

CoBrA



BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

CoBrA

Traditionel Auktion 911



AUKTION

6. december 2022 kl. 19

EFTERSYN

Torsdag 24. november kl. 15 - 18

Fredag 25. november kl. 11 - 17

Lørdag 26. november kl. 11 - 16

Søndag 27. november kl. 11 - 16

Mandag 28. november kl. 11 - 17

eller efter aftale



BRUUN RASMUSSEN
KUNSTAUKTIONER

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AUKTIONSKALENDER

MALERIER OG ANTIKVITETER

Tirsdag	29. november		
	kl. 13	Asiatisk kunst	1 - 89
	kl. 16	Malerier og tegninger	90 - 199
Onsdag	30. november		
	kl. 14	Bøger fra Valdemars Slot	200 - 249
	kl. 15	Møbler, ure, sølv, bronzer, porcelæn og tæpper	250 - 387
Torsdag	1. december		
	kl. 16	Smykker og tasker	388 - 607

MODERNE KUNST OG DESIGN

Tirsdag	6. december		
	kl. 19	CoBrA	608 - 728
Onsdag	7. december		
	kl. 16	Malerier og skulpturer	729 - 840
		Grafik	841 - 855
	kl. 19	Armbåndsure	856 - 914
Torsdag	8. december		
	kl. 16	Sølv og keramik	915 - 958
		Møbler, belysning og tæpper	959 - 1129

VIGTIG INFORMATION VEDR. BUDGIVNING!

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

SIDSTE FRIST FOR AFHENTNING: TIRSDAG DEN 20. DECEMBER

Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet i Bredgade 33 senest tirsdag den 20. december. 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 torsdag den 22. december. Transporten koster 150 kr. pr. genstand inkl. moms, og opbevaringen koster 150 kr. pr. genstand pr. påbegyndt uge inkl. moms.



CoBrA

Live Auction 911



AUCTION

6 December 2022, 7 pm

PREVIEW

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

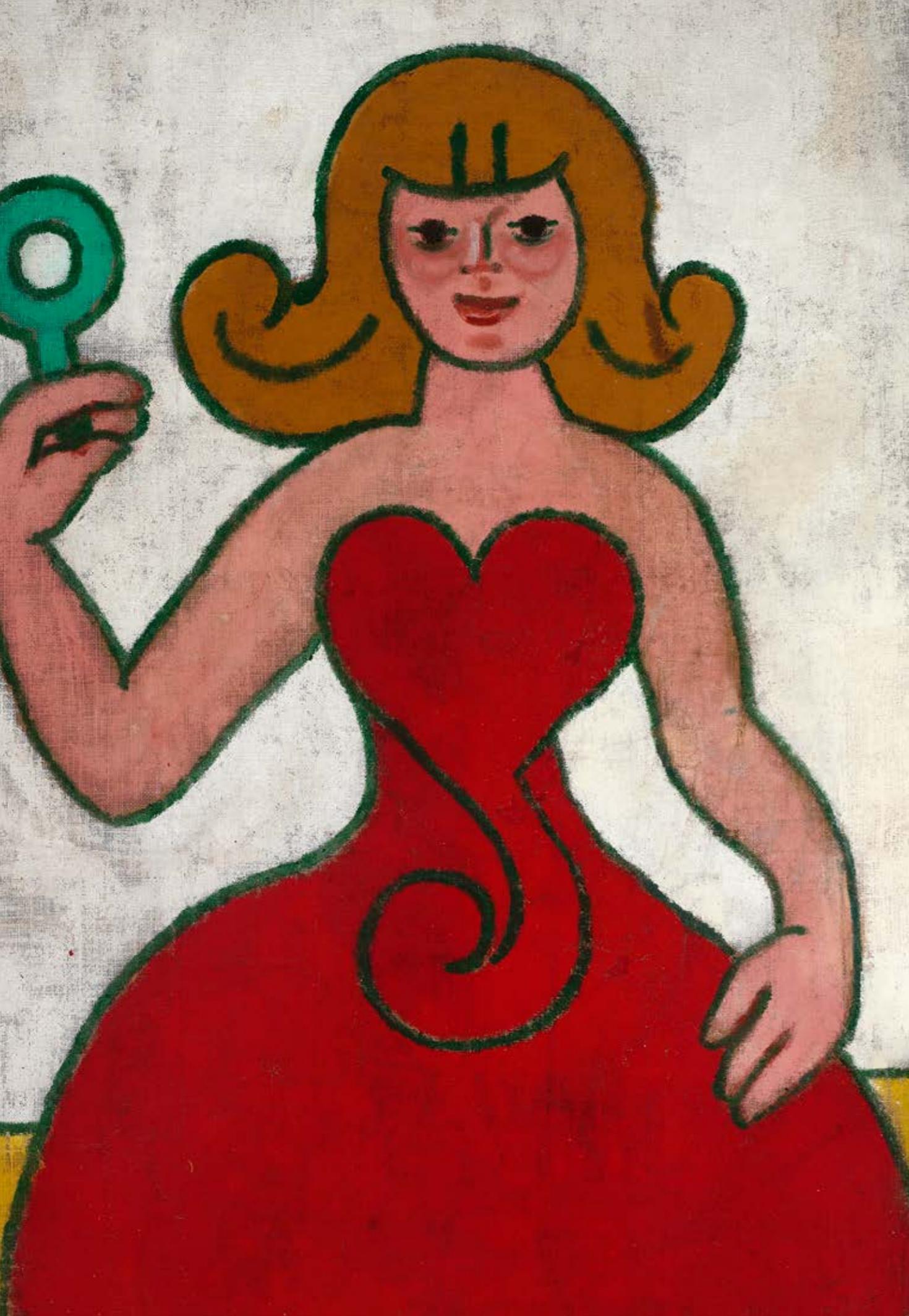
or by appointment



BRUUN RASMUSSEN
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DAYS OF SALE

FINE ART AND ANTIQUES

Tuesday	29 November		
	1 pm	Asian art	1 - 89
	4 pm	Paintings and drawings	90 - 199
Wednesday	30 November		
	2 pm	Books from Valdemar's Castle	200 - 249
	3 pm	Furniture, clocks, silver, bronzes, porcelain and carpets	250 - 387
Thursday	1 December		
	4 pm	Jewellery and handbags	388 - 607

MODERN ART AND DESIGN

Tuesday	6 December		
	7 pm	CoBrA	608 - 728
Wednesday	7 December		
	4 pm	Paintings and sculptures	729 - 840
		Prints	841 - 855
	7 pm	Wristwatches	856 - 914
Thursday	8 December		
	4 pm	Silver and ceramics	915 - 958
		Furniture, lamps and carpets	959 - 1129

IMPORTANT INFORMATION ABOUT BIDDING AT THE AUCTION

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

DEADLINE FOR CLAIMING ITEMS: TUESDAY 20 DECEMBER

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 Tuesday 20 December 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 Thursday 22 December. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

CoBrA – stærke stemmer i efterkrigstidens Europa

“Hvis man ikke går til yderligheder, er der ingen grund til at gå!”

Sådan lød ordene engang fra den danske kunstner Asger Jorn, der var omdrejningspunkt i en af de mest banebrydende og nytænkende kunstretninger i det 20. århundrede. Den fik indflydelse på en stor gruppe af kunstnere gennem flere årtier og vakte genklang langt ud over Europas grænser. Det gælder selvfølgelig CoBrA, og den 6. december kl. 19 i København holder vi i fællesskab med andre auktionshuse under Bonhams' vinger en storslået auktion med 121 fabelagtige værker af CoBrA-bevægelsens mest fremtrædende danske og internationale medlemmer. Auktionen markerer det første store samarbejde i Bonhams' globale netværk, og mange af værkerne har derfor helt i CoBrA's internationalt orienterede ånd været på turné og er blevet vist på udstillinger i Paris, Amsterdam, Bruxelles og København.

Med auktionen hylder vi kreativiteten, fællesskabet, spontaniteten og den eksperimentelle tilgang til kunsten, som udgjorde kerneparolerne i CoBrA. Bevægelsen blev stiftet i 1948 af en gruppe kunstnere af forskellig nationalitet. Med afsæt i de to verdenskriges rædsler opstod CoBrA's idégrundlag som et ønske om at reformere samfundet, gå på tværs af konventioner og skabe en bedre verden for menneskeheden. Således blev kunsten betragtet som et middel til forandring. Kunstnerne ville starte på en frisk, og alle sandheder måtte derfor kastes op i luften for at udvikle et universelt billedsprog, der kunne være med til at samle det krigshærgede Europa. De gjorde op med opfattelsen af kunstneren som et isoleret geni – kunstneren skulle i stedet virke som en del af samfundet og skabe kunst, der kunne påvirke mennesket i en ny og bedre retning.

I sin natur var CoBrA derfor kritisk og politisk engageret, men det var gennem det ubevidste, fantasien og spontaniteten, at kunstnerne fandt vejen til den nye, uspolerede og frigjorte kunst, som de søgte. De hentede inspiration i børnetegninger, mytologier og primitiv folkekunst. CoBrA's fabulerende og vidtforregnede udtryk fandt sin vej gennem en kunst, der overskred alle hidtidige grænser. Deres eksperimentelle tilgang til kunsten betød også, at stort set alle tænkelige medier blev taget i brug – fra maleri, skulptur og keramik til grafik og poesi. Et gennemgående træk på tværs af kunstnerne i gruppen var brugen af de stærke farver og de mærkelige fuglevæsener og figurer, der uroligt og insisterende vrider og vender sig foran os beskuerne.

Hos Bruun Rasmussen har vi en lang tradition for at sælge CoBrA-kunst på vores auktioner til stor glæde for kunstentusiaster, samlere og museer fra hele verden. Gennem tiden har vi mødt mange af kunstnerne via vores arbejde som formidlere af kunst, og en sjov anekdote lyder, at Jesper Bruun Rasmussen engang var ved at hænge et maleri op i auktionssalen forud for et eftersyn. Pludselig lød en stemme bag ham: ”Det hænger på hovedet!”. Da Jesper spurgte, hvor i alverden manden vidste det fra, lød det prompte: ”Fordi jeg er kunstneren“. Det var ingen ringere end den humoristiske Asger Jorn, der efterfølgende tilbød at signere maleriet, så vi kunne opnå en højere pris.

Asger Jorn, Pierre Alechinsky, Karel Appel, Christian Dotremont, Corneille, Sonja Ferlov Mancoba, Carl-Henning Pedersen og Lucebert er på auktionen repræsenteret sammen med andre medlemmer af CoBrA. Højdepunkterne tæller blandt andet Jorns “Le forgeron aveugle” fra 1956, Corneilles “Peinture” fra 1952, Appels “Grosses Tier verschlingt kleines Tier” fra 1958 og Alechinskys “Au Tholonet” fra 1966 (kat.nr. 637, 658, 655 og 665). Vi følger op med endnu mere CoBrA på en Netauktion den 13. december kl. 18 på bruun-rasmussen.dk.

Velkommen til et brag af en fest i CoBrA's tegn!

Niels Raben



CoBrA – Powerful Voices of Post-war Europe

"If you don't go to extremes, there is no reason to go!"

The above quote comes from the Danish artist Asger Jorn, who was the central figure in one of the most ground-breaking and innovative art movements of the 20th century. It would come to influence a large group of artists across several decades and resonate far beyond the borders of Europe. The movement in question is of course CoBrA. Together with several other auction houses in the Bonhams network, we are hosting a major Live Auction on 6 December at 7 pm in Copenhagen with 121 magnificent works of art by the most prominent Danish and international members of the CoBrA movement. The auction marks the first major collaboration in Bonham's global network, and many of the works have therefore, entirely in CoBrA's internationally oriented spirit, been on a travelling exhibition tour in Paris, Amsterdam, Brussels and Copenhagen.

With this auction, we pay tribute to the creativity, community, spontaneity and experimental approach to art, which was at the core of CoBrA. The movement was founded in 1948 by a group of artists of different nationalities. After the horrors of two world wars, CoBrA's ideological foundation arose from a desire to reform society, to move beyond conventions and create a better world for humanity. Art was in this way seen as a means for change. The artists wanted to start anew, and all previously held truths therefore had to be thrown up in the air in order to develop a new universal idiom that could help unite a war-torn Europe. The group did away with the perception of the artist as an isolated genius – the artists should instead see themselves as part of society and create art that would move people in new and better directions.

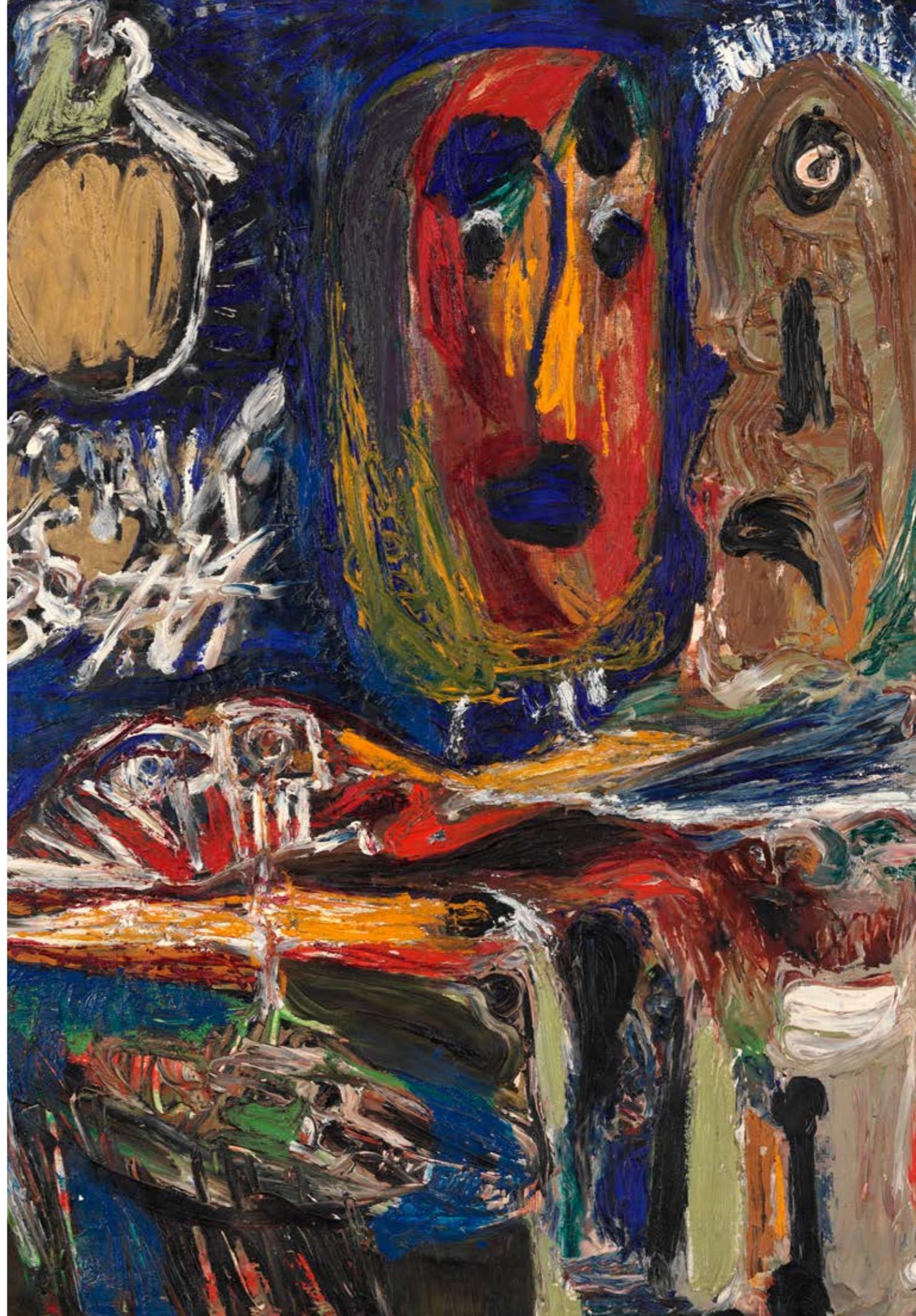
By its very nature, the CoBrA group was therefore critical and politically engaged, but it was through the unconscious, imagination and spontaneity that the artists found the way to the new, unspoiled and liberated art that they sought. They drew on inspiration from children's drawings, mythologies and primitive folk art. CoBrA's fabulating and wide-ranging expressions came out in art that exceeded all previous boundaries. Their experimental approach to art also meant that virtually every imaginable medium was used – from paintings, sculptures and ceramics to prints and poetry. A consistent feature across the artwork in the group was the use of strong colours and the strange bird creatures and figures that restlessly and insistently twist and turn in front of us viewers.

At Bruun Rasmussen we have a long tradition of selling CoBrA art at our auctions to the great delight of art enthusiasts, collectors and museums all over the world. Over time, we have met many of the artists through our work as mediators of art, and a funny anecdote involves none other than Jesper Bruun Rasmussen. Once he was hanging a painting in the saleroom prior to a viewing, when suddenly he heard a voice behind him say: "It's hanging upside down!". When Jesper asked how on earth the man knew this the answer came promptly: "Because I'm the artist". It was none other than the humorous Asger Jorn, who subsequently offered to sign the painting so that we could obtain a higher price at the auction.

Asger Jorn, Pierre Alechinsky, Karel Appel, Christian Dotremont, Corneille, Sonja Ferlov Mancoba, Carl-Henning Pedersen and Lucebert are represented at the auction together with other members of CoBrA. Highlights include Jorn's "Le forgeron aveugle" from 1956, Corneille's "Peinture" from 1952, Appel's "Grosses Tier verschlingt kleines Tier" from 1958 and Alechinsky's "Au Tholonet" from 1966 (cat. no. 637, 658, 655 and 665). We will follow up with even more CoBrA at an Online Auction on 13 December at 6 pm at bruun-rasmussen.dk.

Welcome to a blast of a party in the spirit of CoBrA!

Niels Raben



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Åbningsforedrag & talk

Bredgade 33, København

Åbningsforedrag: Torsdag 24. november kl. 16.30

Museumsdirektør Jacob Thage fra Museum Jorn fortæller om CoBrA-bevægelsen som et internationalt kunstnerfællesskab.

Gallery Talk: Søndag 27. november kl. 12

Chefekspert Martin Hans Borg fra Bruun Rasmussen fortæller historien om Prinsesse Thyra af Danmarks safirdiadem og andre kongelige smykker fra auktionen.

Alle er velkomne!

Opening Presentation and Talk

Bredgade 33, Copenhagen

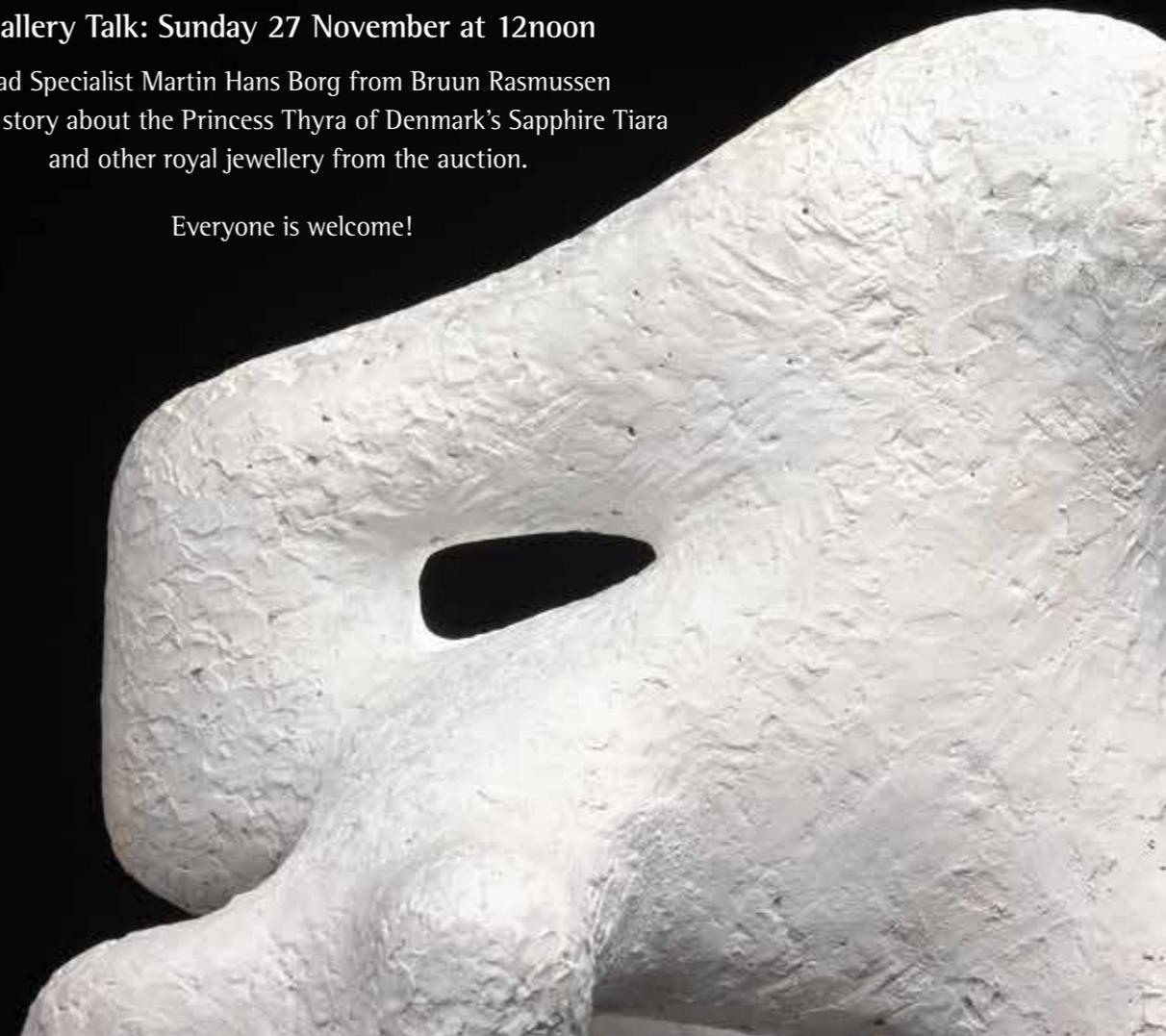
Opening Presentation: Thursday 24 November at 4.30 pm

Museum Director Jacob Thage from Museum Jorn gives a presentation on the CoBrA movement as an international fellowship of art.

Gallery Talk: Sunday 27 November at 12noon

Head Specialist Martin Hans Borg from Bruun Rasmussen tells the story about the Princess Thyra of Denmark's Sapphire Tiara and other royal jewellery from the auction.

Everyone is welcome!





CoBrA

Tuesday 6 December 7 pm

Lot 608 - 728

CoBrA 1948 - 51

In November 1948, a small group of artists from Denmark, Belgium and the Netherlands met at Hotel Notre Dame's café in Paris. The artists included Asger Jorn, Christian Dotremont, Karel Appel and Corneille, who all shared the same thoughts on the role of art in society. Together, they founded the legendary art group with the powerful name of CoBrA – formed by the initials of the artists' hometowns of Copenhagen, Brussels and Amsterdam. The group also used the cobra snake as a symbol for their agenda, because they wanted to be seen as poisonous and aggressive in their attempts to break down the structures of the bourgeoisie, the norms of the time, propriety and capitalism. Seen in a larger perspective, the snake in many Western and non-Western mythologies is also the symbol of the cosmos, which fits with CoBrA's openness towards the liberated societies post World War II, as well as the past and the future and new ways of thinking.



Top from left: Ernest Mancoba · Carl-Henning Pedersen · Erik Ortvad · Ejler Bille · Knud Nielsen · Tage Møllerup · Åge Vogel-Jørgensen · Erik Thomsen.

Middle from left: Karel Appel · Tony Appel · Christian Dotremont · Sonja Ferlov Mancoba with Wonga · Else Alfelt.

Bottom from left: Asger Jorn · Corneille · Constant · Henry Heerup.

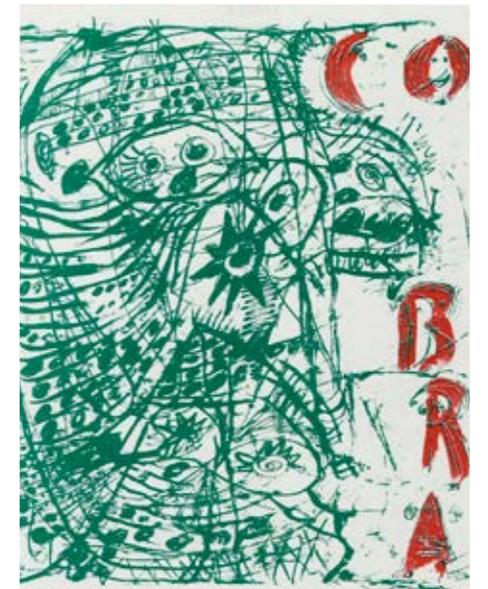
Photo: Museum Jorn.

“To be able to break apart and grow back together again in a better way than before: That's the truly difficult thing to do in art.”
Asger Jorn

An Artistic Revolution

The artists' central contribution to art history was the development of the spontaneous-abstract painting, which contained the notion of a living and liberating art working for the betterment of society. On paper, the group was only active from the end of 1948 until 1951, but the name followed the participating artists for the rest of their careers and touches a large number of other artists across Europe. Thus, although the formal period is short, the spontaneous and expressive approach to art defines the work of many artists across national borders and generations.

CoBrA grew out of two world wars, where a sense of balance at the global level had to be restored and the wounds healed. It was the sense of confinement and the accumulated longing for new sceneries following the war that blew the lid off the energy and imagination of an approach to art that transcended all boundaries. It was once again possible to travel freely and collaborate on developing dreams and formulating visions for a new world. CoBrA artists were connected in both words and deeds, and they became the guarantors of an artistic revolution in Europe. CoBrA's colourful energy explosion is thus eternally relevant and reminds us that art, mobility, peace and freedom are privileges that we cannot take for granted, but which are worth fighting for in all contexts of life – including the world of art.



