



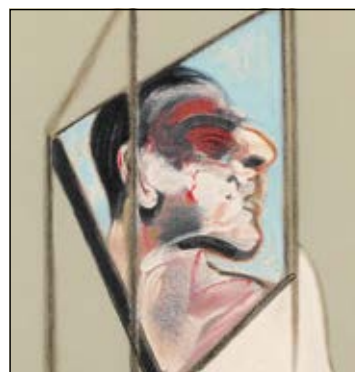
MODERN ART
+ WATCHES



BRUUN RASMUSSEN
AUCTIONEERS

MODERNE KUNST + ARMBÅNDSURE

Traditionel Auktion 906



AUKTION

8. - 9. marts 2022

EFTERSYN

Torsdag	24. februar	kl. 15 - 18
Fredag	25. februar	kl. 11 - 17
Lørdag	26. februar	kl. 11 - 16
Søndag	27. februar	kl. 11 - 16
Mandag	28. februar	kl. 11 - 17

eller efter aftale



BRUUN RASMUSSEN
KUNSTAUKTIONER

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





AUKTIONSKALENDER

MALERIER OG ANTIKVITETER

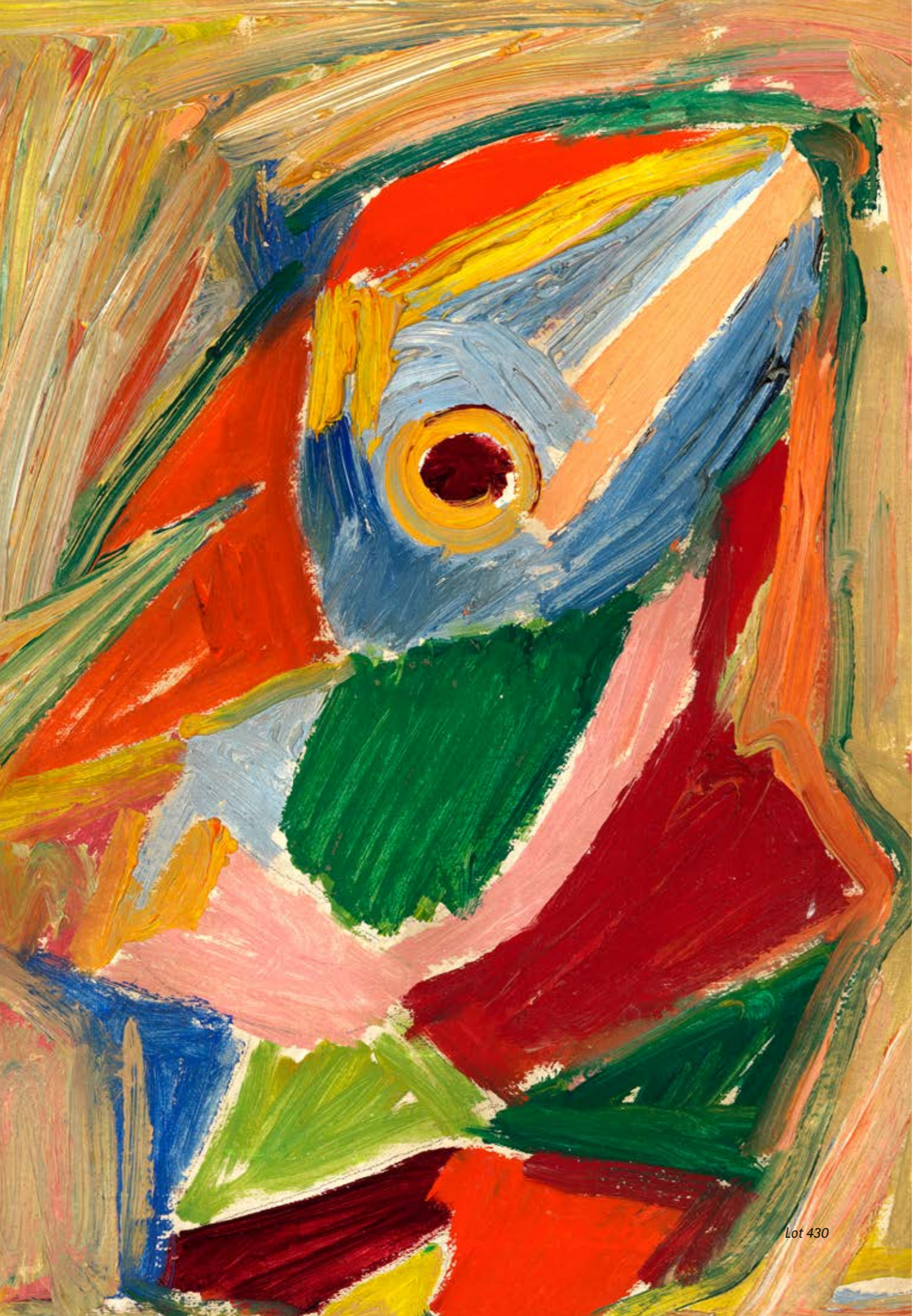
Tirsdag	1. marts		
	kl. 16	Malerier og tegninger	1 - 105
Onsdag	2. marts		
	kl. 14	Møbler, ure, bronzer, tæpper, Flora Danica, sølv og våben	106 - 213
Torsdag	3. marts		
	kl. 16	Smykker og tasker	214 - 399

MODERNE KUNST OG DESIGN

Tirsdag	8. marts		
	kl. 16	Malerier og skulpturer	400 - 506
Onsdag	9. marts		
	kl. 14	Malerier og skulpturer	507 - 562
		Fotografier	563 - 636
		Grafik	637 - 676
	kl. 19	Armbåndsure	677 - 727
Torsdag	10. marts		
	kl. 16	Sølv og keramik	728 - 757
		Møbler, belysning og tæpper	758 - 933

SIDSTE FRIST FOR AFHENTNING: ONSDAG DEN 23. MARTS

Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet i Bredgade 33 senest onsdag den 23. marts. 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 25. marts. Transporten koster 150 kr. pr. genstand inkl. moms, og opbevaringen koster 150 kr. pr. genstand pr. påbegyndt uge inkl. moms.



Lot 430

MODERN ART + WATCHES

Live Auction 906



AUCTION

8 - 9 March 2022

PREVIEW

Thursday	24 February	3 pm - 6 pm
Friday	25 February	11 am - 5 pm
Saturday	26 February	11 am - 4 pm
Sunday	27 February	11 am - 4 pm
Monday	28 February	11 am - 5 pm

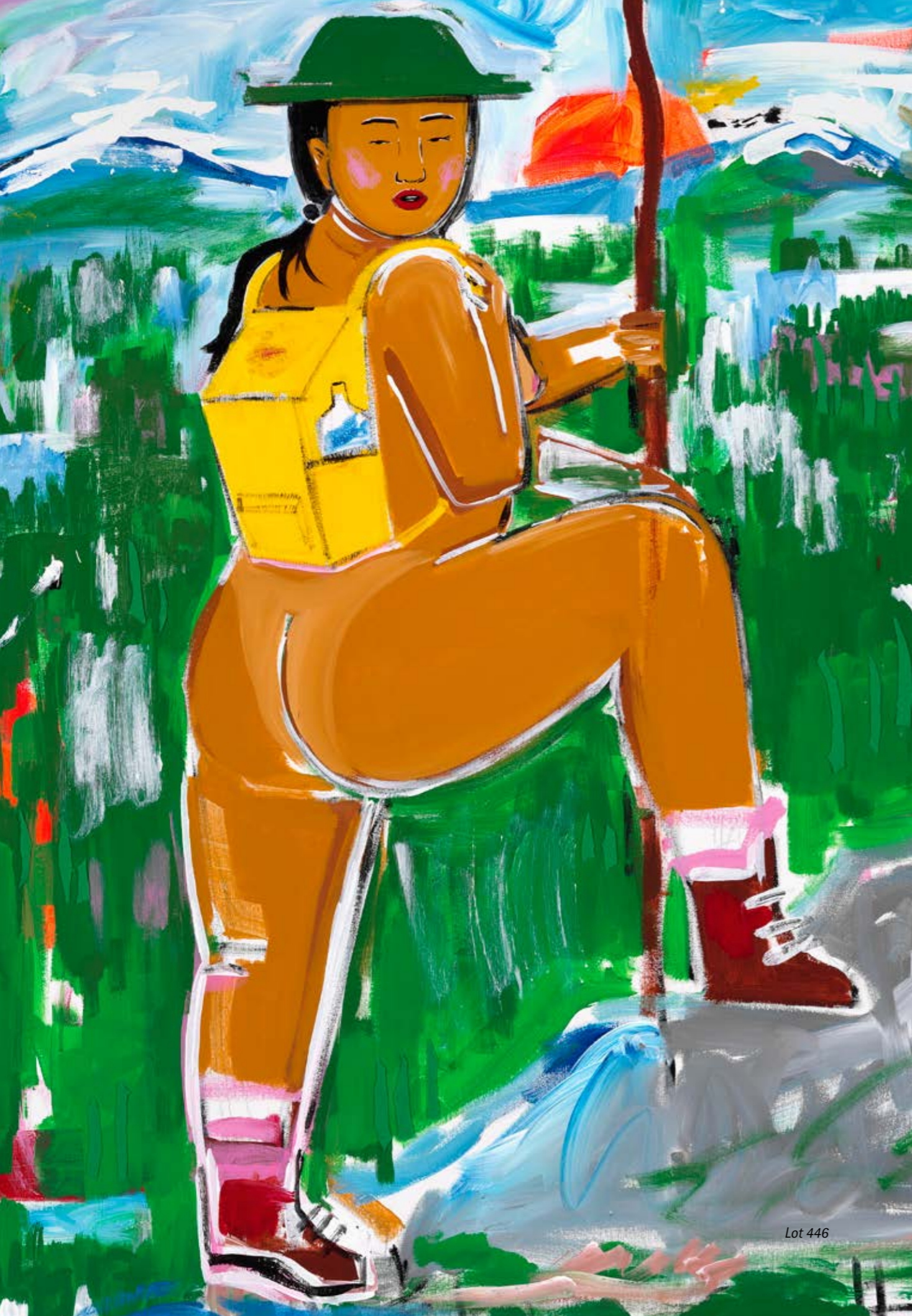
or by appointment



BRUUN RASMUSSEN
AUCTIONEERS

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





DAYS OF SALE

FINE ART AND ANTIQUES

Tuesday	1 March		
	4 pm	Paintings and drawings	1 - 105
Wednesday	2 March		
	2 pm	Furniture, clocks, bronzes, carpets, Flora Danica, silver and weapons	106 - 213
Thursday	3 March		
	4 pm	Jewellery and handbags	214 - 399

MODERN ART AND DESIGN

Tuesday	8 March		
	4 pm	Paintings and sculptures	400 - 506
Wednesday	9 March		
	2 pm	Paintings and sculptures	507 - 562
		Photographs	563 - 636
		Prints	637 - 676
	7 pm	Wristwatches	677 - 727
Thursday	10 March		
	4 pm	Silver and ceramics	728 - 757
		Furniture, lamps and carpets	758 - 933

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 23 MARCH

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 23 March 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 25 March. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

Ship Ahoy!



Ses vi på eftersynets åbningsdag?

Torsdag 24. februar 15-18

Åbningsforedrag kl. 16-17: Petra, Gerda og rumfarten

Bruun Rasmussens vurderingsekspert
Peter Kjølgaard, Peter Beck og Lærke Bøgh
fortæller den opsigtsvækkende historie bag en række
af højdepunkterne på årets første auktion i Bredgade.
Det gælder møbelarkitekten Viggo Boesens
originale stol "Den Lille Petra" fra 1938,
kunstneren Gerda Wegeners sensuelle maleri
"I sommervarmen (Lili)" fra 1924
og ikke mindst en række månefotografier
fra NASA's mange rummissioner.

Alle er velkomne, når vi åbner dørene for et eftersyn
ud over det sædvanlige!

See You on the Opening Day of the Preview?

Thursday 24 February 3-6 pm

Opening presentation at 4-5 pm: Petra, Gerda and Voyages to the Moon

Bruun Rasmussen's valuation specialists
Peter Kjølgaard, Peter Beck and Lærke Bøgh
tell the exciting stories behind some of the highlights
at this year's first Live Auction in Copenhagen.
This includes the Danish architect Viggo Boesen's
original chair "The Little Petra" from 1938,
the artist Gerda Wegener's sensual painting
"In the Heat of Summer (Lili)" from 1924
and not least a collection of lunar themed photographs
from NASA's Apollo programme.

Everyone is welcome when we open the doors
for a preview beyond the ordinary!

We drop anchor at the Admiral Hotel with an auction collected from the high seas. Vintage model ships, historical marine paintings and other fascinating maritime objects from the Admiral Hotel's inspiring collection are assembling at our Online Auction on Monday 7 March at 7 pm at bruun-rasmussen.dk.

The preview for the auction is held in the nautical atmosphere of the Admiral Hotel, Toldbodgade 24-28, in Copenhagen.

We celebrate the opening of the preview with a talk about the history of Denmark as a maritime nation by a specialist from Bruun Rasmussen. The event will take place on Thursday 24 February at 5 pm at the Admiral Hotel.

View all the objects of the auction online from 18 February at bruun-rasmussen.dk.

Opening hours of the preview at Admiral Hotel:

Thursday	24 February	4 - 7 pm
Friday	25 February	12 noon - 6 pm
Saturday	26 February	12 noon - 5 pm
Sunday	27 February	12 noon - 5 pm
Monday	28 February	12 noon - 6 pm

Kirkebys kalejdoskop, den glemte surrealist og fotografiske månelandinger

På auktionen dykker vi ned i kunstens grundstof med Per Kirkeby og et monumentalværk, der er sammensat af 11 stilistisk varierende malerier fra 1974 – alle i rammer formgivet af kunstneren. Med en uddannelse som geolog lå kunsten ikke lige for, men det er ikke svært at se, at Kirkeby satte sine videnskabelige studier i spil på lærredet, der vækker mindelser om klippens indre, kystlinjens strukturer og landskabets stofflighed. Et gennemgående træk for ham er det eksplosive favntag med farverne og udfordringen af den klassiske komposition. I kraft af sin sammensatte karakter er det udbudte værk et spektakulært syn i en ellers vidtfavnende produktion. Tankerne bag værket kendes ikke, men det blev udstillet i Aarhus Kunstbygning året efter tilblivelsen. Den kunstneriske odysse er for Kirkeby selv nået til vejs ende, men navnet Kirkeby er mejslet fast i kunstens grundfjeld, og værkerne drager til stadighed med sine eksistentielle fortællinger og opfordring til langsommelig refleksion (kat.nr. 473).

Vi giver også svaret på, hvem den glemte surrealist i dansk kunst var. Maleren Harry Carlsson betragtes i dag, trods en beskedent produktion, som en af de vigtigste bidragsydere – på linje med Vilhelm Bjerke Petersen og Wilhelm Freddie. Som Kirkeby havde Carlsson en helt anden uddannelsesbaggrund og rejste som typograf til Tyskland lige inden 1. Verdenskrig. Rejsen førte ham på sporet af den europæiske avantgarde i en periode, hvor Berlin fungerede som kunstmetropol. Efter hjemkomsten blev Carlsson uddannet på Harald Giersings kunstskele, og som man ser det med auktionens syv malerier, tager hans udtryk fra 1920'erne form som kubistiske og ekspressionistiske skildringer af kvinderne i hans liv, fuglene foran atelieret og et enkelt gadebillede fra Nørrebro. Værkerne viser, at Carlsson, også inden han begav sig ud på surrealismens snoede veje, var en interessant skikkelse med stor sans for øjeblikkets skønhed (kat.nr. 507-513).

En af de mest markante kvindelige kunstnere i 1920'ernes Danmark var Gerda Wegener. På forsiden af dette katalog ser man hendes skildring af sin nøgne partner, der med blussende kinder og røde læber slænger sig som en forførende odalisk i rokokostolens blomstrende ornamentik. Den transkønnede Lili Elbe var en af de første i verden til at få foretaget en kønsskifteoperation, og i dag hvor køn, seksualitet og identitet er på dagsordenen, får historien om Gerda og Einar Wegener alias Lili Elbe en fornyet aktualitet på trods af de næsten 100 år, der er gået, siden den udspillede sig. Wegener får på auktionen selskab af andre markante danske kunstnere, f.eks. Richard Mortensen med det vidunderlige maleri "Opus 9, nr. 18" fra 1949. Vi byder også på lidt af et verdensnavn med den japanske kunstner Ayako Rokkaku og seks af hendes karakteristiske værker med de mangakarikerede piger med store dådyrøjne, der alle er erhvervet af nuværende ejer hos Galerie Moderne i Silkeborg (kat.nr. 406, 469 og 488).

"That's one small step for (a) man, a giant leap for mankind". Sådan lød de berømte ord fra astronauten Neil Armstrong, da han som det første menneske satte sine fødder på månen. Han blev billedet på den storhedstid, menneskeheden stod midt i sidst i 1960'erne. I raketfart tager vi med Armstrong ud i det ydre rum med 74 katalognumre med ikoniske fotografier fra en privat samling. Som en del af NASA's månemissioner blev alle astronauter udstyret med et kamera, der skulle indfange den nye verden, som ingen havde set før, og de udbudte fotografier vidner om milepæle i det såkaldte Apolloprogram i perioden 1968-72. Alle fotografier er originale og har tilhørt NASA og været anvendt til intern forskning, mens enkelte af dem har været på forsiden af store amerikanske magasiner som National Geographic og LIFE Magazine for at fortælle hele verden om USA's sejr i månekapløbet. Læs mere side 158 (kat.nr. 563-636).



Lot 715

I kataloget findes også et stort udvalg af armbåndsure, og Rolex har om nogen en lang række ikoniske ure på samvittigheden. Et af dem er sportsmodellen Daytona, der oprindeligt blev formgivet til racerløb og udviklet med henblik på racerkørernes behov. Uret er da også opkaldt efter den berømte racerbane i Florida af samme navn. Denne gang præsenterer vi hele fem eksemplarer af modellen med forskellige referencenummer – f.eks. et af det pureste guld, et som indeholder materiale af meteorit og et med en isblå urskive (f.eks. kat.nr. 708, 715 og 699).

Niels Raben og Jesper Bruun Rasmussen

Kirkeby's Kaleidoscope, a Forgotten Surrealist and Photographs from the Moon

At the auction, we dive into the fundamental elements of art with Per Kirkeby and a monumental work composed of 11 stylistically varied paintings from 1974 – all in frames designed by the artist. With an education as a geologist, a career in art was not exactly in the cards for Kirkeby, but it is not difficult to see that the artist has used his scientific background in the content of the canvas, which evokes images of the interior of a rock, the structure of a coastline and the texture of a landscape. A recurring feature in Kirkeby's art is the explosive embrace of colours and a challenge of the classical composition. By virtue of its complex character, the present work is a spectacular sight even when considering the rest of Kirkeby's wide-ranging production. The ideas behind the work are not known, but it was exhibited at the Aarhus Kunstbygning the year after its creation. The artistic odyssey has concluded for Kirkeby himself, after he passed away in 2018, but the name Kirkeby is carved into the bedrock of Danish and international art, and his works continue to draw in viewers with their existential narratives and room for thoughtful contemplation (cat. no. 473).

We also provide an answer to who the forgotten surrealist in Danish art is. The painter Harry Carlsson is today, despite his modest production, considered one of the most important contributors to the movement – alongside Vilhelm Bjerke Petersen and Wilhelm Freddie. Like Kirkeby, Carlsson was not trained as an artist and travelled as a typographer to Germany just before the First World War. The journey put him on the trail of the European Avant-garde movement during a period when Berlin was a true art metropolis. After returning home, Carlsson was educated at Harald Giersing's art school, and, as can be seen with the auction's seven paintings, his idiom from the 1920s was inspired by the Cubist and Expressionist movements in the depictions of the women in his life as well birds in front of his studio and a street scene from the Nørrebro neighbourhood in Copenhagen. The works show that Carlsson, even before he embarked on the winding paths of Surrealism, was an interesting artist with a great understanding of how to capture the beauty of a moment in time (cat. no. 507-513).

Gerda Wegener was one of the most prominent female artists in Denmark during the 1920s. On the cover of this catalogue, you can see her depiction of her nude life partner, who with blushing cheeks and red lips lounges like a seductive odalisque in the flourishing ornamentation of a Rococo chair. The transgender woman Lili Elbe was one of the first individuals to receive gender reassignment surgery, and with the current debates on gender, sexuality and identity, the story of Gerda and Einar Wegener (Lili Elbe) has a renewed topicality despite the almost 100 years that have passed since the events took place. At the auction, Wegener will be joined by other prominent Danish artists, including Richard Mortensen with the wonderful painting "Opus 9, no. 18" from 1949. We can also present a bit of an international sensation with the Japanese artist Ayako Rokkaku and six of her characteristic works with the manga-caricatured girls with big deer eyes, all acquired by current owner of Galerie Moderne in Silkeborg (cat. no. 406, 469 and 488).

"That's one small step for (a) man, a giant leap for mankind". Those were the famous words spoken by astronaut Neil Armstrong as he became the first human to set foot on the moon. The moon landing solidified the feeling of witnessing a heyday for human achievement in the late 1960s. At rocket speed, we join Armstrong on his journey into outer space with 74 lots featuring iconic photographs from a private collection. As part of NASA's lunar missions, all astronauts were equipped with a camera to capture the new world that no one had seen before, and the photographs up for auction show the many milestones of the famous Apollo programme during the period 1968-72. All the photographs are original and have belonged to NASA. They were used for internal research, while



Lot 435

some of them made it onto the covers of major US magazines such as National Geographic and LIFE to tell the whole world about the United States' success in the space race. Read more on page 158 (cat. no. 563-636).

The catalogue also includes a large selection of wristwatches. This includes Rolex, a company that has produced a large number of iconic watches through the ages. One of them is the Daytona sports model that was originally designed for racing and developed to meet the needs of race car drivers. The model is named after the famous racetrack in Florida, and this time we can present five copies of the model with different reference numbers – including one in gold, one containing material from a meteorite and one with an ice blue dial (e.g. cat. no. 708, 715 and 699).

Niels Raben and Jesper Bruun Rasmussen

SPECIALISTS IN MODERN ART



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



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



Paintings, sculptures and prints
Niels Boe-Hauggaard
+45 8818 1182
nbh@bruun-rasmussen.dk



Paintings, sculptures and prints
Emma Bjørlov Møller
+45 8818 1092
ebm@bruun-rasmussen.dk



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



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



Wristwatches
Vilhelm Islandi Bramsen
+45 8818 1239
vib@bruun-rasmussen.dk



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



Director of sales
Kasper Nielsen
+45 8818 1121
kn@bruun-rasmussen.dk



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



International relations
Frederik Bruun Rasmussen
+45 8818 1003
fbr@bruun-rasmussen.dk



Representative United Kingdom
Anna Grundberg
+44 7976 554 439
agr@bruun-rasmussen.dk



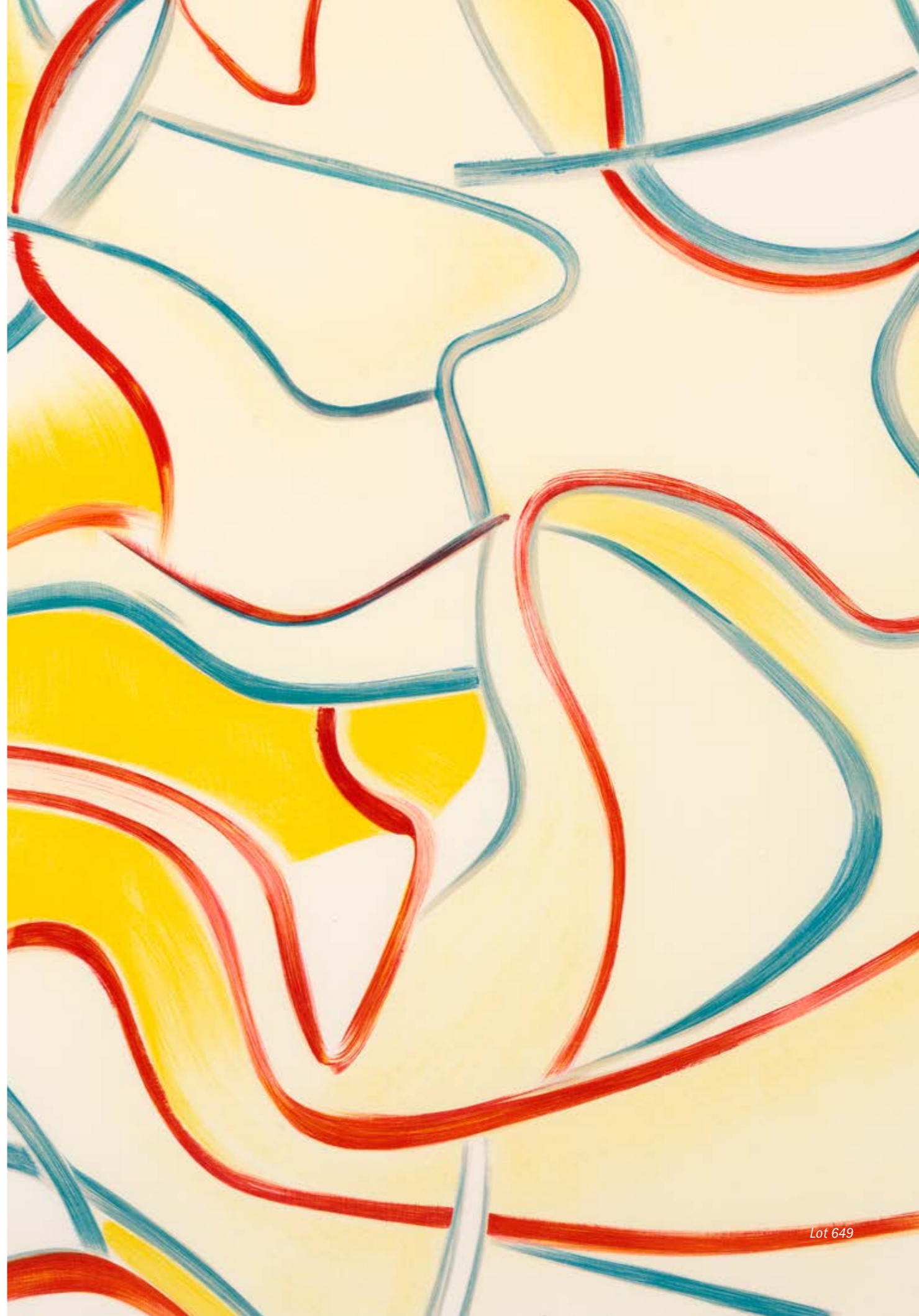
Silver and branding
Alexa Bruun Rasmussen
+45 8818 1091
alexa@bruun-rasmussen.dk



Representative USA
Sandra Septimius
+1 718 764 7601
ss@bruun-rasmussen.dk



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



PAINTINGS AND
SCULPTURES

Tuesday 8 March 4 pm
Lot 400 - 506





400

400^{ARR}

OLAF RUDE

b. Rakvere, Estland 1886, d. Frederiksberg 1957

View towards the sea, Bornholm. Signed Olaf Rude.

Oil on canvas. 96 x 105 cm.

DKK 25,000-30,000 / € 3,350-4,050



401

401^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

"Vinterdag i min have" (A winter's day in my garden), Gudhjem, Bornholm. Signed OH; titled on the reverse. Oil on canvas. 65 x 100 cm.

DKK 125,000-150,000 / € 17,000-20,000



402

402 ^{ARR}
J AIS N I E L S E N

b. Copenhagen 1885, d. Hellerup 1961

Atelier painting with the artist's mother and the artist in the background, Paris. Signed Jais 1915; signed, titled and dated on the reverse. Oil on canvas. 118 x 89 cm.

Provenance: Painted during the mother's visit with the young artist in Paris 1915. Thence by descent in the artist's family.

Provenance: Private collection, Denmark.

DKK 100,000-125,000 / € 13,500-17,000



403

403 ^{ARR}
J . F . W I L L U M S E N

b. Copenhagen 1863, d. Cannes 1958

"Kirken ved Kanalen i Venedig" (The Church by the Canal in Venice). Signed J. F. W. 1950; stamped on the reverse 'J.F. Willumsens Dødsbo' (The Estate of J.F. Willumsen). Oil on canvas. 100 x 64 cm.

Exhibited: Den Frie Udstilling, Copenhagen, February - March 1951, cat. no. 223. DKK 250,000-275,000 / € 33,500-37,000



404

404^{ARR}

NIELS LERGAARD

b. Vorup 1893, d. Copenhagen 1982

"Morgenmad ved Østersøen" (Breakfast by the Baltic Sea),
Bornholm. Signed Niels Lergaard. Oil on canvas. 93 x 105 cm.

DKK 30,000-40,000 / € 4,050-5,400



405

405^{ARR}

JENS SØNDERGAARD

b. Øster Assels 1895, d. Skovshoved 1957

"Havbillede" (Seascape with figures and ships). Signed Søn-
dergaard 36; signed, titled and dated on the reverse. Oil on
canvas. 134 x 158 cm.

Exhibited: Grønningen, Copenhagen, 1937, cat. no. 153.

Exhibited: Museum of Art, Carnegie Institute, Pittsburgh, U.S.A.

DKK 150,000-200,000 / € 20,000-27,000

Gerda Wegener: “In the Heat of Summer (Lili)”, 1924

On the cover of the spring auction catalogue, we are proud to present a rare and exciting work by Gerda Wegener. “I Sommervarmen (Lili)” (In the Heat of Summer (Lili)) from 1924 shows Lili Elbe with her back turned to the viewer, as a reclining and seductive odalisque. The face is shown in profile; the eyelids are heavy, almost drowsy, while the lips are painted red and the cheeks cherry-coloured. Lili’s vulnerable nudity stands in stark contrast to the Rococo chair’s vigorously flourishing ornamentation, while she holds an oriental fan in her hand and wears a pair of high-heeled silk sandals.

Art history is filled with beautiful, nude female models who act as objects for the male artist’s desires and the spectator’s scrutinizing gaze. But here the gaze is split and becomes ambiguous: the artist is a woman, and the model is a trans woman: “The thing that has saddened me greatly, and you are to blame, wonderful artist! Imagine! I have found pleasure in looking at shapes, which in all fairness belonged to Einar!” (Viggo Afzelius, Ekstra Bladet, 4.3.1913 quoted from Tobias Raun p. 50).

At a time when gender, sexuality, identity and roles are being negotiated like never before, the story of Gerda and Einar Wegener – and especially the paintings where the latter is used as a model – has only become more topical despite the almost 100 years that have passed since the artwork was created.

“In the Heat of Summer (Lili)” was shown at ARKEN – Museum of Modern Art’s popular exhibition in 2016 and is discussed in Tobias Raun’s text “The Trans Woman as a Model and Co-creator. About Resistance and Becoming in the Back-turning Lili Elbe” in the exhibition’s catalogue. Among other things, Raun writes the following: “The portraits of Lili with her back turned to the viewer are stylistic modernist experiments, where the background is made up of a certain ornamented flatness that makes the model stand out. In both cases, Lili’s hip bends, which turns her body into a curved, undulating, ornamented shape. The back of the model appears both inviting, but also as a deterrent to keep us from accessing her body.”

The painting is on many levels extremely complex and contains a plethora of themes, each of which could inspire a dissertation. Here we will simply encourage everyone to enjoy the work for its immediate picturesque beauty and leave it up to the individual to further explore the artistic nooks and crannies and the ambiguity of the story behind the painting.



Verso



406

406 GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

“I sommervarmen (Lili)” (In the Heat of Summer (Lili)). Signed Gerda Wegener 1924. Inscribed on the stretcher: G. No.38 Gerda Wegener “Les grandes chaleurs”. Oil on canvas. 115 x 87 cm. Exhibited: “Gerda Wegener”, ARKEN Museum of Modern Art, 2016. Ill. in the catalogue p. 51 and discussed on pp. 48-52. DKK 400,000-500,000 / € 54,000-67,000



407

407 ^{ARR}
INGÁLVUR AV REYNI

b. Tórshavn 1920, d. s.p. 2005

Village, the Faroe Islands. Signed I av Reyni 63. Oil on canvas. 54 x 75 cm.

DKK 30,000-40,000 / € 4,050-5,400

408 ^{ARR}
NIELS LERGAARD

b. Vorup 1893, d. Copenhagen 1982

View towards the sea, Bornholm. Signed Niels Lergaard. Oil on canvas. 85 x 115 cm.

DKK 30,000-40,000 / € 4,050-5,400



409

409 ^{ARR}
SAMUEL JOENSEN - MIKINES

b. Mykines 1906, d. Copenhagen 1979

"Morgensol" (Morning Sun). Signed S.J. Mikines 43. Oil on canvas. 48 x 60 cm. During The Second World War Mikines works with a series of "sun paintings" - Morning Sun, Evening Sun, Autumn Sun and Winter Sun.

Literature: A variant of the motif ill. in Bárður Jákupsson: "Mikines", Emil Thomsen, Tórshavn, 1990, p. 139 and in Adalsteinn Ingólfsson: "Mikines", Nesútgáfan, Reykjavík, 2006, p. 104.

Provenance: Acquired by the present owner's grandmother who was from the Faroe Islands.

DKK 50,000-60,000 / € 6,700-8,050



408



410

410 ^{ARR}

ERIK HOPPE

b. Ødis 1896, d. Kvam, Norge 1968

"To figurer på plæne. Paraplytræer" (Two figures on the lawn, Umbrella Trees), Søndermarken, 1947. Signed Hoppe. Oil on canvas. 65 x 80 cm.

Exhibited: Kunstforeningen, Copenhagen, 1986, cat. no. 52.

Exhibited: Sønderjyllands Kunstmuseum, Tønder, 1986, cat. no. 52.

Exhibited: "Erik Hoppe - Farve, sol, sind", Vejle Kunstmuseum, Nivaagaards Malerisamling, 2003, cat. no. 42. DKK 40,000-50,000 / € 5,400-6,700



412

411

HARALD GIERSING

b. Copenhagen 1881, d. s.p. 1927

"Foran Akademiet, Sorø, Skitse" (View from Sorø Academy, Sketch), 1915. Signed monogram. Oil on canvas. 53 x 69 cm.

Exhibited: Harald Giersing Mindeudstilling, Charlottenborg, Copenhagen, 1927, cat. no. 185.

Provenance: Previously in the collection of District Attorney F. Dragsted.

DKK 30,000-40,000 / € 4,050-5,400



411

412 ^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

Christmas night at Bognemark, Bornholm. Signed twice, OH 57. Oil on canvas. 89 x 146 cm.

DKK 200,000-250,000 / € 27,000-33,500



413

413
JENS ADOLF JERICHAU

b. Roskilde 1890, d. Paris 1916

"Mytologisk komposition" (Mythological composition). Unsigned. Inscribed on the reverse "Til general Koefoed og Fru Ellen Koefoed i Taknemmelighed fra Familien Jerichau". Oil on canvas. 50 x 47 cm.

Literature: Fortegnelse over Skulptur Maleri og Grafik tilhørende Erling Koefoed, Copenhagen, 1961, ill. p. 47 (incorrectly described as Oluf Hartmann).

Literature: Troels Andersen: "Jens Adolf Jerichau", Copenhagen, 1983, no. 44, ill. p. 184.

Provenance: Lawyer Erling Koefoed, Copenhagen. Gift from the Jerichau family.

DKK 25,000-30,000 / € 3,350-4,050



414

414
ASTRID HOLM

b. Copenhagen 1876, d. s.p. 1937

Still life with flowers. Signed AH. Oil on canvas. 85 x 66 cm.

DKK 25,000-30,000 / € 3,350-4,050



415

415
ASTRID HOLM

b. Copenhagen 1876, d. s.p. 1937

View of a garden, Horneby. Signed A.H. Oil on canvas. 65 x 55 cm.
Exhibited: "Astrid Holm & Co.", Øregaard Museum, Hellerup, September 2020 - January 2021, ill. full page in colours as fig. 136, p. 283.

DKK 30,000-35,000 / € 4,050-4,700

Hjalmar Bull (1883-1961)

Norwegian-Danish Hjalmar Bull (1883-1961) is a relatively unknown quantity in both Norwegian and Danish art history, and therefore it is a special pleasure to be able to offer two of his works. Taking into account the fairly modest number of previously publicly shown works, the two works up for auction can be described as key pieces in his oeuvre. The quality and uniqueness of Hjalmar Bull's works seem obvious from a contemporary perspective when you consider the paintings within the context of their own time. They were most likely made around 1940, based on writings about exhibition activity, including an exhibition at the City Hall Square in Copenhagen in 1940 and at the Danish Artists' Autumn Exhibition in 1942. The main reason for Bull's status as a relative unknown artist is probably due to a limited production and circulation of his works. Another contributing explanation may be that Hjalmar Bull was a student of another 'outsider' in Danish art, namely Immanuel Ibsen (1887-1944), an "artist for artists", whose name and art have only later achieved a wider recognition. The inspiration from Immanuel Ibsen's 'shadowless painting' – the picturesque and structural emphasis of the colour surfaces – is quite clear with Hjalmar Bull, who, however, also infuses his motifs with a Nordic mood or tone.

Hjalmar Bull was born in what at the time was known as Christiania (modern day Oslo). He was the son of the poet Jacob Breda Bull (1853-1930) and brother of the famous Norwegian poet Olaf Bull (1883-1933). In his youth, Hjalmar Bull pursued a career as a concert pianist and trained in places such as Florence and Rome. A hand operation unfortunately put a stop to this dream, and due to World War I and personal reasons, Hjalmar Bull ended up in Copenhagen in 1913. Here, he married and remained in Denmark for the rest of his life. The meeting with Immanuel Ibsen through the music community had a great influence on the rest of Bull's life.



416

416^{ARR}
HJALMAR BULL
b. Christiania (Oslo) 1883, d. Denmark 1961

Bathers among birch trees, c. 1940. Signed Bull. Oil on canvas. 115 x 160 cm.
Exhibited: "Hjalmar Bull", Schäffergården, Fondet for Norsk-Dansk Samarbejde (The Foundation for Norwegian-Danish Cooperation), Gentofte, November - December 2017.
Provenance: By inheritance in the artist's family and not previously offered for sale.
DKK 75,000-100,000 / € 10,000-13,500



417

417^{ARR}

HJALMAR BULL

b. Christiania (Oslo) 1883, d. Denmark 1961

Woman at a sink, c. 1940. Signed Bull. Oil on canvas. 132 x 97 cm.

Exhibited: "Hjalmar Bull", Schäffergården, Fondet for Norsk-Dansk Samarbejde (The Foundation for Norwegian-Danish Cooperation), Gentofte, November - December 2017.

Provenance: By inheritance in the artist's family and not previously offered for sale. DKK 50,000-60,000 / € 6,700-8,050



418

418^{ARR}

EBBA CARSTENSEN

b. Västra Kvämstorp, Scania 1885, d. Copenhagen 1967

Figure composition, c. 1915-25. Indistinctly signed. Oil on canvas. 136 x 96 cm.

The work is not titled or dated, but several titles from the artist's early participation at Charlottenborgs Forårsudstilling (The Charlotteborg Spring Exhibition) and Kunstneres Efterårsudstilling (The Artists' Autumn Exhibition) in Copenhagen could match the motif: "Figurgruppe i Skoven" (Figure group in the forest) (CF 1915), "Skovinteriør" (forest interior) (KE 1916), "Susanne i badet" (Susanne in the bath) (KE 1917), "Forårmorgen i skoven" (Spring morning in the forest) (KE 1918) or "Figurer i landskab" (Figures in landscape) (KE 1925). DKK 25,000-30,000 / € 3,350-4,050

"Being an artist is just about the best thing a human being can be. Only a few things can be compared to the feeling you experience when you suddenly master your abilities and can create what you had in mind, and when this does happen once in a while, then you experience something that carries you across all the rigorous working days that fill the life of an artist." (Samlere (The Collector), March 1933.)



