

AUKTION
4. MAI 2024

KUNST &
DESIGN

AUKTIONS
HAUS
SCHOPS
TUROWSKI



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SCHOPS
TUROWSKI



Zu unserem Team gehören

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AUKTION

Samstag, 4. Mai 2024
Start 11.00 Uhr

Vorbesichtigung / Preview: im Auktionshaus in Krefeld

Freitag	26.04.2024	12-18 Uhr
Samstag	27.04.2024	12-18 Uhr
Sonntag	28.04.2024	12-18 Uhr
Montag	29.04.2024	12-18 Uhr
Dienstag	30.04.2024	12-18 Uhr
Mittwoch	01.05.2024	12-18 Uhr
Donnerstag	02.05.2024	12-18 Uhr

Die im Katalog angegebenen Preise sind Limit / Aufrufpreise

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

Wir laden Sie ebenfalls herzlich zur Saal-Auktion in Krefeld am 4. 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 27. April finden Sie auf unserer Homepage den Link zu einem 3D-Rundgang durch unsere Ausstellung.

KUNST & DESIGN

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HAUS
SCHOPS
TUROWSKI

**KUNST & DESIGN AUKTIONSHAUS
SCHOPS TUROWSKI**

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Geschäftsführer: Askan Quittenbaum

Theresienstr. 60 | 80333 München

Amtsgericht München: HRB 172005

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

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

We also invite you to the auction on May 4th. We would be happy to receive your written preliminary bids for the auction. You can also register for live bidding over the phone. Please contact us.

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

Dear customers,

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

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

The link can be found on our homepage

www.kunstunddesign-auktionen.de

From April 27th, you will find the link to a 3D tour through our exhibition on our homepage.

Versteigerungsbedingungen | Informationen für Käufer

1. KUNST & DESIGN AUKTIONSHAUS SCHOPS TUROWSKI

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

2. Ablauf der Versteigerung

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

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

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

3. Vorbesichtigung

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

4. Versteigerungsgegenstände/ Katalogangaben

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

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

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

5. Kataloge

Kataloge werden Interessenten auf Nachfrage gerne zugesandt.

6. Gebote

Teilnahme an einer Auktion

Es gibt verschiedene Arten an unseren Auktionen teilzunehmen.

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

Saalbieter

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

Vorgebote

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

Telefongebote

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

Internet-Auktionsplattformen

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

7. Zuschlag

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

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

8. Abnahme / Rechnungstellung / Zahlung / Gefahrübergang

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

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

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

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

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

9. Eigentumsvorbehalt

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

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

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

14. Verzug

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

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

15. Mitnahme / Versand

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

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

16. Veröffentlichung der Ergebnisse

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

17. Nachverkauf

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

18. Folgen verspäteter Abnahme

Werden die ersteigerten 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.

Besitzerverzeichnis

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Die englische Version der Versteigerungsbedingungen finden Sie auf:
www.kunstunddesign-auktionen.de

Conditions of sale at auctions

1. KUNST & DESIGN AUKTIONSHAUS SCHOPS TUROWSKI

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

2. Conduct of auction

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

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

3. Preview

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

4. Items on offer at auctions / catalogue description

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

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

5. Catalogues

Catalogues will be provided to interested parties upon request.

6. Bids

Participation in an auction

There are different ways to participate in our auctions.

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

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

Hall bidders

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

Absentee bids

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

Bids by telephone

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

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

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

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

Internet auction sites

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

7. Acceptance of a bid

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

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

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

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

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

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

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

9. Retention of title

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

10. Limited Liability

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

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

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

11. Binding offer

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

12. Commission / surcharge

On top of the price for acceptance of bid a surcharge (commission) in the amount of 24% plus VAT has to be paid. If the bid is made via an online auction platform, the premium increases by the commission charged by the platform. Payment of the full amount has to be carried out in Euro and within the time limit set in clause 8 above. Bank fees, if any, have to be paid by buyer.

13. Resale rights

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

14. Default

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

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

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

15. Taking along / Shipping

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

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

16. Publishing of results

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

17. Post-auction sale

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

18. Consequences of delayed pick up

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

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

20 EURO for big objects (particularly furnishings)

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

19. General provisions

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

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

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



ETHNIKA
EINRICHTUNG
SCHMUCK
SILBER



1

1
Versteinerte Stylemys
(Säulenschildkröte)

Fossilized Stylemys (Pillar Tortoise), approximately 34-56 million years old. 12 x 18 x 23 cm.

Stylemys (pillared turtle) is the first fossil genus of tortoises belonging to the order Testudines, discovered in the United States. The genus lived in temperate to subtropical areas of the White River Badlands of South Dakota (USA), Europe and Asia, based on fossil distribution.

€ 300.-



2

2
Versteinertes Dinosaurier-Ei

Fossilized dinosaur egg. Approximately 80 million years old. Probably China. 15 x 18 x 12 cm.

€ 300.-



3

3
Versteinertes Dinosaurier-Ei
 zugeschrieben Hypselosaurus
 Priscus, Frankreich

Fossilized dinosaur egg attributed to Hypselosaurus Priscus, France. Approximately 65 million years old. Probably Europe. 11,5 x 16 x 17 cm.

€ 300.-



4

4
Versteinertes Dinosaurier-Ei

Fossilized dinosaur egg. Approximately 80 million years old. Probably China. 16,5 x 16 x 11,5 cm.

€ 300.-

5

Versteinertes Leptauchenia nitida Skelett

Approximately 23-34 million years old. This is an extinct goat-like genus of terrestrial herbivores. 19.5 x 20.5 x 11.5cm.

Leptauchenia nitida is native to the Oligocene White River Badlands of South Dakota, USA.

€ 300.-



5



6

6

Dinosaurier Wirbel

Fossilized vertebra. 10 x 15 x 12 cm.

€ 300.-

7

Dinosaurier Krallen

Fossilized Claw. 26,5 x 13 x 13 cm.

€ 500.-



7



8

8

3 Shiva Lingam Steine

3 Shiva Lingam Stones. Ovoid polished stones with red-brown inclusions. 14 x 6.5 cm / 16 x 7 cm / 17 x 8.5 cm.

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

€ 500.-

9

Genryusai Seiya Cachepot, Japan

Meiji period, late 19th century. Bronze, black-brown patinated. Stocky, bulbous shape with a recessed edge. Elephants in sculptural relief all around. H. 22 cm; D. 26 cm. Incised signature on the bottom: Genryūsai Seiya.

Genryūsai Seiyai's workshop in Tokyo was famous in the Meiji period for its high-quality bronze works of expressively modeled animal groups.

€ 1.000.-



9

10

Figur einer weiblichen Gottheit

Rajasthan, Indien

Figure of a female deity. India. Rajasthan. 11th-15th century. Beige sandstone. Standing in a light tribhanga, with a parrot on the right shoulder and on the left hand. The finely cut face with lush lips, straight nose and almond-shaped eyes under gracefully arched eyebrows. The hair tied into a chignon, which is also held together by a crown. Numerous short and long chains around the neck that hang down between the plump breasts. The voluptuous body shapes are additionally adorned with an elaborate pearl belt placed around the hips. Modern metal stand. H. 49 cm, with stand H. 57 cm.

€ 1.200.-



10



11



12

11

Mbuya-Maske

Pende, Kongo
Wood, carved, patinated, partially limed, textile on forehead and chin. Face mask. 28 x 21 x 21 cm.

€ 200.-

12

Mbuya-Maske

Pende, Kongo
Wood, carved, patinated, partially limed, textile on the forehead, grass fiber cuff. Face mask. 48 x 23 x 14 cm.

€ 300.-



13

13
Sitzende weibliche Ahnenfigur
Mumuye, Nigeria

Wood, carved, scratched, patinated. Brass nails as a pair of eyes and on the temples. Stylized female figure sitting on a stool with tattoos and elaborate hairstyle. H. 99 cm.

€ 500.-



14

14
Elefanten-Maske
Elfenbeinküste, Guro

Wood, carved, patinated, partially limed. Stylized elephant head. 80 x 32 x 14 cm.

€ 300.-

15
Zoomorphe Maske
Gurunsi, Burkina Faso

Wood, carved, patinated, painted, partially limed, paper strips. Stylized animal head with long ears and circular horns. 68 x 37 x 12 cm.

€ 300.-



15

16
Maske
Biombo, Kongo

Wood, carved, patinated and colored, partially limed. Male face mask. 35 x 24 x 12 cm.

€ 400.-



16

17**Barock-Schatulle**

Baroque casket. South German, first half of the 18th century. Walnut, walnut root and various fruit woods veneered on a softwood body. Rectangular loaf pan with a hinged, slightly curved lid and a circumferential profile strip on the bottom. On the lid there is a central star and the sides with surrounding bandwork. Inside is divided into small compartments, probably lined with original dark paper. Front with central lock and cartouche-shaped key rosette. 13 x 42,5 x 30 cm

€ 380.-

17

18**Heinrich Vogeler**

2 chairs and stools. Tulpe / Tulip. Polychrome painted, old version. Chairs: 102.5 x 61 x 44 cm / Stools: 46 x 42 x 44.5 cm. Chairs each stamped on the underside of the armrest: DRGM No. 834836
Provenance: formerly the ‚Käseglocke Worpswede‘.

€ 1.000.-

18



19



20

19**Max Le Verrier**

Art Deco table lamp Enigma. France, around 1930. Single flame. Cast metal, green and dark green patinated, colorless ice glass and black marble with white markings. Young woman squatting on a high marble stele, wearing only a long loincloth, holding a glass ball in her hands. 45 x 19 x 12 cm. Figure inscribed on the back: M. Le Verrier.

€ 1.500.-**20****Jac. van Vlijmen****Prototyp einer Wandleuchte**

Prototype of a wall lamp. Design 1920/30s. Lacquered plaster, satin glass. Metal wire for wall hanging. Console-like structure made of staggered, stepped elements. 24 x 17 x 20cm. Inscribed above: Jac. V. Vlijmen R'dam.

€ 600.-



21

21
Martha van Coppenolle
& Marcel Louis Baugniet
 Annoye S.E., Chastres BE

Probably unique. Modernist bed-sofa. Nickel-plated tubular steel, wooden frame construction, gray fabric cover. The backrest is adjustable in two positions and can be folded down to form a bed. 92 x 200 x 100 cm. Production: Annoye S.E., Chastres.

Provenance: Martha van Coppenolle, then by inheritance.

€ 2.200.-



23

23
Venini & C., Murano
 Stehleuchte

Floor lamp. Design 1940s. Glass, brass/metal mount. Colorless glass. Shaft and base twisted spirally. Two light points. H. 156 cm (without shade).

€ 800.-



22

22
2 Säulenschränke

2 pillar cabinets. Art deco. Wooden corpus fully panelled with metal and glass/plastic. 161,5 x 48,5 x 48,5 cm.

€ 3.000.-



24

24

Hawker Aircraft Ltd.
Art Déco Schminktisch

Art Deco dressing table. Hawker Aircraft Ltd.. Ca. 1930s/40s. Made of aluminum, seven drawers with black bakelite handles and round mirror, adjustable. 153 x 119 x 55 cm (H. including mirror).

Hawker Aircraft Ltd. was a major British aircraft manufacturer in the 1920s, 30s and 40s, during which time they also manufactured a range of bedroom furniture.

€ 2.400.-



25

25

Sheaf of Wheat Coffeetable
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. 57 cm, D. 69 cm. A table like this can be seen in a 1950s photograph in Coco Chanel's apartment on Rue Cambon.

€ 400.-



26

26

Louis Vuitton
Wardrobe Malle (Armoire)

Wardrobe Malle (Armoire). Ca. 2010. Monogram canvas, reinforced beech wood, with lozine borders, gold-plated brass corner fasteners, leather handles. It opens to the side with six beige leather drawers and a wardrobe. 112 x 66 x 55 cm. Inscribed with data code on the company label in the lid: AA025261. Made in France.

€ 6.000.-



27

27

Louis Vuitton
2 Rigid Alzer Koffer

2 Rigid Alzer suitcases. Monogram canvas, reinforced beech wood, with lozine borders, corner fasteners in gold-plated brass, leather handles, with key. 41 x 32 x 15 / 44 x 34 x 17 cm. In the lid on a brown company label with white lettering and stamped data code: 919439. Louis Vuitton Ave MARCEAU 78 bis PARIS / NICE. 2 AVE DE SUÈDE.

€ 1.500.-

28**Wasserkanne**

Water jug. Italy 20th century. Silver, embossed and cast. Pear-shaped body on a high, retracted base with a wide spout and volute-shaped handle. The wall with straight lines. H. 24 cm. 901 grams. Inscribed: Venice, as well as unidentified master's mark.

€ 700.-**29****Paar deutsche Silberschalen**

Pair of German silver bowls, 1870s. Silver. 24.5 x 19 x 11.5 cm, 25.5 x 20 x 11.5 cm. Weight: Total 612 grams. One bowl hallmarked: 800 crescent crown.

€ 900.-

28



29



30

30**Gabriel Hermeling**

H. M. Wilkens & Söhne, Bremen

Gabriel Hermeling for Wilkens Söhne, Bremen. Extensive table cutlery, 1880s. **118 parts.** Each for 12 people: table spoons, soup spoons, dessert spoons, coffee spoons, dinner forks, table forks, dinner knives, table knives, fish forks, fish knives, 2 fish serving pieces, 2 pieces of salad servers, 2 pie servers, three cold cuts forks, soup ladle. A total of 8433 grams of silver. Inscribed: fineness stamp 800 as well as half moon and manufacturer's mark G.Hermeling (embossed). The Cologne goldsmith

Gabriel Hermeling (1833-1904) bore the honorable title of imperial court blacksmith and enameller.

His goldsmith workshop in Cologne was considered one of the leading manufacturers in the Rhineland. Hermeling enjoyed the favor of the Hohenzollerns and especially Kaiser Wilhelm II. His excellent works in gold and silver, decorated with enamel and precious stones, can be admired in the Cologne City Museum.

€ 3.600.-



31

Henry van de Velde

Henry van de Velde

Very rare Underplate, 1902/1903. Silver, whiplash decoration in relief. Production: Theodor Müller, Weimar or Koch & Bergfeld, Bremen. D. 27.7 cm. Weight: 657 grams. Inscribed: Artist's signet 925 crescent crown. The relief decoration of the flag in the form of stylized waves is subtly raised and resembles the whiplash motif of the Meissen porcelain service created at the same time. The plate was designed as part of the silver gift for the wedding of the Grand Duke of Weimar. A copy of this plate was listed in the exhibition catalog at the 'Linie und Form' exhibition in Krefeld in 1904 and was subsequently acquired by the Kaiser Wilhelm Museum, where it is still located today. (catalog raisonné Vol. I, p. 143/144).
Provenance: Estate of Theodor Koerner Jr., Kunsthandel Berlin.

Thomas Föhl, Antje Neumann, Henry van de Velde, Werkverzeichnis, Bd. 1, Metalkunst, Leipzig 2009, Nr. I.2.19.

€ 15.000.-

32

Paula StrausPeter Bruckmann
& Söhne, Heilbronn

Teapot and sugar bowl. Model no. 13024. Parts of a service, by Paula Straus, designed for Bruckmann & Söhne, Heilbronn, around 1926. 800 silver, pressed and hammered. Knob and handle made of ebony. Teapot: 10 x 28.8 cm, D. 17.5 cm/Sugar bowl: 8 x 17.5 cm, D. 13.3 cm. 634 or 297 grams. Inscribed on the underside: A. Horn / half moon, crown, 800, eagle (company mark) / No. 13024.

This is the early version of the service, which is considered very rare. It was exhibited in this form in 1927 at the famous exhibition in the Grassi Museum, Leipzig, 'Europäisches Kunstgewerbe' (European Decorative Arts) alongside works from the Bauhaus and other top works of European design. This can be seen, for example, in the shape of the handles of the sugar bowl. They take up the circular shape and combine disc and ball, while later versions only have disc-shaped handles in silver.

This service from the first modern industrial designer became the successful model for the Bruckmann company and also marked the breakthrough for Paula Straus. With this tremendous success, the company went to the first major exhibition 'Europäisches Kunstgewerbe' (European Decorative Arts) in Leipzig in 1927, in which the first international comparison of 'works of craftsmanship and the decorative arts industry' on German soil took place. From 1924 onwards, Paula Straus, who had previously been influenced by Expressionism, designed objective and functionally designed objects. She had recently become a member of the Werkbund and was represented with three objects at the traveling exhibition 'Die Form ohne Ornament' (Form without Ornament) in Stuttgart in 1924. In 1925, Straus received a solo exhibition at the renowned Mannheim Municipal Art Gallery. The critics then put her on a par with Dagobert Peche, Emil Lettré, Anny Hystak and Georg Jensen. (Siebenmorgen pp. 39-41)

Literature: Harald Siebenmorgen (ed.), FrauenSilber-Paula Straus, Emily Roth & Co. Silversmiths of the Bauhaus era. Exhibition cat. Badisches Landesmuseum Karlsruhe, Bröhan-Museum Berlin, Karlsruhe 2011, p. 52, (illustration of the same model coffee and tea service from the Stuttgart State Museum), p. 53 (coffee and tea service Brohan Museum), cat. no. 2 and 3 (see cf.).

Die Form, H. 2, 1927, S. 142f. (Service komplett und Einzelteile). (Zum Vgl.).

€ 6.000.-

32





33

33**Magnus Stephensen**

Georg Jensen, Kopenhagen

Magnus Stephensen for Georg Jensen, Copenhagen. Tea and water kettle and chocolate pot, 1957. Stainless steel, ebonized wood. H. 12.8 cm, H. 10.7, H. 9 cm. Inscribed on the bottom: GEORG JENSEN STAINLESS MADE IN DENMARK, model number (embossed).

€ 800.-**34****Lino Sabattini**

Christofle & Cie, Paris

Tea service Boule by Lino Sabattini for Christofle, around 1955. Teapot, height 12.5 cm, cream jug, height 5 cm, sugar bowl, height 6 cm. Gallia metal, silver plated. Each marked on the bottom: Springer, GALLIA PROD. CHRISTOFLE ITALY, liters.

€ 1.200.-

34



35

35**Franco Lapini**

Large oval serving bowl with lid. Silver-plated brass, hand-hammered. Hood with figural brass appliqué, still life of seafood and fish. 27 x 68 x 20 cm. Inscribed on the underside with a stamp: franco lapini MADE IN ITALY (embossing stamp).

€ 1.600.-



36



37

36
Franco Lapini

Large oval serving bowl with hood. Silver-plated brass, hand-hammered. Hood with figural brass appliqué of a lobster. 26 x 68 x 20 cm. Inscribed on the underside with a stamp: Franco Lapini MADE IN ITALY (embossing stamp).

€ 1.600.-

37
Franco Lapini

Large tray. Metal, silver-plated, partially gold-plated. Large, slightly wavy curved shape. Two plastic fox figures as handles on the narrow sides. Length 88 x 44.5 cm. Inscribed on the bottom: Franco Lapini MADE IN ITALY (embossing stamp).

€ 600.-

38
Jean Deprés

Ring. Around 1930. Silver, yellow gold and black enamel. 30 x 24 mm. Weight 15.9g.

€ 2.600.-

39
Jean Deprés

Ring modèle à l'escargot. 1932. White gold, yellow gold, silver. 22 x 28 mm. Weight 24,1g. Company mark (JD with diamond-shaped chalice), silver crab hallmark.

Melissa Gabardi. Jean Deprés. Mailand 1999, S. 197 (Entwurfszeichnung 429 vom 22.10.1932).

€ 3.200.-



38



39

40**Jean Deprés**

Bracelet. Around 1935. Silver. 180 x 38 mm.
Company mark (JD with diamond-shaped
chalice), silver crab hallmark.

€ 3.200.-

40



42



41

41**Jean Deprés**

Ring. 1940s. Yellow gold, silver.
30 x 24 mm Weight 18.3 g. Company brand
(JD with diamond-shaped chalice). Boar and
eagle head hallmarks for silver and gold work.
Melissa Gabardi. Jean Deprés. Mailand 1999,
S. 120.

€ 3.200.-**42****Jean Deprés**

Link bracelet. Around 1935. Silver.
180 x 30 mm Weight 146.3 g.
Company mark (JD with diamond-
shaped chalice), silver crab hallmark.

€ 3.600.-



43

43**Astrid Fog**

Georg Jensen, Kopenhagen

Georg Jensen necklace. Design: Astrid Fog, 1971.
925 silver. 20.5 x 12.5cm. Marked: manufacturer's
and fineness marks, DENMARK 235.

€ 900.-**44****Ebbe Weiss-Weingart**

Pearl necklace. 1965-70. L. 44 cm (neck), L. 21.5 cm
(hanger). Four rows of baroque pearl cords on the neck,
nine rows of baroque pearl cords as a pendant. Probably
yellow gold, weight approx. 10 g.

€ 700.-

44

45**Ebbe Weiss-Weingart**

Turquoise set, four pieces, consisting of a necklace, a pair of stud
earrings, a pair of earrings and a ring. 1965-1967. Turquoise
beads with matrix in baroque shapes. Necklace, L. 49 cm.
833 gold, weight approx. 30 g. Pair of stud earrings, 26 x 22 mm.
750 gold, weight approx. 18 g. Earrings, L. 82 mm. 750 gold,
weight approx. 20 g. Ring, 35 x 22 mm. 750 gold, weight approx.
2 g. Each with fineness and artist's hallmark.

€ 4.200.-

45

46**Ebbe Weiss-Weingart**

Jewelry set, two parts, consisting of necklace and bracelet.
1965-1970. Necklace, L. 32 x 4.4 cm. Bracelet, 18 x 4.4 cm.
Nine rows of baroque pearl cords. 833 yellow gold, total weight
approx. 50 g. Each with fineness and artist's hallmark.

€ 2.600.-

46



47

47**Ebbe Weiss-Weingart**

Necklace with three stylized volcanoes with pearl trim as links.
1965-1970. L. 40.5 cm. Three-part, two-row baroque pearl cords.
833 yellow gold, weight approx. 60 g. Fineness and artist's mark.

€ 3.800.-**48****Ebbe Weiss-Weingart**

Pair of earrings. Around 1972. 833 yellow gold, weight approx. 34 g.
70 x 48 mm. Artist and fineness hallmarks.

€ 2.800.-

48



49

49**Ebbe Weiss-Weingart**

Ring. Around 1965. 833 gold, approx. 17 g. Baroque pearls. 50 x 22 mm.
Artist and fineness hallmarks.

€ 700.-

50

50**Ebbe Weiss-Weingart**

Ring. 1965. 900 yellow gold, approx. 24 g. Baroque pearls. 35 x 21 mm.
Artist and fineness hallmarks.

Vgl. Fritz Falk, Cornelia Holzach, Schmuck der Moderne. 1960-1998.
Pforzheim 1999. S. 38, Kat.-Nr. 726 (Ohrringe).

€ 1.700.-

51

51**Ebbe Weiss-Weingart**

Pair of pearl earrings. 1965. 900 yellow gold, weight approx. 35 g.
Baroque pearls. 50 x 15 mm. Artist and fineness hallmarks.

Fritz Falk, Cornelia Holzach, Schmuck der Moderne. 1960-1998.
Pforzheim 1999. S. 38, Kat.-Nr. 726.

€ 2.400.-

52
Saphir-Ring

Sapphire ring. Around 1960. 750 yellow gold, weight approx. 10g. Sapphire solitaire, four diamonds. 26 x 20 mm

€ 600.-

53
Deutschland
Halsschmuck

Necklace. 1950s. L. 43.5 cm. 585 yellow gold, weight 28 g. Marked: Fineness and manufacturer's mark A * D.

€ 750.-



53



52



54



55

54
Deutschland
Goldarmband mit
Smaragdcabochons

Gold bracelet with emerald cabochons. Around 1960. L. 19 cm. B. 1.1 cm. 585 yellow gold. Weight 63 g (total). Eight emerald cabochons. Inscribed fineness mark.

€ 2.200.-

55
Hans Hansen
Armreif

Bangle. 1960s. 585 gold, 37 g. 7.2 x 6 cm. Marked: manufacturer and fineness marks DENMARK.

€ 1.200.-

56
Hans Hansen
Zwei Broschen

Two brooches. 1960s. 585 gold, 24 g (total). 4 x 4.8 cm and 6 x 3.2 cm. Marked: manufacturer and fineness marks DENMARK.

€ 900.-



56



57

57
Rolex S.A.

Rolex Oyster Perpetual Datejust. Ref.1601. Automatic men's watch. 18k white gold and stainless steel. Circa 1970s. Gray dial, indices set with diamonds (10 x 2 diamonds), silver minute and hour hands. Acrylic glass. White gold bezel on a 36 mm stainless steel case. On the original Rolex stainless steel anniversary bracelet, length 20cm with watch.

€ 6.000.-



58

58
Rolex S.A.

Rolex Oyster Perpetual Lady Date. Ref. 6917. Automatic ladies watch. 18k gold and stainless steel. circa 1970s. 18k yellow gold bezel on a 26 mm stainless steel case. Golden minute and hour hands. Acrylic glass. Original Rolex anniversary bracelet 18k yellow gold/stainless steel, length 17 cm with watch.

€ 1.500.-



59

59
IWC

IWC model Portugieser Yacht Club Chronograph, Ref. IW390211. Automatic movement, caliber 89361. Ca. 2015. Stainless steel case 45mm. Rubber bracelet. White dial with Arabic indices, red start-stop hand, date display. Original box.

€ 5.200.-

60
Jaeger Le Coultre

Jaeger Le Coultre Atmos with lapis lazuli dial. Switzerland circa 1974. Brushed, gold-plated case. Dial with Arabic numerals and baton hour markers, original gold-plated hands and the signature Jaeger-Le-Coultre, Atmos. Clockwork with ruby stone. Serial number 375202. 23,5 x 21,59 x 16,51 cm.

€ 1.200.-



60

GLAS

61
Daum Frères

Daum Freres, Nancy. Footed vase 'Feuilles en Automne', around 1910. Cased glass, colorless, milky white and yellow. Orange, rust brown and green enamel fusions. Rough etched decor with autumn leaves. Three applications. H. 17.7 cm. Signed on the bottom: Daum Nancy Lorraine Cross (engraved).

See exhibition cat. Centenaire de Daum au Japon, Hokkaido 1980, No. 23.

€ 2.600.-



61

62
Louis C. Tiffany
Tiffany & Co.

Louis C. Tiffany, flower cup, around 1904. H. 24.5 cm. So-called Favrite glass. Cased glass, colorless and amber yellow. Combed bronze-colored and cobalt blue threads and millefiori melts, heavily matt gold-colored. Inscribed on the bottom: L.C.T. Favrite W 8426 (engraved).

A copy of the expert report by R. F. W. Erb, dated 3.8.1989 is here.

€ 4.400.-



62



63

63
Vittorio Zecchin
Murano

Goccioloni vase. 1920s. Straw yellow glass, eight drop supports. H. 41 cm.

€ 500.-



64

64
Vittorio Zecchin
Murano

Goccioloni vase. 1920s. Pale purple, optically ribbed glass, mouth and eight drops of deep purple.

€ 600.-

65**Fulvio Bianconi**

Venini & C., Murano

Corroso table lamp. Around 1950. Cased glass, colorless and green. Etched ice glass-like surface. Brass mount, textile shade. H. 74.5 cm (total). Marked: Venini Murano ITALIA (etched stamp); Manufacturer's paper label.

€ 500.-

65

66**Gino Mazzega**

Mazzega, Murano

Vase „A fasce“. Around 1955. Cased glass, colorless and green, horizontal bands in blue, green and red. H. 28.5 cm. Manufacturer's label on the wall.

€ 300.-

66

67**Fulvio Bianconi**

Venini & C., Murano

Vase Fasce Orizzontale. Cased glass, colorless and green with horizontal, white-lined bands in red. H. 32 cm. Inscribed on the bottom with a three-line etched stamp: Venini Murano ITALIA.

€ 800.-

67

68**Fulvio Bianconi**

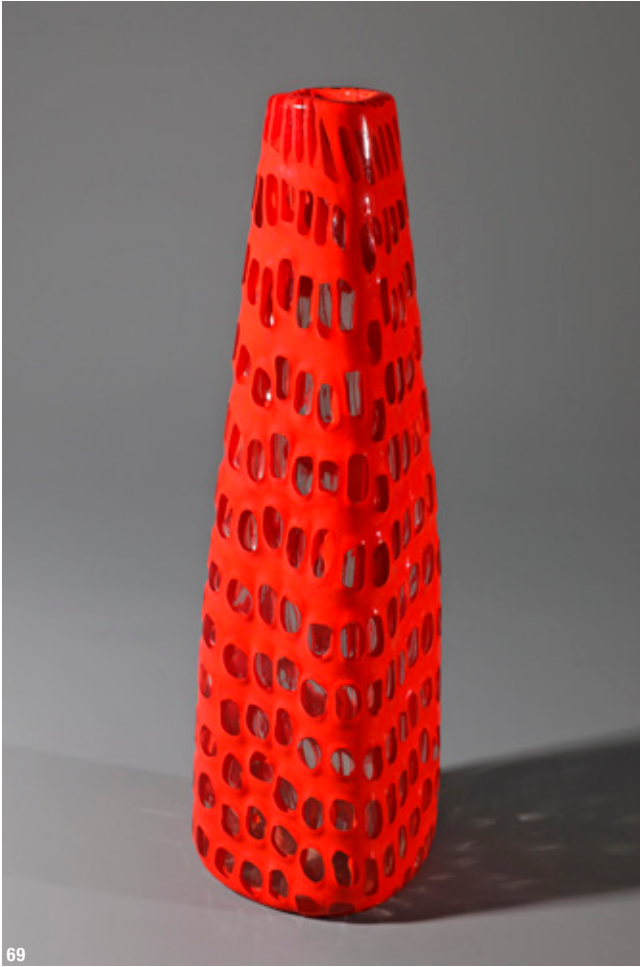
Venini & C., Murano

Forato vase. 1951. Model no. 4223. Hole opening in the wall. Cased glass, colorless and green. H. 34.8 cm. Marked: Venini Murano ITALIA (etched stamp).

Ausst.-Kat. Fulvio Bianconi, Le Stanze del Vetro, Venedig 2015, S. 242.

€ 600.-

68



69

69**Tobia Scarpa**

Venini & C., Murano

Vase Occhi. Circa 1960. Glass. Wall formed from opaque red framed and colorless interior, angular murrines lined up one after the other. H. 33.5 cm. Inscribed on the bottom: Venini Murano (round etched stamp). Provenance: acquired around 1960, Locarno, Switzerland.

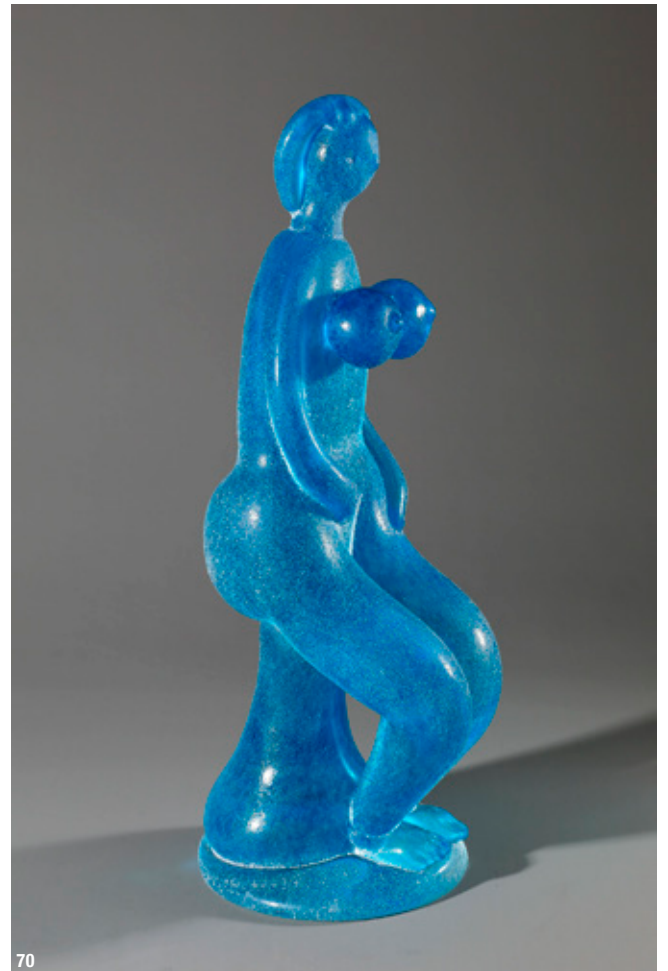
Deboni, Franco. Venini Glas. Basel 1990, Abb. 164 (zum Vergleich).

