerdinger, Richard Riemerschmid vom Jugendstil zum Werkbund, München 1982, Abb. S. 120.

€ 1.800.-**415****2 Bücher, Innenräume
/ Bau en und Wohnen
Weißenhofsiedlung**

2 Werkbund books. Innenräume, Akad. Verlag Dr.Fr. Wedekind & Co, Stuttgart 1928. Publisher Deutscher Werkbund. Bau und Wohnung, Akad. Verlag Dr.Fr. Wedekind & Co, Stuttgart 1927. Publisher Deutscher Werkbund. Typography Willi Baumeister. Each book 30x21cm. The buildings and interior design of the Weißenhof settlement in Stuttgart are presented.

€ 300.-

414



415



416

416 Piet Zwart

Piet Zwart. Het Book van PTT. Leiden 1938. 49 pages with numerous color and b/w illustrations. 25 x 17.8 cm. A book for school children explaining the Dutch postal and telegraph system. Text and images with typographical drafts and illustrations, photos and photomontages of drawings and small paper dolls. Piet Zwart designed this book for Dutch Post PTT.

€ 400.-

417 Herman Eidenbenz

Brochure for the exhibition Grafa International, 6.-25. June 1936, Basel in the Mustermeßgebäude. Cover and poster design by Hermann Eidenbenz. 21x15cm.

€ 300.-



417

418 Laszlo Moholy-Nagy u.a.

16 Hefte/ Prospekte Typographie

16 booklets/ brochures typography/ design/ advertising. 1920-50s. Consisting of: 2 advertising brochures for Schott Jenaer Glas based on a design by Laszlo Moholy-Nagy/ Hajo Rose 1932, 23.5 x 18.2 cm, 21 x 14.6 cm). Pelican Poster Color (21.1 x 12 cm). Junkers News Dessau Year 1926, Issue No. 5 (29.8x21cm). Junkers NEA 38, Cologne (21.1 x 15 cm). Holiday stays in Westphalia and Lippe at all-inclusive prices, published by the Westphalian Transport Association e.V. Dortmund 1932 (21.2 x 21.2 cm). Guide through Fredeburg and the surrounding area. The new season, Stadttheater Bielefeld 1933 (26 x 21 cm). 3me Salon de la Lumiere 1935 (15 x 16.3 cm). Wat gij bij de hand wilt hebben/ Wordenboeken (16.1 x 11.5 cm). Gexposition Affiches photos gallery biliet (11.4 x 14.1 cm). Hannoversche Gummieranstalt August Wegene/ Alfeld (linen, price list R11 (17.3 x 15 cm). Programma M-E-V-E 1930 (17.2 x 13.3 cm). Hikes in Silesia Issue 5 Priebatsch. Bouwen build Bâtir building proefpaginas. Adult education center open evening/ postcard to Mrs. Dr. Dixel Jena 1928. The Bauhaus student Hajo Rose was an assistant to Moholy-Nagy in his studio in Berlin from 1933-34. Together with Moholy-Nagy he developed a series of typographic photos, from which advertising, such as the present example, was developed for Schott/Jenaer Glas. See: Scheiffele, Walter: Wilhelm Wagenfeld und die moderne Glasindustrie, Berlin 1994, p. 88/ 90.

€ 300.-



418



419

419 Max Burchartz

6 typographies/ book designs based on drafts by Max Burchartz. Technische Zeit/ Dichtungen, Ed. 150 copies, here no. 125, Essen 1929 (24.6 x 21.2 cm). The Hans Sachs House in Gelsenkirchen, commemorative publication on the completion of the concert hall in October 1927 (21.2 x 26.5 cm). 2 city brochures Dortmund 1930s (21.2 x 14.7 cm). Forkardt, Das Buch vom Spannen, Düsseldorf 1939.

€ 300.-



420

420 Kurt Schwitters 6 Hefte mit Typographien

6 booklets with typographies/ cover designs based on designs by Kurt Schwitters. 1930s. 3 issues of the Städtische Bühnen Hannover Schauspiel (1 issue 1 1931/32, 1 issue 1 1932/33 and 1 issue 7 1931/32), 1 issue of the Städtische Bühnen Hannover Opernhaus issue 3 1936/37. 1 booklet Reichsforschungs-Gesellschaft, The cheap, good apartment. 1 issue Reichsforschungsgesellschaft Announcements No. 30, 2nd year No. 8, April 1929. Until 1933, Kurt Schwitters was responsible for the typographic design of the printed matter for the city of Hannover.

€ 300.-



421

421 7 Kataloge/ Prospekte Thonet und Stahlrohrmöbel

7 catalogues/ brochures Thonet and Stahlrohrmöbel. 1920-60s. Brochure Thonet 3209, with photos and outline drawings, dimensions of Thonet furniture by Mies van der Rohe, Le Corbusier, Jeanneret, Perriand, etc. 21 x 14.9 cm, photos in blue/ black tone. Leaflet Thonet-Stahlrohrmöbel in der Wohnung Kultur, Gebrüder Thonet Berlin, print in b/w silver and orange, with 2 sample interior photos with tubular steel furniture and graphics, with red Thonet paper seal, folded three times to 14.8 x 18.2 cm. Folding brochure Thonet Frankenberg/ Eder, 10.BN 51/255 bentwood furniture, tubular steel furniture, upholstered furniture, Siesta deck chairs, with b/w illustrations of chairs, armchairs, stacking chairs and garden furniture, print in b/w and green, 20 x 20.8 cm. Brochure Gebr. Thonet Frankenberg, 157, with B/W illustrations of tubular steel furniture models for homes and offices, print in B/W with blue, front cover with color photo of the Thonet trade fair stand, 19.6 x 21 cm. Brochure Thonet 157 with glossy cover, 28 pages with numerous black and white and some color illustrations, tubular steel furniture models and foros of object submissions, 19.6 x 21 cm. 3-page leaflet Hall sets Leopold Heilbronn, mirror and mirror glass factories, Fürth in Bavaria (LHF9), 14.7 x 20 cm. Single sheet of steel chair / steel armchair locksmith C. Schaper, Frankfurt a.M., 21.5 x 14.5 cm.

€ 400.-

422 7 Kataloge/ Prospekte Beleuchtung

7 catalogues/ brochures Lighting. 1920-50s. Kaiser Idell office and workshop lights. Kaiser 'Idell Arbeitslampen'. Kandem Luminaire List No. 80, Körthing & Mathiesen AG Leipzig-Leutzsch. Kandem lights, loose-leaf sample catalog in cardboard folder, sheets 1-30 (sheets 4 and 5 missing). Zeiss Spiegellicht, System Zeiss-Wiskott. Bur Leuchten catalog 566, formschöne Leuchten. Brochure Molitor functional lights.

€ 300.-

423 Neue Hauswirtschaft

23 booklets Neue Hauswirtschaft (New Housekeeping). Ed. Dr. Erna Meyr Munich, K-Thienemann Verlag Stuttgart. 1929, issue 3, 4, 5, 6, 7, 8, 9, 10, 11, 12; 1930 issue 1, 3, 4, 7, 12, 1930; Year 1932, issue 1, 5, 6, 8, 9, 10, 11, 12. Approx. 29.5 x 21 cm.

€ 300.-



422



423



424

424
Bauhaus 1, 1. Jahrgang 1926.
Heft 1

Bauhaus 1, Volume 1 1926. Issue 1. Editing by Walter Gropius and Laszlo Moholy-Nagy. Publication date 4.XII.1926. Printed by C. Duhnhaupt Dessau. 42*29.8 cm The first issue of the first volume of this magazine. With a Bauhaus chronicle, photos and plans for the new Bauhaus building in Dessau, for the Bauhaus master settlement, texts by Wassily Kandinsky, Oskar Schlemmer, Laszlo Moholy-Nagy and Georg Muehe.

€ 500.-

425
Bauhaus. Zeitschrift für Bau und Gestaltung
3 Hefte, 2. Jahrgang 1928

Bauhaus. Zeitschrift für Bau und Gestaltung/ Zeitschrift für Gestaltung. 2. year 1928, 3 booklets (No. 1, No. 2/3, No. 4). Booklet 1: Editorship W. Gropius and L. Moholy-Nagy, 16 S.. Booklet 2/3, Editor Hannes Meyer, Editorship Ernst Kállai, 36 S.. Booklet 4 Editor Hannes Meyer, Editorship Ernst Kállai. Original paperback with staples. All issues with numerous B&W illustrations. With contributions/ drafts/ photos/ statements by Webwart Weidenmüller, Laszlo Moholy-Nagy, Herbert Bayer, Marcel Breuer, Wassily Kandinsky, Josef Albers, Oskar Schlemmer, Paul Klee, Mart Stam, Max Bill, Fritz Winter, Naum Gabo, Hugo Häring et al. Ca. 29,8 x 21 cm.

€ 800.-

426
Bauhaus. Zeitschrift für Gestaltung
4 Hefte, 3. Jahrgang 1929

Bauhaus. Design Magazine. 3rd volume 1929, 4 issues (issues 1, 2, 3, 4). Editor Hannes Meyer, Ernst Kállai. Original paperback with staples. All issues with numerous B&W illustrations. With contributions/ drafts/ photos/ statements by O. Schlemmer, Le Corbusier Willi Baumeister, Hannes Meyer, Mart Stam, Lyonel Feininger, Paul Klee, W. Kandinsky, Naum Gabo, Marianne Brandt, and others. Booklet 1 with the original Bauhaus invoice inside, booklet 3 with the payment card inside. Approx. 29.8x21cm.

€ 800.-



425



426



427



428



429



430

427
Die Form 1927-1933

Die Form. Journal of creative work. 81 issues from the years 1927 - 1933, including 5 double issues. 2nd year 1927, 3rd year 1928, 4th year 1929, 5th year 1930, 6th year 1931, 7th year 1932, 7th year 1933. Published by Deutscher Werkbund. 30x21cm. original envelopes.

€ 1.500.-

428
Das Neue Frankfurt
1926/27-1931

Das Neue Frankfurt. International Monthly magazine for questions of big city design (...). Editor Ernst May. Verlag Englert and Schlosser, Frankfurt am Main 11 issues. Different years: 1st year 1926-27 (issues 1,5), 2nd year 1928 (issue 2), 3rd year 1929 (issues 4, 6, 7/8, 9), 5th year 1931 (Issue 4/5, 8, 9), The New City, 1932 (issue 1). Issue 9/ 1931 without cover, otherwise all issues with original covers, original issue.

€ 600.-

429
Nahes Bauhaus Umfeld

Wall hanging. Draft 1920/30s. Hand-woven fabric with graphic decor in various shades of grey, brown and black. L. 260, W. 150 cm.

€ 600.-

430
Handdruckstoff
Textilwerkstatt Kölner
Werkschulen

Hand-printed fabric from the textile workshop of the Cologne Werkschulen. 1932. Probably linen/cotton. Decor in black and white with sacral motifs: Madonna with child and cross, on one side a chalice, crowned by two floating angels, alternating with 2 martyrs with palm branches on a jagged frieze running in multiple repeats arranged one above the other. Approx. 127 x 396 cm (three parts sewn together by hand with a chain stitch to form one large piece, individual pieces approx. 157 cm/ 159 cm/ 80 cm). Inscribed by hand on a label sewn on: HANDDRUCKSTOFF/ AUS/ DER TEXTILWERKST. DER KÖLNER/ WERKSCHULEN 1932/ LEITER: FR. MARG. SEEL.

€ 600.-



431

431**Karl Müller**

Burg Giebichenstein, Halle

Punch pot. Draft 1928. Frame made of nickel-plated metal, insert and lid made of glass. 30x34x21.5cm.

<https://karlmueller.org/start/arbeiten/>, unter der Rubrik Industriedesign.**€ 1.800.-****432****Josef Albers attr.**

Large bowl with wooden handles. 1920s. Thick-walled colorless glass, two mounted handles made of dark precious wood. Conical glass wall with two drilled holes through which the angular handles are fastened with screws in Rampa sockets, cylindrical screw caps are chrome-plated. H. 14 cm / D. 30.8 cm, H. 12.8 cm / D. 23 cm (without handles). The bowl offered here corresponds to two thick-walled glass bowls with wooden handles that are in the Bauhaus Collection in Dessau. It is almost identical in size to the taller of the two Dessau specimens. However, the processing of the bowl offered here is more careful, and it can therefore be assumed that the two Dessau bowls are predecessors. A few years ago, the vessels were presented to the Albers Foundation Bethany/USA, from which an exchange of ideas developed on the way industrial glass was used and the combination of glass and wood in the work of Josef Albers and on his unconventional and innovative ideas in the processing of materials has been referenced.

€ 3.400.-

432



433

433
Wilhelm Wagenfeld
 Vereinigte Lausitzer Glaswerke AG.,
 Weißwasser

Rare, large tray with complete cube crockery. Designed 1938. Clear pressed glass. Tray: 3 x 40.5 x 18 cm. Cube 13 parts in a block: 22.5 x 36 x 18 cm. The tray, which is marked with the diamond mark, is very rare in this largest version. The remaining objects are partially denoted with the diamond mark.

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

€ 1.200.-



434

434
Wilhelm Wagenfeld
 Vereinigte Lausitzer Glaswerke
 AG., Weißwasser

Wine cooler. Draft 1938. Pressed glass. 22x31x21cm. Marked with a diamond mark.

Beate Manske & Gudrun Scholz, *Täglich in der Hand*, Bremen 1987, Abb. S. 111, 319.

€ 500.-

435
Christian Dell
 Belmag, Zürich

Table lamp model Type K. Designed 1929. Metal, nickel-plated and painted black, black fabric cable. 54-86x21x37-70cm.

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

€ 800.-

436
Curt Fischer
 Industriewerk Auma
 Ronneberger & Fischer

Midgard scissor lamp / wall lamp. Draft 1920s. Brown-grey painted and nickel-plated metal. L. max. 107, W. 16.5 cm. Inscribed several times with Midgard Signet and D.R.G.M.

€ 300.-



435



436

437**Christian Dell**

Bünte & Remmler, Frankfurt/Main

Table lamp model Rondella. Draft 1927/28. Copper sheet, nickel-plated metal. 56x20x40cm. This object is a rare, special version in copper.

Bauhaus-Archiv, Katalog zur Ausstellung 'Die Metallwerkstatt am Bauhaus', Berlin 1992, Vgl. Abb. S. 200, 201.

€ 5.000.-

437



438

438**Verstellbare Schreibtischleuchte der 1920er Jahre**

Adjustable desk lamp from the 1920s. Nickel-plated brass, black lacquered aluminium. 38x16x30cm. In essence, this lamp is similar to the Rondella models by Christian Dell. However, a few details differ, e.g. the joint from arm to reflector.

