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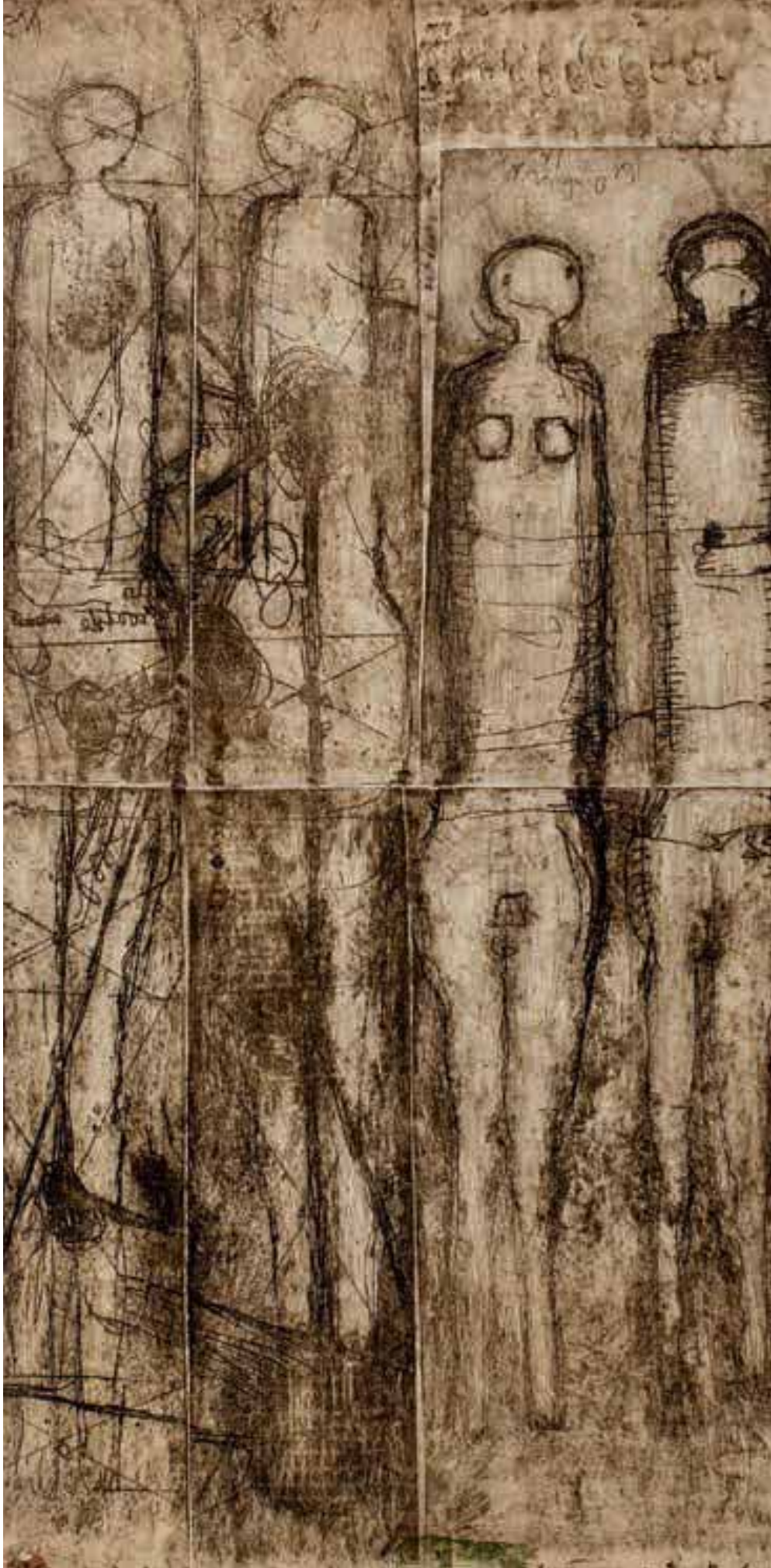
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MODERN & CONTEMPORARY ART

507

Amsterdam

Auction: Monday 10 December 2018, 2 p.m.

Viewing: Friday 7 - Sunday 9 December, 10 a.m. - 5 p.m.

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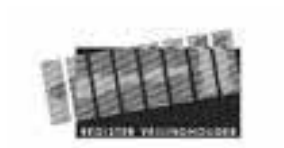
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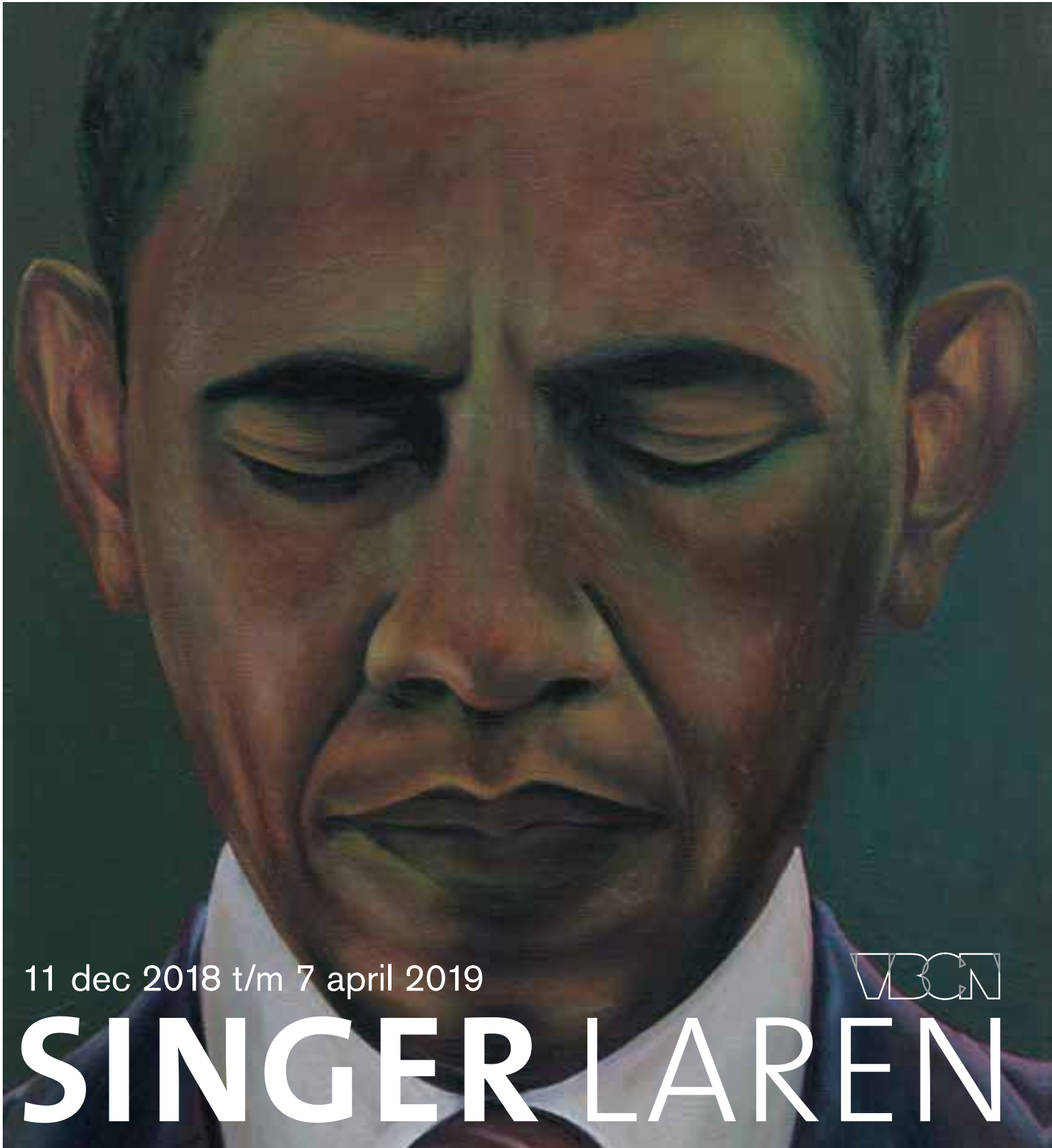
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SINGER LAREN





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Kunsthistoricus Kati Wieg is met jarenlange ervaring en kennis van de kunstmarkt één van de drijvende krachten achter Dutch Inventory Brokers. Van Oude Meesters tot en met Moderne en Hedendaagse schilderijen, sculpturen, antiek, juwelen en design begeleidt Dutch Inventory Brokers nabestaanden. Jan-Willem Königel en Kati Wieg vormen de directie en verzorgen de gehele boedelafwikkeling van A-Z.

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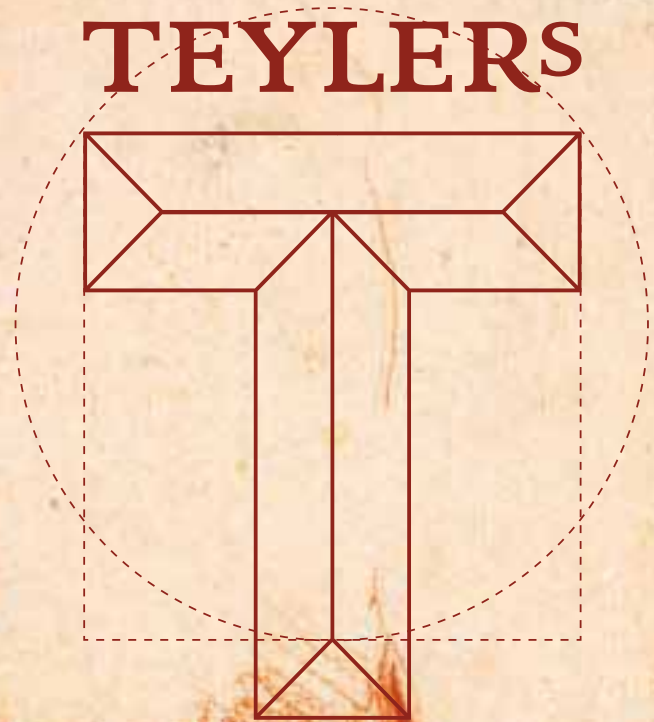
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> € 200.000 - ≤ € 350.000	1%
> € 350.000 - ≤ € 500.000	0,5%
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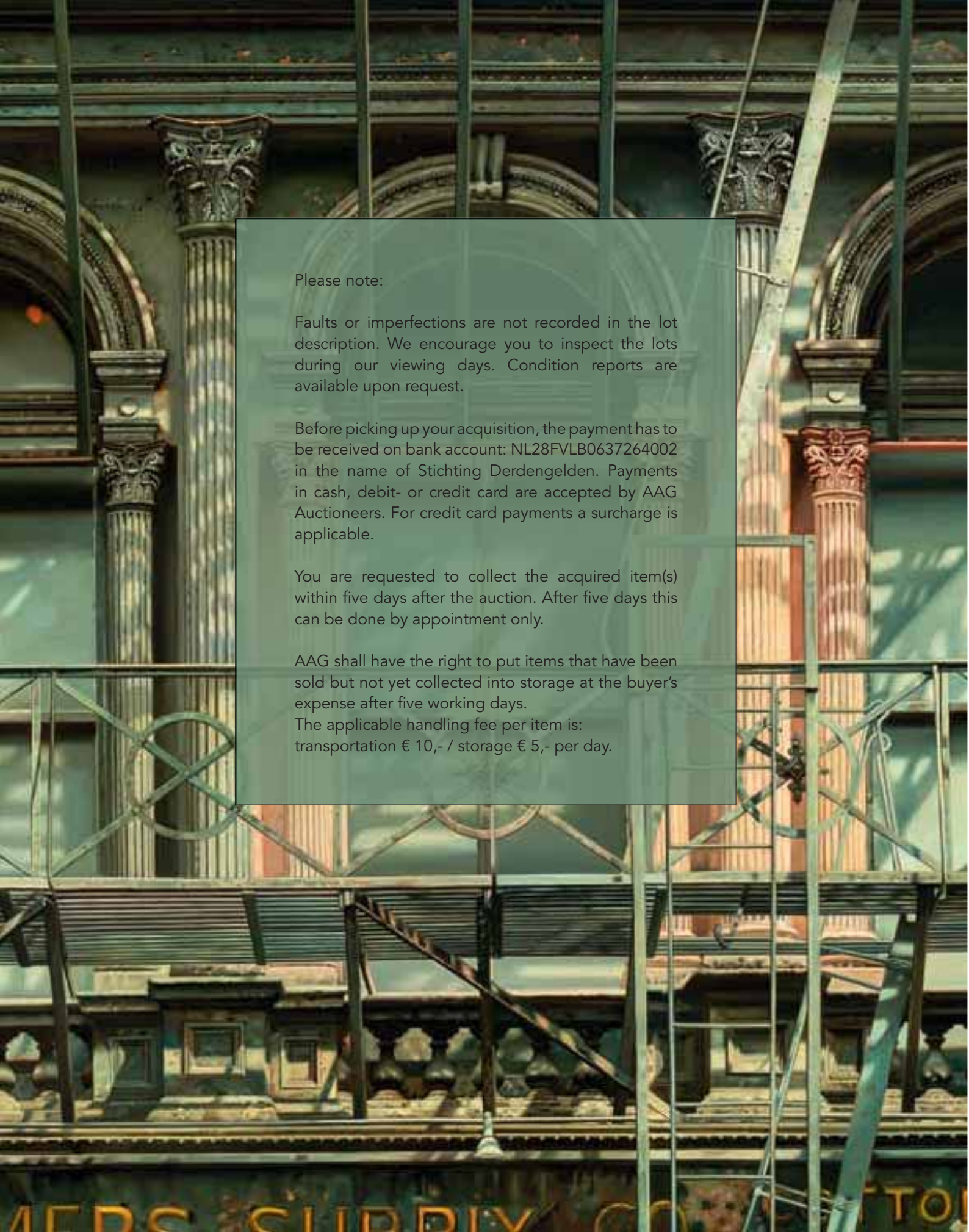


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1

1

Adriaan Lubbers

(Amsterdam 1892 - New York City 1954)

Stilleven met Christusdoorn (still life with Jerusalem thorn)

Signed and dated 1942 lower right

Oil on canvas, 100.4 x 78.2 cm

Provenance:

- Auction William Doyle, New York, 10 December 2002, lot 220

- Private collection, the Netherlands

€ 1.000 - 2.000



2

2

Ernst Leyden

(Rotterdam 1892 - Montfort-l'Amaury 1969)

Naakt met aronskelken

Signed and dated 19 lower right

Signed and titled on the reverse

Mixed media on board, 104.5 x 83.5 cm

Provenance:

Acquired directly from the artist by family of the present owner

€ 1.000 - 2.000



3

3

Wim Bosma

(Amsterdam 1902 - 1985)

Ships in a harbour (c.1935)

Oil on canvas, 95.3 x 75.2 cm

Provenance:

- Kunsthandel Willem Rueb, Amsterdam (2002)

- Private collection, the Netherlands

Exhibited:

Museum Kunsthal, Rotterdam, *Panorama Rotterdam, Meesters aan de Maas 1820-1940*, 8 September 2001 - 6 January 2002

Note:

Another work in oil of later date on the reverse, depicting *Unloading the catch*, signed and dated 44.