€ 4.000.-**70****Pablo Picasso, (1881-1973)**

Fucina degli Angeli, E. Costantini

Donna seduta. 1964. Colorless glass with blue powder melts and white melts. H. 34.5 cm. Inscribed on the stand: E. Costantini P. Picasso Fucina degli Angeli Venezia 1964 (engraved).

Egidio Costantini. Il maestro di maestri. Katalog zur Ausstellung Brüssel, Espace medici, 1990, S. 162/163.

€ 5.000.-

70



71

71**Pablo Picasso, (1881-1973)****Fucina degli Angeli, E. Costantini**

Anfora. 1954. Amphora shape with applied face. Colorless, slightly iridescent glass with plastic fusions in black. H. 45 cm. Inscribed on the stand: E. Costantini P. Picasso Fucina degli Angeli Venezia 1954 (engraved).

Egidio Costantini. Il maestro di maestri. Katalog zur Ausstellung Brüssel, Espace medici, 1990, S. 172.

€ 5.000.-



72

72

Pablo Picasso, (1881-1973)

Fucina degli Angeli, E. Costantini

Colomba. 1954. Elongated vessel in the shape of a dove. Cased glass, colorless and red, slightly iridescent glass with plastic melts in black. H. 33 cm. Inscribed on the stand: E. Costantini P. Picasso Fucina degli Angeli Venezia 1954 (engraved).

Egidio Costantini. Il maestro di maestri. Katalog zur Ausstellung Brüssel, Espace medici, 1990, S. 175.

€ 5.000.-

**73**

Ermanno Nason
Gino Cenedese, Murano

Cavaliere, Omaggio a Marino Marini.
Around 1965. A rider on a horse.
Cased glass, colorless and blue. H. 41 cm;
L. 33 cm. Manufacturer label. Inscribed on
the bottom: E. Nason Omaggio a
MARINO MARINI (engraved).

€ 1.200.-

73

74

Archimede Seguso
Archimede Seguso, Murano

Griglia vase. Around 1961. Cased glass,
colorless, pink and blue gradient.
Surface with a net-like relief.

€ 240.-



74

75

Laura Diaz de Santillana
Arcade, Venezia

Three Bamboo vases. Cased glass,
colorless and blue, brown, violet and dark
blue underlaid, H. 54.5 - 55.7 cm.
Each marked: ARCADE ANTOLOGIA by
LAURA DE SANTILLANA 300 N Italy
(engraved).

€ 600.-



75



76

76
Giò Ponti
 Venini & C., Murano
 A Canne Vase. 1946/47. Colorless glass with vertical bands of blue, red, green, violet and yellow. Marked: Venini Murano ITALIA (etched stamp).

€ 2.400.-



77

77
Antonio Da Ros
 Gino Cenedese,
 Murano
 Contrappunto vase. 1959. Colorless glass block, layers melted in violet, green, blue and pink. Marked: Gino Cenedese Murano Fabio Tosi (engraved).

€ 1.200.-



78

78
Antonio Da Ros
 Gino Cenedese,
 Murano
 Vase. Around 1960. Cased glass, colorless, blue and violet. H. 22.8 cm.

€ 400.-

79
Massimo Giaccon
 Memphis Extra

Vase. Around 1990. Cased glass, colorless and blue with bubbles, yellow enamel painting. H. 20 cm. Marked: GIACCON PER MEMPHIS EXTRA (engraved).

€ 300.-



79

80
Andrea Anastasio
 Memphis Extra

Vase. Around 1990. Cased glass, colorless and blue with yellow murrines. H. 49.5 cm. Marked: A. ANASTASIO PER MEMPHIS EXTRA BY COMPAGNIA VENEZIANA MURANO (engraved).

€ 800.-



80



81

81
Flavio Poli
 Seguso Vetri d'Arte, Murano

Vase. Around 1955. Cased glass, colorless, orange and yellow. 27 x 31 x 11 cm.

€ 600.-



82

82
Petr Hora

Glass object. H. 17 cm. L. 20.5 cm. Cased glass, colorless, blue and white. Marked: Petr Hora 96 (engraved).

€ 2.000.-

KERAMIK



83**Max Schröder**

Berlin KPM

Easter egg with orchids by Max Schröder for KPM Berlin, 1899. Porcelain, white, glazed, overglaze in light green, enamel in yellow and violet with relief gold, brass mount. H. 8 cm. Included: contemporary stand from the goldsmith Cottmann/Ludwig, Berlin (2017, with signature). Provenance: Kunsthandel, Berlin.

Irene von Treskow, Die Jugendstil-Porzellane der KPM Berlin, Passau 1971, S. 285 (Modellbuch, Nr. 6056).

€ 1.800.-

83



84

84**Theodor Schmuz-Baudiss**

Theodor Schmuz-Baudiss, Adolf Flad. Lidded vase with a pair of pheasants, designed in 1914 for the KPM, Berlin, produced in 1924. Theodor Schmuz-Baudiss (form) and Adolf Flad (decor). Porcelain, white glazed, polychrome overglaze with gold. H. 37.5 cm. Production: StPM Berlin, 1924. Marked: scepter (blue, under glaze), imperial orb (red, on glaze) and K.P.M. (red, on glaze), year letter Y, 148/1, 45 (black, handwritten).

Tobias Hoffmann, Claudia Kanowski (Hrsg.), Lust auf Dekor, Die Ära Theo Schmuz-Baudiss, Berlin 2013, S. 107, Kat. Nr. 48 (Abb. einer Vase mit vergleichbaren Dekor), S. 129, Kat. Nr. 66 (Abb. gleiche Form).

€ 3.400.-

85

85**Max Laeuger**

Sculpture of lovers, around 1941. Majolica, polychrome glazed. H. 21 cm. Marked on the bottom: ML 01.. PROTECTED (embossed).

€ 400.-



86

86**Henry van de Velde**

Reinhold Hanke

Handle vase model 2117, 1903. Stoneware. Rare oxblood glaze. Funnel body with semicircular swinging end, flat handles with small, oval openings.
 Inscribed on the bottom: artist's signet, 2117 (embossed).

Vase with varying opening over a round stand. The lower half of the body, which is turned into shape, tapers conically. The upper part forms a harmonious unity with the disc-shaped, decorated handles and evokes the impression of a holistic piece, which is further underlined by means of relief. Not all specimens were reworked on the inner edge of the mouth and therefore remained smooth' (like the piece here). (catalog raisonné Vol. III, p. 38). The vase was in the apartments of Herbert Esche and Kurt von Mutzenbecher, was represented at two exhibitions and can be seen as a decorative element in numerous illustrations in van de Velde's furniture catalog. The price was 10 marks. The Grassi Museum for Applied Arts purchased a copy directly from the manufacturer in Höhr in 1913 (WVZ. Vol. III, SD. 128). Provenance: Estate of Theodor Koerner Jr., Kunsthandel Berlin.

Thomas Föhl/Antje Neumann, Henry van de Velde, Bd. III, Weimar 2016, S. 128 ff..

€ 10.000.-



87

87

Ernst Barlach
Richard Mutz, Altona

Figural vessel Nöck (Aquarius). Production: Hermann and Richard Mutz, Altona, 1903. Stoneware, glazed dark blue. The vessel is formed by the body of Aquarius. H. 15.5 cm.
Inscribed on the bottom: E Barlach (painted or scratched), MUTZ ALTONA (embossed).

Barlach designed ten ceramic sculptures between 1903 and 1904, which were produced by Mutz and are extremely rare. Only one other example of this vessel in a violet-gray version can be found in the Barlach House, Hamburg (inv. no. 1948/6). Barlach created a vase-like vessel in the shape of a Nöck - Aquarius - who sits with his arm propped up on his fins. The four fins also form the feet of the almost spherical shaped vessel, which appears very abstract and only shows a few hints of (fish) scales. The blue-green glaze corresponds to the water world and the choice of a waterman in a melancholic pose also testifies to the sculptor's sense of humor. The anthropomorphic shape of a commodity seems to be inspired by French models... A Nöck with a violet-gray glaze and a matt green mouth is in the collection of the Ernst Barlach House, inv. No. 1948/6.; Rüdiger Joppien, and others, exhibition cat. Hermann and Richard Mutz. Keramik des Jugendstils, Museum für Kunst und Gewerbe Hamburg, Hamburg 2002, p. 60 ff.

Friedrich Schult, Ernst Barlach. Das plastische Werk. Wvz. Bd. 1, Hamburg 1960, S. 46 (Abb.), Kat.-Nr. 46. Rüdiger Joppien, u.a., Ausst.-Kat. Hermann und Richard Mutz, Museum für Kunst und Gewerbe Hamburg, Hamburg 2002, S. 60 f., S. 160 (gleiches Modell).

€ 8.000.-



88

88
Rupert Carabin
 Molines, Paris

Rupert Carabin. Very rare figural tobacco pot. Model for the Paris World Exhibition in 1900. Faïence, green and brown glazed. Semi-sculptural female figure as a kind of handle, nestling against a pumpkin. H. 13 cm. Inscribed on the bottom: Artist's signet RCf, 13 (embossed).

A different version of the pot was acquired by the Museum of Arts and Crafts in Hamburg under Justus Brinkmann at the World Exhibition in Paris in 1900.

It was lost during or immediately after the Second World War. A replacement was purchased from the Paris art market in 1975.

The museum piece and the present example are therefore the only pieces known to date.

Tobias Hoffmann, Anna Grosskopf (Hrsg.), Belles Choses. Art Nouveau um 1900, Bröhan-Museum Berlin, München 2023, Nr. 92.

€ 1.800.-

89**Otto Lindig**

Bowl by Otto Lindig, Dornburg, around 1923. Majolica, lead white on the outside, greenish glaze on the inside. H. 6.1 cm, D. 12.5 cm. Inscribed on the bottom: artist's signet OL (scratched).

€ 380.-

90

90**Paul Dresler**

Vase (egg shape). 1935/37 stoneware, light gray body. Creamy white, matt feldspar glaze, with a light brown edge. H. 22.6 cm. Monogrammed and inscribed on the base: PD (scratched) / Grootenburg (workshop mark). Paul Dresler received the Grand Prix for this series of vases at the 'Exposition de Paris 1937'.

Vgl.: Kaiser-Wilhelm Museum Krefeld. Paul Dreseler. Bestandskatalog 8, 1979. S.64 (Abb.), S. 120 (WVZ Nr. 310)

€ 1.500.-

89



91

91**Jan Bontjes van Beek, Berlin**

Jan Bontjes van Beek, Pilgrim Bottle, 1936. Earthen shards, stone-grey-green glaze. Round shape flattened on both sides with a short spout and small handle. 14.5cm. Inscribed: Artist's signet (embossed).

Hans Peter Jakobson, Volker Ellwanger, Jan Bontjes van Beek Keramiker, Jena 1999, S. 205.

€ 1.400.-



92

92
Jan Bontjes van Beek,
Berlin

Jan Bontjes van Beek, Calvados bottle (monk), around 1936. Brown earthenware, gold-plated, polished with cork. Roller body with waist, short spout, flat end with two recesses. H. 9.7 cm. Inscribed on the bottom: Artist's signet (embossed).

Hans Peter Jakobson, Volker Ellwanger, Jan Bontjes van Beek Keramiker, Jena 1999, S. 205.

€ 1.200.-



93



94

93
Jan Bontjes van Beek,
Hamburg

Jan Bontjes van Beek, conical vase, 1960-66. Stoneware, brown glazed with light green running glaze. H. 12 cm. Inscribed on the bottom: artist's signet (brush mark).

€ 800.-

94
Jan Bontjes van Beek,
Hamburg

Jan Bontjes van Beek, bowl, 1960-66. Stoneware, predominantly purple and brown glazed with white spots. H. 7 cm, D. 18.5 cm. Inscribed on the bottom: artist's signet (black, handwritten).

Vgl. Hans Peter Jakobson, Volker Ellwanger, Jan Bontjes van Beek Keramiker, Jena 1999, S. 218

€ 500.-

95**Jan Bontjes van Beek**

Dr. Alfred Ungewiß

Jan Bontjes van Beek, slim vase, around 1965. Production: Dr. Alfred Ungewiß, Dehme. Stoneware, glazed dark purple. H. 21.3 cm. Inscribed on the bottom: embossed mark Bontjes/Ungewiß.

€ 600.-

95

96**Jan Bontjes van Beek, Hamburg**

Jan Bontjes van Beek, cone vase, 1958/59. Stoneware, glazed dark blue. H. 12.3 cm. Inscribed on the bottom: artist's signet (brush mark).

Vgl. Hans Peter Jakobson, Volker Ellwanger, Jan Bontjes van Beek Keramiker, Jena 1999, S. 215.

€ 400.-

96



98



97

97**Ingeborg und Bruno Asshoff**

Ingeborg und Bruno Asshoff, sculpture. Stoneware, glazed matt brown and gray-white. 17 x 12 x 8 cm. Inscribed on the side: A (embossed).

€ 300.-**98****Ingeborg und Bruno Asshoff**

Ingeborg und Bruno Asshoff, vase object, 1970s. Stoneware, alkaline glaze, darkening towards the bottom. H. 40.5 cm. Inscribed on the bottom: A (embossed).

€ 800.-

99**Otto Meier**

Otto Meier, vase sculpture. Porcelain, predominantly glazed in matt green and gray. 23 x 33 x 13.5 cm. Inscribed on the bottom: Artist's signet (embossed).

€ 900.-

99



101

101**Toni Heinrich**

Toni Heinrich, sculpture Europe on the bull, around 1971. Majolica, polychrome glazed. 17 x 17.5 x 12.5 cm. Not labeled.

€ 300.-**102****Gerald Weigel**

Gerald Weigel, vase object, 1990s. Stoneware, cracked glaze in brown. H. 27.7 x 27.5 x 10.5 cm. Inscribed on the bottom: artist's signet.

€ 300.-

102

100**Volker Ellwanger**

Volker Ellwanger, Vase, 1975. Stoneware, red body, matt crystal glaze in brown and yellow tones. H. 29.8 cm. Inscribed on the bottom: artist's signet (scratched), paper label. With exhibition catalog Modern German Ceramics, National Museum of Modern Art Tokyo, Tokyo 1976.

Ausst.-Kat. Moderne Deutsche Keramik, Nationalmuseum für Moderne Kunst Tokio, Tokio 1976, Nr. 90.

€ 200.-

100

103**Beate Kuhn***

Beate Kuhn, cup vase, around 1960. Thin stoneware, polychrome glazed. Polychrome glaze with abstract motifs. H. 9.5 cm. Inscribed on the bottom: artist's signet.

€ 200.-

103



105

105**Beate Kuhn***

Beate Kuhn, bowl, around 1960. Thin stoneware, glazed in brown and red tones on matt white. Abstract motifs. H. 12.7 x 21.3 x 19 cm. Inscribed on the stand: artist's signet, on the base: K (scratched).

€ 400.-**104****Beate Kuhn***

Beate Kuhn, warmer, around 1960. Majolica, polychrome matt glazed. Abstract motifs. H. 5.7 cm, D. 10.5 cm. Inscribed on the wall: artist's signet. Inscribed on the base: K (embossed).

€ 300.-

104



106

106**Beate Kuhn***

Beate Kuhn, vase, 1950s. Thin stoneware, polychrome matt glaze. Abstract decor. Inscribed on the wall: artist's signet (raised). Inscribed on the bottom: K (scratched).

€ 400.-



107

107
Beate Kuhn*

Wald mit Nebel / Forest with Fog, 1998. Stoneware. Form assembled from hemispheres. 25 x 35 x 37 cm. Marked on the underside with K (scratched). This work was purchased at the exhibition 'Form und Glasur 98' in Höchst. Illustrated in KERAMOS No. 231, 2016, p. 110.

€ 1.800.-



108

108
Beate Kuhn*

Beate Kuhn, shell object, 1985. Stoneware, slate green glazed on brown. 15.5 x 34 x 25 cm. Inscribed on the bottom: artist's signet, 85 (embossed).

€ 800.-



109

109
Beate Kuhn*

Beate Kuhn, shell object. Stoneware, glazed anthracite gray-blue. 25.5 x 31 x 20 cm. Not labeled.

€ 600.-



110
Beate Kuhn*

Beate Kuhn, cat. Earthenware, rust red and brown matt glazed. 27 x 30 x 20 cm. Inscribed on the belly: artist's signet.

€ 800.-

110

111
Beate Kuhn*

Beate Kuhn, double-neck vase. Porcelain, sharp fire glaze in dark tones. H. 15 cm. Inscribed on the bottom: K (incised).

€ 300.-

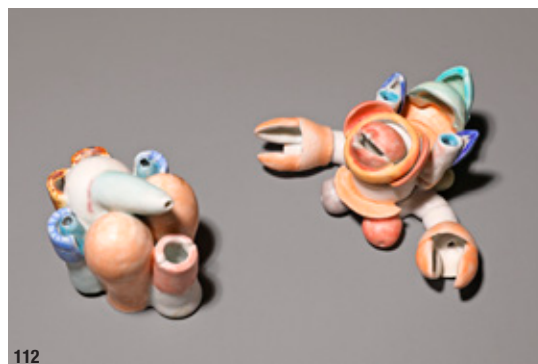


111

112
Beate Kuhn*

Beate Kuhn, two little monsters. Porcelain, polychrome matt onglaze. Crab and bird animal. H. 5.7 or 7 cm.

€ 200.-



112



113

113
Beate Kuhn*

Beate Kuhn, sculpture sheep and a wall plate with two sheep, 1978. Stoneware, beige-white glazed, wall plate dark brown. 16.5 x 24.5 x 8.5 cm or 15 x 33 x 13.5 cm. Wall plate inscribed on the back: Artist's signet, 78 (black, handwritten).

€ 400.-



114

114
Beate Kuhn*

Beate Kuhn, vase object. 1970s. Stoneware, glazed with brown-red speckles. H. 22.5 cm. Inscribed on the bottom: artist's signet.

€ 600.-



115

115
Beate Kuhn*

Beate Kuhn, shell sculpture, 1980. Stoneware, glazed rusty brown. Made of 12 shells stacked one inside the other. 15 x 17 cm. Inscribed on the bottom: Artist's signet 85 (scratched).

€ 600.-

116
Beate Kuhn*

Beate Kuhn, large disc object, 1968-72. Stoneware, glazed anthracite gray and brown. H. 24.8 cm. Inscribed on the bottom: artist's signet.

€ 800.-



116

117
Beate Kuhn*

Beate Kuhn, sculpture. Stoneware. Gray body, polychrome glazed. 44 x 34 x 17 cm. On the back marked: K.

€ 1.200.-

118
Beate Kuhn*

Beate Kuhn, small disc object, 1971. Porcelain, manganese white matt glaze. H. 11.5 cm. Inscribed on the bottom: artist's signet with the year 71 (embossed).

€ 400.-



118



117



119

119
Beate Kuhn*

Beate Kuhn, bowl, 1982. Porcelain, white glazed. 12.7 x 14.5 x 7.5 cm. Inscribed on the bottom: Artist's signet with year (embossed).

€ 300.-



120

120
Beate Kuhn*

Beate Kuhn, vase object. Stoneware, alkaline white glazed. Object made of four baluster vases pushed into one another. H. 30 cm. Inscribed on the bottom: artist's signet.

€ 500.-

121
Beate Kuhn*

Beate Kuhn, wall relief with tubes. Stoneware, polychrome glazed. 48 x 37,5 x 6,5 cm. Back marked: K.

€ 800.-

122
Beate Kuhn*

Beate Kuhn, rare tube object. Stoneware, alkaline white or matt pink-green glazed, colorless glass from Schott & Gen. Mainz. 13.8 x 27 x 27 cm. Not labeled.

€ 3.000.-



121



122



123

123
Karl Scheid

Karl Scheid, vase and candlestick, 1974.
Porcelain, glazed in beige/brown or green tones.
H. 12.5 cm/ H. 3 cm, D. 18 cm. Inscribed on the
bottom: artist's signet 74 (embossed).

€ 300.-

124
Karl Scheid

Karl Scheid, Three vases/ bowls, 1975-1983.
Porcelain, creamy white and pink matt glazed.
H. 7.2 cm, H 8 cm, H. 9.6 cm. Each inscribed:
artist's signet, dates 75, 77, 83 (embossed).

€ 400.-



124



125

125
Ursula & Karl Scheid

Ursula and Karl Scheid, two bowls, 1981 and
1999. Porcelain, glazed blue-pink or anthracite
brown. H. 8.5 cm, D. 12 cm or H. 10 cm,
D. 13 cm. Each inscribed: Artist's signet,
year 81 or 99 (raised embossed).

€ 300.-

126
Karl Scheid

Karl Scheid, two vases, 1990 and 2006. Wide
vase made of porcelain with onglaze in matt dark
blue and rust red, 14 x 23 x 21 cm. Cylindrical
vase made of stoneware, matt blue and purple,
H. 18.2 cm. Each inscribed on the bottom:
artist's signet, 90 or 06 (raised embossed).

€ 300.-



126



127



128



129

127
Karl Scheid

Karl Scheid, Three Vases, 1997-2004. Porcelain or stoneware, glazed in matt colors. Geometric motifs. H. 18, 20.5 and 30.5 cm. Each inscribed on the bottom: artist's signet, 97, 01,04 (raised embossed).

€ 400.-

128
Karl Scheid

Karl Scheid, four vases, 1993-2005. Porcelain or stoneware, polychrome glazed, geometric patterns. H. 12, 16, 16.5 and 17 cm. Three vases marked on the bottom: artist's signet, 93 and 05, respectively.

€ 400.-

129
Karl Scheid

Karl Scheid, bowl, 1989 and vase, 1993. Porcelain, glazed in matt tones. H. 9 cm and H. 14 cm, D. 16 cm. Each inscribed on the bottom: artist's signet, 89 or 93 (raised embossed).

€ 300.-

130
Albrecht Hohlt

Albrecht Hohlt, Katzbach, two bowls, 1957-1960. Stoneware, sharpfire glazes predominantly red or predominantly brown. H. 5.9 cm, D. 16.5 cm or H. 6.6 cm, D. 16.5 cm. Each inscribed on the bottom: HOHLT.

€ 300.-



130



131

131
Johannes Gebhardt

Johannes Gebhardt, sculpture, Haus des Wächters / House of the Guardian, around 1989. Brick. 45.2 x 22.5 x 21 cm.

€ 3.000.-

132
Karl Fulle

Karl Fulle, ceramic object wave, 2010. Stoneware, polychrome glazed. 21 x 50.5 x 26 cm. Inscribed on the bottom: KF 10 (embossed).

€ 340.-



132

133
Fritz Vehring

Fritz Vehring, White Helmet. 2013. Earthenware. White glaze. H. 13 cm. Inscribed: FV 2013 (scratched).

€ 800.-

134
Guido Sengle

Guido Sengle, tall vase, around 1990. Stoneware, whitish gray glazed with crystal-like colorless craquelure. H. 26.5 cm.

€ 300.-



133



134

135**Ursula Commandeur**

Ursula Commander. Vase sculpture. Around 2005. Porcelain, scratched, painted black. Rubber bands. 20,5 x 24 x 20 cm.

Ursula Commandeur, Die Anderen. Katalog zur Ausstellung in den Herner Flottmann Hallen, 2008, S. 45 (zum Vergleich).

€ 400.-**136****Ursula Commandeur**

Ursula Commandeur, sculpture Quiver Forest, 2016. Porcelain, black onglaze, black rubber. Arms growing out of a round body in different lengths. H. 40 x 50 x 35 cm.

€ 800.-

135



136



137



138

137**Dieter Crumbiegel**

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

€ 700.-**138****Gerd Knäpper**

Gerd Knäpper, vase, around 1972. Stoneware, incised decoration, light beige and orange glazed. H. 17 cm. Inscribed on the bottom: artist's signet.

€ 300.-

139**Horst Kerstan**

Horst Kerstan, Two lidded vessels with wooden lids, 1981 and 1982. Earthenware, brown glazed, partly metallic blooms. H. 6.5 / 9.5 cm. Each inscribed on the bottom: artist's signet K, 15, Kerstan 20.1.1981 or Kerstan 27.6.1982 with paper label.

€ 400.-**140****Horst Kerstan**

Horst Kerstan, disc figure mounted on a wooden base, around 1975. Light brown earthenware. H. 28.1 cm. H. 34.4 cm (with base).

Vgl. Maria Schüly (Hrsg.), Horst Kerstan Keramiker der Moderne, Stuttgart 2015, S. 100 f..

€ 400.-

139



140



141

141**Horst Kerstan**

Horst Kerstan, large vase, 1982. Stoneware. Running, ochre-brown glaze with gray blooms in places, anagam firing. H. 30 cm. Inscribed on the bottom: artist's signet, KERSTAN KANDERN, Kerstan 1982 (embossed or scratched).

€ 300.-

142

142**Horst Kerstan**

Bowl and drawing on mirror. Bowl. Stoneware, brown black speckled oilspot glaze. H. 11 cm, D. 16 cm. Marked on the bottom with workshop mark K in a circle (embossed stamp). Drawing with lipstick on mirror. 40 x 50 cm. Signed lower center: Kerstan.

When Horst Kerstan visited the collectors, he drew with lipstick on the mirror over the course of the evening. In order to preserve the drawing and the memory of the special evening, the mirror has not been cleaned since.

€ 400.-

143**Erik Pløen**

Erik Pløen, vase, 1997. Porcelain, scratched, polychrome matt glazed. Straight body on an oval base, handles extended like wings. H. 21.5 cm. Inscribed on the bottom: Pløen Son 1997 (scratched).

€ 1.000.-

143



144

144**Gustav u. Ulla Kraitz**

Gustav and Ulla Kraitz, ceramic sculpture 'Pferd des Meeres' / Horse of the Sea, 1983. Earthenware, dark blue and brown glazed. 56 x 48 x 34 cm. Marked below: KRAITZ 1983 SWEDEN (scratched).

€ 5.000.-**145****Gustav u. Ulla Kraitz**

Gustav and Ulla Kraitz, sculpture Schwanenpferd / swan horse, around 1990. Earthenware, manganese white glaze. 23 x 27 x 11 cm. Inscribed on the bottom: ..KRAITZ (scratched).

€ 1.000.-

145



146

146**Seung-Ho Yang**

Seung-Ho Yang, Large Bowl. Stoneware. Wood firing. Surface multi-toned gray and brown. Relief-structured craquelure surface. 22 x 29.5 x 25.5 cm. Inscribed: Artist's signature (carved).

€ 800.-



147
Carmen Dionyse

Bust 'Terra Alcyone': 1992. Stoneware.
Reddish and greenish glaze. 44 x 28 x 22 cm.
Inscribed on the back: C. Dionysus (scratched).

€ 1.600.-

147



148

148
Carmen Dionyse

Bust 'The Bride': 1987. Stoneware.
Bluish glaze. 42.5 x 60 x 13 cm.
Inscribed on the side: C. DIONYSE
(scratched).

€ 1.600.-

149
Carmen Dionyse

Head. Stoneware. Silvery glaze. 13 x 9.5 x 14 cm.
Inscribed on the back: C. DIONYSE (painted).

€ 400.-



149



150



151

152
Antoni Cumella

Antoni Cumella, vase, 1979. Stoneware, beige-brown sharp-fire glaze. H. 16.5 cm. Inscribed on the bottom: Cumella 1979 (scratched).

€ 300.-

153
Colin Gory

Colin Gory, Large Jug. Earthenware. Blistered white glaze, partially brownish. H. 76 cm. Inscribed: CG, in a circle (embossed).

€ 400.-



152

150

André Louis Freymond

André Louis Freymond, three jugs and three vases. Around 1960. Earthenware, different colored running glazes. H. 14 - 34.5 cm. Inscribed: Model number, Künstlersignet, Pièce unique.

€ 300.-



153

151

von Brevern, Renate, Mühlhaus, Heike

Heike Mühlhaus, Renate von Brevern, Cocktail, floor vase, 1994. Majolica, white and black glazed. H. 31 cm, D. 36 cm. Inscribed on the bottom: Cocktail ,94 (scratched).

€ 300.-



154

154**Lucie Rie***

Lucie Rie, Sgraffito bowl, 1968-1972. Porcelain. Mouth edge inside and outside with a wide stripe of shimmering bronze-colored manganese glaze. Creamy white and brown glaze with sgraffito decoration repeating inside and outside. Wide bowl shape on a small stand. H. 11 cm, D. 24.5 cm. Inscribed on the bottom: Artist's signet LR (embossed).

Vgl. Tony Birk, Lucie Rie, London 1987, S. 143.

€ 18.000.-



155

155**Hans Coper***

Large vase 'Spade'. Stoneware. Surface in layered light sand-colored and light gray nuances, in the lower area isolated light and red-brown spots. Flattened vessel body, narrow sides tapering towards the mouth, cylindrical base. **39 x 34 x 11.5 cm**. Inscribed on the bottom: HC in a square (embossed stamp). Paper label: Kunstammer Ludger Köster.

Birks, Tony. Hans Coper. London 1983. S. 175 (zum Vergleich).

€ 38.000.-



156

156**Hans Coper***

Large vase 'Thistle'. Stoneware. Surface in layered light sand-colored and light gray nuances.
 Flattened, lens-shaped vessel body with wide funnel mouth, cylindrical base.
 34.3 x 27.7 x 9.2 cm. Inscribed on the bottom: HC (embossed stamp).

Birks, Tony. Hans Coper. London 1983. S. 161 (zum Vergleich).

€ 32.000.-



157

157
Lucie Rie*

Lucie Rie, vase, 1980-1981. Stoneware, manganese white and brown glazed, diagonal incised decoration. Oval body with opposite folded edge on a round stand. H. 20.2 cm. Inscribed on the bottom: artist's signet (embossed).

vgl. Tony Birks, Lucie Rie, London 1987, S. 135.

€ 9.600.-



158

158
Ruth Duckworth

Ruth Duckworth, small sculpture, around 1989. Porcelain, glazed matt gray. H. 9 x 14 x 13 cm.

€ 1.200.-

159**Ewen Henderson**

Ewen Henderson. Vase „Necked Jar“, around 1990. Earthenware, free-form, matt glazed in earth and pink tones. H. 33 cm.

€ 1.000.-**160****Ewen Henderson,**

Ewen Henderson. Tea bowl, around 1990. Earthenware, free-form, matt glazed in earth tones. 7.8 x 14.5 x 12.5 cm.

€ 600.-**161****Ewen Henderson**

Ewen Henderson. Tea bowl, around 1990. Earthenware, free-form, matt glazed in earth tones. 9.8 x 14 x 13 cm.

€ 600.-

159



160



161

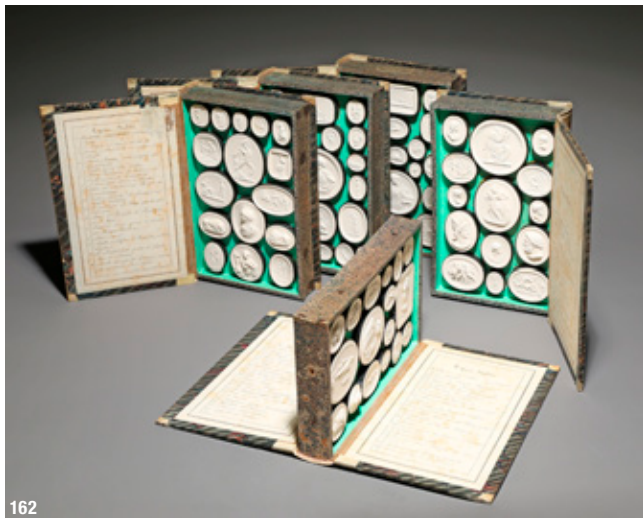
A close-up photograph of a wall or large-scale artwork composed of numerous small, rectangular blocks of paper. Each block is a different color, including shades of red, yellow, blue, green, purple, pink, and brown. The paper has a rough, fibrous texture, and the blocks are arranged in a somewhat regular grid pattern, creating a vibrant, multi-colored mosaic effect. The lighting is bright, highlighting the individual textures and colors of the paper blocks.

