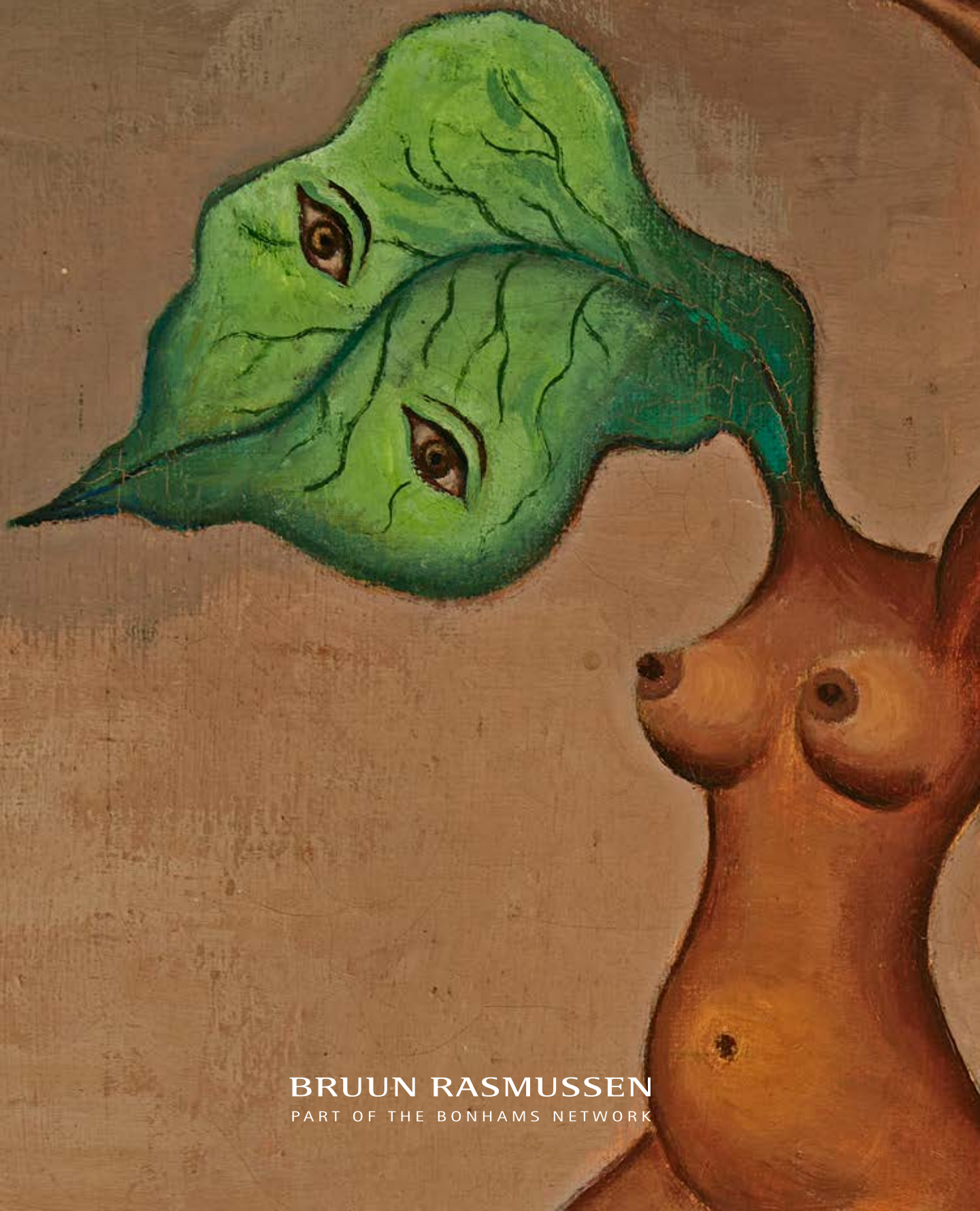
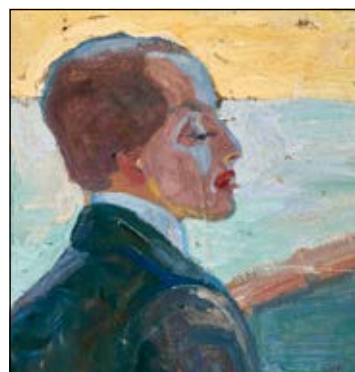


PIONEERING WOMEN ARTISTS



BRUUN RASMUSSEN
PART OF THE BONHAMS NETWORK

PIONEERING WOMEN ARTISTS & MODERN ART



LIVE AUCTION 919

Monday	4 March	7 pm
Tuesday	5 March	5 pm

PREVIEW

Thursday	29 February	3 pm - 6 pm
Friday	1 March	11 am - 5 pm
Saturday	2 March	10 am - 4 pm
Sunday	3 March	10 am - 4 pm

or by appointment

BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

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Visit the Preview and Experience Art, Guided Tours and Talks!

Thursday 29 February, 11 am–6 pm

- 3 pm** Opening, bubbly and music
- 4 pm** Talk “Pioneering Women Artists 1850–1950 – and where are we today?”
by Emilie Boe Bierlich, PhD in art history. Based on the auction’s works, she will talk about the challenges faced by female artists over time.

Friday 1 March, 11 am–5 pm

- 1 pm** “Guided tour of the auction house”
by Jakob Dupont, CEO of Bruun Rasmussen
- 3 pm** Talk “Highlights under the hammer – Poul Anker Bech”
by specialist Niels Boe-Hauggaard

Saturday 2 March, 10 am–4 pm

- 12 noon** Talk “Highlights under the hammer – women artists and ceramicists”
by specialists Sofie Normann Christensen, Kathrine Eriksen and Amalie Hansen
- 2 pm** Talk “My Artistic Baggage”
by the contemporary artist Martin Bigum. In a conversation with specialist Peter Beck, he talks about his work processes and his relation to some of the Danish artists he appreciates most, including P.S. Krøyer.

Sunday 3 March, 10 am–4 pm

- 12 noon** Talk “Highlights under the hammer – silver with royal provenance”
by chief specialist Martin Hans Borg
- 1 pm** “Guided tour of the auction house”
by Jakob Dupont, CEO of Bruun Rasmussen

Freshly ground coffee will be served by Oliver from Amiga Coffee on all the days.

DAYS OF SALE

Monday	4 March		
	5 pm	Fine art	1 - 84
	7 pm	Pioneering Women Artists	85 - 134
Tuesday	5 March		
	2 pm	Antiques - decorative art, furniture and carpets	150 - 219
	5 pm	Modern paintings and sculptures	220 - 383
		Prints	384 - 395
Wednesday	6 March - The Art of Luxury		
	4 pm	Jewellery and handbags	420 - 557
	7 pm	Wristwatches	558 - 621
Thursday	7 March		
	4 pm	Modern decorative art, furniture, lamps and carpets	622 - 664 665 - 771
	8 pm	Italian wines - Online Auction at bruun-rasmussen.dk	

IMPORTANT INFORMATION ABOUT BIDDING AT THE AUCTION

Bonhams’ international customers can also bid at selected Bruun Rasmussen Live Auctions via Bonhams’ website: bonhams.com

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 20 MARCH

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Nørgaardsvej 3 in Lyngby by Wednesday 20 March at the latest. Otherwise, they will be moved to Bruun Rasmussen’s storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer’s expense and risk. Here, they can be picked up from Friday 22 March. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

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Will We Be Seeing You in Lyngby?

At Bruun Rasmussen, we've really found our feet at our fantastic new auction house in Lyngby. Over the past few months, the new building has seen an opening party, all manner of art events and guided tours, and we're delighted by all the opportunities it gives us to create exciting experiences for our many good customers, business partners and friends of the house. We're open every day from Monday to Saturday, and everyone is welcome to visit us and explore the array of objets d'art on display. Our exhibitions change several times a week, so there's always something new to see. You're welcome to have a chat with one of our competent specialists who can tell you about the items exhibited.

2024 promises to be an eventful year, the focal point of which will be a series of large-scale themed auctions, which we will be holding in collaboration with Bonhams' global network of auction houses. We're starting off strong with the Pioneering Women Artists and maintaining the momentum with the Skagen painters. Next, we'll be tapping into the power of nature with a focus on Axel Salto and Georg Jensen's decorative art before moving on to Danish Golden Age art – and, true to form, rounding off the year with an almighty CoBrA party. These themed auctions attract the attention of a large number of passionate collectors from all over the world. We are currently on the lookout for art and decorative art for the auctions and are on hand to help you all the way, from valuation to the hammer falling.

We're heading towards brighter times and are looking forward to really giving art the space it deserves in our new auction house. Very shortly, we'll be opening the doors to the year's first Live Auction and preview, when the works of art will be hung beautifully on the walls, the design classics will extend as far as the eye can see, and the chandeliers will out-glisten one another. If you move up to the first floor, you can experience our "The Art of Luxury" universe, with its jewellery, fashionable handbags and elegant wristwatches. In the days leading up to the auction, we will also be hosting a long list of events, such as the contemporary artist Martin Bigum in a conversation with our specialist Peter Beck, Emilie Boe Bierlich, PhD in art history, talking about female artists, and specialist Martin Hans Borg giving a tour of the auction's silver with royal provenance.

This catalogue presents our selection of modern art. It begins with paintings, decorative art and design belonging to the all-encompassing theme of "Pioneering Women Artists" under which we commemorate a wide range of extraordinary women's voices from the years 1850–1950 (read more about the theme on the next page). The catalogue also presents the enigmatic realism of Poul Anker Bech and powerful contemporary art by names such as Anette Harboe Flensburg, Martin Bigum and Trine Søndergaard. The more classical modern works include Richard Mortensen's masterpiece "Objekter mellem nat og dag. Anden gang" (Objects between night and day. Second time) from his early years on Bornholm, and characteristic motifs depicting the Faroese tradition of the drive hunting of pilot whales and everyday life by artist Samuel Joensen-Mikines. The crowning glory of this catalogue is pop artist Andy Warhol's renowned and – in light of her recent abdication – resonating portrait of Queen Margrethe II of Denmark from 1985.

With these words, we welcome you to the first Live Auction of the year in Lyngby!

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

PIONEERING WOMEN ARTISTS

We're unfurling the women's banners to mark "International Women's Day" together with Bonhams' global network of auction houses. It will all be happening at a Live Auction and Online Auction here at Bruun Rasmussen entitled "Pioneering Women Artists", when we'll be presenting a multitude of works by female pioneers in Danish art from 1850–1950. The selection will be wide-ranging, encompassing several artistic disciplines – painting, decorative art and design. Despite significant individual differences in their art forms, time periods and personalities, what all these women have in common is the fact that they had to fight for the right to a professional career.

Interest in the female pioneers of the art world has never been greater, which is reflected in the increasing demand on the auction market and the many record-breaking hammer prices. Like the museums and research institutions around the world, we're spotlighting a number of artists and designers who have undeservedly stood in the shadow of their male colleagues, artists who were excluded from exhibiting solely because of their gender or who have simply disappeared into historical oblivion. This new focus on women has brought overlooked aspects of the history to light and is broadening our horizons to such an extent that both private collectors and museums at home and abroad are looking to expand their collections as art and design history is rewritten.