€ 12.000 - 15.000



4



5



6



7

4

Siebe Johannes ten Cate

(Sneek 1858 - Paris 1908)

Winter landscape

Signed and dated 88 lower right

Oil on canvas, 73.1 x 92.2 cm

€ 1.000 - 3.000

5

Wim Oepts

(Amsterdam 1904 - Paris 1988)

Waiting in line

Signed and dated '26 lower left

Oil on canvas, 24 x 32.5 cm

Note:

At the time this painting was made, Oepts' talent was already noticed by fellow artist Charley Toorop (1891-1955). He followed her style of painting and before long they became friends. Toorop even portrayed him in her well known group portrait of artist friends, titled *The meal amongst friends* (1932-1933), which belongs to the collection of Museum Boijmans van Beuningen (acc.no. 2045 MK).

€ 1.000 - 1.500

6

Jan Korthals

(Amsterdam 1916 - 1972)

Magere Brug, Amsterdam

Signed lower right

Oil on canvas, 50.3 x 60.2 cm

€ 600 - 1.000



8

7

Dirk Filarski

(Amsterdam 1885 - Zeist 1964)

Jardin des Tuileries

Signed and dated 48 lower left

Gouache on paper, 46.2 x 63.1 cm

€ 800 - 1.200

8

Cornelis Vreedenburgh

(Woerden 1880 - Laren (NH) 1946)

View of Amsterdam with the Saint Nicolaas-church

Signed and dated 1936 lower left

Oil on canvas, 52.8 x 50.7 cm

Note:

On the reverse of the frame a label that reads: *Aangekocht door het Verlotingsfonds 1937* (bought by the lottery fund 1937).

€ 5.000 - 8.000







9

9
Geer van Velde
 (Lisse 1898 - Cachan 1977)
Untitled
 Monogrammed lower right
 Gouache on paper, 23.2 x 9.9 cm
 Provenance:
 Private collection, the Netherlands
 € 1.500 - 2.500



10

10
Jaap Nanninga
 (Winschoten 1904 - The Hague 1962)
Untitled (c. 1953)
 Signed lower right
 Gouache on paper, 29.8 x 37cm
 € 1.000 - 2.000



11

11
Gerrit Benner
 (Leeuwarden 1897 - Nijemirdum 1981)
Maaier (reaper)
 Signed and dated 47 lower right
 Wax crayon on paper, 65.5 x 50.5 cm
 Provenance:
 Private collection, the Netherlands
 € 1.000 - 3.000



12

12

Dolf Breetvelt

(Vrijenban 1892 - Amstelveen 1975)

Untitled (c. 1947)

Signed lower right

Oil on canvas, 75.3 x 75.4 cm

Provenance:

- Klasema Art, Wouwse Plantage / Bergen op Zoom
- Private collection, the Netherlands

Note:

A label of the Cobra Museum voor Moderne Kunst in Amstelveen, dated 31 December 1996 and with inventory number 0928:0000022 on the backing of the frame.

€ 2.500 - 3.500





14



15

13

Joost Baljeu

(Middelburg 1925 - Amsterdam 1991)

Untitled

Signed and dated 1953 lower left

Oil on canvas, 80.5 x 60.2 cm

Provenance:

- Klasema Art, Wouwse Plantage / Bergen op Zoom (2008)

- Private collection, the Netherlands

€ 3.000 - 5.000

14

Toon Kelder

(Rotterdam 1892 - The Hague 1973)

Untitled

Signed and dated 51 lower left

Scratched paper, 64.5 x 49.9 cm

€ 600 - 1.000

15

Hans Hollenbach

(Schiedam 1943 - Rotterdam 1976)

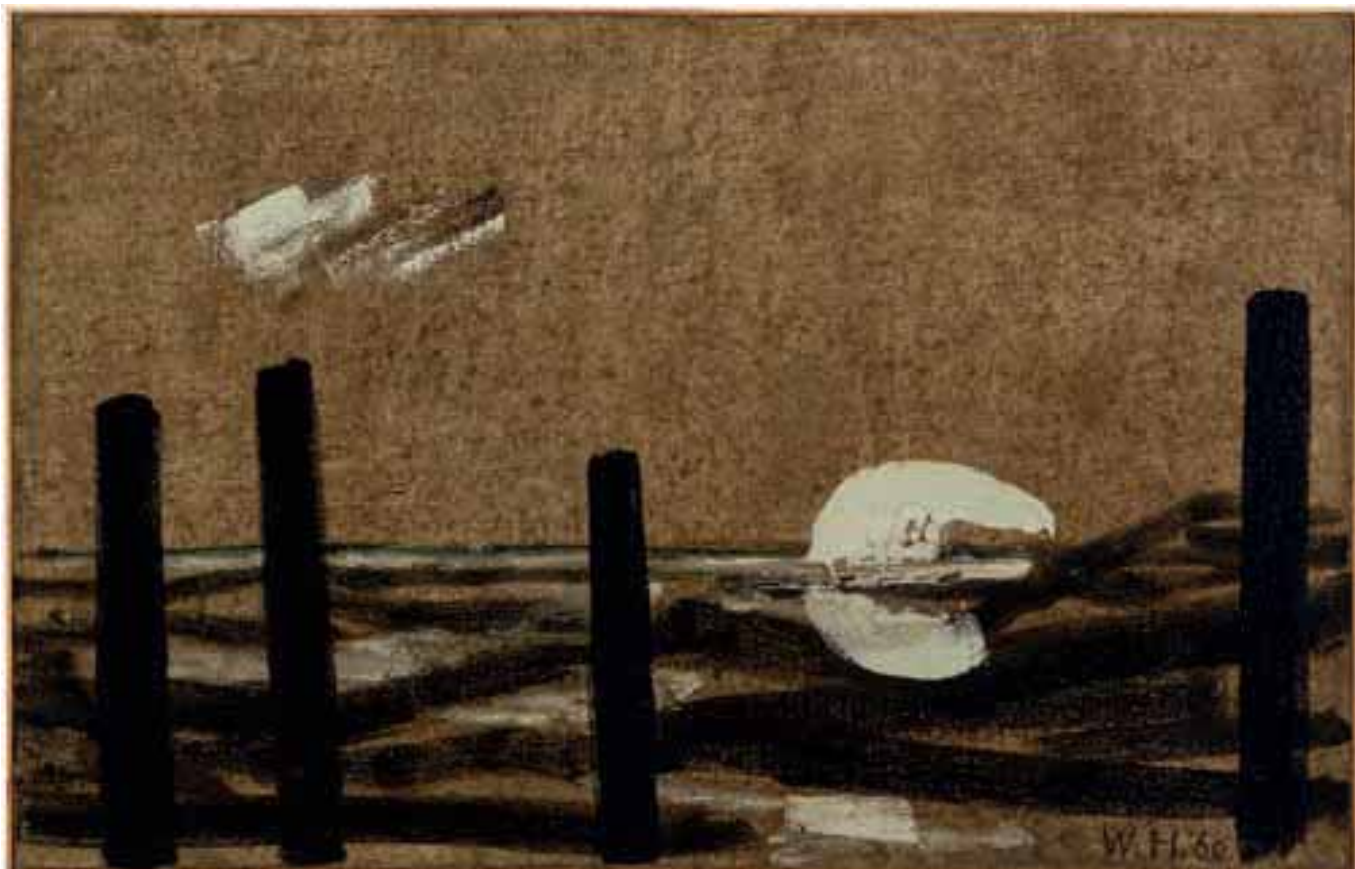
Untitled

Signed and dated 64 lower right

Mixed media on canvas, 150 x 99.5 cm

€ 700 - 900





17

16

Antoni Clavé

(Barcelona 1913 - Saint-Tropez 2005)

Espagnol avec coq

Signed lower right

Oil on board, 21.8 x 14 cm

Provenance:

Private collection, the Netherlands

€ 6.000 - 10.000

17

Willem Hussem

(Rotterdam 1900 - The Hague 1974)

Untitled

Signed with initials and dated '60 lower right

Oil on burlap, 71.3 x 111.5 cm

Provenance:

Private collection, the Netherlands

Note:

A similar painting, dated 1959, is part of the collection of Museum Boijmans van Beuningen (inv. no. 2640 MK).

€ 3.000 - 5.000



18

18

Willy Boers

(Amsterdam 1905 - 1978)

Composition

Signed and dated 53 lower center

Oil on canvas, 49.7 x 60.4 cm

Provenance:

- Auction Christie's, Amsterdam, 1 June 1995, lot 115

- Private collection, the Netherlands

€ 2.000 - 4.000

19

Hendrik Valk

(Zoeterwoude 1897 - Arnhem 1986)

"Roosjes in fles"

Signed with initials and dated 60 lower right

Signed, titled, dated 1960 and numbered *Opus:1005*

Oil on panel laid down on panel and board, 62.7 x 42.8 cm

€ 1.500 - 2.500



19



20

20

Hendrik Valk

(Zoeterwoude 1897 - Arnhem 1986)

*"Wilgenslootje"*Signed, titled, dated 1924-1974 and numbered *Opus:212* on the reverse

Oil on glass and board, 41.7 x 36.8 cm

€ 1.000 - 2.000



21

21

Hendrik Valk

(Zoeterwoude 1897 - Arnhem 1986)

"De dichter C.J. Kelk"

Signed with initials and dated 76 lower right

Signed, titled, dated 1976 and numbered *Opus:1360* on the reverse

Oil on board laid down on board, 123.4 x 73.9 cm

Note:

In original artist's frame.

Dutch critic and journalist Cornelis (Cees) Jan Kelk (1901-1981) is known for his historical novel *Jan Steen* (1932), as well as the book *Judaspenningen en pauweveeren* (1945). In 1938 Kelk published an overview of Dutch poetry, titled *De Nederlandse poëzie. Van haar oorsprong tot heden.*

€ 2.000 - 2.500



KAREL APPEL

(1921 - 2006)

“Work more powerful than Picasso’s”

Dutch painter, sculptor and poet Christiaan Karel Appel was born at the Dapperstraat in Amsterdam. From an early age, Karel Appel knew that he wanted to become a painter, although he was expected to work in his father’s hairdressing shop. After working as a barber for several years, he joined the Rijksacademie in Amsterdam to study painting from 1942 to 1944. At the academy he met and formed an intense bond with Corneille and Constant.

In 1946, Appel had his first solo exhibition at Het Beerenhuis in Groningen as well as taking part in the Young Painters exhibition at the Stedelijk Museum in Amsterdam later that year. In 1947, Appel travelled with Corneille to Liège and Paris where he was inspired by Picasso, Matisse and Dubuffet. By the end of this year, Appel wrote to Corneille: “Suddenly I’ve found it – from now on I will make more powerful and primitive work. Work more powerful than Picasso’s.” This comparison with Picasso illustrates Appel’s ambition as a painter. Few recognized the potential in Appel until art critic H. Klinkenberg wrote a positive article about Appel and Ernest van Zuylen (a rich collector from Liège) began buying his art on an annual basis.

On the 16th July 1948, the three artists; Appel, Corneille and Constant, together with Anton Rooskens, Theo Wolvecamp and Jan Nieuwenhuys founded the Dutch Experimental Group. The group’s first publication was a strongly left-wing manifesto written largely by Constant. The manifesto was presented for the first time in Paris at the international conference ‘Centre Internationale de Documentation sur l’Art d’Avant-garde’, where it was not well-received. Appel then founded the CoBrA group with a few Danish, Dutch and Belgian artists; a name that originated from an abbreviation of Copenhagen, Brussels, Amsterdam. Appel was inspired by primitive, outsider art and children’s drawings which he regarded as unspoiled and pure. The artist painted spontaneously and created his compositions whilst he worked. Whilst the Experimental Group’s work was poorly received in the Netherlands, CoBrA was well received by the press in Denmark. To the artists’ own astonishment, CoBrA got an exhibi-

tion in 1949 at the Stedelijk Museum in Amsterdam. When the exhibition prompted great scandal, a disappointed Appel decided to move and settle in Paris in 1950. The Stedelijk exhibition was then brought to Paris where it was an enormous success. In 1953 Appel’s work was shown at the São Paulo Biennale, which marked the beginning of his international breakthrough. Hereafter, the artist was acclaimed and recognised by museums in Paris and New York.