SKULPTUREN
KUNST

162**Giovanni Liberotti**

Musei Opera selecte. Dactyliotheque in book form. Rome, around 1840. 5 volumes, with 175 casts in fine plaster, framed by black cardboard strips with white numbering, mounted on the back wall. In the cover with a handwritten table of contents in Italian. Contemporary half-parchment binding over wood, with red spine labels and neo-baroque spine gilding. Lid and box frame covered with marble paper, inner surface lined with green lacquered paper. 26 x 16 x 4.5 cm.

V. Kockel & D. Graeppler (ed.), Daktyliotheken. Götter & Caesaren aus der Schublade, München 2006, S. 31, Nr. 20.

€ 3.000.-

162



163

163**Hans Gerwing (1893-1974)**

Ingenium. Fully sculptural statue of an engineer. Bronze, dark patinated. H. 84 cm. Signed on the stand and inscribed with foundry stamp: HANS GERWING / ERZGIESSEREI P. LINDMER DÜSSELDORF K.A.

€ 800.-

164

164**Jan Antoni Biernacki, (1879-1930)**

Camel. Bronze, partially dark patinated. H. 36 cm. Signed, dated and inscribed with foundry stamp on the stand: Jan Biernacki/ 1909/ A.D.

€ 800.-

165

165**Max Sauk (1929-2023)**

Life-size horse head. 1976. Bronze, dark patinated. H. 93 cm. Signed, dated and inscribed on the stand: MAX SAUK 1976 III.

€ 500.-



166

166**Constantin Emile Meunier, (1831-1905)**

Wall relief *Le Mineur* by Constantin Emile Meunier, around 1900. Bronze, dark brown patinated. Miner in profile to the right, against the backdrop of an industrial landscape. 16.7 x 21.9 cm. Inscribed lower right: CMeunier (bossed). Early version.

Provenance: Art trade, Paris.

Ausst.-Kat. Constantin Meunier 1831-1905. Skulpturen, Gemälde, Zeichnungen, Hamburg 1998, Abb. 86, 92.

€ 900.-

168



167

167**Arno Breker*, (1900-1991)**

Standing male nude. Bronze, brown patinated. H. 50 cm. Here is an E.A. Copy. Signed, dated and inscribed on the stand: Arno Breker / 1969-70 / E.A. / venturi arte.

€ 2.000.-**168****Jean-Baptiste Carpeaux, (1827-1875)**

Jean-Baptiste Carpeaux, bronze sculpture *Le Génie de la Danse*, 1872. Bronze, dark brown patinated. Laughing boy figure in a happy dance, swinging a tambourine in his right hand, a putto at his feet. H. 99 cm. Plinth signed: JB Carpeaux JC (bossed).

Michel Poletti, Alain Richarme, Jean-Baptiste Carpeaux, sculpteur, cat. Rais. Paris 2003, S. 58.

€ 2.400.-

169**Rupert Carabin
(1862-1932)**

Ballet dancer, 1898/99. Bronze, dark brown patinated. Dancing pose on one leg. H. 21 cm. Plinth inscribed on the side: R. Carabin (bossed). Marked on the bottom: D 7 (embossed).

This small sculpture is part of a series of five dancers. The all-view figure is dressed in a tutu and ballet shoes and has one leg slightly bent. One arm is bent and she is holding her skirt with the other. Carabin captured the dancing pose realistically. The skirt has a moving texture and suggests movement with its swinging shape. The figure is thematically reminiscent of the pastels and small sculptures by Edgar Degas (1834-1917).

Vg. Ausst.-Kat. L'Oeuvre de Rupert Carabin 1862-1932, Galerie du Luxembourg, Paris 1974, S. 181 f. Kat.-Nr. 91.

€ 10.000.-

169



170

170
Jean René Gauguin
(1881-1961)

Dancer with outstretched leg, 1914. Unclothed, in an expressive pose with outstretched extremities and mouth open in a scream. Bronze, dark patinated. H. 22.3 cm. Plinth inscribed on the side: artist's signet, IX, 11 (embossed). Inscribed on the bottom: M 27-25 NUM BRONCE EXPL.

The figure captures the momentary movement with a strong expressivity and is one of a series of small bronzes depicting dancers and centaurs. The face, without recognizable eyes, is grotesquely distorted, the head is elongated into an oval shape, and the mouth is open. A special feature is the spaciousness.

Danish-French artist Jean-René Gauguin, son of Paul Gauguin and his Danish wife Mette Sophie Gad, had an important career as a sculptor and ceramicist.

Ausst.-Kat. Jean René Gauguin, Vejen Kunst Museum, Vejen 2002, S. 22.

€ 6.000.-



171

171
Edouard Marcel Sandoz
(1881-1971)

Edouard Marcel Sandoz, unique bowl Raie bouclée, 1921. Slightly curved bowl in the shape of a ray, the tail as a handle. Bronze, cire-perdue, dark patinated. H. 4.5 x 12.8 x 16.8 cm. Inscribed on the handle: Ed. Sandoz (bossed).

The design for the ray goes back to 1921. There are three slightly varying versions of the work. In 1921 a larger one based on a wax casting with a plinth, then a reduction and finally between 1926 and 1930 an edition casting at Contenot, Paris. - The present copy is signed and has no plinth; there is no casting mark. This is therefore version 1397 POI/1921-9a or 1298 POI/1921-9b.

Entry in the catalog raisonné: No. 1396, 1397 and 1398.

Felix Marilhac, Marcel Sandoz sculpteur figuriste et animalier 1881-1971, Paris 1993, S. 486.

€ 4.400.-



172

172
Carl Rottmann, (1797-1859)

Untitled. Val d'Adige near Meran, in the foreground on the left Brunnenburg, behind it is hidden Meran, in the background on the right Monte Penegal. Oil on wood. 20.7 x 28.8 cm. Inscribed in pencil on the verso: Rottmann / Munich 1818.

€ 800.-



173

173
Josef Wedewer, (1896-1979)

Steuerbrücke / Stever Bridge. 1938. Oil on canvas. 56 x 74.5 cm. Signed, dated and inscribed in brush on the verso: Jos. Wedewer. / Münster. i/W 1938. / Steuerbrücke.

€ 700.-



174

174
Lucian Bernhard*, (1883-1972)

Poster Manoli Kardash cigarettes. 1912. Color lithograph on vellum. 35.4 x 47 cm. Signed in the print at the top right: Bernhard and Hollerbaum & Schmidt, Berlin N 65.. (Printing house) Framed behind glass and described as such.

Klaus Popitz, Axel von Saldern, u.a. (Hrsg.), Das frühe Plakat in Europa und den USA. Ein Bestandskatalog, Deutschland, Bd. 3, Teil 2: Tafeln, Berlin 1980, S. 222 (Abb. mit Verweis auf die hier vorliegende kleinere Ausführung).

€ 2.800.-



175

175
Dagobert Peche (1887-1923)

Wiener Werkstätte A.G.

Rare bookmark. Around 1917-1919. Print on paper, red fabric ribbon. 31 x 4.7 cm. Inscribed below the female figure: D PECHÉ, bookmark. above: WW / Bookmarks. On the back: WIENER / WERK / STÄTTE / A.G. / ZÜRICH. Framed behind glass and described as such.

Dagobert Peche, who joined the artistic direction of the Wiener Werkstätte in 1915, was head of the Zurich branch from 1917 to 1919. The bookmark consists of a long red textile ribbon, decorated with the Wiener Werkstätte logo and a graphic showing a female figure with a cornucopia. The motif originally comes from a poster by Peche for the fashion department.

Werner J. Schweiger, Wiener Werkstätte. Kunst und Handwerk, 1903-1932. Wien 1982, S. 91 (Abb. desgleichen Motives von Peche).

€ 360.-



176

176
Bernhard Hoetger,
(1874-1949)

Untitled. Worpswede landscape, depiction of a landscape with a farmer's cottage. Oil on board. 19 x 55.5 cm.

Provenance: Estate of Katharina Schanze (friend of Bernhard Hoetger), proof enclosed.

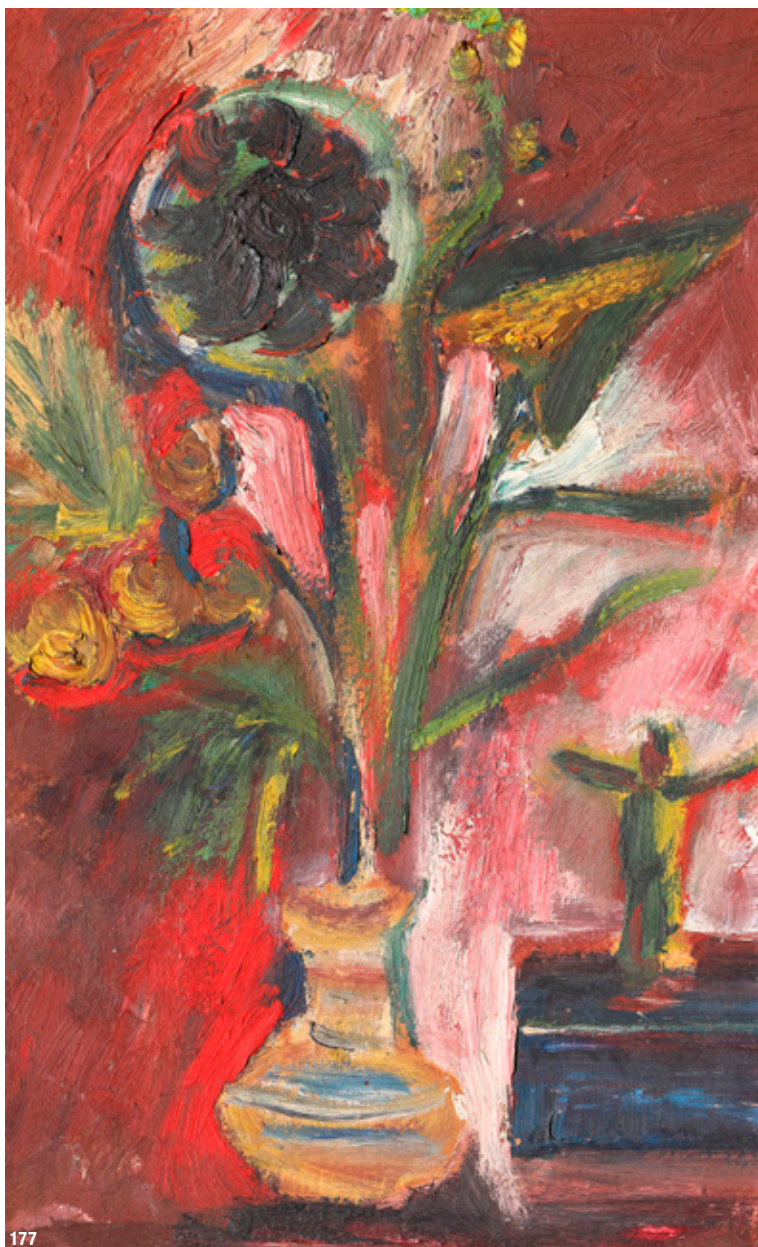
€ 1.200.-

177
Bernhard Hoetger,
(1874-1949)

Untitled. Still life of a flower standing in a vase. Oil on board. 38.5 x 25 cm.

Provenance: Estate of Katharina Schanze (friend of Bernhard Hoetger), proof enclosed.

€ 2.200.-



177



178

178
Heinrich Vogeler,
(1872-1942)

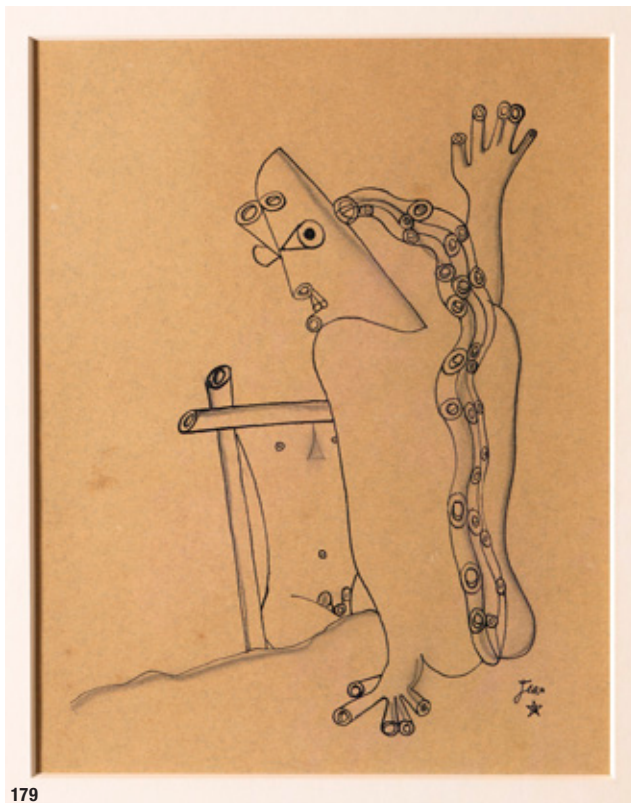
Werden. 1921. Aquatint etching on paper. 34 x 26 cm. Signed at the bottom center of the print: H Vogeler, marked with a star at the bottom left of the print.

€ 700.-

179
Jean Cocteau*,
(1889-1963)

Standing male figure, looking at his reflection.
 Pen in black over pencil, on grey-brown cardboard. Sheet: 29.7 x 23.7 cm / Cutout: 28 x 22 cm. Signed in pen lower right: Jean. Framed behind glass and described as such.

€ 1.800.-



179

180
George Grosz, (1893-1953)

Study of Textures. Still life with a straw hat and coat on a chair. 1937. Charcoal on chamois Michallet paper (watermark). 63 x 48.4 cm. Signed and dated lower right: George Grosz 1937. Framed behind glass and described as such.

Provenance: Grisebach, Berlin, November 2015.

€ 4.000.-



180

181
Max Beckmann,
(1884-1950)

Self-Portrait. 1922. Woodcut on paper. Motif: 22.1 x 15.5 cm. Numbered in pencil lower left: XII/XX, signed in pencil lower right: Beckmann. With passe-partout, framed behind glass and described as such.

€ 2.800.-



181



182

182**Heinz Loew, (1903-1981)**

Untitled. 1924. Guache on paper. 13.2 x 9.8 cm. Dated in pencil lower right: 1924. Proof from Egidio Marzona enclosed. Exhibited: Bauhaus Sachsen - Bauhaus Saxony, GRASSI Museum for Applied Arts, Leipzig April 18, 2019 to September 29, 2019, catalog.

Provenance: Heinz Loew estate/Marzona collection/Private collection Austria/Private collection NRW.

€ 4.000.-

184

184**Ewald Mataré*, (1887-1965)**

Liegende Kuh (nach rechts) / Lying cow (to the right). 1958. Color woodcut on machine laid paper. Motif: 13.5 x 16.5 cm. Copy I/XXV, outside the edition of 125 copies. Numbered and signed in pencil: I/XXV / Mataré. Mataré/De Werd catalog raisonné No. 403. Framed behind glass with a passepartout and described as such.

From the special edition of the 2nd volume by Heinz Peters, Das graphische Werk, 1958. Related to Mataré/De Werd 404 and 405.

€ 600.-

183

183**Helene Czapski-Holzmann, (1891-1968)**

Untitled. Depiction of a pregnant woman sitting in bed with her husband. 1921. Watercolor on paper. Cutout: 30 x 25 cm, frame: 69 x 52 cm. Inscribed and dated lower left: März 21. Framed behind glass with a passe-partout and described as such.

€ 2.000.-



185

185**Edgar Degas, (1834-1917)**

Paysage à l'arbre penché, Italy. Landscape with a leaning tree, a horse delicately sketched in pencil in the background and mountains with a castle. Circa 1856-1859. Pencil, ink and wash on chamois-colored vellum with watermark: FM in a wreath. 13.3 x 21 cm. With enclosed report from Galerie Brame & Lorenceau, Paris, dated June 11, 2010.

Framed behind glass and described as such. It is likely that this drawing was created during one of the artist's numerous stays in Italy, particularly during his crucial stay from 1856 to 1859.

Provenance: Jeanne Fère (niece of the artist); Sale: May 29, 1952, Paris, Hotel Drouot, No. 100; Private collection.

€ 12.000.-



186

186
Edmund Daniel Kinzinger,
(1888-1963)

Zwei Italienerinnen auf dem Altan / Two Italian women on the balcony. Brush in black and watercolor on yellowish vellum. 43.6 x 31.7 cm. Monogrammed and dated lower right: EDK 1920. Framed behind glass and described as such.

€ 2.200.-

187
Edmund Daniel Kinzinger,
(1888-1963)

Nude in Rea. 1932. Oil on hardboard. Approx. 45 x 56 cm. Monogrammed and dated lower right: E D K 32.

Kinzinger was one of Adolf Hölzel's students and was co-founder of the 'Üecht Group' in 1919. In 1933 he went to Paris where he founded a painting school. Two years later he moved to Waco, Texas, where he became a professor and head of the art department at Baylor University.

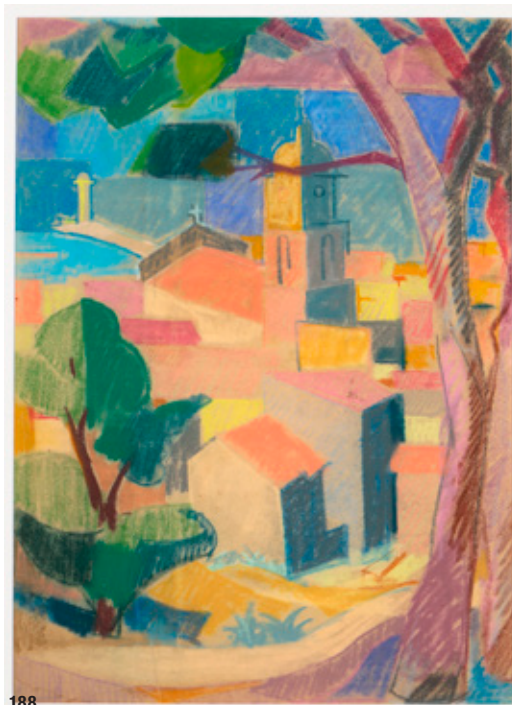
Exhibition catalog enclosed.

Ausst. Kat.: Edmund Daniel Kinzinger 1888-1963, Reuchlinhaus Pforzheim, eine Ausstellung der Stadt Pforzheim und der Galerie Joseph Fach GmbH. Frankfurt am Main, bearb. von Anne-Dore Ketelesen-Volkhardt, Pforzheim 1988, Nr. 90, Abb. S. 119.

€ 9.000.-



187



188

188
Edmund Daniel Kinzinger,
(1888-1963)

Stadt in Südfrankreich / Village in southern France. Pastel on L'Écolier C&F Ingres laid paper (watermark). Sheet: 63.3 x 47.5 cm. Framed behind glass and described as such. Along with W. Baumeister, J. Itten, I. Kerkovius, O. Schlemmer and others, Exhibition catalog enclosed.

Ausst. Kat.: Edmund Daniel Kinzinger 1888-1963, Reuchlinhaus Pforzheim, eine Ausstellung der Stadt Pforzheim und der Galerie Joseph Fach GmbH. Frankfurt am Main, bearb. von Anne-Dore Ketelesen-Volkhardt, Pforzheim 1988, Nr. 82, Abb. S. 108.

€ 3.200.-

189
Franz Lenk*,
(1898-1968)

Landschaft in Grün / Landscape in green. 1926. Watercolor on paper. 10.5 x 19 cm. Monogrammed and dated in pencil at the top left: F.L.1926. Framed behind glass and described as such.

€ 1.500.-



189

190
Ludwig von Hofmann,
(1861-1945)

Street in Corfu, 1907. Pastel on brown paper. Cutout: 29.4 x 20.7 cm. Monogrammed lower left: L v H. Verso with adhesive label from the Kunst-Verein Bremen: 274a. Framed behind glass and described as such, mounted in passe-partout.

Exhibition: Large art exhibition in conjunction with a special exhibition by the Association of Northwest German Artists. Bremen, Kunsthalle 1910, No. 532.

Provenance: Ludwig von Hofmann Archive, Zurich.

€ 3.000.-



190

191
Ludwig von Hofmann,
(1861-1945)

Beach with shell collectors. 1906. Pastel and black chalk, on chamois-colored laid paper. 20,7 x 31,3 cm. Monogrammed in black chalk lower left: L v H, and dated in pencil: 1906. Framed behind glass and described as such. Mounted on a base, there collection number „LF 63 n.". It was created during a stay in Italy, probably in the area around Naples.

€ 3.000.-



191



192

192
Pablo Picasso*,
(1881-1973)

Spanish jug. Designed in 1954. White body, blue and black engobe painting and incised decoration. Glazed on the inside. Here number 133 from an edition of 200 copies. On the bottom with the embossing stamps: EDITION PICASSO, MADOURA PLEIN FEU. Also inscribed and numbered in black brush: MADOURA, EDITION PICASSO, 133/200.

Picasso-Katalog der Keramikarbeiten, veröffentlicht 1947 - 1971 von Alain Ramié, Madoura, 1988, unter der Referenznummer 244.

€ 5.000.-



193

193
Pablo Picasso*,
(1881-1973)

4.8.68. III. 1968. Etching on paper. Motif: 19.5 x 32.5 cm, sheet: 32.5 x 45 cm. Here number 7 from an edition of 50 copies. Numbered in pencil lower left: 7/50, signed in pencil lower right: Picasso. Inscribed at the bottom right of the print: 4.8.68. III. (inverted).

Provenance: purchased from the Cornelius Hertz Gallery, Bremen.

€ 5.000.-

194
Pablo Picasso*,
(1881-1973)

Peintre et Modèle accoudé. 1966. Aquatint etching on BFK RIVES paper (watermark). 32.1 x 47.1 cm. Here number 35 from an edition of 50 +15 A.P. specimens. Dated in print: 10/25/66 I (inverted). Numbered in pencil lower left: 35/50, signed in pencil lower right: Picasso. Framed behind glass and described as such.

Published by Galerie Louise Leiris, Paris, 1968.

Provenance: Collection Henri M. Petiet (1894-1980), Paris (verso stamp: H.M.P. in a horizontal oval; Lugt supplement 2021a). This stamp was used exclusively for the auctions of Petiet's estate at the Paris auction house 'Hôtel Drouot'.

Bloch, Georges: Pablo Picasso - Tome I, Catalogue de l'oeuvre gravé et lithographié 1904-1967, Bern 1971 (2. Auflg.), WVZ.-Nr. 1387

€ 4.000.-



194



195

195
Pablo Picasso*,
(1881-1973)

Portrait d'Aimé Césaire from Corps Perdu. 1949. Etching, on Montval paper with watermark in the lower left corner. Plate: 40.6 x 30.6 cm / Sheet: 51.5 x 39 cm. Inscribed and dated in the print: Vallauris 15 December 1949 (inverted). Signed in pencil below the image on the right: Picasso. Framed behind glass and described as such. WVZ Nr.: Bloch 633; Cramer 56; Baer 841d.

€ 2.000.-

196
Lucas Suppin,
(1911-1998)

Untitled. Mixed media on ceramic/roof shingle. 50 x 21 cm. Signed lower right: Lucas Suppin.

€ 300.-



196



197
Ludwig Gabriel Schrieber,
(1907-1975)

Nach einer Düsseldorfer Bombennacht /
After a night of bombing in Düsseldorf. 1944.
Watercolor on paper. Cutout: 52.5 x 73.3 cm.
Verso inscribed, signed and dated in pencil.
Framed behind glass and described as such.

€ 400.-

198
Fritz Winter*, (1905-1976)

Radierung IV / Etching IV. 1951. Color etching
on paper. 48.5 x 67.3 cm. Here number 11
from an edition of 100 copies. Numbered in
pencil lower left: 11/100, signed in pencil
lower right: Winter.

€ 400.-

199
Lynn Chadwick
(1914-2003)

Group of Standing figures. 1952. Color
lithograph on vellum. Motif: 25 x 39 cm.
Here number 41 from an edition of 50 copies.
Signed, dated and numbered in pencil lower
right: Chadwick 1952 41/50. Framed behind
glass with a passe-partout and described
as such.

€ 1.200.-

200
Friederich Werthmann,
(1927-2018)

Untitled. 1962. Ink brush drawing on paper.
63 x 49 cm. Signed and dated lower right:
Werthmann 62. Framed behind glass and
described as such.

€ 500.-





201

201
Georg Meistemann*, (1911-1990)

Kleiner Grundriss / Small floor plan. 1957. Oil on canvas, mounted on panel. 12.5 x 35 cm. Monogrammed, dated and inscribed on the verso: GM 57 / Kleiner Grundriss.

€ 2.400.-

202
HAP Grieshaber, (1909-1981)

Der Ostengel / The East Angel. 1967. Bronze relief, dark patinated. 40 x 25 cm. Signed top right: Grieshaber, numbered bottom left: XX. (Impact stamp).

€ 1.000.-

203
Siegfried Doege

Depiction of a floral sphinx. Polychrome jacquard tapestry. 100 x 65.5 cm Recto signed lower right (woven): S. Doege. Inscribed on the company label on the reverse: Charmaine / Modèle: DESIREÉ.

€ 300.-



202



203



204

204**Robert Jacobsen*, (1919-1993)**

Untitled. Around 1955. Iron sculpture. 61 x 45 cm. Published in Robert Jacobsen, Tidlige jernskulpturer, Ny Carlsberg Glyptotek, 1992. Enclosed is an art card (card no. 1) from the KUNSTKARTOTHEK-Mittefeld, with a full-surface image of the sculpture.

€ 5.000.-

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

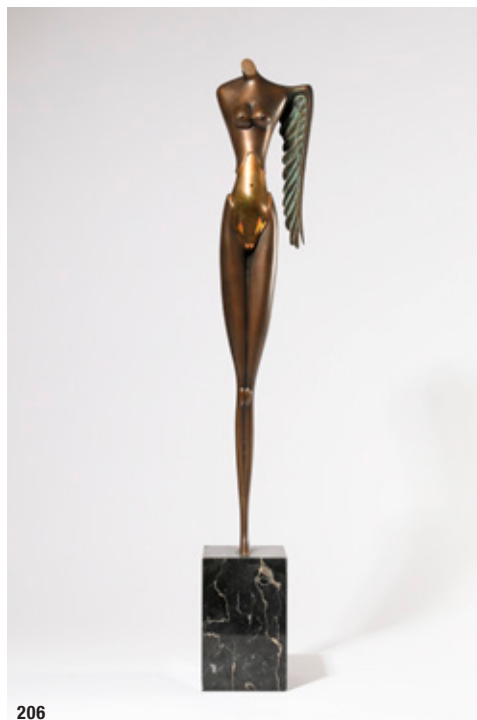
Minotaur. Bronze, patinated, metal. 78 x 18.5 x 14.5 cm. Copy 130, from a limited edition of 2000. Signed, numbered and inscribed with foundry stamp: Wunderlich, Venturi Arte, 130/2000.

€ 1.000.-

205

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

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

€ 1.000.-

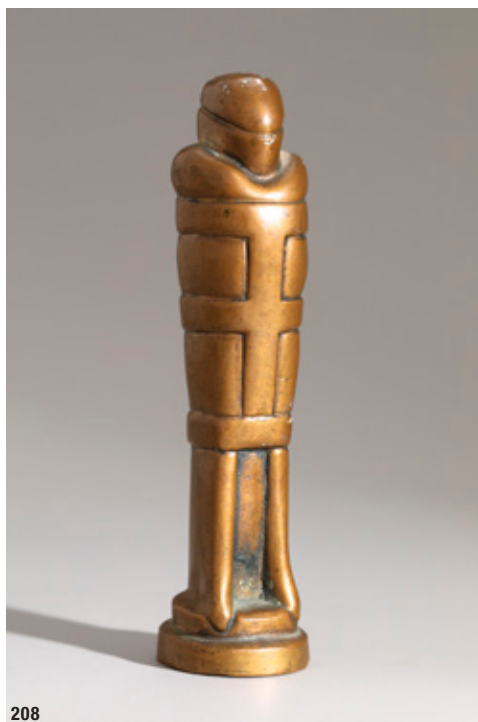
206



207

207**Georges Serré,
(1889-1956)**

Female torso. Around 1929/30. Ceramic/fireclay stoneware. Black stone base. Surface coarsely structured like a stone. H. 38.8 cm (with base). Inscribed with the monogram GS on the back left thigh. In a very similar way, Georges Serré also made reproductions based on models by the artist Marcel Gimond (1894-1961), a student of Aristide Maillol. It is conceivable whether the present model is also based on a design by Gimond, but cannot be reliably proven.

€ 3.000.-

208

208**Hede Bühl*, (*1940)**

Standing figure (Kleiner Wächter / Little Guardian). Polished and partially golden brown patinated bronze. H. 13 cm.

€ 1.000.-

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

Gehörnter Tierschädel II / Horned animal skull II.
1990. Iron sculpture, red patina. 27 x 55 x 22 cm.
Here copy 1/6. Signed, dated and numbered in
black ink on the verso: lothar fischer/ 1990/ 1/6.

€ 3.200.-

209

210**Chrysanthus Helmers, (*1982)**

Segel / Sail, 2018. Polished bronze, mounted on
diabase base. 39 x 19.5 x 8 cm. From an edition
of 15 copies.

€ 300.-

210



211

211**Thomas Duttenhoefer, (*1950)**

Untitled. 1980s. Unique. Bronze, patinated. 40
x 25.4 x 18.3 cm. Inscribed under the plinth: Samm-
lung W. u. Ch. Bode, Hannover.

€ 400.-

212

212**Ernst-Georg Meierhenrich, (1944-2022)**

Sylter Baum / Sylt tree. Sculptural wall relief, finely branched tree
crown, with figural meltings on the trunk. Recycled metalwork,
partially gold-colored and red-brown patinated. 80 x 77 x 17 cm.

€ 1.000.-



213

213
Laszlo Szabo,
(1917-1984)

Tree of life. Bronze, dark patinated.
H. 31 cm. Inscribed with stamp on stand:
L. SZABO PARIS.

€ 400.-

214
Madeleine Dietz

Untitled. 2003. Steel body on two levels,
filled with gravel. 30.5 x 22 x 10 cm.
Monogrammed and dated on the front
right: M.D. 2003 (impact stamp).

€ 400.-



214

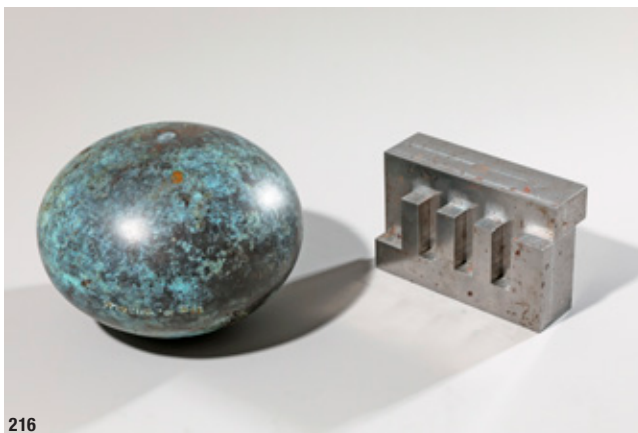


215

215
Madeleine Dietz, (*1953)

Untitled. 1999. Dried soil stacked in steel
body. 29 x 35.3 x 13 cm. Monogrammed
and dated verso lower left: M.D. 99
(impact stamp).

€ 400.-



216

216
Riki Mijling, (*1954)

Untitled. Two sculptural objects. a) Pressed bronze ball. 2001. H. 13.5 cm,
D. 17 cm. Signed and inscribed on the edge: Mijling ,01 II/8 (engraved).
b) two-part iron sculpture. 2000. 9 x 13.7 x 7.3 cm. Sculpture signed:
Mijling 2/I 00 (engraved).

€ 400.-



217



217
Albert Renger-Patzsch*,
(1897-1966)

3 B&W photographs. 2 x 23.6 x 16.9 cm and 16.2 x 22.8 cm. Each inscribed on the verso: ‚Abdruck nur mit Genehmigung! Photo: Albert Renger Patzsch, Wilhelm Arnold Maschinensetzer, Hamburg 20 Falkenried 42‘.