It's no secret that, throughout time, being female and being an artist have been seen as a contradiction, and that traditional gender roles have stood in the way of the artistic careers of women. In the 19th century, it was rare for a woman to be an artist, and they were not admitted into the Royal Danish Academy of Fine Arts on an equal footing with their male colleagues until 1908. If we look ahead to the first half of the 20th century, the challenge was no longer to be admitted to the art academy, but to be allowed to exhibit. When it comes to Danish design history, there were also very few women in the early 1900s who found a place in the sun. It was far more common and acceptable for women to take up ceramics and textile art.

Despite this gender bias, there have always been female artists and designers who defied the norms of the time. Many of these women were active in the fight for equality in the Danish art environment, and they have served as role models for their fellow sisters in later generations. On the following pages, you'll find a large selection of paintings, designer furniture and decorative art by these female pioneers, which are being sold at the Live Auction in Lyngby on Monday 4 March at 7 pm. The works at the Online Auction can be viewed at bruun-rasmussen.dk, where they will be going under the hammer on 11–12 March.

Enjoy!

PIONEERING WOMEN ARTISTS

Monday 4 March 7 pm

Lot 85 - 134





85

**85
AUGUSTA DOHLMANN**

b. Frederiksberg 1847, d. s.p. 1914

Still life with peonies in a glass vase. Signed and dated A. Dohlmann 86 [?]. Oil on canvas. 72x 57 cm.
Exhibited: On the reverse of the frame an exhibition label from Galerie Durand-Ruel, Paris, from Exposition Générale Des Beaux-Arts de 1890 and a stamp from Salon de 1890. Münchener Jahres-Ausstellung, Kgl. Glaspalaste, München, 1891 no. 368.

As a young woman, Augusta Dohlmann was taught drawing and painting by the flower painters O.D. Ottesen (1816-1892) and O.A. Hermansen (1849-1897), and in 1878 she went to Paris and continued her studies with the French painter Tony Robert-Fleury (1837-1911). After her debut at Charlottenborg in 1880 she returned to Paris and continued her studies with the painters Gustave Courtois (1852-1923) and Raphaël Collin (1850-1916). Dohlmann also painted portraits and landscapes but became especially known for her flower paintings and exhibited several of her works, also abroad, including at the Salon in Paris and at the World's Fairs in Paris 1889 and Chicago 1893.

In Paris, Dohlmann was represented by the renowned French art dealer Paul Durand-Ruel (1831-1922), who commissioned her paintings. Durand-Ruel was the most important art dealer and gallerist for the French Impressionists.
 DKK 20,000-25,000 / € 2,700-3,350

**86
ELISABETH JERICHAU BAUMANN**

b. Warsaw 1819, d. Copenhagen 1881

The artist's daughter Sophie (1859-1944) with a green bow in her red-blond hair reading a book. Signed Elisabeth Jerichau Baumann. Oil on canvas. 50 x 42 cm.
Literature: Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible", Frydenlund, 2018, ill. p. 40. Jerzy Miskowiak, "Elisabeth Jerichau-Baumann", Bosz, Poland, 2020, ill. p. 36.

Provenance: Bruun Rasmussen auction 904, 2009 no. 623. DKK 50,000-60,000 / € 6,700-8,050



86

**87
AGNES SLOTT-MØLLER**

b. Copenhagen 1862, d. Funen Island 1937

A young woman at her lacework in the glow of the kerosene lamp. Signed and dated Agnes Rambusch Oct. 85. Pastel on paper. Visible size 50.5 x 47.5 cm.
Rambusch was Agnes Slott-Møller's maiden name. In 1888, she married the painter Harald Slott-Møller (1864-1937).

Provenance: Bruun Rasmussen auction 361, 1977 no. 307. Bruun Rasmussen auction 1427, 2014 no. 106.

DKK 20,000-30,000 / € 2,700-4,000



87



88

88
ANNA ANCHER

b. Skagen 1859, d. s.p. 1935

“Vorherre modtager det døde Barn”. (Our Lord receives the dead child). Signed and dated A. Ancher 1910–17. Oil on canvas. 86 x 118 cm.

Exhibited: Charlottenborg 1918 no. 14.

Provenance: Bruun Rasmussen auction 877, 2018 no. 31, ill. p. 40.

Anna Ancher has also previously dealt with Death in her art. In the painting “Sorg” (Grief) from 1902, for instance, a young nude girl wrapped in her long hair kneels together with Ane Brøndum (Anna Ancher’s mother) in prayer at a cross on the heath at dusk. The mood in this painting, as the title also suggests, is full of loss and grief. The present painting here is quite different. With its bright colours, it depicts our Lord as an All-father who with open arms embraces his small child. By the Lord’s side are smiling and happy children who with flowers welcome their new friend/“playmate”.
DKK 100,000–150,000 / € 13,500–20,000



89

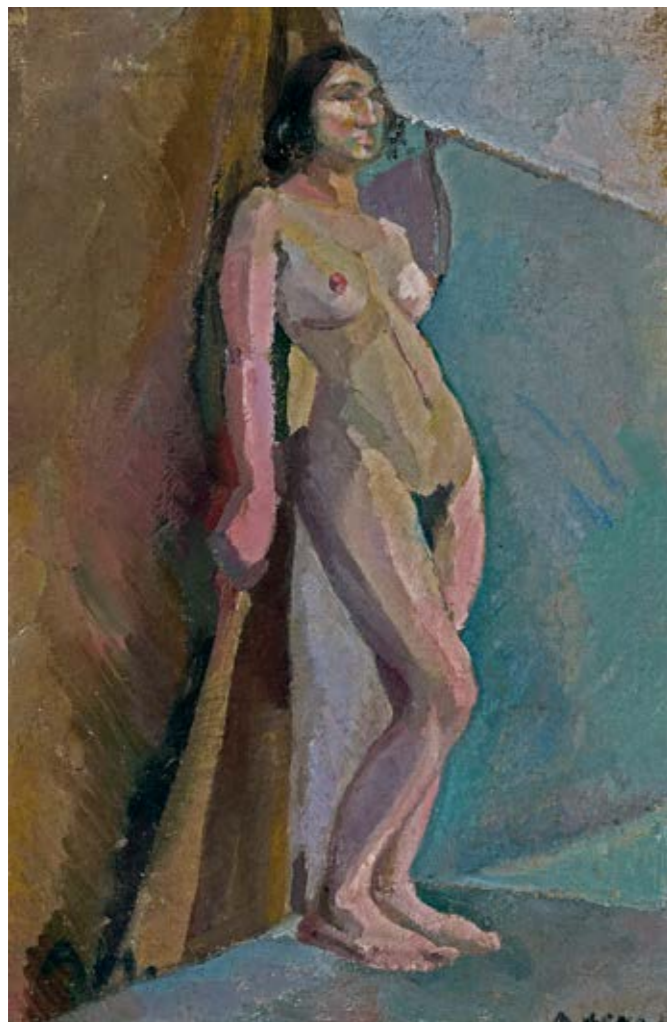
89
ANNA ANCHER

b. Skagen 1859, d. s.p. 1935

A young couple from Skagen sitting in a doorway with a view towards the beach and the sea. Signed A. Ancher. Oil on canvas. 62 x 48 cm.

Provenance: Bruun Rasmussen auction 497, 1987 no. 6.

A recurring motif in Anna Ancher’s works is the woman sitting bent over her needlework, often depicted in an interior where the sun’s rays fall into the room through a window. Here, a young woman from Skagen is knitting, sitting on the doorstep facing a beach landscape bathed in the golden rays of the last sun, which are reflected in the pink wall behind her. Outside – just on the other side of the door threshold – a young Skagen fisherman is sitting on the doorstep at the woman’s feet and looks up at her. A rendez-vous after today’s work. The entire scenery is bathed in Anna Ancher’s characteristic delicate light and colours – light green, blue, yellow and red. Only the knitwear stands out with a strong clear blue colour in the center of the painting.
DKK 150,000–200,000 / € 20,000–27,000



90

90
ASTRID HOLM

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

Standing female model. Signed A.H. and A. Holm. Oil on canvas. 41 x 27 cm.

Astrid Holm is unsurpassed as a colourist and one of the key participants in the modernist breakthrough in a Danish context. She lives in Paris from 1909-1914 and brings Matisse's Fauvism and Cezanne's Cubism back home, which is expressed in her landscapes, interiors, still lifes and figure paintings, as seen in the fine work we're offering here. For the male artist, the woman will always be something other than herself, which has often led to very distanced and stereotypical portrayals of women – as types rather than real people. Freed from the oppressive gaze, Holm's models present themselves as they really are. The model stands relaxed and self-confident with bodily strength and curvaceous forms, portrayed with understanding, presence, and honesty. The palette is incredibly rich – a true cacophony of colours and shades.

DKK 60,000–80,000 / € 8,050–10,500



91

91^{ARR}
CHRISTINE SWANE

b. Kerteminde 1876, d. Farum 1960

Still life with fritillaries, 1907. On the reverse; a woman nursing. Unsigned. Oil on canvas. 83 x 72 cm.

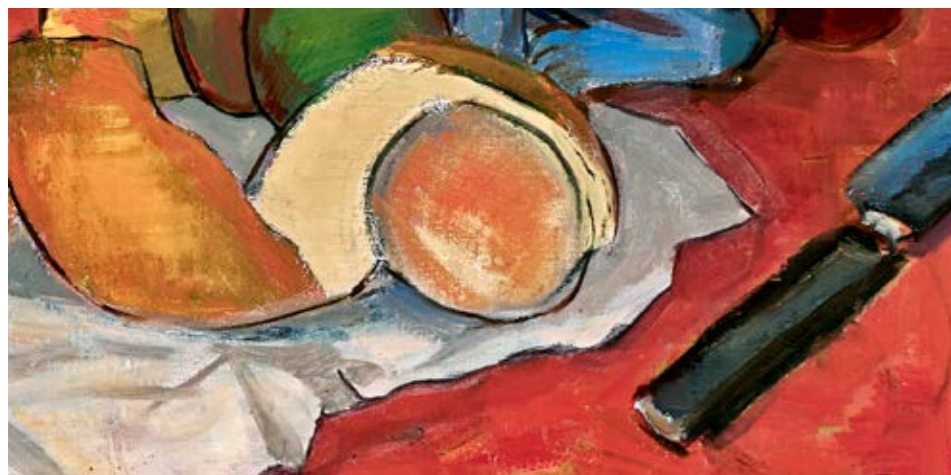
Exhibited: Kunstforeningen, Copenhagen, 1957, cat. 3.

Provenance: Family of the artist.

The double painting being offered at the auction shows two very different motifs. The naturalism of the Fynbo painters was Swane's point of departure in her artistic works, which can be seen in her early flower paintings. The still life with freshly picked lilac coloured fritillaries in two glass jugs, shows a fine ability to observe, a distinct understanding of colour and precision in the renderings of the scene. Later, she develops her own visual language, where her surface-focused style and discreet use of colours gives her artwork a distinctive and quiet expression. As a young artist, she has presumably struggled to afford new canvases at that time. On the other side, therefore, we find a quiet portrait of a woman nursing a newborn. The woman portrayed is probably the sister-in-law of Swane, Johanne, with her son Erik – also called "Tinge". However, it can also be Alhed with his son Johan. The woman is quietly concentrating on the little one, and mother and son form a strong symbiotic figure in the foreground, kept in muted blue and pink hues that contrast with the earth tones of the background.