“Art is like a stick we hold in our hand. Both to help us to stand upright, to walk, and to defend ourselves with.”
Sonja Ferlov Mancoba

Sonja Ferlov Mancoba – An Uncompromising Fighter

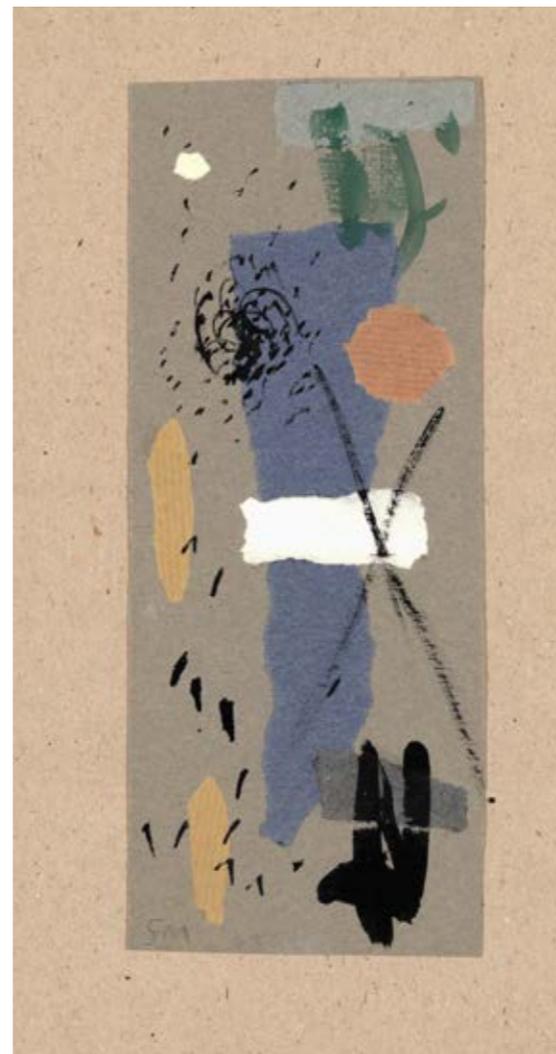
Sonja Ferlov Mancoba (1911–84) is one of the few female CoBrA artists. In the years preceding World War II, she came across surrealism and travelled to Paris, where she rented a studio next to artist Alberto Giacometti, who became her lifelong friend and inspiration. Here, she became an important link between European avant-garde art and the Danish art scene. Mancoba began her artistic endeavours as a painter, but sculpture eventually took over as her main mode of expression. Her idiom is characterised by powerful compositions in the imaginative creatures, poetic masks and warrior figures brimming with life and movement. These sculptures grew out of a keen interest in non-Western cultures, where she found a language that expressed the sense of fellowship between people for which she herself fought.

Throughout her life, Mancoba sought to create art that would forge new connections between people based on spiritual values in the materialistic, selfish world she felt she lived in. It was probably the spirit of community and the free idiom that led Mancoba to the circle around CoBrA. She once said, "Only by virtue of each other can we live and breathe, and no one creates alone", which is fully in line with the CoBrA way of thinking. In 1942, she married CoBrA's South African member, Ernest Mancoba.

Uncompromising, disciplinary and profound are epithets that are easy to assign to Mancoba. She was intensely self-critical when it came to her work, and the downside of this – from a contemporary perspective – was that she discarded a great many of her works. One of her main works, for example, ended up at the bottom of Birkerød Lake because she couldn't get the sculpture to "behave". Mancoba rarely exhibited and did not get involved with the commercial art market. This meant that, like many of her CoBrA peers, she lived in poverty, and her art remained largely unknown until recent years, despite the otherwise marked imprint she left on abstract sculptural art – and not least on CoBrA.



Sonja Ferlov Mancoba. Photo: Museum Jorn.



608

608^{ARR}
SONJA FERLOV MANCOBA

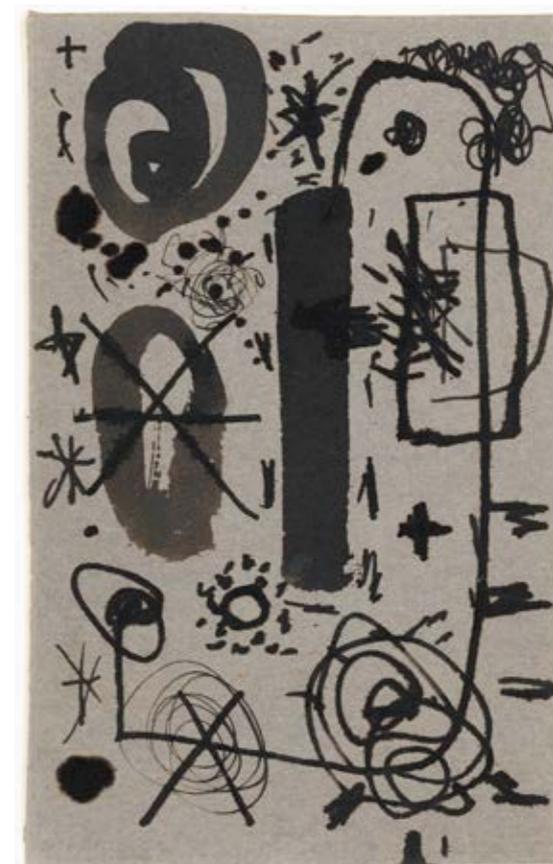
b. Copenhagen 1911, d. Paris 1984

Untitled, 1962. Signed S-M. Indian ink and collage on carton. Sheet size 22.5 x 9 cm.

Exhibited: "Sonja Ferlov Mancoba. Maske og ansigt", Statens Museum for Kunst (National Gallery of Denmark), 9 February - 5 May 2019, cat. no. 137, ill. fig. 135 p. 140.

Provenance: Troels Andersen; former director at Museum Jorn, Silkeborg, Denmark.

DKK 20,000–25,000 / € 2,700–3,350



609

609^{ARR}
SONJA FERLOV MANCOBA

b. Copenhagen 1911, d. Paris 1984

Untitled, 1962. Unsigned. Indian ink on carton. Sheet size 14.5 x 9 cm.

Exhibited: "Sonja Ferlov Mancoba. Maske og ansigt", Statens Museum for Kunst (National Gallery of Denmark), 9 February - 5 May 2019, cat. no. 112, ill. fig. 148 p. 158.

Provenance: Troels Andersen; former director at Museum Jorn, Silkeborg, Denmark.

DKK 12,000–15,000 / € 1,600–2,000

Sonja Ferlov Mancoba: "Koncentration" (Concentration), 1962-63.

Sonja Ferlov Mancoba sculptures grew out of a deep interest in non-Western cultures – in particular African art, which she became acquainted with already in the 1920s through the Danish collector Carl Kjersmeier. The interest was further nurtured by the meeting with her future husband, the South African artist Ernest Mancoba. The couple met in Paris in the late 1930s, and except for a short stay in Denmark from 1947-52, where they never felt completely artistically or personally welcome, it was in France that they spent the rest of their lives together.

Mancoba's sympathetic understanding of art – or "expression", as she described it – was based on a clear desire to highlight the connection and community between people rather than for career-wise or economic considerations. The global outlook and spirituality are therefore essential clues in Ferlov Mancoba's work: "Art is not empty aesthetics but a factor in society, an aid to light the way ahead towards a new and healthier and more humane society, which must replace the exhausted one we live in."

The beautiful plaster figure we are offering at this auction stands naked but strong in all its simplicity. "The sculpture's potential as a physically intrusive presence in the room was truly unfolded in the sculptures of the 1960s, not least "Concentration", 1962-63..., all of which make an impression by virtue of their sculptural mass" (Dorthe Aagesen and Mikkel Bogh: "Sonja Ferlov Mancoba: : Figuren, stemmerne og rummet" (The figure, the voices and the room), in "Sonja Ferlov Mancoba Maske og Ansigt" (Mask and Face), SMK Forlag 2019, p. 97).

The three legs are firmly placed on the ground but are counterbalanced by the curved upwardly turned back. As in so many of Mancoba's sculptures, clear traces of the creative force have been left behind, and the surface thus appears as multiple prints of the artist's hand.

610 ARR

SONJA FERLOV MANCOBA

b. Copenhagen 1911, d. Paris 1984

"Koncentration" (Concentration), 1962-63. Signed SF 62. Plaster. 58 x 47 x 53 cm. Specimens in bronze in the collections of Louisiana Museum of Modern Art, Humlebæk, Denmark and Nordjyllands Kunstmuseum (Kunsten), Aalborg, Denmark.

Literature: Robert Dahlmann Olsen: Sonja Ferlov Mancoba, Vor Tids Kunst 72, Copenhagen, 1971, ill. p. 34.

Literature: "Sonja Ferlov Mancoba. Skulpturer/Sculptures", 2003, cat. no. 47, misstated as no longer existing. Version in bronze ill. p. 128.

Provenance: Private Collection, Denmark. Acquired in 1966.

Provenance: Bruun Rasmussen Kunstauktioner, auction 741, Copenhagen, 2005, cat. no. 39.

Acquired at this auction by John Hunov.

Provenance: The Collection of Birte Inge Christensen & John Hunov, Copenhagen.

DKK 100,000-125,000 / € 13,500-17,000



610



611

611^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled. Signed Asger Jørgensen 37. Oil and collage on board. 21 x 27.5 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 70.

Provenance: H. Ahlburg, Silkeborg, Denmark; friend of Asger Jorn.

Provenance: J.N. Streep, New York.

Provenance: Private Collection, Denmark.

DKK 150,000-200,000 / € 20,000-27,000

612^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

View of rooftops. Signed Asger O.J. Paris, 37. Oil on canvas laid down on masonite. 62 x 50 cm.

Literature: Guy Atkins: "Asger Jorn in Scandinavia" 1930-1953", London, 1968, no. 62, ill. p. 321.

Exhibited: Malernes Vandredstilling, 1961.

Provenance: Galerie Birch, Copenhagen.

Provenance: "Cobra 50 Years", Kunsthallen Kunstauktioner, auktion 488, Copenhagen, 11 February 1998, cat. 100, ill. p. 81.

Provenance: Private Collection, Denmark.

DKK 60,000-75,000 / € 8,050-10,000



612



613

613^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled. Signed Asger O.J. Paris-37. Gouache on paper. 27 x 34 cm.

Provenance: Galleri Darell, Copenhagen. Acquired here by the present owner.

DKK 100,000-125,000 / € 13,500-17,000



614

614^{ARR}
ERIK THOMMESEN

b. Copenhagen 1916, d. 2008

Woman, bust. Signed Erik 1941. Beech. H. 74 cm.

Literature: Henning Jørgensen: Catalogue raisonné in "Billedhuggeren Erik Thommesen. The sculptor", Holstebro Kunstmuseum, Kunsthallen Brandts Klædefabrik & Bornholms Kunstmuseum, 2001, no. 28.

*Provenance: Verner Permild, Copenhagen. Thence by descent in the family.
DKK 125,000–150,000 / € 17,000–20,000*



615

615^{ARR}
EGILL JACOBSEN

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

"Figurer i rødt" (Figures in red), 1949. Unsigned. Oil on canvas. 72 x 92 cm.

Literature: Per Hovdenakk: "Egill Jacobsen 1. Malerier 1928-65", Copenhagen, 1980, no. 1949/13.

Exhibited: Grønningen, Copenhagen 1950, cat. no. 80.

Exhibited: "Nordiska Konstförbundets 5-årsutställning", Atheneum, Helsinki, 1950.

Exhibited: "Egill Jacobsen. Retrospektiv udstilling", Charlottenborg, Copenhagen, 1960, cat. no. 66.

Provenance: Helmer Jørgensen, Nærum.

Provenance: Private Collection, Denmark. Thence by descent in the family.

DKK 300,000–400,000 / € 40,500–54,000

Stephen Gilbert: Untitled, 1948.

Stephen Gilbert (1910–2007) worked most of his life outside the borders of Scotland. He began his foreign adventure in Paris in 1939, where he embraced the avant-garde movement. When the war broke out, he moved to Ireland where he exhibited with the White Stag Group. After the war he and his wife, sculptor Jocelyn Chewett, returned to Paris. Gilbert exhibited at the Salon des Surindépendants in 1948, and here his paintings caught the eye of Asger Jorn who invited him to join the CoBrA group. At the group's meeting house in Bregnerød Gilbert joined in decorating the house with murals, and in 1950 his work adorned the cover of the "CoBrA Biblioteket (The CoBra Library). In his paintings the butterfly was a frequently used motif, and in accordance with the CoBrA imagery, brought to life by a naive line and a strong colour palette. During the 1950s his paintings became more and more abstract, and Gilbert started to experiment with the three-dimensional space making sculpture his primary medium for a long period of time. The CoBrA movement was central to Gilbert's artistic practice but he moved on from the febrile imagery and replaced it in favour of an abstract and architectural approach that sought to challenge the surrounding space.



616

616^{ARR}
STEPHEN GILBERT

b. Fife, Skotland 1910, d. Frome, England 2007

Untitled. Signed S. Gilbert 1948. Oil on canvas. 89 x 116 cm.

Exhibited: Salon des Surindépendants, Paris, 1948.

Exhibited: Artistes anglais contemporains, 1949.

Exhibited: "Cobra 1948-1951", Musée d'Art Moderne de la Ville, Paris, Espace d'Art Contemporain - Maison de la Culture, Chalon-sur-Saone and Musée des Beaux-Arts, Rennes, 1983, cat. no. 79. Ill. in the exhibition catalogue p. 150.

Provenance: The artist's Collection.

Provenance: Galleri Darell, Copenhagen. Acquired here by the present owner.

DKK 75,000–100,000 / € 10,000–13,500

Else Alfelt: Untitled, 1939.

In Denmark, the 1930s becomes a decade that offers major breakthroughs on the artistic front. It is in this decade, specifically 1933, that Ejler Bille and Vilhelm-Bjerke Petersen organize their first exhibition under the name *Linien* (The Line). *Linien* later became the name of the group of artists who would explore abstract surrealist painting in Denmark. In addition to the founders of the group, artists such as Henry Heerup, Asger Jorn and Else Alfelt are active participants.

The painting here is an expression of innovation, where the main emphasis is placed on the structure of colour and form rather than mirroring reality. It is a work that, in its use of colour, strong expressions and stringent geometric shapes, reminds the viewer of a new painterly era characterized by the modernist spirit of the time. The canvas is divided into fields of colour contrasted by dark contour lines and black figures; the right half is dominated by warm red-orange colours, while the left is kept in a cooler bluish palette. The circle and the spiral are continuous figures, placed around the image, which creates a trembling, restless movement.

It is a far leap between Alfelt's explosive and volcanic works from the late 30s to the calmer, harmoniously attuned, dreamy mountain landscapes that emerge later in her work.



Else Alfelt 1942.
Photo: Marinus Andersen /
Carl-Henning Pedersen og Else Alfelts Museum.



617

617^{ARR}

ELSE ALFELT

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

Untitled. Signed Else Alfelt 39; signed and dated on the reverse.
Oil on canvas. 68 x 98 cm.

*Exhibited: Kunstnernes Efterårsudstilling, Copenhagen, 1939.
Exhibition label on the reverse.*

*Provenance: Galleri Darell, Copenhagen. Acquired here by the present
owner. DKK 200,000–250,000 / € 27,000–33,500*

618^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Together but not content", 1948. Signed Jorn 48. Executed on the island of Djerba off the coast of Tunis. Oil on canvas. 54 x 45 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 563, ill. in large format fig. 153 p. 171 and p. 378.

Exhibited: "Asger Jorn", one-man exhibition. Preface by Asger Jorn, Birch's Kunsthandel (Galerie Birch), Copenhagen, 1949, cat. no. 10.

Exhibited: "Dansk konst: Höstudstillingen och Koloristerne", Gothenburg, Sweden, 1950, cat. no. 65.

Exhibited: "8 danskar ur Ingmar och Rigmor Hambergs samling". Mixed exhibition of works by eight Danish artists from the private collection of Ingmar and Rigmor Hamberg in Gothenburg. In 1960 the collection was exhibited at Kungsbacka, a small town south of Gothenburg, Gothenburg, 1959, cat. no. 26.

Exhibited: "Cobra", Museum Boymans-van Beuningen, Rotterdam, 1966, cat. no. 147, ill. p. 76.

Exhibited: "Cobra", Louisiana Museum of Modern Art, Humlebæk, Denmark, 1966, cat. no. 145.

Provenance: Galerie Birch, Copenhagen.

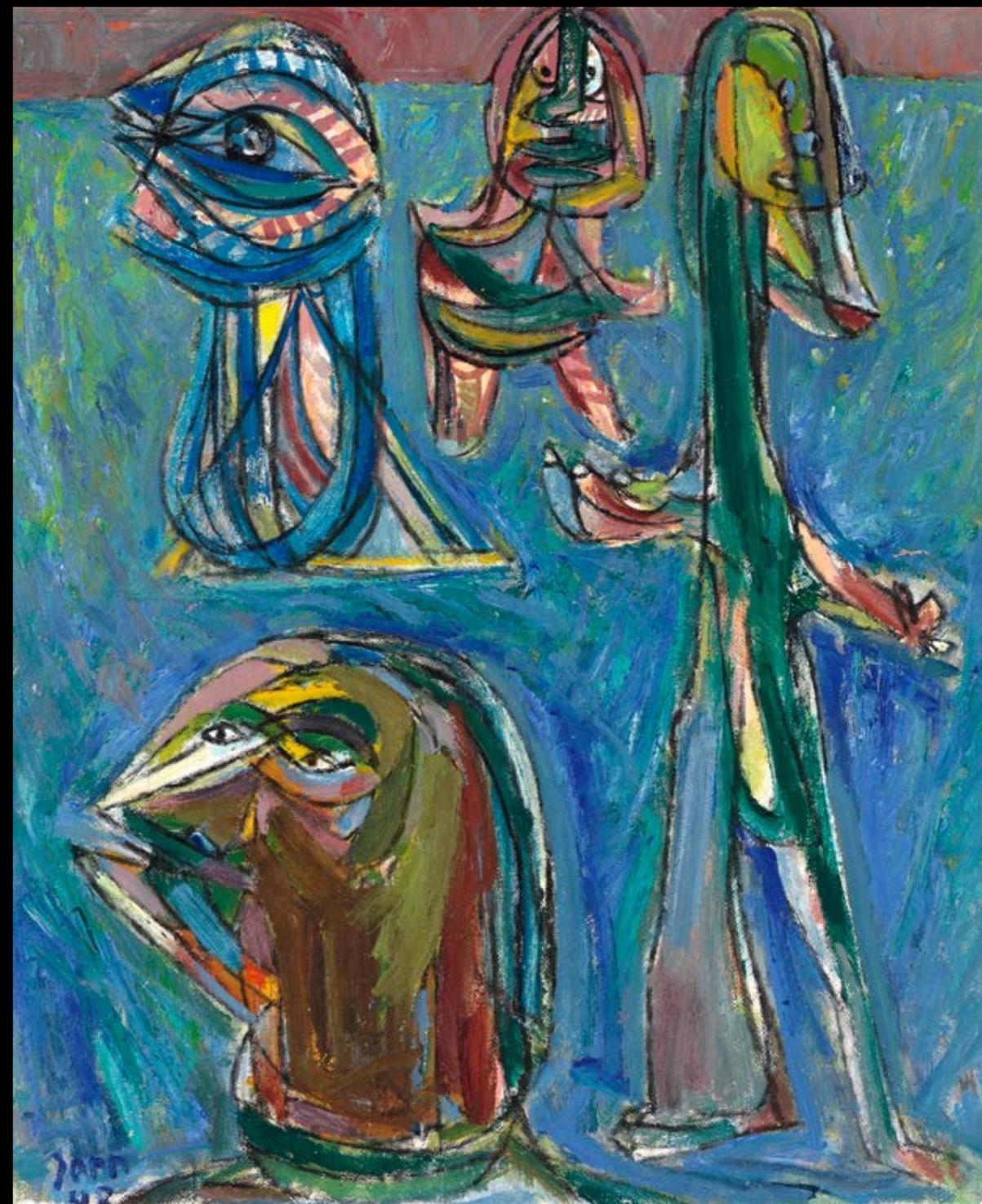
Provenance: Mrs. Rigmor Hamberg, Gothenburg, Sweden/Rågeleje, Denmark.

Provenance: Hans Kjærholm, Aarhus, Denmark.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private Collection, Denmark.

DKK 400,000-500,000 / € 54,000-67,000



618

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"The only solution for sustained international activity is, in our opinion, an organic experimental collaboration that avoids all the sterile and dogmatic theories."

*Christian Dotremont, CoBrA's Manifesto
"La Cause Était Entendue"
(The Case Was Heard), 1948.*

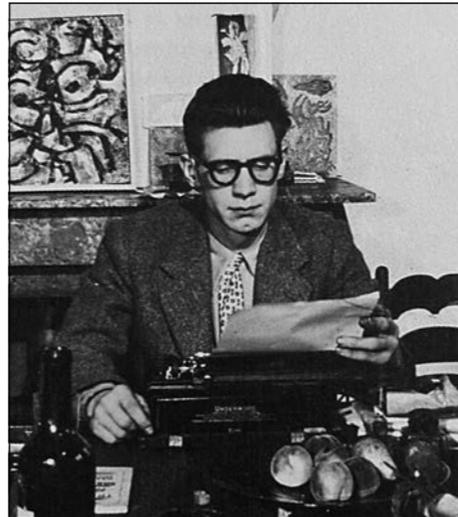
Christian Dotremont – The Poet of CoBrA

The Belgian artist Christian Dotremont (1922–79) found his special place in CoBrA as the group's poet and philosopher. He formulated CoBrA's manifesto "The Case Was Heard" during the inaugural meeting at the Hotel Notre Dame café in Paris in 1948, and he was the group's primary spokesperson and secretary until 1951.

Dotremont was a poet, and his career was formed within the intellectual atmosphere of Surrealism in Belgium during the 1940s, where the way forward was through revolutionary thinking in a close embrace with artistic experiments. In his later fellowship with the other CoBrA artists, he found a way to weave art and politics even closer together. He was inspired by the spontaneity in his colleagues' visual art, which for him held great opportunities for renewal.

The written word was always Dotremont's starting point – even when he later supplemented the poetry with a career as a visual artist. His paintings appear as beautiful, almost calligraphic, patterns, often completed by a poetic text at the bottom. He thus established a bridge between the otherwise separate worlds of the written word and visual art. He called these images "Logograms", where he created smooth transitions between the meaning of the poetic texts and the graphic effect of the brushstrokes.

Dotremont's work showcases CoBrA's thoughts on the community and the collective experiment that became an artistic form of conversation between the group's members. Here, works and exhibitions were created across artforms and artists. This was expressed in the "Word paintings", which Dotremont created together with Asger Jorn, Pierre Alechinsky, Karel Appel and Corneille. Another example of the collective experiment is Dotremont's collection of poems "Vues Laponia" from 1957, where the individual poems were illustrated by the same artist colleagues.



Christian Dotremont. Photo: Serge Vandercam.





619

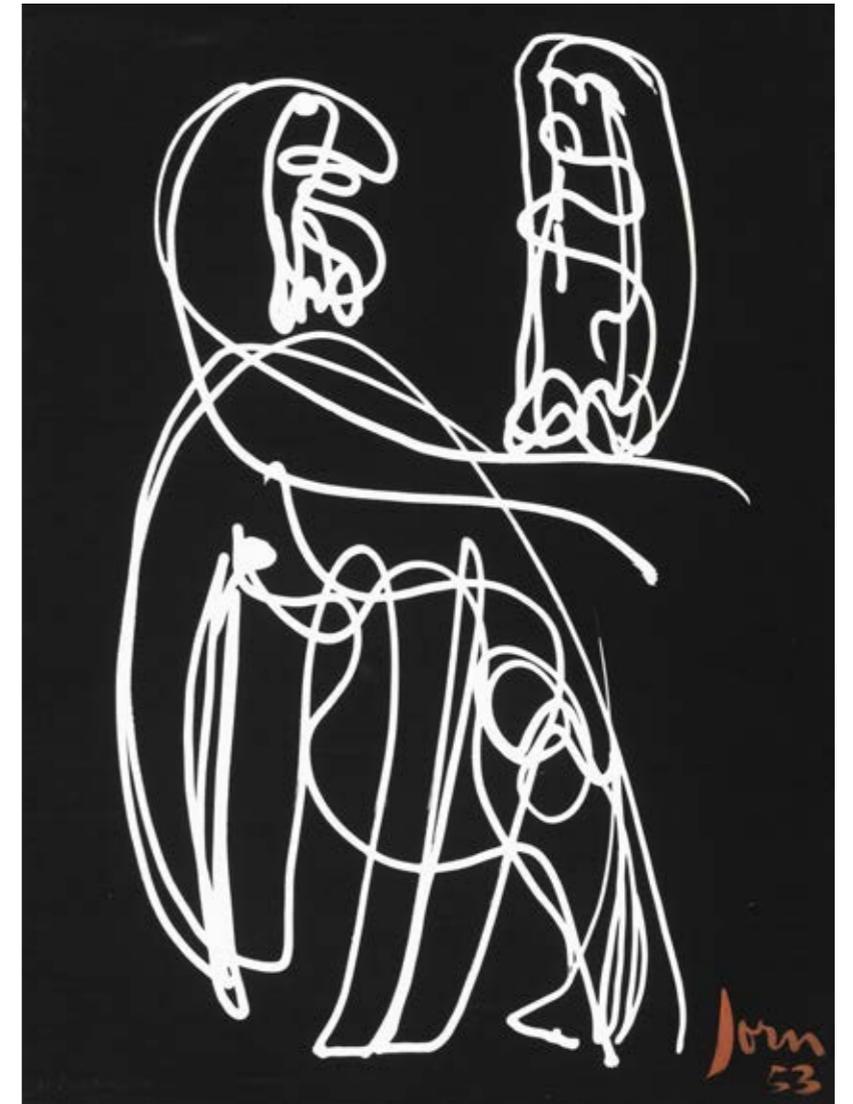
619^{ARR}
CHRISTIAN DOTREMONT

b. Tervuren 1922, d. Buizingen 1979

"métempsychose des choses et des mots" (metempsychosis of things and words). Original logogram. Signed Dotremont 1979. One of the last Dotremont logograms. Oil on paper. 40 x 23.5 cm.

Provenance: Private Collection, France.

DKK 90,000–110,000 / € 12,000–15,000



620

620^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Overkørt" (Run over). Light Drawing no. 12. Signed Jorn 53 and on stamped on the reverse Fot. Poul Pedersen 71. Photo gravure on canvas laid down on board. 118 x 88 cm.

Literature: Virtus Schade: "Asger Jorn", Copenhagen, 1965. The series mentioned p. 75 and 77.

Literature: "Jorn 21 Lystegninger". Catalogue published in connection with an exhibition curated by "Århus Kunstforening af 1847" in connection with Århus Festuge 1971, cat. no. 20, ill.

Exhibited: Århus Kunstforening af 1847. Exhibition at Århus Festuge 1971.

In 1953 – together with photographer Poul Pedersen – Asger Jorn executed 21 drawings "in air" with a flashlight in front of a camera. Each drawing was made in two versions, one positive and one negative. The type is mentioned in Virtus Schade: "Asger Jorn," p. 75 and p. 77. DKK 200,000–250,000 / € 27,000–33,500

Henry Heerup: "Dans og musikken" (The Dance and the Music), 1932.

The early 30s were curious and productive years for Heerup. He graduated from the Danish Royal Academy of Fine Arts in 1932, and during the following years he exhibited together with the artist group Linien (The Line) together with the artist association Corner and several times as a guest at the artist association Grønningen. His obvious talent and early developed sense of symbolic abstraction attracted attention and made him exciting for several of the innovative artistic movements of the day. Although his compositions did not quite fit in with either Linien's surrealist works or Grønningen's more traditional depictions of nature, forward-looking artists of the time were keen to exhibit their works alongside his. Even in these early years, he was already more Heerup than cubist, surrealist or anything else, and thus fitted in everywhere and nowhere.