Photo of Mette & Paul Gauguin with Mette Gauguin wearing the medallion.
© Julie Laurberg,
Public domain,
via Wikimedia Commons.



419

419
PAUL GAUGUIN

b. Paris 1848, d. Fatu-lwa 1903

Medallion (Pendentif). Unsigned. Metal, human hair, glass. 8.5 x 6.5 cm.

The work is examined and registered by the Wildenstein Plattner Institute, Paris, and will be included in the forthcoming Gauguin Digital Catalogue Raisonné. WPI Reference no. 21.10.07 / 20920. The written confirmation is enclosed.

Exhibited: "Gauguins verdener" (The Worlds of Gauguin), Ny Carlsberg Glyptotek, Copenhagen 2016.
Provenance: The Danish film instructor Henning Carlsen (1927-2014) who in 1986 directed the film "Oviriri" on the life of Paul Gauguin. The pendant / brooch was received as a gift in relation to the filming from the Danish based Gauguin family. The pendant is accompanied by a small hand written note with the text: "Kære Else + Henning, Denne medalje er lavet af

'Oldefar' med Mettes hår og lavet af kakkelovns rør. God Jul. I love you. [Indistinct first name] Gauguin".
In translation: "Dear Else + Henning, This medallion is made by [our] 'great-grandfather' with Mette's hair and made from stove pipe. Merry Christmas. I love you. [Indistinct first name] Gauguin".

In the box for the brooch there is a typewritten note in the lid with the following text (translated from Danish): "This brooch in reality is Paul Gauguin's first artistic experiment - except for a few sketchy drawings. It is made for Mette Gauguin, born Gad (1850-1920) from cuttings from a stove pipe after they as newly-weds (1873) moved into a recently renovated apartment at Place St. Georges, Paris 9'. It is depicted on a single photograph of Mette, where she is wearing it around her neck and in a painting by Gauguin of her in an elegant evening dress. Who the hair behind the watch glass belonged to is unknown. One can guess it was Mette's own or from their first-born son, Emil".

DKK 40,000-50,000 / € 5,400-6,700



420



422



421

420^{ARR}

MOGENS BALLE

b. Copenhagen 1921, d. Asminderup 1988

"Fra en fremmed by" (From a Strange City), 1953-1954.

Signed M. Balle. Oil on canvas. 80 x 69 cm.

Literature: Henning Smidth, no. 1954-009.

Exhibited: Maj-Udstillingen, Copenhagen, 1954.

Exhibited: Ung Dansk Kunst, Copenhagen, 1955, cat. no. 3.

DKK 40,000-50,000 / € 5,400-6,700

421^{ARR}

ELSE ALFELT

b. Copenhagen 1910, d. s.p. 1974

Untitled. Signed Else Alfelt 41. Watercolour on paper.

29 x 47 cm. DKK 15,000-20,000 / € 2,000-2,700

422^{ARR}

HENRY HEERUP

b. Copenhagen 1907, d. s.p. 1993

Untitled. Signed Heerup 49. Oil on board.

56 x 75 cm.

DKK 50,000-60,000 / € 6,700-8,050



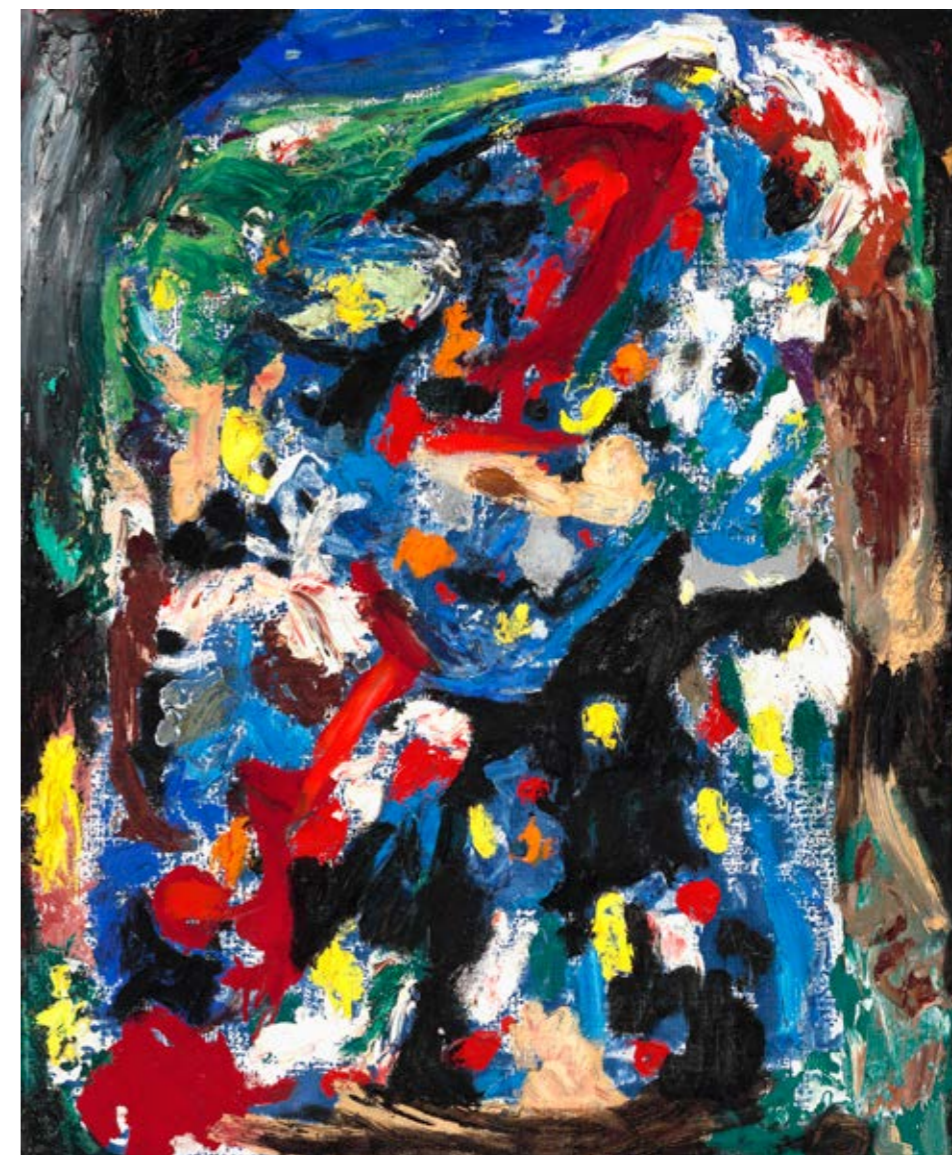
423

423^{ARR}
CARL-HENNING PEDERSEN

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

"Blå dreng og vingehest" (Blue boy and winged horse), Molesmes 1987. Signed, titled and dated on the reverse and with a dedication from Sidsel Ramson to Maj. Oil on canvas. 60 x 70 cm.

DKK 150,000-175,000 / € 20,000-23,500



424

424^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1960. Unsigned. Collaboration with the artist's son Ole. Oil on canvas. 65 x 54 cm.

Registered in the archive at Museum Jorn, Silkeborg, Denmark, under S 134 g.

Provenance: Asger Jorn's second wife Matie Jorn; thereafter to the son, Ole Jorn.

Provenance: Private collection, Denmark.

DKK 300,000-350,000 / € 40,500-47,000



425



426



427

425 ^{ARR}

ANTON ROOSKENS

b. Griendtsveen 1906, d. Amsterdam 1976

Untitled, Opus No. 199. Signed Rooskens 67; signed on the reverse Anton Rooskens, C. Krusemanstr. 18, A'Dam. Oil on canvas. 60 x 50 cm.

DKK 40,000-50,000 / € 5,400-6,700

426 ^{ARR}

PIERRE WEMAËRE

b. Comines 1913, d. Versailles 2010

"Cohabitation". Signed P. Wemaëre 88; signed, titled and dated on the reverse. Oil on canvas. 73 x 92 cm. *DKK 40,000-50,000 / € 5,400-6,700*

427 ^{ARR}

EGILL JACOBSEN

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

Red Mask, 1964. Signed and dated on the reverse. Oil on canvas. 65 x 46 cm.

DKK 100,000-125,000 / € 13,500-17,000



428

428 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Figure. Signed Jorn. Stamped SP for "Silkeborg Pottmageri". Bowl. Polychrome decorated glazed earthenware. Diam. 22 cm.

DKK 50,000-60,000 / € 6,700-8,050



428



429

429 ^{ARR}

ERIK THOMMESEN

b. Copenhagen 1916, d. 2008

"Hoved" (Head). Signed Erik 1947, no. 21. Burned clay. H. 12.5 cm.

DKK 30,000-40,000 / € 4,050-5,400



430

430 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1944. Unsigned. Oil on canvas laid down on plate. 43 x 35 cm.
Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 359.
Provenance: Tokanten Kunsthandel, Copenhagen. Later acquired by the current owner's grandfather: "My grandfather wore a nice new winter jacket that caught the eye of Jorn. Therefore, he persuaded my grandfather to make a trade. My grandfather was allowed to choose one of Jorn's paintings as payment for the winter jacket. So, my grandfather biked back home to Steffangade that same day in the biting cold without wearing a jacket, but with the nice little painting under his arm. That's a rather sweet story."

DKK 200,000-300,000 / € 27,000-40,500



431

431 ^{ARR}

ANTON ROOSKENS

b. Griendtsveen 1906, d. Amsterdam 1976

Untitled - Bird and Figure, Opus No. 623.

Signed Rooskens 74. Oil on canvas. 65 x 81 cm.

DKK 125,000-150,000 / € 17,000-20,000

432 ^{ARR}

CARL-HENNING PEDERSEN

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

"Luftens Sejler" (The Sailor of the Sky), Molesmes 1991.

Signed, titled and dated on the reverse. Oil on canvas.

206 x 145 cm.

Provenance: *Galerie Asbæk, Copenhagen. Acquired here by the*

present owner. DKK 350,000-400,000 / € 47,000-54,000



432



433



434



435

433^{ARR}

MICHAEL KVIUM

b. Horsens 1955

"Blodtud" (Blood nose), 1995. Signed, titled and dated on the reverse. Oil on canvas. 40 x 40 cm. Unframed. DKK 60,000-75,000 / € 8,050-10,000

434^{ARR}

MICHAEL KVIUM

b. Horsens 1955

"Tungt maleri" (Heavy Painting), 1996. Signed, titled and dated on the reverse. Oil on canvas. 50 x 40 cm. Unframed.

DKK 50,000-60,000 / € 6,700-8,050

435^{ARR}

MICHAEL KVIUM

b. Horsens 1955

"Amatør (II)" (Amateur II), 2008-09. Signed Kvium, stamp numbered 5/12. Patinated bronze. 37 x 40 x 20 cm.

Provenance: Galleri Franz Pedersen, Horsens, Denmark.

Provenance: Private collection, Denmark.

DKK 125,000-150,000 / € 17,000-20,000



436

436 ^{ARR}
**ANETTE
 HARBOE FLENSBURG**

b. Kolding 1961

"Enchanting close to nothing - crumbled paper I", 2018. Signed and dated on the reverse. Oil on canvas. 50 x 130 cm. Unframed.
 DKK 75,000-100,000 / € 10,000-13,500

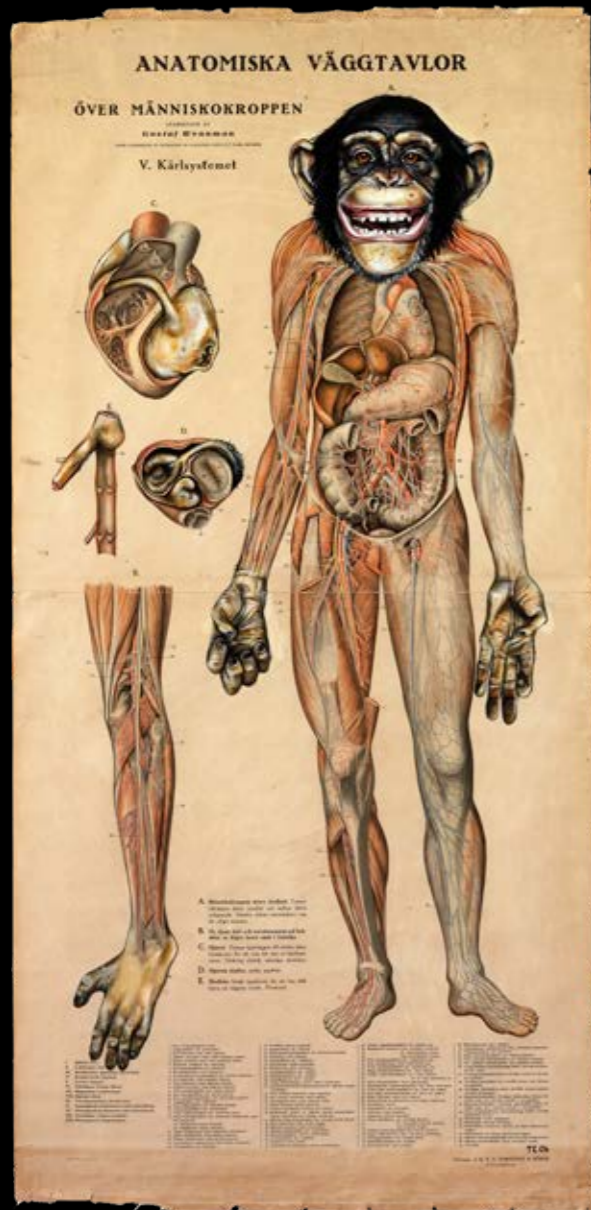


437

437 ^{ARR}
**ANETTE
 HARBOE FLENSBURG**

b. Kolding 1961

"Enchanting close to nothing - crumbled paper II", 2018. Signed and dated on the reverse. Oil on canvas. 50 x 130 cm. Unframed.
 DKK 75,000-100,000 / € 10,000-13,500



438

438^{ARR}

TROELS CARLSEN

b. Copenhagen 1973

Untitled. Signed TC 06. Acrylic on vintage anatomy poster. Sheet size 170 x 82 cm.

Exhibited: "Ape Savant - A Solo Exhibition by Troels Carlsen", V1 Gallery, Copenhagen, 2006.

"Monkeys are superior to men in this: When a monkey looks into a mirror, he sees a monkey". (Malcolm de Chazal) From the V1 Gallery press release.

DKK 30,000-40,000 / € 4,050-5,400



439

439^{ARR}

MARTIN BIGUM

b. Copenhagen 1966

"Swift Bird" (from the series The Face of God), 2004. Signed, titled and dated on the reverse. Oil on canvas. 190 x 135 cm. Unframed.

Literature: Lionel Bovier (ed.): "Martin Bigum. The Face of God", Zürich, 2006, ill. in colours p. 25. Published on occasion of the exhibition at BFAS Blondeau Fine Art Services, Geneva, 2006.

Literature: Merete Sanderhoff: "Sorte billeder: Kunst og kanon", 2007, ill. in colours p. 144.

Literature: Ill. on the artist's website, www.martinbigum.dk/The Face of God.

Exhibited: "Martin Bigum: The Face of God", BFAS Blondeau Fine Art Services, Geneva, 16 March-29 April 2006.

Provenance: Nils Stærk Contemporary Art, Copenhagen.

Provenance: Private collection. DKK 60,000-80,000 / € 8,050-11,000



440

440^{ARR}
MORTEN SKRØDER LUND

b. Vejle 1980

Untitled, 2014. Signed and dated on the reverse.
Mixed media on canvas. 200 x 160 cm. Unframed.

Provenance: Christian Andersen, Copenhagen.

Provenance: Private collection, Denmark.

DKK 40,000-50,000 / € 5,400-6,700



441

441^{ARR}
LARS CHRISTENSEN

b. 1972

"U. T." (Untitled), 2016. Signed, titled and dated on the reverse. Acrylic on canvas. 118 x 118 cm.

DKK 40,000-50,000 / € 5,400-6,700



442

442 ^{ARR}
KATHRINE ÆRTEBJERG

b. Sorø 1969

"Se" (See), 2017. Signed, titled and dated on the reverse. Oil on canvas. 62 x 61 cm. Unframed.

DKK 40,000-50,000 / € 5,400-6,700



443

443 ^{ARR}
KATHRINE ÆRTEBJERG

b. Sorø 1969

"Lyset" (The Light), 2017-18. Signed, titled and dated on the reverse. Oil on canvas. 100 x 85 cm. Unframed.

DKK 50,000-60,000 / € 6,700-8,050



444

444 ^{ARR}

SIMON KEENLEYSIDE

b. Essex 1975

"Things Behind the Sun", 2020-21. Signed, titled and dated on the reverse. Oil on canvas. 153 x 168 cm.

DKK 75,000-100,000 / € 10,000-13,500



445

445 ^{ARR}

LARS NØRGÅRD

b. Aalborg 1956

"Spoken", 2018. Signed and dated on the reverse. Acrylic, oil and crackle paste on canvas. 150 x 150 cm. Unframed.

DKK 50,000-60,000 / € 6,700-8,050



446

446
MONICA KIM GARZA

b. Alamogordo, New Mexico 1988

"El mochilera". Signed MKG 17. Acrylic, glitter and oil pastel on canvas. 122 x 92 cm. Unframed.

Provenance: V1 Gallery, Copenhagen.

DKK 40,000-50,000 / € 5,400-6,700



447

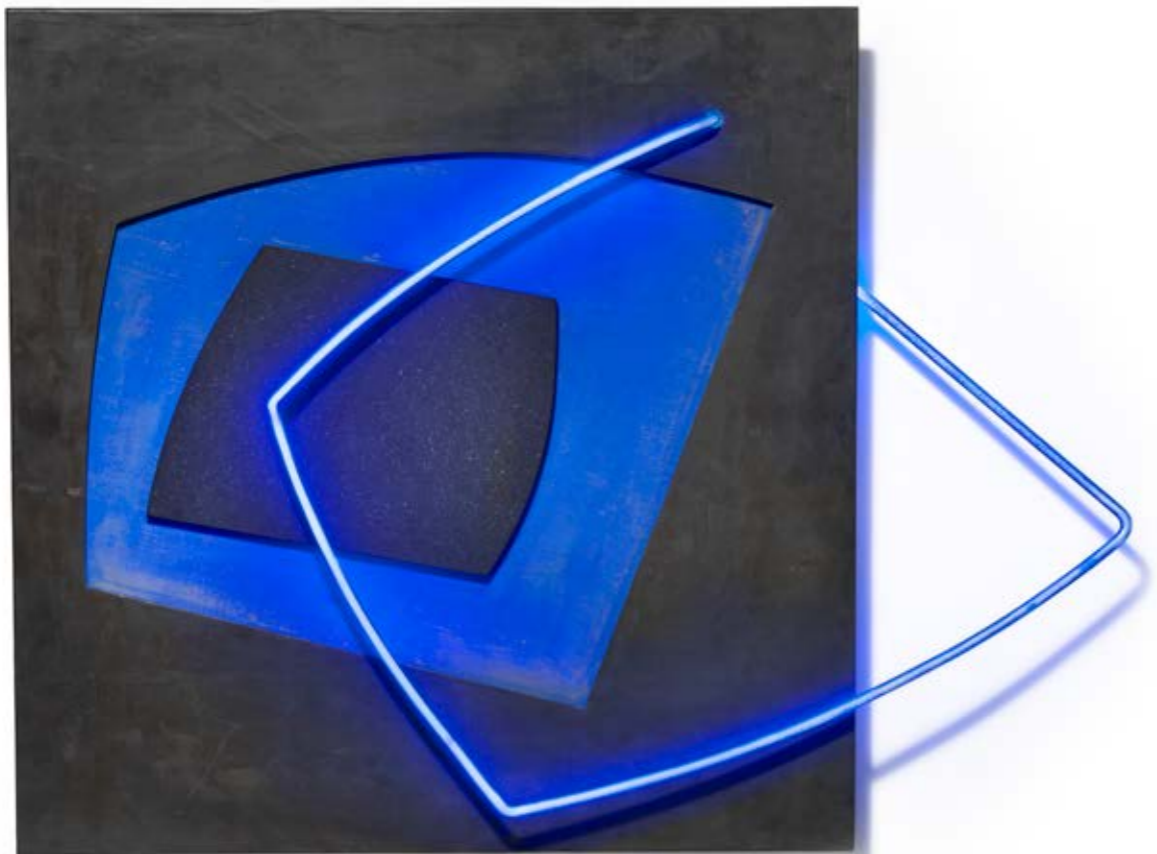
447
MONICA KIM GARZA

b. Alamogordo, New Mexico 1988

"Platanos". Signed MKG 16. Acrylic, glitter and oil pastel on canvas. 103 x 126 cm. Unframed.

Provenance: V1 Gallery, Copenhagen.

DKK 40,000-50,000 / € 5,400-6,700



448



449



450

448^{ARR}

GUN GORDILLO

b. Lund 1945

"Plumbum Bleu", 1988. Signed, titled and dated on the reverse. Relief. Lead, painted wood, granite and blue neon tube. 70 x 93 x 12 cm.

DKK 40,000-50,000 / € 5,400-6,700

449^{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 / € 5,400-6,700

450^{ARR}

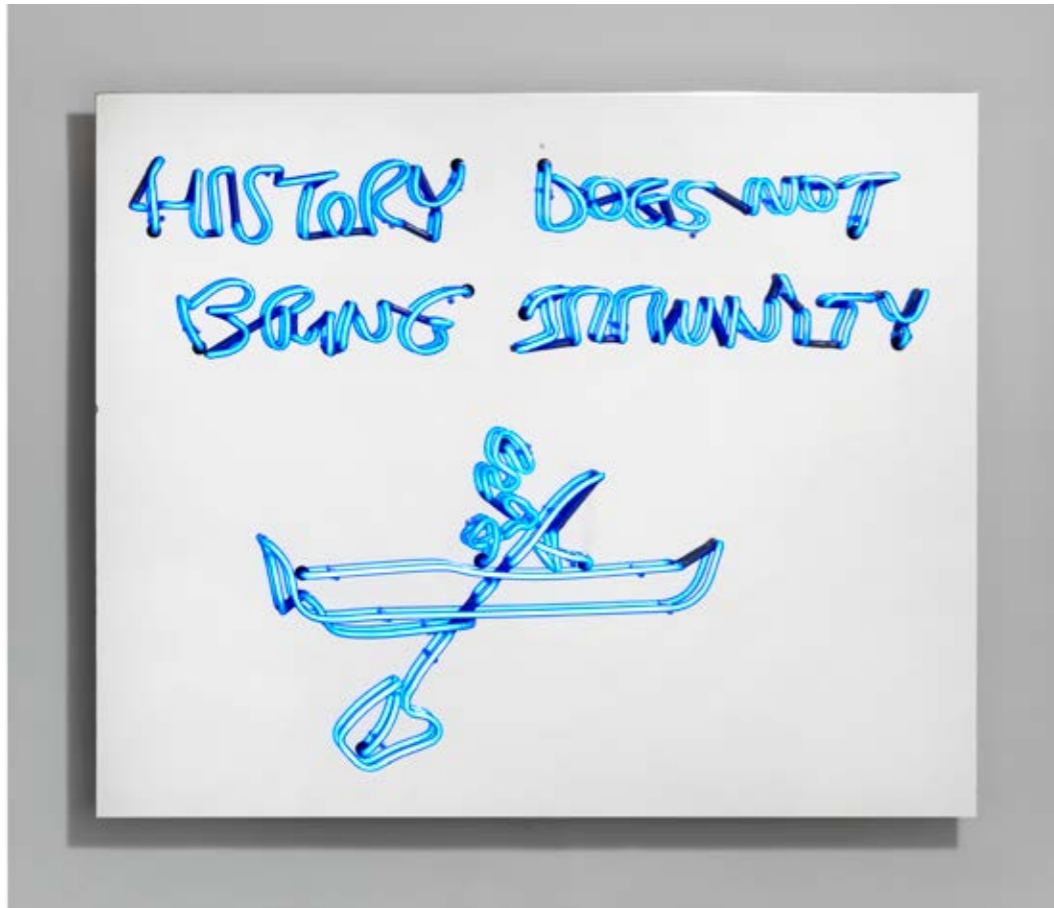
JUAN USLÉ

b. Santander 1954

"Non Metro", 1996. Signed, titled and dated on the reverse. Oil, vinyl and dispersion on canvas laid down on board. 46 x 31 cm.

Provenance: *Galeria de Arte Soledad Lorenzo, Madrid.*

DKK 100,000-125,000 / € 13,500-17,000



451

451^{ARR}
THIERRY GEOFFROY / COLONEL

b. Nancy, France 1961, Lives in Copenhagen, Denmark

"History Does Not Bring Immunity", 2020. Signed, titled and dated on the reverse. Neon tubes, perspex mirror and electronics. Unique. 117 x 137 x 22 cm.

Exhibited: "The Awareness Muscle Training Center", Museum Villa Stuck, München, September 2020. The work was especially made for the exhibition.

The work and the installation were a reference to "Angelus Novus" by Paul Klee, as the author Walter Benjamin described in the text "Theses on the Philosophy of History".

DKK 30,000-40,000 / € 4,050-5,400



452

452^{ARR}
CHRISTIAN LEMMERZ

b. Karlsruhe 1959

"Wald / Blue wood". Signed Lemmerz. Mixed media on canvas. 145 x 190 cm.

Provenance: Galleri Franz Pedersen, Horsens.

DKK 50,000-60,000 / € 6,700-8,050



453

453 ^{ARR}

MARTIN BIGUM

b. Copenhagen 1966

"Disappointed Gods" (from the series The Face of God), 2003. Signed Martin Bigum 2003. Mixed media on paper. Sheet size 160 x 120 cm.

Exhibited: "Martin Bigum: The Face of God", BFAS Blondeau Fine Art Services, Geneva 16 March-29 April 2006.

Provenance: Nils Stærk, Contemporary Art, Copenhagen.

Provenance: Private collection.

DKK 40,000-50,000 / € 5,400-6,700



454

454 ^{ARR}

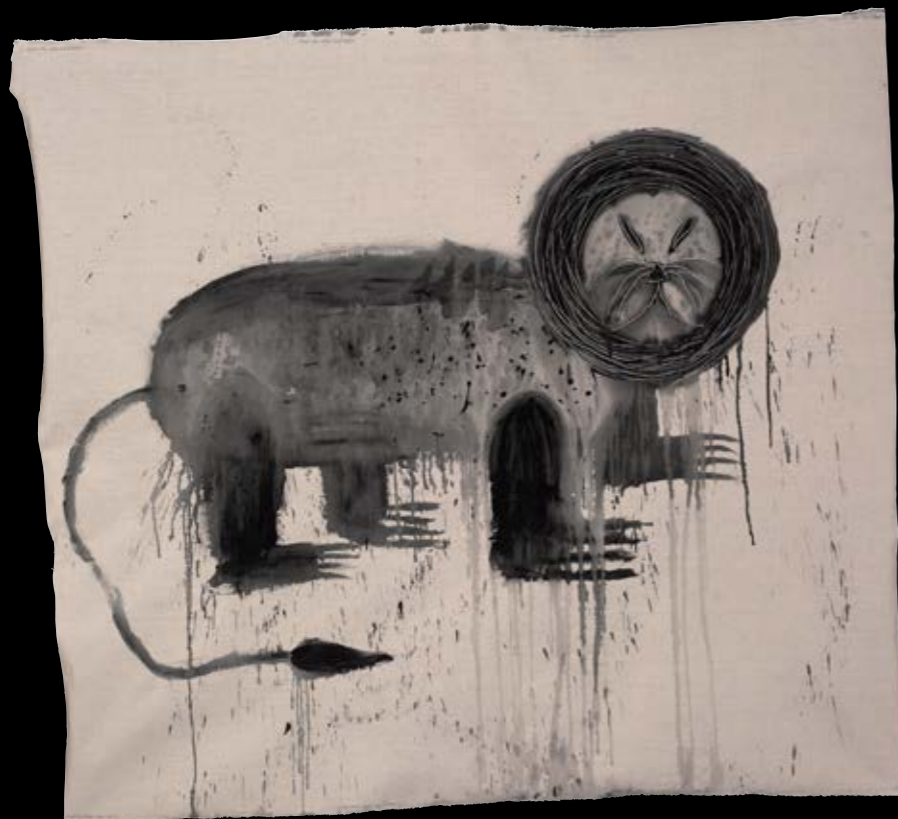
BJARNE MELGAARD

b. Sydney 1967

Untitled, 2004. Unsigned. Oil on canvas. 200 x 300 cm. Unframed.

Provenance: Private collection, Denmark.

DKK 80,000-100,000 / € 11,000-13,500



455
Recto



455
Verso



456

455^{ARR}
FREDERIK NÆBLERØD
b. 1988

"Leo", 2018. Signed F. Næblerød. Acrylic on canvas.
210 x 242 cm. Painted recto et verso. Not mounted
on stretcher. Unframed.

Provenance: Alice Folker Gallery, Copenhagen.

DKK 50,000-60,000 / € 6,700-8,050

456^{ARR}
LARS NØRGÅRD

b. Aalborg 1956

"One Pompeus Hats Needle", 2014. Signed and
dated on the reverse. Acrylic and oil on canvas.
250 x 270 cm. Unframed.

Exhibited: "Lars Nørgård - Morphine", Horsens Kunst-
museum, 2016, ill. in the catalogue p. 51.

DKK 100,000-125,000 / € 13,500-17,000



Ayako Rokkaku (b. 1982)

The Japanese artist Ayako Rokkaku is a bit of an artistic shooting star, and especially over the past year, the prices of her works have skyrocketed. Rokkaku is self-taught as an artist, and her technique is both direct and unique. Without a prior plan, she applies the paint with her fingers directly on canvas or cardboard – often in large formats. In this way, the motifs eventually emerge, and the making of the art becomes like a performance, where Rokkaku's own body is involved in the process: "I love painting on something that is much bigger than I am. Moving to and from between the corners of such a huge canvas makes me feel as if the colours are flowing through my body."

The result is a highly recognizable style executed in a simple colour scheme that consists of the clear, strong colours of the rainbow. Her works are inhabited by childish, caricatured girlish characters in the iconic Japanese Manga style with big eyes and long arms. The girls' sweet and innocent exterior contrasts with their underlying sulky and angry attitudes, revealing that feelings such as insecurity, fear and rage lurk just beneath the naive, happy surface.

Today, Rokkaku lives and works in Berlin, Porto, Tokyo and Amsterdam. Since 2006, she has been represented by Gallery Delaive and has had her work on display in exhibitions and numerous art fairs around the world.



457

457

AYAKO ROKKAKU

b. Chiba, Japan 1982

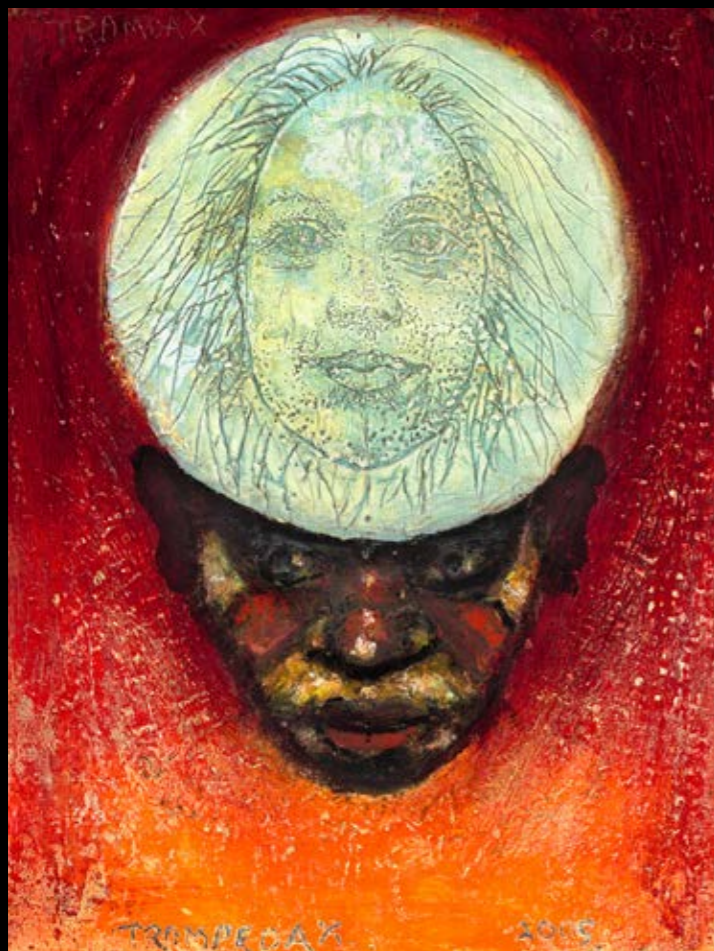
Girl, 2006. Signed with artist stamp on the reverse.
Acrylic on cardboard. 50 x 42 cm.

Provenance: Galerie Delaive, Amsterdam.

Provenance: Galerie Moderne, Silkeborg,

Provenance: Private collection, Denmark. Acquired from
the above by the present owner in 2007.

DKK 400,000-500,000 / € 54,000-67,000



458

458 ^{ARR}
KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Portraits. Signed Trampedach 2005. Oil and plaster on board. 65 x 50 cm.

DKK 125,000-150,000 / € 17,000-20,000



459

459 ^{ARR}
KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Untitled (Pegasus). Signed Trampedach, Pays Basque 2005-6. Oil and plaster on board. 76 x 54 cm.

DKK 175,000-200,000 / € 23,500-27,000



460

460^{ARR}
POUL ANKER BECH

b. Taars 1942, d. 2009

"Himlen over Råbjerg Mile" (The Sky over Råbjerg Mile),
1988. Signed Bech; titled and dated on the reverse. Oil
on canvas. 74 x 62 cm.

DKK 50,000-60,000 / € 6,700-8,050



461

461^{ARR}
POUL ANKER BECH

b. Taars 1942, d. 2009

"Silo. Vinter" (Silo. Winter). Signed Bech 83; titled and dated on
the reverse. Oil on canvas. 115 x 136 cm. Original uneven right
vertical right side.

*Provenance: Kunsthallen Kunstauktioner, auction 511, Copenhagen,
2000, cat. no. 97. Acquired here by the present owner.*

DKK 150,000-200,000 / € 20,000-27,000



462

462^{ARR}

ANDRÉ MARFAING

b. Toulouse 1925, d. Paris 1987

Untitled, 1963. Signed Marfaing 63; inscribed on the reverse Marfaing Août 63 (22). Oil on canvas. 55 x 46 cm.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark.

DKK 125,000-150,000 / € 17,000-20,000



463

463^{ARR}

ANDRÉ MARFAING

b. Toulouse 1925, d. Paris 1987

Untitled, 1973. Signed Marfaing, dated on the reverse 1973-27 and inscribed Photo D 265. Oil on canvas. 81 x 65 cm.

Provenance: Galerie Birch, Copenhagen.

DKK 150,000-200,000 / € 20,000-27,000



464^{ARR}

LYNN CHADWICK

b. London 1914, d. Lypiatt Park 2003

"Miniature Figure V", 1978. Stamped C 77, 778. 3/30. Bronze. H. 6 cm. B. 11 cm. D. 8 cm.

Literature: Dennis Farr & Eva Chadwick: "Lynn Chadwick Sculptor. With a Complete Illustrated Catalogue 1947-1988", Oxford, 1990, no. 778.

DKK 60,000-75,000 / € 8,050-10,000



464

465^{ARR}

LYNN CHADWICK

b. London 1914, d. Lypiatt Park 2003

"Lion", 1986. Stamped C; C 48, 7/9. Bronze. H. 10 cm. L. 25 cm.

Literature: Dennis Farr & Eva Chadwick: "Lynn Chadwick Sculptor. With a Complete Illustrated Catalogue 1947-1988", Oxford, 1990, no. C 48.

DKK 60,000-75,000 / € 8,050-10,000



465



466

466^{ARR}

ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Untitled. Signed RJ. Black patinated iron.
H. 44.5 cm. W. 29 cm. D. 30 cm.

Provenance: Galerie Birch, Copenhagen. Acquired here by the present owner.

DKK 100,000-125,000 / € 13,500-17,000

467^{ARR}

ANDRÉ MARFAING

b. Toulouse 1925, d. Paris 1987

Untitled. Signed Marfaing 74; dated on the reverse Août 74 and inscribed Photo No. D 426. Oil on canvas. 161 x 130 cm.

Exhibited: "47 Years of Fine Arts and History", Galerie Birch, Copenhagen, ill. in colours in the catalogue p. 6. Exhibition in connection with the re-opening exhibition at Galerie Birch in 1994.

Provenance: Galerie Birch, Copenhagen. Acquired here by the present owner's parents in the 1970s.

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



467



468

468^{ARR}

ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Untitled. Signed RJ. Black patinated iron.

H. 43.5 cm. W. 24 cm. D. 25 cm.

Provenance: Galerie Birch, Copenhagen. Acquired here by the present owner.

DKK 75,000-100,000 / € 10,000-13,500



469

469^{ARR}

RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Opus 9, nr. 18", (Garches autumn) 1949. Signed, titled and dated on the reverse. Oil on canvas. 97 x 130 cm.

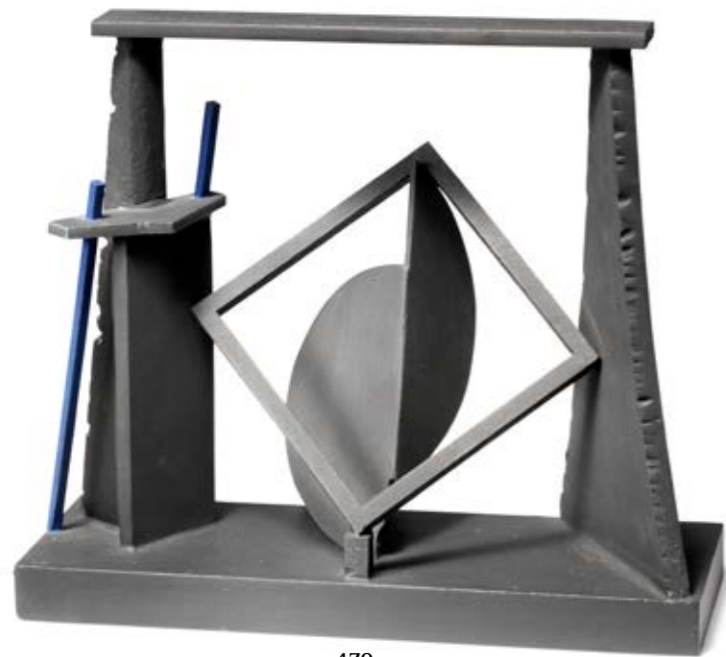
Literature: Jan Würtz Frandsen: "Richard Mortensen. Afklaringens år 1940-1958. Besættelse og rekonstruktion", Copenhagen, 1992, fig. 508, ill. p. 442.

Exhibited: Grønningen, Copenhagen, 1950, cat. no. 126.

Exhibited: "Espaces nouveaux" (Nye rum), Galerie Denise René, Paris 1.4-1.5. 1950. Acquired here by the present owner's family.

Exhibited: "Konsekvens. En konstnärshyllning till Olle Bærtling", Liljevalchs, Stockholm, Sweden, 1981-1982, ill. in the catalogue p. 67.

Provenance: Greta & Adam Helms Publisher, Stockholm. Thence by descent in the family. DKK 300,000-400,000 / € 40,500-54,000



470

470^{ARR}
ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Untitled. Signed RJ. Black and blue patinated iron.