€ 460.-

218
Albert Renger-Patzsch*,
(1897-1966)

3 B&W photographs. 16.7 x 23.9 cm, 23.4 x 16.8 cm and 23 x 16.4 cm. Each inscribed on the reverse: ‚Abdruck nur mit Genehmigung! Photo: Albert Renger Patzsch, Wilhelm Arnold Maschinensetzer, Hamburg 20 Falkenried 42‘.

€ 460.-



218



219

219
Brigitte Hellgoth, (*1932)

Müllkippe auf Sylt / Garbage dump on Sylt. B&W photography, original print. Verso inscribed: studio stamp Copyright by Brigitte Hellgoth..., handwritten titled ‚Müllkippe auf Sylt‘.

€ 300.-



220

220
Brigitte Hellgoth, (*1932)

Günther Uecker nagelt am Kunststranger / Günther Uecker nails the art pillory. 1984. Color photography, original print. 29.5 x 42 cm. Inscribed on the verso: Studio stamp Copyright by Brigitte Hellgoth..., handwritten ‚Günther Uecker nagelt am Kunststranger im Park-Pavillon, Wuppertal 1/84‘.

€ 300.-



221

221
Brigitte Hellgoth,
(*1932)

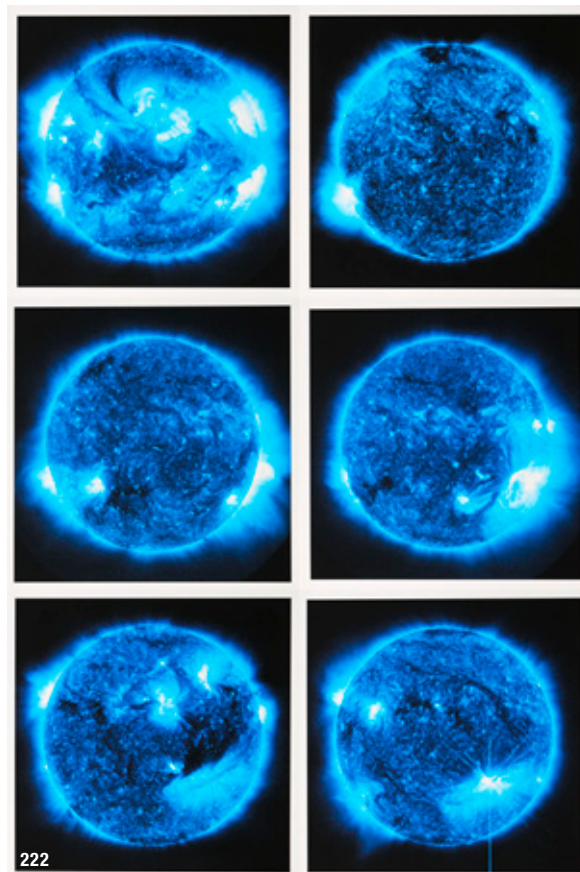
Georg Baselitz. 1982. Color photography, original print. 39.8 x 39.8 cm. Inscribed on the verso: Studio stamp Copyright by Brigitte Hellgoth...., handwritten titled and dated: „Georg Baselitz, Maler und Bildhauer, Atelier Schloß Derneburg 4/82“.

€ 300.-

222
Katharina Sieverding*,
(*1944)

Die Sonne bei Mitternacht/ The sun at midnight. 6 sheets. Pigment prints on wove paper. Motif 40 x 40 cm / sheet: 47 x 43 cm. Signed and dated on the title page: Sieverding 2021. Published by Hamburg, Griffelkunst, 2021.

€ 800.-



222



223

223
Nobuyoshi Araki,
(*1940)

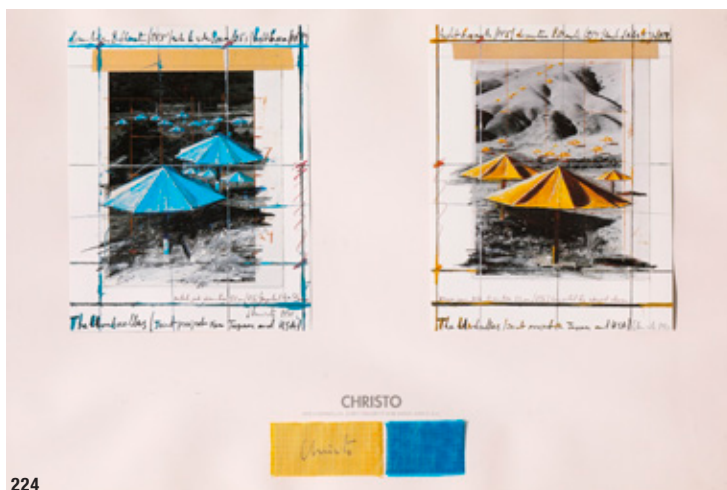
Visions of Japan, Naked Angels. 1997. C-Print. 61 x 49.7 cm. Signed on the reverse. Framed behind glass with passe-partout and described as such.

€ 2.400.-

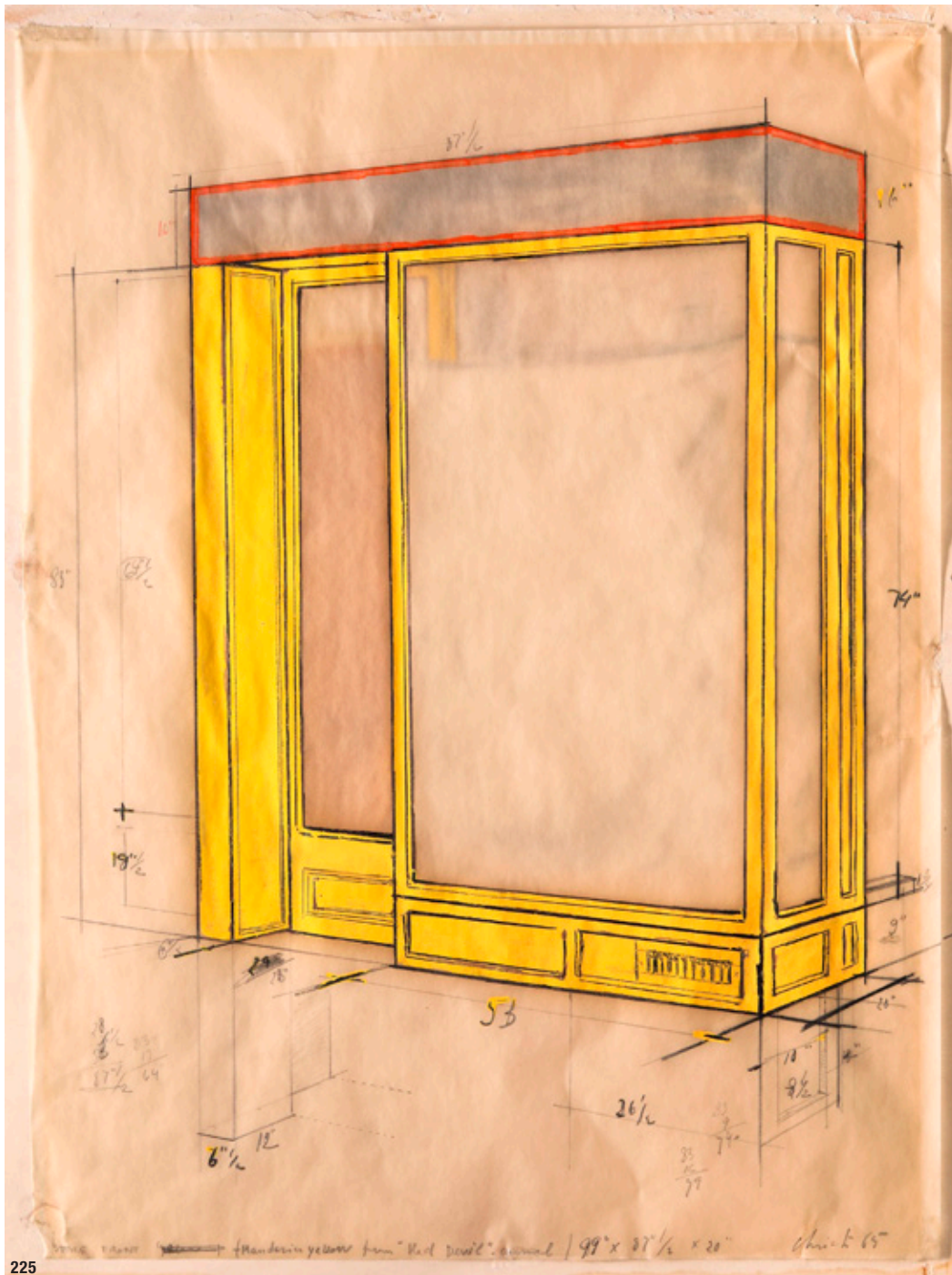
224
Christo*

The Umbrellas, Joint Project for Japan and U.S.A. 1991. Collaged color offset lithograph, 2 color lithographs and 2 fabric samples mounted on light cardboard. 60 x 91 cm (motifs each 35.5 x 28 cm). Signed in pen on yellow fabric: Christo. Each print is signed and dated: Christo 1990. Framed behind glass and described as such.

€ 800.-



224



225

225
Christo*, (1933-2020)

Store Front (Mandarin Yellow). Pencil, crayon and enamel on drawing parchment, mounted in collage on cardboard. 71,2 x 55,8 cm. Titled, inscribed, signed and dated in pencil on the lower edge: STORE FRONT (Mandarin yellow from „Red Devil“- enamel) 99" x 87"1/2 x 20" Christo 65. In a Plexiglas frame and described as such..

€ 25.000.-

Wie für alle seiner Projekte fertigte Christo auch für das Store Front Project sehr exakte Vorzeichnungen und Skizzen an, die er mit warmtoniger Emaillefarbe colorierte, wie er sie auch im Folgenden für die dreidimensionalen Arbeiten verwendete. Die Konstruktionszeichnung, bei der in Gelb und Rot die tragenden Elemente der Konstruktion betont werden, führt dem Betrachter besonders deutlich vor Augen, dass es Christo bei den Store Fronts nicht um das Verhüllen geht, sondern, dass er bei diesen Projekten Wert darauflegt, die äußeren Strukturen zu betonen. Die Zeichnung ist als Konstruktionszeichnung auf dünnem Transparentpapier ausgeführt, exakt bemaßt und im unteren Blattbereich mit Notizen zur Farbe versehen.

Mit dem Store Front Project beginnen Christo und Jeanne-Claude ab 1964 das Verändern ganzer Räume und Umgebungen – die Landart-Projekte finden hiermit ihren Anfang. Das Projekt der Store Fronts enthält bereits die Elemente, die bei sämtlichen weiteren Arbeiten von Christo und Jeanne-Claude eine zentrale Rolle spielen und in jedem der folgenden Großprojekte weiterentwickelt werden.

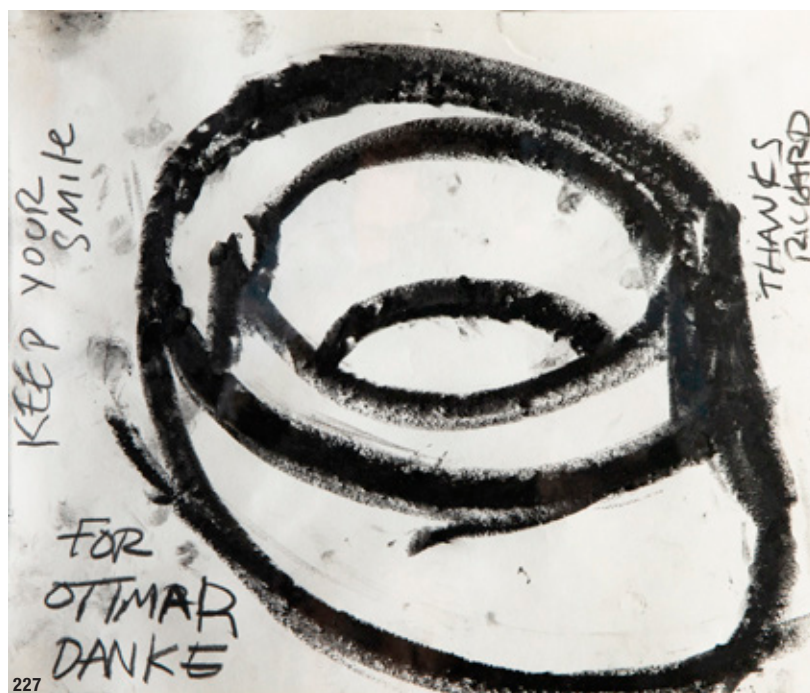


226

226
Pierre Soulages*,
(1919-2022)

Eau forte III. 1956. Etching on Rives vellum. 26.6 x 19.5 cm.
 Signed lower left in the print: Soulage.

€ 1.400.-



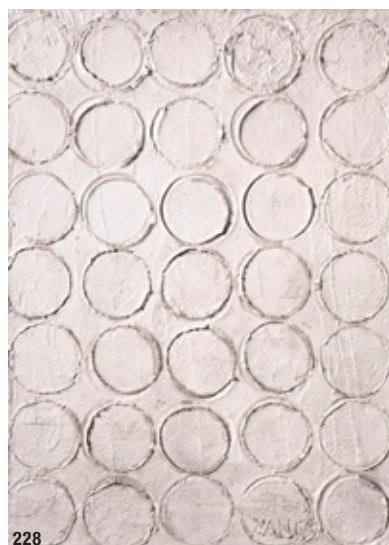
227

227
Richard Serra,
(1939-2024)

Untitled. 2005. Sketch Matter of Time. Unique. Mixed media drawing (oilstick) on vellum. 20.7 x 36.8 cm. Inscribed in pencil / dedication and signed: KEEP YOUR SMILE / FOR OTTMAR DANKE / THANKS RICHARD. Framed behind glass and described as such.

As a thank you for the successful construction of his exhibition at the Guggenheim Museum Bilbao in 2005, Richard Serra gave each of his employees a sketch with a personal dedication. It is a sketched drawing of the Matter of Time sculpture.

€ 5.000.-



228

228
Herbert Zangs*,
(1924-2003)

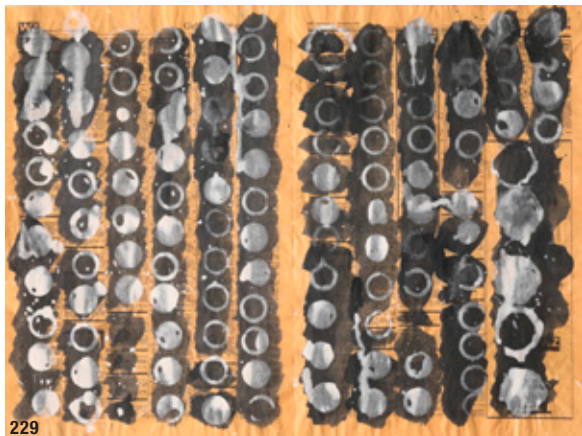
Untitled. 1976. Relief with 35 circles. Mixed media on canvas. 58 x 42 cm. Recto signed: ZANGS (scratched). Signed and dated in felt-tip pen on the verso: ZANGS 76. Also inscribed in felt-tip pen: Beste Grüße von Herbert Zangs (Best regards from Herbert Zangs).

Gift from Herbert Zangs to Franz Steidel on June 4, 1976 in Tengen-Uttenhof (inscribed on label on the reverse).

€ 600.-

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

Untitled. Unique. Mixed media on newspaper. 1981. 49 x 62 cm.
Signed in pencil lower right: ZANGS 81.

€ 400.-

229



231

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

Untitled. 1958. Unique. Charcoal drawing/
mixed media on paper. Signed in pencil on
the verso: ZANGS. Framed behind glass.

Catalog raisonné Emmy de Martelaere,
Paris, No I.4.109, half-page pictured in
volume 4, page 106, approx.
63.5 x 49 cm, previous owner museum
director Uwe Obier a.o.,

Exhibited, among others, in „Phenomenon
Herbert Zangs“, Viersen 2008.

€ 3.000.-**232****Leiko Ikemura,
(*1951)**

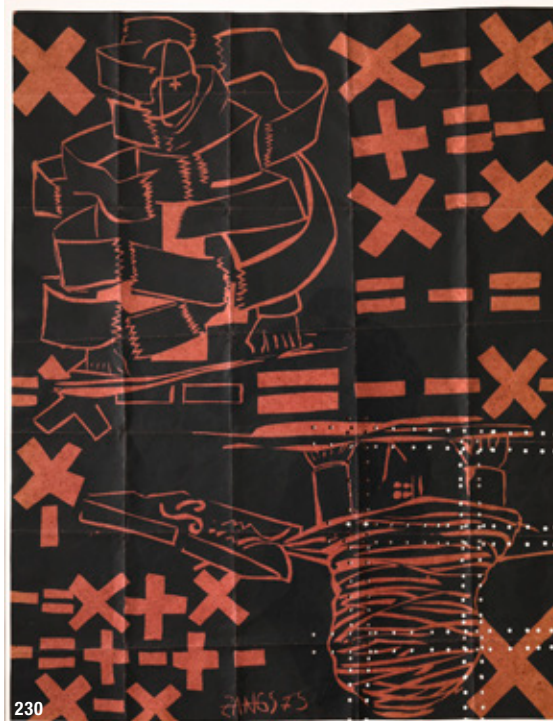
Untitled, 1988. Charcoal drawing on
vellum. 62 x 46 cm. Signed in pencil
lower right: Leiko Ikemura, 88. Framed
behind glass and described as such.

€ 1.000.-**230****Herbert Zangs*, (1924-2003)**

Untitled. 1975. Unique. Hand-reworked screen print (folded and
punched) on paper. Approx. 90 x 70 cm. Signed and dated in pencil
lower left: ZANGS 75.

Catalog raisonné Emmy de Martelaere, Paris, No 1581, the original
screen print is listed in the directory „Insight into the Printed Works“
under No. 14.

There are other works from this group of works, including a pencil
drawing (shown in Volume III of the catalog raisonné) and an Antibuch
from a series of 27 unique items with these motifs „Verwundungen/
Verletzungen“, previous owner among others museum director Uwe
Obier, exhibited in the Recklinghausen Museum, among others.

€ 1.800.-

230



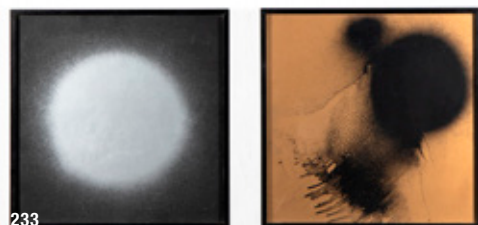
232

233

Otto Piene*, (1928-2014)

Untitled. 4 fire flowers. 1976. Color prints on paper, orange/silver/black/gold. 30 x 30 cm each. Here number 54 from an edition of 75 copies. Each signed, dated and numbered in pencil: piene76 54/75. Framed behind glass and described as such.

€ 1.500.-



233



234

Otto Piene*, (1928-2014)

Blaue Feuerblume / Blue fire flower. 1967. Color series print on light cardboard. 69 x 50. Here number 28 from an edition of 100 copies. Numbered in pencil lower left: 28/100. Also signed and dated in pencil lower right: piene67. Framed behind glass and described as such.

€ 400.-

234



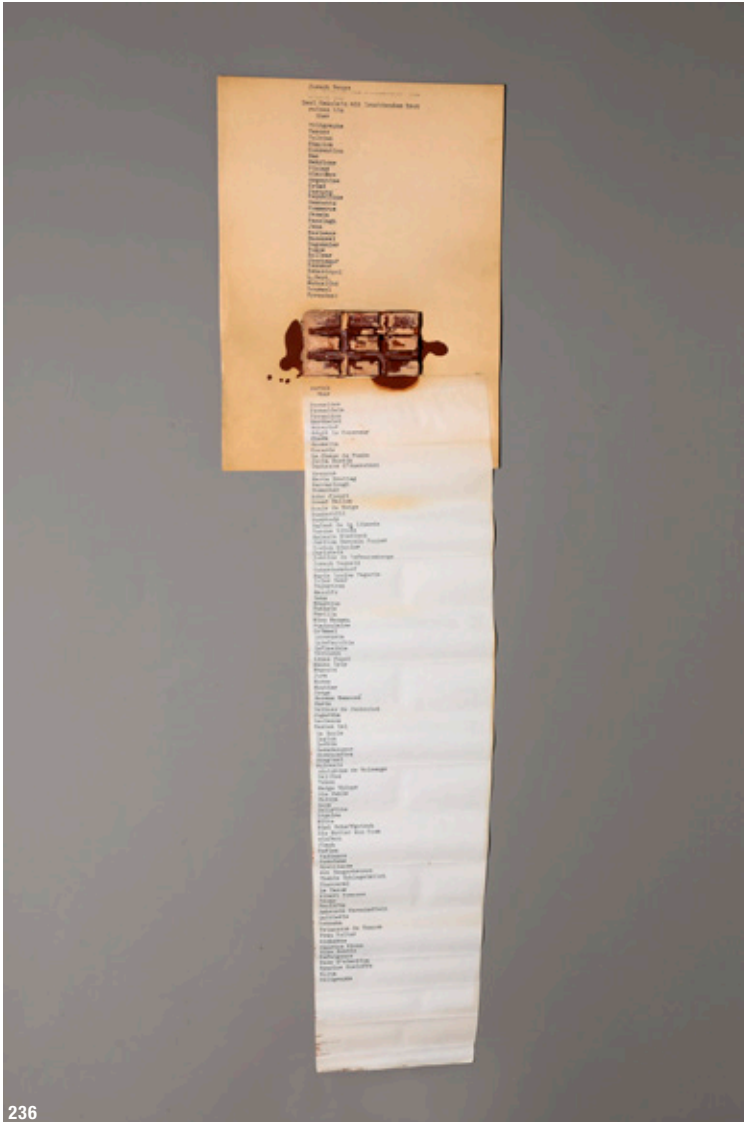
235

235

Otto Piene*, (1928 -2014)

Untitled. 1962. Mixed media. Pigment, fixative and fire on paper. 35.2 x 49.6 cm. Inscribed in pencil lower left: 15., signed and dated in pencil lower right: piene 62. Framed behind glass and described as such.

€ 5.000.-



236



237
Joseph Beuys*,
(1921-1986)

Augurs. 1982. Unique misprint, color offset on paper. Motif: 51 x 35cm / Sheet: 61 x 43 cm. Signed, titled and inscribed in red felt-tip pen: Auguren / Joseph Beuys / (telephone cord traced).

Edition Staeck, Heidelberg (ed.)

For comparison, catalog raisonné no. 443, one of 20 differently colored, hand-reworked proofs outside the edition of 220 signed and numbered copies.

The augurs were Roman officials who had to determine whether a government-planned undertaking was acceptable to the gods. They proclaimed the will of the gods.

WVZ. Schellmann, WVZ-Nr. 443, S. 486 (Vgl.)

€ 2.800.-

236
Joseph Beuys*,
(1921-1986)

Zwei Fräulein mit leuchtendem Brot / Two Misses with Shining Bread (catalog raisonné Schellmann No. 2). 1966. Cardboard, paper, chocolate painted over with oil paint (Braunkreuz). 72 x 20 x 1.5 cm.

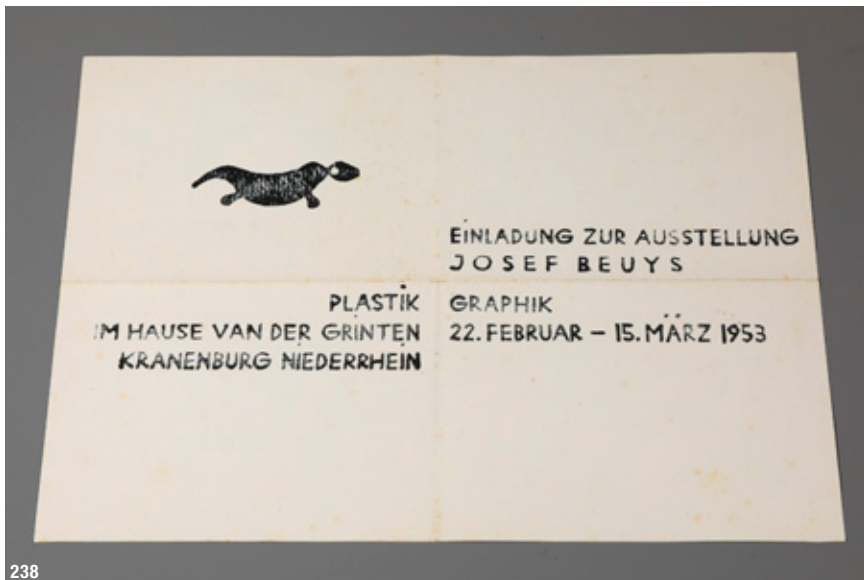
Mappe dé-coll/age 5. 1966. Mostly printed contributions by, among others, Joseph Beuys, René Block, Henning Christiansen, Ludwig Gosewitz, Dick Higgins, Allen Kaprow, Ben Patterson, Gerhard Rühm, Ben Vautier and Wolf Vostell. On paper or cardboard. Each approx. 28 x 21 cm. Copy 306/500. Loose in original printed cardboard envelope. Edition Typos Verlag, Wolf Vostell, Frankfurt.

WVZ. Schellmann, Jörg (Hrsg.): Joseph Beuys - Die Multiples, München/New York 1992, WVZ. Nr. 2.

€ 2.400.-



237



238

238
Joseph Beuys*, (1921-1986)

Invitation card to the first exhibition 'Plastik Graphik', 1953. Woodcut on paper, folded into an invitation card. 21cm x 29.5 cm. Addition: original envelope.

In 1953, while he was still a master student, Beuys' first solo exhibition took place in the house of the brothers Hans and Franz Joseph van der Grinten, Kranenburg Niederrhein.

Dieter Koeplin, Joseph Beuys in Basel. Bd. 2: Zeichnungen und Holzschnitte bis 1954. Schirmer/Mosel. 2006.

€ 1.800.-

239
Joseph Beuys*, (1921-1986)

Neues vom gelb Gold. 1984/1985. Unique misprint of the postcard motif from Edition Staeck, color offset lithograph. Approx. 21 x 28 cm (4 cards together). Inscribed and signed in silver pen: gelb / Joseph Beuys. Framed behind glass and described as such.

€ 1.000.-



239

240
Joseph Beuys*, (1921-1986)

Zeitgeist/rabbit grave. 1982. Unique misprint of the two postcard motifs by Klaus Staeck, color offset lithography. Approx. 32 x 22 cm (4 cards connected). Signed and stamped in felt tip pen: Joseph Beuys / Hauptstrom (stamp). Framed behind glass and described as such.

€ 650.-

241
Joseph Beuys*, (1921-1986)

Auguren. 1982. Rare misprint of the postcard motif from Edition Staeck, color offset lithography. 33.5 x 23.3 cm. (4 cards connected). Signed and stamped in pencil: Joseph Beuys / Hauptstrom (stamp). Framed behind glass and described as such.

Vgl. Schellmann 443 und P 54, Neuhaus 75.

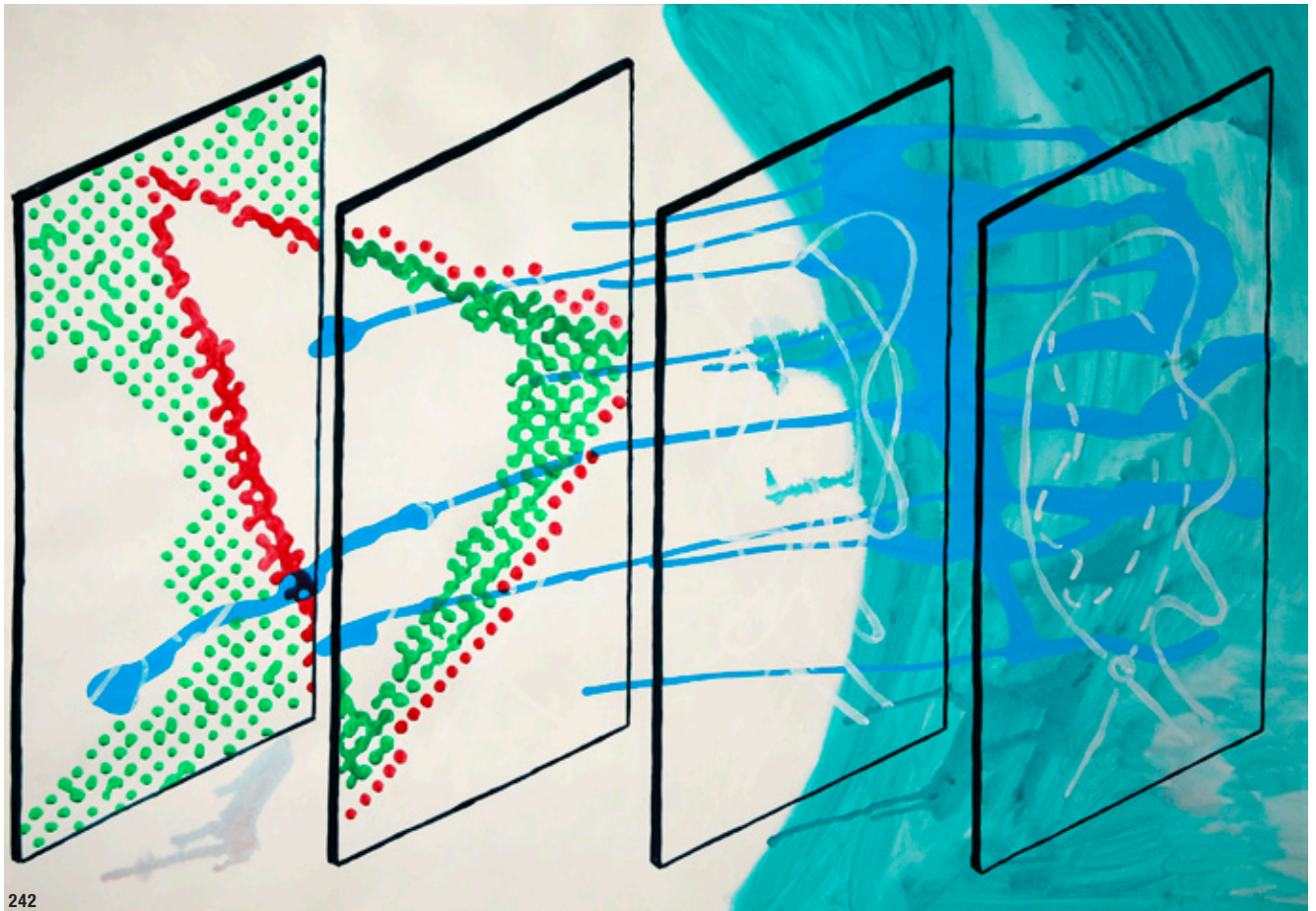
€ 650.-



240



241



242

242

Sigmar Polke*, (1941-2010)

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

This unique work was created as part of a limited series as an annual edition of the Mönchengladbach Museum Association published in 1993. Sigmar Polke is considered one of the most important German post-war artists. After training as a glass painter, he studied at the Düsseldorf Art Academy with Karl Otto Götz and Gerhard Hoehme. Together with his colleagues Gerhard Richter, Konrad Lueg and Manfred Kuttner, Polke founded what they called Capitalist Realism, a new art style in which they were concerned with rejecting the established art world. In 1999, Polke exhibited at the Museum of Modern Art, and after his death, the museum dedicated a retrospective to him in 2014. Polke's extensive oeuvre includes works in a wide variety of techniques. These are characterized by an unconventional and experimental use of different media and materials. In this work, Polke uses an offset lithograph of his own work as a basis and creates a unique piece by individually painting over it with characteristic grid structures, as we also know them from some of his other works. None of the works created in this limited edition are alike; they all differ significantly in both the choice of colors and the motifs, making them unique pieces. Jürgen Becker and Claus von der Osten (eds.), Sigmar Polke, Die Editionen 1963 - 2000 1963 - 2000.

Werkverzeichnis, Ostfildern, New York 2000. Wvz.-Nr. 98, Abb. S. 274-277.

