



COBRA

BRUUN RASMUSSEN
PART OF THE BONHAMS NETWORK



LIVEAUKTION 917

Tirsdag 5. december kl. 19

EFTERSYN

Onsdag 29. november kl. 15 - 18

Torsdag 30. november kl. 11 - 18

Fredag 1. december kl. 11 - 18

Lørdag 2. december kl. 10 - 15

eller efter aftale

BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

Nørgaardsvej 3 · DK-2800 Lyngby · Tel +45 8818 1111

info@bruun-rasmussen.dk · bruun-rasmussen.com





AUKTIONSKALENDER

| | | | |
|----------------|---|---|-------------|
| Tirsdag | 5. december - Modern Art | | |
| | kl. 16 | Malerier og skulpturer | 1 - 156 |
| | | Grafik | 157 - 173 |
| | kl. 19 | CoBrA | 174 - 334 |
| Onsdag | 6. december - Antiques | | |
| | kl. 14 | Asiatisk kunsthåndværk | 401 - 428 |
| | Kl. 15 | Kunsthåndværk, møbler og tæpper | 429 - 517 |
| | Kl. 19 | Malerier og tegninger | 518 - 611 |
| Torsdag | 7. december - Design | | |
| | kl. 16 | Kunsthåndværk | 612 - 683 |
| | | Møbler, lamper og tæpper | 684 - 854 |
| | kl. 20 | Netauktion på bruun-rasmussen.dk - Bordeaux | |
| Mandag | 11. december - The Art of Luxury | | |
| | kl. 15 | Smykker | 901 - 1088 |
| | | Tasker | 1089 - 1105 |
| | kl. 19 | Armbåndsure | 1106 - 1177 |

VIGTIG INFORMATION VEDR. BUDGIVNING!

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

SIDSTE FRIST FOR AFHENTNING: ONSDAG DEN 20. DECEMBER

Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet på Nørgaardsvej 3 i Lyngby senest onsdag den 20. december. I modsat fald bliver de transporteret til Bruun Rasmussens lager på Paul Bergsøes Vej 16 i Glostrup for købers regning og risiko, hvor de kan afhentes fra fredag den 22. december. Transporten koster 150 kr. pr. genstand inkl. moms, og opbevaringen koster 150 kr. pr. genstand pr. påbegyndt uge inkl. moms.



LIVE AUCTION 917

Tuesday 5 December 7 pm

PREVIEW

Wednesday 29 November 3 pm - 6 pm

Thursday 30 November 11 am - 6 pm

Friday 1 December 11 am - 6 pm

Saturday 2 December 10 am - 3 pm

or by appointment

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DAYS OF SALE

| | | |
|------------------|--|-------------|
| Tuesday | 5 December - Modern Art | |
| | 4 pm Paintings and sculptures | 1 - 156 |
| | Prints | 157 - 173 |
| | 7 pm CoBrA | 174 - 334 |
| Wednesday | 6 December - Antiques | |
| | 2 pm Asian decorative art | 401 - 428 |
| | 3 pm Decorative art, furniture and carpets | 429 - 517 |
| | 7 pm Paintings and drawings | 518 - 611 |
| Thursday | 7 December - Design | |
| | 4 pm Decorative art | 612 - 683 |
| | Furniture, lamps and carpets | 684 - 854 |
| | 8 pm Online auction at bruun-rasmussen.dk - Bordeaux | |
| Monday | 11 December - The Art of Luxury | |
| | 3 pm Jewellery | 901 - 1088 |
| | Handbags | 1089 - 1105 |
| | 7 pm Wristwatches | 1106 - 1177 |

IMPORTANT INFORMATION ABOUT BIDDING AT THE AUCTION

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

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 20 DECEMBER

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

CoBrA 75 år

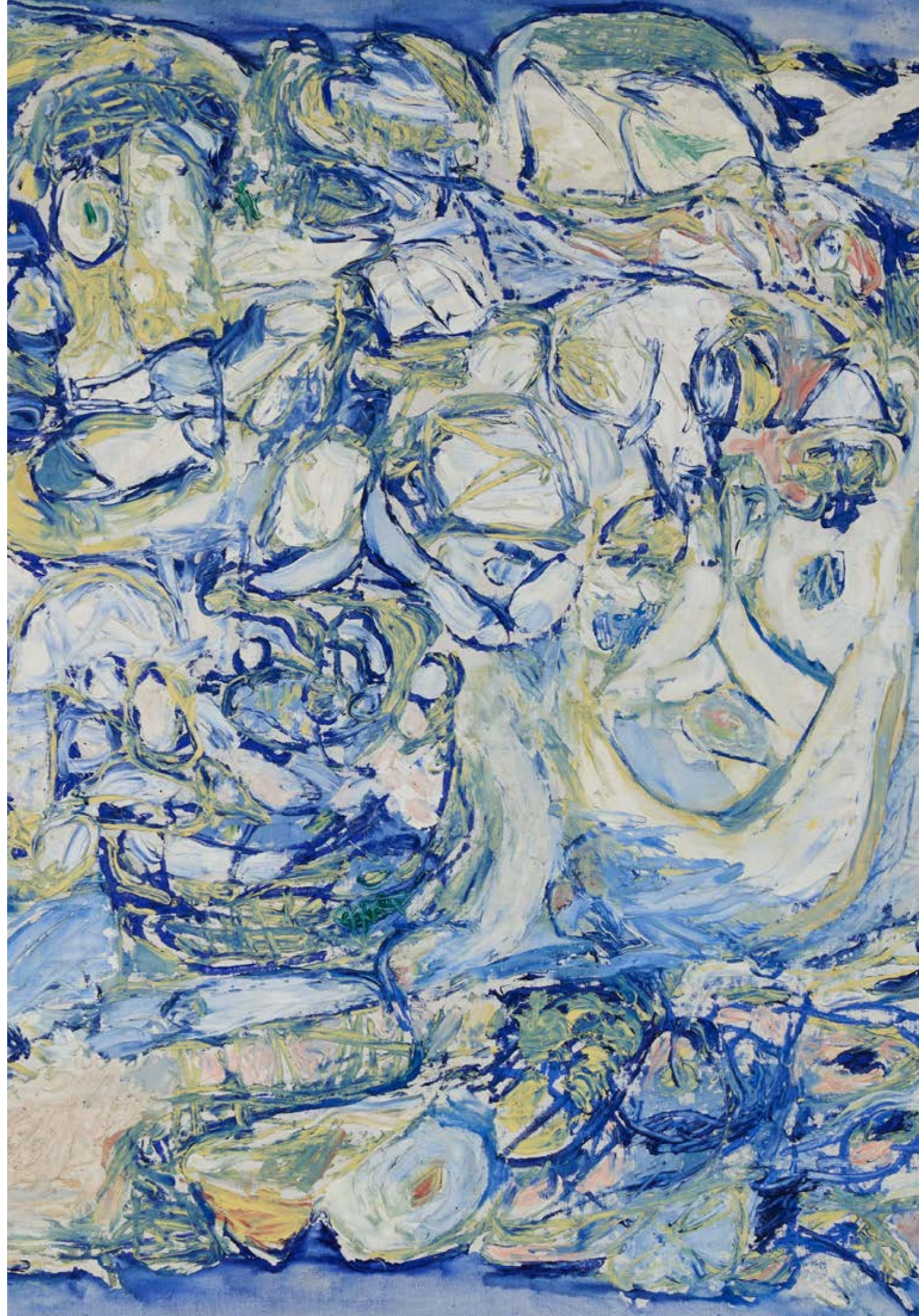
Det er nu 75 år siden, at en gruppe progressive kunstnere stiftede CoBrA på Café Notre Dame i Paris. Det markerer vi i december, når vi i samarbejde med Bonhams' globale netværk af auktionshuse for anden gang afholder CoBrA-auktion under titlen "CoBrA – Stærke stemmer i efterkrigstidens Europa". Her gentager vi succesen fra sidste år og sætter spot på en af de mest banebrydende kunstretninger i det 20. århundrede, der fik indflydelse på en stor gruppe af kunstnere gennem mange årtier og vakte genklang langt ud over Europas grænser. Med auktionen hylder vi kreativiteten, fællesskabet, spontaniteten og den eksperimentelle tilgang til kunsten, som udgjorde kerneparolerne i CoBrA. Bevægelsen blev stiftet i 1948 af en gruppe kunstnere af forskellig nationalitet. Med afsæt i de to verdenskriges rædsler opstod CoBrA's idégrundlag som et ønske at reformere samfundet, gå på tværs af konventioner og skabe en bedre verden for menneskeheden. Således blev kunsten betragtet som et middel til forandring, og alle sandheder måtte nedbrydes i forsøget på at skabe en ny kunst. Gruppens gennemgående symbol blev da også meget rammende slangen – netop fordi de gerne ville opfattes som giftige, aggressive og med bid i deres forsøg på at nedbryde borgerskabets strukturer, vanetænkningen og kapitalismen.

Begivenheden forløber over to auktioner – som en Liveauktion i vores nye auktionshus på Nørgaardsvej 3 i Lyngby tirsdag den 5. december kl. 19 og en efterfølgende Onlineauktion på bruun-rasmussen.dk tirsdag den 12. december kl. 20. Blandt auktionens absolutte højdepunkter ses et enormt maleri med titlen "Lucioles" (Ildfluer) fra 1984 af CoBrA's eneste nulevende medlem, Pierre Alechinsky. Her sættes kunstnerens særegne formsprog i spil som den originale fusion mellem abstrakt ekspresionisme og orientalsk kalligrafi, hvor nøglen til værket som så ofte før befinder sig i dets margin – her i form af flygtige ildfluer, der myldrer frem som små tændte lanterner i selskab med andre forunderlige væsener med lysende øjne. Et poetisk formsprog finder man også hos gruppens medstifter og belgiske repræsentant ved navn Corneille, og et af auktionens andre mesterværker er netop denne kunstners "Mon canal chante" fra 1949. Her drages man ind i en besjælet natur og møder en af CoBrA's gennemgående figurer, nemlig fuglen, der står som et universelt symbol på friheden i skyggen af den altødelæggende krig. En anden af gruppens frontfigurer – den rastløse og fändenivoldske danske rebel Asger Jorn er naturligvis repræsenteret med en lang række vægtige malerier, men auktionen vidner også om hans keramiske arbejder. Det sker fx i form af skulpturen "Blufærdig fugl" fra tiden i Albissola ved den italienske riviera i 1950'erne. Her møder vi et eventyrligt dragevæsen med papegøjelig-nende hoved, store uskyldige øjne og gul fjerpragt (kat.nr. 222, 199 og 217).

På de to auktioner svinger vi i alt hammeren omkring 350 katalognumre af CoBrA-bevægelsens allerstørste navne. Flere af disse værker har været ejet af nogle af de mest prominente danske og udenlandske mæcener og samlere af modernistisk kunst. De fik i høj grad indflydelse på datidens kunstliv, og du kan læse mere om dem i artiklen på side 58.

Vi glæder os til at byde alle velkommen til et brag af en farverig energiudladning og storslået CoBrA-fest!

Seniorekspert Niels Raben & vurderings- og salgsdirektør Kasper Nielsen



CoBrA 75 Years

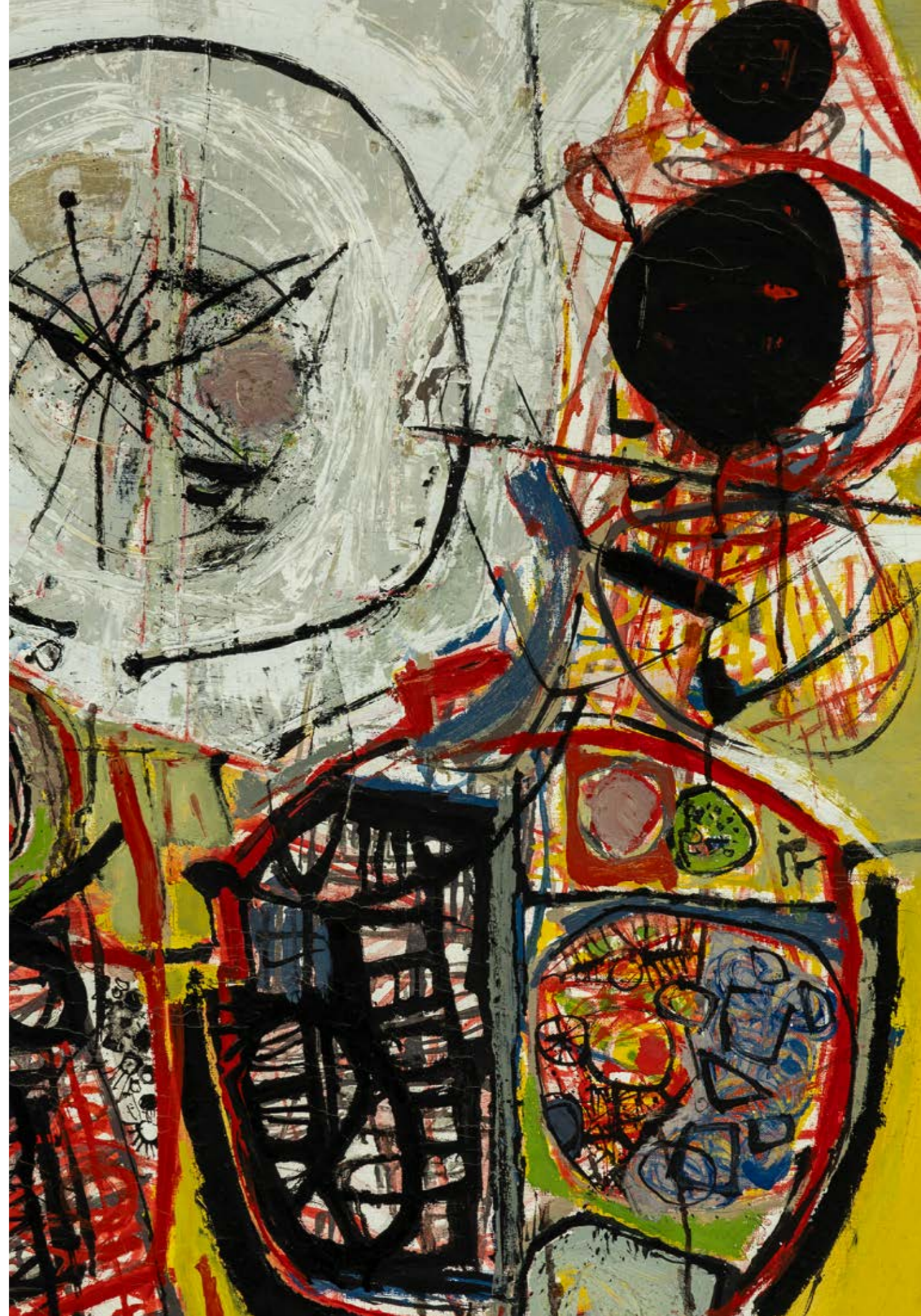
75 years have passed since a group of progressive artists founded CoBrA at Café Notre Dame in Paris. We'll be marking the anniversary in December when, for the second time, we'll be holding the "CoBrA – Strong Voices in Post-war Europe" Auction in collaboration with Bonhams' global network of auction houses. We'll be repeating the success of last year and putting the spotlight on one of the most pioneering art movements of the 20th century, which influenced a great many artists over several decades and resonated far beyond the borders of Europe. The auction will highlight the creativity, community, spontaneity and the experimental approach to art that constituted the core ideas of CoBrA. The movement was founded in 1948 by a group of artists of different nationalities. After the horrors of the two world wars, CoBrA's ideology emerged as a desire to reform society, transcend conventions and create a better world for mankind. Art was considered a means to change, and all previously held truths had to be broken down in the attempt to create a new kind of art. The group's overarching and very apt symbol was the snake, because they wanted to be seen as poisonous and aggressive in their attempts to break down the structures of the bourgeoisie, habitual thinking and capitalism.

The event takes place over two auctions – as a Live Auction at our new auction house at Nørgaardsvej 3 in Lyngby at 7 pm on Tuesday 5 December, followed by an Online Auction at bruun-rasmussen.dk on Tuesday 12 December at 8 pm. One of the absolute highlights of the auction is a huge painting entitled "Lucioles" (Fireflies) from 1984 by CoBrA's only living member, Pierre Alechinsky. Here, the artist's distinctive idiom is put into play as the original fusion of Abstract Expressionism and oriental calligraphy, where the key to the work is, as so often before, found in its margin – this time in the form of fleeting fireflies that swarm forth like small, illuminated lanterns in the company of other wondrous beings with shining eyes. A poetic idiom is also found in the group's co-founder and Belgian representative named Corneille. One of the auction's other masterpieces is Corneille's "Mon canal chante" from 1949, which draws you into an animated nature where you meet one of CoBrA's pervasive figures – the bird – the universal symbol of freedom in the shadow of the devastating war. Another of the group's leading figures – the restless and devil-may-care Danish rebel Asger Jorn is, of course, represented with a large number of weighty paintings, and the auction also bears witness to his ceramic works, for example, in the form of the sculpture "Blufærdig fugl" (Bashful bird) from his time in Albissola on the Italian Riviera in the 1950s. Here we meet a fairy-tale, dragon-like creature with a parrot-like head, big, innocent eyes and yellow plumage (cat. no. 222, 199 and 217).

At the two auctions, we'll be swinging the hammer over 350 catalogue numbers by the CoBrA movement's biggest names. Several of these works have been owned by some of the most prominent Danish and foreign patrons and collectors of modernist art. They had an immense influence on the art scene of the time, and you can read more about them in the article on page 58.

We look forward to welcoming everyone to an almighty explosion of colour and a magnificent CoBrA party!

Senior Expert Niels Raben & Director of Valuation and Sales, Kasper Nielsen



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Kom til eftersyn, guidede ture og "gallery talks"!

Onsdag 29. november 15 - 18

- Kl. 15 Eftersynet åbner
- Kl. 16 "Højdepunkter under hammeren" – en guidet tur i eftersynet med fokus på ældre og moderne kunst ved vores eksperter Sofie Normann Christensen og Kristina Ulfvik.

Torsdag 30. november 11 - 18

Kaffevogn

- Kl. 14 "Højdepunkter under hammeren" – en guidet tur i eftersynet med fokus på ældre og moderne kunst ved vores eksperter Julie Arendse Voss og Kathrine Eriksen.
- Kl. 15 Gallery talk – CoBrA's 75-års jubilæum ved ekspert Niels Raben i dialog med Jacob Thage, tidligere direktør på Museum Jorn.

- Kl. 16 Live-musik og bobler

Fredag 1. december 11 - 18

Kaffevogn

- Kl. 14 "Højdepunkter under hammeren" – en guidet tur i eftersynet med fokus på ure og smykker ved vores eksperter Frederik Plum og Daniel Foldschack.
- Kl. 15 Gallery talk – CoBrA's 75-års jubilæum ved ekspert Niels Raben.
- Kl. 16 "Kærs Kunstkalender" – Peter Kær præsenterer årets kunstkalender, der er skabt i samarbejde med Statens Museum for Kunst.

Lørdag 2. december 10 - 15

Kaffevogn

- Kl. 12 Gallery talk – Kongeligt sølv og Pietro Krohns "Hejrestel" ved ekspert Martin Hans Borg.
- Kl. 13 "Højdepunkter under hammeren" – en guidet tur i eftersynet med fokus på design ved ekspert Peter Kjelgaard.

NB! Alle talks og ture begynder i "Speakers Corner" i udstillingsområdet.

CoBrA

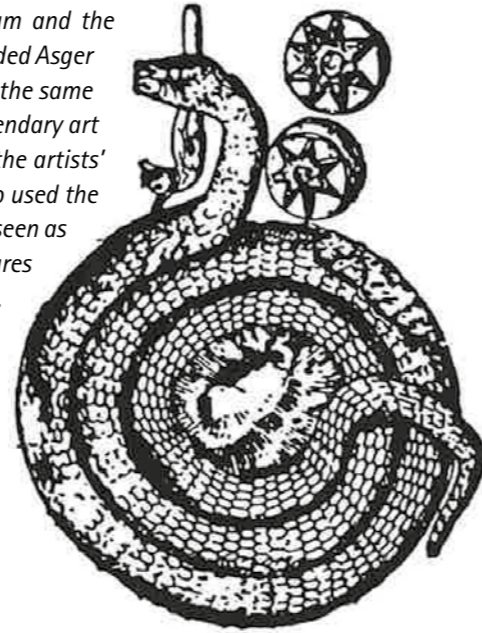
Tuesday 5 December 7 pm

Lot 174 - 334



CoBrA 1948 - 51

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



Top from left:
 · Ernest Mancoba
 · Carl-Henning Pedersen
 · Erik Ortvaad · Ejler Bille
 · Knud Nielsen
 · Tage Møllerup
 · Åge Vogel-Jørgensen
 · Erik Thømmesen.
 Middle from left:
 · Karel Appel
 · Tony Appel
 · Christian Dotremont ·
 · Sonja Ferlov Mancoba with Wonga
 · Else Alfeld.
 Bottom from left:
 · Asger Jorn
 · Corneille
 · Constant
 · Henry Heerup.

Photo: Museum Jorn.

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

An Artistic Revolution

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

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





*"Art is like a stick we hold in our hand.
Both to help us stand upright, to
walk, and to defend ourselves with."*

Sonja Ferlov Mancoba



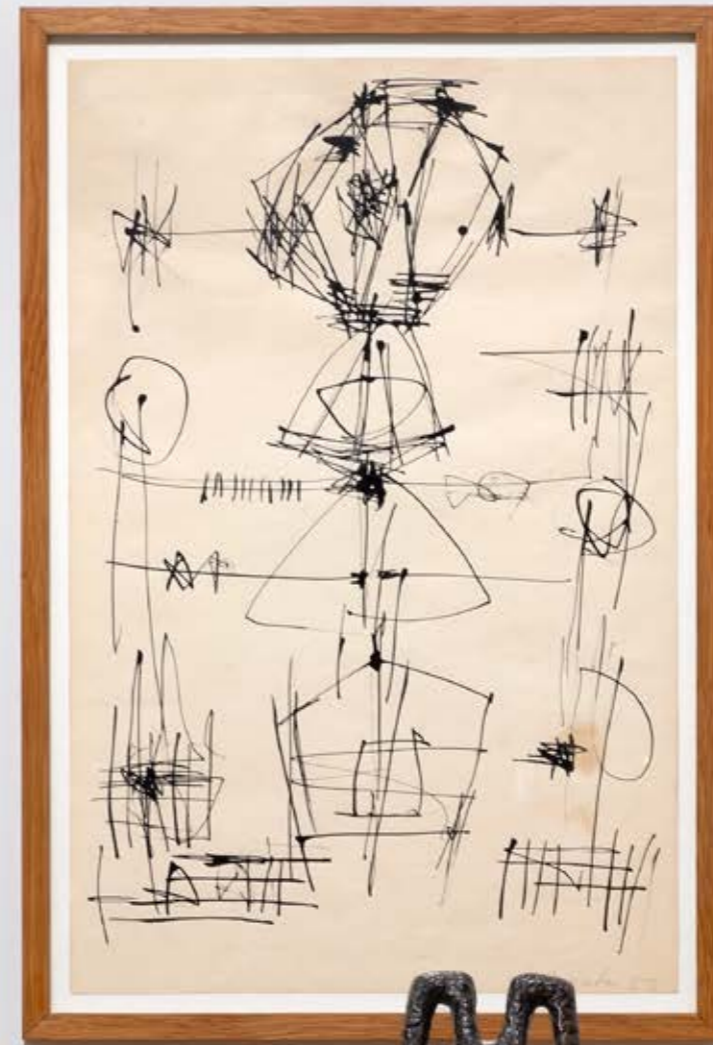
Sonja Ferlov Mancoba. Photo: Museum Jorn.

Sonja Ferlov Mancoba – An Uncompromising Fighter

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

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

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





174

174 ^{ARR}
SONJA FERLOV MANCOBA

b. Copenhagen 1911, d. Paris 1984

Untitled (also known as "Orant"), c. 1978. Signed SFM 6/6. With foundry mark. Patinated bronze. H. 16 cm. W. 13 cm.

