

# DOROTHEUM

SEIT 1707

**DESIGN FIRST**

27 March 2019





# DESIGN FIRST



Responsibel for the content: Dr. Gerti Draxler

A german translation on this catalogue is available on our homepage  
[www.dorotheum.com](http://www.dorotheum.com)

# Auction

Wednesday, 27 March 2019  
starting at 5 pm

Palais Dorotheum Vienna,  
Dorotheergasse 17  
Ludwigstorff-Saal

Preview brunch  
Saturday, 23 March 11 am - 2 pm

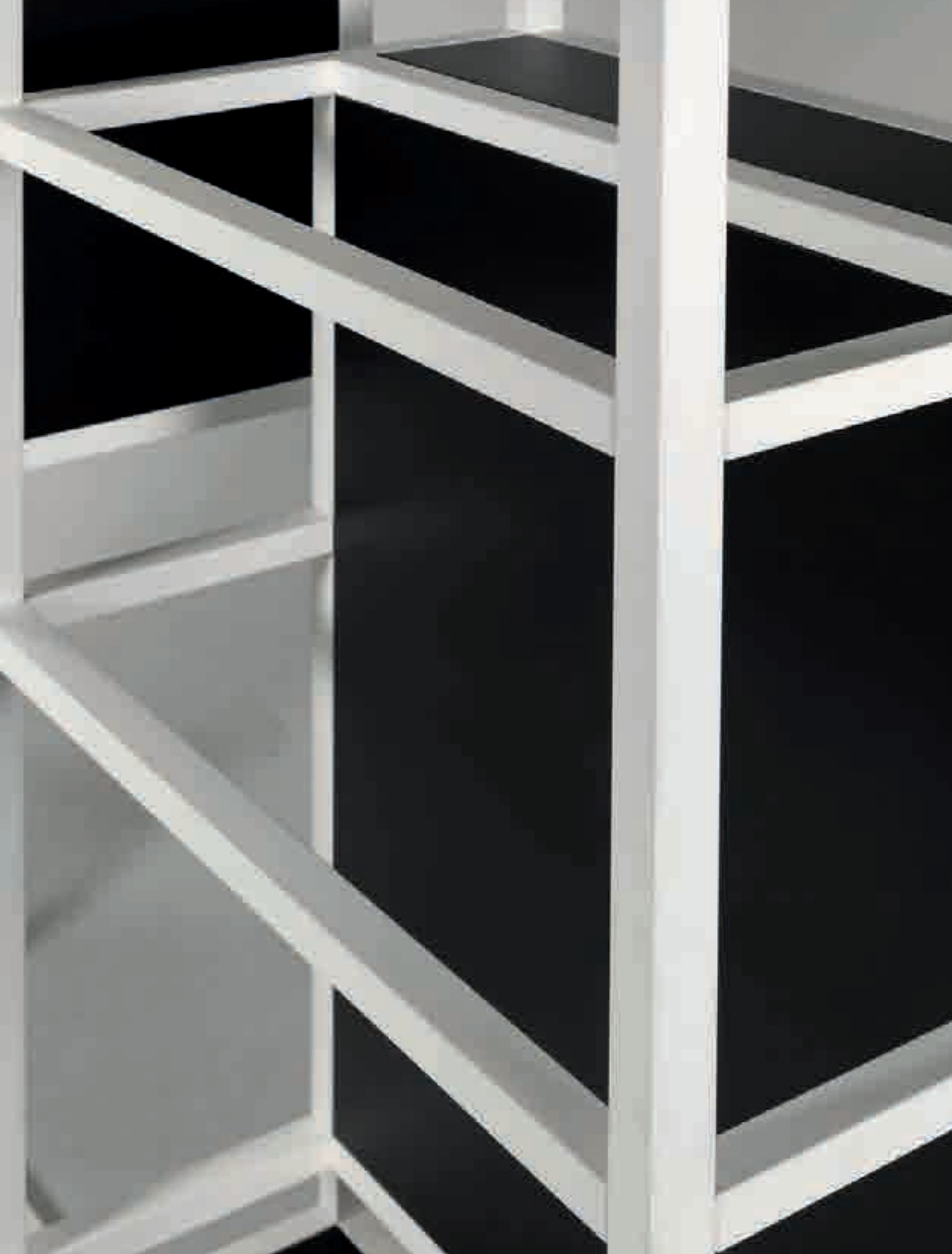
# Viewing

19 March – 27 March 2019

Monday - Friday 10 am - 6 pm  
Saturday 9 am - 5 pm  
Franz-Joseph-Saal

“Through minor interferences with visual systems, **Esther Stocker** causes irritations and deviations from the norm. For these shifts, Stocker has chosen the grid as her motif. She has resorted to a sign system to design objects as order systems escaping definite identification through visual breaks. The black surfaces turn out to be either spacious shelves that can be used from both sides or roll-out drawers”  
*(The Art of Design).*





“ak7 epitomises the desire to slow down, to re-engage with the careful and considered making of an object that is intended to last a lifetime - and more.”  
( Lis Darby)



The label ak7 acts as an interface between art and design. Inspired by the ideas of the Arts & Crafts movement and the Wiener Werkstätte, international artists conceive design objects manually produced by local craftsmen in editions of seven items. A special focus is on the perfect craftsmanship.



The room partition functions as a shelf system to be used from both sides. The black surfaces mark shelves or drawers that open to both sides at a light pressure.

1

**A room partition**, designed by **Esther Stocker** in 2009, for ak7 – Contemporary Design by Contemporary Artists, manufactured by Peter Holzer, Schwaz, Austria, beech, white and black shellac, height 184 cm, width 242.5 cm, depth 35 cm. (DRAX)

€ 20,000 – 28,000

US\$ 22,700 – 31,800

No. 1 from the limited edition of seven. Composed of 250 individual elements elaborately joined by hand.

With a certificate signed by the artist.

**Lit.:** *The Art of Design. ak7 – Contemporary Design by Contemporary Artists*, Vienna 2010, pp. 72–77





A unique item from the “Landcarpet” series, which has been developed since 2007, based on aerial views of the United States, Asia, Europe, and Africa. “Macao” depicts one of the most interesting cities of Asia. The rug is based on an aerial image of Macao and centred on the original Portuguese settlement zone, extending over recently added and developed areas of the city that host some of the most impressive casinos in the region. The rug shows the urban side of human intervention in our landscapes. Thus, grey tones representing buildings are pre-dominant, while the sea is a rich blue, and forests and parks are in contrasting green.

2

A “Macao Landcarpet”, designed by **Florian Pucher**, manufactured by Zhemei Carpets, China, 2007/2018, hand-tufted New Zealand wool, the label dated, signed and inscribed: 2018/ Macao 1/1, 340 x 250 cm. (DRAX)

€ 8,000 – 13,000

US\$ 9,100 – 14,700

“Landcarpets” have been published widely on the Internet and in various print magazines worldwide and have been acquired by Museum Europäischer Kulturen in Berlin and M+ in Hong Kong. Each motif shows the world from straight above as we usually see it only out of the window of a plane. Based on satellite images and aerial photographs, each “Landcarpet” is a piece of nature captured to be touched.



3

A wardrobe, Model AG 11, designed by Jean Prouvé, manufactured by Ateliers Jean Prouvé, Nancy, 1945/47, folded and bluish green coated steel sheet, solid oak, laminated oak sliding doors, one part of the interior with a greyish green coated iron rail for hanging clothes, the other part fitted with two oak shelves, width 160 cm, depth 54.5 cm, height 160 cm. (DRAX)

€ 20,000 – 30,000                      US\$ 22,700 – 34,000

Model with folded front legs.

**Provenance:** private ownership, Munich; private ownership, Austria, since the 1990s

**Lit.:** *Jean Prouvé: Meubles 1924–53*, exhibition catalogue, Musée des Arts Décoratifs, Bordeaux 1989, p. 43; Jousse Seguin, E. Navarra, *Jean Prouvé*, Paris 1988, p. 114; P. Sulzer, *Jean Prouvé: oeuvre complète*, vol. 3: 1944–1954, Basel 2005, p. 56, no. 993, p.174, no. 1146 ; *Jean Prouvé*, Galerie Patrick Seguin, Paris 2007, vol. 2, pp. 474–77, ill. p. 474, 1/1







4

**Sliding doors for a large built-in wardrobe**, designed by **Le Corbusier & Charlotte Perriand** in 1951, for the L'Unité d'Habitation in Marseille, four parts and frame, natural oak, white industrial lacquer coating, two layers: an old oil-based layer and a second acrylic layer, overall dimensions: height 197.8 cm, width 238 cm, depth 13.4 cm (large doors: 144.9 × 112.3 × 7.4 cm; small doors 44.1 × 112.2 × 6.1 cm). (DRAX)

€ 10,000 – 18,000

US\$ 11,300 – 20,400

**Provenance:** Unité d'Habitation de Marseille, 280 Boulevard Michelet, apartment 134; Tim Onderbeke Collection, Belgium, purchased in 2013

**Lit.:** *L'Équipement de l'Habitation de Marseille, L'Architecture d'aujourd'hui*, Paris, April 1952 (advertisement featuring the doors); J. Sbriglio, *Le Corbusier: L'Unité d'Habitation de Marseille*, Switzerland 2004, pp. 76–83 (on Ville Radieuse); Ch. Benton, *Charlotte Perriand. Modernist Pioneer*, exhibition catalogue, Design Museum, New York 1997, p. 332 (re-print of the 1952 advertisement)

The wardrobe for which these doors were used was in apartment no. 134. The doors were marketed by the gallery of Steph Simon and manufactured in Jean Prouvé's ateliers, where architects could order them.







5 +

A “**Granito**” table, designed by **Jean Prouvé**, 1945, for the Preventorium de Flavigny, manufactured by Les Ateliers Jean Prouvé, Nancy, black lacquered and bent steel sheet, terrazzo top, height 74 cm, 200 x 80 cm. (DRAX)

€ 40,000 –50,000

US\$ 45,400 – 56,800

**Provenance:** private property, Ghent, Belgium; private collection Switzerland

**Lit:** cf. P. Sulzer, Jean Prouvé. Oeuvre complète, Basel 1995, vol. 2, p. 296/297 (comparable models) - Jean Prouvé, Galeries Jousse Seguin - Enrico Navarra, Paris 1998, p. 76/77





6

A set of six "Library Chairs", designed by Pierre Jeanneret for the High Court and Panjab University in Chandigarh, c. 1959/60, teak, woven cane, height 77 cm, width 45.5 cm, depth 48 cm, height of seat 43 cm. (DRAX)

€ 24,000 – 35,000

US\$ 27,200 – 39,700

**Provenance:** High Court or Library of Panjab University, Chandigarh, India

**Lit.:** K. Joshi, *Documenting Chandigarh*, vol. 1, Ahmedabad 1999, p. 225;  
E. Touchaleaume, G. Moreau, *Le Corbusier. Pierre Jeanneret. L'Aventure Indienne*, Paris 2010, p. 368, p. 374, p. 569 (PJ-SI-51-A)



7

**A large desk**, designed by **Pierre Jeanneret** for the Chandigarh Secretariat and Administration Buildings, c. 1957/58, solid teak and teak veneer, can be disassembled, table: height 72 cm, length 183.5 cm, width 92.5 cm, shelf: height 56.5 cm, length 183 cm, depth 45 cm, (DRAX)

€ 26,000 – 35,000

US\$ 29,500 – 39,700

**Provenance.:** Secretariat and Administration Buildings, Chandigarh, India

**Lit.:** E. Touchaleaume, G. Moreau, *Le Corbusier, Pierre Jeanneret, L'Aventure Indienne*, Paris 2010, p. 576 (PJ-BU-15-A); Galerie Patrick Seguin, *Le Corbusier. Pierre Jeanneret: Chandigarh. India*, Paris 2014, pp. 253/54, p. 288, p. 576







8

A pair of "Office Cane Armchairs", designed by **Pierre Jeanneret** for the Chandigarh Administration Buildings, c. 1955, teak, woven cane, height 82 cm, width 50 cm, depth 58 cm, height of seat 43.5 cm. (DRAX)

€ 9,000 – 14,000

US\$ 10,200 – 15,900

**Provenance:** Administration Buildings, Chandigarh, India

**Lit.:** E. Touchaleaume, G. Moreau, *Le Corbusier. Pierre Jeanneret. L'Aventure Indienne*, Paris 2010, p. 362, pp. 562/63 (PJ-SI-28-A/B)



9

A pair of "Easy Cane Armchairs", designed by Pierre Jeanneret for the Chandigarh Administration and Residential Buildings, c. 1955/56, teak, woven cane, loose seat cushions, height 78 cm, width 53.5 cm, depth 66 cm, height of seat 37.5 cm. (DRAX)

€ 22,000 – 28,000      US\$ 25,000 – 31,800

**Provenance:** Administrative and Residential Buildings, Chandigarh, India

**Lit.:** E. Touchaleaume, G. Moreau, *Le Corbusier. Pierre Jeanneret. L'Aventure Indienne*, Paris 2010, pp. 364/65, p. 565 (PJ-SI-29-A).





10

A set of four “Elegant Office Cane Armchairs”, designed by Pierre Jeanneret for the Chandigarh Administration Buildings, c. 1953/54, teak, woven cane, height 99 cm, width 50 cm, depth 54 cm, height of seat approx. 46 cm. (DRAX)

€ 18,000 – 25,000

US\$ 20,400 – 28,400

**Provenance:** Administration Buildings, Chandigarh, India

**Lit.:** E. Touchaleaume, G. Moreau, *Le Corbusier, Pierre Jeanneret, L’Aventure Indienne*, Paris 2010, p. 563 (PJ-SI-28-D)



11

A shelf system (*Bibliothèque basse*), designed by Pierre Jeanneret for the Chandigarh Administration Buildings, India, c. 1957/58, solid Indian rosewood, numbered: D. E. I.(C) Pb.28, height 71 cm, width 121 cm, depth 37 cm. (DRAX)

€ 14,000 – 18,000

US\$ 15,900 – 20,400

**Provenance:** Administration Buildings, Chandigarh, India

**Lit.:** E. Touchaleaume, G. Moreau, *Le Corbusier, Pierre Jeanneret, L'Aventure Indienne*, Paris 2010, pp. 194/95, p. 596 (PJ-R-27-A)





12

**A rare chair**, designed by **Jan van Vliet**, 1951, for Metz & Co, Netherlands, grey lacquered tubular steel, red and off-white coated laminated wood seat and back, rubber cap feet, height 70 cm, width 53 cm, depth 65 cm, height of seat 33 cm. (DRAX)

€ 8,000 – 14,000

US\$ 9,100 – 15,900

**Provenance:** private collection, Germany; purchased in The Hague in the 1990s

**Lit.:** P. Timmer, *Metz & Co: de creatieve Jaren*, 1995, p. 163

A further example is at the Kröller-Müller Museum in Otterlo.



Only few examples were realised of this lacquered tripod chair, which is based on a colour scheme conceived by De Stijl artist Bart van der Leck. Metz was the leading vendor of avant-garde design in the early 1930s and saw to the production of designs by Marcel Breuer, Gerrit Rietveld, Sonia Delaunay, Bart van der Leck, and others.





13

An “ATAR” tapestry, designed by **Mathieu Matégot**, c. 1950, manufactured by Manufacture d’ Aubusson, France, c. 1952, woven wool, with woven factory mark and signed: Matégot, textile label: ATAR/CARTON DE MATHIEU MATEGOT/ & EDITE PAR TABARD FRERES & SOEURS/AUBUSSON/N 875, 178 x 100 cm. (DRAX)

€ 9,000 – 14,000

US\$ 10,200 – 15,900





M. 2007







This model was only realised twice. The edition was not consummated as the Société Matégot closed down in 1962.

With this design, Matégot left the archetype of the four-legged table behind, presenting an object characterised by an autonomous and sculptural language of form. The stand has been designed as a slanted board with irregularly arranged cut-outs. The load-bearing structure has become an abstract play of two-dimensional surface and opening in which no line runs parallel.





14

A rare “Santiago” table, designed by **Mathieu Matégot\***, manufactured by the Société Matégot, 1954/55, metal tube, cut metal sheet, black lacquer coating, red and yellow coated metal discs, glass top, with incised monogram and numbered: M. M. EX 1/50 S, height 73 cm, 100 x 100 cm. (DRAX)

€ 40,000 – 60,000

US\$ 45,400 – 68,100

**Provenance** : private ownership, Austria

**Lit.:** P. Favadin, *Mathieu Matégot*, Paris 2014, pp. 146/47, p. 156, p. 250; Ph. Jousse, C. Mondineu, *Mathieu Matégot*, Paris 2003, pp. 106/7



15

A unique “Nastro” (“Ribbon”) couch table, designed by **Giacomo Manzù**, 1969, manufactured in Giacomo Manzù’s foundry in Ardea, Italy, bronze, 3-centimetre-thick ovoid Bohemian crystal glass top, bevelled edges, incised signature: Manzù, 180.5 cm x 137 cm, height 52 cm, bronze “ribbon” 160 x 83 cm. (DRAX)

€ 130,000 – 180,000

US\$ 147,500 – 204,200

A unique item. Made for the large living room at Manzù’s own home in Campo del Fico near Ardea south of Rome, where he lived and worked until his death.

**Provenance:** Giacomo Manzù, Ardea, uninterrupted family ownership, in situ in his house until 2019

**Lit.:** *La Raccoltà Manzù*. Ardea, Galleria Nazionale d’Arte Moderna, 1994, p. 120, no. 70 (“Grande Nastro”, c. 1969), p.127, no. 76 (Grande Nastro, c. 1973), p. 126, no. 75 (Nastro, c. 1973) as comparable sculptural examples; F. Farina, *Giacomo Manzù. Opere 1930–1990*, Ferrara 1992, p.55, no. 37; *Giacomo Manzù*, Galleria d’Arte Moderna e Contemporanea, Bergamo 2004, pp. 6/7 (“Giulia e Mileto in carrozza”, c. 1966)



Giacomo Manzù, livingroom in Ardea



Giacomo Manzù, Grande Nastro, c. 1969  
© La Raccolta Manzù, p. 120



Giacomo Manzù, Grande Nastro, c. 1973  
© La Raccolta Manzù, p. 127



Despite the heaviness of the material, the curved form of the bronze band appears to be lightweight and suggests an infinite circular movement. Manzù also used this motif for two sculptures set up in the garden of the Museo Manzù in Ardea, "Grande Nastro", c. 1969, and "Nastro", c. 1973. They must be seen as directly related to the sculptural foot of the table and reveal the artist's intensive exploration of frozen movement becoming abstract form (*La Raccolta Manzù*, p. 120).



Giacomo Manzù, *Nastro*, c. 1973  
© La Raccolta Manzù, p. 126



Inga, Giacomo Manzù's wife, livingroom in Ardea



Giacomo Manzù had moved to Ardea in 1964, conducting an open house as a successful artist who received numerous prominent visitors from politics, the film industry, and the business world, as is testified to by family photographs. Not far from there Manzù realised his idea of a museum of his own to permanently exhibit his work. The “Raccoltà Amici di Manzù” was opened in 1969 and has been open to the public since 1981.







16

**A large table, Heimo Zobernig\***, 2008, steel, smoked glass top, incised signature: HEIMO ZOBERNIG 2008, height 72 cm, 317 x 120 cm. (DRAX)

€ 18,000 – 25,000

US\$ 20,400 – 28,400

Registered in the Heimo Zobernig Archives.

**Provenance:** private ownership, Vienna, commissioned from the artist in 2008



17

**A set of seven white chairs and a golden chair, Heimo Zobernig\***, 2000 and 2002, Sellex chairs, chromium plated tubular steel, laminated wood seats, white and gold lacquer coating, the golden stool with Sellex factory label and signed: Zobernig/ 2000, the white chairs each with a Sellex factory label and a paper label inscribed: Heimo Zobernig/12 signierte Exemplare/aus der offenen Edition HZ 1999–32, as well as signed: Heimo Zobernig and numbered: 1/12, 2/12, 5/12, 6/12, 7/12, 8/12, 10/12, height 82 cm, width 45 cm, depth 46 cm, height of seat 44 cm. (DRAX)

Chairs 1–2, 5–8 and 10 from the limited edition of twelve.  
The gold painted chair comes from an edition of fifty.

€ 7,000 – 15,000

US\$ 7,900 – 17,000

Zobernig first used the chair featuring a white plywood seat at the Munich Kunstverein in 1999 and later on for an installation at the Vienna MUMOK in 2003.

*Lit.:* cf. *Heimo Zobernig*, Kunstverein, Munich 1999, installation views; *Heimo Zobernig*, MUMOK, Vienna 2003, installation views







18

**Two screens, Heimo Zobernig\***, 1994, for the apartment of Kurt Palm, Vienna, moulded laminated wood, blue lacquer coating, each height 180 cm, length 150 cm. (DRAX)

€ 10,000 – 20,000

US\$ 11,300 – 22,700

Unique objects.

The object is registered in the catalogue raisonné of the work of Heimo Zobernig.

Kurt Palm's apartment has been documented in an extensive series of photographs by Margherita Spiluttini. The photographs are conserved in the photo archives at Architekturzentrum Wien.

**Provenance:** apartment of Kurt Palm, 1070 Vienna, No. 7 Faßziehergasse, in situ until 2016

**Lit.:** *Wohnen*, 1/1996; *Der Standard*, 27 July 1995





19

A "Moraine" sofa, designed by **Zaha Hadid**, 2000, for Sawaya & Moroni, Italy, moulded polyurethane foam, wine-red dyed fur, leather label: SAWAYA & MORONI/MILANO-ITALY, height approx. 75 cm, length approx. 338 cm, depth approx. 120 cm, height of seat approx. 42 cm. (DRAX)

€ 25,000 – 35,000

US\$ 28,400 – 39,700

From the "Z-Scape" furniture series. An early model.

**Provenance:** private ownership, Vienna

**Lit.:** *Zaha Hadid*, exhibition catalogue, MAK, Vienna 2003, p. 170; P. Schumacher, *Zaha Hadid. Complete Works: Major and Recent Works*, Thames & Hudson, 2004, pp. 210/11; *Zaha Hadid*, exhibition catalogue, Salomon R. Guggenheim Museum, New York 2006, p. 165; J. Habeger, J. H. Osman, *Sourcebook of Modern Furniture*, New York 2005, p. 612; A. Betsky, *The Complete Zaha Hadid*, London 2009, p. 222











"Iceberg" is made up of two parts reminiscent of huge iceflows. One part rises as a vertical, the other extends expansively into the horizontal. The two forms are connected by a seat that can be used from both sides: a freestanding object that plays in all directions of the room.