€ 8.000.-

243

Sigmar Polke*, (1941-2010)

Banale. 2002. Color offset lithograph on light cardboard. 70 x 50 cm. Here number 41 from an edition of 75 copies. Numbered in pencil lower left: 41/75, and signed and dated in pencil lower right: Sigmar Polke 2002. Framed behind glass.

€ 1.000.-



243



244

244

Sigmar Polke*, (1941-2010)

Calla. 1996. Color offset on paper. Sheet: 59 x 42 cm. Signed lower right: Sigmar Polke. Exhibition poster at the Neues Museum Weserburg, Bremen 1996. Framed with a passe-partout behind glass.

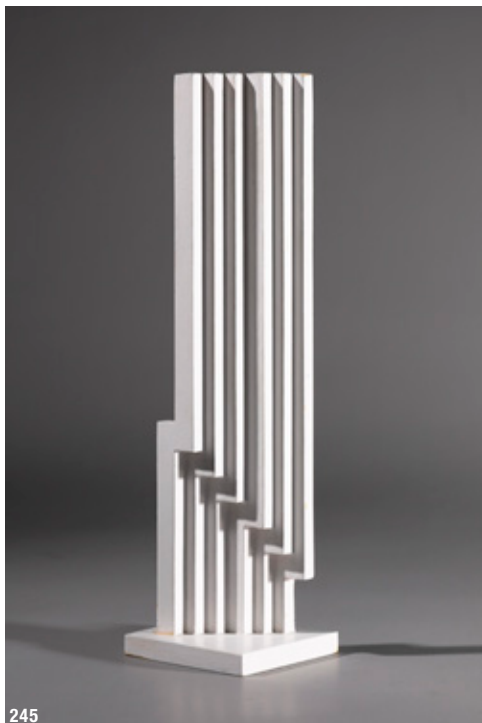
€ 800.-

245

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

Untitled. 1992. Small sculpture.
Plastic, painted white.
20 x 6 x 6 cm. Signed on the
base: erb (scratched). Numbered
on the underside in silver pen:
471/500.

€ 240.-



245

246

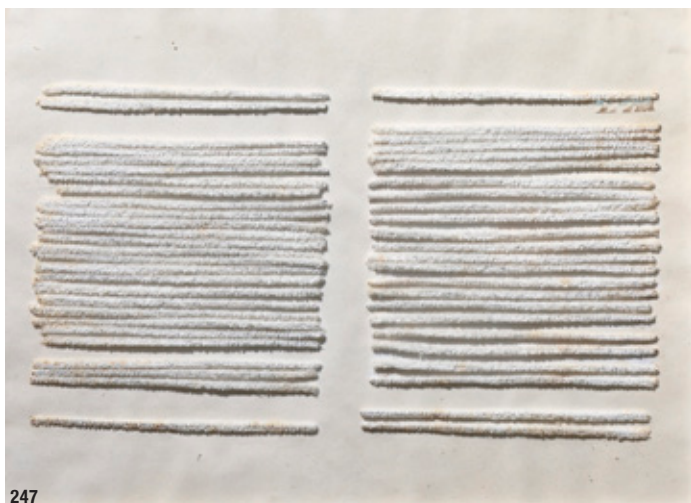
**Leo Erb*,
(1923-2012)**

Untitled. 1992. Small sculpture.
Plastic, painted white.
20 x 6 x 6 cm. Signed on the
base: erb (scratched). Numbered
on the underside in silver pen:
(illegible)/500.

€ 240.-



246



247

247

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

Untitled. Pipe cleaner sequence.
Unique. 1978. white pipe cleaners
mounted on vellum. Cutout: 38.5
x 28.7 cm. Signed and dated in
pencil on the verso:
erb 78. Framed behind glass and
described as such.

€ 600.-



248

248

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

Untitled. Line image. 1975
embossed print on laid paper.
61 x 50 cm Signed and dated
in pencil lower right: Erb/75.
Framed behind glass and
described as such.

€ 500.-



249

249
Ferdinand Kriewet,
(1942-2018)

Untitled. 1973. Collage, screen print on narrow plastic strips, mounted on wooden panel. 126.5 x 126 cm. Signed and dated in felt pen on the verso: Kriewet 73.

€ 1.500.-



250

250
Bernard Aubertin*,
(1934-2015)

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

€ 3.000.-



251

251
Günther Uecker*, (*1930)

Wie weiß ist wissen die Weisen/The wise know how white is - Homage à Günther Uecker. (catalog raisonné No. L 7505) 1975. 4 embossed prints on laid paper. 32 x 23 cm each. Edition of 200 copies (special edition). Each signed in pencil: Uecker. Framed behind glass.

Published by the Institute for Modern Art Nuremberg and the Edition for Modern Art in Beseler. Stuttgart publishing house/Zirndorf publishing house for modern art 1975.

Günther Uecker, Opus Liber - Verzeichnis des Bibliophilen Bücher und Werke 1960-2005, Mainz 2007, WVZ.-Nr. L 7505. S. 152-153 (zum Vergleich).

€ 3.200.-



252

252
Günther Uecker*, (*1930)

Do it yourself. 1969. Hammer and 2 nails on soft board wood, with hanger. 34 x 16.5 x 7 cm. Signed in pencil lower right: Uecker.

€ 400.-

253
Günther Uecker*, (*1930)

Loch / Hole. 2000. Wooden framed slate, nail, cord. 25 x 18 x 2 cm. Recto dated, numbered and signed on the panel: 00/22/30 Uecker. Verso inscribed: SES WHOLE (brand mark).

The nail is attached to the slate like a writing tool. In the middle of the board there is a hole that symbolizes the freedom of thoughts that are not written down.

€ 1.500.-

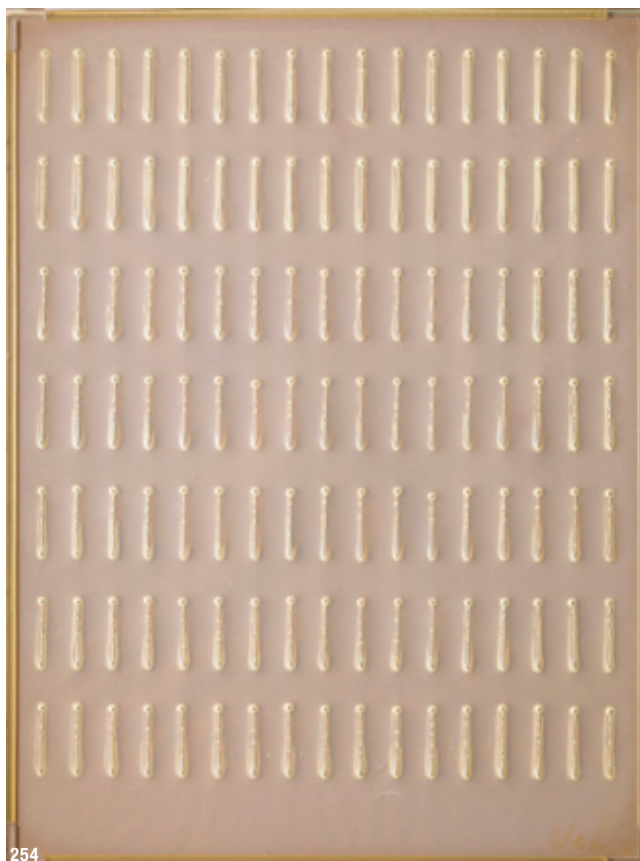


253

254
Günther Uecker*, (*1930)

Seven rows of nails. 1970. Nail series embossed in transparent plastic. From an edition of 100 copies. 60 x 45.2 cm Signed in felt-tip pen on glass lower right: Uecker. Framed behind glass and described as such.

€ 1.000.-



254

255**Günther Uecker*, (*1930)**

Untitled. 1973. Embossed print in vellum. 60 x 50 cm. Here number 73 from an edition of 125 copies. Numbered in pencil lower left: 73/125. Signed and dated lower right: Uecker 73. Framed behind glass and described as such.

€ 2.000.-**256****Adolf Luther*, (1912-1990)**

Materialbild / Material image. Around 1960/62. Mixed media/chalk, oil, pigment on hardboard. 84.5 x 44 cm. Recto signed lower right: Luther (scratched). Inscribed on the verso of the frame: Adolf Luther/ Krefeld/ Materialbild/ around 1960/62. Framed.

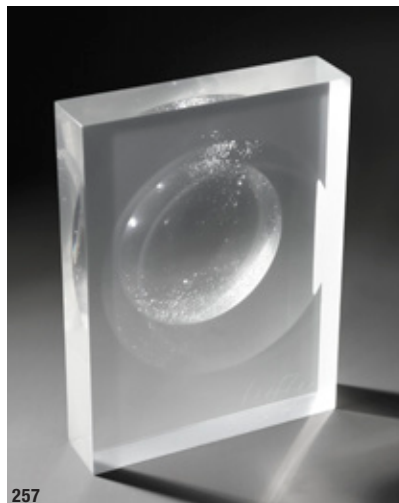
Merten, Ralph: ADOLF LUTHER - Am Anfang war das Licht. Stuttgart: Klett Cotta, 1987. S. 129, Nr. 146 (zum Vergleich).

€ 2.800.-

256



255



257

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

Lichtschleuse / Light sluice. 1979. Acrylic glass. 23 x 17 x 4 cm. Signed and dated lower right: Luther 79.

€ 600.-



258

258
Adolf Luther*,
(1912-1990)

Hanging lens. 1981. Semi-transparent mirror glass lens, convex, acrylic glass, hard plastic frame. D. 60 cm. Inscribed on the edge: Luther 81 (scratched).

€ 4.400,-

259
Adolf Luther*,
(1912-1990)

Lichtschleuse / Light sluice. Ca. 1962. Amorphously shaped glass fragments between two glass panes, aluminium frame glued, in tilttable metal frame, on black lacquered plinth. 63,8 x 44 x 17,8 cm.

To be found in the catalogue raisonné of the Adolf Luther Foundation Krefeld, under the number LSC 62 017. (enclosed)

Merten, Ralph: ADOLF LUTHER - Am Anfang war das Licht. Stuttgart: Klett Cotta, 1987. S. 168, Nr. 184 (zum Vergleich).

€ 4.800,-



259



260

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

Untitled. 1975. 29 concave or convex blue mirror strips and mirror strips in front of mirror on wood. In object box. 16.5 x 47.5 x 4.5 cm. Signed and dated on the verso: Luther 75.

€ 3.000.-

261

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

Untitled. Mirror object. 1973. Round, slightly concave mirror in front of a square mirror, mounted on wood in a wedge shaped Plexiglas box. 62 x 63 x 17.5 cm. Signed and dated in felt pen on the verso: Luther 73. Also inscribed with a stamp (red): LUTHER LICHT u. MATERIE.

€ 12.000.-

262

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

Concave. Mirror object. 1981. Square, concave mirror, on wood, mounted on plexiglass. 16 x 17 x 3 cm. Verso dated: 1981 and verso inscribed, signed and dated in pencil: Konkav / Luther 81.

€ 500.-



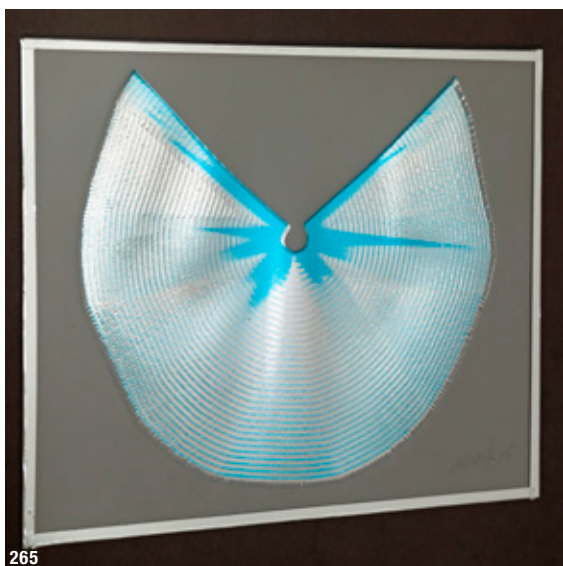
263

263
Adolf Luther*, (1912-1990)

Spherical concave mirror object. 1972. 5 semi-transparent mirror strips, concave, in front of a rectangular mirror, silver, acrylic glass case. 24.3 x 40.8 x 9 cm / mirror 4 x 40 cm each. Here number 33 from an edition of 50 copies. Signed, dated and numbered in felt pen on the verso: Luther 72 / 33/50/100. Also inscribed with a stamp (red): LUTHER LICHT u. MATERIE.

The object can be found in the catalog of works of the Adolf Luther Foundation Krefeld under number HSP 72 002. (Extract attached).

€ 4.000.-



265

264
Thomas Zitzwitz*, (*1964)

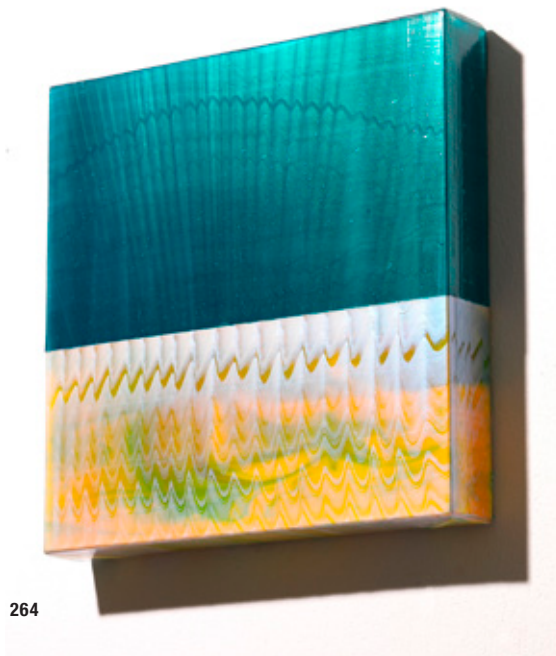
Untitled. 2001. Mixed media/acrylic, lacquer on canvas. 33.2 x 33 cm. Signed and dated on the verso: Thomas Zitzwitz / 2001.

€ 500.-

265
Heinz Mack*, (*1931)

Lichtstern / Star of Light. 1975. Color silkscreen and embossed print on aluminum foil cardboard. 21 x 27.5 cm. Signed and dated in pencil lower right: Mack75. Framed behind glass and described as such.

€ 600.-



264



266

266
Heinz Mack*, (*1931)

Hundertblatt IV. 1968/72. Color silkscreen and embossed print on aluminum foil cardboard. 38 x 32.7 cm. Signed and dated lower center: Mack72. Framed behind glass and described as such.

Mack, Ute (Hrsg.): Mack - Druckgraphik und Multiples 1991-2000, Mönchengladbach 2000, WVZ.-Nr. 181.

€ 400.-



267
Vassilakis Takis*,
(1925-2019)

Signals (light object). 1968. White painted iron base, flashing light, extendable metal rods. 202 cm. Metal plaque on the bottom, inscribed and dated: artist takis, signals, 1968 series 3, no 124

€ 9.000.-

268**Thomas Virnich*, (*1957)**

Magdeburger Halbkugelversuch / Magdeburg hemisphere experiment. 2002. Unique multiple. Sculpture, bronze polychrome painted. 13.4 x 31.5 x 3.5 cm. Number 3 from an edition of 12 unique pieces. Signed and numbered with embossed stamp on the underside, as well as inscribed with foundry stamp: Thomas Virnich, 3/12, Schmäke Düsseldorf. Catalogue raisonné No. 75

Thomas Virnich, Umgestülpte Engel, Werkverzeichnis der Unikat-Multiples 1983-2007, © 2007 Skulpturgalerie Löhr, Mönchengladbach. Abb. S. 181-182, WVZ Nr. 75 (zum Vergleich).

€ 600.-

268



269

269**Thomas Virnich*, (*1957)**

Venus de Milo. 1999. Sculpture, dark patinated bronze. H. 33 cm. Number 3 from an edition of 11 unique pieces. Signed and numbered in pen on the underside: Thomas Virnich 3/11. Also signed and inscribed with foundry stamp on the lower back: Thomas Virnich (embossed stamp), Schmäke Düsseldorf. Published by Galerie Löhr, Mönchengladbach. Catalogue raisonné No. 63

Thomas Virnich, Umgestülpte Engel, Werkverzeichnis der Unikat-Multiples 1983-2007, © 2007 Skulpturgalerie Löhr, Mönchengladbach. Abb. S. 156-157, WVZ Nr. 63 (zum Vergleich).

€ 800.-

270

270**Günter Weseler*, (*1930-2020)**

Breathing object K 89/73. Fur object in a wooden and metal trap, motor, cable. Electrified. 20 x 29.5 x 15 cm. Here number 5 from an edition of 30 copies. Signed on the underside: Weseler, as well as numbered and stamped on the label with details of the work: Günter Weseler / Breathing Object K 89/73/ 50 Expl. No. 5.

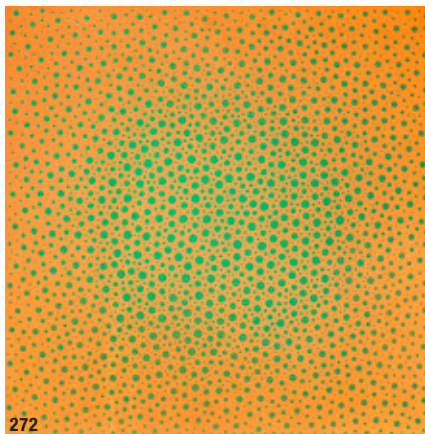
€ 900.-

271

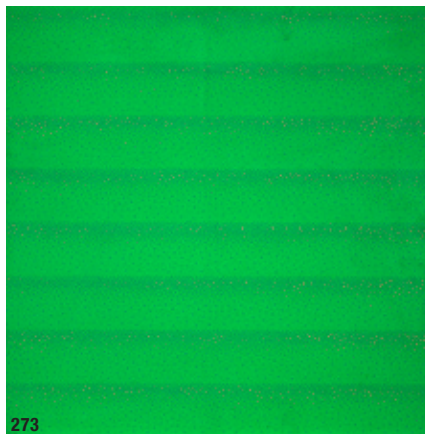
271**Victor Roman*, (1937-1995)**

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

€ 400.-



272



273

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

Untitled. 1969. Acrylic painting on silkscreen on vellum, mounted on a plywood panel. 61 x 60 cm. Signed and dated in pencil on the verso: Gonschior 69.

€ 800.-**273****Kuno Gonschior, (1935-2010)**

Untitled, 1972 Acrylic painting on serigraph on vellum. Mounted on a plywood board. 57 x 56 cm. Signed and dated in pencil lower right: Gonschior 72.

€ 800.-

274

274**Arnulf Rainer*, (*1929)**

Untitled. 1981. Etching in red on laid paper. 35 x 25 cm. Numbered in pencil lower left, signed in pencil lower right: 21/ 55 A. Rainer. Framed behind glass and described as such.

€ 600.-

275

275**Ulrich Erben, (*1940)**

Untitled. 1982. Mixed media on paper. Cutout: 69.4 x 49.4 cm. Signed and dated in pencil lower right: Erben 82. Framed behind glass and described as such.

€ 600.-

276

**Robert Rotar*,
(1926-1999)**

Untitled. 1965. Oil on canvas. Rotation,
large spiral in shades of green. 80 x 80
cm. Signed and dated on the verso: Robert
Rotar / 1965.

€ 3.600.-

277

**Robert Rotar*,
(1926-1999)**

Rotation blau No11. 1968. Oil, canvas on
panel. 42 x 42 cm. Signed and dated verso
upper right: Robert Rotar / Rotation blau
No11 / 1968.

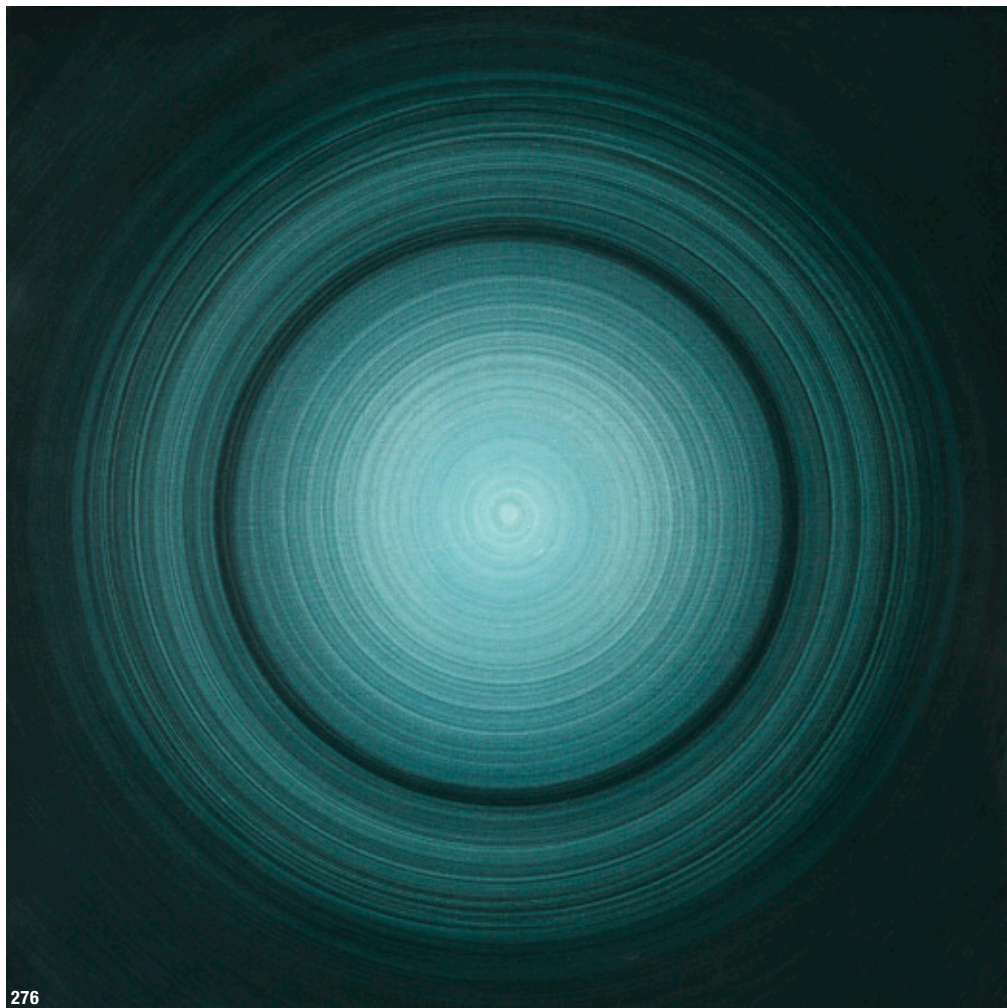
€ 1.800.-

278

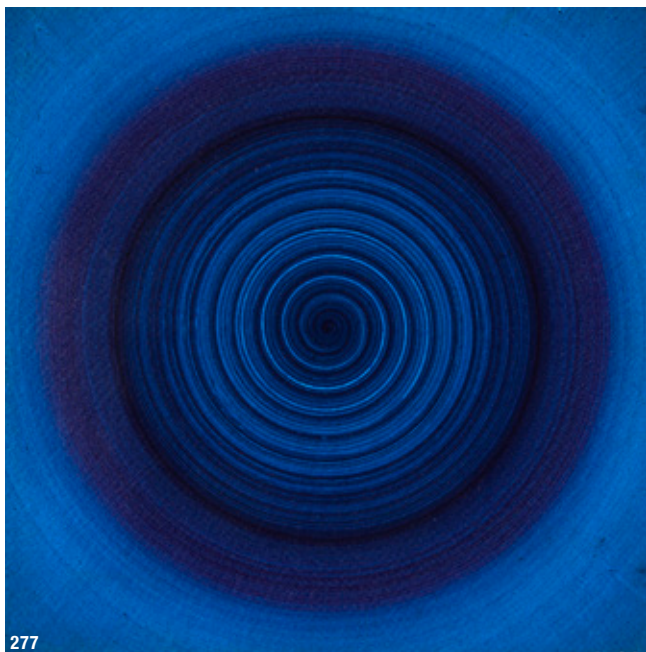
**Robert Rotar*,
(1926-1999)**

3. 1967. Fliehkraft - Spiralrotation blau.
Oil, canvas mounted on back wall.
26.7 x 26.9 cm. Signed, inscribed and
dated in red felt-tip pen on the verso:
Rotar / 3 / 1967. Framed behind glass.

€ 2.400.-



276



277



278

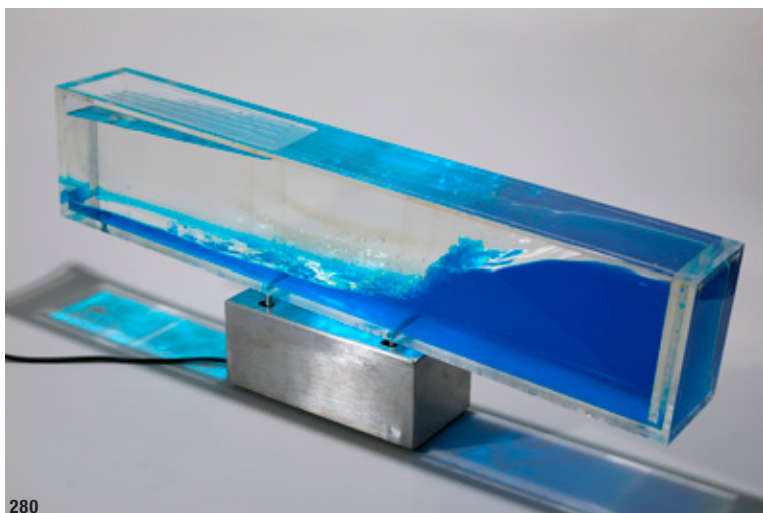


279

279
Imi Knoebel*, (*1940)

Face B. 2003. Acrylic on plastic films, collaged. 36 x 36 cm. Numbered, signed and dated in pencil on the verso: 20/20 Imi 2003. Framed behind glass and described as such.

€ 4.000.-



280

280
La Vague / Die Welle / Wave Motion Machine

Kinetic sculpture La Vague / Wave Motion Machine. Acrylic glass / brushed steel, blue liquid. Electrified. 78.5 x 30 x 11.5 cm.

The kinetic sculpture gained particular fame in 1981 when it was shown in the French movie „Diva“ by Jean-Jacques Brilleix.

€ 4.800.-



281

281
Robert Seidel*, (*1983)

Fahrt ins Blaue / Journey into the blue. 2009. Egg tempera on canvas. 40 x 60 cm. Verso signed, inscribed and dated in pencil: Seidel / FAHRT INS BLAUE / 2009.

Literature enclosed.

Meisterklasse Neo Rauch, Der Ehemalige Norden, Hrsg. Kunstverein Wilhelmshöhe Ettingen e.V. & Neo Rauch, Salon Verlag, 2011. S. 81 (Abb.)

€ 1.200.-



282

282
Robert Indiana,
(1928-2018)

Picasso, from Hommage à Picasso. 1974. Color screenprint on vellum. Motif: 61 x 50,8 cm; Sheet: 76 x 55,9 cm. Here is a HC copy. Numbered in pencil lower left: HC, signed and dated in pencil lower right: R Indiana © 1974. Inscribed lower left: Styria Studio (embossed stamp). Framed behind glass.

€ 800.-

283
Allen Jones*, (*1937)
 X Art Collection, Zürich

Chest. 1968. Color screenprint on plastic. 37.2 x 26 x 12 cm. Here number 112 from an edition of 2000 copies. Edition X Art Collection, Zürich. Inscribed and numbered on the verso: xartcollection / Allen Jones / Chest 1968 / 112/2000.

€ 1.500.-



283



284

284
Allen Jones*, (*1937)

French Cooking (From: Homage to Picasso). 1973. Color screenprint on light cardboard. 60 x 79.5 cm. Numbered in pencil lower left: HC, signed and dated in pencil lower right: allen jones 73. Framed behind glass and described as such.

€ 400.-

285
Mel Ramos, (1935-2018)

Candy. 1981. Color lithograph on vellum. Motif: 51 x 43 cm / Sheet: 62 x 51 cm. Numbered in pencil lower left: 34/250, signed in pencil lower right: Ramos. Framed behind glass.

Paper dress. Color print on cellulose. L. approx. 90.0 cm. Inscribed on adhesive label inside: Waste Basket Boutique von Mars of Nashville / Size 8-10 Tiny.

Breukel, Claire and Zwingenberger, Jeanette. Mel Ramos: The Definitive Catalogue Raisonné of Original Prints. Österreich, 2019, S.30, Abb. 64. (Candy Print).

€ 2.800.-



285



286



287

286
Tom Wesselmann,
(1931-2004)

Seascape Tit with Scribble. 1991. Screenprint on Arches 88 paper. Motif: 61 x 45.5 cm/sheet: 88 x 76.5 cm. Signed and numbered in pencil lower left: Wesselmann 84/100. Published by International Images, Inc. in Putney, Vermont (blindstamp lower right).

Here is one of 68 remaining copies, 32 of the edition of 100 were destroyed, and there were also 12 artist's proofs.

€ 2.400.-

287
Alex Katz*, (*1927)

Master American Contemporaries. 1993. Color lithograph on light cardboard. 74 x 86.5 cm. Numbered in pen lower left: P.P. II/IV. Signed in print: Alex Katz. Framed behind glass and described as such.

€ 800.-



288



289

288
Tommy Wayne Cannon,
(1946-1978)

His Hair Flows Like a River. 1978. Polychrome woodcut on paper. Sheet: 63 x 50 cm.

Numbered and signed in pencil lower left: 103/200 / Walter Cannon. Framed behind glass and described as such.

€ 1.400.-

289
Andy Warhol, (1928-1987)

Mick Jagger Mini Portfolio of 10 prints. 1975. From an edition of 250 copies. Published by Multiple Inc., Castelli Graphics and Seabird Editions. 10 x 15 cm, folder 21 x 15 cm. Cards numbered from 1-10, each card signed, with embossed stamp Andy Warhol and stamped Andy Warhol on the verso. Folder signed and titled Andy Warhol Mick Jagger 1975.

€ 1.500.-



290

Andy Warhol, (1928-1987)

Marilyn Monroe. 1967. Color screen print on vellum. 91,4 x 91,4 cm. Unsigned and unnumbered proof (from the edition of 250 copies). Published by Factory Additions, New York, printed by Aetna Silkscreen Products, Inc.

Provenance: European collection, purchased directly from the artist.

Freyda Feldman, Jörg Schellmann, Claudia Defendi, Andy Warhol Prints, A Catalogue Raisonné 1962–1987, New York 2015, II.-22–31, S.68/69.

€ 34.000.-



291

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

Marilyn. 1970. Screenprint on paper. Pink-green-turquoise on petrol. 83.4 x 83.4 cm. Signed, dated and inscribed on the verso: this is not by me Andy Warhol 7 (?illegible), and stamped: fill in your own signature, published by Sunday B. Morning.

A rare print from 1970 with a smaller screen.

There are unauthorized prints, 33 1/4 x 33 1/4, made in 1970 in a different color from the portfolio. On the back with the black stamps: „published by Sunday B. Morning“ and „fill in your own signature“. Individual prints were labeled „this is not by me Andy Warhol“ by Warhol. (Quote Feldman/Schellmann, Defendi, p. 213)

€ 40.000.-

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

Untitled. 1988. Mixed media/acrylic on vellum. 69 x 50 cm. Recto signed in pencil lower left: ar. Penck. Signed and dated recto: ar. Penck / '88. Framed behind glass and described as such.

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

€ 15.000.-

292

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

5. Okt Dresden. 1983. Mixed media/ acrylic on laid paper. 29 x 23.3 cm. Recto signed in pencil lower center: ar. penck. Signed, dated and titled in charcoal on the verso, as well as inscribed in pencil: ,ar. penck 8 / .86 / 5. Okt Dresden / Ich aber komme / Dresden check it out / Gostritze Straße 92 27/29'. Framed behind glass and described as such.

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

€ 8.000.-

293



294

294**Carlos Estrada-Vega**

Composition #1 II decade 'Carmelita'. 2003. Oil on magnetic wooden cubes covered with canvas, on metal plate. 44x44x2.9cm Inscribed and signed in felt-tip pen on the verso: Carlos Estrada-Vega / Pomona, CA / 2003 / Composition #1 II decade 'Carmelita' / Carlos.