€ 1.800.-

439
Handgefertigte Aschenschale
1920/30er Jahre

Handmade ashtray, probably 1920s/30s. Hand-hammered copper, nickel-plated brass. H. 5 x D. 10 cm.

€ 500.-



439

440
Marianne Brandt
Ruppel-Werke, Gotha

Pastry box. Designed around 1930. Metal painted light blue and silver, conical wooden handle. H. 17, D. 19 cm. Marked 'Ruppel protected' and Maltese cross.

€ 500.-

441
Marianne Brandt
Ruppel-Werke, Gotha

Dropper container. Designed around 1930. Painted metal. H. 3.5-5.5, D. 10 cm. Marked 'Ruppel protected' and Maltese cross. Ruppel-Werke Katalog, 1930er Jahre.

€ 400.-



440

442
Marianne Brandt
Ruppel-Werke, Gotha

Spherical table bar with bottle and glasses. Designed around 1930. Painted metal, clear glass. H. 19, D. 17 cm. Inscribed 'Gut Holz' on the foot.

€ 500.-



442



441

443**Marianne Brandt**

Bünte & Remmler, Frankfurt/Main

Rare pull-type pendant lamp, model 1057. Designed and manufactured in the 1920s. Aluminum, nickel-plated brass. H. 25.5, D. 40.5 cm. Enclosed is the restoration report from the central restoration workshops of the Erfurt museums from 2009.

Firmenkatalog Nr. 324, Bünte & Remmler Frankfurt am Main, Abb. S. 29. Bauhaus-Archiv, Katalog zur Ausstellung 'Die Metallwerkstatt am Bauhaus', Berlin 1992, Vgl. Abb. S. 165.

€ 2.800.-**443****444****Marianne Brandt**

Schwintzer & Gräff, Berlin

Ball pendant lamp, model 5491. Designed and manufactured in the 1920s. Nickel-plated brass, matt opal glass. H. 105, D. 25 cm.

Bauhaus-Archiv, Katalog zur Ausstellung 'Die Metallwerkstatt am Bauhaus', Berlin 1992, Abb. S. 170.

€ 3.200.-**444**



445



446



447

447
El Lissitzky

2 large plates and 10 smaller plates. Draft 1920s. Pottery. Suprematist spray decoration in red and black. Large plates D. 30.3 cm, smaller plates D. 19.3 cm. All plates marked on the bottom: 2864 and additional mark (L or Cyrillic G?).

€ 1.900.-

445
Marianne Brandt & Hin Bredendieck

Körting & Mathiesen A.G., Leipzig

Ceiling light, model no. 656. Designed in 1929. Nickel-plated metal, matt opal glass. H. 17, D. 18 cm. Marked "Kandem" in the glass.

Bauhaus-Archiv, Katalog zur Ausstellung "Die Metallwerkstatt am Bauhaus", Berlin 1992, Abb. S. 173, 178.

€ 300.-

446
Marianne Brandt
Körting & Mathiesen
A.G., Leipzig

Kandem bedside lamp No. 702. Designed 1928. Cream painted metal. 24x12x23cm.

Bauhaus-Archiv, Katalog zur Ausstellung "Die Metallwerkstatt am Bauhaus", Berlin 1992, Abb. S. 173, 177.

€ 400.-

448
Hayno Focken,
Lahr

Large vase. Copper, structured wall, patinated. H. 55 cm. Marked on the bottom: workshop mark HF, MADE IN GERMANY, model number 996 (stamp).

€ 280.-



448

**449****4 SW-Fotografien Burg Giebichenstein**

4 B/W photographs Burg Giebichenstein. 1930s. 1 x vases, 3 x woven fabrics. 8.7 x 11.6 cm / 9 x 12.3 cm / 11 x 8.3 cm / 14.5 x 9.2 cm. All photos marked with a stamp on the reverse: Copyright by/ Werkstätten der Stadt Halle/ Staatl. Städt. Kunstgewerbeschule/Hall. Burg Giebichenstein/ Foto Nr. (there handwritten inscription Por II, Te 107, Te 82, Te 96).

€ 400.-

449

**450****Henley, Mestre & Blatge, Paris**

Rowing machine 1930s. Nickel-plated tubular steel, wood, aluminium. H. 45 x W. 154 cm. Marked 'Machine A Ramer, Henley, Mestre & Blatge, Paris'.

€ 400.-

450

451**Erich Dieckmann**

Armchair model Typenarmlehnstuhl. Designed 1927. Solid wood, deformed plywood. 78x53x52cm.

Alexander von Vegesack, Erich Dieckmann Praktiker der Avantgarde, Weil am Rhein 1990, Abb. S. 118.

€ 400.-

451

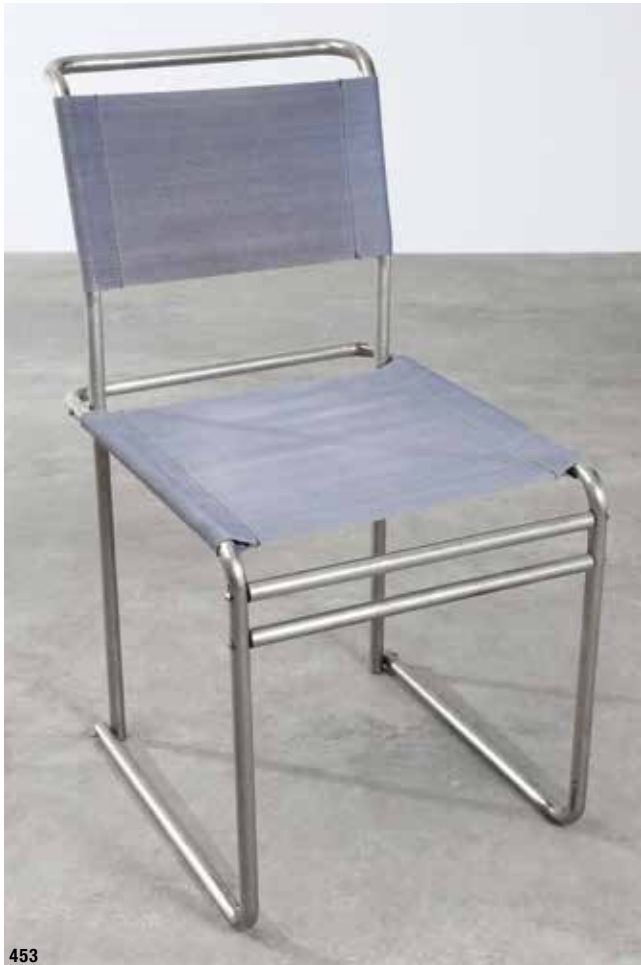
452**Peter Keler**

Albert Walde

Armchair model 102. Designed 1925/26. Wood, wickerwork, seat cushions with green fabric. 74x61x69cm. From 1919 to 1921 Keler was at the Staatliches Bauhaus Weimar.

€ 300.-

452



453

453**Marcel Breuer**

Standard Möbel GmbH, Berlin

Chair model B5. Draft 1926/27, version 1927-29. Nickel-plated tubular steel, grey-blue iron yarn. Screw connection with hexagonal screws. 86x45x59cm. This version is the 1st generation of the B5 chair, which was only produced by Standard. Thonet took over production in 1929 in two modified versions.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 33, 40, 41.

€ 500.-

454

454**Marcel Breuer**

Standard Möbel GmbH, Berlin

Armchair model B11. Draft 1926/27, second version around 1927/28. Nickel-plated tubular steel, colored iron thread, black lacquered wood. Screw connection with hexagonal screws. 88x56x59 cm. This version is the 2nd generation of the B11 chair, with cantilevered armrests and a continuous front tube. It was only produced in this way by the Standard company. Thonet took over production in 1929 in two modified versions.

Droste & Ludewig & Bauhaus-Archiv, Marcel Breuer, Köln 1994, Abb. S. 89. Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 33, 42.

€ 500.-

455**Marcel Breuer**

Thonet

Armchair model B11. Draft 1926/26, third version 1929/31. Tubular steel, colored iron thread, lacquered wood. Screw connection with hexagonal screws, 2 slotted screws on the front tube. 90x54x58cm. This version is the 3rd generation of the B11 chair, with a standpipe running around the back and armrests following the course of the pipe. This version was built by Standard and then taken over by Thonet.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 17, 69 (Modell B5).

€ 500.-

455

456**Marcel Breuer**

Thonet

Chair model B5. Designed 1926/27, produced from 1930. Chromed tubular steel, light blue iron thread. Screw connection with hexagonal screws. 86x45x58cm. This model is the 2nd modified version by Thonet, which was produced from 1930 onwards.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 77.

€ 500.-

456

457**Marcel Breuer**

Thonet

Armchair model B11. Designed 1926/27, fourth version from 1930. Chromed tubular steel, black iron cord, varnished wood. Screw connection with hexagonal screws, 2 slotted screws each on the front tube and the lower strut. 87x53x58cm. This version is the 4th generation of the B11 chair, with a modified tube layout and armrests that follow the tube layout.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 77.

€ 500.-

457

458

Ludwig Mies van der Rohe

Berliner Metallgewerbe

Joseph Müller, Berlin

Cantilever chair model MR10. Designed 1927. Nickel-plated tubular steel, brown saddle leather, fixed to the frame with individual screws. The plug connection is additionally fastened with pan head screws. Tubular steel clamp. 77x48x72cm. This version is a pre-production by the company Berliner Metallgewerbe Joseph Müller. In contrast to later versions, the butt leather was screwed directly to the tube without further reinforcement for load distribution. The clamping bracket is also made of tubular steel, which was changed in later versions. This version of the MR 10 was presented in the summer of 1927 at the Werkbund exhibition 'Die Wohnung' in Stuttgart. In autumn of the same year, Mies van der Rohe and Lilly Reich furnished the 'Samt und Seide' café at the Berlin exhibition 'Die Mode der Dame'. 73 copies of this chair were ordered and made for this purpose. The chair offered here has been published and illustrated in the literature as a test series model.

Reuter & Schulte, Mies und das Neue Wohnen, Ostfildern 2008, S. 110 ff., Ludwig Glaeser, Ludwig Mies van der Rohe, Furniture ? from the Mies van der Rohe Archive, NY 1985, Abb. S. 20, 21.

€ 3.000.-



459

459**Ludwig Mies van der Rohe**

Berliner Metallgewerbe Joseph Müller, Berlin

Cantilever armchair, model MR 20. Designed 1927, produced 1927-31. Nickel-plated tubular steel, basket weave by Lilly Reich, plug-in connections additionally fixed with countersunk screws. 80x55x85cm. In this version, the MR 20 chair was only produced by the company Berliner Metallgewerbe Joseph Müller and the resulting Bamberg workshops. Thonet then took over production in a slightly but recognizable modified version.

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

€ 2.500.-



460

460**Ludwig Mies van der Rohe**

Thonet

Cantilever chair model MR10 / MR533. Draft 1927, produced 1929/30. Nickel-plated steel tube, Lilly Reich mesh, one clamp, tube connection plugged. 80x48x78cm. This version is the version from the time of the transition from Standard-Möbel to Thonet.

Thonet Stahlrohr-Möbel, Prospekt von 1929/30., Abb. S. 22, 23. Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 114, 130.

€ 800.-

461

461**Ludwig Mies van der Rohe**

Thonet

Cantilever chair model Model MR10 / MR533. Designed 1927. Chrome-plated tubular steel, Lilly Reich mesh, two clamps, pinned tube connection. 81x50x78cm.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 114, 130.

€ 800.-



462

462**Ludwig Mies van der Rohe**

Bigla, Biglen bei Bern

Cantilever armchair, model R 171 Federnder Sessel. Designed in 1927, probably manufactured in the 1930s. Chromed tubular steel, black fabric, black lacquered wood. 80x56x82cm.

€ 1.000.-

463

463**Ludwig Mies van der Rohe**

Thonet

Table model MR515. Designed around 1930, produced in the 1930s. Chrome-plated tubular steel, blockboard painted black. H. 61.5 x D. 70 cm. Marked with a Thonet metal plaque with a stylized cantilever chair.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 110, 136.

€ 400.-

464

464**Ludwig Mies van der Rohe**

wohl Estler GmbH, Berlin

Cantilever chair model MR10 / MR533. Designed in 1927, produced in the early 1930s. Chromed steel tubing, green iron thread, a tension bracket, tubing connection not obvious. 80x45x74cm.

Estler-Regale GmbH, Preisliste um 1931.

€ 300.-**465****Ludwig Mies van der Rohe**

Standard / Bigla / Estler

Stool model MR1. Designed 1927, produced around 1930. Chromed tubular steel, brown core leather. Welded clamp. 46x50x44cm. Unfortunately, the manufacturer could not be clarified, but the model offered was among others produced by Standard Möbel, Bigla and Estler.

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

€ 600.-

465



466

466**Marcel Breuer**

Thonet

Nesting tables / side tables model B9. Designed in 1927, produced in the 1930s. Chrome-plated tubular steel, blockboard painted black. Plates fastened with screwed clasps. Largest table dimensions: 60.5 x 66 x 39.5 cm. Dimensions of the smallest table: 46 x 45 x 39.5 cm.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 79, 134.

€ 1.800.-

467**Marcel Breuer**

Standard Möbel GmbH, Berlin

Stool / side table model B9. Draft 1927, execution 1927-29. Nickel-plated tubular steel, lacquered blockboard. The plate is screwed through the tube, additional screwing of the skid connection with hexagon screws. 50.5x52x39cm. In this version, the B9 was only produced by the Standard company.

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

€ 1.500.-

467

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

Thonet

Table model MR515. Designed around 1930, produced in the 1930s. Chromed tubular steel, glass, rubber rings. H. 61.5 x D. 70 cm.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 110, 136.

€ 500.-**469****Marcel Breuer**

Thonet

Stool model B56. Designed around 1930, produced in the 1930s. Chromed tubular steel, lacquered wood and blockboard. Connected on the stand with hex bolts. 46x45x42cm. Marked on the underside with a Thonet plaque featuring a stylized cantilever chair.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 78, 132.

€ 300.-

468



469



470

470
Marcel Breuer
 Thonet

Side table model B9. Designed 1927, produced from 1929. Green painted tubular steel, painted blockboard on frame. The plate is fastened with screwed clasps. 55.5x59x39cm.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 69, 79.

€ 400.-



472

472
Marcel Breuer
 Thonet

Side table / tea table model B9. Designed in 1926, produced in the 1930s. Chromed tubular steel, black lacquered wood. 55x59x39cm.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 79, 135.

€ 500.-

471
Johann Robert Korn
 L. & C. Arnold

Early tubular steel chair. Designed in 1927. Painted tubular steel, leatherette-like material. 72x55.5x61cm.