After the break-up of CoBrA, Appel began to paint with thicker paint, becoming wilder and less controlled. He independently developed his own style. After 1957, Appel regularly travelled to New York where he painted portraits of jazz musicians and his work became progressively more abstract. In 1968 Appel was finally given a solo exhibition at the Stedelijk Museum in Amsterdam. On the occasion of this exhibition, Appel explained his artistic method to Rudi Fuchs, the director of the Stedelijk museum at the time. Before beginning with a painting, he would take his time to stare at the canvas, but once he began painting he couldn’t repress his instinctual impulse to keep layering on more paint. Although it looked like he was a man possessed whilst he worked, he did take the time to mix the exact colour pigments. When the painting was nearly finished he would slow down and eventually only add single brush-strokes. Appel famously said: ‘I just mess around a bit. At the moment I am applying thick layers; using brushes, putty knives or my bare hands and I sometimes throw whole pots of paint at the canvas.’ (Vrij Nederland 1961, during filming of ‘The Reality of Karel Appel’ by Jan Vrijman).

By 1990 Appel had four workshops: in New York, Connecticut, Monaco and Tuscany. He used the studio in New York to experiment with and renew his work. Because of the different light in Tuscany, paintings with the same themes had a totally different character. Appel’s techniques, like many great painters including Picasso, developed throughout his life. Karel Appel continued creating artwork until an old age. In 2006, Appel died and was buried at the famous Père-Lachaise cemetery in Paris.



22

22

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Flying birds (1950-60s)

Signed in the center

Mixed media on paper, 32.4 x 49.4 cm

Provenance:

Collection Mr. E.A.H. Menzo (1928) (acquired directly from the artist in the 1950-60s), thence by descent to the present owner

€ 4.000 - 6.000



23

23

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Two animals (c. 1948)

Signed lower right

Oil on canvas, 16.2 x 17.8 cm

Provenance:

Private collection, the Netherlands

€ 30.000 - 50.000





25

24

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Untitled

Signed and dated '52 lower center

Woven and printed linen on canvas, 170 x 145 cm

Provenance:

Private collection, the Netherlands

Note:

A similar work, dated 1955, belongs to the collection of the Stedelijk Museum in Amsterdam (inv.no. KNA 1959).

€ 8.000 - 12.000

25

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Untitled

Signature incised underneath

Glazed ceramic with gold paint, 15.8 x 21.2 cm

Provenance:

Private collection, the Netherlands

€ 2.000 - 4.000



26

26

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Figure

Signed and dated 82 lower left

Ink and watercolour on paper, 31.5 x 23.5 cm

Provenance:

- Art dealer Daniël Ridderplaat, Den Haag

- Private collection, the Netherlands

€ 1.500 - 2.500

27

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Untitled

Signed and dated 71 lower center

Acrylic on lithograph in colours, 67.7 x 50.5 cm

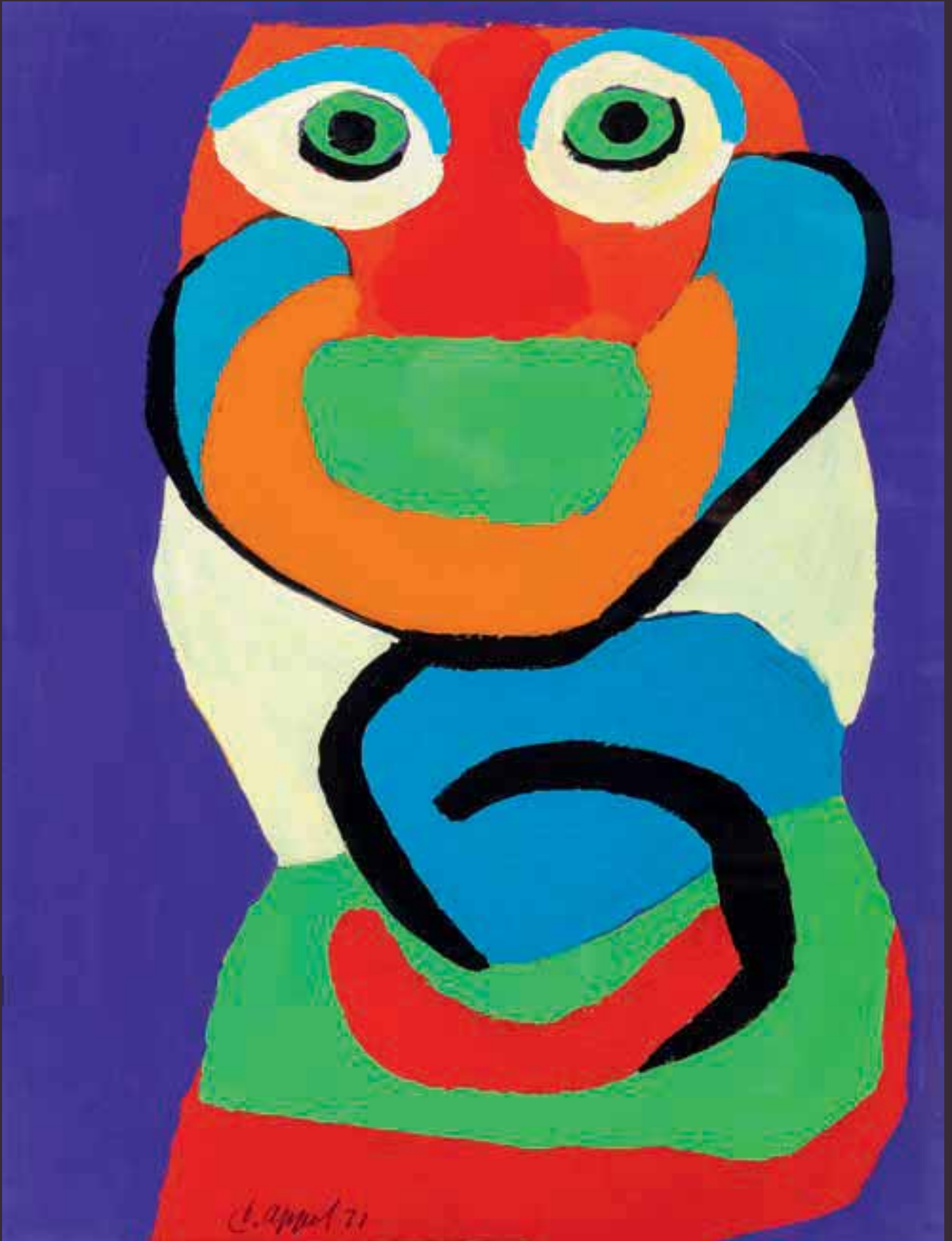
Provenance:

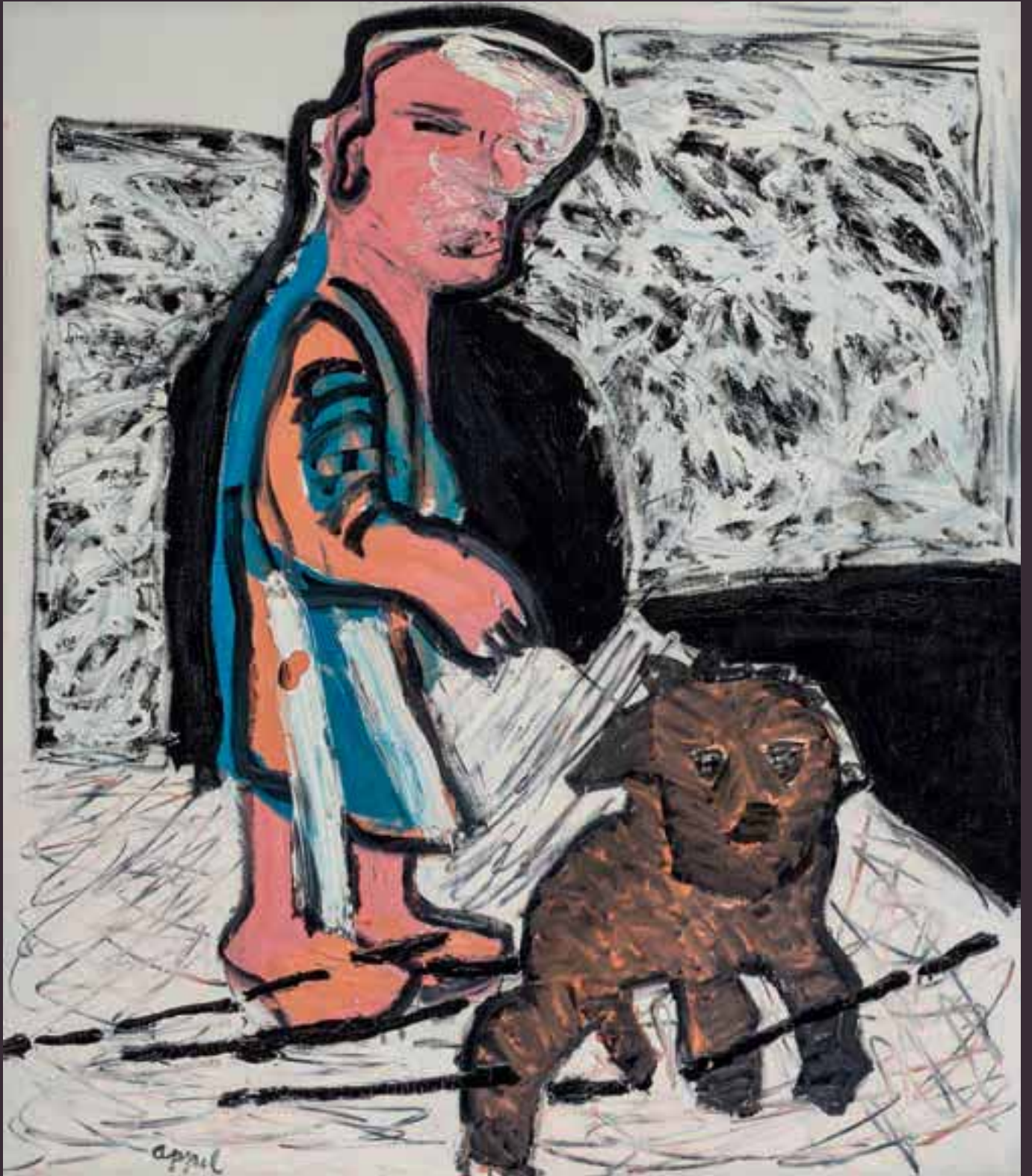
Private collection, the Netherlands

Note:

The base of this painting is a lithograph in colours dating from 1970, titled *Figure*.

€ 10.000 - 20.000







29

28

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Woman with dog (1983)

Signed lower left

Oil on canvas, 194 x 167.2 cm

Provenance:

- Auction Sotheby's, Amsterdam, 1 December 2004, lot 116

- Private collection, Belgium

€ 50.000 - 70.000

29

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Untitled

Signed lower right

Oil on panel, 19.1 x 19.8 cm

Provenance:

- Collection J.C.J. van Ham, the Netherlands

- Private collection, the Netherlands

€ 5.000 - 8.000



30

30

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Man with horse

Signed lower right and dated '83 lower left

Dated NYC 1983 and annotated *Bonne année Henriette Karel* z.o.z. on the reverse

Mixed media on paper, 10.5 x 14.9 cm

Provenance:

Private collection, the Netherlands

€ 2.500 - 3.500

31

Karel Appel

(Amsterdam 1921 - Zürich 2006)

The Kiss

Signed lower left

Signed and dated 1985 on the reverse

Oil on canvas, 243.9 x 197.9 cm

Provenance:

- Galerie Michael Haas, Berlin (1996)

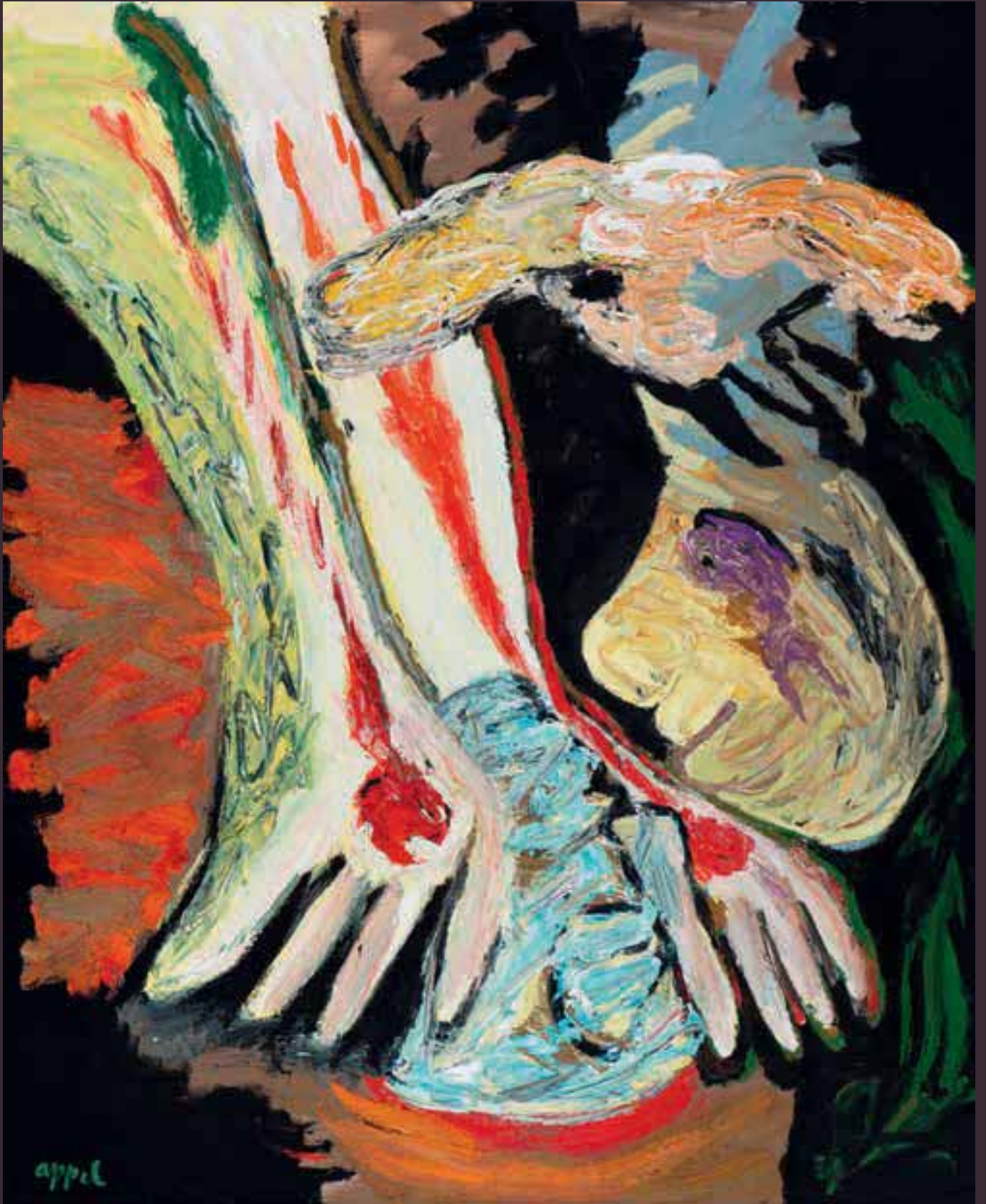
- Auction Van Ham Kunstauktionen, Cologne, 30 November 2007, lot 1434

- Private collection, the Netherlands

Note:

Including a certificate of authenticity by J.W. Nieuwenhuizen Segaar, with archive number 080110 and dated January 2008.