Literature: "Sonja Ferlov Mancoba - Skulpturer / Sculptures", Fyns Kunstmuseum, Odense, Holstebro Kunstmuseum and Nordjyllands Kunstmuseum, 2003, cat. 107.

DKK 30,000–40,000 / € 4,000–5,350



175

175 ^{ARR}
SONJA FERLOV MANCOBA

b. Copenhagen 1911, d. Paris 1984

Untitled (also known as "Group of People"), late 1970s. Signed SFM 2/6. With foundry mark. Dark patinated bronze. H. 16 cm. W. 15 cm.

Literature: "Sonja Ferlov Mancoba - Skulpturer / Sculptures", Fyns Kunstmuseum, Odense, Holstebro Kunstmuseum and Nordjyllands Kunstmuseum, 2003, cat. 109.

DKK 40,000–50,000 / € 5,350–6,700



176

176 ^{ARR}
SONJA FERLOV MANCOBA

b. Copenhagen 1911, d. Paris 1984

The Four Continents with Masks, c. 1976. Signed SFM 6/6. With foundry mark. Dark patinated bronze. H. 16 cm. W. 14 cm.

Literature: "Sonja Ferlov Mancoba - Skulpturer / Sculptures", Fyns Kunstmuseum, Odense, Holstebro Kunstmuseum and Nordjyllands Kunstmuseum, 2003, cat. 95.

DKK 80,000–100,000 / € 10,500–13,500



177

177 ^{ARR}
SONJA FERLOV MANCOBA

b. Copenhagen 1911, d. Paris 1984

"Élan vers l'avenir" (Courage of Life), c. 1981. Signed SFM, 4/6. With foundry mark. Dark patinated bronze. H. 20 cm.

Literature: "Sonja Ferlov Mancoba - Skulpturer / Sculptures", Fyns Kunstmuseum, Odense, Holstebro Kunstmuseum and Nordjyllands Kunstmuseum, 2003, cat. 110.

DKK 60,000–75,000 / € 8,050–10,000



178

178^{ARR}
HENRY HEERUP

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

"Abstrakt billede" (Abstract painting), presumably 1940s. Signed Heerup; titled on the reverse. Oil on canvas. 89 x 82 cm.

DKK 40,000–50,000 / € 5,350–6,700



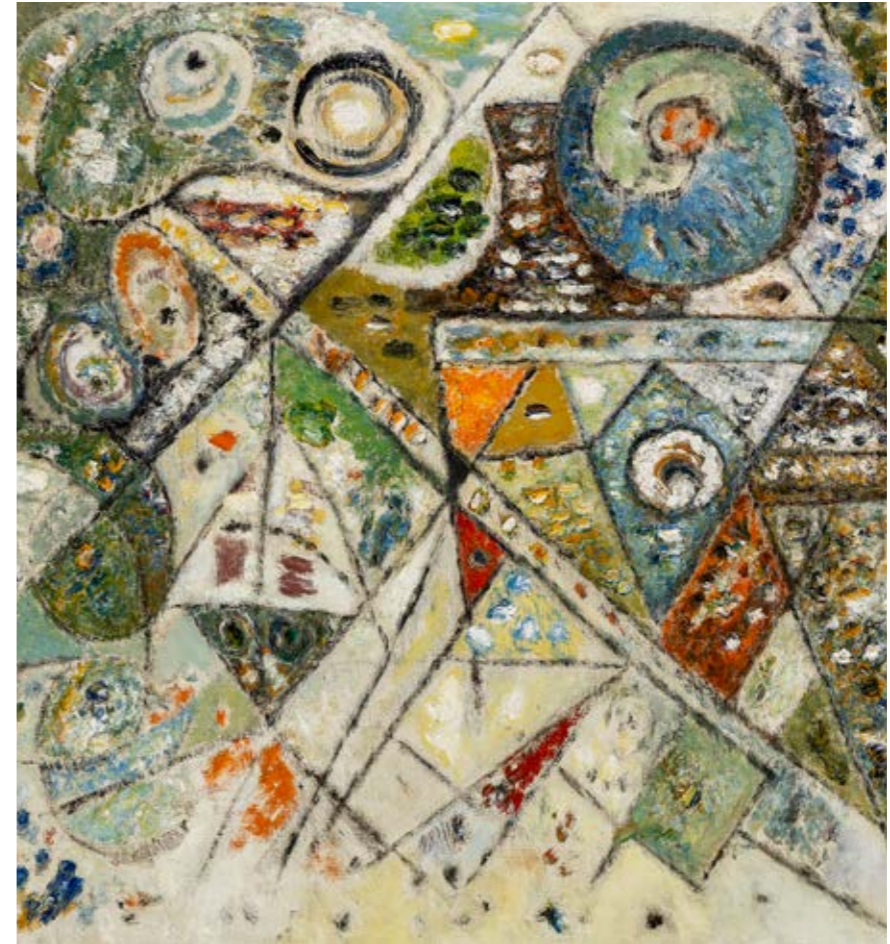
179

179^{ARR}
HENRY HEERUP

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

Fantasy animal, 1950. Signed Heerup 50. Incised and painted granite. H. 27 cm. W. 40 cm. D. 15 cm. Provenance: Private collection, Denmark.

DKK 30,000–40,000 / € 4,000–5,350



180

180^{ARR}
EJLER BILLE

b. Odder 1910, d. Ørby 2004

Untitled, 1960. Signed and dated on the reverse. Oil on canvas. 65 x 70 cm.

DKK 150,000–200,000 / € 20,000–27,000

181^{ARR}
EJLER BILLE

b. Odder 1910, d. Ørby 2004

"Fugleagtigt væsen" (Birdlike Creature), 1948. Later cast. Signed E. Bille, V/VI. Patinated bronze. H. 16 cm. W. 28 cm. D. 15 cm.

Another cast is in the collection of Louisiana Museum of Modern Art, Humlebæk, Denmark. Provenance: Private collection, Denmark.

DKK 50,000–60,000 / € 6,700–8,050



181



182

182^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1937. Signed Asger O.J. 37 Paris. Gouache on paper. 26 x 34 cm.
Literature: Gunnar Jespersen: "De abstrakte", Copenhagen, 1967, ill. on photo from the exhibition "Linien" at Den Frie, Copenhagen, 1937, p. 42.
Exhibited: Linien's Exhibition, Den Frie Udstillingsbygning, Copenhagen, 1937.
Exhibited: Kunstforeningen, Copenhagen, 1964, cat. no. 7.
Exhibited: Kunstforeningen, Gl. Strand, Copenhagen, 2004, cat. no. 43.
Provenance: Private collection, Denmark.

DKK 200,000–250,000 / € 27,000–33,500



183

183^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, Paris 1937. Signed Asger Jørgensen 37. Oil on canvas. 72 x 90 cm.
Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 64, ill. p. 321.
Exhibited: Cobra Museum voor Moderne Kunst, Amstelveen, The Netherlands.
Exhibited: "Rastløs rebel" (Restless rebel), Statens Museum for Kunst (National Gallery of Denmark), Copenhagen, 2014, cat. no. 3.
Provenance: Dr. Hans Kjærholm, Aarhus.
Provenance: Bruun Rasmussen Kunstauktioner, auction 146, Copenhagen, 1962, cat. no. 153, ill. p. 20.
Provenance: Private collection, Denmark.

DKK 500,000–600,000 / € 67,000–80,500



184

184^{ARR}
ERIK ORTVAD

b. Frederiksberg 1917, d. Kvännarp, Sweden 2008

Untitled, 1946. Signed E.O. 46. Oil on canvas. 65 x 75 cm.
Provenance: Private collection, Denmark.

DKK 50,000–60,000 / € 6,700–8,050



185

185^{ARR}
EGILL JACOBSEN

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

Mask painting, 1946. Signed and dated on the reverse.
Oil on canvas. 64 x 76 cm.

DKK 250,000–300,000 / € 33,500–40,000



186

186^{ARR}
ERIK THOMMESEN

b. Copenhagen 1916, d. 2008

"Kvinde" (Woman). Signed Erik 1993. Pear wood. H. 18.5 cm. B. 13 cm. D. 10.5 cm.

Literature: Henning Jørgensen: *Catalogue raisonné in "Billedhuggeren Erik Thommesen. The sculptor"*, Holstebro Kunstmuseum, Kunsthallen Brandts Klædefabrik & Bornholms Kunstmuseum, 2001, no. 245. DKK 60,000–75,000 / € 8,050–10,000

187^{ARR}
EGILL JACOBSEN

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

"Objekt i blåt (også kaldet Billede 1937 nr. 7) (Object in blue (also called Painting 1937 no. 7), 1937. Signed Egill Jacobsen on exhibition label (from KE 1937) on the stretcher. On the reverse: Figure composition. Oil on canvas. 100 x 72 cm.

Literature: Per Hovdenakk: *"Egill Jacobsen 1. Malerier 1928–65"*, Copenhagen, 1980, no. 1937/1, ill. p. 165.

Exhibited: *Kunstnernes Efterårsudstilling, Copenhagen, 1937, cat. no. 89.*

Exhibited: *"Liniens" exhibition in Studenterforeningen. Arr. by Robert Dahlmann Olsen. (With Sonja Ferlov, Ejler Bille and Richard Mortensen), Copenhagen, 1939.*

Provenance: Acquired directly from the artist by the current owner's father.

DKK 400,000–500,000 / € 53,500–67,000



187



188

188^{ARR}
CARL-HENNING PEDERSEN

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

Eventyrlandskab (Fairy tale landscape), 1942. Signed, titled and dated on the reverse. Oil on canvas. 65 x 51 cm.

Provenance: Private collection, Denmark.

DKK 125,000–150,000 / € 17,000–20,000



189

189^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Pigen og fuglen" (The Girl and the Bird), 1940. Signed Asger J. 40. Oil on canvas. 44 x 69 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930–1953", London, 1968, no. 156, ill. p. 333.

Exhibited: "13 kunstnere i telt" (13 artists in a tent). A mixed exhibition of works by 13 Danish artists, held in a marquee at Bellevue, Copenhagen, 17 May–8 June 1941, cat. no. 61.

Exhibited: "Jorn", Arken Museum for Moderne Kunst, Ishøj, Denmark, 14 September 2002–19 January 2003, Cobra Museum voor Moderne Kunst, Amstelveen, The Netherlands, 7 February–27 April 2003 and Kunsthalle zu Kiel, Germany, 17 May– 10 August 2003, cat. no. 8, ill. in colours in the catalogue p. 56.

Exhibited: "Jorn<<<Picasso. Myter og Møder. Myths & Meetings", Museum Jorn, Silkeborg, 7 September–8 December, 2013, cat. no. 6, ill. in colours in the catalogue p. 72.

Exhibited: Cobra Museum voor Moderne kunst, Amstelveen, The Netherlands, 2013.

Provenance: Winkel & Magnussen, auction 384, Copenhagen, 1953, cat. no. 151.

Provenance: Arne Bruun Rasmussen, auction 122, Copenhagen, 1960, cat. no. 193, ill. p. 21.

Provenance: Baron Flemming Lerche-Lerchenborg, Copenhagen.

Provenance: Kirsten & Palle Dige, Copenhagen. Thence by descent in the family.

DKK 500,000–600,000 / € 67,000–80,500



190

190^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1969. Signed Jorn 69. Decollage. 39 x 32 cm.

Provenance: Private collection, Denmark. DKK 125,000 / € 17,000

191^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Untitled". Lystegning (Light Drawing) No. 21, 1953/1970. Signed Jorn 53 and Fot. Poul Pedersen 71; stamped on the reverse Fot. Poul Pedersen 71. Photo gravure on canvas laid down on board. 120 x 90 cm.

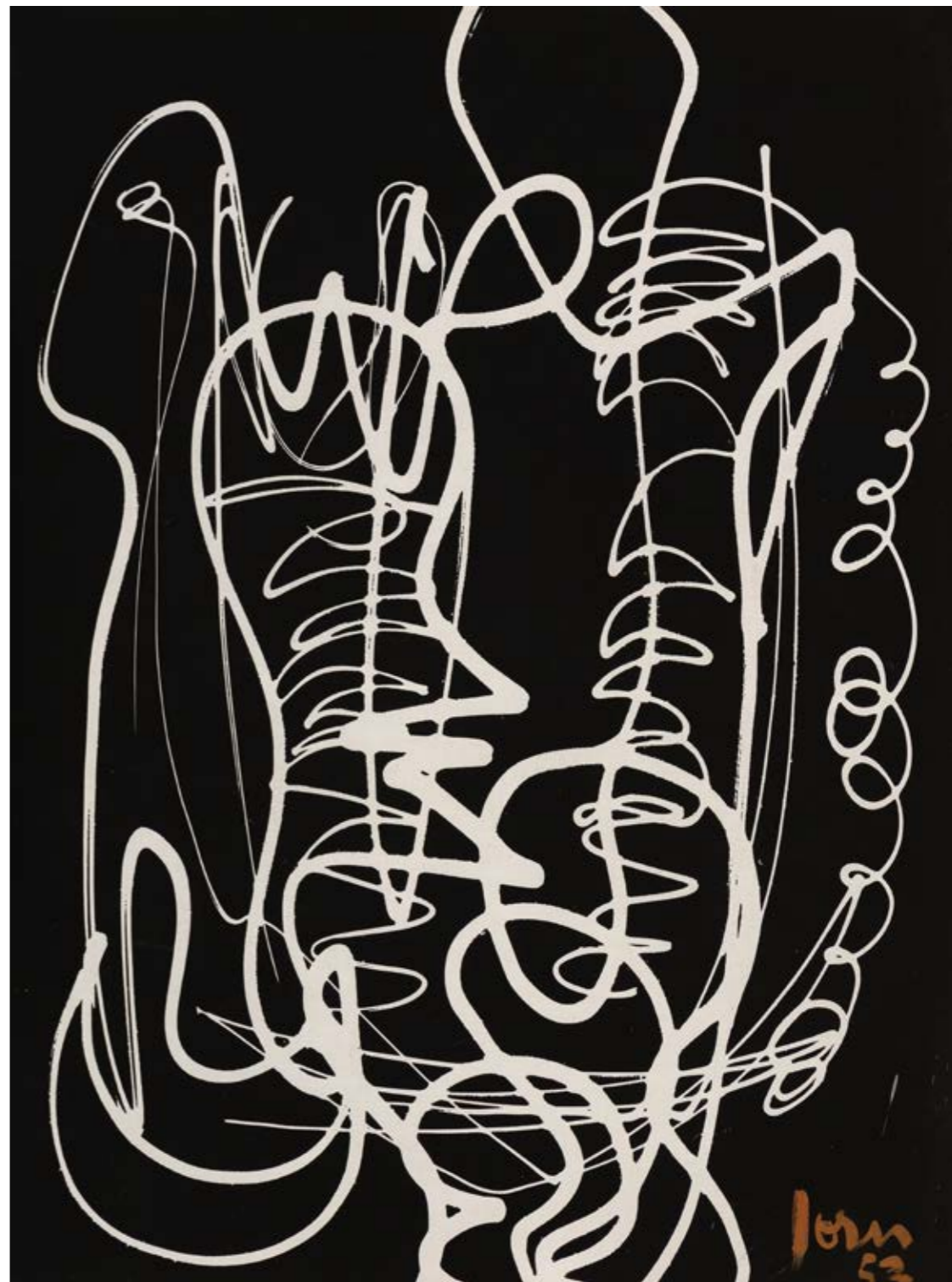
Literature: Virtus Schade: "Asger Jorn", Copenhagen, 1965. The series mentioned p. 75 and 77.

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

Exhibited: Århus Kunstforening af 1847. Exhibition at Århus Festuge 1971. Asger Jorn Lystegninger Nr. 21.

Provenance: Private collection, Denmark.

In 1953 - together with photographer Poul Pedersen - Asger Jorn executed 21 drawings "in air" with a flashlight in front of a camera. Each drawing was made in two versions, one positive and one negative. The type is mentioned in Virtus Schade: "Asger Jorn," p. 75 and p. 77. DKK 150,000 / € 20,000



191



192

192 ^{ARR}
THEO WOLVECAMP

b. Hengelo 1925, d. 1992

Untitled, 1948. Signed and dated on the reverse and marked W 349 on the stretcher. Oil on canvas. 50 x 61.

Literature: Reflex No. 2, 1949. Orgaan van de experimentele group in Holland, ill.

Provenance: Private collection, Denmark.

DKK 30,000–40,000 / € 4,000–5,350



193

193 ^{ARR}
REINHOUD D'HAESE

b. Geraadsbergen 1928, d. Paris 2007

"Instinct d'agression", La Bosse 1970. Unsigned. Brass. On a base of lithographic. stone. 36 x 30 cm.

Literature: "Reinhouid. Catalogue raisonné. Tome 2 / Sculptures 1970–1981", 2005, no. 496, ill. p. 25.

Exhibited: "Reinhouid", Galerie Moderne, Silkeborg, Denmark, 1970.

Provenance Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark.

DKK 50,000 / € 6,700



194

194 ^{ARR}
EUGÈNE BRANDS

b. Amsterdam 1913, d. s.p. 2002

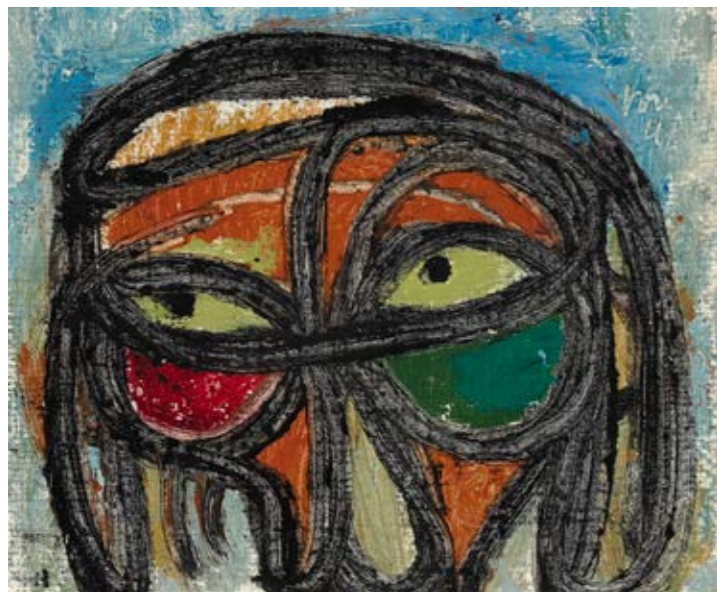
"Kaleidoscope", 1948. Signed Brands 4/11/48; signed, titled and dated on the reverse. Oil on canvas. 60 x 50 cm.

Literature: Reflex no. 2, 1949. Orgaan van de experimentele group in Holland, ill.

Provenance: Private collection, Denmark.

With almost diagnostic precision, Eugène Brands' title and visual content provide a glimpse into the living, abstract universe that the CoBrA artists were trying to articulate in 1948. In the kaleidoscope, our normal perception of reality is distorted into magical reflections and interesting, new constellations that excite the viewer's imagination. Brands is clearly looking into an exciting and unusual universe of dynamic shapes, colours and values, which are well on their way to becoming part of fruitful, new contexts.

DKK 150,000–200,000 / € 20,000–27,000



195

195^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1947. Signed Jorn 47. Oil on canvas laid down on cardboard. 23 x 27 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 521, ill. p. 373.

Provenance: Franz Bülow, Copenhagen.

Provenance: Private collection, Denmark.

DKK 200,000–250,000 / € 27,000–33,500



196

196^{ARR}
CHRISTIAN DOTREMONT

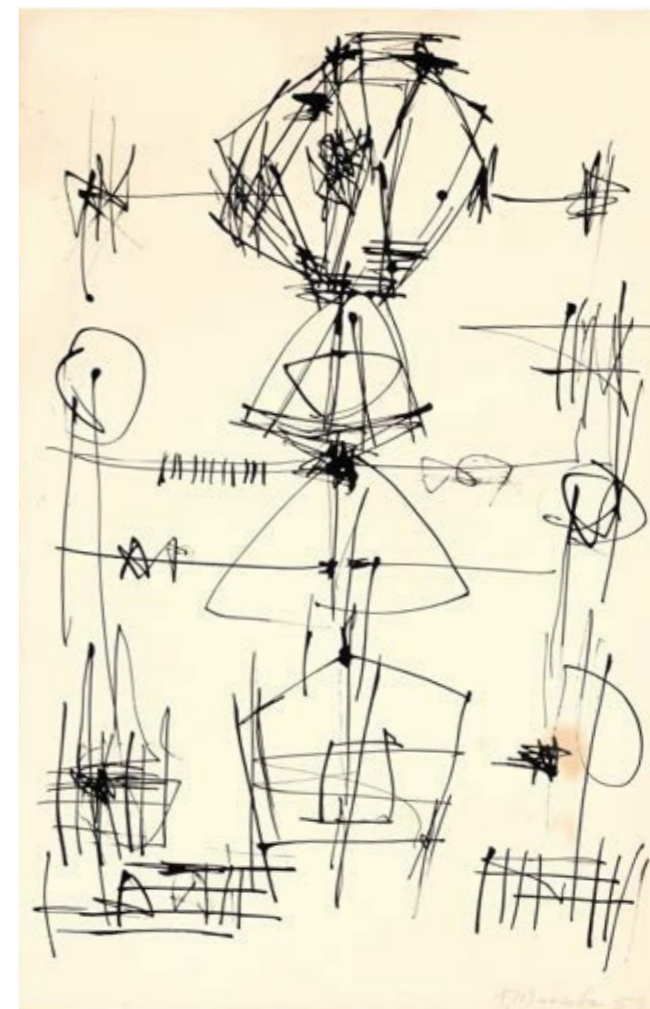
b. Tervuren 1922, d. Buizingen 1979

"Liberté de rigueur 1" (Freedom is a must), 1978. Unsigned. In honour of Jean-Paul Sartre. Original logogram. Indian ink on paper. Sheet size 30 x 40 cm.

Literature: Obliques, Sartre et les arts, 1981, ill. p. 4.

Provenance: Private collection, Paris.

DKK 35,000–50,000 / € 4,700–6,700



197

197^{ARR}
ERNEST MANCOBA

b. Johannesburg, South Africa 1904, d. Paris, France 2002

Untitled, 1959. Signed E. Mancoba 59. Indian ink on paper. Sheet size 50 x 32.5 cm.

Provenance: Acquired directly from the artist by the current owner's family.

DKK 100,000–125,000 / € 13,500–17,000



198

198^{ARR}
SONJA FERLOV MANCOBA

b. Copenhagen 1911, d. Paris 1984

Untitled (also known as "Totem d'espoir"/"Totem of Hope"), c. 1970. Signed SFM, 4/6. H. 22 cm. W. 14 cm. D. 6 cm.

Literature: "Sonja Ferlov Mancoba - Skulpturer / Sculptures", Fyns Kunstmuseum, Odense, Holstebro Kunstmuseum and Nordjyllands Kunstmuseum, 2003, cat. 78.

DKK 60,000–75,000 / € 8,050–10,000

“

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

Corneille

Corneille – The painter of Joy

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

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

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



Corneille. Photo: Henny Riemens.





Corneille: "Mon canal chante", 1949

Despite the short life of the CoBrA movement and countless internal conflicts, in a moment of hope, a shared, powerful, magical universe, inhabited by all manner of creatures and strange beings, was created. Birds in particular occupy a central place – in a more or less recognisable form – as a promise of the freedom that was so essential after the war. Birdsong is completely unique – no other animal sings this way – and just like our own song, it evokes our deepest feelings; from melancholy and sadness to joy and comfort. Birds are therefore one of the most meaning-laden symbols – from the reborn Phoenix to the Christian dove of peace – not just in our own cultural sphere, but in all cultures; through art, religion, myths and literature. They evoke an immediate longing for distant horizons, and the impossible dream of mastering the sky.

