



MODERN ART



BRUUN RASMUSSEN
PART OF THE BONHAMS NETWORK

MODERNE KUNST



TRADITIONEL AUKTION 915

Onsdag 20. september kl. 18

EFTERSYN

Torsdag 14. september kl. 15 - 18

Fredag 15. september kl. 10 - 17

Lørdag 16. september kl. 10 - 16

Søndag 17. september kl. 11 - 16

eller efter aftale



BRUUN RASMUSSEN

KUNSTAUKTIONER

Bredgade 33 · 1260 København K · Tlf. +45 8818 1111
info@bruun-rasmussen.dk · bruun-rasmussen.com





AUKTIONSKALENDER

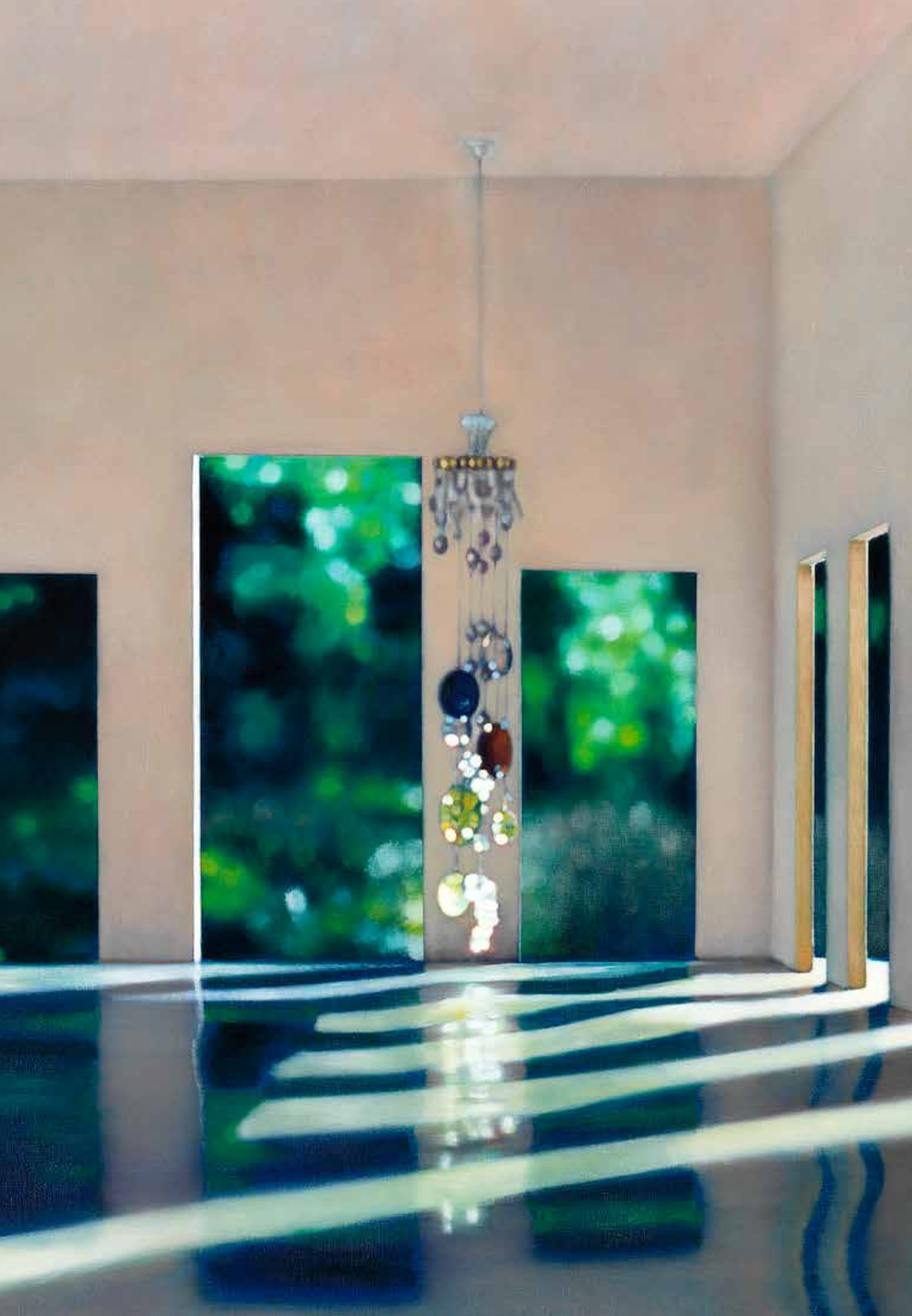
Mandag	18. september - Fine Art		
	kl. 18	Malerier og tegninger	1 - 76
	kl. 20	Nordisk lys - kunstnerkolonien på Skagen	101 - 149
Tirsdag	19. september - Antiques		
	kl. 14	Kunsthåndværk, møbler og tæpper	150 - 251
Tirsdag	19. september - The Art of Luxury		
	kl. 16	Smykker	252 - 380
		Tasker	381 - 403
	kl. 19	Armbåndsure	404 - 446
Onsdag	20. september - Modern Art		
	kl. 18	Malerier og skulpturer	447 - 630
		Grafik	631 - 637
Torsdag	21. september - Design		
	kl. 16	Kunsthåndværk	638 - 684
		Møbler, lamper og tæpper	685 - 859
	kl. 20	Netauktion på bruun-rasmussen.dk - Bourgogne	

VIGTIG INFORMATION VEDR. BUDGIVNING!

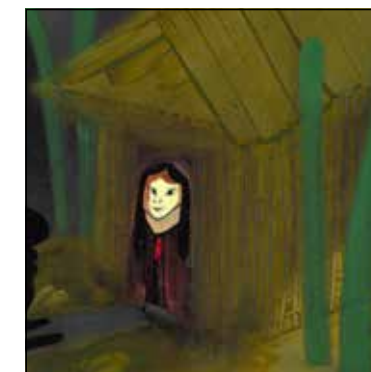
Bonhams' internationale kunder kan også byde med på Bruun Rasmussens aktuelle Traditionelle Auktion via Bonhams' hjemmeside: bonhams.com

SIDSTE FRIST FOR AFHENTNING: ONSDAG DEN 4. OKTOBER

Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet i Bredgade 33 senest onsdag den 4. oktober. I modsat fald bliver de transporteret til Bruun Rasmussens lager på Paul Bergsøes Vej 16 i Glostrup for købers regning og risiko, hvor de kan afhentes fra fredag den 6. oktober. Transporten koster 150 kr. pr. genstand inkl. moms, og opbevaringen koster 150 kr. pr. genstand pr. påbegyndt uge inkl. moms.



MODERN ART



LIVE AUCTION 915

Wednesday 20 September 6 pm

PREVIEW

Thursday 14 September 3 pm - 6 pm

Friday 15 September 10 am - 5 pm

Saturday 16 September 10 am - 4 pm

Sunday 17 September 11 am - 4 pm

or by appointment

 **BRUUN RASMUSSEN**
AUCTIONEERS

Bredgade 33 · DK-1260 Copenhagen K · Tel +45 8818 1111
info@bruun-rasmussen.dk · bruun-rasmussen.com



But you didn't. fuck you
But you didn't. fuck you
But you didn't. fuck you

YES YOU
COULD HAVE
ALSO MADE
THIS.
BUT YOU
DIDN'T.

DAYS OF SALE

Monday	18 September - Fine Art	
	6 pm	Paintings and drawings 1 - 76
	8 pm	Northern Light - the Artists' Colony at Skagen 101 - 149
Tuesday	19 September - Antiques	
	2 pm	Decorative art, furniture and carpets 150 - 251
Tuesday	19 September - The Art of Luxury	
	4 pm	Jewellery 252 - 380
		Handbags 381 - 403
	7 pm	Wristwatches 404 - 446
Wednesday	20 September - Modern Art	
	6 pm	Paintings and sculptures 447 - 630
		Prints 631 - 637
Thursday	21 September - Design	
	4 pm	Decorative art 638 - 684
		Furniture, lamps and carpets 685 - 859
	8 pm	Online Auction at bruun-rasmussen.dk - Bourgogne

IMPORTANT INFORMATION ABOUT BIDDING AT THE AUCTION

Bonhams' international customers can also bid at Bruun Rasmussen's current Live Auction via Bonhams' website: bonhams.com

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 4 OCTOBER

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Bredgade 33 by Wednesday 4 October at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer's expense and risk. Here, they can be picked up from Friday 6 October. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

Velkommen til den sidste auktion i Bredgade!

Hos Bruun Rasmussen går tradition og fornyelse hånd i hånd, og nu er det blevet tid til, at vi holder den allersidste auktion i Bredgade. Bygningen har dannet ramme om vores Traditionelle Auktioner siden grundlæggelsen af Bruun Rasmussen i 1948, og her i de historiske lokaler har nogle af de mest imponerende kunstværker og samlinger gennem tiden været under hammeren. Vi ved, at det bliver et vemodigt farvel for vores kære kunder, der er kommet i auktionshuset i årtier – og for os, der som en del af Bruun Rasmussens stab har haft fornøjelsen af at følge auktionerne på nært hold år efter år. For mange er lige netop dette sted i hjertet af København forbundet med eventyrlige rejser ind i kunstens verden under eftersynene og magien under de ofte heftige budkrige i den smukke, gamle auktionssal.

Vores virksomhed er midt i en rivende udvikling, og fornyelsen er en del af vores DNA. Som en vigtig spiller på det internationale auktionsmarked er det afgørende for os at følge med tiden. Vi har længe været på udkig efter et nyt domicil, hvor vi kan samle vores auktioner, fagområder og ekspertise under ét og samme tag i københavnsområdet. Det har vi fundet på Nørgaardsvej 3 i Lyngby i en stor, moderne bygning med højt til loftet, der skaber det rette rum for udfoldelse og giver os mulighed for nye aktiviteter. Derfor har vi valgt at sige farvel til Bredgade, men vi tager naturligvis ånden og kulturen herfra med til Lyngby. Vores mål er til stadighed at være tilgængelige, udbyde den mest eftertragtede kunst, dele ud af vores viden og formidle de gode fortællinger, der er knyttet til de mange genstande, som vi hver dag har mellem hænderne. Vi ønsker at give enhver besøgende de bedste oplevelser i vores nye levende auktions- og kulturhus og glæder os til at åbne dørene i Lyngby i begyndelsen af oktober til spændende udstillinger, foredrag og et brag af en åbningsfest.

Forinden står en anden vigtig begivenhed for døren, nemlig den sidste auktion i Bredgade. Og hvad er mere naturligt end at tage afsked og hylde ånden i Bredgade med nogle af de kunstnere, der har været vores faste gæster gennem 75 år? Det gælder selvfølgelig de malere, der i slutningen af 1800-tallet samlede sig på Danmarks nordligste punkt og dannede den berømte kunstnerkoloni. Auktionens mange skagensværker er samlet i særkataloget "Nordisk lys – kunstnerkolonien på Skagen". I alt har vi til auktionen udgivet fem auktionskataloger, og i nærværende katalog finder du kunsten fra 1900-tallet og frem til nutiden af en lang række danske og internationale navne. Et af højdepunkterne er den amerikanske samtidskunstner Danielle Orchard, der nu debutterer på vores auktioner med en af sine dragende skildringer af smukke, nøgne og storrygende kvinder – et værk, som blev udstillet hos V1 Gallery i København i 2019. Livet som kvinde er også omdrejningspunkt for den danske kunstner Gerda Wegener, der på mange måder var forud for sin tid både kunstnerisk og i kraft af sit kvindespæktiv og ukonventionelle ægteskab. På auktionen præsenterer vi en lang række af hendes bedste værker fra en privat dansk samling, hvoraf flere blev vist på ARKEN Museum for Moderne Kunsts særudstilling i 2015-16. Læs mere om både Orchard og Wegener på side 110 og 16 – og nyd katalogets mange imponerende værker.

Vi glæder os til at se dig en sidste gang i Bredgade – og byde velkommen i Lyngby til oktober!

Jakob Dupont, administrerende direktør og Kasper Nielsen, vurderings- og salgsdirektør



Welcome to the Last Auction at Bredgade!

At Bruun Rasmussen, tradition and renewal go hand in hand, and the time has now come for us to hold the very last auction in the premises at Bredgade. The building has provided the setting for our Live Auctions since the founding of Bruun Rasmussen in 1948, and some of the most impressive works of art and collections have gone under the hammer in these historic premises over the years. We know that it will be a wistful farewell for our dear customers who have been coming to the auction house for decades – as it will be for those of us who have had the pleasure of following the auctions closely, year after year, as members of Bruun Rasmussen's staff. For many people, this venue in the heart of Copenhagen will forever be associated with adventurous forays into the world of art during the previews and the magical atmosphere that arises during the often fierce bidding wars in the beautiful, old auction room.

Our company is in the midst of rapid development, and renewal is part of our DNA. As a major player in the international auction market, it is crucial for us to keep up with the times. We have long been on the lookout for new premises in the Copenhagen area where we can gather our auctions, specialist fields and expertise under one roof. And we have found this at Nørgaardsvej 3 in Lyngby, in a large, modern building with high ceilings, which gives us the space we need to spread our wings and pave the way for new activities. So, we have chosen to say goodbye to Bredgade, but it goes without saying that we will be taking the spirit and culture with us to Lyngby. Our goal is to always be accessible, to offer the most sought-after art, to share our knowledge, and to tell the great stories behind the multitude of items that we hold in our hands every day. It is our wish to give every visitor the best of experiences in our vibrant, new auction and culture house, and we look forward to opening the doors in Lyngby for exciting exhibitions, talks and a grand opening party at the beginning of October.

However, another important event is coming up before that – the last auction at Bredgade! And what better way to say goodbye and pay tribute to the spirit of Bredgade than with some of the artists who have been our regular guests for 75 years? We are, of course, referring to the painters who, at the end of the 19th century, settled at Denmark's northernmost point and formed the famous artist colony. The many Skagen works up for auction are gathered in the special catalogue "Northern Light – The Artists' Colony at Skagen". We have published five auction catalogues for the auction, and in this catalogue, you'll find art from the 1900s to the present day by a long list of Danish and international names. One of the highlights is the American contemporary artist Danielle Orchard, who is making her debut at our auctions with one of her alluring depictions of beautiful, nude, chain smoking female figures – a work that was exhibited at V1 Gallery in Copenhagen in 2019. Life as a woman is also a focal point for the Danish artist Gerda Wegener, who was in many ways ahead of her time, both artistically and by virtue of her female perspective and unconventional marriage. At the auction, we will be presenting many of her best works from a private Danish collection, several of which were exhibited at ARKEN Museum of Modern Art's exhibition in 2015. Read more about both Orchard and Wegener on pages 110 and 16 – and enjoy all the other impressive works featured in the catalogue.

We look forward to seeing you at Bredgade one last time – and welcoming you to Lyngby in October!

Jakob Dupont, CEO and Kasper Nielsen, Director of Valuation and Sales



SPECIALISTS IN MODERN ART



Head of department of Modern and Contemporary Art
Niels Boe-Hauggaard
+45 8818 1182
nbh@bruun-rasmussen.dk



Paintings, Sculptures and Prints
Niels Raben
+45 8818 1181
nr@bruun-rasmussen.dk



Paintings, Sculptures and Prints
Kathrine Eriksen
+45 8818 1184
ke@bruun-rasmussen.dk



Paintings, Sculptures and Prints
Kristina Ulfvik
+45 8818 1197
kru@bruun-rasmussen.dk



Paintings, Sculptures and Prints
Niklas Langeland Pedersen
+45 8818 1196
nlp@bruun-rasmussen.dk



Paintings and Design
Peter Beck – Aarhus
+45 8818 1186
pb@bruun-rasmussen.dk



Director of Valuations and Sales
Kasper Nielsen
+45 8818 1121
kn@bruun-rasmussen.dk



Global Head of Post-War and Contemporary Art - Bonhams
Ralph Taylor
+44 20 7447 7403
Ralph.Taylor@bonhams.com



Shipping
Tina Bavnbej Jepsen
+45 8818 1056
tbj@bruun-rasmussen.dk



Representative France + Belgium
Ditte Herborg Krogh
+33 6 6185 4564
dhk@bruun-rasmussen.dk

BLIV KLOGERE PÅ KUNSTEN!

Paneldebat: Lørdag 16. september kl. 11-12

”Nyt lys på skagensmalerne”

Et stærkt hold af kunstfaglige profiler sætter nye perspektiver på kunstnerkolonien og dens betydning for dansk kunst. Omdrejningspunktet er Marie Krøyer og Anna Ancher.

Paneldeltagere:

Museumsdirektør Gertrud Oelsner fra Den Hirschsprungske Samling, museumsinspektør Mette Bøgh Jensen fra Skagens Kunstmuseer, kritiker og forfatter Lilian Munk Rösing og kunstekspert Julie Arendse Voss fra Bruun Rasmussen.

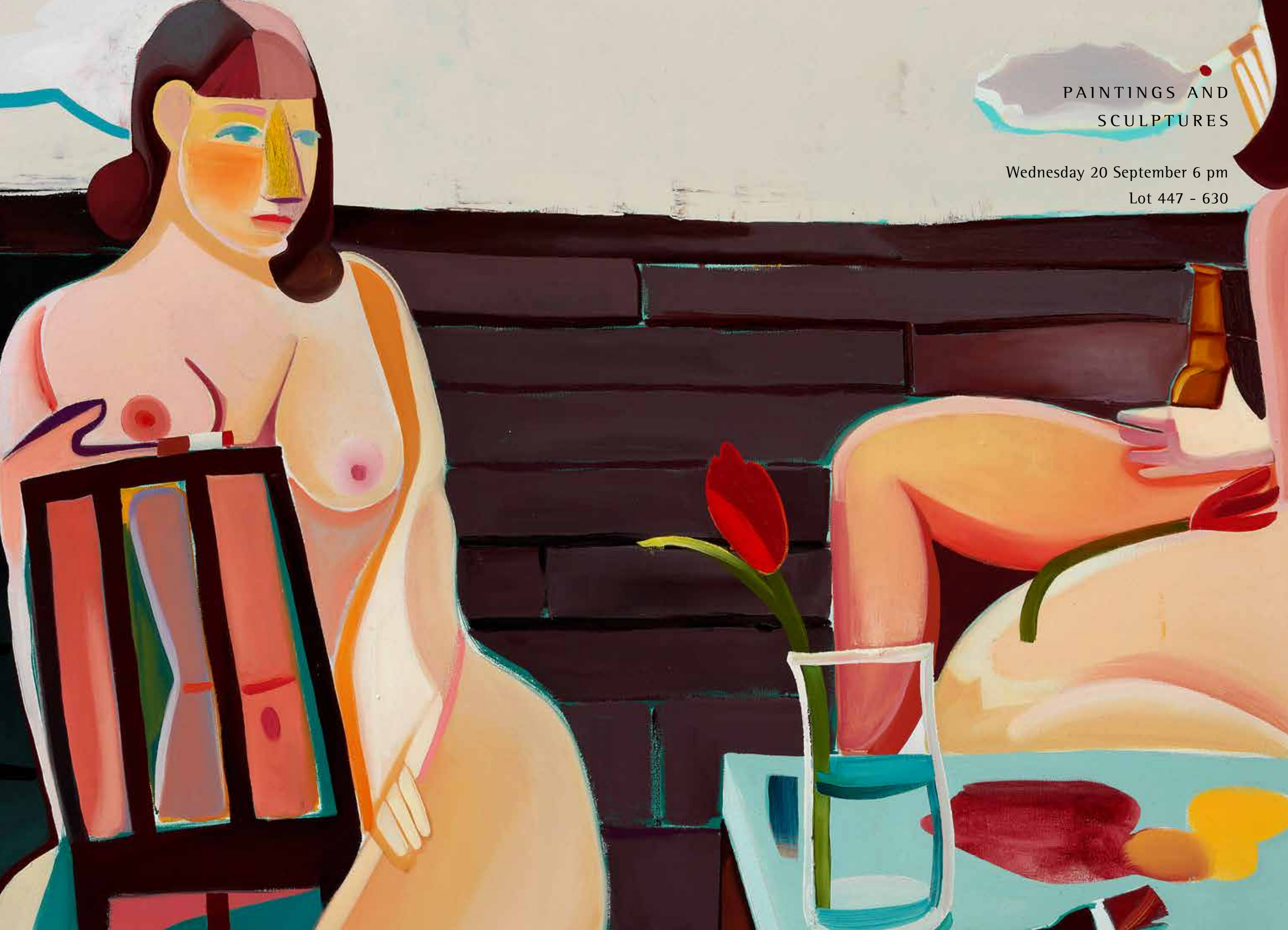
Moderator:

Kunsthistoriker og kulturformidler Peter Kær.

Gallery Talk: Søndag 17. september kl. 14-14.30

”Gerda Wegener – Blikkets magt”

Kunstekspert Kathrine Eriksen fortæller om Gerda Wegeners kunst med udgangspunkt i en stor dansk privatsamling. Den gribende fortælling om kunstnerægtesparret er efterhånden alment kendt, godt hjulpet på vej af Hollywood-filmen ”The Danish Girl”. I sjældne tilfælde overgår virkeligheden dog fiktionen. Den sande historie om Gerda Wegener og Einar Wegener/Lili Elbe handler ikke alene om kærlighed og kunst, men også om styrke og mod, og deres skæbne foregriber mange moderne køns- og seksualpolitiske problemstillinger.



PAINTINGS AND
SCULPTURES

Wednesday 20 September 6 pm

Lot 447 - 630

Gerda Wegener

– An Outsider in Danish Art

We are delighted to announce that the definitely last auction on Modern Art in Bredgade will feature something really special: A large and extremely rare collection of Gerda Wegener's best paintings, illustrations and drawings. These are in way of their motifs, techniques and materials covering a wide range of her impressive oeuvre. Most of the works derive from the collection of designer Anne Ammitzbøll, and several of them have been on display at Gerda Wegener exhibitions in recent years.

Most people today know the story of Gerda Wegener as one of an extremely untraditional and unforgettable fate, and a pioneering break with the norms and gender roles of the day. 100 years might have passed, but Gerda Wegener has lost none of her relevance. On the contrary, her art speaks directly into the present, at a time when gender, sexuality and identity are negotiated like never before.

Gerda Wegener (née Gottlieb) is born in Hammelev in 1885, as the daughter of a minister. Coming from a traditional, conservative background, an artistic career is not in the cards for her – and certainly not one of such a sensational and scandalous nature as fate would have it. However, her talent cannot be denied, and she



Portrait of Gerda Wegener.
Photographer Wilhelm Kihlstrøm.
Photo: The Royal Library, Denmark.

trains as a painter at the Royal Danish Academy of Fine Arts' School of Art for Women. While she did not consider her time at the academy to be of particular importance to her artistic development, it is a time of great importance on a personal level, since she meets her future husband and fellow art student, Einar Wegener, in the spring of 1902.

For a number of years, she works for the Danish newspaper Politiken and also supplies satirical drawings to various magazines, but with her fashionable and slightly decadent style, she occupies a somewhat isolated position in relation to the accepted art trends of the day. The couple travels to the more free-spirited Paris in 1912, where Gerda Wegener builds a stable reputation for herself, and not until 20 years later, when both they and the world around them is radically changed, they leave the city again.

The marriage is annulled in 1930, when, following his transition into Lili Ilse Elvenes – better known as Lili Elbe – Einar Wegener is physically and legally accepted as a woman. Gerda Wegener then resides for a while in Morocco with her second husband, the Italian officer and diplomat Fernando Porta, where she depicts, among other things, the Moroccan women, whom she admires for their exotic radiance, as well as scenes of life in Casablanca.

The couple gets divorced in 1936, and a depressed and impoverished Gerda Wegener returns to Copenhagen. She works on minor projects, including some decoration commissions, but she is unable to make a career for herself and break out of her artistic isolation. She dies at Frederiksberg Hospital in July 1940.



Obituary, Politiken, 20 December, 1940.

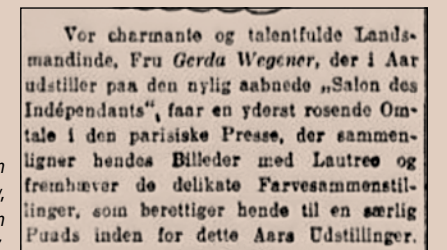
Very little is heard about her for many years, until an exhibition is curated at Kvindemuseet in 1993, followed by Øregaard Museum in 1999–2000. The film "The Danish Girl" from 2015 and a major solo exhibition at ARKEN the same year thrust her into the spotlight and secures a place for her in art history. Hence, she is currently in demand like never before among Danish and foreign collectors.

A DANISH PARISIENNE – ARTIST AND ILLUSTRATOR

Gerda Wegener is certainly not timid. She lives and makes art like no other Danish artist of her time, her prolific output encompassing both artistic and purely commercial work. In Paris, she is in demand as a supplier of drawings and illustrations, both for racy erotic literature

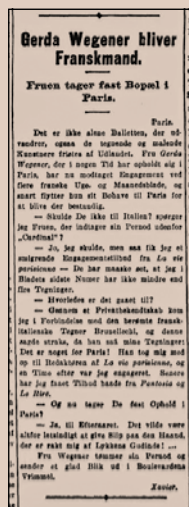
– often with a focus on relationships between women – advertisements, newspapers, and the most fashionable magazines of the day. Her success is in itself remarkable, because then – as now – many foreign artists try to break through in Paris, and only a few succeed.

Gerda Wegener's universe is distinctly feminine. In the early 1920s, she created a series of elegant advertising drawings, among others for Gyraldose – an antiseptic for use in women's intimate ablutions – which she interpreted with sweetness, charm and humour.



Exhibition review, Politiken 8 April, 1927.