€ 35.000 - 50.000





32



33

32

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Couple in the night

Signed and dated 77 lower right

Numbered 101/110 lower left

Woodcut in colours with carborundum on wove paper,

74.5 x 89 cm

Provenance:

Private collection, the Netherlands

€ 500 - 1.000

33

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Untitled (Serie: Apres-midi d'un singe sur la place de l'école, 1987)

Signed lower right and numbered 81/85 lower left

Lithograph in colours, 60.4 x 81.5 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200



34

34

Karel Appel

(Amsterdam 1921 - Zürich 2006)

On holiday (c. 1994)

Signed lower right

Oil on canvas, 79.3 x 119.6 cm

Provenance:

Private collection, the Netherlands

Note:

Including a certificate of authenticity by J.W. Nieuwenhuizen Segaar, with archive number 150714 and dated July 2015.

With an authentication by J.H.H. van Roosmalen, dated March 1994, on a label on the stretcher.

€ 40.000 - 50.000





appel



COBRA

(1948 - 1951)

Celebrating 70 years

In a Parisian cafe in 1948, a young and progressive group of artists were signing the founding manifesto of their new art movement. They named themselves CoBrA which is an acronym of the original members' home cities: Copenhagen, Brussels and Amsterdam. Present at the signing of this pioneering manifesto were the Danish Asger John (1914-1973), the Belgian poet Christian Dotremont (1922-1979) and his compatriot Pierre Alechinsky (1927). From the Netherlands; Karel Appel (1921-2006), Corneille Guillaume Beverloo (1922-2010) and Constant Nieuwenhuys (1920-2005). Together, this group formed the first post-war collaboration between European artists.

CoBrA was in many ways a reaction to the horrors of the Second World War; they rallied against the Nationalist Socialist regime and the period of artistic oppression when modern art was labelled 'Degenerate art' by the Nazis. CoBrA artists were, however, opposed to Surrealism, which they believed to be far too theoretical and academic. They chose instead to concentrate on a form of pure and spontaneous art, created by tapping into the subconscious without a preconceived plan. They found inspiration in non-western tribal, prehistoric and folk art, as well as in the creative expression of children or the mentally ill. This aligned well with Marxist ideals of a society in which art ought be accessible for everyone.

Only a year after the establishment of the CoBrA movement, they reached an incredible milestone by securing an international exhibition at the Stedelijk Museum in Amsterdam; led by the legendary Willem Sandberg (1897-1984). From the very start of his appointment as museum director, Sandberg was interested in bringing

attention to, and experimenting with abstract art in the Netherlands. He was therefore intrigued by the young and uninhibited CoBrA artists and gave them free rein for their 1949 exhibition. There were consequences for doing so; the press declared it offensive art and a provocation on the part of the artists. A riot even broke out at the Stedelijk during an evening for experimental poetry. Despite this, Sandberg stood firmly behind his decision to exhibit the CoBrA artists, and thanks to the public attention surrounding the exhibition it boasted very successful ticket sales.

The collaboration of artists from different disciplines is characteristic of the CoBrA movement. Poets and their '*peinture-mots*' worked with painters to merge word and image. The international collaboration of CoBrA artists however, was short-lived; partly due to illness but mainly because some of the artists wished to develop a more personal style. CoBrA was therefore officially dissolved after a concluding joint exhibition in 1951.

Though it was short-lived, artists associated with the CoBrA group continued to stick to the colourful and imaginative style they had developed together. Appel, Constant and Corneille worked on their individual style in Paris, whilst Theo Wolvecamp and Lucebert (1924-1994) went their separate ways in the Netherlands. From the 1960s onwards there was a new wave of attention from art critics and admirers alike for the CoBrA movement. This year is CoBrA's 70-year jubilee which will be celebrated by museums, collectors and auction houses. The Stedelijk Museum Schiedam, for example, is honouring Corneille with a large retrospective exhibition (22 September 2018 to 3 February 2019).



35



36

35

Corneille

(Liège 1922 - Paris 2010)

Femme à la fleur (2000)

With artist's signature lower center

Edition 100

Tapestry (wool), 205 x 208.5 cm

€ 1.000 - 2.000

36

Anton Rooskens

(Horst 1906 - Amsterdam 1976)

Birds

Signed and dated 64 lower left

Oil, gouache and Indian ink on paper laid down on panel, 67 x 83.5 cm

Provenance:

Private collection, the Netherlands

€ 2.000 - 4.000



37

37

Anton Rooskens

(Horst 1906 - Amsterdam 1976)

Untitled

Signed and dated 72 lower right

Oil on cardboard, 31.2 x 38.5 cm

Provenance:

Private collection, the Netherlands

€ 5.000 - 8.000



ARMANDO

(1929 - 2018)

“A cold cool business eye”

After the death of Armando earlier this year, the art-world lost one of their most important and versatile post-war artists. A painter, sculptor, illustrator, poet, writer, violinist, actor, journalist, film and theatre maker; Armando was enormously accomplished across many different disciplines. He saw his own work as a 'Gesamtkunstwerk'; a total work of art which draws on themes of the tragedy of mankind.

Armando was born in 1929 at the Jan Lievensstraat in Amsterdam as Herman Dirk van Dodeweerd. He later changed his name officially to Armando; the Italian version of 'Herman' which was inspired by his Italian grandmother. When he was five years old, Armando and his family moved to Amersfoort where he spent his youth exploring and playing in the woods. This ended in 1939 when the first barracks to house the mobilized Dutch army were erected on this land. After the capitulation, the Germans monopolized this site to build a concentration camp for prisoners on their way to Germany. Armando therefore came into direct contact with the brutality of the Nazis at a very young age. The memory and subsequent trauma of the violence that occurred at this camp can be found at the centre of Armando's work. These childhood memories affected him so greatly that he later decided to move to Berlin in order to observe the enemy with both fear and fascination.

In 1949 Armando returned to Amsterdam in order to study Art History at the Municipal University and it was during his studies that he began to draw and paint. His early work was greatly inspired by the Dutch Experimental Group, who would later merge with CoBrA. After several group exhibitions, Armando got his first solo exhibition in the Amsterdam Gallery Le Canard in 1954, which prompted national and international success. Around this time Armando began to make his first 'informal' paintings. In series such as 'Peintures Criminelles' ('54) and 'Espaces Criminels' ('56), he depicts a black surface from which his own emotions are indecipherable. In 1958, Armando formed the Dutch Informal

Group together with Kees van Bohemen, Jan Hendrikse, Henk Peeters and Jan Schoonhoven. In 1960, this group became The Dutch Nul Group; a movement that worked in an anti-painterly fashion by replacing traditional painting materials with more industrial materials. During the transition from his 'informal' period to the Nul movement, Armando applied holes, barbed wire and bolts to the surfaces of his work. By the time the NUL movement was established, Armando was consistently producing monochrome works made of sheet iron, painted fibre wood, bolts and rivets.

"The Nul artist is an artist who is no longer an artist; a cold cool business eye", Armando stated. "For the first time in art history the artist is not delivering a commentary on reality. Do not moralize. Do not mock. Do not be ironic. Do not interpret. Intensification occurs through isolating or annexing fragments from reality."

Armando commuted between the Netherlands and Germany from 1979 onwards. In 1958 he began working at the 'Haagse Post' where he eventually became head of the art editorial team. He remained attached to this weekly magazine until the end of the sixties. In Berlin, he created his art in Nazi sculptor Arno Breker's old studio and worked as a journalist for the NRC newspaper. In the seventies and eighties he occupied himself with theatre and television; making documentaries about Kamp Amersfoort and Berlin. During the last years of his life, Armando worked largely in Potsdam and Berlin but also in his colleague Sjoerd Buisman's studio in Amsterdam.

In 1998, the Armando Museum was opened in the Elleboogkerk in Amersfoort but it was sadly destroyed in a fire on 22 October 2007. Almost the entire collection and a part of the documentation archive was lost. The Museum Voorlinden in Wassenaar had planned to celebrate Armando's 90th birthday with a major retrospective in Spring 2019. However, due to his sudden death this summer, they no longer wished to wait and a tribute exhibition opened on November 3rd 2018 and will be on show until the 10th March 2019.



38

38

Armando

(Amsterdam 1929 - Potsdam 2018)

Damals

Signed, titled and dated 26-10-02 on the stretcher

Oil on canvas, 120.2 x 120.2 cm

Provenance:

- Gallery Willy Schoots, Eindhoven
- Private collection, the Netherlands

€ 6.000 - 10.000

39

Jan Cremer

(Enschede 1940)

Untitled

Signed and dated '62 lower right

Gouache and Indian ink on panel, 65 x 50.1 cm

Provenance:

Collection H.J. van Dam, Amsterdam

€ 800 - 1.200



39



40



41

40

Jan Cremer

(Enschede 1940)

Untitled

Signed and dated '62 lower right

Gouache and Indian ink on panel, 65 x 50.1 cm

Provenance:

Collection H.J. van Dam, Amsterdam

€ 800 - 1.200

41

Jan Cremer

(Enschede 1940)

Ibiza Nr. 602

Signed and dated 62 lower right

Collage on paper on panel, 50.2 x 64.6 cm

Provenance:

- Private collection, Spain

- Collection H.J. van Dam, Amsterdam

Literature:

F. de Vree, A. Hamming o.a., *Cremer Paris-New York 1955-1995*, Museum van der Togt/Jaski Art Gallery, Amstelveen/Amsterdam, 1996, p. 16 (ill.)

€ 600 - 1.000



42

42

Kees van Bohemen

(The Hague 1928 - 1985)

Composition (c. 1959)

Oil on burlap, 77.3 x 85.3 cm

Provenance:

- Auction Sotheby's, Amsterdam, 6 December 2000, lot 116
- Private collection, the Netherlands
- Auction AAG Auctioneers, Amsterdam, 4 December 2006, lot 259
- Private collection, the Netherlands

Note:

In the artist's original frame.

€ 3.000 - 5.000



43

43

Bram Bogart

(Delft 1921 – Sint-Truiden 2012)

Vogel

Signed and dated '56 lower right

Signed, titled, dated '56 and numbered 1A on the backing of the frame

Mixed media relief on burlap, 57.1 x 79 cm

Exhibited:

Museum De Lakenhal, Leiden, *Bram Bogart*, 12 April - 26 May

1969, cat.no. 3

€ 3.000 - 5.000



44

44
Kees van Bohemen
 (The Hague 1928 - 1985)
Eruptie (c. 1960)
 Signed upper right
 Titled on the reverse
 Oil on canvas, 54 x 43 cm
 € 1.600 - 2.400



45

45
Bram Bogart
 (Delft 1921 – Sint-Truiden 2012)
Untitled
 Signed lower right
 Mixed media relief on canvas, 35.2 x 25.4 cm
 Provenance:
 Private collection, the Netherlands
 € 1.500 - 3.500



46

46

Bram Bogart

(Delft 1921 – Sint-Truiden 2012)

Blancacajou

Signed and dated '74 upper left

Signed, titled and dated oct. 1974 on the reverse

Painted mixed media relief, 45.7 x 58.4 cm

Provenance:

Private collection, the Netherlands

€ 5.000 - 8.000



47

47

Bram Bogart

(Delft 1921 – Sint-Truiden 2012)

Sans titre

Signed and dated '89 lower right

Numbered 64/99 lower left

Aquagravure in colours on mouldmade paper, 69.5 x 70 cm

€ 1.000 - 1.500

48

Eugène Brands

(Amsterdam 1913 - 2002)

Rijzende maan

Signed lower right

Signed, titled and dated 1970 on the reverse

Oil on canvas, 149.8 x 129.9 cm

Provenance:

Private collection, the Netherlands

€ 6.000 - 10.000





49



50



51



52

49

Eugène Brands

(Amsterdam 1913 - 2002)

Blue lady

Signed and dated 3.59 lower right

Mixed media on paper, 49.5 x 36.7 cm (measured within the mount)

Provenance:

Private collection, the Netherlands

€ 800 - 1.200

50

Eugène Brands

(Amsterdam 1913 - 2002)

Ondergaande zon

Signed and dated 12.57 upper left

Signed, titled, dated 31 december 1958 - 2 and numbered cat. nr. 1611 on the reverse

Gouache on paper, 32.3 x 30.3 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200

51

Eugène Brands

(Amsterdam 1913 - 2002)

Kompositie tegen zwart fond

Signed lower center

Signed, titled, dated 1.8.1968 - 4 and numbered cat. 4940 on the reverse

Gouache on paper, 38 x 30 cm

Provenance:

- Kunsthandel M.L. De Boer, Amsterdam (1988) (incl. copy invoice)