Born in Belgium to Dutch parents, Corneille (Cornelis Guillaume Van Beverloo) studied at the Academy of Fine Arts in Amsterdam from 1940–43, where he met Karel Appel. He was later a co-founder of CoBrA, where, possessed of a poetic disposition, he also wrote poems for the group's publications.

Corneille's works draw reference from real experiences, emotions and sensations, linked together in the infinite space of imagination. In 1949, he lived in Amsterdam, where, after the long, isolated and hard years of the war, he felt harmoniously connected to the world around him: "Amsterdam, this calm harbour, where things seem to find their bliss, and where my hand continuously draws and draws a line – living and secret – a line that connects nature with the imagination, as the horizon connects the earth with the sky..." (Corneille from "Corneille", Carl-Henning Pedersen and Else Alfelts Museum, 2005 p. 26).

That experience was translated into his art. In this painting, several visual angles and perspectives converge within the same frame. While the background consists of a kind of flickering landscape which, from a bird's-eye view, is divided into smaller fields of colour – the blue of the water and the green of the vegetation – we have the central figures in the form of black, orange-billed birds, which attract the eye. Nature is personified, given life, and breathes in time with the trickling of the water in the song of the canal.



199

**199^{ARR}
CORNEILLE**

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

"Mon canal chante" (My canal sings), 1949. Signed Corneille 49; signed, titled and dated on the reverse. Oil on canvas. 70 x 70 cm.

Literature: Christian Dotremont: "Corneille. Bibliotheque de Cobra. Première série: Les artistes libres. Redacteur Asger Jorn", Copenhagen, 1950, ill. The book is signed by Corneille during a visit to Copenhagen in 1988.

Exhibited: Tontoonstelling "Vrije Vormen 1", 14 April – 8 May 1949.

Exhibited: "Fremmed Kunst i Dansk Eje", Louisiana, Humlebæk, Denmark, 1964, cat. no. 65.

Exhibited: Kunstforeningen, Copenhagen, 1971, cat. no. 23.

Provenance: Galerie Birch, Copenhagen.

Provenance: J.A. Lorenzen, Denmark.

Provenance: Private collection, Denmark. DKK 2,500,000–3,000,000 / € 335,000–400,000



200

200^{ARR}
CARL-HENNING PEDERSEN

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

"Solopgang" (Sunrise). Signed chp 1941; signed, titled and dated on the supporting paper. Coloured crayon on paper. Sheet size 41 x 44 cm. DKK 30,000–50,000 / € 4,000–6,700

201^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Horses", 1941–42. Signed Asger J.; signed and dated on the reverse. Oil on canvas. 90 x 100 cm.
Literature: Guy Atkins: "Jorn in Scandinavia 1930–1953", London, 1968, no. 228, ill. p. 341 and in colours fig. 53, p. 61.
Literature: Erik Zahle (ed.): "Danmarks malerkunst: Fra Middelalder til nutid" (Danish Painting: From the Middle Ages to the Present Day), Copenhagen, 4th edition, 1956, ill. p. 327.
Literature: "Fortegnelse over Skulptur. Maleri og Grafik tilhørende Erling Koefoed" (Inventory of Sculptures, Paintings and Graphics belonging to Erling Koefoed), Copenhagen, 1961, ill. p. 75.
Literature: Troels Andersen: Asger Jorn. "En biografi Årene 1914–53" (A Biography. The Years 1914–53), Copenhagen, 1994, ill. in colours p. 79.

Exhibited: "Tre unge Malere", his first retrospective, (with Frede Christoffersen and Knud Nielsen), Kunstforeningen, Copenhagen, 1953, cat. no. 57.
Exhibited: "Fortegnelse over et udvalg af skulptur - maleri og grafik tilhørende Erling Koefoed", Kunstforeningen, Copenhagen, 1966, cat. no. 64, ill. in the catalogue p. 23.
Exhibited: Louisiana, Museum for Moderne Kunst, Humlebæk, 1973.



201

Provenance: Freiherr Herbert Garvens von Garvensburg, Sandkås, Bornholm, Denmark.
Provenance: Bruun Rasmussen Kunstauktioner, auction 66, Copenhagen, 1955, cat. no. 85.
Provenance: Lawyer Erling Koefoed, Copenhagen. Thence by descent in the family.

The horse, or rather the "Hell Horse", appeared during World War II as a cryptically ironic comment on the trail of death and destruction left by the Nazis' advance in Europe. With the reference to Norse mythology and a seemingly innocent visual content, artists such as Vilhelm Lundstrøm, Hans Scherfig, Ejler Bille, Egill Jacobsen, Erik Thommesen, Henry Heerup, Carl-Henning Pedersen, Else Alfelt and Jorn were able to get away with setting up the "13 Artists in a Tent" exhibition. It was actually an exhibition in a circus tent, which, located at Bakken, an amusement park north of Copenhagen, had just enough of an air of amusement about it to escape the attention of the occupying power. The exhibition's subtle criticism is reflected in the work up for auction: If you take a closer look at the visual content, the innocent, humorous content is quickly pushed into the background by figures with a more diabolical ambiguity: A horse head that looks more like a skull, and a rider falling off the horse. Once you notice these elements, the reference to Picasso's Guernica, painted five years earlier, is striking. The horror of the Spanish Civil War, which Picasso depicted at the time, would, as we know, prove to be a grim forewarning of the incomprehensible, senseless suffering that awaited in the years that followed.

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



202

202^{ARR}
CARL-HENNING PEDERSEN

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

"Fugl Føniks" (Bird Phoenix), 1953. Signed, titled and dated on the reverse. Oil on canvas. 81 x 103 cm.

Provenance: Private collection, Denmark.

DKK 300,000–350,000 / € 40,000–47,000

203^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Udenfor porten" (Outside the gate), Suresnes 1950. Signed Jorn 50; signed, titled and dated on the reverse. Oil on masonite. 61 x 45 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930–1953", London, 1968, no. 670, ill. p. 390.

Literature: "Asger Jorn Billedfortegnelse (Studio Book), 1961, no. 27.

Exhibited: "Asger Jorn", one-man exhibition of paintings, ceramics and prints, Galerie Birch, Copenhagen and Tapet og Kunst Gallery, Odense, 1953, cat. no. 27.

Provenance: Galerie Birch, Copenhagen.

Provenance: K.A. Sletten, Virum.

Provenance: Private collection, Denmark.

DKK 400,000 / € 53,500



203



204

204^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

Untitled. Signed Alechinsky XII 1975. Watercolour on Japan paper.
60 x 49 cm.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark.

DKK 75,000–100,000 / € 10,000–13,500

205^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1971. Signed Jorn 71 with dedication:
"für Nanna Neujahr 1972". Oil on transparent
foil. 21 x 17 cm.

Provenance: Private collection, Germany.

*The work is registered in the archives at Museum
Jorn, Silkeborg, Denmark.*

DKK 50,000–60,000 / € 6,700–8,050



205



206

206^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

"Cascade". Signed Alechinsky 1961. Watercolour and
gouache on paper. Sheet size 44 x 27 cm.

Provenance: Private collection, Denmark.

DKK 60,000–75,000 / € 8,050–10,000

“

“A painting is not a mixture of colours and lines but an animal, a night, a scream, a human, or all that in one”

Constant

Constant: “Maske”, 1949

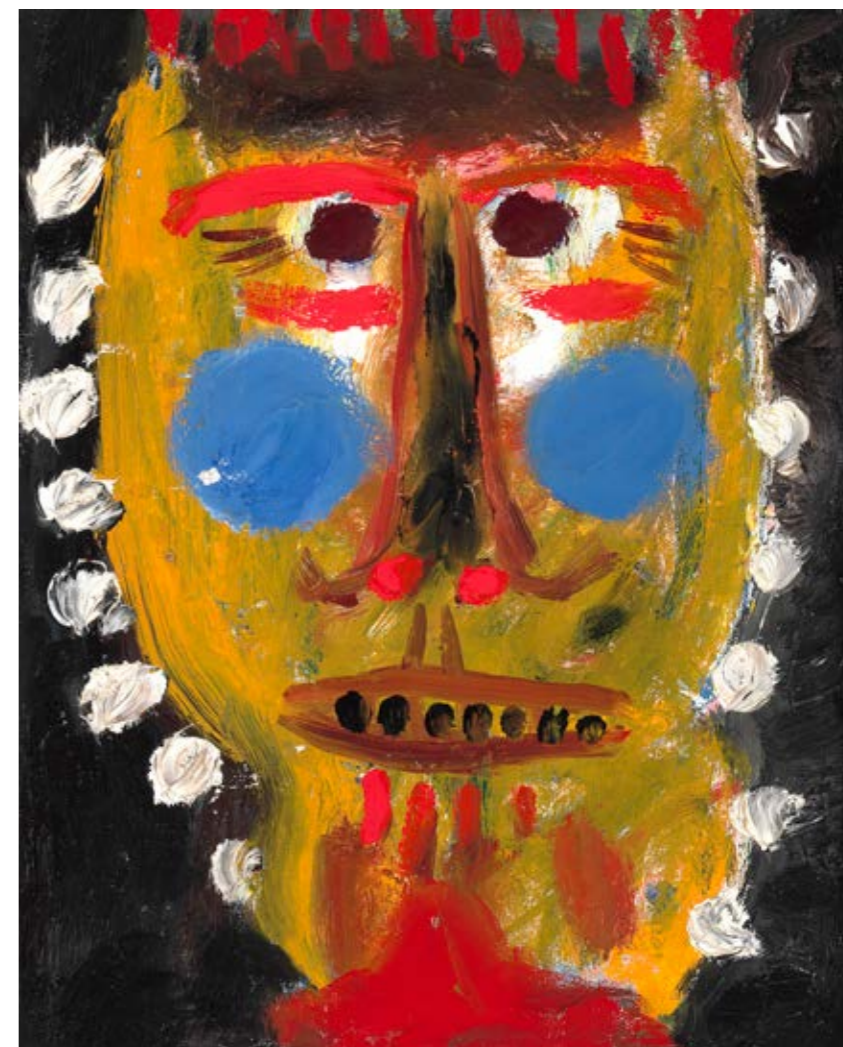
In 1946, the Dutch artist Constant (Constant Anton Nieuwenhuys) was sojourned in Paris, where, one fateful autumn evening, he met Asger Jorn at Pierre Loeb’s gallery on Rue de Seine. The two like-minded artists became friends, discussed ideas and theories, and agreed on the need to form an international experimental group as the raison d’être of art was to be found in the experimental. So, in November 1948, CoBrA was founded. By the following year, serious problems were already afoot within the newly founded community, as Jorn and Constant’s wife, Matie von Domselaer, had fallen in love and started a relationship.

Before the divorces and quarrels, however, Constant had been uplifted by his meeting with Jorn. He had an undaunted belief in a better and more peaceful world, and fantastic creatures began to emerge in his works: “A painting is not a mixture of colours and lines but an animal, a night, a scream, a human, or all that in one.” Together with Dotremont, Constant constituted the group’s theoretical foundation and intellectual power. For him, the creative process was more important than the creation itself, and in the period from 1956–1974, he largely abandoned painting in favour of architecture and urban planning through the long-standing, utopian “New Babylon” project, in which he sought to visualise the society of the future.

In the preceding years, however, he was highly productive, and his works from the CoBrA period are charged with a potent energy. He was fascinated by the uninhibited, unschooled approach of children to art and was at the same time inspired by the artistic creations of other cultures. Real – as well as imagined – animals often appear in Constant’s works. He was a frequent visitor to Amsterdam Zoo, and kept a menagerie of dogs, cats, an iguana and even a baboon as pets. The mask here is a warrior’s mask but inspired by the colouring of the baboon. The eyes are accentuated, the nostrils flared, and the teeth bared; pent-up savagery surging towards us. Glowing red and luminous blue stand in contrast to the yellow mask, the staring gaze of which looks directly at the viewer and etches itself onto the retina. Simple geometric shapes, circles and lines, build a quivering unease, emphasised by the spontaneous strokes of the brush, white dots and red lines, all set against a midnight black background. In ancient Egyptian mythology, Thoth is a moon god. He is synonymous with wisdom, science, magic and art and is often depicted as a man with the head of an ibis – or a baboon.



Corneille. Photo: Spectrum.



207

207^{ARR}

CONSTANT

b. Amsterdam 1920, d. Utrecht 2005

"Mask", 1949. Signed on the reverse Constant. Oil on canvas. 35 x 28 cm.

Exhibited: "Cobra", Didrichsens Konstmuseum, Helsingfors, Finland, 25 September – 21 October 1979, cat. no. 14.

Provenance: Herbert von Garvens Garvensburg, Bornholm. Acquired directly from the artist.

Provenance: Sam Kaner (Court Gallery), Copenhagen.

Provenance: Galerie Nova Spectra, The Hague, The Netherlands.

Provenance: Galerie Bork, Copenhagen.

Provenance: Kunsthallen Kunstauktioner, auction 422, Copenhagen, 1992, cat. no. 159, ill. p. 47 in the catalogue.

Provenance: Private collection, Denmark. Acquired from the above by the current owner. DKK 600,000 / € 80,500

208^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Fortinbraes", 1964. Signed Jorn 64; signed, dated and titled on the reverse. Decollage. 49 x 29 cm.

Exhibited: "Jorn", Arken Museum for Moderne Kunst, Ishøj, Denmark, 14 September 2002-19 January 2003, Cobra Museum voor Moderne Kunst, Amstelveen, The Netherlands, 7. February - 27 April 2003 and Kunsthalle zu Kiel, Germany, 17 May - 10 August 2003, cat. no. 157, ill. in colours in the catalogue p. 135.

Exhibited: "Jorn International", ARoS, Århus, 22 January-22 May 2011, cat. no. 25, ill. in colours in the catalogue p. 140.

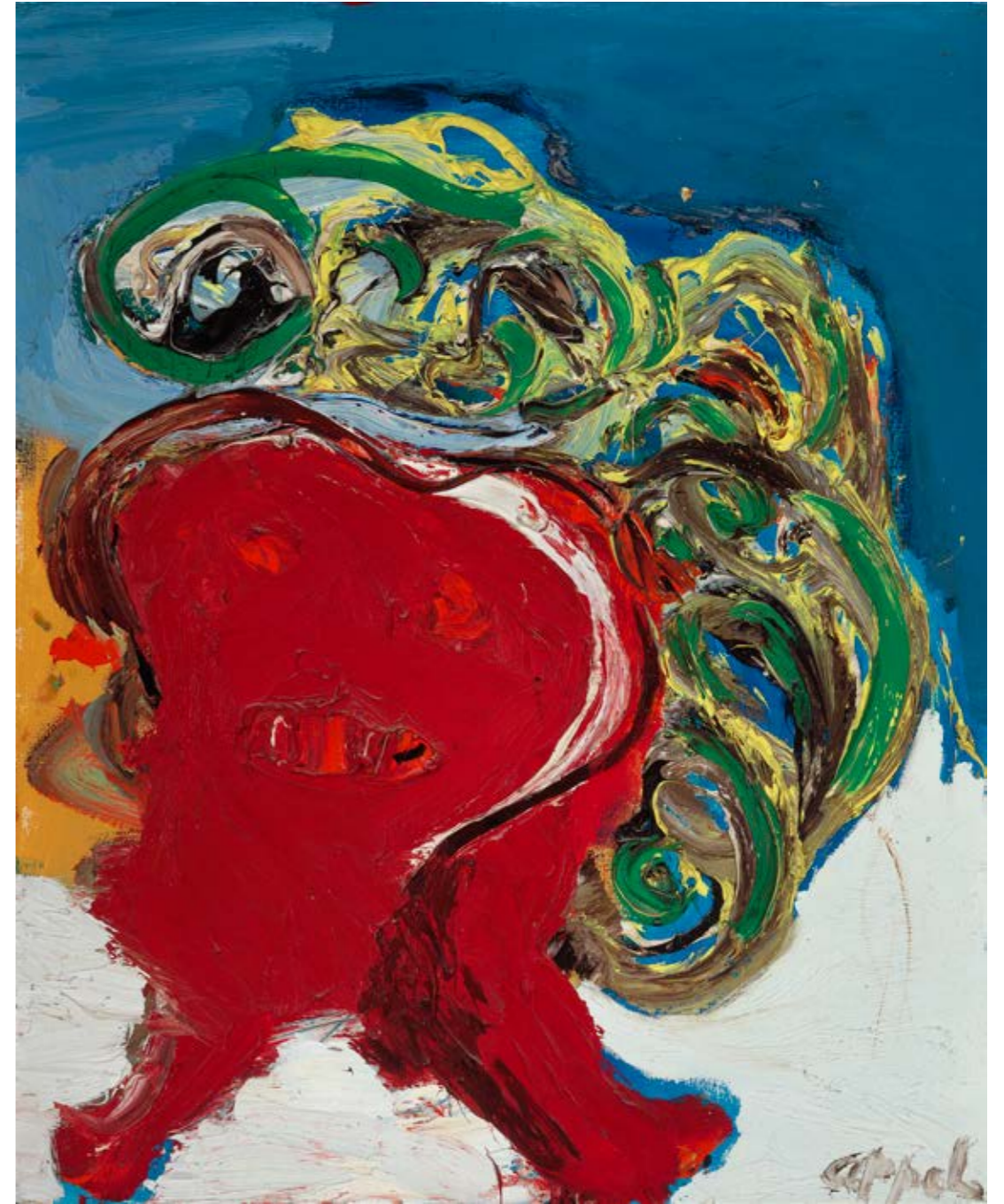
Provenance: Guy Atkins, London.

Provenance: Kirsten & Palle Dige, Copenhagen. Thence by descent in the family.

DKK 125,000-150,000 / € 17,000-20,000



208



209

209^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

"Red Smile", 1964. Signed Appel; titled on the stretcher. Oil on canvas. 100 x 81 cm.

Exhibited: "Karel Appel-Udstillingen", Charlottenborg, Copenhagen, 11-26 December 1965, cat. no. 81.

Exhibited: Kunstforeningen, Copenhagen, 1971, cat. no. 11.

Provenance: Private collection, Denmark.

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



210

210^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

"Personnage", 1976. Signed Appel. Oil on canvas. 46 x 38 cm.

Exhibited: "Påskeudstilling" (Easter Exhibition), Galerie Moderne, Silkeborg, Denmark, Marts-April 1988, ill. in the catalogue.

Provenance: Private collection, Denmark.

DKK 125,000–150,000 / € 17,000–20,000



211

211^{ARR}
ANTON ROOSKENS

b. Griendtsveen 1906, d. Amsterdam 1976

Untitled, opus no. 183. Signed on the reverse Anton Rooskens

C. Krusemanstr. 18 A'dam. Oil on canvas. 60 x 75 cm.

Provenance: Private collection, Denmark.

DKK 100,000–125,000 / € 13,500–17,000

212 ^{ARR}

EUGÈNE BRANDS

b. Amsterdam 1913, d. s.p. 2002

Untitled, 1950. Signed Brands 26/4/50; dated on the stretcher. Oil on canvas. 60 x 80 cm.

Provenance: Herbert von Garvens-Garvensburg (1883-1957), Sandkås, Bornholm, Denmark.

Provenance: Estate of Herbert Garvens von Garvensburg, Bruun Rasmussen Auctions, auction 66, Copenhagen, 1955, cat. no. 19. The title comes from this catalogue.

Provenance: Private collection, Denmark.

Provenance: Bruun Rasmussen, auction 883, Copenhagen, September 2018, cat. no. 1136.

Provenance: Private collection, Denmark.

DKK 40,000-50,000 / € 5,350-6,700



212



213

213 ^{ARR}

MOGENS BALLE

b. Copenhagen 1921, d. Asminderup 1988

"Rød figur" (Red figure), c. 1952. Signed Mogens Balle. Oil on board. 67 x 29 cm.

Literature: Henning Smidth's online oeuvre catalogue, no. 1952-061.

Provenance: Christian Andersen Gallery, Copenhagen.

Provenance: Lars Ulrich's collection.

Provenance: Christies Amsterdam, 3 December 2002, cat. no. 318.

Provenance: Reub Kunsthandel, Amsterdam.

Provenance: Private collection, Tilburg, The Netherlands, 2004.

Provenance: Private collection, The Netherlands.

DKK 45,000-50,000 / € 6,050-6,700

214 ^{ARR}

LUCEBERT

b. Amsterdam 1924, d. Alkmaar 1994

"Roodkous" (Redstocking), 1960. Signed Lucebert 18 May 60. Oil on canvas. 40 x 60 cm.

Exhibited: Museum am Ostwall, Dortmund.

Provenance: Galerie de Spiegel, Cologne.

Provenance: Private collection, Denmark.

DKK 75,000-100,000 / € 10,000-13,500



214



215

215^{ARR}
EGILL JACOBSEN

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

Mask in blue, 1966. Signed and dated on the reverse. Oil on canvas. 100 x 81 cm.

Literature: Per Hovdenakk: "Egill Jacobsen 2. Malerier 1965-80", Copenhagen, 1985, no. 1966/5, ill. p. 119.

Provenance: A. Nordbye, Kolding, Denmark.

Provenance: Private collection, Denmark. DKK 200,000–250,000 / € 27,000–33,500



216

216^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Blodigt alvor" (Bloody Seriousness), 1968. Signed Jorn 68. Oil on paper laid down on canvas. 30 x 41 cm.

Provenance: Galerie Birch, Copenhagen.

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

In 1968, Asger Jorn was in Paris, where violent student protests were taking place in the streets. The title also seems to be a direct reference to the violent conflict and vulnerable situation: The powers that be and the established hierarchies challenged by a freedom-seeking youth movement, putting their lives at stake in the fight for change and to upend social norms. DKK 250,000 / € 33,500

Buyers, Collectors and Sellers

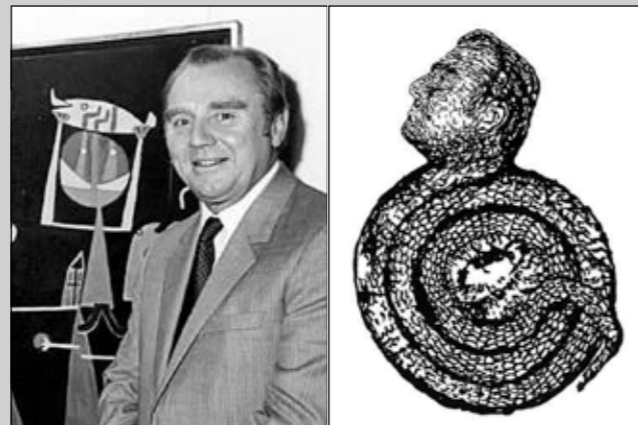
Karel P. van Stuijvenberg

(b. 1931)

There are many different types of collectors who, with varying degrees of enthusiasm, can influence and define the direction of art and the entire market. When it comes to CoBrA, there's no getting away from Dutch businessman and major collector Karel P. van Stuijvenberg, whose collection has been exhibited at several museums around the world – and where the provenance is in itself a great marker of quality.

Stuijvenberg lived in Caracas and began collecting CoBrA art in the 1970s. Over the years, he built up a generous collection, which provided a unique picture of the brief moment that was CoBrA; told through a long list of artists from Corneille, Christian Dotremont, Asger Jorn and Karel Appel to those more peripherally associated, such as Henry Heerup, Stephen Gilbert, C.O. Hulten and Karl Otto Götz. He set to work systematically, first acquiring works by his compatriot Appel, then one by each of the Dutch artists in the group, later by all those who collaborated with CoBrA, and finally he specialised the collection to include at least one work by each individual artist from the period 1948–51.

Today, a great many of the works have been donated to the CoBrA Museum in Amstelveen, while others are still in private hands, and on rare occasions – like here – appear at auction.