20 +

A rare "Iceberg" sitting sculpture, designed by **Zaha Hadid\***, 2003, for Sawaya & Moroni, MDF, pearl white color, threaded rod incised: Sawaya & Moroni Made in Italy ICEBERG design ZAHA HADID 2003 / A. P. 1, height c. 208 cm, c. 268 x c. 200 cm. (DRAX)

€ 110,000 –140,000

US\$ 126,000 – 159,000

Artist's proof no. 1 from the limited edition of 9 + 2 A. P.

**Provenance:** private collection, Great Britain

**Lit.:** exh. cat. Zaha Hadid Architecture, MAK, Vienna 2003, p. 45; exh. cat. Salomon R. Guggenheim Museum, New York 2006, p. 171; A. Betsky, *The Complete Zaha Hadid*, London 2009, p. 233

This design was part of the "Ice Storm" installation in Zaha Hadid's large retrospective exhibition in the Museum of Applied Arts (MAK) in Vienna in 2003.

21

A “Liquid Carbon Bench”, designed by **Ross Lovegrove\***, Great Britain, 2007, for Patrick Brillet Fine Art Limited, London, carbon fibre, milled urethane, height 60 cm, length 295 cm, width 94.5 cm, height of seat 32 cm. (DRAX)

€ 18,000 – 25,000

US\$ 20,400 – 28,400

From the limited edition of 10 + 2 A. P.

Thanks to its special material the “Liquid Carbon Bench” is enormously stable, despite its extreme length and thin moulded seat, which would prompt one to believe the opposite.

**Provenance:** Patrick Brillet Fine Art Limited, London; private collection, Austria

**Lit.:** M.-A. Brayer, *Ross Lovegrove. Convergence*, Centre Georges Pompidou, Paris 2017, p. 67; P. Antonelli, *Supernatural: The Work of Ross Lovegrove*, New York 2004, pp.184/85 (Liquid Series)



“The piece explores the nature of the material and form-making technology in milled foam and carbon skinning. It is a method of convergence; aligning the digital process with the high and rarefied craft of manual carbon surfacing. This combination achieves an incredible sense of taught dynamic, like a technical skin over a vacuum.” (P. Brillet).



“It’s only the future if it can’t be made.”  
(Ross Lovegrove)

“Probably our favourite piece. It’s easy to read as a versatile object – you can easily imagine different configurations, but the suppleness provided by the torsion springs is a surprise you enjoy only when you attempt to sit on it”  
 (Ron Arad in: M. Collings, *Ron Arad Talks to Matthew Collings*, London 2004, p. 107).



22

A “Box in Four Movements” chair, designed by Ron Arad, 1994, manufactured by Ron Arad Associates, London, cherry, stainless steel torsion springs as hinges connecting four mobile elements, closed: 40 x 40 x 40 cm, open, as a chair: height 92 cm, 40 x 40 cm. (DRAX)

€ 40,000 – 55,000

US\$ 45,400 – 62,400

From the limited edition of 20 produced in different materials.

**Provenance:** private ownership, EU

**Lit.:** D. Sudjic, *Ron Arad*, London 1999, pp. 80/81; M. Collings, *Ron Arad Talks to Matthew Collings*, London 2004, pp. 104–107; *Ron Arad: No Discipline*, exhibition catalogue, Centre Georges Pompidou, Paris, The MoMA, New York, 2008/9, pp. 80/81 (sketches and versions in steel and bronze)

“This chair is as straightforward as its name: one box, four sections, three hinges, four movements. The hinges are set on a torsion bar that provides a springy, surprisingly bouncy action”  
(*Ron Arad: No Discipline*, exhibition catalogue, Centre Georges Pompidou, Paris, The MoMA, New York, 2008/9, p. 80).

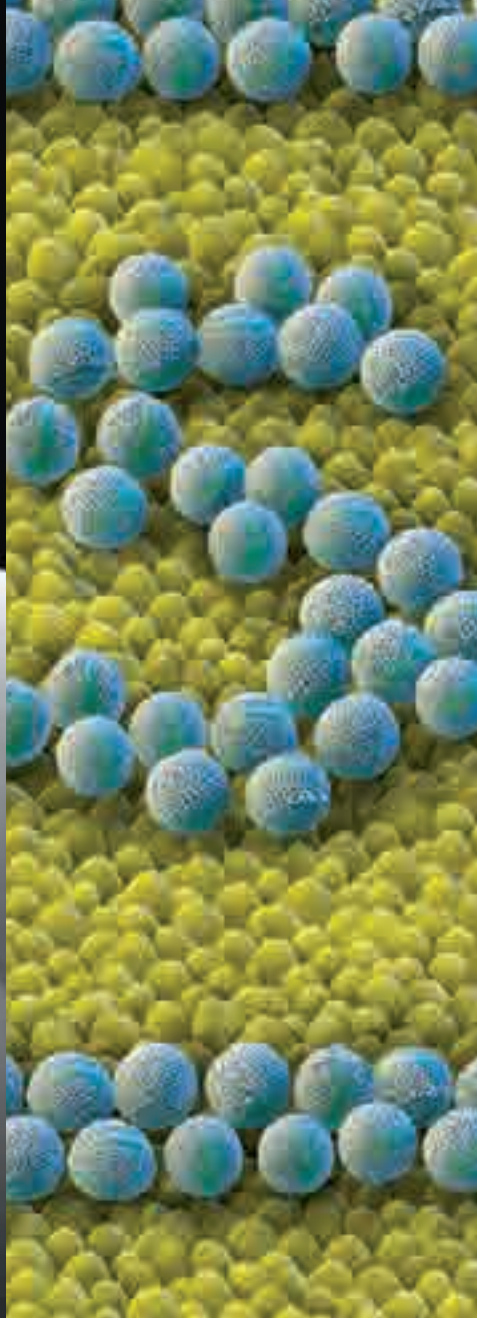




**What is happiness?**

How to find it?

**And what do we really do to be happy?**



What is happiness? How to find it? And what do we really do to be happy? The Happy Show, one of his most iconic projects, is the result of intense research carried out for over ten years about the concept of happiness.

Through the means of video, infographics, sculptures and interactive installations, as well as humor, provocation and interaction, this exhibition takes us on a journey through Sagmeister's mind and his innovative, seemingly simple perspective on how we can be happier.

He appeals to a more active approach to our search for happiness – including the idea that it can be trained, just like we train our body.  
(MAAT Lisboa)



23 +

**Gumball Personal Happiness Survey**, Stefan Sagmeister & Jessica Walsh for the "Happy Show", New York 2005/2012, installation of ten rubber ball dispensers, approx. 250 x 250 cm. (DRAX)

€ 15,000 – 20,000

US\$ 17,000 – 22,700

**Provenance:** Stefan Sagmeister, New York

**Exhibited:** *Stefan Sagmeister. The Happy Show*, ICA travelling exhibition, Philadelphia 2012; The Jewish Museum, New York 2013; MAK, Vienna 2015/16; Museum für Angewandte Kunst, Frankfurt am Main 2016; Museum für Gestaltung, Zurich 2017; MAAT, Lisbon 2018

Lit.: Stefan Sagmeister. *The Happy Show*, MAK, Wien 2015, published by the Institute of Contemporary Art, University of Pennsylvania, pp. 58/59

10 rubber ball dispensers measure visitor satisfaction on a 1-10 scale: the lower the bar graph over a machine, the less comfortable participants feel.



24 +

**Assuming Is Stifling**, Stefan Sagmeister & Matthias Ernstberger for Dai Nippon Printing Company, New York, 2004, digital print on paper, mounted on aluminium, 100 × 160 cm. (DRAX)

€ 6,000 – 12,000

US\$ 6,800 – 13,600

A unique object.

**Provenance:** Stefan Sagmeister, New York

**Exhibited:** *Stefan Sagmeister. The Happy Show*, ICA travelling exhibition, Philadelphia 2012; The Jewish Museum, New York 2013; MAK, Vienna 2015/16; Museum für Angewandte Kunst, Frankfurt am Main 2016; Museum für Gestaltung, Zurich 2017; MAAT, Lisbon 2018

**Lit.:** Stefan Sagmeister. *The Happy Show*, MAK, Wien 2015, published by the Institute of Contemporary Art, University of Pennsylvania 2012, pp. 110/111, pp. 180/181

“Assuming is stifling”, a statement applying not just to our own design practice but also containing the truth that my assumptions are often wrong, they fence me in.”  
(Stefan Sagmeister)



“The title of this work (and its content) is among the few things I have learned in my life so far (some of the others are: Having guts always works out for me and Everything I do always comes back to me). Broken up into 5 parts Trying/to look/good/limits/my life and displayed in sequence as typographic billboards in Paris, they work like a sentimental greeting card left in the park.”  
(Stefan Sagmeister)





25 +

**Trying to Look Good Limits My Life**, Stefan Sagmeister & Matthias Ernstberger for Art Grandeur Nature, New York and Paris, 2004, digital prints on paper, mounted on Sintra board, five parts, each 100 x 132 cm. (DRAX)

€ 12,000 – 20,000

US\$ 13,600 – 22,700

A unique object.

**Provenance:** Stefan Sagmeister, New York

**Exhibited:** *Stefan Sagmeister. The Happy Show*, ICA travelling exhibition, Philadelphia 2012; The Jewish Museum, New York 2013; MAK, Vienna 2015/16; Museum für Angewandte Kunst, Frankfurt am Main 2016; Museum für Gestaltung, Zurich 2017; MAAT, Lisbon 2018

**Lit.:** Stefan Sagmeister. *The Happy Show*, MAK, Wien 2015, published by the Institute of Contemporary Art, University of Pennsylvania, pp.84-93, pp.180/181





26 +

**Money Does Not Make Me Happy, Stefan Sagmeister & Ken Miki**, New York, 2004, digital prints on paper, mounted on aluminium, six parts, each 80 x 100 cm. (DRAX)

€ 12,000 – 20,000      US\$ 13,600 – 22,700

A unique object.

**Provenance:** Stefan Sagmeister, New York

**Exhibited:** *Stefan Sagmeister. The Happy Show*, ICA travelling exhibition, Philadelphia 2012; The Jewish Museum, New York 2013; MAK, Vienna 2015/16; Museum für Angewandte Kunst, Frankfurt am Main 2016; Museum für Gestaltung, Zurich 2017; MAAT, Lisbon 2018

**Lit.:** Stefan Sagmeister. *The Happy Show*, MAK, Wien 2015, published by the Institute of Contemporary Art, University of Pennsylvania, Abb. pp. 26-37, p. 183





27 +

**Drugs Are Fun in the Beginning but Become a Drag Later On, Stefan Sagmeister & Matthias Ernstberger** for copy magazine, New York and Vienna, 2006, photographs by Bela Borsodi, digital prints on paper, mounted on aluminium, six parts, each 65 x 132 cm. (DRAX)

€ 12,000 – 20,000

US\$ 13,600 – 22,700

Unique items.

**Provenance:** Stefan Sagmeister, New York

**Exhibited:** *Stefan Sagmeister. The Happy Show*, ICA travelling exhibition, Philadelphia 2012; The Jewish Museum, New York 2013; MAK, Vienna 2015/16; Museum für Angewandte Kunst, Frankfurt am Main 2016; Museum für Gestaltung, Zurich 2017; MAAT, Lisbon 2018

**Lit.:** Stefan Sagmeister. *The Happy Show*, MAK, Wien 2015, published by the Institute of Contemporary Art, University of Pennsylvania, pp. 96-107, pp. 180/181



Part of the series

***“Things I have learned in my life so far”.***

Conceived for the Austrian magazine copy magazine, which commissioned a monthly artistic commission to various artists / designers in 2006. The pages designed by Sagmeister are always at the beginning of the article and, distributed over the entire magazine, produce a coherent sentence:

Drugs / are fun / in the beginning / but /  
become a drag / later on.

If you pedal long and hard enough on this bike, you will create the energy needed to light up the neon typography.

“Every single time I think I should do this” or “I should try that and then don’t follow through and actually do it, the uncompleted action creates a little nagging but otherwise empty space in my mind. I’ll also miss out on the satisfying feeling that comes with the completion of a project.”  
(Stefan Sagmeister)

28 +

**Actually Doing the Things I Set Out to Do Increases My Overall Level of Satisfaction, Stefan Sagmeister & Jessica Walsh & Santiago Carrasquilla**, produced by Kevin O’Callaghan, New York, 2012, room installation with a bicycle on an aluminium pedestal, neon writing, metal fittings for mounting the neon glass, neon writing approx. 546 x 965 cm. (DRAX)

€ 40,000 – 70,000

US\$ 45,400 – 79,400

A unique object.

**Provenance:** Stefan Sagmeister, New York

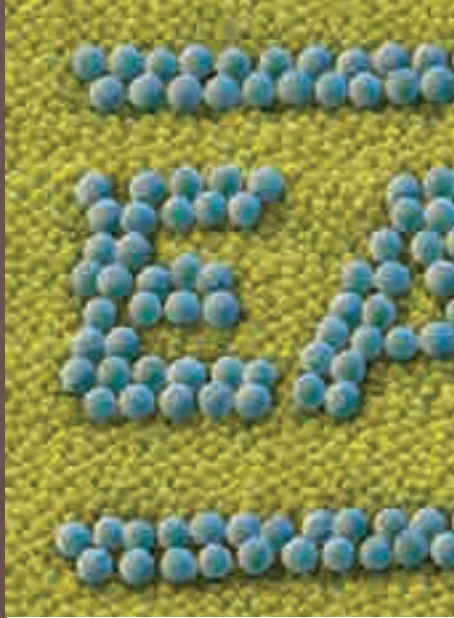
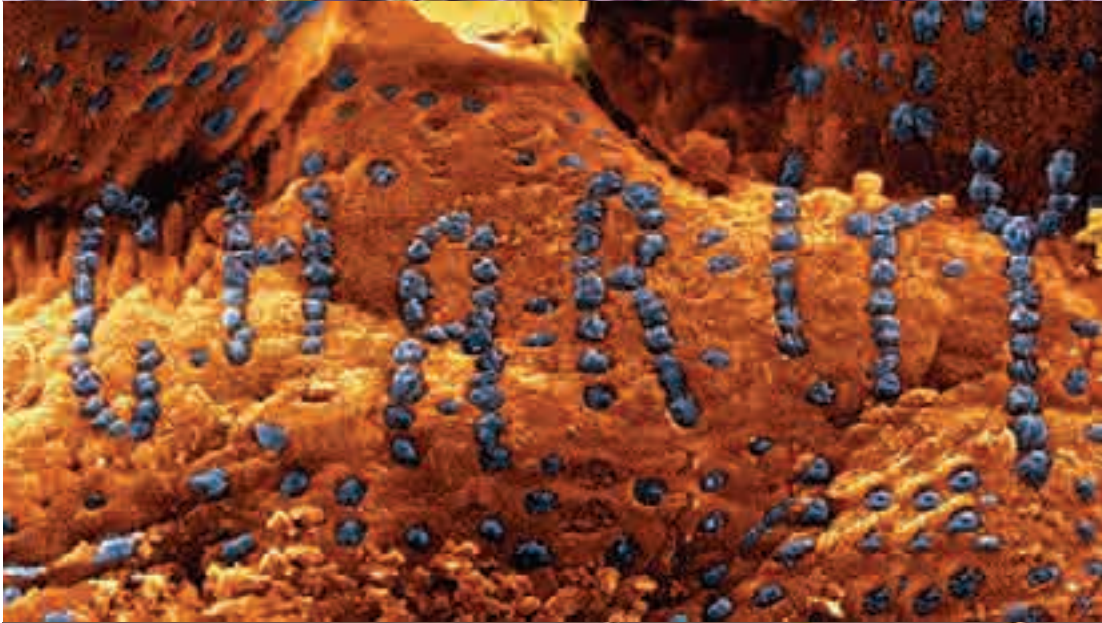
**Exhibited:** *Stefan Sagmeister. The Happy Show*, ICA travelling exhibition, Philadelphia 2012; The Jewish Museum, New York 2013; MAK, Vienna 2015/16; Museum für Angewandte Kunst, Frankfurt am Main 2016; Museum für Gestaltung, Zurich 2017; MAAT, Lisbon 2018

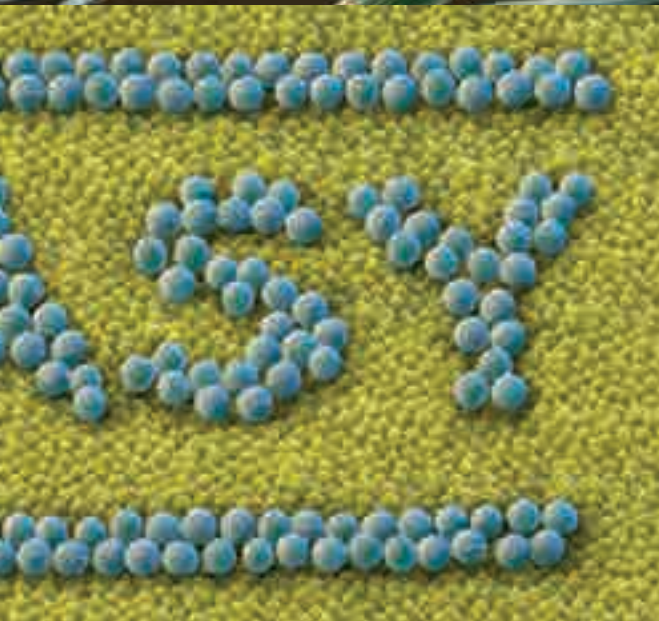
**Lit.:** Stefan Sagmeister. *The Happy Show*, MAK, Wien 2015, published by the Institute of Contemporary Art, University of Pennsylvania, pp. 113-116, pp. 174/175











Part of the series

**“Things I have learned in my life so far”.**

Designed for the Austrian magazine *copy* magazine, which commissioned a monthly artistic commission to various artists / designers in 2006. The pages designed by Sagmeister are always at the beginning of the article and result - distributed over the entire magazine - in a coherent sentence:

Starting / a / charity / is / surprisingly / easy.

29 +

**Starting a Charity is Surprisingly Easy, Stefan Sagmeister & Traian Stanesco** for *copy* magazine, New York and Vienna, 2005, photographs by Oliver Meckes & Nicole Ottawa, digital prints on paper, mounted on aluminium, six parts, each 64 x 83 cm. (DRAX)

€ 8,000 – 15,000

US\$ 9,100 – 17,000


A unique object.

**Provenance:** Stefan Sagmeister, New York

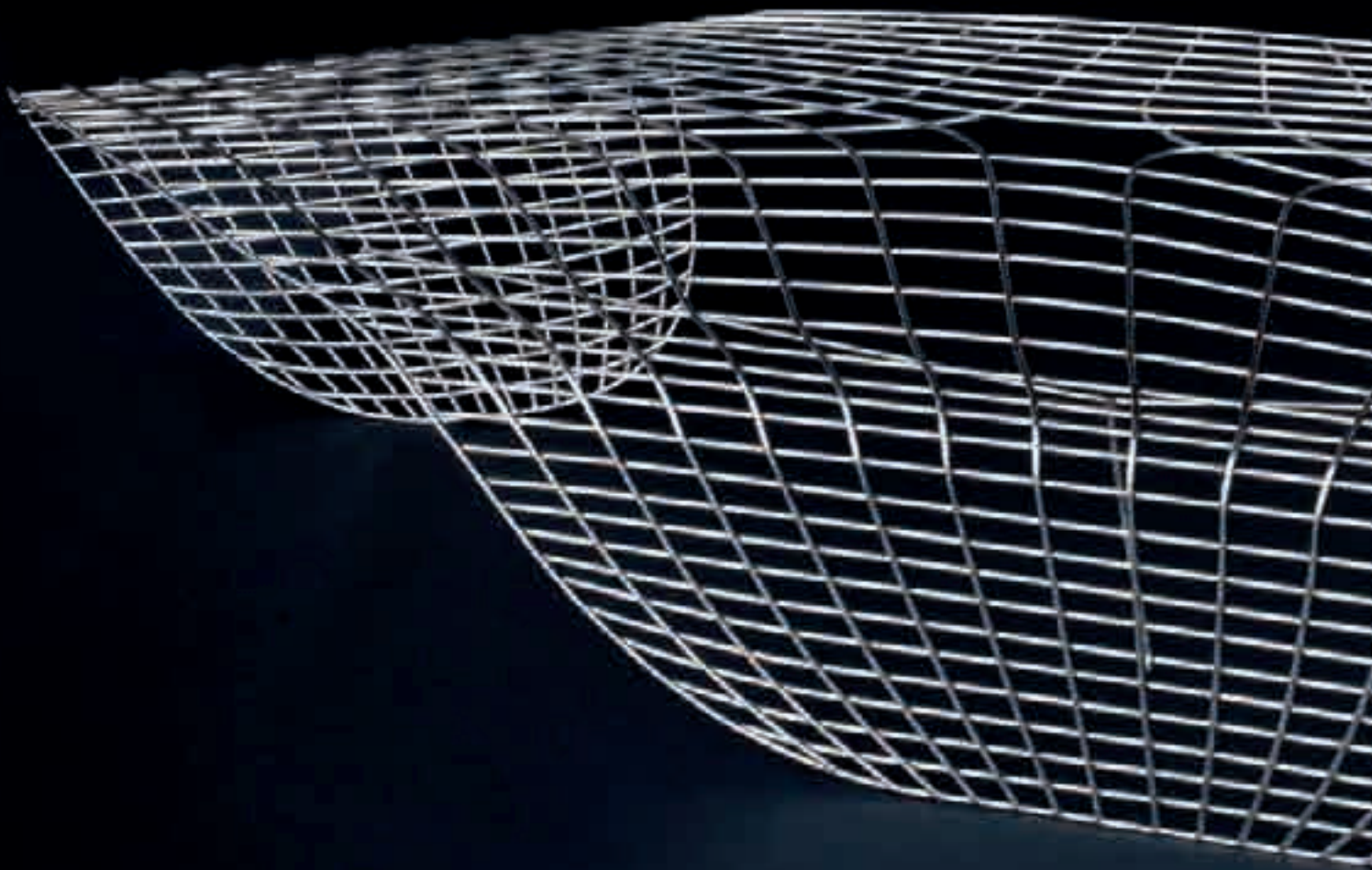
**Exhibited:** *Stefan Sagmeister. The Happy Show*, ICA travelling exhibition, Philadelphia 2012; The Jewish Museum, New York 2013; MAK, Vienna 2015/16; Museum für Angewandte Kunst, Frankfurt am Main 2016; Museum für Gestaltung, Zurich 2017; MAAT, Lisbon 2018

**Lit.:** Stefan Sagmeister. *The Happy Show*, MAK, Wien 2015, published by the Institute of Contemporary Art, University of Pennsylvania, pp. 180-181.