- Private collection, the Netherlands

€ 1.000 - 2.000



53

52

Eugène Brands

(Amsterdam 1913 - 2002)

Bloeiende kersenboom

Signed lower left

Signed, titled, dated 27 september 1979 - 4 and numbered 6237 on the reverse

Gouache on paper, 33 x 43 cm

Provenance:

- Kunsthandel M.L. De Boer, Amsterdam (1988) (incl. invoice)

- Private collection, the Netherlands

€ 1.000 - 2.000

53

Eugène Brands

(Amsterdam 1913 - 2002)

Vliegende vis

Signed and dated 58 upper left

Signed, titled, dated 1 januari 1958-1 and numbered 1614 on the reverse

Mixed media on paper, 48.5 x 50.3 cm

Provenance:

Private collection, the Netherlands

€ 2.500 - 3.500



54



55

54

Wim Strijbosch

(Amsterdam 1928 - 1968)

"Vogels wonen ook"

Signed, titled and dated '59 on the reverse

Mixed media on canvas, 60.2 x 80.3 cm

Provenance:

Family of the artist

€ 2.000 - 3.000

55

Wim Strijbosch

(Amsterdam 1928 - 1968)

Landschappelijke situatie

Signed and dated '61 lower right

Titled on artist's label on the stretcher

Oil on canvas, 60.2 x 80.2 cm

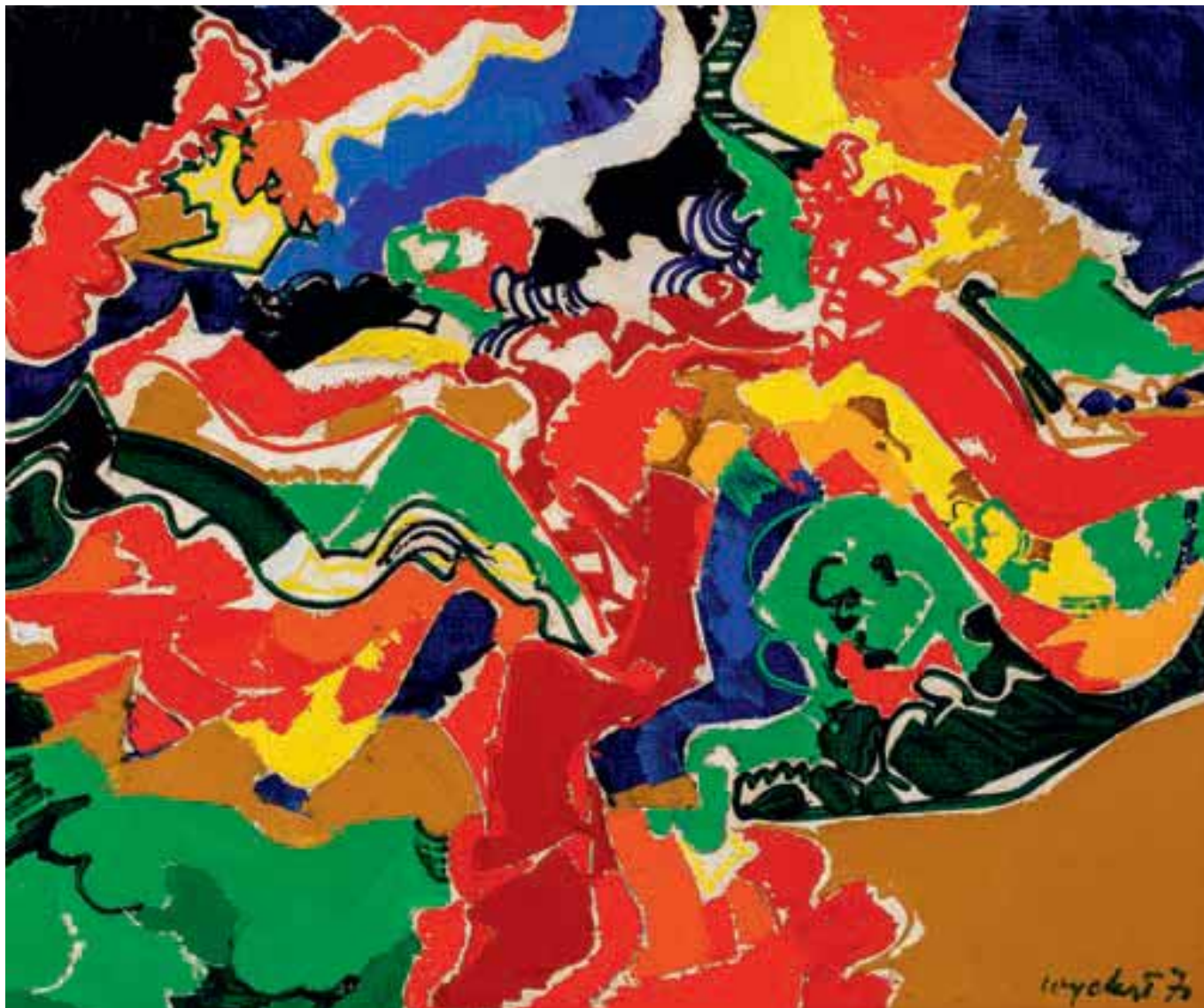
Provenance:

Family of the artist

Note:

In original artist's frame.

€ 2.000 - 3.000



56

56

Maurice Wyckaert

(Brussels 1923 - 1996)

Levensboom (Tree of life)

Signed and dated 70 lower right

Oil on canvas, 99.8 x 119.4 cm

Provenance:

- Kunsthandel M.L. de Boer, Amsterdam (inv.no. 16231)

- Private collection, the Netherlands

Exhibited:

Rijksmuseum, Amsterdam, *Eyeopener, Kunsthandel M.L. de Boer (1945-2006)*, 30 June - 16 September 2018

Note:

In 1969 Kunsthandel M.L. de Boer sprang a surprise by mounting a group show of the art of five Belgian painters, including Maurice Wyckaert. De Boer's clients were accustomed to quite, intimate work. This riot of colour may have come as a shock to them, for virtually no one attended the opening. However, a year later, during a solo exhibition of Wyckaert's work, his colourful landscape images finally found an appreciative audience.

The proceeds of this lot are donated to the Rembrandt Association (Vereniging Rembrandt).

€ 7.000 - 9.000

ANTON HEYBOER

(1924 - 2005)

"The time has come..."

Anton Heyboer was born in 1924 in Sabang Indonesia. His family moved a lot in his youth and he therefore lived in Haarlem, Delft and Voorburg, after which they relocated to Curaçao. Heyboer returned to Haarlem before the outbreak of the Second World War. In 1943, Heyboer was arrested and deported to the camp Prenzlauer Berg in Berlin for *Arbeitseinsatz*; a highly traumatizing experience for a teenager who up until that moment had lived with his parents. After seven months of forced labour, Heyboer managed to escape and fled back to the Netherlands.

At the age of 27 years, Heyboer admitted himself to a psychiatric hospital in Santpoort after being overwhelmed by an intense feeling of loneliness. Shortly after his stay in the hospital, Heyboer started to develop a kind of Kabbalistic 'system', which occupied him for the rest of his life. This 'system', full of symbolism, sought to show people the 'innocence' of their lives and bring order to the chaos of 'soul and spirit'. More importantly, the 'system' was a way for Anton to survive in our world.

Heyboer's later life was largely publicized by the Dutch media who were intrigued by his unconventional lifestyle and polygamous marriage. Heyboer lived in a farmhouse in Den IJp, totally isolated from the outside world, surrounded by his 'five brides'. The public fascination for Anton's private life unjustly overshadowed the appreciation for his work. After his death however, his work, and especially his earlier pieces, were rediscovered.

It is often forgotten that Heyboer was a celebrated and successful artist in the 1960's and 70's; his work was shown at Documenta in Kassel and bought by the MoMA in New York. He was even presented at LACMA in Los Angeles as one of the most important European artists of the time, alongside David Hockney and Lucian Freud. Heyboer's early work contrasts greatly with the colourful Bantam-chickens and lemonade-drinking ladies that he depicted in his later years. His early etchings are not exactly playful. The imagery used by Anton is abstract and mysterious. The earthy colours and symbols make his etchings look like cave paintings of

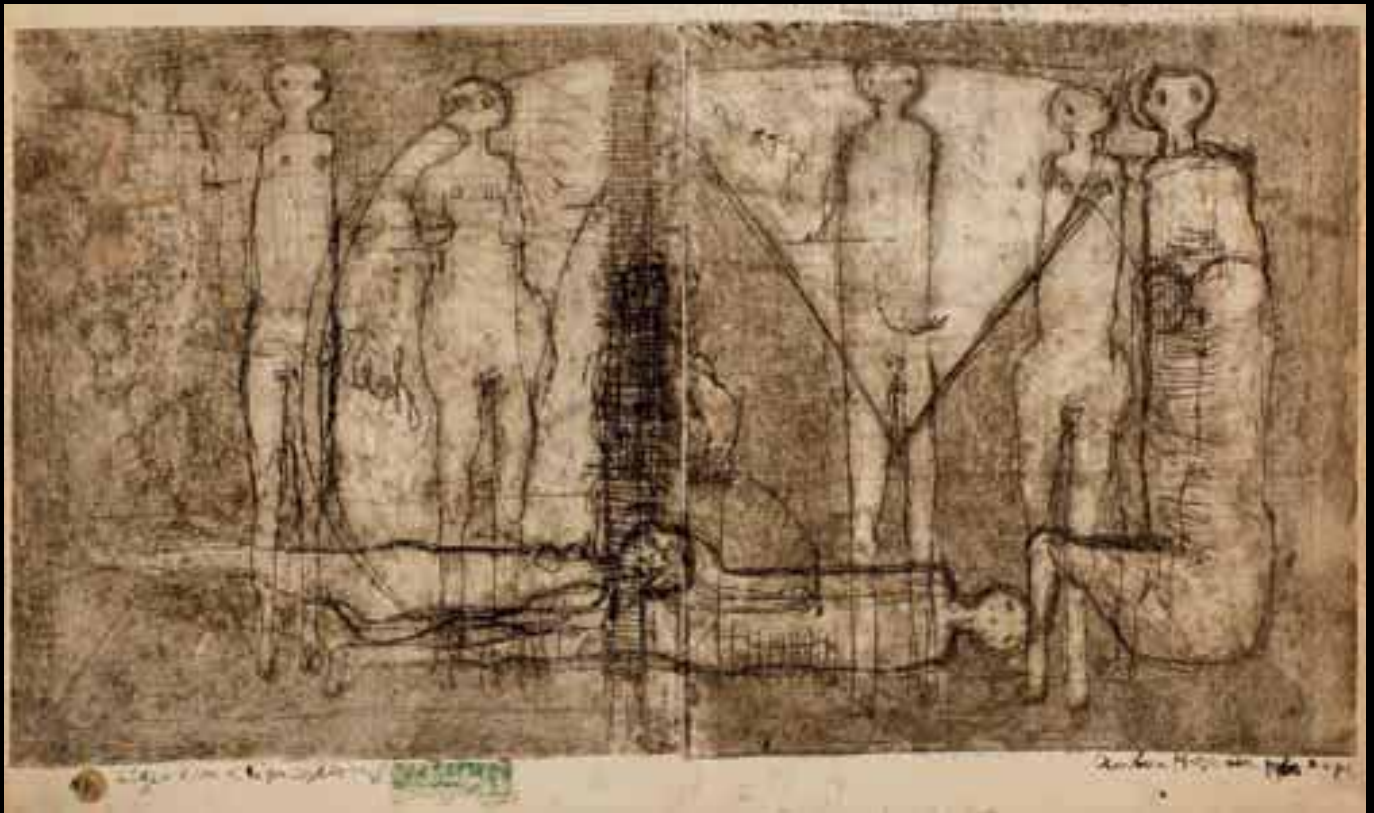
a highly developed lost civilisation. The messy looking lines on Heyboer's etchings were actually the result of an extremely precise process in which Heyboer scraped the images onto the metal plates with nitric acid. These etchings were dramatically different from the minimalist and pop art works which were dominating the art world at the time, yet they were internationally successful.

In 1960, Anton Heyboer's etchings were celebrated with an exhibition in Galerie Der Spiegel in Cologne. The works in lot 57 to 62 were included in this exhibition. Ivonne Tilman; Anton's wife at the time, explains: "Ton would often make a first print especially for me, mostly signed 0/0. We lived at the Oudeschans in Amsterdam and for the first time in his life Anton had a decent working space after having lived in uninhabitable accommodations and self-made sheds. He drank almost no alcohol anymore. It was an unprecedented productive period in which he made beautiful work."

Despite his success, Heyboer's self-destructive nature haunted him for the rest of his life. For instance, when he was dissatisfied with his exhibition at the Stedelijk Museum Amsterdam in 1975, he decided to cover all his works with new layers of pink paint. Mrs. Tilman remembers Heyboer's alarming behaviour vividly and it forced her to leave Anton after only two years of marriage: "In the second year of our marriage, the restlessness that had played such a big part during his whole life returned: mood swings, a gloomy outlook on life and his destructive behaviour. He didn't want to see anyone and turned his back on his friends, it became an impossible task to live with him."

When Mrs. Tilman left Heyboer, she took her collection of prints with her. It is not without reason that Mrs. Tilman has decided to sell her prints now. During the past few years, Heyboer has reclaimed his place on the map as one of the most important Dutch artists on the 20th century. According to Mrs. Tilman: "The time has come to sell a part of my collection. I will still keep a few works for myself, others will now find their way to those who love Ton's works, who have an eye for the great quality of these early prints and who know how rare they are."