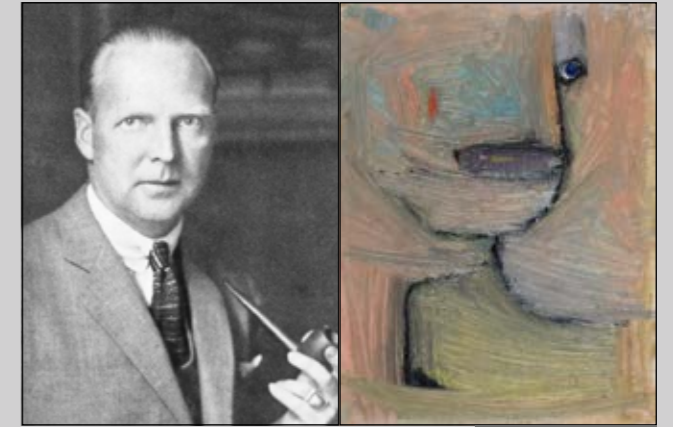


Karel P. van Stuijvenberg, 1995.
Courtesy of Gemeentearchief Amstelveen
Karel P. van Stuijvenberg as CoBrA from
"Cobra er mit spejl". Brandts Klædefabrik,
Odense, 1988

Baron Herbert von Garvens-Garvensburg

(1883-1953)

In the time before and during the Second World War, a large number of artists and intellectuals made their way to the Danish island of Bornholm in search of refuge from the horrors unfolding in Europe. One of them was the anti-Nazi German baron and art collector Herbert von Garvens, who was interested in the very art that Hitler was fighting. He understood early on where things were leading and fled to Denmark, along with his enormous art collection, which was safely transported there with the assistance of the Danish fishermen. He opened his home "Abildgård" near Sandkås to a whole generation of Danish artists, including Carl-Henning Pedersen, Else Alfeldt, Asger Jorn, Erik and Anna Thommesen, Sven Dalsgaard, Erik Ortvad and Henry Heerup. However, foreign artists such as Eugène Brands, Constant and Anton Rooskens were also attracted by the thriving artistic environment and travelled to the island to work and meet their fellow artists.



Herbert von Garvens, ca. 1920.
Unknown photographer
Asger Jorn: "Portrait of Herbert von Garvens",
1942. Courtesy of Bornholms Kunstmuseum
Photo: Simon Lautrop

Elna Fønnesbech-Sandberg

(1892-1994)

Growing up in a bourgeois environment, Elna Fønnesbech-Sandberg was able to establish her first collection in the late 1920s. Already as a child, she had collected reproductions by famous painters, but her focus was now on classic modernism, which she had become captivated by during her art history studies. The works were later auctioned off due to financial hardship, but this created the basis for a new collection – this time the abstract-expressive art of Asger Jorn, Henry Heerup, Carl Henning-Pedersen, Else Alfeldt, Ejler Bille and Egill Jacobsen. Despite having modest means after the war, she managed to build an amazing collection and wanted to share her passionate interest with other like-minded people. Every Wednesday, she opened the doors to her home in Frederiksberg, and the apartment soon became a popular meeting place. She was later encouraged by Jorn to stop collecting in order to become a painter herself, and in the summer of 1944, they jointly created "Didaskærne", made up of Fønnesbech-Sandberg's nickname Dida and an abbreviation of Jorn's own name, Aska.

Fønnesbech-Sandberg was portrayed by many artists, including Asger Jorn, Olaf Rude and John Christensen, who were captivated by her beautiful face and flaming red hair.



Elna Fønnesbech-Sandberg, 1944. Unknown
photographer (Gentofte Lokalarkiv)
Asger Jorn: "Didaska I", 1945.
Courtesy of Kunsten Museum of Modern Art
Aalborg

Elise Johansen

(1884–1970)

Elise Johansen was introduced by her nephew Ejler Bille to several of the young artists of the time. She had lost her husband in 1932 and felt that she could make a meaningful difference through her cultural work as a collector and art patron with the annuity he had left her. She didn't have a lot of money but purchased works directly from the artists. Over the course of 20 or so years, she built an extensive art collection, primarily consisting of works by the artists of the CoBrA movement: Else Alfelt, Ejler Bille, Henry Heerup, Egill Jacobsen, Asger Jorn and Carl-Henning Pedersen as well as Karel Appel, Constant and Christian Dotremont. She took on her task as a duty, and while her living rooms provided a salon, academy and incubator for the abstract art, she herself provided patient and practical help when conflicts and clashes arose.

Through her enthusiasm, intuition and love of art, she built an extensive collection, and in her desire to make abstract art the property of the people, she donated more than 80 works to the National Gallery of Denmark in Copenhagen in the late 1950s, while others were given to the larger, provincial museums.



Elise Johansen at the opening of Egill Jacobsen's exhibition, 1945, Kunstforeningen, Copenhagen. Unknown photographer
Sonja Ferlov Mancoba: "Solidarité". Hommage à Elise Johansen, 1968. Courtesy of Estate Ferlov Mancoba, Copenhagen

Børge Birch

(1906–1993)

For many of the abstract artists, the forward-looking Børge Birch was the leading art dealer of the post-war period. He began selling Asger Jorn's works back in the 1930s, and in 1946 he established his gallery on Palægade, Copenhagen, which is still open to this day, making it one of the city's oldest. At the gallery, he introduced and sold many of the artists of the CoBrA movement to Danish buyers. Pierre Alechinsky, Karel Appel, Corneille, Walasse Ting and Reinhold d'Haese, as well as Pierre Soulages and Pablo Picasso, were just some of the foreign artists exhibited at Galerie Birch, and, over the years, he co-organised major exhibitions at Charlottenborg and Den Frie.

With his uncompromising approach to art, he helped to shape public taste and founded several private Danish collections.



Børge Birch, 1946/47. Photo: A. Moe

Robert Dahlmann-Olsen

(1915–1993)

Over the years, the architect Robert Dahlmann-Olsen hosted many of the CoBrA artists' gatherings and lively debates. As a student, he set out on an artistic path, and his hand in spreading awareness of Danish spontaneous abstract art is indisputable. He became one of Asger Jorn's closest friends and served as the group's "handyman", assisting with writing, organising exhibitions and the typographic layout of catalogues.

Dahlmann Olsen was, for example, editor of the art magazine "Helhesten", which was published nine times in the period from 1941–1944. The magazine was a mouthpiece for the younger generation of artists and consisted of articles and discussions written primarily by Asger Jorn, Ejler Bille, Henry Heerup and Carl-Henning Pedersen. Interested readers of "Helhesten" could immerse themselves in the latest knowledge in the fields of archaeology, psychology, ethnography, literature, pedagogy and art history as well as encounter original graphics by the various artists.



CoBrA-kongressen, Bregnerød, 1945. Asger Jorn (smoking a pipe), Christian Dotremont. In the front row Carl-Henning Pedersen and Robert Dahlmann Olsen. Photo: Søren Cock-Clausen

Sam Kaner

(1924–1990)

Another key contributor to the popularity of the CoBrA artists in Denmark was the gallery owner Sam Kaner, who for a number of years ran the American Art Gallery – later the Court Gallery – in central Copenhagen. Kaner had a wide network of artists at home and abroad and introduced many of the names of the time from Europe, Great Britain and the US to Danish collectors and art enthusiasts, including the CoBrA artists Karel Appel, Pierre Alechinsky and Anton Rooskens, as well as Lucio Fontana, Lynn Chadwick and Sam Francis. Through his network and connection to several of the most acclaimed galleries around the world, such as Gimpel Fils in London, the Martha Jackson Gallery in New York, and his friend Peggy Guggenheim's The Art of This Century Gallery, he managed to create a modern exhibition space with a broad global vision.

In addition to working as an art dealer, Sam Kaner was also an artist himself, who in his works combined the gestures of abstract expressionism with the colour and form of the CoBrA artists.



Sam Kaner, 1980ies. Private photo

Asger Jorn: “Blufærdig fugl” (“Bashful bird”), 1954

Asger Jorn was first and foremost a painter, but like so many other visual artists he expressed himself through a variety of media: textiles, graphics, bronze, marble and clay. He had an intuitive understanding of the characteristics of materials, and his ceramic works are certainly no exception, demonstrating his ability to release the inherent potential of the substance.

After a few initial attempts at plastic design early in his career, Jorn began working with ceramics in Sorring near Silkeborg in 1953. The year after, for practical, financial reasons, he and his family moved to Albissola on the Italian Riviera, a town with a centuries-old tradition of pottery. The craftsmanship here was characterised by a high degree of empathy and experience, and this complemented Jorn's way of working, which was primarily experimental based on sensations and improvisations. From mainly painting and processing dishes, vases and pots, Jorn moved toward freestanding ceramic sculptures and a world of wondrous, intricate creatures grew out of the clay, came to life through the firing, and became stronger in the Mediterranean sunshine.

Jorn worked with his usual vitality and intensity and, in October 1954, he confessed to Enrico Baj: “Above all, I just want to get back to painting and never touch clay again.” Fortunately, the exhaustion passed, and his crowning achievement “Det Store Relief” (“The Great Relief”) took shape in 1959, but before that we can enjoy his amazing, adventurous creations from his time in Albissola. Using his hands as his most important tool, Jorn entered into a dialogue with the clay. His polymorphic figures rarely originated from a fixed concept, and both form and perspective are not without ambiguity. Large surfaces bend willingly, and a bashful bird peers ahead. The figure evokes motion; it can be viewed from several different angles, each with its own expression; from the slightly open blue-painted beak to the dragon tail section; for an ornithologist, it must be difficult to classify the species of this creature with the parrot-like head, the big innocent eyes, the yellow plumage and the two proud, spiky toes.

“Maybe I am a nameless person trying in vain to create a persona. So, it doesn't matter what materials I work with – whether I create collages, paintings or ceramics. In everything I do, I hope only to find my own face.” (Asger Jorn – from the “Asger Jorn” brochure for the Paris exhibition at Galerie Jeanne Bucher, 1969)



217 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

“Blufærdig fugl” (Blushing Bird), Albisola, 1954. (Free form). Unsigned. Polychrome decorated glazed earthenware. H. 36 cm. L. 50 cm.

Literature: “Asger Jorn. Keramik”, published by Silkeborg Kunstmuseum in connection with the exhibition in Silkeborg Kunstmuseum and Badisches Landesmuseum, Karlsruhe, 1991, ill. p. 90.

Literature: Ursula Lehmann-Brockhaus: “Asger Jorn i Italien. Værker i keramik, bronze og marmor 1954-1972”, published by Silkeborg Kunstmuseum in connection with the exhibition in Silkeborg Kunstmuseum, Museum Villa Stuck, München and Kunsthalle in Emden, 2007, ill. 73, ill. p. 69.

Exhibited: “Asger Jorn Keramik”, Kunstindustrimuseet, Copenhagen, 1955, cat. no. 15, ill. in the catalogue.

Provenance: Architect Robert Dahlmann Olsen. Thence by descent in the family.

DKK 150,000–200,000 / € 20,000–27,000

218^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Decorated dish. Soring. Signed Jorn 1953, no. 79.
Polychrome glazed earthenware. Diam. 33.

DKK 50,000–60,000 / € 6,700–8,050



218

219^{ARR}

SHINKICHI TAJIRI

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

Sculpture. Unsigned. Metal. H. 35 cm.

Provenance: Court Gallery, Copenhagen. Acquired here by the
current owner's family.

Provenance: Private collection, Denmark.

DKK 50,000–60,000 / € 6,700–8,050



219



220

220^{ARR}
EUGÈNE BRANDS

b. Amsterdam 1913, d. s.p. 2002

Untitled, 1952. Signed Brands 52. Oil on paper laid down on canvas. 45 x 50 cm.

Provenance: Galerie Jerome, Copenhagen.

Provenance: Private collection, Denmark.

DKK 25,000–30,000 / € 3,350–4,000



221

221^{ARR}

WALASSE TING

b. Shanghai 1929, d. New York 2010

PIERRE ALECHINSKY

b. Bruxelles 1927

"Natalie and Walasse Ting", 1964. Signed with dedication "Pour Nancy et Isay Marder, Cordialement Alechinsky"; signed on the reverse. Acrylic and oil on canvas laid down on cardboard in painted frame. 35 x 38.5 cm.

The work is a modification in acrylic by Walasse Ting of a fragment of an oil painting by Pierre Alechinsky. Walasse Ting painted the frame and glass. Mr. Alechinsky has kindly confirmed the circumstances under which the work was done - and the provenance.



Provenance: From the collection of Isadore M. and Nancy A. Marder. Isadore and Nancy Marder were close friends of Natalie and Walasse Ting and received the work as a gift in relation to a visit at the Ting couples loft in SoHo, New York, together with Pierre Alechinsky in 1964.

B/W photo: Mr. Isadore M. Marder together with Natalie and Walasse Ting, photographed at the "1 cent Life" exhibition at the Philadelphia Museum of Art in 1965. DKK 100,000–125,000 / € 13,500–17,000

“

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

Pierre Alechinsky

Pierre Alechinsky – the balance of opposites

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

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

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



Pierre Alechinsky. Photo: Museum Jorn.





222



**Pierre Alechinsky: "Lucioles" (Fireflies).
Signed Alechinsky 1984.**

This year marks 75 years since a small group of like-minded artists met in a café and formulated the ideas that would form the foundation of CoBrA. The movement – like the firefly – had a relatively short lifespan, but its artistic creations still resonate to this day, and the hope of being able to create a community through art – to rebuild and bring people together in the aftermath of a devastating war – has never been more relevant.

For our Anniversary Auction, we are delighted to be able to present "Lucioles", an impressive work by Pierre Alechinsky from 1984. Alechinsky's mode of expression is associated with Tachisme, Abstract Expressionism and Lyrical Abstraction, but, from the beginning, it was mainly illustration techniques, printing and photography that interested him. He became acquainted with the other CoBra artists in 1949, and as the youngest member of the group, he is also the only one still alive.

From the late 1960s onwards, Alechinsky developed his own, unique style, which can be seen as a distinctive and original fusion of Abstract Expressionism and oriental calligraphy. His paintings are usually painted in transparent acrylics on thin paper pasted on paper, and he has managed to emulate this style in his graphic production, where his aquatints in particular possess great power and beauty.

It is often in the margin of his works that the key to the image is found. Either in the form of small, often black-and-white illustrations that are repeated in the motif itself, or, as here, through a swarm of colours and figures buzzing around the simple, graphic centre. During the day, the fireflies are hidden under the bushes, branches and leaves of the forest floor, emerging at night to light their lanterns. Dissolved into yellow splashes of colour, they flit around the edge, drawing in the viewer's gaze. Soon other creatures appear; with shining eyes, they glance out fleetingly, only to go back into hiding somewhere behind the swift stroke of the brush, a second later.

"Beyond the frame there is... well, all the rest! The roving hordes, the outside world, so powerful when you compare it to a small rectangle of paper or canvas."

(Pierre Alechinsky from "Pierre Alechinsky: "Margin and Center", Solomon R. Guggenheim Museum, New York, p. 15).



Photo: André Morain

222 ^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"Lucioles" (Fireflies). Signed Alechinsky 1984; signed, titled and dated on the stretcher. Indian ink with acrylic margin on paper laid down on canvas. 185 x 284 cm.

Literature: Max Loreau: "Alechinsky. Repères, cahiers d'art contemporain no. 17", Galerie Maeght Lelong, Paris 1984, ill. p. 9.; in detail on the front- and back cover and on p. 31 where Alechinsky is working on the work in his studio.

Exhibited: "Pierre Alechinsky: Margin and Center", Solomon R. Guggenheim Museum, New York; Des Moines Art Center, Iowa; Kunstverein Hannover; Musées Royaux des Beaux-Arts de Belgique, Bruxelles, 1987-88, ill. in the catalogue, no. 74, p. 114.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark. Acquired from the above by the present owner. DKK 3,000,000–3,500,000 / € 400,000–470,000



223

223 ^{ARR}
EJLER BILLE

b. Odder 1910, d. Ørby 2004

"Rødt-Okker-Hvidt" (Red-Ocher-White), 1966. Signed, titled and dated on the reverse. Oil on canvas. 45 x 43 cm.

Exhibited: Martsudstillingen, Copenhagen, 1967, cat. no. 4.

DKK 40,000–50,000 / € 5,350–6,700



224

224 ^{ARR}
EGILL JACOBSEN

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

Green composition, 1945. Signed and dated on the reverse. Oil on canvas. Painted on both sides. 60 x 70 cm.

DKK 125,000–150,000 / € 17,000–20,000

225^{ARR}

CORNEILLE

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

"Presence de l'été" (Presence of summer), 1957. Signed Corneille 57; signed, titled and dated on the reverse. Oil on canvas. 54 x 81 cm.

Provenance: Private collection, Norway.

DKK 200,000–250,000 / € 27,000–33,500



225



226

“We were all looking for the real new image, fresh and new like a rebirth. We had to learn what came before ... You have to learn it all: then forget it and start again like a child. This is the inner evolution.”

Karel Appel

226^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Untitled, 1957. Signed C.K. Appel. Oil on canvas. 80 x 150 cm.

Literature: Karel Appel quote from Eleanor Flomenhaft: "The Roots and Development of CoBrA Art", New York, 1985, p.76.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

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



227

227 ^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, Suisse 1953. Signed Jorn; signed and dated on the reverse. Oil on masonite.
 25 x 37 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 834, ill. p. 407.

Literature: Guy Atkins & Erik Schmidt: "A bibliography of Asger Jorn's writings to 1963,"

Permild & Rosengreen, Copenhagen, 1964, no. 117, ill. p. 74.

Provenance: Elise Johansen, Copenhagen. Acquired directly from the artist.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark. DKK 200,000–250,000 / € 27,000–33,500

228 ^{ARR}
CARL-HENNING PEDERSEN

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

"Solfigur" (Sun-figure). Signed on the reverse CHP 1948. Executed in the summer 1948
 in Iceland. Oil on canvas. 124 x 103 cm.

Exhibited: Biennalen, Venice, 1948, cat. no. 17, 18 or 19, p. 250.

Exhibited: Høstudstillingen, Copenhagen, 1948, cat. no. 125.

Exhibited: Høstudstillingen, Copenhagen, 1950, cat. no. 127.

Exhibited: Århus Kunstmuseum, May, 1953.

Provenance: Mrs. Elise Johansen's collection, Copenhagen, No. 91.

Provenance: Private collection, Denmark. DKK 500,000–600,000 / € 67,000–80,500



228



229^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Den store halskæde" (The big necklace), c. 1970. Unsigned. Burned glazed earthenware. Perimeter c. 73 cm. Exhibited: "Helt privat. Asger Jorns smykker" (Completely private. Asger Jorn's jewellery), Museum Jorn, Silkeborg, Denmark, 18 August - 21 Oktober 2018, ill. full page in colours in the catalogue fig. 58 and fig. 59a-c, pp. 66-67 and 81; mentioned pp. 80-81. Ill. fig. 62 : Photo Poul Pedersen. Nanna Jorn sitting as number 4 from the left with the large pearl necklace at the memorial ceremony at the museum in Silkeborg after Jorn's death in 1973.

Jacob Thage in "Helt privat. Asger Jorns smykker", Museum Jorn, 2018:

"One of the last pieces of jewellery Jorn made in Albissola is the large necklace which he designed for and gave to his wife, Nanna Jorn (b. 1939). They met in 1970 and married at the hospital shortly before his death. The necklace is perhaps also the absolute masterpiece within Jorn's jewellery designs. It consists of 14 elements, each one a small sculpture in its own right and decorated in thick, brightly-coloured glass glazes. The small figures, the largest of which are 6 cm long, appear to be three-dimensional versions of the same small figures that populated Jorn's pictorial universe from way back in the 1930s. The features of the small creatures on the large necklace seem to have been completely or partially blurred by the colours, and it takes some imagination to recognise them in places. Jorn made 23 ceramic sculptures, large and small, during the same period, which were subsequently cast in bronze (fig. 60). Although the chain with its 14 links is stronger in colour, and the links are clearly intended to appear as glossy ceramic gemstones, the sculptural element is prominent. This was a break from Jorn's previous style, when he made small brooches and necklaces. Nanna Jorn herself made the rows of small beads which connect the small sculptures and assembled the chain.

Jorn's large necklace is in keeping with the developments in jewellery design from the 1960s onwards, when jewellery designers in their own workshops and studios had given new meaning to jewellery. The function of jewellery had changed from being pure ornamentation to an individual artistic expression. The pieces were no longer accessories worn to complete an outfit, but an element to behold. They had become works of art in their own right, and the jewellery studio or workshop, an atelier on a par with that of the sculptor and the painter.

Jorn's large necklace seems to follow this trend. But where the schooled jewellery designers predominantly appeared to insist on using precious metals and gemstones, Jorn's self-produced jewellery gifts continued to emanate from the ceramic workshops in Albissola. Perhaps they were a by-product, but they seem to capture the essence of his work over the years. Nanna Jorn wore his necklace (fig. 62) to the memorial cruise and the ceremony after his death in 1973. Unlike several other Danish artists, Jorn never took advantage of his status to mass produce or exploit his jewellery commercially. He continued to make his jewellery as gifts for his nearest and dearest – and it was given with love".
 DKK 50,000–75,000 / € 6,700–10,000



229



"The very essence of art is to move man."

Asger Jorn

Asger Jorn – a Reckless Rebel

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

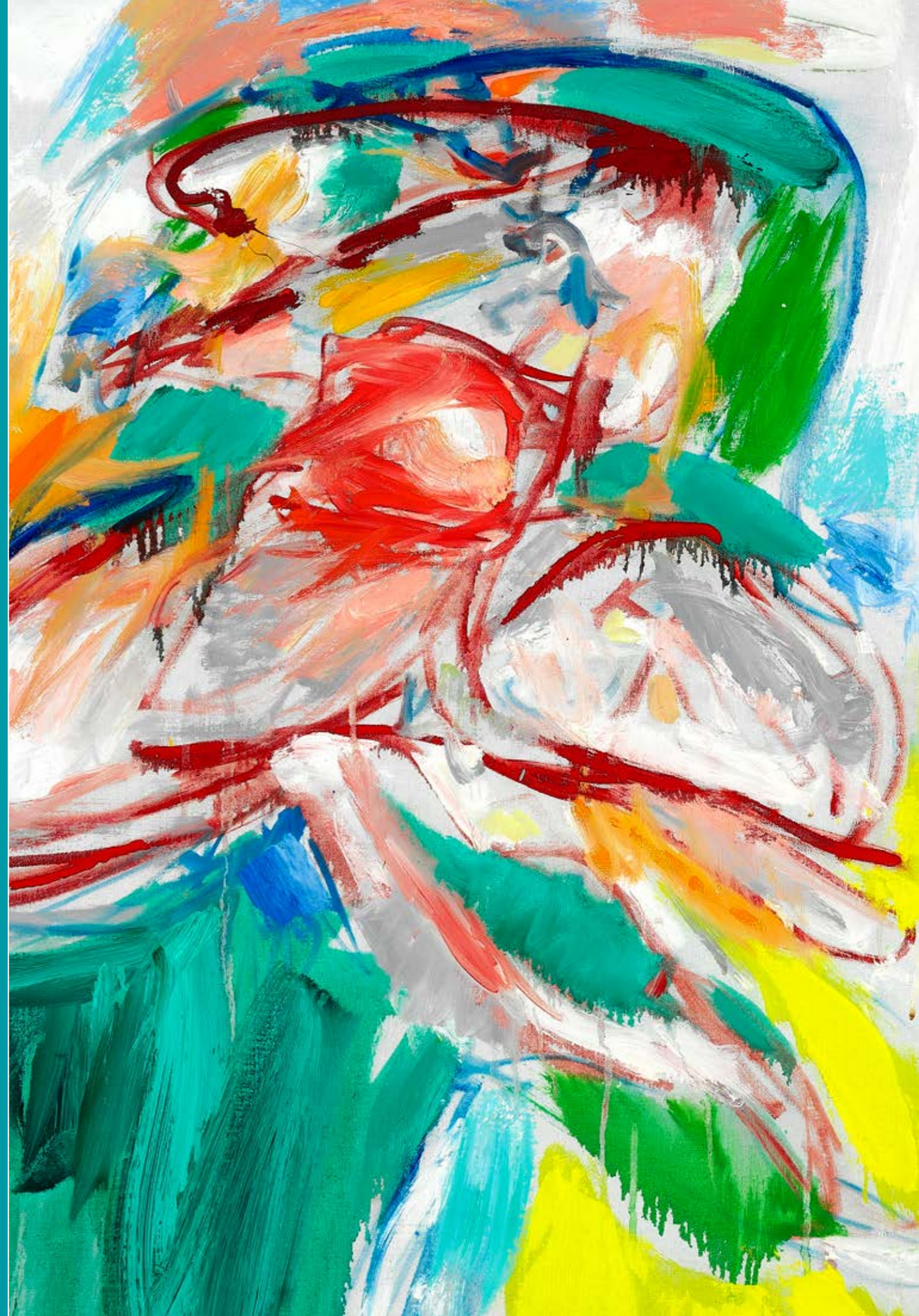
Jorn was forever pushing boundaries when it came to art, life and the world. His vision was broad, and throughout his life he conversed with artists, poets and political freethinkers across national borders. This adventure began in 1937 when he as a 23-year-old artist drove a motorcycle down through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

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

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



Asger Jorn. Foto: Museum Jorn.