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

€ 900.-



471



473

473
Marcel Breuer
 Thonet

Side table model B9. Designed 1927, produced from 1929. Nickel-plated tubular steel, lacquered blockboard on frame. The plate is fastened with screwed clasps. 55.5x59x39cm.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 69, 79.

€ 400.-



474

474
Früher Stahlrohr Bürostuhl

Early tubular steel office chair, rotatable. Designed and built in the 1920s/30s. Chromed tubular steel, gray iron thread, lacquered wood. 89x56x62cm. Basically, the design is reminiscent of the office chair model B7a designed by Marcel Breuer.

€ 300.-



475



476

475
Marcel Breuer
 Thonet

Armchair model B55. Designed in 1928/29, produced before 1935. Chromed tubular steel, orange iron thread, lacquered wood. Connections with hexagonal screws, frame plugged in below. 87x54x62cm. Inscribed with a Thonet plaque with a stylized bentwood chair. Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 75.

€ 400.-

476
Marcel Breuer
 Thonet

Table model B27. Designed around 1929, produced in the 1930s. Chromed tubular steel, glass top. Screw connection with hexagonal screws. Plug-in connections of two lateral tubes above and below. H. 61, D. 80 cm. Thonet Stahlrohr-Möbel, Prospekt 1929/30, Abb. S. 4. Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 136.

€ 700.-

477**Marcel Breuer**

Thonet

2 armchairs model B46. Designed in 1928/29, produced in the 1930s. Chromed tubular steel, black iron thread, lacquered wood. Connections with hexagonal screws, frame in the armrest area and below. 85x54x62cm.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 74.

€ 600.-**478**

Thonet

Kaffeehaustisch / Coffee house table model B57. Designed 1929/30, produced around 1930. Chromed tubular steel, chromed metal band, lacquered wooden panel. Connections with hexagonal screws. 73x70x70cm. Inscribed with a Thonet plaque with a stylized bentwood chair.

Thonet Stahlrohr-Möbel, Prospekt 1929/30, Abb. S. 22. Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 180.

€ 1.200.-

477



478

480**Margarete Schütte-Lihotzky**

Gebr. Haarer, Hanau am Main

Storage cupboard of a Frankfurt kitchen. Designed 1929. Wood painted white, 14 aluminum chutes. 125x87x32cm. Chutes with embossed lettering and designation.

€ 400.-**479****Margarete Schütte-Lihotzky**

Gebr. Haarer, Hanau am Main

Storage cupboard of a Frankfurt kitchen. Designed 1929. Wood painted white and blue, 5 aluminum chutes. 80x91x31cm. Chutes with label and designation.

€ 400.-

479



480

481**Ludwig Mies van der Rohe**

Knoll International

Lounge chair + ottoman model Barcelona. Designed 1929, earliest version by Knoll International. Chromed flat steel, brown leather. Overlay screwed at the corners. Armchair dimensions: 74 x 74 x 75 cm. Dimensions stool: 38 x 55 x 58 cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 80, 81.

€ 2.200.-

481

482**Ludwig Mies van der Rohe**

Knoll International

Lounger / daybed model Barcelona 258 C. Designed 1930, produced around 1964. Chromed metal, black leather, wood. 38x192x80cm. Bolster: D. 20 cm. This metal-framed version was only produced in the early to mid-1960s.

Knoll International Preisliste Produktkatalog 1964, Abb. S. 28.

€ 3.800.-

482



483

483
Ludwig Mies van der Rohe
 Knoll International

Lounge chair model Barcelona. Designed in 1929, produced in the 1960s/70s.
 Chromed flat steel, black leather. 74x74x75cm.

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

€ 1.200.-

484
Ludwig Mies van der Rohe
 Knoll International

Ottoman model Barcelona. Designed 1929. Chromed flat steel, brown leather.
 38x62x55cm. Marked with a Knoll International label under the cushion.

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

€ 700.-



484



485



485
Ludwig Mies van der Rohe

Sofa table / coffee table, model MR 150. Designed in 1930,
 produced around 1948-55. Chromed flat steel, glass top.
 48x98x98cm. This version is a test series or small production with
 a welded, technically very complex square knot, which was carried
 out in this way until the mid-1950s. After that, up until the 1980s,
 the producers returned to the screw connection initially used for the
 Tugendhat table because it was cheaper to produce.

€ 2.600.-



486

486**Egon Eiermann**

Wilhelm Wagenner, Johannisthal

Wicker chair model E20. Designed 1957. Wickerwork, painted white. 65x89x67cm.

Badisches Landesmuseum Karlsruhe, Katalog zur Ausstellung 'Egon Eiermann die Möbel', Karlsruhe 1999, Abb. S. 130.

€ 700.-**486****Egon Eiermann**

Wilde & Spieth, Esslingen

Prototype of a foldable armchair, model 2. Designed in 1948. Pine wood with screws. 73x60x103 cm. Company label on the underside, additionally inscribed with typewriter 'Architekt E. Eiermann / 1948 Modell 2'.

P. Hesse & G. Lueg, Architektenmöbel von Aalto bis Zumthor, Köln 2012.

€ 2.400.-

487



488

488**Heinz Witthoef**

Lounge chair model Tail 4. Designed in 1959. Pine, brown saddle leather, leather straps. 55x65x65cm.

€ 1.500.-



489

489**Max Bill (1908-1994)**

Set of 4 Ulm stools. Designed 1954. Pine and beech wood. 45x40x30cm. From the estate of an architect who studied at Ulm University.

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

€ 2.400.-**490****Ulm, Hochschule für Gestaltung****3 Broschüren**

3 brochures Ulm, University of Design. 1959/60, 1963, 1967/68 Information brochure Ulm/ Hochschule für Gestaltung, information on the concept of the university and content of the course (19.9 x 21 cm). Folder Ulm with enclosed booklet teaching program, application form, notes and information sheets on studies, examination regulations, workshop regulations, etc. (22 x 15 cm). Catalog Ulm, catalog of a traveling exhibition 1963 (14 x 14.9 cm). Numerous B&W illustrations/ product photos of drafts by the Ulm lecturers and students.

€ 300.-**491****Ulm, Zeitschrift der Hochschule für Gestaltung**

Complete series of the magazine Ulm/ magazine of the Hochschule für Gestaltung from 1958-1968. 13 issues (complete series of all published issues) Ulm, quarterly report of the Hochschule für Gestaltung/magazine of the Hochschule für Gestaltung 1958-1968 (issue 1, 2, 3, 4, 5, 6, 7, 8/9, 10/11, 12/13, 14/15/16, 17/18, 19/20, 21). 28.2x30cm and 29.8x21cm. Enclosed 3 prospectuses/folders Ulm Report 1966/1, 1966/2 1966/3 (issues 1, 2, 3) as well as 1 information sheet Ulm, Hochschule für Gestaltung 1953-68, The Moral of Objects, for the exhibition in the Ulm Museum in 1989. The magazine Ulm appeared from 1958 to 1968, the last issue with the number 21 completely in a black cover.

€ 1.200.-

490

492**Otl Aicher****XX. Olympiade München 1972**

Organizing Committee for the Games of the XX. Olympiad Munich 1972 with chapter Waldi (page 10.1-10.5). Guidelines and standards for visual design. Ring binder with 10 chapters. Munich 1969. 32 x 25 cm. Sheet 3.1 is missing. The Olympic Games in Munich are considered the most successful design project of all the Olympic Games. Otl Aicher was commissioned to design the games and reduced the visual communication concept to the essentials. He developed a flexible system of shapes, colors and writing, which was made available to the partners involved in the projects with this handbook.

€ 400.-

491



492



493

493
Walter Gropius

2 door handle bars. Nickel-plated metal. L. 66 cm, D. 7.5 cm. Marked in the rosette with illegible numbers.

€ 300.-



494

494
Gustav Weidanz attr.

Teapot and 6 tea bowls. Draft 1920s. stoneware. Charcoal glaze. Bowls light on the inside, partially with colored traces. Teapot H. 14.5 cm. Tea bowls D. approx. 9.7 - 10.2 cm. Teapot marked with an embossed mark on the bottom.

Katja Schneider, Burg Giebichenstein. Die Kunstgewerbeschule unter Leitung von Paul Thiersch und Gerhard Marcks 1915-1933. 2 Bände. Tafelband S. 291, Abb. 204.1 (dort Variante mit anderem Deckel).

€ 300.-



495



496

495
Hans Ibing

Games set from the 1920s/30s with Bauhaus typography 'Bingo Spiele'. Cardboard box with cardboard game board, 3 special dice, 3 cardboard boxes with tiles and instructions. 2.5x35x35cm.

€ 300.-

496
Richard Döcker

Double reading light. Designed 1953. Blue painted metal. 60x90x40cm. Draft for the University Library in Saarbrücken.

€ 600.-



497

497**Herta Maria Witzemann**

Erwin Behr, Wendlingen

Rare, two-tone highboard. Designed 1956. Ash body, lacquered doors, white lacquered lower frame. 160x165x42cm. Stamp 'BBW...K17' and handwritten '6.12.56' on the reverse.

€ 3.800.-**498****Herta Maria Witzemann**

Erwin Behr, Wendlingen

Rare, two-tone sideboard. Designed 1956. Ash body, lacquered doors, white lacquered lower frame. 82x165x42cm. Stamp 'BBW...K17' on the reverse, as well as handwritten '23.11.56'.

€ 3.800.-

498



499

499**Mauser Werke GmbH, Waldeck/Kassel**

Bar table from the 'Rundform' program, model Tanger/S. Designed 1954. Painted metal, aluminum strips, gray linoleum. H. 69, D. 59 cm. The key marked with 'Mauser'.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 142.

€ 1.000.-

500

500**Erich Stratmann****Idee Möbel, Oldenburg**

Sideboard from the 'International' group. Design 1950s. Elm veneer, one door ribbed and painted black. 75x148x45cm. With manufacturer sticker on the back.

Bermphol & Winkler, Das Möbelbuch, Gütersloh 1958, Abb. S. 291.

€ 500.-**501****Horst W. Brüning****Kill International**

Daybed model 6915. Designed 1968. Chromed flat steel, black leather.

37x200x82cm. Neck roll approx. 18 cm.

Faltblatt / Katalog von Kill International.

€ 3.000.-

501



502

502
Ingo Maurer
 Design M

2 floor lamps model ML 180 'Lange Bertha'.
 Draft 1960s/70s. Chromed metal, clear
 acrylic. H. 177, D. 24 cm.

€ 1.200.-



503

503
Ingo Maurer
 Design M

Large table lamp model Spirale / Spring.
 Designed 1967. Chromed metal, white opal
 glass. H. 56, D. 30 cm.

€ 700.-



504

504
Ingo Maurer
 Design M

2 wall lights model Uchiwa. Draft 1970s.
 bamboo, rice paper, metal. 74x56x19cm.
 Helmut Bauer, Ingo Maurer: Making Light,
 München 1992, Abb. S. 64 ff..

€ 1.500.-

505
Wandbehang der
1960/70er Jahre

Tapestry from the 1960s/70s in the style
 of Georg Karl Pfahler. Wood, multicolored
 high-pile wool, arranged graphically. H.
 180, W. 59 cm.

€ 300.-



505



506

506**Raymond Peynet**

2 large figures/mannequins/advertising figures. Composite material, polychrome painted, textiles, wool. 1950s. H. 100 cm and 105 cm. Probably advertising figures. In the 1950s, various international manufacturers (including the French company Technigom and the German Stegmühle Werkstätten in Döffingen) produced dolls in classic doll sizes based on designs by Peynet (Poupées Peynet). There were different subject areas (including representations of the French regions/departments with pairs of dolls in their regional costumes (Auvergne, Alsace, Brittany, Camargue, Provence, etc.). The present very rare and very large-format dolls could come from this context, but were not in Series but as individually made one-offs, presumably made for advertising purposes.

€ 1.600.-**507****Thiemo Oerke**
Rosita Tonmöbel

Globe stereo system, model Vision 2000. Designed in 1971. White and chrome-plated plastic, metal, acrylic. 93x36x63 cm.

Reinke, Siekmann, Sroka, Vorderstrasse, Ausstellungskatalog Design made in Germany, Köln 2001, Abb. S. 98.

€ 800.-

507

508**Wörrlein Werkstätten**

Large slatted bench / table. Design 1950s. Wood, partially painted black, square tubular steel. 30x160x48cm. Marked with company label.

€ 380.-

508

509**Heinz Lilienthal**

Mosaic table / coffee table. Draft 1960s. Chromed metal, white mosaic with gray joints. H. 52, D. 100 cm.

€ 400.-

509



510



511



512



513

510
Günter Ssymank

Rare table lamp. Designed 1959, old version. Colorless and red, translucent polycarbonate. H. max. 25, D. max. 37 cm.

€ 240.-

511
Klaus Uredat
Horn

Lounge chair model Targa. Designed 1971. Yellow lacquered fiberglass. 61x84x93 cm.

Reinke, Siekmann, Sroka, Vorderstrasse, Ausstellungskatalog Design made in Germany, Köln 2001, Abb. S. 82.

€ 1.000.-

512
Berthold Müller-Oerlinghausen
Rosita Tonmöbel

Three-legged mosaic table / coffee table. Draft 1950/60s. Mosaic in white, gray and gold, brass. H. 55, D. 90 cm.

€ 800.-

513
Berthold Müller-Oerlinghausen

Mosaic table / coffee table. Draft 1950/60s. Mosaic in white, gray and gold, wood. H. 52, D. 101 cm.

€ 300.-

514**Gerrit Rietveld**

Metz & Co., Amsterdam

Early armchair model Crate. Designed in 1934, produced in the 1930s. Wood screwed with slotted screws. 58x57x76cm.

Ida van Zijl, Gerrit Rietveld, NY 2010, Abb. S. 138.
Charlotte & Peter Fiell, 1000 Chairs, Köln 1997, Abb. S. 216.

€ 3.000.-

514

515**Gerrit Rietveld**

Metz & Co., Amsterdam

Early side table model Crate. Designed in 1934, produced in the 1930s. Wood screwed with slotted screws. 47x63x48cm.

Ida van Zijl, Gerrit Rietveld, NY 2010, Abb. S. 138.

€ 2.200.-

515



516

516
Bas van Pelt

Large armchair. Designed 1941. Maple wood, light gray fabric, leather. 117x64x89cm.

Abgebildet in 'Binnenhuis Karakter en Steer Bas van Pelt' Abb. Nr. 48.

€ 2.200.-



517

517
Bas van Pelt

6 high back chairs. Designed 1938. Oak, blue, green and red fabric with floral pattern. 110x49x60cm.