The form of the bench was created with computer-generated splines for which delicate stainless-steel wires were welded to form a complex structure composed of spherical planes. Based on a hexagonal structure, the asymmetrical bench rests on three unequal legs, and still the load is evenly distributed over the fine wires – a play of foreground and background, of movement and balance.



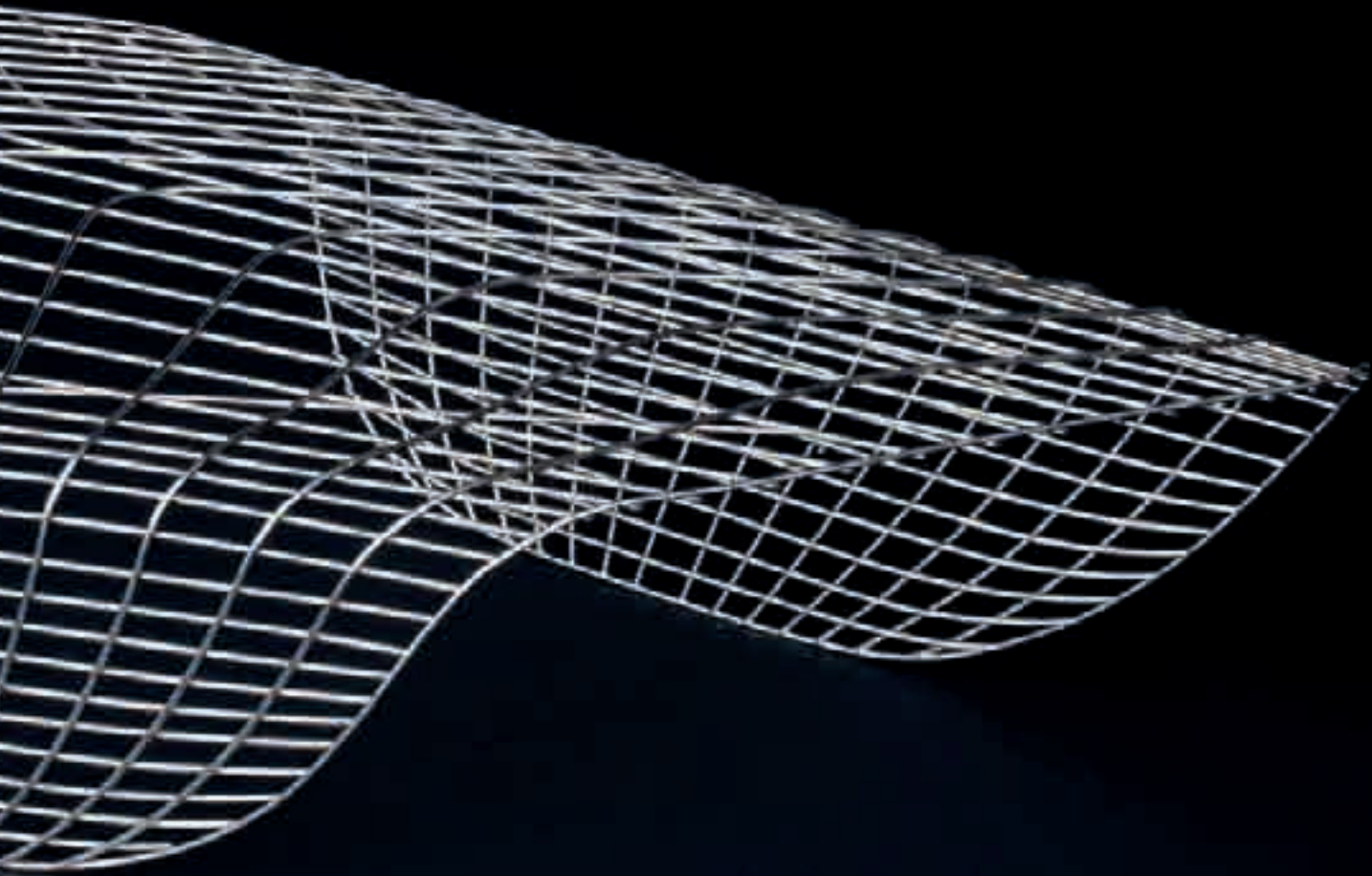
30 –

A “**Sphere Bench**”, designed by **Thomas Feichtner** in 2018, manufactured by H + S Zauntechnik, Austria, welded stainless steel wires, length 258 cm, width 90 cm, height 46 cm. (DRAX)

€ 15,000 – 25,000

US\$ 17,000 – 28,400

A unique object. With a certificate. Designed and realised for the 2018 Vienna Design Week.





31

A “Twisted” side table, designed by Philip Michael Wolfson in 2009, for Designlush, New York, acrylic stone (Corian), 24-karat gold leaf, signed: PM Wolfson, 60 x 60 cm, height 44 cm. (DRAX)

€ 6,000 – 9,000

US\$ 6,800 – 10,200

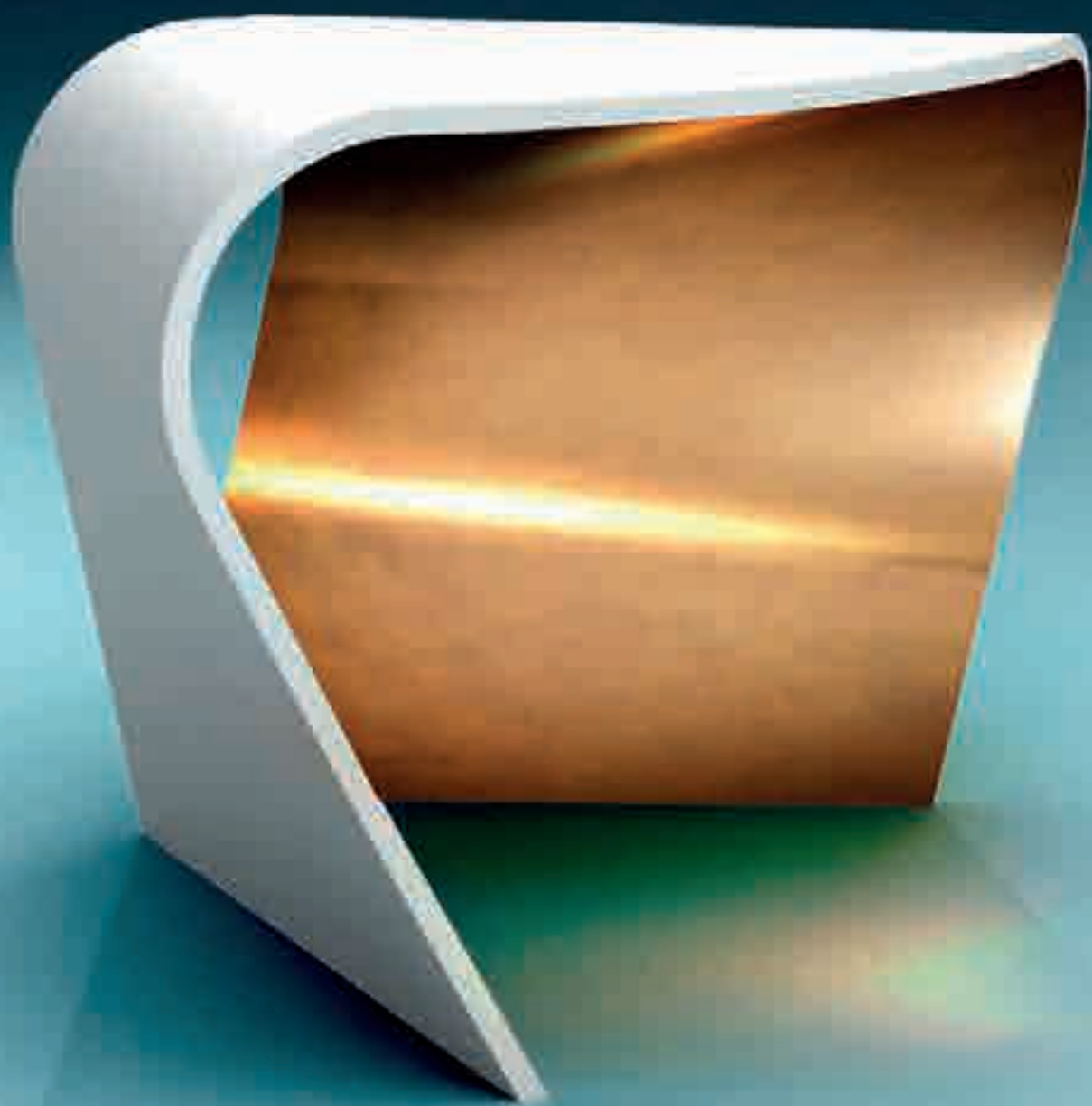
From the limited series of eight. Part of the “Twisted” series, which also encompassed a couch table, a stool, a bench, and a desk.

**Exhibited:** ICFF, Jacob K. Javits Convention Center, New York 2012

**Provenance:** Philip Michael Wolfson, London









32

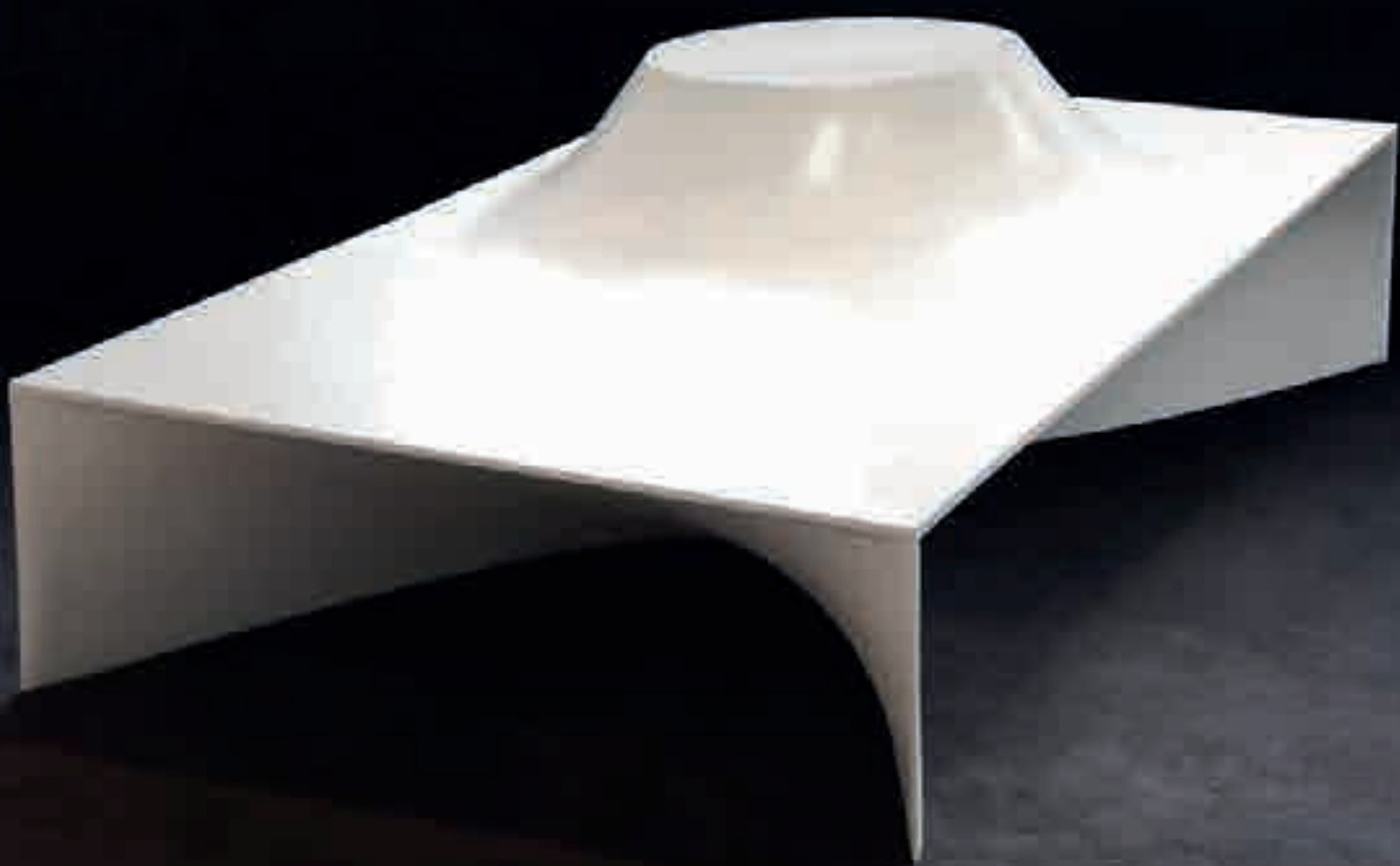
An "Eruption" coffee table, designed by Philip Michael Wolfson in 2009, white acrylic stone (Corian), signed, dated, and numbered: PM Wolfson/ 09/ 2/8, height 40 cm, 140 x 90 cm. (DRAX)

€ 7,000 – 12,000

US\$ 7,900 – 13,600

No. 2 from the limited edition of eight.

**Provenance:** Philip Michael Wolfson, London





33

A "Purple Line" low lounge, designed by **Philip Michael Wolfson**, 2007, for Patrick Brillet Fine Art Limited, London, purple coated fibreglass, signed: PM Wolfson, height 62 cm, width 100 cm, depth 80 cm, height of seat 35 cm. (DRAX)

€ 10,000 – 15,000

US\$ 11,300 – 17,000

Unique in this colour. From a series of altogether ten examples, each of which is individually coloured.

**Provenance:** Philip Michael Wolfson, London

**Exhibited:** Super Design, No. 1, The Piazza, London 2007

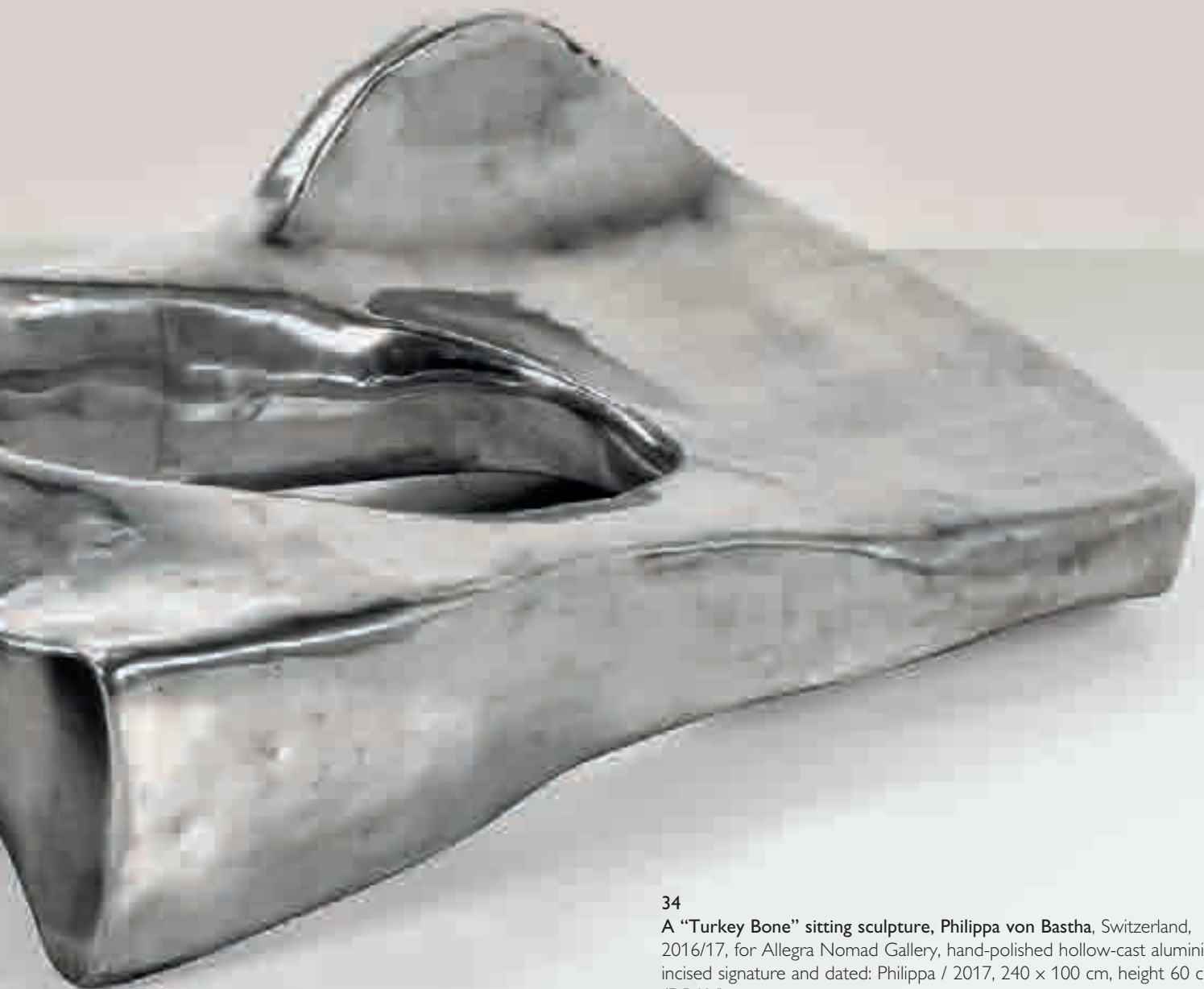
**Lit.:** R. Klanten, *Desire. The Shape of Things to Come*, Berlin 2008, p. 86 (a differently coloured model); S. Lovell, *Limited Editions: Prototypes, One-Offs and Design Art Furniture*, Basel 2009, p. 163





“It moves, it is liquid, and above all it has a life of itself. The obvious anthropomorphism of this piece is accompanied by grace and mystery and finally by a grain of humour. When entitling ‘Turkey Bone’, Philippa von Bastha opposed cultural visual allusions (in this case Moore, Arp, Hadid) in a cohesive approach balanced between art and design. Having no explicit ‘mode d’emploi’, it is not to be employed but visited, challenging the viewer and/or the user. We can call it ‘Art to Use.’”  
(M. Nazarie)





34

A “Turkey Bone” sitting sculpture, Philippa von Bastha, Switzerland, 2016/17, for Allegra Nomad Gallery, hand-polished hollow-cast aluminium, incised signature and dated: Philippa / 2017, 240 x 100 cm, height 60 cm. (DRAX)

€ 15,000 – 25,000

US\$ 17,000 – 28,400

A unique item.

Exhibited: Art Geneva 2017, Sculpture Garden Quai Wilson

35

**A “Broken Ice” chandelier, Deborah Thomas\***,  
Great Britain, 1996/1998, hand-cut crystal glass  
fragments, steel wire, with 14 halogen lights  
(50-watt bulbs), height approx. 150 cm,  
diameter approx. 90 cm. (DRAX)

€ 12,000 – 18,000      US\$ 13,600 – 20,400

A unique object. With a sketch by Deborah Thomas  
and assembly instructions, as well as an invoice dated  
9 September 1998.

**Provenance:** private ownership, Vienna, commissioned  
from the artist in 1998







36

A pair of "Broken Ice" wall appliques,  
**Deborah Thomas\***, Great Britain, 1988/1998,  
hand-cut crystal glass fragments, steel, steel wire,  
height approx. 124 cm, width approx. 40 cm,  
depth approx. 20 cm. (DRAX)

€ 8,000 – 15,000

US\$ 9,100 – 17,000

Unique items. To be used as wall objects or – superimposed  
onto an extant light source – as wall lights.

**Provenance:** private ownership, Vienna; purchased from  
Pilar Goess in Vienna in 1998



“The reuse and recycling of materials to create modern, ethically responsible objects became an important trend within British design in the 1980s. Deborah Thomas’s “Northern Fleet” chandelier, which is constructed from shards of broken glass, is a spectacular example of this movement. ‘Skip Culture’, as it became known, was perhaps most famously embodied in the work of Ron Arad and of Creative Salvage – the collective of Tom Dixon, Mark Brazier Jones, Nick Jones, and later André Dubreuil. As the Creative Salvage manifesto of 1983 stated, ‘The key to Creative Salvage’s success does not lie in the expensive research and development costs of modern day products, but in the recycling of scrap to form stylish and functional artefacts for home and office’” (V & A Museum London).

37

**A “Northern Fleet” chandelier, Deborah Thomas\***, Great Britain 1988/1998, hand-cut crystal glass fragments, steel, steel wire, with 26 halogen lights (20-watt bulbs), height approx. 110 cm, diameter approx. 75 cm. (DRAX)

€ 15,000 – 25,000


US\$ 17,000 – 28,400

A unique object. With a sketch by Deborah Thomas and assembly instructions, as well as an invoice dated 21 May 1999.

**Provenance:** private ownership, Vienna, commissioned from the artist in 1998.







In 1903 Michael Leiss had his apartment in Reichgasse decorated by Adolf Loos, who according to surviving correspondence was a friend of his. In 1904, it was obviously Leiss who informed Lina Loos of her husband's decision to separate. When Leiss died in 1953, the furnishings remained in the possession of his widow Karoline, who bequeathed them to Gustav Wassmann after her death in 1971. The latter gave them to his daughter as a wedding present in 1973. Only parts of the furnishings, which in Loos literature were considered lost, have survived.