230^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Bel-Air" (Beautiful Sky), Læsø 1971. Signed Jorn; signed, titled and dated on the reverse. Oil on canvas. 89 x 116 cm.

Literature: Guy Atkins: "Asger Jorn. The Final Years 1965-1973", no. 1935, ill. p. 224.

Exhibited: "Cobra idag" (Cobra Today), Bergen Kunstforening, Norway, 1972, cat. no. 27.

Exhibited: "Øjets blikstille: Asger Jorn", one-man exhibition of 17 paintings, Galerie Birch, Copenhagen, 1972, cat. no. 10, ill. in colours in the exhibition catalogue.

Exhibited: "Art danois 1945-1973", Grand Palais, Paris, 1973, cat. no. 129.

Exhibited: Mixed exhibition, organised by Galerie Birch, Den Frie Udstillingsbygning, Copenhagen, 1978, cat. no. 79.

Exhibited: "Jorn International", ARoS Aarhus Kunstmuseum, 2011, cat. no. 7, ill. p. 113.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark.

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



230



231

231 ^{ARR}
PIERRE ALECHINSKY

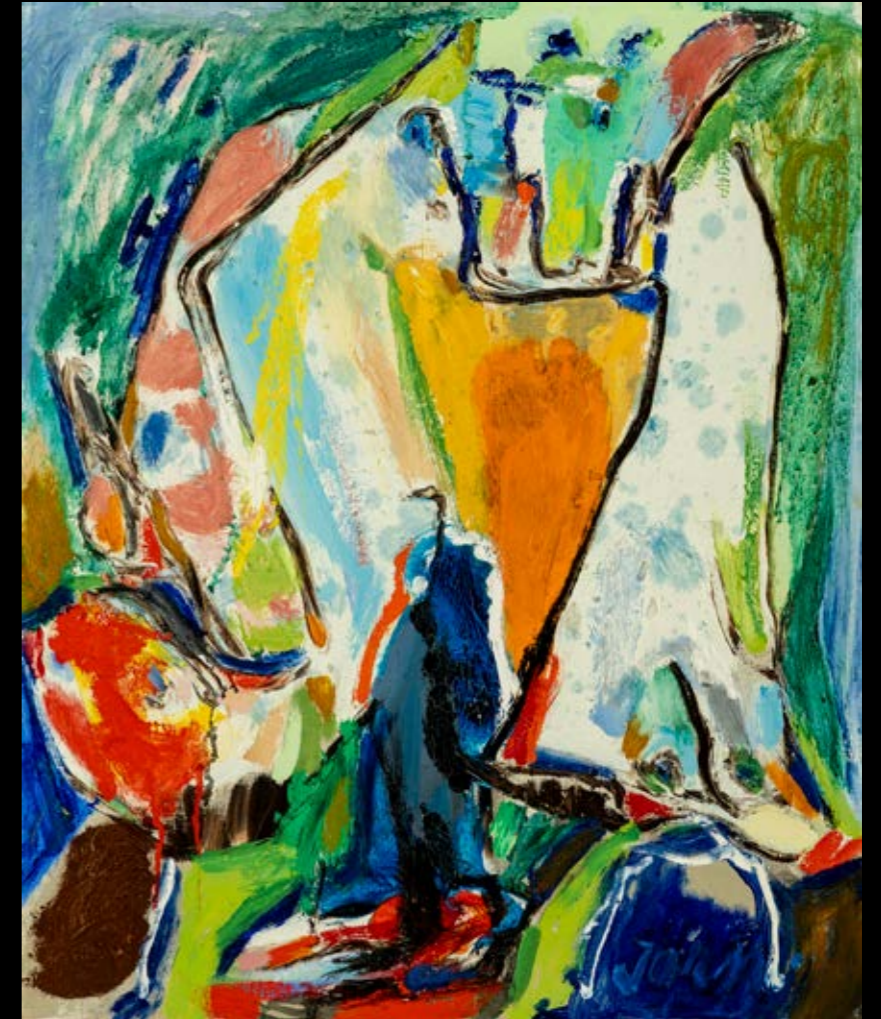
b. Bruxelles 1927

"Dans sa robe d'interieur" (In her housecoat), 1982. Signed Alechinsky; signed, titled and dated on the reverse. Acrylic on paper laid down on canvas. 66 x 52 cm.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark.

DKK 300,000–350,000 / € 40,000–47,000



232

232 ^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Glade dage" (Happy days), Colombes 1970. Signed Jorn; signed, titled and dated on the reverse. Oil on canvas. 65 x 54 cm.

Literature: Guy Atkins: "Asger Jorn. The final years 1965-1973", London, 1980, no. 1892, ill. p. 219.

Exhibited: "Øjets blikstille: Asger Jorn", one-man exhibition of 17 paintings, Galerie Birch, Copenhagen, April-May 1972, cat. no. 3, ill. in colours in the catalogue.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark.

DKK 500,000–600,000 / € 67,000–80,500

233^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Untitled, 1970s. Signed Appel. Oil on canvas. 41 x 33 cm.

Exhibited: Galerie Boulakia, Paris.

Exhibited: Galerie Moderne, Silkeborg.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark.

DKK 250,000 / € 33,500



233



234

234^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"D'une seule venue" (In a single coming), 1966. Signed Alechinsky; signed, titled and dated on the reverse. Oil on canvas. 95 x 90 cm.

Exhibited: "Retour sur Cobra : Sonja Ferlov Mancoba, sculpteur et ses amis peintres", Artcurial, Paris, October-December 1993.

Provenance: Galerie Lelong, Paris (ref 22986).

Provenance: Artcurial, Paris.

Provenance: Private collection, Denmark.

DKK 500,000-600,000 / € 67,000-80,500



235

235^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Figure composition, 1952. Signed Jorn. Oil on masonite. 11 x 15 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 755, ill. p. 399.

*Provenance: Architect Robert Dahlmann Olsen. Thence by descent in the family.
DKK 100,000-125,000 / € 13,500-17,000*

236^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"Noyé" (Drowned), c. 1960. Signed Alechinsky; titled on the stretcher. Oil on canvas. 115 x 97 cm.

Exhibited: Hamilton Galleries, London.

Exhibited: Galerie Georges Moos, Geneva.

Exhibited: Galerie Ariel, Paris.

Provenance: Galerie Ariel, Paris (No. 3.172).

Provenance: Galerie Darell, Copenhagen.

*Provenance: Private collection, Denmark. Acquired from the above by the current owner in the 1980s.
DKK 2,000,000-2,300,000 / € 270,000-310,000*



236



237

237^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Smertens land" (Land of Suffering), 1950-53. Signed Jorn. Inscribed with title and dated on the reverse. Oil on masonite. 47 x 61 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 726, ill. p. 396.

Literature: "Asger Jorn. Billedfortegnelse (Studio Book), Copenhagen, 1961, no. 12.

Exhibited: Spiralens udstilling, Charlottenborg, Copenhagen, 1950.

Exhibited: "Asger Jorn" - one-man exhibition of paintings, ceramics and prints, Galerie Birch, Copenhagen, 1953, cat. no. 12.

Exhibited: Cobra Museum voor Moderne Kunst, Amstelveen, The Netherlands.

Provenance: Galerie Birch, Copenhagen.

Provenance: Kunstneres Kunsthandel, Copenhagen.

Provenance: Franz Bülow, Copenhagen.

Provenance: Kunsthallen Kunstauktioner, auction 248, Copenhagen, 1961, cat. no. 111. Acquired here by the above.

Provenance: Private collection, Denmark.

DKK 400,000-600,000 / € 53,500-80,500



238

238^{ARR}

ERIK THOMMESEN

b. Copenhagen 1916, d. 2008

"Mand" (Man). Signed Erik 1950. Oak wood. 136 x 22 x 15 cm.

Literature: Henning Jørgensen: Catalogue raisonné in "Billedhuggeren Erik Thommesen. The sculptor", Holstebro Kunstmuseum, Kunsthallen Brandts Klædefabrik & Bornholms Kunstmuseum, 2001, no. 126.

Literature: Jens Olesen: "Cobra - My Passion", São Paulo, Brazil, 1999, ill. p. 379.

Exhibited: "CoBrA - My life. Jens Olesen Collection", Museum Jorn, Silkeborg and Cobra Museum of Modern Art, Amstelveen, The Netherlands, March - August 2013, cat. no. 141, ill. p. 111.

Provenance: Jens Olesen's collection, Copenhagen, Denmark and São Paulo, Brazil. DKK 500,000-600,000 / € 67,000-80,500



239

239^{ARR}
MOGENS BALLE

b. Copenhagen 1921, d. Asminderup 1988

"Vegetativt Forår" (Vegetative Spring), 1950. Signed MB. Oil on canvas. 85 x 70 cm.

Literature: Henning Smidths online oeuvre catalogue, no. 1950-002.

Exhibited: "Ung Dansk Kusnt", Den Frie, Copenhagen, 1950.

Exhibited: Cobra Reykjavik, Reykjavik and Silkeborg, 2007 and Trondheim Kunstmuseum, Norway, 2008.

Exhibited: CHPEA, 2009, cat. no. 13.

Exhibited: Cobra Museum voor Moderne Kunst, Netherlands, inv. No. 2010.

Exhibited: Cobra, Palazzo Cipolla, Italy, 2015-2016.

Exhibited: 100 year anniversary, Bispegården, Kalundborg, Denmark, 2021.

Provenance: Private collection, Denmark. DKK 75,000-100,000 / € 10,000-13,500



240

240^{ARR}
CORNEILLE

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

"White Sun", 1955. Signed Corneille 55. Oil on canvas. 81 x 65 cm.

Provenance: Galerie Craven, Paris.

Provenance: Private collection. Acquired directly from the above in 1955.

Provenance: Sotheby's, London, 13 February 2013, cat. no. 176.

Provenance: Private collection, France. Acquired from the above in 2013.

DKK 375,000-450,000 / € 50,500-60,500



241

241 ^{ARR}
CORNEILLE

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

Figure composition, Bou-Saada. Porte du désert, Algeria 1949-1951. Signed Corneille 51; signed on the reverse Corneille 49. Oil on canvas. 80 x 90 cm.

Exhibited: Høstudstillingen, Copenhagen, 1949, cat. no. 183.

Provenance: The current owner's aunt was Gerda Bønnelyche. An artist herself, she was married to Thorkild Hansen, who was the founder and owner of Galleri Tokanten in Copenhagen. Many artists came here, including Corneille. Corneille was friends with Gerda, and he often stayed with her and Thorkild. He gifted her this work as a thank you for her wonderful hospitality. Gerda owed the current owner's father money, and, unable to pay him back, she gave him the work in the late 1950s as settlement of her debt.

Like Asger Jorn, Corneille was deeply inspired by his encounter with North Africa in the late 1940s. Bou-Saada, Porte du désert, is one of Algeria's most important cultural hotbeds, where early civilisations were founded. The life that unfolds in the work also challenges our ingrained perception of the desert as an arid and barren place. In Corneille's interpretation, however, we find ourselves in a fertile oasis, where the unexpected happens and new opportunities arise.

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



242

242^{ARR}
SVAVAR GUDNASON

b. Hornafjord 1909, d. Reykjavik 1988

Untitled, c. 1950. Unsigned. Oil on canvas. 73 x 92 cm.

Exhibited: Anna and Kresten Krestensens exhibition, Charlottenborg 1963 and Århus Hallen 1964, no. 124

Provenance: Elna Fønnesbech-Sandberg, Denmark.

Provenance: Anna and Kresten Krestensen, Denmark.

Provenance: Private collection, Denmark.

DKK 60,000–75,000 / € 8,050–10,000

243^{ARR}

CORNEILLE

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

"Port-Manech", 1960. Signed Corneille 60; signed, dated and titled on the reverse. 61 x 74 cm.

Provenance: Galerie Ariel, Paris (3129).

Provenance: The collection of Arne Sörgård (1927–2018), Halmstad., Sweden.

Provenance: Private collection, Sweden.

DKK 350,000–450,000 / € 47,000–60,500



243



244

244^{ARR}

STEPHEN GILBERT

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

Untitled, 1948. Signed St. Gilbert 48; signed and dated on the reverse. Oil on canvas. 65 x 54 cm. DKK 50,000–60,000 / € 6,700–8,050

245^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Miss Stake", 1965. Signed Jorn 65; signed, titled and dated on the reverse. Oil on canvas. 50 x 61 cm.

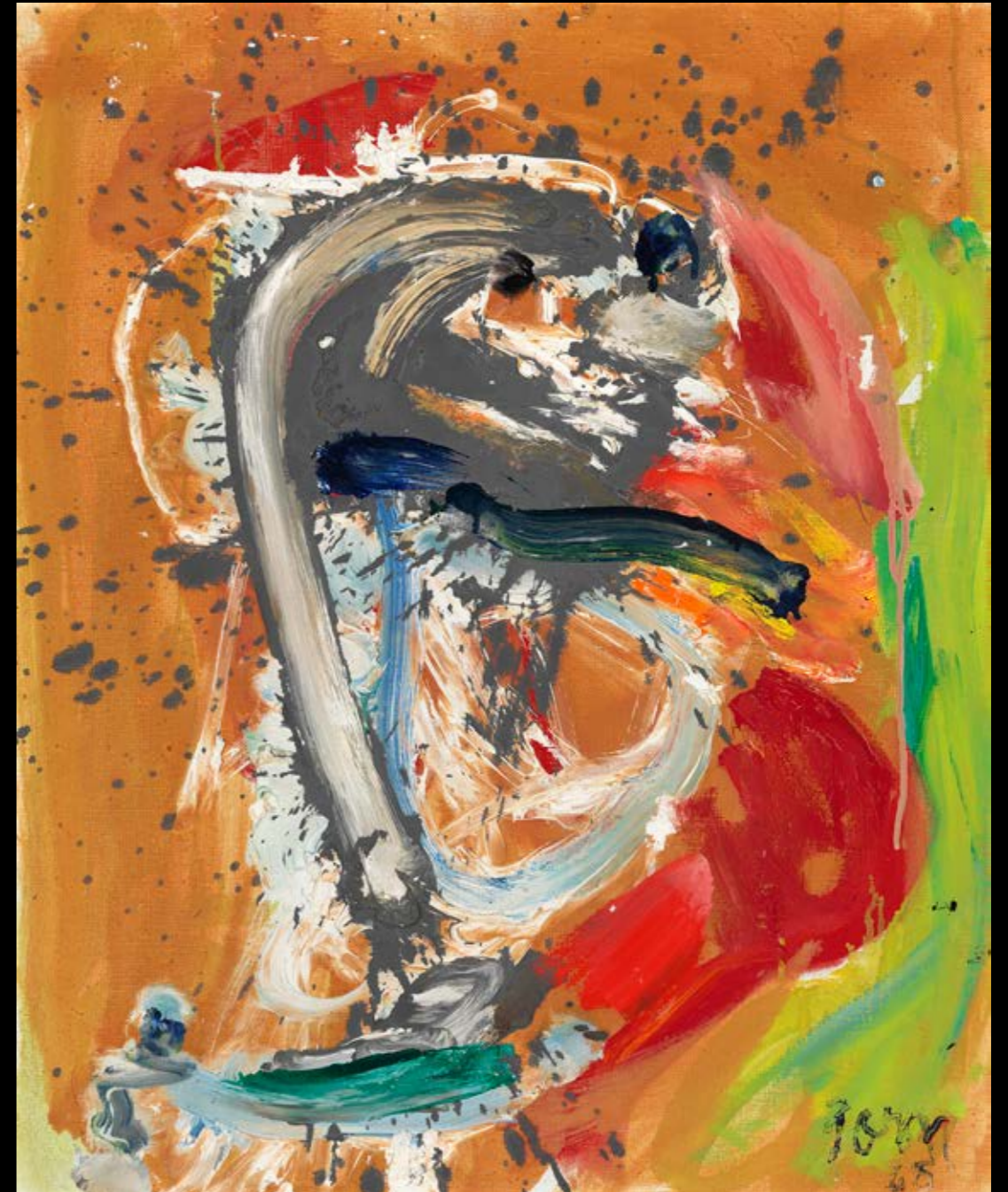
Literature: Guy Atkins: "Asger Jorn. The Final Years 1965-1973", London, 1980, no. 1647, ill. p. 194.

Exhibited: "Asger Jorn", one-man exhibition. Catalogue preface by Per Hovdenakk, Bergen Kunstforening, 10 - 26 September, Trondhjem Kunstforening 9-27 October and Kunsternes Hus, Oslo, 13 November-5 December, Norway, 1965, cat. no. 51.

Exhibited: "Asger Jorn", one-man exhibition. Catalogue preface by Carl-Erik Hammerén, Eje Högestätt and Virtus Schade, Konstförening, Konsthallen, Göteborg and Lunds Konsthall, February-March, 1966, cat. no. 48.

Provenance: Private collection, Denmark.

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



245



246

246^{ARR}
HENRY HEERUP

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

Dannebrog, 1987. Signed Heerup 87. Oil on canvas.
59 x 78 cm. DKK 40,000–50,000 / € 5,350–6,700

247^{ARR}
HENRY HEERUP

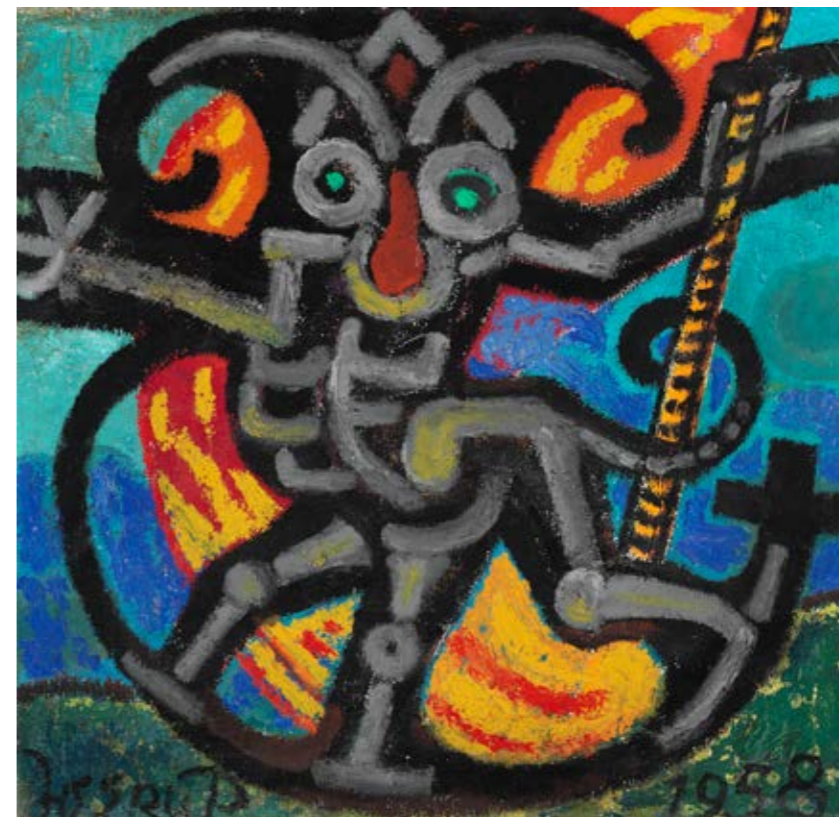
b. Copenhagen 1907, d. s.p. 1993

Figure, 1950s. Unsigned. Granite, partially painted.
H. 50 cm. DKK 40,000–50,000 / € 5,350–6,700



247

MORE PHOTOS AND DETAILS AT BRUUN-RASMUSSEN.DK



248

248^{ARR}
HENRY HEERUP

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

"Danse macabre". Signed Heerup 1958. Oil on
canvas. 59 x 62 cm.

Exhibited: Biennial of Sao Paulo, Brazil.

Provenance: Marion Heerup, Copenhagen.

Provenance: Private collection, Denmark.

DKK 50,000–60,000 / € 6,700–8,050

249^{ARR}
HENRY HEERUP

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

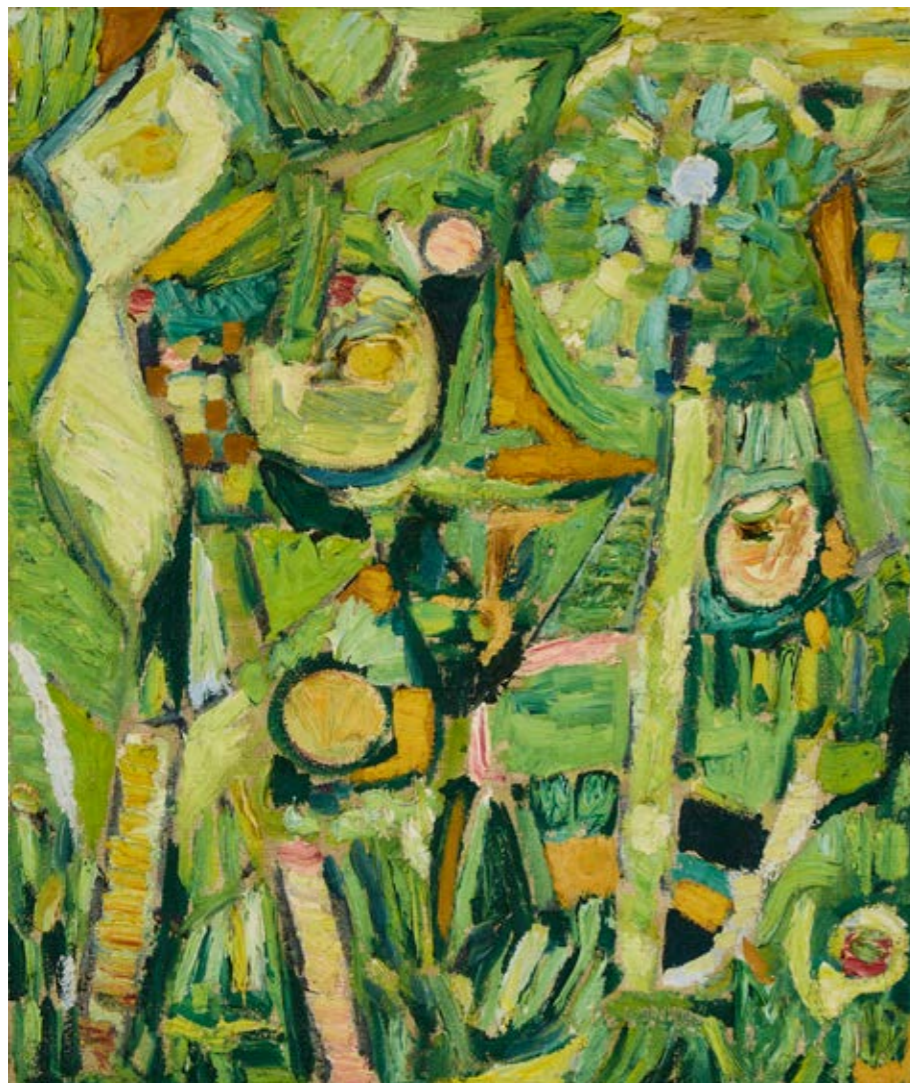
Untitled, 1950s. Unsigned. Polychrome deco-
rated stone. 34 x 30 cm.