Many of his artist friends and acquaintances were at this time part of the circle surrounding Linien's exhibition and journal. The group gained great importance and can be seen as a kind of initiator of the development that directly led to the formation of CoBrA. A development that sought to create a greater connection between art and society in general. This was an idea that arose from Wassily Kandinsky's book "Punkt zu Linie und Fläche" from 1926, which also inspired the name Linien; and an endeavour that seems almost synonymous with Heerup's work as a whole.

"Dans og Musikken" (The Dance and the Music) is a fine example in a large format of the symbolic, exploratory imagery that characterises the young Heerup. Magnified elements of everyday life and instruments are part of a landscape where a circle of angular figures in the foreground are united hand in hand. It is the course of life depicted as a dance in a big, bright vision filled with music and a sense of community; people pictured in an environment which, as with his garbage models, includes everyday objects and shifts their meanings and proportions.



Henry Heerup and family in the garden.
Photo: Heerup Museum.



621

621^{ARR}

HENRY HEERUP

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

"Dans og musikken" (The Dance and the Music), 1932.
Signed Heerup. Oil on canvas. 151 x 171 cm.

Exhibited: Kunstnernes Efterårsudstilling, Copenhagen, 1932.
Label on the stretcher.

Exhibited: Kunstforeningen, Copenhagen, 1957, cat. no. 15.

Exhibited: Biennial of Sao Paulo. Label on the stretcher.

Exhibited: XXXVI Biennale Internazionale d'Arte di Venezia,
1972. Label on the stretcher.

Exhibited: Sophienholm, Lyngby, 1972. Label on the stretcher.

DKK 200,000–300,000 / € 27,000–40,500



622

622^{ARR}

REINHOUD D'HAESE

b. Geraadsbergen 1928, d. Paris 2007

"Allegiance" (Allegiance), Morville 1989. Brass.
164 x 75 x 63 cm.

Literature: Guy Pieters: "Reinhoud. Catalogue raisonné.
Tome 4 / Sculptures 1988-1992", 2010, no. 1612,
ill. p. 80.

Exhibited: "Reinhoud Paperwork 1962-1992", Musée
d'Ixelles, Brussels, 1992.

Exhibited: "Reinhoud", Galerie Guy Pieters, Knokke-le-
Zoute, Belgium, 1992, ill. in the catalogue p. 194.

Provenance: Collection Guy Pieters Gallery.
DKK 60,000-90,000 / € 8,050-12,000



623

623^{ARR}

ANTON ROOSKENS

b. Griendtsveen 1906, d. Amsterdam 1976

"Menaced Birds". Signed Rooskens 69; signed
on the reverse Rooskens No. 192. Oil on canvas.
150 x 125 cm.

Exhibited: Cultureel centrum, Venlo, The Nether-
lands, cat. no. 56.

Exhibited: "Cobra i Court - 21 from Cobra after 21
years", Court Gallery, Copenhagen, 12 October -
5 November, 1970, ill. in the catalogue.

Provenance: Court Gallery, Copenhagen.
DKK 200,000-250,000 / € 27,000-33,500



624

624^{ARR}
EJLER BILLE

b. Odder 1910, d. Ørby 2004

"Gående figur" (Walking Figure). Designed in 1948; cast in 1980. Signed Bille, 6/6. Bronze. H. 30 cm.

Literature: Ejler Bille and Poul Vad: "Fortegnelse over skulpturer af Ejler Bille" (Registry of sculptures by Ejler Bille), Signum, 1, 3, 1961, the original plaster version listed as no. 31.

DKK 70,000–80,000 / € 9,400–11,000



625

625^{ARR}
EGILL JACOBSEN

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

"Essaouira, Maroc", 1974. Signed and dated on the reverse. Oil on canvas. 89 x 116 cm.

Literature: Per Hovdenakk: "Egill Jacobsen 2. Malerier 1965–80", Copenhagen, 1985, no. 1974/2.

Exhibited: Galerie Mark, "Brøndsalen", Copenhagen, 1977.

Provenance: Galleri Darell, Copenhagen. Acquired here by the present owner.

DKK 300,000–350,000 / € 40,500–47,000



626

626^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

"Asking again". Signed Appel 74. Acrylic on paper laid down on canvas. 56 x 76 cm.

*Provenance: Galerie Moderne, Silkeborg, Denmark.
 Acquired by the present owner's family in the 1970s.*

DKK 80,000–100,000 / € 11,000–13,500



627

627^{ARR}
CARL-HENNING PEDERSEN

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

"Rød stjerne" II (Red Star, II), 1991. Signed, titled and dated on the reverse. Oil on canvas. 102 x 82 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

*Provenance: Sold on behalf of "Carl-Henning Pedersen's
 Et Sidsel Ramson's Foundation".*

DKK 200,000–250,000 / € 27,000–33,500

Else Alfelt: "Fuldmånen og Halvmånen" (The Full Moon and The Half Moon – The Big Nothing).

Else Alfelt belongs among the experimental art pioneers who, from the 1930s and onwards, brought abstract art into the spotlight in Denmark. Although she began painting at a very young age, she never received any formal education since her original application to the Royal Danish Academy of Fine Arts was rejected.

In 1933, Alfelt stayed at the Folk High School in Elsinore, where she met her future husband, Carl-Henning Pedersen. The meeting was a defining moment for both people, both artistically and privately, as the relationship, in addition to becoming a warm, loving relationship, also functioned as a fruitful artistic collaboration. Alfelt made her debut at The Danish Artists' Autumn Exhibition in 1936, and from this point on she was an integrated part of the period's pioneering artists that made their distinctive marks on Danish art history. In 1941, she participated in the artist group Helhesten's famous Tent Exhibition at Bellevue and also participated in the Autumn Exhibition in 1946. She was also one of the CoBrA movement's few female members.

When someone like Alfelt dreams of mountains, but that person is born in a country like Denmark, then there is only imagination to fall back on, and Alfelt therefore paints mountains before she experiences them in real life. Although her works take on the shape of striving mountain peaks already in the 1940s, it is only after the war that Alfelt visits Swedish and Norwegian Lapland: "I think mountains act as a border between the real and the unreal, it is the place where heaven and earth meet", as she expresses it in an interview with Virtus Schade in 1955. The encounter with this type of nature truly liberates Alfelt's colouristic and lyrical talent, and moods of nature then became a dominant source of inspiration and driving force in her work.

Her artistic source was continuously nourished through countless journeys to places far and wide, as can be seen in the two following works, both of which come from the Carl-Henning Pedersen and Sidsel Ramson Foundations.

628^{ARR}

ELSE ALFELT

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

"Fuldmånen og Halvmånen" (The Full Moon and The Half Moon - The Big Nothing). Inscribed on the reverse Else Alfelt (chp), Carl-Henning Pedersen's samling. Oil on plywood. 128 x 106 cm.

Provenance: Sold on behalf of "Carl-Henning Pedersen's & Sidsel Ramson's Foundation". DKK 100,000–125,000 / € 13,500–17,000



628



629

629 ^{ARR}
HENRY HEERUP

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

Fjernsynsmanden (The Television Man), c. 1952.
 Signed Heerup. Oil on masonite. 30 x 40 cm.

*Provenance: "COBRA - 40 Years Anniversary", Kunst-
 hallen Kunstauktioner, auction 373, Copenhagen,
 8 November 1988, cat. no. 99, ill. p. 107.*

DKK 30,000–40,000 / € 4,050–5,400

630 ^{ARR}
HENRY HEERUP

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

"Nisse med bøjet arm" (Elf bending his arm),
 c. 1950. Unsigned. Carved sandstone. H. 43 cm.

*Exhibited: "Cobra 50 år", Esbjerg Kunstmuseum,
 1998, cat. no. 14.*

Provenance: Private Collection, Denmark.

*The title of the sculpture was confirmed in a letter
 from Henry Heerup to a previous owner, 1985.*

DKK 40,000–50,000 / € 5,400–6,700



630



631

631 ^{ARR}
EGILL JACOBSEN

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

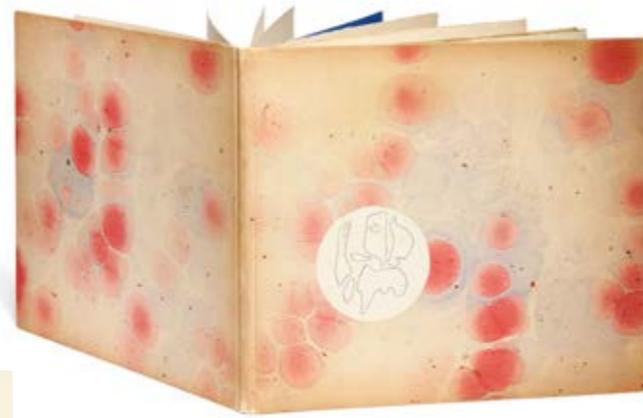
"Rødt landskab" (Red Landscape), 1972. Signed, titled
 and dated on the reverse. Oil on canvas. 72 x 57 cm.

Provenance: Galerie Birch, Copenhagen.

DKK 150,000–175,000 / € 20,000–23,500



632



632
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Pigen i ilden", 1938 (1939). Signed Asger Jørgensen, No. 25. and Genia Katz-Rajchmann. Illustrated with linocuts in colours by Asger Jorn. Executed in A. Bernh. Larsens Bogtrykkeri, Silkeborg. Executed in 50 num. ex. on Ingres Paper, Bound by Hans Jørgensen, Silkeborg, and 150 ex. Clichés from Reproduktionsanstalten Illu-grafia, Copenhagen.

Literature: Van de Loo 8.

The artist's first book with linocuts. One of Jorn's most charming books unmistakably showing his fascination of Miro. One of 50 numb. and by Jorn and Rajchmann signed copies on Ingres Paper.

DKK 20,000–25,000 / € 2,700–3,350



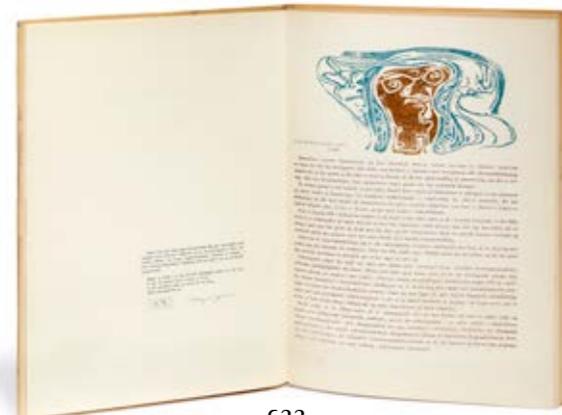
633
ASGER JORN

b. Vejrum 1914, d. Århus 1973

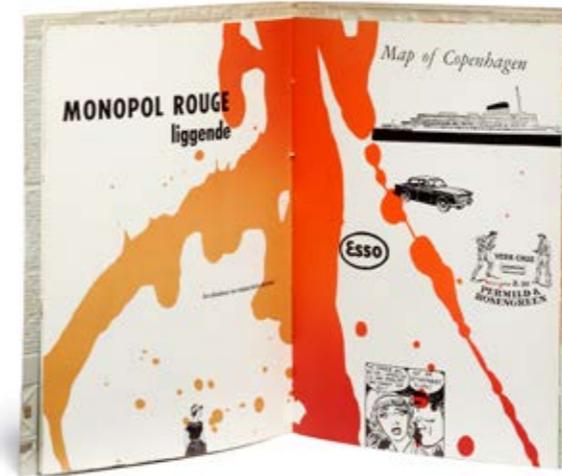
"Held og Hasard", 1952. Book. Illustrated with 109 linocuts by Jorn. Signed Asger Jorn, 59/60. Printed by Asger Jorn & Johannes Gregersen in Emil Stechers Bogtrykkeri, Silkeborg. Publisher's cased boards with original lithographed sideboards and cloth-back.

Literature: Van de Loo 123 A.

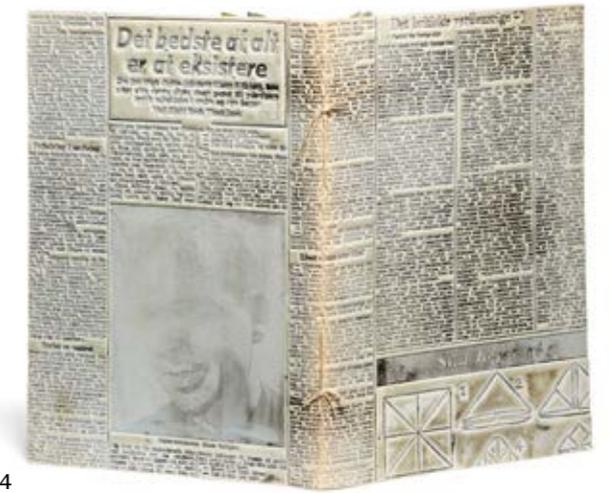
Jorn himself considers this book of great importance and therefore he sent 3 copies (without illustrations) to the Philosophic faculty of the University hoping for having it accepted as a thesis. Professor in philosophy Bent Schulzer was positive and found the book well



633



634



634
ASGER JORN AND GUY ERNEST DEBORD

b. Vejrum 1914, d. Århus 1973 / b. Paris 1931, d. Bellevue-la-Montagne 1994

"Fin de Copenhague", 1957. Booklet. Signed Jorn and G.E. Debord. Édition Le Bauhaus Imaginiste. Cph. Printed by Permild & Rosengreen, Copenhagen. 1st edition. No. 39 of 200 copies. The most sought-after of Jorn's books. Original binding. 28.5 x 20.5 cm.

The original, unreproducible covers, made of super-tactile flong embossed with pages from newspapers, were all different. This book documents a unique moment of collaboration between an expressionist painter and a radical filmmaker, through a form of spontaneous and collective artistic production. The experiment, unique in both artist's oeuvre, combines photolithographs of Jorn: paint drips with images from a local newsstand of ads, building plans, photographs etc.

The book was made during 24 hours as an artistic experiment. The book is, with its many cards and names of places, a kind of psychological landscape, an intoxicated cartography, and Jorn's final goodbye to Copenhagen.

Literature: Hofman Hansen (ed.): A bibliography of Asger Jorn's writings, #166 + Thomas Hvid Kromann: "Montager svøbt i matricepap. En materialearkæologisk undersøgelse af Asger Jorn og Guy Debords "Fin de Copenhague"", in Fund og forskning, Vol. 54, p. 587, 2015. DKK 60,000–80,000 / € 8,050–11,000

written, but had to turn it down as it was not a scientific work. Jorn on the other hand was not interested in a doctorate title but wanted to have a dialogue between art and science.

Jorn was personally participating in the printing of the book together with Johannes Gregersen in Emil Stechers printing house in Silkeborg. The book is stated as being printed in 3 different variants: 25 copies on imitated handmade paper, 60 copies on unglazed paper and 24 copies on glazed paper; all 3 "variants", however, are printed on the same type of paper. As Jorn was a poor man at the time and did not have money to cover printing-expenses, he made a first subscriptions-invitation which gave 25 buyers. This was followed up by 2 others which gave 60 and 24 buyers respectively. Moreover the price was doubled at each subscription-invitation.

DKK 25,000–30,000 / € 3,350–4,050



635



635 ^{ARR}
ASGER JORN
 b. Vejrum 1914, d. Århus 1973

Two plates; polychrome decorated porcelain. Both signed on the reverse A.J. Albisola 54. Diam. 23.5 cm. (2)

Provenance: The Collection of Birte Inge Christensen & John Hunov, Copenhagen.

DKK 50,000–60,000 / € 6,700–8,050

636 ^{ARR}
ASGER JORN
 b. Vejrum 1914, d. Århus 1973

Untitled. Signed AJ, Albisola, Italia 54. Decorated and glazed earthenware. H. 9 cm. Diam. 25 cm. and Untitled. Signed Jorn 53, stamped SP for 'Silkeborg Pottmageri'. Decorated and glazed earthenware. H. 8.5 cm. Diam. 23.5 cm. (2)

Provenance: The Collection of Lily Weiding & Morten Grunwald, Copenhagen.

DKK 50,000–60,000 / € 6,700–8,050



636



“The very essence of art is to move man.”
 Asger Jorn

Asger Jorn – a Reckless Rebel

The Danish artist Asger Jorn (1914–73) is a central figure of post-war European avant-garde art. He was not only the leading force behind CoBrA – with his radical devil-may-care attitude and big ego he also became the group's artistic rebel. Art and life could not be separated for Jorn. Art was a way of life, and he was an artist in everything he did.

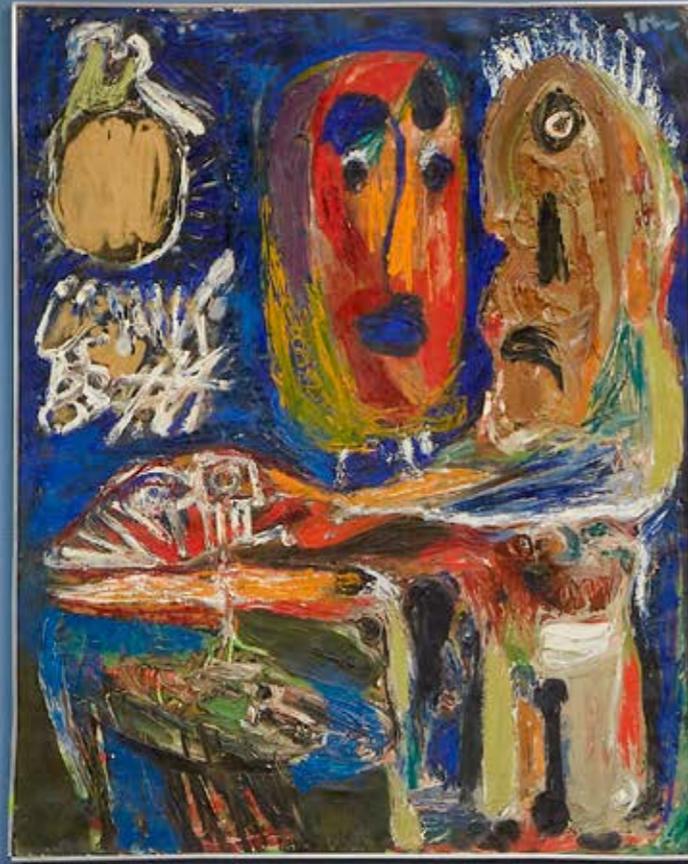
Jorn was forever pushing boundaries when it came to art, life and the world. His vision was broad, and throughout his life he conversed with artists, poets and political freethinkers across national borders. This adventure began in 1937 when he as a 23-year-old artist drove a motorcycle down through Europe, before he ended up in Paris as a student of one of Modernism's great painters: Ferdinand Léger.

Jorn's artwork is always intense, energetic and passionate. He often deals with themes that touch upon universal themes such as life, death, love and happiness. Like many of the post-war artists, he worked with the idea of community as well. He was critical of an elevated view of art and deliberately challenged high culture with his use of banality, irony, and anti-aesthetics. Jorn was preoccupied with myths and fairytales. To him, gods, monsters, and fabulous creatures stood as symbols for us humans, and Jorn's works are often populated by fanciful and mysterious creatures – always inscribed on the canvas in a spontaneous, experimental and free idiom.

With his revolutionary thoughts, his work was centered around a commitment to improving society. He saw art as an important part of the struggle against the delusions of capitalism – a means to an end: a better world. As an artist, he was extremely productive – he painted over 2,000 works and continuously explored other forms of expressions as well such as prints, ceramics and image weaving. In addition, he was the author of 23 theoretical books on art, a sea of socially critical articles and published various art journals. For Jorn, everything went fast, and he kept going at this pace throughout his whole life carried by his enormous restlessness as a human being.



Asger Jorn. Foto: Museum Jorn.



Asger Jorn: "Le forgeron aveugle" - "d'une mythe muet" (The Blind Blacksmith), 1956.

After his solo exhibition at the Galleria d'Arte del Naviglio in Milan in 1955, Jorn raised funds the same year to buy an apartment in Paris. With this, he is back in the city where, two decades earlier, he began his artistic schooling in earnest with Fernand Léger. Although Jorn has already had a leading role in the founding of CoBrA, he knows that he can only really establish a name for himself once he has gained a foothold in the city of cities. It is important that he is represented by the right gallery and crucial that he gets to exhibit in several European metropolises. The sale of "The witches of Pozzo Garitta" to the collector Henri Lezard, as well as proceeds from Galerie Birch, ensures a few months of peace to focus on work and secure the important agreement with Galerie Rive Gauche. The artwork for the first solo exhibition must be ready in June 1957, and it is crucial that Jorn gets into a good flow. A characteristic trait of this period is the marked materiality with which Jorn constructs his works. The parallel work with the ceramics in Albisola is also significant – it seems to be the same powerful source from which these works grow.

The title of the work can be interpreted in several ways: The blacksmith as a mythological tamer of the primordial power of fire: a creator who, like the artist, processes the liquid matter and provides it with form and expression. The blindness should hardly be understood as something negative, but rather as a recognition of an unstoppable creative urge and power: Despite limitations, the artistic drive does not allow itself to be slowed down: the work of the hand and the spirit merge in a gigantic effort of power and become a new type of plasticity. Whether the expression comes to life as sculptures, ceramics, prints, collages or paintings is a technicality. Jorn's world is rich with an enormous creative drive, which in the same year manifests itself in the main work "Lettre à mon fils" (Letter to my son) and the initial work on "Stalingrad". "Lettre à mon fils" in particular has many points of similarities with the work up for auction: Separate figures with clearly marked eyes, alertly eyeing each other – clear references to the energy between people and the restless dynamism of creativity.

Another interpretation that seems inevitable is the reference to Norse mythology, which is a recurring frame of reference in Jorn's work: the blacksmith and the god of thunder, Thor, the symbol of ultimate drive and virility. Thor's role was, in a broader sense, to be the protector of the gods and men against the destructive forces of nature, which ensured that the constant threat of the destruction of the cosmos did not materialize. As the god of fertility, Thor and the reference to the mute myth seem to be an obvious visual allegory and suggestion of an alter ego, with whom the omnipotent and unstoppable Jorn identifies with in this period: An artist who has direct contact with the basic elements of fire, earth and water and in virtuoso fashion unites these in an unavoidable and significant artistic form.

637^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Le forgeron aveugle" - "d'une mythe muet" (The Blind Blacksmith), 1956. Signed Jorn; signed, titled and dated on the reverse. Oil on canvas. 100 x 80 cm.

Literature: Guy Atkins: "Asger Jorn: The crucial years 1954-1964", London, 1977, no. 941, ill. (with wrong measurement and date).

Provenance: Private Collection, USA. Probably acquired directly from the artist by the present owner's parents. Not previously offered for sale.

DKK 1,500,000-2,000,000 / € 200,000-270,000



637



638

638 ^{ARR}
HENRY HEERUP

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

"Hjerte Træet og Kirken" (The Heart Tree and The Church). Signed Heerup 64. Oil on masonite. 57 x 72 cm.

DKK 40,000–50,000 / € 5,400–6,700



639

639 ^{ARR}
HENRY HEERUP

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

Elskov (Love). Signed Heerup 1983. Oil on board. Diam. 99 cm. Unframed.

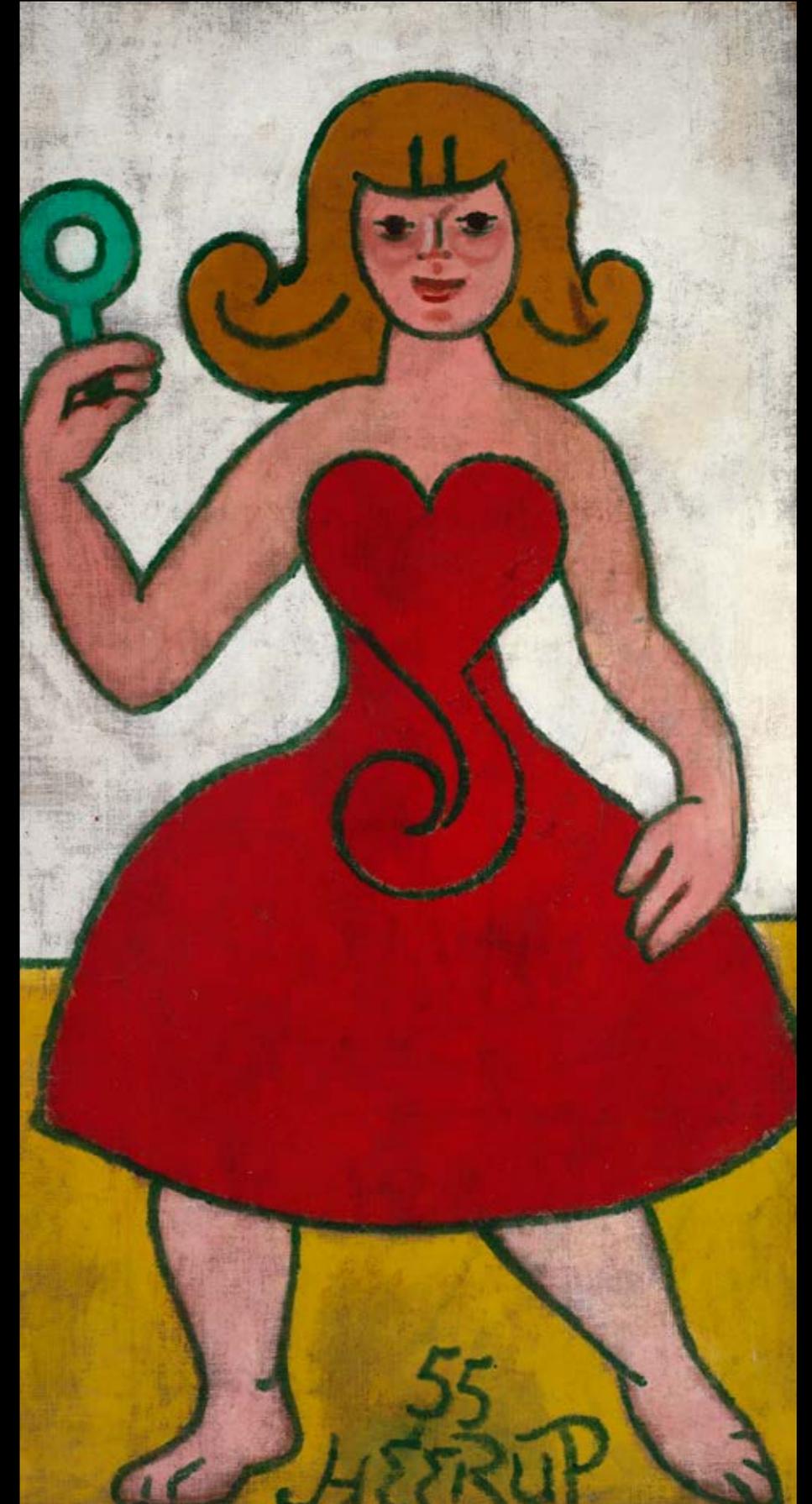
DKK 75,000–100,000 / € 10,000–13,500

640 ^{ARR}
HENRY HEERUP

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

Young girl in red dress. Signed Heerup 55. Oil on canvas. 206 x 111 cm.