38

**A wardrobe, Adolf Loos**, for the **apartment of Michael Leiss**, Vienna, 1903, manufactured by F. O. Schmidt, solid mahogany and mahogany veneer, brass, the interior fitted with English drawers in oak, height 194 cm, width 160 cm, depth 77 cm, depth of the drawers 57 cm. (DRAX)

€ 45,000 – 55,000

US\$ 51,000 – 62,400

Original condition.

**Provenance:** apartment of Michael and Karoline Leiss, 1130 Vienna, No. 16 Reichgasse (today No. 16 Beckgasse); bequeathed to Gustav Wassmann, Vienna, in 1971; from 1973 on owned by the latter's daughter and sold in 1989; private ownership, Vienna

**Lit.:** B. Rukschcio, R. Schachel, *Adolf Loos. Leben und Werk*, Salzburg 1982, p. 432, no. 23; B. Rukschcio, *Studie zu Entwürfen, Projekten und ausgeführten Bauten von Adolf Loos*, Vienna 1973, W.V.W. 24.03; E. B. Ottillinger, *Adolf Loos. Wohnkonzepte und Möbelentwürfe*, Salzburg/Vienna 1994, figs. 53–57 (compare the brass handle in the boudoir of the Turnovsky apartment).





39

**A pair of armchairs, Adolf Loos, for the apartment of Michael Leiss, Vienna, 1903, manufactured by F. O. Schmidt, polished mahogany, upholstered and covered with leather, on brass-mounted castors, height 70 cm, width 90 cm, depth 68 cm, height of seat 40 cm. (DRAX)**

€ 34,000 – 45,000

US\$ 38,600 – 51,000

The wooden surface with original polish. The leather covering replaced about twenty years ago.

**Provenance:** apartment of Michael and Karoline Leiss, 1130 Vienna, No. 16 Reichgasse (today No. 16 Beckgasse); bequeathed to Gustav Wassmann, Vienna, in 1971; from 1973 on owned by the latter's daughter and sold in 1989; private ownership, Vienna

**Lit.:** B. Rukschcio, R. Schachel, *Adolf Loos. Leben und Werk*, Salzburg 1982, p. 432, no. 23; B. Rukschcio, *Studie zu Entwürfen, Projekten und ausgeführten Bauten von Adolf Loos*, Vienna 1973, W.V.W. 24.03





40

A pair of armchairs, **Adolf Loos**, for the **apartment of Michael Leiss**, Vienna, 1903, manufactured by F. O. Schmidt, polished mahogany, upholstered and covered with leather, on brass-mounted castors, height 70 cm, width 90 cm, depth 68 cm, height of seat 40 cm. (DRAX)

€ 34,000 – 45,000

US\$ 38,600 – 51,000

The wooden surface with original polish. The leather covering replaced about twenty years ago.

**Provenance:** apartment of Michael and Karoline Leiss, 1130 Vienna, No. 16 Reichgasse (today No. 16 Beckgasse); bequeathed to Gustav Wassmann, Vienna, in 1971; from 1973 on owned by the latter's daughter and sold in 1989; private ownership, Vienna

**Lit.:** B. Rukschcio, R. Schachel, *Adolf Loos. Leben und Werk*, Salzburg 1982, p. 432, no. 23; B. Rukschcio, *Studie zu Entwürfen, Projekten und ausgeführten Bauten von Adolf Loos*, Vienna 1973, W.V.W. 24.03











© E. B. Ottillinger, Adolf Loos. Wohnkonzepte und Möbelentwürfe, Salzburg/Vienna 1994, p. 149, fig. 201 (apartment Friedmann)



© E. B. Ottillinger, Adolf Loos. Wohnkonzepte und Möbelentwürfe, Salzburg/Vienna 1994, p. 147, fig. 200 (apartment Vogel)



#### 41

**A desk, Adolf Loos**, for the apartment of Michael Leiss, Vienna, 1903, manufactured by F. O. Schmidt, solid mahogany and mahogany veneer, brass, glass top, height 77.5 cm, width 160 cm, depth 85 cm. (DRAX)

€ 90,000 – 120,000

US\$ 102,100 – 136,100

Original condition. A free-standing piece. Loos also used this model for the studies of Dr. Hugo Haberfeld and Gustav Turnovsky in 1902, as well as for the apartment of Dr. Josef and Stephanie Vogl in Plzeň in 1929.

**Provenance:** apartment of Michael and Karoline Leiss, 1130 Vienna, No. 16 Reichgasse (today No. 16 Beckgasse); bequeathed to Gustav Wassmann, Vienna, in 1971; from 1973 on owned by the latter's daughter and sold in 1989; private ownership, Vienna

**Lit.:** B. Rukschcio, R. Schachel, *Adolf Loos. Leben und Werk*, Salzburg 1982, p. 432, no. 23; B. Rukschcio, *Studie zu Entwürfen, Projekten und ausgeführten Bauten von Adolf Loos*, Vienna 1973, W.V.W. 24.03; E. B. Ottillinger, *Adolf Loos. Wohnkonzepte und Möbelentwürfe*, Salzburg/Vienna 1994, p. 59, fig. 52, p.105, fig. 132 (study of Gustav Turnovsky), p. 147, fig. 200 (sitting room of Dr. Josef and Stephanie Vogl), p. 154, fig. 216 (study of Dr. Hugo Haberfeld), pp. 60–63, figs. 53–57 (compare the brass handle in the boudoir of the Turnovsky apartment).





© E. B. Ottillinger, Adolf Loos. Wohnkonzepte und Möbelentwürfe, Salzburg/Vienna 1994, p.105, fig. 132 (apartment Tumovsky)

© E. B. Ottillinger, Adolf Loos. Wohnkonzepte und Möbelentwürfe, Salzburg/Vienna 1994, p. 154, fig. 216 (apartment Haberfeld)





42  
A games table, Adolf Loos, for the apartment of Michael Leiss, Vienna, 1903, manufactured by F. O. Schmidt, solid mahogany and mahogany veneer, brass fittings, height 79.5 cm, 90 x 60/120 cm. (DRAX)

€ 22,000 – 28,000

US\$ 25,000 – 31,800

Original condition.

**Provenance:** apartment of Michael and Karoline Leiss, 1130 Vienna, No. 16 Reichgasse (today No. 16 Beckgasse); bequeathed to Gustav Wassmann, Vienna, in 1971; from 1973 on owned by the latter's daughter and sold in 1989; private ownership, Vienna

**Lit.:** B. Rukschcio, R. Schachel, *Adolf Loos. Leben und Werk*, Salzburg 1982, p. 432, no. 23; B. Rukschcio, *Studie zu Entwürfen, Projekten und ausgeführten Bauten von Adolf Loos*, Vienna 1973, W.V.W. 24.03; E. B. Ottillinger, *Adolf Loos. Wohnkonzepte und Möbelentwürfe*, Salzburg-Vienna 1994, pp. 60–63, figs. 53–57 (compare the brass handle in the boudoir of the Turnovsky apartment, 1902)





43

**A pair of chairs, Adolf Loos, for the apartment of Michael Leiss, Vienna, 1903, manufactured by F. O. Schmidt, polished mahogany, carved backs, the seats covered with reddish brown leather, height 91 cm, width 44 cm, depth 45 cm, height of seat 47 cm. (DRAX)**

€ 14,000 – 18,000

US\$ 15,900 – 20,400

Original condition

**Provenance:** apartment of Michael and Karoline Leiss, 1130 Vienna, No. 16 Reichgasse (today No. 16 Beckgasse); bequeathed to Gustav Wassmann, Vienna, in 1971; from 1973 on owned by the latter's daughter and sold in 1989; private ownership, Vienna

**Lit.:** B. Rukschcio, R. Schachel, *Adolf Loos. Leben und Werk*, Salzburg 1982, p. 432, no. 23; B. Rukschcio, *Studie zu Entwürfen, Projekten und ausgeführten Bauten von Adolf Loos*, Vienna 1973, W.V.W. 24.03





The carved mirror frame, in its combination of geometric squares and more organic laurel branches, betrays characteristic features of Josef Hoffmann's language of form. It is known that Max Welz realised Wiener Werkstätte designs at the time and produced frames based on designs by Hoffmann and Dagobert Peche.

44

**A large wall mirror**, the design attributed to **Josef Hoffmann**, Vienna, c. 1920/25, manufactured by Max Welz, carved and gilded limewood, wooden back, paper label: Max Welz Wien, 140 x 120 cm, depth 8 cm. (DRAX)

€ 15,000 – 20,000

US\$ 17,000 – 22,700

**Provenance:** uninterrupted family ownership, 1190 Vienna, Hochenegg-Gasse 3 (the villa demolished some years ago)



Although no carpet designs by the Austrian architect Hans Steineder (1904–1976) are documented in literature, this work is stylistically closely related to his early buildings and interiors. The short horizontal stripes rhythmically repeated along the edges of the carpet are reminiscent of the combinations of three or four flat ornaments Steineder preferably used for façades and interiors, such as for the Villa Stocker or the mosaic flooring at the school at Attnang-Puchheim.

45

**A carpet**, designed by **Hans Steineder\***, Austria, c. 1930, slit Kilim rug, wool on cotton, 195 x 130 cm. (DRAX)

€ 6,000 – 10,000

US\$ 6,800 – 11,300

A unique specimen.

**Provenance:** private ownership, Linz, Austria; private ownership, Vienna, acquired in 2015

**Lit.:** cf. *Viel zu modern. Hans Steineder. Architekt*, exhibition catalogue, Architekturzentrum Wien (AZW) 1999, p. 1, p.14, p. 65; F. Achleitner, *Österreichische Architektur des 20. Jahrhunderts*, vol. 1, p. 168, p. 171; Architekturzentrum Wien (AZW), estate of Hans Steineder.



A chair, designed by **Franz Singer**, Vienna, c. 1927, partially black stained solid pear, shellac polish, the seats with black jute strap support, a woven cane insert to the back, height 90 cm, width 45 cm, depth 49.5 cm, height of seat 33 cm. (DRAX)

€ 80,000 –130,000

US\$ 91,000 – 147,500

Original condition.

**Provenance:** apartment of Emmi Condor, No. 7 Rathausstrasse, 1010 Vienna, until 1988

Certificate issued by the architect Georg Schrom on 24 January 2019.

**Lit.:** St. Trauttmannsdorff, G. Schrom, 2 x Bauhaus in Wien, 1988, p. 98, fig. p. 101; C. Blauenstein, Das moderne Wohnprinzip. Zur Ausstellung Franz Singer – Friedl Dicker, in: Bauform, 22, 1989, pp. 11/12; D. Guardigli, A. Maniscalco, Franz Singer e Friedl Dicker, architetture e arredi 1924-1934, in: Domus, 1992, pp. 76ff (similar examples)

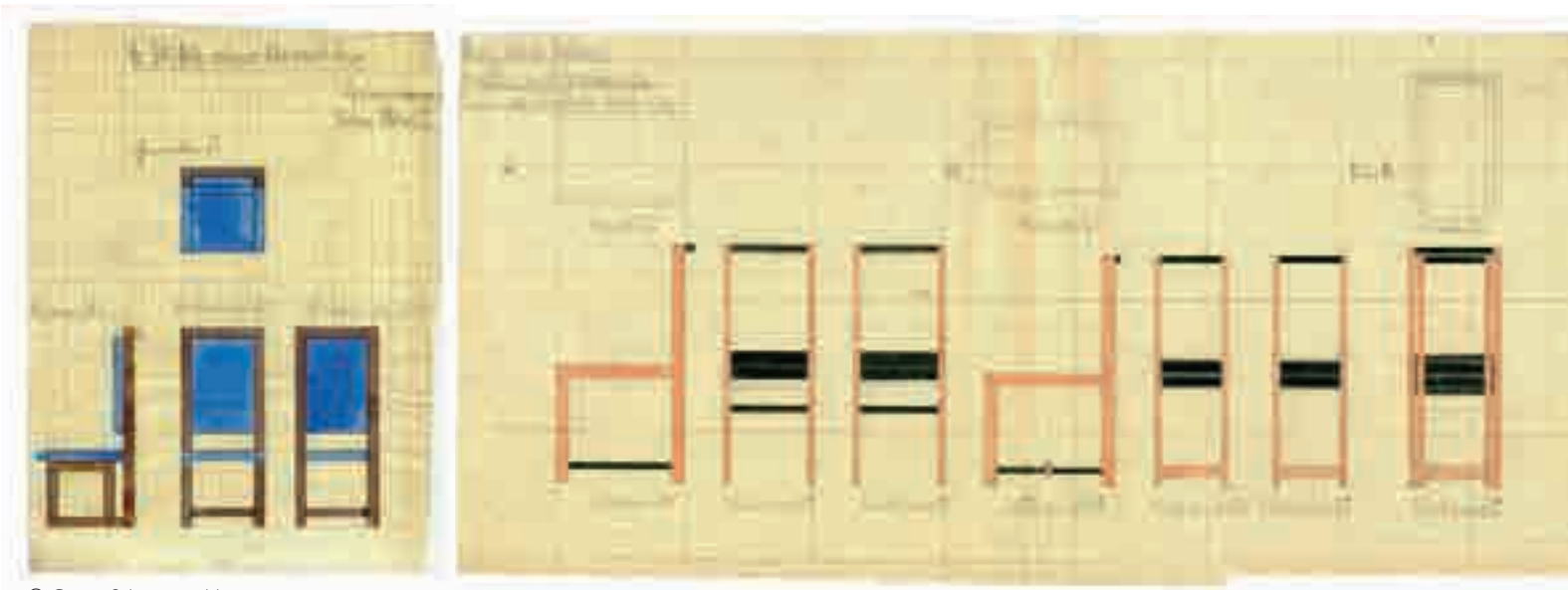


The chair was used in the apartment of the Condor family of industrialists at No. 7 Rathausstraße. According to the family, there was a relationship with Hugo and Alice Moller, whose apartment in the nearby No. 9 Reichsratstraße had been decorated by Franz Singer and Friedl Dicker in 1927. There is evidence that of the Moller furnishings only a suite of seating furniture survived, which is now conserved at the Neue Pinakothek in Munich. It is impossible to reconstruct how many pieces of furniture were actually produced on the basis of the known sketches.

Franz Singer and Friedl Dicker ran the architectural office Singer & Dicker at No. 2 Wasserburggasse in Vienna between 1925 and 1931, and from 1927 on Singer had a second office in Schadeckgasse. This studio was run by his employee Poldi Schrom until 1938, after Singer had transferred his business to London from 1934 on. The plans, sketches, files, and correspondence were conserved after the office had been closed down and are now in the archive of Georg Schrom, Poldi Schrom's nephew.







© Georg Schrom archive

Franz Singer and Friedl Dicker were among the few Austrian architects who had received their training at the Bauhaus in Weimar (1919-1923). Receiving only few building contracts, they concentrated on the interior decoration of apartments and shops that were conceptually characterised by formally austere, functionalist, and room-saving designs such as folding furniture and stacking chairs. Singer's "principle of modern living" was defined along the lines of "the economy of time, space, and money".

"This chair design is characterised by its low seat and overly tall backrest, led up at a right angle. These features can also be found in chair types Franz Singer designed for the apartment of Hugo and Alice Moller (see the sketch). There are no drawings for this chair among the documents I keep, but it seems to be a variant of the nesting chair designed for Alice Moller's music and living room. As can be seen in the first layout drawing, it can be pushed underneath a larger chair, similar to the idea of nesting tables. A further feature typical of Franz Singer is how the legs are set off at the rear. Moreover, he experimented with the covering. The woven cane insert is pulled over the curved wooden frame – the black dyed jute straps are mounted flush with the surface of the seat.

The choice of materials and the colours similarly recur in Singer's later furniture designs: the use of various hardwoods such as beech, maple, or muted pear – with parts of the frames stained in colours. These characteristics can also be found in the wooden stacking chair Model F.S. Type S100. The frame of this model was made of beech or birch – it is indicated in the first layout drawing which parts should be stained black. A similar model was also produced in 1932 for the kindergarten of the Goethehof housing estate in Vienna.

In 1927 Franz Singer and his colleague and collaborator Bruno Pollak began developing telescope and stackable furniture, which was used for a number of interior decoration projects." (Georg Schrom)





After his father's death in 1936, the Austrian painter Georg Jung took over the family-owned Grand Hotel de l'Europe in Salzburg. This caused him to focus more on interior design. A series of different furniture was created based on Jung's designs and executed in his own workshops.

The fabrics - rough textured wool fabrics - were imported from England. Preferred colors were rusty red, brown and various gray combinations. Only a few of these furniture are preserved.

47

**A Daybed, Georg Jung**, Vienna, 1935-1938, wood covered with black fabric, applied horizontal bulges, salmon coloured textile fabric, bolster (replaced), height 49.5 cm, length 220 cm, width 95 cm. (DRAX)

€ 8,000 – 15,000

US\$ 9,100 – 17,000

A unique object

**Provenance:** private ownership Vienna

**Lit.:** A. Rohrmoser, Georg Jung. 1899-1957, Museum Carolino Augusteum, Salzburg 1982, pp. 8-13 (comparable armchair and daybed)







48

Six designs for vases, Ernestine (Erna) Kopriva, Vienna, 1930, pencil and body colour on thin cardboard, partly collaged, each 50 x 33 cm. (DRAX)

€ 6,000 – 10,000

US\$ 6,800 – 11,300

Lit.: employment contract of 1 October 1931 between the School of Arts & Crafts, affiliated to the Austrian Museum of Art and Industry, and Ernestine Kopriva (in photocopy)



From Kopriva's portfolio with which she successfully applied at the School of Arts & Crafts as a teacher in the class of Josef Hoffmann. Immediately after completing her studies in 1919, Kopriva switched to the Wiener Werkstätte as a ceramist.

In 1928, she became Josef Hoffmann's assistant at the Vienna School of Arts & Crafts for a period of ten years, her focus being on teaching fashion.



Sigmund Primavesi was born in 1852 into the widely ramified Primavesi family of industrialists and bankers, who had their main seat in Olomouc in Moravia. He was the elder brother of Otto Primavesi, the prominent patron and financier of the Wiener Werkstätte, which had been founded by Josef Hoffmann and Koloman Moser in 1903. In 1915, after Fritz Waerndorfer, its first financier, had left, Otto and his wife Mäda took over to steer the fate of the company, which was facing bankruptcy. The couple remained deeply committed to the undertaking's cause until 1926. Otto and other members of the Primavesi family were friends with the leading artists of their time and particularly generous supporters of Josef Hoffmann and Gustav Klimt.

In 1922 Sigmund Primavesi married Maria (Mary), who inherited his possessions after his death in 1938. The estate inventory drawn up after Mary's death on 23 September 1949 also lists a share of  $51 \frac{2}{3}$  per cent in Gustav Klimt's designs for the famous mosaic frieze at Stoclet Palace in Brussels, on loan to the Austrian Museum of Art and Industry since the late 1920ies. Today they belong to the MAK – Austrian Museum of Applied Arts/Contemporary Art. Mary Primavesi died childless in 1949, and her bequest was divided up among five members of her family who sold the nine large cartoons in 1961 to the MAK whereas part of the interior decoration remained in family possession until recent days.



Mary (Maria) Primavesi









49

A set of a bench and two armchairs from the Villa Primavesi in Hinterbrühl, the design attributed to **Josef Hoffmann**, manufactured by Anton Pospischil, Vienna, c. 1905/7, black stained beechwood feet, upholstered and covered with original dark brown leather, bench: height 77 cm, length 190 cm, depth 72 cm, height of seat 45 cm. (DRAX)

€ 24,000 – 35,000

US\$ 27,200 – 39,700

Original condition

**Provenance:** Sigmund and Mary Primavesi; passed down by descent after Mary Primavesi's death in 1949; uninterrupted family ownership until 2018

**Lit.:** a comprehensive compilation of family documents such as birth and death certificates, ownership and estate inventories, invoices and photographs of Sigmund and Mary (Maria) Primavesi and other family members. Gustav Klimt. Erwartung und Erfüllung. Entwürfe zum Mosaikfries im Palais Stoclet/ Expectations and Fulfillment. Cartoons for the Mosaic Frieze at Stoclet House, MAK, Vienna 2012, especially pp. 93-95 (to Mary Primavesi and the Stoclet cartoons)



50

A pendant light from the Villa Primavesi in Hinterbrühl, Vienna, c. 1905/07, brass, ornamented glass balls, glass pendants, height c. 74 cm, diameter c. 35,5 cm. (DRAX)

EUR 12,000 – 20,000

US\$ 13,600 – 22,700

**Provenance:** Sigmund and Mary Primavesi; passed down by descent after Mary Primavesi's death in 1949; uninterrupted family ownership until 2018

**Lit.:** a comprehensive compilation of family documents such as birth and death certificates, ownership and estate inventories, invoices and photographs of Sigmund and Mary (Maria) Primavesi and other family members.

Gustav Klimt. Erwartung und Erfüllung. Entwürfe zum Mosaikfries im Palais Stoclet/ Expectations and Fulfillment. Cartoons for the Mosaic Frieze at Stoclet House, MAK, Vienna 2012, especially pp. 93-95 (to Mary Primavesi and the Stoclet cartoons)



51

A large pendant light from the Villa Primavesi in Hinterbrühl, Vienna, c. 1913/15, pewter-plated iron, linen, height approx. 164 cm, diameter approx. 66 cm. (DRAX)

€ 12,000 – 20,000

US\$ 13,600 – 22,700

**Provenance:** Sigmund and Mary Primavesi; passed down by descent after Mary Primavesi's death in 1949; uninterrupted family ownership until 2018

**Lit.:** a comprehensive compilation of family documents such as birth and death certificates, ownership and estate inventories, invoices and photographs of Sigmund and Mary (Maria) Primavesi and other family members.