DKK 25,000–30,000 / € 3,350–4,000



92
TOVE JANSSON

b. Helsinki 1914, d. s.p. 2001

Still life. Signed Tove 39. Oil on masonite. 50 x 65 cm.
Provenance: Donation from the artist to the Finnish Red Cross.
Provenance: Private collection, Sweden.

The Finnish writer, poet, illustrator and painter Tove Jansson is famous worldwide as the woman behind the Moomins. Her stories build on the innate curiosity of children to discover and understand the world, and Jansson's imaginative universe strikes a balance between idyll and eeriness, vitality and melancholy, magic and everyday life. That same open and personal sensuality is expressed in her visual art: "Every still-life, every landscape, every canvas is a self-portrait!!". Because Tove Jansson was so much more than the creator of the Moomins. She had a highly productive artistic career, as can be seen in her diverse works, which range from surrealist paintings to modernist, experimental and lyrical works, and she is today considered one of Finland's most important artists of the period.

Raised by artistic parents, Tove Jansson was, from the outset, a rare bird who undauntedly followed her own path. Before and during the war, she provided critical satire for the political magazine *Garm* and courageously protested against Finland's collaboration with Nazi Germany. Just as her Moomins – despite their outward naivety – warned against the consequences of war, xenophobia. Tolerance, diversity and joy of life in interaction with the dark and antagonistic thus remained the essence of her art.

In her private life, too, her path was unconventional. The position, independence, creativity and equality of women were particularly important to her, and she questioned ingrained thought patterns and prejudices – not as a vociferous agitator, but as a quiet revolutionary whose entire existence was in line with her beliefs. Her life, art and love were thus closely linked. As a young woman, she had relationships with both men and women, but she spent the last 30 years of her life with the graphic artist Tuulikki Pietilä (1917–2009), who is celebrated in the Moomin universe by way of the character Too-Ticky.



92

It was clear from an early age that painting was her passion in life, and at the age of 16, Tove Jansson began her art studies in Stockholm. She continued her education at the Ateneum in Helsinki, and in the late 1930s, she travelled to Paris, where she was inspired by the French Colourists and Impressionists. Her works from the 1940s have a distinctly modernist expression, where colour and composition come together to great effect.

In the beautiful still-life that Bruun Rasmussen has the pleasure of offering, her passion for colour shines through clearly. Bright blue and fiery rusty red contrast strongly with each other, while orange and delicate rose create range. The perspective is pushed right into the foreground, giving the motif presence; an intensity that is enhanced by the many objects on the table: A vase decorated with stylised grapes, a knife, recently used to artfully peel an orange, balanced on the edge of the table, a dog-like creature, crisp, green-red apples and fresh flowers.
DKK 350,000–400,000 / € 47,000–53,500



93

93 ©
BODIL KJÆR

b. Hatting 1932

"Office Desk". Freestanding Brazilian rosewood desk with steel runner frame. Top with four integrated drawers. Designed 1959. This example manufactured 1970s by E. Pedersen & Søn. H. 72.5 cm. W. 92 cm. L. 184 cm.

Part of the Office-2000 series, developed as elements of architecture, designed as an extension of Bodil Kjær's acclaimed "Office Desk", which was created during her work for CI Designs, Boston, 1959.

Literature: Peter Beck: "Det essentielle: Arkitekt Bodil Kjær om sine internationale arbejder 1950-2000" (The Essential: Architect Bodil Kjær on Her International Design 1950-2000). Here Bodil Kjær highlights the following in connection with the creation of the office desk: "I was designing the tabletop and decided that I didn't want handles and keys in the usual manner. I wanted keys that one could use as handles. Once it was made, however, I found out that it did not work, because if you leaned in over the desk, the keys would hit you in the stomach! So, I pulled the drawer front inwards, and then I had my relief. I transferred this to all the modules: They were given a 3D facade. The fronts became three-dimensional, and I believe there were quite a few people who could relate to this. Back then, it was really in fashion to make everything very smooth, and this is still the case here in Denmark. It's terribly hard to make because it has to be so precise. Everything becomes more expensive because of it. That's what you see in almost everything I do; that I push the edge against the surface. In terms of the construction, there is a difference in levels, so the frame becomes much more pronounced than you are used to. Then you get the dimensions. It is something that comes all by itself because of the chosen solution. This is something that happens in all creative processes. When you do something, something else happens that you are not the master of, but which you can then take with you." DKK 100,000-125,000 / € 13,500-17,000

94

NANNA DITZEL

b. Copenhagen 1923, d. s.p. 2005

"AP 26". A pair of easy chairs with round, patinated oak legs. Sides, seat and back upholstered with sheepskin. Designed 1953. These examples manufactured approx. 1950s by AP Stolen. (2)

Literature: "Møbler" Magazine, no. 8, 1953, p. 10. Dansk Kunsthåndværk, nr. 2, February 1954.

DKK 40,000-60,000 / € 5,350-8,050



94

95

TOVE KINDT-LARSEN

b. 1906, d. 1994

Circular Cuban mahogany coffee table. Top with raised edge. Curvy rails between "double legs" with Brazilian rosewood "shoes". Designed and made 1946 by cabinetmaker Gustav Bertelsen. H. 67.5 cm. Diam. 96 cm.

Model presented at The Copenhagen Cabinetmakers' Guild Exhibition at Designmuseum Danmark, 1946.

Literature: Grete Jalk [ed.]: "40 Years of Danish Furniture Design", vol. 2, p. 289. DKK 20,000 / € 2,700



95



96

96

OLGA MEISNER-JENSEN

b. Frederiksberg 1877, d. Copenhagen 1949

Arrangement with bellflowers (Campanula) in pots on a sunny windowsill. Signed with monogram. Oil on plate. 82 x 76 cm.

Olga Meisner-Jensen initially trained at Marie Luplau (1848-1925) and Emilie Mundt's (1842-1922) private drawing and painting school for women. In 1898 she was admitted to the Royal Danish Academy of Fine Arts in Copenhagen, where she studied with professor Viggo Johansen (1851-1935) until 1903. One winter she took lessons with the painter Fritz Syberg (1862-1939), which was of great importance to her. In her paintings, the influence from the Fynbo painters can be seen, among other things in her use of strong colours and often with sunny lighting, as in the present painting.

In January 1910, Olga Meisner-Jensen, together with Agnes Slott-Møller (1862-1937), Bertha Dorph (1875-1960) and Anna Ancher (1859-1935) applied for admission to 'Malende Kunstneres Sammenslutning' (the Painters' Association), which was the most influential artists' organization of the time, but which, however, did not admit women as members. Thus they were - as expected - not admitted. Meisner-Jensen worked very actively for the rights of female artists and she was among the 25 women who founded 'Kvindelige Kunstneres Samfund' (Danish Women's Artist Association) in 1916. DKK 25,000-30,000 / € 3,350-4,000



97

97^{ARR}**HANNE VARMING**

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

"To børn. Søskende" (Two children. Siblings), 1981. Signed Hanne Varming. Bronze. 131 x 35 x 84 cm. Exhibited: Another casts in the collection at Ribe Kunstmuseum and another at Seminarium, Finsensgade, 8200 Århus N, in 1984.

Hanne Varming's sculptures grace public spaces throughout Denmark. Her figures blend into their surroundings, such as the "Piger fra Paris" sculpture looking across Terminal 3 in Copenhagen airport, or the "Hyldebor" sculpture on Kultorget in Copenhagen, with just enough room for a passer-by to sit down beside the old couple. Their life-size format makes them unmissable, and they invite interaction with the onlookers milling around them.

In Varming's works, the process itself is an important part of the work and the artistic styling. Clay modelling is key, as she intentionally leaves her imprint in the bronze. She avoids polishing or smoothing; on the contrary, she allows the creative process to shine through. In the rough surface of "To børn. Søskende" she shows the layers of modelling which is characteristic of her style. At the same time it is a recognition and acceptance that we humans are not perfect. In fact, Varming's works focus on people of all shapes and sizes: small, big, young and old. She shows us the life behind the form, beneath the bronze.

Varming studies under Gottfred Eickhoff and Mogens Bøgild at the Royal Danish Academy of Fine Arts. While Varming clearly finds her own style, similarities to Eickhoff and Bøgild are present. She makes her debut at Charlottenborg's Spring Exhibition in 1963, and is a member of Kammeraterne from 1974 to 2001, and of Corner from 2001 to 2019. She is recognised as a towering figure of Danish sculpture, and the recipient of numerous grants and awards, including Eckersbergmedaljen in 1988 and Ridderkorset in 2000. DKK 200,000-250,000 / € 27,000-33,500



98

98
ELISABETH JERICHAU
BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

A young woman sitting in a stable. A paraphrase of the Penitent Mary Magdalene. Unsigned. Oil on canvas. 109 x 80 cm.

A painting by the artist entitled "Magdalene" was exhibited at Charlottenborg 1862 no. 307, that one owned by Count C. A. Lerche, Lerchenborg (1830-1885).

Provenance: Master of the Royal Hunt, Baron Preben Vilhelm Bille Brahe (1852-1924) and his wife Baroness Anna Sophie Elisabeth Bille Brahe neé Brun (1855-1930). In their time the painting was located at Svanholm Manor. Thence by descent. Bruun Rasmussen auction 888, 2019 no. 26, ill. p. 46.

DKK 60,000-80,000 / € 8,050-10,500

99
ANNE MARIE CARL-NIELSEN

b. Sdr. Stenderup near Kolding 1863, d. Copenhagen 1945

Sheep with resting lamb, 1880-1890. Signed A-M-C-N. Patinated bronze. H. 7 cm. W. 12 cm. D. 9 cm.

Exhibited: "Bad Timing - or How to Write History Without Objects", Den Frie, Copenhagen, 2023, cat. no. 5.

Exhibited: "Anne Marie Carl-Nielsen", 1863-1945, Retrospektiv Udstilling", Den Frie, Copenhagen, 1946, cat. no. 6.

At the tender age of 12, Anne Marie Carl-Nielsen picks up a lump of clay from the garden and models her first lamb. Since then, she is recognised for her numerous animal statuettes and sketches, based on an intimate knowledge of animal anatomy and a high degree of imagination. The lifelike sheep with its resting lamb up for auction here is the only known example of the motif executed in bronze.

DKK 20,000-25,000 / € 2,700-3,350



99

100
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

"Lille Pige med en Pusteblostm". (A young girl with a dandelion clock). Wölfelsgrund. Signed and dated B. Wegmann 1909. Oil on canvas. 59 x 43 cm.