DKK 75,000–100,000 / € 10,000–13,500



640



641

641^{ARR}

REINHOUD D'HAESE

b. Geraadsbergen 1928, d. Paris 2007

"Les baladins", La Bosse 1972. Unsigned. Copper. On base of lithographic stone. H. incl. base 51 cm.

Literature: Gallimard: "Reinhouid. Catalogue raisonné. Tome 2 / Sculptures 1970-1981", 2005, no. 591, ill. p. 109.

Exhibited: "Reinhouid", Galerie de France, Paris, 1972.
Exhibited: "Reinhouid Sculptures/dessins 1958/1972", Musées Royaux des Beaux-Arts de Belgique, Musée d'Art Moderne, Brussels, 1973.

Exhibited: "Reinhouid. Den Belgiske kunstner Retrospektiv udstilling omfattende 105 skulpturer", Randers, Denmark, 1973.

Exhibited: "Reinhouid", Fondation Le Grand Cachot-de-Vent, Neuchâtel, Switzerland, 1973.

Provenance: Private Collection, Denmark.

The figure was originally part of a pair, but has been divided after the exhibition at Randers Art Museum.

DKK 40,000–50,000 / € 5,400–6,700



642

642^{ARR}

EGILL JACOBSEN

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

Masks in blue, 1966. Signed and dated on the reverse. Oil on canvas. 100 x 73 cm.

DKK 200,000–225,000 / € 27,000–30,000



643

643^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Figures. Signed Jorn 50. Watercolour on paper.
 Visible size 20 x 27 cm.

Provenance: The Collection of Lily Weiding & Morten
 Grunwald, Copenhagen.

DKK 40,000–50,000 / € 5,400–6,700



644

644^{ARR}
CARL-HENNING PEDERSEN

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

"Havets drømme" (The Dreams of the Sea). Signed
 on the reverse chp 1949 on the original canvas.
 Oil on canvas. 103 x 123 cm.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private Collection, Denmark. Acquired
 from the above by the present owner.

DKK 300,000–400,000 / € 40,500–54,000

"Be spontaneous, so that everything in you comes out in the art. If you understand how to act based on the creative abilities of your imagination – then you also understand that art cannot be created through conscious constructions. If you want to bring out what is alive within you, you must create from your innermost motives."

*Carl-Henning Pedersen in the exhibition catalogue for
 the Artists' Autumn Exhibition, Copenhagen, 1948.*

I want to capture the golden light of the sun and preserve it on the canvas. But there is nothing more difficult. The light streaming, floating and undulating around our world – to preserve it in a time that does not stand still, but ceaselessly changes and leads new destinies into the human sphere. Cities rise and fall. People are born, live and move on. The great movement in nature, created by the flaming mountains of the sun and the twinkling of the distant flaming clusters of stars.

(...)

I will let the fire burn me to be like the sun that casts its light through the rainbow and foreshadows the right of life. I want to capture the sun when it moves across the sky and hold it close to me when I stand and paint. And I will use the sun's rays, one by one, and melt them into my canvas. I will hold on to the sun so that the day never fades away.

*Extract from "Solens gyldne lys" (The golden light of the sun) by Carl-Henning Pedersen, 1950.
 Reproduced in: "Carl-Henning Pedersen og Else Alfelts Museum", Herning 1976.*



645

645^{ARR}
ASGER JORN
 b. Vejrum 1914, d. Århus 1973

Figures. Signed Jorn 50. Watercolour and pastel on paper. Visible size 20 x 27 cm.

Provenance: The Collection of Lily Weiding & Morten Grunwald, Copenhagen.
 DKK 40,000–50,000 / € 5,400–6,700

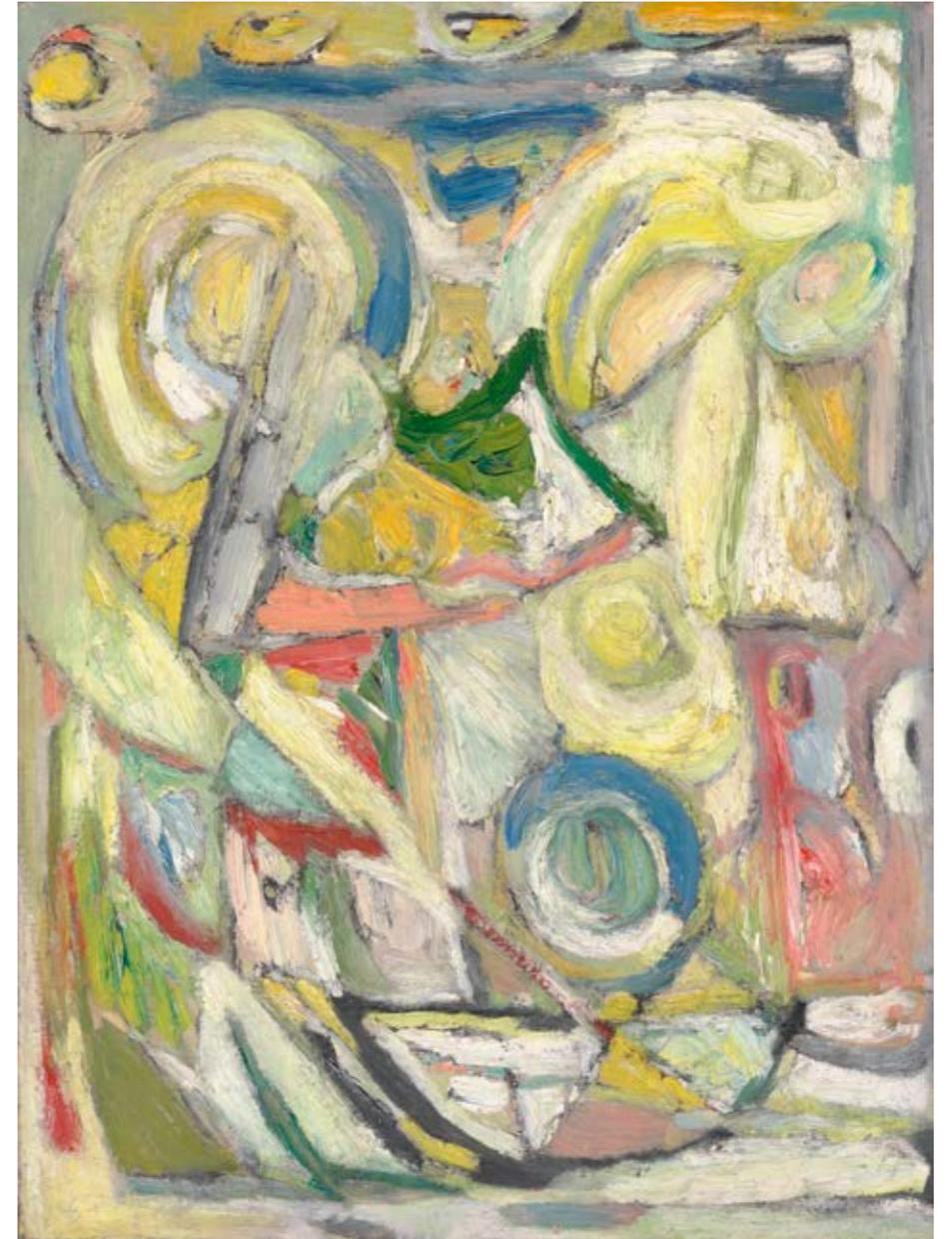


646

646^{ARR}
ASGER JORN
 b. Vejrum 1914, d. Århus 1973

Figures. Signed Jorn 50. Watercolour on paper. Visible size 26 x 20 cm.

Provenance: The Collection of Lily Weiding & Morten Grunwald, Copenhagen.
 DKK 40,000–50,000 / € 5,400–6,700



647

647^{ARR}
EJLER BILLE
 b. Odder 1910, d. Ørby 2004

Untitled, Mønge 1951. Signed and dated on the reverse. Oil on canvas. 73 x 54 cm.

DKK 200,000–250,000 / € 27,000–33,500

“These three years are exceptional for Constant, they are already customary for the great Jorn, they are catalysing for Appel and Corneille, they are exhausting for Dotremont, they are fundamental for me.”
Pierre Alechinsky

Pierre Alechinsky – the balance of opposites

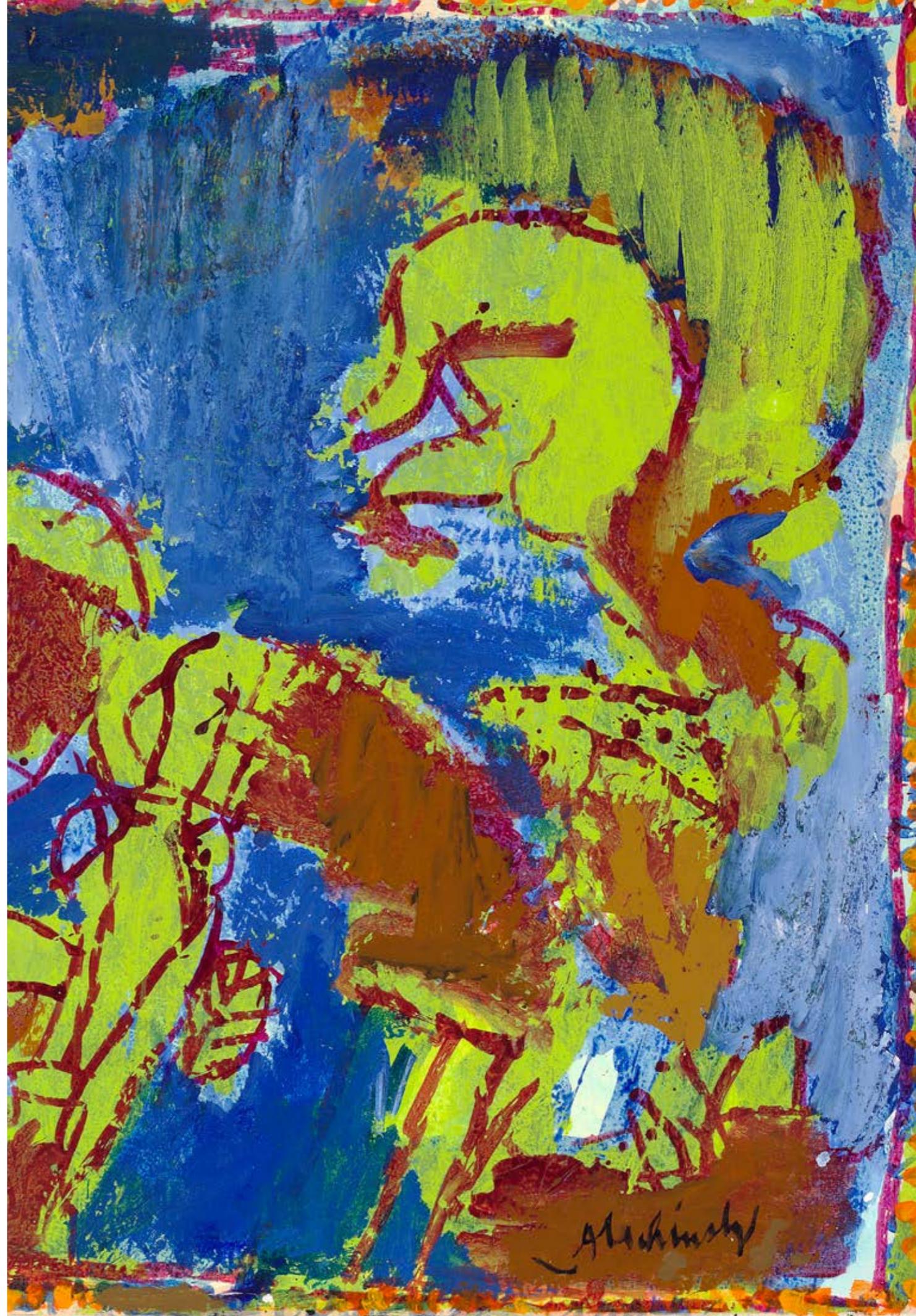
The words in the quote were uttered by the Belgian graphic artist and painter Pierre Alechinsky (b. 1927) about the three intense years and his meeting with the group of far more experienced CoBrA artists. He joined the group as a mere 22-year-old artist who had yet to formulate an idiom of his own. He was therefore probably also the artist on whom CoBrA had the greatest formal impact. Alechinsky was particularly absorbed by the thinking surrounding the joint artistic work and in the publication of the group's most important mouthpiece – the CoBrA journal.

His training as a book illustrator and typographer from the Academy of Fine Arts in Brussels is very much apparent throughout Alechinsky's oeuvre. Another consistent artistic trait is rooted in his in-depth knowledge of Eastern culture and calligraphy from his time as a correspondent for the Japanese newspaper *Bukobi* in Paris in the 1950s. His works are often indefinable and difficult to describe because he mixes modes of expression and lets his content be governed by different moods. He ignores established norms, and his paintings, in all their ambiguity, can thus be lyrical, calm, teasing, hectic, sarcastic and beautiful all at once. For Alechinsky, art became a balancing of opposites.

The guiding principle for Alechinsky in relation to the process of creation has always revolved around spontaneity. He wishes to reduce the distance between the sudden impulse and the action that results from it. Alechinsky's paintings are therefore also primarily painted in acrylics due to the flexibility of the material rather than the heavier oil-based paint. Alechinsky's art is easy to be taken with, and his ideas about the essence of art have resonated internationally. In 1983, he became a professor of art at the *École Nationale Supérieure des Beaux-Arts* in Paris, and 10 years later he was awarded an honorary doctorate at the *Free University of Brussels*. He remains active behind the canvas today and is rightly considered one of the most influential living artists in Europe. Alechinsky is also represented at the world's biggest museums – from the *Centre Pompidou* in Paris to the *Museum of Modern Art* in New York.



Pierre Alechinsky. Photo: Museum Jorn.



648 ^{ARR}

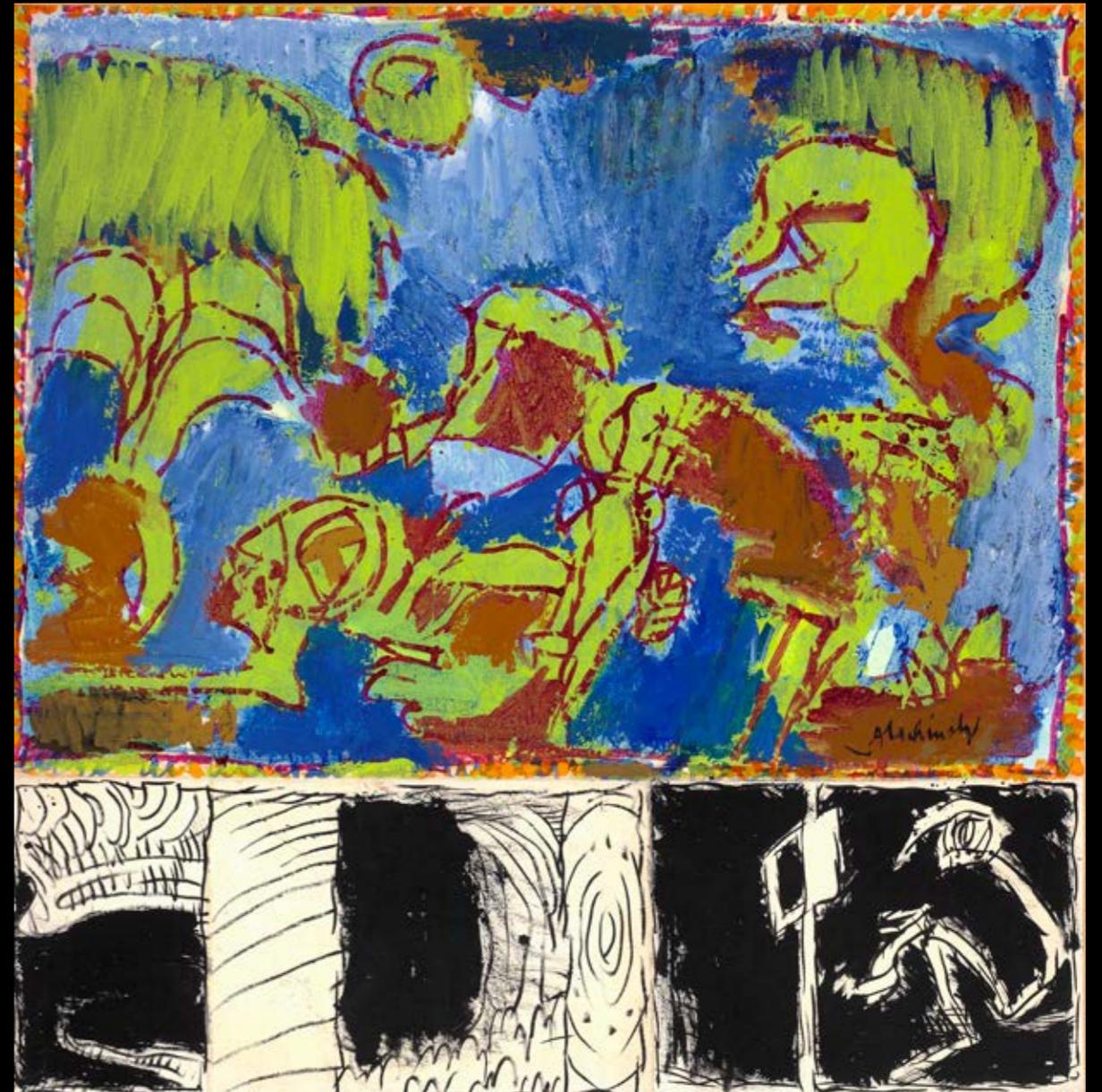
PIERRE ALECHINSKY

b. Bruxelles 1927

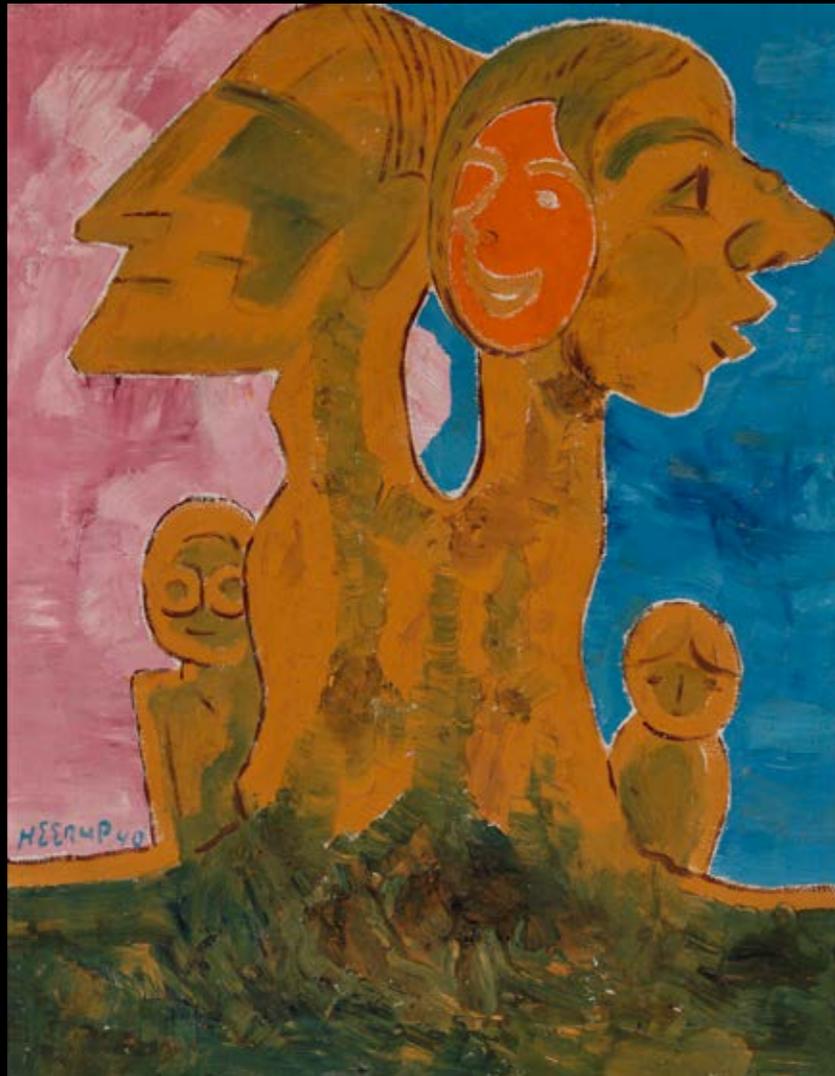
"Bronzes de Toiture", 1981-82. Signed Alechinsky; signed, titled and dated on the reverse. Acrylic on paper laid down on canvas. 161 x 154 cm.

Provenance: Galerie Darell, Copenhagen. Acquired here by the present owner in the 1990s.

DKK 1,000,000–1,500,000 / € 135,000–200,000



648



649

649^{ARR}
HENRY HEERUP

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

"Familie Træstamme" (Family Tree). Signed Heerup 40; titled on the stretcher.
 Oil on canvas. 65 x 50 cm.

Exhibited (presumably): Kunstnernes Efterårsudstilling, Copenhagen, 1940, cat. no. 89, titled here "Familien" (The Family).

*Provenance: Private Collection, Denmark. Acquired by the present owner in 1967.
 DKK 60,000–75,000 / € 8,050–10,000*

650^{ARR}
HENRY HEERUP

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

Untitled, c. 1950. Unsigned. Junk sculpture. Mixed media. H. 81 cm.

Exhibited: "Heerup - Tro, Håb og Kærlighed", (Faith, Hope and Love), Arken Museum of Modern Art, Ishøj, February - June 2003, cat. no. 69, ill. full page in colours p. 118.

*Provenance: Private Collection, Denmark.
 DKK 150,000–200,000 / € 20,000–27,000*



650



651

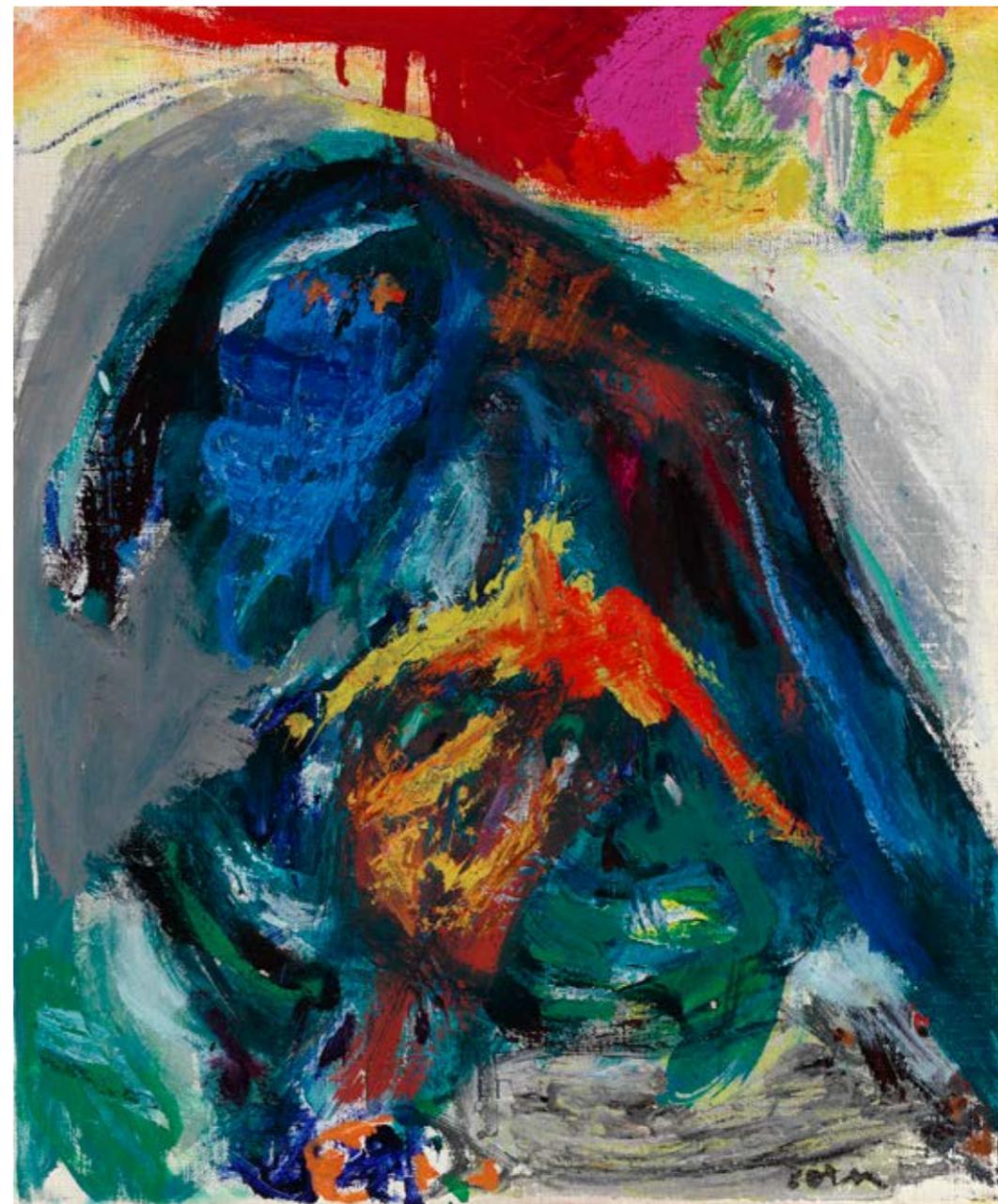
651 ^{ARR}
EGILL JACOBSEN

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

"Masker i blåt rum" (Masks in blue room), 1968. Signed, titled and dated on the reverse. Oil on canvas. 42 x 65 cm.

Provenance: Galerie Birch, Copenhagen.

DKK 125,000–150,000 / € 17,000–20,000



652

652 ^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Uventet møde" (Unexpected Meeting), 1964. Signed Jorn; signed, dated and titled on the reverse. Oil on canvas. 46 x 38 cm.

Literature: Guy Atkins: "Asger Jorn. The crucial years 1954-1964", London, 1977, no. 1514.

Exhibited: "Jorn 50", One-man exhibition to mark Jorn's 50th birthday, Galerie Birch, Copenhagen, March 1964, cat. no. 11, ill. in the catalogue.

Provenance: Galerie Birch, Copenhagen (stamp on the stretcher).

DKK 500,000–600,000 / € 67,000–80,500



653

653 ^{ARR}
EJLER BILLE

b. Odder 1910, d. Ørby 2004

Organic shape, c. 1940, later cast. Signed E. Bille,
E.A. Patinated bronze. H. 31.5 cm.