Gustav Klimt. Erwartung und Erfüllung. Entwürfe zum Mosaikfries im Palais Stoclet/ Expectations and Fulfillment. Cartoons for the Mosaic Frieze at Stoclet House, MAK, Vienna 2012, especially pp. 93-95 (to Mary Primavesi and the Stoclet cartoons)



© C. Klein-Primavesi, Die Familie Primavesi. Kunst und Mode der Wiener Werkstätte, Vienna 2006, p. 92 (Josef Hoffmann, casket for the Winkelsdorf Country House, 1914-1922)

## 52

A pendant light from the Villa Primavesi in Hinterbrühl, the design attributed to **Josef Hoffmann**, Vienna, c. 1913/15, chased brass, glass pendants, height 112 cm, diameter 29cm. (DRAX)

€ 12,000 – 20,000

US\$ 13,600 – 22,700

**Provenance:** Sigmund and Mary Primavesi; passed down by descent after Mary Primavesi's death in 1949; uninterrupted family ownership until 2018

**Lit.:** a comprehensive compilation of family documents such as birth and death certificates, ownership and estate inventories, invoices and photographs of Sigmund and Mary (Maria) Primavesi and other family members. Gustav Klimt. Erwartung und Erfüllung. Entwürfe zum Mosaikfries im Palais Stoclet/ Expectations and Fulfillment. Cartoons for the Mosaic Frieze at Stoclet House, MAK, Vienna 2012, especially pp. 93-95 (to Mary Primavesi and the Stoclet cartoons)

Note the stylistic similarities to works by Josef Hoffmann designed for Otto and Mäda Primavesi, such as the casket for the Winkelsdorf Country House

53

A small dresser from the Villa Primavesi in Hinterbrühl, the design attributed to Josef Hoffmann, manufactured by Anton Pospischil, Vienna, c. 1905/7, solid pear and pear veneer, brass mounts, bombé front, mirrored rear wall, black marble top, extensible tray, height 133.5 cm, width 120 cm, depth 60 cm. (DRAX)

€ 12,000 – 18,000

US\$ 13,600 – 20,400

**Provenance:** Sigmund and Mary Primavesi; passed down by descent after Mary Primavesi's death in 1949; uninterrupted family ownership until 2018

**Lit.:** a comprehensive compilation of family documents such as birth and death certificates, ownership and estate inventories, invoices and photographs of Sigmund and Mary (Maria) Primavesi and other family members.

Gustav Klimt. Erwartung und Erfüllung. Entwürfe zum Mosaikfries im Palais Stoclet/ Expectations and Fulfillment. Cartoons for the Mosaic Frieze at Stoclet House, MAK, Vienna 2012, especially pp. 93-95 (to Mary Primavesi and the Stoclet cartoons)









54

A set of a bench and two armchairs from the Villa Primavesi in Hinterbrühl, the design attributed to **Josef Hoffmann**, manufactured by Anton Pospischil, Vienna, c. 1905/7, black stained beech feet, upholstered and covered with light blue silk velvet, bench: height 78 cm, length 144 cm, depth 80 cm, armchair: height 71 cm, width 86 cm, depth 78 cm, height of seat 45 cm. (DRAX)

€ 22,000 – 35,000

US\$ 25,000 – 39,700

Original condition

**Provenance:** Sigmund and Mary Primavesi; passed down by descent after Mary Primavesi's death in 1949; uninterrupted family ownership until 2018

**Lit.:** a comprehensive compilation of family documents such as birth and death certificates, ownership and estate inventories, invoices and photographs of Sigmund and Mary (Maria) Primavesi and other family members. Gustav Klimt. Erwartung und Erfüllung. Entwürfe zum Mosaikfries im Palais Stoclet/ Expectations and Fulfillment. Cartoons for the Mosaic Frieze at Stoclet House, MAK, Vienna 2012, especially pp. 93-95 (to Mary Primavesi and the Stoclet cartoons)



55 Detail

55

**A shelf structure from the Villa Primavesi in Hinterbrühl,** Austria, 1920s, walnut veneer, height 130.5 cm, length 100 cm, depth 33.5 cm. (DRAX)

€ 6,000 – 12,000

US\$ 6,800 – 13,600

**Provenance:** Sigmund and Mary Primavesi; passed down by descent after Mary Primavesi's death in 1949; uninterrupted family ownership until 2018

**Lit.:** a comprehensive compilation of family documents such as birth and death certificates, ownership and estate inventories, invoices and photographs of Sigmund and Mary (Maria) Primavesi and other family members.

Gustav Klimt. Erwartung und Erfüllung. Entwürfe zum Mosaikfries im Palais Stoclet/ Expectations and Fulfillment. Cartoons for the Mosaic Frieze at Stoclet House, MAK, Vienna 2012, especially pp. 93-95 (to Mary Primavesi and the Stoclet cartoons)

56

**A carpet from the Villa Primavesi in Hinterbrühl,** the design attributed to **Maria Likarz-Strauss**, Vienna, c. 1925, hand-woven wool, 340 x 240 cm. (DRAX)

€ 12,000 – 18,000

US\$ 13,600 – 20,400

**Provenance:** Sigmund and Mary Primavesi; passed down by descent after Mary Primavesi's death in 1949; uninterrupted family ownership until 2018

**Lit.:** a comprehensive compilation of family documents such as birth and death certificates, ownership and estate inventories, invoices and photographs of Sigmund and Mary (Maria) Primavesi and other family members.

Gustav Klimt. Erwartung und Erfüllung. Entwürfe zum Mosaikfries im Palais Stoclet/ Expectations and Fulfillment. Cartoons for the Mosaic Frieze at Stoclet House, MAK, Vienna 2012, especially pp. 93-95 (to Mary Primavesi and the Stoclet cartoons)

Compare designs by Maria Likarz-Strauss at the MAK Archives in: Ch. Thun-Hohenstein, A. Völker, *Die unbekannte Wiener Werkstätte. Stickereien und Spitzen 1906 bis 1930*, Vienna 2017, p. 122

Maria Likarz (1893–1971) already worked for the Wiener Werkstätte while still studying under Josef Hoffmann at the School of Arts & Crafts. She continued working for the Wiener Werkstätte except for an interruption at Burg Giebichenstein between 1916 and 1920 until 1938.







57

A circular table from a games room at the Purkersdorf Sanatorium, designed by **Josef Hoffmann** in 1903 for the Purkersdorf Sanatorium, manufactured by the Wiener Werkstätte, brown stained oak, the base covered with hammered white metal, the circular top with a glass insert, supported on four column legs and a square bottom plate, height 63 cm, diameter 90 cm. (DRAX)

€ 10,000 – 18,000

US\$ 11,300 – 20,400

**Provenance:** Inner Mission, Vienna; private collection, Vienna, 1972, from where acquired in 2005; private ownership, USA, ever since





58

**A set of nesting tables**, the design attributed to **Josef Hoffmann** for the Wiener Werkstätte, Vienna, c. 1925, solid walnut and walnut veneer, four parts, height 65 cm, width 58 cm, depth 44 cm. (DRAX)

€ 26,000 – 35,000

US\$ 29,500 – 39,700

A rare design, probably a custom-made set, which can be assigned to Josef Hoffmann for its formal rigour and style, even if it is not documented in literature.

**Provenance:** private ownership, Vienna



59

A set of six armchairs, designed by **Josef Frank** for Haus & Garten, Vienna, c. 1930/33, walnut, woven cane seat and back, height 86 cm, width 61 cm, depth 58 cm, height of seat 45 cm. (DRAX)

€ 15,000 – 20,000

US\$ 17,000 – 22,700

Original condition.

Frank used a slightly modified form of this model after his emigration to Sweden in 1934 for the Svensk Tenn furniture programme.

**Provenance:** a villa in 1190 Vienna

**Lit.:** cf. M. Ott-Wodni, *Josef Frank 1885–1967. Raumgestaltung und Möbeldesign*, Vienna/Salzburg 2015, p. 333, M-WV 444 (the model for Svensk Tenn in the 1934 autumn show)

60

A side table, designed by **Josef Frank** for Haus & Garten, Vienna, c. 1925, solid walnut and walnut veneer, blossom-shaped top, height 57 cm, diameter 55 cm. (DRAX)

€ 8,000 – 13,000

US\$ 9,100 – 14,700

Rare in this shape.

59





60



59

61

A rare cocktail cabinet, designed by **Josef Frank**, Vienna, c. 1927/30, solid walnut and walnut veneer, sliding shelves, brass handles, the tray and interior shelves made of cream coloured marbled glass, interior lighting, height 135 cm, width 128 cm, depth 32 cm. (DRAX)

€ 22,000 – 30,000

US\$ 24,900 – 34,000

Original condition.

**Provenance:** private ownership, Upper Austria









62

A carpet, designed by **Ivan da Silva-Bruhns**, manufactured by Manufacture de Savigny, Savigny-sur-Orge, France, c. 1930, hand-knotted wool, knotted signature: da Silva Bruhns, approx. 291 x 197 cm. (DRAX)

€ 4,000 – 8,000

US\$ 4,500 – 9,100

Lit.: cf. S. Day, *Art Deco Masterworks. The Carpets of Ivan da Silva Bruhns* in: *Hali, The International Magazine of Antique Carpet and Textile Art*, no. 105, July/August 1999, pp. 78–81; S. Day, *Art Deco and Modernist Carpets*, San Francisco 2002, pp. 56–58 (on the work of Ivan da Silva Bruhns).

63

A rare "Snake Chair", designed by Poul Henningsen, c. 1932, manufactured by V. A. Hoffding, Denmark, chromium plated tubular steel, laminated wood seat and back, covered with black imitation leather, height 80 cm, width 37 cm, depth 44 cm, height of seat 46 cm. (DRAX)

€ 15,000 – 20,000

US\$ 17,000 – 22,700

Original condition. A rare concept chair moulded from a single piece of tubular steel.

**Provenance:** private collection, Germany

**Lit.:** P. H. Hansen, K. Petersen, *Den store Dansk Mobelguide*, 2015, p. 103; *Dansk Design 1910–1945*, Danske Kunstindustrimuseum, Copenhagen 1997, p. 15, p. 17





64

A large carpet, Paule Leleu, France, c. 1940, hand-knotted wool, cotton warp, Turkish knots, signed: LELEU, 487 x 400 cm. (DRAX)

€ 6,500 – 8,500

US\$ 7,400 – 9,600

In 1932, Paule, the daughter of Jules Leleu, took over the artistic direction of the design studio, which had belonged to a successful family business existing since the eighteenth century. During time, she created more than 500 designs for carpets, wallpapers, and textiles.

65

A “Copenhagen Chair”, designed by **Mogens Voltelen**, 1936, for Niels Vodder, Denmark, beech, brown patinated butt leather, brass studs, stamped factory brand: NIELS VODDER/ CABINETMAKER COPENHAGEN DENMARK, height 96 cm, width 63 cm, depth 92 cm, height of seat 41 cm. (DRAX)

€ 6,000 – 10,000

US\$ 6,800 – 11,300

An important design from Danish modernism. An early model. Extremely rarely occurs with factory mark.

**Provenance:** private collection, Germany

**Lit.:** N. Oda, *Danish Chairs*, Tokyo 1996, p. 77; *Dansk Mobelkunst gennem 40 aar: 1927–1936*, 1987, p. 264





This bureau is Poul Kjaerholm's first design and was a kind of trial object he built himself at the age of 19 in the workshop of a renowned cabinetmaker in his native town. Formally he was committed to the tradition of Danish furniture design of the 1940s, inspired by such contemporaries as Finn Juhl and Peder Moos, to whose output his own production was equal in terms of quality. It is mentioned in literature that Kjaerholm received a silver or bronze medal for this piece of furniture.



66

**An early bureau**, designed by **Poul Kjaerholm\***, 1948, manufactured in the workshop of cabinetmaker Thorvald Gronbech, Hjørring, Denmark, reddish walnut, visible maple dowels, brass feet and keys, maple veneered interior, fitted with drawers and a door, extension mechanism on two rails used as a support for the hinged door when open, height 115 cm, width 92 cm, depth 45 cm. (DRAX)

€ 15,000 – 25,000

US\$ 17,000 – 28,400

**Provenance:** private ownership, Denmark, purchased in Jutland near Hjørring

**Lit.:** Ch. Harlang, *Poul Kjaerholm*, Copenhagen 1999, p. 172, ill.; M. Sheridan, *The Furniture of Poul Kjaerholm. Catalogue raisonné*, New York 2007, p. 9





67

A pendant light for the SAS Royal Hotel in Copenhagen , designed by **Arne Jacobsen**, 1957, manufactured by Louis Poulsen, solid brass, white lacquered interior, fitted for four lights, diameter 50 cm. (DRAX)

€ 5,000 – 10,000

US\$ 5,700 – 11,300

This model was used in the Panorama Salon on the 21st floor, in the snack bar behind the winter garden on the ground floor, and in the sitting room, i.e. in smaller rooms. It was never series-produced by Louis Poulsen.

**Provenance:** SAS Royal Hotel, Copenhagen; Alberto Kappenberger, former manager of the SAS Royal Hotel

**Lit.:** C. Thau, K. Vindum, *Arne Jacobsen*, Copenhagen 2002, p. 438 (panorama salon), p. 436 (snack bar); M. Sheridan, *Room 606: The SAS House and the Work of Arne Jacobsen*, New York 2003, p. 210 (Panorama Salon), p. 124 (snack bar), p. 152 (sitting room)



© Radisson SAS Royal Hotel, Copenhagen (panorama salon)



68

A rare cutlery cabinet from the SAS Royal Hotel in Copenhagen, designed by **Arne Jacobsen**, 1957, for the hotel's restaurant, teak veneer, copper plated steel, five compartments, wenge edges, the interior lined with bluish green felt, an open tray for plates, height 72 cm, width 85 cm, depth 44.5 cm, and a 24-part cutlery set for six persons, designed by Arne Jacobsen, manufactured by Georg Jensen in the 1970s. (DRAX)

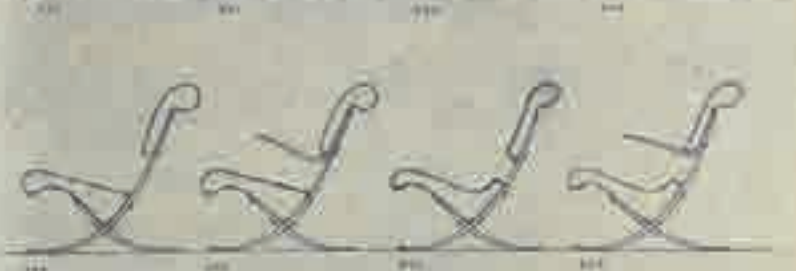
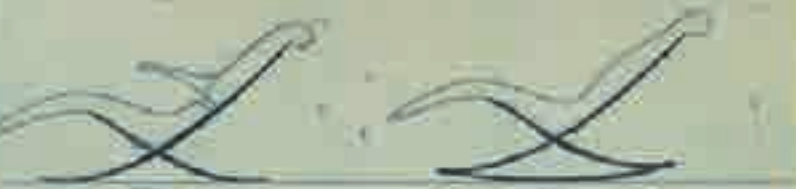
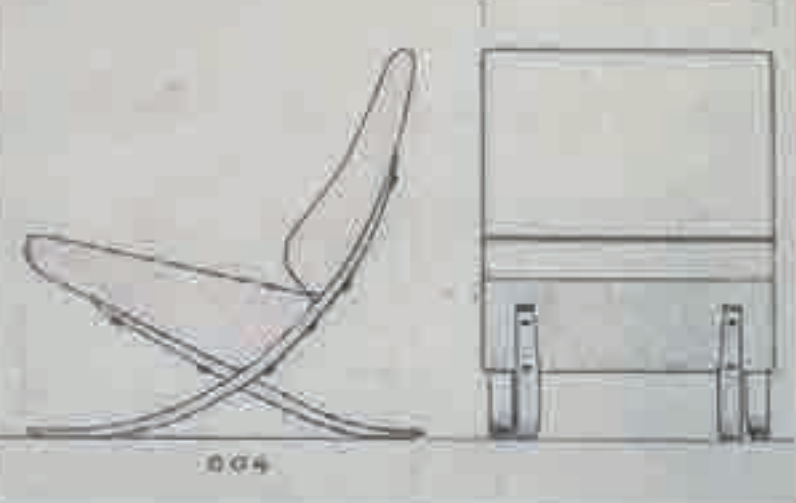
€ 6,000 – 10,000

US\$ 6,800 – 11,300

This free-standing piece of furniture was either a single custom-made piece or was produced for the hotel in a limited number. In terms of construction principle, the object is very similar to the chests consisting of three drawers that were exclusively used in the rooms on the nineteenth floor. Jacobsen used copper-plated steel as a material in several places throughout the hotel, such as for the frames of the Drop Chairs in the Panorama Salon.

**Provenance:** SAS Royal Hotel, Copenhagen; private collection, Germany  
**Lit.:** cf. M. Sheridan, *Room 606: The SAS House and the Work of Arne Jacobsen*, New York 2003, p. 28, p. 184





Accompanied by a portfolio (34 x 45 cm) containing altogether 36 original drawings by Arnold Bode.

69

A rare "Tectaform" chair, Model 801, designed by Arnold Bode, c. 1952, for Domus Raumkunst, Germany, black coated and bent laminated wood, upholstered (the upholstery replaced) and covered with original cream-coloured and anthracite textile fabric, brass bolts, height 66 cm, width 55 cm, depth 71 cm, height of seat 42 cm. (DRAX)

€ 8,000 – 15,000

US\$ 9,100 – 17,000

They primarily show designs for seating furniture in the context of the Tectaform project. Most of them were not realised and are only documented in the form of the drawings.

The portfolio was personally dedicated to Heiner Schoeck, then-director of Domus Raumkunst in Schwaikheim, dated "mid-February 1953", and signed by hand. Bode presented it to Schoeck to mark the Tectaform agreement. In the 1950s Arnold Bode, mainly known as the founder of *documenta*, worked as a designer and interior decorator. In 1955, he launched *documenta* in Kassel together with Werner Haftmann. He succeeded in establishing this show, which takes place every four years, as the largest and internationally most outstanding exhibition of contemporary art. Bode was its sole director until 1968 and a member of the board until his death in 1977.

**Provenance:** private ownership, Germany

**Lit.:** E. Hotz, E. Schirmer, *Wie wohnen 2: Möbel*, Stuttgart 1954, p. 80





70

A **child's chair**, designed by **Charles and Ray Eames**, 1945, for Evans, USA, laminated birch, red patination, height 37 cm, width 31 cm, depth 26.5 cm, height of seat 23.5 cm. (DRAX)

€ 8,000 – 12,000

US\$ 9,100 – 13,600

This design is considered the first series-produced chair made of three-dimensionally moulded laminated wood. Only few out of the approximately 5,000 items produced featured red patination.

This chair was **exhibited in**: *Zappel, Philipp: Kindermöbel. Eine Designgeschichte*, Museen des Mobiliendepots, Vienna 2007

**Lit.:** J.& M. Neuhardt, *Eames Design*, 1989, p. 55; E. B. Ottillinger, *Zappel, Philipp: Kindermöbel. Eine Designgeschichte*, Museen des Mobiliendepots, Vienna 2007, p. 150, ill.

An early "Floris" chair, designed by Günter Beltzig, 1967, for BBD (Brüder Beltzig Design), Germany, orange-red coated fibreglass, fragments of a Brüder Beltzig paper label, height 107 cm, depth 58 cm, width 37 cm, height of seat 43 cm. (DRAX)

€ 8,000 – 15,000

US\$ 9,100 – 17,000

*Lit.: Experiment Siebzig. Designvisionen von Luigi Colani und Günter Beltzig, Museum für konkrete Kunst, Ingolstadt 2002, p. 23, p. 26, cat. 2, p. 73, cat. 18, p. 102, cat. 36, p. 104, fig. 1, p. 114, figs. 6–7; Ph. Decelle, D. Hennebert, P. Loze, L'Utopie du Tout Plastique: 1960–1973, Brussels 1994, p. 76*

From the first series, which comprised only 35 and 50 items in various colours (red, green, orange, yellow), all of which were produced in Beltzig's own workshop in Wuppertal. In 1968 the chair was exhibited at the Cologne Furniture Fair, where Verner Panton presented his Visiona 0 concept for a new lifestyle. In these years, Beltzig primarily devoted himself to the design of revolutionary plastic furniture composed of flowing, plant-like forms composed of moulded casts. Originally conceived as an outdoor child's chair, the Surrealist form of the "Floris" chair is based on a cast of Beltzig's own body, which he then turned into an anthropomorphic seat object.





Detail 72

72

**Two bowls**, designed by **Enzo Mari** in 1958 for Danese, Milan, cut and welded structural steel, patination, both with impressed factory marks: DANESE MILANO DIS. ENZO MARI MADE IN ITALY, 32 x 16.5 cm, height 4 cm und 15.5 x 16 cm, height 4 cm. (DRAX)

€ 5,000 – 8,000

US\$ 5,700 – 9,100

From the "Lamiere Saldate" series.

**Lit.:** cf. A. d'Avossa, F. Picchi, *Enzo Mari. Il lavoro al centro*, Milan 1999, p. 71; *Enzo Mari. Tra arte del progetto e arte applicata*, exhibition catalogue, Museo internazionale delle Ceramiche, Faenza 2000, p. 89

73 +

**An early "Casablanca" shelf unit**, designed by **Ettore Sottsass**, 1981, for Memphis, Milan, HPL laminates, height 221 cm, length 151 cm, depth 39 cm. (DRAX)

€ 10,000 – 15,000

US\$ 11,300 – 17,000

**Provenance:** Teichgräber Collection/Prodomo, Vienna, ordered from Memphis immediately after the product was released

**Lit.:** B. Radice, *Memphis: Research, Experiences, Failures and Successes of New Design*, Milan 1985, p. 37; B. Fitoussi, *Memphis*, Milan 1998, p. 33; R. T. Labaco, *Ettore Sottsass: Architect and Designer*, London 2006, p. 117



72



74

A "Parrots" chair, Carla Tolomeo\*, Italy, 2008, silk velvet, sequins, gold borders, height 136 cm, width 62 cm, depth 40 cm, height of seat 35 cm. (DRAX)

€ 4,000 – 7,000

US\$ 4,500 – 7,900

A unique specimen. With photocopy of a handwritten certificate issued by the artist.







75

A unique “Anemone” chandelier, designed by **Jacopo Foggini\***, Italy, 2015, three-tier structure, lilac coated iron tube, suspended acrylic elements, approx. 180 x 105, height approx. 90 cm. (DRAX)

€ 8,000 – 13,000

US\$ 9,100 – 14,700

A custom-made object unique in this form and style. With a sketch and technical drawing by the artist.

**Provenance:** private ownership, Paris

76+

**A table lamp, Arman\***, France, 2001, brass, glass, signed in the shade: Arman, height 58.5 cm. (DRAX)

€ 8,000 – 10,000

US\$ 9,100 – 11,300

A unique object.