57

57

Anton Heyboer

(Sabang 1924 – Den IJp 2005)

Untitled

Signed and dated 1960 lower right

Numbered 0/0 and inscribed *eigen druk eigen collectie* lower left

Etching on Van Gelder paper, 60.8 x 101 cm

Provenance:

Collection Mrs. I. Tilman, Amsterdam

€ 1.000 - 2.000

58

Anton Heyboer

(Sabang 1924 – Den IJp 2005)

Untitled

Signed and dated 1960 lower right

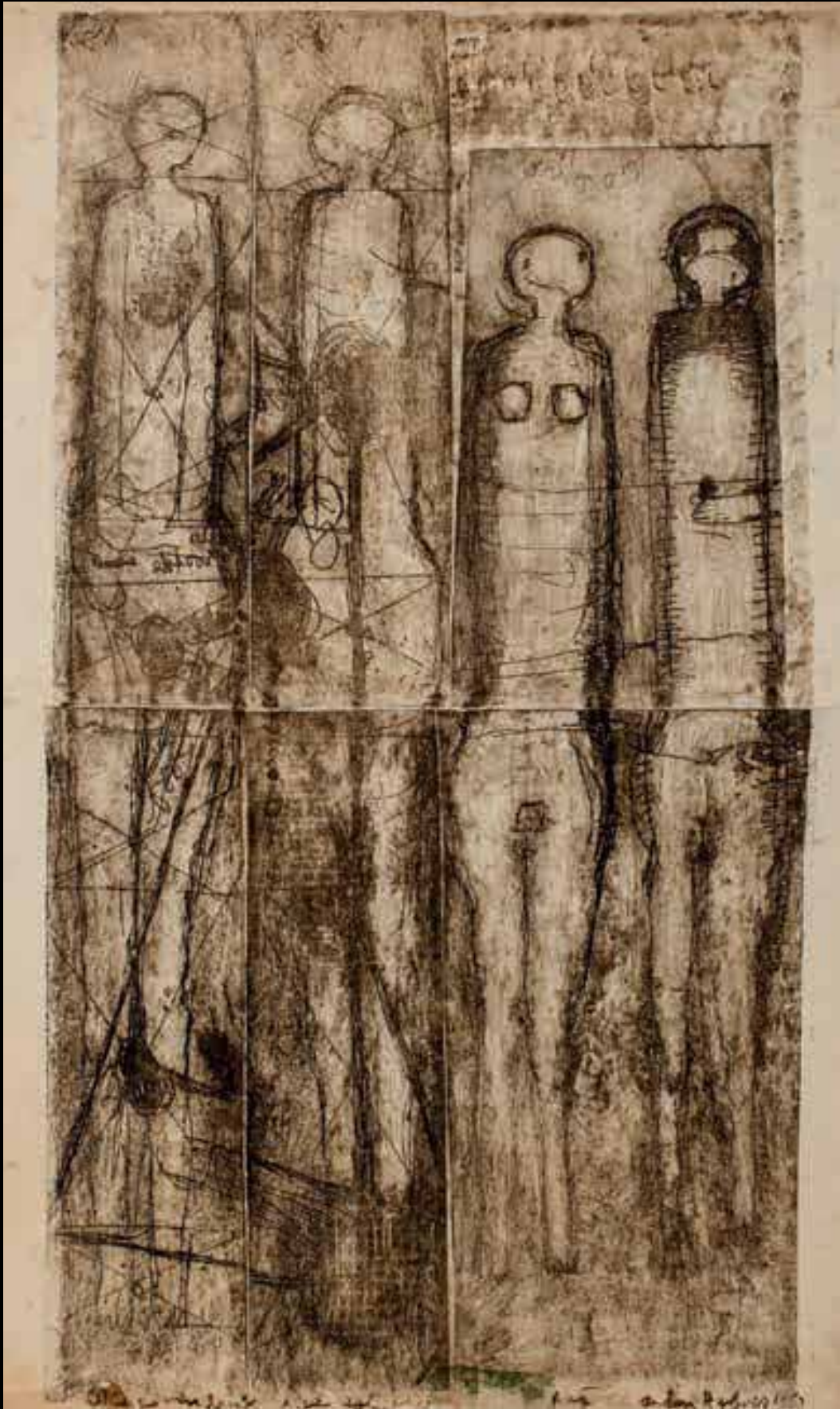
Numbered 0/0 and inscribed *eigen druk eigen collectie* lower left

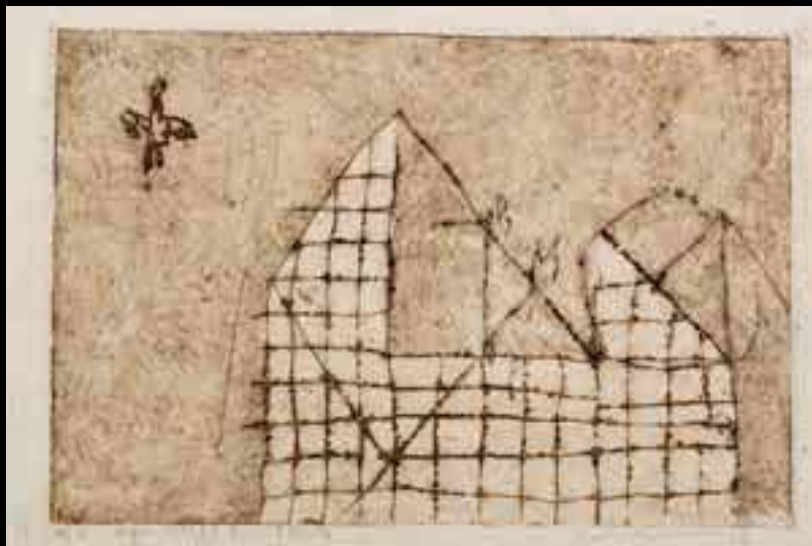
Etching on Van Gelder paper, 100.9 x 64.6 cm

Provenance:

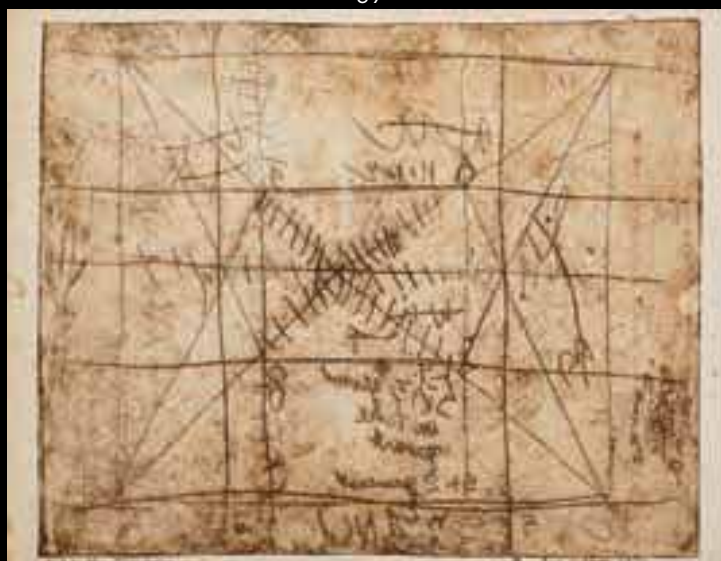
Collection Mrs. I. Tilman, Amsterdam

€ 1.000 - 2.000





59



60

59

Anton Heyboer

(Sabang 1924 – Den IJp 2005)

Untitled

Signed and dated 1959 lower right

Numbered 0/0 and inscribed *eigen collectie 1 stuks* lower left

Etching on Van Gelder paper, 33.7 x 50.5 cm

Provenance:

Collection Mrs. I. Tilman, Amsterdam

Exhibited:

Galerie Der Spiegel, Cologne, 1960, nr.6

Literature:

Anton Heyboer: Oeuvre-Katalog, Cologne: Galerie Der Spiegel, 1960, nr.6 (ill.)

€ 800 - 1.200

60

Anton Heyboer

(Sabang 1924 – Den IJp 2005)

Untitled

Signed and dated 1960 lower right

Numbered 0/0 and inscribed *eigen collectie ivonne* lower left

Etching on Van Gelder paper, 50.5 x 65.8 cm

Provenance:

Collection Mrs. I. Tilman, Amsterdam

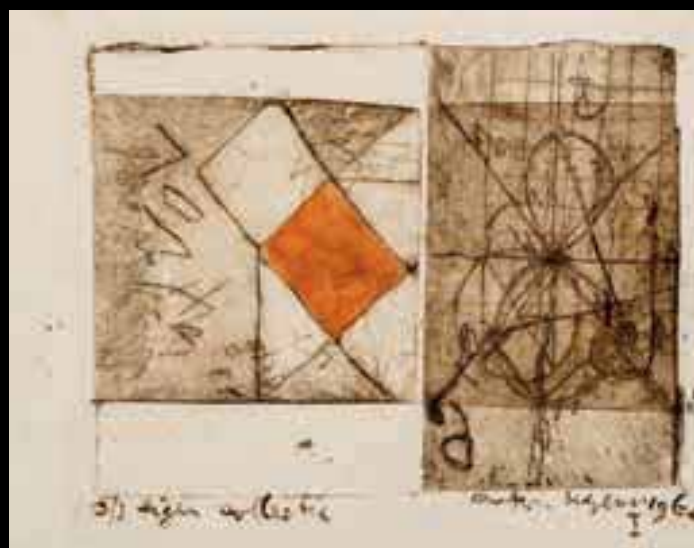
Exhibited:

Galerie Der Spiegel, Cologne, 1960, nr.58

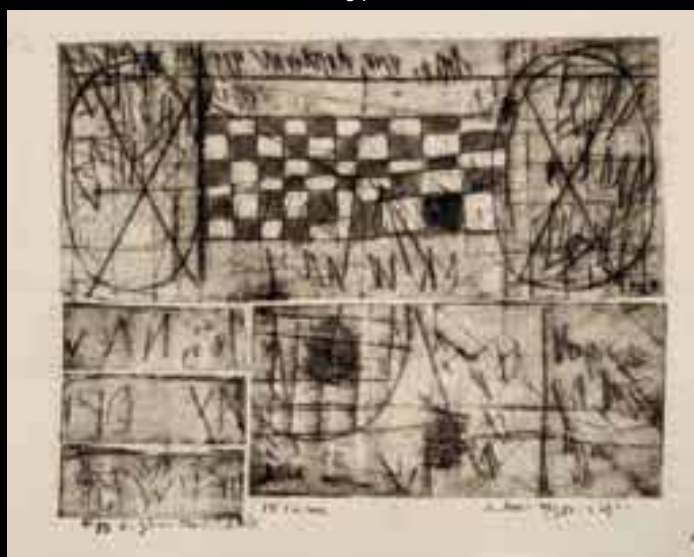
Literature:

Anton Heyboer: Oeuvre-Katalog, Cologne: Galerie Der Spiegel, 1960, nr.58 (ill.)

€ 800 - 1.200



61



62

61

Anton Heyboer

(Sabang 1924 – Den IJp 2005)

Untitled

Signed, dated 1960 and numbered 1 lower right

Numbered 0/0 and inscribed *eigen collectie* lower left

Etching on Van Gelder paper, 31.1 x 38.4 cm

Provenance:

Collection Mrs. I. Tilman, Amsterdam

Exhibited:

Galerie Der Spiegel, Cologne, 1960, nr.28

Literature:

Anton Heyboer: Oeuvre-Katalog, Cologne: Galerie Der Spiegel, 1960, nr.28 (ill.)

€ 800 - 1.200

62

Anton Heyboer

(Sabang 1924 – Den IJp 2005)

Untitled

Signed and dated 1960 lower right

Numbered 0/0 and inscribed *eigen collectie ivonne* lower left

Etching on Van Gelder paper, 45.6 x 57.1 cm

Provenance:

Collection Mrs. I. Tilman, Amsterdam

€ 800 - 1.200



63

63

Marc Chagall

(Vitebsk 1887 - Saint-Paul-de-Vence 1985)

The sacrifice of Abraham

Signed with initials lower right and numbered 45/100 lower left

Hand coloured etching, 30 x 23.2 cm (image size) /

53.1 x 38.9 cm (sheet size)

€ 2.000 - 4.000

64

Serge Poliakov

(Moscow 1900 - Paris 1969)

Composition

Signed in the stone lower left

Numbered 15/200 lower left

Lithograph in colours, 94.2 x 70.3 cm

€ 800 - 1.200



64

65

Pablo Picasso

(Malaga 1881 - Mougins 1973)

*Sculpteur, Modèle accroupi et Tête sculptée, 1933 (From:**La Suite Vollard)*

Signed lower right

Total edition 310

Etching on Montval, watermarked *Vollard*, 268 x 194 mm

(image size) / 395 x 296 mm (sheet size)

Provenance:

Private collection, the Netherlands

Literature:

- B 155

- Ba 308

€ 6.000 - 10.000





66

66

Pablo Picasso

(Malaga 1881 - Mougins 1973)

Mains au poisson (1953)Numbered 8/250 and stamped *Empreinte originale de Picasso* and *Madoura Plein Feu* underneath

Terracotta plate with coloured engobe and glaze, diam. 29.7 cm

Provenance:

Private collection, the Netherlands

Literature:

A.R. 215

Note:

Conceived in 1953 and executed in a numbered edition of 250.
€ 3.000 - 5.000

67

Pablo Picasso

(Malaga 1881 - Mougins 1973)

Visage de femme (1953)Numbered 107/200, incised *Edition Picasso* and *Madoura*, and stamped *Edition Picasso* and *Madoura* underneath

Terre de fayence pitcher partially glazed in colours, H. 32.3 cm

Provenance:

Private collection, the Netherlands

Literature:

A.R. 192

Note:

Conceived on 7 July 1953 and executed in a numbered edition of 200.
€ 8.000 - 12.000





68

68

Willem de Kooning

(Rotterdam 1904 - Long Island 1997)

Mother and Child (1971)

Signed and dated '70 lower right

Numbered 15/44 lower left

Published by Knoedler, New York

Lithograph on Italia paper, 71.3 x 101.4 cm

Provenance:

- Kunsthandel Juffermans, Utrecht (c. 2000)

- Private collection, the Netherlands

Literature:

Dr. F. Lanier Graham, *The Prints of Willem de Kooning: a Catalogue Raisonné 1957-1971, Volume I*, Baudoin Lebon, Paris, 1991, cat.no. 20, p. 59 (ill.)