Exhibited: Den Frie Udstilling, "Fortegnelse over Arbejder af Bertha Wegmann", 1911 no. 146, here entitled "Lille Pige med en Pusteblostm" (A young girl with a dandelion clock). Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926 no. 221, here entitled "Marthel med en Pusteblostm, Wölfelsgrund" (Marthel with a dandelion clock, Wölfelsgrund). Øregaard Museum, "Bertha Wegmann på Øregaard", 1998 no. 19. The Hirschsprung Collection & The Skovgaard Museum, "Bertha Wegmann", 2022.

Literature: Gertrud Oelsner & Lene Bøgh Rønberg (ed.), "Bertha Wegmann", The Hirschsprung Collection & The Skovgaard Museum, Strandberg Publishing, 2022, ill. p. 155 and mentioned p. 156.

DKK 80,000-100,000 / € 10,500-13,500



100



101

101^{ARR}
JANE REUMERT

b. 1942, d. 2016

A large round stoneware jar, the upper part oval. Decorated with greyish brown glaze with some dark brown and blue elements. The inside with brownish black glaze. Upper rim with white glaze, on the outside with black glazed line-point decor. Signed Jane, 87. Unique. H. 38.2-40.4 cm. W. max. 38 cm. wL. max. 47 cm.

Provenance: Private collection, Denmark.

DKK 25,000 / € 3,350



102^{ARR}
RITA KERNN-LARSEN
 b. Hillerød 1904, d. Copenhagen 1998
 Untitled. Signed rk-l and on the reverse. Oil on canvas. 50 x 50 cm.
 DKK 15,000–20,000 / € 2,000–2,700



102

103^{ARR}
ALEV EBÜZZIYA SIESBYE
 b. Istanbul 1938

A circular stoneware bowl with partly unglazed zig-zag decor. Decorated with greyish black, matte glaze. Signed alev '76. Unique. H. 13.3–13.7 cm. Diam. 23.7–25 cm.

Provenance: Private collection, Denmark. Acquired by the current owner directly at Alev Siesbye's studio.

DKK 80,000–100,000 / € 10,500–13,500



103

104 ^{ARR}

SANDRA DAVOLIO

b. Correggio, Italy 1951

A large, sculptural porcelain vase modelled with vertical lamellae. The outer rim of lamellae with light blue glaze. Signed monogram. Unique. H. max. 22 cm. Diam. 27 cm.

Provenance: Private collection, Denmark. Acquired by the current owner in approx. 2013. DKK 25,000–30,000 / € 3,350–4,000



104

105 ^{ARR}

LUCIE RIE

b. Wien 1902, d. London 1995

A circular stoneware bowl. Decorated with matte white glaze, foot rim unglazed. Marked monogram. Made approx. 1970s. Unique. H. 11.5–12 cm. Diam. 25.6–26.3 cm.

Provenance: Private collection, Denmark.

DKK 30,000–40,000 / € 4,000–5,350



105

106 ^{ARR}
ALEV EBÜZZIYA SIESBYE

b. Istanbul 1938

A circular stoneware bowl decorated with brownish purple, matte glaze. The upper part with unglazed line decor. Signed alev '84. Unique. H. 9 cm. Diam. 14 cm. *DKK 30,000 / € 4,000*



106

107 ^{ARR}
GERTRUD VASEGAARD

b. Rønne 1913, d. 2007

A large, cylindrical stoneware bowl. Decorated with transparent greyish white glaze with a few blue elements. The outside with horizontal dark brown glazed line- and three-sided decor. The upper rim with reddish brown glaze. Unsigned. Unique. H. 17.8-18.3 cm. Diam. 32.3-33.7 cm.

Provenance: Private collection, Denmark.

DKK 25,000 / € 3,350



107

108 ^{ARR}
ALEV EBÜZZIYA SIESBYE

b. Istanbul 1938

A circular stoneware bowl with partly unglazed decor. Decorated with glossy, orange-red glaze. Signed alev '78. Unique. H. 10.1-10.4 cm. Diam. 15.5-16 cm.

Provenance: Private collection, Denmark.

DKK 50,000-60,000 / € 6,700-8,050



108



109

109
RAGNHILD KEYSER

b. Kristiania 1889, d. Oslo 1943

Double portrait, the artist's self portrait with the sister Margit Keyser (married name Paus), c. 1920. Unsigned. Oil on canvas. 81 x 54 cm.

Provenance: The artist's sister, Margit Keyser, married name Paus. Thence by descent in the family.

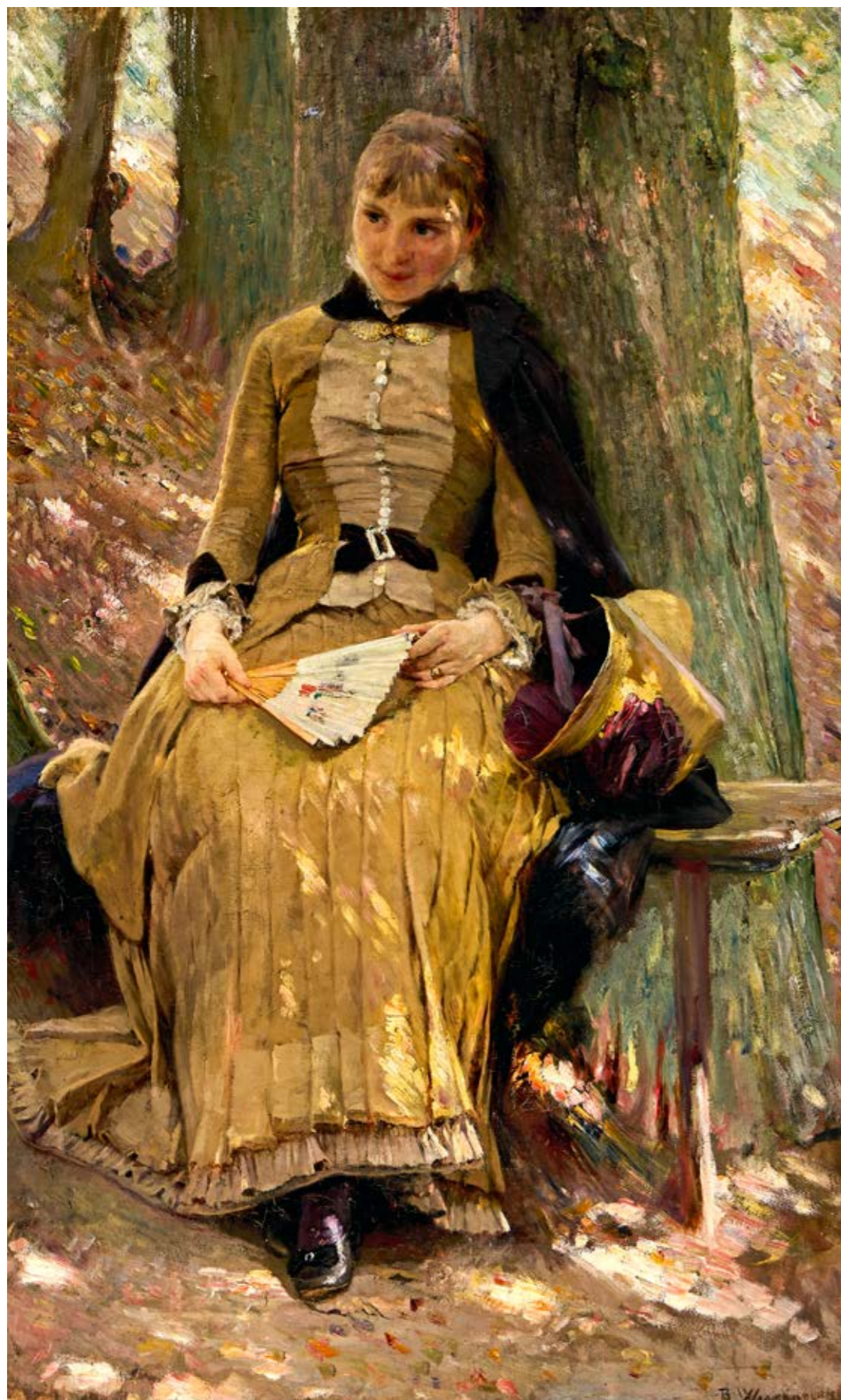
Provenance: Private collection, Denmark. Acquired from the above in 2012. A copy of the provenance documentation is enclosed.

Ragnhild Keyser is today considered a significant part of the story of 20th century Norwegian art. She has strong ties to the art scene in Paris where, during the 1920s, she receives inspiration and tuition from André Lhote (1885-1962) and Fernand Léger (1881-1955), among others, at the Académie Moderne from 1924-25.

Keyser is interested in Cubism from early on, but gradually moved towards a clearer, flat geometric expression. Her paintings from the mid-20s are often dominated by a muted grey scale with a few bright pops of colour and a play with clearly defined shapes.

In the double portrait of Ragnhild Keyser and her sister Margit, offered here at auction, the artist has not yet completely moved away from figuration. Painted in a muted palette, two women are depicted in profile and en face, both with red lips, rosy cheeks and beautifully styled hair. Similar, but not alike - together, but still at distance - the two sisters seem isolated in their own thoughts, and the composition thus gives the illusion of a kind of mirror with several layers of displacements. The lines are clean and clear, and the women's necks are elongated to enhance the subdued and simple geometry of the background.

DKK 75,000-100,000 / € 10,000-13,500



110



110
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

A young woman in thought. Signed and dated B. Wegmann 1879. Oil on canvas. 100 x 61 cm. Exhibited: Pieces of an old exhibition label on the stretcher. Presumably from Große Berliner Kunstausstellung 1894, where Wegmann exhibited several paintings, the fourth painting listed in the catalogue, no. 1670, is titled "Dame, im Wald sitzend" (Woman sitting in forest), and it is presumably the present painting. Liljevalchs Konsthall, "De drogo till Paris. Nordiska konstnärinnor på 1880-talet", 1988 no. 210.

Provenance: Winkel & Magnussen auction 281, 1941 no. 291. Bruun Rasmussen Vejle auction 70, 2000 no. 1072, ill. p. 157.

In 1879, Wegmann had lived and trained as an artist in Munich for 12 years, but in the fall of that year, she traveled together with her friend and fellow artist Jeanna Bauck (1840-1926) to Paris for the first time. Here, she settled for some years and studied among others at the studios of Léon Bonnat (1833-1922), Jean-Léon Gérôme (1824-1904) and Jules Bastien-Lepage (1848-1884).

Although she was shaped by the Munich school and the German style of painting, she became very fascinated and inspired by the trends in French art of the time, e.g. Naturalism, plein air painting and the Barbizon School, which she had experienced earlier that year at the Internationale Kunstausstellung in Munich in 1879. The present painting indicates that she was already strongly influenced by plein air painting and the idea of capturing a fleeting moment through new painting techniques when the painting was completed. In this painting, Wegmann has depicted the young woman sitting in nature surroundings, which are only loosely defined in visible, oblique brushstrokes in a multitude of colour nuances, and she has depicted the glint of sunlight with pastose and almost vibrating strokes on the skirt of the dress together with a small quick flash in the temple. It is a beautiful example of her ability to capture the light and her models in a snapshot. Wegman has painted the young woman with greater detail and in an extravagant dress with frills, buttons and ribbons that evoke memories of the fashionable women seen in many French paintings from the period, particularly several works by the French artist James Tissot (1836-1902) come to mind.