Produced by Arman for a charity auction at the Worldstudio AIGA Scholarship Foundation in New York in October 2001.

**Provenance:** private ownership, Switzerland

77

**A table lamp, designed by Anna-Lülja Praun\*** in 1974, manufactured by Popp, Vienna, brass coated cast metal base, two swivelling arms, height approx. 80 cm, width approx. 70 cm. (DRAX)

€ 5,000 – 10,000

US\$ 5,700 – 11,300

Anna-Lülja Praun used this model until her death as a table lamp in her work room. Later the model was also built as a floor lamp executed in brass or as a nickel-plated version. With this design, she won first prize in a lighting competition organised by the Upper Austrian Werkbund. It is one of the architect's rare lamp designs and was only manufactured on order.

**Provenance:** private ownership, Vienna, commissioned from the artist in the early 1990s

**Lit.:** L. Fischer, J. Eiblmayr, *Anna-Lülja Praun. Möbel in Balance*, Vienna 2001, p. 50 (photograph of A.-L. Praun at her work table, with the lamp on it), p. 70 (plan and illustration); *Anna-Lülja Praun, Möbel Einrichtungen, Bauten*, exhibition catalogue, Galerie Würthle, Vienna 1986, p. 119 (as a floor lamp); *Anna-Lülja Praun. Architecte. Une Pionnière au Coeur de la tradition moderne Viennoise. Mobilier 1952–1984*, Galerie Le Studio, Paris 2016, p. 31, 57 (as a nickel-plated floor lamp).



76



© Pez Hejduk



78

An “Optical” chest of drawers and an “Optical” wall mirror, designed by **Carlo Rampazzi**, for Tura, Italy, c. 1978, wooden corpus, natural and black hand painted goat skin, height 92 cm, width 140 cm, depth 58 cm, mirror: diameter 102 cm, depth 7 cm. (DRAX)

€ 16,000 – 24,000

US\$ 18,100 – 27,200

The chest of drawers is the prototype for a model subsequently produced in an edition of fewer than 20 items, all of which were realised in a somewhat different and less elaborate style.

**Provenance:** producer's private ownership





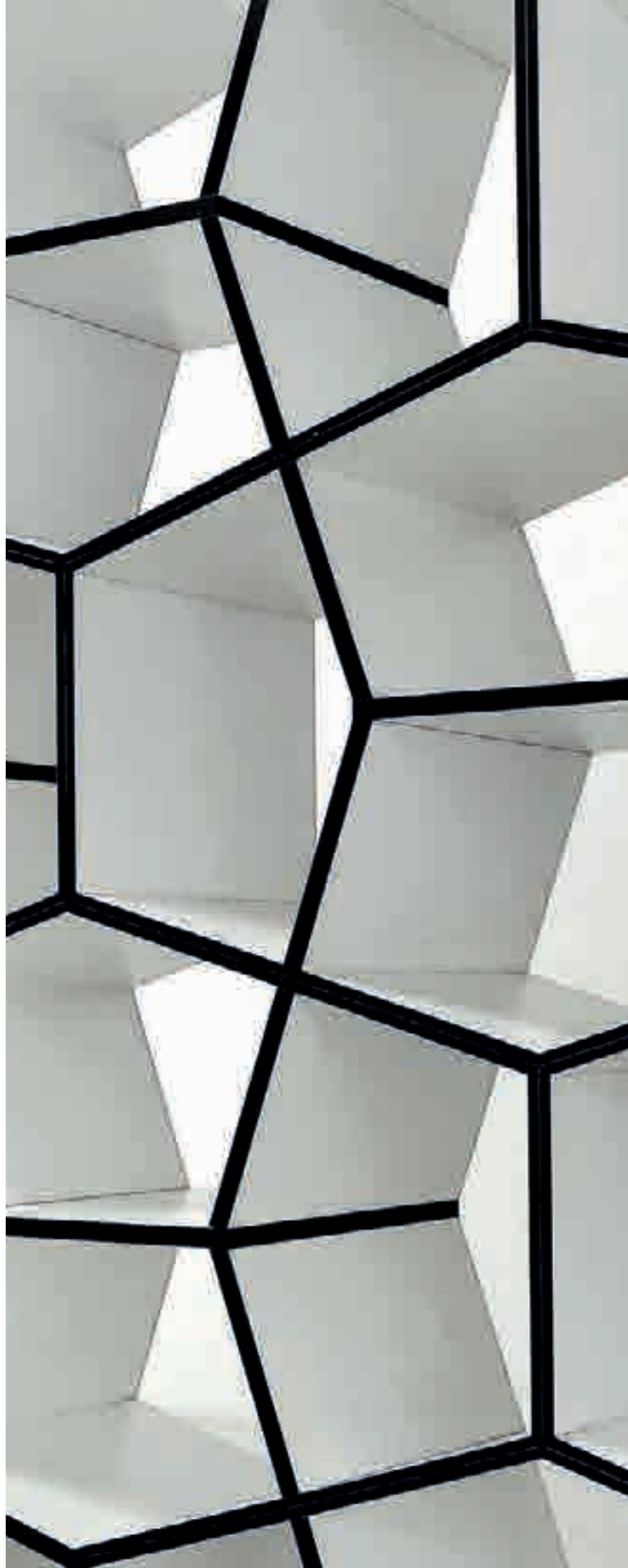
“I love books very much: their weight, smell, and haptics. They are a source of inspiration and relaxation, and I love to be surrounded by them. You could say that I am a book maniac.

The idea of ‘Pattern’ is to create a non-horizontal shelf.

One that will help to keep thin books or magazines in an upright position. In my search for a geometrical figure to repeat, I found an irregular pentagon which, when one is added to the other, creates a pattern and can be used several sizes.

Meanwhile there is a horizontal surface which allows for the arranging of objects on it. Showing the pattern of ‘Pattern’ also in the back, it can be used as a room divider.”

(Alfredo Häberli)



Alfredo Häberli chose basic geometric shapes and piled them one on top of the other to create interesting patterns. Both the variation and the contours give the bookcase a fascinating visual shape. "Pattern" bookcases are furniture sculptures, suitable for storing books and exhibiting objects

79

**Prototype of a "Pattern" shelf structure**, designed by **Alfredo Häberli** in 2006, for Quodes, Netherlands, white and black MDF, black coated fronts, laminated, 200 x 200 cm, depth 40 cm. (DRAX)

€ 26,000 – 35,000

US\$ 29,500 – 39,700

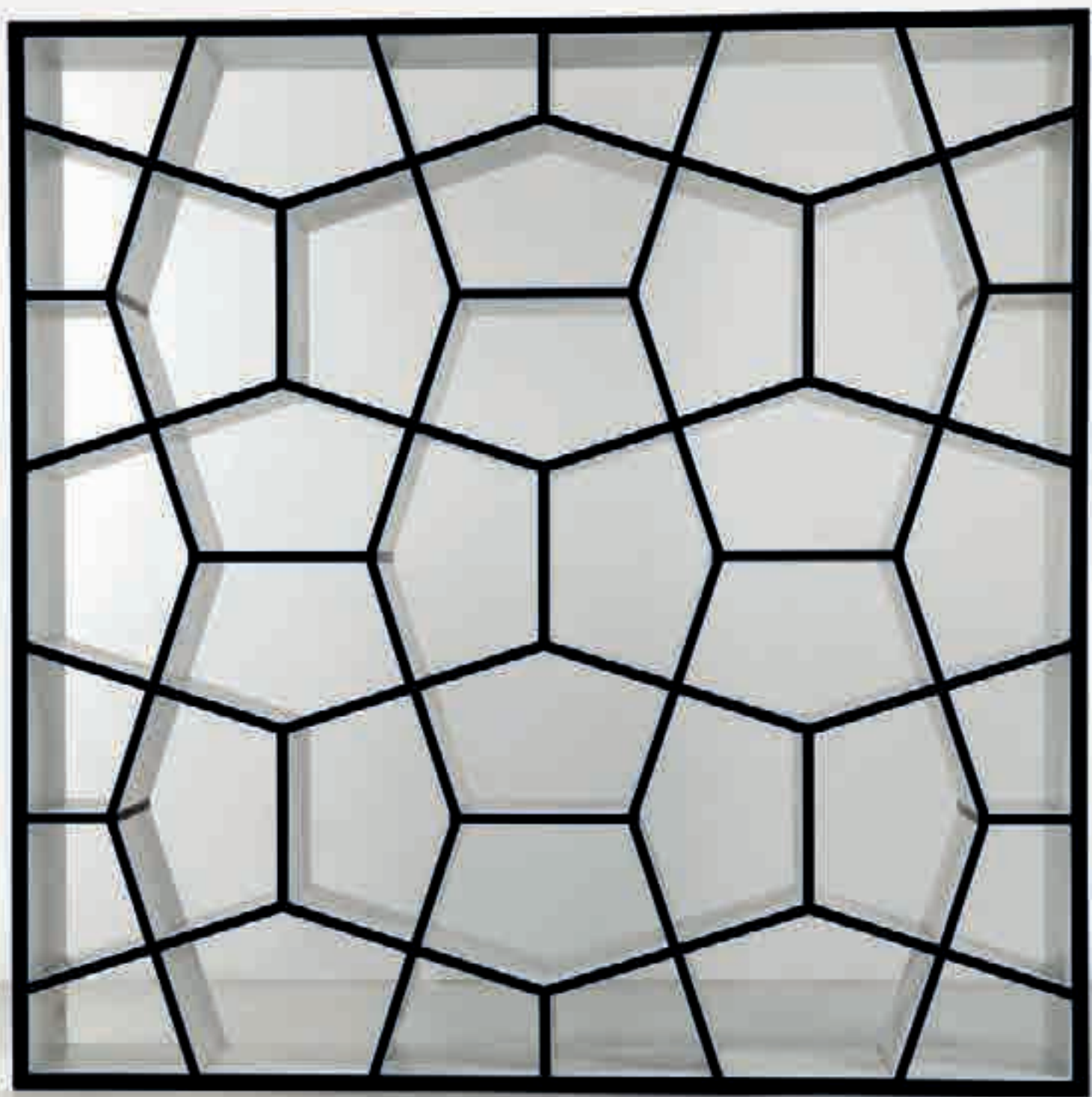
Prototype for the later series production, which used different materials and was only produced on order, with the back wall made of an aluminium composite. As had originally been intended by Häberli, the prototype was solely made of MDF boards.

With a certificate.

Chosen as "Best Shelving" by the Wallpaper Magazine in 2007.

**Provenance:** manufacturer's property







“Xaver Sedelmeier chooses omnipresent things made of simple materials and ennobles them by repurposing them. Through these purposeful transformations, the materials and objects are approached from a different perspective: everyday things become objects of metaphysics, fetish-like and ritually charged items that are not used as prescribed in accordance with their function proper, as they have been caught by a spell.

On the other hand, this artistic practice brings Sedelmeier’s objects close to the readymades of Marcel Duchamp. But there is an important difference: Duchamp’s urinal or bottle dryer received their second nature as art objects through their being placed in a museum. Sedelmeier’s objects receive this second nature regardless of their location. The Stuttgart-based artist’s works are thus closer to Méret Oppenheim’s Surrealist *objets trouvés* than to Duchamp’s art.

They are particularly reminiscent of Oppenheim’s *Breakfast in Fur* (1936), a cup, saucer, and spoon covered with fur. Xaver Sedelmeier consistently pursues his work along the lines of a dematerialisation of our everyday world. More than in previous series, these new works concentrate on a value shift long overdue: from the practical to the thing proper, from having to being’

(Hansjörg Fröhlich).

80

A “Mondrian” couch table and chair, designed by **Xaver Sedelmeier**, Germany, 2018, stainless steel, pear wood, signed, table: height 24 cm, diameter 70 cm, chair: height 80 cm, 35 x 35 cm, height of seat 45 cm. (DRAX)

€ 5,000 – 8,000

US\$ 5,700 – 9,100

Unique objects.

Exhibited: *MONDRIAN*, Galerie Strzelski, Stuttgart 2018



81

A set of four "Paradise Chairs" from the "Peace Chair" project, Xaver Sedelmeier, Germany, 2015/2018, stainless steel, wooden seat frames, upholstered and covered with Kvadrat textile fabric based on a design by Raf Simons, diameter 90 cm, height of seat 60 cm. (DRAX)

€ 12,000 – 18,000

US\$ 13,600 – 20,400

Designed for the discussion forum of the 2018 Vienna Art Week.









“Above all, paradise is characterised by peace. The seat of the ‘Peace Chair’ features the famous peace symbol. Through the physical contact with the peace sign, PEACE becomes more than a mere symbol here: when sat on it, the ‘Peace Chair’ supports your body and gives you an attitude – an attitude required to reach and keep peace”

(Reiner X. Sedelmeier).

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Kaufinteressenten können vor der Auktion einen Zustandsbericht anfordern. Leitet das DOROTHEUM Zustandsberichte dritter Sachverständiger weiter, ist jede Haftung für die Richtigkeit ausgeschlossen.

Der Auktionsleiter ist berechtigt, ausnahmsweise Lose zu trennen, zu vereinigen, in einem zweiköpfigen Biетvorgang auszubieten, zurückzuziehen oder die Versteigerung abweichend von der vorgesehenen Reihenfolge vorzunehmen. Im Fall eines zweiköpfigen Biетvorganges werden die betroffenen Objekte ausdrücklich genannt und zunächst einzeln ausgeteilt, die Meistbote und jeweiligen Meistbieter notiert und zunächst noch kein Zuschlag erteilt. Sodann werden sie unter ein Los zusammengezogen und unter Berücksichtigung der bereits erzielten Meistbote und Limite von allenfalls unbetobenen Objekten als Sammlung angeboten. Die Zuschlagserteilung erfolgt sodann zu dem für die Sammlung gebotenen Meistbot oder zu den Einzelmeistbotes bzw. des letzten Angebotes. Zuschläge sind auch unter der Meistbotenerwartung des Experten möglich und erfolgen an den Meistbietenden, es sei denn, dass ein mit dem Einbringer vereinbarter Mindestpreis nicht erreicht wurde. Erfolgt anlässlich der Ausbietung eine sukzessive Herabsetzung des Ausrufpreises, beginnt der Steigerungsvorgang mit dem ersten gültigen Gebot. Wird lediglich von einem Bieter ein Gebot abgegeben, erhält dieser Bieter den Zuschlag. Die Zuschlagserteilung kann vom Eintritt von Bedingungen abhängig gemacht werden.

Die Entscheidung über die Annahme eines Gebotes, bei Meinungsverschiedenheiten, bei behaupteten Mehrfachangeboten, wenn ein Gebot übersehen oder nicht wahrgenommen wurde oder sonst unbeachtet blieb oder der Auktionsleiter sich über das Vorliegen oder Nichtvorliegen eines Gebotes in einem Irrtum befand, obliegt ausschließlich dem DOROTHEUM. Das DOROTHEUM ist aus diesen Gründen berechtigt, einen schon erteilten Zuschlag in der Auktion oder innerhalb von 3 Werktagen danach aufzuheben und den Gegenstand in derselben oder einer späteren Auktion neuerlich auszubieten.

Die Ausbietung beginnt in der Regel bei der Hälfte des unteren Schätzwertes, wobei sich dieser Rufpreis bis hin zum unteren Schätzwert bewegen kann. Gesteigert wird in der Regel um ca. 10% des Ausrufpreises bzw. des letzten Angebotes. Zuschläge sind auch unter der Meistbotenerwartung des Experten möglich und erfolgen an den Meistbietenden, es sei denn, dass ein mit dem Einbringer vereinbarter Mindestpreis nicht erreicht wurde. Erfolgt anlässlich der Ausbietung eine sukzessive Herabsetzung des Ausrufpreises, beginnt der Steigerungsvorgang mit dem ersten gültigen Gebot. Wird lediglich von einem Bieter ein Gebot abgegeben, erhält dieser Bieter den Zuschlag. Die Zuschlagserteilung kann vom Eintritt von Bedingungen abhängig gemacht werden.

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Bei allen Objekten werden zum Zuschlagspreis (Meistbot) noch hinzugerechnet:  
- Käufergebühr (Aufgeld)  
- Umsatzsteuer  
- eventuell anfallende Folgerechtsumlage (im Katalog mit einem \* gekennzeichnet)

#### Die Käufergebühr beträgt bei:

a) **differenzbesteuerten Objekten** (keine besondere Kennzeichnung im Katalog/in der Beschreibung) sowie **Vermittlung** (im Katalog/in der Beschreibung mit „V“ gekennzeichnet):  
bis zu einem Betrag von EUR 100.000: 25% vom Meistbot  
für den EUR 100.000 übersteigenden Betrag: 22%  
für den EUR 600.000 übersteigenden Betrag: 15%

In diesen Fällen enthält die Käufergebühr bereits die gesetzliche Umsatzsteuer (Beispiel am Seitenende<sup>1</sup>)

b) **vollbesteuerten Objekten** (im Katalog/in der Beschreibung mit einem „+“ für 20% USt, „-“ für 13% USt oder „#“ für 10% USt gekennzeichnet):  
bis zu einem Betrag von EUR 100.000: 20,84% vom Meistbot  
für den EUR 100.000 übersteigenden Betrag: 18,34%  
für den EUR 600.000 übersteigenden Betrag: 12,5%

In diesem Fall (b) wird die gesetzliche Umsatzsteuer vom Gesamtpreis (Meistbot zuzüglich Käufergebühr und evtl. Folgerechtszuschlag) berechnet und dem Gesamtpreis hinzugerechnet. (Beispiel am Seitenende<sup>2</sup>)

Bei Objekten, die durch **Vermittlung** („V“) verkauft werden, ist die Rückvergütung der Umsatzsteuer für Lieferungen in Drittländer nicht möglich.

Nur bei Verkäufen von nichtbezeichneten Objekten und von Objekten, die mit „+“, „-“, oder „#“ bezeichnet sind, wird die Umsatzsteuer rückerstattet, wenn der Verkauf in ein Nichtmitgliedland der Europäischen Union (Drittland) erfolgt und die gesetzlichen Voraussetzungen vorliegen sowie der Ausfuhrnachweis erbracht wird.

Lieferungen an umsatzsteuerpflichtige Unternehmen mit Sitz in einem Mitgliedland der Europäischen Union (ausgenommen Lieferungen an in Österreich ansässige Unternehmen und differenzbesteuerte Objekte) unterliegen der Erwerbsteuer im jeweiligen Bestimmungsland. In diesem Fall ist die Lieferung der mit „+“, „-“, und der mit „#“ gekennzeichneten Objekte in Österreich umsatzsteuerfrei, wenn uns vor dem Zuschlag die gültige Umsatzsteueridentifikationsnummer (UID) des Käufers bekanntgegeben wird. Bitte beachten Sie, dass für Nachverkäufe eine um 2 % erhöhte Käufergebühr verrechnet wird.

Der Käufer ist verpflichtet, den Kaufpreis (Meistbot zuzüglich Käufergebühr und Umsatzsteuer sowie einen eventuell anfallenden Folgerechtszuschlag) sofort nach dem Zuschlag bar zu bezahlen. Die Zahlung kann ausnahmsweise vom Dorotheum gestundet werden.

Die Stundung kann von einer angemessenen Anzahlung abhängig gemacht werden. Wird eine Stundung abgelehnt, kann der Zuschlag auch nachträglich aufgehoben und der Gegenstand neuerlich in derselben oder einer späteren Auktion ausgeteilt werden. Bei Aufhebung des Zuschlages ist das DOROTHEUM auch berechtigt, den Zuschlag nachträglich dem Zweitbestbieter zu dessen letztem Gebot zu erteilen. Wird ein gestundeter

Kaufpreis nicht innerhalb der festgesetzten Frist bezahlt, so ist das Dorotheum berechtigt, dem Käufer Verzugszinsen vom Rückstand tageweise berechnet, vierteljährlich angelastet 6 % pro Jahr über der für das letzte Kalenderquartal verlaubbarten, auf Viertelprozentsätze gerundeten, „European Interbank Offered Rate (EURIBOR)/ 3 Monate“ zu verrechnen. Der Käufer haftet nach Zuschlagserteilung für die vollständige und rechtzeitige Kaufpreiszahlung auch im Fall der Bekanntgabe nach Zuschlagserteilung, dass er für eine dritte Person mitgebieten hat. Stellt das DOROTHEUM auf Wunsch des Käufers eine Rechnung an die namhaft gemachte dritte Person aus, erklärt das DOROTHEUM damit ausschließlich die Akzeptanz einer schlichten (zusätzlichen) Erfüllungsverpflichtung durch die namhaft gemachte dritte Person, ohne ihr weitere Rechte wie insbesondere Aufrechnungs- oder Zurückbehaltungsansprüche, etc. einzuräumen, sowie unter Aufrechterhaltung der vollständigen Haftung des Käufers.

Erfüllt der Käufer seine Verpflichtungen aus dem mit ihm geschlossenen Kaufvertrag trotz einer Zahlungsaufforderung innerhalb der ihm eingeräumten Frist nicht oder nicht vollständig, ist das DOROTHEUM unbeschadet allfälliger anderer Rechte berechtigt, für sich und/oder den Einbringer

- entweder weiter auf der Erfüllung des Kaufvertrages zu bestehen und den Käufer neben der Kaufpreiszahlung zur Bezahlung aller Zinsen, Kosten und Aufwendungen, einschließlich der Kosten rechtsfreundlicher Vertretung zur Durchsetzung der Erfüllung des Kaufvertrages, heranzuziehen, oder
- vom Kaufvertrag zurückzutreten. In diesem Fall behält sich das DOROTHEUM für sich und/oder den Einbringer vor, vom Käufer den Ersatz des gesamten von ihm verursachten Schadens, der sich nach einem Deckungsverkauf insbesondere aus angefallenen Gebühren, Spesen, Aufwendungen und Ausfällen an geringeren Kaufpreisen einschließlich aller Kosten und Aufwendungen sowie der Kosten rechtsfreundlicher Vertretung, etc., ergeben kann, zu verlangen, oder
- den Gegenstand für Rechnung des Käufers wiederzuversteigern.