H. 30 cm. W. 35 cm. D. 12.5 cm.

Total H. incl. wooden plinth 140 cm.

Provenance: Galerie Birch, Copenhagen. Acquired here by the present owner. DKK 60,000-75,000 / € 8,050-10,000

471^{ARR}
PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Joueur de flûte et chèvre", 1956. Dish.

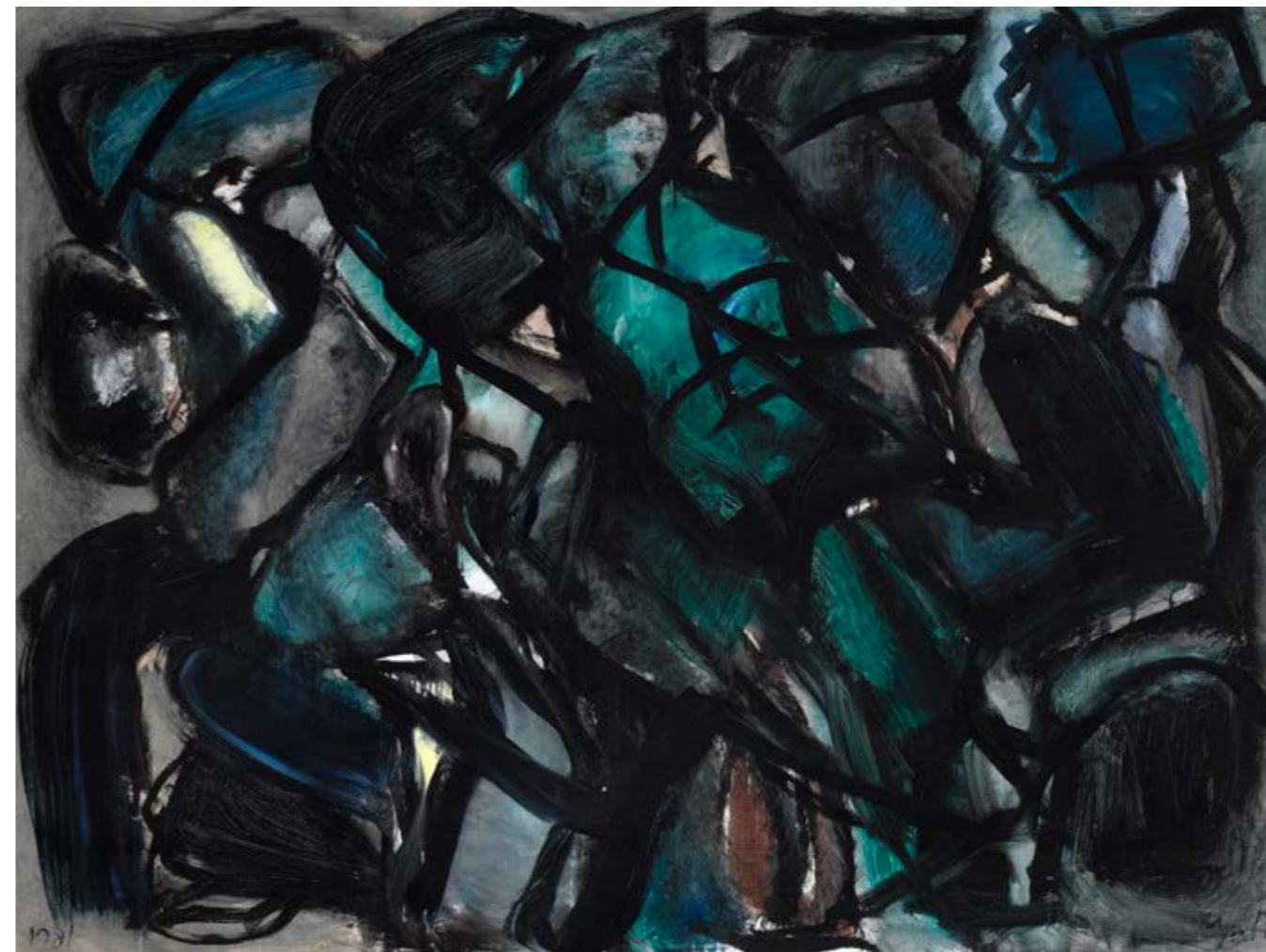
Faïence. Stamped Madoura plein feu. Empreinte originale de Picasso. Diam. 25 cm.

Literature: Ramié 382.

DKK 30,000-35,000 / € 4,050-4,700



471



472

472^{ARR}
MOGENS ANDERSEN

b. Copenhagen 1916, d. s.p. 2003

Untitled. Signed MA 1981; signed and dated on the reverse.

Oil on canvas. 145 x 195 cm.

Exhibited: Den Frie Udstillingsbygning, Copenhagen, 1995.

Exhibited: "Exposition Mogens Andersen: Retrospective l'oeuvre peint 1934-1994", Artcurial, Paris, 1995.

DKK 50,000-60,000 / € 6,700-8,050

A suite of 11 works by Per Kirkeby, 1974



Per Kirkeby (1938-2018)

The format and combined structure of the 11 separate and individually signed pieces of art from 1974 are enough to make it a spectacular rarity in Kirkeby's production. The exact circumstances, conditions and ideas behind the work's creation and specific design are not documented, but the work was exhibited in its totality in the Århus Kunstbygning in 1975, where Per Kirkeby participated together with his colleagues, Lene Adler Petersen (b. 1944) and Bjørn Nørgaard (b. 1947). Overall, these are 11 heterogeneous – stylistically highly varied motifs – mounted in integrated frames designed by the artist. The frames can best be described as variations or displacements across a theme of gold and black colours adorned with changing geometric basic shapes.

The 1970s represent a transition in Kirkeby's production from the 1960s "European Pop Art" with the use of lacquer paint, emphasis on the seriality and (re)use of ambiguous cultural templates and references to a more personal, abstract-spontaneous, nature-based and romantic idiom. As early as the 1960s, Kirkeby – in addition to painting – experimented with the exhibition format itself and created 'installation environments', for instance in 1965 where the series of iconic "Stakit-billeder" (Fence Paintings) is exhibited at the Louisiana Museum of Modern Art. The 1970s is also a period in which Kirkeby is deeply interested in the 'museum' as a concept – the museum's way of positioning, presenting and conveying content or meaning. That of creating a seemingly logical and progressive timeline in events and effects that actually have a complex background.

It seems apt to see this work as an extension of the Fence Paintings' variation over a continuous form and as an expression of pictorial opposites such as 'formalistic/picturesque', 'anonymous/personal', 'pure/unclean'.



Per Kirkeby:
Self-portrait, 1978.
Photo: Gyldendal

However, the work also seems to have some connection to the series of Per Kirkeby's so-called 'museum exhibitions' in the 1970s. In contrast to Bjørn Nørgaard and Lene Adler Petersen, who with performance art like "The Female Christ – The Stock Exchange Event" (1969) and "The Horse Slaughtering" (1970) attacked the institution itself and the concept of art, Kirkeby arranged exhibitions inside the museum – both with his own works and existing museum artifacts. This as a study of the museum as a historical and aesthetic entity – in the words of the artist's biographer, Ane Hejlskov Larsen, it is more a poetic commentary on the concept of art and the collection principles than an attack on the institution of art itself.

Some parts of the work here lean towards the classically scenic, other parts resemble a purely picturesque process. Some parts have spatiality and colour perspective, other parts highlight the surface. Thus, on the one hand, the work postulates or establishes an order or connection, which on the other hand it does everything to challenge or destroy.



473



473



473

473^{ARR}
PER KIRKEBY

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

Untitled, 1974. A series of 11 paintings. All signed and dated on the reverse. Oil and synthetic paint on compoboard laid down on board. Painting a-f 64 x 76 cm. incl. frame. Painting g-k 76 x 64 cm. incl. frame. Original frames designed by the artist. (11)

Literature: Ane Hejlskov Larsen: "Per Kirkeby - Malerier 1957-1977", Borgen, Copenhagen, 2002, no. M 287 a-k. Literature: "Per Kirkeby: Kunstaustellung der Ruhrfestspiele Recklinghausen", Kunsthalle Recklinghausen, Germany, 1994, part of the series ill. in the catalogue.

Exhibited: "Per Kirkeby, Bjørn Nørgaard, Lene Adler Petersen", Århus Kunstbygning, January 11 - 26, 1975. Provenance: Svend Hansen, Jysk Kunst Galerie, Copenhagen.

Provenance: Private collection, Herning, Denmark (registered here by Ane Hejlskov Larsen in 1992).

Provenance: Bruun Rasmussen Auctioneers, auction 692, Copenhagen, April, 2001, cat. no. 70.

Provenance: Private collection, Denmark / Italy. DKK 2,000,000-2,500,000 / € 270,000-335,000



473



473



473



473



473



473



473



473



474

474 ^{ARR}
GÜNTHER FÖRG

b. Füssen 1952, d. Freiburg 2013

"Stele", 1998. Signed Förg, 3/6. Bronze. H. 40 x 18 x 9 cm.
DKK 60,000-75,000 / € 8,050-10,000



475

475 ^{ARR}
GÜNTHER FÖRG

b. Füssen 1952, d. Freiburg 2013

"Stele", 1998. Signed Förg, 3/6. Bronze. 40 x 18 x 9 cm.
DKK 60,000-75,000 / € 8,050-10,000



476

476^{ARR}
ELSA THORESEN

b. Minnesota 1906, d. USA 1994

Untitled. Signed E. Thoresen. Oil on canvas.
 36 x 46 cm. Unframed.

DKK 40,000-50,000 / € 5,400-6,700

477^{ARR}
RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Måger i styrt" (Seagulls in free fall), Thisted (Klitmøller),
 1941. Signed, titled and dated on the reverse. Oil on canvas.
 64 x 90 cm.

Literature: Fortegnelse over Skulptur Maleri og Grafik tilhørende Erling Koefoed, Copenhagen, 1961, ill. p. 91.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Afklarings-
 års 1940-1958. Besættelse og rekonstruktion", Copenhagen,
 1992, fig. 109, ill. p. 90.

Exhibited: Kunstforeningen, Copenhagen, 1966, cat. no. 86.

Provenance: Lawyer Erling Koefoed, Copenhagen.

DKK 50,000-60,000 / € 6,700-8,050



477



478

478^{ARR}
ERIK ORTVAD

b. Frederiksberg 1917, d. Kvänsjarp, Sweden 2008

"Aftenrøden / Portræt af Dorrit Lundbæk" (The
 Afterglow / Portrait of Dorrit Lundbæk), 1940-41.
 Signed and dated on the reverse. Oil on canvas.
 77 x 67 cm. Unframed.

Literature: Lars Kærulf Møller: "Ortvad", Bornholm
 Art Museum, 1997, ill. p. 17 and referenced on p. 18:

"In the same family [Ortvad's psycho-photographic,
 surrealist paintings in contrast to Richard Mortensen's
 abstract surrealist paintings] is a strange portrait of
 Dorrit Lundbæk, 'Aftenrøden (The Afterglow)', painted
 1940-41 and probably commissioned by her husband,
 the young Doctor Knud Lundbæk, who played a central
 role in young artist circles. The image almost appears

like a synthesis or conglomerate of former works. The
 dramatic portrait, which is viewed directly through the
 eyes of the onlooker, combined with the famous sym-
 bols, the cubist house, the staircase, the portal, the eggs
 - all represented in the classic world of surrealism, but
 immediately dissolved again by the little quirky squir-
 rel-like portrait shown at the bottom of the picture".

The small, blue, squirrel-like animal is, according to the
 current owner, Erik Ortvad's portrait of Knud Lundbæk,
 a friend from the artist's youth.

Provenance: Professor, MD Knud Lundbæk. Thence by
 descent in the family.

DKK 75,000-100,000 / € 10,000-13,500



479

479 ^{ARR}
HANS HENRIK LERFELDT

b. Århus 1946, d. Copenhagen 1989

"Hollywood Blues", 1985. Signed Lerfeldt 85. Watercolour on paper. Visible size 49 x 35 cm.

Literature: Claus Clausen (ed): Hans Henrik Lerfeldt. En blå verden", Copenhagen, 1990, ill. p. 83.

Exhibited: "L'Univers bleu de Hans Henrik Lerfeldt", Maison de Danemark, Paris, 1986, ill. in the catalogue p. 22.

Provenance: Galleri Asbæk, Copenhagen.

DKK 25,000-30,000 / € 3,350-4,050



480

480 ^{ARR}
HANS HENRIK LERFELDT

b. Århus 1946, d. Copenhagen 1989

"Alone in the House". Signed Lerfeldt 82; signed, titled and dated on the framing reverse. Watercolour on paper. Visible size 49 x 35 cm.

Literature: Hans Henrik Lerfeldt: "Blue World - og en samtale med Christian Kampmann", Tiderne Skifter, Copenhagen, 1985, ill. p. 125.

Exhibited: "Hans Henrik Lerfeldt - erotisk symbolisme i Danmark" (Erotic Symbolism in Denmark), Sønderjyllands Kunstmuseum, Tønder, March - April 1985 (stamped on the framing reverse).

Provenance: Private collection, Denmark. Acquired directly from the artist and not previously offered for sale.

DKK 100,000-125,000 / € 13,500-17,000



481

481^{ARR}
MAURICE ESTÈVE

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

Untitled. Signed Estève 82; inscribed on the framing reverse No. 1129. Watercolour on paper. Sheet size 57 x 50 cm.

Provenance: The Danish artist Henrik Buster Bruun (b. 1929), Denmark. Thence by descent in the family.

DKK 250,000-275,000 / € 33,500-37,000



482

482
RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Filitosa", 1961. Signed, titled and dated on the reverse. Oil on canvas. 114 x 145 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen: "Erindringens år 1958-1993. Ting og tegn. II: Billeddel", Copenhagen, 2001, fig. 93, ill. p. 69.

Exhibited: "Richard Mortensen: Gemälde, Wandteppiche, Reliefs, Graphik", Kunsthalle Kiel, 1971.
 Exhibited: Aarhus Kunstmuseum and Aarhus Kunstforening af 1847, 1980, ill. in colours in the catalogue.

Exhibited: "Richard Mortensen. Malerier, Et udvalg", Kunstforeningen, Copenhagen, 1985.

Exhibited: Statens Museum for Kunst (National Gallery of Denmark), Copenhagen and Aarhus Kunstmuseum (Aros), 1994. DKK 250,000-300,000 / € 33,500-40,500

Thorkild Viggo Hansen was one of the founders of 'L'Équipo 57'. During a stay in Paris in the 50s he met a group of Spanish painters, with whom he formed the group and wrote the manifesto "Interactivité de l'espace plastique". The painters showed a peculiar geometry, always with opaque colours, flat dyes and compact and striking masses, which evolved from the juxtaposition of irregular shapes to blunt and sinuous shapes fitted together and initial attempts at kinetic art.



483



484

483^{ARR}
THORKILD HANSEN

b. Hørsholm 1914, d. Tempelkrogen 1964

"Interaktivitet 128", 1961. Signed, titled and dated on the reverse. Oil on canvas. 81 x 64 cm.

Provenance: *Galerie Carstens, Kultorvet, Copenhagen.*
Thence by descent in the family.

DKK 75,000-100,000 / € 10,000-13,500

484^{ARR}
THORKILD HANSEN

b. Hørsholm 1914, d. Tempelkrogen 1964

"Interactividad IV", Copenhagen, Dinamarca 1957. Signed, titled and dated on the reverse. Oil on canvas. 100 x 130 cm.

Provenance: *Galerie Carstens, Kultorvet, Copenhagen.*
Thence by descent in the family.

DKK 150,000-175,000 / € 20,000-23,500



485

485^{ARR}
WALASSE TING

b. Shanghai 1929, d. New York 2010

“Do you like my blue eyes?”, 1985. Signed, titled and dated on the reverse. Acrylic on canvas. 51 x 60 cm.

Provenance: Private collection, Denmark.

DKK 125,000-150,000 / € 17,000-20,000



486

486^{ARR}
WALASSE TING

b. Shanghai 1929, d. New York 2010

“I want my lips delicious as cherries”, 1977. Signed, titled and dated on the reverse. Acrylic on canvas. 76 x 102 cm.

Provenance: Galerie Nord, Randers, Denmark.

DKK 250,000-300,000 / € 33,500-40,500



487

487
AYAKO ROKKAKU

b. Chiba, Japan 1982

Untitled, 2006. Signed with artist stamp. Acrylic on cardboard. Sheet size 54 x 48 cm.

Provenance: Galerie Delaive, Amsterdam.

Provenance: Galerie Moderne, Silkeborg, Denmark (numbered on the reverse no. 55).

Provenance: Private collection, Denmark. Acquired from the above. DKK 400,000-500,000 / € 54,000-67,000



488

488
AYAKO ROKKAKU

b. Chiba, Japan 1982

Untitled, 2007. Signed with artist stamp and inscribed on the reverse of the frame AR-07, 103. Acrylic on cardboard. Sheet size 85 x 78 cm.

Provenance: Galerie Delaive, Amsterdam.

Provenance: Galerie Moderne, Silkeborg, Denmark.

DKK 500,000-600,000 / € 67,000-80,500



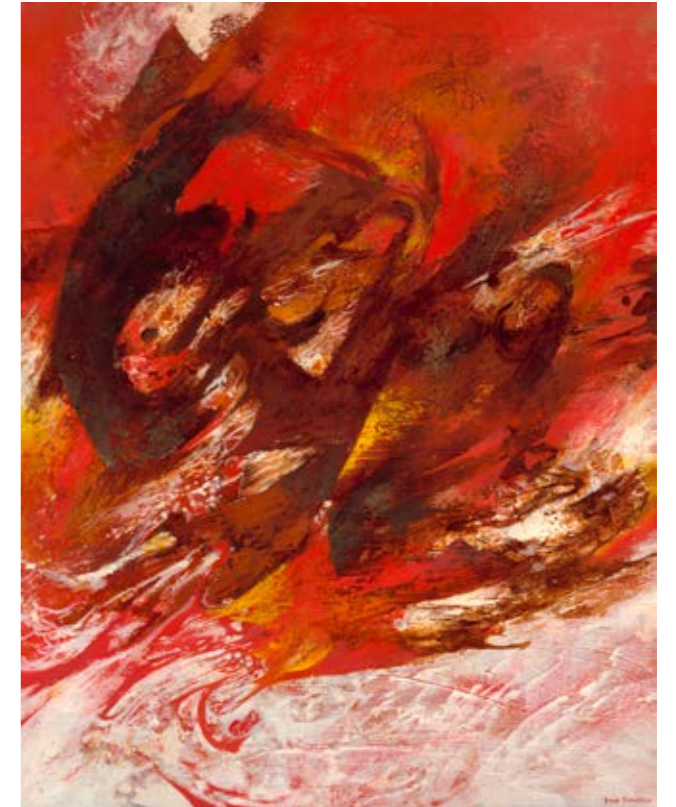
489



490

489 ^{ARR}
MEHMED MELIH DEVRIM NEJAD
 b. Istanbul 1923, d. 1995
 "L'Alma-Ata", Paris, Été. Signed Nejad 60; signed, titled and dated on the reverse. Oil on canvas. 46 x 65 cm.
Provenance: Private collection, Denmark.
 DKK 40,000-50,000 / € 5,400-6,700

490 ^{ARR}
ROBERT JACOBSEN
 b. Copenhagen 1912, d. Egtved 1993
 Standing figure. Stamped twice on the base RJ. Patinated and partially gilded iron. H. 50 cm. W. 17 cm. D. 7.5 cm.
 DKK 50,000-60,000 / € 6,700-8,050



491

491 ^{ARR}
YASSE TABUCHI
 b. Kitakyushu, Japan 1921, d. Vauhallaan 2009
 "La rive blanche", 1958. Signed Yasse Tabuchi; signed, titled and dated on the reverse. Oil on canvas. 92 x 73 cm.
Exhibited: "Fremmed Kunst i Dansk Eje", Louisiana, Humlebæk, Denmark, 29 February - 12 April 1964, cat. no. 281.
Provenance: Galerie Birch, Copenhagen.
 DKK 30,000-40,000 / € 4,050-5,400



492

492 ^{ARR}
YASSE TABUCHI
 b. Kitakyushu, Japan 1921, d. Vauhallaan 2009
 "Haux vue au contre-jours" (Seen from above in back lighting), 1964. Signed Tabuchi 64; signed, titled and dated on the reverse. Oil on canvas. 65 x 81 cm.
Provenance: Galerie Birch, Copenhagen, Denmark.
 DKK 20,000-25,000 / € 2,700-3,350



493

493 ^{ARR}
MOGENS ANDERSEN

b. Copenhagen 1916, d. s.p. 2003

"Structure IV". Signed Mogens Andersen 59; signed, titled and dated on the reverse. Oil on canvas. 195 x 130 cm.

Exhibited: Kunstforeningen, Copenhagen, 1988.

Exhibited: "Mogens Andersen - Fra Atelieret" (From the Atelier), Randers Kunstmuseum and Nivågaard Malerisamling 2002.

DKK 30,000-40,000 / € 4,050-5,400

494 ^{ARR}
PETER BRANDES

b. Assens 1944

"Peters fiskedræt" (Peter's miraculous catch of fish), 2000. Colossal vase. Executed at Tommerup Teglværk. Polychrome decorated and glazed stoneware. H. 195 cm.

Literature: Gunnar Jakobsen et al.: "Tommerup Ceramic Work-center", Volume II, Skive, 2018, listed in list of works p. 305.

PLEASE NOTE that the work is exhibited outdoors at our online department, "Havnen", at Sundkrogsgade 30, Nordhavn, Copenhagen, on Weekdays 10 am - 5 pm and Saturdays 10 am - 2 pm.

DKK 100,000-125,000 / € 13,500-17,000



494



495

495 ^{ARR}
ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Standing figure. Signed RJ. Relief. Patinated iron. H. 93 cm. W. 35 cm.

DKK 60,000-75,000 / € 8,050-10,000



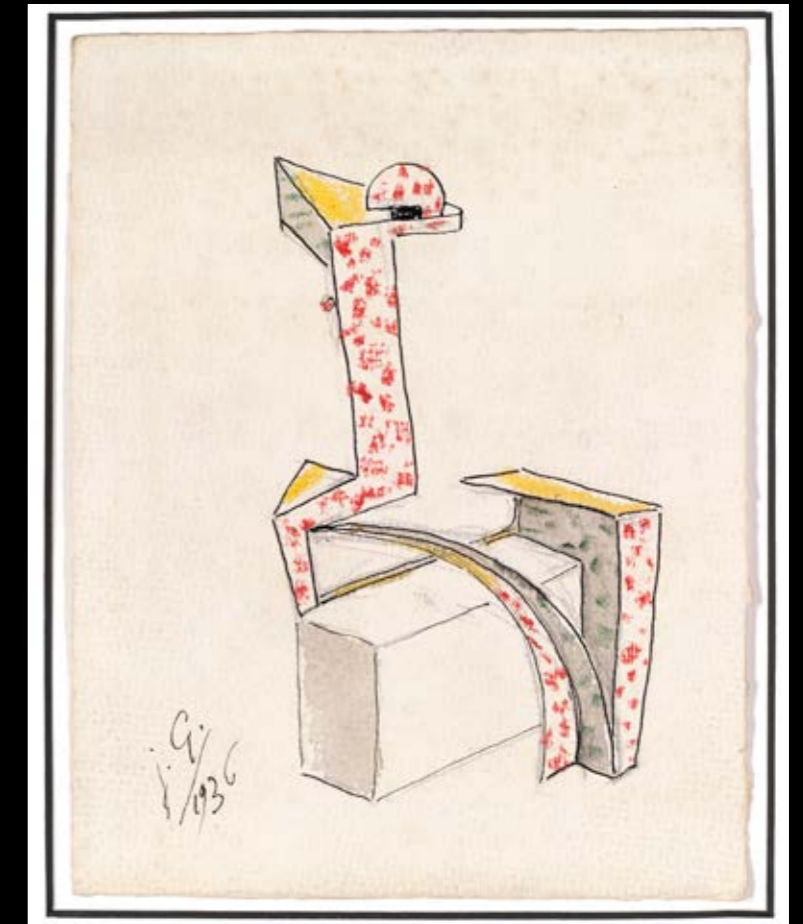
496

496 ^{ARR}
ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Figure, 1944-1945. Red sandstone. H. 86 cm.

DKK 40,000-50,000 / € 5,400-6,700



497

497
JULIO GONZALEZ

b. Barcelona 1876, d. Arcueil 1942

"Pris rouges". Signed J. G. 1936. Titled on the reverse. Watercolour, Indian ink and crayon on paper. Sheet size 19 x 15 cm.

Literature: Josette Gibert "Catalogue raisonné, Projet pour sculptures: Personnages", p. 20 with ill. as "Personnage Assis".

Provenance: Gift from the daughter of the artist, Roberta Gonzales, to the previous owner in 1965.

Provenance: Private collection, Denmark.

A certificate by Mr Philippe Grimminger, Julio Gonzalez administration, to follow this lot. DKK 60,000-75,000 / € 8,050-10,000



498

498^{ARR}

JAN VOSS

b. Hamburg 1936

"Visite surprise". Signed Voss 62; signed, titled and dated on the reverse. Oil on canvas. 162 x 130 cm.

DKK 100,000-125,000 / € 13,500-17,000



499

499^{ARR}

ANTONIO SAURA

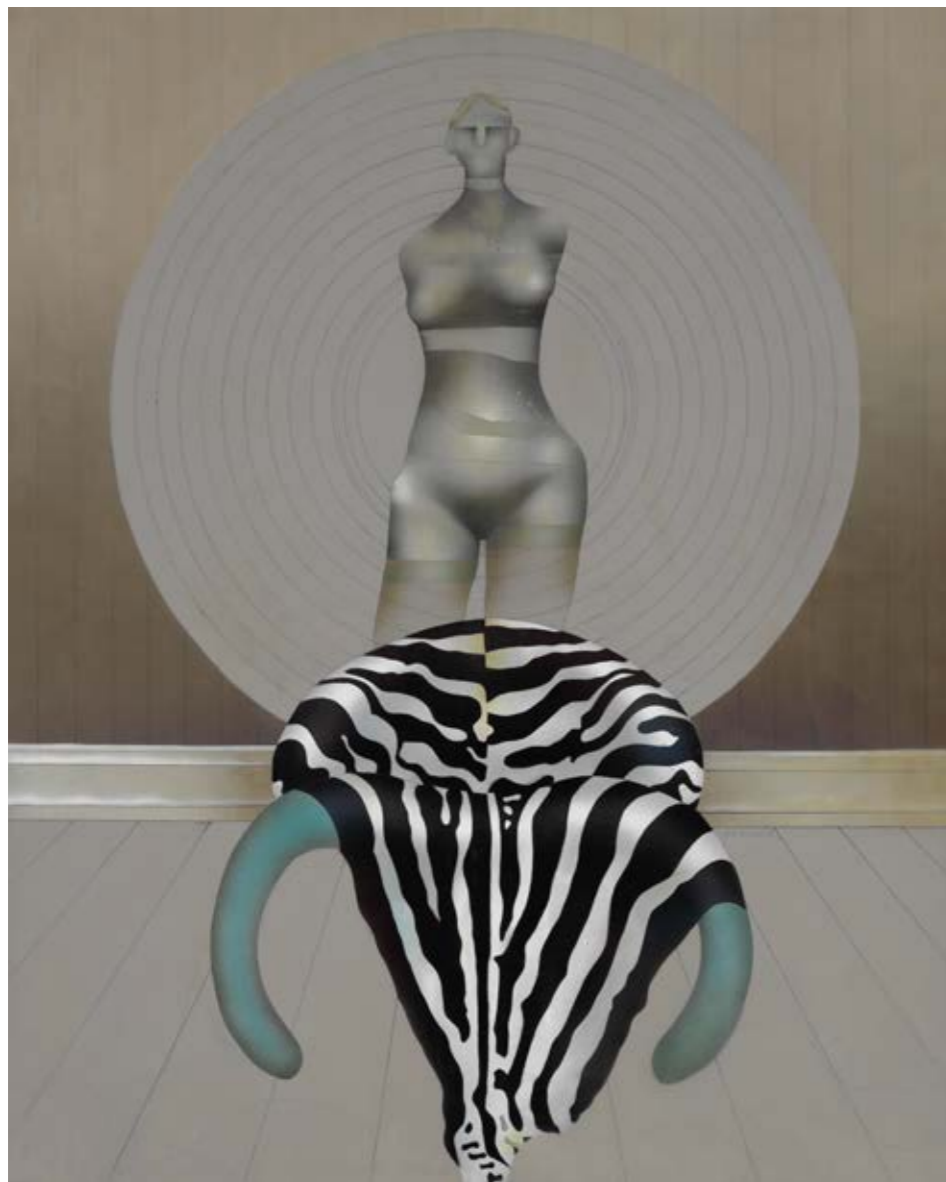
b. Huesca 1930, d. Cuenca 1998

Untitled. Signed Saura 62. Mixed media on paper. Sheet size 45 x 27 cm.

Provenance: Bought at auction, Bukowskis, 1980s.

Provenance: Private collection, Lund, Sweden.

DKK 100,000-125,000 / € 13,500-17,000



500

500 ^{ARR}
PAUL WUNDERLICH

b. Eberswalde 1927, d. Saint-Pierre-de-Vassols 2010

"Interieur", 1967. Signed and titled on the reverse.
 Oil on canvas. 162 x 130 cm.

DKK 75,000-100,000 / € 10,000-13,500



501

501 ^{ARR}
JEAN RUSTIN

b. France 1928

"Entre chien et loup" (Between dog and wolf), 1985. Signed, titled and dated on the reverse. Oil on canvas. 130 x 195 cm. Un-framed.

*Provenance: Galleri De Vuyst, Lokeren, Belgium.
 DKK 125,000-150,000 / € 17,000-20,000*



502

502 ^{ARR}
MICHAEL RITTSTEIN

b. Prag 1949

"Amor". Signed M Rittstein 79; signed, titled and dated on the reverse. Oil and mixed media on canvas. 80 x 66 cm.

DKK 40,000-50,000 / € 5,400-6,700



503

503
AYAKO ROKKAKU

b. Chiba, Japan 1982

Untitled, 2007. Signed with artist stamp and inscribed on the reverse of the frame AR07-130.

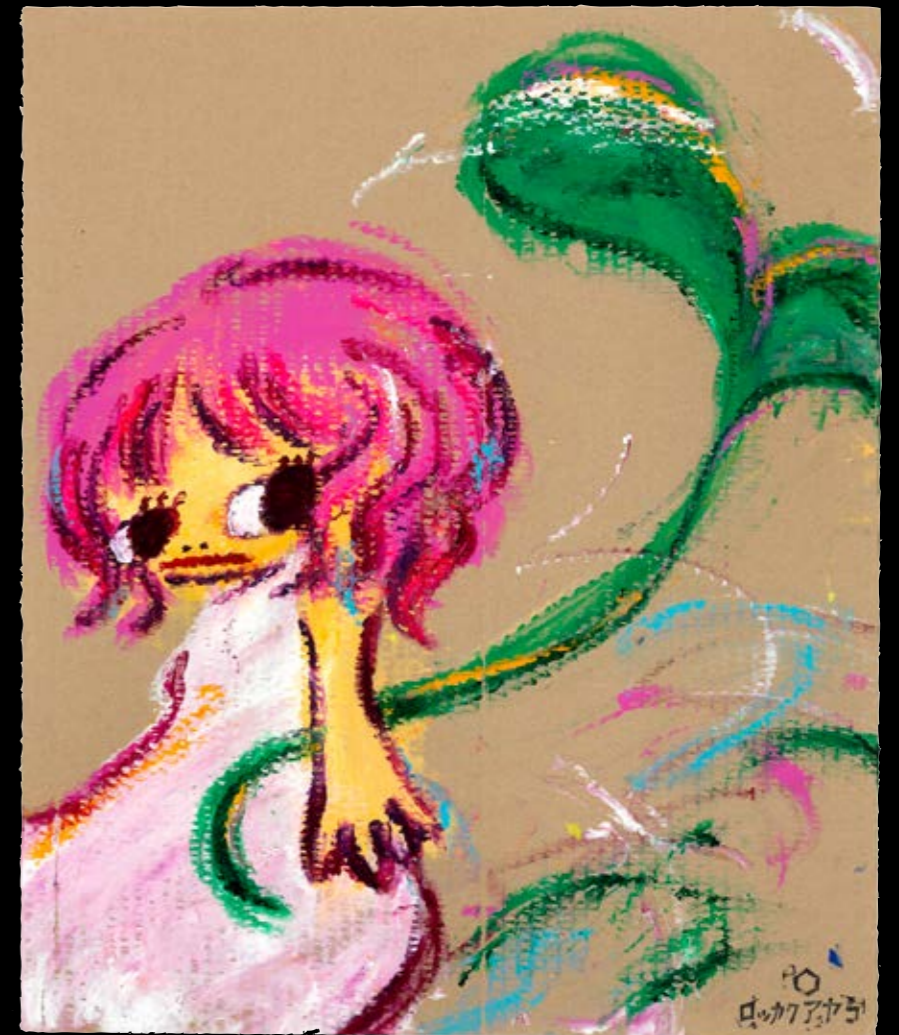
Acrylic on cardboard. Sheet size 47 x 67 cm.

Provenance: Galerie Delaive, Amsterdam.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 400,000-500,000 / € 54,000-67,000



504

504
AYAKO ROKKAKU

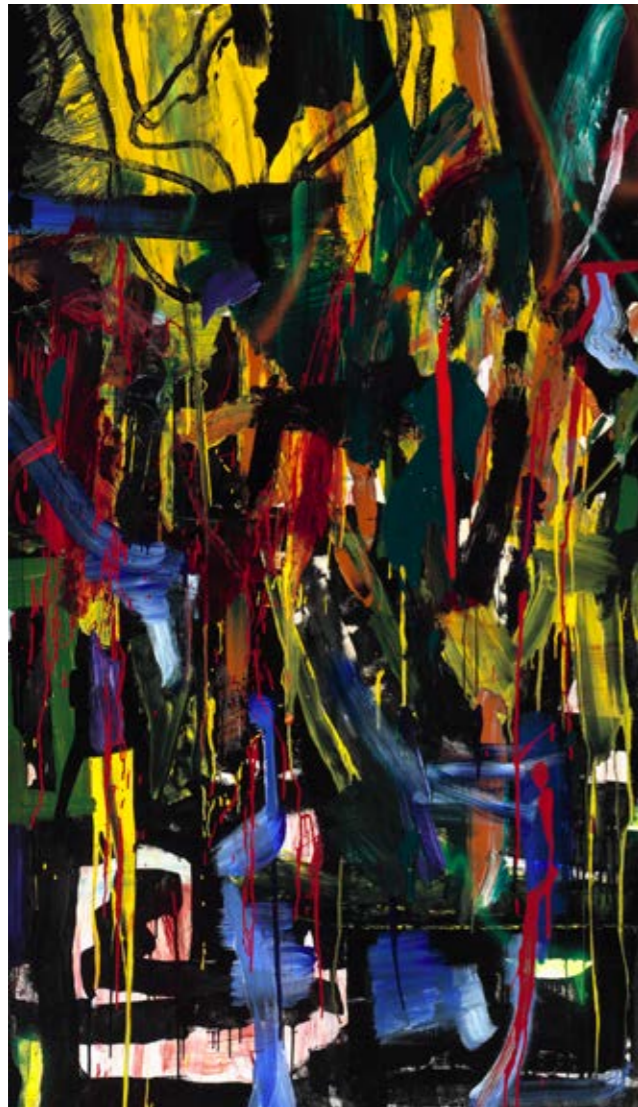
b. Chiba, Japan 1982

Untitled. Signed with artist stamp and with numbering on the framed back AR07-144. Acrylic on cardboard. 59 x 49 cm.

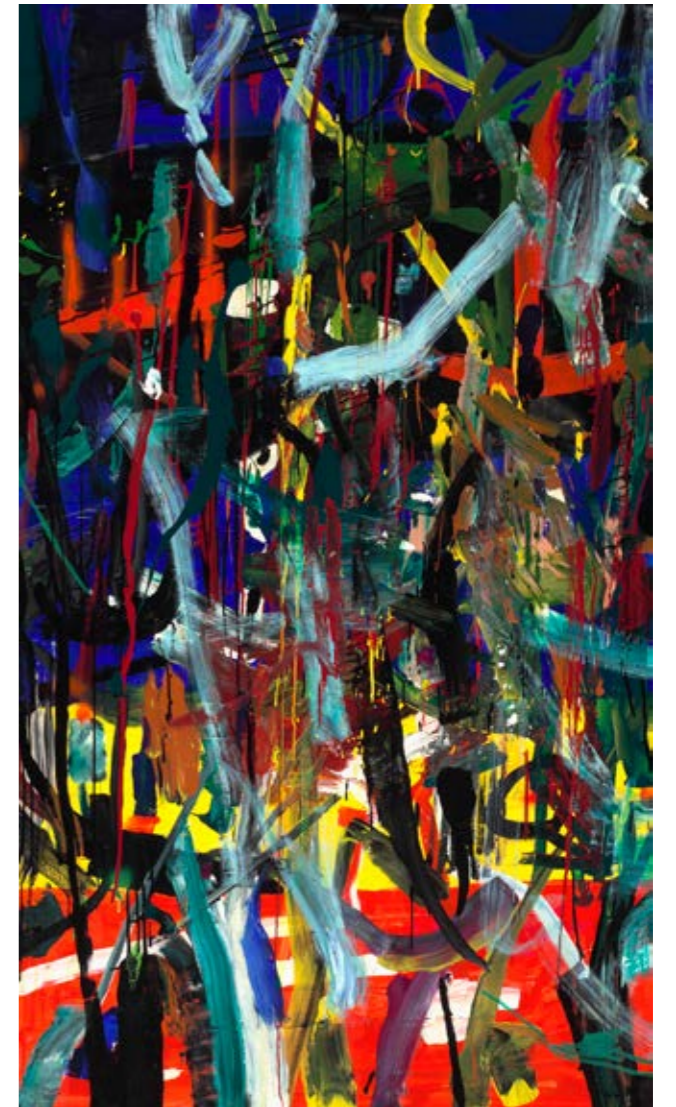
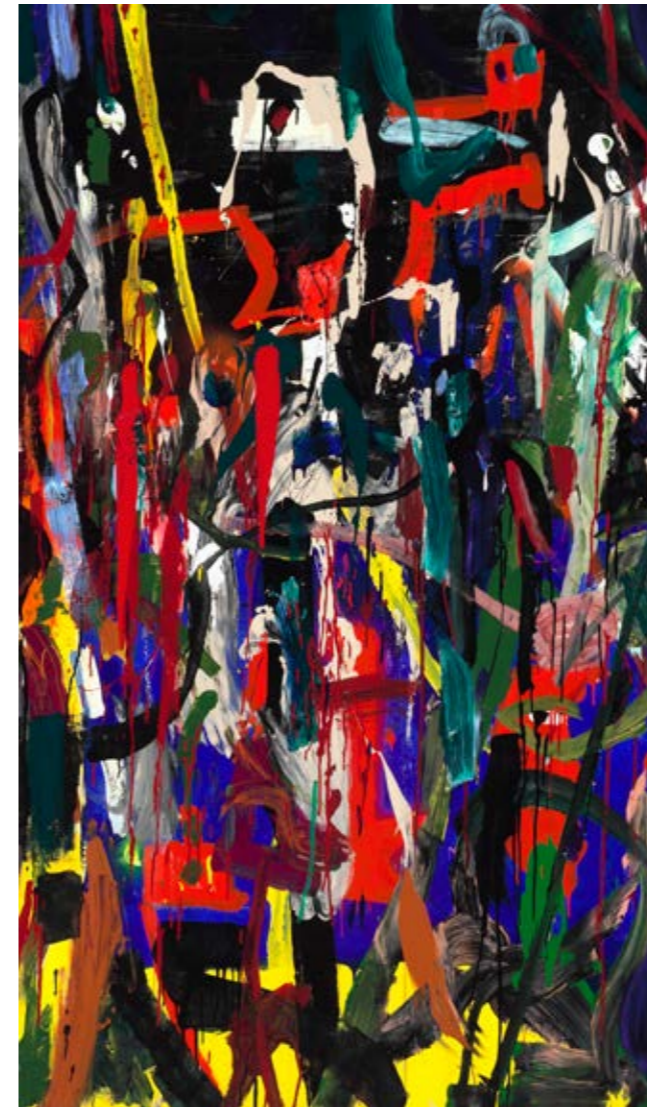
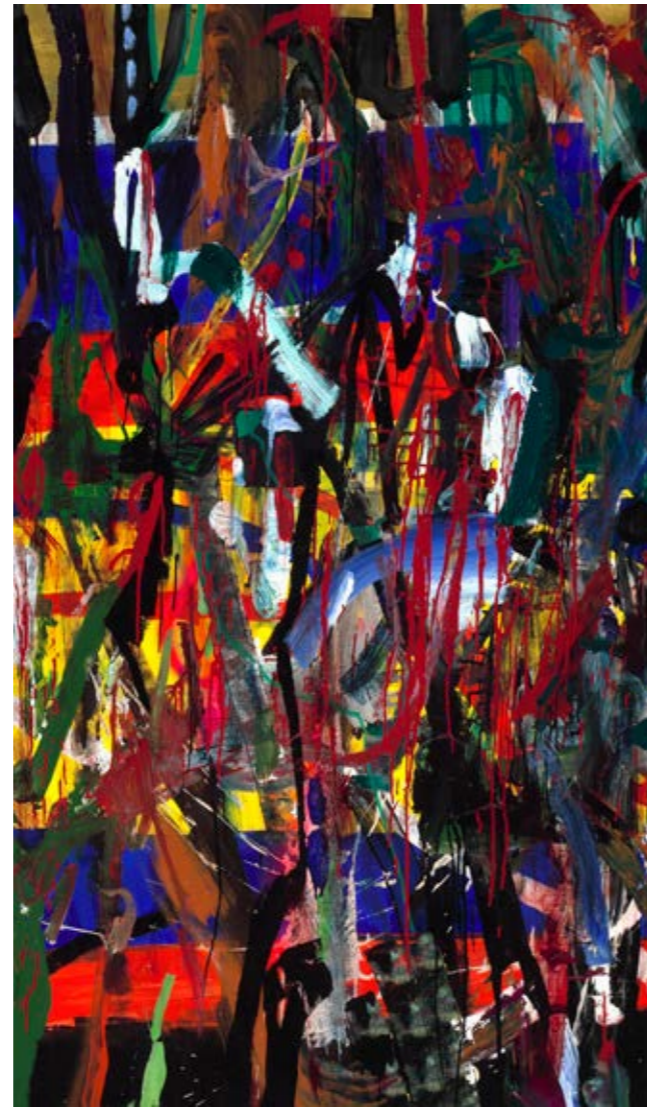
Provenance: Galerie Delaive, Amsterdam.