DKK 75,000–100,000 / € 10,000–13,500



654

654 ^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

"Deux personnages". Signed Appel 74. Oil on canvas. 54 x 73 cm.

*Literature: Karl-Erik Johansson: "Samle sitt liv - konstälskarens bilderbok",
Värnamo, 2010, ill.p. 251 and described p. 250.*

Provenance: Piet Moget.

Provenance: The Collection of Karl-Erik Johansson, Sweden.

Provenance: Private Collection, Sweden.

DKK 350,000–400,000 / € 47,000–54,000

“It's difficult to completely free oneself from the classic notion of how a painting should be. I know classic art, its forms and principles, but I have no interest in it. What interests me is the willpower that is expressed when one has freed oneself from the classic conception of art. I seek freedom from it, freedom in everything, and try to express it.”

Karel Appel

Karel Appel – freedom above all else

Dutch artist, sculptor and ceramist Karel Appel (1921–2006) trained at the Academy of Fine Arts in Amsterdam and was from the outset one of the main figures in CoBrA. He steered by the same principles of spontaneity, abstraction and expressive style, and came to be a living symbol of CoBrA – as the working-class rebel.

Appel sought freedom in his art, and in the mid-1940s he developed his characteristic imaginative depictions of humans, animals, and creatures – all with grotesque expressions, large heads, and childishly wide-open eyes. In his quest to avoid the discipline, rules and awareness of adulthood in his art, he drew inspiration from children's drawings for the spontaneous and naive idiom that pervaded his production. In the 1950s, Appel slowly did away with his at once frightening and happy monsters, leaving only reminiscences of them as detached eyes or outlines of figures. Alongside these movements, Appel experimented with nude studies, caricatured portraits and various artistic media such as assemblages and sculptures formed from wood or waste.

He had an immense need to express himself and an unbridled urge to work. Most often, he let the impulses of his mood control the content of a work, the execution itself becoming an almost bodily act for him. He set down his motif with free, sweeping arm movements and said this of his working method: "When I paint, I do not feel. I paint only with my hands, let them seek for me (...) I work spontaneously, without engaging my brain." Appel's wild approach to the artistic creation process was fundamental, and his art is characterised by a raw power that continues to fascinate art collectors around the world.



Karel Appel. Photo: Stedelijk Museum Amsterdam.



Karel Appel: "Grosses Tier verschlingt kleines Tier" (Big beast devours small beast), 1958.

Karel Appel is known for his potent paintings and violent technique, where he throws colour at the canvas in a furious battle, while he attacks and squashes with thick strokes of colour and intense tube, palette and brush strokes. The approach to the painting is based on spontaneity rather than a well-thought-out structuring of the motif, and the process is transformed into a bodily and vital affair – an explosive dance between artist and canvas. His pictures are filled with a lush and sensual joy of matter; a rough materiality built up through numerous layers of paint and vigorous brushstrokes.

"My paint is like a rocket, which describes its own space. I try to make the impossible possible. What is happening I cannot foresee, it is a surprise. Painting, like passion, is an emotion full of truth and rings a living sound, like the roar coming from the lion's chest. To paint is to destroy what came before. I never try to make a painting, but a chunk of life. It is a scream; it is a night; it is like a child; it is a tiger behind bars." (Karel Appel, ca. 1953)

Appel studies at the Art Academy in Amsterdam from 1940–43, where he makes the acquaintance of Corneille. In November 1947, Appel and Corneille meet their peer in both age and profession, Constant, who tells them about Jorn and the ideas that later give birth to CoBrA. Together they begin to experiment with painting and at the same time make contact with a larger group of artists, which in 1948 becomes the Experimentele Groep. The formation of this group unleashes a lot of pent-up talent, where the painters look away from the purely aesthetical to instead reach for the expressive; a rebellion against the education and the inhibitions that block the way for emotions to run wild.

In many respects, the CoBrA painting is realized only after CoBrA's short, but hectic, life. Appel moves to Paris in 1950, where he shares an apartment with Corneille and Constant, and it is here that his paintings take on more grotesque features in the form of animals, monsters and people. But despite the immediate rawness, Appel also contains both great sensibility and a confident painterly intuition. Appel is in this way not just a powerful voice in post-war art; he is like an unresolved scream whose energetic discharge lingers in the air for a long time.

655 ^{ARR}

KAREL APPEL

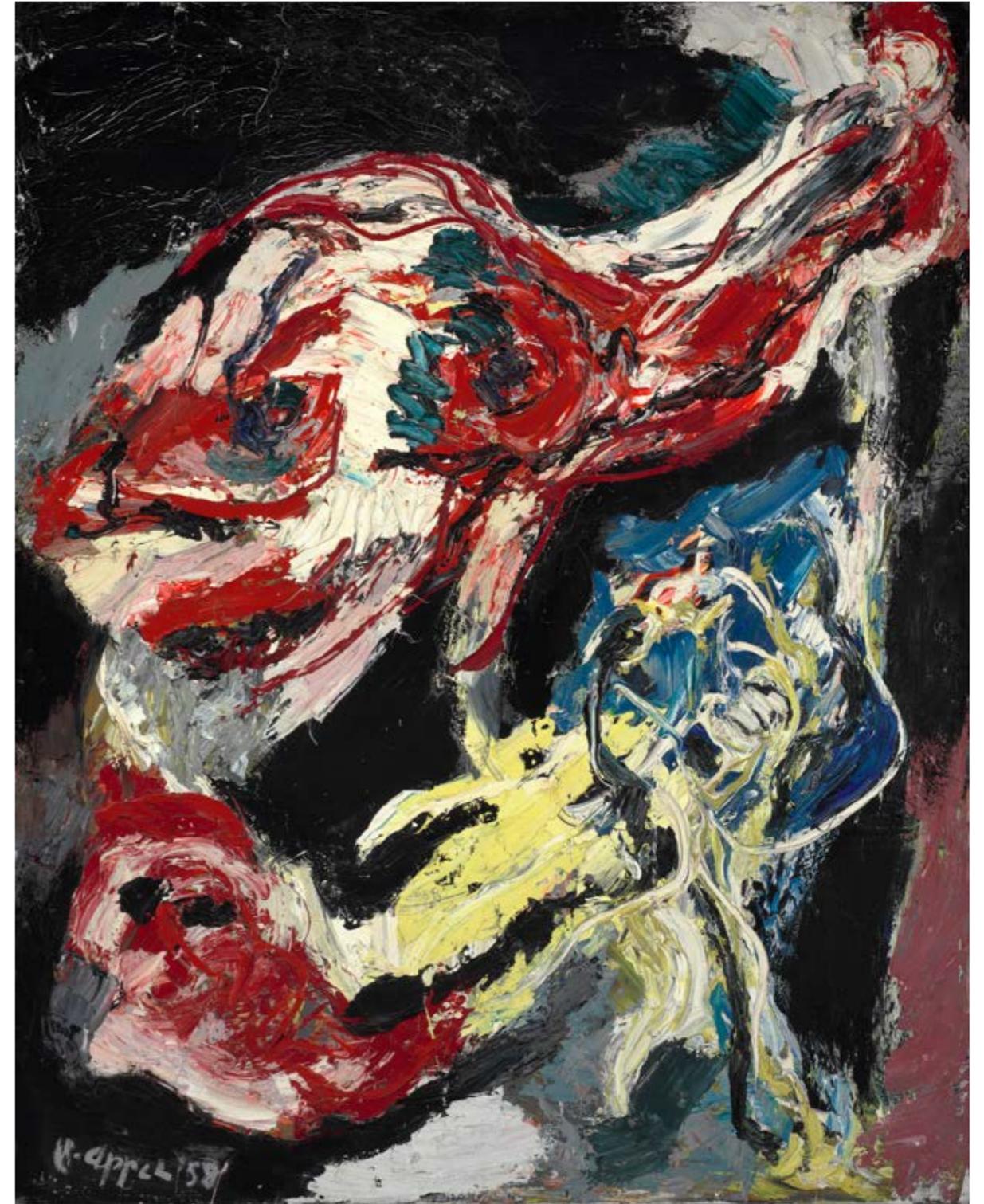
b. Amsterdam 1921, d. Zürich 2006

"Grosses Tier verschlingt kleines Tier" (Big beast devours small beast), 1958. Signed C.K. Appel. Oil on canvas. 162 x 130 cm.

*Exhibited: XXXII Biennale Internazionale d'Arte di Venezia, 1964, nr. 739.
Exhibited: "Karel Appel Udstillinger", Charlottenborg, Copenhagen, 1965, cat. no. 56.*

Provenance: Danish Collection.

DKK 1,500,000–2,000,000 / € 200,000–270,000



655



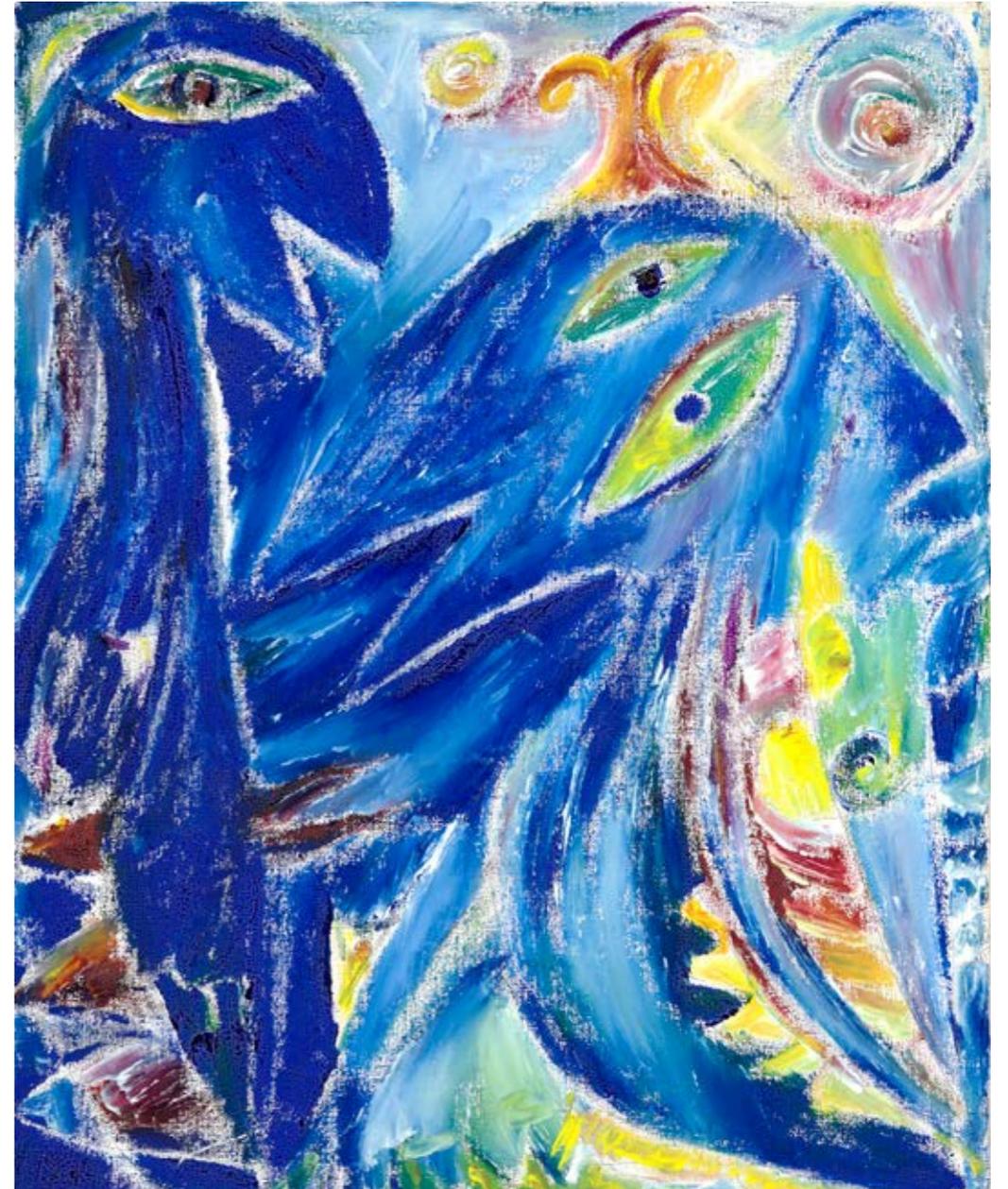
656

656^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

Untitled, 1961. Signed Alechinsky; inscribed on the stretcher Galerie Birch, Copenhagen 14/12.61. Oil on canvas. 33 x 41 cm.

Provenance: Galerie Birch, Copenhagen. DKK 125,000–150,000 / € 17,000–20,000



657

657^{ARR}
CARL-HENNING PEDERSEN

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

"Blå fugle" (Blue birds), 1967. Dated and titled on the reverse. Oil on canvas. 110 x 90 cm.

DKK 250,000–275,000 / € 33,500–37,000

“The painting should no longer be a woman seen from behind, from the front, the resting, nude odalisque or the model, skilfully reconstructed by means of cubes, squares or spots, but a woman seen by the bird, envisioned by the stone, inscribed in the lake, shaped by the clouds.”

Corneille

Corneille – The painter of Joy

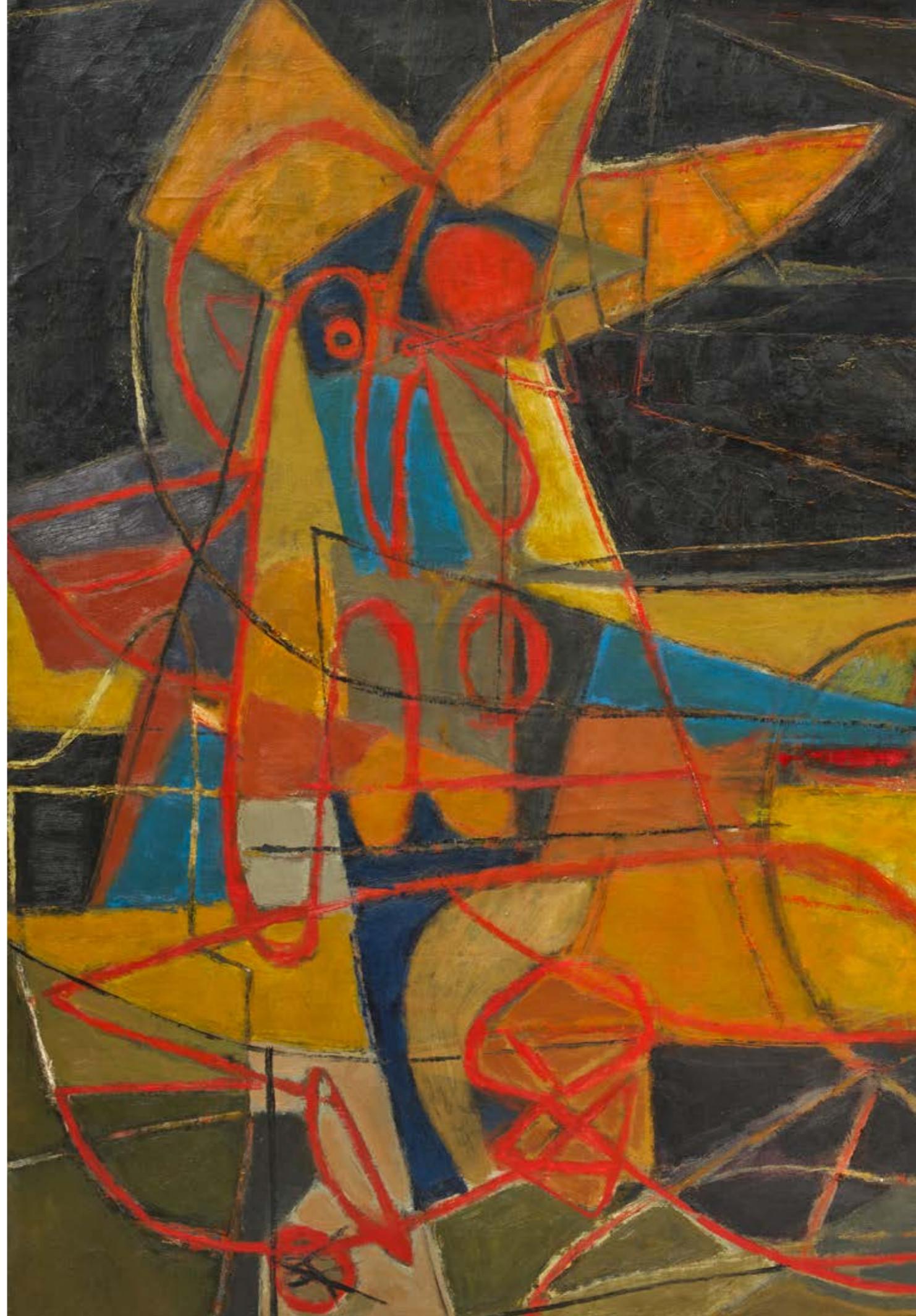
This is how Dutch artist Corneille (1922–2010) poetically described the idiom that he sought to emulate throughout his life. He began his career at the Academy of Fine Arts in Amsterdam in 1940, but after the war he left the deeply conservative art scene of his homeland in favour of Budapest and later Paris. It was during this time that he met the artists with whom he founded CoBrA in 1948. The goal was an experimental working and exhibition community, and just weeks after the foundation of the group, Corneille, among others, was invited to Denmark to exhibit at the year's Autumn Exhibition (Høststillingen). His encounter with the vital works of Danish artists who had developed a modern idiom during the war had a huge influence on the young Dutch artist.

Corneille drew inspiration for his distinctive idiom from a wide-ranging field. His images are laden with meaning, which we, the emotions-led observers that we are, often intuitively understand, but which are far more difficult to analyse. Through his art, Corneille wanted to share the sum total of his experiences with us in a two-dimensional and colourful idiom. He called himself “The painter of joy” and at one point said: “There are people who believe in heaven after they die. I believe in heaven on earth”. This positive outlook on life, coupled with the broadly appealing idiom, is probably the reason why Corneille was one of the most popular CoBrA artists. His vivid paintings from the early 1970s in particular abound with strong symbols, with the woman, the sun, the flower, the cat and especially the bird given a prominent place – the latter as the incarnation of imagination, freedom and movement.

According to Corneille, he lived for periods as a nomad, leading him far beyond Europe's borders. In South America, he found inspiration in the magnificent nature and colourful wildlife, but Corneille had a special fondness for Africa, which he visited several times. He was particularly fascinated by the colours, the smells, the original culture and the artistic forms of expression he found there. The inspiration he drew from his travels was immediately reflected in his works. Corneille's oeuvre can collectively be described as a narrative epic of all the joys of life, hence the continued popularity of his works in the auction market.



Corneille. Photo: Henny Riemens.



658^{ARR}

CORNEILLE

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

"Peinture". Signed Corneille 52; signed on the reverse Corneille, rue Santeuil 20, Paris 5eme. Oil on canvas. 114 x 146 cm.

Exhibited: "Corneille. Some of these Days", Cobra Museum voor moderne kunst, Amstelveen, The Netherlands, 19 June - 30 September 2007.

Provenance: Jaski Art Gallery, TEFAF, Maastricht, 21 March 1996. Acquired here by the present owner. Provenance: Private Collection, The Netherlands.

DKK 2,000,000–2,500,000 / € 270,000–335,000



658



659

659^{ARR}
CARL-HENNING PEDERSEN

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

"Røde fugle" (Red birds), 1968. Signed, titled and dated on the reverse. Oil on masonite. 40 x 61 cm.

Provenance: Previously in the collection of Vibeke Alfelt, the artist's daughter.

Provenance: Private Collection, Denmark.

DKK 100,000–125,000 / € 13,500–17,000



660

660^{ARR}
CARL-HENNING PEDERSEN

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

"Blåt fuglebillede" (Blue Bird picture), 1980. Signed, titled and dated on the reverse. Oil on canvas. 110 x 130 cm.

Exhibited: Grønningen, Copenhagen, 1981.

DKK 300,000–350,000 / € 40,500–47,000



661

661 ^{ARR}
ELSE ALFELT

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

"Det som ikke er" (That which is not). Inscribed on the reverse Else Alfelt (chp), Carl-Henning Pedersens samling. Oil on plywood. 129 x 129 cm.

Provenance: Sold on behalf of "Carl-Henning Pedersen's & Sidsel Ramson's Foundation".

DKK 125,000–150,000 / € 17,000–20,000



662

662 ^{ARR}
EGILL JACOBSEN

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

"Gråt i gråt" (grey in grey). Signed on the reverse E.J. Højbygård 52. Oil on canvas. 85 x 65 cm.

Literature: Per Hovdenakk: "Egill Jacobsen 1. Malerier 1928–65", Copenhagen, 1980, nr. 1952/7.

Exhibited: XXVIII Biennale Internazionale d'Arte di Venezia, 1956, cat. no. 394.

Exhibited: "Egill Jacobsen. Retrospektiv udstilling", Charlottenborg, Copenhagen, 1960, cat. no. 86.

Exhibited: "Egill Jacobsen", Maison du Danemark, Paris, 1962, cat. no. 23.

Exhibited: "Egill Jacobsen. Dania - Retrospective Exhibition", Listopad, Warsaw and Krakow, 1965, cat. no. 29.

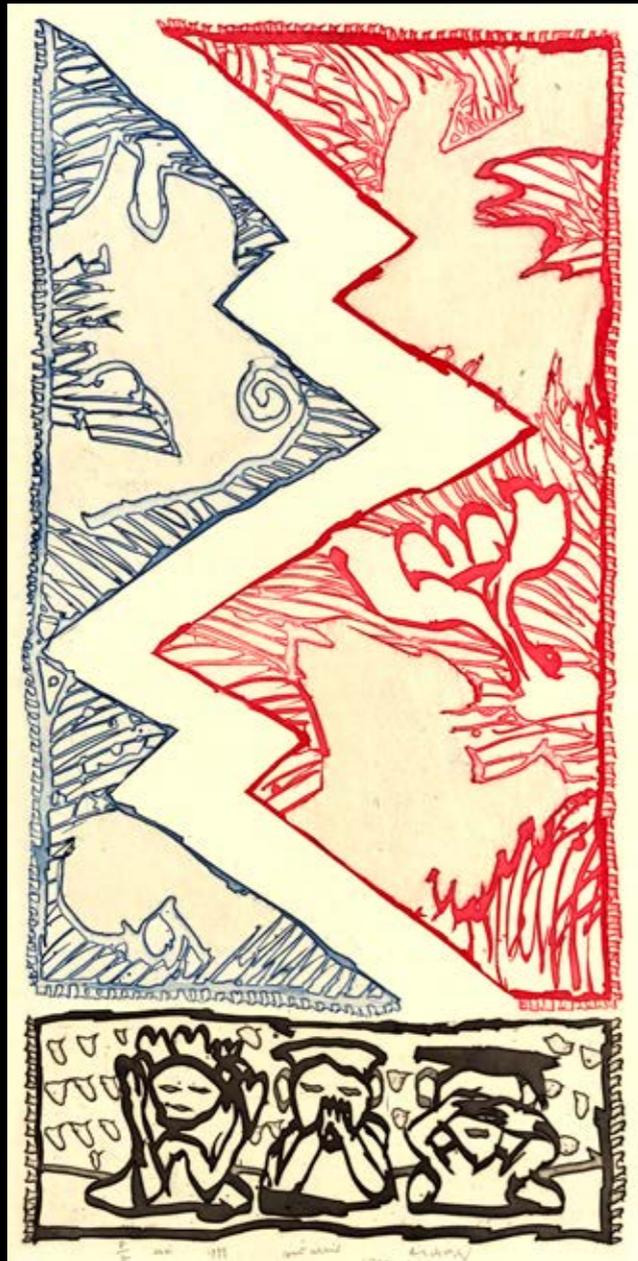
Exhibited: "Egill Jacobsen", Louisiana Museum of Modern Art, Humlebæk, Denmark, 1970–1971, cat. no. 63.

Exhibited: "Egill Jacobsen", Biennale Sao Paulo, 1971.

Provenance: A. Daugaard Hansen, Copenhagen.

Provenance: Private Collection, Denmark. Acquired from the above.

DKK 150,000–175,000 / € 20,000–23,500



663

663 ^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

"Court circuit" (Short circuit). Signed Alechinsky 1988, F/G essai. With dedication from the artist. Published by Edizioni d'Arte 2 RC. Printed by Vigna Antoniniana Stamp-eria d'Arte, Rome. Etching and aquatint in colours on chinese rice paper. Sheet size 144 x 75 cm.

Literature: Valter Rossi: "Pierre Alechinsky", Rome, catalogo Edizioni d'Arte 2RC, p. 37.

Literature: Michel Butor & Michel Sicard: "Alechinsky, Travaux d'impression", Paris, Galilée, 1992, p. 219.

Provenance: Private Collection, France.
 DKK 75,000–90,000 / € 10,000–12,000



664

664 ^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

"En consequence", 2003–2004. Signed Alechinsky; signed, titled and dated on the reverse. Acrylic on paper laid down on canvas. 65 x 51 cm.

Provenance: Galerie Lelong, Paris. Label on the stretcher.
 DKK 200,000–250,000 / € 27,000–33,500



Pierre Alechinsky: "Au Tholonet", 1966.

In an email addressed to our collector, dated February 7, 2016, Pierre Alechinsky wrote, "Good news to learn that my good old Au Tholonet is – as they say! – in good hands". These brief words reveal, with characteristic simplicity, the importance of this work in his eyes. Co-founder of the CoBrA movement (initials of Copenhagen, Brussels and Amsterdam, hometowns of the group's founding members), his palette, like Appel, Jorn or Corneille, is free, audacious and garish. Infatuated with a sense of verve, Pierre Alechinsky's art draws its lifeblood from what will become CoBrA's motto: 'imagination at the helm'. This art is therefore anchored in the most stirring of artistic principles to which this artist will devote his life: the heart.

Colour, under his wet and feverish brushstrokes, slides onto his canvases with composed agility. It is with renewed wonder that the formal meaning escapes us, such as when we find ourselves before a Miró. The hues fluctuate, sometimes blurry, at times acidic, but always with that startling brilliance, thus a language foreign to our ears, but the ring of which draws us into a sense of familiarity.

Pierre Alechinsky is both an artist and a prolific individual. He began painting in 1947 and was part of the Belgian Young Painting group, before founding the Ateliers du Marais. In these early post-war years, he was a key player in the Belgian artistic scene. His encounter with Christian Dotremont sealed the birth of the famous group with the reptilian acronym, the eponymous magazine of which he was also founder. After the dissolution of the movement in 1951, he moved to Paris and joined Atelier 17 to complete his training as an engraver for Hayter. The artist, verbose in nature, also turned to calligraphy, fascinated by its relationship to signs.

His first solo exhibition took place in 1955 at the Palais des Beaux-Arts in Brussels, following which the Institute of Contemporary Arts in London hosted his works in 1958. Less than two years later, he represented the Belgium Pavilion of the Venice Biennale. From this moment on, he was an undisputed success: represented by the Galerie de France, his works featured regularly in exhibitions at the Lelong gallery, while Paris' Museum of Modern Art dedicated an exhibition to him in 1974, shortly followed by the Centre Pompidou, amongst others. His works are today in the most reputed public and private collections internationally.