In Paris her drawing for leading French magazines is her primary source of income until the middle of the 1920s. And Gerda Wegener works tirelessly, almost around the clock, while Einar Wegener is her impresario, taking care of the practicalities and paving the way. She exhibits at the Parisian autumn exhibition Salon d'Automne and at the Salon des Indépendants, as well as at exhibitions such as Salon du Rire and Salon des Artistes Humoristes, acknowledged for the sharp and satirical pen she also masters.



"Gerda Wegener bliver Franskmand" (Gerda Wegener becomes French), Politiken, 2 March 1913.



"As an advertising illustrator, Gerda Wegener primarily worked with products for women – stockings, powder or, as here in "Kvinde med maske", 1918–25, a sumptuous face cream. So sumptuous that, according to the drawing, it would restore the face of an elderly, wrinkled woman to the face of her youth.

It is a quite tantalising thought to remove the false mask of the years and rediscover one's old self – or the self you dream of becoming. No wonder the woman is smiling so happily at us." (ARKEN'S exhibition catalogue: "Når kvinder maler kvinder" (When Women Paint Women), Andrea Rygg Karberg, pp. 18-19.)

NORDIC ART DECO – PORTRAITS

Compared to the common sense and focus on functionality of the Bauhaus, Art Deco embraces the individual, decorative and exclusive – enriching the senses and adding aesthetic glamour. It is more about fashion than about breaking with the styles of earlier times because “an artist is a creator of beautiful things”.

On Danish soil, pure Art Deco is something of a rarity. The term is understood as a collective expression of the new trends and stylistic preferences within decorative arts and crafts, which is presented at the World Exhibition in Paris in 1925, but even architecture, fashion and interior design – indeed modern life as a whole – can be seen wearing the beautifying glasses of the Art Deco style.

“Art Deco is like a cocktail, a mix of ingredients, well shaken in sharp contrast to modernism’s parade of single shots,” writes Nils Erik Gjerdevik. And this mix suits Gerda Wegener down to the ground! For her, life and art merges into one, inseparable unit.

Inspiration from French Rococo and the English fin-de-siecle artist Aubrey Beardsley; the light, elegant and neat line; the cultivation of decadence and the erotic, tantalising and sensual sides of life – both artistically and in her appearance, Gerda Wegener is from the start a self-staging woman of the world who sets herself

“There is no style like Art Deco, which at once embraces the figurative and the abstract, the feminine and the masculine, the monumental and the intimate, the austere and the opulent, the functional and the unnecessary.



Art deco is a seducer which, with its cool language, will generously enrich our lives with beauty,” Vibeke Gether and Nils Erik Gjerdevik states in the exhibition catalogue “Cool Modern”, Gl. Holtegaard in 2015–16.



Gerda Wegener paints Alice O'Fredericks, 1934.
Photo: The Royal Library, Denmark.



Fra Gerda Wegener.
Der er igen Grund til at skrive om Fru Gerda Wegener. I det sidste Nummer af The Studio, Verdens mest ansete og bedst solgte Tidsskrift for Kunst, findes en Hilsens-Tale af Kunstnerinden med en helgørende og rørende Artikel om den unge Dams.

apart from the domestic and more narrow-minded norms of the day: “She painted herself recklessly at a time when the women at home were not yet on first name terms with their make-up. She dressed ostentatiously, but chicly, and when she strutted down the street in her high heels, she looked like a frivolous, little Parisian trinket.”

(Article published in Politiken, 23 July 1940).

During her career, Gerda Wegener establishes herself as a sought-after portrait painter. Her models are almost always women, archetypes or well-known faces, who is often distorted and imitate the ideals of the day from fashion magazines and the film industry. She is, at the same time, a vivid interpreter of the human being, and she particularly likes to emphasise female beauty. Wegener is deeply aware of the power of the gaze – be it masculine or feminine – and her models manages to captivate the viewer across the surface of the painting; with their dreamy, almond-shaped eyes, pencilled eyebrows and alluring, slightly parted, red lips, they imparted both shyness and confidence. Wegener does not only depict decorative dolls, but strong personalities who stage themselves as beautiful women. Through the gaze of the female artist, an intimate space is created, based on understanding and empathy: “Of course, I always try to find my model’s most intimate and beautiful sides, both physically and mentally... That some of my own personality comes into it cannot be avoided if you have a personality.”

(Interview with Gerda Wegener published in B.T. 3 August 1939).

Gerda Wegener.
Photo: The Royal Library, Denmark.



Den fashionable Vernissage i Gaar paa Østergade.



Fra Gerda og Einar Wegeners Udstilling.

Hvert Aar, naar Paaskeliljerne springer ud, kommer Kunstnerparret Gerda og Einar Wegener til Danmark for at holde Udstilling paa Østergade hos Haalund og Heyman, hvor de i stilfulde og luksuøse Omgivelser med Virkning præsenterer deres mondøne Kunst, som har fundet saa megen Paaskønnelse i Kunstnerparrets nye Fædreland. I Gaar fandt Ferniseringen Sted, og vi bringer her et Billede af Udstillingens Hovedvæg samt Fru Wegeners stilfulde Selvportræt i Profil.

“Den fashionable Vernissage i Gaar paa Østergade”
(The fashionable Vernissage yesterday at Østergade),
exhibition review, Politiken 8 April, 1927.
The work “Orientale”, being offered at the auction,
is seen in the background.

PAINTER AND MUSE – GERDA AND LILI
 Carnival, masquerade and disguises, play with identity, sexuality and transformation fascinates Gerda Wegener immensely. Her spouse especially is depicted as Cupid, Harlequin, or something else entirely, but the artist herself also often makes an appearance in her works.



Einar Wegener.
 Photo: The Royal Library, Denmark.

Lili at the Frauenklinik in Dresden, 1930.
 Ullstein Bild/Ritzau Scanpix.

Einar Wegener's transformation took place step by step, both mentally and physically, but, like a modern Pygmalion, Lili gradually steps out of the canvas and

into the real world, where, as a coquettish and elegant figure, she moves in Parisian artistic and social circles. "Gerda loves making disguises for her husband. She often sends him off to Carnival, even in the great and secretive Paris, in an old-fashioned marquis crinoline." (Article published in Tidens Kvinder, 5 May 1927). However, Lili is unhappy in her male body and ultimately Einar Wegener chooses to make way. In 1930, he undergoes a series of sex change operations at a clinic in Dresden, but tragically dies in 1931 as a result of complications in connection with a new and experimental procedure.

Gerda Wegener is, in many ways, a woman ahead of her time. In recent years, she has been reinterpreted in light of her artistic talent, female perspective and unconventional marriage. There is clearly a lot at stake, and with what we know today, it is difficult to separate the artistic product from the background history. Despite the obvious refinement and stylisation, Gerda Wegener's art is not merely concerned with the surface alone. Gender is revealed as a construct, open to debate and negotiation, and in her work, she grapples with what MAKES a person; how we are formed in the mirroring and staging – for ourselves and for each other.



Gerda and Einar Wegener in front of "På vej til Anacapi" during the exhibition in Ole Haslunds Hus, 1924. Photo: The Royal Library, Denmark.



Review of the exhibition in Ole Haslunds Hus, Politiken, 11 March, 1924.

We hope that everybody will welcome and enjoy the collection. At the same time, we would also like to extend a big thanks to Nikolaj Pors for his kind assistance with details, background material and photos – not to mention his knowledgeable guidance and expertise.



Gerda Wegener in the apartment, Paris.
 Photo: The Royal Library, Denmark.



"Et Liv gennem to Tilværelser" (A Life Through two Existences), interview with Lili Elbe, Politiken 28 February, 1931.

Flirting girls, glamorous divas and sensual women is among Gerda Wegener's favourite subjects and in addition to the actresses and socialites of the time, Gerda Wegener uses her husband as a muse. In the many portraits of slender, long-limbed female figures, he often poses dressed in women's clothing, wearing various wigs, and thus a new



life was gradually born: "Lili had become Grete's favourite model. Her slender elfin figure wandered through all of Grete's best works ... She had already become a type, a modern type of woman, created by an artist's imagination ... like everything new here on Earth." (Lili Elbe, Niels Hoyer (ed): "Man into Woman: The First Sex Change", 1931, p. 13).

447
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Woman with mask - Creme Teindelys. Illustration for cosmetic ad. Signed Gerda Wegener. Pencil and ink on paper on paper. Sheet size 37 x 30 cm.

Exhibited: "Gerda Wegener", ARKEN, 2015-17, cat. no. 56. Ill. in the catalogue p. 17.

Exhibited: "Gerda Wegener", Kvindemuseet, Århus, 1993, cat. no. 52.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

DKK 15,000-20,000 / € 2,000-2,700



447

449
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Woman with mirror and Cupid - Creme Teindelys. Illustration for a cosmetic ad. Signed Gerda Wegener. Pencil and ink on paper. Visible size 34 x 35 cm.

Exhibited: "Gerda Wegener", Kvindemuseet, Århus, 1993, cat. no. 51.

Exhibited: "Gerda Wegener", ARKEN, Ishøj, 2015-17, cat. no. 55.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

DKK 15,000-20,000 / € 2,000-2,700



449



448

448
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Two angels with glass bowl and jug - Gyraldose. Sketch for medicine ad. Signed Gerda Wegener. Pencil and ink on paper. Visible size 35.5 x 33 cm.

Exhibited: "Gerda Wegener", Kvindemuseet, Århus, 1993, cat. no. 53.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

DKK 15,000-20,000 / € 2,000-2,700



450

450
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Young lady with a makeup mirror. Signed Gerda Wegener. Pencil, ink and watercolour on paper. Diam. 25 cm.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

DKK 15,000-20,000 / € 2,000-2,700



451

451
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Portrait of a woman in a white dress - possibly the illustrator Maggi Baaring. Signed Gerda Wegener Porta, Maroc 1934. Watercolour and gouache on paper. Visible size 63 x 48 cm.

Exhibited: "Gerda Wegener", Kvindemuseet, Århus, 1993, cat. no. 45, ill. in the catalogue p. 15.

Exhibited: "Cool Moderne. Art Deco i Dansk Billedkunst 1910-1940", Gl. Holtegaard, 2015-16, cat. no. 37, ill. in the catalogue p. 60.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

Although it is unlikely that Maggi Baaring models for Gerda Wegener in Morocco in 1934, the work in the exhibition catalogue from "Cool Modern" is described as a portrait of the former - probably due to her obvious resemblance to her counterpart.

DKK 100,000-125,000 / € 13,500-17,000



*Maggi Baaring, illustrator.
Photo: The Royal Library, Denmark.*



*Lily visits Denmark, 1930.
Photo: Private Collection.*



452

452
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Portrait of Lili in a red dress. Signed Gerda Wegener, Roma, 1929. Watercolour and charcoal on paper. Sheet size 63 x 48 cm.

Exhibited: "Gerda Wegener", ARKEN, Ishøj, 2015-17, cat. no. 125.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

In the late 1920s, Gerda Wegener takes Lili to Rome for her to recuperate in new surroundings. She is depressed; trapped in a body that does not belong to her. Lili is portrayed in this distraught state; her eyes are dark and wistful, with one hand pressed expressively towards her heart.

When the couple turns to the German gynaecologist Kurt Warnekros for help the following year, there is no turning back, and a sex change operation - however dangerous it might have been at the time - is the only viable solution.

"His legacy? Einar Wegener is not dead then? No, he is not, but he no longer exists either. He has voluntarily eradicated himself to make way for someone else, who he believed had a greater right to exist than himself, and this other - it is me..."

("Et Liv gennem to Tilværelser" (A Life Through Two Existences), interview with Lili published in Politiken, 28 February, 1931).

DKK 40,000-50,000 / € 5,350-6,700

453

GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

"Le Chavalier de la Rose" (The Knight of the Rose (Lili in carnival costume)). Signed Gerda Wegener, Paris, 1921; signed and titled on the stretcher. Oil on canvas. 138 x 76 cm.

Exhibited: "Gerda Wegener", ARKEN, Ishøj, 2015-16, cat. no. 75.

Exhibited: "DES/ORDEN MORAL ... Arte y sexualidad en la Europe de entreguerras", IVAM (Institut Valencia d'Art Modern), 2020-21.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

In 1921, Einar Wegener models for Gerda wearing an 18th-century costume with a shirt frill, feathered hat and coat inspired by a character from the comic opera "The Knight of the Rose" by Richard Strauss. Satire, romance and melancholy meets in a bitter-sweet story about the course of life. One of the leading roles, the just 17-year-old "Octavian", is a so-called "trouser role" with the particular refinement that he (or she) has to act as a woman on several occasions.

Gerda Wegener later paints several works of Lili in carnival costume – and Lili loves carnival! The masquerade offers a break with the norm, an opportunity to play with identity and roles, and only here she feels able to move freely in public before the gender-affirming surgery at the Frauenklinik in Dresden.

"The Knight of the Rose" is the earliest known motif of Einar/Lili dressed in carnival costume. Einar Wegener writes about the work to his brother Henrik in 1922: "Dear Henrik, With my best wishes for a Merry Christmas, I am sending a photograph that I myself have enlarged and taken of a painting Gerda has painted of me (1921) in carnival costume. Your brother, Einar. Greetings from Gerda."
DKK 250,000–300,000 / € 33,500–40,500



Carnival at Carlsberg, 1912.
Photographer Lars Peter Elfelt.
Photo: The Royal Library, Denmark.



453

454

GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Cocottes with hats (Lili and friend), c. 1920. Oil on canvas. 62 x 46 cm.

Exhibited: "Gerda Wegener", Kvindemuseet, Århus, 1993, cat. no. 34.

Exhibited: "Gerda Wegener", ARKEN, Ishøj, 2015-17. cat. no. 60. Used as the cover of the exhibition catalogue and ill. on pp. 12-13.

Exhibited: "Gerda Wegener & The Danish Girl", Millesgården, Stockholm 2017.

Exhibited: "DES/ORDEN MORAL. Arte y sexualidad en la Europa de entreguerras", IVAM Institut Valencia d'Art Modern, 2020-21.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

"In Gerda Wegener's "To kokotter med hatte" from the 1920s, it is probably Lili in the blonde wig with flowers and feathers in her hat, looking at us with seductive bedroom eyes. In her hand, she is holding the symbol of the female sex, a rose, the fragrance of which permeates the image and probably also helps to attract the other woman's attention. The two are standing close to each other and are brought even closer together by the composition's close cropping of the motif"

(Andrea Rygg Karberg: "Når kvinder maler kvinder" (When Women Paint Women), ARKEN'S exhibition catalogue, pp. 20-21).

DKK 150,000-200,000 / € 20,000-27,000



454



455

**455
GERDA WEGENER**

b. Hammelev 1886, d. Frederiksberg 1940

Woman on chaise longue - Fedora. Sketch for cosmetic ad. Signed Gerda Wegener. Ink, watercolour and gouache on paper. Visible size 25 x 37 cm.

Exhibited: "Gerda Wegener", ARKEN, Ishøj, 2015-17, cat. no. 155.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

DKK 15,000-20,000 / € 2,000-2,700



457

**457
GERDA WEGENER**

b. Hammelev 1886, d. Frederiksberg 1940

Woman with a glass - Cachets. Sketch for ad. Signed Gerda Wegener. Pencil, ink, watercolour and gouache on paper. Visible size 30 x 37 cm.

Exhibited: "Gerda Wegener", ARKEN, Ishøj, 2015-17, cat. no. 156.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

DKK 15,000-20,000 / € 2,000-2,700

**458
GERDA WEGENER**

b. Hammelev 1886, d. Frederiksberg 1940

Woman in a bath tub. Signed Gerda Wegener. Indian ink and watercolour on paper. Sheet size 28 x 36 cm.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

DKK 15,000-20,000 / € 2,000-2,700



456

**456
GERDA WEGENER**

b. Hammelev 1886, d. Frederiksberg 1940

Woman with flask - Faisons au Rêve. Sketch for perfume ad. Signed Gerda Wegener. Pencil, ink and watercolour on paper. Visible size 43 x 33 cm.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

DKK 15,000-20,000 / € 2,000-2,700



458



459

459
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Woman in yellow rococo dress. Sketch for the annual booklet Tik-Tak. Inscribed G.W. 1920. Pencil, watercolour and gouache on paper. Visible size 30 x 27.5 cm.

Exhibited: "Gerda Wegener", Kvindemuseet, Århus, 1993, cat. no. 32.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

DKK 20,000–25,000 / € 2,700–3,350



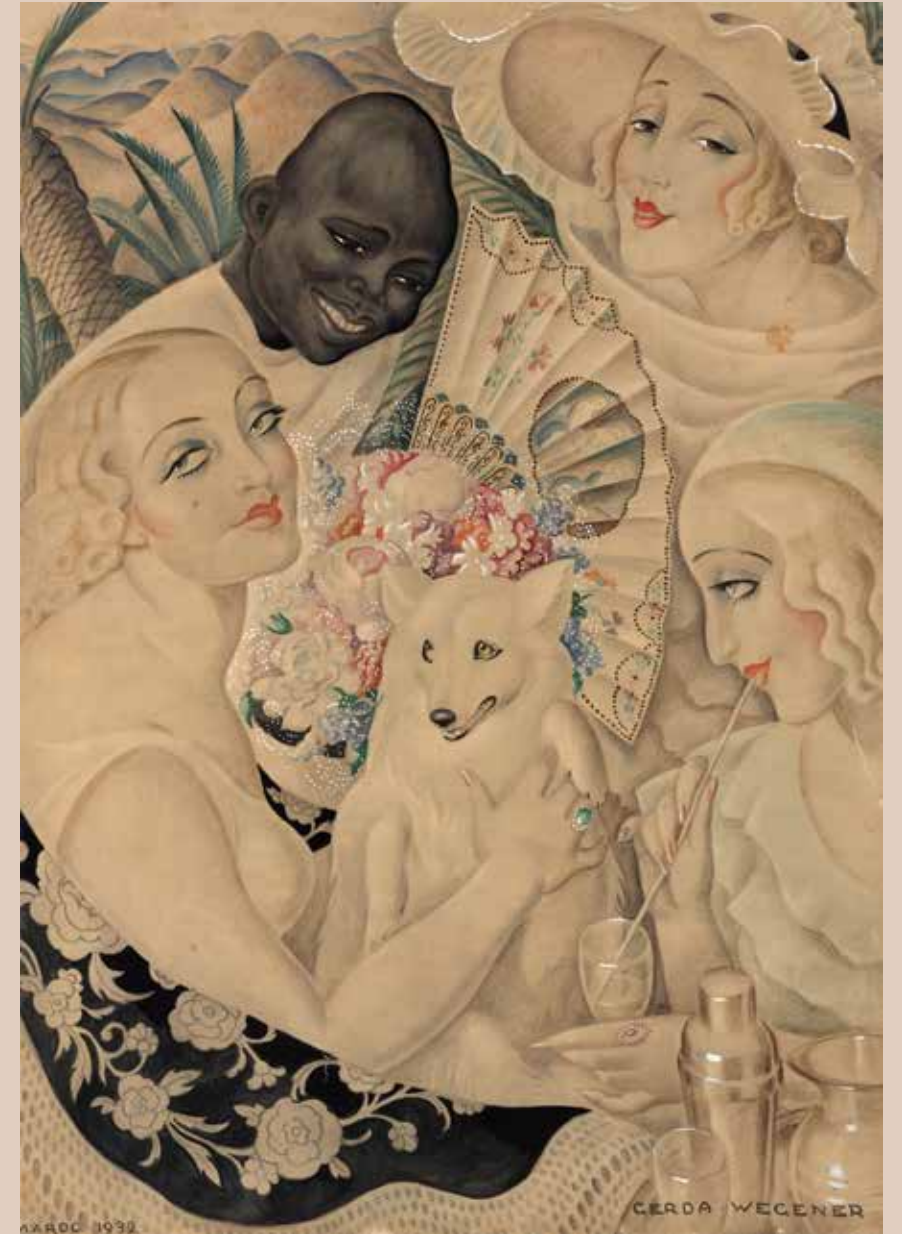
460

460
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Rococo interior. Sketch for the annual booklet Tik-Tak. Signed Gerda Wegener. Pencil, gouache and gold paint on paper. Visible size 19 x 19 cm.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark. DKK 20,000–25,000 / € 2,700–3,350



461

461
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Women with cocktails. Signed Gerda Wegener, Maroc 1932. Ink and watercolour on paper. Sheet size 116 x 81 cm.

Exhibited: "Cool Moderne. Art Deco i Dansk Billedkunst 1910–1940", Gl. Holtegaard, 2015–16, cat. no., ill. in the catalogue p. 61.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

As viewers, we are invited into an intimate space with three elegant, fair-haired women gathered over a cocktail in the heat of the afternoon. The image is constructed around a series of full and half circles, which embrace those portrayed; the waiter's open fan, the fashionable hats of the women, and the draped shawl at the bottom by the frame. In the centre sits a small snow-white lap dog in front of a large bouquet of flowers. We do not know the names and identities of those portrayed, but they are probably from Gerda Wegener and Fernando Porta's social circle.

DKK 200,000–250,000 / € 27,000–33,500



462

462
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Portrait of the Danish solo ballet dancer Ulla Poulsen. Study. Sign. Gerda Wegener 1927. Pencil, watercolour and gouache on paper laid on cardboard. Sheet size 72 x 53 cm.



*Ulla Poulsen, solo dancer.
Photo: Teatermuseet
at Hofteateret.*

In Ulla Poulsen, Gerda Wegener cultivates the perfect classical ideal of beauty for a woman. Poulsen is well known at the time for her pure, oval face and could have posed from the most beautiful Madonnas of the Italian Renaissance. She meets Wegener couple during a tour of Paris in 1927 and ever afterwards appears in many of Wegener's works, both when she is actually posing and when Gerda Wegener depicts her from memory.

The final version of the study, the painting "The Ballerina Ulla Poulsen in the Ballet Chopiniana", depicts the solo dancer and actress Ulla Poulsen Skou dancing sylph in Chopiniana in 1927 in Paris. The work was exhibited at ARKEN, cat. no. 108, and also played a decisive role in the film "The Danish Girl".

Provenance: Bruun Rasmussen, auktion 18, Copenhagen, 1951, cat. no. 248.

DKK 50,000–60,000 / € 6,700–8,050



463

463
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

"Orientale". Signed Gerda Wegener, Paris 1924. Pencil and watercolour on paper. Visible size 43 x 38 cm. Exhibited: Salon d'Automne, Paris 1924.

DKK 30,000–35,000 / € 4,050–4,700



464

464
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Young girl at dressing table (possibly portrait of Lili.) Signed Gerda Wegener, Paris, 1924. Oil on canvas. 94 x 67 cm.

The painting depicts a beautiful, young girl with a mirror in her hand. She is posing in a yellow negligee, her arm resting above her head – at ease and comfortable in her surroundings. The interior is recognisable as the Wegener's apartment in Paris. Both the Rococo chair and chest of drawers appear in several other motifs, and one of Einar Wegener's paintings is hanging on the wall. This suggests that the model may be Lili, despite the difference between Lili's actual body and the one depicted in the portrait.

DKK 175,000–200,000 / € 23,500–27,000



465

465
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

"Le Joaillier a la mode" (The Fashionable Jeweler). Signed Gerda Wegener, Paris, 1924, Salon D'Automne. Ink and watercolour on paper. Sheet size 57 x 23 cm.

"Sortie de bal",
glass mosaic, ca. 1925,
designed by Gerda Wegener.
"Le Joaillier a la mode" is
presumably a study for the
motif with the festively
couple dressed for gala.
Photo: Exhibition catalogue,
ARKEN, p. 68.



Gerda Wegener designs several glass mosaics and decorations, both for private homes and shop windows, and she wins medals for her decorative design at Arts Décoratifs et Industriels Modernes, Paris, 1925.

DKK 30,000–40,000 / € 4,050–5,350



466

466
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Portrait of a woman with black necklace. Signed Gerda Wegener Paris 1917. Pencil and chalk on paper. Visible size 58 x 46 cm.

Provenance: The collection of Anne Ammitzbøll, Hellerup, Denmark.

DKK 50,000–60,000 / € 6,700–8,050



467

467
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Rokoko painting, ca. 1937. Signed Gerda Wegener. Oil on joint masonite boards. Visible size 89 x 360 cm.

Provenance: The work has decorated Restaurant Bøf & Ost at Gråbrødertorv in Copenhagen since 1972. The work is probably a shop decoration made in Copenhagen after the artist returned home after many years in Paris, Rome and Morocco.

DKK 200,000–250,000 / € 27,000–33,500



468

468^{ARR}
OLAF RUDE

b. Rakvere, Estland 1886, d. Frederiksberg 1957

The artist in his studio, Allinge, Bornholm. Signed Olaf Rude 37. Oil on canvas. 110 x 130 cm.

Exhibited: "Olaf Rudes Retrospektive udstilling", Charlottenborg, Copenhagen, 1945.