Im Falle eines Deckungsverkaufes oder der Wiederversteigerung für den Käufer wird der Käufer hinsichtlich der dabei zur Anwendung gelangenden Gebühren wie ein Einbringer behandelt. Wird durch das Ergebnis des Deckungsverkaufes oder der Wiederversteigerung die Forderung des Dorotheums nicht gedeckt, so haftet der säumige Käufer für den Ausfall.

Die Ausfolgung und der Eigentumsübergang hinsichtlich der ersteigerten Objekte erfolgt erst nach vollständiger Zahlung des Kaufpreises einschließlich aller Zinsen, Gebühren, Kosten und Spesen.

Ersteigerte Objekte sind sofort zu übernehmen. Die bei der Versteigerung zugesicherten und bezahlten Gegenstände geringeren Umfanges werden sofort, größere Objekte jedoch erst am nächstfolgenden Werktag ausgefolgt. Sie lagern ab Zuschlag bis zur Übernahme auf Gefahr des Käufers. Die Verpackung und jeder Versand erfolgt auf alleinige Gefahr und Kosten des Käufers.

Werden ersteigerte Objekte nicht innerhalb einer Frist von 14 Tagen nach Zuschlagserteilung abgeholt, ist das DOROTHEUM berechtigt, Kosten für die Lagerung in Rechnung zu stellen (1% vom Meistbot pro Monat, sofern nichts anderes im Katalog oder bei der Versteigerung angekündigt wird) oder sie auf Kosten und Gefahr des Käufers bei einem Lagerhalter einzulagern. Wird die Abholung durch den Käufer oder einen von ihm beauftragten Frachtführer/Spediteur nicht innerhalb einer Frist von 90 Tagen nach dem Tag der Zuschlagserteilung bewirkt, ist das DOROTHEUM berechtigt, das ersteigerte Objekt auf alleinige Kosten und Gefahr des Käufers der Wiederversteigerung zuzuführen. Dabei wird der säumige Käufer hinsichtlich der Gebühren wie ein Einbringer behandelt.

Die Beschreibung der Versteigerungsobjekte beruht auf subjektiven Überzeugungen der Experten und sie nehmen dementsprechend die Ausrufpreise an. Ihre Angaben stellen keine Zusicherung einer bestimmten Eigenschaft oder eines bestimmten Wertes dar. Das Dorotheum übernimmt für Angaben in diesem Zusammenhang keine Haftung, insbesondere auch nicht nach den Maßstäben der §§ 1299f ABGB. Auch sofern die Beschreibung und/oder Preisfestsetzung nicht durch das DOROTHEUM erfolgt, sondern durch den Einbringer selbst oder durch externe Sachverständige sowie bei Vermittlungsverkäufen übernimmt das DOROTHEUM keinerlei Haftung. Bei Kunstgegenständen, insbesondere bei Bildern und bei antiken Gegenständen, werden nur solche Fehler und Beschädigungen angeführt, die den künstlerischen Wert wesentlich beeinträchtigen.

Das DOROTHEUM garantiert bei Verkäufen im eigenen Namen Käufem die Richtigkeit seiner Angaben über die Urheberschaft (Künstlerbezeichnung), über den Hersteller, über den Herstellungszeitpunkt, über den Ursprung, das Alter, über die Epoche, über den Kulturkreis der Herstellung oder Verwendung sowie über Materialien, aus welchen die Gegenstände hergestellt sind unter folgenden Voraussetzungen:

Unrichtig sind solche Angaben dann, wenn sie nicht den allgemein zugänglichen wissenschaftlichen Erkenntnissen und den Meinungen allgemein anerkannter Sachverständiger entsprechen. Als wesentlich unrichtig gelten solche Angaben dann, wenn ein durchschnittlicher Normkäufer den Kauf bei Nichtzutreffen der jeweiligen Angaben nicht geschlossen hätte.

Weist der Käufer innerhalb von drei Jahren ab dem Tag der Zuschlagserteilung nach, dass solche Angaben des DOROTHEUMS wesentlich unrichtig sind, erhält der Käufer Zug um Zug gegen Rückstellung des unveränderten Gegenstandes den Kaufpreis zurück. Bei Käufem, für die der abgeschlossene Kauf zum Geschäftsbetrieb ihres Unternehmens gehört, ist weiters vorausgesetzt, dass sie das DOROTHEUM unverzüglich nach Entstehen erster begründeter Zweifel an der Richtigkeit hiervon verständigen.

<sup>1</sup> Beispiel für Differenzbesteuerung oder Vermittlung:

Verkauf zu Meistbot 3.000 Euro, mit Folgerechtszuschlag → Der Bruttopreis beträgt 3.870 Euro (3.000 Euro Meistbot + 750 Euro Käufergebühr + 120 Euro Folgerechtszuschlag)

<sup>2</sup> Beispiel für Vollbesteuerung mit 20% USt:

Verkauf zu Meistbot 3.000 Euro mit Folgerechtszuschlag → Der Bruttopreis beträgt 4.494 Euro (3.000 Euro Meistbot + 625 Euro Käufergebühr + 120 Euro Folgerechtszuschlag + 749 Euro USt)



Ändern sich die allgemein zugänglichen wissenschaftlichen Erkenntnisse und die Meinungen allgemein anerkannter Sachverständiger bis zum Zeitpunkt der Reklamation durch den Käufer und deren Abwicklung, ist das DOROTHEUM nach seinem ausschließlichen Ermessen berechtigt, den Ankauf entweder zu Lasten des Einbringers zu stornieren oder die Reklamation abzulehnen.

Weist der zurückgegebene Gegenstand eine Beschädigung oder Abnutzung auf, die zum Zeitpunkt des Vertragsabschlusses noch nicht vorhanden war, ist das DOROTHEUM berechtigt, angemessene Reparaturkosten und/oder eine allfällige Wertminderung vom Kaufpreis in Abzug zu bringen. Hat der Käufer den zurückgesendeten Gegenstand bereits genutzt, steht dem DOROTHEUM überdies ein angemessenes Nutzungsentgelt zu.

Das DOROTHEUM gewährt diese Garantie oder sonstige mit gesonderter Erklärung eingeräumte Garantien neben den gesetzlichen Gewährleistungs- und Irrtumsrechten der Konsumenten, die durch diese Garantien nicht eingeschränkt werden. Bei gebrauchten Gegenständen beträgt die Frist für die gesetzliche Gewährleistung gegenüber Konsumenten 1 Jahr.

Sonstige Reklamationen und Ansprüche welcher Art auch immer betreffend den Preis, die Beschaffenheit und den Zustand der ersteigerten Gegenstände oder Schadensersatzansprüche, soweit sie nicht ohnehin von der Echtheitsgarantie umfasst sind, sind gegenüber dem DOROTHEUM und jenen Personen, für die es ohne den Haftungsausschluss einzustehen hätte, ausgeschlossen, sofern bei Kaufverträgen mit Konsumenten im Sinne des Konsumentenschutzgesetzes darüber hinaus gehende Ansprüche nicht in grobfahrlässigem, oder vorsätzlichem Verhalten von Mitarbeitern des DOROTHEUMS begründet sind.

Bei exekutiv versteigerten Objekten ist jede Reklamation gesetzlich ausgeschlossen.

Bei Vermittlungsverkäufen übernimmt das DOROTHEUM keinerlei Gewährleistung oder sonstige Haftung.

Das DOROTHEUM behält sich das Recht vor, die von den eingebrachten Gegenständen über eigenen Auftrag hergestellten Lichtbilder und gegebenenfalls Videoaufnahmen auch zur allgemeinen Bewerbung der Geschäftstätigkeit des DOROTHEUM in elektronischer wie in gedruckter Form zu verwenden, ohne dass dem Kunden hieraus ein Anspruch auf finanzielle Abgeltung entsteht. DOROTHEUM ist berechtigt, die Lichtbilder und Videoaufnahmen durch Veröffentlichung z.B. in Katalogen, Zeitschriften, Foldern, Kalendern, Werkverzeichnissen, Büchern, Illustrationen sowie Werbe- und Merchandiseartikeln jeder Art, ohne mediale, räumliche oder zeitliche oder mengenmäßige Einschränkung - auch ohne jeden Bezug auf den ursprünglichen Verwertungsakt oder die Herkunft - zu verwenden, zu vervielfältigen, zu verbreiten und der Öffentlichkeit zur Verfügung zu stellen. Kaufaufträge von Kunden, die der Versteigerung nicht persönlich beiwohnen, werden von Sensalen oder von der zuständigen Abteilung des Dorotheums übernommen. Das DOROTHEUM übernimmt schriftliche, telefonische, mit Telefax oder im automationsunterstützten Datenverkehr erteilte Kaufaufträge bis auf weiteres

unentgeltlich als Serviceleistung. Das DOROTHEUM wird für den Auftraggeber bis zu seinem Ankaufslimit bei der Versteigerung mitbieten. Es behält sich das Recht vor, die Annahme von Kaufaufträgen ohne Angabe von Gründen abzulehnen oder eingelangte Kaufaufträge nicht zu berücksichtigen. Das DOROTHEUM übernimmt in diesem Rahmen keinerlei Haftung für die fehlerfreie Abwicklung von Kaufaufträgen. Kaufaufträge, die keine eindeutige Bezeichnung des Gegenstandes oder des Versteigerungstermines oder keine ziffermäßig bestimmte Höhe des Ankaufslimits in EURO enthalten, werden nicht angenommen. Aufträge wie „günstig“, „bestens“, „unbedingt kaufen“ usw. können daher nicht berücksichtigt werden. Kaufaufträge mit gleich hohen Ankaufslimits werden in der Reihenfolge ihres Einlangens berücksichtigt.

Kann bei einem telefonischen Gebot die Telefonverbindung aus welchem Grund immer nicht rechtzeitig hergestellt werden, beträgt das Ankaufslimit 75 % des unteren Schätzwertes (150 % des Rufpreises bei Rufpreisauktionen). Das Dorotheum ist berechtigt, das Limit auf die nächste Steigerungstufe aufzurunden.

Der Bieter ist an sein Gebot im Nachverkauf bis zum Ablauf des dritten Werktages nach dem Auktionstag oder nach dem Tag des Einlangens gebunden. Die Annahmeerklärung durch das Dorotheum im Nachverkauf ist rechtzeitig erfolgt, wenn sie bis zum Ablauf des dritten Werktages nach dem Auktionstag oder nach dem Tag des Einlangens, je nachdem welcher Zeitpunkt später eintritt, zur Post gegeben oder telefonisch oder via Telefax vorgekommen wird.

Das DOROTHEUM und jene Personen, für die es ohne den Haftungsausschluss einzustehen hätte, können nicht zum Ersatz leicht fahrlässig herbeigeführten Schadens herangezogen werden und haften gegenüber Unternehmern auch nicht für schlechte grobe Fahrlässigkeit. Für Schäden, die durch Naturereignisse oder höhere Gewalt entstehen, für Schäden die sich als Folge längerer Lagerung ergeben oder entgangenen Gewinn übernimmt das DOROTHEUM keine Haftung. Das DOROTHEUM haftet dem Käufer eines Gegenstandes für den Verlust oder die Beschädigung desselben bei grobem Verschulden, gegenüber Unternehmern jedoch nur bei mindestens krasser grober Fahrlässigkeit seiner Bediensteten bis zur Höhe des bezahlten Kaufpreises.

Erfüllungsort ist der Geschäftssitz jener Filiale/Abteilung, in welcher das jeweilige Rechtsgeschäft abgeschlossen wurde. Vertragssprache ist Deutsch. Sämtliche entstehende Rechtsstreitigkeiten unterliegen ausschließlich österreichischem materiellem Recht. Das UN-Abkommen über Verträge des internationalen Warenkaufs (CISG) findet keine Anwendung. Als Gerichtsstand für alle sich mittelbar oder unmittelbar aus einem Versteigerungsgeschäft ergebenden Streitigkeiten wird ausschließlich das für 1010 Wien örtlich und sachlich zuständige österreichische Gericht vereinbart. Für Konsumenten im Sinne des Konsumentenschutzgesetzes gilt diese Vereinbarung nur, sofern sie weder einen Wohnsitz noch einen gewöhnlichen Aufenthalt in Österreich haben und auch nicht im Inland beschäftigt sind und dem nicht andere Regelungen dagegenstehen.

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## HINWEISE

Alle Gegenstände sind gebraucht und ihrem jeweiligen Alter entsprechenden Abnutzungen unterlegen. Werterhöhende Restaurierungen, speziell bei Antiquitäten, finden in der Beschreibung keinen Niederschlag. In der Beschreibung werden solche Beschädigungen oder Mängel nicht angegeben, die offenkundig (durch bloße Besichtigung festgestellt werden können) oder für die Wertbestimmung unwesentlich sind. Bei solchen Mängeln ist jede Reklamation des Käufers gesetzlich ausgeschlossen. Es besteht kein Fern- und Auswärtsgeschäfte-Rücktrittsrecht. Im Falle eines Versandes fallen Transport- und Versicherungskosten, je nach Entfernung, Größe und Beschaffenheit, in derzeit nicht berechenbarer Höhe an.

## NACH DER MEINUNG UNSERER EXPERTEN BEDEUTET

**signiert, monogrammiert:** von der Hand des Künstlers; **bezeichnet:** möglicherweise von fremder Hand; **zugeschrieben:** ein wahrscheinlich, aber nicht zwangsläufig authentisches Werk des Künstlers; **Street Art (Urban Art):** aufgrund der spezifischen (Sub)Kultur dieser Kunstrichtung ein wahrscheinlich, aber nicht zwangsläufig authentisches Werk (ausgenommen eindeutiges Zertifikat liegt vor) eines oder mehrerer Künstler bzw. Personen, häufig aber nicht zwangsläufig überarbeitet, bearbeitet oder schabloniert; **Werkstatt:** ein Werk, das wahrscheinlich in der Werkstatt, d. h. in der unmittelbaren Umgebung des Künstlers, entstanden ist; **Schule:** ein Werk, unbestimmten Datums, das in stilistischer Nähe zum Künstler oder zu einer regionalen Gruppe von Künstlern entstanden ist; **Umkreis:** ein Werk, das im weiten örtlichen oder zeitlichen Einflussbereich des Künstlers entstanden ist; **Nachfolger:** ein Werk, das im Stil des Künstlers, aber eventuell später entstanden ist; **Nachahmer:** Nachempfindung oder Wiederholung eines Werkes unbestimmten Datums nach einem Werk des Künstlers; **Vor- und Zuname des Künstlers mit Daten und Ortsangabe:** ein sicheres Werk des Künstlers.

Jeder Einbringer ist grundsätzlich berechtigt, die zur Versteigerung übergebenen Gegenstände bis zum Beginn der Auktion zurückzuziehen. Für die tatsächliche Ausbietung kann daher keine Haftung oder Gewähr übernommen werden. Gegenstände, die mit „AS...“ gekennzeichnet sind, werden in Übereinstimmung mit den artenschutzgesetzlichen Regelungen ausbezogen. Die Mitarbeiter des Dorotheums werden die Käufer bei der Beschaffung der notwendigen Exportgenehmigungen und Bescheinigungen beraten und unterstützen. Der Export aus Österreich und der Import in Nichtmitgliedsländer der EU von Gegenständen, die im Versteigerungstext mit ASA (oder Artenschutz A) gekennzeichnet sind, zu kommerziellen Zwecken wird von der Artenschutzbehörde nicht genehmigt. Irrtums- und Druckfehlerberichtigungen bleiben vorbehalten. Ebenso behält sich das Dorotheum das Recht vor, Berichtigungen der Beschreibung bis zur Versteigerung vorzunehmen.

## HAFTUNGSAUSSCHLUSS FÜR VERSTEIGERUNGSBEDINGUNGEN UND KATALOGTEXTE

Versteigerungsbedingungen, Informationen und Katalogtexte in englischer, französischer, italienischer oder einer sonstigen Sprache stellen lediglich unverbindliche Hilfsübersetzungen dar. Die Gesellschaft kann für die Richtigkeit der Übersetzung keine Haftung übernehmen. Für die Auslegung von etwaigen Auffassungsunterschieden zwischen den Interessenten, Käufern und der Gesellschaft sind ausschließlich die in der deutschen Sprache verfassten Versteigerungsbedingungen, Informationen und Katalogtexte maßgeblich und bindend. Ebenso sind alle Währungsangaben in fremden Währungen sowohl im Katalog als auch auf der Währungsumrechnungsanzeige nur als unverbindliche Richt-(Leit-)linien zu verstehen. Für die Durchführung der Versteigerung wird ausschließlich die in Österreich alleine gültige Währung (EURO) herangezogen.

## INFORMATION

Aufgrund der **Bestimmungen der Europäischen Union zur Verhinderung und Bekämpfung der Geldwäsche (Richtlinie 2015/849/EU und BGBL I Nr. 95/2017)** besteht eine gesetzliche Legitimationsverpflichtung **bei Barzahlung** von Kaufpreisen ab EUR 10.000,-. Wir ersuchen Sie daher um Verständnis, dass wir Sie in einem solchen Fall um die Vorlage eines amtlichen Lichtbildausweises ersuchen müssen.

**Bei Kaufaufträgen mit Barzahlungswunsch** senden Sie bitte vorab bis längstens 48 Stunden vor Auktionsbeginn neben dem Kaufauftragsformular auch eine Kopie eines solchen Ausweises zu, speziell jedenfalls auch dann, wenn Sie - z.B. bei beabsichtigter Nachnahmezustellung bei Objekten mit Ruf- oder unteren Schätzpreis ab EUR 10.000,- die Zahlung oder Abholung nicht persönlich vornehmen werden.

**Hinweis:** Die gesetzliche Legitimationsverpflichtung entfällt auch bei Barzahlung, wenn zuvor eine (erste) Teilzahlung in Form einer Überweisung von einem auf Ihren Namen lautenden Bankkonto eines von der EU anerkannten Bankinstitutes im Bereich der EU erfolgt, auch dann, wenn die Auftragserteilung notariell beglaubigt oder mit einer sicheren E-mail-Signatur im Sinne des Signaturgesetzes erfolgt.

## CONDITIONS OF SALE BY AUCTION / EXTRACT FROM THE GENERAL TERMS AND CONDITIONS - AUCTION SALES

The auction is conducted according to the terms of the General Terms and Conditions - Auction Sales <http://www.dorotheum.at/footer/agg.html> of the Dorotheum GmbH & Co KG, (hereinafter called „the DOROTHEUM“) and the pertaining Tariff, which forms an integral part thereof.

The auction may be conducted by the DOROTHEUM in its own name, on a commission basis or as an agent (in the name and for the account of the Consignor). The DOROTHEUM reserves the right to withdraw any lot or lots from the auction until the acceptance of a bid or change descriptions and prices, if there are important reasons to do so.

Potential Buyers may request a condition report prior to the auction. If the DOROTHEUM forwards condition reports drawn up by third-party experts, any liability for correctness is excluded.

The Auctioneer has the right to exceptionally divide or combine any lot or lots, offer any lot or lots in a two-step bidding process or withdraw any lot or lots from the sale or conduct the auction disregarding the scheduled sequence. In the event of a two-step bidding process, the items concerned will be expressly announced and, in a first step, offered individually. The highest bids and the respective highest bidders will be noted down but no bid will be accepted as yet. The individual items will then be combined into a single lot and offered as a collection, taking into account the highest bids already received as well as the reserves fixed for any items for which no bids have been placed. The lot will then be awarded at the highest bid placed for the collection or the highest bids placed for the individual items, whichever results in a higher price being realized taking into account the reserves fixed for any lots for which no bids have been placed.

In the descriptions, either the starting price will be stated or the price range that the expert assumes as a rough guide without binding force and within which he or she expects the highest bid (hammer price) will be placed, in each case in euros.

Usually, bidding starts at half the lower estimate, but the starting price can range from half the lower estimate to the lower estimate itself. Usually, bidding takes place by increasing the starting price or the preceding bid by about 10%. Bids can be accepted as final even if they are lower than the highest bids expected by the expert. The highest bidder shall be the successful bidder, provided that the amount of a reserve price agreed with the Consignor has been reached. If, on the occasion of the bidding, the bidding price is gradually reduced, the bidding process will start with the first valid offer. If only one bidder places a bid, such bid will be accepted. The acceptance of a bid may be made conditional on the fulfillment of conditions.

The decision as to whether a bid is accepted in case of a dispute, in case of alleged matching bids, if a bid was overlooked or went unnoticed or was otherwise disregarded, or if the Auctioneer was mistaken about whether or not a bid had been placed, shall lie exclusively with the DOROTHEUM. The DOROTHEUM shall have the right to cancel the acceptance of a bid either during the auction or within 3 working days thereafter for such reasons and to re-offer the item during the same or a subsequent auction.

For all items, the following shall be charged in addition to the highest bid (hammer price):

- buyer's premium (surcharge)
- Value-added Tax
- any resale right royalty that may arise (marked with the symbol \* in the catalogue)

#### The buyer's premium shall be as follows:

a) for items subject to margin tax (not specially marked in the catalogue/in the description) or for sales where the Dorotheum acts as an agent (marked with a "V" ["Vermittlung" = agent sale] in the catalogue/in the description):

up to an amount of EUR 100,000:	25% of the hammer price
for the amount exceeding EUR 100,000:	22%
for the amount exceeding EUR 600,000:	15%

In these cases the buyer's premium includes the statutory VAT (Example at the end of the page<sup>1</sup>)

b) for fully taxable items (marked in the catalogue/in the description with the symbol „+“ for 20% VAT, with „-“ for 13% VAT or with „#“ for 10% VAT):

up to a hammer price of EUR 100,000:	20,84% of the hammer price
for the amount exceeding EUR 100,000:	18,34%
for the amount exceeding EUR 600,000:	12,5%

In the case under (b), the statutory VAT is calculated based on the total price (hammer price plus buyer's premium and a possible resale right royalty) and is added to the total price. (Example at the end of the page<sup>2</sup>)

For items for which the Dorotheum acts as an agent in the sale ("V" for "Vermittlung" = agent sale), VAT cannot be refunded in case of export to non-EU countries.

VAT may only be reclaimed in the case of lots which are not specially marked or are marked with either of the symbols „+“, „-“ and „#“, provided the sale is made to a country which is not a member of the European Union (third country), the legal requirements are satisfied and proof of export is supplied.