Petra Faber, My Home Bas van Pelt, Rotterdam 1995, Abb. S. 42

€ 2.400.-

518
Kim Moltzer

Floor or table lamp. Designed around 1969. Metal. 59x38x36cm. Marked with a stamp '13'.

€ 3.600.-



518

519
Le Corbusier,
Pierre Jeanneret,
Charlotte Perriand
 Thonet

Lounge chair, model B 301. Designed in 1928, produced in the 1930s. Chromed tubular steel, brown saddle leather, metal springs. 65x61x62cm. Both cross braces inserted, backrest fastened with hexagonal screws.

Alexander von Vegesack, Deutsche Stahlrohrmöbel, München 1986, Abb. S. 82

€ 3.000.-



519



520

520
Eileen Gray
 Ecart International

Large carpet model Méditerranée. Draft 1920/30s. High-pile wool in different colors. 346x177 cm.

€ 2.000.-



521



521
Pierre Chapiro

Chair model S11. Draft 1960s. Solid wood, hide leather. 78x44x46cm.

€ 2.800.-



522

522
Pierre Chapiro

Side table / coffee table model T23. Designed around 1960. Solid elm wood. 33x62x62cm.

€ 2.000.-



523

523
Roger Capron, Vallauris

Large coffee table model Shogun. Draft around 1960. Stained wood, ceramic tiles. 34x133x68cm.

€ 1.000.-



524

524**Bakalowits, Wien**

Chandelier model Miracle. Designed 1960. Nickel-plated and chrome-plated metal, glass rods.
D. 65 cm.

€ 1.800.-**526****Carl Auböck**

Werkstätte Carl Auböck, Wien

Bowl for nuts or fruit. Design 1950s. Teak, brass, wicker. H. 19.5, D. 28 cm.

€ 400.-

525

525**Carl Auböck**

Werkstätte Carl Auböck, Wien

Bowl for Nuts or Fruit Model No. N/A. Designed 1944.
Teak, brass, wickerwork. 19x27x21cm.

Clemens Kois & Brian Janusiak, Carl Auböck The Workshop, NY 2012, Abb. S. 131.

€ 360.-

526



527

527**Carl Auböck**

Werkstätte Carl Auböck, Wien

Bowl for nuts or fruit. Design 1950s. teak, brass.
10x36x21cm.

€ 400.-



528

528
Carl Auböck
 Werkstätte Carl Auböck, Wien
 Etagere / candlestick Model No. 5426. Design 1961. Brass, horn, black lacquered metal. 43x26x23cm.
 Clemens Kois & Brian Janusiak, Carl Auböck The Workshop, NY 2012, Abb. S. 199, .
€ 400.-



530

530
Carl Auböck
 Werkstätte Carl Auböck, Wien
 Money box in the shape of a fish, model no. 4946. Designed in 1962. Wood, brass, horsehair. 31x25x9cm.
 Clemens Kois & Brian Janusiak, Carl Auböck The Workshop, NY 2012, Abb. S. 186.
€ 340.-

529
Carl Auböck
 Werkstätte Carl Auböck, Wien
 Bookends model no. 4773. Designed in 1958. Sheet brass, horn. 17x13x11cm.
 Clemens Kois & Brian Janusiak, Carl Auböck The Workshop, NY 2012, Abb. S. 184.
€ 500.-

531
Carl Auböck
 Werkstätte Carl Auböck, Wien
 Bowl for nuts or fruit. Draft 1940/50s. Walnut, brass, leather. 10x38x15cm.
€ 300.-



529



531



532

532**Carl Auböck**

Werkstätte Carl Auböck, Wien

Tray. Design 1950s. teak, brass. 6x40x28cm.

€ 400.-**533****J. T. Kalmar**

Table lamp model Dornstab. Designed 1949. Wood, brass, diffuser made of skin and leather. H. 55 x D. 40 cm.

€ 500.-

533



534



535

534**Roland Rainer**

E. & A. Pollak

Stackable chair model 3/4/3. Designed around 1952. Wood and bent plywood. 81x45x54cm.

Eva B. Ottlinger, Möbeldesign der 50er Jahre, Wien 2005, S. 64, 133.

€ 400.-**535****Gian Franco Legler**

3 bar stools. Design 1950s. Black lacquered steel wire, wicker. SH. 81 cm.

€ 500.-



536

536
Robert Haussmann
 Swisslamps International

Floor lamp model Lichtstruktur. Designed 1965. Aluminum, white plastic. Dimensions with bulb: H. 165, D. 70 cm.

Arthur Rüegg, Schweizer Möbel und Interieurs im 20. Jahrhundert, Basel 2002, Abb. S. 376.

€ 1.000.-



537

537
Robert Haussmann
 Swisslamps International

Floor lamp model Lichtstruktur. Designed 1965. Aluminum, white plastic. Dimensions with bulb: H. 165, D. 70 cm.

Arthur Rüegg, Schweizer Möbel und Interieurs im 20. Jahrhundert, Basel 2002, Abb. S. 376.

€ 1.000.-

538
Jean-Michel Frank
 Ecart International

2 club armchairs + ottoman. Designed 1932. Brown leather, wood. Armchair: 80 x 81 x 86 cm. Stool: 37 x 64 x 64 cm. With the manufacturer's name on the foundation fabric.

€ 2.400.-



539

539
George Nelson
 Herman Miller

Early tray table, model 4950. Designed in 1949. Chromed metal, deformed plywood. 49-84x38.5x38.5cm.

Von Vege sack & Eisenbrand, George Nelson, Weil am Rhein 2008, Abb. S. 77, 258.

€ 600.-



538



540



541



542

542**Harry Bertoia**

Knoll International

Large bench, model 400. Designed in 1951. Walnut, black-coated steel wire. 39x46x208 cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 112.

€ 800.-**543****David Colwell**

Lounge chair model Contour. Designed 1968. Stainless steel, acrylic. 61x77x71 cm.

€ 1.000.-

543

540**George Mulhauser**

Lawrence Plycraft, Massachusetts

Lounge chair + ottoman model Mr. Chair. Designed 1955. Laminated wood with walnut veneer, flat steel, red leather. Armchair: 95 x 93 x 80 cm, ottoman: 39 x 62 x 54 cm.

€ 1.800.-**541****Skulpturale Stehleuchte 1960/70er Jahre**

Sculptural floor lamp 1960s/70s. Black painted metal, chromed tubular steel. 133x25x18cm.

€ 400.-



544

544**George Nelson**
Herman Miller

Sofa model Marshmallow. Designed 1956. Chromed and painted metal, black leather. 79x131x78 cm.

Von Veogesack & Eisenbrand, George Nelson, Weil am Rhein 2008, Abb. S. 86, 267.

€ 4.000.-**545****Carl Moor**

BAG Turgi, Schweiz

Rare cube floor lamp model Helvetica. Draft 1960s/70s. Metal, translucent white plastic. 60x40x40cm.

€ 800.-

545

546**Warren Platner**

Knoll International

Set of dining table and chairs from the Wire Group. Design 1966. Metal, teak, brown wool. Table: 72 x 135 cm. Chairs: 74 x 70 x 57 cm.

Cara Greenberg, Op To Pop Furniture of the 1960s, USA 1999, Abb. S. 40.

€ 3.000.-**547****Percival Lafer**

MP Lafer

2 lounge chairs, model MP 81. Designed in the 1960s. Wood, cognac brown leather. 87x89x90cm.

€ 2.000.-

547



546



548



549

548**Werkstätten Karl Hagenauer, Wien**

2 canoes with natives / Indians. Draft 1945/55. Partly patinated brass, wood. 4-canoe: 5 x 23 x 3 cm. Both objects marked with the signet WHW and 'Made in Austria'.

€ 400.-**549****Walter Bosse**

4 hangers with animal figures. 1950s. Bronze, partially patinated, partially polished and teak. Cat, Monkey, Donkey, Mouse. Approx. 14 x 44 x 3 cm.

€ 400.-



550

550
Werkstätten Karl Hagenauer, Wien

Female head. 1930s. Wood, carved and polished, lower areas partially patinated. H. 16.3 cm. Marked on the bottom: Company brand wHw in a circle, HAGENAUER WIEN, HANDMADE IN AUSTRIA, Handmade (stamp).

€ 600.-



551

551
Isamu Noguchi
Knoll International

Three-legged table lamp. Designed 1947. Cherry wood, translucent plastic diffuser. H. 41, D. 18.5 cm.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 154.

€ 300.-

552
Isamo Noguchi (attr.)

Freeform coffee table. Draft 1960s. Black lacquered wood, glass top. 45x140x74cm. This object was bought in a Swiss furniture store in the 1960s.

€ 1.200.-



552



553



554



555



556

553
Maison Charles (attr.)

Table lamp in the shape of an artichoke.
Draft 1960s/70s. Chromed metal, porcelain,
coated fabric. H. 78, D. 50 cm.

€ 300.-

554
Heinz Isler (1926-2009)
Ingenieurbureau Isler

2 Models of prestressed concrete shells (Isler shells). Draft 1960s/70s. Fiberglass, painted white, wood. Large model: 8 x 45 x 35 cm. Small model: 4 x 38 x 24 cm. Partly marked with company label. 2 additional books

€ 300.-

555
Heinz Isler (1926-2009)
Ingenieurbureau Isler

2 models of prestressed concrete shells (Isler shells). Draft 1960s/70s. Fiberglass, painted white. Large model: 19 x 35 x 35 cm. Small model: 8 x 22 x 16 cm. Company sign. Aluminum. 48 x 18. In addition Arch. Magazine tec21, lecture and book.

€ 300.-

556
Heinz Isler (1926-2009)
Ingenieurbureau Isler

4 models of prestressed concrete hump shells (Isler Shell). Draft 1960s/70s. fiberglass. 22x40x40cm. 4 different blueprints of plans for preliminary projects with hump shells. 1 leaflet with 9 photos from different projects.

€ 400.-



557

557**Philippon & Lecoq**

Erwin Behr, Wendlingen

Sideboard model 1307 Diamond. Draft 1964/65. Teak, chromed metal. 75x240x52cm. Marked with company mark.

€ 4.800.-**558****Eero Saarinen**

Knoll International

2 chairs model Tulip 150/151 + coffee table. Draft from 1956/57. White coated cast aluminium, white lacquered fibreglass, fabric, marble top. Armchair: 81 x 65 x 61 cm. Table: H. 53, D. 90cm. Both chairs with old sticker from Knoll Associates, Inc., New York. The table with old German Knoll sticker.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 63 ff., 120.

€ 1.000.-

558



559

559**Eero Saarinen**

Knoll International

Large Tulip dining table. Designed 1957. White coated tabletop, white coated aluminium. H. 72.5, D. 152 cm. Company label on the underside.

Steven & Linda Rouland, 1938-1960 Knoll Furniture, Atglen USA 1999, Abb. S. 120 ff..

€ 1.200.-

560**Florence Knoll**

Knoll International

2 lounge chairs model 1205 S1. Designed in 1954. Chromed square tubular steel, tufted aniline leather in Bordeaux red. 76x81x82cm. With manufacturer's name on the underside.

Knoll International, Katalog und Preisliste 1995, Abb. S. 98.

€ 3.400.-**560****561****Lounge Gruppe 1960/70er Jahre**

Four-part lounge group from the 1960s/70s. Welded aluminium, red-violet wool, acrylic. To piece sofa: 87 x 170 x 90 cm. Armchair: 87 x 85 x 90 cm. Table: 42 x 80 x 80 cm. This group could be a one-off or a prototype.

€ 800.-**561****562****Alvar Aalto**

Embru-Werke A.G., Rütli

Sofa model Bettsofa. Designed in 1930, produced in the 1970s. Chromed tubular steel, plastic, inner spring mattress, beige wool fabric. 64x202x85cm.

Dachs & de Munga & Garcia Hintze, Objekt- und Möbeldesign Alvar Aalto, Barcelona 2007, Abb. S. 31, 121.

€ 1.800.-**562**



563



564

563**Josef Frank**

Desk for the A. W. House in Vienna. Designed and manufactured around 1933. Walnut, brass. Two sides extendable. 72x165x70cm. This object is an exclusive one-off production for the AW house in Vienna. Provenance: From an important German private collection. Purchased at Christie's auction on 11/03/2004 in London.

Nina Stretzler-Levine, Josef Frank Architect and Designer, NY 1996, Abb. S. 112.

€ 4.000.-**564****Alvar Aalto**

Embru-Werke A.G., Rüti

Rare, stackable cantilever chair, model 23. Designed in 1930. Chromed tubular steel, deformed birch plywood, painted red on the back, leather rings. 73x43x52cm. This chair is one of the designs by Alvar Aalto, which are very rare to find.

Arthur Rüegg, Schweizer Möbel und Interieurs im 20. Jahrhundert, Basel 2002, Abb. S. 343. Dachs & de Munga & Garcia Hintze, Objekt- und Möbeldesign Alvar Aalto, Barcelona 2007, Abb. S. 28, 29.

€ 6.000.-

565**Alvar Aalto**

Finmar LTD., Helsinki

2 Lounge chairs model 31/42. Designed 1932, produced around 1935. Shaped birch plywood, stained dark. 67x60x78cm. Stamp with illegible numbers under the runners. Designed for the Paimio sanatorium.

Thomas Kellein, Ausstellungskatalog 'alvar & aino aalto. design, collection bischofberger, Bielefeld 2005, Abb.: S. 42 ff..

€ 4.000.-

565

566**Axel Einar Hjorth**

Coffee table / side table model Utö. Draft 1930s. Pine, slab with scalloped edge. 48x70x54cm.

€ 4.000.-

566



567



567
Axel Einar Hjorth

Bookcase model Typenko. 1930s design. Pine.
65x140x34.5cm.

€ 4.000.-

568
Poul Henningsen

Louis Poulsen, Kopenhagen

Table lamp model 3½/2. Designed in 1927,
produced in the 1930s/40s. Brass, Lacquered
Steel, Lacquered Aluminum, Bakelite. 44x35cm.

Tina Jørstian & Paul Erik Munk Nielsen, Light
Years Ahead, The Story of the PH Lamp,
Copenhagen 1994, Abb S. 182.

€ 1.500.-



568



569

569**Arne Jacobsen**

Erstausführung für das SAS Hotel 1958

Lounge chair model 3320 Swan. Designed 1958, produced 1958. Fiberglass reinforced plastic shell, leather covering, bronzed cast aluminium, profiled. 74x80x68cm. This armchair comes from the initial furnishing of the Royal SAS Hotel in Copenhagen. Inscribed with the stamp of the crown signet and the number 13 in the foot. Additional FH stamp on the leather. The armchair was acquired along with two Egg Chairs when the hotel was renovated in 1983 and has been privately owned ever since.