DKK 40,000–50,000 / € 5,350–6,700

469^{ARR}
OLAF RUDE

b. Rakvere, Estland 1886, d. Frederiksberg 1957

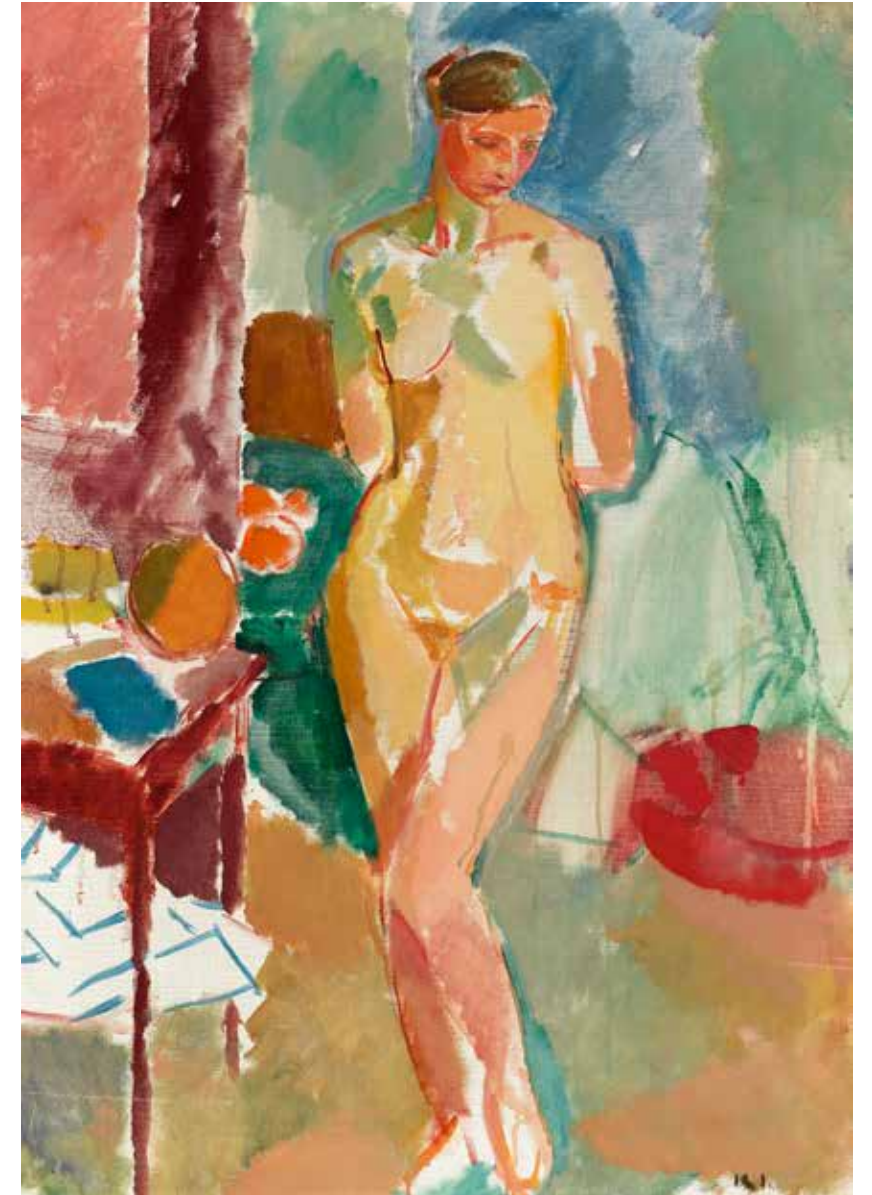
Portrait of the artists wife, Laura Rude. Signed Olaf Rude. Oil on canvas. 116 x 90 cm.

Exhibited: Kunstcentret Silkeborg Bad, Silkeborg, 5 June–3. October 1999.

DKK 20,000–25,000 / € 2,700–3,350



469



470

470
KARL ISAKSON

b. Stockholm 1878, d. Copenhagen 1922

Standing model with the hands on the back, 1918–20. Signed KI. Inscribed on the reverse: "Malet af K. Isakson. Attesteres Viggo Madsen. Aage Roose". Oil on canvas. 92 x 66 cm.

Literature: S. Danneskjold-Samsøe: "Karl Isakson", *Vor Tids Kunst* 12, Copenhagen, 1933, ill. p. 38.

Literature: Gustaf Engwall: "Karl Isakson", Stockholm, 1944, no. 259.

Exhibited: "K. Isakson Udstillingen", Copenhagen, 1922, cat. no. 57.

Exhibited: "K. Isakson Udstillingen", Stockholm, 1922, cat. no. 128.

Exhibited: Svensk-Franska Konstgalleriet, Stockholm, 1936, cat no. 70.

DKK 100,000–125,000 / € 13,500–17,000



471

471 ^{ARR}
HANS SCHERFIG

b. Copenhagen 1905, d. Fredensborg 1979

"Galatheaekspeditionen på de Nikobariske øer" (The Galathea Expedition on the Nicobarian Isles). Signed Scherfig 48. Tempera on masonite. 60 x 122 cm.

Literature: Lena Lamberth: "Scherfig Katalog. Samlet fortegnelse over Hans Scherfigs billedkunst 1905-1979", 2006, no. 372, ill. p. 95.

Exhibited: "Maleren Hans Scherfig 100 år", Sophienholm, 2005.

DKK 100,000-125,000 / € 13,500-17,000



473

472 ^{ARR}
HANS SCHERFIG

b. Copenhagen 1905, d. Fredensborg 1979

Fisherman at sea, 1928. Signed Scherfig; signed and dated on the reverse. Oil on canvas. 93 x 89 cm.

DKK 50,000-60,000 / € 6,700-8,050



472

473 ^{ARR}
HANS SCHERFIG

b. Copenhagen 1905, d. Fredensborg 1979

Elephant in the jungle. Signed Scherfig 1967. Oil and tempera on board. 60 x 120 cm.

DKK 150,000-200,000 / € 20,000-27,000



474

474^{ARR}

JENS SØNDERGAARD

b. Øster Assels 1895, d. Skovshoved 1957

"Mænd ved havet" (Men at the Sea), The North Sea. Signed Jens Søndergaard 55; signed, titled and dated on the reverse. Oil on canvas. 133 x 149 cm.

Provenance: "Jens Søndergaard auktion", Bruun Rasmussen, auction 480, Copenhagen, 1985, cat. no. 3.

DKK 100,000–125,000 / € 13,500–17,000



475

475^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

"Bognemark i sne" (Bognemark in snow), Bornholm 1950. Signed OH. Oil on canvas. 65 x 100 cm.

Exhibited: Kunstforeningen, Copenhagen, 1954, cat. no. 59.

Exhibited: "Mindeudstilling for Oluf Høst", Louisiana, Humlebæk, Denmark, 1966, cat. no. 80.

DKK 150,000–200,000 / € 20,000–27,000

476

EDVARD WEIE

b. Copenhagen 1879, d. Frederiksberg 1943

Lady with a parasol (Christiansø), 1930s. Unsigned. Oil on canvas.
137 x 147 cm.

Exhibited: "Edvard Weies mindeudstilling", Statens Museum for Kunst
(National Gallery of Denmark), Copenhagen, 1946, cat. no. 62.

Exhibited: "Edvard Weie. Poesiens natur", Kunstforeningen, Gl. Strand,
Copenhagen, 7 February - 3 May 2015.

Provenance: Private collection, Denmark.

DKK 600,000–800,000 / € 80,500–105,000



476



477

477
KARL ISAKSON

b. Stockholm 1878, d. Copenhagen 1922

Scenery from Christiansø with a view towards Frederiksø. Inscribed on the reverse.: Malet af K. Isakson. Attesteres Viggo Madsen & Aage Roose. Oil on canvas. 63 x 73 cm.

Literature: Gustaf Engwall: "Karl Isakson", Stockholm, 1944, no. 273.

Exhibited: "K. Isakson Minneutställningen", Stockholm, 1922, cat. no. 151.

Exhibited: Kunstforeningen, Copenhagen, 1932, cat. no. 66.

Exhibited: Svensk-Franska Konstgalleriet, Stockholm, 1936.

Provenance: Dr. C. Katstrup Lassen, Copenhagen.

Provenance: Private collection, Denmark.

DKK 75,000–100,000 / € 10,000–13,500



478

478
KARL ISAKSON

b. Stockholm 1878, d. Copenhagen 1922

Nature morte with flowers in a grey jar, 1916–18. Unsigned. On the reverse inscribed: "Malet af K. Isakson. Attesteres Viggo Madsen. Aage Roose". Oil on canvas. 61 x 65 cm.

Exhibited: "K. Isakson Udstillingen", Stockholm, 1922.

Exhibited: Kunstforeningen, Copenhagen, 1991.

DKK 50,000–60,000 / € 6,700–8,050



479

479^{ARR}

JENS SØNDERGAARD

b. Øster Assels 1895, d. Skovshoved 1957

People at the seaside, The North Sea. Signed Jens Søndergaard 45. Oil on canvas. 138 x 162 cm.

DKK 100,000–120,000 / € 13,500–16,000



480

480^{ARR}

JENS SØNDERGAARD

b. Øster Assels 1895, d. Skovshoved 1957

Gathering at Sjørring Vold, Summer, 1947-1949. Signed, titled and dated on the reverse. Oil on canvas. 140 x 154 cm.

Provenance: Christian Kampmann, Copenhagen.

Provenance: Private collection, Denmark.

DKK 150,000–175,000 / € 20,000–23,500



481

481^{ARR}
JÓN STEFÁNSSON

b. Saudarkrokur 1881, d. Reykjavík 1962

Still life on a table with flowers, pitcher and fruits, c. 1919. Signed on the reverse Jón Stefánsson. Oil on canvas. 135 x 100 cm.

A smaller version of the same motif is in the collection of Listasafn Íslands - National Gallery of Iceland (inv. no. LI-167) and was the first painting by the artist acquired by the museum.

Exhibited (possibly): Kunstneres Efterårsudstilling, Den Frie Udstillings Bygning, Copenhagen, 1919, the artist's first public exhibition.

Provenance: Private collection, Denmark.

Provenance: Bruun Rasmussen Auctioneers, auction 285, Copenhagen, October 1972, cat. no. 26.

Provenance: Private collection, Iceland.

DKK 200,000 / € 27,000



482

482^{ARR}
J. F. WILLUMSEN

b. Copenhagen 1863, d. Cannes 1958

Portrait of Michelle Bourret. Signed J. F. W 1933; signed on a label on the reverse J. F. Willumsen, No. 93. Oil on canvas. 38 x 55 cm.

DKK 60,000-75,000 / € 8,050-10,000



483

483^{ARR}
ANNA E. MUNCH

b. Copenhagen 1876, d. 1960

The Merman. Signed AEM 1914. Bronze mounted on a carved wooden plinth.

H. 24 cm. W. 22 cm. D. 18 cm.

Anna E. Munch is primarily known as a painter, but has also drawn reliefs for a few tombstones and designed at least one sculptural work: "Agnete and the Merman" from 1915, modeled in plasticine decorated with different shells. This sculpture group is a sketch for a fountain that was intended to be placed at the Flakhaven square in Odense - today the work is long-term deposited at the Vejen Art Museum from Odense City Museums - and executed in the same spirit as the smaller figure on offer here. Especially the plinth bears witness to the interest of the time for the Asian wooden plinths and resembles those, which Niels Hansen Jacobsen also had carved.

DKK 15,000-20,000 / € 2,000-2,700

484^{ARR}

OLAF RUDE

b. Rakvere, Estland 1886, d. Frederiksberg 1957

"Sankt Georg og Dragen" (Saint George and the Dragon), c. 1921. Unsigned. Oil on canvas. 187 x 129 cm.

Exhibited: Kunstnernes Efterårsudstilling, Copenhagen 1921. Part of Architect Thorkild Henningsen's (1884–1931) 'Rum nr. 8' (Room No. 8) in the exhibition 'De Ti Rum' (The Ten Rooms), showing works by Olaf Rude, William Scharff, Vilhelm Lundstrøm, Axel Salto a.o. in architectural environments created by Architects Ivar Berntsen, Poul Henningsen, Kay Fisker a. o.

Exhibited: "Modernisme. Maleriets fornyelse 1908–41" (Modernism. Reinventing painting 1908–41), ARoS Aarhus Art Museum, 30 March – 26 August, 2012, cat. no. 74, ill. as fig. 38, p. 64 in the exhibition catalogue / book with text by Dr. Phil. Lennart Gottlieb based on his extensive research in the period.

Provenance: Bruun Rasmussen Auctioneers, Auction 308, Copenhagen 1974, cat. no. 348.

Provenance: Bruun Rasmussen Auctioneers, Auction 326, Copenhagen 1975, cat. no. 214.

Provenance: Søren Mørch and Ritt Bjerregaard, Copenhagen.

Provenance: Private collection, Denmark.

Versions of the same motif, both from 1918, can be found in the collections at ARoS in Aarhus and KUNSTEN in Aalborg, respectively. In the above-mentioned book describes how Olaf Rude works with the mythological motif as early as 1916 in a now unknown studio and ends the cycle in 1921 with two monumental works, of which this is the one known today: "Saint Georg and the Dragon" was by no means a random motive for Rude or in general. It was a picture of the just fight against evil and a message that evil can be overcome by those who have courage and a pure heart (...)" (Lennart Gottlieb, op. cit. p. 62).

DKK 300,000–500,000 / € 40,500–67,000



484



485

485^{ARR}

KRISTIN JÓNSDÓTTIR

b. 1890, d. 1959

"Snæfell", Iceland. Unsigned. Oil on canvas.

89 x 120 cm.

Provenance: Private collection, Iceland.

DKK 30,000–40,000 / € 4,050–5,350



487

486^{ARR}

GUNNLAUGUR BLÖNDAL

b. Raufarhöfn, Ísland 1893, d. 1962

Scenery at Thingvallir, Iceland. Signed G. Blöndal.

Oil on canvas. 75 x 100 cm.

DKK 30,000–40,000 / € 4,050–5,350



486

487^{ARR}

GUNNLAUGUR BLÖNDAL

b. Raufarhöfn, Ísland 1893, d. 1962

Winter scenery from Reykjavik, Iceland. Signed Blöndal;

signed on a label on the reverse. Oil on canvas. 100 x 140 cm.

Exhibited: "Den Store Nordiske Udstilling i København", (The Great Nordic Exhibition in Copenhagen), 1949 (label on the reverse).

Provenance: Private collection, Iceland.

DKK 75,000–100,000 / € 10,000–13,500



488

488^{ARR}
OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

"Udsigt fra Bokul udover Gudhjem" (Scenery from Bokul overlooking Gudhjem), Bornholm 1939. Double signed OH and 6-5-39 OH; titled and dated on the reverse. Oil on canvas. 80 x 101 cm.

Exhibited: "Oluf Høst- En nordisk romantiker", Arken, Ishøj, Denmark, 2009-2010.

DKK 125,000-150,000 / € 17,000-20,000

489^{ARR}
OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

"Køer ved solnedgang" (Cows at sunset), Bornholm. Signed OH 27; titled and dated on a label on the reverse. Oil on canvas. 60 x 92 cm.

DKK 60,000-75,000 / € 8,050-10,000



489



490

490^{ARR}
OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

"Aften, Bornholm" (Evening, Bornholm). Signed OH 1925. Oil on canvas. 60 x 91 cm.

Exhibition label on the stretcher (2).

DKK 100,000-125,000 / € 13,500-17,000

491

EDVARD WEIE

b. Copenhagen 1879, d. Frederiksberg 1943

Still life, c. 1932. Unsigned. Oil on canvas. 130 x 98 cm.

Exhibited: "Edvard Weies mindeudstilling", Statens Museum for Kunst (National Gallery of Denmark), Copenhagen, 1946, cat. no. 70.

Exhibited: "Edv. Weie", Statens Museum for Kunst (National Gallery of Denmark), Copenhagen, København and Aarhus Kunstmuseum, 1987, cat. no. 92, ill. in the catalogue.

Provenance: Pharmacist A. Kongsted; thence by descent in the family.

Provenance: Private collection, Denmark.

DKK 600,000–800,000 / € 80,500–105,000



491



492

492
KARL ISAKSON

b. Stockholm 1878, d. Copenhagen 1922

Seated lady, reading, c. 1912. Signed K.I. Oil on canvas.
63 x 57 cm.

Exhibited: Svensk-Franska Konstgalleriet, Stockholm.

DKK 40,000–50,000 / € 5,350–6,700



493

493
KARL ISAKSON

b. Stockholm 1878, d. Copenhagen 1922

Portrait of Mrs. Bertha Brandstrup, 1914. Unsigned. Oil on canvas.
107 x 76 cm.

Literature: Gustaf Engwall: "Karl Isakson", Stockholm, 1944, no. 109.

Exhibited: Svensk-Franska Konstgalleriet, Stockholm, 1936, cat. no. 10.

DKK 75,000–100,000 / € 10,000–13,500



494

494^{ARR}

DOROTHEA SHARP

b. Dartford 1873, d. London 1955

"Market Place Cassis". Unsigned; inscribed Dorothea Sharp with title on a gallery label at the reverse. Oil on board. 35 x 25.5 cm.

Provenance: William Rodman & Co, Belfast.

Provenance: The aunt of the current owner resided in Belfast, where she bought the painting at Osborne King & Megran Auctioneers.

DKK 60,000–80,000 / € 8,050–10,500



495

495^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

Landscape with a bridge (after van Gogh: "The Langlois Bridge at Arles"). Signed OH 28. Oil on canvas. 55 x 60 cm.

Provenance: Bruun Rasmussen, auction 281, Copenhagen, May 1972, cat. no. 127. DKK 40,000–50,000 / € 5,350–6,700



496

496
EDVARD MUNCH

b. Løten, Hedmark 1863, d. Ekely 1944

Sitting man. Signed E. Munch 1884. Charcoal on grey paper.
Visible size 62.1 x 47.7 cm.

A copy of the Registration Confirmation from the Munch Museum in Oslo, Norway (26.06.2009) is included.

Provenance: Private collection, Norway.

Provenance: Private collection, Norway / Denmark.

DKK 200,000–250,000 / € 27,000–33,500



497

497
EJNAR NIELSEN

b. Copenhagen 1872, d. Hellerup 1956

"Selvportræt", 1899. Signed Ejnar Nielsen, Gjern. Oil on canvas. 66 x 79 cm.

Literature: V. Jastrau: "Ejnar Nielsen - 41 gengivelser", G.E.C. Gads Forlag, Copenhagen, 1930, ill. p. 10.

Literature: Henrik Wivel: "Ny dansk Kunsthistorie, Vol. 5, Symbolisme og impressionisme", Fogtdal, Copenhagen, 1994, ill. p. 115.

Literature: Steffen Lange; ""Eneren - Ejnar Nielsen", Poul Kristensen Forlag, 1998. Discussed and ill. p. 165.

Literature: Peter Nørgaard Larsen "Sjælebilleder - symbolismen i dansk og europæisk maleri", Statens Museum for Kunst (National Gallery of Denmark), 2000.

Literature: Ulla Sjöström: "Maleren Ejnar Nielsen 1872-1956", Christian Ejlers Forlag, Copenhagen, 2000.

Exhibited: Høstudstillingen, Copenhagen, 1912, cat. no. 90.

Exhibited: Kunstforeningen Charlottenborg, Copenhagen, 1927, cat. no. 11d.

Exhibited: "Hjælp! jeg er samler". Birte Inge Christensen & John Hunov's samlinger, Randers Kunstmuseum, 15 January - 20 March 1994, cat. no. 226.

Exhibited: "Sjælebilleder - symbolismen i dansk og europæisk maleri", Statens Museum for Kunst (National Gallery of Denmark), 2000, cat. no. 19.

Exhibited: "Livstegn", Den Hirschsprungske Samling, Copenhagen, 2022, ill. in the exhibition catalogue p. 49.

Exhibited: "Ejnar Nielsen - Liv og Død", Vejen Kunstmuseum, 2023, no catalogue number.

Provenance: The collection of Birte Inge Christensen and John Hunov.

DKK 40,000–50,000 / € 5,350–6,700



498

498^{ARR}
SVEN HAVSTEEN - MIKKELSEN

b. Argentina 1912, d. Ærøskøbing 1999

"Jesus stiller stormen" (Jesus calms the storm), 1984. Triptych. Signed S. Havsteen.
 Oil on canvas. 90 x 163 cm. Framed in hand-gilded frame.

Draft for a three-winged altarpiece from 1977 in Folding Church near Vejen. The draft seems dated later.

*Literature: Mikael Wivel: "Sven Havsteen-Mikkelsen. Det kristne spor", 2004, gill. p. 74.
 DKK 80,000–100,000 / € 10,500–13,500*



499

499^{ARR}
SVEN HAVSTEEN - MIKKELSEN

b. Argentina 1912, d. Ærøskøbing 1999

"Julenat" (Christmas Night), 1980s. Signed S. Havsteen. Oil on canvas.
 195 x 130 cm. Framed in hand-gilded frame.

Preliminary study for altarpiece. The motif is included in the altarpieces in Naur Kirke near Holstebro (1986), Todbjerg Kirke near Aarhus (1979) and in Haarby Kirke near Faaborg (1976).

*Literature: Mikael Wivel: "Sven Havsteen-Mikkelsen. Det kristne spor", 2004, ill. p. 47.
 DKK 100,000–125,000 / € 13,500–17,000*

500^{ARR}

EGILL JACOBSEN

b. Copenhagen 1910, d. s.p. 1998

"Lyrisk komposition" (Lyric Composition), 1971. Signed, titled and dated on the reverse
Oil on canvas. 41 x 31 cm.

*Literature: Per Hovdenakk: "Egill Jacobsen 2".
Malerier 1965-80, Copenhagen, 1985, no. 1971/7. Book enclosed.*

DKK 75,000-100,000 / € 10,000-13,500



500



501

501^{ARR}

CARL-HENNING PEDERSEN

b. Copenhagen 1913, d. s.p. 2007

Red bird and figure, Gouadaloupe. Signed on the reverse
Carl-Henning Pedersen 1999. Watercolour and gouache on paper. Sheet size 56 x 38 cm.

DKK 30,000-40,000 / € 4,050-5,350

502^{ARR}

EGILL JACOBSEN

b. Copenhagen 1910, d. s.p. 1998

"Gul maske" (Yellow Mask), 1969. Signed, titled and dated on the reverse. Oil on canvas. 185 x 110 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Director Christian Vanggaard's collection, Sæby. DKK 400,000-450,000 / € 53,500-60,500



502



503

503^{ARR}
EGILL JACOBSEN

b. Copenhagen 1910, d. s.p. 1998

"Improvisation i grønt" (Improvisation in green), 1949. Unsigned. Oil on canvas.

54 x 64 cm.

Exhibited: "Egill Jacobsen", Grønningen, Charlottenborg, Copenhagen, 1949, cat. no. 51.

Provenance: Bruun Rasmussen Auctioneers, auction 769, Copenhagen, February 2007, cat. no. 197.

Provenance: Private collection, Denmark.

DKK 100,000 / € 13,500



504

504^{ARR}
CARL-HENNING PEDERSEN

b. Copenhagen 1913, d. s.p. 2007

"Farewell", Paris 1973. Signed, titled and dated on the reverse. Oil on canvas. 125 x 105 cm.

DKK 250,000-300,000 / € 33,500-40,500



505

505^{ARR}
JACQUES DOUCET

b. Boulogne-sur-Seine 1924, d. Paris 1994

Untitled. Signed Doucet. Oil on canvas. 100 x 100 cm.

Provenance: *Galerie Moderne, Silkeborg, Denmark.*

Provenance: *Private collection, Denmark.*

DKK 30,000–40,000 / € 4,050–5,350



506

506^{ARR}
REINHOUD D'HAESE

b. Geraadsbergen 1928, d. Paris 2007

Fugl. Unsigned. Brass. On a base of sandstone.

H. 34 cm. DKK 40,000 / € 5,350



507

507^{ARR}
EGILL JACOBSEN

b. Copenhagen 1910, d. s.p. 1998

"Efteraar i brunt" (Autumn in brown), 1983. Signed and dated on the reverse, titled on the stretcher. Oil on canvas. 130 x 97 cm.

Literature: *Per Hovdenakk: "Egill Jacobsen 3. Malerier 1980-1998", Copenhagen 2011, ill. full page in colours p. 85.*

DKK 350,000–400,000 / € 47,000–53,500

508 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Douleur silencieuse", 1960. Signed Jorn. Oil on canvas. 63 x 90 cm.

Literature: Guy Atkins: "Asger Jorn. The crucial years 1954-1964", London, 1977, no. 1260.

Literature: Asger Jorn, Billedfortegnelse (Studio Book), no. 353.

Literature: Michel Ragon: "Asger Jorn", Cimaise, Paris, VIII, 51, January-February 1961, ill. p. 55.

Exhibited: "Asger Jorn, opere scelte dal 1950 al 1960", one-man exhibition, La Medusa, Studio d'Arte Contemporanea, Rom, April, 1961.

Provenance: Galerie Ariel, Paris.

Provenance: Private collection, Europa.

Provenance: Die Galerie, Frankfurt, Germany.

Provenance: Private collection, Europa.

Provenance: Private collection, Denmark.

DKK 1,000,000 / € 135,000



508



509

509^{ARR}
CARL-HENNING PEDERSEN

b. Copenhagen 1913, d. s.p. 2007

"Grøn fugl" (Green bird), 1968. Signed, titled and dated on the reverse. Oil on masonite. 37 x 61 cm.

Provenance: The collection of Jørgen Kryger and Anne Ammitzbøll, Hellerup, Denmark.

DKK 75,000 / € 10,000



510

510^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, Paris 1967. Signed Jorn; inscribed and dated on the reverse (not by Jorn). Acrylic on paper laid down on canvas. Sheet size 38 x 51 cm.

Provenance: Art dealer Svend Hansen, Jysk Kunst Galerie.

Provenance: Private collection, Denmark.

The work is registered in the archives of Museum Jorn.

DKK 200,000–250,000 / € 27,000–33,500



511

511^{ARR}
MICHAEL KVIUM

b. Horsens 1955

"Bloody Painting", 2017. Signed, titled and dated on the reverse. Oil on canvas. 140 x 140 cm. Unframed.

Provenance: Galleri Nils Stærk, Copenhagen.

Provenance: Private collection, Denmark.