Provenance: Galerie Moderne, Silkeborg, Denmark.

DKK 400,000-500,000 / € 54,000-67,000



505



505 ^{ARR}
JENS BIRKEMOSE
b. Copenhagen 1943

"Nattebilleder (Nocturne) 1-4", 2009. A suite of four paintings. Signed and dated on the reverse. Oil on canvas. Each 195 x 115 cm. Overall 195 x 460 cm. (4)
DKK 100,000-125,000 / € 13,500-17,000



506

506
AYAKO ROKKAKU

b. Chiba, Japan 1982

Untitled. Signed with artist stamp. Acrylic on cardboard.

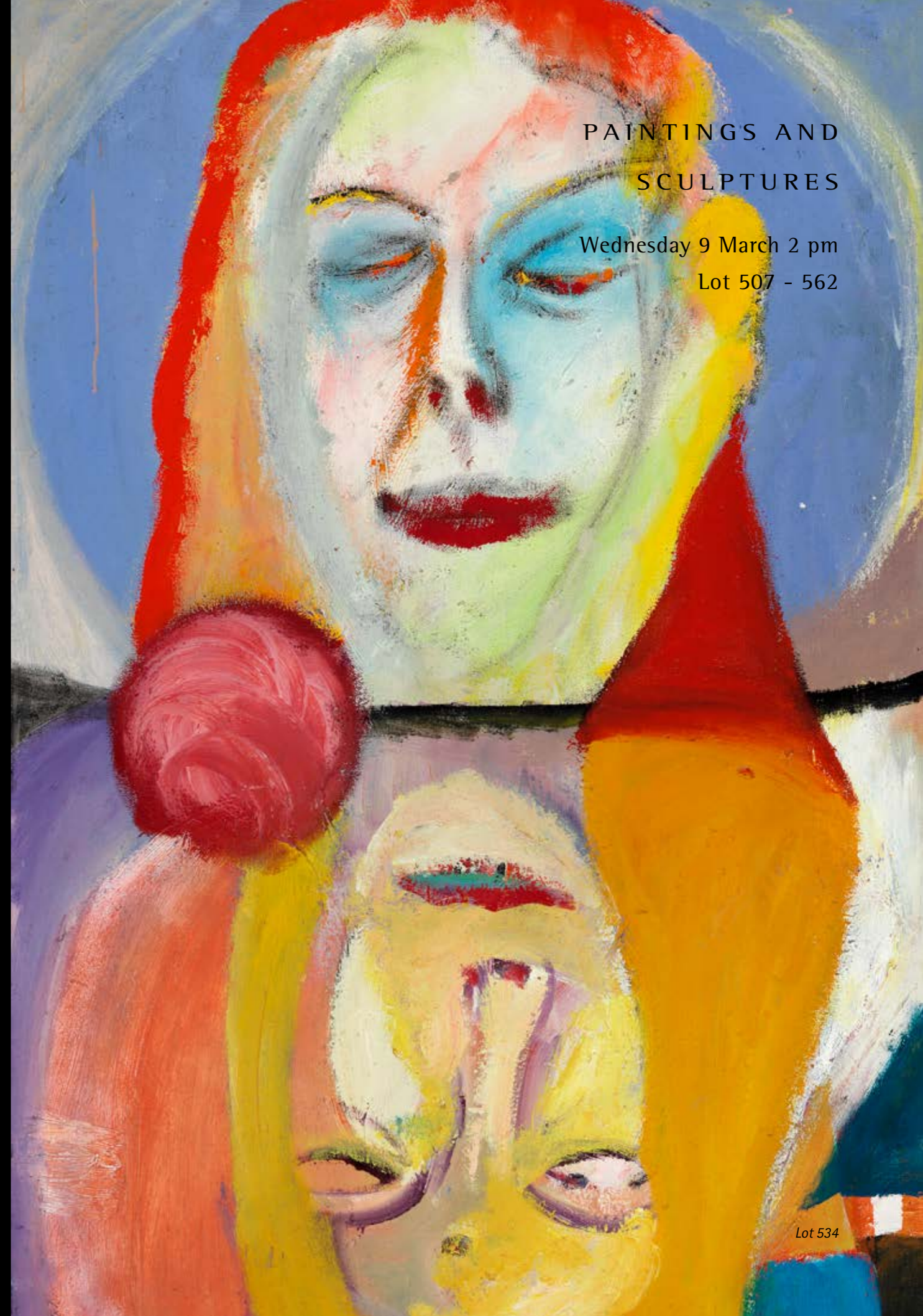
Sheet size 88 x 60 cm.

Provenance: *Galerie Delaive, Amsterdam.*

Provenance: *Galerie Moderne, Silkeborg, Denmark.*

Provenance: *Private collection, Denmark.*

DKK 500,000-600,000 / € 67,000-80,500



**PAINTINGS AND
SCULPTURES**

Wednesday 9 March 2 pm

Lot 507 - 562

Harry Carlsson (1891-1968)

Harry Carlsson's output as an artist is relatively modest, and from 1947 he retired completely, after which he quickly slipped into a state of undeserved public oblivion. Therefore, we are even more pleased to present no less than seven of his works from the years 1920-1933 at this year's first Live Auction in Copenhagen. "From 1933 and onwards, Carlsson was a Surrealist. With the exception of a few excursions into the abstract, he never moved away from this style, which he had of course in no way invented, but which was a perfect fit for the talented dreamer he was," writes Steffen Saabye in "Harry Carlsson – den glemte surrealist" (The Forgotten Surrealist). However, the works on offer here show that Carlsson, even in the years before he truly embarked on the winding paths of Surrealism was both an impressive and interesting artist.

Carlsson received his artistic education at Harald Giersing's School of Arts in the winter of 1918-19. However, his interest in art began as early as 1913, when he travelled to Germany as a typographer and was introduced to the works of Paul Klee, Max Ernst, Marc Chagall and Robert Delaunay. In 1919, he made his debut at the Danish Artists' Autumn Exhibition with a number of naturalistic landscapes, portraits and still lifes. Throughout the following decade, he was inspired by a diverse group of artists such as Tintoretto, Breughel, Daumier, Cézanne, Matisse and Picasso.

“Nature can sometimes seem as real as art”

The motifs originate from his close surroundings. "Kande" (Pitcher) from 1920 is an almost Lundstrøm-inspired still life in all its simplicity with a white pitcher, a bottle and two bowls on a table – however, both the brushwork in the background and the shadows of the objects indicate a more expressive and perhaps less purist artistic mind. For Carlsson, the motifs are just a pretext for working with shapes and surfaces, yet they contain a quiet poetry and an understanding of the rare beauty of the moment – like the finely tuned "Duer" (Doves), seen on a bird feeder in front of his studio, or this more powerful and colouristic flower painting from 1928, where the presumably empty birdcage, claustrophobically squeezed into the right corner, provides space for dreams of artistic freedom.

The auction also features two portraits by Carlsson. The models are his wife Edith Nielsen, known as Sisse, which was painted in 1926, and his colleague and kindred spirit, the painter Else Johansen, which was made in 1929. Another motif, also from 1929, shows the view from the parents' apartment on Nørrebro, where Carlsson lived until 1926. The most recent of the auction's works "Erindringens Bjerg" (The Mountain of Remembrance) from 1933, is one of the first times where Carlsson breaks with his previous production. The painting can therefore be seen as an introduction to the latest artistic theories of the time, which going forward would set the stage for Carlsson's artistic style. The painting is a pictorial collage with elements freely picked from a newspaper article about an old woman who had been put out on the street with all her belongings. Dreams, inventiveness and reality come together in the image, and Carlsson continues his journey into the infinite realm of imagination: "And please don't speculate about these images – feel, sense, let them attack and possess you and enjoy it."



A collection of paintings by the
"The forgotten" surrealist Harry Carlsson

Lot. no. 507 - 513



507

507^{ARR}

HARRY CARLSSON

b. Copenhagen 1891, d. s.p. 1968

"Kande" (The Pitcher), c. 1920 - "that's how it started - with motifs from the close things". Unsigned. Oil on canvas. 62 x 49 cm.

Literature: S. Saabye: "Harry Carlsson - den glemte surrealist", Copenhagen, 1982, no. 6, ill. p. 8.

Exhibited: Kunstnernes Efterårsudstilling, Den Frie Udstillings Bygning, Copenhagen, 1920, cat. no. 27.

Provenance: Acquired directly from the artist by the present owner.

DKK 10,000-12,000 / € 1,350-1,600



508

508^{ARR}

HARRY CARLSSON

b. Copenhagen 1891, d. s.p. 1968

"Erindringens bjerg" (The mountain of remembrance). Signed Harry Carlsson 33. Oil on canvas. 97 x 131 cm.

Carlsson got the inspiration for this painting from a newspaper photo of an old woman who had been put out on the street with all her belongings. In Carlsson's version, there is no social commitment - only enthusiasm for the pictorial possibilities.

Literature: Poul Gammelbo: "Harry Carlsson", CRAS, tidsskrift for kunst og kultur, September, 1973.

Literature: S. Saabye: "Harry Carlsson - den glemte surrealist", Copenhagen, 1982, no. 72, ill. p. 28.

Exhibited: "Harry Carlsson & Freddie. Surrealisme", Kunsthallen, Copenhagen, 1934, cat. no. 19.

Provenance: Acquired directly from the artist by the present owner.

DKK 75,000-100,000 / € 10,000-13,500



509

509 ^{ARR}
HARRY CARLSSON

b. Copenhagen 1891, d. s.p. 1968

"Sisse". Signed HC 26. Oil on canvas. 61 x 44 cm.

Literature: S. Saabye: "Harry Carlsson - den glemte surrealist", Copenhagen, 1982, no. 25.

Provenance: Acquired directly from the artist by the present owner. DKK 10,000-12,000 / € 1,350-1,600

510 ^{ARR}
HARRY CARLSSON

b. Copenhagen 1891, d. s.p. 1968

"Duer" (Doves) - seen on the feeding board outside the studio window. Signed HC 25. Oil on canvas. 69 x 94 cm.

Literature: S. Saabye: "Harry Carlsson - den glemte surrealist", Copenhagen, 1982, no. 16, ill. p. 14.

Provenance: Acquired directly from the artist by the present owner. DKK 12,000-15,000 / € 1,600-2,000



510

511 ^{ARR}
HARRY CARLSSON

b. Copenhagen 1891, d. s.p. 1968

View from the parents' apartment at the Corner of Blegdamsvej and Tagensvej, Copenhagen. Signed H. Carlsson 29. Oil on canvas. 88 x 98 cm.

Literature: S. Saabye: "Harry Carlsson - den glemte surrealist", Copenhagen, 1982, no. 39, ill. p. 20.

Provenance: Acquired directly from the artist by the present owner. DKK 12,000-15,000 / € 1,600-2,000



511



512

512 ^{ARR}
HARRY CARLSSON

b. Copenhagen 1891, d. s.p. 1968

Vase with flowers and plant, 1928. Unsigned. Oil on canvas. 84 x 97 cm.

Literature: S. Saabye: "Harry Carlsson - den glemte surrealist", Copenhagen, 1982, no. 29. Probably identical to cat. no 28 "Flowers".

Exhibited: Kunstnernes Efterårsudstilling, Den Frie Udstillings Bygning, Copenhagen, 1928, cat. no. 20.

Provenance: Acquired directly from the artist by the present owner. DKK 10,000-12,000 / € 1,350-1,600

DKK 10,000-12,000 / € 1,350-1,600

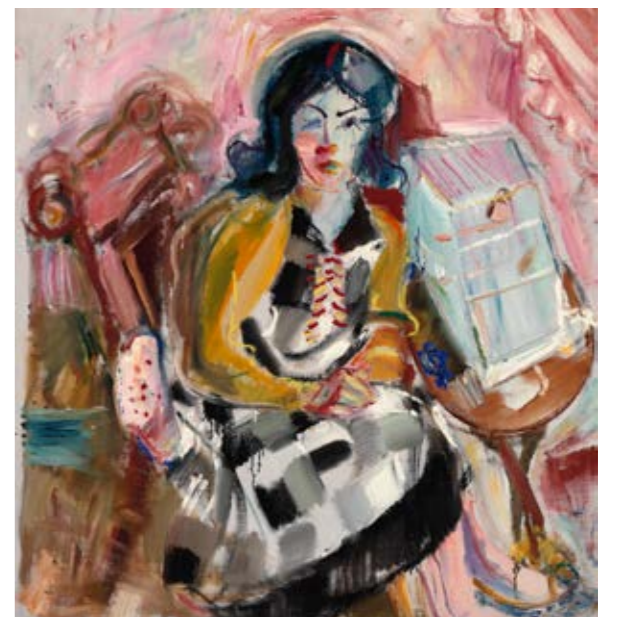
513 ^{ARR}
HARRY CARLSSON

b. Copenhagen 1891, d. s.p. 1968

"Else Johnsen siddende i stol" (Else Johnsen seated), 1929. Unsigned. Oil on canvas. 103 x 98 cm.

Literature: S. Saabye: "Harry Carlsson - den glemte surrealist", Copenhagen, 1982, no. 31.

Provenance: Acquired directly from the artist by the present owner. DKK 10,000-12,000 / € 1,350-1,600



513



514

514^{ARR}
JOHANNES C. BJERG
 b. Ødis 1886, d. Copenhagen 1955
 "Hannah - kunstnerens datter" (The artist's daughter). Signed Bjerg, c. 1921. Stamped L. Rasmussen. København (Foundry mark). Patinated bronze. H. 38 cm.
Literature: Registered in Kresten Bjerg's catalogue raisonné at www.johannesbjerg.com.
Exhibited: Den Frie Udstilling, Copenhagen, 1944, cat. no. 17. DKK 20,000-25,000 / € 2,700-3,350



515

515
ANNE MARIE CARL-NIELSEN
 b. Sdr. Stenderup near Kolding 1863, d. Copenhagen 1945
 Bull. Signed AMC-N, f.B. Bronze.
 H. 11 cm. W. 15.5 cm. D. 7 cm.
DKK 30,000-40,000 / € 4,050-5,400



516

516^{ARR}
HANS SCHERFIG
 b. Copenhagen 1905, d. Fredensborg 1979
 Two tapirs. Signed Scherfig 45. Watercolour and indian ink on paper. Visible size 20 x 33 cm.
DKK 25,000-30,000 / € 3,350-4,050



517

517^{ARR}
J. F. WILLUMSEN
 b. Copenhagen 1863, d. Cannes 1958
 "Syngende Fugl" (Singing Bird). Signed J.F.W, 21. nov. 1903. Patinated bronze. H. 19 cm.
Similar figure is to be found in the David Collection, Copenhagen, as inventory number B33.
DKK 20,000-25,000 / € 2,700-3,350



518

518
HARALD GIERSING

b. Copenhagen 1881, d. s.p. 1927

"Landskab fra Norge" (Landscape, Norway), 1913. Unsigned. Oil on canvas. 37 x 47 cm.

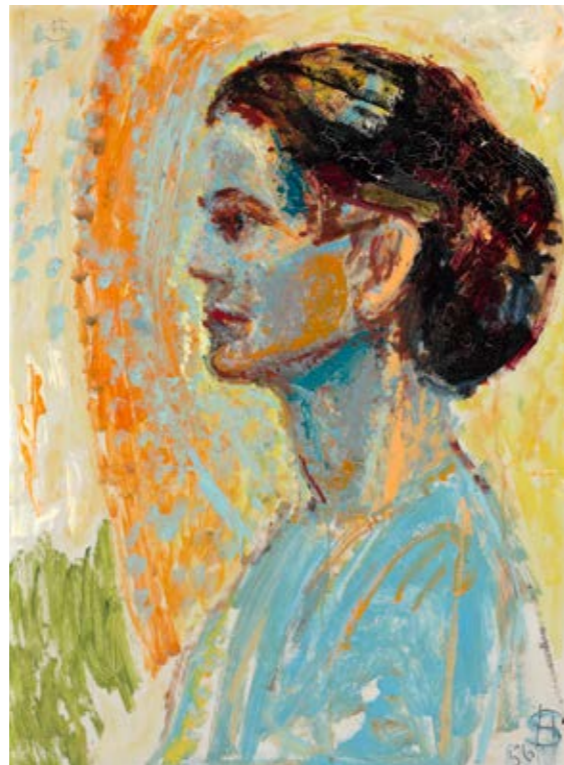
Literature: Lennart Gottlieb: "Giersing. Maler-Kritiker-Menneske", Copenhagen, 1995, ill. p. 172.

Exhibited: "Harald Giersing Mindeudstilling", Charlottenborg, Copenhagen, 1927, cat. no. 154.

DKK 30,000-35,000 / € 4,050-4,700



520



519

519^{ARR}
HENRIK SØRENSEN

b. Fryksände 1882, d. Oslo 1962

Woman in profile, 1956. Signed monogram 56; signed and dated on the reverse Henrik Sørensen (Kjellaug fra Loem - Nordfjor). Oil on masonite. 73 x 53 cm. DKK 30,000-40,000 / € 4,050-5,400

520^{ARR}

LAURITZ HARTZ

b. Frederiksberg 1903, d. Nykøbing S. 1987

"Fra Svarthugu, Dovre, Norge" (From Svarthugu, Dovre, Norway), 1937. Signed L.H. Oil on canvas. 48 x 48 cm.

Exhibited: Lauritz Hartz retrospective exhibition, Den Frie, Copenhagen, 1950, cat. no. 96.

DKK 20,000-25,000 / € 2,700-3,350

521^{ARR}

AXEL BENTZEN

b. København 1893, d. s.p. 1952

"Ægypterinde" (Egyptian). Signed AB 20. Oil on canvas. 60 x 44 cm.

Exhibited: "Axel Bentzens Retrospektive Udstilling", Grønningen, Copenhagen, 1953 (label on the reverse).

DKK 12,000-15,000 / € 1,600-2,000

522^{ARR}

AKSEL JØRGENSEN

b. Copenhagen 1883, d. s.p. 1957

"Løke og Jætte" (Løke and Jætte). Signed Aksel Jørgensen 13. Oil on canvas. 100 x 143 cm.

Exhibited: "Aksel Jørgensen Retrospektiv Udstilling", Den Frie Udstilling, Copenhagen, 1946, cat. no. 55.

Provenance: Director Chr. Kampmann, Copenhagen.

Provenance: Private collection, Copenhagen.

DKK 20,000-25,000 / € 2,700-3,350



521



522



523

523 ^{ARR}
**CARL - HENNING
PEDERSEN**

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

"Bird over mountain". Signed chp 1976-77; signed, dated, inscribed and titled "Carl-Henning Pedersen | New York 1976-77 - Bird over the mountain" in black ink on the reverse. Gouache and watercolour on paper. Visible size 27 x 34 cm. Unframed.

Exhibited: "Carl-Henning Pedersen - Watercolours and Brush Drawings", Lefebre Gallery, New York, 1977, ill. on the front cover in colours.

Provenance: Lefebre Gallery, New York. Provenance: Private Collection, Brookline, Massachusetts. Acquired from the above on 5 April 1977.

DKK 35,000-40,000 / € 4,700-5,400



526

526 ^{ARR}
PIERRE WEMAËRE

b. Comines 1913, d. Versailles 2010

"Publicité" (Advertising). Signed P. Wemaëre; signed and titled on the reverse. Oil on canvas. 60 x 80 cm.

DKK 30,000-40,000 / € 4,050-5,400

527 ^{ARR}
ERIK ORTVAD

b. Frederiksberg 1917, d. Kvänjarp, Sweden 2008

Untitled, 1999. Signed and dated on the reverse. Oil on canvas. 85 x 100 cm.

DKK 30,000-35,000 / € 4,050-4,700

524 ^{ARR}
ELSE ALFELT

b. Copenhagen 1910, d. s.p. 1974

Untitled. Signed Else Alfelt 41. Watercolour on paper. 29 x 37 cm.

DKK 10,000-15,000 / € 1,350-2,000



524

525 ^{ARR}
CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

"Plaque murale". Signed Corneille 98, 39/40. Stamped F. Delille Paris. Atelier/Studio J.M. Foubert. Ceramic relief in colours. 53 x 44.5 cm.

Literature: "Corneille et la ceramique", Treigny (1998-2000), Francis Delille Editeur, Paris, 2002. Colour variant ill. fig. 44 p. 83.

DKK 10,000-12,000 / € 1,350-1,600



525



527



528

528^{ARR}
MORTEN BUCH

b. Copenhagen 1970

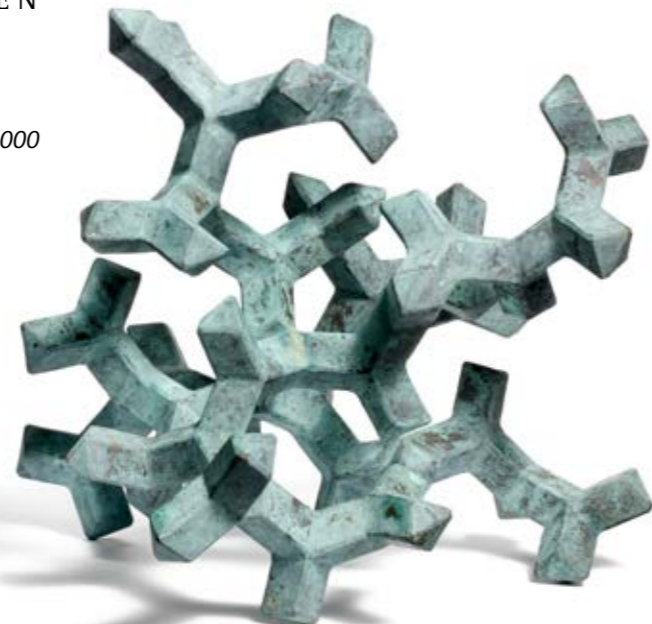
"Vase", 2013. Signed, titled and dated on the reverse. Oil on canvas. 60 x 60 cm.
 DKK 12,000-15,000 / € 1,600-2,000

529^{ARR}
KRISTIAN DAHLGAARD LARSEN

b. Sønderborg 1958

Untitled. Green-patinated copper.
 H. 38 cm. W. 50 cm. D 43 cm.

DKK 12,000-15,000 / € 1,600-2,000



529



530

530^{ARR}
JOEL SLOTTE

b. Kokkola, Finland 1987

"The Sight of Pigeons", 2017. Signed, titled and dated on the reverse. Oil on canvas. 140 x 160 cm. Unframed.

Provenance: Private collection, Denmark.

DKK 30,000-40,000 / € 4,050-5,400



531

531^{ARR}
LEA VON WINTZINGERODE

b. Germany 1990

"Source (Thirst)", 2015. Signed, titled and dated on the reverse. 75 x 90 cm. Unframed.

DKK 12,000-15,000 / € 1,600-2,000

532^{ARR}
KNUD NELLEMOSE

b. Copenhagen 1908, d. 1997

Seated woman. Indistinctly signed and with dedication. Bronze. H. 42 cm.

Exhibited: Den Frie Udstilling, Copenhagen 1990. Acquired here by the former owner.

DKK 15,000-20,000 / € 2,000-2,700



532

533^{ARR}
HANNE VARMING

b. Copenhagen 1939

Agnete med hat (Agnete wearing a hat). Signed HV 1990. Bronze.

H. 42 cm. W. 14 cm. D. 20 cm.

DKK 20,000-30,000 / € 2,700-4,050



533

534^{ARR}
WILIAM SKOTTE OLSEN

b. Copenhagen 1945, d. s.p. 2005

"Atomsprængning. Dame med magisk kugle".
(Nuclear explosion. Lady with magic ball).
Signed WSO. Oil on canvas. 100 x 69 cm.

DKK 25,000-30,000 / € 3,350-4,050



534



535

535^{ARR}
HANNE VARMING

b. Copenhagen 1939

"Kone på kasse" (Woman on a box). Unsigned. Patineret plaster. H. 52 cm. L. 22 cm. D. 22 cm.

This sculpture exist in many different sizes and materials; a.o. a monumental bronze in front of Bispebjerg Hospital, Copenhagen, from 1991.

DKK 15,000-20,000 / € 2,000-2,700



536



537



538

536 ^{ARR}

YOSHIO NAKAJIMA

b. Kawamoto, Japan 1940, works in Sweden

"Yellow Sun Happyness", 2009. Signed, titled and dated on the reverse. Oil on canvas. 250 x 50 cm.

DKK 15,000-20,000 / € 2,000-2,700

537 ^{ARR}

NINA STEN - KNUDSEN

b. Copenhagen 1957

"It's 2002... Turn over a new leaf, Babe", 2000-2001-2003. Signed, titled and dated on the reverse. Oil on canvas. 75 x 200 cm. Unframed.

DKK 20,000-25,000 / € 2,700-3,350

538 ^{ARR}

WALTER HENRY WILLIAMS

b. Brooklyn, New York 1920, d. Copenhagen 1998

"Sunflowers", 1977. Signed, titled and dated on the reverse. Oil on board. Diam. 56 cm.

Provenance: Private collection, Denmark.

DKK 30,000-40,000 / € 4,050-5,400



539

539^{ARR}

ANDERS TINSBO

b. Copenhagen 1938, d. s.p. 1994

Organic shape. Signed Tinsbo, 2/6. Patinated bronze. H. 45 cm.

DKK 20,000-25,000 / € 2,700-3,350

540^{ARR}

PETER BONNÉN

b. Frederiksberg 1945

Untitled. Black burned iron. 8 x 15 x 8 cm.

DKK 8,000-10,000 / € 1,100-1,350

541^{ARR}

VILHELM BJERKE-PETERSEN

b. Frederiksberg 1909, d. Halmstad, Sweden 1957

Surrealistic composition. Signed vb-p 45. Oil on board. 24 x 33 cm.

DKK 20,000-30,000 / € 2,700-4,050



540



541



542

542^{ARR}

WILHELM FREDDIE

b. Copenhagen 1909, d. s.p. 1995

"Æbler og nøgne i kunstnerens atelier" (Apples and nudes in the artist's studio), Signed Freddie 69; signed, titled and dated on the reverse. Acrylic and oil with applications on canvas and board. 64 x 87 cm.

Exhibited: Exhibition of Danish art, Tokyo, Kyoto and Osaka, Japan, 1969-70.

Exhibited: "Vor verden af ting", Henie-Onstad Kunstsenter, Høvikodden, Oslo, 1970.

The references to exhibitions have kindly been provided by Mr Birger Raben-Skov, Copenhagen.

DKK 40,000-50,000 / € 5,400-6,700



543

543^{ARR}
ELSE FISCHER-HANSEN

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

"Gråvejr over havet" (Grey sky over the sea), 1955. Signed and dated on the reverse. Oil on canvas. 82 x 103 cm.

Exhibited: Kunstforeningen, Copenhagen, 1957, cat. no. 14.

Exhibited: Kunstnernes Efterårsudstilling, Copenhagen, 1962.

DKK 20,000-25,000 / € 2,700-3,350

544^{ARR}
ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Untitled. Unsigned. Relief in patinated iron mounted on grey wooden board.

85 x 120 x 23 cm.

DKK 30,000-40,000 / € 4,050-5,400



544



545

545^{ARR}
BENT SØRENSEN

b. Maribo, Lolland Island 1923, d. 2008

Kube (Cube). Unsigned. Polished black granite. H. 94 cm. W. 166 cm. D. 76 cm.

Please note: Special viewing for this lot at the consignors address.

Please contact Modern Department for an appointment.

DKK 75,000-100,000 / € 10,000-13,500



546

546 ^{ARR}
EMIL GREGERSEN

b. Balling 1921, d. Højbjerg 1993

Untitled, 1964-65-67. Sign. Emil G. Dated on the reverse. Oil on canvas. 114 x 195 cm.

Exhibited: Kunstforeningen, Copenhagen, 1968, cat. no. 54.

Exhibited: Århus Kunstforening af 1847, 1981, cat. no. 43.

Exhibited: Hjørring Kunstmuseum, 1981.

DKK 20,000-30,000 / € 2,700-4,050



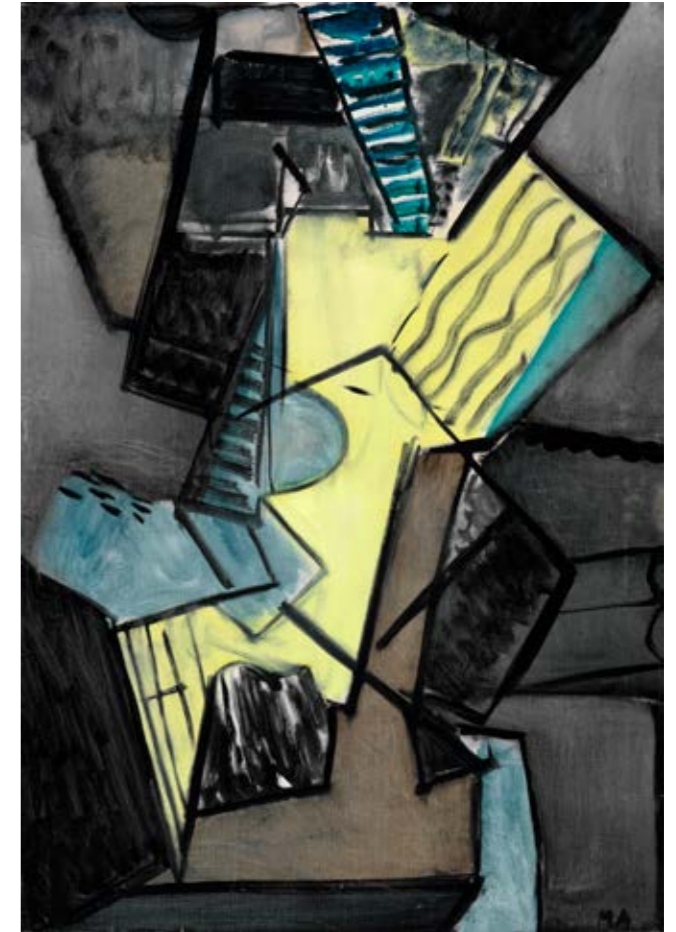
547

547 ^{ARR}
PREBEN HORNUNG

b. Valby 1919, d. Frederiksberg 1989

"Detalje af en form" (A detail of a shape), 1965. Signed, titled and dated on the reverse. Oil on board. 92 x 77 cm.

DKK 25,000-30,000 / € 3,350-4,050



548

548 ^{ARR}
MOGENS ANDERSEN

b. Copenhagen 1916, d. s.p. 2003

"Interiør", c. 1960. Sign. MA; signed, titled and dated on the reverse. Oil on canvas. 116 x 81 cm.

Exhibited: Kunstforeningen, Copenhagen, 1988.

DKK 30,000-40,000 / € 4,050-5,400



549

549 ^{ARR}
JESPER NEERGAARD

b. Frederiksberg 1939

"Korsfareren" (The Crusader), 2005. Indistinctly signed. Blue Azil Bahia granite. H. 56 cm.

DKK 30,000-40,000 / € 4,050-5,400



550

550^{ARR}
TROELS WÖRSEL

b. Århus 1950, d. Cologne 2018

Untitled. Signed on the reverse T. Wörsel, aug. 1999.
Oil on canvas. 120 x 150 cm.

DKK 12,000-15,000 / € 1,600-2,000



551

551^{ARR}
BALDER OLRÍK

b. Virum 1966

"Magikeren" (The Magician). The theme is the tarot card by the same name. Unsigned. Oil and mixed media collage on canvas. 160 x 220 cm. Unframed.
Exhibited: Nikolaj Kunsthal, Copenhagen, 1985. The artist's "break through" exhibition.

Provenance: Kunsthallen Kunstauktioner, auction 435, Copenhagen, 1993, cat. no. 144.

DKK 12,000-15,000 / € 1,600-2,000



552

552^{ARR}
OLE AHLBERG

b. Copenhagen 1949

"Le Tueur de Fleur". Signed Ole Ahlberg 1986. Oil on canvas. 100 x 81 cm.

DKK 50,000-60,000 / € 6,700-8,050

553^{ARR}
LISE MALINOVSKY

b. Copenhagen 1957

"Tyr" (Bull), 2014. Signed, titled and dated on the reverse. Oil on canvas. 100 x 140 cm. Unframed.

DKK 40,000-50,000 / € 5,400-6,700



553



554

554 ^{ARR}
**GUNNAR
AAGAARD ANDERSEN**
b. Ordrup 1919, d. Munkerup 1982
"Kursive Billeder" (Cursive paintings), 1974.
Unsigned. Titled on a label. Oil on coated
canvas. 130 x 97 cm.
Exhibited: Grønningen, Copenhagen, 1975.
Exhibited: Esbjerg Kunstpavillon, 1982.
DKK 25,000-30,000 / € 3,350-4,050



556

556 ^{ARR}
**NIELS PETER
BRUUN NIELSEN**
b. 1959
Untitled. Signed NN, indistinct dating. Black
granite on a base of red granite.
Total H. 35 cm. W. 40 cm. D. 40 cm.
Total H. incl. wooden plinth 120 cm.
DKK 25,000-30,000 / € 3,350-4,050



555

555 ^{ARR}
JESPER NEERGAARD
b. Frederiksberg 1939
"Månestenen" (The Moon Stone), 1997. Signed
Neergaard. Blue Azul Bahia granite. H. 32 cm.
DKK 20,000-25,000 / € 2,700-3,350



557

557 ^{ARR}
**GUNNAR
AAGAARD ANDERSEN**
b. Ordrup 1919, d. Munkerup 1982
"Kursive Billeder" (Cursive paintings), 1974.
Unsigned. Titled on a label. Oil on coated
canvas. 130 x 97 cm.
Exhibited: Grønningen, Copenhagen, 1975.
Exhibited: Esbjerg Kunstpavillon, 1982.
DKK 25,000-30,000 / € 3,350-4,050

558^{ARR}

**BRONISLAW
KIERZKOWSKI**

b. Lodz 1924, d. Warsaw 1993

Untitled, Aalborg 1973. Signed and dated on the reverse. Oil on canvas. 96 x 80 cm.

DKK 20,000-25,000 / € 2,700-3,350



558



560



559

559^{ARR}

ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Horseman. Unsigned. Bronze. H. 22 cm.

Provenance: The author Ignace Meyerson, Paris. Gift from Robert Jacobsen. Meyerson has written about Robert Jacobsen in the book: "Quand le fer parle" in 1957. In the comprehensive art collection of Meyerson there were several works by Robert Jacobsen.

Provenance: Estate auction, Drouot, Paris.

Provenance: Galerie Martel Grenier (Hélène Grenier). Exhibited here at the exhibition "Bastiane", Paris, 2015-2016.

Provenance: Private collection, Paris. Acquired from the above estate in 2021.

DKK 20,000-25,000 / € 2,700-3,350

560^{ARR}

MARIAN BOGUSZ

b. Pleszew 1920, d. Warsaw 1980

Untitled. Signed M. Bogusz 1967. Assemblage; oil, wood, metal and rubber band on board. 60 x 90 cm.

DKK 20,000-25,000 / € 2,700-3,350

561^{ARR}

MARIAN BOGUSZ

b. Pleszew 1920, d. Warsaw 1980

"Erotik XX", Aalborg 1967. Signed, titled and dated on the reverse. Collage and mixed media on board. 70 x 50 cm.