Carsten Thau & Kjeld Vindum, Arne Jacobsen, Arkitektens Forlag/Danish Architectural Press, Kopenhagen 2001, Abb. S. 469 ff..

€ 2.000.-



570

**570****Arne Jacobsen**

Erstausführung für das SAS Hotel 1958

Lounge chair, model Egg Chair 3316. Designed 1958, produced 1958. Fiberglass reinforced plastic shell, leather covering, bronzed cast aluminium, profiled. 106x87x80cm. This armchair comes from the initial furnishing of the Royal SAS Hotel in Copenhagen. Inscribed with the stamp of the crown signet, the number 8 and an S in the foot. Additional FH stamp on the leather. The chair was acquired along with another Egg Chair and a Swan Chair when the hotel was renovated in 1983 and has been privately owned ever since.

Carsten Thau & Kjeld Vindum, Arne Jacobsen, Arkitektens Forlag/Danish Architectural Press, Kopenhagen 2001, Abb. S. 154, 433, 435, 471, 472.

€3.000.-



571

571**Arne Jacobsen**

Erstausführung für das SAS Hotel 1958

Lounge chair, model Egg Chair 3316. Designed 1958, produced 1958. Fiberglass reinforced plastic shell, leather covering, bronzed cast aluminium, profiled. 106x87x80cm. This armchair comes from the initial furnishing of the Royal SAS Hotel in Copenhagen. Inscribed with the stamp of the crown signet, the number 5 and an S in the foot. Additional FH stamp on the leather. The chair was acquired along with another Egg Chair and a Swan Chair when the hotel was renovated in 1983 and has been privately owned ever since

Carsten Thau & Kjeld Vindum, Arne Jacobsen, Arkitektens Forlag/Danish Architectural Press, Kopenhagen 2001, Abb. S. 154, 433, 435, 471, 472.

€ 3.000.-



572

572
Im Stile von Vilhelm Lauritzen

Large ceiling light from the 1940s/50s. Green lacquered metal, white matt opaline glass. H. 145, D. 107 cm.

€ 800.-

573
Arne Jacobsen
 Fritz Hansen

Lounge chair model Egg Chair + ottoman. Designed 1958. Fiberglass-reinforced plastic shell, brown leather, cast aluminum. Armchair rotatable and tiltable. Armchair: 104 x 89 x 75 cm. Ottoman: 43 x 55 x 40 cm. Both objects inscribed with labels and numbers on the foot.

Carsten Thau & Kjeld Vindum, Arne Jacobsen, Arkitektens Forlag/Danish Architectural Press, Kopenhagen 2001, Abb. S. 154, 433, 435, 471, 472.

€ 3.800.-

574
Arne Jacobsen
 Louis Poulsen, Kopenhagen

2 wall lights model AJ Visor. Designed 1957. Metal, ceramic socket. 25x11.5x30cm.

Carsten Thau & Kjeld Vindum, Arne Jacobsen, Arkitektens Forlag/Danish Architectural Press, Kopenhagen 2001, Abb. S. 475.

€ 500.-



574



573

**575****Hans J. Wegner**

Johannes Hansen

Lounge chair, model JH 521. Designed in 1953, produced in the early 1950s. Oak wood, leather, fabric. 102x87x78cm. This model is the very rare, upholstered version of the Peacock Chair.

Oda Noritsuga, Danish Chairs, Tokio 1996, Abb. S. 106.

€ 5.000.-

575



576

576
Hans J. Wegner
 Getama, Gedsted

Armchair model Cigars GE 240 + ottoman. Designed 1955. Oak, violet fabric. Armchair: 74 x 68 x 78 cm.

€ 1.600.-

577
Hans J. Wegner
 Ap Stolen, Dänemark

Lounge chair, model AP 15. Designed in 1951. Oak, metal springs, fabric. 103x70x79 cm.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide, Kopenhagen 2004, 3. Auflage 2006, Abb. S. 318.

€ 800.-



577

578
Axel Hovmand-Olsen
 Mogens Kold Møblefabrik

Armchair model 408. Designed in the 1950s. Teak, black leather. 73x65x52cm.

€ 600.-

579
Alvar Aalto
 Artek, Hedemora

2 lounge chairs, model 406. Designed in 1938/39, manufactured in Hedemora, Sweden between 1946 and 1956. Laminated birch, fabric straps. 84x62x78cm. Both chairs marked '30 Aalto Möbler, Svensk Kvalitetsproduct'.

Dachs & de Munga & Garcia Hintze, Objekt- und Möbeldesign Alvar Aalto, Barcelona 2007, Abb. S. 49, 123.

€ 1.200.-



578



579



580

580
Preben Fabricius & Jørgen Kastholm
 Kill International

2 lounge chairs, model FK 6720. Designed in 1965. Chromed flat steel, brown leather. 73x73x73 cm.

Firmenprospekt, Faltblatt Kill International.

€ 2.800.-



581

581
Jørgen Kastholm
 Kill International

Cantilever lounge chair. Designed 1975. Chromed flat steel, linen, quilted leather. 75x72x75cm.

€ 600.-



582

582
Preben Fabricius & Jørgen Kastholm
 BoEx

Wheeled chair, model B0 162. Designed in 1967. Leather-covered seat shell, chromed metal. 77x60x49cm.

€ 1.800.-



583

583
Poul Kjaerholm
 E. Kold Christensen, Dänemark

Lounge chair, model PK 22. Designed in 1955. Matt chromed flat steel, black leather covering. 71x63x68 cm.

Erik Krogh, Poul Kjaerholm Architect and Furniture Designer, Arkitektens Forlag 1999, Abb. S.84, 85.

€ 500.-

584

Verner Panton

J. Lüber, Basel

Shell lamp, model Fun 14. Designed in 1964. Chrome-plated metal, shell plates, hemispherical hanging on chains. H. 48, D. 50 cm. The original J. Lüber cardboard sign is still attached.

Alexander von Vegesack, Verner Panton Das Gesamtwerk, Weil am Rhein 2000, S. 288.

€ 500.-



584

585

Jørgen Kastholm & Preben Fabricius

Kill International

Lounger model FK 87 Grasshopper. Designed 1968. Chromed flat steel, canvas, black leather, brown leather strap. 82x145x71cm.

Produktkatalog, Kill International.

€ 3.600.-



585

586**Verner Panton**

Louis Poulsen, Kopenhagen

Large pendant lamp model Flower-Pot.
Designed around 1971. Two-tone enamelled
metal. H. 34, D. 50 cm.

Alexander von Vegesack, Verner Panton Das
Gesamtwerk, Weil am Rhein 2000, Abb.
S. 289.

€ 350.-

586

587**Verner Panton**

Vitra, Weil am Rhein

Armchair model Heart Cone. Designed
1959. Fiberglass bowl, red fabric, metal.
89x102x64 cm.

Alexander von Vegesack, Verner Panton Das
Gesamtwerk, Weil am Rhein 2000, Abb.
S. 242.

€ 1.200.-

587



588



589

588**Henrik Thor-Larsen**

Torlan AB, Schweden

Lounge chair, model Ovalia. Designed
1968. Red lacquered fibreglass, red fabric,
aluminium. 133x90x90cm.

Jean-Michel Homo, La Cote du Design,
Rouen 2010, Abb. S. 908, 1003.

€ 1.800.-**589****Piet Hein**

Fritz Hansen

4 bar stools. Designed in 1961, produced in 1976.
Chromed steel rods, cast aluminum, black leather.
H. 81 cm, D. 35 cm. Label FH 19/76 on the underside.

Charlotte & Peter Fiell, Skandinavisches Design, Köln
2002, Abb. 241.

€ 1.000.-

590**Erik Höglund (1932-1998)**

Boda Glasbruk/Boda Smide, Schweden

12-flame candlestick made of blackened wrought iron with clear glass hangings. Designed in 1957. Produced by Boda Glasbruk/Boda Smide, 1960s. H 98 cm, D 50 cm.

€ 1.200.-

590



591

591**Hans Olsen**

Frem Røjle

Dining table group 630/31 with extendable dining table and 5 chairs. Designed before 1964. Teak, black leatherette. Table: H. 74, D. 120 cm. Extension panel W. 50 cm. Chairs: 71 x 50 x 44 cm. All parts marked with company stamp.

€ 1.000.-

593

592**Arne Vodder (attr.)**

Dyrlund

Sideboard with sliding doors. Draft 1950/60s. Teak wood. 80x220x46.5cm. Company sticker on the back.

€ 1.000.-

592

593**Alfred Klitgaard**

3 wooden boxes. Designed 1960. Rio rosewood, colored enamelled inlays. Largest box with removable insert: 6 x 22.5 x 11 cm. A Certes certificate is included.

€ 480.-



594



595



596



597

594**Nanny Still**

Riihimäen Lasy Oy, Riihimäki

4 bottles/ carafes Koristipullo. Uranium green, red, teal and violet glass. Slim cylindrical forms. H. 30 - 33.5 cm. Three carafes marked on the bottom: RIIHIMÄEN LASY OY NANNY STILL (engraved). Purple carafe with label marked: RIIHIMÄKI MADE IN FINLAND.

€ 700.-**595****Tapio Wirkkala**

Venini & C., Murano

Large plate model Piatto di Tapio. Designed around 1965. Different colored glass. H. 4, D. 39 cm. Inscribed with incised signature 'Venini Italia W'.

€ 400.-**596****Otto Brauer**

Holmegaards Glasvaerker, Kopenhagen

6 vases / bottles with end balls model Gul. Draft 1965/75. Different colored glass. Largest: H. 45 cm. Smallest: H. 31 cm.

€ 500.-**597****Peer Lütken**

Holmegaards Glasvaerker, Kopenhagen

8 vases model Drop. Designed around 1960. Blue and green glass. Largest: H. 39 cm. Smallest: H. 13 cm. All parts with scratched signature on the bottom. Some company stickers.

€ 700.-



598

598**Poul Jensen**

Selig

2 lounge chairs model Z Chair. Draft 1960s. Teak, colored fabric.
72x75x78cm.

€ 2.400.-**599****Peter Løvig Nielsen**

Løvig Design

Desk, model Boomerang. Designed around 1960. Teak, brass, mirror. Storage and bar compartment on the back. 74x150x88cm. Marked with company branding and stamp '1967'.

€ 1.000.-

599

600**Peter Hvidt & Orla Mølgaard-Nielsen**

France & Daverkosen

2 armchairs model FD 134 Boomerang. Designed 1956. Teak, gold colored anodized metal, red fabric. 79x60x80cm. Marked 'fd' with metal plaque.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide, København 2004, 3. Auflage 2006, Vgl. Abb. S. 118.

€ 2.000.-**601****Peter Hvidt & Orla Mølgaard-Nielsen**

France & Daverkosen

Armchair model FD 135 Boomerang. Designed 1956. Teak, gold colored anodized metal, gray fabric. 79x67x80cm. Marked 'fd' with metal plaque.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide, København 2004, 3. Auflage 2006, Vgl. Abb. S. 118.

€ 900.-

600



601

602**Svend Aage Madsen**

K. Knudsen & Søn

Sideboard / highboard. Draft 1960s. Teak wood. 124x170x46cm.

€ 500.-**603****Poul M. Jensen**Swivel lounge chair from the 1960s. metal, black leather.
93x65x80cm. Marked with two metal plaques, company mark, Danish
Furniture Control.**€ 400.-****602****604****Henning Koppel**

Georg Jensen, Kopenhagen

4 pieces tin. Teapot + creamer + candlestick + tray. Draft 1978/79. tin, wood, plastic.
Teapot: 18 x 18 x 14cm Tray: 4.5 x 44 x 37.5 cm. All pieces marked 'Georg Jensen
Pewter, HK ?'.**€ 1.200.-****605****Alvar Aalto**4 sets of door handles + 2 keyhole rosettes. Design 1950s. Black
lacquered aluminium, metal. Single door handle: 3 x 12.5 x 7 cm.**€ 240.-****603****604****605**

606**Verner Panton**

Bernhardine Bayerl GmbH, München

Fabric picture design Lips / mouth from the Anatomy series. Draft 1968. Red dralon fabric on stretcher. 40x110x2cm. Inscribed 'Verner Panton -anatomy m-dralon' on the reverse. The Anatomy series was designed for the Dralon ship / Visiona 0 and executed in Dralon for this purpose only. This design went into series production in 1978, however in printed cretonne fabric.

Alexander von Vegesack, Verner Panton Das Gesamtwerk, Weil am Rhein 2000, S. 137, 171, 335.

€ 200.-**607****Verner Panton**

Bernhardine Bayerl GmbH, München

Fabric picture design Ears from the Anatomy series. Draft 1968. Orange dralon fabric on stretcher. 110x110x2cm. Inscribed 'Verner Panton -anatomy o-dralon' on the reverse. The Anatomy series was designed for the Dralon ship / Visiona 0 and executed in Dralon for this purpose only. In contrast to other motifs from this series, the Ear design was not mass-produced.

Alexander von Vegesack, Verner Panton Das Gesamtwerk, Weil am Rhein 2000, S. 137, 171, 335.

€ 400.-**608****Helena Tynell**

Taito Oy

Outdoor wall light model 7307. Lacquered metal, cast aluminum, white opal glass. 14x17x25cm. Marked '7307-16 Taito Oy' on the case.

€ 500.-**609****Helena Tynell**

Taito Oy

Outdoor wall lamp model 7309. Sheet copper, cast aluminum, white opal glass. 30x27x34cm. Marked 'Idman' on the casing.

€ 1.200.-**607****606****608****609**



610

610
Karl Wittmann
 Wittmann
 Lounge sofa / daybed model
 Independence. Designed 1963. Cognac-
 colored leather, chromed metal.
 73x200x80/115cm.

€ 3.000.-

611
Herbert Krenchel
 Krenit

19 colored bowls. Draft 1952-53. Metal,
 colored enamel on the inside. Diameter:
 2 x 25 cm, 5 x 24 cm, 3 x 20 cm,
 4 x 16 cm, 4 x 12.5 cm, 1 x 9 cm.

Per H. Hansen & Klaus Pedersen, Den
 store danske Møbelguide, Kopenhagen
 2004, 3. Auflage 2006, Abb. S. 220.

€ 1.200.-



611



613

612
Michel Boyer
 Rausch

Large coffee table. Designed around
 1968. Wood with stainless steel sheet.
 43x105x105cm. Remnants of the company
 label on the underside.

€ 400.-

613
Andrea Bellosi

Floor lamp Arc-En-Ciel. Designed 1980. White
 marble, metal partially painted black, glass prism.
 28/31x25x20 cm.