*Provenance: Acquired directly from the artist
by the current owner's father who was a close
friend to Heerup.*

DKK 50,000–60,000 / € 6,700–8,050



249



250

250^{ARR}

EGILL JACOBSEN

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

Composition in green, 1946. Signed and dated on the reverse. Oil on canvas. 77 x 65 cm.

Literature: Per Hovdenakk: "Egill Jacobsen 1. Malerier 1928-65", Copenhagen, 1980, no. 1946/5, ill. p. 180.

Provenance: The family of the artist.

DKK 300,000-350,000 / € 40,000-47,000



251

251^{ARR}

CARL-HENNING PEDERSEN

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

"Gul fugl i landskab" (Yellow bird in landscape), 1947. Signed on the reverse chp 47. Oil on canvas. 100 x 123 cm.

Exhibited: "Tre malere" (Carl-Henning Pedersen, Mogens Hertz, Folmer Bendtsen), Aalborg, Denmark, 1948.

Exhibited: "Nutidskunst i nordjyske Hjem", Aalborg, Denmark, 3-27 May 1951, cat. no. 78.

Exhibited: "Mit bedste kunstværk", Løgstør, Denmark, 24-26 April 1966.

Exhibited: Vesthimmerlands Kunstforening, Ranum Statsseminarium 1-3 November 1969.

Provenance: Galerie Jerome, Copenhagen.

Provenance: Private collection, Denmark.

DKK 500,000-600,000 / € 67,000-80,500

252^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Didaska. III", 1945. Signed Jorn 45; signed and dated on the reverse. Oil on canvas. 43 x 31 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 380, ill. p. 358.

Provenance: Private collection, Denmark.

DKK 300,000–350,000 / € 40,000–47,000



252



253

253^{ARR}

EGILL JACOBSEN

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

Mask, 1947. Signed and titled on the reverse. Oil on canvas. 85 x 70 cm.

Literature: Per Hovdenakk: "Egill Jacobsen 2. Malerier 1965-80", Copenhagen, 1985, no. 1947/36, ill. p. 109 (Addendum to the first oeuvre catalogue 1928-65).

Exhibited: "Cobra en la colección Karel van Stuijvenberg", Museo de Arte Contemporáneo de Caracas, 1984, cat. no. 139.

Exhibited: "Cobra. Spegglad i Karel van Stuijvenbergs samling. As reflected by The Karel van Stuijvenberg collection", Malmö Konsthall, 31 October-17 December 1986 and Liljevalchs Konsthall, Stockholm 12 June-6 September 1987, cat. no. 110, ill. in colours in the catalogue.

Exhibited: "Cobra revisité. Coll. Karel P. van Stuijvenberg", Musée d'Art Moderne de Liège, 9 April - 31 May 1993, cat. no. 2, ill. p. 170.

Provenance: Karel van Stuijvenberg, Caracas, Venezuela.

Provenance: Private collection, Denmark.

DKK 400,000–500,000 / € 53,500–67,000



254

254^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Untitled, 1975. Signed Appel 75. Acrylic on paper laid down on canvas. 80 x 105 cm.

Provenance: Court Gallery, Copenhagen. Acquired here by the present owner.

Provenance: Private collection, Denmark.

DKK 200,000–250,000 / € 27,000–33,500



255

255^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

"Analyse spectrale" (Spectral analysis), 1969. Signed Alechinsky; signed, titled and dated on the reverse. Acrylic on paper laid down on canvas. 100 x 92 cm.

Provenance: Private collection, Belgium.

DKK 375,000–525,000 / € 50,500–70,500



256

256^{ARR}

EGILL JACOBSEN

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

Smiling mask, 1981-82. Signed and dated on the reverse. Oil on canvas. 100 x 73 cm.

DKK 150,000-175,000 / € 20,000-23,500



257

257^{ARR}

ANTON ROOSKENS

b. Griendtsveen 1906, d. Amsterdam 1976

Untitled, opus no. 173, 1967. Signed Rooskens 67; signed on the reverse Anton Rooskens C. Krusemanstr. 18 A'dam. Oil on canvas. 80 x 100 cm.

Provenance: Private collection, Denmark.

DKK 150,000-200,000 / € 20,000-27,000



258

258^{ARR}

CONSTANT

b. Amsterdam 1920, d. Utrecht 2005

Figure composition, 1951. Signed Constant 51. Gouache on paper. 36 x 44 cm.

Provenance: Private collection, Denmark.

DKK 150,000–200,000 / € 20,000–27,000

259^{ARR}

CONSTANT

b. Amsterdam 1920, d. Utrecht 2005

Untitled, 1946. Signed Constant ' 46. Indian ink on old parchment. Sheet size 21 x 16 cm.

DKK 30,000–40,000 / € 4,000–5,350



259



260

260^{ARR}

CORNEILLE

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

"Femmes, Tranches de lunelune. Entrant dedans ma verte Solitude" (Women, Moon slices. Entering my green Solitude). Signed Corneille 1948. Gouache on paper. 49 x 52 cm.

Literature: "Cobra, 40 jaar later", Collectie Karel van Stuijvenberg, Nieuwe Kerk, Amsterdam, SDU Publishers, 1988, ill. p. 118, no. 4.

Literature: "Cobra-Post-Cobra, een blik op Cobra", Provinciaal Museum voor Moderne Kunst, Oostende, 1991, Ed. PMMK, ill. p. 125.

Literature: "Cobra Liège 93, Collection Karel P. van Stuijvenberg, Musée d'art modern de Liège, 1993, ill. p. 118, no. 3.

Literature: "Cobra", Richard Miller, Nouvelles Editions Francaises, 1994, ill. p. 16.

Literature: "Cobra", Richard Miller, Jaski Art Gallery, Amsterdam, 1995, ill. p. 16.

Exhibited: "Cobra en la Colección Karel van Stuijvenberg", Museo de Arte Contemporáneo de Caracas, 1984, cat. no. 74, ill. in the catalogue p. 64.

Exhibited: "Cobra. Spegglad i Karel van Stuijvenbergs samling/As reflected by the Karel van Stuijvenberg collection", Malmö Konsthall, 31 October–17 December 1986 and Liljevalchs Konsthall, Stockholm, 12 June–6 September 1987, cat. no. 57, ill. in the catalogue.

Exhibited: "Cobra, 40 jaar later," Collectie Karel van Stuijvenberg, Nieuwe Kerk, Amsterdam, 9 November–31 December 1988.

Exhibited: "Cobra – Post-Cobra, een blik op Cobra", Provinciaal Museum voor Moderne Kunst, Oostende, 7 July–14 October 1991.

Exhibited: "Cobra Liège 932, Collection Karel P. van Stuijvenberg, Musée d'art modern de Liège, 9 April–31 May 1993.

Provenance: Collection Karel P. van Stuijvenberg, Caracas, Venezuela.

Provenance: Private collection, Italy.

DKK 200,000–225,000 / € 27,000–30,000

“

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

Karel Appel

Karel Appel – freedom above all else

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

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

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



Karel Appel. Photo: Stedelijk Museum Amsterdam.



261^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

"Comme les planètes" (Like the planets), 1959.

Signed Appel 59. Oil on canvas. 130 x 195 cm.

Exhibited: Gimpel Fils Gallery, London, cat. no. 14.

Provenance: Gimpel Fils Gallery, London.

Provenance: Lord Balniel, London.

Provenance: Stephen Mazoh, New York.

Provenance: Private collection, New York.

Provenance: Private collection, Vancouver.

Provenance: Private Estate, (by descent) Vancouver.

Provenance: Private collection, The Netherlands.

DKK 1,875,000–2,600,000 / € 250,000–350,000



261

262^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Untitled. Signed Appel. Oil on canvas. 24 x 41 cm.

Provenance: *Galerie Moderne, Silkeborg, Denmark.*

DKK 150,000–200,000 / € 20,000–27,000



262



263

263^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"A cheval vers la mer" (On horseback towards the sea). Signed Alechinsky 1977. Acrylic on paper laid down on canvas. 80 x 90 cm.

Provenance: *Galerie Moderne, Silkeborg, Denmark.*

Provenance: *Acquired from the above by the current owner's family.* DKK 200,000–250,000 / € 27,000–33,500



264

264^{ARR}
CARL-HENNING PEDERSEN

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

Fantasy creatures, 1941. Signed chp 41. Oil on canvas.
58 x 81 cm.

Provenance: Private collection, Denmark.

DKK 200,000–250,000 / € 27,000–33,500



265

265^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Tre Aganakker" (Three Aganaks). Inscribed on the stretcher
Asger Jorn 1950 with title. Oil on canvas. 55 x 45 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London,
1968, no. 640, ill. p. 252.

Provenance: Kresten Krestensen, Copenhagen.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark.

DKK 400,000–500,000 / € 53,500–67,000



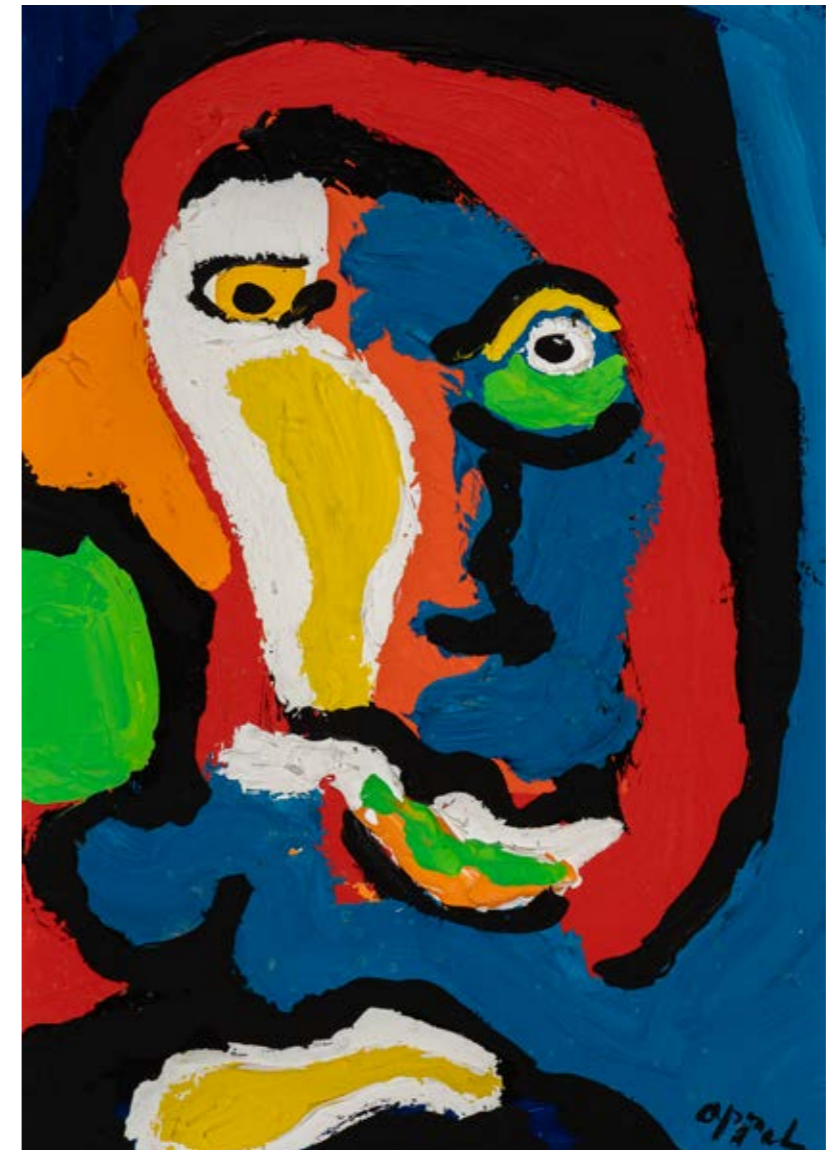
266

266^{ARR}
CARL-HENNING PEDERSEN

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

"Røde fugle" (Red birds), October 1972. Signed, titled and dated on the reverse. Oil on canvas. 89 x 63 cm.
Provenance: Galerie Birch, Copenhagen.

DKK 125,000–150,000 / € 17,000–20,000



267

267^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

"Tête No. 2" (Head No. 2), 1972. Signed Appel 72.
Acrylic on canvas. 55 x 38 cm.
Provenance: Galerie Birch, Copenhagen.

DKK 200,000–250,000 / € 27,000–33,500



268

268^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

Untitled, c. 1975. Signed Alechinsky. Watercolour and etching on Japan paper. Sheet size 99 x 60 cm.

Provenance: Galerie Birch, Copenhagen (label on the framing reverse).

Provenance: Private collection, Denmark/Spain.

DKK 80,000–100,000 / € 10,500–13,500

269^{ARR}

CORNEILLE

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

“Autoportrait au carreau de Delft et aux deux oiseaux exotique” (Self-portrait with Delft tile and two exotic birds), 1967. Signed Corneille 67; signed, titled and dated on the reverse. Acrylic on canvas. 92 x 73 cm.

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

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

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

Provenance: Collection Ceres Franco, Paris.

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

Provenance: Private Collection, The Netherlands.

DKK 275,000–300,000 / € 37,000–40,000



269



270

270^{ARR}
EGILL JACOBSEN

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

"Improvisation", 1960. Signed and dated on the reverse. Oil on canvas. 92 x 73 cm.

Exhibited: "Egill Jacobsen. Retrospective Exhibition, Charlottenborg, Copenhagen, 7-18 December 1960, cat. no. 176.

Exhibited: "Egill Jacobsen", Galerie Le Gendre, Paris, 1961.

Exhibited: "Egill Jacobsen - Saglighed og mystik", Carl-Henning Pedersen & Else Alfelts Museum, Herning, 10 June - 14 October 2011.

DKK 200,000-250,000 / € 27,000-33,500



271

271^{ARR}
ASGER JORN

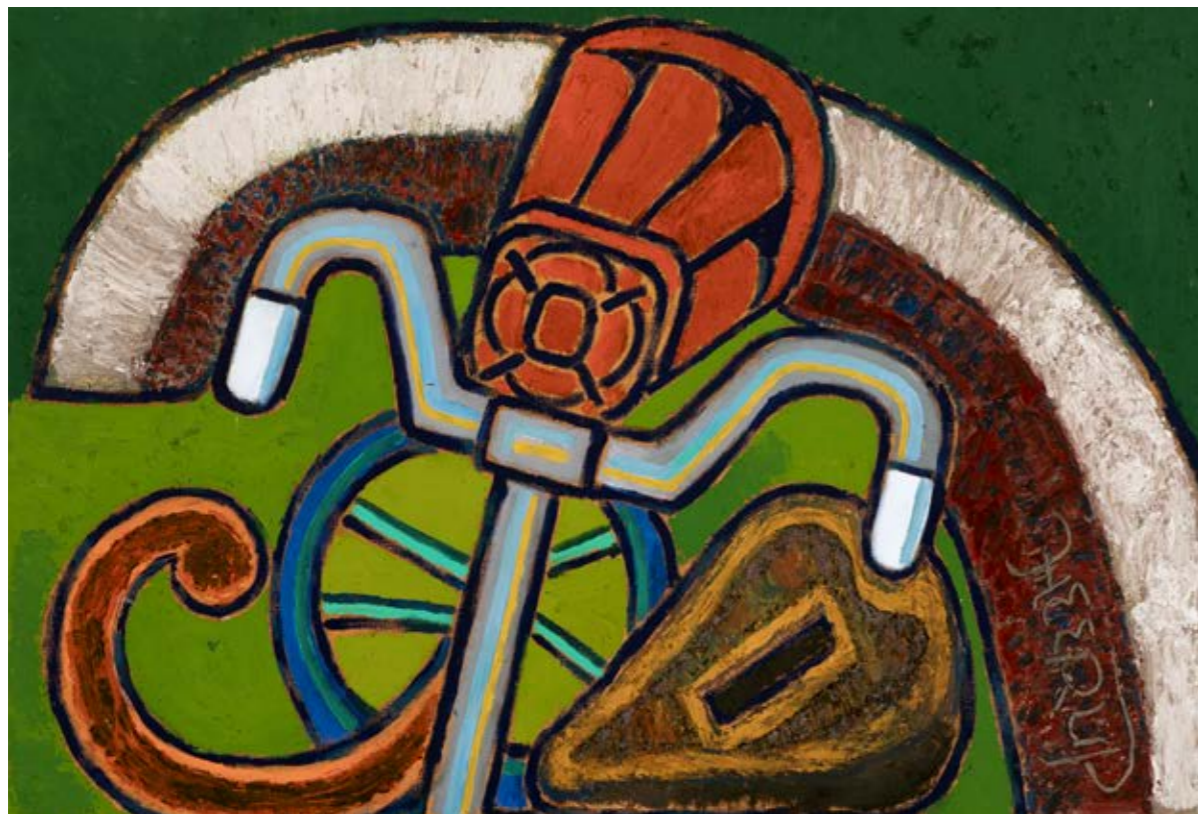
b. Vejrum 1914, d. Århus 1973

Didaska-painting, 1946. Signed Asger Jorn 46. Oil on canvas. 56 x 70 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 444, ill. p. 237.

Provenance: Private collection, Denmark.

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



272

272^{ARR}
HENRY HEERUP

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

"Opstilling med cykelstyr" (Still life with bicycle handlebars). Signed Heerup. Oil on masonite. 82 x 122 cm.

DKK 100,000–150,000 / € 13,500–20,000

273^{ARR}
HENRY HEERUP

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

Loving couple. Signed Heerup 1970. Oil on masonite. 52 x 83 cm.

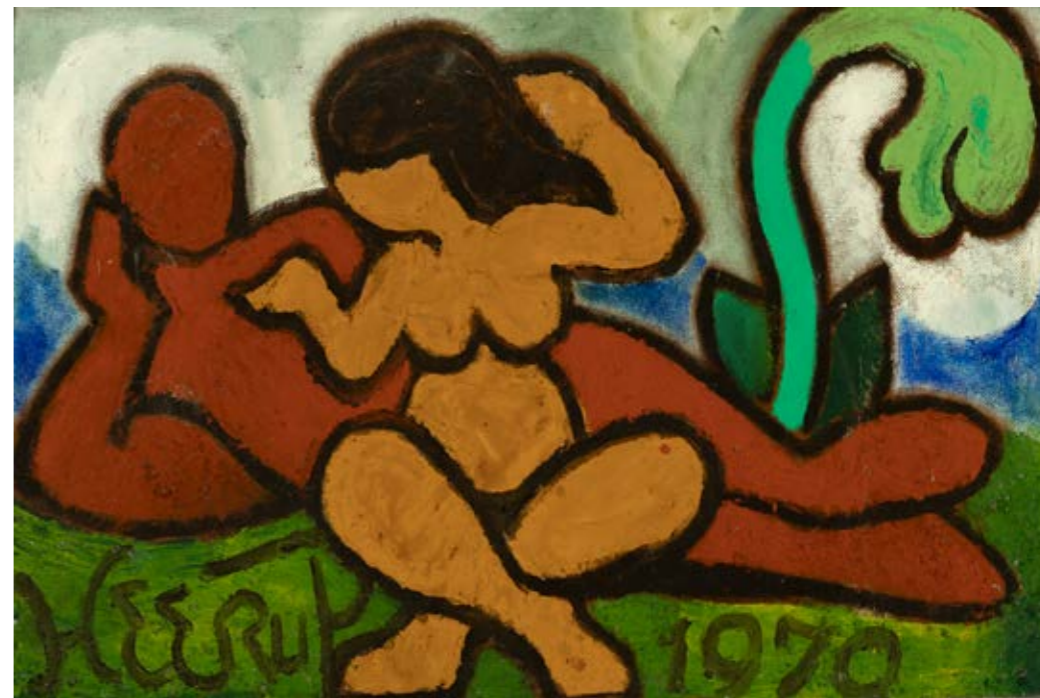
DKK 40,000–50,000 / € 5,350–6,700

274^{ARR}
HENRY HEERUP

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

"Krøllet Cyklist" (Curly cyclist). Signed Heerup. Oil on canvas. 60 x 89 cm.

DKK 100,000–150,000 / € 13,500–20,000



273



274



275

275^{ARR}

EGILL JACOBSEN

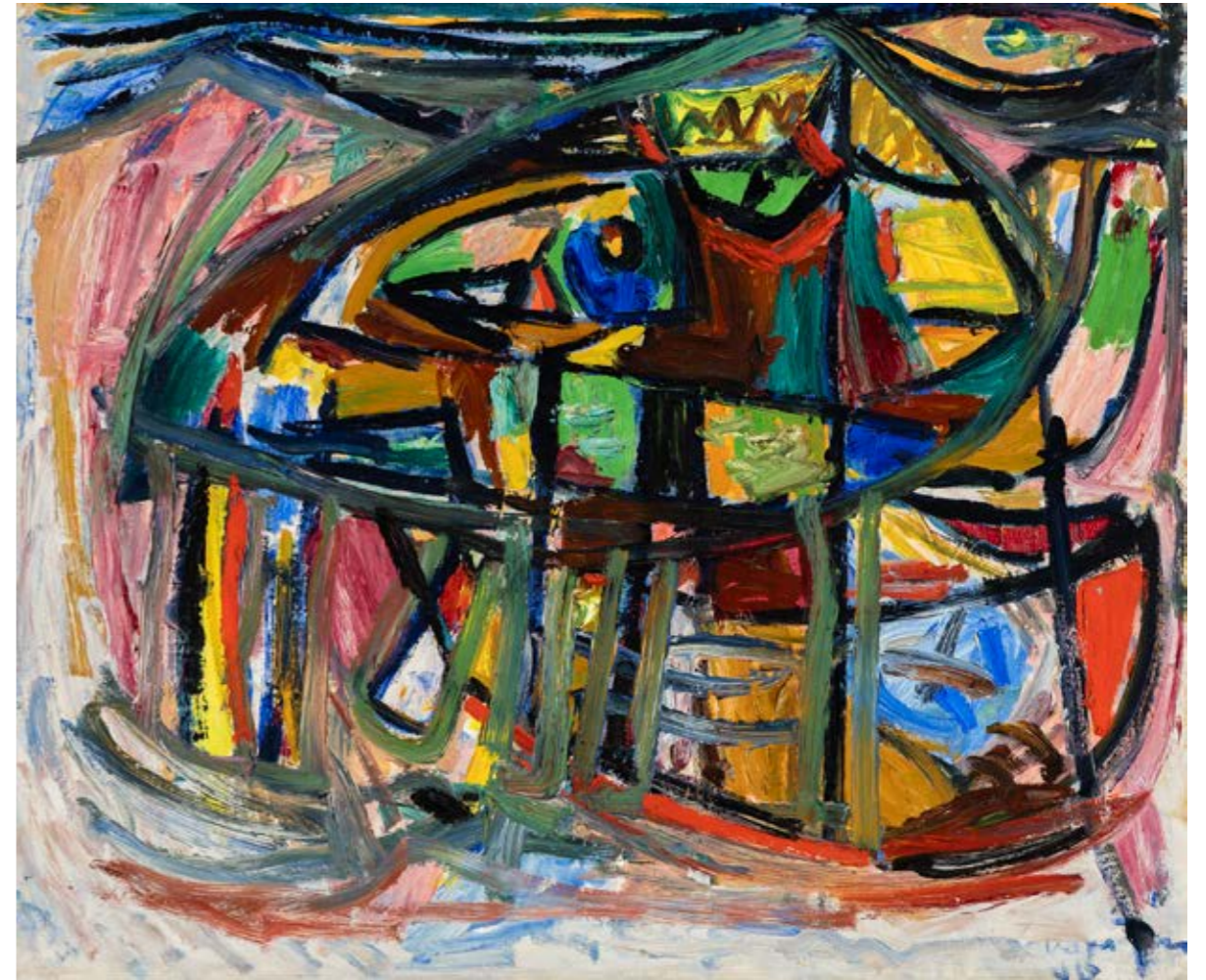
b. Copenhagen 1910, d. s.p. 1998

Mask, 1946. Signed and dated on the reverse. Oil on canvas. 75 x 64 cm.