In the Musée Réattu catalogue for the retrospective dedicated to the artist in 1990, Michel Sicard wrote about the work presented here: "In 1966, Alechinsky painted on site Au Tholonet, a large oil dominated by light blues and dark greens. Rare yellows, underlining the glimmer of eyes and of Cobra tails that imbue the canvas. Oil is the presence of this internal tension, of this surge of matter, in opposition to the surface trace. Rocks absorb light, becoming iridescent in echo to the sun. How to paint likeness, if not through use of metaphor, or that of thick matter? Alechinsky invents a system by which patterns almost disappear – a project dear to Cézanne – leaving only a few eyes, or flaws, to emerge, where energies come from different elements coexisting while not troubling each other. These elements jostle alongside each other in Alechinsky's paintings, to the point of contusion and lament. A pointed reference to Cézanne, this canvas appears like a recurrence of blows, with brush lines appearing as visible strokes. Strong is the presence of this touch, always found in his paintings that evoke the South".

Life emerges exuberantly from each of his works, just as painting throbs in the veins of this artist.

665^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"Au Tholonet", 1966. Signed, titled and dated on the reverse. Oil on canvas. 137 x 118 cm.

This work is to be compared with the work entitled "Soutien de famille", executed in 1960, whose first provenance was also the Stéphane Janssen Collection, sold by Christie's, Amsterdam, at a record price for a work by the artist, in April 2018.

Literature: Jacques Putman: "Alechinsky", Editions Fratelli Fabbri, Milan, 1967, work ill. p. 186.

Literature: "Pierre Alechinsky", Catalogue of the Travelling Exhibition, Düsseldorf; Bremen, 1969, work listed under numbers 25 (Brussels), 22 (Düsseldorf), 18 (Bremen).

Literature: "Alechinsky sur Rhone", Exhibition catalogue of the Musée Réattu, Arles, 1990, work ill. p. 103.

Literature: "Alechinsky", les Ateliers du Midi, Exhibition catalogue of the Musée Granet, Aix-en-Provence, 2010, work ill. p. 51.

Exhibited: "Alechinsky, recent works", Galerie de France, Paris, November 1966 - January 1967.

Exhibited: "Alechinsky", Société des Expositions du Palais des Beaux-Arts, Brussels, 7 January - 2 February 1969, cat. no. 25.

Exhibited: Louisiana, Museum of Modern Art, Humlebæk, Denmark, 1969, cat. no. 25.

Exhibited: "Pierre Alechinsky", travelling exhibition: Kunstverein für die Rheinlande und Westfalen, Düsseldorf (cat. no. 22) and Kunsthalle Bremen (cat. no. 18), January - February 1969.

Exhibited: "Alechinsky sur Rhone", Musée Réattu, Arles, July - September 1990.

Exhibited: "Alechinsky and Alquin", A Museum into the Making, Scottsdale Center for the Arts, Scottsdale, Arizona, April-September 1996.

Exhibited: "Alechinsky", les Ateliers du Midi, Musée Granet, Aix-en-Provence, 5 June - 3 October 2010.

Provenance: Collection Stéphane Janssen.

Provenance: Private Collection, Brussels.

DKK 1,400,000-1,700,000 / € 190,000-230,000



665



666

666 ^{ARR}
EGILL JACOBSEN

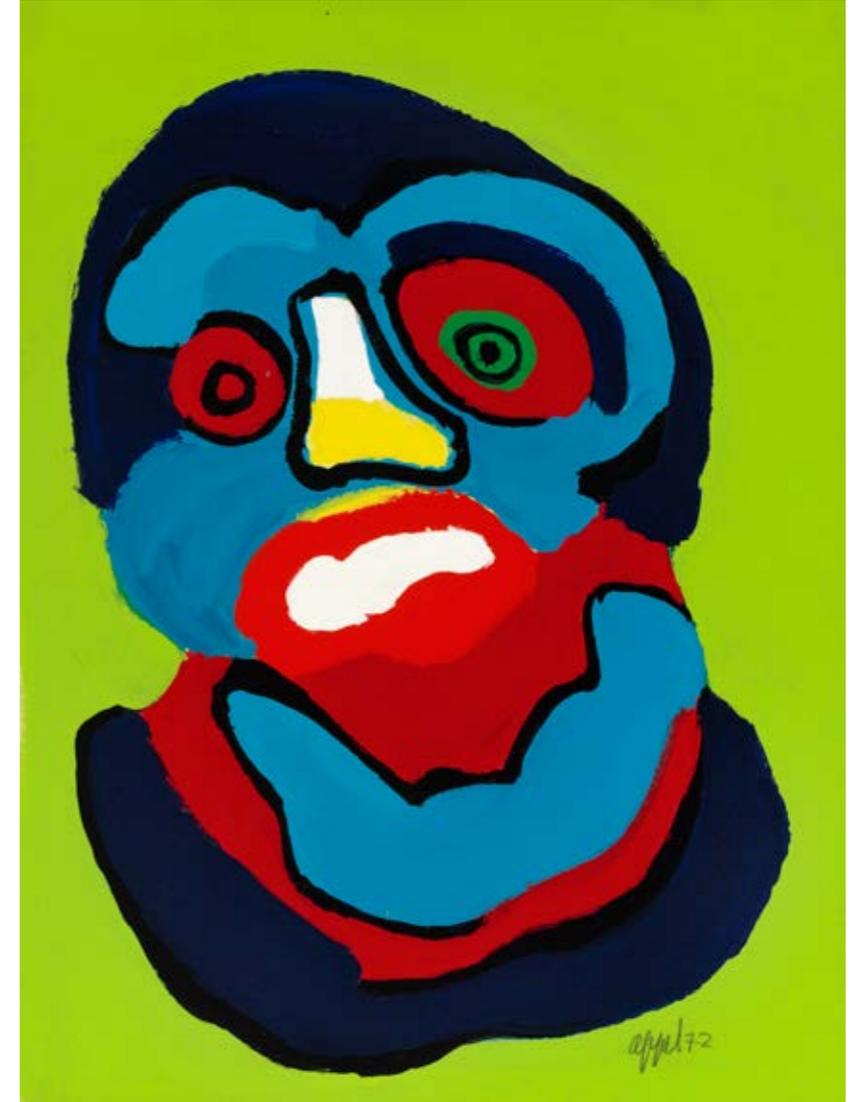
b. Copenhagen 1910, d. s.p. 1998

Mask. Unsigned; inscribed on the reverse '48'. Oil on canvas. 70 x 55 cm.

Literature: Per Hovdenakk: "Egill Jacobsen 1 - Malerier 1928-65", Copenhagen, 1980, no. 1948/15.

Exhibited: Galerie Asbæk, Copenhagen 1979, acquired here by the present owner.

The painting is dated 1948 in the registry, probably due to the inscription on the reverse. To the best of our knowledge, this is a later work, probably from the 1970s. DKK 125,000-150,000 / € 17,000-20,000



667

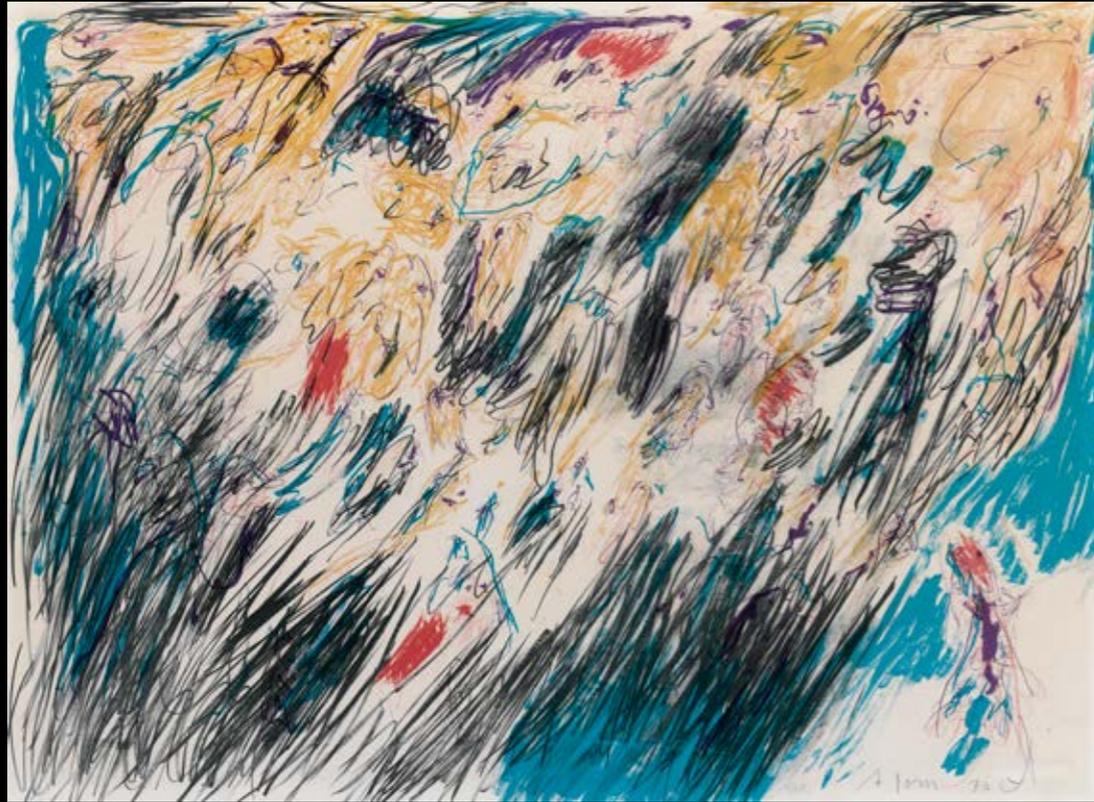
667 ^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Tête sur fond vert. Signed Appel 72. Acrylic on paper laid down on canvas. 70 x 52 cm.

Provenance: Galleri SIAU, Keizergracht 267, Amsterdam. Acquired here by the previous owner on 14 April 1976. Thence by descent in the family.

DKK 150,000-200,000 / € 20,000-27,000



668

668^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Das Offene Versteck". Signed A. Jorn 70, 67/85. Lithograph in colours.

Sheet size 102 x 140 cm.

Literature: Van de Loo 359.

Provenance: Galleri Henrik Kampmann, Copenhagen.

DKK 30,000–40,000 / € 4,050–5,400

669^{ARR}
ASGER JORN

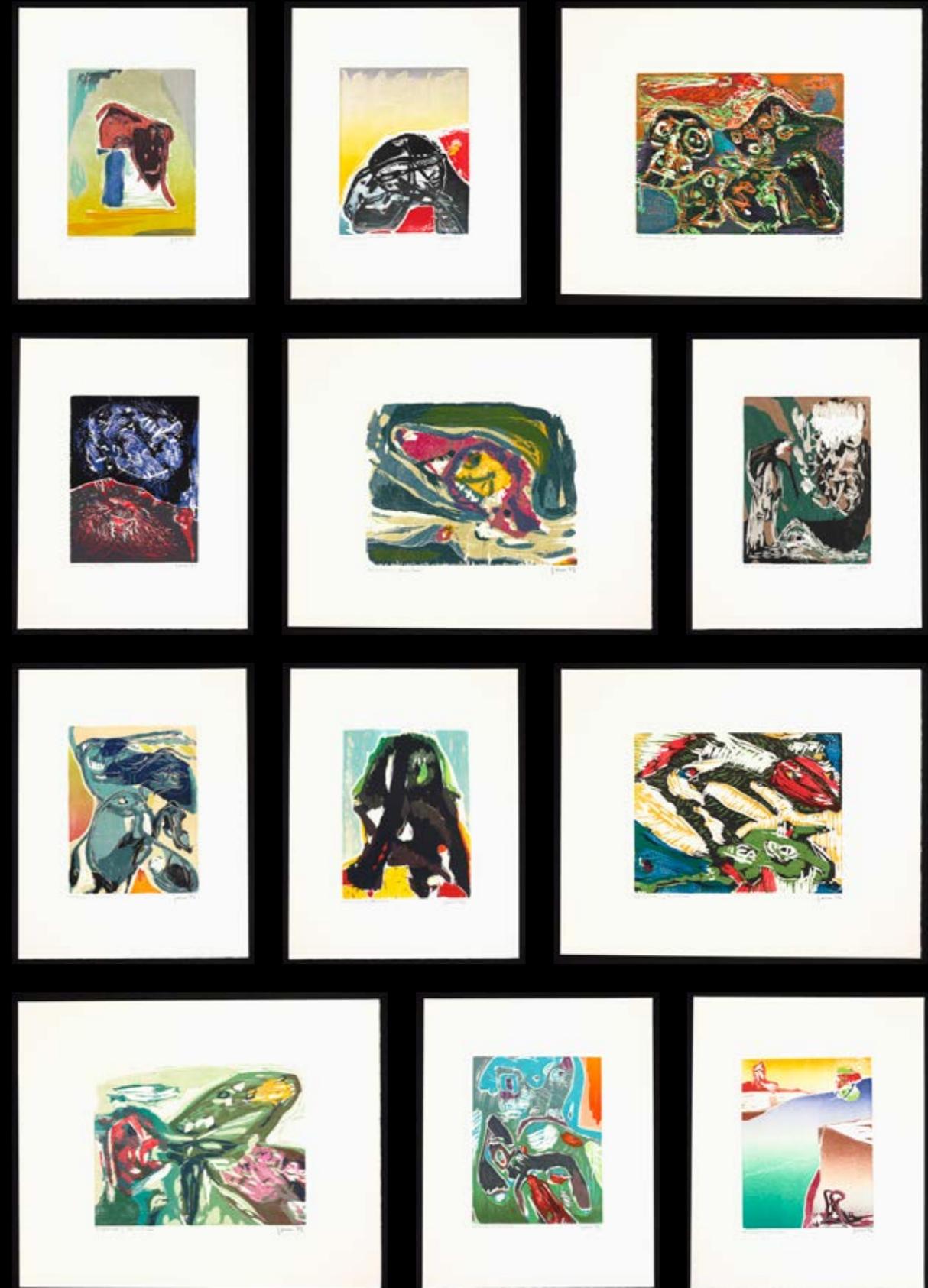
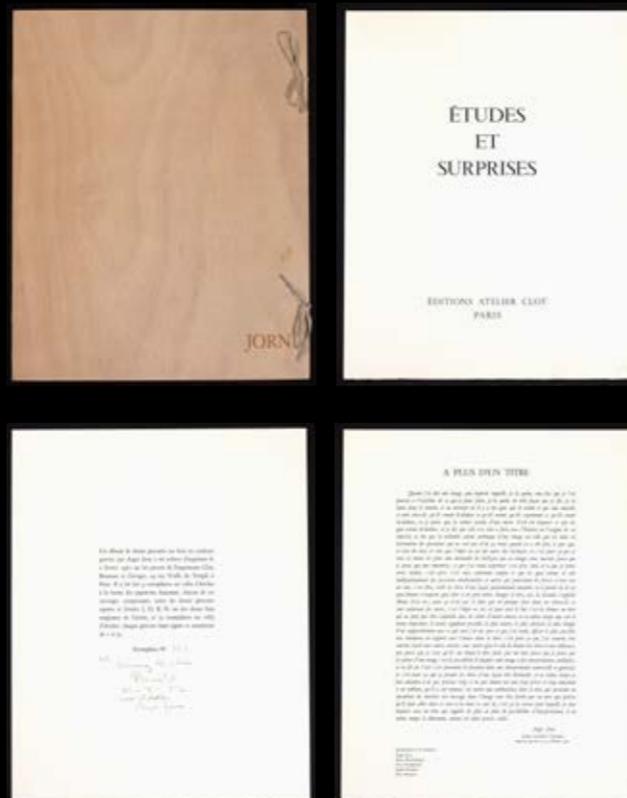
b. Vejrum 1914, d. Århus 1973

"Etudes et surprises", 1971. Portfolio with 12 wood cuts in colours on vélin Arches. All signed Jorn 71 with dedication: "Til Verner og Kirsten". The colophon: "Exemplaire No. H.C. til Verner og Kirsten Permild, 21-7-72 med glæde. Asger Jorn". Published by Atelier Clot, Paris. Printed by L'imprimerie Clot Bramsen et Georges, Paris. Sheet size 56 x 44.5 cm.

Literature: Van de Loo 405-416.

Provenance: Verner Permild, Copenhagen. Thence by descent in the family.

DKK 125,000–150,000 / € 17,000–20,000

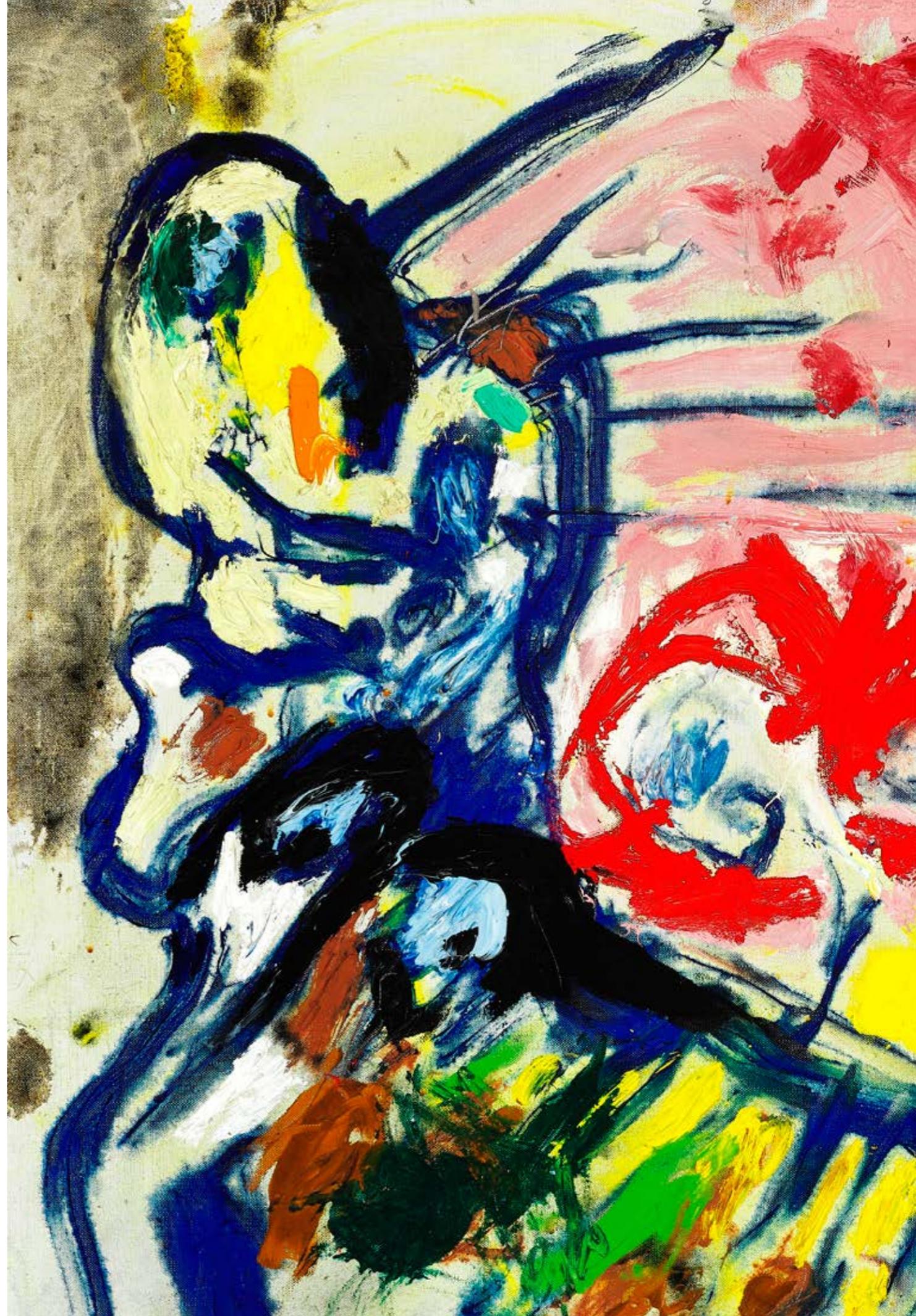


669

Asger Jorn: “La caresse atroce” (The Fiendish Caress), 1960.

From around 1960 Asger Jorn often names his paintings with surprising word combinations or ambiguous, contradictory puns. He does so in different mother tongues that with wit and flair follow the national language of the country where the individual work was created. The title “La Caresse atroce” (which can be translated into the atrocious, fiendish or cruel caress) is in this way related to other titles from the year 1960, such as “Présence lointaine” (Remote Presence) or “La Belle Bete” (The Beautiful Beast). It is characteristic that the description is endowed with an oppositional adjective, so that the wording may be fluent, persuasive or simply poetic, while the search for a meaning is short-circuited in a paradox.

Guy Atkins points out the obvious qualities of these titles, but he also argues that they do not usually supply a key or a checklist to the comprehension of the image itself, which is open for interpretation: “(...) Jorn’s titles do not usually provide anything more than a suggestion of mood or a private and therefore uninformative reference to the occasion or circumstances surrounding a particular painting” (Atkins: “Jorn in Scandinavia 1930-1953”, p. 120). Therefore, without seeking an actual explanation of the title in - or directly derived from - the work, the very idea of the conflicting nature of the piece, however, may still be an entry point to a work from a period where Jorn on the one side was deeply involved with the Situationist International in Europe, while he on the other side debuts on the American gallery scene: Figuration is interrupted by clear painterly gesture, suggested motifs face expressivity, muted earth tones meets a spectral force of colour.



670^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"La caresse atroce" (The Fiendish Caress), 1960. Signed Jorn. Oil on canvas. 100 x 81 cm.

Literature: Guy Atkins: "Asger Jorn. The crucial years: 1954-1964", London, 1977, no. 1249, ill. full page in colours fig. 210, p. 246.

Literature: "CoBrA", exhibition catalogue, Lefebvre Gallery, New York 1960.

Literature: Asger Jorn: "Billedfortegnelse" (Studio Book), no. 335.

Literature: Guy Atkins: "The Lefebvre Family Collection of works by Asger Jorn", exhibition catalogue, Lefebvre Gallery, New York 1983.

Literature: John Canaday and Werner Haftmann: "25 Years Lefebvre Gallery, with spotlight on Asger Jorn", exhibition catalogue, Lefebvre Gallery, New York, 1985, ill. in colours.

Literature: Axel Heil and Roberto Ohrt: "Asger Jorn: The Open Hide", exhibition catalogue, Petzel, New York, 2016, p. 46-47, ill.

Literature: Paul Laster: "Frieze Week Edition: 25 Things to Do in New York's Art World Before May 9", New York Observer, 3 May, 2016, ill.

Literature: Michael Wilson: "Asger Jorn - 'The Open Hide'" TimeOut, New York, 11 May, 2016, ill.

Literature: "Petzel: Asger Jorn" Art|Basel Kabinett/Survey, booklet (Basel: Art Basel U.S. Corp., 2016), p. 52-53 (ill.).

Literature: Emma Chrichton-Miller: "Collectors' Focus CoBrA artists", Apollo, January 2022, p. 69.

Exhibited: "Trente et une peintures de Asger Jorn", Galerie Rive Gauche, Paris, 1960, cat. no. 19, ill. in the catalogue.

Exhibited: "Asger Jorn", Lefebvre Gallery, New York, 1962, cat. no. 4. The artist's first solo exhibition in America. Titled here: "Atrocious Embrace".

Exhibited: "Asger Jorn", The Solomon R. Guggenheim Museum, New York, 1982, cat. no. 31, ill. full page p. 68.

Provenance: Collection John Lefebvre, New York.

Provenance: Galerie Boulakia, Paris.

Provenance: Private Collection, France.

Provenance: Bruun Rasmussen Auctioneers, Copenhagen, 2015.

Provenance: Private Collection, New York. DKK 1,000,000-1,200,000 / € 135,000-160,000



670



671

671^{ARR}

CARL-HENNING PEDERSEN

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

"Rødt barn" (Red Child), Molesmes 1980. Signed, titled and dated on the reverse. Oil on canvas. 60 x 70 cm.

DKK 125,000–150,000 / € 17,000–20,000



672

672^{ARR}

CARL-HENNING PEDERSEN

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

"La Dame et la Licorne", 1984. Signed, titled and dated on the reverse. Oil on canvas. 124 x 104 cm.

Provenance: The artist's Collection.

Provenance: Donated to the Carl-Henning Pedersen's Foundation by the artist's wife in 2008.

Provenance: Sold to benefit the Foundation's work; to the present owner in 2009. DKK 250,000–300,000 / € 33,500–40,500



673



Verso

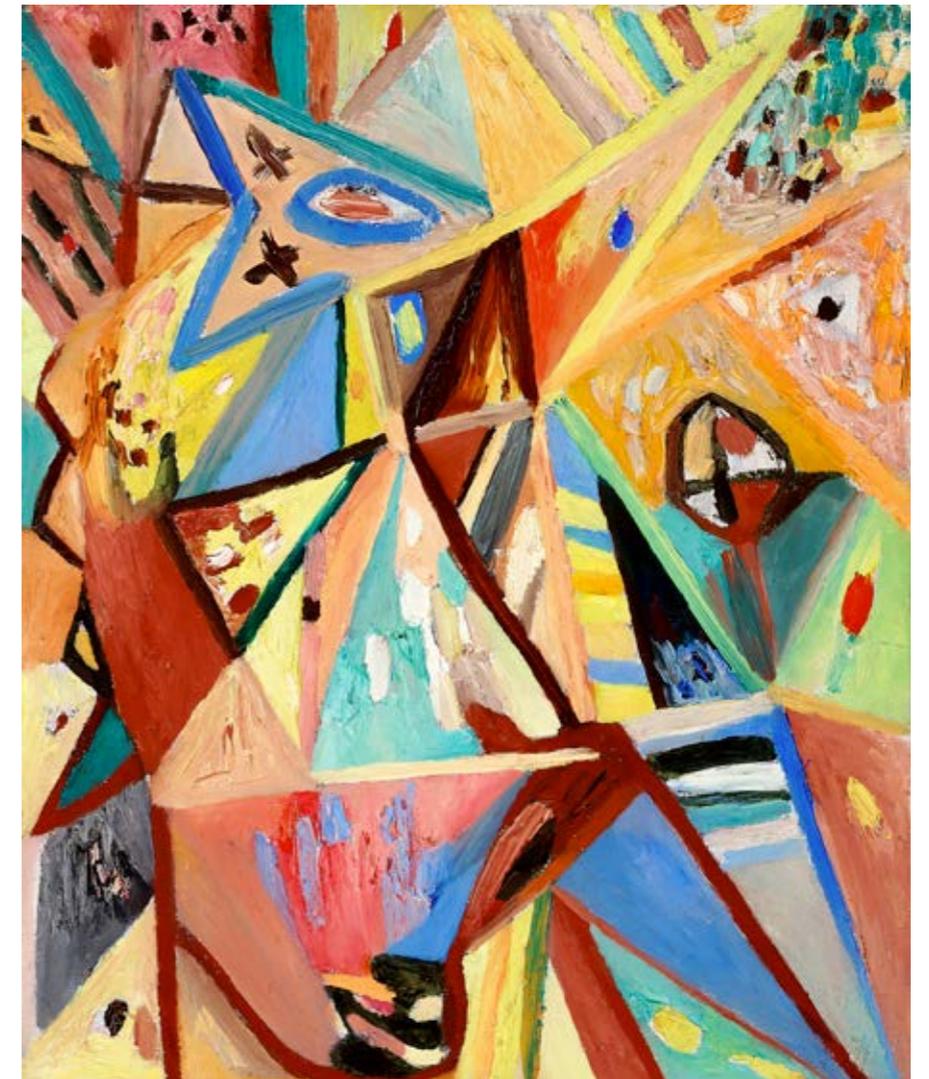
673^{ARR}
LUCBERT

b. Amsterdam 1924, d. Alkmaar 1994

Untitled. Signed Lucebert '50. Two-sided work.
Mixed media on paper. Sheet size 34 x 27 cm.