DKK 800,000-1,000,000 / € 105,000-135,000

111 ARR

RITA KERNN-LARSEN

b. Hillerød 1904, d. Copenhagen 1998

"Opvågning" (Awakening), 1930s. Signed on the reverse. Oil on canvas. 40 x 25 cm.

Exhibited: Peggy Guggenheim's gallery "Guggenheim Jeune", London 1938 (inscription on the stretcher).

Exhibited: "Rita Kernn-Larsen. Malerier og tegninger fra 1930'erne" (Paintings and drawings from the 1930s), Sønderjyllands Kunstmuseum, Tønder, Denmark, 23 May - 16 June 1985, cat. no. 18 (stamped on the stretcher).

Exhibited: "SOLO: Rita Kernn-Larsen", Kunsten Aalborg and Gl. Holtegaard, Denmark, 2018-19, reproduced in the catalogue as cat. no. 1.35, p. 67.

Provenance: Private collection, Denmark.

We are delighted to be able to offer no fewer than four very unique paintings by Rita Kernn-Larsen, which are a rare sight at auction these days.

Kernn-Larsen has her debut in Copenhagen in 1934, and the press calls her "a female Danish Picasso". Before that, she studies among other places at Statens Tegneskole in Oslo, the Royal Danish Academy of Fine Arts in Copenhagen and at the Académie Moderne under Fernand Léger (1981-1965). She thus spends the majority of her artistic life in Paris and then London, and she does not return to Denmark until the mid-1950s. Kernn-Larsen participates in several Surrealist exhibitions in the 1930s and is associated with the circle surrounding the art group Linien. For many artists, Surrealism offers not only an experiment with style and technique, but also a change of attitude from the conventions of the bourgeoisie, and it is possibly this break with convention that several of the progressive female artists of the time finds so appealing.

She often works with reflections on the "new woman", a feminist ideal in relation to economic, gender and sexual emancipation, and three of the auction's works from different stages of her Surrealist period are fine examples of this. The green-yellow composition is organic and abstract: two biomorphic forms floating in an indefinable space, bound together by a clear yellow circle, as an allegory of the union between man and woman at the moment of conception. "Dialogue" is executed in a broader palette. It is composed of more recognisable human figures which, combined with mismatched figures and automatic drawing, constitute a classic Surrealist work. "Awakening" is a beautiful example of her motifs with trees and women in a total symbiosis, as a symbol of the sensual, playful and intuitive.

During the war, Kernn-Larsen lives in London, where she experiences its many horrors and the bombings at close range. As a consequence, she seeks new artistic paths and settles in the South of France, where the yellow-green colours of nature, the vineyards and the everyday life around her becomes sources of inspiration for her painting. From the 1960s onwards, she works more abstractly in painting and collage form, but then shares the fate of so many of her female colleagues and is all but forgotten about.

In recent years, Rita Kernn-Larsen has made a serious comeback on the art history agenda. She has been shown at several exhibitions, including "SOLO" in 2019, at which two of the auction's works were represented.

DKK 100,000-150,000 / € 13,500-20,000



111



112

112^{ARR}
EBBA CARSTENSEN

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

Harvest scenery, 1956. Signed Ebba Carstensen; signed and dated on the reverse. Oil on canvas. 97 x 116 cm.

Ebba Carstensen's artistic work is two-pronged; in the winter she paints motifs from her studio in Copenhagen, while in the summer, she stays at her summer house in Horneby near Hornbæk – not far from her good friend and colleague Astrid Holm (1876–1937), with whom she also collaborates. In North Zealand, like the Impressionists, Carstensen paints under the open sky. Cows, farm labourers, forest landscapes and harvest motifs recur in many of her works. This work is one of her more naturalistic harvest landscapes, with a more muted palette. She works with distinct brush strokes, which in several of her works appear broad and somewhat angular. From early on, Carstensen is enchanted by Expressionism and Cubism, which she sees in Paris. She experiments with colour and form, moving her landscapes towards a more expressive style with abstract elements.

There is no doubt that Carstensen fights for any recognition she receives throughout her lifetime. She is known to have a lively, strong personality, and speaks out about being a woman in a male-dominated industry. That she later slips into oblivion is not only a shame, but quite astonishing. However, one can only rejoice at the fact that the focus there has been on female artists over the past decade helps rewrite her into art history and give her works fresh relevance.

DKK 30,000–40,000 / € 4,000–5,350



113

113
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

"Kappede piletrær". (Pruned willow trees). 1876. Signed B. W. Oil on canvas laid on panel. 47 x 63 cm. Exhibited: Charlottenborg, "Bertha Wegmanns Mindeudstilling", 1926 no. 32. The Hirschsprung Collection & The Skovgaard Museum, "Bertha Wegmann", 2022, ill. in the exhibition catalogue p. 112.

DKK 50,000–75,000 / € 6,700–10,000

114
AGNES SLOTT-MØLLER

b. Copenhagen 1862, d. Funen Island 1937

"Hyldebusken". (The elderberry bush). Unsigned. Oil on canvas. 46 x 60 cm. Inscribed on the stretcher (in Danish): "Painted by Agnes Slott-Møller [?] Lykke Slott-Møller". Lykke Slott-Møller (1893–1973) was the daughter of Harald and Agnes Slott-Møller.

DKK 20,000–30,000 / € 2,700–4,000



114



115

115^{ARR}
RITA KERNN-LARSEN

b. Hillerød 1904, d. Copenhagen 1998

Composition in green and yellow, 1930s.
 Signed rk-l. Oil on canvas. 60 x 45 cm.

Exhibited: "SOLO: Rita Kernn-Larsen", Kunsten Aalborg and Gl. Holtegaard, 2018-19 ill. in the exhibition catalogue cat. 1.26 p. 56

DKK 60,000-75,000 / € 8,050-10,000



116

116
EVA STÆHR-NIELSEN

b. Frederiksberg 1911, d. 1976

A round stoneware floor vase modelled with relief decor. Decorated with light yellow glaze with light grey and orange-rose elements. Made and marked by Saxbo, Denmark. Made 1937-1949. H. 45.5 cm. Diam. 37 cm.

Provenance: Private collection, Denmark.

DKK 25,000 / € 3,350



117

117^{ARR}
ULRIKA MARSEEN

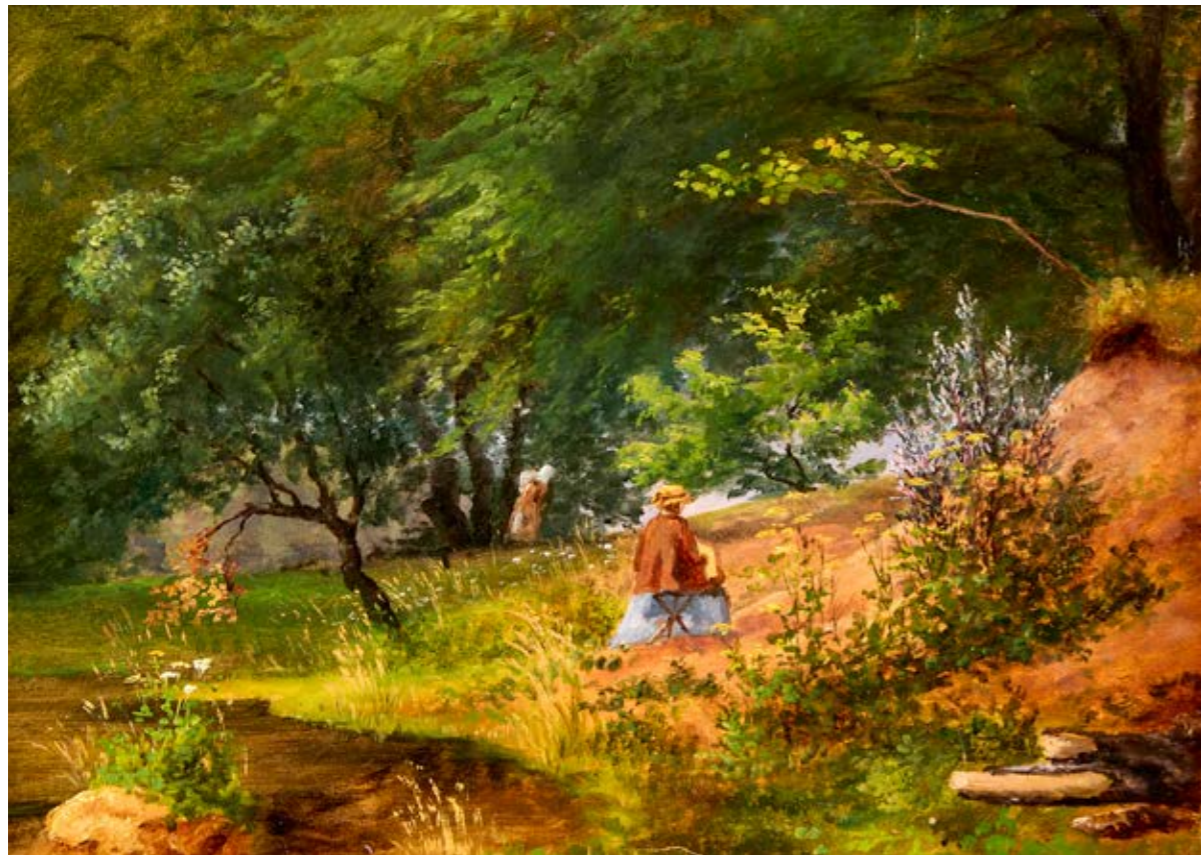
b. Brønderslev 1912, d. 2007

Organic figure. Signed UM 84. Elm wood. H. 148 cm.

Ulrika Marseen's sculptures are characterised by soft, rounded shapes that blend in with the material, be it wood or stone. She models the corporeal; an organic style we also see in artists such as Sonja Ferlov Mancoba (1911-1984), Erik Thommesen (1916-2008) and Henry Moore (1898-1986). Wood is in many ways the most obliging material, embracing the round, modelled lines in its softness and warmth. There is no doubt that, through her skill as a sculptor, Marseen also manages to breathe the same life into her works of stone, which can be found in public urban spaces. The work represented here is from 1984 and one of Marseen's later works. It is clear to see that the organic and dynamic expression is part of her artistic DNA, which she never relinquishes.

Marseen studies the body according to classic principles. In 1944, she is a student of sculptor Henry Luckow-Nielsen (1902-1992) and then Johannes C. Bjerg (1886-1955) at the Royal Danish Academy of Fine Arts. Learning the classic forms gives Marseen an anatomical familiarity with the body and its proportions – and at the same time also the self-confidence and the need to break with these forms in her search for a more modern visual expression.

DKK 25,000-30,000 / € 3,350-4,000



118

118
ELEONORE TSCHERNING

b. Elsinore 1817, d. Copenhagen 1890

An artist sits and paints in a forest clearing, in the background a firewood collector. Verso a sketch in pencil of mushrooms in a forest floor. Unsigned. Oil on paper. 27 x 36 cm.