DKK 20,000-25,000 / € 2,700-3,350

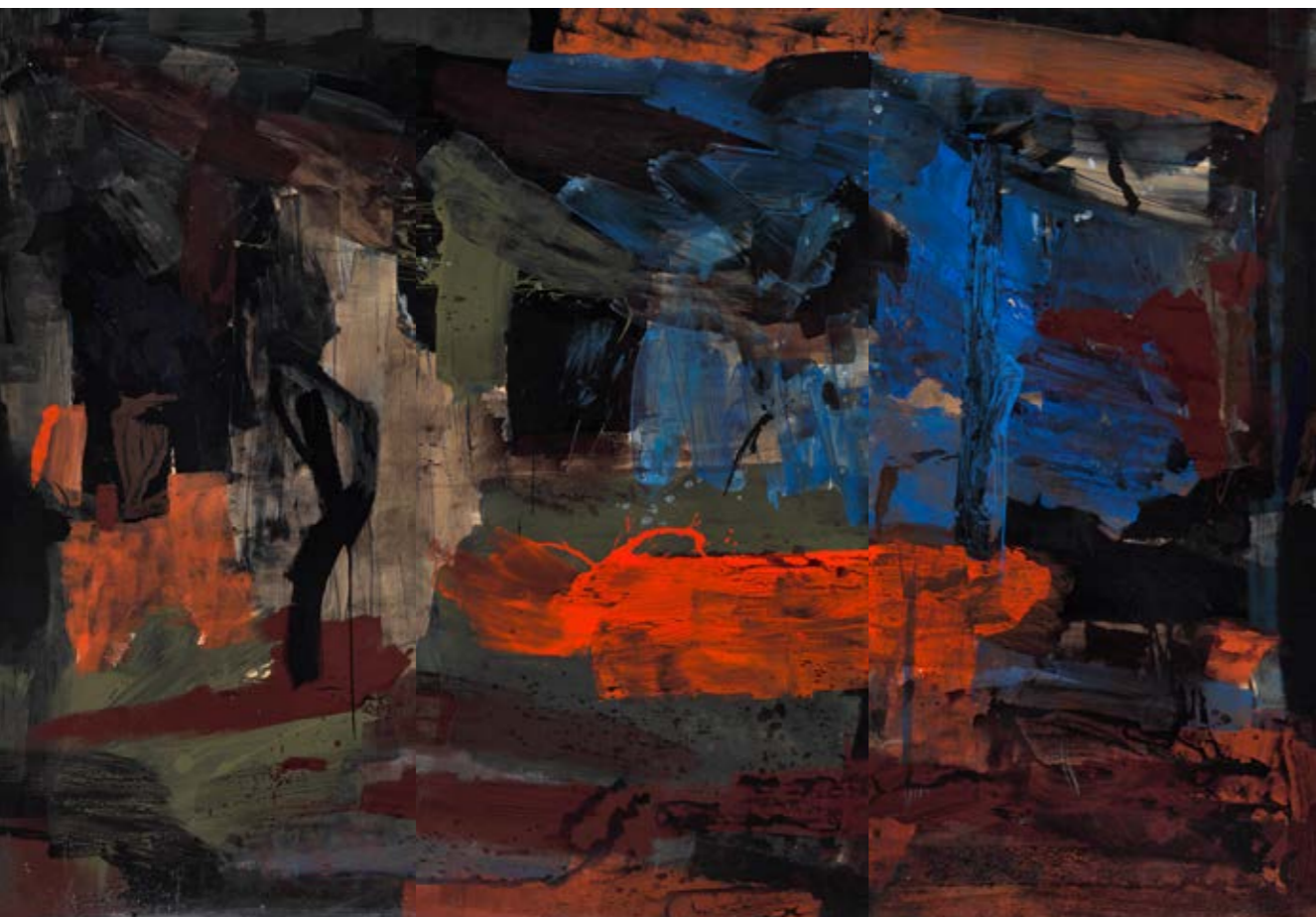


561

PHOTOGRAPHS

Wednesday 9 March

Lot 563 - 636



562

562^{ARR}

JENS BIRKEMOSE

b. Copenhagen 1943

Untitled, 1990. Unsigned. Oil on panel in three parts. Total size 245 x 366 cm.

DKK 50,000-60,000 / € 6,700-8,050



The First Men on the Moon

– Private Collection of 74 Iconic Photographs

"That's one small step for (a) man, one giant leap for mankind"

These were the famous words spoken by astronaut Neil Armstrong in front of the whole world in 1969, as he became the first human being to set foot on the Moon. All the astronauts of NASA's lunar missions were equipped with a state-of-the-art Hasselblad camera to capture the new and previously unseen world as well document the pinnacle of human achievement.

74 privately owned analogue photographs from the Apollo 8-17 missions are now up for auction with estimates ranging from DKK 4,500 to 90,000. They are all vintage original and issued in limited numbers for scientific study and publication in international magazines. Several are so-called "NASA red numbers" and "NASA black numbers", while others bear original NASA captions and vintage Kodak watermarks.

The Astronauts Bring Together Art and Science

The goal of the Apollo programme between 1968-1972 was to get the first human safely to the Moon and back again to Earth. At the auction, we present photographs from the major milestones of the programme, including Apollo 8, the first manned spacecraft to orbit the Moon, the famous Apollo 11, with the first image of a human on the Moon, and Apollo 17 with a panorama by the last astronaut to walk on the celestial body (cat. no. 565, 601 and 634).

The astronauts had to visually report what they experienced, but the photographs became much more than a documentation of space exploration. They became works of art that convey a rare view of outer space, including an "Earth Rise" and the "dark side" of the Moon – images we can never see from Earth (e.g. cat. no. 571, 575 and 584). In addition, the photographs represent the mixed sense of awe and fear felt among the astronauts as explorers and individuals over what was at stake (e.g. cat. no. 571 and 589).

From the Covers of National Geographic and LIFE

Several of the collection's photographs have belonged to NASA's own archives and been out of the public eye, while selected examples appeared on the covers of major American magazines such as National Geographic and LIFE to tell the world about the United States' victory in the space race.

The cover of National Geographic (December 1969) and LIFE (August 1969) featured the photograph of the Moon's first explorers, Buzz Aldrin in full astronaut suit and Neil Armstrong, who took the photograph and can be glimpsed in the reflection on Aldrin's visor. LIFE also had a front page (January 1969) with the very first photograph of Earth taken by a human and a front page (August 1969) with a photograph of the American flag placed on the Moon's surface (cat. no. 606, 569 and 615).

60th Anniversary of President Kennedy's Famous Moon Speech

"We choose to go to the Moon in this decade and do the other things, not because they are easy, but because they are hard."

In his famous speech from 1962, US President John F. Kennedy delivered these inspirational words while the whole world listened. This year marks the 60th anniversary of Kennedy's "Moon speech", which was not just about the goal of putting humans on the Moon, but also about capturing the spirit of an era where everything seemed possible to accomplish for humanity. The auction also includes photographs of Kennedy's final visit to NASA in Cape Canaveral on 16 November 1963 – just six days before his tragic death (cat. no. 563 and 564).

60 years later in the midst of a pandemic, climate crisis and global political unrest, this spirit is once again needed. This may also be why there is currently a growing conversation about outer space across the globe. This is true for both the world's great powers that are announcing new ambitious space programmes as well as enterprising business magnates developing new space technology.

The fascination with space is also growing in Denmark, and in 2018 the Louisiana Museum of Modern Art curated a large lunar exhibition, which displayed five of the auction's photographs, including the Apollo 11 command module floating over the Sea of Fertility, a close-up of an imprint made by Buzz Aldrin's boot in the Moon's dust, and an extraordinary panorama of a giant lunar canyon (cat. no. 596, 604, 607, 624 and 627).

Detailed information about each photography can be found on bruun-rasmussen.dk

"The exploration of space will go ahead, whether we join in it or not, and it is one of the great adventures of all time. [...]"

We set sail on this new sea because there is new knowledge to be gained, and new rights to be won, and they must be won and used for the progress of all people. [...]"

Well, space is there, and we're going to climb it, and the Moon and the planets are there, and new hopes for knowledge and peace are there. And, therefore, as we set sail we ask God's blessing on the most hazardous and dangerous and greatest adventure on which man has ever embarked."

*President John F. Kennedy,
Moon speech at Rice University, 12 September 1962*



VINTAGE ORIGINAL PHOTOGRAPHS FROM
THE APOLLO SPACE MISSIONS (1968-1972)

All photographs are vintage, i.e. printed shortly after they were taken.

Where noted on the print, the NASA center which issued the photograph has been identified. These include Manned Spacecraft Center, Houston (NASA MSC); Kennedy Space Center, Florida (NASA KSC); Goddard Space Flight Center, Maryland (NASA Goddard); Headquarters, Washington, DC (NASA HQ); Jet Propulsion Laboratory, Pasadena (NASA JPL); Marshall Space Flight Center, Huntsville, Alabama (NASA MSFC), Langley Research Center, Hampton, Virginia (NASA Langley), and Lewis Research Center, Ohio (NASA Lewis).

It also includes partners and contractors who worked for NASA such as McDonnell Douglas (NASA / McDonnell); North American Rockwell (NASA / North American); Grumman Corporation (NASA / Grumman); Radio Corporation of America (NASA / RCA); United States Geological Survey (NASA / USGS).

The mention "unreleased photograph" indicates that the photograph was not released by NASA Public Affairs following the mission, meaning it was only used internally and therefore not published in books or newspapers of the time.

Literature citations refer to published versions of the image. When possible, the photographer has been identified.

Unless otherwise stated, all photographs are glossy prints on standard size paper 20.3 x 25.4 cm (8 x 10 in). Only the size of the sheets is indicated. Significant defects have been noted. NASA reference numbers within square brackets do not appear on the prints and are provided for reference.

Most of the photographs are in chronological order mission by mission and from launch to recovery, so the reader can follow the progress of space and lunar explorers.

Dialogues are extracted from the voice transcripts of the missions indicating the mission time in hours, minutes and seconds from launch (sources: NASA, Apollo Lunar Surface Journal, Apollo Flight Journal).



563

563

President Kennedy and the Moon landing: Kennedy with NASA's head James Webb for his last visit to Cape Canaveral before his assassination. NASA [Project Apollo], 16 November 1963. Vintage gelatin silver print on fiber-based paper, printed 1963. 20.3 x 25.4 cm (8 x 10 in). (NASA KSC).

DKK 4,000-6,000 / € 540-805

564

Kennedy with Gemini astronauts for his last visit to Cape Canaveral before his assassination. NASA [Project Apollo], 16 November 1963. Vintage gelatin silver print on fiber-based paper, printed 1963. 20.3 x 25.4 cm (8 x 10 in) (NASA KSC).

DKK 4,000-6,000 / € 540-805



564

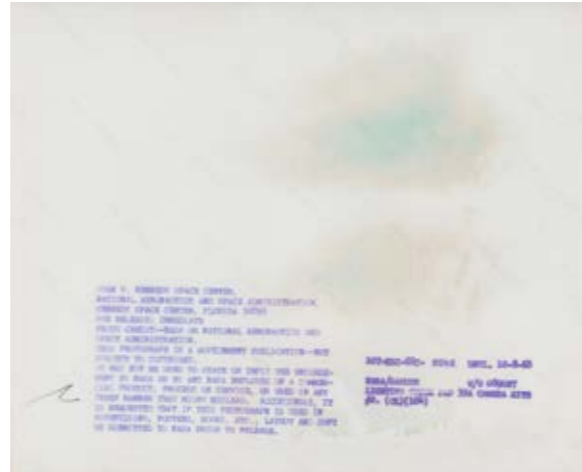


565

565

The first rocket to launch humans to another world: night view of the Saturn V at Pad 39A NASA [Apollo 8], 8 December 1968. Vintage chromogenic print on fiber-based Kodak paper, printed 1968. 20.3 x 25.4 cm (8 x 10 in), with "A Kodak Paper" watermarks on the verso and NASA KSC caption dated "12-8-1968" and numbered "107-KSC-68C-8048".

Literature: NATIONAL GEOGRAPHIC, May 1969, p. 593 (variant). DKK 6,000-8,000 / € 805-1,100



566

566

The first humans departing for another world: William Anders, Frank Borman and James Lovell preparing for the first Moon orbital mission. NASA [Apollo 8], March 1968. Three vintage gelatin silver prints on fiber-based paper, printed 1968. Each 20.3 x 25.4 cm (8 x 10 in), with NASA KSC captions numbered 68-H-1311, 108-KSC-68PC-286, 68-H-1308 on the verso. (3).

DKK 6,000-8,000 / € 805-1,100

567

The first view from deep space experienced by humans: "firefly" phenomenon surrounding the S-IVB stage after its separation from the Command Module following translunar injection. James Lovell [Apollo 8], 21-27 December 1968. Vintage chromogenic print on fiber-based Kodak paper, printed 1968 [AS8-14-2583]. 20.3 x 25.4 cm (8 x 10 in) with "A Kodak Paper" watermarks on the verso (NASA / North American Rockwell).

Literature: NATIONAL GEOGRAPHIC, May 1969, p. 610; LIFE, 10 January 1969, pp. 24-25.

DKK 6,000-8,000 / € 805-1,100



567



568

568

The disk of the Earth first seen by human eyes. William Anders [Apollo 8], 21-27 December 1968. Vintage chromogenic print on fiber-based Kodak paper, printed 1968. [AS8-14-2585, the photograph was inverted in error when it was printed]. 20.3 x 25.4 cm (8 x 10 in) with "A Kodak Paper" watermarks on the verso (NASA / North American Rockwell).

Literature: LIFE, 10 January 1969, p. 22-23; Schick and Van Haaften, p. 94; Newhall, p. 123; Reynolds, p. 106.

DKK 8,000-12,000 / € 1,100-1,600

569

First human-taken photograph of the Planet Earth: cover of LIFE. William Anders [Apollo 8], 21-27 December 1968. Vintage chromogenic print on fiber-based Kodak paper, printed 1968 [NASA AS8-16-2593]. 20.3 x 25.4 cm (8 x 10 in), with „A Kodak Paper“ watermarks on the verso (NASA / North American Rockwell).

Literature: LIFE, 10 January 1969, cover; National Geographic May 1969 p.614; Chaikin, Space, p. 81; Schick and Van Haaften, p. 95; Jacobs, p. 35.; LIFE magazine (January 10, 1969), cover.

William Anders and his crewmates James Lovell and Frank Borman became the first human beings to see the Earth as a sphere hanging in space. The photograph was taken 4 hours and 36 minutes after launch with the 80mm lens from about 27,000 km out in space.

The photograph graced the cover of LIFE magazine (The incredible year 1968; January 10, 1969).

“A striking view from the Apollo 8 spacecraft showing nearly the entire Western Hemisphere, from the mouth of the St. Lawrence River, including nearby Newfoundland, extending to Tierra del Fuego at the southern tip of South America. Central America is clearly outlined. Nearly all of South America is covered by clouds, except the high Andes Mountain chain along the west coast. A small portion of the bulge of West Africa shows along the sunset terminator” (original NASA caption for AS8-16-2593).

“To see the Earth as it truly is, small and blue and beautiful in that eternal silence where it floats, is to see ourselves as riders on the Earth together, brothers on that bright loveliness in the eternal cold—brothers who know now they are truly brothers.”

Archibald McLeish (The New York Times, December 25, 1968).

From the mission transcript after translunar injection:
003:38:00 Lovell: Roger. Well, Mike, I can see the entire Earth now out of the center window. I can see Florida, Cuba, Central America, the whole northern half of Central America, in fact, all the way down through Argentina and down through Chile.

003:38:25 Collins (Mission Control): They picked a good day for it. [...]

004:06:36 Collins: How close to a radial burn can you get without losing sight of the S-IVB (booster), Frank?

004:06:41 Borman: Well, I don't know because I can't see the Earth now, Mike. [...]

004:06:51 Borman: We can pitch down some. Jim has the Earth in the optics so we could pitch some and get pretty close to one (a radial burn), I guess. [...]

004:17:11 Collins: Roger, Frank. You could help us out if you would explain where you are relative to the booster. In other words, with respect to the Earth and the radius back there, are you above or below or one side, or where exactly is the booster relative to you?

004:17:27 Borman: Well, it's as I said before. We can't definitely find the Earth. I think we are in front and a little bit above - a little bit above the - almost in front of the - directly in the front of the booster. [...]

004:36:00 Anders: Roger. If it will help you any, Mike, the Earth is plus-Y about 45 degrees in a minus-X. I can see it out my side window, and it's a beautiful view with numerous cloud vortex. [...]

004:36:51 Anders: It's behind us to the right, if that will help.

004:36:54 Collins: Roger. [Long pause.]

004:37:15 Borman: I can still see the Cape and isthmus of Central America.

DKK 40,000-50,000 / € 5,400-6,700



569

570

The first human-taken photograph in lunar orbit: Crater Langrenus. Frank Borman [Apollo 8], 21-27 December 1968. Vintage chromogenic print on fiber-based Kodak paper, printed 1968. [NASA AS8-16-2615]. 20.3 x 25.4 cm (8 x 10 in), with „A Kodak Paper“ watermarks on the verso (NASA / North American Rockwell).

Literature: NATIONAL GEOGRAPHIC May 1969 p. 618; Schick and Van Haaften, p. 97.

DKK 6,000-8,000 / € 805-1,100



570

571

First Earthrise: the first color photograph of the first Earthrise witnessed by humans. William Anders [Apollo 8], 21-27 December 1968. Vintage chromogenic print on fiber-based Kodak paper, printed 1968 [NASA AS8-14-2383]. 20.3 x 25.4 cm (8 x 10 in), with „A Kodak Paper“ watermarks on the verso (NASA / North American Rockwell).

Literature: *LIFE Magazine*, January 10, 1969, pp. 20-21; *NATIONAL GEOGRAPHIC* May 1969 pp. 596-597; Schick and Van Haaften, p. 98; Chaikin, *Space*, p. 83; Newhall pp. 136-37; Jacobs, p. 32; Reynolds, p. 111.

A superb print in great condition.

The first color photograph of the first Earthrise ever witnessed by human beings. Anders took this iconic photograph of the Earth (240,000 statute miles away) rising over the lunar horizon with the 250mm telephoto lens and color magazine 14/D looking west across the western shore of the farside Crater Pasteur. [Original NASA caption for the photograph] The rising Earth is about five degrees above the lunar horizon in this telephoto view taken from the Apollo 8 spacecraft near 110 degrees east longitude. The horizon, about 570 kilometers (350 statute miles) from the spacecraft, is near the eastern limb of the Moon as viewed from Earth. Width of the view at the horizon is about 150 kilometers (95 statute miles). On Earth the Sunset terminator crosses Africa. The South Pole is in the white area near the left end of the terminator. North and South America are under the clouds. The lunar surface has less pronounced color than indicated by this print.

"There was nothing in the plan for an Earthrise photo. Indeed, we didn't even see an actual Earthrise until, on our third orbit, we changed the spacecraft's orientation to heads up and looking forward. As we came round the back side of the moon, where I had been taking pictures of craters near our orbital track, I looked up and saw the startlingly beautiful sight of our home planet 'rising' up above the stark and battered lunar horizon. It was the only color against the deep blackness of space. In short, it was beautiful, and clearly delicate." William Anders (Jacobs, p. 33).

From the mission transcript (photograph taken T+075:48:39 GET after launch):

075:47:46 Anders: Hand me that roll of color quick, will you...

075:47:48 Lovell: Oh man, that's great!

075:47:50 Anders: ...Hurry. Quick.

075:47:54 Borman: Gee.

075:47:55 Lovell: It's down here?

075:47:56 Anders: Just grab me a color. That color exterior.

075:48:00 Lovell: [Garble].

075:48:01 Anders: Hurry up!

075:48:06 Borman: Got one?

075:48:08 Anders: Yeah, I'm looking for one.



571

075:48:10 Lovell: C 368. [Anders is handed color magazine 14/D; 368 refers to film type, SO-368, an Ektachrome-type transparency film manufactured by Kodak]

075:48:11 Anders: Anything, quick.

075:48:13 Lovell: Here.

075:48:17 Anders: Well, I think we missed it.

075:48:31 Lovell: Hey, I got it right here! [In the hatch window.]

075:48:33 Anders: Let - let me get it out this window. It's a lot clearer.

075:48:37 Lovell: Bill, I got it framed; it's very clear right here. DKK 60,000-90,000 / € 8,050-12,000



572

572

First Earthrise: the very rare second color photograph of the first Earthrise witnessed by humans. William Anders [Apollo 8], 21-27 December 1968. Vintage chromogenic print on fiber-based Kodak paper, printed 1968 [NASA AS8-14-2384]. 20.3 x 25.4 cm (8 x 10 in), with „A Kodak Paper“ watermarks on the verso (NASA / North American Rockwell).

DKK 30,000-40,000 / € 4,050-5,400

573

The Sea of Tranquility first seen from manned lunar orbit. W. Anders, F. Borman, or J. Lovell [Apollo 8], 21-27 December 1968. Vintage chromogenic print on fiber-based Kodak paper, printed 1968. [NASA AS8-13-2344], originally shot on B&W film, the photograph was inverted when it was printed]. 20.3 x 25.4 cm (8 x 10 in), with „A Kodak Paper“ watermarks on the verso (NASA / North American Rockwell).

Literature: *LIFE* 10 January 1969 pp. 22-23; *NATIONAL GEOGRAPHIC* May 1969 pp. 616-617.

DKK 6,000-8,000 / € 805-1,100

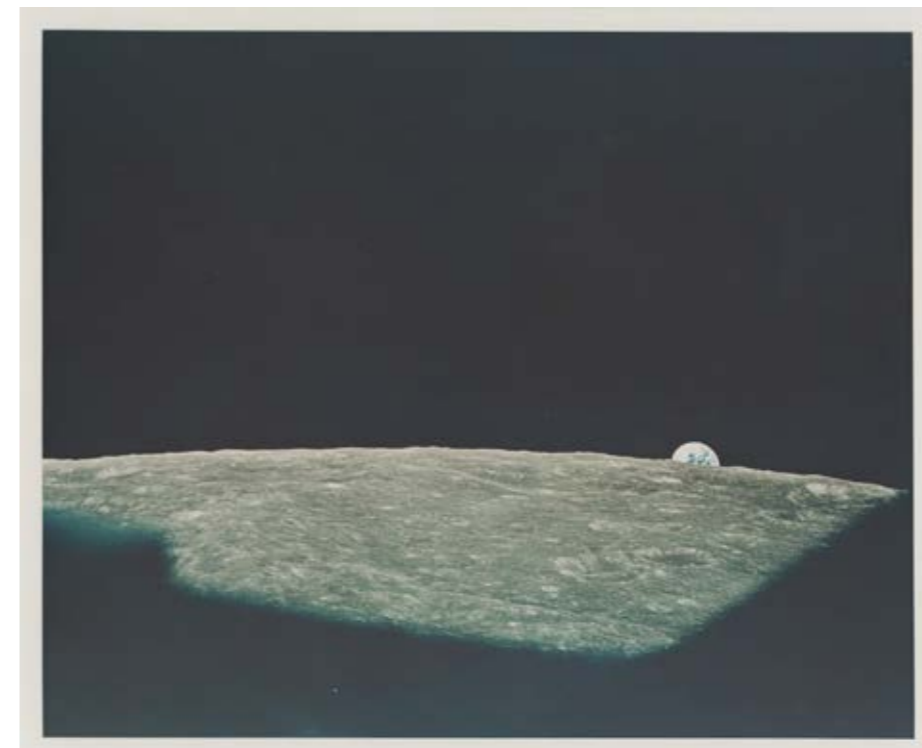


573

574

The majestic Earth emerging above the bleak lunar horizon: third Earthrise witnessed by humans. Frank Borman [Apollo 8], 21-27 December 1968. Vintage chromogenic print on fiber-based Kodak paper, printed 1968 [NASA AS8-14-2390]. 20.3 x 25.4 cm (8 x 10 in), with „A Kodak Paper“ watermarks on the verso (NASA / North American Rockwell).

DKK 20,000-35,000 / € 2,700-4,700



574

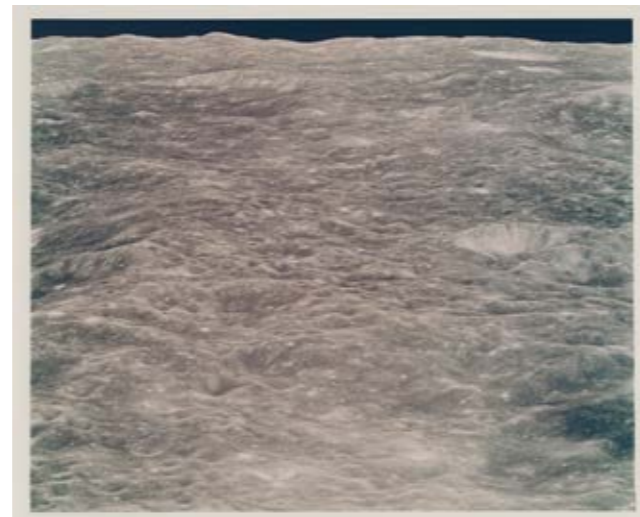


575

575

The “Dark Side” of the Moon first seen by humans: Tsiolkovsky, the most prominent crater of the lunar farside. Frank Borman [Apollo 8], 21-27 December 1968. Vintage chromogenic print on fiber-based Kodak paper, printed 1968 [NASA AS8-14-2447]. 20.3 x 25.4 cm (8 x 10 in), with „A Kodak Paper“ watermarks on the verso (NASA / North American Rockwell).

DKK 6,000-8,000 / € 805-1,100



576

576

“The Dark Side of the Moon” first seen by humans: forbidding lunar farside horizon. Frank Borman [Apollo 8], 21-27 December 1968. Vintage chromogenic print on fiber-based Kodak paper, printed 1968 [NASA AS8-14-2453]. 20.3 x 25.4 cm (8 x 10 in), with „A Kodak Paper“ watermarks on the verso (NASA / North American Rockwell).

Literature: Thomas, p.159.

DKK 6,000-8,000 / € 805-1,100

577

The Planet Earth seen during the first manned return journey from another world. W. Anders, F. Borman, or J. Lovell [Apollo 8], 21-27 December 1968. Vintage chromogenic print on fiber-based Kodak paper, printed 1968 [NASA AS8-15-2561]. 25.4 x 20.3 cm (10 x 8 in), with „A Kodak Paper“ watermarks on the verso.

DKK 15,000-20,000 / € 2,000-2,700

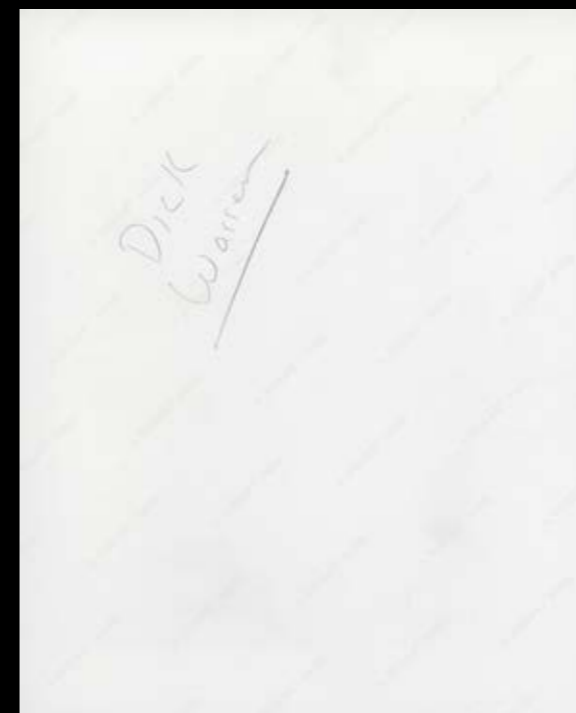
578

First human-taken photograph of the whole Moon from a perspective not visible from Earth. William Anders [Apollo 8], 21-27 December 1968. Vintage chromogenic print on fiber-based Kodak paper, printed 1968 [NASA AS8-14-2506]. 25.4 x 20.3 cm (10 x 8 in), with „A Kodak Paper“ watermarks on the verso (NASA / North American Rockwell).

Literature: LIFE 10 January 1969 pp. 26-27; NATIONAL GEOGRAPHIC May 1969 pp. 622-623; Schick and Van Haaften, p. 96. DKK 12,000-18,000 / € 1,600-2,400



577

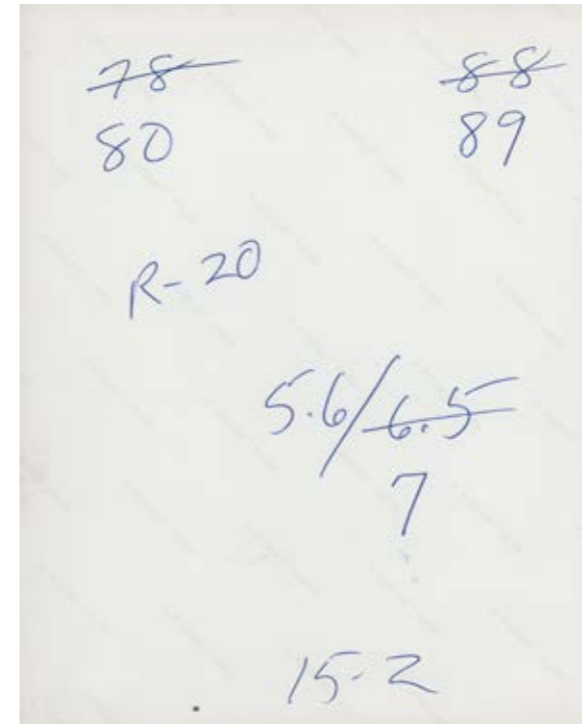


578



579

579
First photograph of the LM in space: Spider stowed in the SIVB third stage orbiting the Earth. R. Schweickart or J. McDivitt [Apollo 9], 3-13 March 1969. Vintage chromogenic print on fiber-based Kodak paper, printed 1969 [NASA AS9-19-2919]. 25.4 x 20.3 cm (10 x 8 in), with „A Kodak Paper“ watermarks on the verso (NASA / North American Rockwell).
DKK 6,000-8,000 / € 805-1,100



581

581
The first spacecraft photographed over another world: CSM Charlie Brown orbiting the lunar nearside. Eugene Cernan [Apollo 10], 18-26 May 1969. Vintage chromogenic print on fiber-based Kodak paper, printed 1969 [NASA AS10-27-3880]. 20.3 x 25.4 cm (8 x 10 in), with "A Kodak Paper" watermarks on the verso.
Literature: Space, p. 86.
DKK 8,000-10,000 / € 1,100-1,350

580
The "unbelievable" view of Planet Earth. Thomas Stafford [Apollo 10], 18-26 May 1969. Vintage chromogenic print on fiber-based Kodak paper, printed 1969 [NASA AS10-34-5014]. 25.4 x 20.3 cm (10 x 8 in), with „A Kodak Paper“ watermarks on the verso (NASA / North American Rockwell).
Literature: LIFE 6 June 1969 pp. 38-39; Schick and Van Haaften, p. 53; Thomas, p. 171; Jacobs, p. 52.
DKK 15,000-20,000 / € 2,000-2,700

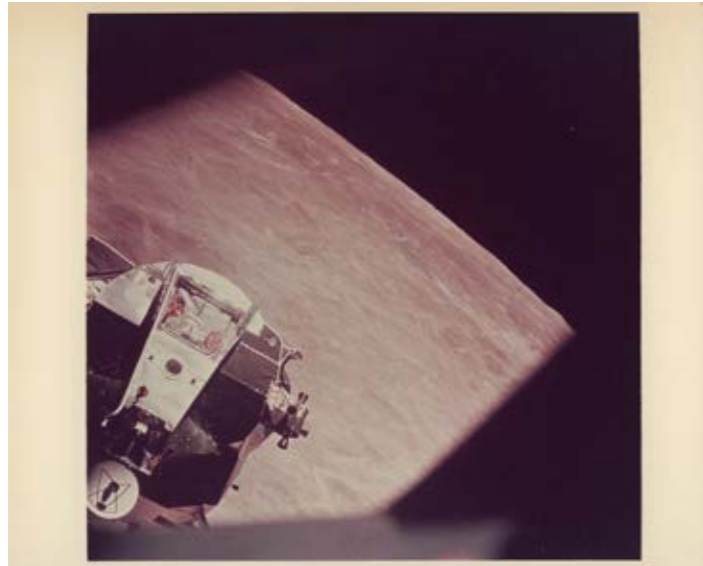


580

582
Spectacular lunar Sunrise over Crater Godin. J. Young, E. Cernan, or T. Stafford [Apollo 10], 18-26 May 1969. Vintage chromogenic print on fiber-based Kodak paper, printed 1969 [NASA AS10-34-5171]. 25.4 x 20.3 cm (10 x 7.9 in), with „A Kodak Paper“ watermarks on the verso (NASA / North American Rockwell).
Literature: LIFE, 6 June 1969, pp. 36-37.
DKK 4,000-6,000 / € 540-805



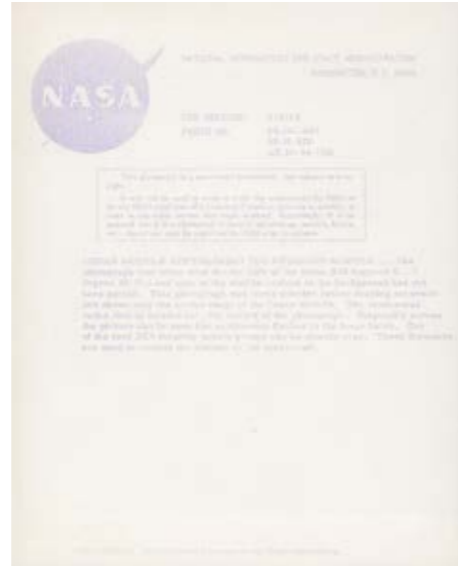
582



583

583

The LM Snoopy's ascent stage returning from the closest manned encounter of the Moon. John Young [Apollo 10], 18-26 May 1969. Vintage chromogenic print on fiber-based GAF paper, printed 1969. 25.4 x 20.3 cm (10 x 8 in), with NASA HQ caption numbered "NASA AS10-34-5116" on the verso. DKK 8,000-10,000 / € 1,100-1,350



584

584

Badlands of the "Dark Side" of the Moon. J. Young, E. Cernan, or T. Stafford [Apollo 10], 18-26 May 1969. Vintage chromogenic print on fiber-based Kodak paper, printed 1969 [NASA AS10-34-5171]. 25.4 x 20.3 cm (10 x 7.9 in), with „A Kodak Paper“ watermarks on the verso (NASA / North American Rockwell).

Literature: Thomas, pp. 172-173.

DKK 4,000-6,000 / € 540-805



NASA G-69-6592

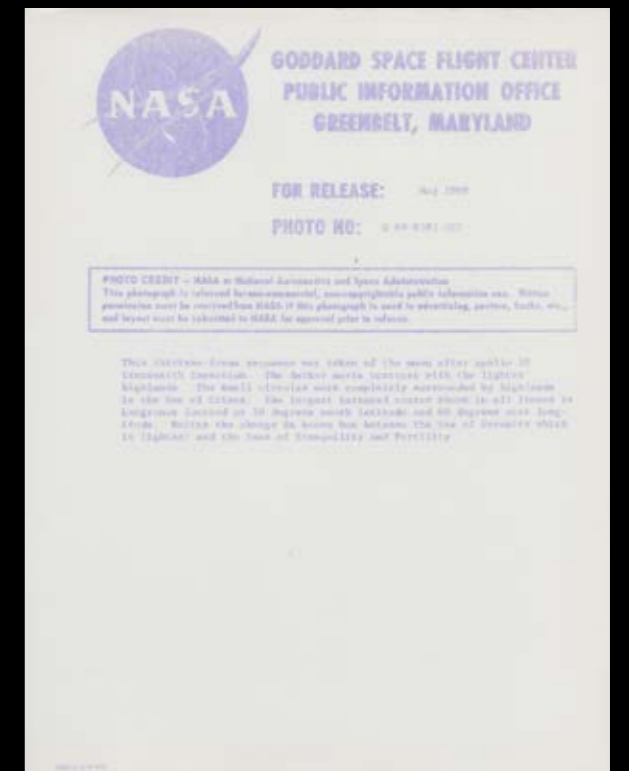
585

585

Earthrise: Eugene Cernan [Apollo 10], 18-26 May 1969. Vintage chromogenic print on fiber-based GAF paper, printed 1969 [NASA AS10-27-3892]. 20.3 x 25.4 cm (8 x 10 in), with official NASA Goddard caption on a separate original sheet, numbered „NASA G-69-6592“ (NASA Goddard) in black in bottom margin.

Literature: LIFE, 6 June 1969, pp. 38-39.

DKK 20,000-30,000 / € 2,700-4,050





586

586
 The “incredible” view of the full Moon after trans Earth injection. J. Young; E. Cernan; or T. Stafford [Apollo 10], 18-26 May 1969. Vintage chromogenic print on fiber-based Kodak paper, printed 1969 [NASA AS10-27-3948]. 20.3 x 25.4 cm (7.9 x 10 in), with “A Kodak Paper” watermarks on the verso (NASA / North American Rockwell).
Literature: LIFE, 6 June 1969, pp. 32-33.
 DKK 8,000-10,000 / € 1,100-1,350

587
 Neil Armstrong photographing Buzz Aldrin during the first training for lunar surface activities. NASA [Apollo 11], 22 April 1969. Vintage gelatin silver print on fiber-based paper, printed 1969. 20.3 x 25.4 cm (8 x 10 in), with NASA HQ caption numbered “69-H-710” on the verso.
 DKK 4,000-6,000 / € 540-805



587



588

588
 The iconic portrait of the first Moon landing crew. NASA [Apollo 11], May 1969. Vintage chromogenic print on fiber-based Kodak paper [with “A Kodak Paper” watermarks on the verso], printed 1969 [NASA S-69-31740]. 20.3 x 25.4 cm (8 x 10 in), flush-mounted on original 20.3 x 25.4 cm (8 x 10 in) card. The first explorers of another world (left to right) : Neil A. Armstrong, Commander; Michael Collins, Command Module Pilot; and Edwin E. “Buzz” Aldrin, Jr., Lunar Module Pilot.
 DKK 8,000-10,000 / € 1,100-1,350

589
 The first human on the Moon: portrait of Neil Armstrong in lunar spacesuit. NASA [Apollo 11], 3 July 1969. Vintage Gelatin silver print on fiber-based paper, printed 1969. 20.3 x 25.4 cm (8 x 10 in), with NASA KSC caption numbered “69-H-1076” on the verso.
 DKK 4,000-6,000 / € 540-805



589



590

590

The historic liftoff of the first manned Moon landing mission. NASA [Apollo 11], 16 July 1969. Vintage chromogenic print on fiber-based Kodak paper [with "A Kodak Paper" watermarks on the verso], printed 1969. 20.3 x 25.4 cm (8 x 10 in), flush-mounted on original 20.3 x 25.4 cm (8 x 10 in) card. DKK 10,000-15,000 / € 1,350-2,000



591

591

The Planet Earth, centered over Africa, during the out-bound journey to the Moon. N. Armstrong, B. Aldrin, or M. Collins [Apollo 11], 16-24 July 1969. Vintage chromogenic print on fiber-based Kodak paper, printed 1969. 20.3 x 25.4 cm (8 x 10 in), with "A Kodak Paper" watermarks on the verso, numbered "NASA AS11-36-5355" (NASA MSC) in black in top margin.

Literature: *LIFE*, 11 August 1969; *NATIONAL GEOGRAPHIC*, December 1969, pp. 778-779; *Thomas*, p. 211.

DKK 20,000-30,000 / € 2,700-4,050



592

592

Buzz Aldrin weightless inside the LM Eagle during the outbound journey to the Moon. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage chromogenic print on resin coated Kodak paper, printed 1969 [NASA AS11-37-5443]. 20.3 x 20.3 cm (8 x 8 in), with "A Kodak Paper" watermarks on the verso.

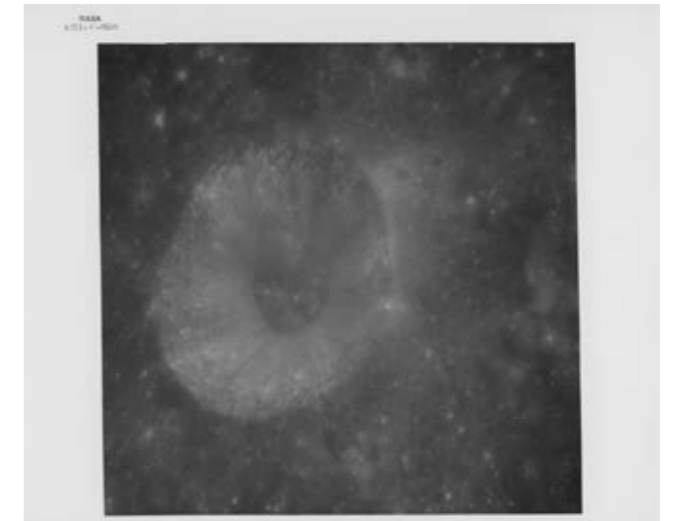
Literature: Chaikin, Space, p. 92.