€ 400.-**295****Carlos Estrada-Vega,
(*1955)**

±(9²)2-Composition. 2001. Oil on magnetic wooden cubes covered with canvas, on metal plate. 26 x 26 x 2 cm. Signed and dated on the underside: ±(9²)2-Composition / Carlos A. Estrada Vega / Pomona, CA / 2001 / Carlos.

€ 400.-

295



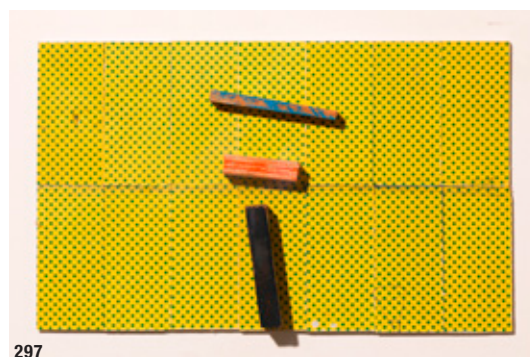
296

296**Dieter Balzer, (*1958)**

Wall relief and two cubes. 2003. Metal / MDF polychrome painted. Wall relief 50 x 50 cm / cubes each 27.4 x 27.4 x 27 cm. Wall relief signed and dated on verso: Balzer/ 2003.

€ 500.-**297****Ronald Noorman,
(1951-2018)**

Untitled. 2003. Unique. Assemblage/mixed media, mounted in frame. 12.5 x 20.5 cm. Signed, inscribed, dated and numbered in pencil on the verso: ronald noorman / untitled. / assemblage / 2003 / 23. With a copy of the back and gallery label.

€ 300.-

297

298

Markus Linnenbrink*, (*1961)

Pupille B3. 2002. Solid hemisphere. Colored epoxy resin, cast in layers in the form. H. 8 cm, D. 15.5 cm. Signed, dated and inscribed in felt-tip pen on the stand: markus linnenbrink / pupille B3 / 2002.

€ 500.-



298

299

Markus Linnenbrink*, (*1961)

MexicoGelb. 2002. Solid Cube. Colored epoxy resin, cast in layers in the form. 27.9 x 22.1 x 22 cm. Signed, dated and inscribed in felt-tip pen on the stand: markus linnenbrink / 2002 / MexicoGelb.

€ 1.500.-



299

300

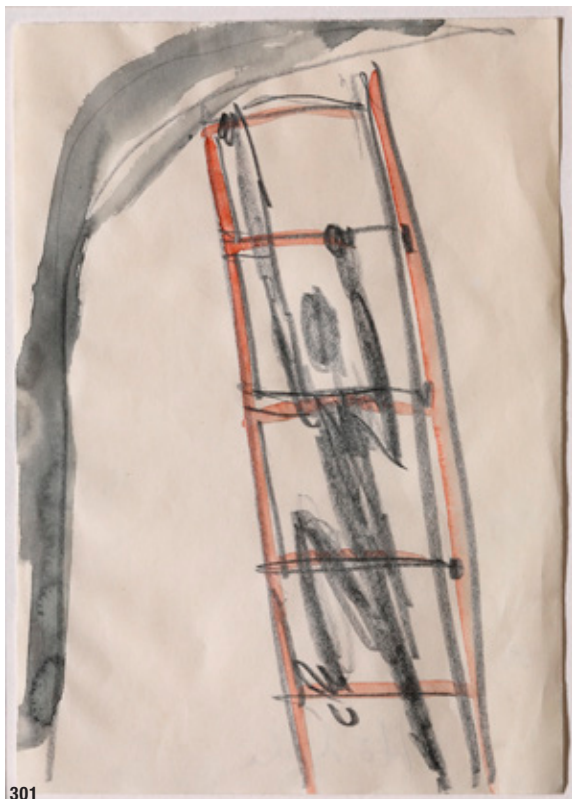
Stephan Balkenhol*, (*1957)

Kopf Frau / Head woman. 2010. Relief made of strong laid paper. 31 x 31 cm. Here number 30 from an edition of 30 copies. Numbered in pencil lower left: 30/30, and signed and dated in pencil lower right: St. Balkenhol. Framed behind glass and described as such.

€ 3.600.-



300



301

301
Karl-Horst Hödicke*,
(1938-2024)

Untitled. 1981. Pencil and watercolor on paper.
 20.5 x 14.5 cm. Signed in pencil on the verso:
 Hödicke. Framed behind glass and described as
 such.

€ 400.-



302

302
Klaus Fußmann, (*1938)

Ostseemittag / Baltic Sea afternoon.
 Watercolor on laid paper. 29.5 x 39 cm.
 Signed and dated in brush lower right:
 Fußmann (partially illegible) 20.08.80.
 Framed behind glass and described as such.

€ 750.-



303

303
Richard Estes, (*1932)

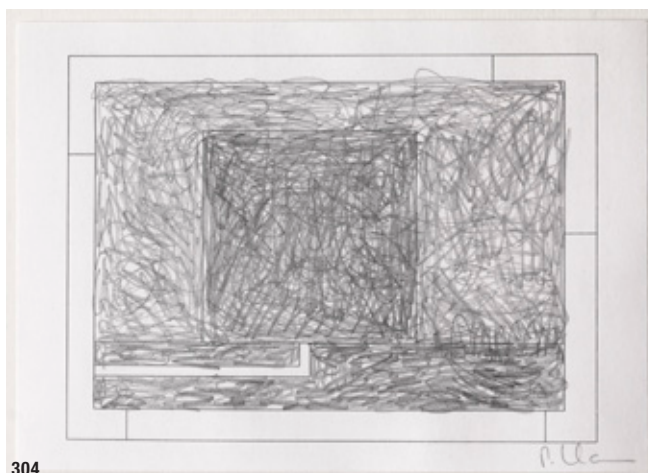
Nagasaki. 1996. Watercolor on machine laid
 paper. 13 x 18 cm. Inscribed in pencil lower left:
 NAGASAKI, signed and dated in pencil lower
 right: RICHARD ESTES 96. Framed behind glass
 and described as such.

€ 1.500.-

304
Peter Halley, (*1953)

Cell 8. 1995. Drawing graphite/pencil.
 12,7 x 17,9 cm. Recto signed in pencil lower right:
 P. Halley, verso inscribed and dated in pencil in
 the middle: Cell 8 1995. Framed in hiter glass and
 described as such.

€ 1.000.-



304



305

305
Martin Noel*, (1956-2010)

Schwarze Ecke links oben / Black corner at the top left. 1997. Metal, black enamel. 48.5 x 24 cm. Here number 2 from the A.P. Edition of 7 copies. Inscribed, signed, dated and numbered in white touch-up pen on the verso: schwarze Ecke oben links / Martin Noel / 1997 / a.p. 2/7.

€ 300.-

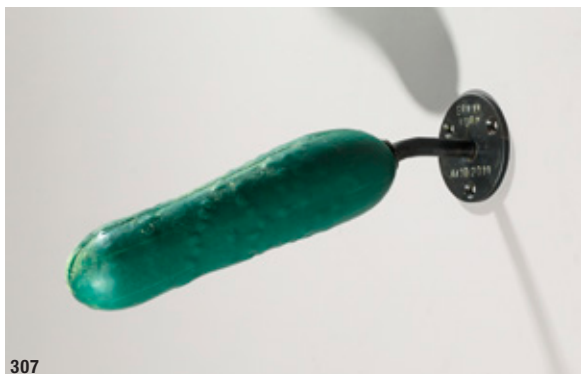


306

306
Martin Noel*, (1956-2010)

Heinrich. 1995. Metal, white and black enamel. 50 x 40 cm. Here number 11 from an edition of 22 copies. Verso inscribed, dated, signed and numbered in white paint pen: Heinrich / 1995 / Martin Noel / 11/22.

€ 300.-



307

307
Erwin Wurm*, (*1954)

Untitled. 2015. Sculpture made of green soap, in the shape of a cucumber, mounted on a metal wall mount. L. 25 cm, D. 5 cm. Here number 4 from an edition of 30 copies. Marked, numbered and dated on the metal with a stamp: ERWIN WURM / 4/30 / 2019. In original wooden box.

€ 500.-

308
Darren Vigil Gray, (*1959)

Untitled. Unique, mixed media, freely designed and hand-painted Calvin Klein denim jacket. Verso with portrait of Elvis Presley. Size XL. Signed and dated inside the collar and outside on the lower back: Darren Vigil Gray 1992. Also inscribed on the gallery label:

Darren Vigil Gray / Peyton Wright / 1500 Beatrice / 5. Darren Vigil Gray designed this jacket in 1992 as part of his exhibition at the Peyton Wright Gallery, Santa Fe, New Mexico.

€ 500.-



308

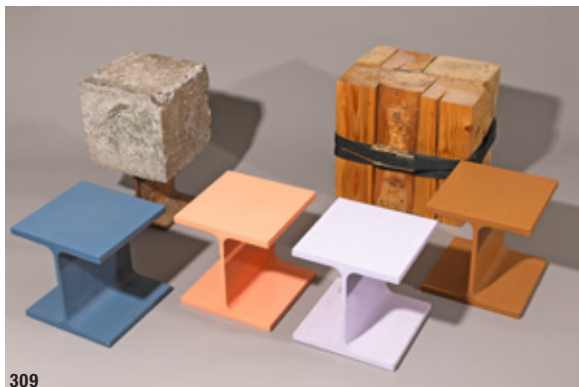


309
GelbRosa

I-Beams and elements of an object collage. 2017. 4 painted steel beams, wood, concrete/stone. H. 20-31 cm.

The design duo consists of two friends, Leon Schniewind and Carsten in der Elst. With their work they focus on visual overstimulation, construction pits, haptics and the confusion of expectations.

€ 300.-



309



311

312
Klaus Dupont

Sculptural object. 2003. Object composed of various materials (including brass, glass, marble and other stones, wood, coral-like branches) in the style of baroque Wunderkammer objects. H. 60 cm. Inscribed on the bottom: 106 K.D. 2003 (engraved).

€ 700.-



310

310
Michael Laube,
(*1955)

SWD400. 2005. Screen printing/acrylic glass. 74,5 x 74,5 cm. Inscribed, numbered, dated and signed in felt-tip pen on the verso: SWD 400 / (illegible)/80 / 2005 / M. Laube.

€ 800.-

311
Michael Laube,
(*1955)

SWD 06/02. 2002. Screen printing/acrylic glass. 75,8 x 76 cm. Inscribed, numbered, dated and signed in felt-tip pen on the verso: SWD06/02 / 2005 / 25/40 / M. Laube.

€ 800.-



312

313
Masha Shubina, (*1979)

Untitled. 2004. Series. Mixed media, ink, watercolor and gouache on vellum. Approx. 20 x 20 cm. Signed and dated in pencil lower left: Masha Shubina ,04. Framed behind glass and described as such.

€ 800.-



313

314
Masha Shubina, (*1979)

Untitled. 2004. Series. Mixed media, ink, watercolor and gouache on vellum. Approx. 20 x 20 cm. Signed and dated in pencil lower left: Masha Shubina ,04. Framed behind glass and described as such.

€ 800.-



314



315

315
Masha Shubina, (*1979)

Untitled. 2004. Series. Mixed media, ink, watercolor and gouache on vellum. Approx. 20 x 20 cm. Signed and dated in pencil lower left: Masha Shubina ,04. Framed behind glass and described as such.

€ 800.-



316

316
Masha Shubina, (*1979)

Untitled. 2004. Series. Mixed media, ink, watercolor and gouache on vellum. Approx. 20 x 20 cm. Signed and dated in pencil lower left: Masha Shubina ,04. Framed behind glass and described as such.

€ 800.-



317



318



319

317
Chen Yun Wang,
(*1959)

Atmen (Breathe) A10. 2004.
Acrylic on canvas.
50 x 50 cm. Inscribed, signed
and dated on the verso:
A10 / Chen / 2004.

Chen Yun Wang, Atmen,
Ausstellungskatalog. Hrsg.
Halle 6 - Galerie Hölz, 2005
Düsseldorf. S. 11 (Abb.).

€ 500.-

318
Chen Yun Wang,
(*1959)

Atmen (Breathe) A4. 2004.
Acrylic on canvas.
50 x 50 cm. Inscribed, signed
and dated on the verso:
A4 / Chen / 2004.

Chen Yun Wang, Atmen,
Ausstellungskatalog. Hrsg.
Halle 6 - Galerie Hölz, 2005
Düsseldorf. S. 10, 11 (Abb.).

€ 500.-

319
Chen Yun Wang,
(*1959)

Atmen (Breathe). 2004.
Acrylic on canvas.
50 x 50 cm. Signed and dated
on the verso: Chen 2004.

Chen Yun Wang, Atmen,
Ausstellungskatalog. Hrsg.
Halle 6 - Galerie Hölz, 2005
Düsseldorf. S. 6, 7 (Abb.).

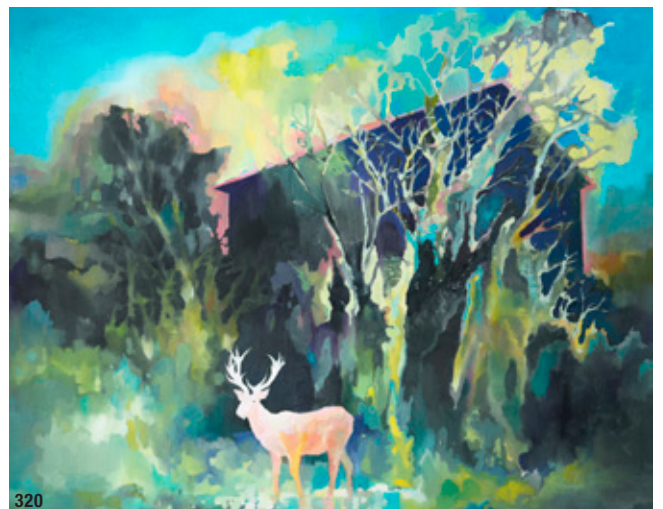
€ 500.-

320
Yim Young Ju (*1972)

Untitled. 2009. Oil on canvas. 80 x 100 cm. Signed and
dated on the verso: 2009 / Yim Young Ju.

Yim Young Ju, Bilder-Zeichnungen-Multiple 2007-2010,
Hrsg. Heinrich Hoff/ Burg Galerie. Abb. S. 22

€ 900.-



320

321
Jiri Anderle*,
(*1936)

Schneckenaugen / Snail eyes.
 1968. Lithography on vellum.
 Motif: 63.5 x 49.2 cm. Here
 is an E.A. Copy. Inscribed,
 numbered, signed and dated in
 pencil at the bottom: Komodie i.5
 Schneckenaugen e.a. Jiri Anderle
 68. Framed behind glass and
 described as such.

€ 800.-



321

322
Christo*
(Christo Javacheff),
(1933-2020)

5600 Cubic Meter Package, Kassel 1968.
 Color offset on cardboard. 70 x 54 cm. Signed and
 numbered 58/100 at the bottom. One of
 100 copies, here sheet III from the MONUMENTS
 folder published by the Cologne gallery
 Der Spiegel.

€ 500.-



322



323

323
Christo*
(Christo Javacheff),
(1933-2020)

Lower Manhattan Packed Buildings 1968.
 Offset on cardboard. 70 x 54 cm. Signed and
 numbered 64/100 in the middle left. One
 of 100 copies from the MONUMENTS folder
 published by the Cologne gallery Der Spiegel.

€ 500.-

324
Om Prakash Sharma, (*1932)

Space Field. 1990. Oil on canvas.
 85,9 x 100,8 cm. Signed and dated on the recto:
 Om Prakash / 1990, and inscribed on the verso:
 Space Field.

€ 2.200.-



324



325

325
Om Prakash Sharma, (*1932)

End of the Evening. 1991. Oil on canvas. 116.7 x 86 cm.
 Signed and dated lower left on the recto: Om Prakash 1991,
 and inscribed, signed and dated on the reverse:
 End of the Evening / Om Prakash / 1991.

€ 2.200.-



326

Nach seinem Abschluss am Delhi Polytechnic im Jahr 1958 begann Om Prakash Sharma seine künstlerische Laufbahn an der D.A.V. School in Delhi als Kunstpädagoge. Während dieser Zeit hatte Sharma Einzelausstellungen in ganz Indien und in den USA. 1964 erhielt er ein Fulbright-Stipendium für ein Aufbaustudium in Kunstgeschichte und bildender Kunst an der Columbia University und der Art Students League of New York. Während seines Aufenthalts in New York freundete er sich mit mehreren bedeutenden amerikanischen Künstlern an, darunter Robert Motherwell, Jasper Johns, Phillip Guston und der berühmte Farbfeldmaler Mark Rothko. Rothko bewunderte Sharma und die Bildsprache, die er in New York entwickelte. Inspiriert von Rothko und seiner Destillation von Form und Farbe, schuf Sharma eine visuelle Sprache, die die Grenzen des Realismus überschritt. Sharma fühlte sich der konzeptionellen Natur der Kunst zutiefst verbunden.

326
Om Prakash Sharma, (*1932)

On top of the clouds. 1991. Oil on canvas.
 122 x 86.4 cm. Signed and dated lower right on the
 recto: Om Prakash 1992, and inscribed, signed and
 dated on the reverse: On Top of the Clouds /
 Om Prakash 1991.

€ 2.200.-



327

327
Om Prakash Sharma, (*1932)

Untitled. 1991. Oil on canvas. 60.8 x 85.5 cm.
 Recto signed and dated lower right: Om Prakash
 1991.

€ 1.600.-



328

328
Om Prakash Sharma,
(*1932)

On top of the clouds. 1991/1992. Oil on canvas. 125x155cm. Signed and dated lower right on the recto: Om Prakash 1992, and inscribed, signed and dated on the reverse: On Top of the Clouds / Om Prakash 1991.

€ 5.400.-

329
Hemraj, (*1960)

Metamorphosis. 1992. Oil on canvas. 180x150cm. Signed and dated on the verso: HemRaj 92, as well as inscribed.

€ 7.200.-

Die Arbeiten aus der „Metamorphose“-Serie zeigen rätselhafte Zeichen, die oft tantrischen Ursprungs sind und die Schöpfung des Menschen in intensiven Farben darstellen. Sterne, Schlangen, Blumen und kosmische Muster wie Mandalas und visuelle Mantras konnten in seinen Werken entschlüsselt werden. In seinen Werken ist nie etwas überflüssig, jeder eingefangene Zentimeter ist von unglaublicher Bedeutung, angetrieben durch den unerschütterlichen Fokus seiner künstlerischen Vision.



329



330

330
Paritosh Sen, (1918-2008)

Untitled (Man smoking cigarette). 1980.
 Acrylic watercolor on paper. 73.3 x 54.5 cm.
 Signed and dated top right: Paritosh Sen
 1980. Framed behind glass and described
 as such.

€ 4.400.-

1949 zog Sen nach Paris, wo er bei Andre Lhote lernte und an der Academie la Grande Chumiere studierte, sich an der École des Beaux-Arts mit Wandmalerei beschäftigte und an der École du Louvre Kunstgeschichte studierte. In der Stadt begegnete Sen Picasso, der einen großen Einfluss auf den Künstler ausübte, insbesondere auf die kubistische Porträtmalerei.



331

331
Paritosh Sen,
(1918-2008)

The Man with the Garlands. 1981-1989.
 Acrylic watercolor on paper.
 73.3 x 54.5 cm. Signed and dated lower
 right: Paritosh Sen 81-89. Framed
 behind glass and described as such..

€ 4.400.-

332
Paritosh Sen,
(1918-2008)

Man Counting money behind the curtain.
 1980. Acrylic watercolor on paper.
 73 x 54.3 cm. Signed and dated top
 right: Paritosh Sen 80. Framed behind
 glass and described as such.

€ 4.400.-



332

DESIGN





333

333 Christian Dell

Wine cup, 1928. Silver. Cylinder with slightly flared edge on a conical base. 12 cm. 85 grams. Marked: CD 925 (embossed).

Exhibition cat. Christian Dell, Philippsruhe Castle, Hanau 1996, No. 19.

Christian Dell designed the wine cup while teaching at the Frankfurt Art School. Dell remains true to the geometric design principles of the Bauhaus, where he was foreman of the metal workshop from 1922 to 1925. In 1933 he was dismissed as a teacher at the Frankfurt Art School by the National Socialists.

Provenance: Munich art trade.

Beate Alice Hofmann, Christian Dell, Silberschmied und Leuchtengestalter im 20. Jahrhundert. Ausstellungskatalog Museum Hanau, Schloss Philippsruhe, 1996, S. 22 (Beschreibung der Weinkanne), S. 60 (historische Abb. der Weinkann mit Bechern).

€ 2.000.-



334 Wolfgang Rössger & Friedrich Marby Bauhauswerkstätten

Jug / liqueur jug. Designed in 1924. Brass, tombac, nickel silver, silver-plated inside. 18,5 x 9 x 18,5 cm.

In 1924, under the direction of Christian Dell, Rössger and Marby learned in the Bauhaus metal workshop with Marianne Brandt and Wilhelm Wagenfeld. Seven slightly different versions were created for optimal marketing.

Hans M. Wingler, Neue Bauhausbücher / Neue Arbeiten der Bauhauswerkstätten, Mainz 1981, Abb. S. 58. Klaus Weber / Bauhaus Archiv, Die Metallwerkstatt am Bauhaus, Berlin 1992, Abb. 253 S. 258.

€ 500.-



334

335 Curt Fischer Industriewerk Auma Ronneberger & Fischer

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

€ 300.-



335



336

336
Jindrich Halabala (attr.)

Cantilever armchair. Designed around 1930. Chrome-plated tubular steel, painted wood, cotton fabric. 83 x 57 x 61 cm.

€ 500.-



337



338



339

337
Margarete Schütte-Lihotzky
 Haarer, Hanau a. M.

Storage cupboard of a Frankfurt kitchen. Designed in 1929. Wood, 9 aluminum containers, jars with aluminum lids. 58 x 70 x 25/30 cm. Dish and lid marked „Original Haarer Hanau a. M.“.

€ 300.-

338
Antonin Kybal

Constructivist carpet. Designed around 1930. Woven wool in red, black and beige. 335 x 245 cm.

€ 300.-

339
Marcel Breuer

Isokon
 Restored plywood lounger/chaise longue. Design 1935/36, production 1930/50s. Plywood, natural and painted warm gray. 79 x 61 x 135 cm.

Droste, Ludewig & Bauhaus-Archiv, Marcel Breuer Design, Köln 1994, Abb. S. 133.

€ 2.400.-

340**Jens Risom**

Walter Knoll

3 armchairs, model Vostra. Design 1941/42.
Beech wood, fabric. 77 x 50 x 69 cm.

A. Votteler & H. Eilmann, 125 Jahre Knoll vier
Generationen Sitzmöbeldesign, Stuttgart/Zürich
1990, Abb. S. 104.

€ 1.000.-

340



341

341**A. K. Schneider**

Walter Knoll

Chaiselongue / Daybed, Model Vostra. Designed in 1952. 65 x 195 x 126 cm. Beech wood, fabric.

A. Votteler & H. Eilmann, 125 Jahre Knoll vier Generationen Sitzmöbeldesign, Stuttgart/Zürich 1990,
Abb. S. 105.

€ 600.-

342

342**Hartmut Lohmeyer**

Wilkhahn

Lounge sofa. Designed in 1957. Wood, natural wickerwork, fabric. 71 x 175 x 78 cm.

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

€ 800.-

343

343**Egon Eiermann + H. M. Witzemann**

Wilde & Spieth

Armchair, model SE 119 A. Designed in 1958. Wood, plywood,
cane and leather straps. 79 x 53 x 50 cm. Foldable table.
Design 1950s. Plywood, metal. 73 x 90 x 90 cm.

Badisches Landesmuseum Karlsruhe, Katalog zur Ausstellung
'Egon Eiermann die Möbel', Karlsruhe 1999, Abb. S. 100.

€ 800.-



344

344**Bodo Rasch**

Chair for the Café Insel in the house of the German Employees' Union in Stuttgart. Designed in 1946-49. Stained wood and plywood, plastic covering. 76 x 46 x 49 cm. Variant with backrest stained green on the front and red braid. While Willi Baumeister was responsible for the room decor, Bodo Rasch designed the interior of this artist meeting place, which was very well known at the time. His friend Otto Dix called Bodo Rasch the „Raffael of chairs“ in a letter.

€ 1.800.-**345****Bodo Rasch**

Chair for the Café Insel in the house of the German Employees' Union in Stuttgart. Designed in 1946-49. Stained wood and plywood, plastic covering. 76 x 46 x 49 cm. Variant with backrest not stained on the front and red braid. While Willi Baumeister was responsible for the room decor, Bodo Rasch designed the interior of this artist meeting place, which was very well known at the time. His friend Otto Dix called Bodo Rasch the „Raffael of chairs“ in a letter.

€ 1.800.-

Während Willi Baumeister für das Raumdekor zuständig war, entwarf Bodo Rasch die Inneneinrichtung dieses, damals sehr bekannten, Künstlertreffs. Sein Freund Otto Dix nannte Bodo Rasch in einem Brief den „Raffael der Stühle“.



345



346

346
Egon Eiermann
 Wilde & Spieth

4 chairs, model SE 42 (SE 3). Design 1949/50.
 Plywood, partially varnished. 73 x 54 x 48 cm.

Badisches Landesmuseum Karlsruhe, Katalog zur Ausstellung 'Egon Eiermann die Möbel', Karlsruhe 1999, Abb. S. 74 ff..

€ 3.000.-

347
Egon Eiermann
 Wilde & Spieth

Chair, model SE 42 (SE 3). Design 1949/50.
 Plywood, partially varnished. 74 x 55 x 48 cm.

Badisches Landesmuseum Karlsruhe, Katalog zur Ausstellung 'Egon Eiermann die Möbel', Karlsruhe 1999, Abb. S. 74 ff..

€ 500.-



347



348



349

348
Caesar Stoffi & Fritz Nagel
 Nagel

Large Space Age candlestick with a rare base.
 Design 1960s. Nickel-plated and chrome-plated metal. H. 114, D. 60 cm.

€ 1.500.-

349
Berthold Müller-Oerlinghausen

2 mosaic tables/coffee tables. Design 1950/60s. Mosaic in white, gray and black, brass, lacquered wood. 50 x 80 x 53 cm.

€ 500.-

350**Dieter Rams**

Vitsoe

2 bar stools from the Stapelprogramm 740 / stacking program 740. Designed in 1974. Rotatable construction made of white plastic, thin fabric cushions. 94 x 36 x 45 cm. Inscribed on the underside.

€ 3.200.-

350

351**Dieter Rams**

Braun AG

Transistor-phono combination, model TP1. Designed in 1959. Aluminum, plastic, leather strap. 5 x 23.5 x 15.5 cm. Both devices and aluminum case with 'BRAUN' lettering.

Jo Klatt & Günter Staeffler, Braun+Design Collection, Hamburg 1995, Abb. S. 34, 36.

€ 2.600.-

351

352**Dieter Rams**

Braun

Stereo system for wall mounting. Design 1964/65. Control unit TS 45/1, tape recorder TS 60. Painted metal, aluminum, plastic. 28 x 47 x 12/16cm. 2 loudspeakers L 450. Designed in 1965. Lacquered wood, aluminum. 28 x 47 x 11 cm. Partly labeled on the back.

Jo Klatt & Günter Staeffler, Braun+Design Collection, Hamburg 1995, Abb. S. 41, 53, 70, 73, 86, 87.

€ 6.000.-

352



353

353**Otto Zapf**

Vitsoe & Zapf, Eschborn

Modular shelving system, model Softline. Designed in 1971. Support panels made of wood, covering made of foil, metal. 84 x 84 x 35 cm.

€ 700.-**354****Philip Rosenthal**

2 shelves, model Minimal. Designed around 1957. Gray painted metal rods, clear and dark fluted glass. 162 x 65 x 65 cm.

€ 800.-

354



355

355**Heinz Lilienthal**

Large coffee table. Design 1960/70s. Lacquered wood, top with mosaic in marble with brass inlays. 47 x 112 x 112 cm.

€ 400.-**356****4 Lamellen Decken-/Wandleuchten Modell Octaform**

Spectral

4 slat lights, ceiling/wall lights, model Octaform. Design 1960s. White painted metal. 45 x 60 x 60 cm. Partially labeled.

€ 1.500.-

356

357**Große Pendelleuchte Modell Octaform Spectral**

Large pendant lamp / slat lamp, model Octaform. Design 1960s.
White painted metal. 120 x 60 x 60 cm. Labeled.

€ 500.-**358****Große Pendelleuchte Modell Octaform Spectral**

Large pendant lamp / slat lamp, model Octaform. Design 1960s.
White painted metal. 120 x 60 x 60 cm. Labeled.

€ 500.-**359****Burkhard Vogtherr**

Rosenthal

12 modular seating elements, model VarioPillo. Design 1970/71.
Fiberglass shells, foam, elastic fabric, plastic. Fiberglass tray.
66 x 325 x 185 cm.

Hatje & Kaspar, Neue Möbel/New Furniture, Stuttgart 1973, Abb. S. 43.

€ 8.400.-



360

360
3 große Pendelleuchten
Modell Octaform
 Spectral

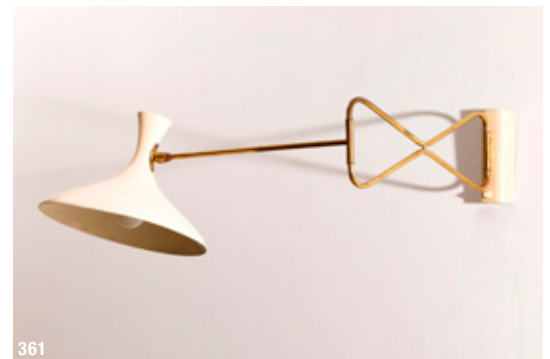
3 large pendant lights/slat lights model Octaform. Design 1960s. White painted metal. 120 x 60 x 60 cm. Partially labeled.

€ 1.500.-

361
Cosack

Diabolo swivel arm wall light. Design 1950s. Brass, metal, cream white paint made of ripple paint. H. 22, L. 114, D. 31,5 cm.

€ 1.000.-



361



362

362
Klaus Uredat
COR

5 modular seating elements, model Corbi. Designed in 1969. Wood, foam, light fabric. Dimensions of one element: 60 x 70 x 110 cm.

Zuber & Willenbrock, COR, Home is where the Heart is, Ludwigsburg 2004, Abb. S. 32, 48, 49.

€ 4.000.-



363

363
Ingo Maurer
 Design M

Floor lamp, model Lightpole.
 Designed in 1967. Chrome-plated metal.
 122 x 62 x 22 cm.

Helmut Bauer, Ingo Maurer: Making Light,
 München 1992, Vgl. Abb. S. 635, 63.

€ 400.-

364
Ingo Maurer
 Design M

2 Wall Lights, model Uchiwa. Design 1970s.
 Bamboo, rice paper, metal. 75 x 58 x 16 cm.
 Helmut Bauer, Ingo Maurer: Making Light,
 München 1992, Abb. S. 64 ff..

€ 3.200.-



364

365
Ingo Maurer
 Design M

2 wall lights, model Uchiwa. Design 1970s.
 Bamboo, rice paper, metal. 75 x 57 x 16 cm.
 One lamp labeled with a sticker.
 Helmut Bauer, Ingo Maurer: Making Light,
 München 1992, Abb. S. 64 ff..

€ 3.200.-



365



366

366 Cosack

Space Age pendant lamp, model Gemini. Design 1960/70s. Brass and gold plastic. Dimensions without illuminants: H. 60, D. 52 cm.

€ 300.-

367 Florian Schulz Florian Schulz GmbH

Double pull pendant lamp with counterweights, model Posa. Design 1960/70s. Polished brass, black fabric cable. D. Reflector: 31 cm

€ 600.-



367

368 Florian Schulz Florian Schulz GmbH

Adjustable pendant lamp with counterweight, model Posa. Design 1960/70s. Brass, black fabric cable. D. Reflector: 49 cm.

€ 500.-



368



369

369 Luigi Colani

Lounge chair. Designed around 1968. Painted fiberglass. 70 x 80 x 78 cm. This armchair was only produced in a small series.