Provenance: Private Collection, Denmark.

DKK 20,000–25,000 / € 2,700–3,350



674



Verso

674^{ARR}
EJLER BILLE

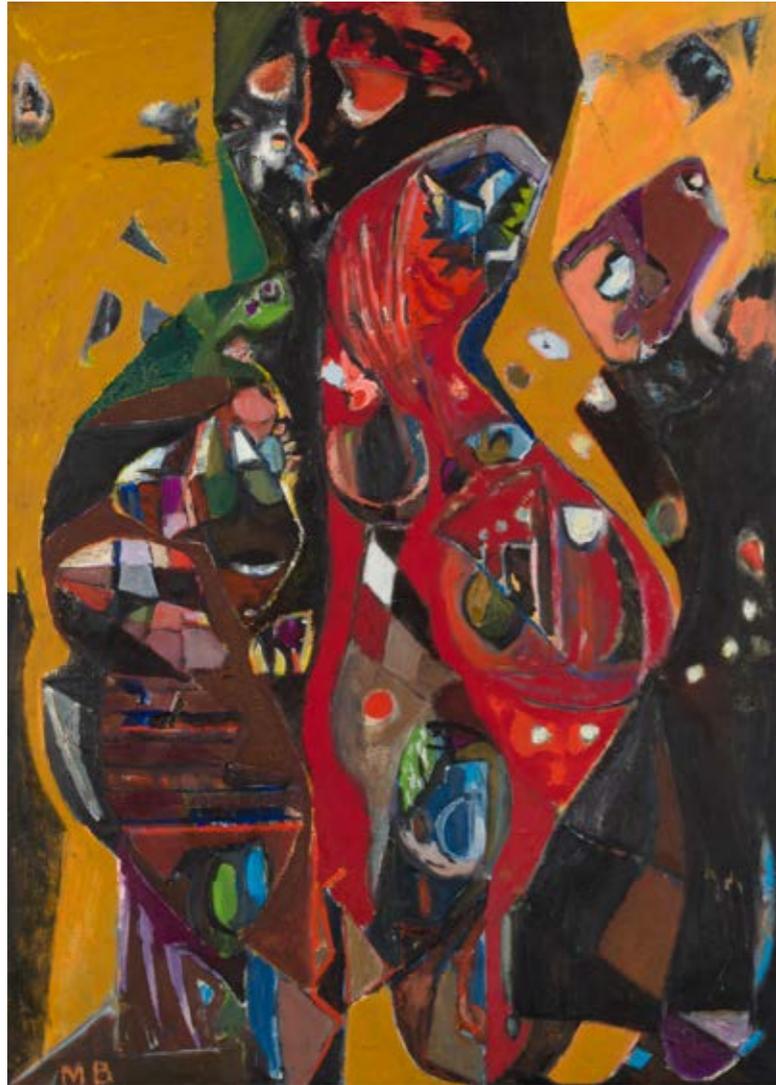
b. Odder 1910, d. Ørby 2004

"Fugleportræt og andre figurer" (Bird Portrait and other
Figures), 1943. Signed, titled and dated on the reverse.
Painted recto & verso. Oil on canvas. 74 x 60 cm.

Provenance: Architect H. Salling Mortensen, Århus,
Denmark. Acquired directly from the artist.

Provenance: Private Collection, Denmark.

DKK 200,000–250,000 / € 27,000–33,500



675

675 ^{ARR}
MOGENS BALLE

b. Copenhagen 1921, d. Asminderup 1988

Untitled, 1953. Signed M.B. Oil on canvas. 100 x 72 cm.

Exhibited: Kunstnernes Efterårsudstilling, Copenhagen, 1953 (no. 2).

Exhibited: "Sjørup Jørgensens samling", Århus Kunstforening af 1847, 24 April - 3 May 1970, cat. no. 5.

Provenance: Niels Sjørup Jørgensen, Aarhus, Denmark.

Provenance: Christie's, auction, Amsterdam, 4 December 2001, cat. no. 353.

Provenance: Private Collection, Brussels.

DKK 50,000–60,000 / € 6,700–8,050



676

676 ^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"La Fuite", 1946. Signed Jorn. Oil on canvas. 48 x 38 cm.

Literature: Guy Atkins & Troels Andersen: "Asger Jorn - Revised Supplement to the oeuvre catalogue of his paintings from 1930 to 1973", Borgen, Copenhagen, 2006, no. S.50.

Provenance: Gino Lizzola, Milan, Italy (according to label on the reverse).

Provenance: Christie's, London, England, June, 2005, cat. no. 164.

Provenance: Private Collection, Denmark.

DKK 250,000–300,000 / € 33,500–40,500



677

Corneille:
“L’Orchestre de Jazz Be Bop”
(Hommage à Charlie Parker), 1950.

Both the title and the motif in Corneille's work appear as a direct tribute to bebop jazz, which with its rhythmic-spontaneous starting point can in many ways be read as a musical equivalent to CoBrA. In The New Yorker, the critic Richard Brody singles out bebop as the harmonic, rhythmic complexification of jazz, which is based on more chords than those that are traditionally part of the foundation in jazz.

In a broader sense, bebop marks a shift away from big band setups to smaller orchestral groups that place greater emphasis on the music being played and the improvisations by the individual soloists. In an aesthetic sense, Brody defines this transformation as a phase in which the individual soloist's actions and (self) awareness can be defined as artistic modernism: A musical representation of the period's idealistic longing, the anguish, conflicting emotions and impulses that the post-war social constitution and awakening heralds.

The work's subtitle is a direct tribute to alto saxophonist Charlie Parker (1920–1955), who in the late 1940s and early 1950s, like the CoBrA artists, truly arrives on the avant-garde scene.

The spontaneous-abstract similarities between bebop jazz and Corneille's method stands out in this way as an exquisite example of the fruitful interaction between art forms.

677 ^{ARR}
CORNEILLE

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

“L’Orchestre de Jazz Be Bop” (Hommage à Charlie Parker). Signed Corneille 50; signed, titled and dated on the reverse. Oil on canvas. 50 x 70 cm.

Provenance: Sotheby's, 6 December 2007, Amsterdam, lot. no. 89. Acquired here by the present owner.

Provenance: Private Collection, The Netherlands.

DKK 1,200,000–1,500,000 / € 160,000–200,000

Karel Appel: Untitled, 1948.

From the end of 1947 and up through 1948, Karel Appel establishes an independent idiom of colour and form, which reaches its peak in a cheerful painting called "Frihedens Råb" (The Cry of Freedom) (Willemijn Stokvis: "COBRA Spontanitetens veje" (The Roads of Spontaneity), Amsterdam, 2001, p. 342) The image was painted at the time when the Experimental Groep and CoBrA were founded, and thus radiates a jubilant sense of victory and liberation. A contact between like-minded people is created across national borders, and the world lies open after the horrors of war, which is expressed in a feeling of artistic freedom and security.

The image offered here is also from 1948 and in many ways comparable to "Frihedens Råb" (The Cry of Freedom), both in choice of colours, mood and composition. The figure approaches pure abstraction, only faintly recognizable on the surface, which is divided into sharply drawn and small areas kept in bright blue, green, yellow and orange colours.

Appel's choice of imagery is still free of large-mouthed, all-consuming creatures; after the encounter with the work of the Danes at the end of 1948, Appel lets go of the constricting reins that have thus far kept his imagination in check, and childish, good-natured creatures are evoked on the canvas and in the viewer's imagination.



678

678^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Untitled. Signed on the reverse C.K. Appel 1948. Oil on canvas. 40 x 30 cm.

Certificate enclosed.

Provenance: Florent Welles. Acquired directly from the artist.

Provenance: Sotheby's, sale 480, 21 March 1988, Amsterdam, lot. no. 413.

Acquired by the present owner.

Provenance: Private Collection, The Netherlands.

DKK 400,000–500,000 / € 54,000–67,000



Verso



679

679^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Die Zwei Elemente". Sign. Jorn 70, 22/85. Published by Edition van de Loo, München. Printed by Fratelli Pozzo, Torino. Lithograph in colours; two parts. Visible size 206 x 139 cm.

Literature: Van de Loo 360. DKK 30,000–40,000 / € 4,050–5,400



680

680^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Entrée de secours". Suite with 9 etchings in colours. All signed Jorn 71, 6/100. Published and printed by Georges Visat, Paris. Visible size 63 x 48 cm. (9)

Literature: Van de Loo 392–400.

DKK 80,000–100,000 / € 11,000–13,500

Asger Jorn: Untitled, 1942.

In 2022 the painting has been shown to Museum Jorn in Silkeborg and is registered in the Museum's Archives under No. 32a.

One of the fundamental elements in Asger Jorn's consolidation of his own personal artistic expression is the move away from the demand for visual discipline which was the focus of Fernand Léger's art school. Instead of aiming for an inner harmony in the surface of the image, Jorn strives to a greater extent to let the compositional elements grow out of each other. In the beginning of the 1940s, he stayed at Refsnæs, where he systematically experimented with layering different drawings done on transparent paper on top of each other. The goal is, in a bigger picture, a "Luck and Chance" strategy, to use an expression from the book publication that will later follow. It is about seeing and experiencing how the forms impregnate each other and, in a broader sense, to establish what he himself refers to as a kind of ABC for his artistic practice.

The present work is an excellent example of how loose visual elements are transformed into figures that emerge in almost cacophonous diversity. The image is further enriched by the dynamics between the three primary colours yellow, red and blue, which interact and mix in shades of green, purple and orange. The life that is hatched in this way heralds the main painterly path that becomes characteristic of Jorn's work - to portray a living universe of abstract and figurative elements. In a broader sense, Jorn's work consists of capturing the pulsating dynamics of materiality and, at a greater or lesser level of abstraction, releasing the inherent energy of the individual work.

Even though we are still in the war years, several of the works from this period stand out as life-affirming manifestations of positive human relationships and the belief in a better and more humane future.

681^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled. Signed Asger J. 42. Oil on canvas. 70 x 55 cm.

Provenance: Purchased approx. 1950 by the present owner's father at a gallery in Copenhagen. Has been in the family ever since. Has not previously been exhibited.

DKK 1,200,000–1,500,000 / € 160,000–200,000



681



682

682 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Fresco", 1938. Signed A.J.; signed, titled and dated on the reverse Asger Jørgensen aftrukket fresco fra Peder Halds Skole på Kunstakademiet. Fresco transferred to canvas. 39.5 x 50.3 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 83.

Exhibited: Kunstnernes Efterårsudstilling, Copenhagen, 1938, cat. no. 125.

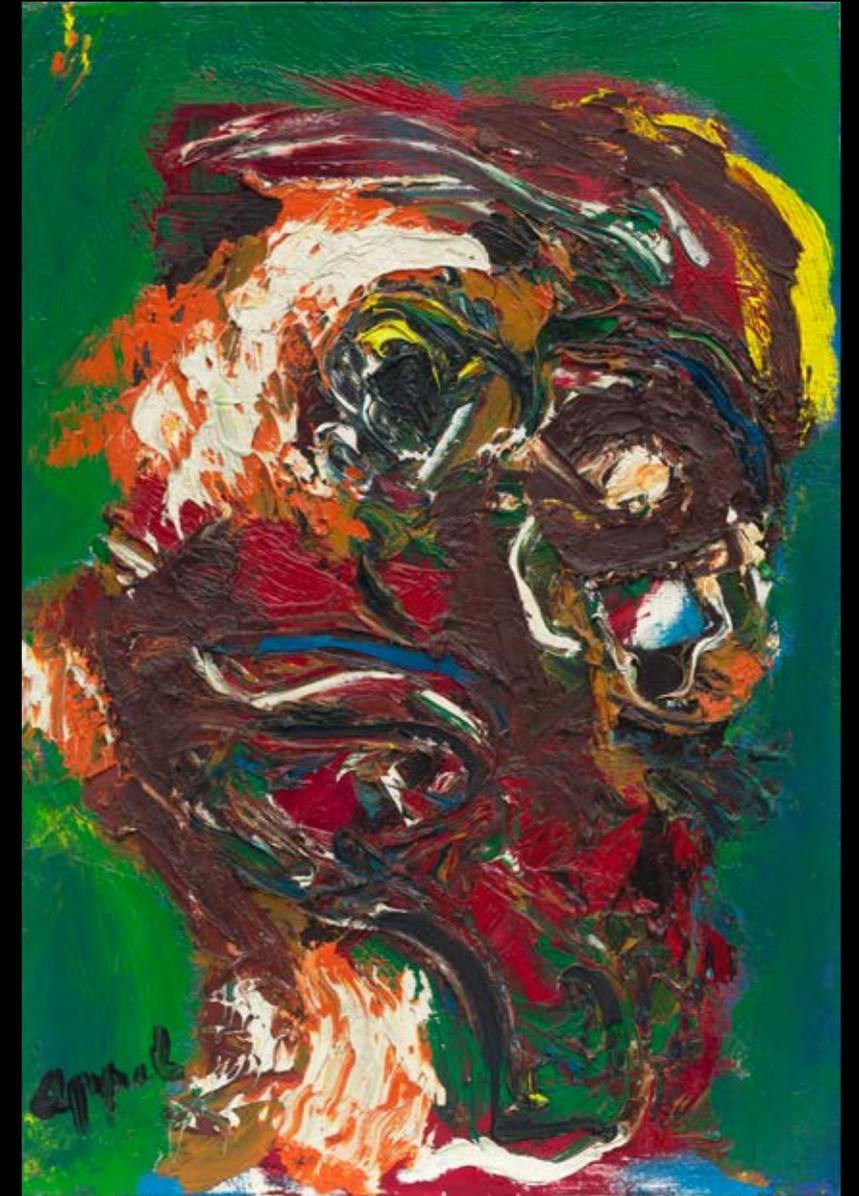
Provenance: Dr. Hans Kjærholm, Aarhus, Denmark.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private Collection, Denmark.

The fresco was made at the Royal Academy in Copenhagen, while Jorn was studying there, and transferred to canvas as part of an academic exercise.

DKK 200,000–250,000 / € 27,000–33,500



683

683 ^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Untitled. Signed Appel. Oil on canvas. 55 x 38 cm.

Provenance: Galerie Semiha Huber, Zürich.

Provenance: Private Collection, San Francisco.

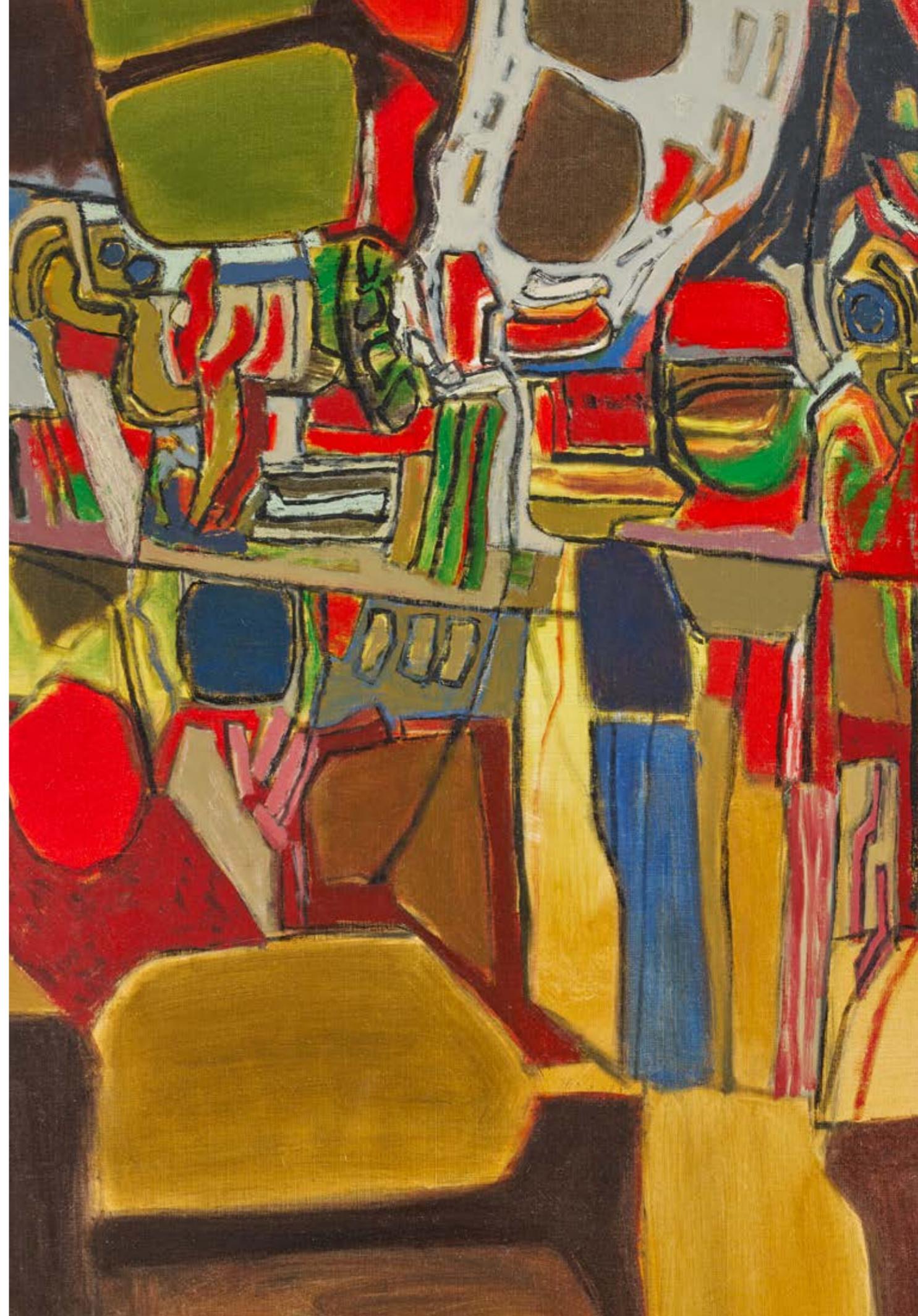
Acquired by the present owner in 1994.

DKK 300,000–500,000 / € 40,500–67,000

“There are people who believe in heaven after they die. I believe in heaven on earth”
Corneille

Corneille: “Jardin III”, 1959.

The garden, le jardin – appears as a recurring theme in Corneille's impressive oeuvre. From the mid-1950s onwards, the Dutch CoBrA painter begins to construct his compositions based on a topographical perspective to a greater degree than before. The content of the image conforms to a pattern that in many ways mimics the pulsating colour and compositional impressions you see when you fly over a landscape. The central perspective's ranking of the perceptual impressions disappears and becomes an abstract interplay between surfaces. A blue river that runs through the landscape is transformed from a waterway into a counterpoint of colour to the ochre-coloured earth: green and red plants play off each other visually and are transformed into compositional harmony via the artist's palette and process. In a broader sense, the work's title can be read as a symbol of the fertile creative soil which in this period nourishes the artistic project and, in retrospect, stands out as one of the high points in Corneille's artistic development.



684 ^{ARR}

CORNEILLE

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

"Jardin III". Signed Corneille 59; signed, titled and dated on the reverse. Oil on canvas. 130 x 97 cm.

In the archives of Fondation Guillaume Corneille, Bruxelles there is a picture in black and white of the painting with the mention written by Corneille « Jardin III (60) 1959 Col Bruno Modena (Milano)»

Exhibited: "CoBrA e l'Italia", Galleria Nazionale d'Arte Moderna, 4 November 2010 - 13 February 2011, p. 98, ill.

Provenance: Private Collection, Europa.

Provenance: Collection Bruno Modena, Milan.

Provenance: Sale: Christie's, London, Contemporary Art, 15 October 1992, lot. no. 10.

Provenance: Sale: Piasa, Paris, Art Contemporain, Peintures, Sculptures, Photographies et Multiples, 29 March 2009, lot. no. 40.

Provenance: Galleria San Carlo, Milan.

Provenance: Arte Centro, Milan.

Provenance: Galleria Orler, Favaro Veneto.

Provenance: Private Collection, Turin.

Provenance: A.M. Arte Moderna, Brescia.

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

DKK 600,000-900,000 / € 80,500-120,000



684



685

685^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

"L'eau grise" (Grey Water). Signed Alechinsky 1990, IX/XV ea. With dedication from the artist. Published and printed by Robert & Lydie Dutrou, Paris. Etching and aquatint on Arches paper. Sheet size 133 x 98 cm.

Literature: Michel Butor & Michel Sicard: "Alechinsky, Travaux d'impression", Paris, Galilée, 1992, p. 220.

*Provenance: Private Collection, France.
 DKK 50,000–75,000 / € 6,700–10,000*

686^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

"Où êtes-vous ?" (Where are you). Signed Alechinsky 1988, HC 8/20. Published by Edizioni d'Arte 2 RC. Printed by Vigna Antoniniana Stamperia d'Arte, Rome. Etching and aquatint in six colours on cinese rice paper. Sheet size 188 x 96 cm.

Literature: Valter Rossi: "Pierre Alechinsky", Rome, catalogo Edizioni d'Arte 2RC, p. 41.

Literature: Michel Butor & Michel Sicard: "Alechinsky, Travaux d'impression", Paris, Galilée, 1992, p. 219.

*Provenance: Private Collection, France.
 DKK 90,000–110,000 / € 12,000–15,000*



686



687^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"Dernier arbre" (The last Tree), 1970. Signed Alechinsky; signed, titled and dated on the reverse. Acrylic on canvas laid down on canvas. 100 x 154 cm.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private Collection, Denmark. Acquired from the above by the present owner.

DKK 600,000–800,000 / € 80,500–110,000



687

Lucebert: "Old Man, Young Woman", 1962.

Lucebert – a pseudonym for Lubertus Jacobus Swaanswijk – was one of the foremost proponents of the experimental movement in the post-war Netherlands. He contributed to the first CoBrA exhibition at the Stedelijk Museum in Amsterdam in 1949, and he was basically the group's poet; a kind of master of ceremonies who gave poetic performances. Here he claimed that the experimentalists were the first literary "nudists", probably as a revolutionary expression that the world was now – after the war – ready for a new beginning.

Both as a painter and a poet, Lucebert was an artistic rebel who sought to redefine and overthrow the prevailing social norms. At the same time, he was a man of faith who relied on religion and his own personal spirituality. His figures often have a demonic, caricatured feel to them, like the red-eyed and toothy creature in the painting here.

*I reel off a small revolution
I reel off a small lovely revolution
I am no longer of land
I am water again
I carry foaming crests on my head
I carry shooting shadows in my head
on my back rests a mermaid
on my back rests the wind
the wind and the mermaid sing
the foaming crests murmur
the shooting shadows fall*

*I reel off a small lovely rustling revolution
and I fall and I murmur and I sing*

From: de getekende naam ('the branded name') 1952



688

688^{ARR}

LUCEBERT

b. Amsterdam 1924, d. Alkmaar 1994

"Old Man, Young Woman". Signed Lucebert 62. Oil on canvas. 150 x 100 cm.

Provenance: Galerie d'Eendt NV.

Provenance: Marlborough, London.

Provenance: Private Collection, The Netherlands.

DKK 300,000–375,000 / € 40,500–50,500

689^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Nostalgia sousdéveloppée" (Underdeveloped Nostalgia), 1961. Signed Jorn; signed, titled and dated on the reverse. Oil on canvas. 81 x 65 cm.

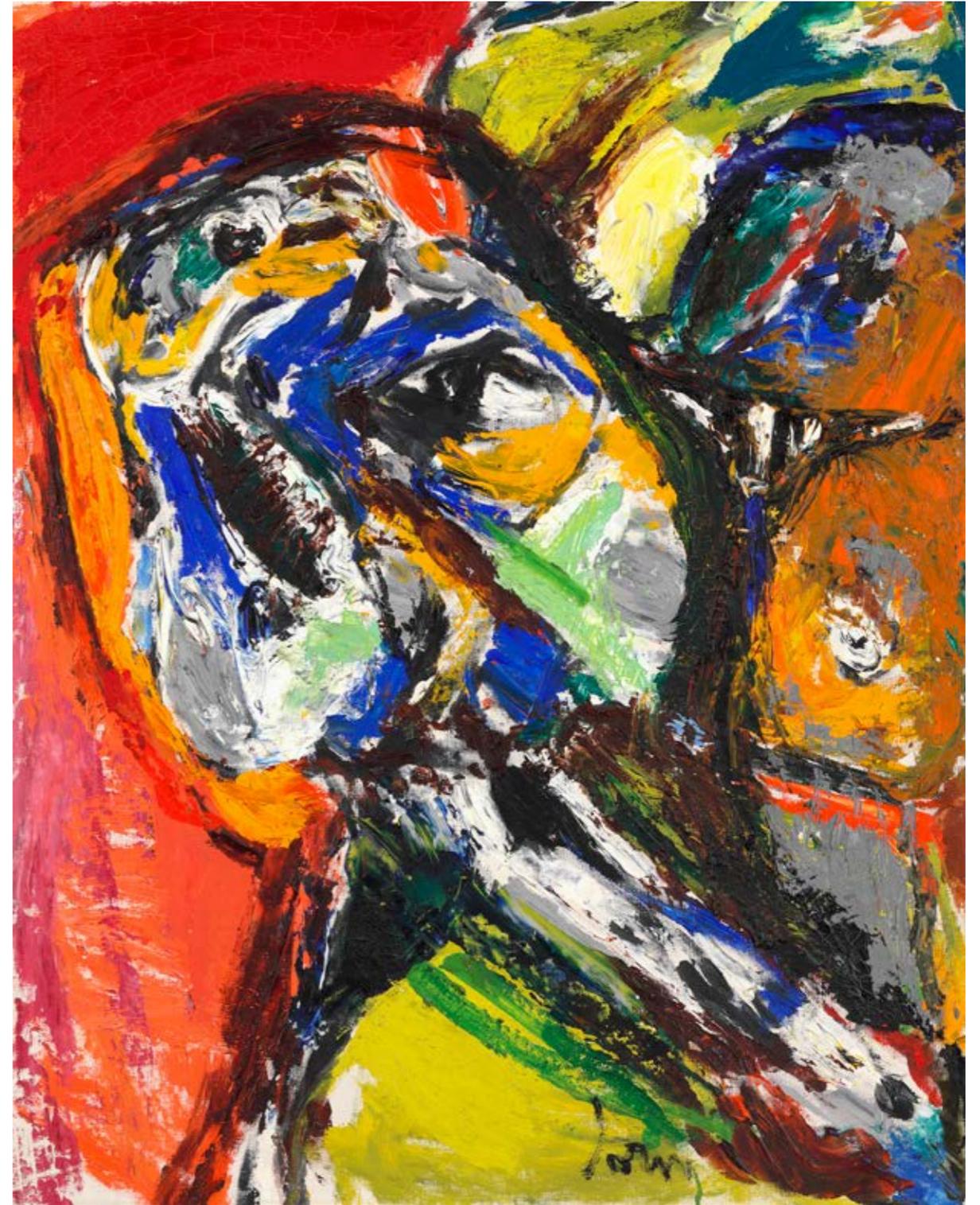
Literature: Guy Atkins: "Asger Jorn: The Crucial Years 1954-1964", London, 1977, no. 1341, ill.