DKK 12,000-18,000 / € 1,600-2,400

593

Stunning crater on the "Dark Side" of the Moon. Michael Collins [Apollo 11], 16-24 July 1969. Vintage gelatin silver print on fiber-based paper, printed 1969. 25.4 x 20.3 cm (10 x 8 in), numbered "NASA AS11-42-6298" (NASA MSC) in black in top margin.

DKK 6,000-8,000 / € 805-1,100



593

594

Sunrise over Tranquillity Base. Buzz Aldrin [Apollo 11], 16-24 July 1969. Vintage chromogenic print on fiber-based Kodak paper, printed 1969. 25.4 x 20.3 cm (10 x 8 in), with NASA KSC caption numbered „NASA AS11-37-5437" and „A Kodak Paper" watermarks on the verso.

Literature: LIFE, 11 August 1969; NATIONAL GEOGRAPHIC, December 1969, pp. 752-753; Thomas, pp. 188-89; Reynolds, p. 138; NASA SP-350, p. 210.

DKK 8,000-12,000 / € 1,100-1,600



594



595

595
 Badlands on the rugged “Dark Side” of the Moon. Michael Collins [Apollo 11], 16-24 July 1969. Vintage gelatin silver print on fiber-based paper, printed 1969. 25.4 x 20.3 cm (10 x 8 in), numbered “NASA AS11-43-6503” (NASA MSC) in black in top margin.
 DKK 6,000-8,000 / € 805-1,100

596

The CSM Columbia over the Sea of Fertility, as seen from the LM descending to the lunar surface. N. Armstrong or B. Aldrin [Apollo 11], 16-24 July 1969. Vintage chromogenic print on resin coated Kodak paper, printed 1969 [NASA AS11-37-5443]. 20.3 x 20.3 cm (8 x 8 in), with “A Kodak Paper” watermarks on the verso.

Exhibited: Copenhagen, Louisiana Museum of Modern Art, Oslo, Henie Onstad Kunstsenter, The Moon: From Inner Worlds to Outer Space, September 2018-January 2019 and February-May 2019; exhibition catalogue, p. 98, no. 185.

The photograph was taken from Eagle through the 80mm lens on orbit 13 after undocking from Columbia as both spacecraft were station keeping over the eastern Sea of Fertility, 195 km below (latitude / longitude: 1.5N 57.5E).

DKK 10,000-12,000 / € 1,350-1,600



596



597

597

“Tranquillity Base here”: moonscape from the LM window after touchdown. Buzz Aldrin [Apollo 11], 16-24 July 1969. Vintage gelatin silver print on fiber-based paper, printed 1969. 20.3 x 25.4 cm (8 x 10 in), numbered “AS11-39-5777” (NASA / USGS) in margin.

DKK 8,000-12,000 / € 1,100-1,600

598

“The Eagle has landed”: shadow of Eagle from the LM window after touchdown. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage gelatin silver print on fiber-based paper, printed 1969. 20.3 x 25.4 cm (8 x 10 in), numbered „AS11-39-5789” (NASA / USGS) in margin.

DKK 8,000-12,000 / € 1,100-1,600



598



599

599

LM Eagle on the Moon, as seen by Neil Armstrong during the first minutes alone on the lunar surface. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage chromogenic print on resin coated Kodak paper, printed 1969 [NASA AS11-40-5864]. 20.3 x 20.3cm (8 x 8in), with "A Kodak Paper" watermarks on the verso.

Armstrong took this photograph while waiting for Aldrin to emerge out of the cabin. The LM ladder and the transfer equipment bag are also visible.

"Picture yourself in Armstrong's shoes, as he surveys the lunar landscape just after landing. The view appears uninviting, forbidden, hostile and he wonders "What kind of day will it be?" It will be a day like all

days on the surface of the Moon - a velvet black sky with a terrain of rocks, boulders, craters and dust in all shades of gray." *Apollo 8 and 13* astronaut James Lovell (Chaikin, *Space*, introduction).

From the mission transcript a few minutes before this photograph was taken:

109:23:38 Armstrong: I'm at the foot of the ladder. The LM footpads are only depressed in the surface about 1 or 2 inches, although the surface appears to be very, very fine grained, as you get close to it. It's almost like a powder. (The) ground mass is very fine.

109:24:12 Armstrong: Okay. I'm going to step off the LM now.

109:24:23 Armstrong: That's one small step for (a) man; one giant leap for mankind.

DKK 10,000-15,000 / € 1,350-2,000



600

600

Buzz Aldrin jumping down to the LM footpad to become the second human on the Moon. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage chromogenic print on fiber-based Kodak paper, printed 1969 [NASA AS11-40-5868]. 25.4 x 20.3 cm (10 x 8 in), with "A Kodak Paper" watermarks on the verso.

Literature: *LIFE*, 11 August 1969; Thomas, p. 193; *NATIONAL GEOGRAPHIC* December 1969 pp. 738-739; Jacobs, p. 56; Reynolds, p. 144; NASA SP-350, p. 214.

Leaving the ninth step of the ladder, an eager Aldrin jumps down to the Moon 19 minutes after Armstrong. On his back rides a Portable Life Support System (PLSS) with oxygen for breathing, water for cooling, an electric power supply, and radio equipment. "On Earth his weight, including the spacesuit and mechanism-filled portable life-support system, would have totaled 360 lbs., but here the gross came only to a bouncy 60 lbs" (NASA SP-350, p. 11.4).

"We opened the hatch and Neil, with me as his navigator, began backing out of the tiny opening. It seemed like a small eternity before I heard Neil say, 'That's one small step for man...one giant leap for mankind.' In less than fifteen minutes I was backing awkwardly out of

the hatch and onto the surface to join Neil, who, in the tradition of all tourists, had his camera ready to photograph my arrival." Buzz Aldrin (NASA SP-350, p. 215).

From the mission transcript when the photograph was taken:

109:42:28 Armstrong: You've got three more steps and then a long one.

109:42:42 Aldrin: Okay. I'm going to leave that one foot up there and both hands down to about the fourth rung up.

109:42:53 Aldrin: Okay. Now I think I'll do the same (garbled) [Aldrin tries to jump up to the bottom rung and doesn't quite make it on the first try.]

109:43:01 Armstrong: A little more. About another inch. [Aldrin jumps up to the bottom rung.]

09:43:06 Armstrong: There, you've got it.

109:43:08 Aldrin: That's a good (last) step.

109:43:10 Armstrong: Yeah. About a 3-footer. [Aldrin jumps back down to the footpad.]

109:43:16 Aldrin: Beautiful view!

109:43:18 Armstrong: Isn't that something! Magnificent sight out here.

109:43:24 Aldrin: Magnificent desolation.

DKK 15,000-20,000 / € 2,000-2,700



601

601

The first photograph of a human onto the surface of another world: Buzz Aldrin setting up the Solar Wind Experiment. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage gelatin silver print on fiber-based paper, printed 1969 [NASA AS11-40-5872, originally shot on color film]. 25.4 x 20.3 cm (10 x 8 in), numbered "AS11-40-5872" (NASA / USGS) in bottom margin.

Literature: LIFE, 11 August 1969; NATIONAL GEOGRAPHIC, December 1969, pp. 770-771; Thomas, p. 196-97, Arnold, plate 17.

DKK 20,000-30,000 / € 2,700-4,050

602

Portrait of Buzz Aldrin on the Moon. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage chromogenic print on resin coated Kodak paper, printed 1969 [NASA AS11-40-5873]. 20.3 x 20.3 cm (8 x 8 in), with "A Kodak Paper" watermarks on the verso.

DKK 12,000-18,000 / € 1,600-2,400



602



603

603

Buzz Aldrin posing for a photograph beside the US flag. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage chromogenic print on fiber-based Kodak paper [with "A Kodak Paper" watermarks on the verso], printed 1969 [NASA AS11-40-5875]. 20.3 x 25.4 cm (8 x 10 in), flush-mounted on original 20.3 x 25.4 cm (8 x 10 in) card.

Literature: Chaikin, Space, p. 53; Reynolds, pp. 2-3; NASA SP-350, p. 214.

In one of the 20th century's most iconic images, Aldrin posed with the American flag.

Aldrin's face is visible through his helmet as he looks over at Neil Armstrong. This is one of the few Apollo lunar surface photographs where it is possible to distin-

guish the astronaut's face. Normally, the high reflectivity of the gold visor would block visibility but in this case "his face is directly illuminated by the sunlight from the front and at a right angle to the observer's point of view, so it literally shines through the visor, especially because he's sticking his head forward" (ALSJ caption for AS11-40-5875).

"To be able to look at that American flag and know how much so many people had put of themselves and their work into getting it where it was. We sensed, we really did, this almost mystical unification of all the people in the world at that moment." Buzz Aldrin (LIFE, 22 August 1969, p. 26).

DKK 20,000-30,000 / € 2,700-4,050



604

"'Most iconic' is the mark of a boot on a surface unlike any found at home. Not a rocket, dazzling in its technology and power; not some beautiful, distant nebula; but a simple sign of man's arrival on a surface beyond the Earth. Evidence that we have walked further. A step into that magnificent desolation."
Buzz Aldrin (Foreword, *Space the first 50 years*, Mitchell Beazley, Octopus Publishing Group, London, 2007).

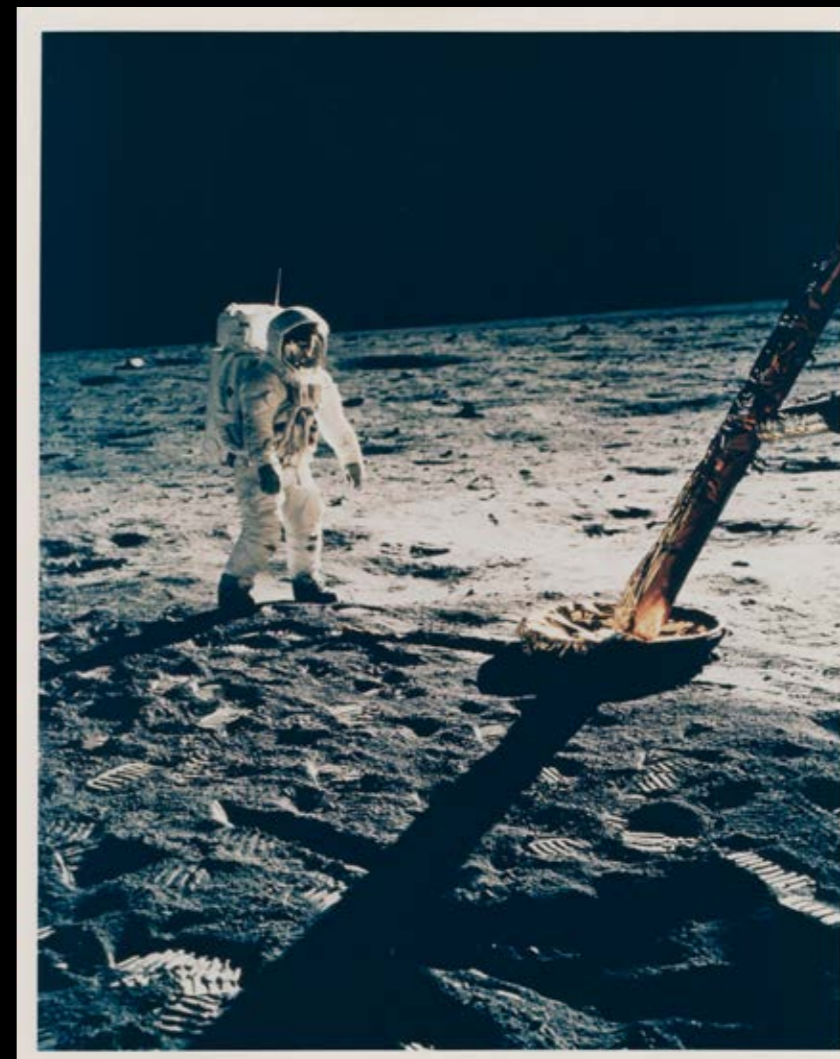
604

The astronaut's bootprint on the Moon. Buzz Aldrin [Apollo 11], 16-24 July 1969. Vintage chromogenic print on fiber-based Kodak paper, printed 1969 [NASA AS11-40-5880]. 25.4 x 20.3 cm (10 x 8 in), with „A Kodak Paper“ watermarks on the verso.
Exhibited: Copenhagen, Louisiana Museum of Modern Art, Oslo, Henie Onstad Kunstsenter, The Moon: From Inner Worlds to Outer Space, September 2018-January 2019 and February-May 2019; exhibition catalogue, p. 113, no. 3.

Literature: LIFE 11 August 1969; NASA SP-350, p.214; Reynolds, p. 1.

After taking his first step on the Moon (which he didn't photograph), Armstrong reported (at 109:24:48 GET): "Yes, the surface is fine and powdery. I can kick it up loosely with my toe. It does adhere in fine layers, like powdered charcoal, to the sole and sides of my boots. I only go in a small fraction of an inch, maybe an eighth of an inch, but I can see the footprints of my boots and the treads in the fine, sandy particles."

This famous photograph was taken later in the mission by Buzz Aldrin to provide a visual record of the relative density of the surface in a "soil mechanics test" and is now one of the most iconic of the entire space program. DKK 20,000-40,000 / € 2,700-5,400



605

605

Buzz Aldrin walking on the Moon. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage chromogenic print on fiber-based Kodak paper, printed 1969 [NASA AS11-40-5902]. 20.3 x 25.4 cm (8 x 10 in), with "A Kodak Paper" watermarks on the verso.

Literature: LIFE, 11 August 1969; Thomas, p.196; NASA SP-350, p.202. DKK 15,000-20,000 / € 2,000-2,700

606

Buzz Aldrin's gold-plated sun visor reflects the photographer and the LM Eagle: Cover of LIFE and NATIONAL GEOGRAPHIC. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage chromogenic print on fiber-based Kodak paper, printed 1969 [NASA AS11-40-5903]. 20.3 x 25.4 cm (8 x 10 in), with „A Kodak Paper“ watermarks on the verso.

Literature: LIFE (August 11, 1969; cover); NATIONAL GEOGRAPHIC (December 1969, cover); NATIONAL GEOGRAPHIC, December 1969 pp. 736-737; Chaikin, Space, p. 95; Thomas, frontispiece; Jacobs, p. 62; Reynolds, p. 145; Arnold, plate 17, Chaikin, Voices, p. 179; NASA SP-350, cover.

The most famous image of a man on the Moon. This superb version of Armstrong's photograph graced the covers of LIFE and NATIONAL GEOGRAPHIC dedicated to the lunar landing (LIFE, to the Moon and back, August 11, 1969; NATIONAL GEOGRAPHIC, first explorers on the Moon, December 1969). Many other photo editors used this cropped version with black sky added to the top of Aldrin's backpack on the covers of magazines, books and newspapers around the world; and consequently the radio antenna on the top of his PLLS (Portable Life Support System) is missing.

DKK 40,000-60,000 / € 5,400-8,050



606

"As I walked away from the Eagle Lunar Module. Neil said, 'Hold it, Buzz.' So I stopped and turned around, and then he took what has become known as the 'Visor' photo. I like this photo because it captures the moment of a solitary figure against the horizon of the Moon, along with a reflection in my helmet's visor of our home away from home, the Eagle, and of Neil snapping the photo."

Buzz Aldrin (Jacobs, p. 63).



607

607

The LM Eagle at Tranquillity Base. Buzz Aldrin [Apollo 11], 16-24 July 1969. Vintage chromogenic print on resin coated Kodak paper, printed 1969 [NASA AS11-40-5915]. 20.3 x 20.3 cm (8 x 8 in), with „A Kodak Paper“ watermarks on the verso.

Exhibited: Copenhagen, Louisiana Museum of Modern Art, Oslo, Henie Onstad Kunstsenter, The Moon: From Inner Worlds to Outer Space, September 2018-January 2019 and February-May 2019; exhibition catalogue, p. 98, no. 6.

DKK 10,000-20,000 / € 1,350-2,700

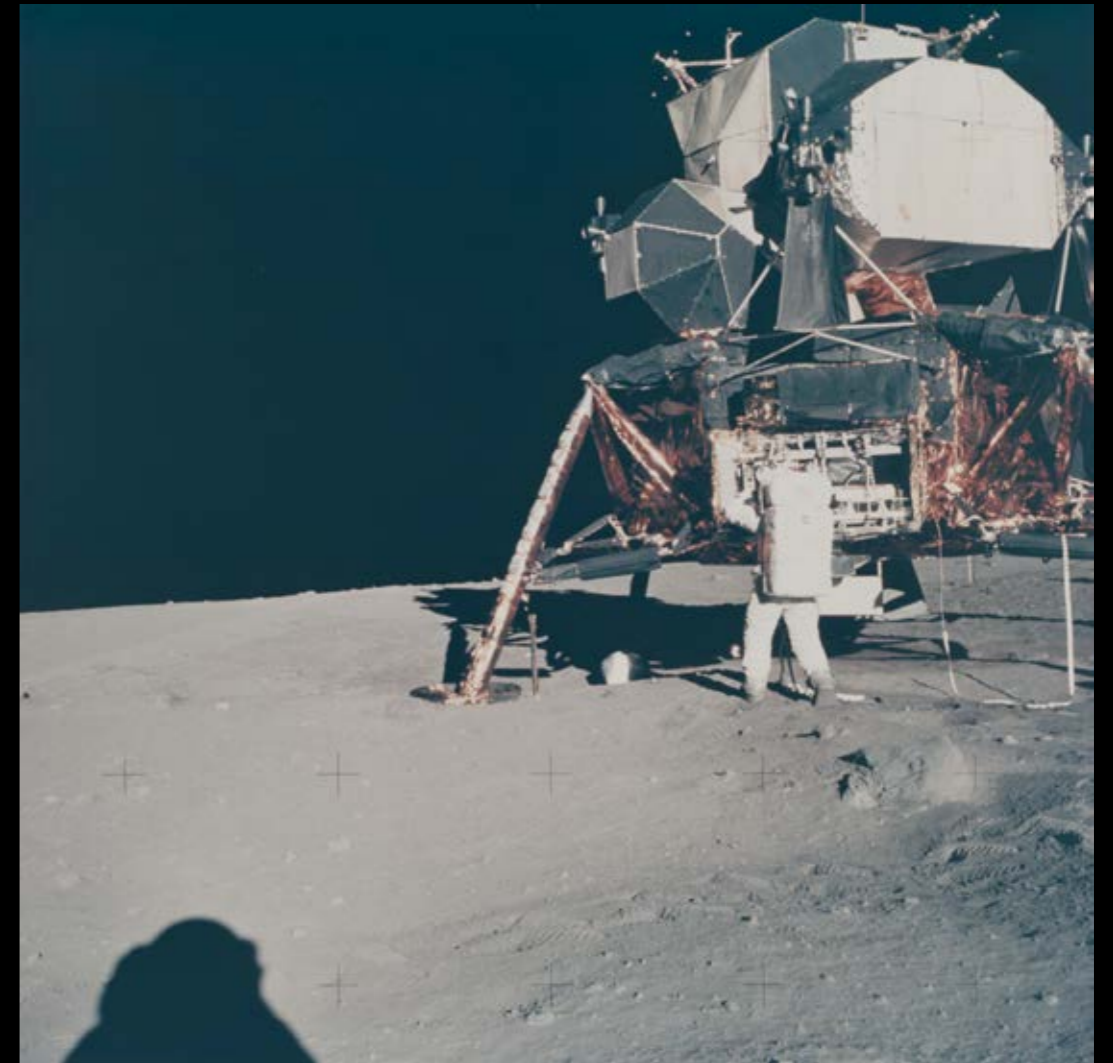
608

The Earth seen for the first time by humans from the lunar surface: the Home Planet rising over the LM Eagle. Buzz Aldrin [Apollo 11], 16-24 July 1969. Vintage chromogenic print on resin coated Kodak paper, printed 1969 [NASA AS11-40-5924]. 20.3 x 20.3 cm (8 x 8 in), with „A Kodak Paper“ watermarks on the verso.

DKK 15,000-20,000 / € 2,000-2,700



608



609

Neil Armstrong backed away a few meters southeast from the LM to frame this magnificent shot. Aldrin was removing scientific equipment from Eagle.

609

Buzz Aldrin at the LM Eagle on the Moon, with Neil Armstrong's shadow in the foreground. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage chromogenic print on resin coated Kodak paper, printed 1969 [NASA AS11-40-5928]. 20.3 x 20.3 cm (8 x 8 in), with "A Kodak Paper" watermarks on the verso.

"Our LM was sitting there with its black, silver and bright yellow orange thermal coating shining brightly in the otherwise colorless landscape. I had seen Neil in his suit thousands of times before, but on the Moon the unnatural whiteness of it seemed unusually brilliant."

Buzz Aldrin (NASA SP-350, p. 11.5).
DKK 12,000-18,000 / € 1,600-2,400

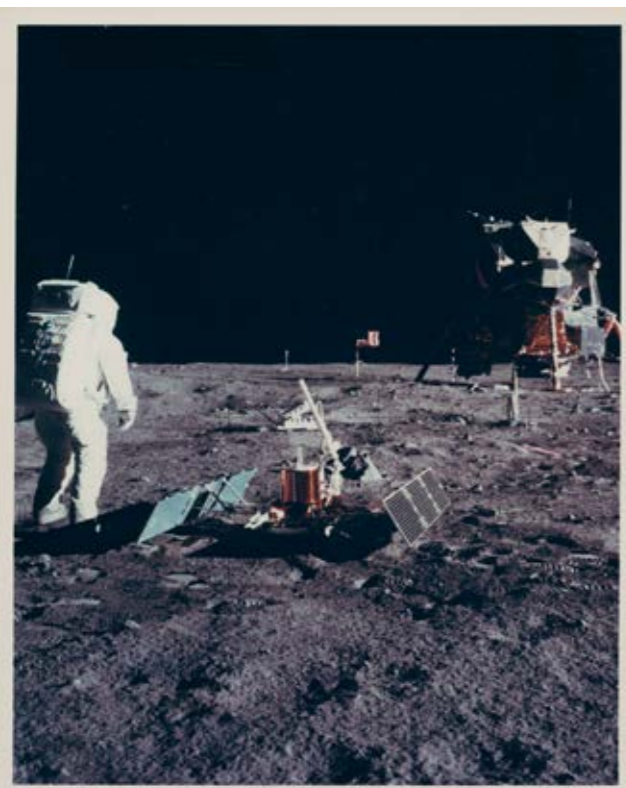


610

610

Buzz Aldrin exploring the Sea of Tranquillity. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage gelatin silver print on fiber-based paper, printed 1969 [NASA AS11-40-5944, originally shot on color film]. 20.3 x 25.4 cm (8 x 10 in), with NASA Headquarters caption numbered "AS11-40-5944" on the verso.
Literature: LIFE, 11 August 1969.

DKK 10,000-15,000 / € 1,350-2,000



611

611

Buzz Aldrin looking back at Tranquility Base. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage chromogenic print on fiber-based Kodak paper [with "A Kodak Paper" watermarks on the verso], printed 1969 [NASA AS11-40-5948]. 20.3 x 25.4 cm (8 x 10 in), flush-mounted on original 20.3 x 25.4 cm (8 x 10 in) card.

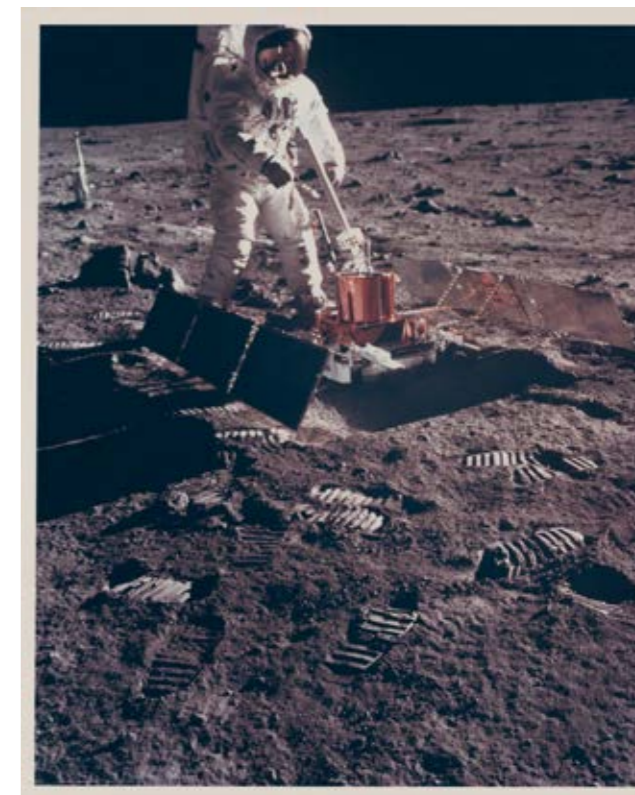
Literature: NATIONAL GEOGRAPHIC, December 1969, pp. 746-747; Thomas, pp. 202-03; Hope, p. 28. DKK 12,000-18,000 / € 1,600-2,400

612

Close-up of Buzz Aldrin at the lunar-science station. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage chromogenic print on fiber-based Kodak paper with „A Kodak Paper“ watermarks on the verso, printed 1969 [NASA AS11-40-5951]. 20.3 x 25.4 cm (8 x 10 in), flush-mounted on original 20.3 x 25.4 cm (8 x 10 in) card.

Literature: LIFE, 11 August 1969.

DKK 10,000-15,000 / € 1,350-2,000



612

613

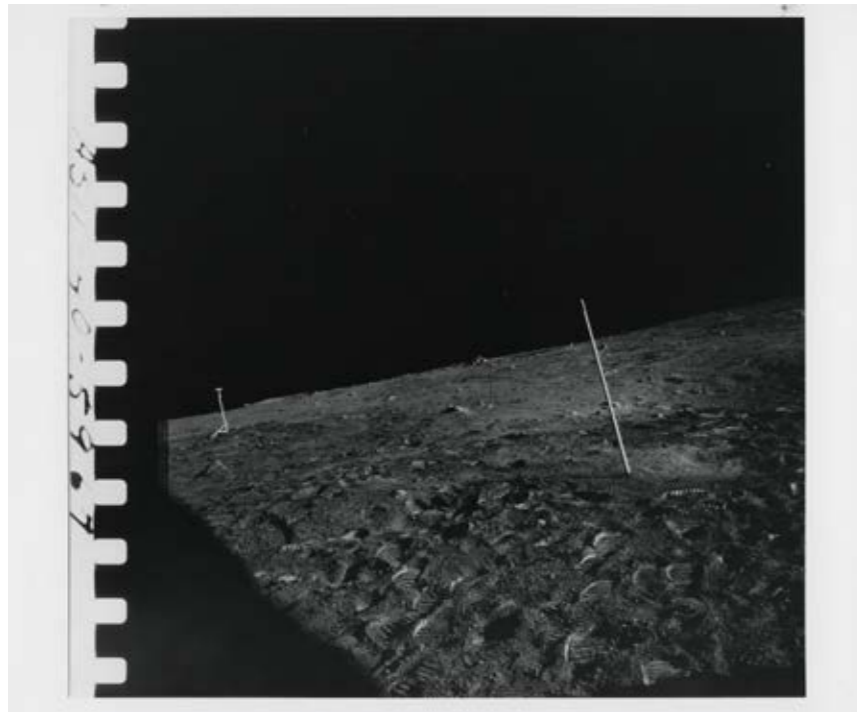
Buzz Aldrin closing out the first EVA on the surface of another world. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage gelatin silver print on fiber-based paper, printed 1969 [NASA AS11-40-5963, originally shot on color film]. 25.4 x 20.3 cm (10 x 8 in), numbered "AS11-40-5963" (NASA / USGS) in bottom margin.

Literature: NATIONAL GEOGRAPHIC, December 1969, p. 768.

DKK 8,000-12,000 / € 1,100-1,600



613



614

614

The last footprints on the Moon of Neil Armstrong and Buzz Aldrin, as seen from Eagle's ladder. Neil Armstrong [Apollo 11], 16-24 July 1969. Vintage gelatin silver print on fiber-based paper, printed 1969 [NASA AS11-40-5967, originally shot on color film] 25.4 x 20.3 cm (10 x 8 in), numbered "AS11-40-5967". (NASA / USGS) in bottom margin.
DKK 8,000-12,000 / € 1,100-1,600



615

615

Cover of LIFE: the American flag on the Moon. Buzz Aldrin [Apollo 11], 16-24 July 1969. Vintage chromogenic print on fiber-based Kodak paper [with „A Kodak Paper“ watermarks on the verso], printed 1969 [NASA AS11-37-5545]. 20.3 x 25.4 cm (8 x 10 in), flush-mounted on original 20.3 x 25.4 cm (8 x 10 in) card.
Literature: LIFE, 8 August 1969, cover; NATIONAL GEOGRAPHIC, December 1969, pp. 772-773.
DKK 8,000-12,000 / € 1,100-1,600



616

Panoramic sequence of Tranquillity Base from the LM window. Buzz Aldrin [Apollo 11], 16-24 July 1969. Three vintage gelatin silver prints on fiber-based paper, printed 1969. Each 20.3 x 25.4 cm (8 x 10 in), consecutively numbered "AS11-39-5814", "AS11-39-5816" and "AS11-39-5817" (NASA / USGS) in margin. (3).

DKK 12,000-18,000 / € 1,600-2,400



616

617

The forbidding "Dark Side" of the Moon near Crater Daedalus. Michael Collins [Apollo 11], 16-24 July 1969. Vintage chromogenic print on fiber-based Kodak paper, printed 1969 [NASA AS11-44-6609]. 20.3 x 25.4 cm (8 x 10 in), with "A Kodak Paper" watermarks on the verso.

Literature: Thomas, pp. 186-187.

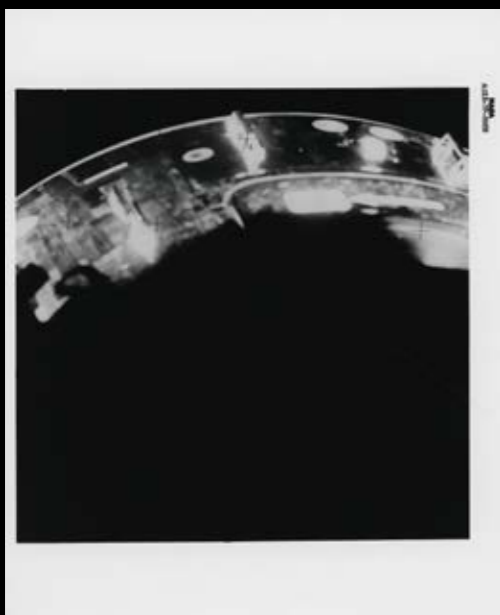
DKK 6,000-8,000 / € 805-1,100



617



618



619



618

The first reunion of manned and robot spacecraft on the surface of another world: LM Intrepid and Surveyor III robot spacecraft. Alan Bean [Apollo 12], 14-24 November 1969, EVA 2. Vintage gelatin silver print on fiber-based paper, printed 1969. 25.4 x 20.3 cm (10 x 8 in), with NASA KSC caption numbered "AS12-48-7099" on the verso. DKK 6,000-8,000 / € 805-1,100

619

"Houston, we've had a problem": Interior and exterior views of the spacecraft in distress during critical reentry maneuvers. J. Swigert or F. Haise [Apollo 13], 11-17 April 1970. Four vintage gelatin silver prints on fiber-based paper, printed 1970. Each 25.4 x 20.3 cm (10 x 8 in), numbered "NASA AS13-59-8486", "NASA AS13-59-8503", "NASA AS13-59-8514" and "NASA AS13-59-8556" (NASA MSC) in black in top margin. (4). DKK 6,000-8,000 / € 805-1,100



620

620

Full Moon. J. Swigert or F. Haise [Apollo 13], 11-17 April 1970. Vintage chromogenic print on fiber-based Kodak paper, printed 1970. 25.4 x 20.3 cm (10 x 8 in), with „A Kodak Paper“ watermarks on the verso, numbered „NASA AS13-61-8803“ (NASA MSC) in red in top margin. DKK 8,000-12,000 / € 1,100-1,600

621

The glowing Planet Earth, as seen during the perilous homeward journey. J. Lovell, J. Swigert or F. Haise [Apollo 13], 11-17 April 1970. Vintage chromogenic print on fiber-based Kodak paper, printed 1970. 25.4 x 20.3 cm (10 x 8 in), with "A Kodak Paper" watermarks on the verso, numbered "NASA AS13-62-8968" (NASA MSC) in red in top margin. DKK 8,000-12,000 / € 1,100-1,600



621



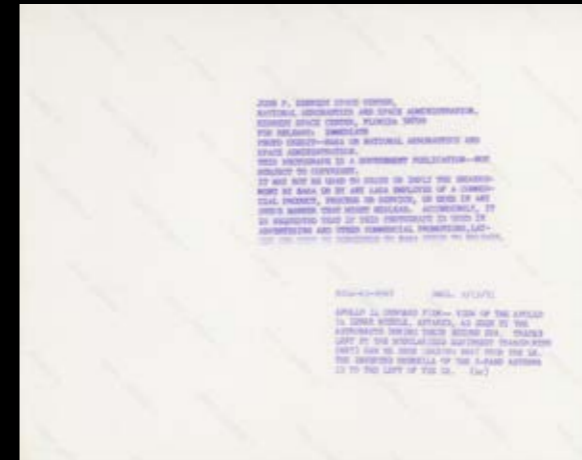
622

622
 Lost Moon, as seen during the perilous homeward journey. J. Lovell, J. Swigert or F. Haise [Apollo 13], 11-17 April 1970. Vintage chromogenic print on fiber-based Kodak paper, printed 1970. 25.4 x 20.3 cm (10 x 8 in), with "A Kodak Paper" watermarks on the verso, numbered "NASA AS13-62-8928" (NASA MSC) in red in top margin.
 DKK 6,000-8,000 / € 805-1,100

623
 The glorious return to Earth: crescent Earth growing in the window of the lifeboat LM Aquarius. Fred Haise [Apollo 13], 11-17 April 1970. Vintage gelatin silver print on fiber-based paper, printed 1970. 25.4 x 20.3 cm (10 x 8 in), numbered "NASA AS13-59-8492" (NASA MSC) in black in top margin.
 DKK 10,000-15,000 / € 1,350-2,000



623



624

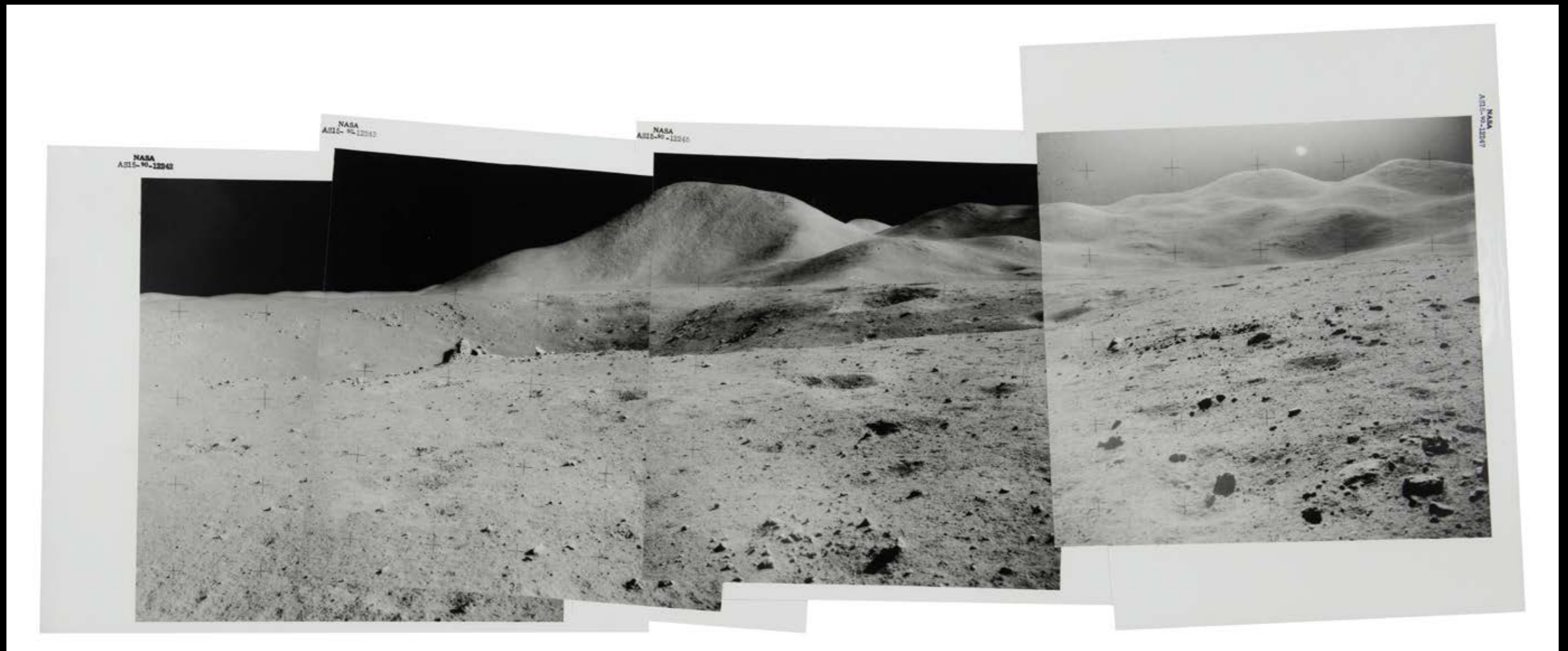
624
 Fra Mauro Base in brilliant Sun glare. Alan Shepard [Apollo 14], 31 January - 9 February 1971, EVA 1. Vintage chromogenic print on resin coated Kodak paper, printed 1971 [NASA AS14-67-9367]. 20.3 x 25.4 cm (8 x 10 in), with NASA KSC caption and "A Kodak Paper" watermarks on the verso.
Exhibited: Copenhagen, Louisiana Museum of Modern Art, Oslo, Henie Onstad Kunstsenter, The Moon: From Inner Worlds to Outer Space, September 2018-January 2019 and February-May 2019; exhibition catalogue, p. 97, no. 158.
Literature: NATIONAL GEOGRAPHIC, July 1971, p.139; Chaikin, Space, p. 116; Jacobs, p. 93; Light, plate 65; NASA SP-350, pp. 228-229.
 DKK 12,000-18,000 / € 1,600-2,400



625
 Portrait of James Irwin with the Lunar Rover at Hadley Base. David Scott [Apollo 15], 26 July - 7 August 1971, EVA 1. Vintage chromogenic print on resin coated Kodak paper, printed 1971 [NASA AS15-86-11601]. 20.3 x 25.4 cm (8 x 10 in), with "A Kodak Paper" watermarks on the verso.
 DKK 10,000-15,000 / € 1,350-2,000



625



626

626

Panorama of Dune Crater. James Irwin [Apollo 15], 26 July - 7 August 1971, EVA 2. Unique hand mosaic, collage of four vintage gelatin silver prints on fiber-based paper numbered "NASA AS15-90-12242 to AS15-90-12247" (NASA MSC) in black in top margin. Printed 1971. Overall size 26 x 63 cm (10.2 x 24.8 in). (4).

Literature: NASA SP-289, appendix D, figure D-6; Constantine, pp. 72-73.