DKK 250,000–300,000 / € 33,500–40,500



512

512^{ARR}
ALEXANDER TOVBORG

b. Copenhagen 1983

"Plaisir d'amour", 2013. Signed, titled and dated on the reverse. Oil on canvas. 140 x 180 cm.

DKK 100,000–125,000 / € 13,500–17,000

513 ^{ARR}

ANETTE HARBOE FLENSBURG

b. Kolding 1961

"Passage room II", 2004. Signed on the reverse. Oil on canvas.
110 x 180 cm. Unframed.

Provenance: Galerie Leger, Malmö, Sweden.

Provenance: Private collection, Sweden. Acquired from the above.

DKK 125,000–150,000 / € 17,000–20,000



513



514

514 ^{ARR}

MICHAEL KVIUM

b. Horsens 1955

"Forest piece", 2004. Signed, titled and dated on the reverse. Oil on canvas. 38 x 46 cm.

DKK 50,000–60,000 / € 6,700–8,050



515

515 ^{ARR}

CHRISTIAN LEMMERZ

b. Karlsruhe 1959

Torso (2204 2021), 2021. Signed and dated on the reverse. Oil on canvas. 101 x 95 cm. Unframed.

DKK 75,000 / € 10,000

Allan Otte

In relation to the exhibition "Everything is Good Here" (2005) writer and critic Lisbeth Bonde wrote the text "A realist in the cyber age" on Otte's work. The present work is seen in an art historical perspective and gives title to the entire exhibition. Bonde writes, among other things:

"At first glance he pays homage to longstanding traditions in Danish landscape painting, to J. Th. Lundbye over L.A. Ring and Theodor Philipsen to Jens Søndergaard, Kaj Ejstrup – and the surrealist Poul Anker Bech. But in contrast to these painters, who either portray the landscape as a free space for contemplation or romantic lingering, or who practice a type of surrealism by crosscutting between several different planes of reality, Otte, with his cool and formal computer generated pictures, delivers a sweeping criticism of civilization. He impartially and honestly sets out the loss of values that is the consequence of the farming sector's supplying ever-increasing quantities of food to the growing cities. But he does it without raised fingers (...)

The widescreen picture 'Everything is Good Here' is included along with a series of new paintings in the exhibition at Gallery Tom Christoffersen and Himmerlands Kunstmuseum in Aars (...). In the left part of the picture we see a stately redbrick farmhouse, whose architecture recalls the proud manors of the past, with their turrets and many windows. But what once signified greatness and magnificence today stands dwarfed by the working farm, which takes up 2/3 of the picture, structured in long parallel rows of streamlined, skylit design, providing the livestock with natural light, as they never leave the stables. In the background are windmills, standing as semaphores to this energy-consuming form of production. The two universes do not cohere. The farmer lives his life in one age, but produces in another. The animals and plants are production units, like bars of soap, nails or toothbrushes. They are no longer included in the farmer's empathy, and likewise the surrounding fields seem to lie dead. It is a scary and merciless picture.

(Quoted from www.tomchristoffersen.dk)

516^{ARR}

ALLAN OTTE

b. Aars 1978

"Everything is Good Here", 2005. Signed, titled and dated on the reverse. Acrylic on board. 117 x 275 cm. Unframed.
Exhibited: "Allan Otte - Everything is Good Here", Galleri Tom Christoffersen, Copenhagen and Himmerlands Kunstmuseum, Aars 2006, the artist's first solo presentation.
Provenance: Galleri Tom Christoffersen, Copenhagen.
Provenance: Private collection, Denmark. Acquired directly from the above. DKK 150,000–200,000 / € 20,000–27,000



516



517

517^{ARR}
KATHRINE ÆRTEBJERG

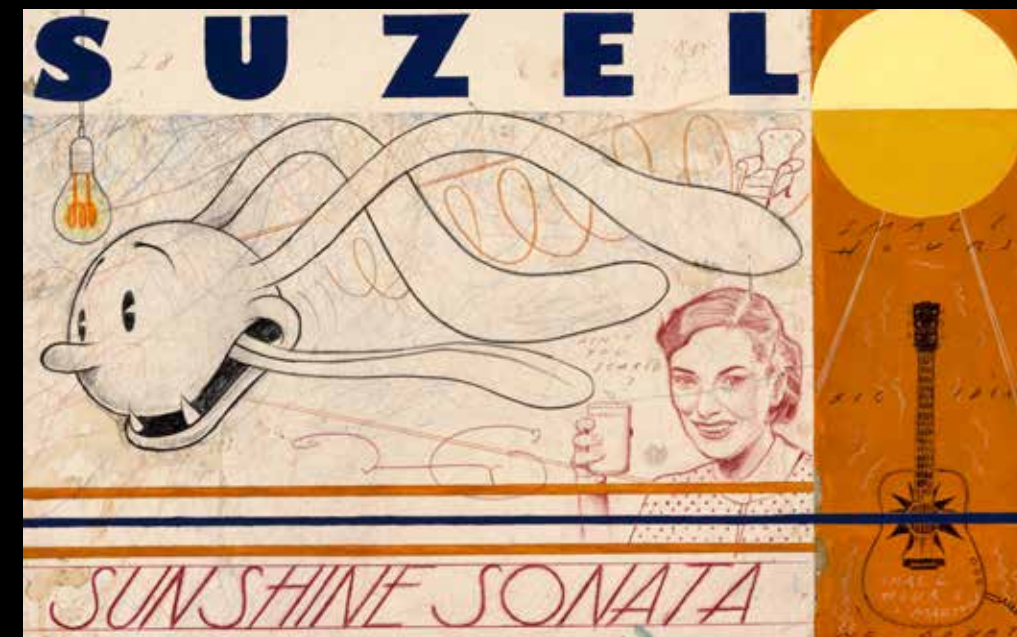
b. Sorø 1969
 "Under busken" (Under the Bush), 2006. Signed, titled and dated on the reverse. Oil on canvas. 80 x 90 cm. Unframed.
 Provenance: Galerie Mikael Andersen, Copenhagen.
 DKK 40,000–50,000 / € 5,350–6,700

518^{ARR}
MICHAEL KVIUM

b. Horsens 1955
 Untitled. Signed Kvium 84. Watercolour on paper; with colour photo applied. Sheet size 65 x 50 cm.
 DKK 15,000–20,000 / € 2,000–2,700



518



519

519^{ARR}
KASPER EISTRUP

b. Skovshoved 1973
 "Suzel, Sunshine Sonata". Signed Kasper Eistrup. Mixed media on board. 32.5 x 51 cm.
 Provenance: Private collection, Denmark. Acquired directly from the artist.
 Provenance: Bruun Rasmussen Auctioneers, auction 900, Copenhagen, March 2021, cat. no. 470.
 Provenance: Private collection, Denmark.
 DKK 50,000–60,000 / € 6,700–8,050

520
**YOSHITOMO NARA,
 HIROSHI SUGIMOTO**

b. Hirosaki 1959, b. Tokyo 1948
 Untitled, 2005. Signed Yoshitomo Nara and Hiroshi Sugito, 26/100. Lithograph in colours on 250 g. Velin d'Arches. Printed by Edition Copenhagen. Sheet size 42 x 33 cm.
 Provenance: Acquired directly from Edition Copenhagen by the present owner. DKK 50,000 / € 6,700



520



521

521^{ARR}
ERIK A. FRANDSEN

b. Randers 1957

Untitled (Cannabis), 2006. Diptych. Signed and dated on the reverse. Stainless steel. Overall 242 x 235 cm. Unframed.

Exhibited: ARoS Aarhus Kunstmuseum (label on the reverse).

Provenance: Galleri Faurschou, Copenhagen.

DKK 125,000–150,000 / € 17,000–20,000



522

522^{ARR}
MICHAEL KVIUM

b. Horsens 1955

"Natural Error", 2005. Signed, titled and dated on the reverse. Oil on canvas. 140 x 160 cm. Unframed.

Provenance: Galleri Brandstrup, Oslo, Norway.

Provenance: Private collection, Norway.

DKK 300,000 / € 40,500



523

523 ^{ARR}
KATHRINE ÆRTEBJERG

b. Sorø 1969

"Hun var lille/She was little", 2005. Signed, titled and dated on the reverse. Oil on canvas.

61 x 75 cm. Unframed.

Provenance: Galerie Mikael Andersen, Copenhagen.

DKK 25,000–30,000 / € 3,350–4,050

524 ^{ARR}
KATHRINE ÆRTEBJERG

b. Sorø 1969

"Mrs. Dead came to visit", 2006. Signed, titled and dated on the reverse. Oil on canvas.

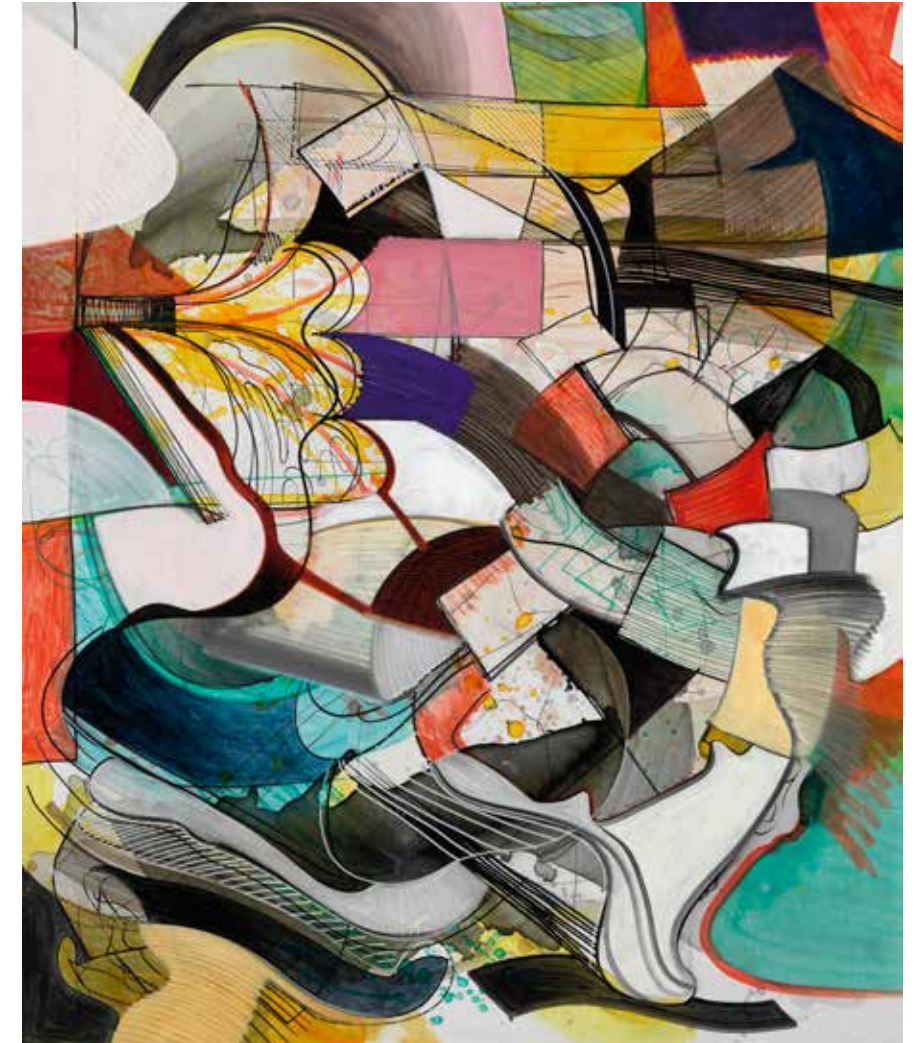
60 x 100 cm. Unframed.

Provenance: Galerie Mikael Andersen, Copenhagen.

DKK 30,000–40,000 / € 4,050–5,350



524



525

525 ^{ARR}
LARS NØRGÅRD

b. Aalborg 1956

"Pin Head", 2015. Signed, titled and dated on the reverse. Acrylic and oil on canvas. 130 x 110 cm. Unframed.

DKK 30,000–40,000 / € 4,050–5,350



526

526^{ARR}
LARS TYGESEN

b. Århus 1979

"Uden titel" (Untitled), 2019. Signed and dated on the reverse. Oil on canvas. 200 x 160 cm.

Provenance: Private collection, Denmark. Acquired directly from the artist. DKK 50,000–60,000 / € 6,700–8,050



527

527^{ARR}
JOHN KØRNER

b. Aarhus 1967

Untitled, 1998. Signed and dated on the reverse. Oil on canvas. 130 x 200 cm. Unframed.

Provenance: Søren Houmann, Copenhagen.

Provenance: The collection of Rita Houmann.

The painting depicts kuppelsalen at Charlottenborg, where the finest medals of honor in danish art and culture are handed over by the queen and the minister of cultural affairs. The statue with the rider in the composition is most likely the one standing in front of the academy. In addition Kørner has added a "Free Tibet" sticker on the painting, which gives the work a political dimension and can be read as an analogy on the power which the academy holds over it's members and contemporary art as such. DKK 125,000–150,000 / € 17,000–20,000



528 ^{ARR}
MARTIN WICKSTRÖM
 b. Finspång 1957
 "Sedan tystnad" (Then Silence), 2002. Signed, titled and dated on the reverse. Oil on canvas. 85 x 70 cm.
 DKK 30,000–40,000 / € 4,050–5,350

528

529 ^{ARR}
KRISTIAN DEVANTIER
 b. 1971
 "Befri Anna's dukke fra bamsen" (Free Anna's doll from the teddy bear), 2006. Signed, titled and dated on the reverse. Oil on canvas. 170 x 160 cm.
 DKK 25,000–30,000 / € 3,350–4,050

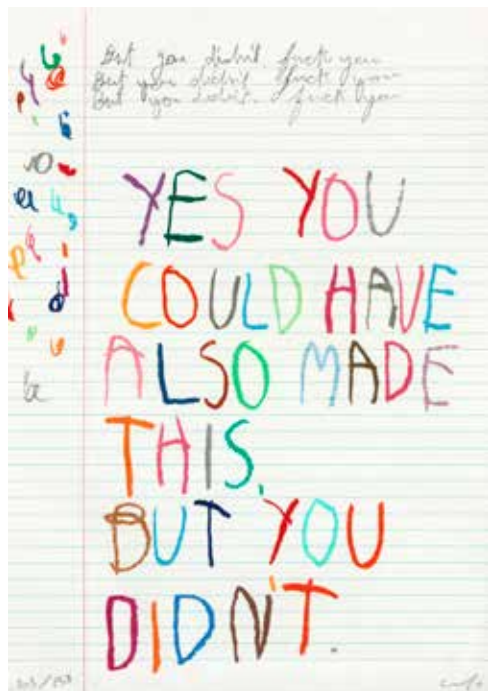


529



530

530 ^{ARR}
ERIK A. FRANDSEN
 b. Randers 1957
 Untitled. Signed Erik A. Frandsen 05. Oil on paper. Sheet size 190 x 105 cm.
 DKK 30,000–40,000 / € 4,050–5,350



531

531
CB HOYO

b. Havana 1995

"Yes You Could Have Also Made This But You Didn't", 2021. Signed C.B. Hoyo, 203/257. Silkscreen on Hahnemuhle paper. Sheet size 29.7 x 20.3 cm. Unframed.

Provenance: The Cuban born CB Hoyo has exhibited in New York, Hong Kong, Los Angeles, London and Milan. He is represented in established galleries and has been referred to in Forbes Magazine.

DKK 15,000–18,000 / € 2,000–2,400

532
CB HOYO

b. Havana 1995

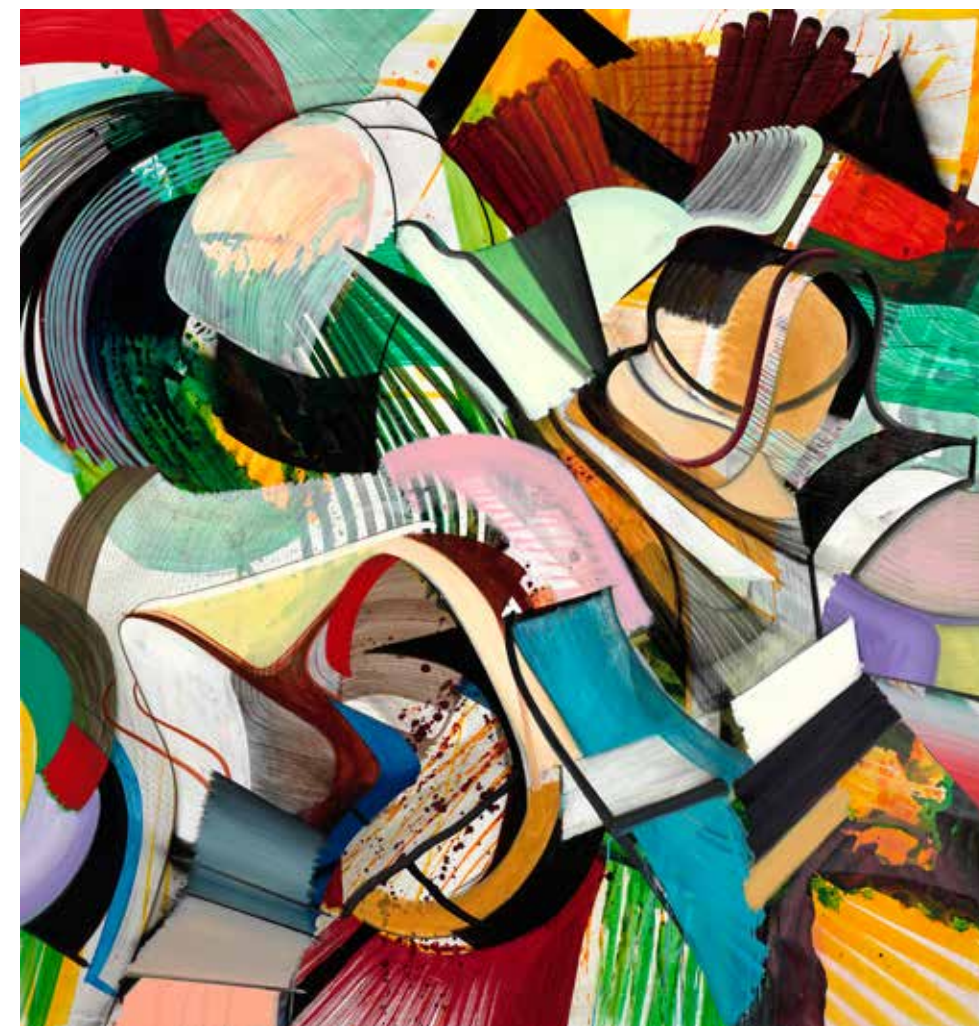
"Stand In Front And Pretend You're Into Art", 2022. Signed CB Hoyo, 00138. Edition 212 copies. Giclée print on BFK Rives Ilford Fine Art Smooth Pearl fine art paper. Enclosed extra sheet and a box of crayons advising the owner to do a work of art himself. Sheet size 60 x 40 cm. Unframed. (3)

Provenance: The Cuban born CB Hoyo has exhibited in New York, Hong Kong, Los Angeles, London and Milan. He is represented in established galleries and has been referred to in Forbes Magazine.

DKK 20,000–25,000 / € 2,700–3,350



532



533

533^{ARR}
LARS NØRGÅRD

b. Aalborg 1956

"Honest Talk", 2014. Signed and dated on the reverse. Oil on canvas. 190 x 180 cm. Unframed.

DKK 60,000–75,000 / € 8,050–10,000



534

534^{ARR}

MICHAEL KVIUM

b. Horsens 1955

Motorcycle painting, 1983. Signed and dated on the reverse. Oil on canvas.
130 x 162 cm. Unframed.

Exhibition label from Kunstnernes Efterårsudstilling, Copenhagen, on the reverse.

As a young man Michael Kvium works as a cartoonist at Horsens Folkeblad and at the same time he begins to paint. It is in the local motorcycle club that he finds his motifs and a playful take on realism, that captures the viewer. Later on the motive circle is another but the basic method is in many ways the same: A reproduction of reality which provokes us and makes us stop up and reflect on life and how we percieve it.

DKK 200,000–250,000 / € 27,000–33,500



535

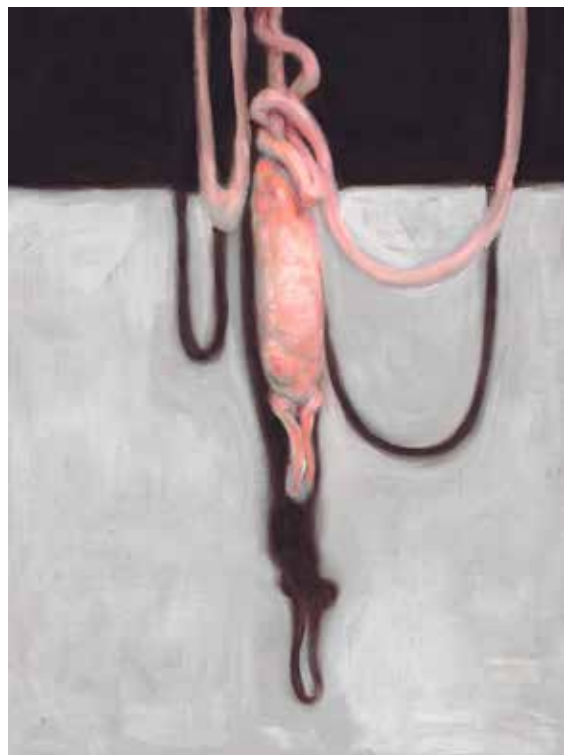
535^{ARR}

ANETTE HARBOE FLENSBURG

b. Kolding 1961

"Nunc Stans I", 2019. Signed on the reverse Anette H. Flensburg.
Oil on canvas. 60 x 60 cm. Unframed.

DKK 40,000–50,000 / € 5,350–6,700



536

536^{ARR}
MICHAEL KVIUM

b. Horsens 1955

"U.T." (Untitled), 2018. Signed and dated on the reverse. Oil on canvas. 40 x 30 cm. Unframed.

DKK 50,000–60,000 / € 6,700–8,050



538

538^{ARR}
LARS NØRGÅRD

b. Aalborg 1956

"En opblæst hattenål" (A conceited hatpin), 2002. Signed, titled and dated on the reverse. Acrylic on canvas. 250 x 250 cm. Unframed.

DKK 60,000–75,000 / € 8,050–10,000



537

537^{ARR}
LARS NØRGÅRD

b. Aalborg 1956

Untitled, 1987. Signed and dated on the reverse. Oil on canvas. 205 x 170 cm.

DKK 25,000–30,000 / € 3,350–4,050



539

539^{ARR}
JESPER NEERGAARD

b. Frederiksberg 1939

"Hermes". Signed Neergaard (AIDI). Rose portuguese marble. H. 49 cm.

Literature: "Jesper Neergaard. Skulpturer-Sculptures. Stig Krabbe Barfoed interview", Copenhagen, 2002, ill. in colours p. 60.

DKK 20,000 / € 2,700

Kwesi Botchway

Kwesi Botchway is a prominent African artist whose works celebrate and explore African identities. Botchway's talent and artistic visions have been recognised in recent years and his art has captured the attention of collectors and art enthusiasts worldwide.

These works are part of the portrait series 'Age of no Return', which projects Botchway's reflections on the wisdom and insight possessed by the elderly. The artist's encounter with elderly people has caused him to reflect on life and how important it is to do things while you are young. What particularly characterises Botchway's approach to painting is that it is done with an open mind and based on his frame of mind at the time.



540

540 KWESI BOTCHWAY

b. Accra, Ghana 1994

"Eyetricks Illusion". Signed K. Botchway 12. Acrylic on canvas. 60 x 60 cm. Unframed.

Provenance: Private collection, Denmark. Acquired directly from the artist by the current owner.

DKK 60,000–80,000 / € 8,050–10,500



541

541 KWESI BOTCHWAY

b. Accra, Ghana 1994

"Help Me". Signed K. Botchway 12. Acrylic on canvas with textile application. 67 x 46 cm. Unframed.

Provenance: Private collection, Denmark. Acquired directly from the artist by the current owner.

DKK 60,000–80,000 / € 8,050–10,500

Ursula Reuter Christiansen

Ursula Reuter Christiansen was born in Trier, the oldest city in Germany, in 1943, but has lived and worked on the Danish island of Møn since 1969. A graduate of the Akademie der Künste in Düsseldorf, where she was a student of Professor Joseph Beuys, she has herself taught at both the Academy of Fine Arts in Hamburg and at the Royal Danish Academy of Fine Arts in Copenhagen – as the first female professor of painting no less.

She grew up in the aftermath of a devastating war, the trauma of which she experienced and survived – and perhaps this explains her attraction to the uncanny and dark side of life. But the German storytelling tradition of her childhood, fairy tales, symbols and penchant for the expressive also find their way onto her often enormous canvases. She was associated with the Ex-School (Eks-skolen – The Experimental Art School) in the 60s and was active in the emerging women's movement in the 70s. Last year, she appeared before a wide audience in the art reality show "Kunstnerkolonien" (The Artists' Colony).

She represented Denmark at the Venice Biennale in 2001 together with her husband, Henning Christiansen, and over the decades has had a multitude of solo exhibitions at major museums and exhibition venues in Denmark and abroad.

In 2011, she was awarded the Eckersberg Medal. Here, her storytelling ability and artistic interpretation of myths, poetry and politics were particularly highlighted. Last year, she also received the Thorvaldsen Medal on the grounds that: "Ursula Reuter Christiansen has enriched the Danish art scene with a special perspective and commitment, which at its core always springs from the life lived."

Despite her many merits, ambitions and hard-headed, purposeful work, it is only in recent years that she has achieved the international recognition and attention she has always sought. And likewise, it is only now that we are really seeing the well-deserved development in the prices fetched for her works at auction.