Provenance: Bruun Rasmussen auction 499, 1987 no. 309. Bruun Rasmussen auction 106, 2006 no. 228.

Eleonore Tscherning was tutored by her cousin, the flower painter Christine Løvmand (1803-1872), who ran a painting and drawing school, and Eleonore thus started her artistic career as a flower painter. But she quickly oriented herself towards landscape painting, a genre in which she became proficient by, for example, copying other painters such as Jens Juel (1745-1802) and Fritz Petzholdt (1805-1838) and by painting studies of nature in the open air. She became a dedicated plein air painter and one of the first Danish female painters in this genre. In addition, she had a close relationship with the circle around the artists J. Th. Lundbye (1818-1848), Thorald Læssøe (1816-1878) and P.C. Skovgaard (1817-1875), from whom she also learned, as well as to the art historian N.L. Høyen (1798-1870).

Tscherning made her debut at Charlottenborg's Forårsudstilling (The Spring Exhibition), but anonymously, and in the exhibition catalogue she is thus simply listed as "An unnamed lady". From 1844, she exhibited under her maiden name. Together with Løvmand and Hermania Neergaard (1799-1875), she was one of the first female artists to participate in Forårsudstillingen under her own name.

In 1845 she married her 22 years older cousin, officer and politician A. F. Tscherning (1795-1874). She trained her children in drawing and painting. She particularly taught her daughters Sara (1855-1916) and Anthonore (1849-1926) in flower painting and brought them along art trips to France, Italy and Switzerland. Both daughters became skilled flower painters with their own productions, especially Anthonore, who today is known by her married name Anthonore Christensen.

DKK 20,000-25,000 / € 2,700-3,350



119

119
ANTHONORE CHRISTENSEN

b. Copenhagen 1849, d. Usseerød 1926

Forest floor with anemones and pilewort (vorteroed). Signed with monogram and dated 1899. Oil on canvas. 126 x 97 cm.

Exhibition label from Charlottenborg on the stretcher.

In 1899 she exhibited "Forår i april" (springtime in April) as no. 72 and "Forår i maj" (springtime May) as no. 73. The year 1900 she exhibited "Mellem stubbene i Folehave Skov" (Between the stumps in Folehave Forest) as no. 73. All motifs match the present painting.

Provenance: Bruun Rasmussen auction 627, 1996 no. 45, ill. p. 34.

The flower artist Anthonie Eleonore (Anthonore) Tscherning was taught by her mother Eleonore Tscherning (1817-1890) and later by Emma Thomsen (1820-1897) and O.D. Ottesen (1816-1892), all of whom were flower artists. After her marriage to the philologist Richard Christensen (1843-1876), in 1871 she is known as Anthonore Christensen. Anthonore Christensen's motifs of forest beds and wild flowers growing in a field as in the present painting are often characterized by a natural, less artificial expression than the opulent bouquets and the decorative cut flowers displays on stone sills, we see in works by earlier flower painters.

DKK 30,000-40,000 / € 4,000-5,350



120

120
ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

Portrait of Catherine Ullmann, née Angèle Cristich (1846–1920), wearing a white dress with gold embroidery, pearl jewellery and red roses in her hair. Signed and dated Elisabeth Baumann Jerichau 1869 pinx Constantinople. Oil on canvas. 70 x 54 cm.

Catherine Angèle Cristich was born in Constantinople, but later settled in France, where she was also married for the second time to Otto Louis Henri Ullmann (1838–1911).

Elisabeth Jerichau Baumann went on many trips across Europe throughout her life, and she was also one of the few Danish artists in the 19th century who travelled to the Orient. During the winter of 1869–1870 she went alone to both Constantinople, Athens, Smyrna, Alexandria and Cairo, and she returned to this part of the world again in 1874–75. Through her great network, she gained access to a harem in Constantinople as one of the first female painters ever. In 1881, she published the book "Brogede Rejsebilleder" (Motley Images of Travel), here she wrote about her experiences during the travels, life in the harem, and the people and customs she met.

Literature: Elisabeth Jerichau Baumann, "Brogede Rejsebilleder", 1881, mentioned p. 19, where she describes how she, in a leather sack hidden on her chest, carries eighty gold pieces, which she has received as payment for the portrait of "Madame Ullmann", while she, among other things, visits a Turkish cafe.

Provenance: Private collection, France.

DKK 80,000–100,000 / € 10,500–13,500



121

121
EDELE CHRISTIANE MARGRETA SCHREIBER

b. Voss 1822, d. Kristiania 1898

"En norsk Bondepige". (A Norwegian peasant girl). Unsigned. Oil on canvas. 91 x 73 cm.
An exhibition label on the stretcher.

Exhibited: Charlottenborg 1863 no. 259.

Provenance: Bought by Kunstforeningen (The Danish Art Society) and was disposed of by lottery at Kunstforeningen in 1864, here won by merchant F. E. Petersen.

Christiane Schreiber was the daughter of a Danish father and a Norwegian mother and lived as a child in Voss, Bergen and Stavanger in Norway, until she moved to Copenhagen in 1852 and became a student of the painter Jørgen Roed (1808–1888). She subsequently travelled to Düsseldorf, where she was one of the first female painters to be admitted to the Kunstakademie Düsseldorf. Here, she studied in 1854–55 with the German painter Karl Sohn (1805–1867), and she also received instruction from the Norwegian painter Adolph Tidemand (1814–1876), who like so many other Norwegian artists at the time had settled in Düsseldorf.

In 1858, together with the artist Aasta Hansteen (1824–1908), she became the first female recipient of the Norwegian state's travel grant, and she was therefore able to go on a study trip to Rome. Schreiber exhibited at several Nordic and international exhibitions in the 1850s and 1860s. At the beginning of her career, she mainly painted depictions of Norwegian folk life, but later she also executed genre paintings and especially portraits, and she portrayed, among others, Oscar I King of Norway and Sweden (1799–1859) and his wife Queen Josefine of Leuchtenberg (1807–1876).

DKK 80,000–100,000 / € 10,500–13,500

122

GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

"På balkonen" (At the balcony) and "Udsigt over bjerge" (View over mountains), the latter with sketch on the reverse, c. 1924. Both signed and titled on exhibition sticker on the reverse.

Oil on painters board. Each 22 x 27 cm. (2)

Exhibited: Ole Haslunds Hus, Copenhagen, cat. no. 16 and 22.

Provenance: Private collection, Denmark. Gift from the artist.

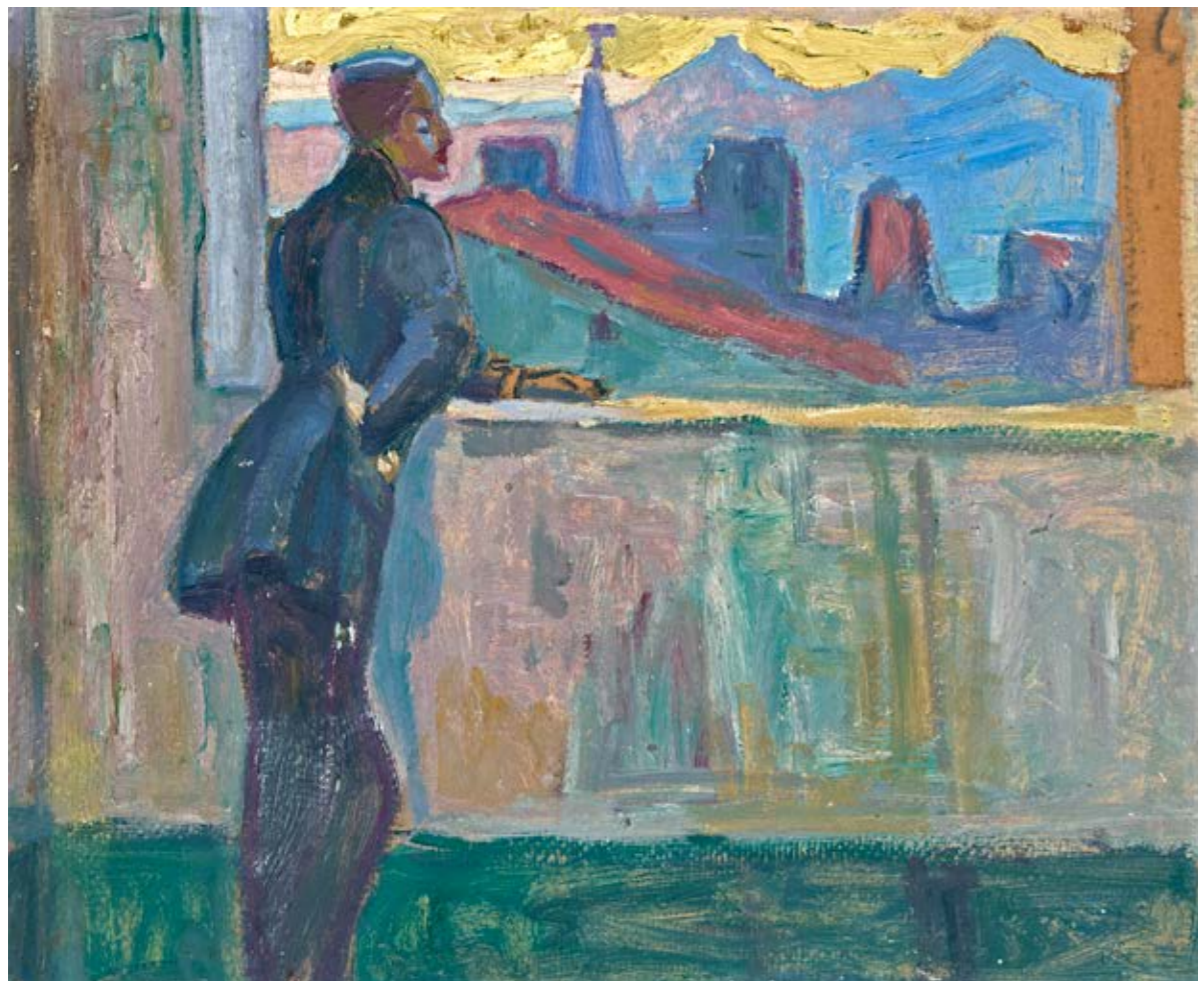
Gerda Wegener is born in Hobro in 1885, as the daughter of a minister. Coming from a traditional, conservative background, an artistic career is not in the cards for her – and certainly not one of such a sensational and scandalous nature as fate would have it. However, her talent can't be denied, and she trains as a painter at the Royal Danish Academy of Fine Arts' School of Art for Women. While she did not consider her time at the academy to be of particular importance to her artistic development, it is a time of great importance on a personal level, as it is here that she meets her future husband, Einar Wegener (1882-1931), in the spring of 1902. The couple travels to the more free-spirited Paris in 1912, where Gerda Wegener builds a stable reputation for herself. In Paris, she is in demand as a supplier of drawings and illustrations, both for racy erotic literature – often with a focus on relationships between women – advertisements, newspapers, and the most fashionable magazines of the day.

Wegener uses her husband as a muse. In the many portraits of slender, long-limbed female figures, he often poses dressed in women's clothing, wearing various wigs, and thus a new life is gradually born. Wegeners marriage is annulled in 1930, when Einar, following the transformation into Lili Ilse Elvenes – better known as Lili Elbe – undergoes what is known as the first gender reassignment surgery and is physically and legally accepted as a woman.