On the lunar surface, the astronauts' movements were encumbered by spacesuits and they were unable to align the cameras with a view-finder. Because they were wearing helmets, the cameras were mounted on the chests of the spacesuits. Without the benefit of a view-finder, crews were trained how to point, shoot,

turn slightly, point and shoot again until a panorama of overlapping photographs was generated. During the last three missions they even used a telephoto lens to shoot distant features. Once the crews returned to Earth, the images captured with this technology had to be printed and then hand-assembled into David Hockney-like panoramic collages that provide a spectacular boots-on-the-ground view of the lunar landscape. This exceptional panorama was captured during a quick stop on the return traverse back to the LM from station 7.

The 500m wide Dune Crater in the foreground had originally been intended to be the first stop (station 4) on EVA 2 but was canceled due to lack of time. From left to right, Pluton Crater in the North Complex, Mount Hadley and the Swann Range are in the background behind the rim of Dune Crater. The LM Falcon is barely visible in

the very far background as a tiny dot in a slightly lighter area in front of Pluton Crater. Irwin couldn't complete this panorama toward Mount Hadley Delta (to the right) because of a failure in his camera.

"Vistas without parallel in human experience surrounded the crews on the great voyages of exploration." Apollo 17 astronaut Harrison Schmitt (NASA SP-250, p. 265).

"I felt like I was an alien as I traveled through space. When I got on the Moon, I felt at home. We had mountains on three sides and had the deep canyon to the west, a beautiful spot to camp. I felt in a way Adam and Eve must have felt, as they were standing on the Earth and they realized that they were all alone. I talk about the Moon as a very holy place." James Irwin (Kelley, plate 46)

From the mission transcript when the photograph was taken:

146:30:31 Scott: Jim, I've got to change my film Mag here.

146:30:33 Irwin: Okay, I'll take a pan.

146:30:35 Scott: Take a pan, yeah. Good idea.

146:32:28 Scott: Jimmy? (Pause)

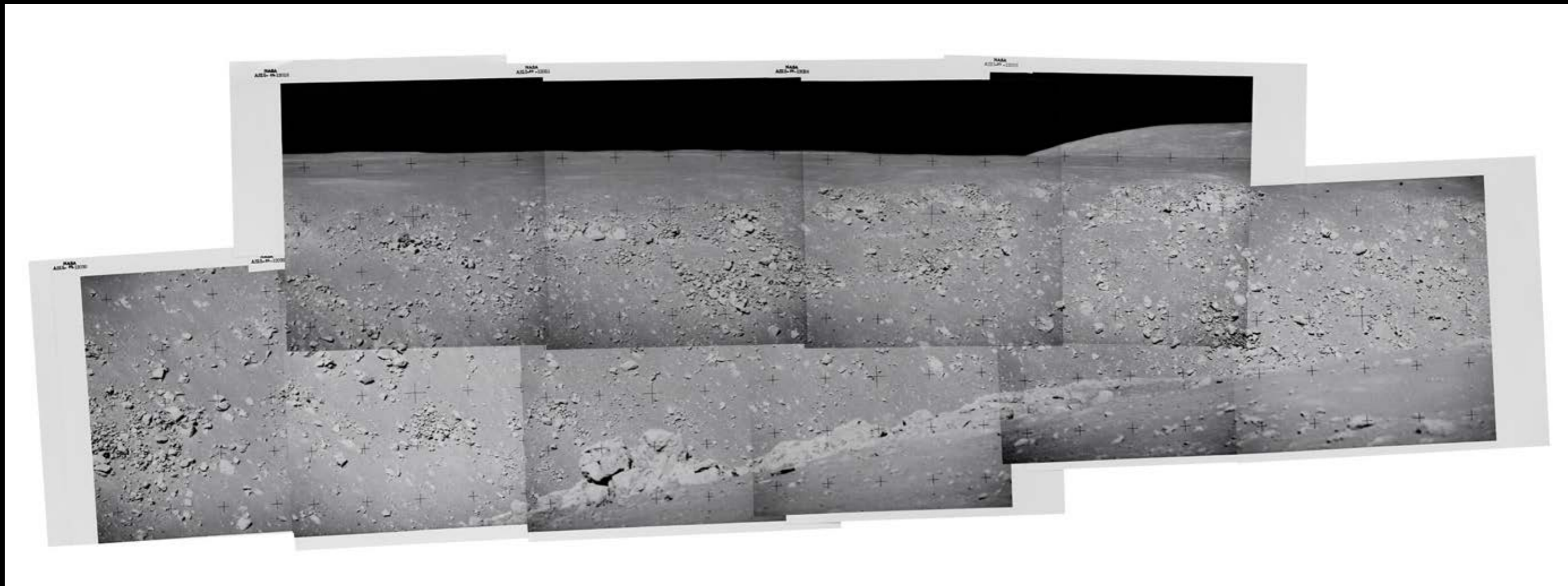
146:32:34 Irwin: Camera's stopped working.

146:32:36 Scott: It has? Maybe you're out of film.

146:32:41 Irwin: I just put this on!

146:32:45 Allen (Mission Control): Is it your camera, Dave?

146:32:46 Scott: Well, I'll take the (sample documentation) pictures. Let's get one sample. (Answering Joe) Jim's out of film, or his camera stopped, and I can take the pictures. DKK 30,000-45,000 / € 4,050-6,050



627

627

Telephoto panorama of Hadley Canyon. David Scott [Apollo 15], 26 July - 7 August, 1971, EVA 3. Unique hand mosaic, collage of ten vintage gelatin silver prints on fiber-based paper numbered "NASA AS15-89-12018 to AS15-85-12043" (NASA MSC) in black in top margin. Printed 1971. Overall size 33 x 104 cm (13 x 41 in). (10).

Exhibited: Copenhagen, Louisiana Museum of Modern Art, Oslo, Henie Onstad Kunstsenter, *The Moon: From Inner Worlds to Outer Space*, September 2018-January 2019 and February-May 2019; exhibition catalogue, p. 125, no. 155.

Literature: NATIONAL GEOGRAPHIC, February 1972, "The Mountains of the Moon", pp. 242-243; NASA SP-289, frontispiece.

On the lunar surface, the astronauts' movements were encumbered by spacesuits and they were unable to align the cameras with a view-finder. Because they were wearing helmets, the cameras were mounted on

the chests of the spacesuits. Without the benefit of a view-finder, crews were trained how to point, shoot, turn slightly, point and shoot again until a panorama of overlapping photographs was generated. During the last three missions they even used a telephoto lens to shoot distant features. Once the crews returned to Earth, the images captured with this technology had to be printed and then hand-assembled into David Hockney-like panoramic collages that provide a spectacular boots-on-the-ground view of the lunar landscape.

This extraordinary telephoto panorama taken at station 9A showcases the far wall of Hadley Canyon seen from its opposite edge at station 9A. Photographed with the 500-mm telephoto lens, the rille appears much narrower than its actual one-km width. The area shown in the panorama is approximately 800 meters wide. The base of Hill 305 is in the right background beyond the mare surface. The edge of Hadley Canyon (from where Scott took this telephoto panorama) is visible in the foreground.

"Scientists offer several explanations for the mysterious canyon that wanders through this waterless, windless environment. Flowing volcanic materials may have cut the gorge or gases erupting through cracks could have left the 70-mile-long fissure. By a third theory, the rille may have opened when the cooling Imbrium lava shrank" (National Geographic, February 1972, "The Mountains of the Moon", pp. 242-243).

"Oh, the beauty! The spectacular beauty! Oh, yeah, that is, to coin a phrase, mind boggling. It's absolutely mind boggling, because you cannot believe that it is really that spectacular. I didn't expect the beauty of it. That's the one thing everybody talks about, and you can't appreciate it until you get there and see it." David Scott (Chaikin, Space, p. 66).

"It [the Moon] had a majestic feeling about it. And one says this after talking about how it's dusty, it's gray, nothing's growing, nothing of any real beauty. But yet,

take it all together with the vastness of it, the sense of history, the boulders, and the elevations we had on our flight and certainly some of the other flights, Hadley for example, it really is majestic, in the sense of a desolate mountain desert type of a setting." Apollo 14 astronaut Alan Shepard. (Chaikin, Voices, p. 66).

From the mission transcript when the photograph was taken:

165:26:44 Scott: Okay. First, I'll get you a horizontal strip along the two outcrops. [...]

165:27:24 Scott: And, I'll get you a horizontal strip of the...I guess I have to say there is more accumulation of talus at about the 60-percent- from-the-top level, that I can see, Joe. If I think about it for a minute, I can see more talus accumulation there, so that there might be some change in slope, but it's not apparent by looking at the slopes. And I'll get you a horizontal strip there. DKK 50,000-75,000 / € 6,700-10,000



628

628

James Irwin saluting the US flag at Hadley Base. David Scott [Apollo 15], 26 July - 7 August 1971, EVA 3. Vintage chromogenic print on resin coated Kodak paper, printed 1971 [NASA AS15-88-11866]. 20.3 x 25.4 cm (7.9 x 10 in), with "A Kodak Paper" watermarks on the verso (NASA / North American Rockwell).

Literature: NATIONAL GEOGRAPHIC, February 1972, pp. 236-237; Chaikin, pp. 64-65; Reynolds, pp. 186-87.

DKK 12,000-18,000 / € 1,600-2,400

629

Fantastic eclipse of the Sun by the Earth from deep space. Alfred Worden [Apollo 15], 26 July - 7 August 1971. Vintage gelatin silver print on fiber-based paper, printed 1971. 25.4 x 20.3 cm (10 x 8 in), numbered "NASA AS15-99-13489" (NASA MSC) in black in top margin. DKK 8,000-12,000 / € 1,100-1,600



629



630

630

Wide-angle view of the liftoff. NASA [Apollo 16], 16 April 1972. Vintage chromogenic print on resin coated Kodak paper, printed 1972. 20.3 x 25.4 cm (7.9 x 10 in), with "A Kodak Paper" watermarks on the verso (NASA KSC). DKK 4,000-6,000 / € 540-805

631

John Young, the Rover and the LM Orion at Descartes Base in brilliant Sun glare. Charles Duke [Apollo 16], 16-27 April 1972, EVA 3. Vintage chromogenic print on fiber-based Kodak paper, printed 1972. 20.3 x 25.4 cm (8 x 10 in), with "A Kodak Paper" watermarks on the verso, numbered "NASA AS16-116-18577" (NASA MSC) in red in top margin, with three filing holes in the upper margin not affecting the image. DKK 8,000-12,000 / € 1,100-1,600



631



632

632

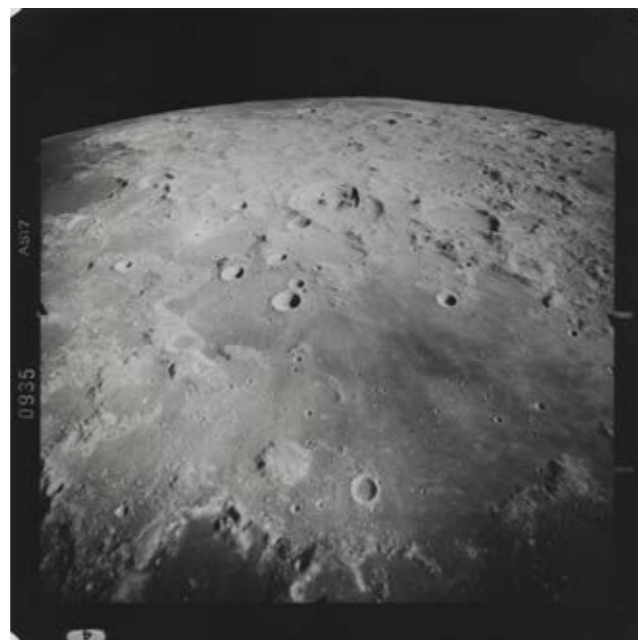
The “Blue Marble” from 45,000 km out in space: an extremely rare variant of the famous photograph of the Earth. Harrison Schmitt [Apollo 17], 7-19 December 1972. Vintage chromogenic print on fiber-based Kodak paper, printed 1972. 25.4 x 20.3 cm (10 x 8 in), with “A Kodak Paper” watermarks on the verso, numbered “NASA AS17-148-22736” (NASA MSC) in red in top margin.

DKK 30,000-40,000 / € 4,050-5,400

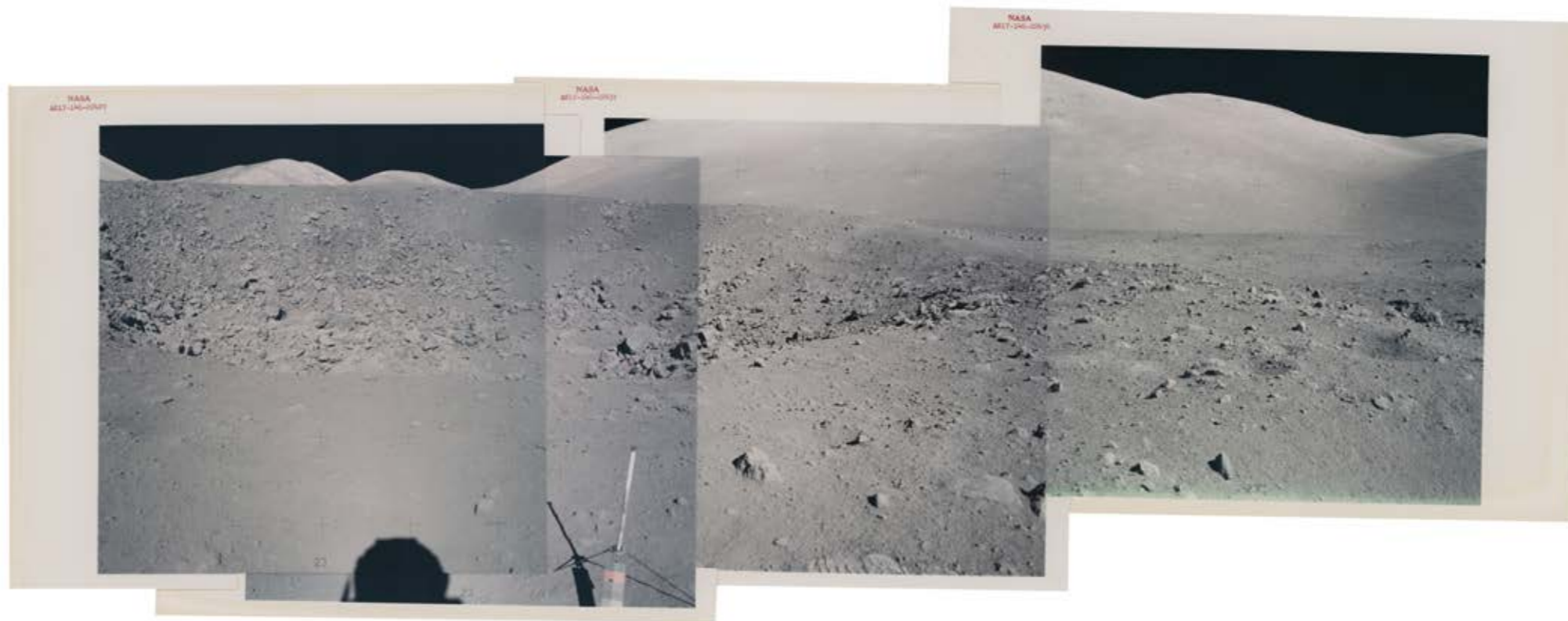
633

Spectacular lunar horizon over Crater Römer, Metric Camera orbital view. NASA [Apollo 17], 7-19 December 1972. Large format vintage gelatin silver print on fiber-based paper, printed 1972. 25.4 x 25.4 cm (10 x 10 in), numbered “AS17 0935” in margin (NASA MSC).

DKK 6,000-8,000 / € 805-1,100



633



634

634

The last color panorama taken by humans on the surface of the Moon: Van Serg Crater and Taurus-Littrow mountains, station 9. Eugene Cernan [Apollo 17], 7-19 December 1972, EVA 3. Unique hand mosaic, collage of four vintage chromogenic prints on fiber-based Kodak paper, printed 1972, each with “A Kodak Paper” watermarks on the verso, numbered “NASA AS17-146-22427 to AS17-146-22434” (NASA MSC) in red in top margin, overall size 25 x 62 cm (9.8 x 24.4 in). (3).

In order to provide views of their surroundings in context, the moonwalkers intentionally took a series of slightly overlapping pictures, such as these fantastic series by Eugene Cernan, the last man on the Moon. Once the crews returned to Earth, the images captured with

this technology had to be printed and then hand-assembled into David Hockney-like panoramic collages that provide a spectacular boots-on-the-ground view of the lunar landscape. This superb panorama, the last one captured from the surface of the Moon in vibrant color, was taken to document the location and geological settings of station 9 on the rim of Van Serg Crater, the last station explored on the lunar surface by humans.

“Another hundred years may pass before we understand the true significance of Apollo. Lunar exploration was not the equivalent of an American pyramid, some idle monument to technology, but more of a Rosetta Stone, a key to unlocking dreams as yet undreamed.” Eugene Cernan. DKK 30,000-45,000 / € 4,050-6,050

Wednesday 9 March

Lot 637 - 676



635

The last human in deep space: Ron Evans spacewalking next to the CSM America. Harrison Schmitt [Apollo 17], 7-19 December 1972. Vintage chromogenic print on fiber-based Kodak paper, printed 1972. 25.4 x 20.3 cm (10 x 7.9 in), with "A Kodak Paper" watermarks on the verso, numbered "NASA AS17-152-23381" (NASA MSC) in red in top margin.

DKK 6,000-8,000 / € 805-1,100

635

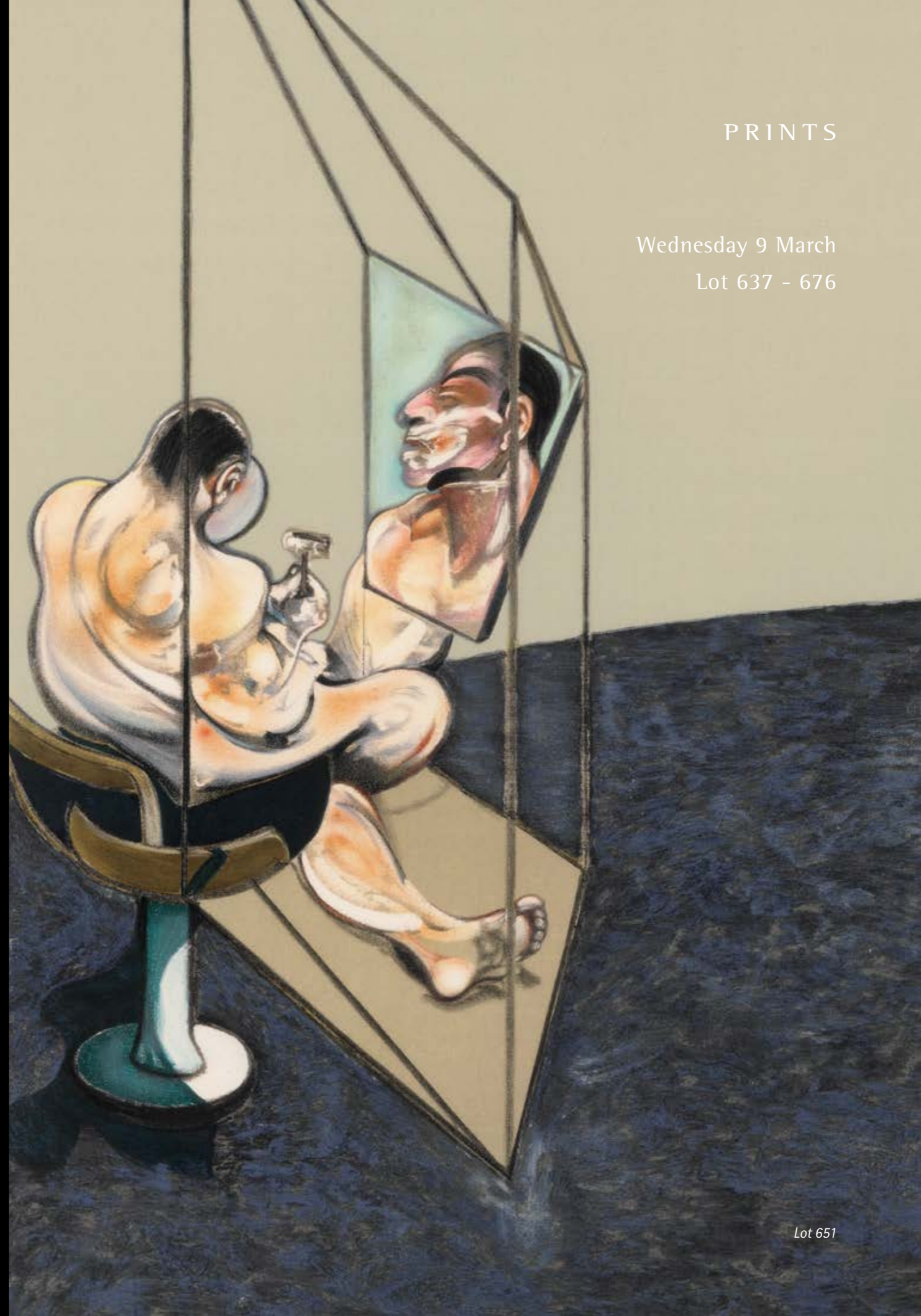


636

The Planet Earth seen for the last time from deep space by humans. Harrison Schmitt [Apollo 17], 7-19 December 1972. Vintage chromogenic print on fiber-based Kodak paper, printed 1972. 25.4 x 20.3 cm (10 x 8 in), with "A Kodak Paper" watermarks on the verso, numbered "NASA AS17-148-22758" (NASA MSC) in red in top margin.

DKK 12,000-18,000 / € 1,600-2,400

636



Lot 651

Asger Jorn Prints from a Private Danish Collection

Lot. no. 637 - 646



637

637^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Le Future du Passé". Signed Jorn 71 with dedication. Woodcut in colours. Sheet size 76 x 55 cm.

Literature: Van de Loo 402.

DKK 30,000-40,000 / € 4,050-5,400

638^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Hommage en bleu". Signed Jorn 67, 21/50. Lithograph in colours. Sheet size 76 x 56 cm.

Literature: Van de Loo 316.

DKK 10,000-12,000 / € 1,350-1,600



638



639

639^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Den Røde Jord". Signed Jorn 53. Lithograph in colours in two parts. Visible size 97 x 135 cm.

Literature: Van de Loo 128.

DKK 40,000-50,000 / € 5,400-6,700

640^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Euclide Coincé". Signed Jorn 71, 34/100. Etching in colours. Visible size 39 x 29 cm.

Literature: Van de Loo 392.

DKK 10,000-12,000 / € 1,350-1,600



640



641

641^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Le Tournedos Canaris". Signed Jorn 71, 34/100.
Etching in colours. Visible size 39 x 29 cm.

Literature: Van de Loo 396.

DKK 10,000-12,000 / € 1,350-1,600

642^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Pensées en l'air". Signed Jorn 71, 34/100. Etching
in colours. Visible size 39 x 29 cm.

Literature: Van de Loo 399.

DKK 10,000-12,000 / € 1,350-1,600



642



643

643^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Anémone Progressiste". Signed Jorn 71, 34/100.
Etching in colours. Visible size 39 x 29 cm.

Literature: Van de Loo 398.

DKK 10,000-12,000 / € 1,350-1,600

644^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Hibou Sortilège", 71. Signed Jorn 71, 92/100.
Etching in colours. Visible size 39 x 49 cm.

Literature: Van de Loo 397.

DKK 10,000-12,000 / € 1,350-1,600



644



645

645 ^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Le droit de l'aigle" and "Femelle interplanétaire".
Signed Jorn 53, 23/50. Etchings in colours. Sheet
size 38 x 28 cm. (2)

Literature: Van de Loo 159 and 164.

DKK 12,000-15,000 / € 1,600-2,000



645

646 ^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Confrontation sans Front". Signed 72, EA. Etching
in colours. Visible size 36 x 45 cm.

Literature: Van de Loo 401.

DKK 8,000-10,000 / € 1,100-1,350



646



647

647 ^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

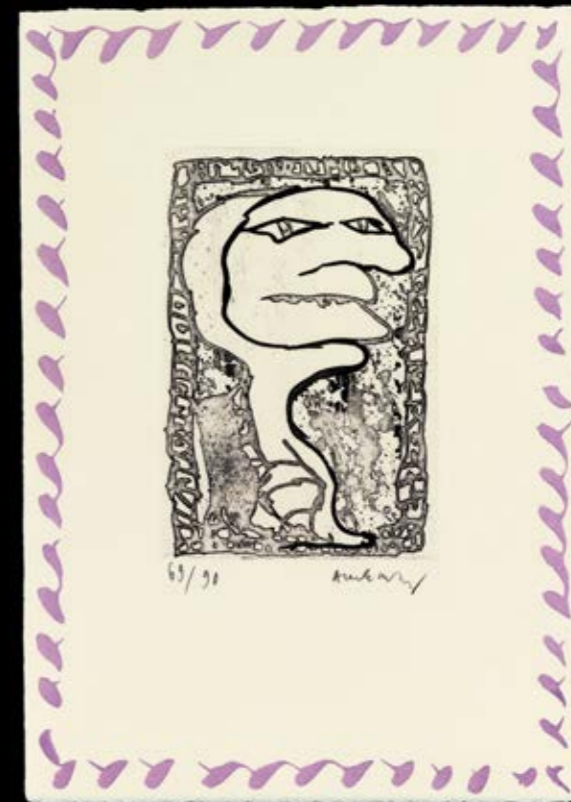
"Pointes" (Dots), 1972. Portfolio. All signed ei-
ther Alechinsky or PA, 17/125. With 17 etchings in
colours and a suite with 17 b/w etchings: "Suite
d'études préparatoires en noir". Published and
printed by Éditions Georges Visat Paris. Sheet size
38 x 28 cm. In original slipcase. With a drawing
signed and dedicated by Alechinsky: "Pierre le 1e 1
1(1972)". DKK 60,000-75,000 / € 8,050-10,000

648 ^{ARR}
PIERRE ALECHINSKY

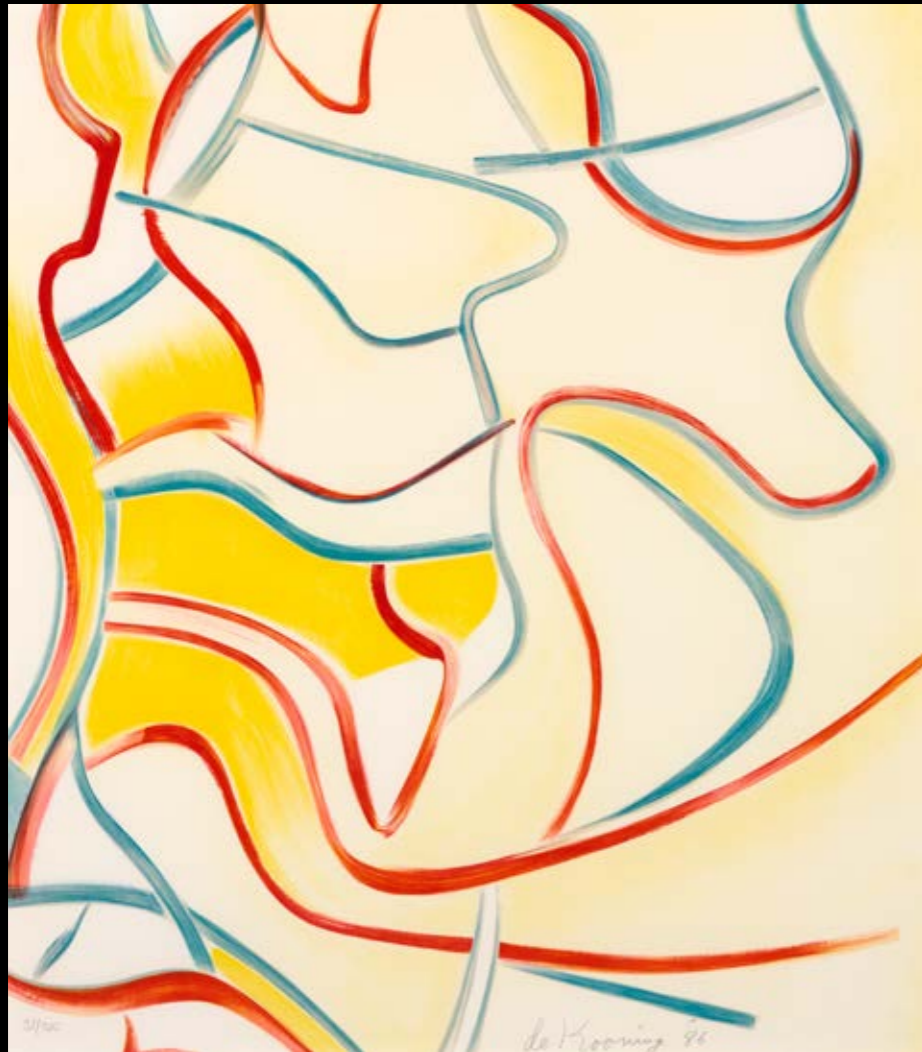
b. Bruxelles 1927

Untitled. Signed Alechinsky, 69/90. Aquatint and
pochoir. Sheet size 45 x 32 cm.

DKK 15,000-20,000 / € 2,000-2,700



648



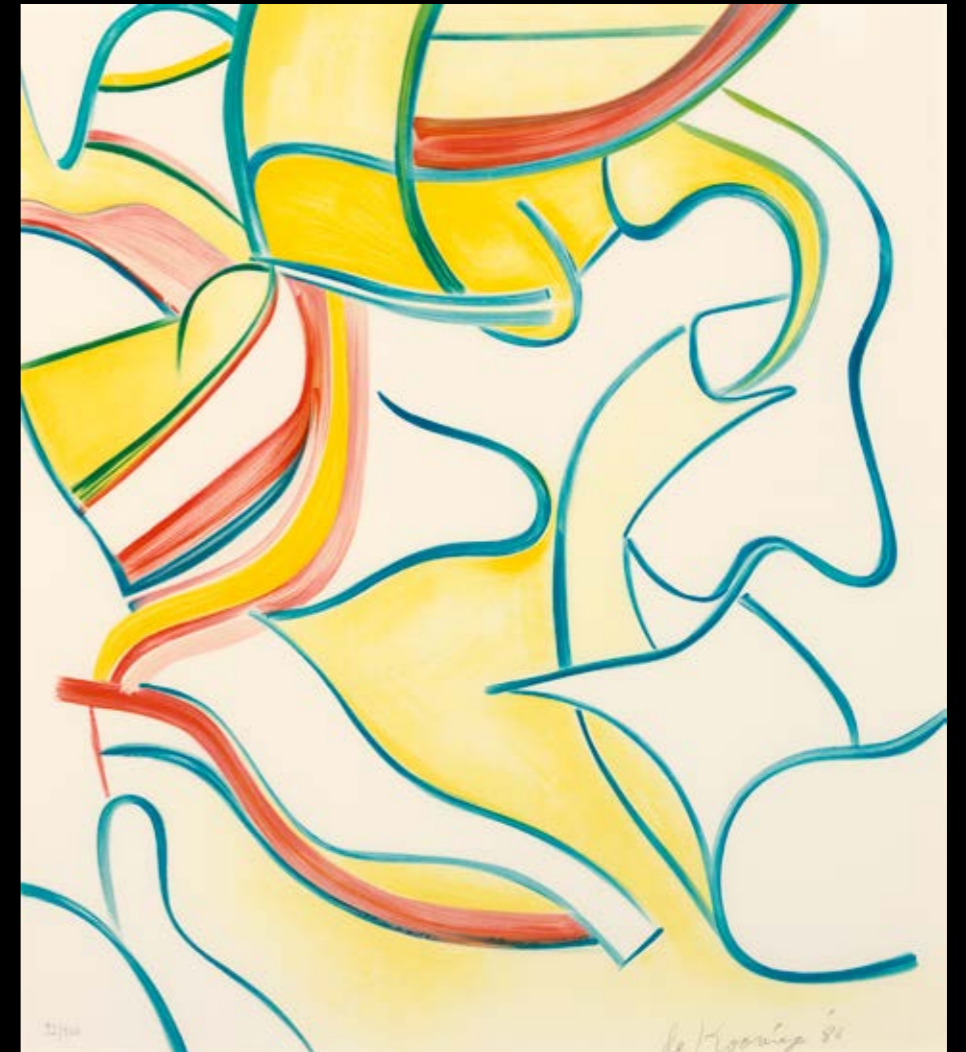
649

649^{ARR}
WILLEM DE KOONING

b. Rotterdam, Holland 1904, d. East Hampton, New York, USA 1997

Untitled from the series "Quatre Lithographies". Signed de Kooning 86, 92/100. Published by Editions de la Différence, Paris. Printed by Art Estampe, Paris. Lithograph in colours on Arches. Sheet size 72 x 63 cm.

DKK 100,000-125,000 / € 13,500-17,000



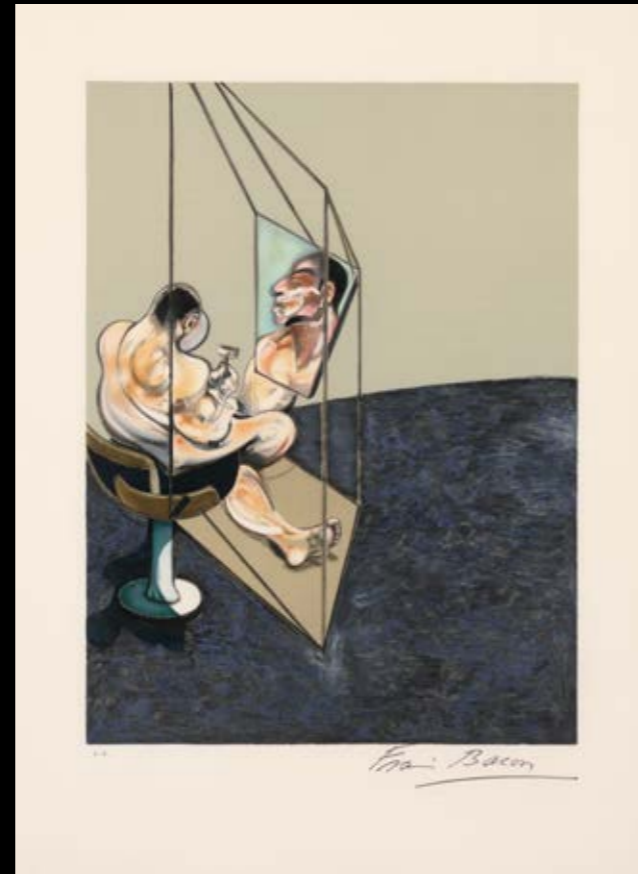
650

650^{ARR}
WILLEM DE KOONING

b. Rotterdam, Holland 1904, d. East Hampton, New York, USA 1997

Untitled from the series "Quatre Lithographies". Signed de Kooning 86, 92/100. Published by Editions de la Différence, Paris. Printed by Art Estampe, Paris. Lithograph in colours on Arches. Sheet size 72 x 63 cm.

DKK 100,000-125,000 / € 13,500-17,000



651

651 ^{ARR}
FRANCIS BACON

b. Dublin 1909, d. Madrid 1992

"Trois études de dos d'homme", 1987. All sheets signed Francis Bacon, E. A. Edited by Michael Peppiat for Art International. Printed by Galerie Lelong, Paris. Lithographic triptych in colours on Arches. Sheet sizes 80.5 x 59 cm. (3)

Literature: Bruno Sabatier; "Francis Bacon - Œuvre graphique - The graphic work. Catalogue raisonné", Paris 2012, no. 21.

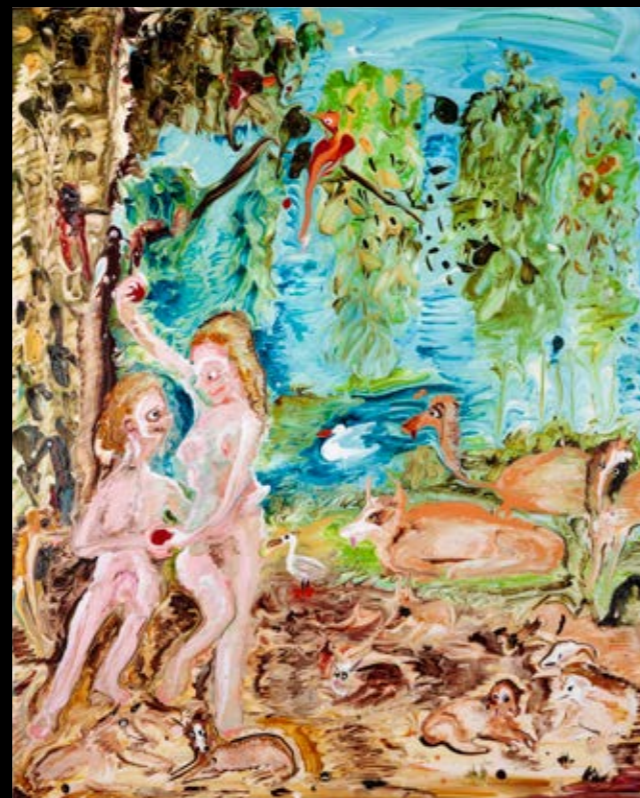
DKK 150,000-200,000 / € 20,000-27,000



652

652
JONAS WOOD

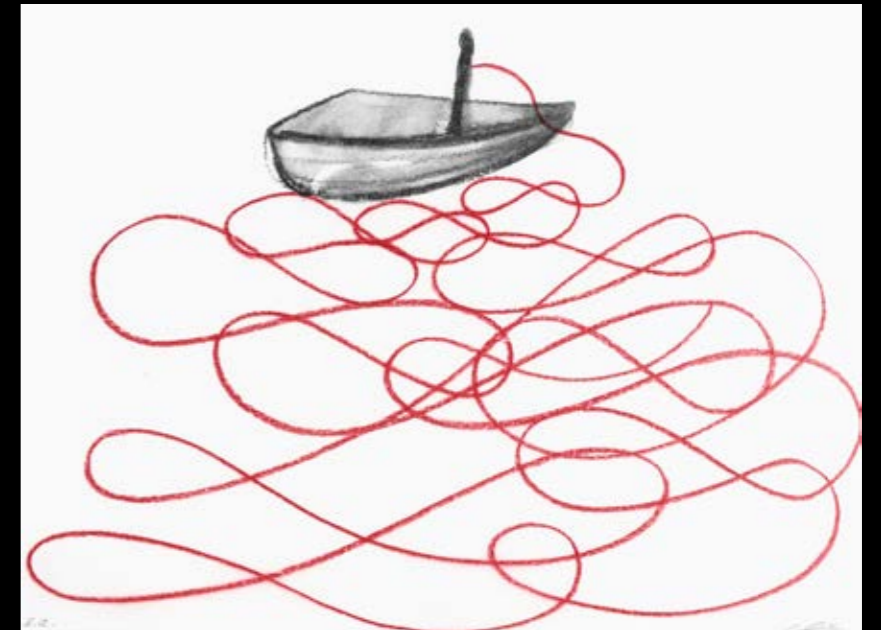
b. Boston 1977
"Bromeliad". Signed J. Wood 2020, 119/200.
Silkscreen in colours. Sheet size 71 x 58 cm.
Unframed.
DKK 20,000-25,000 / € 2,700-3,350



653

653^{ARR}
GENEVEE FIGGIS

b. Dublin 1972
"Adam and Eve". Signed Genevieve Figgis
2019, 119/150. Digital print. Sheet size
70 x 56 cm. Unframed.
DKK 20,000-25,000 / € 2,700-3,350



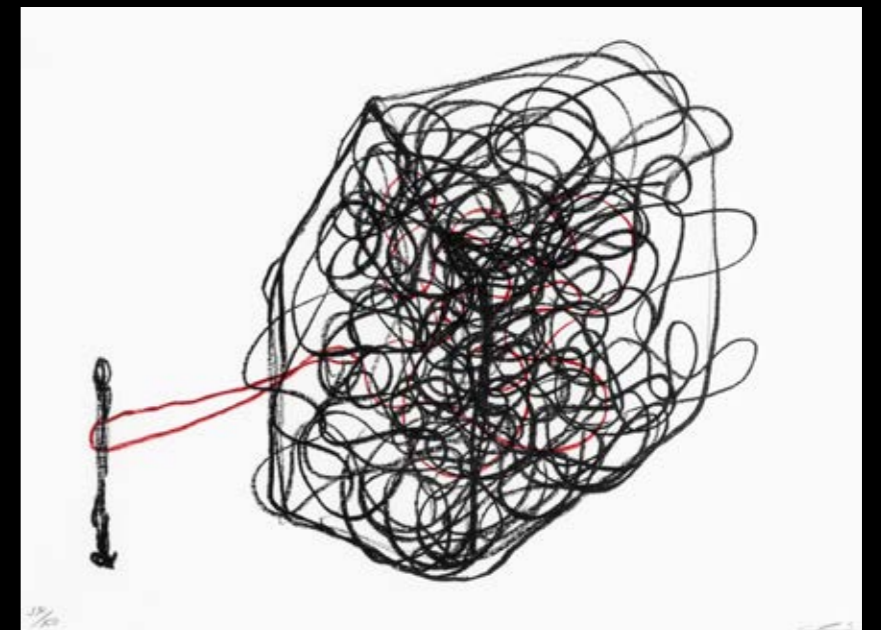
654

654
CHIHARU SHIOTA

b. Osaka 1972
"On the Boat". Signed CS, e.a. Lithograph in col-
ours. Sheet size 30 x 40 cm.
DKK 20,000-25,000 / € 2,700-3,350

655
CHIHARU SHIOTA

b. Osaka 1972
"Inner House". Signed CS, 34/40. Lithograph in col-
ours. Sheet size 30 x 40.
DKK 20,000-25,000 / € 2,700-3,350



655



656

656^{ARR}
BEN VAUTIER

b. Naples 1935

"SAC-Service action culturelle", 1988.