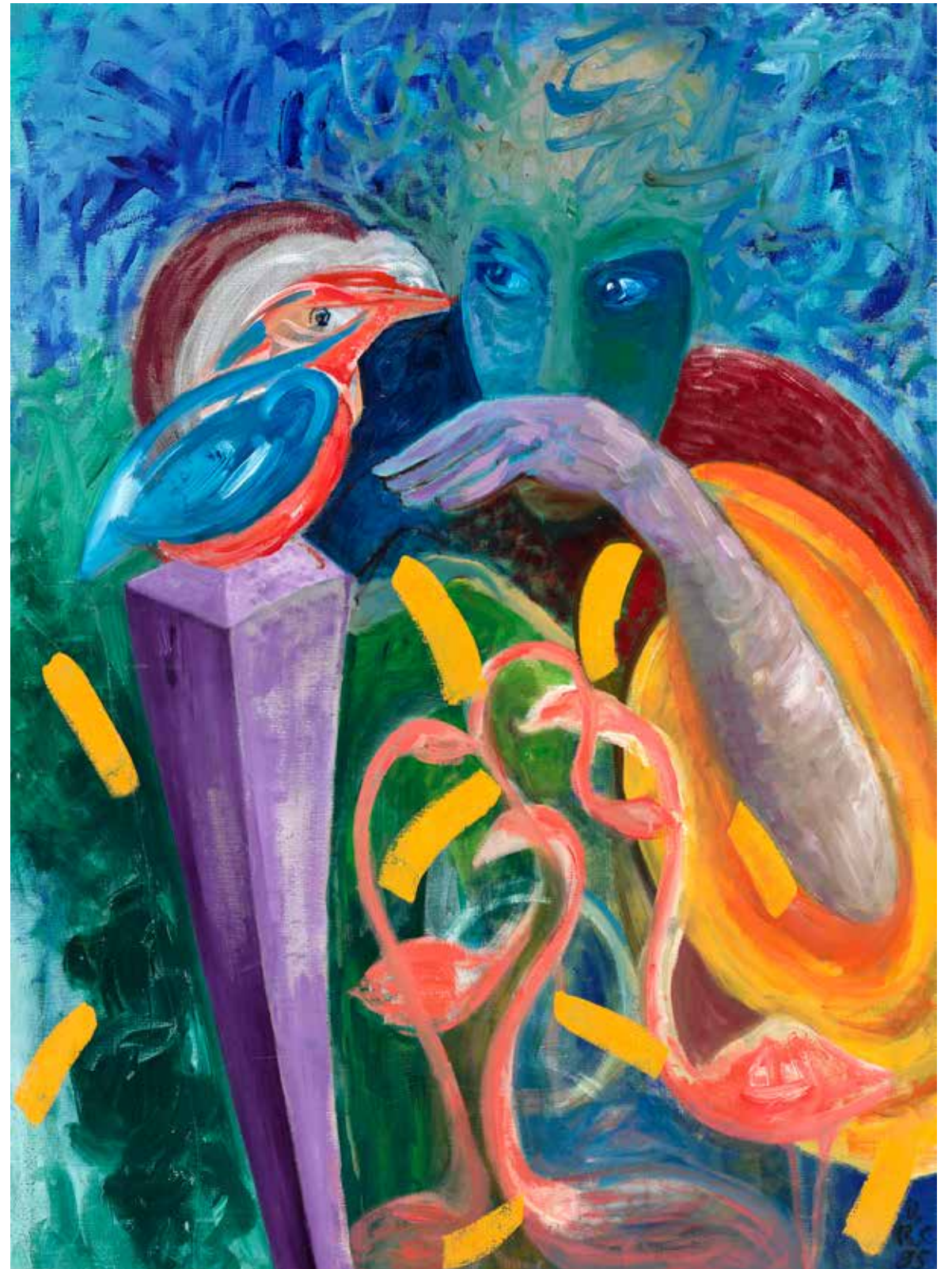
542^{ARR}

URSULA
REUTER CHRISTIANSEN

b. Trier 1943

"Kvinden og Fuglen II" (The Woman and the Bird II).
Signed URC 95; signed, titled and dated on the reverse.
Oil on canvas. 110 x 80 cm. Unframed.

DKK 50,000–60,000 / € 6,700–8,050



542



543

543^{ARR}
**URSULA
 REUTER CHRISTIANSEN**

b. Trier 1943

"So, da hast du's"/"Penthesilea". Signed URC 85;
 signed, titled and dated on the reverse.
 Oil on canvas. 84 x 62 cm.

DKK 30,000–40,000 / € 4,050–5,350

544^{ARR}
**URSULA
 REUTER CHRISTIANSEN**

b. Trier 1943

"Wuh-Wat-Winde Weht". Signed URC 94; titled on
 the reverse. Oil on canvas. 80 x 110 cm.

DKK 40,000–50,000 / € 5,350–6,700



544



545

545^{ARR}
MARKUS LÜPERTZ

b. Reichenberg 1941

"Harlekin" (Harlequin), 2001. Signed monogram; signed and ti-
 tled on the reverse (ML 1618). Oil on canvas with collage element.
 100 x 81 cm.

Exhibited: "Markus Lüpertz", IVAM Centre del Carme, Valencia, 2002.

Provenance: The Lowe Gallery, Atlanta, USA.

Provenance: Galerie Michael Werner, Köln.

DKK 125,000–150,000 / € 17,000–20,000

Danielle Orchard

The female body, and what it means to be a woman, is central to Orchard's visual world.

Intimate everyday scenes are intermingled with references from art history and cinema. Orchard infuses herself into her art, along with her own personal experiences as a woman and as an artist living in New York.

Speaking about her works, Orchard says: "I always feel the desire to look for what is extraordinary in ordinary things; to suggest without imposing, to always leave a little mystery in my paintings" ("Page Turner: Danielle Orchard Channels a Literary Past", Juxtapoz, September 2022, p. 13).

Both the banal and the mysterious are present, having an alluring effect on the viewer, compelling them to decode the layers of the painting. The painting becomes a way for Orchard to shape a story that raises questions and creates a dialogue between the viewer and the work, between past and present.

In Studio Visit (2019), we see a section of Orchard's own studio cropped in an almost cinematic way. A "still" frozen in time and place: there's smoking, there's drinking, the woman on the left posing on a chair. The brush and paint on the table in the front suggest that Orchard is behind the scene painting her model. Here, we already start asking questions: Who are these women? – the woman on the chair in particular; her dreamy face tinged with tristesse. What are her thoughts? This is an example of the sense of mystery present in Orchard's works, which captivates the viewer almost instantly.

We see clear references to a cherished motif in art history: the nude model in the artist's studio. A motif, which by its nature has always been subject to the male gaze. The references to art history, modernism and the cubist style, as we see it in Picasso and Matisse, are obvious in Orchard's works (something she makes no attempt to hide either). But they're coming from a totally different place.

In this modern setting, sexism and the objectification of women is broken down as we see all the facets of what it means to be a woman from a female perspective. Feelings, sexuality, reflection, taboos, mystery, strength and vulnerability appear in everyday life, concealed behind the acts of smoking a cigarette, doing laundry, eating popcorn or shaving legs.

While the many references to art history support the narrative in Orchard's works, the women remain the driving force of their own narrative.

A graduate of Indiana University and Hunter College in New York, Danielle Orchard (b. 1985) lives and works in Brooklyn, NY. She is represented by Perrotin, and has exhibited in several countries, including Denmark. Here she exhibited at V1 in 2019 with the exhibition 3PM, where the work Studio Visit is from. In 2023, she has had a solo exhibition and several group exhibitions for Perrotin in New York and Paris. As demand for her works has increased, she has become an internationally recognised name in the art world.



546

546 DANIELLE ORCHARD

b. Michigan City, IN, 1985, lives and works in Brooklyn, NY

"Studio Visit", 2019. Signed and dated on the reverse. Oil on canvas. 152.5 x 122 cm.
Exhibited: "3PM - A solo exhibition by Danielle Orchard", V1 Gallery, Copenhagen, March 2019.

Provenance: V1 Gallery, Copenhagen.

Provenance: Private collection, Copenhagen. Acquired directly from the above.

DKK 400,000–500,000 / € 53,500–67,000



547

547^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Quatre profils en lacés", 1949. Stamped Madoura plein feu. Empreinte originale Picasso. Dish. Blue glazed faïence. Edition 25 ex. Diam. 26 cm.

Literature: Ramié 87. DKK 75,000 / € 10,000



548

548^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Pichet aux oiseaux", 1962. Edition Picasso 47/200. Madoura. Stamped Edition Picasso. Madoura plein feu. Pitcher. Glazed faïence. H. 22 cm.

Literature: Ramié 456. DKK 75,000 / € 10,000



549

549^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Françoise", 1946. Signed Picasso, 19/50. Lithograph. Sheet size 65 x 50 cm.

Literature: Bloch 396.

Literature: Mourlot 40.

DKK 300,000–350,000 / € 40,500–47,000



550

550^{ARR}
HEIMRAD PREM

b. Roding 1934, d. München 1978

Untitled (Autobild). Signed H. Prem 66. Oil on canvas. 91 x 137 cm.

Literature: Pia Dornacher: "Heimrad Prem. Retrospektive und Werkverzeichnis", München-New York, 1995, no. 397.

Literature: "Situationister i Konsten", Bauhaus Situationsite, 1967.

Provenance: Private collection, Denmark. DKK 60,000–80,000 / € 8,050–10,500



552

552^{ARR}
HEIMRAD PREM

b. Roding 1934, d. München 1978

"Die Krähen" (Autobild). Signed H. Prem 66. Oil on canvas. 100 x 118 cm.

Literature: Pia Dornacher: "Heimrad Prem. Retrospektive und Werkverzeichnis", München-New York, 1995, no. 391.

Provenance: Private collection, Sweden.

Provenance: Private collection, Denmark. DKK 60,000–80,000 / € 8,050–10,500



551

551^{ARR}
PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Mains au Poisson", 1953. 133/250. Stamped Empreinte originale de Picasso. Madoura plein feu. Faience dish with decoration in relief and glaze. Diam. 32 cm.

Literature: Ramié 214.

DKK 50,000–60,000 / € 6,700–8,050



553

553^{ARR}
PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Oiseau au soleil", 1952. Stamped Edition Picasso. Partial white glazed dish. Edition 500. Diam. 14.5 cm.

Literature: Ramié 174.

DKK 12,000–15,000 / € 1,600–2,000



554

554 ^{ARR}
CORNELIUS VÖLKER

b. Kronach 1965

Untitled (V), 2001. Signed and dated on the reverse.
Oil on canvas. 150 x 100 cm.

DKK 40,000–50,000 / € 5,350–6,700



555

555 ^{ARR}
CORNELIUS VÖLKER

b. Kronach 1965

Untitled (IV), 2001. Signed and dated on the reverse.
Oil on canvas. 150 x 100 cm.

DKK 40,000–50,000 / € 5,350–6,700



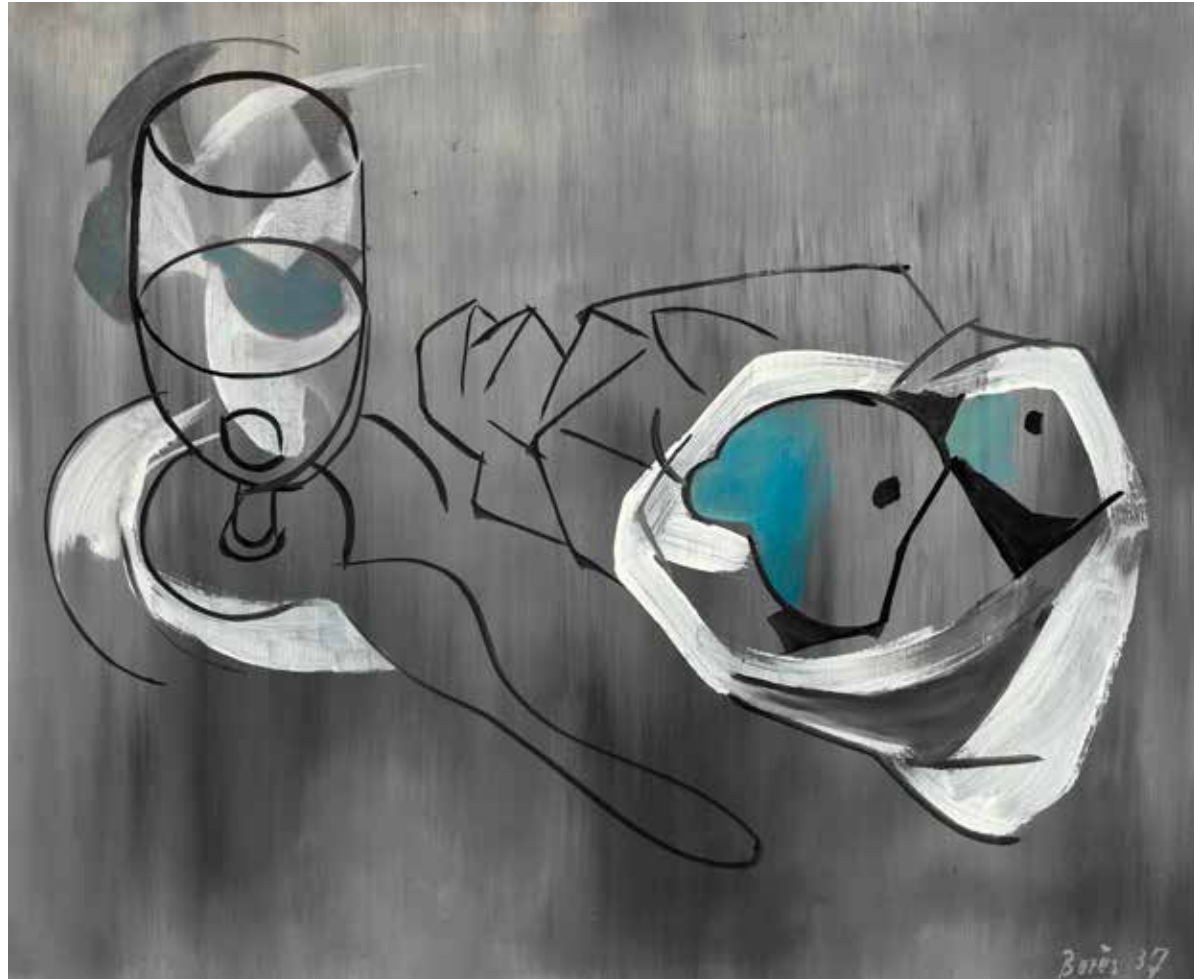
556

556 ^{ARR}
CORNELIUS VÖLKER

b. Kronach 1965

Untitled (VII), 2001. Signed and dated on the reverse. Oil on canvas. 150 x 100 cm.

DKK 40,000–50,000 / € 5,350–6,700



557

557^{ARR}
FRANCISCO BORÈS

b. Madrid 1898, d. Paris 1972

Nature morte au verre d'eau. Signed Borès 37.
 Oil on canvas. 38 x 46 cm.

Provenance: Private collection, Denmark.

DKK 40,000–50,000 / € 5,350–6,700



558

558^{ARR}
JEAN DEYROLLE

b. Nogent-sur-Mame 1911, d. Toulon 1967

"Mino", Opus 355, Paris December 1953. Signed J. Deyrolle.
 Tempera on canvas. 46 x 33 cm.

Literature: Georges Richar-Rivier: "Deyrolle catalogue raisonné oeuvre peint 1944-1967", no. 53.32.

Provenance: Private collection, Denmark.

DKK 20,000–25,000 / € 2,700–3,350

559^{ARR}

SERGE POLIAKOFF

b. Moskva 1900, d. Paris 1969

"Marron vert jaune", 1948. Signed Serge Poliakoff. Oil on canvas. 81 x 65 cm.

Literature: A. Poliakoff & G. Durozoi: "Catalogue raisonné et monographie de Serge Poliakoff, volume I 1922-1954", Paris, 2004, No. 48-79, archive no. 948004 (ill. in b/w. p 317, reversed).

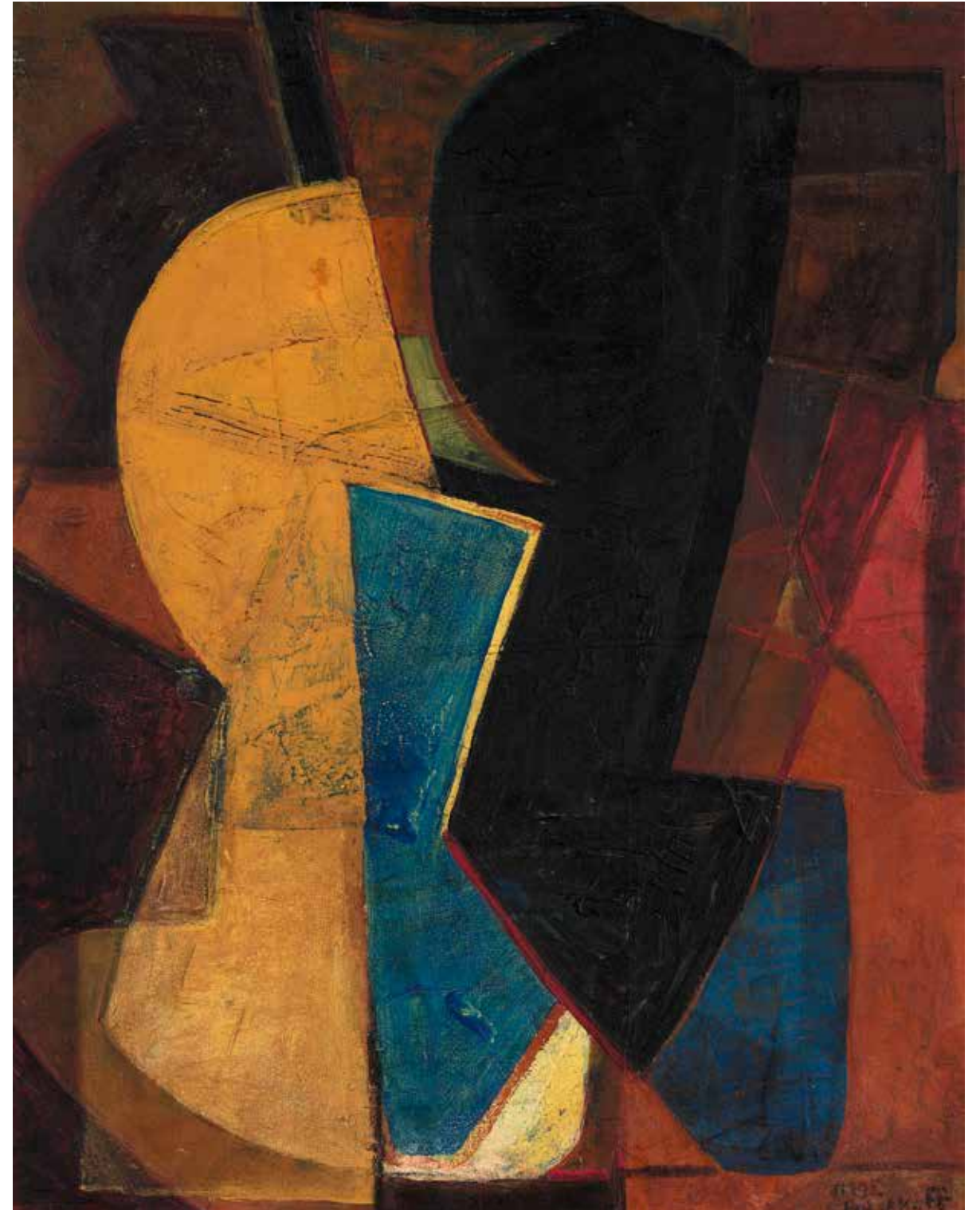
Exhibited: "Jacobsen - Poliakoff", Statens Museum for Kunst (The National Gallery of Denmark), Kunstforeningen Gl. Strand & Winkel & Magnussen, Copenhagen, 30 May - 15 June, 1958, cat. no. 13 (stamped on the stretcher).

Provenance: Restaurateur Chr. E. Agerup, Copenhagen.

Provenance: Bruun Rasmussen Auctioneers, Copenhagen, 1956.

Provenance: The collection of Jørgen Kryger and Anne Ammitzbøll, Hellerup, Denmark.

DKK 600,000-800,000 / € 80,500-105,000



559



560

560^{ARR}
AUGUSTE HERBIN

b. Quiévy 1882, d. Paris 1960

Untitled. Signed Herbin 1942. Gouache on paper. Sheet size 34 x 26 cm.

A certificate of authenticity from M. Laurent Claisse will follow this lot.

Provenance: Icelandic artist Hörður Ágústsson (1922-2005), Reykjavik, Iceland. By descent in his family.

DKK 125,000-175,000 / € 17,000-23,500

Auguste Herbin

The gouache was acquired by Hörður Ágústsson through a Parisian art gallery, possibly Denise René, in 1952. The occasion may have been his marriage to Sigríður Magnúsdóttir in Paris in June 1952. They had met in Paris, where they studied, a few years before. Hörður Ágústsson (1922-2005) first studied at the Academy of the Fine Arts in Copenhagen (1945-46) and then at the Académie de la Grande Chaumière in Paris (1947-49), took private lessons from Marcel Gromaire (1949-50), and opened his first private show in Galerie Raymond Duncan in Paris in 1949. He was of the generation of painters that introduced abstract art in Iceland in the 1950s.

The acquisition of the gouache is probably related to the collection of works for an exhibition of (mostly) French art that opened in Reykjavik in January 1953. The works are described as being mainly aquarelles, gouaches, lithographs, and drawings. Names mentioned in newspaper articles related to the exhibition are Arp, Braque, Deyrolle, Dumitrescu, Estève, Gishia, Herbin, Jacobsen, Kandinsky, Laurens, Léger, Magnelli, Manessier, Mortensen, Picasso, Pillet, and Vasarely. Herbin is praised in a long review of the exhibition by artist Valtýr Pétursson in Morgunblaðið 31 January 1953 and in a brief review in Tíminn 27 January 1953. According to newspaper articles, Hörður Ágústsson brought the artworks to Reykjavik, having bought them on behalf of various collectors before he returned from Paris in the summer of 1952.



561

561^{ARR}
VICTOR VASARELY

b. Pecs 1908, d. Paris 1997

"Orgovan-Neg", opus 149, 1955-1973. Signed Vasarely; signed Vasarely opus 149, titled and dated on the reverse. Acrylic on board. 60 x 50.5 cm.

Provenance: Private collection, Denmark.

According to Mr. Pierre Vasarely the painting could be created in 1955, but not executed before 1973.

DKK 250,000 / € 33,500



562

562^{ARR}
THORVALDUR SKÚLASON

b. Borðeyri 1906, d. 1984

Untitled. Signed Þ. Skúlason 52. Oil on canvas.
 55 x 65 cm.

Provenance: Galleri Profilen, Aarhus, Denmark, 1993.
 DKK 40,000–50,000 / € 5,350–6,700

563^{ARR}
KARL KVARAN

b. Borðeyri 1924, d. Reykjavík 1989

Untitled. Signed K.K. Gouache on cardboard.
 Sheet size 46 x 63 cm.

Provenance: Private collection, Denmark.
 DKK 20,000–25,000 / € 2,700–3,350



563



564

564^{ARR}
RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Opus 9 no. 2", Birkerød summer, 1949. Signed, titled and dated on the reverse. Oil on canvas. 73 x 92 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Afklaringens år 1940-1958. Besættelse og rekonstruktion", Copenhagen, 1991, fig. 487, ill. p. 422 (upside/down).

Exhibited: Malmö Rådhus, Sweden, 1949, cat. no. 40.

DKK 150,000–200,000 / € 20,000–27,000



565

565^{ARR}
VALTÝR PÉTURSSON

b. 1919, d. 1988

"Komposition på gult" (Composition on yellow), 1953. Unsigned; titled and dated on the reverse.

Oil on canvas. 51 x 41 cm.

Exhibited (presumably): "Arte Nordica Contemporanea", Palazzo delle Esposizioni, Rome, Italy (Italian packing label on the reverse from Fratelli Montenovi, Rome). In addition a french exhibition label, which might refer to Galerie Creuze, Paris, where the artist participated in group exhibitions in 1957 and 1958.

Provenance: Fold Art Gallery, Reykjavik, Iceland (label on the reverse).

Provenance: Private collection, Denmark.

DKK 20,000–25,000 / € 2,700–3,350



566

566^{ARR}
ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Concrete sculpture, 1980s. Signed R.J. Black- and blue painted iron. H. 48 cm.

DKK 50,000–60,000 / € 6,700–8,050



567

567^{ARR}
ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Untitled, 1980s. Signed RJ. Black patinated iron. H. 65 cm. W. 47 cm. D. 45 cm.

DKK 75,000 / € 10,000



568

568^{ARR}
MEHMED MELIH DEVRIM NEJAD

b. Istanbul 1923, d. 1995

"Norsk Suite" (Norwegian Suite). Signed Nejad 59; signed and dated on the reverse. Oil on canvas. 74 x 60 cm.

Provenance: Galerie Charpentier, Paris.

DKK 80,000–100,000 / € 10,500–13,500



569

569^{ARR}
ELSE FISCHER-HANSEN

b. Copenhagen 1905, d. s.p. 1996

"Solnedgang over havet" (Sunset over the Sea), Rågeleje 1959. Signed, titled and dated on the reverse. Oil on canvas. 81 x 116 cm.

Provenance: Københavns Kunsthandel, Denmark.

Provenance: Private collection, Denmark.