Note:

Another print from this edition belongs to the collection of the Metropolitan Museum of Art in New York (acc.no. 1975.641.5).
€ 2.000 - 4.000

69

Andy Warhol

(Pittsburgh 1928 - New York City 1987)

Campbell's Soup I - Vegetable Made with Beef Stock, 1968

Published by Factory Additions, New York

Signed and numbered 3/250 on the reverse

Screenprint in colours, 88.8 x 58.2 cm

Literature:

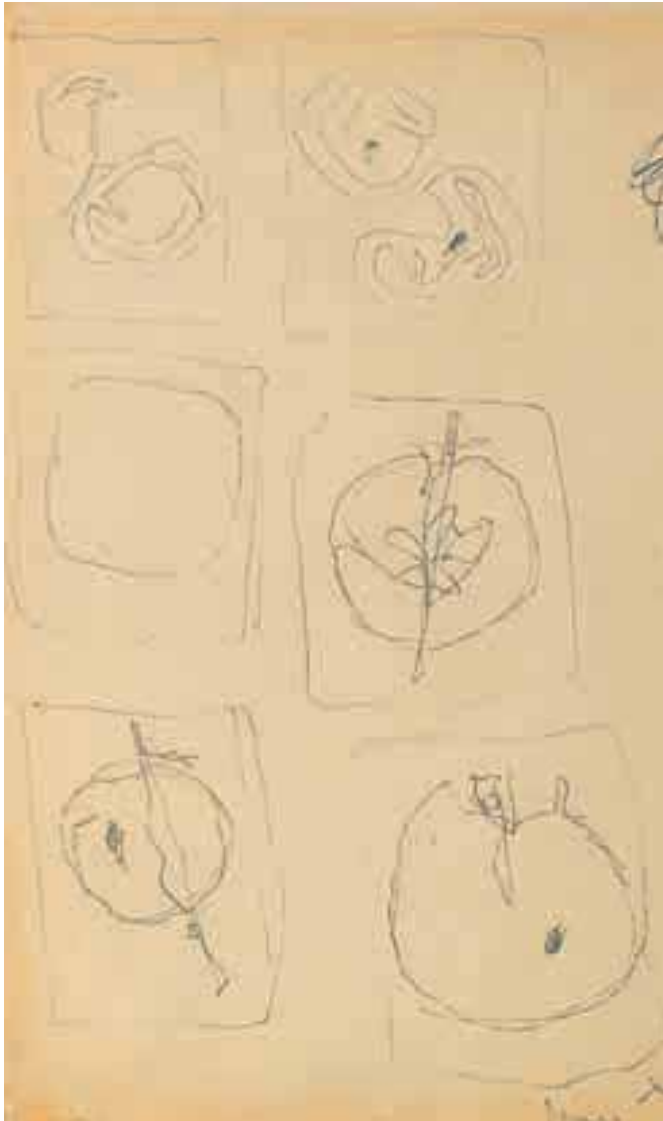
Feldman & Schellman II.48

Provenance:

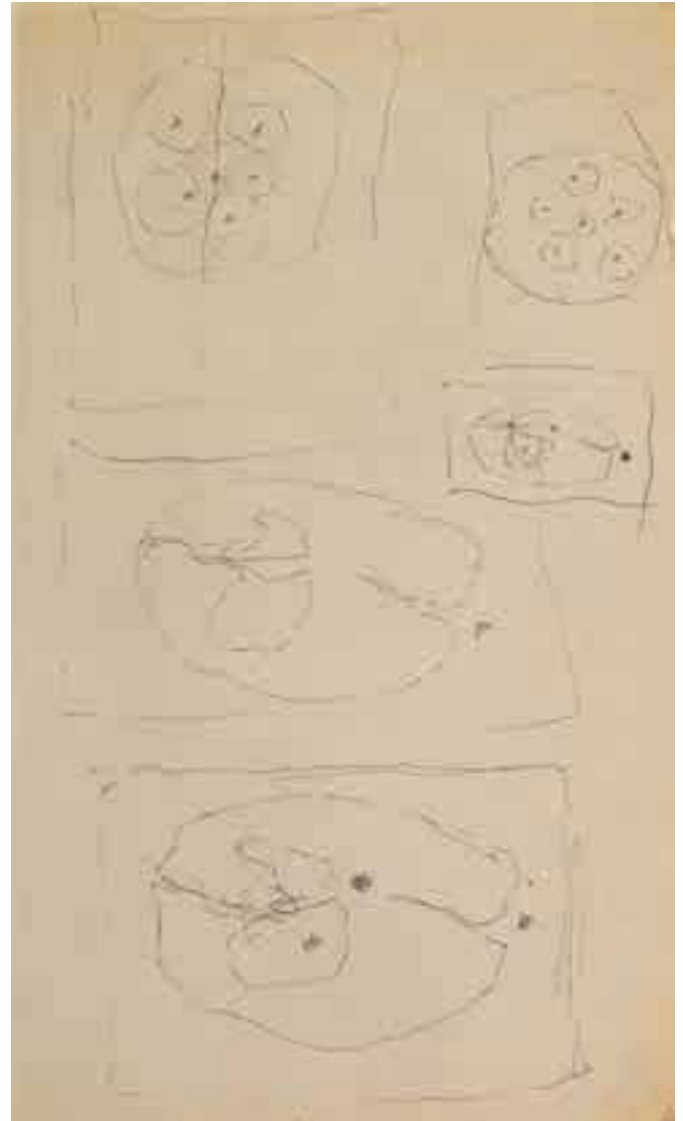
Private collection, Italy

€ 15.000 - 20.000





70 recto



70 verso

70

Lucio Fontana

(Rosario de Santa Fé 1899 - Comabbio 1968)

Studi per Concetto spaziale (1962-63) (recto/verso)

Signed lower right (recto)

Executed in 1962-1963

Ballpoint pen on paper, 33 x 22 cm

Provenance:

- Collection Mrs. Teresita Rasini Fontana, Milan
- Collection Mr. A. Fabbri, Milan
- La Piccola Galleria, Savona
- Private collection, Italy

Literature:

L.M. Barbero, *Lucio Fontana, Catalogo ragionato delle opere su carta, Tomo III*, Skira, Milan, 2013, p. 861, no. 62-63 DSP 22 r & v

€ 3.000 - 4.000

71

Dadamaino

(Milan 1930 - 2004)

Volume (1958)

Signed, titled and dated 1958 on the stretcher

Water paint on canvas, 119.9 x 59.5 cm

Provenance:

- Private collection, Brescia
- Private collection, Italy

Note:

Including a certificate of authenticity published by Archivio Dadamaino, with archive number 086/14 and dated 13 February 2014.

€ 40.000 - 60.000





72

72

Bernard Aubertin

(Fontenay-aux-Roses 1934 - Reutlingen 2015)

Tableau Clous

Signed and dated 1970 on the reverse

Painted nails on wood, 30 x 30 cm

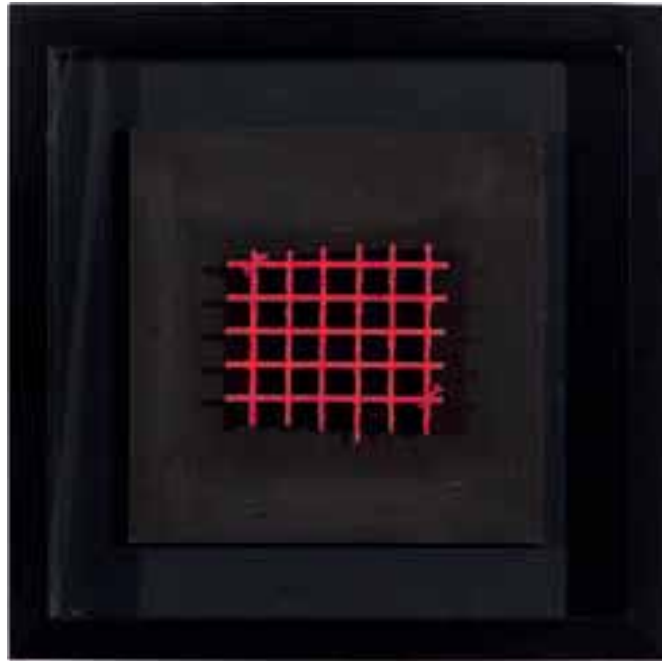
Provenance:

Private collection, Italy

Note:

Including a certificate of authenticity published by Archivio Opere Bernard Aubertin, with archive number TCLR07-1000205723, dated March 2018.

€ 3.000 - 4.000



73



74

73

Bernard Aubertin

(Fontenay-aux-Roses 1934 - Reutlingen 2015)

Monorosso

Signed and dated 1982 on the reverse

Painted metal on wood, 30 x 30 cm

Provenance:

Private collection, Italy

Note:

Including a certificate of authenticity published by Archivio Opere Bernard Aubertin, with archive number MFR28-1000204823, dated March 2018.

€ 1.500 - 2.500

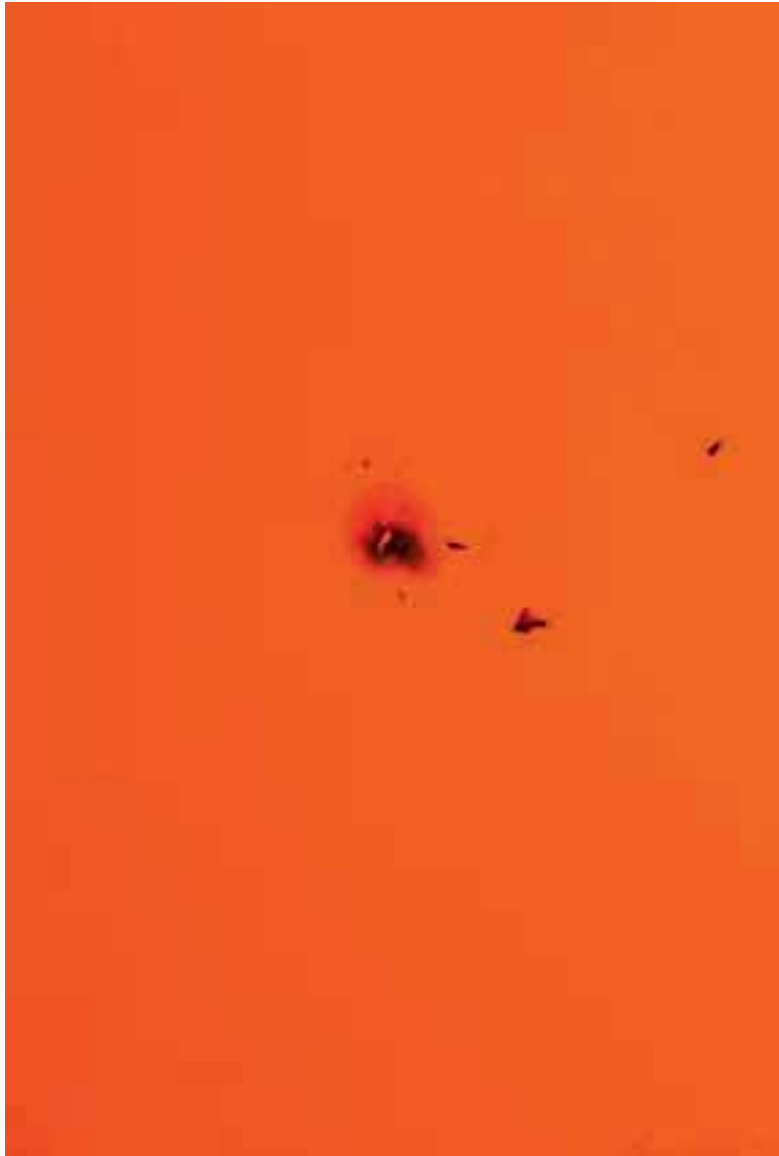
74

Horacio García Rossi

(Buenos Aires 1929 - Paris 2012)

*V.C. 013/76*Signed with initials, titled and dated 1976 on the stretcher
Acrylic on canvas, 47.8 x 50.2 cm

€ 2.000 - 3.000



75

75

Bernard Aubertin

(Fontenay-aux-Roses 1934 - Reutlingen 2015)

Semema

Signed and dated 1990 lower right

Titled lower left

Gouache on burned paper, 100 x 70 cm

€ 800 - 1.200

76

Bernard Aubertin

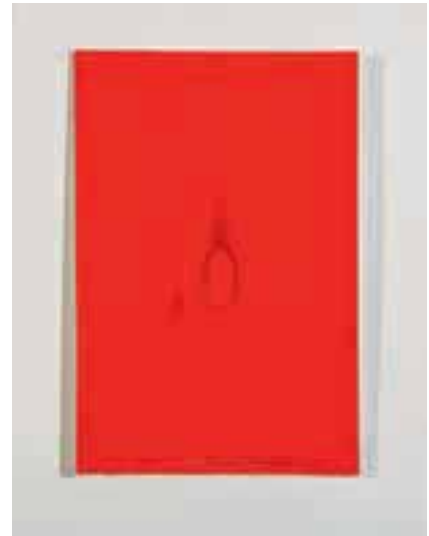
(Fontenay-aux-Roses 1934 - Reutlingen 2015)

Feu!