-White silkscreen printed on black plastic valise. Edition of an unknown size. Signed "Ben" in lower right in the screen. 35.5 x 35.5 x 6.5 cm.

Contains:

- Ben Vautier & Catherine Francblin: "Les Citations-Forum des Questions", 1991. Small format, First edition. Editions Centre Georges Pompidou & Z Editions, Paris.

- Ben Vautier: "Lettre No. 9 de Ben aux peuples inquiets", 1996. Published by the artist.

- "Ce sac contient l'histoire de ma vie/this bag will not change the world", 1990. In all 3 plastic bags, multiple, Ed. 300 ex. With text in French on one side and English text on the other. Both sides with printed signature; hereof 2 hand signed, dated and with edition number on a label on the inside of the bag. 43.8 x 36.8 cm. The third bag missing the signature label. Published by RAM Edition, Rotterdam.; with the original RAM Edition postcard promoting the new edition.

- Ben Vautier: "Schetsboek 3, 1991. First edition. Edition 750 ex. Published by RAM Galerie and RAM Editions, Rotterdam.

Published by Oriane de Vallée & Macha Sosno, Access Direct, Nice, France.

(8) DKK 20,000-25,000 / € 2,700-3,350

657^{ARR}
SALVADOR DALI

b. Figueres 1904, d. Figueres 1989

La Quete du Graal", 1975. Signed Dali, XVI/XXV. Limited edition on Vélín d'Arches with 12 drypoint etchings on Richard de Bas paper. Published by Oeuvres Graphiques Contemporaine and Pamela Verlag, Basel. Sheet sizes 45 x 32 cm. In original portfolio.

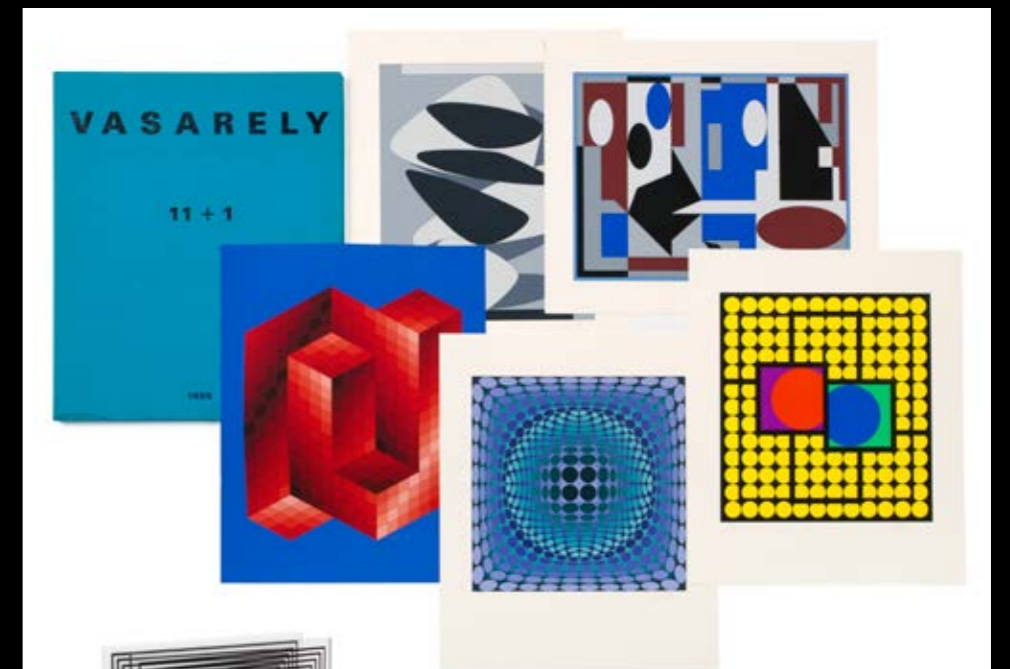
Literature: Michler & Löpsinger 778-789b.

Provenance: Art Concorde, Paris, 1980.

DKK 40,000-50,000 / € 5,400-6,700



657



Multiple

658^{ARR}
VICTOR VASARELY

b. Pecs 1908, d. Paris 1997

"11 + 1", 1985. A portfolio with 11 silkscreens and a perspex multiple. All sheets signed Vasarely 66/250. Sheet sizes 79 x 65 cm. Multiple (assembled) 25 x 24 x 5 cm. In original slipcase.

(12) DKK 25,000-30,000 / € 3,350-4,050

658

659 ^{ARR}

OLAFUR ELIASSON

b. Copenhagen 1967

"Island Series Panorama", 1997. Signed, numbered and dated verso of one of the photographs. Ed. 4/6. C-prints. Sheet sizes 29.8 x 29.8 cm. (4)

Provenance: Den Danske Radeerforening.

Provenance: Galleri Stalke, Denmark.

Provenance: Private collection, Denmark.

DKK 30,000-40,000 / € 4,050-5,400



659



660 ^{ARR}

MARTIN BIGUM

b. Copenhagen 1966

"Hunter and the Hunted", 2001. Signed, titled and dated on the reverse Martin Bigum and Thomas Fryd, 2001, 3/10. Cibachrome version with photomanipulation by Thomas Fryd. Visible size 73 x 109 cm.

Literature: "Martin Bigum: Min personlige kunsthistorie", Gyldendal, 2015, ill. in colours pp. 195-197.

Exhibited: "Martin Bigum: The Face of God", BFAS Blondeau Fine Art Services, Geneva, 16 Mar-29 April 2006, ill. in colours.

Provenance: Nils Stærk Contemporary, Copenhagen.

Provenance: Air de Paris, Paris.

Provenance: Private Collection.

DKK 15,000-18,000 / € 2,000-2,400



660

661 * ^{ARR}

MARTIN BIGUM

b. Copenhagen 1966

"Portrait of William M. Gaines, founder and editor of MAD Mag". (photographed in his MADison Avenue office 1991). 1/3. C-print on aluminum. 120 x 95 cm.

Exhibited: "Martin Bigum: The Face of God", Nils Stærk Contemporary Art, Copenhagen 27 May - 2 July 2005.

Exhibited: "Martin Bigum: The Face of God", BFAS Blondeau Fine Art Services, Geneva 16 March-29 April 2006.

Provenance: Nils Stærk Contemporary, Copenhagen.

Provenance: Private Collection.

DKK 15,000-18,000 / € 2,000-2,400



661



662

662 ^{ARR}
PABLO PICASSO, AFTER

b. Malaga 1881, d. Mougins 1973

"L'Attente", 1966. From the Barcelona-Suite. Signed Picasso, 17/60. After a painting from 1901. Offset lithograph in colours. Visible size 64 x 49 cm.

Literature: Christopher Czwiklitzer: "290 Affiches de Pablo Picasso", Paris, 1968, cat. no. 233.

This work was produced in conjunction with a special Picasso exhibition at the Museo Picasso in Barcelona on the occasion of the artist's 85th Birthday. The image is based on a 1901 painting in the museum's collection and is from Picasso's brief period of Post-Impressionism.

DKK 35,000-40,000 / € 4,700-5,400

663 ^{ARR}
PABLO PICASSO, AFTER

b. Malaga 1881, d. Mougins 1973

"Dwarf Dancer" (La danseuse naine), 1966. From the Barcelona-Suite. Signed Picasso, 38/60. After a painting from 1901. On Arches wove paper, printed by Foto-Repro S.A., Barcelona, published by Museo Picasso, Palacio Aguilar, Barcelona. Offset lithograph in colours.

Visible size 63 x 38 cm.

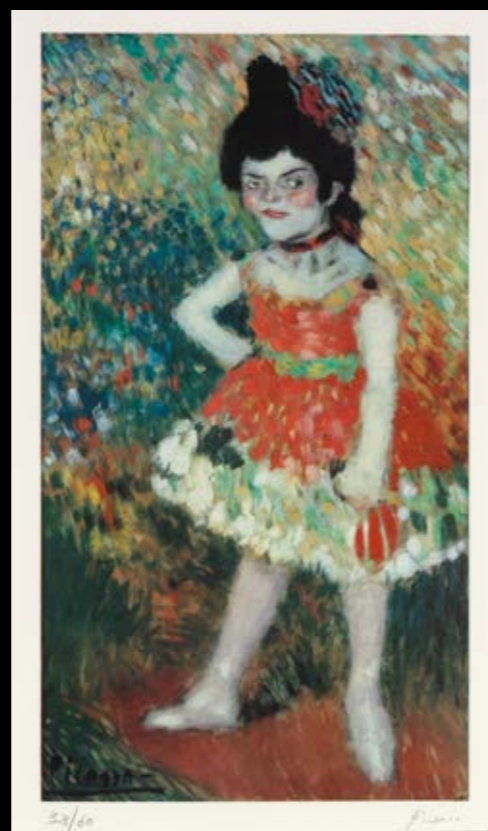
Literature: Christopher Czwiklitzer: "290 Affiches de Pablo Picasso", Paris, 1968, cat. no. 234.

Literature: Carsten-Peter Warncke: "Pablo Picasso 1881-1973", Vol I, 1994, the original painting listed on p. 65.

Literature: Pierre Daix and Georges Boudaille: "Picasso: The Blue and Rose Periods, A Catalogue Raisonné of the Paintings, 1900-1906", 1960, the original painting listed as cat. no. IV.2 on p. 141.

This work was produced in conjunction with a special Picasso exhibition at the Museo Picasso in Barcelona on the occasion of the artist's 85th Birthday. The image is based on a 1901 painting in the museum's collection and is from Picasso's brief period of Post-Impressionism.

DKK 35,000-40,000 / € 4,700-5,400



663



664

664 ^{ARR}
PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Maya en Tablier" (Maya with apron), 1965. Signed Picasso, 94/200. Published by Mourlot, Paris. Lithograph in colours on Arches (after painting from 1938). Visible size 79 x 60 cm.

DKK 50,000-60,000 / € 6,700-8,050



665

665^{ARR}
GEORG BASELITZ

b. Deutschbaselitz 1938

"Frau und Frau". Signed G. Baselitz 94, 16/30. Woodcut in colours.

Sheet size 74 x 103 cm.

Literature: Ferrari 52.

DKK 20,000-25,000 / € 2,700-3,350

666
CHIHARU SHIOTA

b. Osaka 1972

"In the Earth", 2016. Signed monogram, 9/100. Lithograph. Sheet size 100 x 67 cm. Unframed.

DKK 30,000-35,000 / € 4,050-4,700



666



667

667
SAM FRANCIS

b. San Mateo, Californien 1923, d. Santa Monica 1994

"Concert Hall Set III", 1977. Signed Sam Francis, 6/75. Published by Louisiana Museum of Modern Art, Humlebæk, Denmark. Printed by George Page, Litho Shop, Inc., Santa Monica, Californien. Lithograph in colours. Visible size 73.5 x 102 cm.

Literature: Lembark L 225; SF-232. This work was commissioned by Louisiana Museum to support the construction of a new concert hall.

DKK 15,000-20,000 / € 2,000-2,700

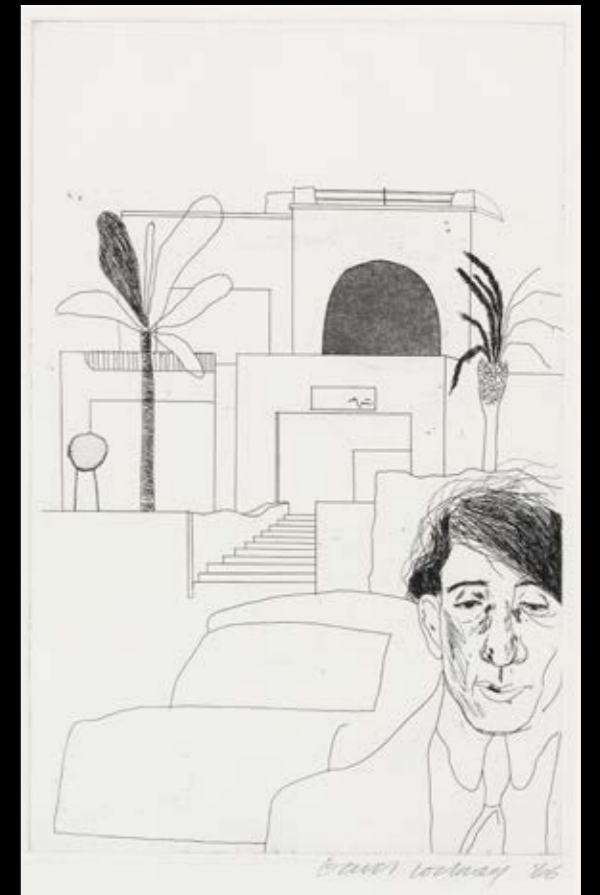
668^{ARR}
DAVID HOCKNEY

b. Bradford, Yorkshire 1937

"Portrait of Cavafy II" from "Illustrations for Fourteen Poems from C.P. Cavafy". Signed David Hockney '66. Etching and aquatint. Visible size 38 x 24 cm.

Literature: Scottish Arts Council; Tokyo 59.

DKK 25,000-30,000 / € 3,350-4,050



668

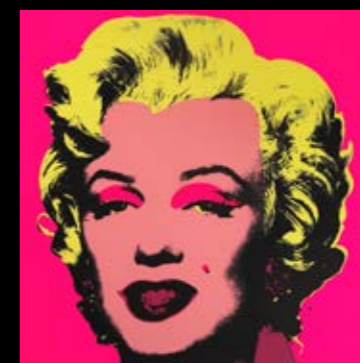
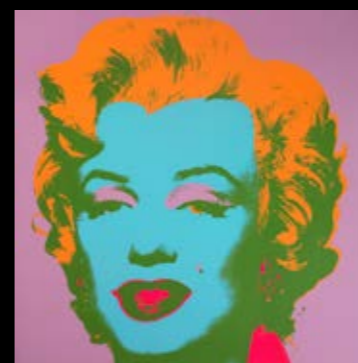
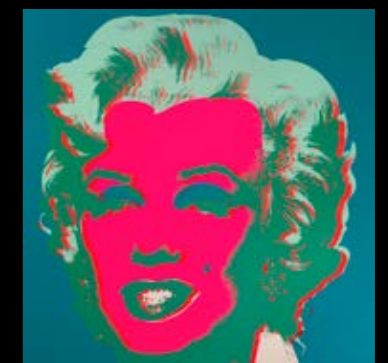
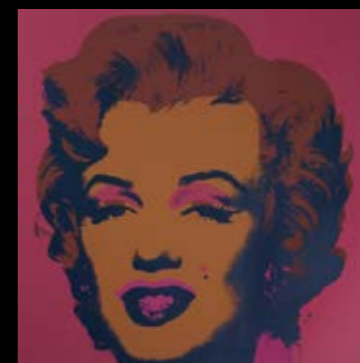


669

669 *
ANDY WARHOL, AFTER

b. Philadelphia 1930, d. New York 1987

"Flowers Portfolio". Published by Sunday B. Morning. Fill in your own signature. Silkscreens in colours. Certificates included. Sheet sizes 91 x 91 cm. Unframed. (10) DKK 30,000-35,000 / € 4,050-4,700



670

670 *
ANDY WARHOL, AFTER

b. Philadelphia 1930, d. New York 1987

"Marilyn Portfolio". Published by Sunday B. Morning. Fill in you own signature. Silkscreens in colours. Certificates included. Sheet sizes 91 x 91 cm. Unframed. (10) DKK 30,000-35,000 / € 4,050-4,700



671 ^{ARR}
MAURICE ESTÈVE
 b. Culan, Cher 1904, d. s.p. 2001
 "Alalito", 1971. Signed Estève, 19/80. Litho-
 graph in colours. Visible size 36 x 28 cm.
Literature: Prudhomme-Estève & Moestrup 54.
 DKK 10,000-12,000 / € 1,350-1,600

671



673

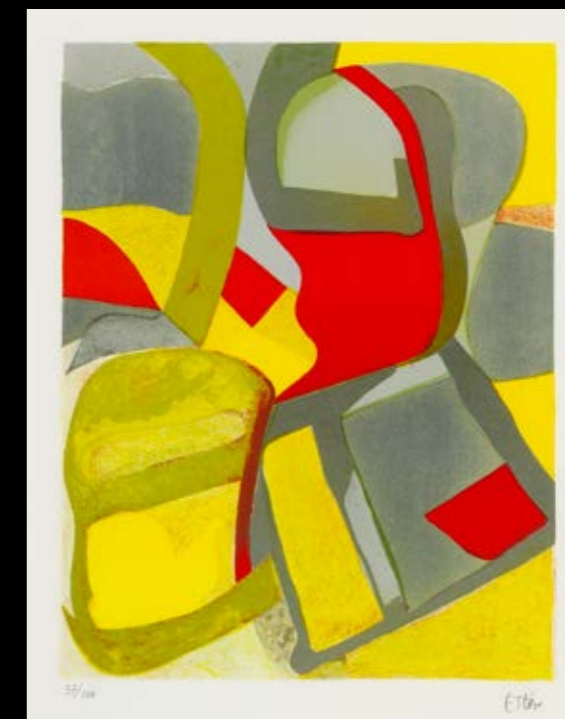
673 ^{ARR}
SERGE POLIAKOFF
 b. Moskva 1900, d. Paris 1969
 Composition rouge, verte, bleue et jaune, 1956.
 Signed Serge Poliakoff, 119/150. Lithograph in
 colours. Printed by Pons, Paris. Published by Nesto
 Jacometti, L'oeuvre gravée, Zurich.
 Visible size 45 x 61 cm.
Literature: Rivière 12; Schneider 12.
 DKK 20,000-25,000 / € 2,700-3,350

672 ^{ARR}
MAURICE ESTÈVE
 b. Culan, Cher 1904, d. s.p. 2001
 "Roussadou", 1974. Signed Estève, VII/XX.
 Lithograph in colours. Visible size 39 x 31 cm.
Literature: Prudhomme-Estève & Moestrup 75.
 DKK 10,000-12,000 / € 1,350-1,600



672

674 ^{ARR}
MAURICE ESTÈVE
 b. Culan, Cher 1904, d. s.p. 2001
 "Sancho Rubicon", 1988. Signed Estève, 57/100.
 Lithograph in colours. Visible size 40 x 31 cm.
 DKK 10,000-12,000 / € 1,350-1,600



674



675

675^{ARR}

JEAN-MICHEL ATLAN

b. Constantine 1913, d. Paris 1960

"Astarté", 1958. Signed Atlan, 12/150. Lithograph in colours. Visible size 69 x 49 cm.

Literature: Polieri 1750.

DKK 10,000-12,000 / € 1,350-1,600

676^{ARR}

ROLF NESCH

b. Ober-Esslingen 1893, d. Oslo 1975

"Er und Sie", 1960. Signed Rolf Nesch, 164/300. Lithograph in colours. Sheet size 64 x 47 cm. Unframed.

DKK 10,000-12,000 / € 1,350-1,600



676

INDEX

A

Aagaard Andersen, Gunnar	554, 557
Ahlberg, Ole	552
Alechinsky, Pierre	647, 648
Alfelt, Else	421, 524
Andersen, Mogens	472, 493, 548
Atlan, Jean-Michel	675
Audemars Piguet	682, 698

B

Bacon, Francis	651
Balle, Mogens	420
Baselitz, Georg	665
Bech, Poul Anker	460, 461
Bentzen, Axel	521
Bigum, Martin	439
	453, 660, 661
Birkemose, Jens	505, 562
Bjerg, Johannes C.	514
Bjerke-Petersen, Vilhelm	541
Blancpain	716
Bogusz, Marian	560, 561
Bonnén, Peter	540
Brandes, Peter	494
Bruun Nielsen, Niels Peter	556
Buch, Morten	528
Bulgari	689
Bull, Hjalmar	416, 417

C

Carl-Nielsen, Anne Marie	515
Carlsen, Troels	438
Carlsson, Harry	507
	508, 509, 510
	511, 512, 513
Carstensen, Ebba	418
Cartier	718
Chadwick, Lynn	464, 465
Chopard	717
Christensen, Lars	441
Corneille	525

D

Dahlgaard Larsen, Kristian	529
Dali, Salvador	657
de Kooning, Willem	649, 650

E

Eliasson, Olafur	659
Estève, Maurice	481
	671, 672, 674

F

Figgis, Genieve	653
Fischer-Hansen, Else	543
Francis, Sam	667
Freddie, Wilhelm	542
Förg, Günther	474, 475

G

Garza, Monica Kim	446, 447
Gauguin, Paul	419
Geoffroy / Colonel, Thierry	451
Giersing, Harald	411, 518
Gonzalez, Julio	497
Gordillo, Gun	448
Gregersen, Emil	546

H

Hansen, Thorkild	483, 484
Harboe Flensburg, Anette	
	436, 437, 449
Hartz, Lauritz	520
Heerup, Henry	422
Hockney, David	668
Holm, Astrid	414, 415
Hoppe, Erik	410
Hornung, Preben	547
Høst, Oluf	401, 412

I

IWC	695
	701, 712, 721

J

Jacobsen, Egill	427
Jacobsen, Robert	466, 468
	470, 490, 495
	496, 544, 559
Jaeger-LeCoultre	696
Jerichau, Jens Adolf	413
Joensen-Mikines, Samuel	409
Jorn, Asger	424
	428, 430, 637
	638, 639, 640
	641, 642, 643
	644, 645, 646
Jørgensen, Aksel	522

K

Keenleyside, Simon	444
Kierzkowski, Bronislaw	558
Kirkeby, Per	473
Kvium, Michael	433, 434, 435

L

Lemmerz, Christian	452
Lerfeldt, Hans Henrik	479, 480
Lergaard, Niels	404, 408

M

Malinovsky, Lise	553
Marfaing, André	462, 463, 467
Melgaard, Bjarne	454
Mortensen, Richard	469, 477, 482
Movado	722

N

Nakajima, Yoshio	536
Neergaard, Jesper	549, 555
Nejad, Mehmed Melih Devrim	489
Nellemose, Knud	532
Nesch, Rolf	676
Nielsen, Jais	402
Næblerød, Frederik	455
Nørgård, Lars	445, 456

O

Olrik, Balder	551
Omega	681, 683
	700, 702, 724
Ortvad, Erik	478, 527

P

Patek Philippe	688, 690, 697
	704, 710, 711
Pedersen, Carl-Henning	423, 432, 523
Picasso, Pablo	471
	662, 663, 664
Poliakoff, Serge	673

R

Reyni, Ingálvur av	407
Rittstein, Michael	502
Rokkaku, Ayako	457, 487, 488
	503, 504, 506

INDEX

Rolex	677, 678
	679, 680, 684
	685, 686, 687
	691, 692, 693
	694, 699, 705
	706, 707, 708
	713, 714, 715
	719, 720, 723
	725, 726, 727

Rooskens, Anton	425, 431
Rude, Olaf	400
Rustin, Jean	501

S

Saura, Antonio	499
Scherfig, Hans	516
Shiota, Chiharu	654, 655, 666
Skotte Olsen, Wiliam	534
Skrøder Lund, Morten	440
Slotte, Joel	530
Sten-Knudsen, Nina	537
Søndergaard, Jens	405
Sørensen, Bent	545
Sørensen, Henrik	519

T

Tabuchi, Yasse	491, 492
Thommesen, Erik	429
Thoresen, Elsa	476
Ting, Walasse	485, 486
Tinsbo, Anders	539
Trampedach, Kurt	458, 459

U

Uslé, Juan	450
------------	-----

V

Varming, Hanne	533, 535
Vasarely, Victor	658
Vautier, Ben	656
von Wintzingerode, Lea	531
Voss, Jan	498

W

Warhol, Andy	669, 670
Wegener, Gerda	406
Wemaëre, Pierre	426, 526
Williams, Walter Henry	538
Willumsen, J. F.	403, 517

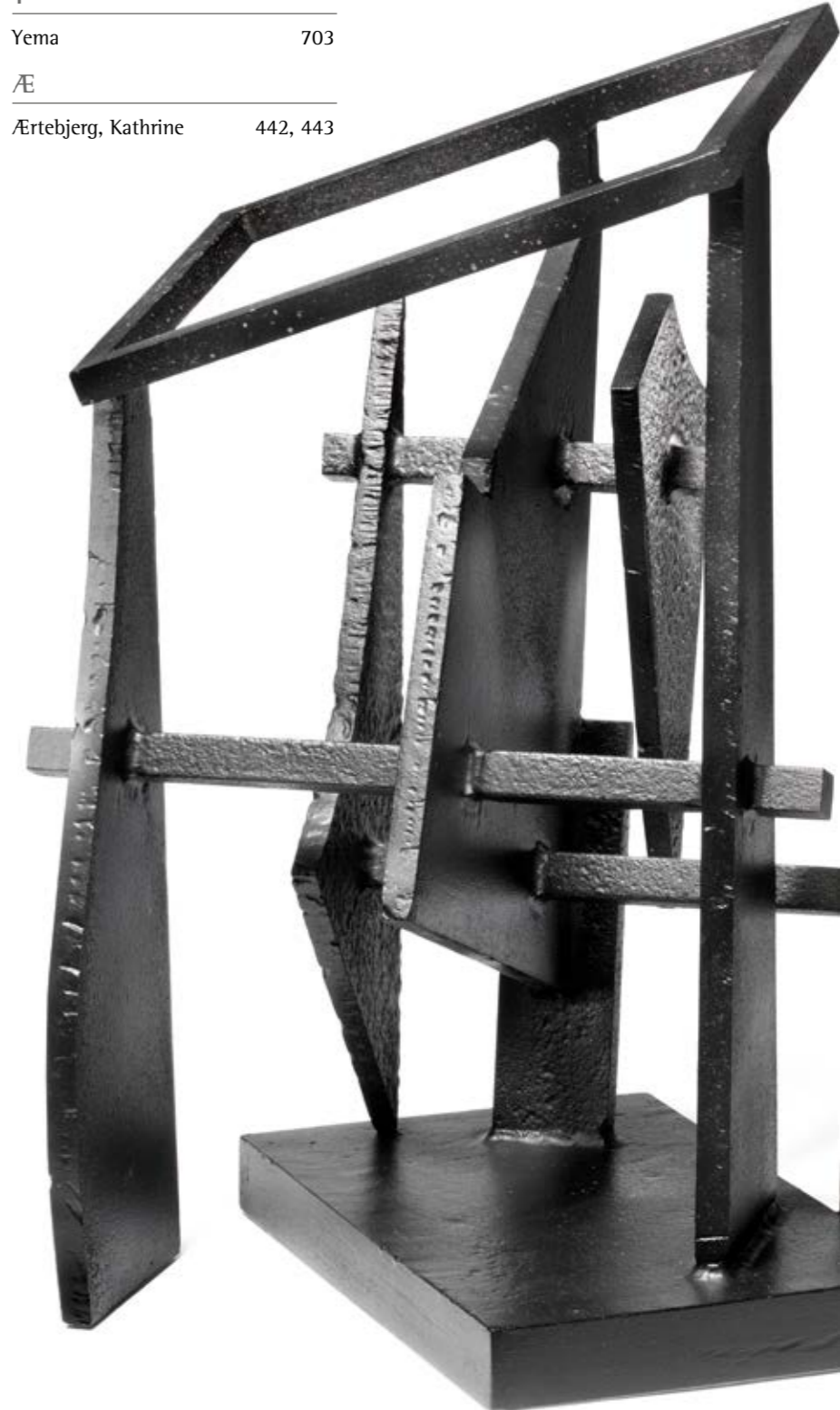
Wood, Jonas	652
Wunderlich, Paul	500
Wörsel, Troels	550

Y

Yema	703
------	-----

Æ

Ærtebjerg, Kathrine	442, 443
---------------------	----------



Disse købsvilkår udgør Bruun Rasmussen Kunstauktioner A/S' ("BRK") købsvilkår for traditionelle auktioner og er gældende fra 1. februar 2017. BRK kan til enhver tid ændre købsvilkårene.

Ved bud accepterer budgiver/køber at være bundet af de til enhver tid gældende købsvilkår, som fremgår på bruun-rasmussen.dk. Købsvilkårene gælder både i forhold til erhvervsdrivende og forbrugere.

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

1.1 Alle udbudte genstande er vurderet af BRK. Vurderingen er et skøn over det forventede hammerslag, jf. punkt 5.3. Vurderingen er baseret på tidligere salg af samme type genstande og erfaringer hos BRK. Hammerslag kan derfor falde højere eller lavere ud end vurderingen.

2 BESKRIVELSE AF GENSTANDE

- 2.1 Udbudte genstande præsenteres med fotos og beskrivelse i kataloger og på bruun-rasmussen.dk. Beskrivelsen foretages efter bedste overbevisning af BRK og ud fra en nøje undersøgelse efter den på salgstidspunktet herskende opfattelse blandt eksperter.
- 2.2 De udbudte genstande er af en alder og art, der bevirker, at de ofte er behæftede med slitage, mangler, beskadigelser og reparationer. Som udgangspunkt sælges alt som brugte genstande, og derfor indeholder beskrivelsen i kataloget og på bruun-rasmussen.dk ikke en redegørelse for ovenstående punkter eller genstandens stand.
- 2.3 I visse tilfælde vælger BRK at beskrive en genstands oprindelse. Det sker, hvis en tidligere ejer er offentlig kendt, og/eller hvis historien om et tidligere ejerskab belyser genstanden og dens art. Omvendt sker det også, at sådanne informationer udelades fra beskrivelsen, f.eks. for at imødekomme sælgers ønske om diskretion.
- 2.4 Vurderingen og beskrivelsen kan blive revideret forud for auktionen. Ændringer offentliggøres på bruun-rasmussen.dk

3 EFTERSYN

- 3.1 Udbudte genstande udstilles op til auktionen i et showroom hos BRK. Potentielle budgivere opfordres til at se genstanden efter i detaljer og har selv ansvaret for at forvise sig om dens stand på disse eftersyn, hvor der også er mulighed for at rådføre sig hos vurderingssagkyndige.
- 3.2 Hvis en potentiel køber ikke har mulighed for at besigtige genstanden ved selvsyn, kan der i de fleste tilfælde udfærdiges en konditionsrapport. Beskrivelsen heri er foretaget efter BRK's bedste overbevisning, men er ikke baseret på videnskabelige undersøgelser. En konditionsrapport tjener blot som identifikation og er ment som en hjælp til budgivere, der ikke selv har mulighed for at besigtige genstanden på eftersynet.

UNDER AUKTIONEN

4 BRK'S ROLLE

- 4.1 Salget af en genstand formidles af BRK på vegne af sælger. BRK afhænder altid udbudte genstande til den højst mulige pris under budgivningen.
- 4.2 Udbudte genstande kan have en med sælger aftalt mindstpris, hvorunder den ikke kan sælges. Denne pris er fortrolig.
- 4.3 De traditionelle auktioner overværes af en af Justitsministeriet beskikket auktionsleder, der sikrer, at auktionerne går retmæssigt for sig.

5 BUDGIVNING

- 5.1 Auktionerne afvikles i danske kroner. De tilnærmelsesvise beløb i euro/US dollar vil blive oplyst på skærme i auktionssalen og i øvrigt på opfordring.
- 5.2 Auktionarius bestemmer overbuds størrelse og i hvilket tempo, auktionen afvikles. Overbud stiger normalt med 5 % - 10 % i forhold til det foregående bud. Normalt sælges der 50-100 katalognumre i timen.
- 5.3 Hammerslag betegner både det forhold, at auktionarius slår med hammeren og derved markerer budgivningens afslutning, og den pris (budsum), den udbudte genstand sælges til. Se punkt 7 vedrørende beløb, der tillægges hammerslaget.
- 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.
- 5.6 Genstande købes som beset, og køber har uanset budtype ingen fortrydelsesret, heller ikke efter forbrugeraftaleloven.
- 5.7 Budgiver skal efter anvisninger fra BRK identificere sig og dokumentere sin betalingsdygtighed, f.eks. ved registrering af gyldigt betalings-/kreditkort, bankgaranti eller indbetaling af depositum.
- 5.8 BRK kan nægte at acceptere et bud, hvis en tilstrækkelig sikkerhed for betaling mangler, eller hvis budgiver tidligere har misligholdt betalingsforpligtigelser ved køb hos BRK.
- 5.9 Auktionslederen træffer i samråd med auktionarius afgørelse i alle tvivlstilfælde omkring budgivningen.

6 BUDTYPER

- 6.1 Der er følgende muligheder for at afgive bud:
- PERSONLIGT FREMMØDE:**
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 24 % af hammerslaget + moms af salæret, i alt 30 %. For frimærker og mønter udgør salæret 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 momsfrigtagelse 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 momsfrigtagelse 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 lovpligtig vis. Foretages eksporten af en af BRK godkendt speditør, skal momsen ikke deponeres. Se listen over godkendte speditører 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 betales 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 uafhentet 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 fortsat for udgifter 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 at 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 INDSIGELSES- 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.

Jesper Bruun Rasmussen, auktionsholder

Rev. 01.22

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 24% of the hammer price + VAT of the fee, 30% 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, Toldbodden 2, 8800 Viborg, Denmark, email: naevne-neshus.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.

Jesper Bruun Rasmussen, Auctioneer

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.

Rev. 01.22

ADDRESSES

BRUUN RASMUSSEN AUCTIONEERS

COPENHAGEN – BREDGADE

BREDGADE 33
DK-1260 COPENHAGEN K
Tel +45 8818 1111
E-mail: info@bruun-rasmussen.dk

COPENHAGEN – SUNDKROGSGADE

SUNDKROGSGADE 30
DK-2150 NORDHAVN
Tel +45 8818 1111
E-mail: info@bruun-rasmussen.dk

GLOSTRUP

PAUL BERGSØES VEJ 20B
DK-2600 GLOSTRUP
Tel +45 8818 1111
E-mail: info@bruun-rasmussen.dk

AARHUS

SØREN FRICHS VEJ 34D
DK-8230 ÅBYHØJ
Tel +45 8818 1100
E-mail: aarhus@bruun-rasmussen.dk

FYN

NICK MESSMANN
Tel +45 8818 1232
E-mail: nic@bruun-rasmussen.dk

ONLINE AUCTIONS – SUPPORT

BRUUN-RASMUSSEN.DK
Tel +45 8818 1114
E-mail: support@bruun-rasmussen.dk

REPRESENTATIVES:

FRANCE & BELGIUM
DITTE HERBORG KROGH · PARIS
Tel +33 6 6185 4564
E-mail: dhk@bruun-rasmussen.dk

SOUTHERN FRANCE & LUXEMBOURG

PETER KOCH
Tel +45 4045 3403
E-mail: p.koch@bruun-rasmussen.dk

GERMANY

NICK MESSMANN
Tel +45 8818 1232
E-mail: nic@bruun-rasmussen.dk

SPAIN

VAGN ERIK KROGSØE
Tel +45 2445 1224
E-mail: vek@bruun-rasmussen.dk

THAILAND

ANDERS NORMANN
Tel +66 818 177 273
E-mail: normann@bruun-rasmussen.dk

UNITED KINGDOM

ANNA GRUNDBERG · LONDON
Tel +44 7976 554 439
E-mail: agr@bruun-rasmussen.dk

USA

SANDRA SEPTIMIUS · NEW YORK
Tel +1 718 764 7601
E-mail: ss@bruun-rasmussen.dk
BENEDICTE HALLOWELL
Tel and Fax +1 617 566 7333
E-mail: b.hallowell@bruun-rasmussen.dk

CONTACT DIRECTLY

KONTAKT DIREKTE

HOVEDNUMMER / MAIN NUMBER

Bruun Rasmussen Auctioneers +45 8818 1111

ADMINISTRATION

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

KUNDESERVICE / CUSTOMER SERVICE

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

KOMMISSIONER / COMMISSIONS

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

BESTILLING AF KATALOGER / CATALOGUE REQUESTS

Kundeservice / Customer service +45 8818 1111

AUKTIONS RÅDGIVNING / AUCTION GUIDANCE

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

SHIPPING

shipping@bruun-rasmussen.dk +45 8818 1055

VURDERING OG INFORMATION / VALUATION AND INFORMATION

INDBOVURDERINGER / VALUATION AT YOUR HOME
David Utzon-Frank +45 8818 1221
duf@bruun-rasmussen.dk

Kasper Nielsen +45 8818 1121
kn@bruun-rasmussen.dk

Hans Ruben +45 8818 1231
hru@bruun-rasmussen.dk

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

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

ARMBÅNDSURE / WRISTWATCHES

Vilhelm Islandi Bramsen +45 8818 1239
vib@bruun-rasmussen.dk

BØGER / BOOKS

Lærke Bøgh +45 8818 1217
lb@bruun-rasmussen.dk

FRIMÆRKER / STAMPS

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

MØNTER / COINS

Michael Fornitz +45 8818 1201
mfo@bruun-rasmussen.dk

MODERNE DESIGN / MODERN DESIGN

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

MODERNE KUNST / MODERN ART

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

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

MODERNE SØLV / MODERN SILVER

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

PORCELÆN, GLAS OG ASIATISK KUNST / CERAMICS, GLASS AND ASIAN ART

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

Charlotte Hviid +45 8818 1162
chv@bruun-rasmussen.dk

RUSSISK KUNST / RUSSIAN ART

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

SMYKKER / JEWELLERY

Katrin Mikkelsen Sørensen +45 8818 1174
kms@bruun-rasmussen.dk

TÆPPER / CARPETS

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

VIN / WINE

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

VÅBEN / WEAPONS

David Utzon-Frank +45 8818 1221
duf@bruun-rasmussen.dk

ÆLDRE KUNST / FINE ART

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

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

ÆLDRE MØBLER / FURNITURE

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

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

ÆLDRE SØLV / SILVER

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

 MODERN