€ 3.000.-



370

372
Carl Auböck

Werkstätte Carl Auböck

Bowl for nuts or fruit, model 451.
Design 1940/50s. Solid wood, brass, leather.
10 x 40 x 15 cm.

Carl Auböck, Arbeiten der Werkstätte Carl
Auböck fotografiert 1948-2005, Wien 2009
3. Aufl., Abb. S. V/13, V/14.

€ 380.-

373
Carl Auböck

Werkstätte Carl Auböck

Watering can. Design 1950/60s. Brass.
17.5 x 45 x 11 cm. Marked with Auböck
Made in Austria.

€ 500.-



372



373

370
Emil Stejnar
Rupert Nikoll

Ceiling or wall light 'Dandelion'.
Designed in 1955. Brass, white painted
metal, glass. H. 22, D. 42 cm.

€ 300.-

371
Carl Auböck
Werkstätte Carl Auböck

Bowl for nuts or fruit, model A-436.
Designed in 1955. Solid wood, brass, raffia.
19 x 28 x 17 cm.

Clemens Kois & Brian Janusiak, Carl Auböck
The Workshop, NY 2012, Abb. S. 130, 231.

€ 360.-

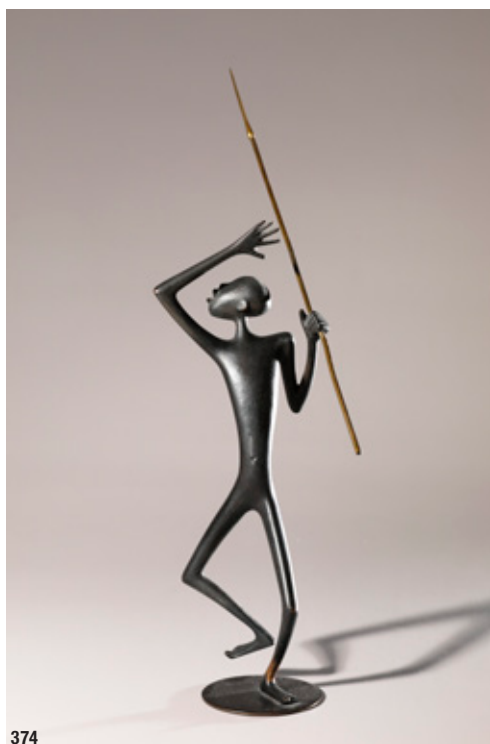


371

374
Werkstätten Karl Hagenauer, Wien

Brass figure spear carrier from the Hagenauer workshops, around 1955.
Brass, black patinated, brass rod. H. 37 cm. Inscribed on the bottom:
MADE IN AUSTRIA, HAGENAUER WIEN, wHw, Handmade (embossed).

€ 300.-



374

**375****Jean Prouvé**

Ateliers Jean Prouvé

Rare stool. Designed around 1954. Rotatable and height-adjustable construction, painted metal, plywood. 53-67 x 32 x 32 cm.

This object was part of a pair from a private collection. The counterpart was auctioned at Phillips in London in 2022. So far, only these two copies are known.

The drawing for this design is preserved in the Archives Jean Prouvé under number 186192.

€ 12.000.-



376

376
Jean Prouvé
Ateliers Jean Prouvé

Desk, model Standard BS 6. Designed in 1942.
Painted metal, wood and top in Comblanchien
limestone. 74 x 160 x 84 cm.

Peter Sulzer, Jean Prouvé Complete Works Volume 3:
1944-1954, Basel 2005, Vgl. Abb. S. 59.

€ 15.000.-



377

377 Le Corbusier

Room divider/wardrobe from the Unité d'habitation Marseille. Designed around 1949. Wood and plywood, partly colored. 156 x 200 x 47 cm.
Provenance: Phillips de Pury & Company 2011.
Françoise Choay, Le Corbusier, New York 1960, vgl. Abb. 63, 64, 65.

€ 10.000.-





378

378
Pierre Jeanneret

Bench from the M.L. A. Residential Building in Chandigarh. Designed around 1956. Glazed wood, 5 cm thick cushion cover with fabric cover. 45 x 145 x 45 cm. Marked D.A.V(C) 34 on the side.

Touchaleaume & Moreau, Le Corbusier Pierre Jeanneret L'Aventure Indienne, Paris 2010, Abb. S. 565.

€ 4.000.-

379
Mathieu Matégot

Table lamp, model Bagdad. Designed in 1954. Body made of black painted perforated sheet metal, equipped with a bayonet mount. H. 37,5 cm.

Philippe Jousse & Carolune Mondineu, Mathieu Matégot, Paris 2003, Abb. S. 135, 187.

€ 1.800.-



379

380
Mathieu Matégot

3 side tables/nesting tables, model Soumba. Designed in 1953. Painted steel wire and perforated sheet metal. Dimensions of the largest table: 46 x 43 x 40 cm.

Patrick Favardin, Mathieu Matégot, Paris 2014, Abb. S. 115, 121.

€ 3.200.-



380



381

381 Jean Prouvé

Vitra

4 chairs, model Fauteuil Direction. Designed in 1941, re-edition 2013. Black painted metal, gray fabric, wood. 83 x 65 x 62 cm. Marked with plaque.

€ 4.000.-

382 Jean Prouvé

Vitra

2 chairs, model Fauteuil de Salon Haut from the limited edition for G-STAR RAW. Designed in 1939, re-edition 2014. Lacquered metal, wood, leather. 93 x 67 x 85 cm. Marked several times with plaques.

€ 3.000.-



382



383

383 Jean Prouvé

Vitra

Sideboard, model Bahut from the limited edition for G-STAR RAW. Designed in 1951, re-edition 2014. Painted metal, wood, aluminum sheet. 100 x 200 x 49 cm. Marked several times with plaques.

€ 5.200.-

384 Jean Prouvé

Tecta

Adjustable chair, model Fauteuil de Grand Repos. Designed 1928-30, manufactured from 1981. Nickel-plated metal, blue and black leather. 92 x 62 x 106 cm. Marked with sticker.

Jean Prouvé, Köln 1991, Abb. S. 44-47.
Text von Jan van Geest.

€ 1.200.-



384



385

385
Philippon & Lecoq
 Behr

Sideboard from the Diamond series.
 Design 1964/65. Teak wood, interior in
 maple, metal. 95 x 240 x 53 cm.
 Inscribed with „Behr“ plaque.

Charlotte & Peter Fiell, 60s Decorative Art,
 Köln 2000, Vgl. Abb. S. 240.

€ 7.000.-

386
Le Corbusier
 Cassina, Mailand

Lounger/Chaise Longue, model LC 4.
 Designed in 1928. Black painted metal,
 chrome-plated tubular steel, black leather.
 75 x 160 x 61 cm. Inscribed in the frame
 with Le Corbusier LC 4 18749 Cassina.
 Base marked with Cassina logo.

€ 1.500.-



386



387

387**Gerrit Rietveld Jr.**

Chair with perforated backrest. Designed in 1954. Lacquered plywood and metal. 80 x 38 x 43 cm. This chair was only made in a self-produced small series.

Gerrit Rietveld Jr. was Gerrit Rietveld's youngest son who died early at the age of 41 in 1961.

Vöge & Westerveld, Stoelen, Amsterdam 1986, Vgl. Abb. 83 S. 95.

€ 1.500.-

388

388**Willy van der Meeren**

Tubax

3 nesting tables, model Boomerang. Designed in 1953. Lacquered plywood, black painted steel wire. Dimensions of the large table: 38 x 53 x 38 cm.

€ 900.-

389

389**Koni Ochsner**

Röthlisberger Kollektion

Cabinet, model Mondrian Schrank. Designed in 1977, produced in 1980. Lacquered wood, stainless steel, glass. 162 x 83 x 36.5 cm. Inscribed 'Object 1, No. 96, 1980' in the blue door.

Arthur Rüegg, Schweizer Möbel Und Interieurs im 20. Jahrhundert, Basel 2002, Abb. S. 242, 381.

€ 3.200.-



390

391 Heinz Isler

5 models of prestressed concrete humpback shells (Isler shell). Design 1960/70s. Fiberglass. Dimensions of the large models 20 x 40 x 40 cm. The smallest model is marked H. Isler. 3 models of organic prestressed concrete shells made of fiberglass. 2 notebooks with handwritten notes from Heinz Isler's time as a student, legal theory and property law. Various advertising material with brochures. 2 plans for a project with humpback shells, variants 2 and 3. A book 'Rödle & Kieferle, buildings and projects since 1958.

€ 500.-

390 Heinz Isler

2 larger models of prestressed concrete shells in fiberglass, an elongated one 27 x 73 x 43 cm and one with a three-part structure made of fiberglass and plastic, 18 x 82 x 82 cm. Marked with sticker on the bottom. 5 additional shell models in fiberglass, 9 x 47 x 19 cm. A plan drawing on transparent. Book 'Fliegermuseum Dübendorf'. Magazine 'Bauen & Wohnen' August 1966. Company sign (foto only online), acrylic on wooden frame. Drawing with bowls in landscape. Brochure 'Isler Schalen'.

€ 500.-



391



392

392 Meret Oppenheim Simon/Gavina

Side table, model Traccia. Designed in 1936, manufactured from 1973. Bronze, wood, gold leaf. 64 x 68 x 53 cm.

Designed for the Collezione Ultramobili by Simon, Dino Gavina, for which designs by artists such as Man Ray, Sebastian Matta and René Magritte were also implemented.

Vercelloni & Virgilio, Das Abenteuer des Design: Gavina, Mailand 1987, Abb. S. 131, 139, 142.

€ 1.700.-



393

393 Charles & Ray Eames Zenith

Armchair, model DAR. Design 1950/51. Fiberglass shell in Sea Foam Green, painted metal, large shockmounts. 78 x 63 x 60 cm.

John & Marilyn Neuhart & Ray Eames, Eames Design, New York 1989, Abb. S. 140.

€ 1.000.-



394



395

394
Martin Eisler
 Forma

2 chairs, model Reversível Chair. Designed in 1955. Loose-lying and freely adjustable seat made of plywood with cover made of red Kvadrat fabric, frame made of black painted metal, brass feet.
 67 x 102 x 74 cm.

Vasconcellos & Braga, móvel brasileiro moderno, Rio de Janeiro 2012, Abb. S. 207.

€ 4.000.-

395
George Nelson
 Herman Miller

Large bench, model Platform Bench 4992. Designed in 1946. Black lacquered wood.
 36 x 234 x 47 cm.

A. von Vegesack & Jochen Eisenbrand, George Nelson, Weil am Rhein 2008, Abb. S. 73, 74.

€ 1.200.-



396

396**Charles & Ray Eames**

Paravent, model Folding Screen. Designed in 1946.
Elements made of deformed plywood. 172 x 140 x 15 cm.

John & Marilyn Neuhart & Ray Eames, Eames Design,
New York 1989, Abb. S. 78, 79.

€ 3.400.-

397

397**Isamu Noguchi**

Knoll International

2 tripod table lamps. Designed in 1947. Wood, diffusers made of translucent plastic. H. 41, D. 18,5 cm.

Steven & Linda Roulund, 1938-1960 Knoll Furniture,
Atglen USA 1999, Abb. S. 154.

€ 800.-**398****Charles & Ray Eames**

Vitra

4 chairs, model Time Life Lobby Chair. Designed in 1960. Chrome-plated cast aluminum, black leather. 78 x 74 x 71 cm. Partly marked with Vitra label.

John & Marilyn Neuhart & Ray Eames, Eames Design,
New York 1989, Abb. S. 148, 149.

€ 4.000.-

398



399

399

Charles & Ray Eames
Evans Products Company

Early plywood children's stool/plywood stool. Designed in 1945. Deformed plywood. 22 x 36 x 26 cm. This stool comes from the 1945 production in which a total of 5000 stools and chairs were manufactured. Only recently has only the chair been re-released by Vitra.

John & Marilyn Neuhart & Ray Eames, Eames Design, New York 1989, Abb. S. 55.

€ 1.800.-**400**

Mira Nakashima

10 chairs, model Conoid. Designed in 2000. Solid walnut, loose felt cushions, leather on one side. 90 x 51 x 57 cm. All chairs hand-signed and dated 'Mira Nakashima 10.14.08' and stamped DeLorenzo.

€ 18.000.-

400



401



402

401**Otto Schultz**

Lounge chair. Design 1940s. Wood, covers in light brown lambskin. 78 x 83 x 75 cm

€ 3.800.-**402****Viggo Boesen**

Slagelse Møbelfabrik

Lounge chair, model 107. Designed in the 1940s. Wood, dark brown lambskin. 73 x 75 x 85 cm.

€ 3.800.-

403

403**Viggo Boesen (attr.)**

2 x high-back lounge chairs. Design 1940s. Wood, light, long-haired lambskin. 100 x 90 x 105 cm.

€ 5.000.



404

404**Paavo Tynell**

Taito Oy

Pendant lamp/chandelier, model 9029/4.
Designed around 1948. Brass, brass wire mesh,
cream-colored glass. H. 80, D. 47 cm.

M. Ellison & L. Pina, Designed for Life,
Atglen 2002, Vgl. Abb. S. 166.

€ 3.000.-

405

405**A. J. Iversen**

Lounge sofa. Designed in 1937,
produced in the 1930s/40s.
Wood, covers in light sheepskin.
85 x 190 x 90 cm.

€ 4.400.-

406

406**K. J. Pettersson & Söner**

Stool, model Palle. Design 1960/70s.
Solid pine wood/pinewood.
36 x 60 x 36 cm.

€ 600.-

407**Poul Henningsen**

Louis Poulsen

Pendant lamp, model Four Shade 4/3.5/3. Designed around 1933. Inside yellow painted glass, brass, Bakelite. H. 25, D. 33 cm. Inscribed in the top with 'PH lamp, Patented'.

€ 5.000.-

407

408**Poul Henningsen**

Louis Poulsen

Table lamp, model Snowdrop PH 2/2. Designed in 1931. Copper, brass, reddish-yellow glass. 34 x 20 x 22 cm. Marked PH-2 and 'Patented' on the shade holder.

Tina Jørstian & Paul Erik Munk Nielsen, Light Years Ahead, The Story of the PH Lamp, Copenhagen 1994, Abb S. 164.

€ 5.200.-

408



409

409**Paavo Tynell**

Taito Oy

Large pendant light/chandelier. Designed around 1950.
Brass, brass wire mesh, white lacquered nozzles.

H. 105, D. 100 cm.

€ 18.000.-



410

410**Hans J. Wegner**

PP Møbler

Desk, model PP 571 Architect's Desk. Designed in 1953.
Oak wood, metal. 75 x 94 x 95 cm. There is an original,
small wooden box with care products. These are branded..

C. Holmsted Olesen, Wegner just one good chair,
Kopenhagen 2014.

€10.000.-



411

411
Paavo Tynell
 Taito Oy

Pendant lamp/chandelier, model 9029/5.
 Designed around 1948. Brass, brass wire mesh,
 cream-colored glass. H. 80, D. 50 cm.
 M. Ellison & L. Pina, *Designed for Life*,
 Atglen 2002, Vgl. Abb. S. 166.

€ 3.600.-

412
Finn Juhl
 Bovirke

Dining table/desk, model Nyhavn B069.
 Designed in 1953. Tops and feet in teak, frame of
 painted metal. 70 x 170 + 54.85cm. Marked with
 a sticker by Illums Bolinghus.

Per H. Hansen & Klaus Pedersen, *Den store
 danske Møbelguide*, Kopenhagen 2004,
 3. Auflage 2006, Abb. S. 169.

€ 3.000.-



413

413
Hans J. Wegner
 A. P. Stolen

Stool/footstool, model AP-29. Designed in 1954.
 Wood, teddy fabric. 41 x 71 x 41 cm.
 Stamped 'A. P. Stolen' on the underside.

€ 800.-



412

414**Paavo Tynell**

Taito Oy

Large pendant light/chandelier.
Designed around 1950. Brass,
cream-colored glass. H. 150,
D. 70 cm.

€ 3.000.-

414

**415****Hans J. Wegner**

Fritz Hansen

Hjertestole group with table, model
4602 + 6 heart chairs model 4103.
Designed in 1952. Frames in oak,
tops in teak. Table: H. 70,
D. 120 cm. Chairs: 72 x 52 x 50
cm. All objects marked with FH
stamp.

Per H. Hansen & Klaus Pedersen,
Den store danske Møbelguide,
København 2004, 3. Auflage
2006, Abb. S. 323.

€ 4.400.-

415





416

416
Poul Henningsen
 Louis Poulsen

2 wall lights, model PH 4.5/3 for outdoor use.
 Designed in 1967. Copper, ceramic frame.
 H. 30 x D. 45 cm. Partly marked with company
 stickers and logo in the wall bracket.

Tina Jørstian & Paul Erik Munk Nielsen, Light Years
 Ahead, The Story of the PH Lamp, Copenhagen 1994,
 Abb S. 204.

€ 1.500.-



417
Alvar Aalto

5 armchairs, model no. 46. Designed
 around 1947. Birch plywood, vinyl cover,
 armrests wrapped in cane.
 80 x 61 x 62 cm.

€ 1.200.-

417



418

418
Alvar Aalto

5 armchairs, model no. 46.
 Designed around 1947. Birch plywood,
 vinyl cover, armrests wrapped in cane.
 80 x 61 x 62 cm.

€ 1.200.-

419**Yngve Ekström**

Swedese

Chair, model Lamino + footstool. Designed in 1956.
Plywood and light sheepskin. Armchair:
102 x 70 x 79 cm. Stool: 48 x 60 x 45 cm.
Both objects are branded.

€ 600.-

419

420**Yngve Ekström**

Swedese

Chair, model Lamino + footstool. Designed in 1956.
Plywood, gray and light sheepskin. Armchair:
102 x 70 x 79 cm. Stool: 48 x 60 x 45 cm.
Both objects are branded.

€ 600.-

420

421**Jørgen Kastholm & Preben Fabricius**

Kill International

Lounger/Chaise Longue, model FK 87 Grasshopper. Designed in
1968. Chrome-plated flat steel, linen, leather, brown leather strap.
82 x 145 x 72 cm. Marked with sticker.

Produktkatalog, Kill International.

€ 2.800.-

421



422

422
**Jørgen Kastholm &
 Preben Fabricius**

Bo-Ex

Coffeetable, model B0 550. Designed around 1960. Matt chrome-plated flat steel, stone top. 43 x 76 x 73 cm.

Per H. Hansen & Klaus Pedersen, Den store danske Møbelguide, København 2004, 3. Auflage 2006, Vgl. Abb. S. 88.

€ 600.-

423
Paavo Tynell
 Idmann Oy

2 table lamps, model 9227. Designed around 1955. Dark green painted metal, brass. 46 x 28 x 22 cm. Marked Idman in the joint. Under foot: 9227.

€ 3.000.-



423



424

424
Poul Kjaerholm
 Fritz Hansen

Lounger / chaise longue, model PK 24. Designed in 1965. Matt chrome-plated flat steel, basket weave covering, neck roll in black leather. 90 x 150 x 66 cm. Marked with sticker.

Erik Krogh, Poul Kjaerholm Architect and Furniture Designer, Arkitektens Forlag 1999, Abb. S.118, 119.

€ 3.800.-

425**Poul Kjaerholm
(im Stile von)**

3 nesting tables in the style of the PK 61 Coffeetable. Designed in 1956. The large table with a solid frame in bronze, the smaller tables with tubular frames in bronze, glass.
Rack heights: 45cm, 2x 35.5 cm.
Dimensions of the plates: 90 x 90 cm, 65 x 65 cm, 50 x 50 cm.

€ 800.-

425

426**Bodil Kjaer****E. Pedersen & Son**

Serving trolley / bar trolley. Designed in 1963.
Teak, stainless steel, black laminate.
70 x 71 x 52 cm.

€ 1.600.-

426



427

427**Peter Hvidt &
Orla Mølgaard-Nielsen
France & Son**

Armchair, model FD 135 Boomerang.
Designed in 1956. Teak, gold-colored
anodized metal, brass, light fabric.
79 x 67 x 80 cm. Marked with the
manufacturer's metal plaque.

Per H. Hansen & Klaus Pedersen, Den
store danske Møbelguide, Kopenhagen
2004, 3. Auflage 2006, Vgl. Abb.
S. 118.

€ 900.-

428

428**Eero Saarinen
Knoll International**

6 chairs model 151 Tulp. Designed
in 1956, white coated cast aluminium,
white lacquered fibreglass, fabric.
Swivelling version. 82 x 50 x 56 cm.

Steven & Linda Rouland, 1938-1960
Knoll Furniture, Atglen USA 1999,
Abb. S. 63 ff., 120 ff..

€ 1.000.-



429

429

Jørgen Høj
Niels Vitsø

Modular 3 seater sofa. Designed around 1960. Aluminum frame, multicolored fabric covers.. 76 x 196 x 80 cm.

€ 1.200.-

430

Sven Palmqvist
Orrefors Glasbruk AB.,
Orrefors

Expo bowl. 1957. Blue glass.
H. 19.5 cm. Dm. 34cm. Marked:
ORREFORS EXPO pu 147-57
Sven Palmvist (engraved).

€ 800.-



430



431

431

nach
Jorgen Hovelskov

Lounge chair, model Harp Chair. Designed in 1968. High quality stainless steel design. 131 x 94 x 91 cm.

Unfortunately, the manufacturer of this version could not be determined. The high-quality design may suggest that it is an exhibition piece for advertising purposes.

€ 1.000.-



432

432
Verner Panton
 Louis Poulsen

Large Flower Pot Chandelier. Design 1968, with self-made bracket of more recent date. 10 individual lights made of white enamelled metal, white fabric cables. H. 125, D. 80 cm. Some of the individual lights are labeled with Louis Poulsen stickers.

Alexander von Vegesack, Verner Panton Das Gesamtwerk, Weil am Rhein 2000, S. 288.

€ 4.000.-



433



434

433
Verner Panton
 Fritz Hansen, Kopenhagen

4 armchairs, model Bachelor Chair 3350 + stool 3152. Designed in 1953, production from 1955. Chrome-plated tubular steel, petrol-colored fabric. There is also a set of black covers. 74/38 x 53/48 x 68/54 cm.

Alexander von Vegesack & Mathias Remmele, Verner Panton das Gesamtwerk, Weil am Rhein 2000, Abb. S. 240.

€ 1.000.-

434
Verner Panton
 A. Sommer

Chair, model 275 S-Stuhl. Designed in 1956, produced from 1965, distributed by Thonet. Orange painted plywood. 81 x 43 x 50 cm. Marked with Thonet sticker on the underside.

Alexander von Vegesack & Mathias Remmele, Verner Panton das Gesamtwerk, Weil am Rhein 2000, Abb. S. 249.

€ 1.600.-



435

435
Verner Panton
 Verpan

Pendant lamp, model UFO lamp. Designed in 1975, re-edition 2008-2020. Plastic, chrome-plated metal. H. 95, D. 45 cm.

Alexander von Vegesack & Mathias Remmele, Verner Panton das Gesamtwerk, Weil am Rhein 2000, Abb. S. 294.

€ 2.200.-



436

436
Sitzgruppe
aus einem Etablissement
 wohl Italien

Salon seating area from an establishment. Design 1940/50s, probably Italy. Wooden construction with organically designed armrests, covers in red vinyl. Sofa: 97 x 129 x 65 cm. Armchair: 95 x 62 x 62 cm.

The group is said to come from an establishment in Valencia. This brothel was run by a prostitute who was famous at the time and was also said to have been Franco's mistress.

€ 800.-



437

437
**Castiglioni &
 Caccia Dominioni**
 Phonola Radio

Radio, model 547. Designed in 1939. Bakelite and transparent plastic. 20 x 25 x 26 cm. Inscribed on the underside.

€ 800.-

438
Giuseppe Terragni
 Zanotta

2 chairs, model Lariana. Designed in 1936, re-edition 1980/90s. Stainless steel pipes, deformed plywood. 93 x 43 x 58 cm.

Zanotta Preisliste 1/9/1983, vgl. Abb. S. 50.

€ 600.-



438



439

439
2 Stühle, Italien
1950er Jahre

2 filigree chairs. Design 1950s Italy. Black painted metal, vinyl covers. 87 x 40 x 43 cm.

€ 300.-

440
Marmor Tisch, Italien
1940/50er Jahre

Round table, Italy. Design 1940/50s. Black painted metal, brass, marble. H. 76, D. 108 cm.

€ 600.-



440

441**Ostuni & Forti****O-Luce**

Extendable floor lamp, model 201. Designed in 1964. Black painted and chrome-plated metal. L. 86-147 cm. D. Reflector 14 cm.

Thomas Bräuninger, Ausstellungskatalog O-Luce, Berlin 2015, Abb. S. 89.

€ 1.400.-**442****Joe Colombo****Comfort**

Chair, model Sella 1001. Designed in 1963. White painted plywood, metal, vinyl. 56 x 71 x 59 cm.

Ignazia Favata, Joe Colombo and Italian Design of the Sixties, London / Mailand 1988, Abb. S. 38, 39.

€ 3.400.-

441

443**Andrea Bellosi****Studio Alchimia**

Floor lamp, model Arc-En-Ciel. Designed in 1980. Black marble, silver and black painted metal, glass prism. 28/31 x 25 x 20 cm. Inscribed 'ARC-EN-CIEL A. BELLOSI ITALY'

Gramigna & Giulliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 505.

€ 480.-

442



443



444 – 446

444
Angelo Mangiarotti
 Vetreria Vistosi

Ceiling light, model Giogali. Designed in 1966. Lacquered metal, hangings made of glass elements. 37 x 85 x 43 cm.

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 247.

€ 400.-



444

445
Angelo Mangiarotti
 Vetreria Vistosi

Ceiling light, model Giogali. Designed in 1966. Lacquered metal, hangings made of glass elements. 50 x 66 x 40 cm.

€ 550.-



445

446
Angelo Mangiarotti
 Vetreria Vistosi

Ceiling light, model Giogali. Designed in 1966. Lacquered metal, hangings made of glass elements. 46 x 74 x 51 cm.

€ 550.-



446

447
Angelo Mangiarotti
 Skipper

Table miniature. Designed around 1970. Two-part construction made of white marble. H. 15, D. 25.5 cm. These miniatures were used in furniture stores as display models.

€ 160.-



447



448

448
Angelo Mangiarotti
 Skipper

Side table from the Eros series. Designed in 1971.
 White marble. 40 x 55 x 45 cm.
 Gramigna & Giuliana, 1950/1980 Repertorio,
 Mailand 1985, Abb. S. 348.

€ 1.200.-

449
Angelo Mangiarotti
 Danese

3 bowls, model Tremiti-Tondo. Designed in 1964.
 White glazed ceramic. Large bowl:
 5,5 x 35 x 10 cm. Inscribed on the underside.

€ 260.-



449



450

450
Angelo Mangiarotti
 Up&Up

Coffeetable/sofa table. Design 1970s.
 Five-part construction made of travertine.
 28 x 100 x 100 cm.

€ 1.000.-



451

451

Franco Mello
Gufрам

Prototype / unique rocking object, model Wurstel. Designed in 1970. Plastic and polyurethane foam, Gufрам.
84 x 200 x 50 cm.

Provenance: Gufрам collection of prototypes. Galerie Wolfgang Ketterer, Munich, 79th auction March 1984,
Italian design 1951-1973.

Galerie Wolfgang Ketterer, Katalog zur 79. Auktion ‚Italienisches Design 1951-1973‘, München 1984, Los 170
S. 108, 111, 152.

€ 3.000.-



452



453

452**Gruppo Strum / G. Ceretti, P. Derossi & R. Rosso**
Gufram

Contract furniture, model Pratone. Design 1970. Polyurethane foam, Guflac. 95 x 134 x 142 cm. From the limited edition of 200 copies from 1986, here number 1, inscribed.

Giuliana Gramigna, Repertorio del Design Italiano 1950-2000, Turin 2003, Abb. S. 183, Bd. II.

€ 2.800.-**453****Piero Gilardi**
Gufram

2 sculptural stones, model Sassi, early version. Designed in 1968. Polyurethane foam, Guflac. Big Stone: 29 x 37 x 26 cm.

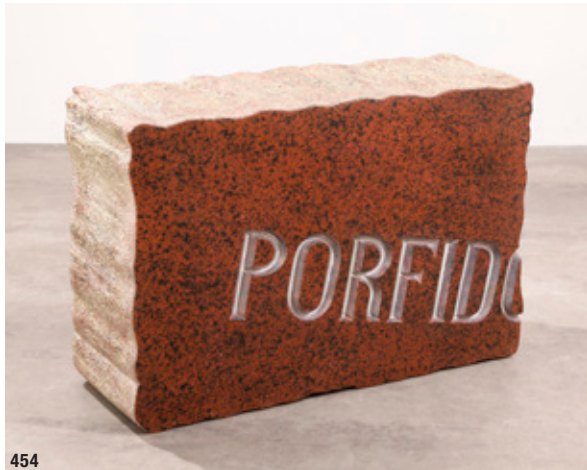
Philippe Decell & Diane Hennebert & Pierre Loze, L'utopie du tout plastique 1960-1973, Brüssel 1994, Abb. S. 103.

€ 650.-

454**Piero Gilardi****Gufram**

Coffeetable, model Massolo. Designed in 1971.
Polyurethane foam, Guflac. 35 x 98 x 67 cm.
From the limited edition of 500 copies from
1986, here number 95, inscribed.

Philippe Decell & Diane Hennebert & Pierre
Loze, L' utopie du tout plastique 1960-1973,
Brüssel 1994, Abb. S. 103.

€ 2.200.-

454



455

455**Gabetti & Isola & Drocco & Re****AR.B0**

Floor lamp, model Bul-Bo. Designed in 1969.
Aluminum, artificial leather, plastic.
182 x 40 x 190 cm.

Clémence & Didier Krzentowski / Galerie kreo,
The complete Designers' Lights (1950-90),
Zürich 2012, Abb. S. 258.

€ 1.500.-**456****Mario Ceroli****Poltronova**

Jewelry box from the Annabella series. Design
1970s. Pinewood, metal. 11 x 34 x 21 cm.
Inscribed 'Ceroli poltronova' on the underside.

€ 260.-

456



457



458

458
Mario Ceroli
Poltronova

Large chest from the Annabella series. Design 1970s. Pine wood, metal handles, wheels. 67 x 100 x 50 cm. Branded 'Ceroli poltronova' on the bottom side

€ 950.-

459
Mario Ceroli
Poltronova

Smaller chest from the Annabella series. Design 1970s. Pine wood, metal handles, wheels. 52 x 63 x 40 cm. Branded 'poltronova' on the bottom side

€ 650.-

457
Mario Ceroli
Poltronova

Chest of drawers from the Annabella series. Design 1970s. Pine wood, four drawers. 96 x 112 x 64 cm. Branded 'Ceroli poltronova' on the bottom side.

€ 3.200.-



459



460

460**Danilo Silvestrin**

Gunther Lambert

Rare seating object for two people/ball armchair. Designed in 1968. Consisting of two acrylic hemispheres, which can be closed into a ball using a hinge. Silver vinyl covers. H. 80 cm. D. 90 cm.

This object is one of very few surviving examples of this piece of seating furniture. It was discovered after about 25 years in storage and was preserved for posterity through extensive restoration.

Danilo Silvestrin designed this icon of space design of the 1960s for his friend, the Düsseldorf photographer Lothar Wolleh. He furnished Wolleh's apartment, which also functioned as a gallery for the works of his artist friends, with a variety of futuristic, transparent furniture.

€ 25.000.-



461

461
Vico Magistretti

Cassina

6 chairs, model Carimate. Designed in 1963.
White lacquered wood, cord weave.
75 x 58 x 49 cm.

Gramigna & Giuliani, 1950/1980 Repertorio,
Mailand 1985, Abb. S. 194.

€ 1.600.-



462

462**Mario Bellini**

B&B Italia

Lounge chair, model Le Bambole. Design 1972.
Internal construction with foam padding,
covers in dark brown neck leather. 74 x 120 x 95 cm.
Marked with stamp on the underside.

Gramigna & Giuliani, 1950/1980 Repertorio,
Mailand 1985, Abb. S. 359.

€ 2.000.-



463

463**Afra und Tobia Scarpa**

B&B Italia

2 lounge chairs, model Erasmo. Designed in 1973.
Wood, covers in light brown leather. 65 x 126 x 102 cm.