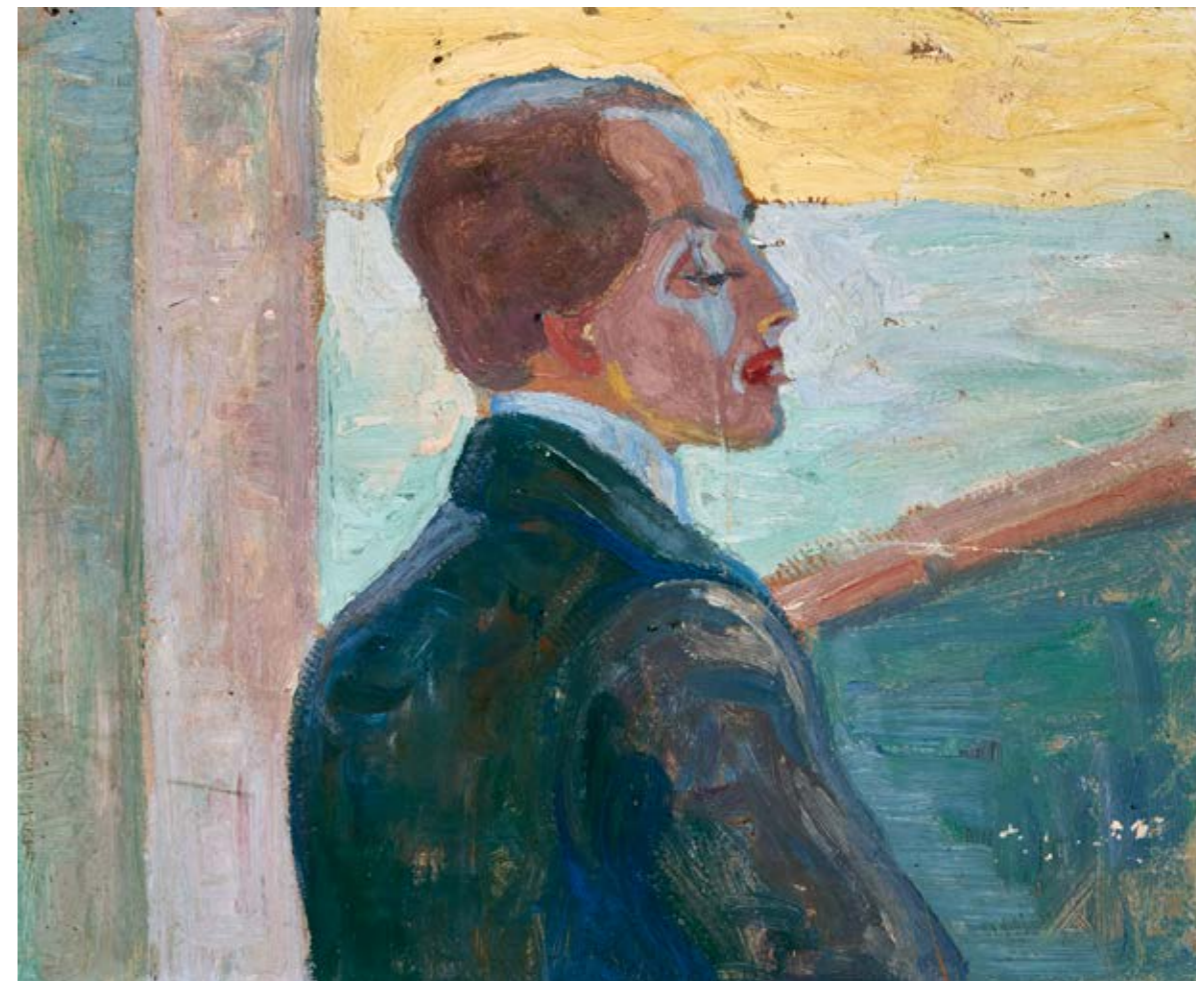
The two cohesive works on offer here show Einar posing against an evening sky – judging from the silhouette of the mountains on Capri, which the couple visited in 1924. The portraits illustrate Wegener's fine empathy with and acceptance of her husband's dual gender identity.

Gerda Wegener is, in many ways, a woman ahead of her time, but from her death in 1940 and until recent day, very little is heard about her. Following a number of exhibitions and the film "The Danish Girl" she has been reinterpreted in light of her artistic talent, female perspective and unconventional marriage. She is currently in demand like never before among Danish and foreign collectors – and secured a steady place in art history.

DKK 100,000–125,000 / € 13,500–17,000



122





123

123^{ARR}
ANNA E. MUNCH

b. Copenhagen 1876, d. 1960

Self-portrait as painter. Unsigned. Oil on canvas. 81 x 68. Unframed.

Anna E. Munch comes from a wealthy family, where music, art and literature is a natural part of everyday life. Her father, the writer Andreas Munch (1811-1884), is Norwegian and related to Edvard Munch (1863-1944), while her sister, Helga (1868-1913), later becomes a photographer. Munch herself possesses a distinct artistic talent, drawing portraits even as a child. She trains as a painter, studies in Paris with the renowned Jean Paul Laurens (1838-1921) and later in Denmark with Julius Paulsen (1860-1940).

As an artist, she achieves considerable success, not least considering the somewhat dismissive attitude of the time towards female artists. While most of her female peers tends to work with everyday motifs such as flowers, interiors and still-lives, Anna Munch works from the outset within more respected "male" genres, and her preferred range of motifs is found outside the home.

Munch remains unmarried and childless, instead dedicating herself to her art, which is largely possible due to her wealthy background. In this self-portrait, Munch portrays herself first and foremost as an artist. While the features of her face and body are discreet, the palette in her hand is clearly visible. Her white hair is like a halo against the dark trees, while the sky glows in the evening sun, enhanced by the lighting of the windows, which enveloped the whole motif in a warm yellow atmosphere. The brushstrokes are vibrant, short and personal, an imprint of the creative hand and thus part of the portrait. An earlier version of the self-portrait is part of the collection at Vejen Kunstmuseum.

DKK 15,000-20,000 / € 2,000-2,700

124
JENNY NYSTRÖM

b. Kalmar 1854, d. Stockholm 1946

A Parisian woman holding a tambourine. Signed and dated Jenny Nyström Paris 1883. Watercolour and gouache on paper. Visible size 39.5 x 27 cm.

The Swedish Jenny Nyström studied as a young woman at Gothenburg's Musei-, Rit- och Målarskola, and in 1873 she was admitted to the Academy of Fine Arts in Stockholm, where she was a student until 1881. In 1881, she was the first female artist to be awarded the Royal Medal for her painting "Kung Hans och den unge Gustaf Vasa" (King Hans and the young Gustav Vasa), which gave her the opportunity to continue her education in Paris, which she did in the years 1882-1886 at the Académie Colarossi and Académie Julian. In 1884 she exhibited at the Salon in Paris.

Jenny Nyström painted both genre pictures, landscapes, still lifes and portraits, and she carried out many watercolors during her stay in Paris. But she also became one of Sweden's most prolific illustrators, and she is especially known and loved for her countless illustrations for children's books, magazines and post-cards. Through her many Christmas illustrations, e.g. for Viktor Rydberg's (1828-1895) poem 'Tomten' in 1881, she was the one who created the Swedish image of Santa Claus - a small, friendly figure with a white beard and red hat - and she is thus considered today as the mother of the 'jultomte'.

DKK 25,000-30,000 / € 3,350-4,000



124



125

125
ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

A woman from Capri, Italy, carrying twigs on her head. Signed and dated Elisabeth Jerichau 1879. Oil on canvas. 50 x 39 cm.

Exhibited: ARoS, "Elisabeth Jerichau Baumann - Mellem verdener", 2021.

Literature: Anne Mette Thomsen & Jakob Vengberg Sevel (ed.), "Elisabeth Jerichau-Baumann - Mellem verdener", ARoS, 2021, ill. p. 163.

Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible", Frydenlund, 2018, ill. p. 273.

The present painting is a study for a larger painting in a private collection with the title "Fra Capri. To Capri-Piger bærende Foder til Gederne" (From Capri. Two Capri Girls carrying forage for the goats) from 1880, which was exhibited at Charlottenborg 1881 as no. 363.

DKK 30,000–40,000 / € 4,000–5,350



126

126
ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

"La penserosa". (The thoughtful one). An Italian girl with a tambourine. Signed and dated Elisabeth Jerichau Baumann 1875. Oil on canvas laid on canvas. 47 x 47 cm.

An earlier version of the painting probably also exists. In 1871, Jerichau Baumann exhibited a version along with a number of other paintings of children at The Royal Danish Galleries in New Bond Street, London. In this connection, the Art Journal wrote: "La penserosa, the girl with the tambourine and with Italian characteristics [...] is the true triumph of painting." (quoted from Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible", Frydenlund, 2018, p. 266). This painting was also exhibited at Charlottenborg 1874 no. 119.

Literature: Jerzy Miskowiak, "Elisabeth Jerichau-Baumann. Nationalromantikens enfant terrible", Frydenlund, 2018, ill. p. 266.

Jerzy Miskowiak, "Elisabeth Jerichau-Baumann", Bosz, Poland, 2020, ill. p. 133. The present painting, dated 1875, is depicted in both books, but here, the painting has been mistaken for the one exhibited in 1871.

Provenance: The artist's son, the painter Holger H. Jerichau (1861–1900), his auction 1885 no. 75. Bruun Rasmussen auction 109, 2007 no. 285. Bruun Rasmussen auction 776, 2007 no. 1197, ill. p. 77. Bruun Rasmussen auction 893, 2020 no. 88, ill. p. 93. DKK 40,000–50,000 / € 5,350–6,700



127

127
ANNA ANCHER

b. Skagen 1859, d. s.p. 1935

"Bedstemoder hos børnene". (Interior of a living room with a grandmother and her grandchildren). Signed and dated A. Ancher 1925. Oil on canvas. 53 x 62 cm.
Exhibited: Charlottenborg 1926 no. 12.

Provenance: Bruun Rasmussen auction 688, 2000 no. 1478.

An oil sketch (measuring 19 x 24 cm and painted on cardboard) for this painting can be found at The Art Museums of Skagen (Inv. No. 1201).

Anna Ancher was a pioneer in Danish art and is considered to be the most modern of the Skagen painters. A recurring theme in Ancher's art is her fascination with light. She was concerned with depicting the flow of sunlight into the room, and she has been praised for her unique ability to capture the materiality of light through vibrating colours and brushstrokes. With her focus on colours, surfaces and light rather than narrative content, her work points towards modernism and abstract art. In the present painting, Ancher has depicted a quiet moment in the living room, where a grandmother takes care of her grandchildren. Here, too, she has masterfully captured the light that flows in through the airy curtains in the window and creates a beautiful play of colour on the surface of the table.

DKK 150,000–200,000 / € 20,000–27,000



128

128
ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

A fisherman courting a young woman on the beach. Signed and dated Elisabeth Baumann Jerichau 18(??). Oil on canvas. 69 x 55 cm.
Remains of an exhibition label on the frame.