Delivery to companies which are subject to VAT and have their registered seat in a member state of the European Union (except for delivery to companies domiciled in Austria and lots subject to margin tax) is subject to the acquisition tax applicable in the respective country of destination. In such case, the delivery of lots marked with either of the symbols „+“, „-“ and „#“ within Austria is exempt from VAT, provided the DOROTHEUM is informed of the Buyer's applicable VAT registration number prior to the acceptance of the bid.

Please note: For lots sold after the auction, the buyer's premium will be increased by 2%. The Buyer is obligated to pay the purchase price (hammer price plus buyer's premium and VAT as well as any applicable resale royalty surcharge) in cash immediately after the lot has been awarded. At the discretion of the DOROTHEUM, payment can be deferred by way of exception. Deferral of payment may be made conditional on an appropriate deposit. If deferral of payment is denied, the acceptance of a bid may even be

subsequently revoked and the item re-offered for sale during the same or a subsequent auction. If the acceptance of a bid is revoked, the DOROTHEUM shall also have the right to subsequently accept the last bid of the bidder who placed the second highest bid. If a deferred purchase price is not paid within the stipulated period, the Dorotheum shall be entitled to charge the purchaser interest on the arrears calculated daily from the beginning of the delay and charged quarterly. This interest shall be at the rate of 6 % per annum above the applicable "European Interbank Offered Rate (EURIBOR) / 3 months" for the preceding calendar quarter rounded to the nearest quarter percentage point. After a bid has been accepted, the Buyer shall be liable for the full and timely payment of the purchase price even if after the acceptance of the bid the Buyer informs the DOROTHEUM that he/she participated in the bidding process for a third party. If, at the Buyer's request, the DOROTHEUM issues an invoice to the designated third party, the DOROTHEUM thereby exclusively declares acceptance of a simple (additional) performance obligation of the designated third party without, however, granting such party any further rights such as claims to perform a set-off or retention rights, etc., and it is understood that the Buyer continues to be fully liable.

If, despite a reminder, the Buyer fails to discharge or fully discharge within the grace period granted to him/her the obligations incumbent on such Buyer under the purchase contract entered into with him/her, the DOROTHEUM shall, without prejudice to any other rights it may have, be entitled to do either of the following for itself and/or the Consignor:

1. continue to insist on the performance of the purchase contract and demand from the Buyer payment not only of the purchase price but also of any interest, costs and expenses, including the costs of legal counsel required to enforce performance of the purchase contract, or
2. withdraw from the purchase contract. In such case, the DOROTHEUM reserves the right, for itself and/or the Consignor, to demand from the Buyer compensation for the entire loss or damage caused by him/her, which after a substitute transaction in the form of a resale by seller (substitute sale) may be comprised in particular of fees, expenses and expenditure incurred and losses suffered on account of lower purchase prices, including all costs and expenses as well as the costs of legal counsel, etc., or
3. resell the item by auction for the account of the Buyer.

In the event of a substitute sale or resale by auction for the Buyer, the Buyer will be considered a Consignor with regard to the charges, premiums and commissions applicable to such transaction.

If the claim of the DOROTHEUM is not covered by the result of the substitute sale or resale by auction, the defaulting Buyer is liable for the loss.

The items purchased in the auction shall not be delivered and title thereto will not pass until the purchase price including all interest, charges, premiums, commissions, costs and expenses has been paid in full. All items purchased must be collected immediately. Small-size lots purchased in the auction and fully paid for shall be delivered immediately, but larger items may be collected on the following working day only. As from the acceptance of the bid until their collection, such lots shall be stored at the Buyer's risk. Packaging and shipping, if any, shall be at the sole risk and expense of the Buyer.

If items purchased in an auction are not collected within a period of 14 days after the acceptance of the bid, the DOROTHEUM is entitled to charge storage costs (1% of the hammer price per month if not indicated otherwise in the catalogue or during the sale) or store the item with a warehouse keeper at the risk and expense of the Buyer. If the Buyer or a carrier/forwarding agent commissioned by the Buyer fails to effect collection within a period of 90 days as from the date on which the bid was accepted, the DOROTHEUM is entitled to re-sell the purchased item by auction at the sole risk and expense of the Buyer and will consider the Buyer a Consignor with regard to the charges, premiums and commissions connected with such re-sale.

The description of the items to be sold by auction is based on subjective convictions of the experts, who will determine the starting prices accordingly. The statements made by the experts in such descriptions shall not create any warranty with respect to a particular quality or a specific value. The DOROTHEUM assumes no liability for any statements made in this connection, and in particular no liability in accordance with the criteria set forth in section 1299 et seq. of the (Austrian) „ABGB“ (General Civil Code). The DOROTHEUM also assumes no liability whatsoever in cases where the description was prepared and/or the price determined by the Consignor himself/herself or by non-DOROTHEUM experts and not by the DOROTHEUM, and in case of sales where it acts as an agent.

Where works of art, especially paintings and antique items are concerned, only such flaws and defects will be mentioned which significantly affect the artistic value.

Where the DOROTHEUM sells items in its own name, it warrants to Buyers that the information provided by the DOROTHEUM concerning authorship (designation of the artist), maker, time of making, origin, age, period, concerning the culture area where the object was made or used as well as materials of which the items are made, is correct subject to the following conditions: Such information will be deemed incorrect if it does not correspond to the commonly available scientific findings and the opinions of generally recognized experts. Such information will be deemed materially incorrect if an average standard buyer would not have made the purchase had the respective statements been untrue. If, within a period of three years as from the date of the acceptance of the bid, the Buyer furnishes proof that such information provided by the DOROTHEUM is materially incorrect, the Buyer shall have the purchase price refunded concurrently with the return of the unchanged object.

For Buyers for which the transacted purchase forms part of their company's business activities, a further requirement is that immediately after the first legitimate doubts regarding the correctness arise they shall inform the DOROTHEUM accordingly.

If the commonly available scientific findings and the opinions of generally recognized experts change up to the time of the Buyer's complaint and the handling thereof, the DOROTHEUM shall have the right in its sole discretion to either cancel the purchase at the Consignor's expense or reject the complaint.

<sup>1</sup> Example for margin tax or agent sales:

Sale of an object at the hammer price of EUR 3,000, with resale right royalty → The gross price amounts to EUR 3,870 (hammer price of EUR 3000 + buyer's premium of EUR 750 + resale right royalty of EUR 120)

<sup>2</sup> Example for a fully taxable item subject to 20% VAT:

Sale of an object at the hammer price of EUR 3,000, with resale right royalty → The gross price amounts to EUR 4,494 (hammer price of EUR 3,000 + buyer's premium of EUR 625 + resale right royalty of EUR 120 + VAT of EUR 749)

If the item returned shows signs of damage or wear and tear that were not present at the time when the contract was entered into, the DOROTHEUM shall have the right to deduct reasonable repair costs and/or any reduction in value from the purchase price. If the Buyer has already used the item returned, the DOROTHEUM will, in addition, be entitled to receive a reasonable user fee.

Such warranty, or any other warranty made by separate declaration, is made by the DOROTHEUM in addition to the consumer's statutory warranty rights and rights in case of error and shall not limit such rights in any way. In case of used items, the period of statutory warranty for consumers is 1 year. Any other complaints and claims whatsoever concerning the price, quality and condition of the objects purchased at auction or claims for damages, to the extent that such claims are not already covered by the guarantee of authenticity, vis-à-vis the DOROTHEUM and the persons for whom it would have to guarantee in the absence of this disclaimer of warranty are excluded. The sole exception to this rule are claims in excess thereof arising under purchase contracts with consumers as defined by the (Austrian) „Konsumentenschutzgesetz“ (Consumer Protection Act), provided that such claims are based on gross negligence or deliberate acts of DOROTHEUM employees. In auctions of objects against which execution was levied any and all complaints are excluded by law. The DOROTHEUM assumes no warranty or other liability in case of sales where it acts as an agent.

The Dorotheum reserves the right to use, in printed or electronic form, also for the purpose of generally advertising the business activities of the DOROTHEUM, any photographs and if applicable video recordings it may have produced on its own behalf of the consigned objects, without any right arising for the client to receive financial compensation therefrom. The DOROTHEUM shall be entitled to use, reproduce, distribute and make publicly available the photographs and video recordings by publishing them, for instance, in catalogues, magazines, folders, calendars, catalogues raisonnés, books, illustrations as well as promotional items and merchandising products of whatever kind, etc., without any restriction as to medium, territory, time or quantity - also without any relation or reference to the original act of realization or to provenance.

Absentee bids from clients unable to attend the auction in person are accepted by the competent departments of the DOROTHEUM or the brokers authorized by the DOROTHEUM.

Until further notice, the DOROTHEUM will accept absentee bids submitted in writing, by telephone, fax or electronically as a free service. At the auction, the DOROTHEUM shall bid for the client by increments, not exceeding, however, the bid top limit stated on the absentee bid. The DOROTHEUM reserves the right to refuse to accept absentee bids without having to disclose the reasons or to disregard absentee bids received by it. In this connection, the DOROTHEUM assumes no liability whatsoever for the correct handling and execution of absentee bids.

## COPYRIGHT

All information (texts, descriptions, pictures, illustrations, etc.) and all advertising media of the DOROTHEUM are protected by copyright and are subject to intellectual property protection. Outside the limits of the law, they may not be treated, distributed, reproduced or processed or stored in databases unless with the express prior written consent of the DOROTHEUM. Moreover, the name DOROTHEUM is also protected by trademark rights registered at national and international levels. In case of infringement, the DOROTHEUM reserves the right to take corresponding action under civil law or penal law to protect its intellectual property. By acquiring an item at auction the purchaser shall not acquire exclusive license or exploitation rights under copyright law over and above title to the item purchased.

## PLEASE NOTE

All items are used and subject to age-related wear and tear. Value-enhancing restoration - especially in the case of antiques - is not mentioned in the description.

The description of the object does not indicate defects which are obvious (can be determined by mere viewing) or which are irrelevant for valuation. Any claims of the Buyer concerning such defects are excluded by law.

There is no right of withdrawal in long-distance and off-premises sales (Fern- und Auswärtsgeschäfte-Rücktrittsrecht). Please note that the total amount of applicable transportation costs resulting from distance, size and content cannot be calculated at present.

## THE FOLLOWING DEFINITIONS REPRESENT THE OPINION OF OUR EXPERTS:

„signiert“, „monogrammiert“ (signed, monogrammed): a work signed or monogrammed by the artist; „bezeichnet“ (bears a signature): the artist's signature has possibly been added by another hand; „zugeschrieben“ (attributed to): probably but not necessarily an authentic work by the artist; **Street Art (Urban Art)**: due to the specific (sub)culture of this genre probably but not necessarily an authentic work by one or several artists or persons (except where a specific certificate of authenticity exists), often but not necessarily reworked, adapted or stenciled; „Werkstatt“ (studio): a work probably produced in the artist's studio or workshop, i.e. in the artist's immediate surroundings; „Schule“ (school): a work of uncertain date, executed in the style of an artist or a regional group of artists; „Umkreis“ (circle): a work created within the artist's wide regional and temporal sphere of influence; „Nachfolger“ (follower): a work in the artist's style, but possibly of a later period; „Nachahmer“ (in the manner of): imitation or copy of a work by the artist, of an uncertain date; **First name and surname of the artist, date and location**: undoubtedly a work by the artist.

In principle, all Consignors are entitled to withdraw the items they have submitted for auctioning at any time up until the auction commences. Consequently, the Dorotheum makes no warranty and assumes no responsibility that the lots listed in the catalogue will be actually offered for sale by auction. Lots marked with AS...“ are offered in accordance with the legal provisions governing the protection of species. The Dorotheum staff will advise and assist Buyers in obtaining the necessary export licenses and certificates. The export from Austria and the import into non-EU countries, for commercial reasons, of items marked “ASA” (or “Artschutz A” [protection of species A]) will not be permitted by the competent authorities. Errors and omissions excepted. The Dorotheum also reserves the right to correct lot descriptions up until the beginning of the sale.

## DISCLAIMER CONCERNING THE CONDITIONS OF SALE BY AUCTION AND CATALOGUE TEXTS

Conditions of Sale by Auction, information and catalogue texts in English, French, Italian or any other language, as the case may be, are for the sake of convenience only and shall in no way be considered binding. The DOROTHEUM is unable to assume any liability for the correctness of translations. In the event of diverging interpretations by interested parties, Buyers and the DOROTHEUM, the German versions of the Conditions of Sale by Auction, information and catalogue texts shall exclusively be authoritative and binding. Equally, any and all amounts stated in foreign currencies in the catalogue as well as on the currency converter shall be deemed to be non-binding indications only. In auctions, the sole legal tender of Austria (EURO) will be used exclusively.

## INFORMATION

Pursuant to EU rules for the prevention of and the fight against money laundering (Directive 2015/849/EU and BGBL I Nr. 95/2017), we are under a statutory obligation to ask for an identity document when purchase prices of EUR 10,000.00 and above are paid in cash. Thank you for understanding that we have to require an official identity document from you in such case.

When submitting an absentee bid form stating that you wish to pay cash, please also send us a photocopy of your official photo ID card not later than 48 hours prior to the auction, and in particular also if you will not pay or collect the item(s) personally, for example if you want any item(s) with a starting price or lower estimated selling price of EUR 10,000.00 and above to be mailed to you C.O.D.

Please note: The statutory ID obligation does not apply to cash payments if a (first) installment was transferred from a bank account maintained in your name with a banking institution recognized by the EU and located within the European Union, or if the bid order was notarized or was submitted with a secure e-mail signature within the meaning of the (Austrian) „Signaturgesetz“ (Electronic Signature Act).

Absentee bids which do not clearly designate the item, the date of the auction or your exact maximum bid in figures (in euros) will not be accepted.

„Buy favorably“, „buy at best price“, „buy unconditionally“, etc. bids will therefore not be taken into consideration. In the event of two or more bids specifying the same limit, the earliest received will take precedence.

If in case of a telephone bid the telephone connection cannot be established in time, for whatever reason, the bid top limit shall be 75% of the lower estimate (150% of the starting price in the case of „starting price auctions“). The DOROTHEUM is entitled to round up the limit to the next highest bidding increment. The absentee bid is binding in a sale after the auction until the end of the third working day after the auction or after the date of receipt. In a sale after the auction, the DOROTHEUM will be deemed to have accepted a bid in due time if the declaration of acceptance has been posted, faxed or given by telephone by the end of the third working day after the auction date or after the date of receipt, whichever is later.

The DOROTHEUM and the persons for whom it would have to guarantee in the absence of this disclaimer of warranty cannot be called upon to make up for loss or damage caused by slight negligence and are furthermore not liable to entrepreneurs for simple gross negligence. The DOROTHEUM assumes no liability for loss or damage caused by natural occurrence or force majeure, for loss or damage caused by prolonged storage times or for loss of profit. The DOROTHEUM shall be liable to the Buyer of any item for the loss thereof or any damage thereto in case of gross negligence but to entrepreneurs only in case of at least blatantly gross negligence of its employees and only up to the amount of the purchase price paid.

The place of performance shall be the business address of the branch / department where the legal transaction was entered into. The language of contract shall be German. All disputes arising shall exclusively be subject to Austrian substantive law. The UN Convention on Contracts for the International Sale of Goods (CISG) shall not apply.

All disputes arising directly or indirectly from an auction shall be referred exclusively to the Austrian court having local and subject-matter jurisdiction for Vienna 1st District. Consumers as defined by the Consumer Protection Act are subject to this agreement only if they have neither a residence nor a habitual place of abode in Austria and do not work in Austria and provided that this provision does not conflict with other regulations.

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Düsseldorf



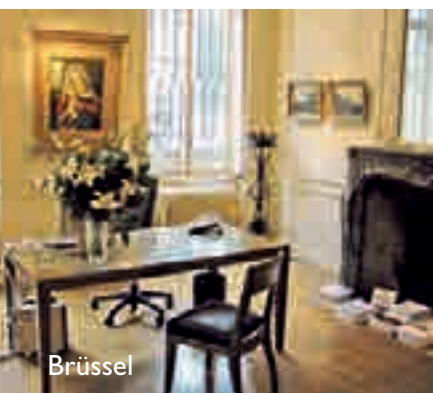
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Brüssel



## KAUFAUFTRAG / ABSENTEE BID FORM

Wir bitten Sie, Kaufaufträge bis spätestens 24 Stunden vor Auktionsbeginn zu übermitteln.  
Please submit your absentee bid at least 24 hours before the start of the auction.

Palais Dorotheum  
Tel. +43-1-515 60-0, Fax +43-1-515 60-508  
kundendienst@dorotheum.at

**Kunden Nr. / Client No.** \_\_\_\_\_

**Name** \_\_\_\_\_

**Firma / Company** \_\_\_\_\_

**Adresse / Address** \_\_\_\_\_

**Tel. / Fax** \_\_\_\_\_

**Tel. Auktion / Phone Bidding \*** \_\_\_\_\_

**E-Mail \*\*** \_\_\_\_\_

**UID Nr. / VAT No.** \_\_\_\_\_

\*\* Bei Angabe Ihrer E-Mail-Adresse werden Sie automatisch über Ihre ersteigerten Objekte benachrichtigt. Bei erstmaligem Bieten ist die Übermittlung eines amtlichen Lichtbildausweises gemeinsam mit dem Auftrag notwendig.

If you provide us with your email address, we will send you an automatic notification with your auction results. If you are a first-time bidder, you need to send us a photocopy of your official photo ID card together with the bid form.

- Abholung / Collection of Purchase**       **Versand / Shipping**  
(im Namen, für Rechnung und Gefahr des Kunden / on behalf of and at the risk and expense of the customer)
- Zutreffendes bitte ankreuzen / Please tick

**Anmerkungen / Notes**

Ich beauftrage Sie, unter Akzeptanz des Eigentumsvorbehaltes des Einbringers, bei folgenden Gegenständen bis zum angegebenen Limit für mich mitzusteigern bzw. möchte ich telefonisch mitsteigern. **Telefonische Gebote ab einem Mindestpreis von € 300,-\***. Für den Fall, dass die Telefon-Verbindung aus welchem Grund immer nicht rechtzeitig hergestellt werden kann, beträgt mein Ankaufslimit 75% des unteren Schätzwertes (150% des Rufpreises bei Rufpreisauktionen). Das Dorotheum ist berechtigt, zwischen zwei Steigerungsstufen liegende Ankaufslimits auf die nächsthöhere Stufe aufzurunden. Ich stimme zu, dass das Dorotheum mit mir zu führende geschäftsbezogene Telefongespräche aufzeichnet, für drei Jahre speichert und zu internen Zwecken der Abwicklung des Geschäftes und dessen Dokumentation sowie zu Beweis Zwecken verwendet. Ich akzeptiere ausdrücklich die Begründung eines Pfandrechtes an allen meinen Gegenständen, die das Dorotheum bereits inne hat, bzw. an allen aufgrund des gegenständlichen Kaufauftrages für mich ersteigerten Gegenständen. Die Allgemeinen Geschäftsbedingungen Versteigerung samt Gebührentarif der Dorotheum GmbH & Co KG, <http://www.dorotheum.com/gebuehrentarif> und die umseitigen Bedingungen werden dem Kaufauftrag zugrunde gelegt. Ausschließlicher Gerichtsstand Wien. Österreichisches Recht findet Anwendung. Erfüllungsort ist der Ort der Versteigerung. Nähere Hinweise siehe Rückseite.

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Design First, 27 March 2019, 40F190327

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# AD

Text Florian Siebeck Photography Thomas Skroch



# A Choir of Soloists

Unique works of art and rare editions from Aalto to Zobernig are brought together in the “Design First” auction. Oliver Jahn, Editor-in-Chief of Architectural Digest, has combined a selection of these eccentric pieces to create a coherent whole.



**1** Viennese architect Josef Frank aimed to achieve “beauty for everyone”, even in areas that were hidden. His angular, discreet cocktail cabinet made from walnut wood was created in around 1927/30. It has hidden inner shelves of marbled cream glass, and can be lit from within. The estimate is set for 32,000 to 38,000 euros.

**2** Pieces of furniture by the Italian artist Carla Tolomeo are capricious sculptures. This is the case with “Parrots”, a unique piece from 2008 made from silk velvet, sequins and gold edging. The asking price is 4,000 to 7,000 euros.

**3** Carlo Rampazzi designed the hand-painted wall mirror “Optical”, made from wood and goatskin, for Tura in 1978. A matching chest of drawers will also be going under the hammer. The estimate for the mirror? 16,000 to 24,000 euros.

**4** Someone will say it eventually: “Trying to look good limits my life”. That’s just one of the soundbites from Stefan Sagmeister’s “Happy Show” (2004, digital print on Sintra board). The entire collection of images from the series is estimated to reach 12,000 to 20,000 euros.

**5** One box, three hinges, four elements. Ron Arad’s “Box in Four Movements”, made from cherry wood (1994, limited to 20 pieces), is as pared-back as its name. “It’s completely possible to imagine the flexibility of this chair,” the designer says. “But you only realise how softly its padding is when you sit on it.” Estimates range from 40,000 to 55,000 euros.

**6** This oak table (10,000 to 15,000 euros) with glass inserts, a square base plate and hammered white metal fittings was designed by Josef Hoffmann in 1903 for a games room in the Purkersdorf Sanatorium. It was produced by the Wiener Werkstätte.

**7** Unlike his renowned chair, Arne Jacobsen’s pendant light fitting, created in 1957 for the panoramic salon at the “SAS Royal Hotel” in Copenhagen, was never mass-produced. This item was owned by the hotel’s former manager, Alberto Kappenberger, and is expected to reach 5,000 to 10,000 euros.

**8** Maria Likarz-Strauss, a designer at the Wiener Werkstätte, probably created this wool rug (12,000 to 18,000 euros) in 1925 for the Villa Primavesi. It was owned by the family until 2018.

**9** This small sideboard is also an heirloom from the villa, likely made in 1905/7 by Anton Pospischil. This piece of furniture features a concave front, and was made from pear wood and black marble. It has a mirrored rear wall, and the shelf can be pulled out (12,000 to 18,000 euros).

**10** “When you’re sitting, the ‘peace chair’ gives you support and good posture,” says Reiner X. Sedelmeier. His chair, made from steel and wood, was made in 2018 for the Vienna Art Week and covered in Raf Simons’ Kvadrat textiles. Estimate: 12,000 to 18,000 euros. ●

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