In recent years, an art historical and commercial revision has taken place, with works by underrepresented women artists becoming the subject of renewed interest. In Denmark - but also from abroad - we experience strong interest in modernists such as Christine Swane, Olivia Holm-Møller and not least Else Fischer-Hansen.

Else Fischer-Hansen's works are most often based on an impression of nature or an atmosphere, but in their form and structure they are objectless or painterly. Most recently, works by Else Fischer-Hansen are presented in a new international context with names such as Lee Krasner, Joan Mitchell and Helen Frankenthaler as part of the extensive exhibition "Action, Gesture, Paint: Women Artists and Global Abstraction 1940-70" at the Whitechapel Gallery in London (February-May 2023) and the Van Gogh Museum in Arles (June-October 2023).

DKK 40,000–50,000 / € 5,350–6,700



570

570 ^{ARR}
PIERRE WEMAËRE

b. Comines 1913, d. Versailles 2010

"Bonne Rencontre" (Good meeting). Signed P. Wemaëre 97; signed, titled and dated on the reverse. Oil on canvas. 65 x 92 cm.

DKK 25,000–30,000 / € 3,350–4,050



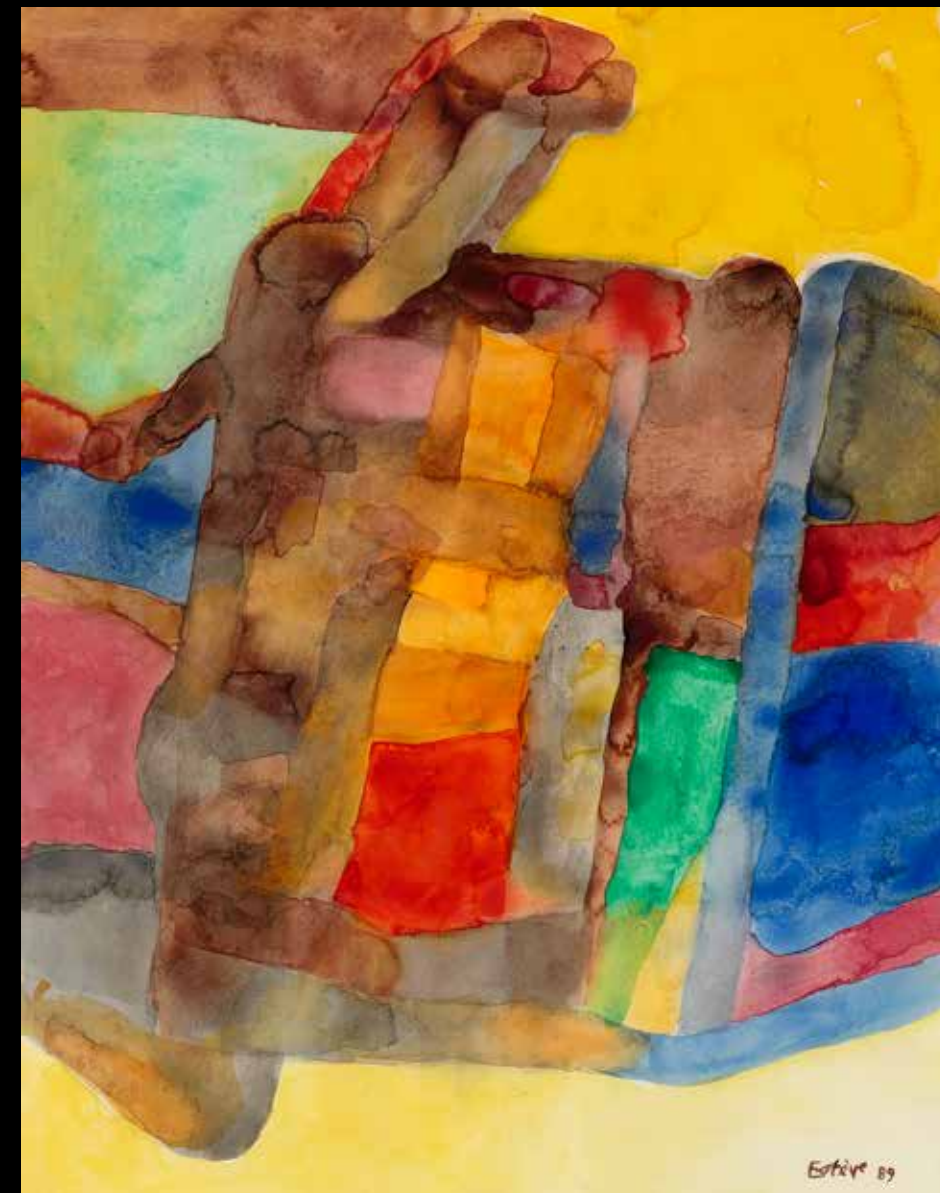
571

571 ^{ARR}
HANNE VARMING

b. Copenhagen 1939, d. s.p. 2022

Woman with basket. Signed HV, 1/6. Patinated bronze. H. 60 cm.

DKK 25,000–30,000 / € 3,350–4,050



572

572 ^{ARR}
MAURICE ESTÈVE

b. Culan, Cher 1904, d. s.p. 2001

Untitled (1215A). Signed Estève 89. Watercolour on paper. Sheet size 55 x 43,5 cm.

Provenance: Galerie Nord, Randers, Denmark (label on the framing reverse). Inscribed with oeuvre number 1215A on the frame.

Provenance: Private collection, Denmark.

DKK 200,000 / € 27,000



573

573^{ARR}
VALTÝR PÉTURSSON

b. 1919, d. 1988

Untitled. Unsigned. Oil on canvas. 30 x 40 cm.

Provenance: Private collection, Denmark.

DKK 12,000–15,000 / € 1,600–2,000

574^{ARR}
VALTÝR PÉTURSSON

b. 1919, d. 1988

Untitled, 1958. Signed and dated on the reverse.

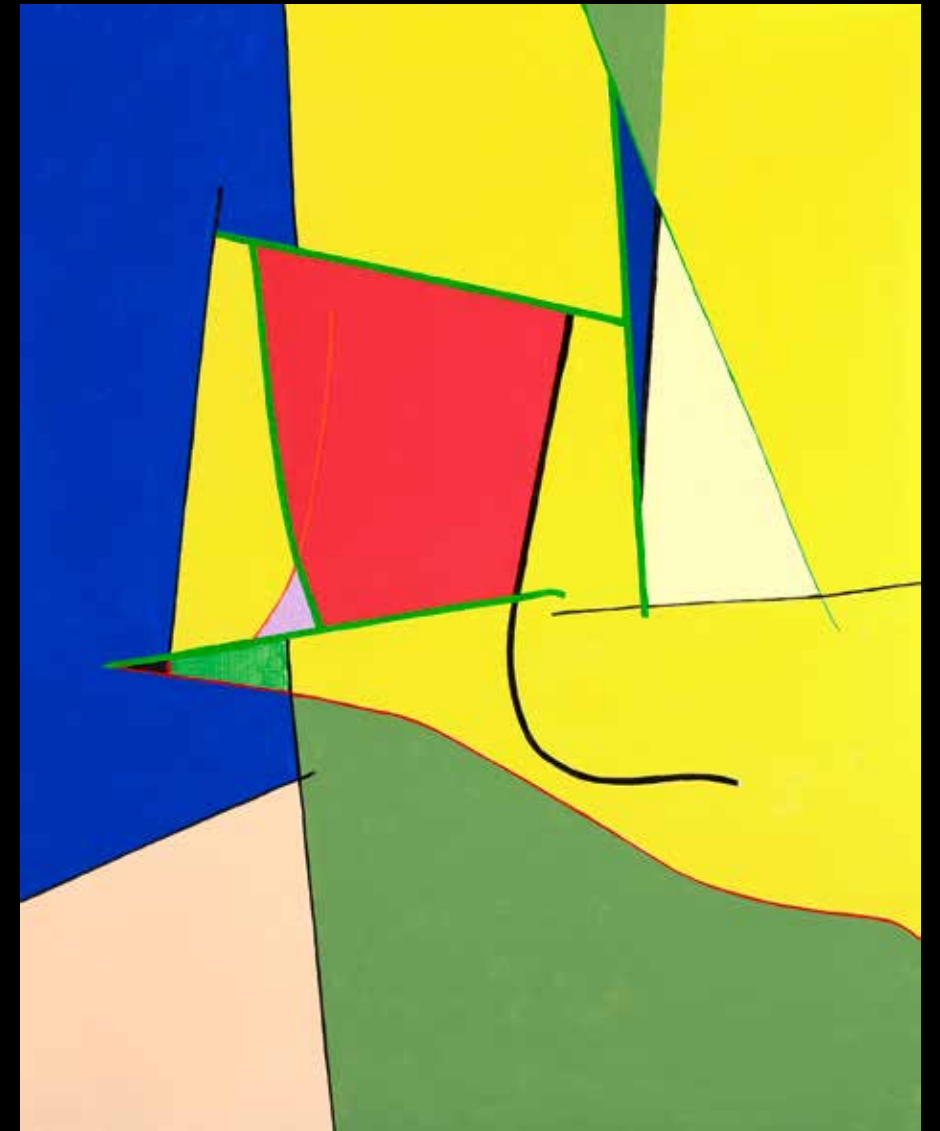
Oil on canvas. 35 x 35 cm.

Provenance: Private collection, Denmark.

DKK 12,000–15,000 / € 1,600–2,000



574



575

575^{ARR}
RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"A Paul Ricoeur", 1977. Signed, titled and dated on the reverse. Oil on canvas. 100 x 81 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Erindringens år 1958–1993. Ting og tegn. Billedel", Copenhagen, 2001, fig. 442, ill. p. 305.

Exhibited: "Robert Jacobsen - Richard Mortensen", Kunstpavillonen, Esbjerg, 4–26 June 1977, cat. no. 26.

Exhibited: Århus Kunstforening af 1847, 1980.

Provenance: The collection of Jørgen Kryger and Anne Ammitzbøll, Hellerup, Denmark.

DKK 100,000–150,000 / € 13,500–20,000



576

576^{ARR}
PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled. Signed PK 5-9-04. Mixed media on paper.
Sheet size 65 x 100 cm. DKK 60,000 / € 8,050

577^{ARR}
PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled. Signed PK 31-8-04. Mixed media on paper.
Sheet size 65 x 100 cm. DKK 60,000 / € 8,050



577



578

578^{ARR}
PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled. Signed PK 3-2-05. Mixed media on paper.
Sheet size 65 x 100 cm. DKK 60,000 / € 8,050

579^{ARR}
PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled. Signed PK 2-2-05. Mixed media on paper.
Sheet size 65 x 100 cm. DKK 60,000 / € 8,050



579



580

580^{ARR}
GÜNTHER FÖRG

b. Füssen 1952, d. Freiburg 2013

Untitled. Signed Förg 01. Watercolour on paper.
Sheet size 39.5 x 29.5 cm.
Provenance: Galerie Mikael Andersen, Copenhagen.
Provenance: Private collection, Denmark. Acquired from the above.

This work is recorded in the archive of Günther Förg as No. WVF.01.P.1224. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work. DKK 30,000–40,000 / € 4,050–5,350

581^{ARR}
GÜNTHER FÖRG

b. Füssen 1952, d. Freiburg 2013

Stele, 1998. Signed Förg, 4/6. Patinated bronze. H. 39 cm. W. 9 cm. D. 17.5 cm.
Provenance: Galerie Mikael Andersen, Copenhagen.
Provenance: Private collection, Denmark.

This work is recorded in the archive of the Estate Günther Förg as No. WVF.98.BR.1197. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work. DKK 60,000 / € 8,050



581

582^{ARR}
GÜNTHER FÖRG

b. Füssen 1952, d. Freiburg 2013

Window, 1996. Signed Förg, 10/25. Patinated bronze.
H. 19 cm. W. 16 cm.
Provenance: Galerie Mikael Andersen, Copenhagen.
Provenance: Private collection, Denmark.

This work is recorded in the archive of the Estate Günther Förg as No. WVF.96.BR.1199. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work. DKK 30,000 / € 4,050



582

584^{ARR}
GÜNTHER FÖRG

b. Füssen 1952, d. Freiburg 2013

Untitled. Signed Förg 94. Acrylic on thick paper.
Sheet size 53 x 35.5 cm.
Provenance: Galerie Mikael Andersen, Copenhagen.
Provenance: Private collection, Denmark/Sweden.
Acquired from the above.

This work is recorded in the archive of the Estate Günther Förg as No. WVF.94.P.1275. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work. DKK 40,000–50,000 / € 5,350–6,700



583

583^{ARR}
GÜNTHER FÖRG

b. Füssen 1952, d. Freiburg 2013

Stele, 1998. Signed Förg, EA. Patinated bronze.
H. 21 cm. W. 8 cm.
Provenance: Galerie Mikael Andersen, Copenhagen.
Provenance: Private collection, Denmark.

This work is recorded in the archive of the Estate Günther Förg as No. WVF.98.BR.1200. We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work. DKK 20,000–25,000 / € 2,700–3,350



584



585

585^{ARR}
POUL ANKER BECH

b. Taars 1942, d. 2009

"Skoven på Læsø" (The forest on Læsø), 1988.
Signed Bech; signed, titled and dated on the reverse. Oil on canvas. 74 x 62 cm.

DKK 60,000–80,000 / € 8,050–10,500



586

586^{ARR}
PREBEN FJEDERHOLT

b. Esbjerg 1955, d. 2000

Park scenery, 1990. Signed and dated on the reverse.
Oil on canvas. 140 x 170 cm.

DKK 60,000–75,000 / € 8,050–10,000



587

587^{ARR}
WALASSE TING

b. Shanghai 1929, d. New York 2010

"Chicago Yellow Gun". Signed, titled and dated on the reverse. Oil on canvas.
60 x 73 cm.

Exhibited: "Ting", Galerie Birch, Copenhagen, 1963, cat. no. 7, ill. in the catalogue.

Exhibited: "Fremmed Kunst i Dansk Eje", Louisiana Museum of Modern Art, Humlebæk, Denmark, 29 February - 12 April 1964, cat. no. 290.

Provenance: Bruun Rasmussen, auction 281, Copenhagen, 1972, cat. no. 267.

Provenance: Private collection, Denmark. DKK 80,000-100,000 / € 10,500-13,500



588

588^{ARR}
MINJUNG KIM

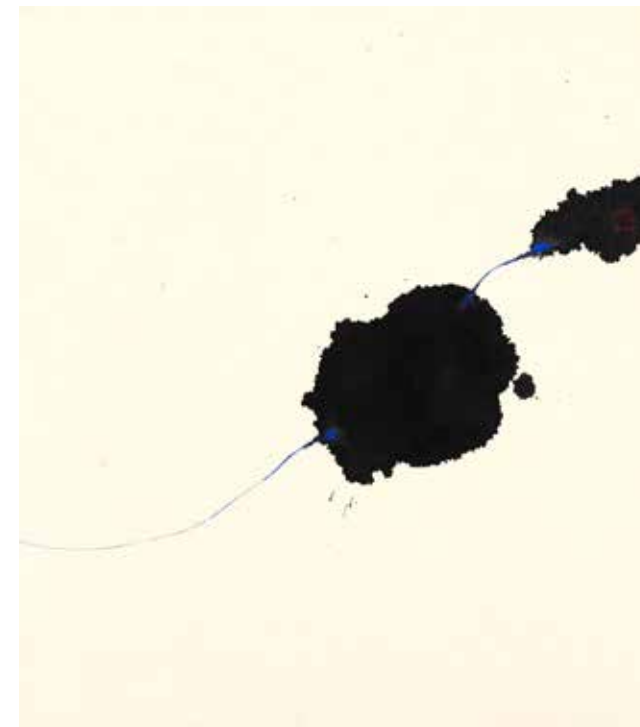
b. Sydkorea 1962

Untitled. Signed Kim 2004 with the artist's red stamp. Indian ink and wash on paper laid down on canvas. 35 x 41 cm.

Provenance: Galleri København, Copenhagen.

Provenance: Private collection, Denmark.

DKK 60,000-75,000 / € 8,050-10,000



589

589^{ARR}
MINJUNG KIM

b. Sydkorea 1962

Untitled. Signed Kim 2001 with the artist's red stamp. Indian ink and gouache on paper laid down on canvas. 50.5 x 44.5 cm.

Exhibited: Fondazione Palazzo Bricherasio, Turin, Italy 2006. On loan from the present owner.

Provenance: Galleri København, Copenhagen.

Provenance: Private collection, Denmark.

DKK 40,000-50,000 / € 5,350-6,700



590

590 ^{ARR}
WALASSE TING

b. Shanghai 1929, d. New York 2010

Geishas. Signed with the artist's red stamp. Acrylic on paper laid down on canvas. 37 x 49 cm.

DKK 50,000 / € 6,700

591 ^{ARR}
WALASSE TING

b. Shanghai 1929, d. New York 2010

Women with a horse. Signed with artist's red stamp. Acrylic on paper laid down on canvas. 36 x 49 cm.

DKK 50,000 / € 6,700



591



592

592 ^{ARR}
WALASSE TING

b. Shanghai 1929, d. New York 2010

Model with tulips. Signed Ting 79. Acrylic on paper laid down on canvas. 71 x 100 cm.

Exhibited: "Krop og Kunst", Golden Days in Copenhagen, Bruun Rasmussen, Copenhagen, September, 2009.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Bruun Rasmussen, auction 841, Copenhagen, 2013, cat. no. 912.

Provenance: Private collection, Denmark. DKK 200,000 / € 27,000



593

593 ^{ARR}
ARTHUR KÖPCKE

b. Hamburg 1928, d. Brøndbyvester 1977

"4 nach xxx mille", 1960. Signed Köpcke; signed, titled and dated on the reverse. Oil and mixed media on cardboard. 70 x 100 cm.

DKK 20,000–25,000 / € 2,700–3,350

594 ^{ARR}
VIKTOR IV

b. New York 1929, d. Amsterdam 1986

"Socrates plays tennis and reads". Inscribed on the reverse "54 June Amsterdam 9791". Oil on wood. 60 x 94 cm. Unframed.

DKK 30,000–40,000 / € 4,050–5,350



594



595

595 ^{ARR}
PIERRE DMITRIENKO

b. Paris 1925, d. s.p. 1974

"La carrière" (The career), 1956. Signed, titled and dated on the reverse. Oil on canvas. 60 x 100 cm.

DKK 40,000–50,000 / € 5,350–6,700

596 ^{ARR}
PREBEN HORNUNG

b. Valby 1919, d. Frederiksberg 1989

"Opstilling til London" (Setting up for London), 1980. Signed monogram; signed, titled and dated on the reverse. Oil on canvas. 66 x 74 cm.

DKK 25,000–30,000 / € 3,350–4,050



596



597

597^{ARR}
WILHELM FREDDIE
 b. Copenhagen 1909, d. s.p. 1995
 Untitled. Signed Freddie 1960-61.
 Oil on canvas. 65 x 195 cm.
 DKK 50,000-60,000 / € 6,700-8,050



598

598^{ARR}
SVEN DALSGAARD
 b. Randers 1914, d. s.p. 1999
 Figure. Unsigned. Bronze.
 L. 24 cm. H. 18 cm. D. 8 cm.
 DKK 15,000-20,000 / € 2,000-2,700



599

599^{ARR}
WILHELM FREDDIE
 b. Copenhagen 1909, d. s.p. 1995
 "Min søster" (My sister). Signed Freddie, april 46.
 Oil on board. 31 x 20 cm.
 Exhibited: Galerie Colibri, Malmö, Sweden 1947.
 Provenance: Previously in the collection of artist C. O. Hultén (1916-2015).
 Provenance: Private collection, Denmark.
 DKK 100,000 / € 13,500



600

600^{ARR}
SVEND WIIG HANSEN

b. Møgeltonder 1922, d. Helsingør 1997

"Påskescene" (Easter scene). Signed and dated on the reverse with title on a label. Oil on canvas. 81 x 100 cm.

Exhibited: "Svend Wiig Hansen - Retrospektiv udstilling", Statens Museum for Kunst (The National Gallery of Art), Copenhagen, 13 July -16 September, 1990, cat. no. 83 (stamped on the stretcher).

Exhibited: Warsaw, Poland 1990 (inscribed on the reverse).

Exhibited: Instituto Nacional de Bellas Artes, Mexico.

Provenance: Veksølund (inscribed on the reverse).

Provenance: Previously on loan to Sønderjyllands Kunstmuseum, Tønder.

DKK 40,000-50,000 / € 5,350-6,700



601



602

MORE PHOTOS AND DETAILS AT BRUUN-RASMUSSEN.DK



603

601^{ARR}
SVEND WIIG HANSEN

b. Møgeltonder 1922, d. Helsingør 1997

Figure. Signed SWH, 1/6. Bronze. H. 20 cm. L. 28 cm.

DKK 20,000-25,000 / € 2,700-3,350

602^{ARR}
SVEND WIIG HANSEN

b. Møgeltonder 1922, d. Helsingør 1997

Figure. Signed SWH, 1/6. Bronze. H. 19 cm. L. 38 cm.

DKK 20,000-25,000 / € 2,700-3,350

603^{ARR}
KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Selfportrait. Signed Kurt Trampedach 1969 on the reverse. Oil on canvas. 68 x 87 cm.

DKK 50,000-60,000 / € 6,700-8,050

604^{ARR}
SVEND WIIG HANSEN

b. Møgeltonder 1922, d. Helsingør 1997

Standing figure. Unsigned. Foundry stamp Rolsted Bronzestøberi. Bronze. H. 47 cm.

Exhibited: Fundacao Bienal de Sao Paulo, Brazil (label).

DKK 30,000-35,000 / € 4,050-4,700



604



605

605^{ARR}

ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

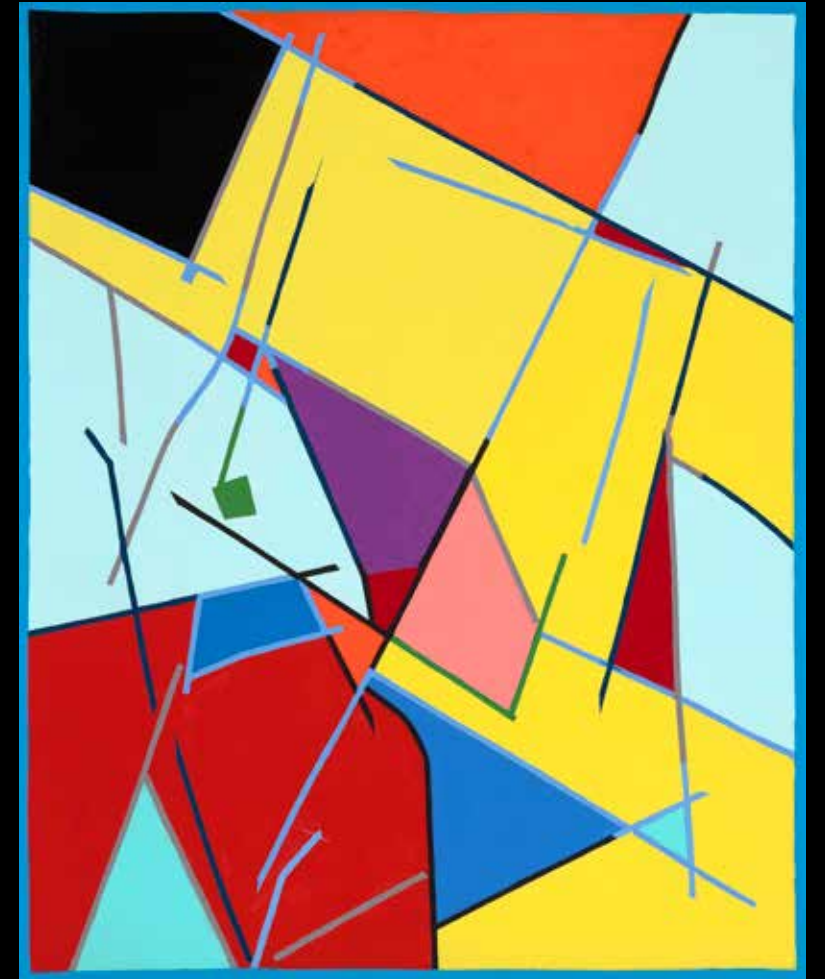
Drawing in iron, 1949. Unsigned. Wall sculpture. Black painted iron. 89 x 32 x 35 cm.

Literature: Sigurd Schultz: "Essay om kunst. Fra Thorvaldsen til atomalderen", Borgen, Copenhagen, ill.

Provenance: Private collection, Denmark.

"Drawing in Iron" is an interesting example of Robert Jacobsen's desire to remain inquisitive in relation to space – here perceived as a movement that is solidified from the surface of the wall and in relation to the space. The shadow play of the iron reliefs on the wall become part of the experience of the space.

DKK 200,000–250,000 / € 27,000–33,500



606

606^{ARR}

RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Liaoning", 1974–1975. Signed, titled and dated on the reverse. Oil on canvas. 100 x 81 cm. Literature: Jan Würtz Frandsen: "Richard Mortensen. Erindringens år 1958–1993. Ting og tegn. Billedel", Copenhagen, 2001, fig. 408, ill. p. 279.

Exhibited: Willumsens Museum, Frederikssund, 1975, ill. in the catalogue p. 11.

Exhibited: "Mortensen", Kolding Kunstforening, 14 September–8 October 1975, cat. no. 21.

Exhibited: Århus Kunstforening af 1847, 1980.

Provenance: The collection of Jørgen Kryger and Anne Ammitzbøll, Hellerup, Denmark.

DKK 100,000–150,000 / € 13,500–20,000

607 ^{ARR}

IB GEERTSEN

b. Copenhagen 1919, d. s.p. 2009

Untitled, 1960s. Unsigned. Lacquered metal.