Gramigna & Giuliani, 1950/1980 Repertorio,
 Mailand 1985, Abb. S. 505.

€ 1.900.-



612



614



615



616

614
Oscar Torlasco
 Lumi, Mailand

Pivoting lamp with wall arm. Draft 1950/60s. Brass, lacquered aluminium. L. 95-130, D. 35 cm. With company name in the upper reflector.

€ 1.500.-

615
Giò Ponti

Pendant lamp from the Fondazione Garzanti in Forlì, Italy. Designed 1954. Chromed brass, translucent plastic in white and blue. H. 35, D. 19 cm. At that time, the Fondazione Livio e Maria Garzanti was furnished by Gio Ponti and the lighting manufacturer Arredoluca.

€ 1.800.-

616
Giò Ponti

Armchair from the Hotel Parco dei Principi in Rome. Designed 1964. Wood, creamy white leather, green suede. 70x63x76cm.

Ugo La Pietra, Gio Ponti, Mailand 2009, Abb. S. 372, 373.

€ 6.000.-



617

617
Gino Sarfatti
 Arteluce, Brescia

Adjustable floor lamp, model 1045. Designed 1948.
 Chrome-plated or lacquered brass, cream-white
 lacquered aluminium. 84-177x34.5x34cm.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-
 1973 selected works, Mailand 2012, Abb. S. 1167, 448.

€ 5.000.-



618

618
Gino Sarfatti
 Arteluce, Brescia

Floor lamp, model 1055. Designed in 1955.
 Metal, partially painted black. 188x30x24cm.

Marco Romanelli & Sandra Severi, Gino Sarfatti
 1938-1973 selected works, Mailand 2012, Abb.
 S. 451.

€ 1.000.-



619

619
Gino Sarfatti
 Arteluce, Brescia

Ceiling lamp model 2042/3. Designed 1963.
 Painted white metal, frosted glass, aluminium.
 H. 29, D. 50 cm.

Marco Romanelli & Sandra Severi, Gino Sarfatti
 1938-1973 selected works, Mailand 2012, Abb.
 S. 479.

€ 600.-



620

620**Gino Sarfatti**

Arteluce, Brescia

Floor lamp, model 1074. Designed in 1957. Aluminum, chrome-plated metal with gray shrink-lacquered finish, rubber ring. H. 188, D. 17 cm. Marked with old Arteluce label.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 242, 243, 454.

€ 2.200.-**621****Gino Sarfatti**

Arteluce, Brescia

4 wall lights model 237/2. Designed 1959. Brown painted metal, frosted glass, aluminium. 30x20x15cm.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 309 ff., 414.

€ 1.200.-

621



622



623

622**Gino Sarfatti**

Arteluce, Brescia

2 wall lights model 237/2. Designed 1959. Brown painted metal, frosted glass, aluminium. 30x20x15cm.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 309 ff., 414.

€ 600.-**623****Gino Sarfatti**

Arteluce, Brescia

2 wall lights model 237/2. Designed 1959. Brown painted metal, frosted glass, aluminium. 30x20x15cm.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 309 ff., 414.

€ 600.-

624**Flavio Poli**

Seguso Vetri d'Arte, Murano

Wall light Corroso. Version 1940s. Corroso technique glass with gold foil inclusions, brass. 30x20x41cm.

€ 200.-**624****625****Stehleuchte, Italien**

Floor lamp, Italy 1950s/60s. White marble, black lacquered metal, white translucent plastic. H. 181, D. 25 cm.

€ 800.-**625****626****626****Osvaldo Borsani**

Tecno, Italien

Foldable sofa model D70. Designed 1954. Black painted metal, brass, green fabric. H. max. 84, W. 195 cm.

Giuliana Gramigna, Repertorio del Design Italiano 1950-2000, Turin 2003, Abb. S. 34, Bd. I.

€ 1.000.-**627****Lino Sabattini**

Bacello. Designed in 1976, manufactured in 1991. Metal, silver-plated. Sculptural object, one side with a slit-like opening, mounted on a plexiglass base. Inscribed and dated on the front: Lino Sabattini (scratched)/ 'BACELLO'/ 1976/1991/ COLLEZIONE SABATTINI ITALY (stamp). Marked on the back with company mark.

€ 400.-**627**



628



629



630

630
Fratelli Manelli, Italy

Table lamp. Draft 1960s/70s. travertine.
H. 25, D. 15 cm. Marked with company
sticker.

€ 240.-

631
Afra & Tobia Scarpa
Maxalto

Lounge chair from the Artona series.
Designed 1975. Wood with line decor,
black leather. 76x115x85cm.

€ 700.-



631

628
Joe Colombo
O-Luce, Mailand

Pendant lamp, model Calotta 4470. Designed in 1964.
Aluminum painted silver and white. H. 19, D. 27 cm.

Thomas Bräuniger, Katalog zur Ausstellung 'O-Luce',
Berlin 2015, Abb. S. 138.

€ 1.000.-

629
Joe Colombo
O-Luce, Mailand

Table lamp model Spring. Designed 1968. Blue and white
painted metal, chromed flexible hose. 43x45x16cm.

Vitra Design Museum, Joe Colombo, Weil am Rhein 2005,
Abb. S. 183.

€ 500.-



632

632**J.T. Kalmar**

AV Mazzega (attr.)

XXL Murano Tronchi chandelier. Design 1960s. Gold-colored metal with two-tone 174-piece glass hanging. H. 55, D. 130 cm.

€ 1.200.-**633****Vetzeria Vistosi, Murano**

Large pendant lamp. Draft 1960s. White lacquered metal, glass panes with melted threads. H. 111, D. 60 cm.

€ 1.200.-

633



634

634**Afra & Tobia Scarpa**

Cassina, Mailand

8 chairs, model 121. Designed in 1965. Black lacquered wood, plywood, cognac-colored leather. 81x48x55 cm. Partly marked with Cassina sticker.

Gramigna & Giuliani, 1950/1980 Repertorio, Mailand 1985, Abb. S. 221.

€ 2.800.-



635



637



636

635

J.T. Kalmar

AV Mazzega (attr.)

XXL Tronchi Murano chandelier. Design 1960s. Gold-colored metal with two-tone 174-piece glass hanging. H. 55, D. 130 cm.

€ 1.200.-

636

Angelo Mangiarotti
(attr.)

Large dining table. Draft 1970/80s. Marble, bronzed cast iron. H. 70, D. 130 cm.

€ 2.000.-

637

Reggiani S.P.A. Illuminazione, Sovico

Large, adjustable floor lamp from the 1970s. Gold-colored metal, details with wrinkle finish. 205x115x108cm.

€ 800.-

638

Ceramica del Ferlaro

Table lamp from the 1950s/60s. Ceramic with blue glaze, brass, fabric shade. H. 65, D. 40 cm. Marked on the underside.

€ 400.-



638



640

640**Giò Ponti**

Venini & C., Murano

Large table lamp. Designed 1967. Cast glass, partially white, copper sheet and metal. 45x42x20cm.

€ 1.400.-

639

639**Gae Aulenti**

Artemide, Mailand

Table lamp model Pileino. Designed in 1972. Painted white metal, plastic. 25x19x22cm. Marked on the underside.

Gramigna & Giuliani, 1950/1980 Repertorio, Mailand 1985, Abb. S. 374.

€ 200.-**641****Piero Fornasetti**

Piero Fornasetti, Mailand

Mirror with convex circles. Designed around 1960. Wood, glass, brass. 40 x 30.5 x 2.5cm. Marked on the back with a company label.

€ 400.-**642****Piero Fornasetti**

Piero Fornasetti, Mailand

Box / drawer. Draft 1950/60s. Lacquered metal depicting a paddle steamer, wood. 4.5x18x11cm.

€ 240.-

641



642



643

643**Gino Sarfatti**

Arteluce, Brescia

Pendant lamp model 2097/30. Designed 1958. Chromed metal, plastic frames. H. 71, D. 90 cm. Marked with old Arteluce label.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 302, 303, 473.

€ 500.-

645



644

644**Mario Bellini**

Cassina, Mailand

2 armchairs, model CAB 413. Designed in 1977. Metal, plastic, blue core leather. 81x59x52cm.

With company name on the underside.

Gramigna & Giulliana, 1950/1980 Repertorio, Mailand 1985, Vgl. Abb. S. 443.

€ 800.-**645****Gino Vistosi**

Floor / pendant lamp model Comare. Designed 1972. Chromed metal, glass. A suspension is included for ceiling mounting. H. 45 x D. 52 cm.

Giuliana Gramigna, Repertorio del Design Italiano 1950-2000, Turin 2003, Abb. S. 207, Bd. I.

€ 600.-**646****Vico Magistretti**

Cassina, Mailand

Foldable shelf model Nuvola Rossa. Designed 1977. Beech wood. 192x100x39cm.

Albrecht Bangert, Italienisches Möbeldesign, München 1989, S. 147.

€ 700.-

646



647

647
Francisco Sobrino

Illuminated sculpture *Formes Unstables*. Designed 1962. White acrylic. 140x30x30cm.

Groupe de Recherche d'Art Visuel, Ausstellungskatalog Museum am Ostwall, Dortmund 1966, vgl. Abb. S. 59.

€ 1.200.-

648
Enzo Mari
Artek, Helsinki

2 chairs, model *Sedia 1*. Design 1974, production since 2010. Wood, matt white lacquered. 85x51x52cm. Artek brand stamp + handwritten "Ville? 28.11.2011" inscribed on the underside

Frederico Motta, Enzo Mari L'Art del Design, Mailand 2008, Vgl. Abb S. 31, 186.

€ 800.-



648

649
Aldo Nason
AV Mazzega, Murano

Adjustable pendant lamp model *artichoke*. Draft 1960s. Clear and tinted cast glass, metal. H. 46, D. 54 cm.

€ 500.-

650
Angelo Lelii
Arredoluce, Monza

Table lamp model 14098 *Scultura*. Designed 1970. Aluminum and chromed metal. 41x20x23cm. Company label on the underside.

Pansera & Padoan & Palmaghini, *Arredoluce* Catalogo Ragionato 1943-1987, Mailand 2018, Abb. S. 259, 367.

€ 1.000.-



649



650



651



652

651

Mario Botta
Artemide, Mailand

Floor lamp model Shogun. Designed 1986. Black and white lacquered metal. 199x33x32cm. The floor lamp is no longer in production. Inscribed under the pillar and with the original cardboard label.

Günter Sulz, Wohnen im richtigen Licht Bd. 2, Stuttgart 1991, Abb. S. 95.

€ 1.100.-

652

Gaetano Pesce
Vitra, Weil am Rhein

Chair model Green Street. Designed 1984. Fiberglass, stainless steel rods. 94x48x48cm.

€ 1.200.-



653

653

Michele de Lucchi
Up & Up, Massa/ Carrara

Sculpture / vase model Sholapur. Designed 1985. Different colored marble. 44x53x27cm. 'Up & Up' sticker underneath.

€ 2.800.-

654**Andrea Branzi**

Superego Design

Vase / object no. 2 from the limited Portali Edition. Design 2007. Ceramic, partly with white glaze. 47x46x12cm. Marked on the underside with signature and the limitation 5/50..

€ 500.-

654



655

655**Andrea Branzi**

Superego Design

Vase / object no. 4 from the limited Portali Edition. Design 2007. Ceramic with white glaze. 47x47x12cm. Marked on the underside with signature and the limitation 5/50.

€ 500.-

656

656**Andrea Branzi**

Superego Design

Vase / object no. 17 from the limited Portali Edition. Design 2007. Ceramic, partly with white glaze. 46x27x12cm. Marked on the underside with signature and the limitation 2/50.

€ 500.-**657****Ettore Sottsass**

Vetreria Vistosi, Murano

Moceniga vase from the Rovine series. 1977. Yellow and black-purple glass. H. 20.7 cm, D. 23.5 cm. Marked on the bottom: E. SOTTASS 19/250 VISTOSI 77. From an edition of 250 copies from the Rovine series, for which Sottsass designed ten models for Vistosi. Here the piece with the number 19.

R. Barovier Mentasti, Vetro Veneziano 1890-1990, Venedig 1992, S. 30.

€ 1.500.-

657

658**Ettore Sottsass**

Ultima Edizione - Unikat

One-off production, mirror model Deldiavolo.

Draft 1986, execution 1987 for the Documenta 8 in Kassel. Black and white marble, wood partially gilded or painted with airbrush technique, mirror glass.

225x120x18cm. Ettore Sottsass' incised signature on the right base. The Ultima Edizione certificate of authenticity is present.

€ 30.000.-



659

659
Ettore Sottsass (1917-2007)

Belux

Prototype of the bookshelf model factotum. Designed 1979. Wood, colored plastic laminate. 230x66.5x48cm. This object is one of two prototypes manufactured by Belux. In this version, the shelf never went into series production. The object comes from the private collection of Urs Richner, former managing director of the company Belux and Kumewa.

€ 3.400.-



660

660
Michele de Lucchi
 Kumewa

Table lamp model Sinerpica. Designed in 1978. Painted metal. H. 74 x D. 17 cm. Underside with metal plaque 'Sinerpica No. 1 M. de Lucchi Kumewa' inscribed. The object comes from the private collection of Urs Richner, former managing director of the company Belux and Kumewa.

€ 1.000.-



661

661
Ettore Sottsass
 Belux

Prototype of the high table model Le Structure Tremano. Designed 1980. White laminate, painted tubular steel, aluminium, glass. 114.5x50x50cm. This object is one of two prototypes manufactured by Belux. The table comes from the private collection of Urs Richner, former managing director of Belux and Kumewa.

€ 1.500.-



662

662
Ettore Sottsass
 Belux

Prototype of the high table model Le Structure Tremano. Designed 1980. White laminate, painted tubular steel, aluminium, glass. 17.5x50x50cm. With handwritten notes in the base. The table comes from the private collection of Urs Richner, former managing director of Belux and Kumewa.

€ 1.500.-

663
Michele de Lucchi

Table lamp model Sinerpica. Designed in 1978. Painted metal. H. 73 x D. 17 cm.

Charlotte & Peter Fiell, 1000 Lights 1960 to present, Köln 2005, Abb. S. 302.

€ 600.-



663

664**Ettore Sottsass**
Franz Leitner

Dining table + 4 chairs model Danube. Designed in 1986. Lacquered wood, bird's-eye maple veneer. Table: H. 73, D. 130 cm.

€ 4.800.-

664

665**Alessandro**
Mendini
Alchimia

Coffee table model I Soli. Designed 1985. Lacquered wood, partially frosted glass. H. 60, D. 108 cm.