Literature: Sarah P. Hanson, "TEFAF New York's spring edition looks to offer solid bets in an uncertain world," *The Art Newspaper*, 3 February, 2016.

Exhibited: "Asger Jorn", Lefebvre Gallery, New York, 6 November - 1 December, 1962.

Provenance: Private Collection. Acquired directly from the artist around 1966.

Provenance: Private Collection, New York. DKK 1,000,000-1,200,000 / € 135,000-160,000



689



690

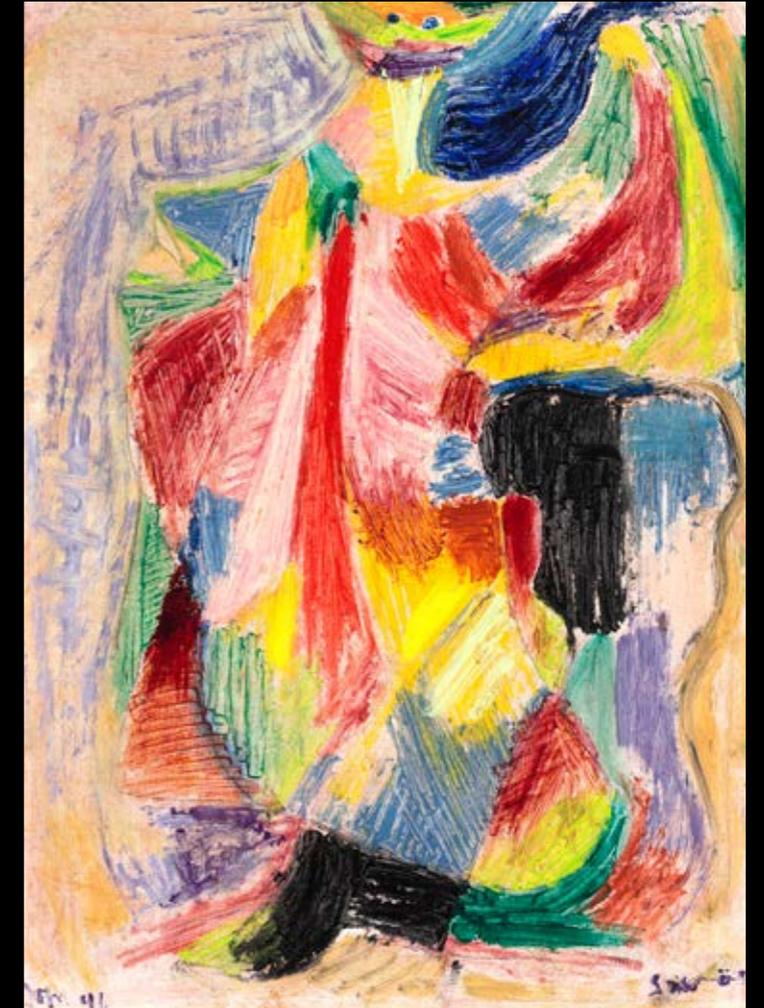
690^{ARR}
EJLER BILLE

b. Odder 1910, d. Ørby 2004

"Figurligt" (Figuratively), Ørby 1993. Signed, titled and dated on the reverse. Oil on canvas. 60 x 56 cm.

Provenance: Galleri Profilen, Aarhus.

DKK 200,000–250,000 / € 27,000–33,500



691

691^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Fantasy Animal. Signed Jorn 46, Saxnäs. Oil on masonite. 33 x 25 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 469, ill. p. 368.

Provenance: The artist Niels Wedel, Orust, Sweden. Acquired directly from Asger Jorn and thence by descent in the family.

Provenance: Bruun Rasmussen Auctioneers, Copenhagen, Auction 858, September 2015, cat. no. 581.

Provenance: Private Collection, Denmark.

Asger Jorn and Niels Wedel's (1897-1967) roads crossed in Copenhagen when in November 1945 Jorn was planning an exhibition of Danish art in Sweden and Niels Wedel exhibited at the autumn exhibition Høststillingen. In the summer of 1946, Jorn travelled to Sweden and visited, among others, Niels Wedel in Orust north of Gothenburg on his way to Saxnäs in Lapland. This painting originates from Niels Wedel's collection and presumably came into his possession during their joint preparations for exhibitions or in connection with Jorn's trips to Sweden and his stays there in 1945-46.

DKK 200,000–225,000 / € 27,000–30,000



692

692 ^{ARR}
JAN NIEUWENHUYS

b. Amsterdam 1922, d. 1986

"Community" (Fællesskab), 1966. Oil and enamel paint on canvas. 67 x 120 cm.

DKK 25,000–30,000 / € 3,350–4,050



693

693 ^{ARR}
SHINKICHI TAJIRI

b. Los Angeles 1923, d. Baarlo, Holland 2009

Sculpture. Stamped Tajiri 67. Patinated bronze. H. 132 cm.

DKK 100,000–120,000 / € 13,500–16,000



694

694 ^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

"Allumage" (Ignition). Signed Alechinsky; signed on the stretcher Alechinsky 1968 with title. Acrylic on paper laid down on canvas. 100 x 77 cm.

Provenance: Galerie Birch, Copenhagen. Acquired here by the present owner's parents and has been in the same family ever since. DKK 400,000–450,000 / € 54,000–60,500



695

695^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Der ohne Name" (The one with no name). Signed
Jorn 71. Painted in München. Oil on paper laid
down on canvas. 51 x 72 cm.

DKK 200,000–250,000 / € 27,000–33,500



696

696^{ARR}
CARL-HENNING PEDERSEN

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

"Red figures and red star", New York 1971. Signed, titled and dated on the reverse.
Oil on canvas. 126 x 106 cm. Unframed.

*Provenance: Sold on behalf of "Carl-Henning Pedersen's & Sidsel Ramson's Foundation.
DKK 250,000–300,000 / € 33,500–40,500*



697

697 ^{ARR}
ANTON ROOSKENS

b. Griendtsveen 1906, d. Amsterdam 1976

Composition. Signed Rooskens 67 and inscribed on the reverse No. 181 Anton Rooskens, C. Krusemanstr. 18, A'dam. Oil on canvas. 75 x 60 cm.

Provenance: "Cobra 50 Years", Kunsthallen Kunstauktioner, auction 496, Copenhagen, 12 November 1998, cat. no 158., ill. p. 117.

DKK 80,000–100,000 / € 11,000–13,500



698

698 ^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

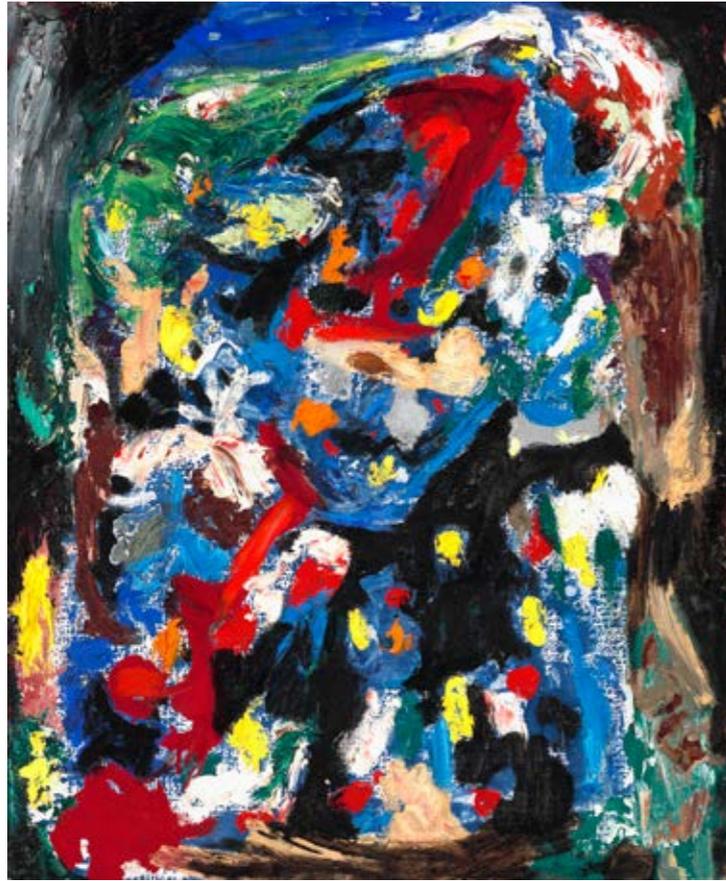
"Headache", New York, 1975. Signed Alechinsky; signed, titled and dated on the reverse. Acrylic on paper laid down on canvas. 100 x 154 cm.

Provenance: Galerie de France, Paris.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private Collection, Denmark.

DKK 500,000–600,000 / € 67,000–80,500



699

699 ^{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 250,000–300,000 / € 33,500–40,500



700

700 ^{ARR}

CORNEILLE

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

"Autoportrait au carreau de Delft et aux deux oiseaux exotique". Signed Corneille 67; signed, titled and dated on the reverse. Acrylic on canvas. 92 x 73 cm.

Literature: André Laude: "Corneille. Le roi-image", Paris, 1973, ill. p. 80.

Exhibited: "Rétrospective Corneille", Palais des Beaux-Arts, Charleroi, Belgium 27 October - 24 November 1974, cat. no. 45.

Exhibited: "Corneille. Some of these Days", Cobra Museum voor moderne kunst, Amstelveen, The Netherlands, 19 June - 30 September 2007.

Provenance: Collection Ceres Franco, Paris.

Provenance: Gallery Delaive, Amsterdam. Acquired here by the present owner, 26 March 2007.

Provenance: Private Collection, The Netherlands.

DKK 300,000–400,000 / € 40,500–54,000



Corneille with "Autoportrait au carreau de Delft et aux deux oiseaux exotique", at the Cobra Museum in 2007.



701

701 ^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Didaska composition. Portrait of Elna Fønnesbech-Sandberg and Asger Jorn.
 Inscribed Didaska. Watercolour on paper. Sheet size 17.5 x 22.5 cm.

DKK 40,000–50,000 / € 5,400–6,700

702 ^{ARR}
EGILL JACOBSEN

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

"Realitetens realisme" (Realism of Reality)", 1975.
 Signed, titled and dated on the reverse. Oil on canvas. 146 x 114 cm.

Literature: Per Hovdenakk: "Egill Jacobsen 2. Malerier 1965–80", Copenhagen, 1985, no. 1974/32.

Exhibited: "Egill Jacobsen", Galerie Mark, Zürich, Switzerland, 1975, ill. in colours in the catalogue.

DKK 400,000–450,000 / € 54,000–60,500



702



703

703^{ARR}
EGILL JACOBSEN

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

"Parodi" (Parody), 1974. Signed and dated on the reverse. Oil on canvas. 41 x 31 cm.

Provenance: Galerie Mark, Vedbæk, Denmark.

Provenance: Court Gallery, Copenhagen.

Provenance: Private Collection, Denmark / Switzerland.

Acquired from the above in 1985.

DKK 50,000–60,000 / € 6,700–8,050



704

704^{ARR}
EJLER BILLE

b. Odder 1910, d. Ørby 2004

"Omkring et midtpunkt" (Around a midpoint), Ørby 1977. Signed, titled and dated on the reverse. Oil on canvas. 70 x 65 cm.

Provenance: Galleri Franz Pedersen, Horsens.

DKK 200,000–250,000 / € 27,000–33,500



705

705^{ARR}
CORNEILLE

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

"Île sous le soleil" (Island under the Sun). Signed Corneille 69; signed, titled and dated on the reverse. Oil on canvas. 100 x 81 cm.

Provenance: Galerie Ariel, Paris (no. 6238).

Provenance: Galerie Birch, Copenhagen. Acquired here by the previous owner in 1971. Thence by descent in the family.

DKK 200,000–250,000 / € 27,000–33,500



706

706^{ARR}
CARL-HENNING PEDERSEN

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

"Anråbende" (Calling), Molesmes 1987. Signed, titled and dated on the reverse. Oil on canvas. 102 x 82 cm.

DKK 200,000–250,000 / € 27,000–33,500



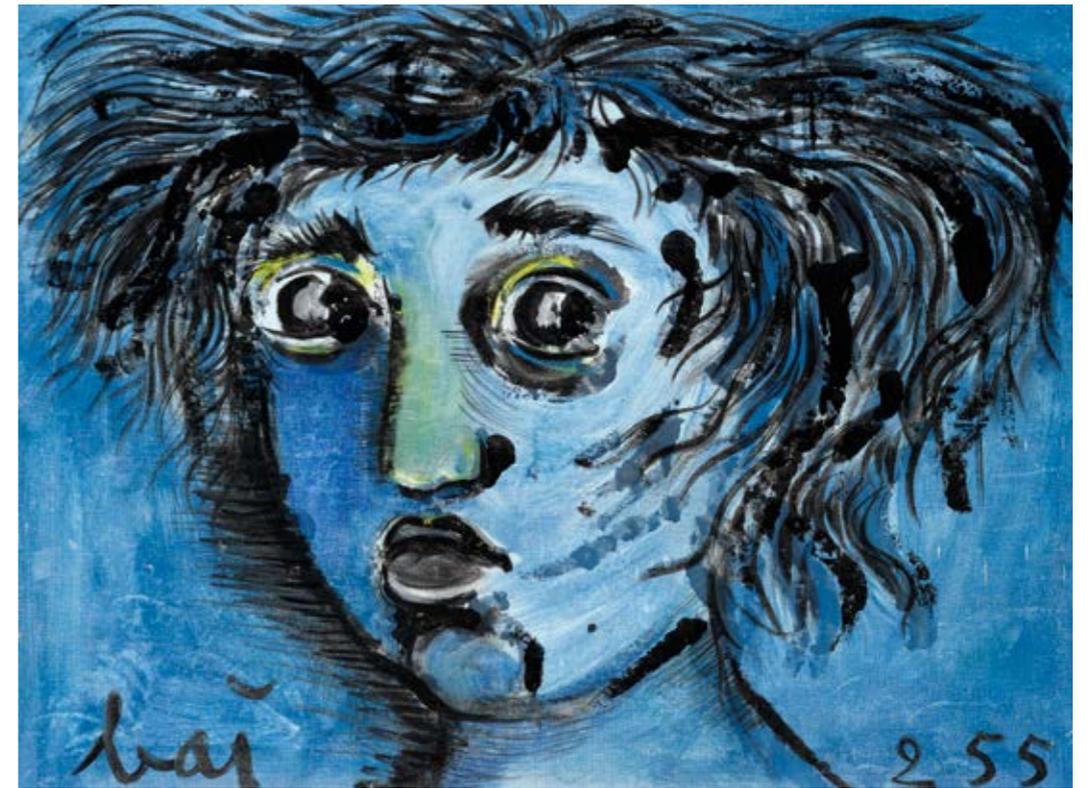
707

707 ^{ARR}
CARL-HENNING PEDERSEN

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

"Den glade rytter" (Le Cavalier enchanté) (The happy Rider),
Molesmes 1993. Signed, titled and dated on the reverse.
Oil on canvas. 102 x 82 cm.

DKK 200,000–250,000 / € 27,000–33,500



708

708 ^{ARR}
ENRICO BAJ

b. Milano 1924, d. Varese 2003

Blue Portrait, 1955. Signed Baj 2 - 55. Oil on canvas. 59 x 79 cm.

*Exhibited: "Fremmed Kunst i Dansk Eje", Louisiana, Museum of Modern
Art, Humlebæk, Denmark, 1964, cat. no. 23.*

*Provenance: Verner Permild, Copenhagen. Thence by descent in the family.
DKK 60,000–75,000 / € 8,050–10,000*



709

709^{ARR}
CORNEILLE
b. Liège 1922, d. Auvers-sur-Oise 2010

"Oiseau de nuit" (Night Bird). Signed Corneille 2005; signed, titled and dated on the reverse. Acrylic on canvas. 30 x 40 cm.

DKK 40,000–50,000 / € 5,400–6,700



710

710^{ARR}
KAREL APPEL
b. Amsterdam 1921, d. Zürich 2006

Figure composition. Signed Appel. Transport label from Galerie Fels, Paris. Acrylic on canvas. 60 x 81 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark. Acquired by the present owner's family in the 1970s.

DKK 125,000–150,000 / € 17,000–20,000



711

711 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, c. 1971. Inscribed (by Børge Birch) Jorn. Acrylic and gouache on paper. Sheet size 72 x 51 cm.

Provenance: The artist Jørgen Haugen Sørensen (1934-2021). Acquired directly from Nanna Jorn.

*The work is registered in the Archive at Museum Jorn.
DKK 150,000–175,000 / € 20,000–23,500*



712

712 ^{ARR}

CARL-HENNING PEDERSEN

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

"Mor og barn" (Mother and child), Molesmes-Bourgogne 2000. Signed, titled and dated on the reverse. Oil on canvas. 60 x 70 cm.

DKK 125,000–150,000 / € 17,000–20,000



713

713^{ARR}
MOGENS BALLE
 b. Copenhagen 1921, d. Asminderup 1988

"Animal Fabuleux" (Fabeldyr), 1963-64. Signed MB; signed, titled and dated on the reverse. Oil on canvas. 62 x 51 cm.

*Provenance: Court Gallery, Copenhagen (stamped on the reverse).
 DKK 20,000-25,000 / € 2,700-3,350*

714^{ARR}
KAREL APPEL
 b. Amsterdam 1921, d. Zürich 2006

Untitled, 1988. Signed Appel, and signed and dated on the reverse. Acrylic on paper laid down on paper. 57 x 75 cm.

*Provenance: Galerie Jerome, Copenhagen. Acquired here by the present owner.
 DKK 125,000-150,000 / € 17,000-20,000*

715^{ARR}
KAREL APPEL
 b. Amsterdam 1921, d. Zürich 2006

"The Happy Battle". Signed Appel 78. Acrylic on paper laid down on canvas. 56 x 77 cm.

DKK 100,000-125,000 / € 13,500-17,000



714



715

Asger Jorn: Untitled, 1972.

This painting is one of the very last paintings by Asger Jorn that was executed in his studio in Colombes, Paris, in November 1972.

The latter years of Asger Jorn's life are often described as a period of new-found artistic creativity – on par with the years of the mid-1950s. In 1970, a large new studio was ready in his house in Colombes near Paris, and Jorn approached painting with renewed initiative and a fresh mindset.

In this large, late composition, where Jorn's expressive figuration is absent, an organic and fluid sense of nature remains, which in several ways reminds us of another giant on the Danish art scene and successor to Jorn – namely Per Kirkeby (1938-2018). In his younger years, Per Kirkeby studied Asger Jorn closely as an artist, produced a documentary film about him, and generally regarded Jorn's art as a great source of inspiration.



716

716^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1972. Unsigned. Oil on canvas. 97 x 130 cm.

Literature: Guy Atkins: "Asger Jorn. The Final Years 1965-1973", London, 1980, no. 1988, ill. p. 229.

Literature: Troels Andersen: "Asger Jorn. En biografi. Årene 1953-73", Copenhagen, 1997, ill. in colours p. 235 and B/W p. 234.

Provenance: Asger Jorn Estate.

Provenance: Private Collection, Denmark.

DKK 350,000-400,000 / € 47,000-54,000



717

717^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled. Signed Jorn 68. Oil and acrylic on thick paper laid down on canvas. 57 x 49 cm.

The painting is registered at Museum Jorn, Silkeborg, Denmark.
DKK 350,000–400,000 / € 47,000–54,000



718

718^{ARR}
CARL-HENNING PEDERSEN

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

"Nilfiskeren I" (The Nile Fisherman I) Molesmes, Bourgogne 1999-2000. Signed, titled and dated on the reverse. Oil on canvas. 122 x 82 cm.

DKK 250,000–300,000 / € 33,500–40,500



719

719 ^{ARR}
MOGENS BALLE

b. Copenhagen 1921, d. Asminderup 1988

"Skumringens puls" (The pulse of dusk), 1971. Signed MB; signed, titled and dated on the reverse. Oil on canvas. 81 x 100 cm.

Literature: Henning Smidth no. 1971-041.

DKK 50,000-60,000 / € 6,700-8,050



720

720 ^{ARR}
HENRY HEERUP

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

"Marskallen" (The Marshall). Signed Heerup 77. Oil on masonite. 71 x 104 cm.

DKK 50,000-60,000 / € 6,700-8,050



721

721^{ARR}
HENRY HEERUP

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

Mother and child. Red and grey granite. 40 x 35 x 25 cm.

*Exhibited: "Naturens Hårdkogte - Stenkunst af Henry Heerup",
Heerup Museum, Rødovre, 2019.*

DKK 50,000–60,000 / € 6,700–8,050



722

722^{ARR}
HENRY HEERUP

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

"Fra Absalon til Jetjager" (From Absalon to Jet-Fighter).
Signed Heerup 79. Oil on board. 148 x 162 cm.

*Exhibited: "Pilen peger på", 2008, Heerup Museum, Rødovre.
DKK 100,000–125,000 / € 13,500–17,000*



723

723^{ARR}

LUCBERT

b. Amsterdam 1924, d. Alkmaar 1994

"Macbeth with Witches". Signed Lucebert 87; title on the stretcher. Oil on canvas. 114 x 146 cm.

DKK 75,000–110,000 / € 10,000–15,000

724^{ARR}

CORNEILLE

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

"Cat Bird". Signed Corneille, 2004, 1/8. Patinated bronze on a base of black polished granite.

H. 113 cm. H. incl. base 193 cm.

DKK 300,000–400,000 / € 40,500–54,000



724



Recto

725

725^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Untitled. Signed Appel 1969. Polychrome painted cardboard box. 39 x 63 x 13 cm.

DKK 50,000–60,000 / € 6,700–8,050



Verso



726

726^{ARR}
CORNEILLE

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

"Femme à la fleur" (Woman with Flower), 1992. Signed Corneille, 7/8. Polychrome painted wood.

H. 102 cm. W. 100 cm. D. 20 cm.

DKK 50,000–60,000 / € 6,700–8,050



727

727^{ARR}
CORNEILLE

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

"L'oiseau du temps" (The Bird of Time). Signed Corneille 78; signed, titled and dated on the reverse. Oil on canvas. 80 x 80 cm.

Exhibited: Art Cologne, 2001. DKK 100,000–125,000 / € 13,500–17,000



728

728^{ARR}
CONSTANT

b. Amsterdam 1920, d. Utrecht 2005

"La Belle Noiseuse" (The Beautiful Troublemaker), 1990.
 Signed Constant. Watercolour on paper. 51.5 x 72 cm.

Provenance: Private Collection, The Netherlands.
 DKK 185,000–250,000 / € 25,000–33,500

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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

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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

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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.
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- 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.
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- 5.5 Bydes på andres vegne, hæfter budgiver som selvskyldnerkautionist for handlen.
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6 BUDTYPER

- 6.1 Der er følgende muligheder for at afgive bud:
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Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.
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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.

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

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EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

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

Hammerslag + salær (ekskl. moms)	Betalingsssats
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: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRITAGELSE, -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 momsfrigatelse 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 momsfrigatelse og i stedet betale dansk brugtmoms/fuldmoms.
- 10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovligt vis. Foretages eksporten af en af BRK godkendt speditor, skal momsen ikke deponeres. Se listen over godkendte speditorer på bruun-rasmussen.dk
- 11 **OVERSKRIDELSE AF BETALINGSFRIST**
- 11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.
- 11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.
- 11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.
- 11.4 Alle forfaldne krav (inkl. omkostninger), som ikke 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 INDSIGELSE- OG ANSVARSBEGRÆNSNING

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

17 PERSONDATAPOLITIK

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

18 KLAGE, TVISTLØSNING OG LOVVALG

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

Jesper Bruun Rasmussen, auktionsholder

Rev. 08.22

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 25,6% of the hammer price + VAT of the fee, 32% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.
- 7.1.2 "LIVE Bidding": BRK's "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk.
- 7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "*", or with the text: "This item is subject to full VAT".
- 7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

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

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

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

8 PAYMENT DEADLINE

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

9 PAYMENT METHODS

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

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

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

10 VAT EXEMPTION, PAYMENT & DEPOSIT

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

11 OVERDUE PAYMENTS

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

12 PICK-UP & COLLECTION

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

13 SHIPPING

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

14 EXPORT LICENSE

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

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

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

15 DEFECTS IN THE PURCHASED ITEMS

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

16 OBJECTIONS & LIMITATIONS OF LIABILITY

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

17 PRIVACY POLICY

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

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

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

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.

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COMMISSION BIDS

KOMMISSIONSBUD

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

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

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

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

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

All commission bids are strictly confidential.

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

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

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

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

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

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

INTERNET:

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

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

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

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

TELEPHONE BIDDING:

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

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

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

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

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

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

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

Alle kommissioner behandles strengt fortroligt.

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

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

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

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

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

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

INTERNET:

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

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

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

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

TELEFONBUD:

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

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

COMMISSION BIDS

KOMMISSIONSBUD

BREDGADE

Skal være Bruun Rasmussen i hænde senest **24 timer** før auktionens start.
Must be submitted no later than 24 hours prior to the start of the auction.

AUKTION NR AUCTION NO: **911**

Navn Name: *

Adresse Address: *

Postnr./by City: *

Land Country: * Fax:

Tel: *

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

Bank: Konto nr. Acct. No.:

Adresse Address:

Postnr./By City: Land Country:

Tel: Kontaktperson Contact:

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

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

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

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

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

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

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

BRUUN RASMUSSEN KUNSTAUKTIONER A/S

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

Fortsættes næste side *Please turn over*



 M O D E R N