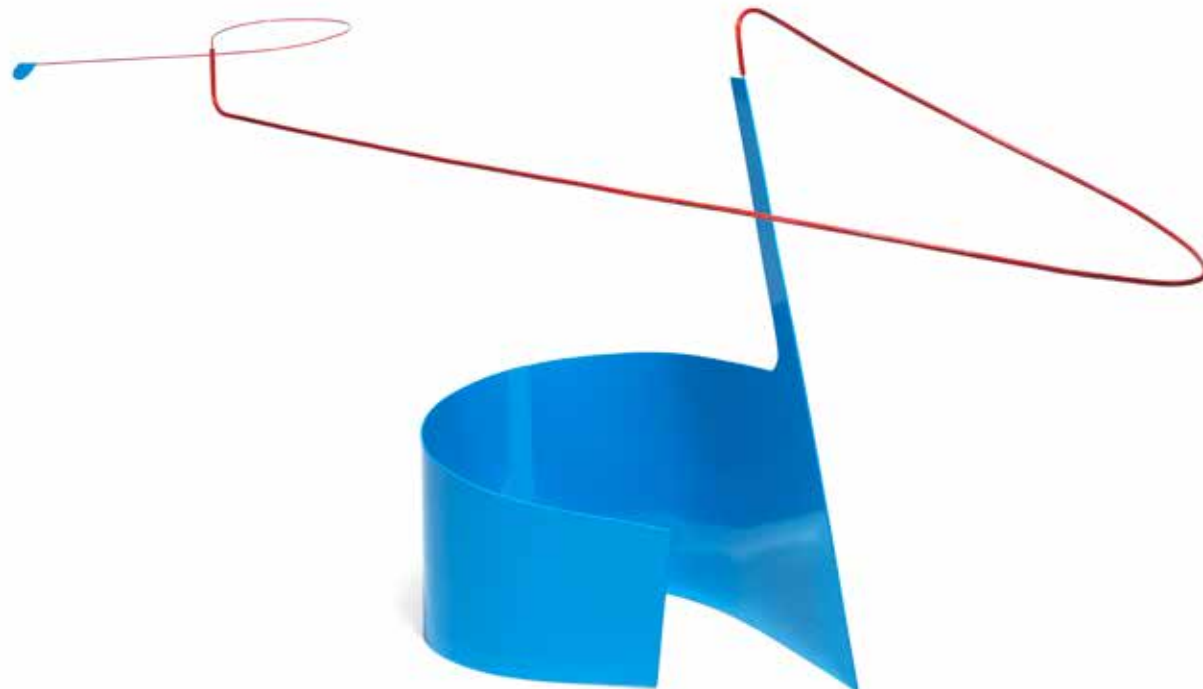
H. 88 cm. W. 180 cm. D. 130 cm.

Provenance: The artist's estate, Copenhagen.

Provenance: Galleri Tom Christoffersen, Copenhagen.

Provenance: Private collection, Denmark.

DKK 75,000–100,000 / € 10,000–13,500



607

608 ^{ARR}

POUL GERNES

b. Frederiksberg 1925, d. Ångelholm 1996

Untitled, c. 1977–78. Signed on the reverse.

Synthetic lacquer paint on masonite.

36 x 51 cm.

We thank Ulrikka Gernes and Klara Karoline's Foundation, founded by Aase & Poul Gernes for information about the work.

DKK 25,000–30,000 / € 3,350–4,050



608



609

609 ^{ARR}

RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Paysage Sung", 1975. Signed, titled and dated on the reverse. Oil on canvas. 130 x 97 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Erin- dringens år 1958–1993. Ting og tegn. Billedel", Copenhagen, 2001, fig. 414, ill. p. 285.

Provenance: The collection of Jørgen Kryger and Anne Am- mitzbøll, Hellerup, Denmark.

DKK 200,000–250,000 / € 27,000–33,500



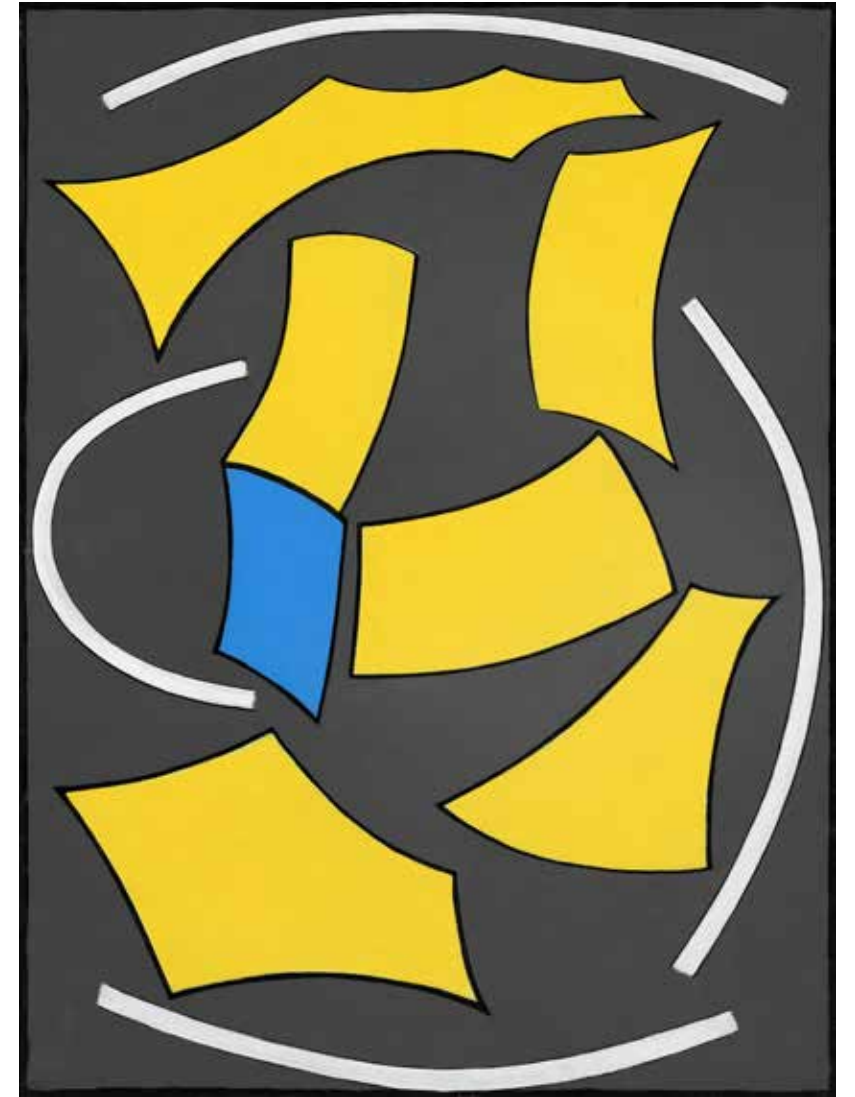
610

610 ^{ARR}
ROBERT JACOBSEN
 b. Copenhagen 1912, d. Egtved 1993
 The blacksmith. Signed RJ. Patinated iron.
 Unique. H. 56 cm.
 DKK 75,000–100,000 / € 10,000–13,500



611

611 ^{ARR}
WILLY ØRSKOV
 b. Aarhus 1920, d. Helsingør 1990
 Untitled, 1964. Unsigned. Black patinated bronze. H. 38 cm.
 Literature: Folke Edwards: "Willy Ørskov - Profiler i dansk kunst", Gyldendal, Copenhagen, 1976, ill. full page p. 72.
 DKK 25,000–30,000 / € 3,350–4,050



612

612 ^{ARR}
RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Opus Tamaris no. 10 (Espace aplat avec formes sphaeriques)", Tamaris-sur-Mer, September–October 1951. Signed, titled and dated on the reverse. Oil on canvas. 130 x 97 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen - Afklaringens år 1940-1958. Besættelse og rekonstruktion", Copenhagen, 1992, fig. 586, ill. full page in colours p. 513.

Exhibited (first time): "Mortensen", Galerie Denise René, Paris, 18 December - 30 January 1951 (label on the reverse).

Exhibited: Musee de Rouen, France (label on the reverse).

Provenance: Galerie Börjeson, Malmö, Sweden.

Provenance: Private collection, Denmark.

DKK 200,000–250,000 / € 27,000–33,500



613

613^{ARR}
PIERRE WEMAËRE

b. Comines 1913, d. Versailles 2010

"Au lord de l'ange" (To the lord of the angel). Signed P. Wemaëre 01; signed, titled and dated on the reverse. Oil on canvas. 100 x 81 cm.

DKK 30,000–35,000 / € 4,050–4,700



614

614^{ARR}
MAURICE ESTÈVE

b. Culan, Cher 1904, d. s.p. 2001

Untitled. Signed Estève 89. Watercolour on paper. 44 x 48 cm.

Provenance: Galerie Nord, Randers, Denmark.

Provenance: Kunsthallen Kunstauktioner, auction 508, Copenhagen, 2 March 2000, cat. no. 155.

DKK 150,000–175,000 / € 20,000–23,500

615^{ARR}

PETER BRANDES

b. Assens 1944

Colossal earthenware floor vase decorated with polychrome glaze. Signed P. Brandes 95. H. 112 cm.
DKK 100,000–125,000 / € 13,500–17,000



615

616^{ARR}

VILHELM BJERKE-PETERSEN

b. Frederiksberg 1909, d. Halmstad, Sweden 1957

“Oljesøen” (The oil lake). Signed v.b.-p. 39.
Oil on canvas. 85 x 68 cm.
Exhibited: “Dansk Kunst”, Fyns Forum, 1940, cat. no. 3.
DKK 40,000–50,000 / € 5,350–6,700



616

617^{ARR}

OLE AHLBERG

b. Copenhagen 1949

“Deponering af et æg” (Deposition an egg). Signed
Ahlberg 1996. Oil on canvas. 100 x 81 cm.
Provenance: Acquired from Galerie Gerly, Copenhagen,
in the late 1990s.

DKK 80,000–100,000 / € 10,500–13,500



617



618

618^{ARR}
EDUARD STEINBERG

b. Moskva 1937, d. Paris 2012

Untitled. Signed monogram 1983; signed in cyrillic on the reverse. Oil on canvas. 60 x 80 cm.

DKK 80,000–100,000 / € 10,500–13,500

619^{ARR}
TAGE MELLERUP

b. Vorup v. Randers 1911, d. Gentofte 1988

"Kirken, oksen og manden" (The church, The ox and the man), 1950. Signed, titled and dated on the reverse. Oil on canvas. 95 x 65 cm.

DKK 20,000–25,000 / € 2,700–3,350



619



620

620^{ARR}
FEDERICO HERRERO

b. San José, Costa Rica 1978

"Landscape", Casa De Vei, Canal Grande 2005. Signed monogram, titled and dated on the reverse. Oil and acrylic on canvas. 200 x 300 cm.

DKK 100,000–150,000 / € 13,500–20,000



621

621 ^{ARR}
HAMED ABDALLA

b. Cairo 1917, d. Paris 1985

"Ansigt" (Face), 1058. Signed in Arabic; inscribed with titel and date on the reverse and a label "No. 6". Mixed media on board. 54 x 46 cm.

In 1956, Hamed Abdalla starts a new international tour. His works are exhibited in several European cities including Paris, Amsterdam, Rotterdam, Copenhagen... and in group exhibitions in New York and Seoul.

Hamed Abdalla decides to settle in Denmark with Kirsten Blach, a young Danish nurse he had met in Paris, with whom he will marry after divorcing Tahia Halim.

Rapidly he becomes involved in the Danish artistic scene, opens a studio and gives interviews to the local press.

Upon his arrival in 1956, he explains to a journalist: "I do not intend to close the Suez Canal or any other. On the contrary, I came to Denmark to open one, namely that which is a connection between my art and the Danish public." DKK 30,000–40,000 / € 4,050–5,350

622 ^{ARR}
DORIS BLOOM

b. Vereenigen, South Africa 1954

"Meyerton Spoor", 1988. Signed Bloom; titled and dated on the reverse. Acrylic on canvas. 104 x 124 cm.

DKK 12,000–15,000 / € 1,600–2,000



622



623

623
FANG LIJUN

b. Handan, China 1963

"No 4". Signed (in Chinese) 2008. Oil on canvas. 180 x 250 cm. Unframed.

Provenance: Private collection, Denmark. Acquired by the present owner via Zhu Huiping. Huiping is a Chinese curator, who was in Denmark in connection with the large exhibition of Chinese art at the Arken Museum for Modern Art.

DKK 600,000–750,000 / € 80,500–100,000

624
IRAN DARROUDI

b. Mashhad 1936, d. Teheran 2021

Untitled. Signed Iran Darroudi. Oil on canvas. 100 x 80 cm.

Provenance: Private collection, Denmark. By inheritance from family in Switzerland.

DKK 30,000–40,000 / € 4,050–5,350



624

625^{ARR}

PRINCE HENRIK

b. Talence, France 1934, d. Fredensborg Castle 2018

"Torse feminin", 1975-76. Signed H. Dark patinated bronze on a green marble base.

H. including base 14 cm.

Literature: Thyge Christian Fønss: "Åbent hjerte - Prins Henriks kunstneriske univers", Narayana Press, 2014, pp. 41, 70-75. DKK 50,000 / € 6,700



625



626

626^{ARR}

PRINCE HENRIK

b. Talence, France 1934, d. Fredensborg Castle 2018

Giraffe. Unsigned. Bronze on a green marble base.

H. including base 21.5 cm.

Literature: Thyge Christian Fønss: "Åbent hjerte - Prins Henriks kunstneriske univers", Narayana Press, 2014, pp. 86-89. DKK 25,000-30,000 / € 3,350-4,050



627

627^{ARR}

PRINCE HENRIK

b. Talence, France 1934, d. Fredensborg Castle 2018

"L'Etrente". Signed H. Bronze on a yellow marble base. H. incl. base 13.5 cm.

Literature: Thyge Christian Fønss: "Åbent hjerte - Prins Henriks kunstneriske univers", Narayana Press, 2014, pp. 48-52. DKK 30,000 / € 4,050

628^{ARR}

PRINCE HENRIK

b. Talence, France 1934, d. Fredensborg Castle 2018

"Le main du createur", 1996. Signed H. Dark patinated and polished bronze on a base of green marble.

H. including base 19.5 cm.

Small size versions made in twelve copies.

Literature: Thyge Christian Fønss: "Åbent hjerte - Prins Henriks kunstneriske univers", Narayana Press, 2014, pp. 98-103. DKK 50,000-60,000 / € 6,700-8,050



628



629

629^{ARR}

PRINCE HENRIK

b. Talence, France 1934, d. Fredensborg Castle 2018

"Janus", 1980s. Unsigned. Dark patinated bronze on a yellow marble base. H. Including base 26.5 cm.

Literature: Thyge Christian Fønss: "Åbent hjerte - Prins Henriks kunstneriske univers", Narayana Press, 2014, pp. 144-149. DKK 75,000-100,000 / € 10,000-13,500



630

630^{ARR}
ALEXANDER NIKOLAEVICH BENOIS

b. St. Petersburg 1870, d. Paris 1960

"La belle au bois dormant, prologue". A stage set design for the prologue of »The Sleeping Beauty«, the ballet by Piotr Ilich Tchaikovsky. Signed Alexander Benois and inscribed by the artist with the title in French. Tempera and mixed media on cardboard. 60.5 x 75 cm. Unframed. Technical examination report from 2019 enclosed. (2).

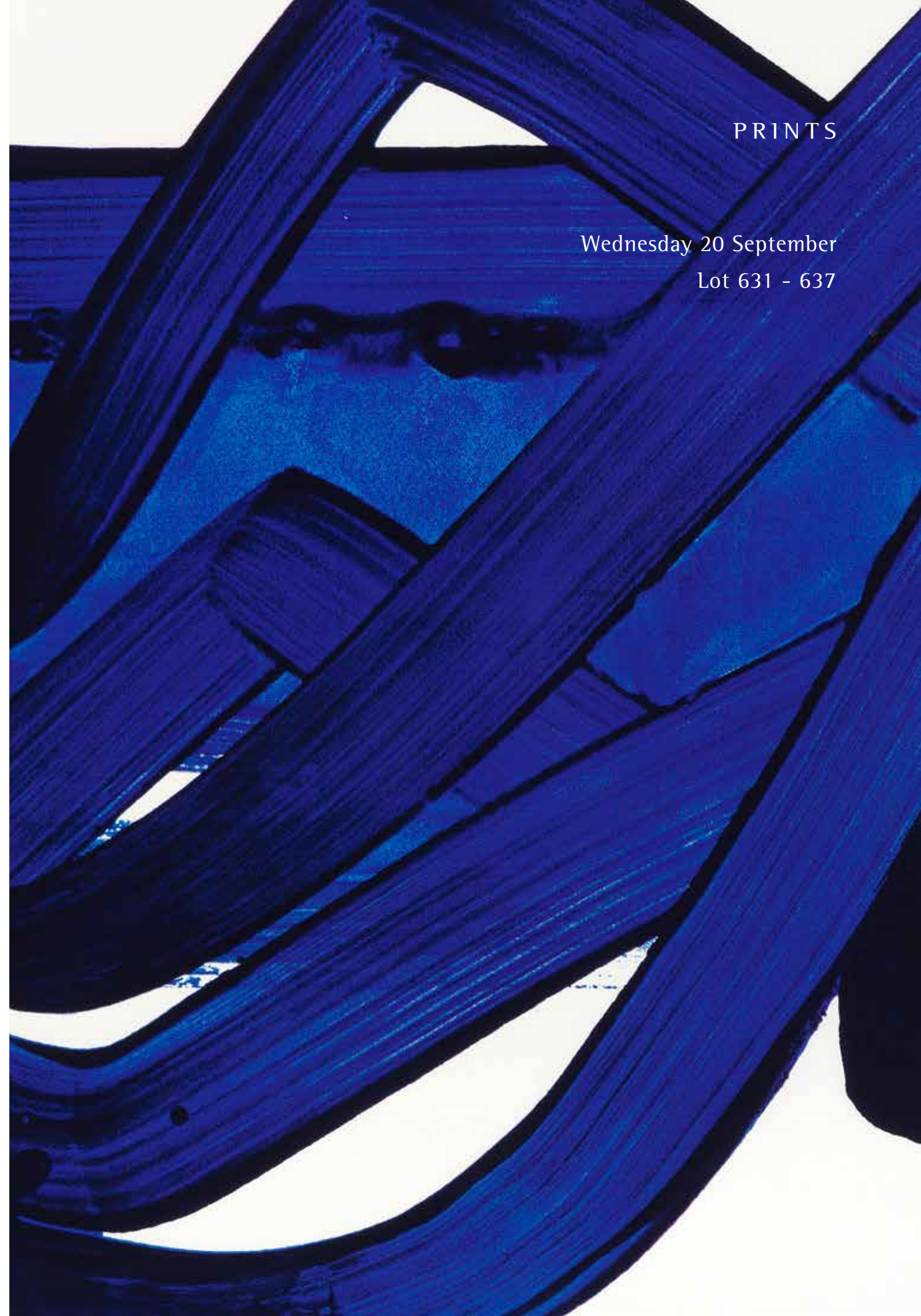
Provenance: Private European collection.

DKK 60,000–80,000 / € 8,050–10,500

PRINTS

Wednesday 20 September

Lot 631 - 637





631

631 ^{ARR}
ALBERT OEHLLEN

b. Krefeld 1954

Untitled. Signed A. Oehlen 98, 10/18. Etching.
 Sheet size 226 x 124 cm. Unframed.

DKK 30,000–40,000 / € 4,050–5,350

632 ^{ARR}
PIERRE SOULAGES

b. Rodez 1919, d. Nîmes 2022

"Sérigraphie no. 18", 1988. Signed Soulages,
 CCXXXI/CCC. Silkscreen in colours.

Sheet size 88.5 x 68.5 cm.

*Literature: Pierre Encrevé & Marie-Cécile
 Miessner: "Soulages - L'Oeuvre Imprimé", BNF/
 Musée Soulages, Rodez, 2003, cat. 110.*

DKK 40,000 / € 5,350



632



633

633 ^{ARR}
SERGE POLIAKOFF

b. Moskva 1900, d. Paris 1969

Composition rouge, verte et jaune, 1954. Signed
 Serge Poliakoff, 47/50. Lithograph in colours.
 Visible size 58 x 46 cm.

Literature: Rivière 7; Schneider 7.

DKK 18,000–20,000 / € 2,400–2,700



634

634^{ARR}
EMIL NOLDE

b. Nolde 1867, d. Seebüll 1956

"Mädchenphantasie", 3. state. Signed Emil Nolde 06 and inscribed 'Lille Piges Drømme'. Woodcut. Sheet size 22.5 x 30.3 cm.

Literature: Schiefler / Mosel 14.III.

DKK 25,000–30,000 / € 3,350–4,050

635
EDVARD MUNCH

b. Løten, Hedmark 1863, d. Ekely 1944

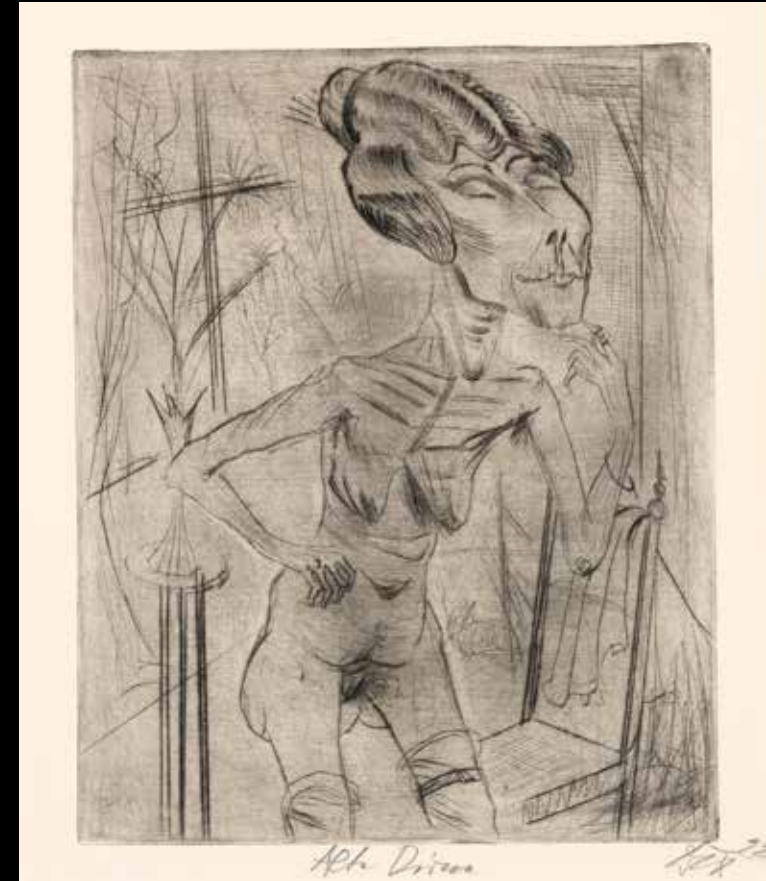
"Tre gamle damer" (Three Old Ladies), 1922. Signed Edv. Munch. Lithograph. Visible size 31 x 43.5 cm. Literature: Woll 672.

Provenance: Private collection, Norway / Denmark.

DKK 40,000–50,000 / € 5,350–6,700



635



636

636^{ARR}
OTTO DIX

b. Untermhaus ved Gera 1891, d. Singen 1969

"Alte Dirne". Signed Dix 22. (On the reverse collector stamp, Lugt 3751). Etching on Velin. Visible size 39.5 x 34 cm.

Literature: Florian Karsch 18 II.

Provenance: Albert van Loock, Bruxelles.

Provenance: Private collection, Denmark.

DKK 75,000–100,000 / € 10,000–13,500

637^{ARR}
PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Le vieux roi", 1959 (6-1-59). Signed in the print Picasso with red. Ed. 1000 ex. Lithograph. Sheet size 66.5 x 51 cm.

Literature: Bloch 869.

DKK 25,000–30,000 / € 3,350–4,050



637

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UNDER AUKTIONEN

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- 5.4 Køber er den budgiver, der opnår hammerslag. Ved hammerslaget indgås på baggrund af disse købsvilkår en bindende købs-/salgsaftale.
- 5.5 Bydes på andres vegne, hæfter budgiver som selvskyldnerkautionist for handlen.
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Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.

KOMMISSIONSBUD:

Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så budet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.

TELEFONBUD:

I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgivers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer før auktionens start.

LIVE BIDDING:

Det er muligt at følge auktionen live og byde med via bruun-rasmussen.dk

FORAUKTION:

Visse traditionelle auktioner indledes med en net-auktion. De højeste bud på net-auktionen danner udgangspunktet på den efterfølgende traditionelle auktion.

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 7.1 I tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".
 - 7.1.1 Købersalær: Hammerslaget tillægges et salær til BRK. På de traditionelle auktioner udgør salæret 25,6 % af hammerslaget + moms af salæret, i alt 32 %. For frimærker og mønter udgørsalæret 20 % af hammerslaget + moms af salæret, i alt 25 %.
 - 7.1.2 "LIVE bidding": BRK's "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere.
 - 7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet "*" eller med teksten: "Dette emne handles i fuldmoms".
 - 7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges hele hammerslaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingssats
300,01 - 50.000 euro	5%
50.000,01 - 200.000 euro	3%
200.000,01 - 350.000 euro	1%
350.000,01 - 500.000 euro	0.5%
over 500.000 euro	0.25%

Kunstnerafgiften kan ikke overstige 12.500 euro (ekskl. moms) for den enkelte genstand. Afgiften skal betales i danske kroner, og omregningskursen (EUR/DKK) fastsættes af VISDA.