€ 2.200.-

665



666

666**Alessandro Mendini**

Alchimia

Wardrobe model Colonna Olo. Designed 1986. Wood with colored stained inlays.
210x50x50

€ 4.800.-

667

667**A. Mendini & A. Guerriero**

Alchimia

Standing shelf model Angoliere from the Olo Collection. Designed 1988.
Colored laminate, wood, one side with gold-colored metal leaf. 221x24x43 cm.

Mario Bellini, Das internationale Design Jahrbuch 190/91, München 1990,
Abb. S. 57.

€ 2.400.-

668**Alessandro Mendini**

Officina Alessi

Ceramic totem model Anna Harlequin. Designed in 1999, limited edition no. 24 of 99. Multicolored glazed ceramic. 120x30cm. Marked on the underside, in the original packaging.

€ 1.800.-

669



668



670

669**Francois Azambourg**

Cappellini, Arosio/Como

Ceramic object model 3Vases. Design 2008. Ceramics in different colours. 61x32x32cm. Marked with company sticker.

€ 1.200.-**670****Alessandro Mendini**

Cappellini

Lounge chair model Poltrona di Proust. Designed in 1978. Painted wood, fabric. 110x102x90cm.

Albrecht Bangert, Italian Furniture Design, München 1988, Abb. S. 116.

€ 2.000.-

671**Tejo Rémy**

Droog Design

Drawer object model 'You can't lay down your memories'. Designed in 1991. Wood, plastic, metal, strap. 130x150x69cm. Handsigned on the back and stamped NO. 095 and Droog design.

€ 8.000.-

671

672**Ron Arad**

Moroso

Lounge chair model Soft Big Easy. Designed in 1991. Metal structure, cold foam, vinyl covering. 94 x 124 x 92. This version is a special production on customer request. Metal plaque and sticker on the underside.

€ 1.200.-

672



674



673

673**Ron Arad**

Lectern. Designed in 1993. Patinated sheet steel. 128x64x60cm. Inscribed 'R.A. Associates 93 (or 98)' on the margin.

AVR GmbH & Creative Inneneinrichter GmbH (Hrsg.), TECTA Planen + Einrichten Katalog, Düsseldorf 1995, Abb. S. 93, 94.

€ 4.000.-**674****Ron Arad**

Moroso

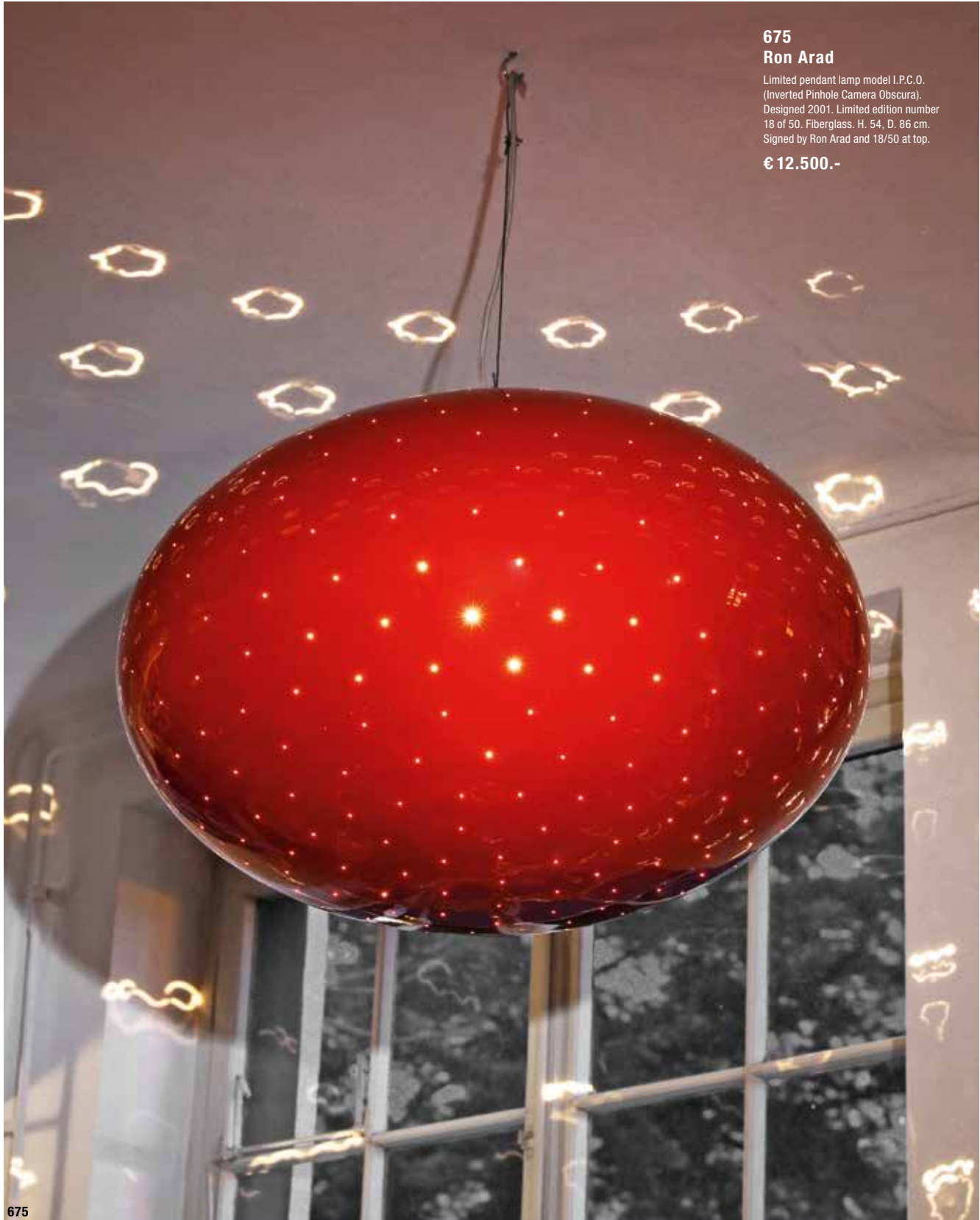
Lounge chair model Soft Little Easy. Designed in 1991. Metal structure, cold foam, vinyl covering. 60 x 78 x 60. This version is a special production on customer request. Metal plaque and sticker on the underside.

€ 550.-

675
Ron Arad

Limited pendant lamp model I.P.C.O.
(Inverted Pinhole Camera Obscura).
Designed 2001. Limited edition number
18 of 50. Fiberglass. H. 54, D. 86 cm.
Signed by Ron Arad and 18/50 at top.

€ 12.500.-



675

676**Ron Arad**

Vitra, Weil am Rhein

Lounge chair model Well Tempered Chair. Designed 1987.
Rustproof high-grade steel connected with wing screws.
76x97x76 cm

Alexander von Vegesack, Sticks & Stones One Offs & Short
Runs Ron Arad 1980-1990, Weil am Rhein 1990, Abb. S.
74, 75.

€ 8.000.-**676****677****Ron Arad**

Vitra, Weil am Rhein

Limited armchair model Bad Tempered Chair. Designed in
2002, in production until 2009. Carbon fiber (Carbon) metal
thumbscrews. 83x112x75cm. Verso inscribed with metal
plaque 'Bad Tempered Chair, R. Arad, 27/1000 vitra'. This
copy is number 27 of a planned edition of 1000 copies.
Production ended in 2009. Probably only around 200 copies
were built up to this point.

€ 2.500.-**677**



678

678**Ron Arad**

Limited Large Version 1/20 ca. 20m

Limited wall shelf model Large Bookworm. Designed and produced in 1992. Limited to 20 pieces, here the number 3. Spring steel, sheet steel. D. 33 cm, L. approx. 20 m. The certificate of authenticity from the Ron Arad Association is included.

AVR GmbH & Creative Inneneinrichter GmbH (Hrsg.), TECTA Planen + Einrichten Katalog, Düsseldorf 1995, Abb. S. 90.

€ 90.000.-



679

679
Wolfgang Laubersheimer

Standing shelf model 'Verspanntes Regal' (braced shelf). Designed 1984. Sheet steel, steel cable. 240x43x32cm.

Reinke, Siekmann, Sroka, Vorderstrasse, Ausstellungskatalog Design made in Germany, Köln 2001, Abb. S. 110.

€ 500.-



680

680
Stiletto* (Frank Schreiner)
Siegel

Easy chair model Consumers Rest. Designed in 1983, produced in 1990. Gold-plated metal. 103x74x70 cm. With metal plaque 'Siegel, Hergestellt Datum 08/90, Bestell-Nr. 20, Modell 1, Consumer's Rest, Stiletto Signatur'.

Branzi & Burkhardt, Neues Europäisches Design, Berlin 1991, Abb. S. 51.

€ 2.000.-

681
Lynn Thomas

Organic stool. Draft 1960s/70s. Cast aluminium, leather. 57x55x45cm. Inscribed 'L. Thomas'.

€ 1.800.-



681



682

682
Shiro Kuramata
 Vitra,
 Weil am Rhein

Lounge chair model How High
 The Moon. Designed in 1986.
 Soldered expanded sheet
 metal. 72x95x82cm.

Albrecht Bangert, Design der
 80er Jahre, München 1990,
 Abb. S. 57.

€ 4.400.-

683
Mariano Fortuny
& Madrazo
 Pallucco

Large floor lamp model Fortuny.
 Designed 1985. Black lacquered
 and nickel-plated metal, creamy
 white and light brown fabric.
 200x96x70cm.

€ 800.-



683

684
Paolo Pallucco
& Mireille Rivier
 Pallucco, Italy

Model Barba d'Argento. Designed
 1986. Galvanized and painted
 steel, acrylic. 71x52x71 cm.

€ 1.500.-



684



685



686



687

685
Susi & Uli Berger
 Röthlisberger

Commode model 'Schubladenstapel' (stack of drawers). Designed 1981. Plywood with wood veneer. 105x56x55cm. Marked with company plaque on the right side of the upper drawer.

Arthur Rüegg, Schweizer Möbel und Interieurs im 20. Jahrhundert, Basel 2002, Abb. S. 382.

€ 1.200.-

686
R. & Y. Augusti, London

Sylvie. Designed 1989. Eggshell textured wood. 180x60x55cm. Manufacturer's brass plaque underneath: R. & Y. Augusti London.

€ 1.600.-

687
Roberto Lazzeroni

Desk model Bean + office chair model Marlowe from the Ceccotti Collezioni. Designed 1990. Cherry wood, brass, leather, fabric. Desk: 76 x 182 x 82 cm. Chair: 81 x 58 x 62 cm.

€ 2.800.-



688

688
Tom Dixon

Lounge chair model Banana Chair. Designed 1988. Steel wire, reed mesh.
 78x82x74cm.

€ 1.200.-



689

689
Tom Dixon

XXL bowl model Fresh Fat Plastic. Design 2004. Transparent plastic. H. 37,
 D. 67 cm.

€ 500.-



690

690
Philip Watts

Bench model Caterpillar. Designed 2012.
 Polished cast aluminium.
 49x160x40cm.

€ 3.000.-

691**Philippe Starck**

Emeco

6 chairs model Kong.
Designed 2003.
Polished aluminum,
leather. 95x51x53 cm.
Marked on the underside
with a company sticker
and an embossed
number.

€ 10.000.-**691****692****Philippe Starck**

Flos, Brescia

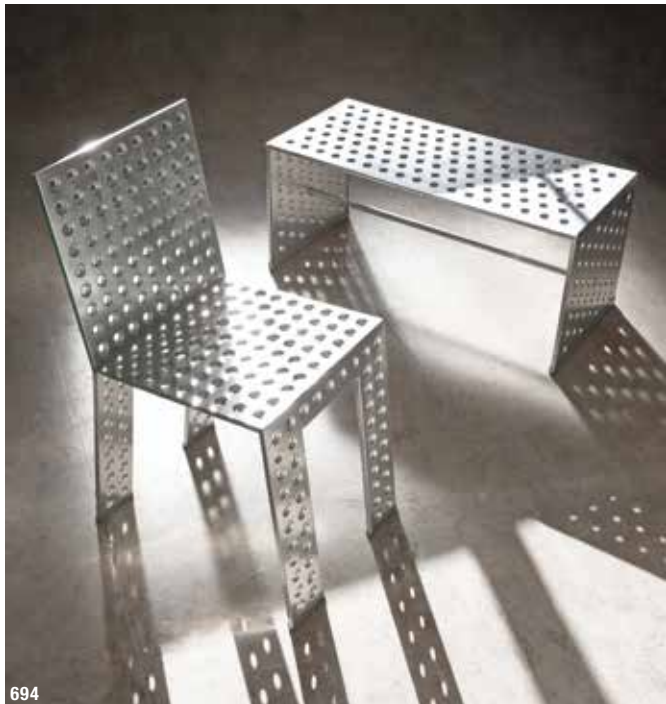
XXL floor lamp model
Superarchimoon. Design 2000.
Aluminum, steel, fabric. H. 250 cm,
shade: D 52 cm, base: D 80 cm.

€ 2.000.-**692****693****Philippe Starck**

Emeco

Rocking chair model Hudson. Draft
2000. Aluminum. 81x52x60cm.
Marked on the underside
with an embossed number 0108.

€ 400.-**693**



694

694
Oskar Zieta

Bench and chair from the 3+ collection. Designed 2013. Perforated sheet aluminium. Bench: 40 x 91 x 40 cm. Chair: 81 x 38 x 49 cm.

€ 450.-



695

695
Nanda Vigo

Coffee table Designed 1982. Lacquered metal and wood, partially frosted glass. 38x123x49cm.

Fumio Shimizu Studio Matteo Thun, Descendants of Leonardo da Vinci - the italian design, Tokyo 1987, Abb S. 247.

€ 1.000.-

696
Fernando & Humberto Campana
Edra, Perignano

Model Cone Chair. Fernando & Humberto Campana for Edra. Designed 1997. Metal frame, transparent Plexiglas. 77x106x85cm.

€ 650.-

696
Mark Lewis

Chair model Greyhound. Designed 1985. Tubular steel, bicycle saddle, metal chain. 87x70x83 cm.

€ 2.400.-



696



697

698**Alessandro Guerriero**

Unique armchair model MARC from a Wassily armchair. Designed 1992. Chromed tubular steel, lacquered leather. 75 x 79 x 72. This armchair was shown in the Galleria Apicella (Gallery Ammann) in the Gioco Visivo exhibition in 1992. Also exhibited 1992 Vari Luoghi Citta' Alchimia.

€ 1.200.-

698

699**Coop Himmelblau**

Lounge chair model Vodöl. Designed 1988. Painted steel support, stainless steel, leather. 82x200x75cm.

€ 5.400.-

699



700

700**Aldo Rossi**

Taccas, Sardinien

Carpet model Monumento. Designed in 1986. Multicolored flat weave. 290x203 cm.