DKK 80,000–100,000 / € 10,500–13,500



129

129
AGNES SLOTT-MØLLER

b. Copenhagen 1862, d. at Løjsmose Manor near Assens 1937, née Rambusch

At the church. Terkel Trundesen and Stolt Adeluds. A scene from the folk song about Terkel Trundesen. Unsigned. Oil on canvas. 100 x 140 cm.

Provenance: The artist's estate auction 1938, stamp from this on the reverse of the canvas. Bruun Rasmussen auction 212, 1967 no. 276. Bruun Rasmussen Vejle auction 91, 2003 no. 234, ill. p. 34.

The present painting is a study for the painting "Ved Kirken. Visen om Terkel Trundesen" (At the church. The ballad about Terkel Trundesen) from 1922, which was exhibited at the memorial exhibition, organized by Foreningen for National Kunst at Charlottenborg, for Harald (1864-1937) and Agnes Slott-Møller in 1938 as no 47. In the exhibition catalogue, the following text with verses from the ballad is listed together with the painting (In Danish): "Terkel comes home from his long, involuntary trip to Iceland and finds his Beloved, Stolt Adeluds, married to the old, rich Mr. Sti Jonsen. Terkel seeks her out at the church, where he gets the opportunity to talk to her after the end of Mass without anyone else present:

The mass was sung
and the people hurried home;
Terkel and Stolt Adelud
Oh, their talk was long.

»Listen Stolt Adelud
you my dearest one;
was this decision made by your relatives?
or was it your own will?«

»Listen Terkel Trundesen
my dearest one;
it was all my relatives' decision
and never my own will!«

DKK 25,000–30,000 / € 3,350–4,000

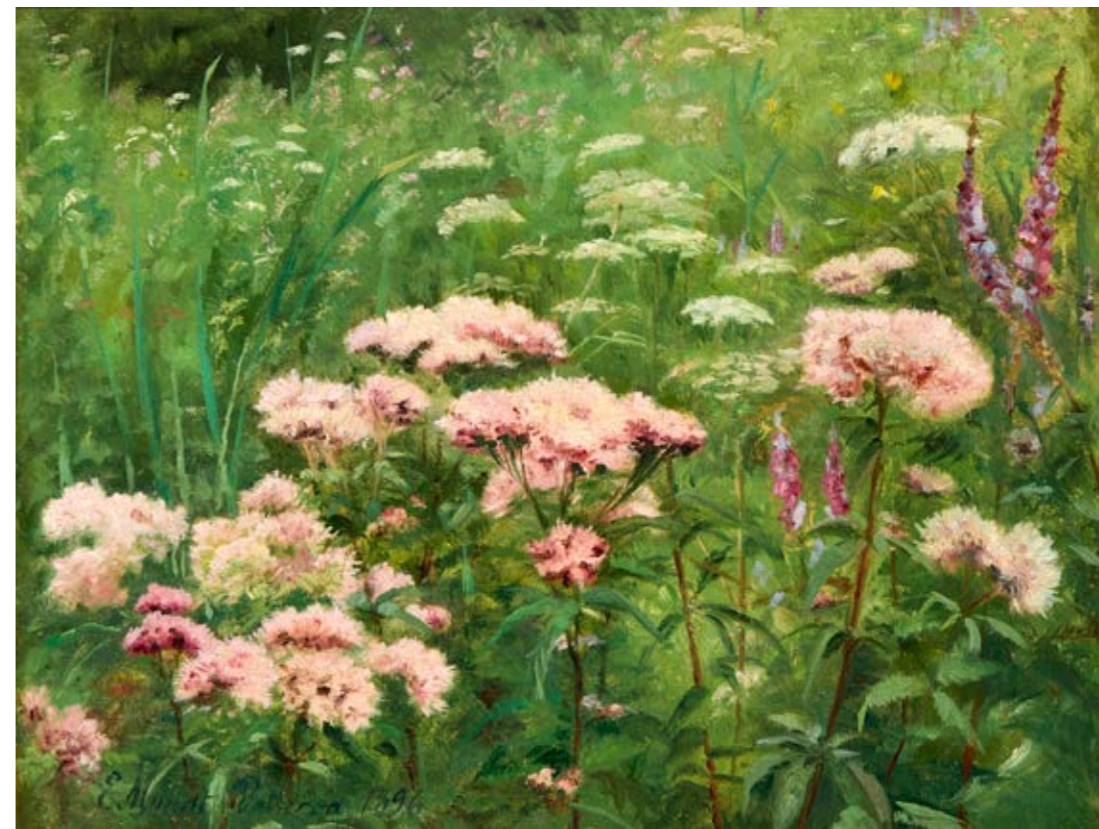
130
EMILIE MUNDT

b. Sorø 1849, d. Frederiksberg 1922

Field with hemp-agrimony (hjortetrøst). Signed and dated E. Mundt Vallerød 1896. Oil on canvas. 35 x 46 cm.

In the early 1870s, Emilie Mundt began training as an artist - first two months with the painter Jørgen Roed (1808-1888) and afterwards at Vilhelm Kyhn's (1819-1903) drawing school for women where she met her life companion, the painter Marie Luplau (1848-1925). In 1874, the women applied to the Royal Danish Academy of Fine Arts in Copenhagen, but were both rejected. Women were not admitted to the Academy until 1888, with the establishment of the Academy of Fine Arts' School of Art for Women (Kunstakademiets Kunstscole for Kvinder). After being rejected, and on the advice of painter Elisabeth Jerichau Baumann (1819-1881), the two women travelled to Munich to further their education. Here, unlike in Denmark, women were given the opportunity to draw after nude models. In 1878, Mundt made her debut at Charlottenborg. In 1882-84, Mundt and Luplau went to Paris to study at the private French art academy, the Académie Colarossi where, among many others, Paul Gauguin (1848-1903) and Helene Schjerfbeck (1862-1946) had been studying.

After returning from Munich and up until 1912, Mundt established and ran a private drawing and painting school for women together with Marie Luplau. Their school had the authority to graduate their students from the Academy of Fine Arts' School of Art for Women, and they thus came to influence an entire generation of young female artists. DKK 20,000–30,000 / € 2,700–4,000



130

131

ANNA LEJMANN

b. Haderslev 1859, d. Gentofte 1945

"Interiør fra et drivhus". (Interior from a greenhouse with fig trees and sunlight through the grapevines). Signed Anna Lejmann. Oil on canvas. 63 x 69 cm.

Exhibition label on the stretcher.

Exhibited: Den Frie, "Bad Timing – or How to Write History Without Objects", 2023 no. 46.

Anna Lejmann studied at Charlotte Sode (1859-1931) and Julie Meldahl's (1861-1946) drawing school and then at the The Royal Danish Academy of Fine Arts, where she was admitted in 1895 and was a student at the Model School until 1901, but she did not graduate. For several years she managed an art school together with her sister Thea Lejmann (1857-1930), who was also an artist.

She exhibited i.a. at Kunstnernes Efterårsudstilling (the Artists' Autumn Exhibition) in 1904-04 and 1907-08 and at Charlottenborgs Forårsudstilling (Charlottenborg's Spring Exhibition) in 1906 and 1922-24, and in 1920 she was represented at Kvindelige Kunstneres retrospektive udstilling (The Women Artists' Retrospective Exhibition).
DKK 25,000-30,000 / € 3,350-4,000



131



132

132^{ARR}

ELSE ALFELT

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

"Forsen", Laponia, Sweden, 1947. Signed, titled and dated on the reverse. Oil on plywood. 106 x 126 cm.

Exhibited: "Høstudstillingen", Den Frie Udstillings Bygning, Copenhagen, 1947, cat. no. 8.

Provenance: Private collection, Denmark.

When someone like Elsa 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 Laponia: "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 (1935-1995) 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 - as in the fantastic painting from the very north of Scandinavia, we are offering at this auction.

DKK 80,000-100,000 / € 10,500-13,500



133

133 ^{ARR}
**SONJA FERLOV
 MANCOBA**

b. Copenhagen 1911, d. Paris 1984

"Skulptur" (also known as "Personage with Three Legs and Striped Eye"), c. 1964. Signed SFM, 5/6. Patinated bronze. H. 51.5 cm.

Literature: "Sonja Ferlov Mancoba" Skulpturer/ Sculptures", Fyns Kunstmuseum, Holstebro Kunstmuseum, Nordjyllands Kunstmuseum, 2003, cat. 60, reproduced p. 133.

Exhibited: Galerie Mikael Andersen at 1-54, Marrakech, Morocco, 2019.

TDKK 250,000 / € 33,500

MORE PHOTOS AND DETAILS AT BRUUN-RASMUSSEN.DK



134

134 ^{ARR}
RITA KERNN-LARSEN

b. Hillerød 1904, d. Copenhagen 1998

"En cas que" (Dialogue), 1936. Signed rk-l. Oil on canvas. 47 x 56 cm.

Exhibited: Peggy Guggenheim's gallery "Guggenheim Jeune", London, 1938.

DKK 50,000-60,000 / € 6,700-8,050

BRUUN RASMUSSEN LIVE AUCTION 919

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3 EFTERSYN

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UNDER AUKTIONEN

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Visse Liveauktioner indledes med en Onlineauktion. De højeste bud på Onlineauktionen danner udgangspunktet på den efterfølgende Liveauktion.

EFTER AUKTIONEN

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

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- B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.
- C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.
- 10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovligt vis. Foretages eksporten af en af BRK godkendt speditor, skal moms 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 uafhængt i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter til transport og lagerleje, der ikke dækkes ved sådant salg.
- 12.6 I henhold til gældende hvidvasklovgivning skal køber i visse tilfælde udlevere identitetsoplysninger og fremvise billed-id til BRK, før køber kan få den købte genstand i sin besiddelse

13 FORSENDELSE

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

14 EKSPORTTILLADELSE

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

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

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

15 MANGLER VED KØBTE GENSTANDE

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

16 INDSIGELSE- OG ANSVARSBEGRÆNSNING

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

17 PERSONDATAPOLITIK

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

18 KLAGE, TVISTLØSNING OG LOVVALG

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

Bruun Rasmussen Kunstauktioner

Rev. 02.24

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: naevne-neshus.dk. Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: <http://ec.europa.eu/odr>.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Bruun Rasmussen Auctioneers

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

Rev. 02.24

COMMISSION BIDS

KOMMISSIONSBUD

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

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

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

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

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

All commission bids are strictly confidential.

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

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

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

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

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

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

INTERNET:

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

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

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

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

TELEPHONE BIDDING:

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

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

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

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

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

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

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

Alle kommissioner behandles strengt fortroligt.

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

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

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

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

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

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

INTERNET:

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

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

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

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

TELEFONBUD:

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

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

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Grafik og dtp: Jorge Figueiredo

COMMISSION BIDS

KOMMISSIONSBUD

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

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

AUKTION NR AUKTION NO: **919**

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

Norgaardsvej 3 · DK-2800 Kongens Lyngby · Tel +45 8818 1111 · bids@bruun-rasmussen.dk · bruun-rasmussen.dk