Literature: Per Hovdenakk: "Egill Jacobsen 1. Malerier 1928-65", Copenhagen, 1980, no. 1946/13, ill. p. 181.

Exhibited: "Cobra", Sonja Henies & Niels Onstads Stiftelser, Kunstsentret, Høvikodden, Norway, 29 October - 4 December 1988.

Provenance: Private collection, Denmark. DKK 300,000-400,000 / € 40,000-53,500



276

276^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1946. Signed Jorn 46. Oil on canvas. 76 x 90.5 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 458, ill. p. 366.

Exhibited: "Gammel Strands Kunstkreds", Galerie Gammel Strand, Copenhagen, 4-20 August 1965.

Provenance: Kunsthallen Kunstauktioner, auction 218, Copenhagen, February 1957, cat. no. 108.

Provenance: Helge Andersen, Frederikssund, Denmark.

Provenance: Holger Jugel, Aarhus, Denmark.

Provenance: Christie's, Amsterdam, 17 June 2009, cat. no. 15.

Provenance: Christie's, Amsterdam, 1 November 2016, cat. no. 31.

Provenance: Private collection, Denmark. DKK 600,000-800,000 / € 80,500-105,000

277 ^{ARR}

EJLER BILLE

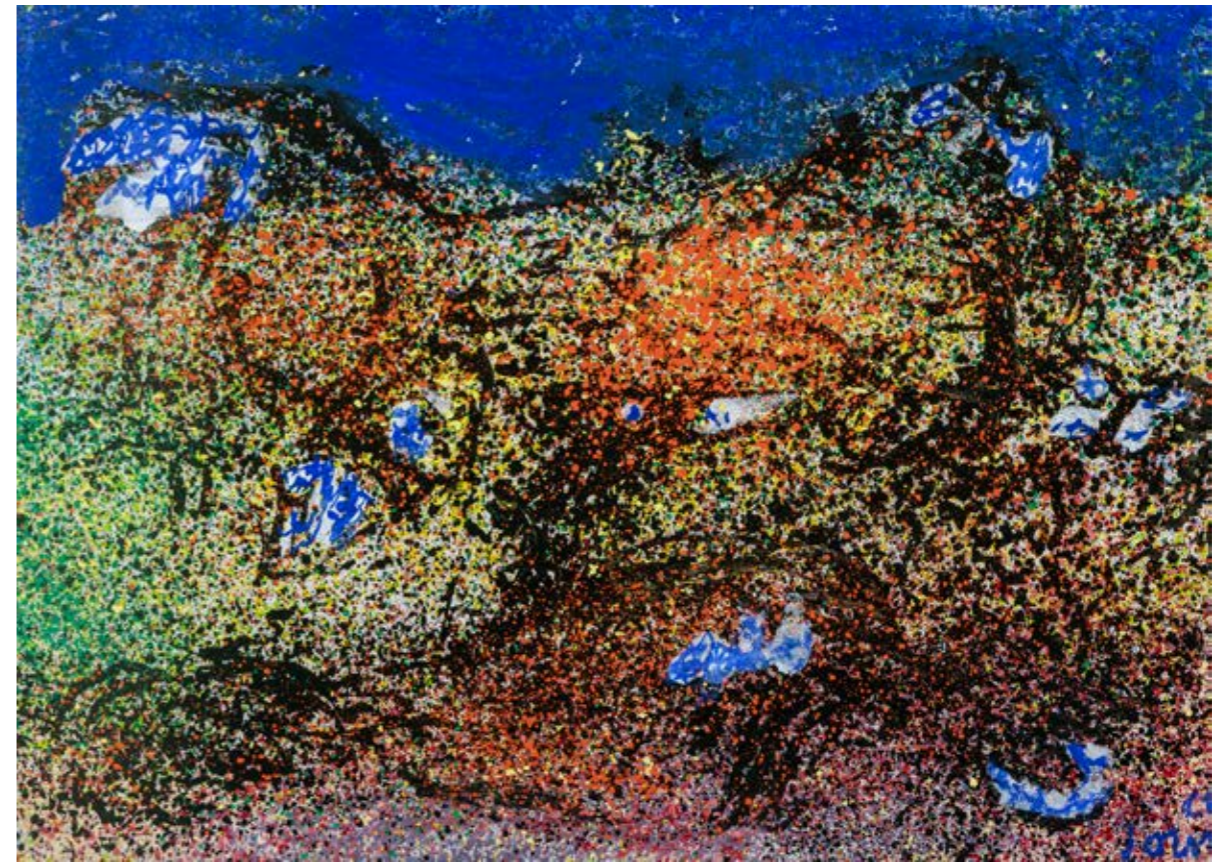
b. Odder 1910, d. Ørby 2004

"Fugle og Drage" (Birds and Dragon), Ørby 1993. Signed, titled and dated on the reverse. Oil on canvas. 52 x 48 cm.

DKK 75,000–100,000 / € 10,000–13,500



277



278

278 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Libelulous Inzanzarity" from the series "Beskedne Luxusbilleder" (Modest Luxury Paintings), 1961. Signed Jorn 61. Gouache on paper. Visible size 68 x 97 cm.

Exhibited: Galerie Birch, Copenhagen, 1962, cat. no. 13, ill. in the catalogue.

Exhibited: Kunstforeningen, Copenhagen, 1964, cat. no. 60 (stamped on the framing reverse).

Provenance: Galerie Birch, Copenhagen, 1962.

Provenance: Private collection, Denmark. Acquired from the above in 1962, thence by descent in the family.

DKK 200,000–250,000 / € 27,000–33,500

279^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"Sur le velours" (On the velvet), 1995. Signed Alechinsky, signed, titled and dated on the reverse. Acrylic on paper laid down on canvas. 123 x 151 cm.

Provenance: Galerie Lelong, Paris (ref. W 8843).

Provenance: Private collection, Denmark.

DKK 1,000,000 / € 135,000



279

280^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Trois visages (Three faces). Signed Appel. Oil on paper laid down on canvas. 30 x 90 cm.

Provenance: Private collection, Denmark.

DKK 150,000 / € 20,000



281



280

281^{ARR}
ANTON ROOSKENS

b. Griendtsveen 1906, d. Amsterdam 1976

Untitled, 1960. Signed Rooskens 60. Oil on canvas. 140 x 200 cm. Unframed.

Provenance: Private collection, Sweden.

DKK 400,000–500,000 / € 53,500–67,000



282

282^{ARR}
EGILL JACOBSEN

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

Mask, 1976. Signed and dated on the reverse. Oil on canvas.
65 x 43 cm.

*Literature: Per Hovdenakk: "Egill Jacobsen 2. Malerier 1965-80",
Borgen, 1985, no. 1976/20, ill. p. 176.*

Provenance: Galleri Kurt Bechmann, Copenhagen.

Provenance: Private collection, Denmark.

DKK 100,000-125,000 / € 13,500-17,000



283

283^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

"Serpent d'Eau" (Water Snake), 1993. Signed Alechinsky; signed, titled
and dated on the reverse. 46 x 33 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

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

DKK 150,000 / € 20,000



284

284^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

"Figure Troublee" (Troubled Figure), 1964. Signed Alechinsky; signed, titled and dated on the reverse. Oil on canvas. 55 x 46 cm.

Provenance: Galerie Birch, Copenhagen.

Provenance: The collection of Jørgen Kryger and Anne Ammitzbøll, Hellerup, Denmark. DKK 250,000–300,000 / € 33,500–40,000



285

285^{ARR}
CARL-HENNING PEDERSEN

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

"Klovn" (Clown). Signed chp Ravello 1951; signed, titled and dated on the supporting paper. Watercolour on Italian bucket paper. Sheet size 24 x 35 cm. *DKK 30,000–50,000 / € 4,000–6,700*

286^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1945. Unsigned. Oil on cardboard. 46 x 38 cm.

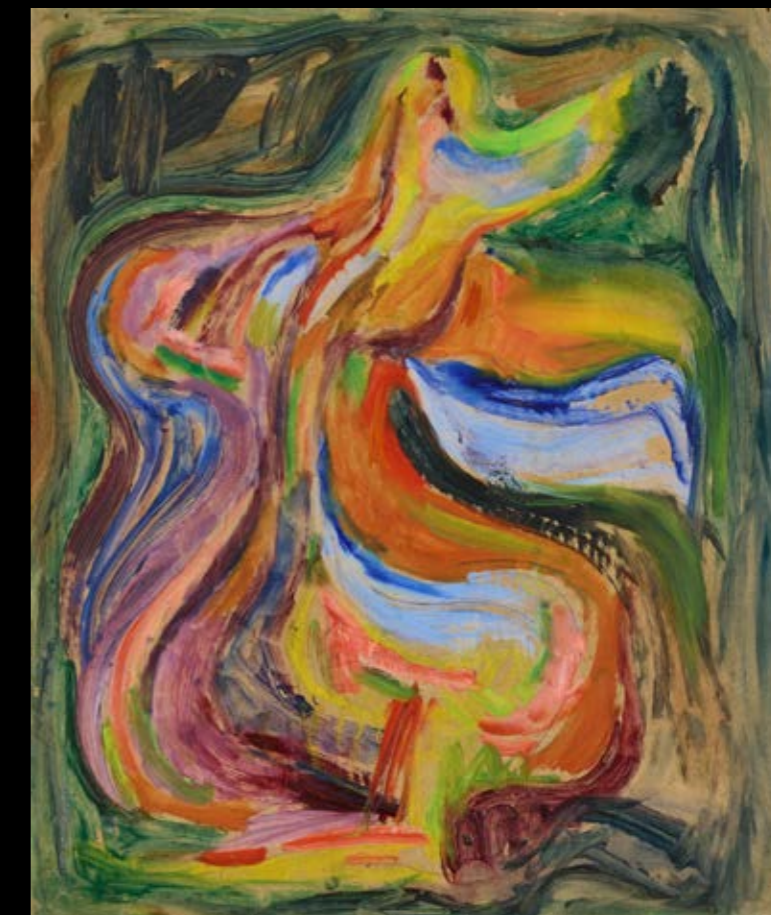
Literature: Guy Atkins: "Jorn in Scandinavia 1930–1953", London, 1968, no. 428, ill. p. 362.

Provenance: Mrs. Kirsten Lyngborg, Copenhagen. The artist's first wife.

Provenance: Mrs. Johanne Nielsen, Copenhagen.

Provenance: Private collection, Denmark.

DKK 400,000–500,000 / € 53,500–67,000



286



287

287 ^{ARR}

ERIK THOMMESEN

b. Copenhagen 1916, d. 2008

"Kvinde" (Woman). Signed Erik 1948 (19). Bog oak. H. 29 cm.

Henning Jørgensen (author of the catalogue raisonné of Erik Thommesen's works) has verified the sculpture's authenticity; and that it is from late 1948. The sculpture is made from a large log that was pulled up from "Lisbeth and Erland's" peat bog, which was close to Bøllehuset, where they had moved to in 1948 from Bornholm. The trunk was pulled up by horses with great difficulty, but it became important for Erik's sculptures. Bog oak was clearly a preferred type of wood to work in for him.

DKK 80,000–100,000 / € 10,500–13,500



288

288 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Caprice, II", 1951. Signed, titled and dated on the reverse. Oil on plywood. 49 x 58 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 701, ill. p. 393.

Exhibited: "Aarhus-udstillingen 1953", Raadhushallen, 17 October-1 November 1953, cat. no. 75b.

Exhibited: "Asger Jorn", One-man exhibition of works in the private collections of Aage Damgaard, Frode Folkvang, Einar Madsen", Viborg, 8-15 February 1961, cat. no. 15.

Exhibited: "Asger Jorn - Robert Jacobsen", One-man exhibition with Robert Jacobsen. Catalogue preface by Hans Kjarholm, and a manifesto of three pages signed by Jorn and others, Aarhus Universitet, 7-12 April 1961, cat. no. 55.

Provenance: Frode Folkvang's collection, Holstebro.

Provenance: Private collection, Denmark.

DKK 500,000–600,000 / € 67,000–80,500



289

289^{ARR}

ERIK THOMMSEN

b. Copenhagen 1916, d. 2008

"Girl with braids". Signed Erik 1947. Dark patinated bronze. H. 14.5 cm.

"Head of woman with braids". Signed E. 1946. Later cast i bronze in 6 copies from original in burnt clay, 2000. H. 13 cm.

"Man". Signed E. 1947. Later cast i bronze in 6 copies from original in burnt clay, 2000. H. 17 cm.

Literature: Henning Jørgensen: "Værkfortegnelse" in "Billedhuggeren Erik Thommesen", Holstebro Kunstmuseum, Kunsthallen Brandts Klædefabrik & Bornholms Kunstmuseum 2001, cat. no. 70, 75 and 85.

DKK 60,000–75,000 / € 8,050–10,000



290

290^{ARR}

CORNEILLE

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

"Jardin", 1951. Signed Corneille 51; signed, titled and dated on the reverse. Oil on canvas. 60 x 73 cm.

Exhibited: Cobra Gallery, The Netherlands.

Exhibited: Symphony Health Centres, The Netherlands.

Exhibited: The Montreal Museum of Fine Arts, cat. no. 158 (from Stedelijk Museum, Amsterdam).

Exhibited: CoBrA Museum voor Moderne kunst, Amstelveen, The Netherlands, 1996.

Exhibited: "Corneille", Carl-Henning Pedersen and Else Alfelts Museum, 21 May-18 September 2005.

Provenance: Sotheby's Amsterdam, 17 December 1996, cat. no. 217.

Provenance: Private collection, The Netherlands.

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



291

291^{ARR}

ANTON ROOSKENS

b. Griendtsveen 1906, d. Amsterdam 1976

Untitled, opus no. 193, 1967. Signed Rooskens 67; signed on the reverse Anton Rooskens, C. Krusemanstraat 18, A'dam. Oil on canvas. 80 x 100 cm.

Provenance: Private collection, Denmark.

DKK 125,000 / € 17,000



292

292^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

"Tempo". Signed Appel. Oil on canvas. 46 x 55 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

DKK 200,000–250,000 / € 27,000–33,500



293

293^{ARR}
EJLER BILLE

b. Odder 1910, d. Ørby 2004

"Grønt-hvidt-okker" (Green-white-ochre), Vejby Strand
 1967. Signed, titled and dated on the reverse. Oil on
 canvas. 76 x 73 cm.

DKK 150,000–175,000 / € 20,000–23,500



294

294^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1951. Signed Jorn 51. Water-
 colour on paper. Visible size 20 x 26 cm.
Provenance: Private collection, Norway.

DKK 50,000–60,000 / € 6,700–8,050



295

295^{ARR}
EGILL JACOBSEN

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

"Dans i brunt" (Dance in brown), 1966. Signed, titled
 and dated on the reverse. Oil on canvas. 100 x 75 cm.

DKK 150,000–200,000 / € 20,000–27,000



296

296 ^{ARR}

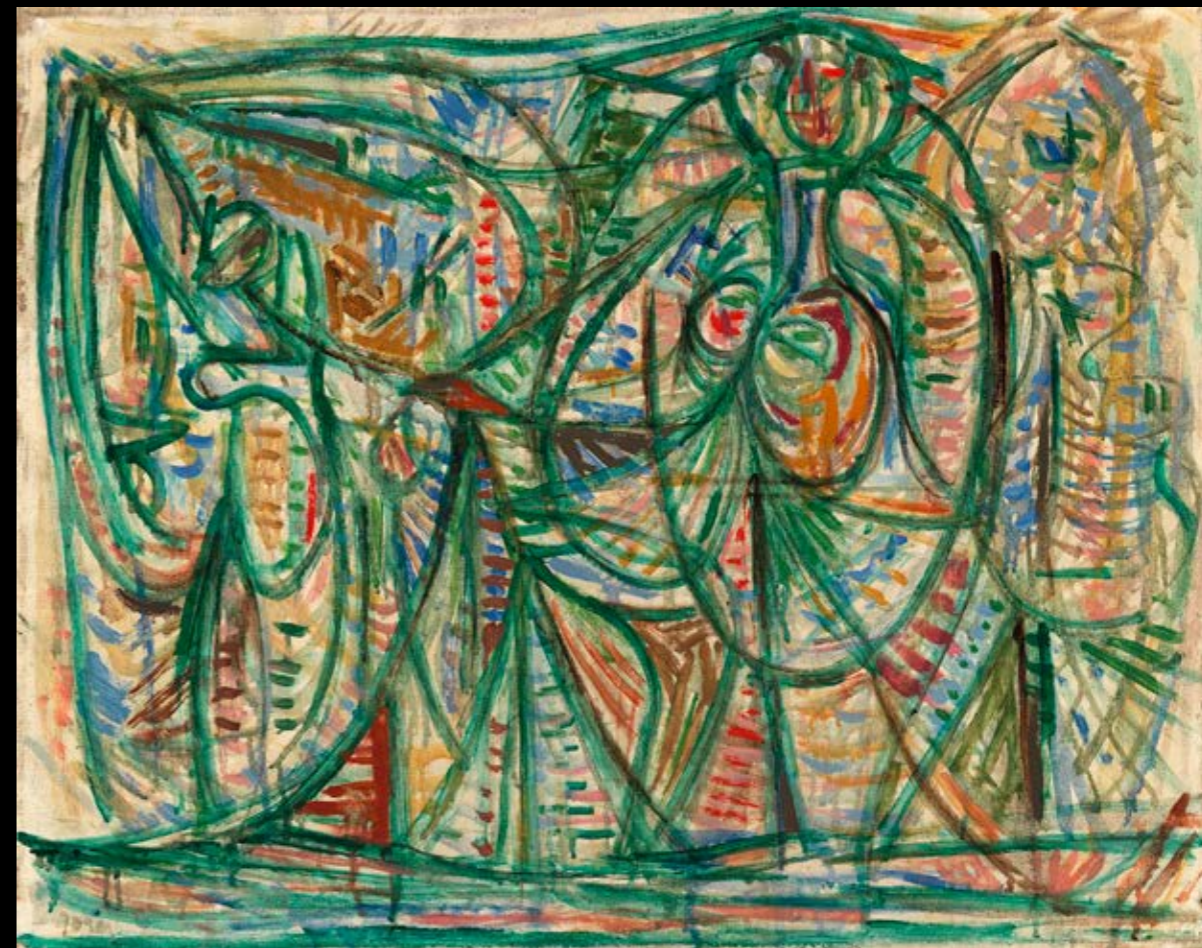
CARL SIMON OLSEN, ERIK THOMMESEN

b. Buddinge 1899, d. 1970, b. Copenhagen 1916, d. 2008

"Male figures", picture frame (for selfportrait by Carl Simon Olsen), 1940. Maple. 85 x 78 cm.

Literature: Henning Jørgensen: Catalogue raisonné in "Billedhuggeren Erik Thommesen. The sculptor", Holstebro Kunstmuseum, Kunsthallen Brandts Klædefabrik & Bornholms Kunstmuseum, 2001, no. 22.

DKK 50,000–60,000 / € 6,700–8,050



297

297 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, Hjørnø, 1948. Signed Jorn. Oil on canvas. 50 x 61 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930–1953", London, 1968, no. 577, ill. p. 380.

Provenance: Børge Munch Nielsen, Copenhagen.

Provenance: Private collection, Denmark.

Jorn spent the summer of 1948 together with some of his fellow artists, including Ejler Bille and Egill Jacobsen, on the small island of Hjørnø in Horsens Fjord. However, much of the visual content that absorbed him came from his trip to Djerba in Tunisia, from which he had just returned. With his light and immediate expression, several of the figure compositions from this period manifest a restless energy that demonstrates the potent creative field in which Jorn found himself – not just in relation to his own artistic maturation, but also as one of the key international figures in the establishment of CoBrA.

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

298^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"What is the Colour", 1960s. Signed Alechinsky; signed and titled on the reverse. Oil on canvas. 81 x 100 cm.

Provenance: Galerie Birch, Copenhagen.

Provenance: Bruun Rasmussen Kunstauktioner, auction 379, Copenhagen, 1978, cat. no. 1, ill. p. 9.

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



298



299

299^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

Six plates, 1991. Signed Alechinsky. Partly black glazed ceramic. Each 29 x 29.5 cm. (6)

Provenance: Private collection, France.

DKK 80,000–100,000 / € 10,500–13,500

300^{ARR}
ENRICO BAJ

b. Milano 1924, d. Varese 2003

Untitled, 1960. Signed Baj 60. Mixed media on cardboard. 70 x 50 cm.

Provenance: Private collection, Denmark.

DKK 80,000–100,000 / € 10,500–13,500



300

301^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Sorriso enigmatico" (Enigmatic smile), 1972. Signed Jorn 72. Patinated bronze. 20 x 14 x 9 cm.

Exhibited: "Cobra en la Colección Karel van Stuijvenberg", Museo de Arte Contemporáneo de Caracas, 1984, cat. no. 160, ill. in the catalogue p. 95.

Exhibited: "Cobra. Spegglad i Karel van Stuijvenbergs samlings / As reflected by the Karel van Stuijvenberg collection", Malmö Konsthall 31 October–17 December 1986 and Liljevalchs Konsthall, Stockholm, 12 June–6 September 1987, cat. no. 218.

Provenance: Karel van Stuijvenberg, Caracas, Venezuela.

Provenance: Private collection, Denmark.

DKK 75,000–100,000 / € 10,000–13,500



301



302

302^{ARR}
EGILL JACOBSEN

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

"Skovbund, efteraar" (Forest ground, autumn), 1951. Signed, titled and dated on the reverse. Oil on canvas. 46 x 65 cm.

Literature: Per Hovdenakk: "Egill Jacobsen 1. Malerier 1928-65", Copenhagen, 1980, no. 1951/1, ill. p. 191.

Provenance: Birchs Kunsthandel, Copenhagen.

Provenance: M. Jørgensen, Sønderborg.

Provenance: Mrs. Elise Johansen, Copenhagen.

DKK 100,000–125,000 / € 13,500–17,000



303

303^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Bird creature, 1944. Signed Asger J. Oil on plate. 32 x 28 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 360, ill. p. 357.

Provenance: Tore Ahlsén, Stockholm. Acquired directly from the artist.

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

DKK 200,000–250,000 / € 27,000–33,500



304

304^{ARR}
EJLER BILLE

b. Odder 1910, d. Ørby 2004

Organic shape. Signed Bille. Bronze on a stone plinth. H. 12.5 cm. W. 49 cm. D. 25 cm.

A base in black slate is enclosed.

DKK 60,000–75,000 / € 8,050–10,000



305

305^{ARR}
EJLER BILLE

b. Odder 1910, d. Ørby 2004

"Improvisation" (Samosir Island - Lake Toba, Sumatra), 1982. Signed, titled and dated on the reverse. Oil on canvas. 56 x 46 cm.

DKK 75,000 / € 10,000



306

306^{ARR}
CORNEILLE

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

"Les animaux dans le désert" (Animals in the desert), 1952. Signed Corneille 52; signed, titled and dated on the reverse. Oil on canvas. 51 x 68 cm.

Provenance: "Cobra 1948-1988", Kunsthallen Kunstauktioner, auction 367, Copenhagen, cat. no. 23, ill. p. 28.

Provenance: Private collection, Denmark. Acquired from the above by previous owner.

Provenance: Private collection, Denmark.