€ 2.400.-



701



702

701
Aldo Cibic
 Anthologie
 Quartett

Side table model
 Marrochino. Designed in
 1992. Sheet copper on a
 wooden core. H. 55, W.
 44 cm.

€ 450.-

702
Masanori
Umeda
 Edra, Perignano

Model Getsuen. Lily
 shaped armchair. Design
 by Massimo Umeda for
 Edra. Steel frame, velvet
 upholstery, green castors.
 103x90x90 cm. Fabric
 label on the back: edra.

Giuliana Gramigna,
 Repertorio del Design
 Italiano 1950-2000, Turin
 2003, Abb. S. 434, Bd. II.

€ 1.500.-



703



704

703
Patricia Urquiola
 Moroso

Swivel lounge chair, model Fjord.
 Designed 2002. Metal, orange
 leather. 95x102x70cm.

€ 500.-

704
Santiago Calatrava

Stool from the Tabourettlil Theater in Basel. Designed 1986. Gray
 painted metal, wood, red leather. 47.5x41x41cm. In 1986/87
 Calatrava remodeled the Tabourettlil Theater in Basel and
 exclusively designed the appropriate seating.

€ 300.-

705**Gabriel Wiese***

Korkart

Lounge chair, model K 15000. Designed 2017. Approx. 15000 champagne corks in plastic connected with tear-resistant thread. 71x76x70 cm. Marked on the back 'K15000 KRKART 2/30 2017 GABE'.

€ 2.200.-**706****Gabriel Wiese***

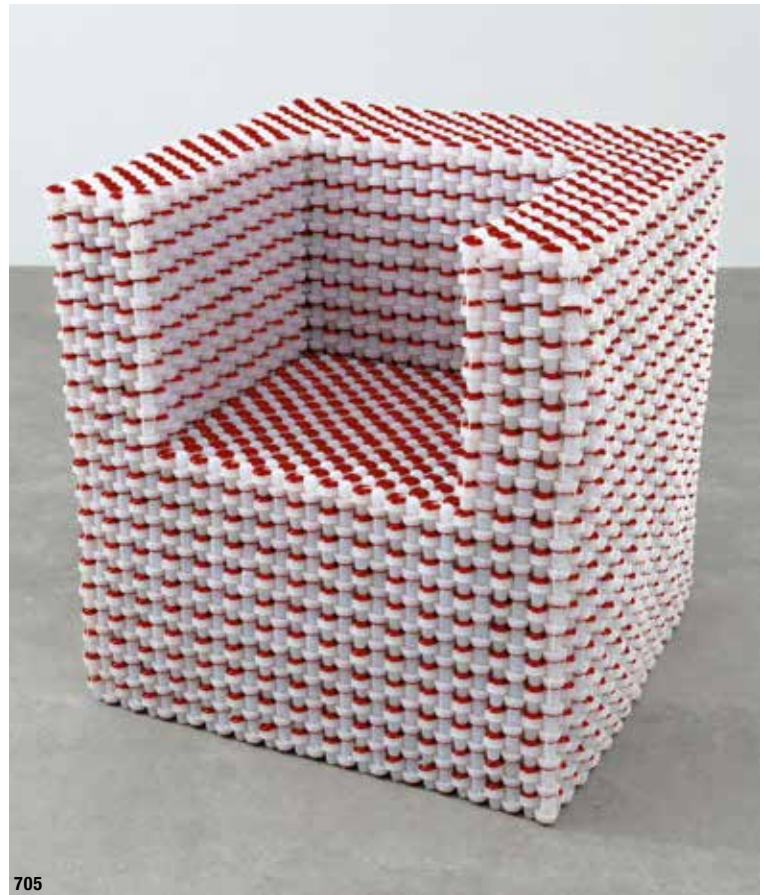
Korkart

Lounge chair, model K 7500. Designed 2017. Approx. 7500 champagne corks connected with tear-resistant thread. 71x76x70 cm. Marked on the back 'K 7500 1/30 2017 GABE'.

€ 1.900.-**707****Florian Schulz**

Florian Schulz GmbH

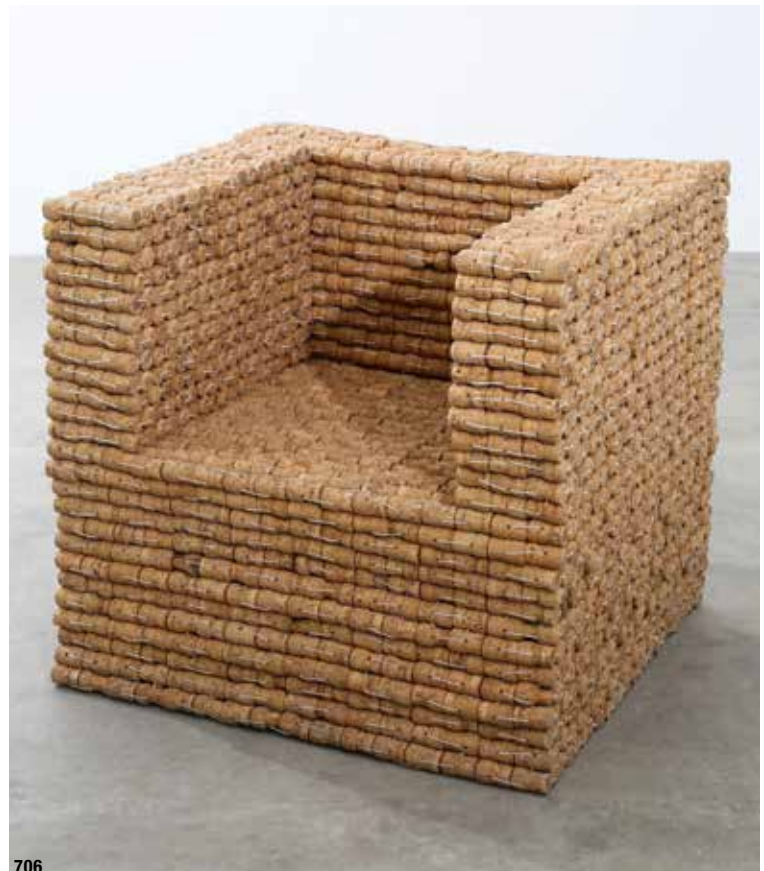
Cable pull pendant lamp with counterweight model Keos. Draft 1960s/70s. Chromed brass, black fabric cable. H. 22 x D. 58 cm.

€ 300.-

705



707



706



708

708
Florian Schulz
 Florian Schulz GmbH

Cable pull pendant lamp with counterweight model Solan. Draft 1960s/70s. Burnished brass, black fabric cable. H. 27 x D. 48 cm. A second, different cable pull is part of the auction and can be used by changing the reflector.

€ 300.-

709
Florian Schulz
 Florian Schulz GmbH

Pendant lamp model Keos. Draft 1960s/70s. Chromed brass, black fabric cable. H. 22 x D. 58 cm.

€ 300.-

710
Massimo Iosa Ghini
 Memphis, Milano

Sideboard model Bertrand. Designed in 1987. Painted wood, stainless steel. 89x230x53cm.

Volker Albus und Volker Fischer, 13 nach Memphis, Deutschland 1995, Abb.S.82.

€ 4.600.-



709



710



711

711
Hermann Becker
Becker Stahlmöbel

4 stools, concrete stool, cane stool and tin stool models. Designed 1989. Steel and concrete with colored felt. Concrete stool dimensions: 27 x 25 x 25 cm. All items labeled with the manufacturer/designer's sticker.

Förderungspreis des Landes Nordrhein-Westfalen für junge Künstler 89. [Eine Schriftenreihe des Kultusministeriums]. Frechen 1990, Abb. S. 62. Robert Janjigian, High Touch. The Materialism in Design, New York 1987, dort eine Abbildung des Betonhockers.

€ 800.-



712

712
Murano Bodenleuchte

Murano floor or table lamp. Draft 1960-80s. Clear glass fading into white towards the bottom, blue-transparent towards the center. Chromed metal frame. H. 34, D. 42 cm.

€ 400.-

713
Giuseppe Raimondi
Anthologie Quartett

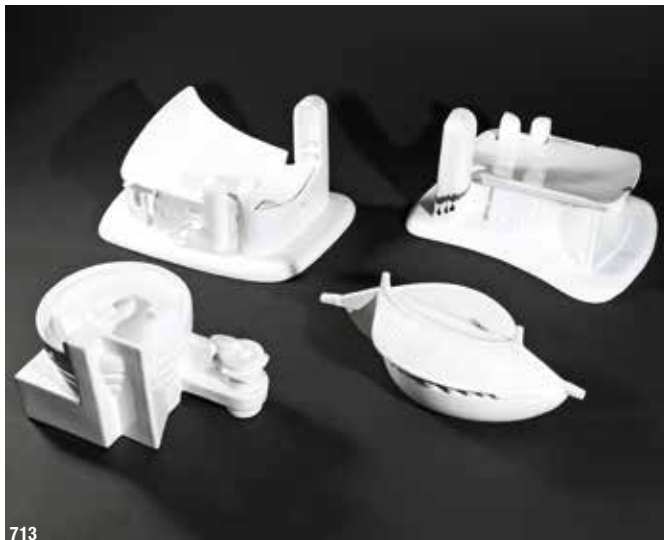
4 architecture models from the I Monumenti series. Designed 1975. Ceramic with white glaze. 1 Guggenheim Museum New York, 13 x 22 cm, handwritten inscription 'Signatur No RG 022. 1 Kenzo Tange Tokyo', 11.5 x 28.5 cm, handwritten inscription 'Signatur No. 08'. 2 x Le Corbusier Ronchamp church, 15.5 x 28.5 cm, handwritten 'Signature No 015'.

€ 550.-

714
Otto Zapf
Vitsoe & Zapf, Eschborn

Modular cabinet system model Softline. Designed 1971. Wooden support panels, foil covering in brown, red and white. 243x258x66 cm.

€ 800.-



713



714



715

715

Gino Sarfatti
Arteluce, Brescia

Floor lamp/spotlight Model 1055. Designed 1955. Chrome-plated metal, black shade. Shade height-adjustable and rotatable. H. 188 cm. Inscribed with company label on the inside of the shade.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, Abb. S. 451.

€ 900.-

716

Stilnovo, Mailand

Hanging light. 1960s. Aluminum, copper colored anodized. Enclosed glass bowl with etched large spiral motif, inside frosted glass shade, 2 burners. D. approx. 65 cm, H. approx. 90 cm. Marked inside with company label: MILANO STILNOVO ITALY.

€ 700.-



716



717

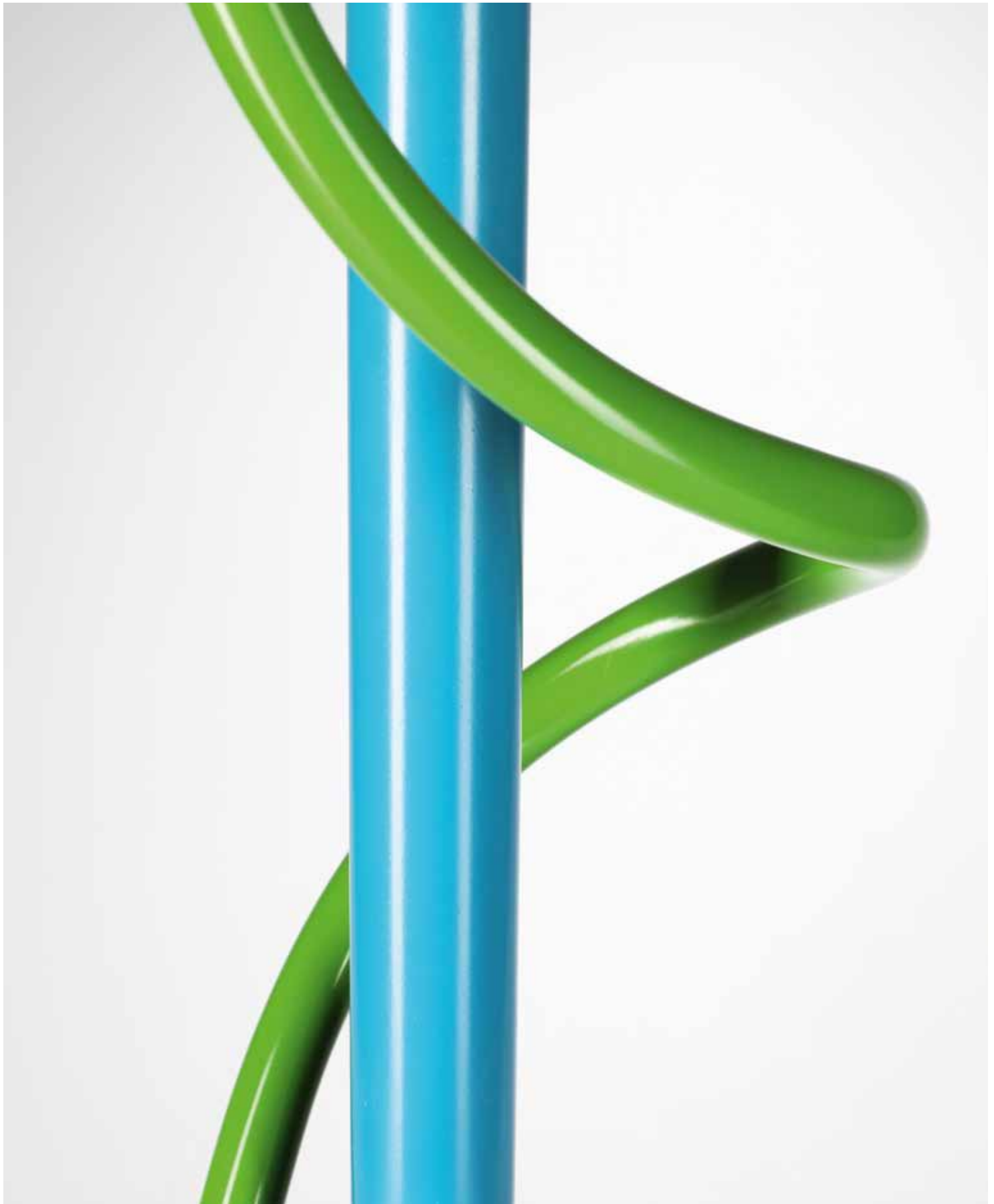
717

Aldo Tura

Aldo Tura, Milano

Serving trolley. Draft 1960s. Wood covered with goatskin, transparent lacquered, brass. Large circular motif in red in the middle. 2 drawers. Side parts can be folded out to form a round tabletop. 76 x 45 x 90 cm, unfolded 76 x 90 x 90 cm.

€ 600.-



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