7.1.5 Betalings-/kreditkortgebyr: BRK forbeholder sig ret til at opkræve de af indløsningselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

8.1 Købesummen forfalder til betaling ved hammerslaget, og køber har herefter otte dage til at betale købesummen til BRK.

9 BETALINGSMÅDER

9.1 Betaling kan ske på følgende måder:

A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 19.999 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK. Bemærk, at vi ikke modtager 500-eurosedler.

B: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club og JCB) på bruun-rasmussen.dk under købers personlige side.

C: Via bankoverførsel til BRK's konto i Danske Bank: 4183 4310970638 · Swift/BIC: DABADKDK · IBAN: DK4130004310970638.

10 MOMSFRTAGELSE, -BETALING OG -DEPONERING

10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.

A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.

B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovligt vis. Foretages eksporten af en af BRK godkendt speditor, skal momsens ikke deponeres. Se listen over godkendte speditorer på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.

11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.

11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.

11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betaales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:

A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.

B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

- 12.1 Ejendomsretten til en købt genstand overgår til køber, når hele købesummen inkl. eventuelle renter og gebyrer er betalt, og først herefter kan udlevering af genstanden finde sted.
- 12.2 Ved udlevering af en købt genstand forbeholder BRK sig retten til at kræve tilfredsstillende dokumentation for, at den person, som ønsker genstanden udleveret, enten selv er køberen eller er bemyndiget af køberen til at få genstanden udleveret.
- 12.3 Udlevering af visse våben kræver forevisning af gyldig våbentilladelse. Sådant krav er angivet med teksten "Køb af dette emne kræver forevisning af gyldig våbentilladelse" i kataloget og på bruun-rasmussen.dk
- 12.4 Købte genstande henligger fra hammerslaget for købers regning og risiko. Afhentning skal ske senest otte hverdage efter sidste auktionsdag.
- 12.5 Foretages afhentningen ikke rettidigt, transporteres de købte genstande til et lager for købers regning og risiko. Transporten koster 150 kr. inkl. moms pr. genstand, og opbevaringen koster 150 kr. inkl. moms pr. genstand pr. påbegyndt uge. Henligger en genstand uafhængt i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter til transport og lagerleje, der ikke dækkes ved sådant salg.
- 12.6 I henhold til gældende hvidvasklovgivning skal køber i visse tilfælde udlevere identitetsoplysninger og fremvise billed-id til BRK, før køber kan få den købte genstand i sin besiddelse

13 FORSENDELSE

- 13.1 Er køber forhindret i selv at afhente en genstand, tilbyder BRK for købers regning og risiko at emballere og arrangere forsendelse enten med post eller speditør. Se punkt 12.2 angående legitimation.

14 EKSPORTTILLADELSE

- 14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværtdiudvalget for visse genstandes vedkommende nedlægge eksportforbud. Hvis køber ønsker at eksportere en genstand ud af Danmark, hvor der er nedlagt et eksportforbud, annulleres købet, og Kulturværtdiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.
- 14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet "©" i kataloget. Følgende regler gør sig gældende:
 - A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Dog kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.
 - B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særkilt markeret.
 - C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid indhentes en CITES-reeksporttilladelse fra Naturstyrelsen,

når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscertifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en reeksporttilladelse. Eventuelle omkostninger, der opkræves af de danske myndigheder i forbindelse med udstedelse af en reeksporttilladelse, vil blive pålagt købers faktura.

D: I forbindelse med eksport til lande uden for EU kan særlige regler gøre sig gældende ifm. den efterfølgende import, og køber opfordres til at indhente oplysninger fra egne myndigheder.

15 MANGLER VED KØBTE GENSTANDE

- 15.1 Købelovens mangelsregler kan finde anvendelse. Nedenfor er angivet et ikke udtømmende uddrag af købers mangelsbeføjelser.
- 15.2 Køber er berettiget til at annullere et køb, hvis beskrivelsen har været behæftet med væsentlige fejl, der har ført til et højere hammerslag, end en korrekt beskrivelse ville have resulteret i. I sådanne tilfælde vil den samlede købesum blive refunderet. Køber kan ikke kræve betaling af renter af købesummen eller kræve dækning af anden udgift eller tab.
- 15.3 Et køb kan ikke annulleres, og køber kan ikke kræve købesummen refunderet eller rejse noget andet krav mod BRK, hvis beskrivelsen af genstanden er i overensstemmelse med punkt 2, eller hvis en påvisning af falskneri havde krævet brug af videnskabelige metoder, der enten ikke var tilgængelige på salgstidspunktet, havde været uforholdsmæssigt omkostningskrævende at anvende eller havde ført til beskadigelse af den pågældende genstand.
- 15.4 Krav om annullering af et køb skal meddeles BRK, når køber er blevet bekendt med det forhold, der berettiger køber til at annullere købet, dog senest to år fra den seneste afhentningsdato efter punkt 12.4. Den købte genstand skal returneres til BRK i samme stand som på hammerslagstidspunktet. Overholdes disse betingelser ikke, mister køber retten til at annullere købet og kan ikke kræve købesummen refunderet. Køber er selv ansvarlig for at betale de omkostninger, der er forbundet med returnering af genstanden.

16 INDSIGELSE- OG ANSVARSBEGRÆNSNING

- 16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgetgiver kan ikke rejse noget krav mod BRK som følge heraf.
- 16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.
- 16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgetgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

- 17.1 Det er vigtigt for BRK at sikre fortrolighed og sikkerhed omkring budgetgivers/købers personlige oplysninger. Persondatapolitikken fremgår af bruun-rasmussen.dk.

18 KLAGE, TVISTLØSNING OG LOVVALG

- 18.1 Har budgetgiver/køber en klage, kan der altid rettes henvendelse til BRK.
- 18.2 Lykkes det ikke at finde en løsning, kan forbrugere sende en klage til Nævnenes Hus, Toldboden 2, 8800 Viborg, e-mail: naevneneshus.dk. Forbrugere med bopæl i et andet EU-land end Danmark kan klage til EU-Kommissionens online klageportal via hjemmesiden: <http://ec.europa.eu/odr>.
- 18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værnetingsregler.

Bruun Rasmussen Kunstauktioner

Rev. 06.23

CONDITIONS OF PURCHASE – LIVE AUCTIONS

These conditions of purchase represent Bruun Rasmussen Kunstauktioner A/S' ("BRK") conditions of purchase for live auctions and are effective from 1 January 2017. BRK may modify the conditions of purchase at any time.

By bidding, the bidder/buyer accepts the current conditions of purchase as they appear on bruun-rasmussen.dk. The conditions of purchase are applicable to both business owners and consumers.

BEFORE THE AUCTION

1 VALUATION OF ITEMS

- 1.1 All the offered items are valued by BRK. The valuation is an estimate based on the expected hammer price, see paragraph 5.3. The estimate is based on the previous sale of similar items as well as BRK's past experience. The hammer price can therefore be higher or lower than the estimated price.

2 DESCRIPTION OF ITEMS

- 2.1 Items up for auction are presented with photographs and descriptions in catalogues and on bruun-rasmussen.dk. The description is worded according to the best of BRK's knowledge and based on detailed research in accordance with the prevailing views among experts at the time of sale.
- 2.2 The items up for auction are of an age and nature that often mean that they are in a worn, repaired or damaged condition. As a starting point everything is sold as used items. For this reason, the descriptions in the catalogue or at bruun-rasmussen.dk do not include a statement regarding the above or the condition of the item.
- 2.3 In some cases, BRK may choose to describe an item's provenance. Such a description is made if a former owner is publicly known and/or if the story of previous ownership sheds further light on the item and its background. In other cases, such information is left out of the description, for instance to meet the seller's wish for privacy.
- 2.4 It is possible that the estimate and description are revised prior to the auction. Changes are published on BRK's website.

3 PREVIEW

- 3.1 Items up for auction are presented prior to the auction in one of BRK's showrooms. Potential bidders are encouraged to inspect the items closely and are responsible for determining the condition of the items at these previews, where they also have the opportunity to consult with the valuation experts.
- 3.2 If a potential buyer does not have the opportunity to inspect the item personally, a condition report can be drafted in most cases. The description in this report has been made according to BRK's honest conviction but is not based on scientific studies. A condition report only serves as an identification and is meant as an aid to bidders who do not have the opportunity to inspect the item at the preview.

DURING THE AUCTION

4 THE ROLE OF BRK

- 4.1 The sale of an item is facilitated by BRK on behalf of the seller, and BRK always sells items up for auction at the highest price offered during the bidding round.

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.
- 4.3 The live auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

- 5.1 The currency used while the auctions take place is Danish kroner. The approximate amount in euro/US dollars is shown on screens in the saleroom and also on request.
- 5.2 The auctioneer determines the size of the bid increment and the pace of the auction. Bid increments usually rise by 5% - 10% compared to the previous bid. Approximately 50-100 auction lots are sold per hour.
- 5.3 The hammer price refers both to the gavel used by the auctioneer that signifies the end of a bidding round on an item and to the price (bidding amount) that the item up for auction is sold for. See paragraph 7 regarding amounts added to the hammer price.
- 5.4 The buyer is the bidder that submits the highest bid, thereby obtaining the hammer price. At the moment the hammer price is determined, a binding purchase/sale agreement is entered into based on these conditions of purchase.
- 5.5 If bids are made on behalf of others, the bidder serves as surety for the transaction.
- 5.6 Items are purchased in their present state and condition, and regardless of the type of bidding the buyer has no right to cancel his purchase, neither under the Danish Consumer Contracts Act.
- 5.7 Bidders are required, in accordance with BRK's instructions, to identify themselves and document their ability to pay, for instance by registration of a valid debit/credit card, bank guarantee or a deposit.
- 5.8 BRK may refuse to accept a bid if a sufficient guarantee of the bidder's ability to pay is not provided, or if the bidder has previously defaulted on payment obligations on purchases from BRK.
- 5.9 The overseeing auctioneer will, in consultation with the auctioneer at the podium, decide what to do in matters of dispute concerning a bidding round.

6 TYPES OF BIDDING

- 6.1 Bidding options:
 - IN PERSON:**
Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.
 - COMMISSION BIDS:**
The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

With certain items it is possible to have a BRK employee call the bidder over the phone. The employee will then bid on behalf of the bidder during the auction. The service can be booked via bruun-rasmussen.dk up until three hours before the auction is set to begin.

LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via bruun-rasmussen.dk.

PRE-AUCTION:

Some live auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following live auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

- 7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".
- 7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the live auctions, the fee is 25,60% of the hammer price + VAT of the fee, 32% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.
- 7.1.2 "LIVE Bidding": BRK's "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk.
- 7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "***", or with the text: "This item is subject to full VAT".
- 7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

Hammer price + buyer's premium (ex. VAT)	Payment Rate
300,01 - 50,000 euro	5%
50,000,01 - 200,000 euro	3%
200,000,01 - 350,000 euro	1%
350,000,01 - 500,000 euro	0.5%
over 500,000 euro	0.25%

The royalty fee covering the Artist's Resale Right cannot exceed EUR 12,500 (excluding VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by VISDA.

- 7.1.5 Debit/Credit Card Fee: Amounts Added to the Hammer Price: BRK reserves the right to charge the debit/credit card fees imposed by the payment services companies. The rates will appear when bidding on bruun-rasmussen.dk and at payment.

8 PAYMENT DEADLINE

- 8.1 The purchase price falls due after the hammer price has been determined, and then the buyer has eight days to pay BRK the purchase price.

9 PAYMENT METHODS

- 9.1 The payment can be made in the following ways:
- A: With debit/credit card (Visa, MasterCard, Maestro, Diners Club, China UnionPay and JCB) or cash (up to DKK 19.999) in the saleroom or subsequently at one of

BRK's locations. Please note that we do not accept EUR 500 banknotes.

- B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.
- C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 VAT EXEMPTION, PAYMENT & DEPOSIT

- 10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.
- A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.3.
- B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- 10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on bruun-rasmussen.dk.

11 OVERDUE PAYMENTS

- 11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.
- 11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.
- 11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.
- 11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:
- A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.
- B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

- 12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been paid, and only then can the collection of an item take place.
- 12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.
- 12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on bruun-rasmussen.dk.
- 12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.
- 12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.
- 12.6 In accordance with current anti-money laundering laws, the buyer must in certain cases submit personal information and present a photo ID to BRK before the buyer can have the purchased item placed in his possession.

13 SHIPPING

- 13.1 If the buyer is unable to pick up the purchased item, BRK offers to pack and arrange delivery either by mail or by freight forwarder at the buyer's risk and expense. See paragraph 12.2 regarding identification.

14 EXPORT LICENSE

- 14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.
- 14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on bruun-rasmussen.dk and be marked with the symbol "☉" in the catalogue. The following rules are applicable:
- A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.
- B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on bruun-rasmussen.dk and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.
- C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and 2. This export permit can usually be

obtained without problems, if the item is either sold with a CITES certificate or was made prior to 1947. Appendix 2 items usually also receive a re-export permit without problems. Any fees charged by the Danish authorities in connection with the issuance of a re-export permit will be added to the buyer's invoice.

D: In connection with export to other countries outside the EU, special rules may apply concerning the subsequent import, and the buyer is encouraged to consult the relevant local authorities about this issue.

15 DEFECTS IN THE PURCHASED ITEMS

- 15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.
- 15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.
- 15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 15.2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.
- 15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

- 16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.
- 16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.
- 16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

- 17.1 It is important to BRK to ensure confidentiality and security regarding the bidder's/buyer's personal information. The privacy policy can be found on bruun-rasmussen.dk.

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

- 18.1 BRK can always be contacted if the bidder/buyer has a complaint.
- 18.2 If the dispute cannot be resolved, the consumer can submit a complaint to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, email: naevneshus.dk. Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: <http://ec.europa.eu/odr>.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Bruun Rasmussen Auctioneers

The above is an English translation of the Danish version of the Conditions of Purchase. In case of a dispute, only the Danish version of the present Conditions of Purchase of Bruun Rasmussen is valid.

ADDRESSES

BRUUN RASMUSSEN AUCTIONEERS

COPENHAGEN – BREDGADE

BREDGADE 33, DK-1260 COPENHAGEN K
+45 8818 1111 / info@bruun-rasmussen.dk

COPENHAGEN – SUNDKROGSGADE

SUNDKROGSGADE 30, DK-2150 NORDHAVN
+45 8818 1111 / info@bruun-rasmussen.dk

GLOSTRUP

PAUL BERGSØES VEJ 20B, DK-2600 GLOSTRUP
+45 8818 1111 / info@bruun-rasmussen.dk

AARHUS

SØREN FRICHS VEJ 34D, DK-8230 ÅBYHØJ
+45 8818 1100 / aarhus@bruun-rasmussen.dk

JYLLAND AND FYN

PETER BECK
+45 8818 1186 / pb@bruun-rasmussen.dk

NICK MESSMANN
+45 8818 1232 / nic@bruun-rasmussen.dk

ESBEN SKOV JENSEN
+45 8818 1199 / ej@bruun-rasmussen.dk

REPRESENTATIVES

FRANCE AND BELGIUM

DITTE HERBORG KROGH · PARIS
+33 6 6185 4564 / dhk@bruun-rasmussen.dk

SOUTHERN FRANCE AND LUXEMBOURG

PETER KOCH
+45 4045 3403 / p.koch@bruun-rasmussen.dk

GERMANY

NICK MESSMANN
+45 8818 1232 / nic@bruun-rasmussen.dk

CONTACT DIRECTLY

KONTAKT DIREKTE

MAIN NUMBER

Bruun Rasmussen Auctioneers +45 8818 1111

ADMINISTRATION

Jakob Dupont, CEO +45 8818 1081
dupont@bruun-rasmussen.dk

CUSTOMER SERVICE

kundeservice@bruun-rasmussen.dk +45 8818 1010
customerservice@bruun-rasmussen.dk +45 8818 1010

COMMISSIONS

Lise Winther Wobido +45 8818 1013
Anja Bering Hansen +45 8818 1028
bids@bruun-rasmussen.dk

CATALOGUE REQUESTS

Kundeservice / Customer service +45 8818 1111

AUCTION GUIDANCE

Franziska Kampmann +45 8818 1026
fka@bruun-rasmussen.dk

SHIPPING

shipping@bruun-rasmussen.dk +45 8818 1055

VALUATION AND INFORMATION

VALUATION AT YOUR HOME

Henrik Schleppegrel +45 8818 1145
hsc@bruun-rasmussen.dk

Liselotte Toxværd Møller +45 8818 1234
ltm@bruun-rasmussen.dk

DECORATIVE ART, FURNITURE AND CARPETS

Ralph Lexner +45 8818 1161
rl@bruun-rasmussen.dk

BOOKS

Sarah Kirpekar-Sauer +45 8818 1217
books@bruun-rasmussen.dk

CARPETS

Henrik Schleppegrel +45 8818 1145
hsc@bruun-rasmussen.dk

FURNITURE

Anders Fredsted +45 8818 1142
afr@bruun-rasmussen.dk

PORCELAIN

Line Hjorth Langkjær +45 8818 1166
lla@bruun-rasmussen.dk

SILVER

Heidi Schophuus Jensen +45 8818 1163
hsj@bruun-rasmussen.dk

ASIAN ART AND ANTIQUITIES

Alexandra Nilsson +45 8818 1164
ani@bruun-rasmussen.dk

RUSSIAN ART

Martin Hans Borg +45 8818 1128
mhb@bruun-rasmussen.dk

19TH CENTURY AND OLD MASTER PAINTINGS

Julie Arendse Voss +45 8818 1123
jav@bruun-rasmussen.dk

Birte Stokholm +45 8818 1122
bst@bruun-rasmussen.dk

Søren Kjerk Holmstrup +45 8818 11 27
skh@bruun-rasmussen.dk

Sofie Normann Christensen +45 8818 11 25
snc@bruun-rasmussen.dk

MODERN AND CONTEMPORARY ART

Niels Boe-Hauggaard +45 8818 1182
nbh@bruun-rasmussen.dk

Niels Raben +45 8818 1181
nr@bruun-rasmussen.dk

MODERN DESIGN

Peter Kjølgaard Jensen +45 8818 1191
pkj@bruun-rasmussen.dk

Anna Widenborg +45 8818 1187
awi@bruun-rasmussen.dk

MODERN DECORATIVE ART

Amalie Hansen +45 8818 1194
amh@bruun-rasmussen.dk

THE ART OF LUXURY

FASHION
Emma Marie Huus-Thomsen +45 8818 1179
eht@bruun-rasmussen.dk

JEWELLERY
Majbrit Haastrup Nielsen +45 8818 1178
mhn@bruun-rasmussen.dk

WRISTWATCHES
Frederik Plum +45 8818 1168
fp@bruun-rasmussen.dk

WINE
Thomas Rosendahl Andersen +45 8818 1206
tra@bruun-rasmussen.dk

COINS
Michael Märcher +45 8818 1202
mm@bruun-rasmussen.dk

STAMPS
Christian Grundtvig +45 8818 1214
cg@bruun-rasmussen.dk

ARMS, ARMOUR AND SPORTING GUNS
Ralph Lexner +45 8818 1161
rl@bruun-rasmussen.dk

COMMISSION BIDS

KOMMISSIONSBUD

It is possible to leave commission bids if you can not be present at the auction yourself. This service is free of charge.

When leaving a commission bid, you are instructing our customer service to bid up to a specified amount on your behalf.

The situation can occur that another buyer has already bid the same as you were prepared to. Are you then willing to bid further? If not the lot will be sold to another buyer.

If you do not wish to exceed your bid then write "Max", for maximum, next to the amount. You can also allow us to raise your bid by approx. 15% or approx. 25%.

The hammer price may be higher or lower than the estimated price, so it is possible to buy below the estimate. Bruun Rasmussen will always buy at the lowest price possible, as if you yourself had been present at the auction.

All commission bids are strictly confidential.

Commission bids must be submitted no later than **24 hours** prior to the start of the auction.

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

Should this amount be the absolute maximum, please write "Max" in the appropriate column.

You can also allow us to bid by up to approx. 15% or approx. 25% more by indicating so.

Sign the commission form and make sure that Bruun Rasmussen receives it **24 hours** prior to the start of the auction.

If the information should be insufficient, Bruun Rasmussen can abstain from bidding. Bruun Rasmussen can not be held responsible for error in bidding or failure to execute bids.

INTERNET:

Commission bids can be submitted via website bruun-rasmussen.dk directly from the page with the item you want to submit a bid for.

Deadline for submissions of bids via the website is **3 hours** prior to the start of the auction.

Submitted bids are shown under "Your bids" when you are logged in. Please contact technical support on +45 8818 1114 for questions about the registration and submission of bids on the website.

For additional information, please consult "Conditions of Purchase" §1.

TELEPHONE BIDDING:

Should you wish to bid at auction by telephone, please inform Bruun Rasmussen of your name and telephone number, as well as which catalogue numbers you are interested in, no later than **3 hours** prior to the start of the auction. You will then be contacted shortly before the relevant lot comes under the hammer, thereby allowing you to participate without being in the auction room yourself.

For additional information, please consult "Conditions of Purchase" §1.

Det er muligt at afgive kommissionsbud, hvis De ikke selv kan være til stede på auktionens dag. Denne service er gratis.

Når De afgiver en kommission, beder De vores kundeservice på Deres vegne byde op til et af Dem bestemt beløb i hammerslag.

Der kan opstå den situation, at en anden køber allerede har budt det beløb, som De ønsker at afgive. Er De da villig til at gå et bud højere eller er De indforstået med at nummeret sælges til anden side?

Ønsker De ikke at byde højere så skriv "Max" ud for beløbet. Er De i tvivl om hvor højt De vil byde, kan De hæve budet med op til ca. 15% eller ca. 25%.

Salgsprisen kan blive højere eller lavere end vurderingen, så der er også mulighed for at købe til under den angivne vurdering. Vor kundeservice køber altid så billigt som muligt til Dem, som havde De selv været tilstede på auktionen.

Alle kommissioner behandles strengt fortroligt.

Kommissionsbud skal være Bruun Rasmussen i hænde senest **24 timer** før auktionens start.

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

Er dette Deres absolutte maximum bedes De anføre "Max" i kolonnen.

De kan også forhøje Deres bud med henholdsvis ca. 15% eller ca. 25%, ved at indikere dette i kolonnen.

De bedes underskrive kommissionsblanketten og sikre Dem, at Bruun Rasmussen modtager den senest **24 timer** før auktionens start.

Hvis Deres oplysninger ikke er tilstrækkelige, kan Bruun Rasmussen undlade at byde for Dem, ligesom Bruun Rasmussen ikke kan gøres ansvarlig for fejl ved budgivning.

INTERNET:

Kommissionsbud kan afgives på hjemmesiden bruun-rasmussen.dk direkte fra siden med den effekt, De ønsker at byde på.

Seneste afgivelse af bud via hjemmesiden er **3 timer** før auktionens start.

Afgivne bud kan ses på hjemmesiden under "Deres bud", når de er logget ind. Kontakt teknisk support på 8818 1114 for spørgsmål om registrering og budgivning via internettet.

For yderligere information, se "Købskonditioner", §1.

TELEFONBUD:

Såfremt De ønsker at byde pr. telefon, bedes De oplyse Bruun Rasmussen Deres navn og telefonnummer samt hvilke katalognumre, De ønsker at byde på, senest **3 timer** før auktionens start. De vil så blive ringet op kort før, den aktuelle vare kommer under hammeren, og De kan på denne måde deltage i auktionen uden selv at være til stede.

For yderligere information, se "Købskonditioner" på bruun-rasmussen.dk under "Guide".

COMMISSION BIDS

KOMMISSIONSBUD

Skal være Bruun Rasmussen i hænde senest **24 timer** før auktionens start.

Must be submitted no later than 24 hours prior to the start of the auction.

AUKTION NR AUKTION NO: **915**

Navn Name: *

Adresse Address: *

Postnr./by City: *

Land Country: * Fax:

Tel: *

e-mail: CVR-nr. VAT No.:

Bank: Konto nr. Acct. No.:

Adresse Address:

Postnr./By City: Land Country:

Tel: Kontaktperson Contact:

Obligatoriske felter er mærket med en stjerne * *Mandatory fields are marked with an asterisk **

Undertegnede giver hermed fuldmagt til Bruun Rasmussen Kunstauktioner A/S om på mine vegne at købe nedennævnte katalognumre så fordelagtigt som muligt, inden for det af mig anførte beløb, i hammerslag. *I hereby request that Bruun Rasmussen bid on my behalf on the following lots up at the prices indicated below.*

Undertegnede har udfyldt ovennævnte med de ønskede oplysninger, samt har accepteret købskonditionerne. *The undersigned has supplied the required information and agrees to be bound by the conditions of purchase.*

Signatur: * B.R. kunde-nr. Client No.:

Jeg ønsker at modtage salgsresultater på de emner jeg har budt på via email dagligt efter auktion
 I wish to receive sales results on the items I have been bidding on via e-mail every day after the auction

på e-mail adressen *on this e-mail address:*

Katalog nr. Lot. No.	Beskrivelse Description	Bud kr. Bid DKK	Max	+15%	+25%

BRUUN RASMUSSEN KUNSTAUKTIONER A/S

Bredgade 33 · DK-1260 København K · Tel +45 8818 1111 · Fax +45 8818 1112 · bids@bruun-rasmussen.dk · bruun-rasmussen.dk

Fortsættes næste side *Please turn over*

Ret til ændringer forbeholdes © 2023 Bruun Rasmussen Kunstauktioner
Foto: Bent Lange, Henrik Wichmann & Peter Madsen · Tryk: Cool Gray
Grafik og dtp: Jorge Figueiredo & Bettina Stefansen



 MODERN ART