Gramigna & Giuliani, 1950/1980 Repertorio,
Mailand 1985, Abb. S. 379.

€ 800.-



464

464**Mario Bellini**

Cassina

6 armchairs, model CAB 413. Designed in
1977. Metal, plastic, burgundy core leather.
81 x 59 x 50 cm. Marked with 'Cassina'
embossed on the underside.

Gramigna & Giuliani, 1950/1980 Repertorio,
Mailand 1985, vgl. Abb. S. 443.

€ 1.200.-



465

465**Gino Sarfatti**

Arteluce

Ceiling light, model 2042/6. Designed in 1963. Black painted metal, satin glass, aluminum. H. 29, D. 74 cm. Marked with old Arteluce logo.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, S. 479.

€ 1.800.-**466****Carlo Scarpa**

Simon

Dining table, model Samo. Designed in 1970. Three-part construction made of white marble. 73 x 175 x 125 cm.

Gramigna & Giuliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 327.

€ 3.200.-

466



467

467**Tito Agnoli**

O-Luce, Mailand

Floor lamp, model 387. Designed in 1954. Nickel-plated metal, travertine, bayonet socket. H. 191, D. 17 cm.

€ 950.-



468

468**Gino Sarfatti**

Arteluce

Counterweight swivel arm wall light, model 194n. Designed in 1950. Cream-white painted aluminum sheet and metal, chrome-plated brass. L. 90-117, D. reflector 40 cm. Marked with the old Arteluce logo.

Marco Romanelli & Sandra Severi, Gino Sarfatti 1938-1973 selected works, Mailand 2012, S. 406.

€ 3.000.-**469****Umberto Polazzo**

Polazzo & Caoduro

Chair + table, model Nembo. Designed in 1969. Transparent acrylic / plexiglass. Armchair: 61 x 88 x 86. Table: 29 x 86 x 83 cm. Distribution in Italy Totem.

€ 1.000.-

469

470**Francesco Buzzi Ceriani**

Bieffeplast

Floor lamp, model Cuffia. Designed in 1975. Black and white painted metal. 137 x 40 cm.

Gramigna & Giulliana, 1950/1980 Repertorio, Mailand 1985, Abb. S. 421.

€ 1.500.-

470



471

471
Gino Sarfatti
 Arteluce

Ceiling light, model 2042/3. Designed in 1963.
 Black painted metal, satin glass, aluminum.
 H. 29, D. 50 cm. Marked with old Arteluce logo.

€ 1.000.-

472
Gino Sarfatti
 Arteluce

Ceiling light, model 2042/3. Designed in 1963.
 Black painted metal, satin glass, aluminum.
 H. 29, D. 50 cm. Marked with old Arteluce logo.
 Marco Romanelli & Sandra Severi, Gino Sarfatti
 1938-1973 selected works, Mailand 2012, S. 479.

€ 1.200.-

473
Nathalie du Pasquier
 Memphis

Table, model Madras. Designed in 1986.
 Lacquered wood, laminated board, metal.
 75 x 159 x 84 cm.

Constance Rubini, Memphis - Plastic Field,
 Bordeaux 2019, Abb. S. 61.

€ 1.600.-

474
Olaf von Bohr
 Valenti

Table lamp, model Medusa. Designed in 1968.
 Lacquered metal, white and gray.
 H. 67, D. 38 cm. Marked with sticker.

Giuliana Gramigna, Repertorio del Design I
 taliano 1950-2000, Turin 2003, Abb. S. 34,
 Bd. I. Abb. S. 153.

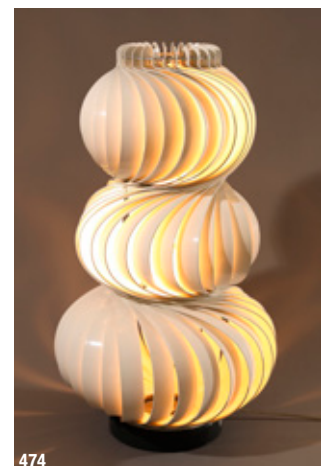
€ 1.000.-



472



473



474

**475****Peter Shire**

Vetreria Vistosi, Murano

Centerpiece ‚What’s Outside‘. Around 1988. Colorless glass with powder inclusions in yellow, partly blue, white. Removable from the deep purple glass base. H. 65.5 cm. Inscribed on the bottom: PETER SHIRE X VISTOSI 4/4 (engraved).

€ 1.000.-**476****Peter Shire**

Vetreria Vistosi, Murano

Centerpiece ‚Pink Cigar‘. Around 1988. Colorless glass with powder inclusions in yellow and violet, partly blue, gray and yellow underlay and violet melted, white band support. H. 50 cm. Inscribed on the bottom: PETER SHIRE VISTOSI 3/4 (engraved).

€ 1.000.-**477****Peter Shire**

Vetreria Vistosi, Murano

Centerpiece ‚Mr. Boogaloo‘. Around 1988. Colorless glass with powder inclusions in yellow and violet, partly blue, grey, red and violet underlaid and blue melted. H. 57 cm. Inscribed on the bottom: PETER SHIRE VISTOSI 2/4 (engraved).

€ 1.000.-**478****Peter Shire**

Vetreria Vistosi, Murano

Centerpiece. Around 1988. Colorless glass, underlined in green, red and violet and remelted in yellow. H. 42 cm. Inscribed on the bottom: PETER SHIRE VISTOSI 4/8 (engraved).

€ 1.000.-

479**Ettore Sottsass**

Poltronova

Standing mirror, model Ultrafragola. Designed in 1970. White acrylic, pink lighting, mirror, wood back. 196 x 100 x 14 cm.

Barbara Radice, Ettore Sottsass Leben und Werk, München 1993, Abb. S. 135.

€ 2.400.-**480****479****480****Ettore Sottsass**

Memphis

Vase, model Nilo. Designed in 1983. White porcelain with colored accents. H. 31, D. 14 cm. Inscribed on the underside with 'Sottsass per Memphis'.

Constance Rubini, Memphis-Plastic Field, Bordeaux 2019, Abb. S. 48.

€ 500.-



481

481
Ettore Sottsass
Stilnovo, Mailand

Table lamp, model Dorane.
Designed in 1978. Lacquered metal,
glass. 25 x 20 x 10 cm.

€ 300.-

482
Ettore Sottsass
Stilnovo, Mailand

Table lamp, model Sinus. Designed
in 1972. Plastic. 32 x 7 x 8 cm.
Inscribed on the back.

€ 300.-



482



483

483
Ettore Sottsass
Alessio Sarri für Anthologie Quartett

Bowl, model Camomilla. Designed in 1987. Ceramics.
H. 10, D. 32 cm. Inscribed and numbered on the underside No. 243.

€ 400.-

484
Ettore Sottsass

Vase, model Yantra Y31. Designed in 1969. White ceramic.
35 x 36 x 17 cm. Marked Sottsass on the underside.

€ 850.-



484

485
Ettore Sottsass
 Memphis, Milano

Table lamp, model Bay Lamp. Designed in 1983. Lacquered metal, glass acrylic. H. 51, D. 40 cm.

Constance Rubini, Mermphis - Plastic Field, Bordeaux 2019, Abb. S. 48, 155.

€ 500.-

486
Ettore Sottsass
 UP&UP

Console table, model Demistella. Designed in 1990. Marble, stone and wood. 80 x 60 x 38 cm.

€ 2.600.-



485



486



487

487
Giò Ponti
 Venini & C., Murano

Vecchia Dama bottle with stopper. Model no. 4492. Design: 1949/50. Production: 1982. Green and straw yellow glass. H. 36.8 cm. Marked: venini italia 82 (engraved). Manufacturer labels.

Ausst.-Kat. Paolo Venini, Le Stanze del Vetro, Venedig 2015 S. 396.

€ 260.-



488

488**Alessandro Mendini**

Venini, Murano

Vase Dor. 1990. Colorless dark blue glass with three vertical applications in the form of handles. H 63 cm. Inscribed on the bottom. Venini 90 (engraved).

Vgl. Ausstellungskatalog, New Design in Glass, Glastec 22.-26.10.1996/ Kunstmuseum Düsseldorf 14.2.-6.4.1997, © 1996 Kunstmuseum Düsseldorf und Autoren, S. 72

€ 800.-

489

489**Martine Bedin**

Memphis

Floor lamp, model Charleston. Designed in 1984. Painted metal. 208 x 69 x 40 cm.

Constance Rubini, Memphis - Plastic Field, Bordeaux 2019, Abb. S. 653.

€ 900.-

490

491**Martine Bedin**

Megalit

Postmodern table lamp. Design 1980s. Plastic, metal, spring steel. 45 x 12 x 28 cm.

€ 400.-

491

490**Michele de Lucchi**

Table lamp, model Sinerpica.

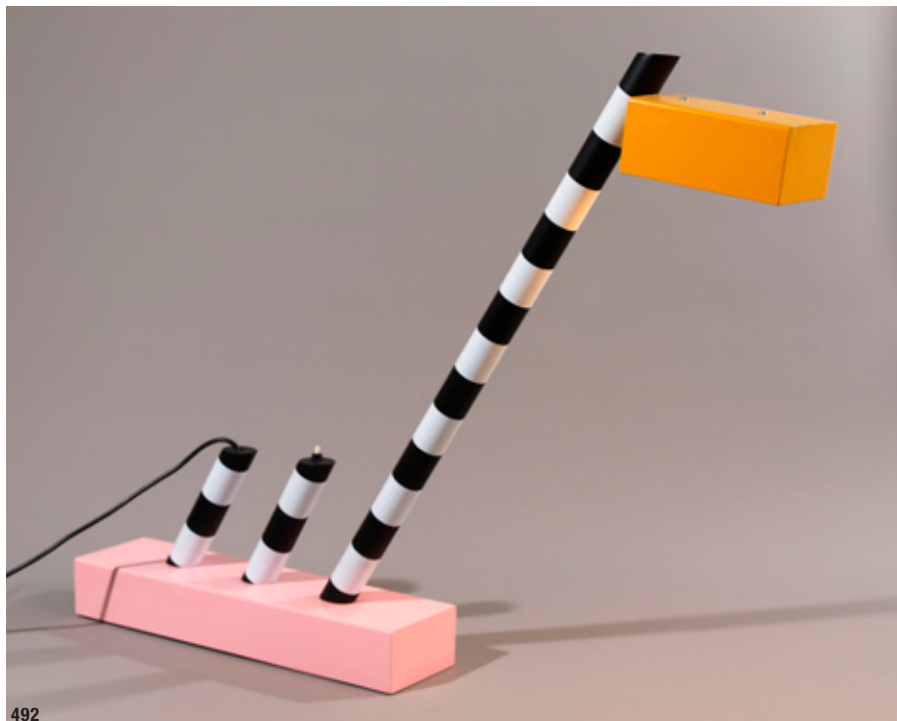
Designed in 1978. Colored painted metal. H. 74 x D. 17 cm.

Constance Rubini, Memphis - Plastic Field, Bordeaux 2019, Abb. S. 29.

€ 600.-

492**Michele de Lucchi**

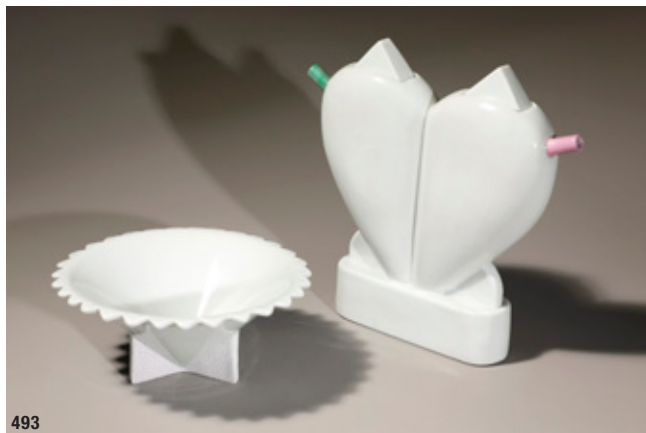
Memphis

Table Lamp, model Oceanic. Designed in 1981.
Polychrome painted metal. 72 x 95 x 11 cmConstance Rubini, Mermphis - Plastic Field,
Bordeaux 2019, Abb. S. 28.**€ 600.-**

492

493**Matteo Thun**

Memphis

Bowl, model Nefertiti + double jug for vinegar/oil.
Design 1980s. White porcelain with colored accents.
Jug: 18 x 18 x 3.5 cm. Both objects labeled
'Thun per Memphis'.**€ 300.-**

493



495



494

494**Matteo Thun**

Memphis

Jug, model Chad + 2 cups, model Onega.
Designed in 1982. White porcelain, partly with
slight onglaze decoration. Jug: 29 x 22 x 11 cm.
All parts marked 'Thun per Memphis'.Staatliche Museen zu Berlin, Architekten als
Designer, Berlin 1998, Abb. S. 178.**€ 400.-****495****Matteo Thun**

Memphis

Tray, model Manitoba, pepper shaker Ontario,
salt shaker Michigan, toothpick holder Erie
and appetizer container Superior. Designed in
1982. White porcelain, partly with light on-
glaze decoration. Tray: 2.5 x 42.5 x 27.5 cm.
All objects labeled 'Thun per Memphis'.Constance Rubini, Mermphis - Plastic Field,
Bordeaux 2019, Abb. S. 40, 41.**€ 600.-**



496

496

Alessandro Mendini
Zabro / Nuova Alchimia

Side table, model Acilio. Designed in 1985. Lacquered wood, lacquered and chrome-plated metal. The plates can be swiveled. 80 x 39 x 46 cm. Marked on the underside with a metal plaque. Numbering 017042.

€ 1.000.-**497**

Giorgio Gregori
Museo Alchimia

Bowl / tray model Saetta. Designed around 1986. Black painted metal. 10 x 52 x 33 cm. Inscribed 'Museo Alchimia' on the underside.

Katalog Museo Alchimia 1990.

€ 120.-

497



498

498

Giorgio Gregori
Museo Alchimia

Candlestick from the Ollo series Candelabro Con Stilemi Architettonici. Designed about 1988. Brushed metal. 21 x 18 x 6 cm. Stamped on the underside 'Museo Alchimia, 19'.

Katalog Museo Alchimia 1990.

€ 950.-

499

499

Massimo Iosa Ghini
Argenteria Merano für Design Gallery Milano

Jug, model Unstabile and another jug. Designed around 1989. Metal / alpaca. Unstable: 26 x 22 x 5 cm. 2nd Jug: 26 x 28 x 6.5 cm. Both objects labeled on the underside.

€ 500.-

**500****Alessandro Mendini**
Design Gallery Milano

Rare, limited cabinet. Designed in 1993. Fiberglass, metal, glass and laminated blockboard. 130/168 x 107 x 45 cm. Marked with a metal plaque. Here is number 3 from an edition of 12 copies. In this design, Mendini takes up the pattern of his famous Proust chair from 1978 and puts it into a completely new context.

€ 6.600.-

500



501

501
Andrea Branzi*,
(1938-2023)

Studio Alchymia / Alchimia

Mondrian from the bau. haus art collection. Designed in 1980. Oil on canvas. H. 38, W. 35 cm. From the limited edition of 10 pieces, here the number 2. Inscribed on the back with a paper label, as well as hand-signed and numbered. Furthermore stamp from anthologie.

This series is a multiple, but was created individually by hand and therefore has a more unique character.

Prospekt Studio Alchymia, bau. Haus art collection, Mailand 1980.

€ 2.000.-

502
Andrea Branzi*,
(1938-2023)

Studio Alchymia / Alchimia

Mondrian from the bau. haus art collection. Designed in 1980. Oil on canvas. H. 38, W. 35 cm. From the limited edition of 10 pieces, here the number 3. Inscribed on the back with a paper label, as well as hand-signed and numbered. Furthermore stamp from anthologie.

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Prospekt Studio Alchymia, bau. Haus art collection, Mailand 1980.

€ 2.000.-



502



503

503
Jean Nouvel
Ligne Roset

Lounge sofa, model Profils. Designed in 1989. Painted metal, black polyurethane foam, a loose back element made of polyurethane foam. 75 x 200 x 82 cm. The object is no longer produced.

€ 2.400.-

504**Gaetano Pesce**

Fish Design

Table lamp, model Rag Lamp No. 76.
Designed in the 1990s. Deformed resin,
metal. 45 x 52 x 50 cm.
Marked 'FISH DESIGN 76'

€ 1.800.-

504

505**Gaetano Pesce**

Vitra

Chair, model Green Street. Designed in
1984. Fiberglass, stainless steel rods.
95 x 54 x 50 cm.

Charlotte & Peter Fiell, 1000 Chairs,
Köln 1997, Vgl. Abb. S. 560.

€ 2.200.-

505



506

506**Gaetano Pesce**

Fish Design

Large vase, model Moss. Designed around
2005. Soft, gold-colored translucent and
white synthetic resin. 32 x 22 x 24 cm.
Inscribed 'Fish Design Series 2007'
on the foot.

€ 400.-



507



508

507
Gaetano Pesce
Fish Design

Large vase, model Medusa. Designed around 2005. Soft, translucent synthetic resin. 32 x 23 x 24 cm. Inscribed 'Fish Design Series 2007' on the foot.

€ 400.-

508
Gaetano Pesce
Fish Design

Large vase, model Amazonia. Designed in 1996. Multicolored, soft resin. 36 x 32 x 32 cm. Inscribed 'Fish Design Series 2008' on the foot.

€ 400.-



509

509
Philippe Starck
Aleph

2 chairs, model J. Lang. Designed in 1987. Polished aluminum, black leather. 85 x 62 x 61 cm. Inscribed at the top of the leg.

Volker Albus & Volker Fischer, 13 nach Memphis, Frankfurt am Main 1995, Abb. S. 167.

€ 1.600.-



510

510
Ingo Maurer
& **Dagmar Mombach**
Ingo Maurer

Table lamp, model Mahbruky. Designed in 1998. Lacquered metal, aluminum, polished metal, paper. 107 x 50 x 50 cm. Marked with sticker on the bottom.

€ 900.-



511

511

**Jacques Herzog
& Pierre de Meuron**

GFK Project, Dachau

Large pendant lamp, model Bird's Nest.
Design 2005/06 for the National Stadium in Beijing, 2008 Olympic Games.
Glass fiber reinforced plastic, metal.
H. 80, D. 130 cm.

€ 4.800.-

512

Richard Artschwager
Kooperation mit Vitra

Limited armchair model Chair/Chair.
Design 1987-90. Plywood, root wood veneer, fur, painted metal.
66 x 104 x 126 cm. Hand-signed, limited and dated on the underside.
No. 23 from an edition of 100 pieces.
This object was created at the experimental laboratory 'Vitra Edition 1987', which gave artists, architects and designers the environment for free and experimental design.
Windlin & Fehlbaum, Cornél & Rolf, Projekt Vitra, Basel 2008, S. 379.

€ 3.200.-



512

501



513

513

P. Pallucco & M. Rivier
Pallucco

Armchair, model Barba d'Argento.
Designed around 1986. Steel, stainless
steel, aluminum and plastic.
72 x 52 x 71 cm.

Giuliana Gramigna, Repertorio del Design
Italiano 1950-2000, Turin 2003,
Abb. S. 360, Bd. I

€ 2.600.-

514

514

Hermann Becker

Becker Stahlmöbel

Bench, model Mille-Pattes / Centipede.
Design 1990s. Sheet steel and round steel,
black felt. 31 x 30 x 180 cm.
Marked 'Becker' on the underside.

€ 480.-**515**

Toyo Ito

Casamania & Horm

Shelf, model Sendai. Designed in 2004.
Wood and stainless steel. 193 x 76 x 48 cm.

€ 800.-

515



516

516
Andy Warhol
 hb Collection

Cabinet with the Cow Wallpaper motif. Design 1980s. Foiled/laminated panels. 205 x 150 x 60 cm. Inscribed with metal plaque ‚Artdesign by hb Collection, Motiv 2, Cow Wallpaper - 1966, No. 290/500‘. The original certificate from the Andy Warhol Foundation is included.

€ 900.-

517
Andy Warhol
 hb Collection

Bar cabinet with the motif 210 Coca-Cola Bottles from 1962. Designed in the 1980s/90s. Foiled / laminated panels, mirrors, lighting. 185 x 90 x 54 cm. Inscribed with metal plaque ‚Art-design by hb Collection, motif 3: Andy Warhol, 210 Coca Cola Bottles - 1962, No. 58/500 Limited Edition Europe‘.

€ 900.-



517

518
Lloyd Schwan
 Cappellini

Chair, model Statuette. Designed in 1995. Fiberglass reinforced plastic, painted white, metal. 100 x 106 x 61 cm. Inscribed in the foot.

€ 900.-



518

519**Andy Warhol**
hb Collection

Shelf cabinet with the motif U. S. Dollar Sign 1982. Designed in the 1980s/90s. Foiled / laminated panels, painted metal. 201 x 150 x 48 cm. Inscribed with metal plaque „Artdesign by hb Collection, Motif 11: Andy Warhol, U.S. Dollar Sign - 1982, No. 010/500 Limited Edition Europe“.

€ 800.-

519

520**Andy Warhol**
hb Collection

Cabinet with the motif A Set of Six Self Portraits 1966. Designed in the 1980s/90s. Foiled / laminated panels. 206 x 100 x 59 cm. Inscribed with metal plaque „Artdesign by hb Collection, Motif 1: Andy Warhol, A Set of Six Self Portraits - 1966, No. 369/500 Limited Edition Europe“.

€ 800.-

520



521

521**Fabrice Berrux**
Dix Heures Dix

Small cabinet, model Gélule. Draft 1996/98. Painted metal. 55 x 22/44, 22 cm. Marked with sticker.

€ 500.-**522****Franz West**

Floor lamp, model Privatlampe des Künstlers (the artist's private lamp). Designed in 1989. Welded chain. H. 188, D. 32 cm.

Albrecht Bangert, Design der 80er Jahre, München 1990, Abb. S. 123.

€ 1200.-

522



523

523
Frank O. Gehry
 Knoll International

Lounge chair, model Powerplay. Designed in 1990, executed in 1995. Curved plywood. 84 x 82 x 80 cm. Branded with Gehry signature stamp, KNOLL and 9 / 95 on the underside.

Charlotte & Peter Fiell, 1000 Chairs, Köln 1997, Abb. S. 646.

€ 1.600.-

524
Frank O. Gehry
 Vitra

Lounge chair, model Little Beaver + ottoman. Designed in 1987. Corrugated cardboard. Armchair: 82 x 86 x 102 cm. Stool: 45 x 50 x 60 cm. This model comes from the Experimental Edges series, which Gehry designed in a limited edition of 100 pieces. Inscribed with brass plaque 'Frank Gehry Little Beaver 22/100 produced by Vitra 1987' and with engraved signature.

Windlin & Fehlbaum, Cornel & Rolf, Projekt Vitra, Basel 2008, Abb. S. 352.

€ 4.000.-



524

525
Ron Arad
 Vitra, Weil am Rhein

Chair, model Schizzo / Two in One. Designed in 1989. Wood and metal. 90 x 38 x 54 cm.

Volker Albus & Volker Fischer, 13 nach Memphis, Frankfurt am Main 1995, Abb. S. 36, 37.

€ 1.200.-





526

526
Ron Arad

Large floor lamp, model Treelight. Designed in 1983.
Adjustable construction made of painted metal and
concrete. H. max. 230.

€ 1.000.-

527
Ron Arad
One Off

Prototype / early development stage of the Rover model armchair.
Designed in 1981. Painted tubular steel, Rover seat in black leather
and imitation leather. 81 x 72 x 76 cm. On the left rear leg with
incised signature 'R. Arad'. Connector marked Kee-Clamp and
Pipe Clamp.

This version is a prototype or an early development stage of this
seating furniture series. It is likely that this is a one-of-a-kind
piece. Authenticity confirmed by Ron Arad Associates.

Alexander von Vegesack, Sticks & Stones One Offs & Short Runs
Ron Arad 1980-1990, Weil am Rhein 1990, Vgl. Abb. S. 26, 27.

€ 4.400.-



527

528**Tejo Remy**

droog design

Drawer object, model 'You can't lay down your memories'. Designed in 1991. Wood, plastic, metal, tension strap. Dimensions variable: 150 x 140 x 60 cm. Enclosed is an original Polaroid from droog design, which served as assembly instruction.

The object presented here was purchased at the end of 1998 directly from the co-founder of droog design, Prof. Gijs Bakker.

€ 12.000.-

528



529

529**Marc Newson**

Wall and ceiling light, model Komed. Designed in 1996. Glass fiber reinforced plastic with a silver metallic finish. 22 x 56 cm.

Marc Newson designed this lamp in 1996 for the interior of the Osman bar in the Komed Haus of the Cologne Media Park. The lamps were made exclusively for this interior. Provenance: Bar Osman, Cologne.

€ 4.400.-**530****Marc Newson****Colber**

Table, model Komed. Designed in 1996. Cast aluminum, burgundy painted wood. 75 x 85 x 60 cm.

Marc Newson designed the interior of the Osman bar in the Komed Haus of the Cologne Media Park in 1996. The furniture was made exclusively for this interior.

Provenance: Bar Osman, Cologne

€ 1.400.-**531****Marc Newson****Italien Colber**

2 chairs, model Komed. Designed in 1996. Tubular steel with metallic paint, green leather covers. 89 x 54 x 72 cm.

Marc Newson designed these chairs in 1996 for the interior of the Osman bar in the Komed Haus of the Cologne Media Park. The chairs were made exclusively for this interior.

Provenance: Bar Osman, Cologne.

€ 5.000.-

530



531

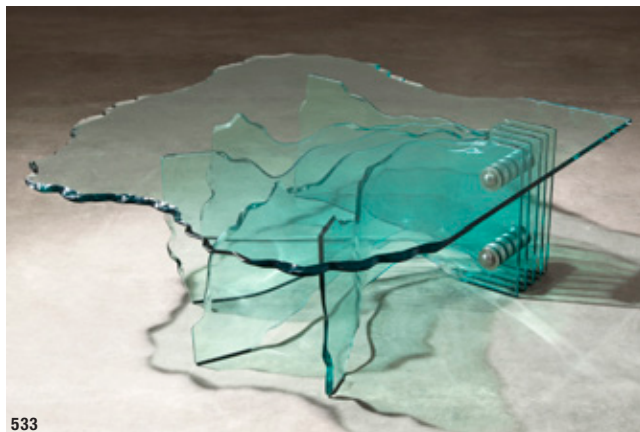


532

532**Philipp-Markus Pernhaupt**

Lichterloh design

Chest of Drawers, model Monday to Sunday.
Designed in 2009. Oak wood, back-painted
glass. 133 x 79 x 43 cm. Marked with plaque.

€ 3.000.-

533

533**Danny Lane**

FIAM

Coffee table / sofa table, model Shell. Desig-
ned in 1989. Glass, metal. 40 x 114 x 117 cm.
Marked with 'Fiam Italy' etched stamp.

€ 1.100.-**534****Wolfgang Laubersheimer**

Gruppe Pentagon, Köln

Illuminated shelf, model Leseturm / reading
tower. Designed in 1990. Galvanized sheet
steel, wood, steel cables, rollers.
206 x 40 x 32 cm.

€ 850.-

534



535

535
Wolfgang Laubsheimer

2 rollable containers / presentation bases for exhibitions. Design 1980s. Sheet steel, rollers, equipped with doors. 70 x 90 x 50 cm.

These containers were specially made for presenting his own objects at exhibitions.

€ 950.-



537

537
Mark Brazier-Jones

Rare stool, model Beggar Stool. Design 1980/90s. Bronze legs, Nigel Atkinson fabric. H. 28, D. 42 cm.

€ 200.-



539



536

536
Wolfgang Laubsheimer

Pneumatic Shelf, model Dancing Shelf. Design around 2000. Pneumatic motors from Festo, laminated plates, hoses etc. 104 x 128 x 32 cm. Using compressed air, a control device and various other available accessories, the shelf can be controlled acoustically and its shape can be changed. Assembly instructions are included.

€ 600.-



538

538
Mark Brazier-Jones

Candlesticks, model Olympia. Designed around 1986. Sheet steel and copper, blue glass balls and glass lens. 70 x 30 x 15 cm.

€ 850.-

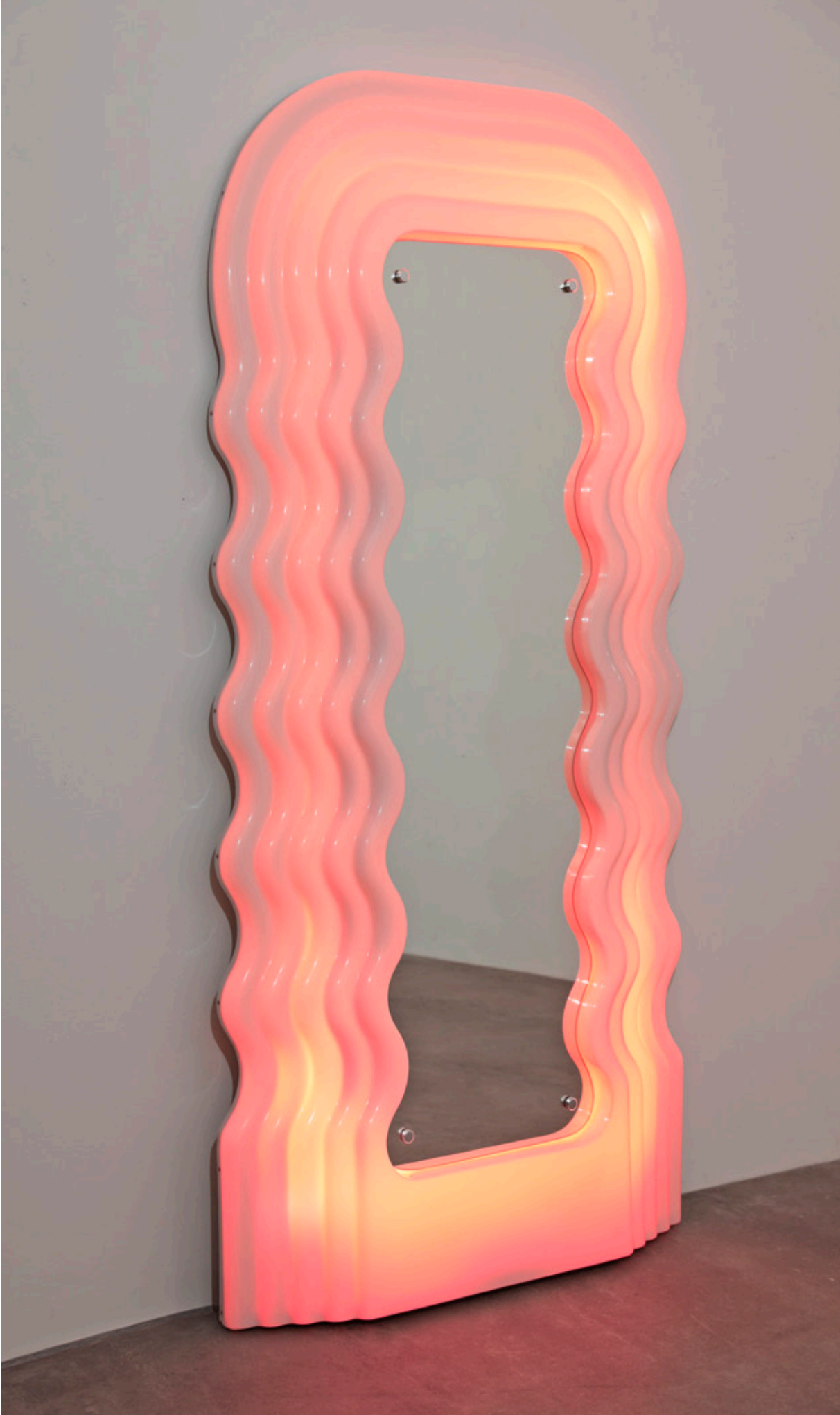
539
Philippe Starck

XO

Chair, model Dr. Sonderbar. Designed in 1983. Chrome-plated metal. 63 x 90 x 49 cm. Marked 'XO' on the side.

Volker Albus & Volker Fischer, 13 nach Memphis, Frankfurt am Main 1995, Abb. S. 166.

€ 1.400.-





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