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



307

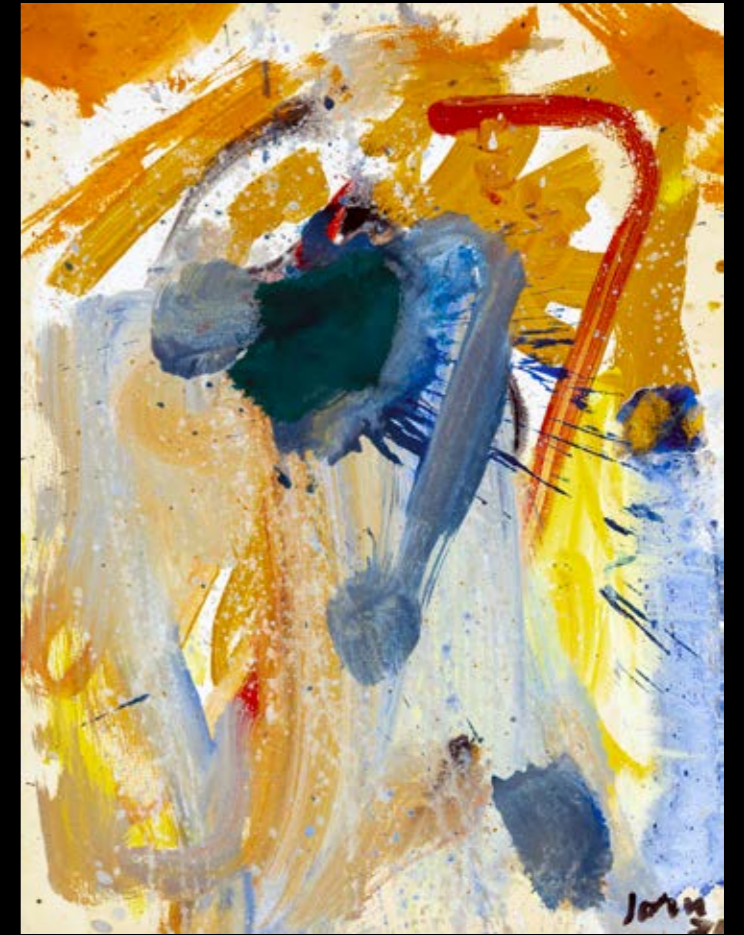
307 ^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled. Signed Jorn 1946. Coloured crayon and Indian ink on paper. Visible size 26 x 20 cm.

Provenance: Private collection, Denmark.

DKK 40,000–50,000 / € 5,350–6,700



308

308 ^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1971. Signed Jorn 71. Gouache on paper laid down on canvas. 47.5 x 35.5 cm.

Literature: Axel Heil and Roberto Ohrt: "Asger Jorn - The Open Hide", exhibition catalogue, Petzel Gallery, New York 2016, ill. p.p. 60-61.

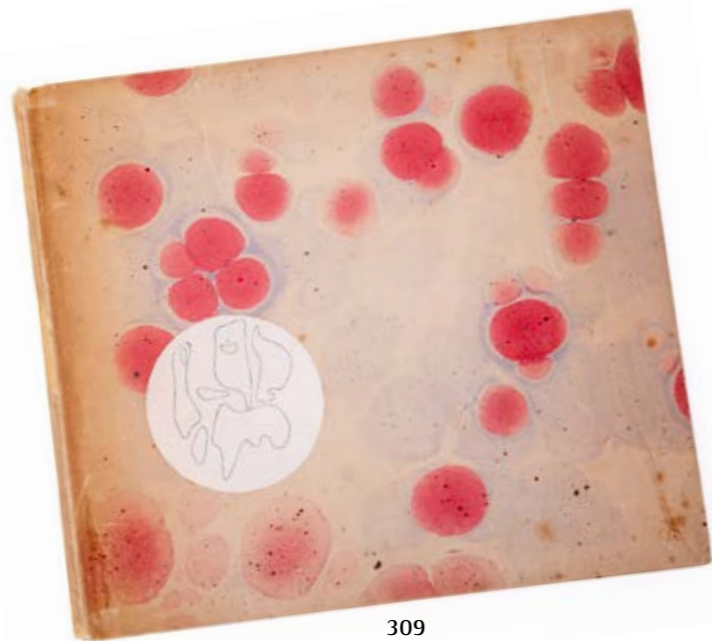
Exhibited: "Asger Jorn - The Open Hide", Petzel Gallery, New York, 4 May- 29 July, 2016.

Provenance: Private collection, Paris.

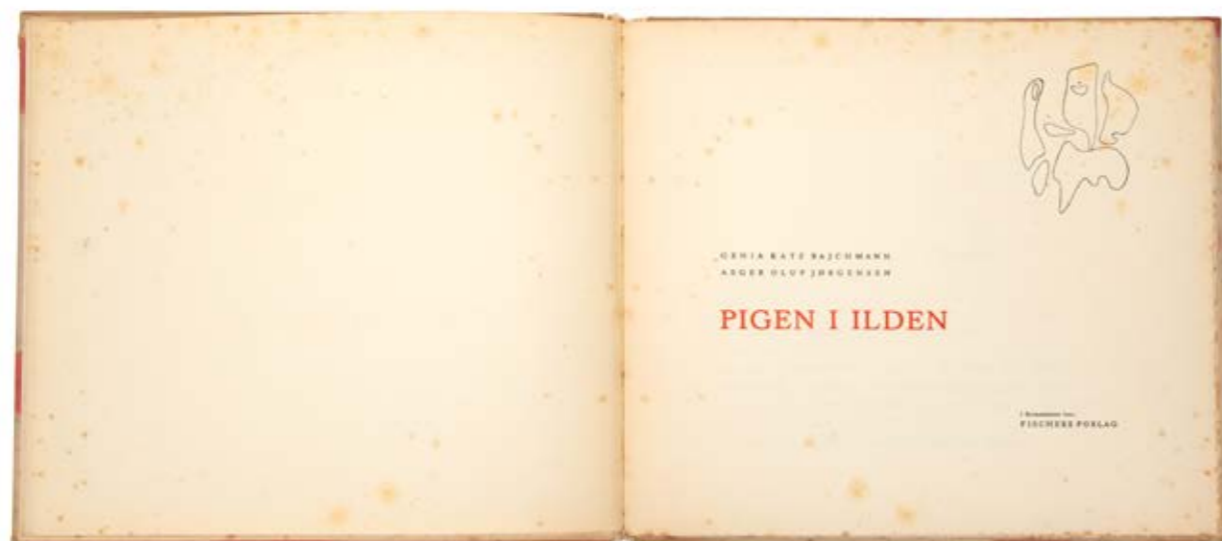
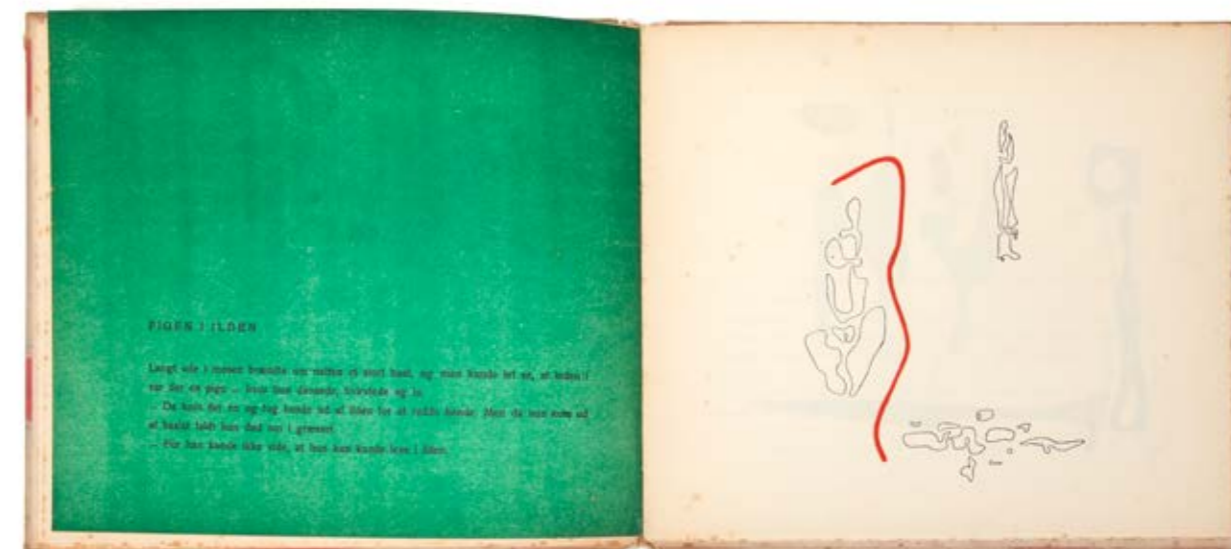
Provenance: Private collection, Spressart/Germany.

Provenance: Private collection, New York.

DKK 100,000–125,000 / € 13,500–17,000



309



309^{ARR}
ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Pigen i ilden" (The girl in the fire), 1938 (1939). Signed Asger J. Foraaret (Spring) 1938 with dedication. Illustrated with linocuts in colours by Asger Jorn. Executed in A. Bernh. Larsens Bogtrykkeri, Silkeborg. Executed in 50 num. ex. on Ingres Paper, Bound by Hans Jørgensen, Silkeborg, and 150 ex. Clichés from Reproduktionsanstalten Illu-grafia, Copenhagen.

Literature: Van de Loo 8. The artist's first book with linocuts. One of Jorn's most charming books unmistakably showing his fascination of Miro.

DKK 20,000–25,000 / € 2,700–3,350



310

310^{ARR}
ANTON ROOSKENS

b. Griendtsveen 1906, d. Amsterdam 1976

"Lente", opus 365, 1970. Signed Rooskens 70. Oil on canvas. 75 x 90 cm.

Provenance: Christie's Amsterdam, 7 December 1994, cat. no. 340.

Provenance: Private collection, The Netherlands.

DKK 100,000–125,000 / € 13,500–17,000



311

311^{ARR}
CARL-HENNING PEDERSEN

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

"Jomfruen" (The Virgin), Molesmes 1987. Signed, titled and dated on the reverse. Oil on canvas. 60 x 70 cm.

DKK 150,000 / € 20,000



312

312^{ARR}

EJLER BILLE

b. Odder 1910, d. Ørby 2004

Untitled, 1990s. Unsigned. Oil on canvas. 70 x 65 cm.

Provenance: Acquired directly from the artist by a previous owner. DKK 125,000–150,000 / € 17,000–20,000



313

313^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"Rouge de Venise" (Venise red), 1982. Signed Alechinsky; signed, titled and dated on the reverse. Acrylic on paper laid down on canvas, 60 x 50 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Acquired from the above by the current owner's family. DKK 150,000–200,000 / € 20,000–27,000



314

314^{ARR}
ANTON ROOSKENS

b. Griendtsveen 1906, d. Amsterdam 1976

Untitled, 1975. Signed Rooskens 75. Oil on paper.
 57 x 43.5 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 60,000–80,000 / € 8,050–10,500

315^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Untitled, 1973. Signed Appel 73. Oil and acrylic on paper
 laid down on board. 48 x 77 cm.

Exhibited: WOPART, Lugano, CH, 14–17 September 2017.

Provenance: Galleria d'Arte Spagnoli, Florence.

*Provenance: Private collection, Switzerland. Copy of certificate
 from H. de Visser, Karel Appel Foundation, dated 27 May 2015,
 to follow this lot. DKK 200,000–225,000 / € 27,000–30,000*



315



316

316^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

"A voix de couleur basse" (In a low colored voice), 1989. Signed Alechinsky; signed, titled and dated on the reverse. Oil on canvas. 41 x 33 cm.

Provenance: Galerie Lelong, New York (label on the reverse).

Provenance: Galerie Moderne, Silkeborg, Denmark.

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

DKK 150,000 / € 20,000



317

317^{ARR}
EGILL JACOBSEN

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

Mask painting, 1978. Signed and dated on the reverse. Oil on canvas. 116 x 73 cm.

Provenance: Egill Jacobsens Fond (stamped E. J. Fond and with label on the reverse).

DKK 200,000-250,000 / € 27,000-33,500



318

318^{ARR}
THEO WOLVECAMP

b. Hengelo 1925, d. 1992

Untitled, 1955. Signed Wolvecamp '55. Oil on canvas. 100 x 126 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

DKK 50,000–60,000 / € 6,700–8,050



319

319^{ARR}
ENRICO BAJ

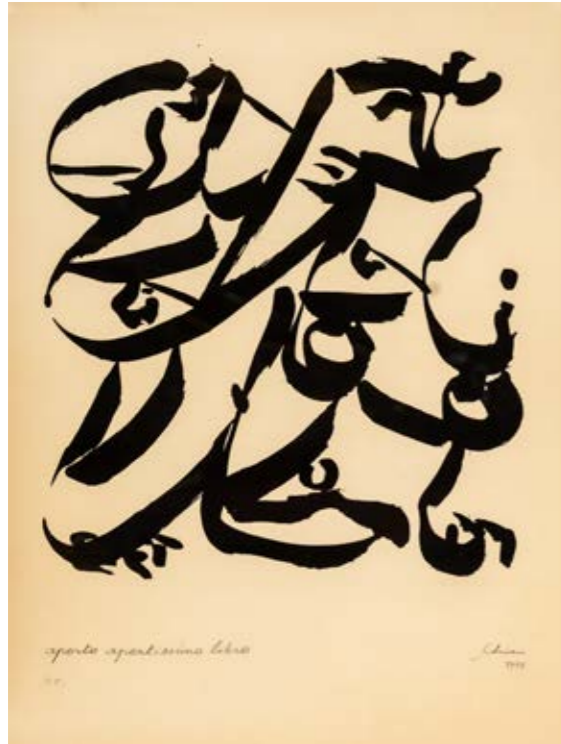
b. Milano 1924, d. Varese 2003

"Korset" (The Cross), 1953. Signed Baj. Oil and mixed media on canvas. 60 x 90 cm.

Exhibited: "Fremmed Kunst i Dansk Eje", Louisiana Museum of Modern Art, Humlebæk, Denmark, 25 February - 5 April 1964, cat. no. 21.

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

DKK 150,000–200,000 / € 20,000–27,000



320

320^{ARR}
CHRISTIAN DOTREMONT

b. Tervuren 1922, d. Buizingen 1979

"Aperto apertissimo libro" (Open - open book), 1973.
 Signed Christian, HC. Logogram with transcription in pencil. Lithograph. Sheet size 76.5 x 57 cm.

Literature: "Christian Dotremont Les Estampes - De prenten", Samuel Vanhoegaerden Gallery, 2007, no. 3.

Provenance: Private collection, France.

DKK 50,000-60,000 / € 6,700-8,050



321

321^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

"Al Alimon - avec Alberto Gironella".
 Signed Alechinsky 1981-1982, 69/90.
 Etching, aquatint and lithograph in colours on Arches. 90.5 x 61 cm.

Literature: Alechinsky, 50 ans d'imprimerie, p. 47.

DKK 15,000-18,000 / € 2,000-2,400



322

322^{ARR}
PIERRE ALECHINSKY

b. Bruxelles 1927

"La course du jour" (Race of the day). Signed Alechinsky 1988, 17/26. Published and printed by Studio Franck Bordas, Paris. Lithograph on Arches. Sheet size 163.5 x 123.5 cm.

Literature: Michel Butor & Michel Sicard: "Alechinsky, Travaux d'impression", p. 118.

Literature: "Alechinsky, 50 ans d'imprimerie, Centre de la gravure et de l'image imprimée", Centre de la gravure et de l'image imprimée, La Louvière, Belgium, 2000, p. 49.

DKK 90,000-110,000 / € 12,000-15,000



323

323^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

"In a state of Frenzy no.4". Signed Appel. Acrylic on canvas. 122 x 152 cm.

Provenance: Private collection, Sweden.

Provenance: Private collection, Switzerland.

DKK 270,000–300,000 / € 36,000–40,000

324^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Untitled, 1977. Signed Appel 77. Acrylic on thick handmade paper laid down on cardboard. 177 x 80 cm.

Provenance: Acquired directly from the artist by previous owner.

Provenance: Private collection, Switzerland.

DKK 200,000–225,000 / € 27,000–30,000



324



325

325^{ARR}

CORNEILLE

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

"Fenêtre ouverte sur le palmier" (Open window against palm tree), 1981. Signed Corneille 81, signed, titled and dated on the reverse. Oil on canvas. 116 x 73 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 150,000–200,000 / € 20,000–27,000



326

326^{ARR}

CORNEILLE

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

"Des palmiers jusqu'en Hollande" (Palm trees all the way to The Netherlands), 1981. Signed Corneille 81; signed, titled and dated on the reverse. Oil on canvas. 116 x 73 cm.

DKK 150,000–200,000 / € 20,000–27,000



327

327^{ARR}

LUCEBERT

b. Amsterdam 1924, d. Alkmaar 1994

"Hunchback", 1964. Signed Lucebert 64; signed and titled on the reverse. Oil on canvas. 130 x 90 cm.

Provenance: Purchased in 1980 by Kunstcollectie KBB (Bijenkorf Collection) number 1273, titled at the time as "Man bij trap".

Provenance: Sotheby's, Amsterdam, Modern and Contemporary Art - including the collection of N.V. Koninklijke Bijenkorf Beheer KBB, 30 May 1995, cat. no. 68.

Provenance: Venduehuis, The Hague, 25 April 2002, cat. no. 109 (sold as Man bij trap).

Provenance: Jaski Art Gallery, Amsterdam.

Provenance: Private collection, The Netherlands. Acquired from the above in 2003.

DKK 90,000-100,000 / € 12,000-13,500



328

328^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Untitled, 1975. Signed Appel 75. Acrylic on paper laid down on canvas. 56 x 77 cm.

Provenance: Private collection, Norway.

DKK 150,000 / € 20,000



329

329^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

"Lopend op een andere planeet" (Walking on another planet).
 Signed Appel 1970. Acrylic on cardboard. 56 x 42 cm.

Exhibited: WOPART, Lugano, Container LAB - 14-17 September 2017.

Provenance: P. & I. Sanders collection.

Provenance: Private collection, Switzerland.

DKK 75,000–90,000 / € 10,000–12,000

330^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

"Two figures", 1989. Signed Appel. Acrylic and oilstick on thick cardboard. 136 x 210 cm.

Provenance: Private collection, Switzerland. Copy of certificate from H. de Visser, Karel Appel Foundation, dated 22 December 2010, to follow this lot.

DKK 300,000–375,000 / € 40,000–50,500



330



331

331 ^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

"Bird", 1960s. Signed Appel. Pastel on paper. Visible size
 37 x 48 cm.

Provenance: Private collection, The Netherlands.

DKK 75,000–110,000 / € 10,000–15,000

332 ^{ARR}
CORNEILLE

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

"Couple à l'oiseau", 1993. Signed Corneille, II/IV. Polychrome decorated. Wood. Four parts. Overall 214 x 224 x 115 cm.

Exhibited: "Into the pink", Artrust SA, 1 April–29 July, Switzerland, 2019.

Provenance: Private collection, Switzerland.

DKK 75,000–100,000 / € 10,000–13,500



332



333

333 ^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

"Autumne", Paris 1961. Signed and dated on the reverse. Mixed media on cardboard. 60 x 60 cm.

Provenance: Private collection, Switzerland.

DKK 75,000–90,000 / € 10,000–12,000



334

334 ^{ARR}
CONSTANT

b. Amsterdam 1920, d. Utrecht 2005

"Le lion", 1989. Signed Constant. Watercolour on paper. 42 x 57 cm.

Exhibited: "Cobra revisité. Coll. Karel P. van Stuijvenberg", Musée d'Art Moderne de Liège, 9 April - 31 May 1993, cat. no. 33, ill. p. 115.

Exhibited: Cobra Museum voor Moderne Kunst, Amstelveen, The Netherlands.

Provenance: Karel van Stuijvenberg, Caracas, Venezuela.

Provenance: Private collection, Denmark.

DKK 60,000–80,000 / € 8,050–10,500

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CoBrA

Online auction 12 December 2023

at bruun-rasmussen.dk



Stephen Gilbert: Untitled. 1949. Oil on plywood. 7 x 25 cm.

Estimate: DKK 30,000-40,000 / € 4,000-5,350

BRUUN RASMUSSEN
PART OF THE BONHAMS NETWORK

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

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

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

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

2 BESKRIVELSE AF GENSTANDE

2.1 Udbudte genstande præsenteres med fotos og beskrivelse i kataloger og på bruun-rasmussen.dk. Beskrivelsen foretages efter bedste overbevisning af BRK og ud fra en nøje undersøgelse efter den på salgstidspunktet herskende opfattelse blandt eksperter.

2.2 De udbudte genstande er af en alder og art, der bevirker, at de ofte er behæftede med slitage, mangler, beskadigelser og reparationer. Som udgangspunkt sælges alt som brugte genstande, og derfor indeholder beskrivelsen i kataloget og på bruun-rasmussen.dk ikke en redegørelse for ovenstående punkter eller genstandens stand.

2.3 I visse tilfælde vælger BRK at beskrive en genstands oprindelse. Det sker, hvis en tidligere ejer er offentlig kendt, og/eller hvis historien om et tidligere ejerskab belyser genstanden og dens art. Omvendt sker det også, at sådanne informationer udelades fra beskrivelsen, f.eks. for at imødekomme sælgers ønske om diskretion.

2.4 Vurderingen og beskrivelsen kan blive revideret forud for auktionen. Ændringer offentliggøres på bruun-rasmussen.dk

3 EFTERSYN

3.1 Udbudte genstande udstilles op til auktionen i et show-room hos BRK. Potentielle budgivere opfordres til at se genstanden efter i detaljer og har selv ansvaret for at forvise sig om dens stand på disse eftersyn, hvor der også er mulighed for at rådføre sig hos vurderingssagkyndige.

3.2 Hvis en potentiel køber ikke har mulighed for at besigtige genstanden ved selvsyn, kan der i de fleste tilfælde ud-færdiges en konditionsrapport. Beskrivelsen heri er foretaget efter BRK's bedste overbevisning, men er ikke baseret på videnskabelige undersøgelser. En konditionsrapport tjener blot som identifikation og er ment som en hjælp til budgivere, der ikke selv har mulighed for at besigtige genstanden på eftersynet.

UNDER AUKTIONEN

4 BRK'S ROLLE

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

5 BUDGIVNING

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

6 BUDTYPER

6.1 Der er følgende muligheder for at afgive bud:

PERSONLIGT FREMMØDE:

Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.

KOMMISSIONSBUD:

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

TELEFONBUD:

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

LIVE BIDDING:

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

FORAUKTION:

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

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

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

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

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

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

8 BETALINGSFRIST

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

9 BETALINGSMÅDER

9.1 Betaling kan ske på følgende måder:

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

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

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

10 MOMSFRTAGELSE, -BETALING OG -DEPONERING

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

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

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

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

10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovligt vis. Foretages eksporten af en af BRK godkendt speditor, skal 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 uafhentet i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter 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 Kulturværldiudvalget 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 Kulturværldiudvalget 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 INDSIGELSES- OG ANSVARSBEGRÆNSNING

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

17 PERSONDATAPOLITIK

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

18 KLAGE, TVISTLØSNING OG LOVVALG

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

Bruun Rasmussen Kunstauktioner

Rev. 06.23

CONDITIONS OF PURCHASE – LIVE AUCTIONS

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

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

BEFORE THE AUCTION

1 VALUATION OF ITEMS

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

2 DESCRIPTION OF ITEMS

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

3 PREVIEW

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

DURING THE AUCTION

4 THE ROLE OF BRK

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

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.

- 4.3 The live auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

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

6 TYPES OF BIDDING

- 6.1 Bidding options:

IN PERSON:

Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.

COMMISSION BIDS:

The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

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

LIVE BIDDING:

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

PRE-AUCTION:

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

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

- 7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".
- 7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the live auctions, the fee is 25,6% 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: DABADKXX · 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.

ADDRESSES

BRUUN RASMUSSEN AUCTIONEERS

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STAMPS

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ARMS, ARMOUR AND SPORTING GUNS

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COMMISSION BIDS

KOMMISSIONSBUD

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

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

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

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

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

All commission bids are strictly confidential.

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

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

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

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

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

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

INTERNET:

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

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

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

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

TELEPHONE BIDDING:

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

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

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

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

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

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

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

Alle kommissioner behandles strengt fortroligt.

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

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

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

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

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

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

INTERNET:

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

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

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

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

TELEFONBUD:

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

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

COMMISSION BIDS

KOMMISSIONSBUD

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

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

AUKTION NR AUCTION NO: **917**

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% |
|-------------------------|----------------------------|--------------------|-----|------|------|
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BRUUN RASMUSSEN KUNSTAUKTIONER A/S

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 MODERN ART