Signed, titled and dated 2009 lower center

Gouache on paper, burned, 33.7 x 22.3 cm

€ 500 - 800



76



77

77

Bernard Aubertin

(Fontenay-aux-Roses 1934 - Reutlingen 2015)

"Rouge 84"

Signed and dated 1984 lower right and titled lower left

Gouache and collage on paper, 31.9 x 24 cm

€ 600 - 1.000

78

Jan Schoonhoven

(Hof van Delft 1914 - Delft 1994)

T75-152

Signed and dated 1975 lower right and titled lower left

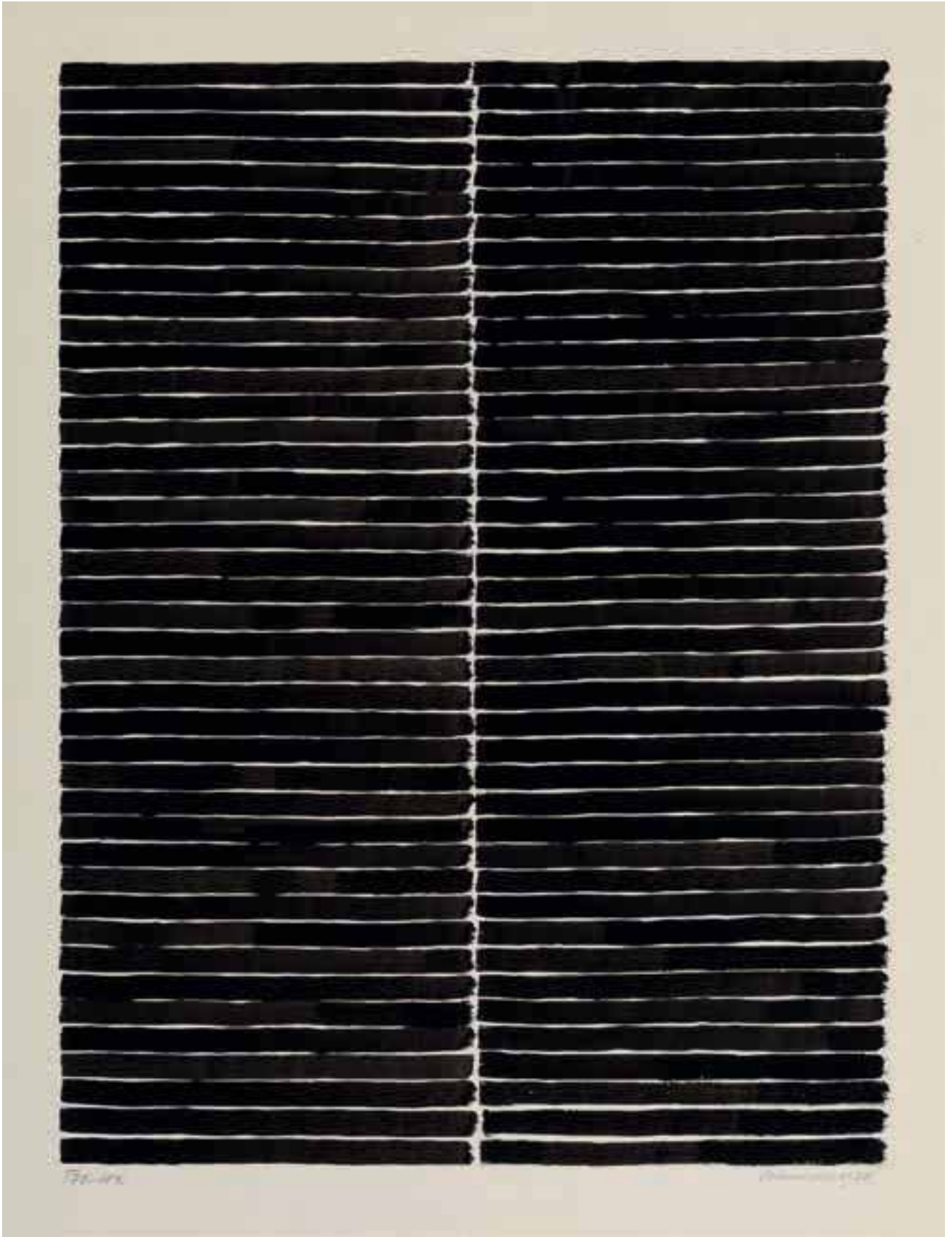
Signed, titled, dated 1975 and annotated *varkensharen-penseeltekening* on the reverse

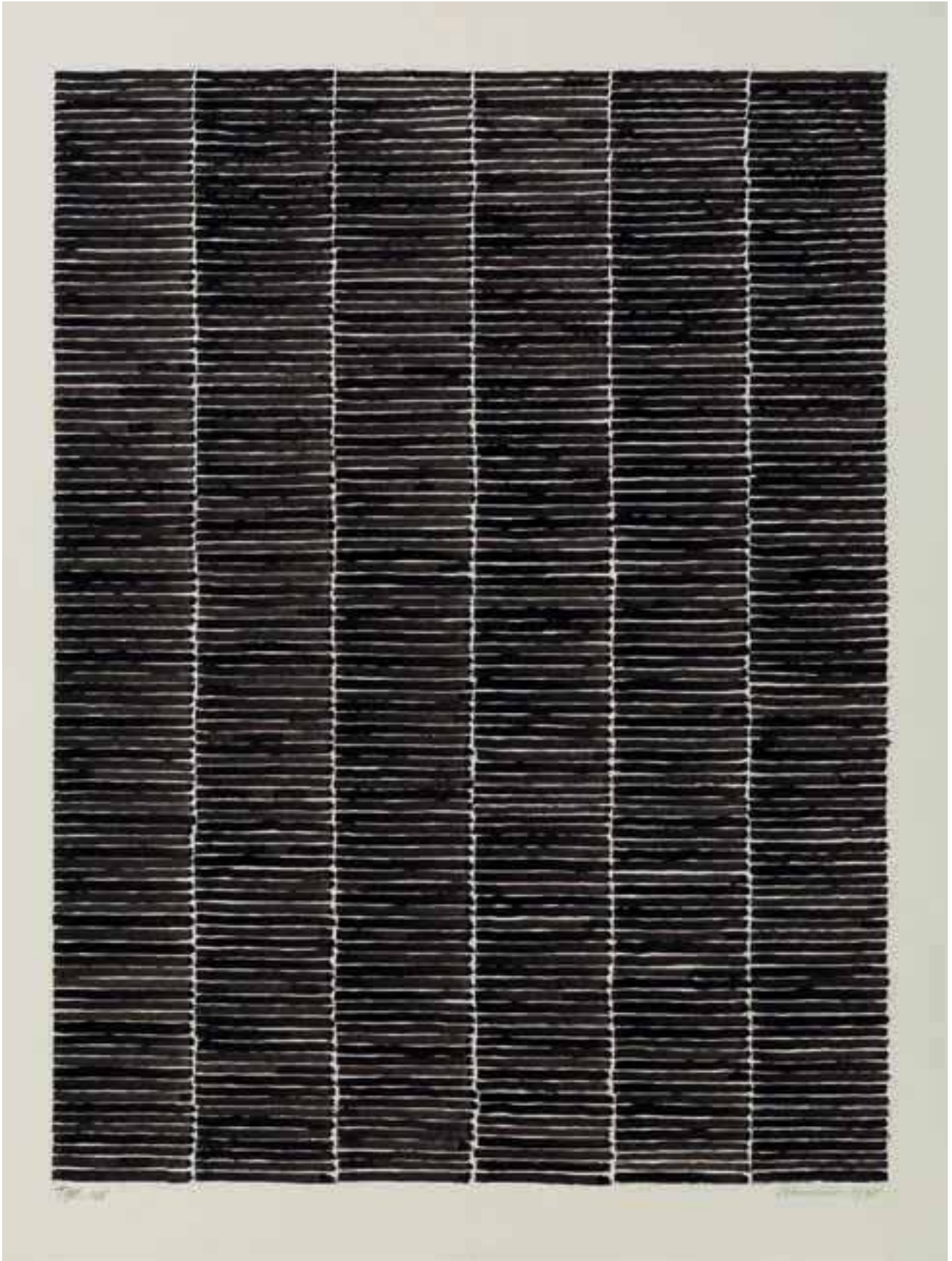
Indian ink on paper, 65 x 50 cm

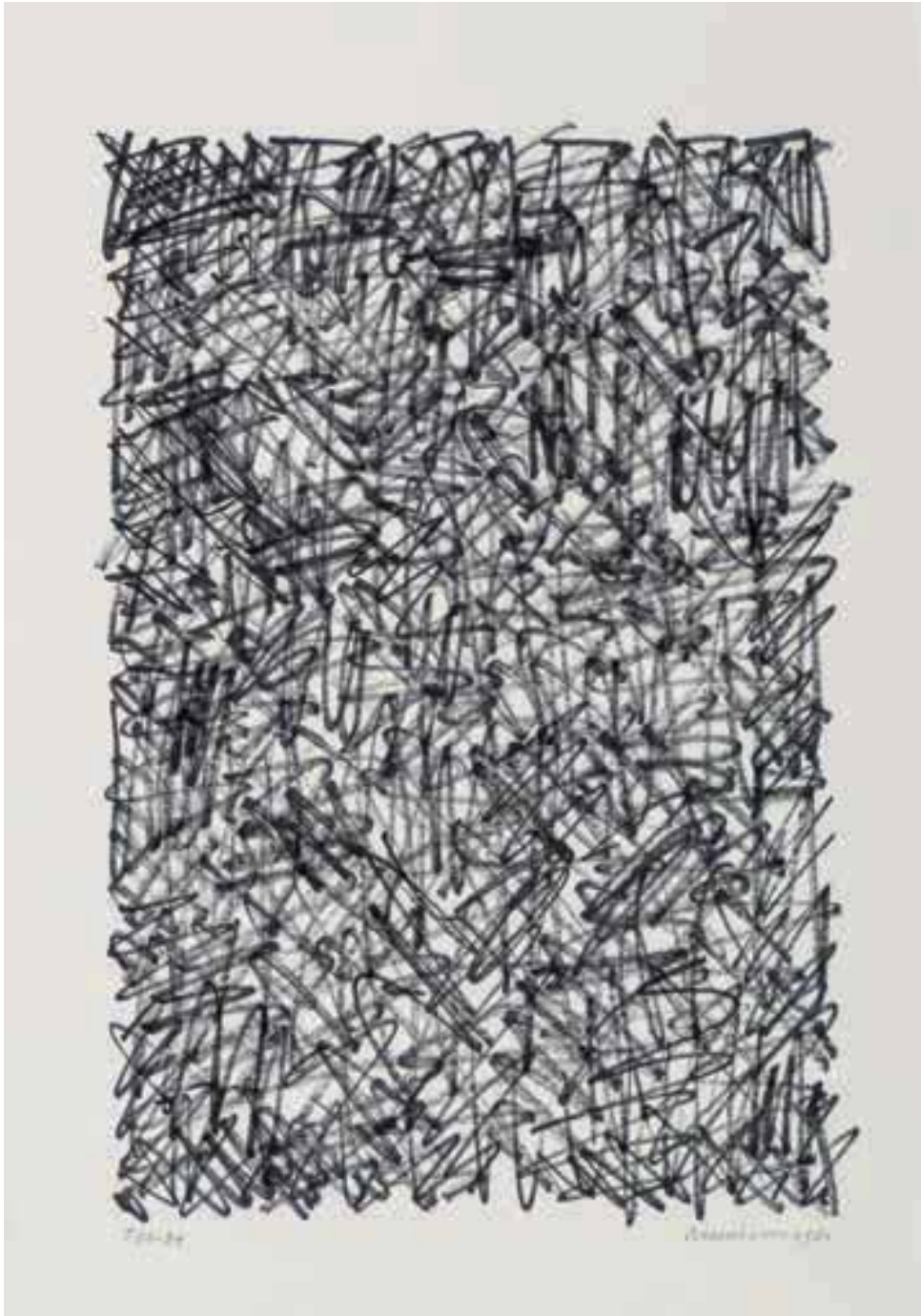
Provenance:

Private collection, the Netherlands

€ 3.000 - 5.000







80

79

Jan Schoonhoven

(Hof van Delft 1914 - Delft 1994)

T75-145

Signed and dated 1975 lower right and titled lower left

Signed, titled, dated 1975 and annotated *varkensharenpenseeltekening* on the reverse

Indian ink on paper, 65 x 50 cm

Provenance:

Private collection, the Netherlands

€ 3.000 - 5.000

80

Jan Schoonhoven

(Hof van Delft 1914 - Delft 1994)

T80-34

Signed and dated 1980 lower right and titled lower left

Signed, titled, dated 1980 and annotated *viltstifttekening* on the reverse

Felt pen on paper, 41.7 x 29.6 cm

Provenance:

Family of the artist

€ 2.000 - 4.000



81

81
Jan Schoonhoven
 (Hof van Delft 1914 - Delft 1994)
 T85-61
 Signed and dated 1985 lower right and titled lower left
 Signed, titled, dated 1985 and annotated *varkensharenpenseel* on the reverse
 Indian ink on paper, 65 x 49.8 cm
 Provenance:
 Family of the artist
 € 1.500 - 2.500



82

82
Jan Schoonhoven
 (Hof van Delft 1914 - Delft 1994)
 T83-83
 Signed and dated 1983 lower right
 Titled lower left
 Signed, titled, dated 1983 and annotated *varkensharenpenseel* on the reverse
 Indian ink on paper, 49.7 x 32.3 cm
 € 1.000 - 3.000

83
Jan Schoonhoven
 (Hof van Delft 1914 - Delft 1994)
Formatie
 Published by Bébert, Rotterdam
 Portfolio comprising 12 screenprints and a text by Janneke Wesseling
 The colophon signed by both, dated '87 and numbered 69
 All screenprints signed and dated 1987 lower right and all numbered 69/100 lower left
 Portfolio, 54.2 x 38.3 cm
 € 800 - 1.200



83



84



85

84

Jan Schoonhoven

(Hof van Delft 1914 - Delft 1994)

Vorm

Published by Bébert, Rotterdam

Portfolio containing 6 lithographs by Jan Schoonhoven and 6 texts by Hans Sleutelaar

Cover page signed by Schoonhoven and Sleutelaar and numbered 48

All lithographs signed, dated 1987 and numbered 48/50, all approx. 50 x 32.5 cm

€ 700 - 900

85

Jan Schoonhoven jr.

(Amsterdam 1975)

White square

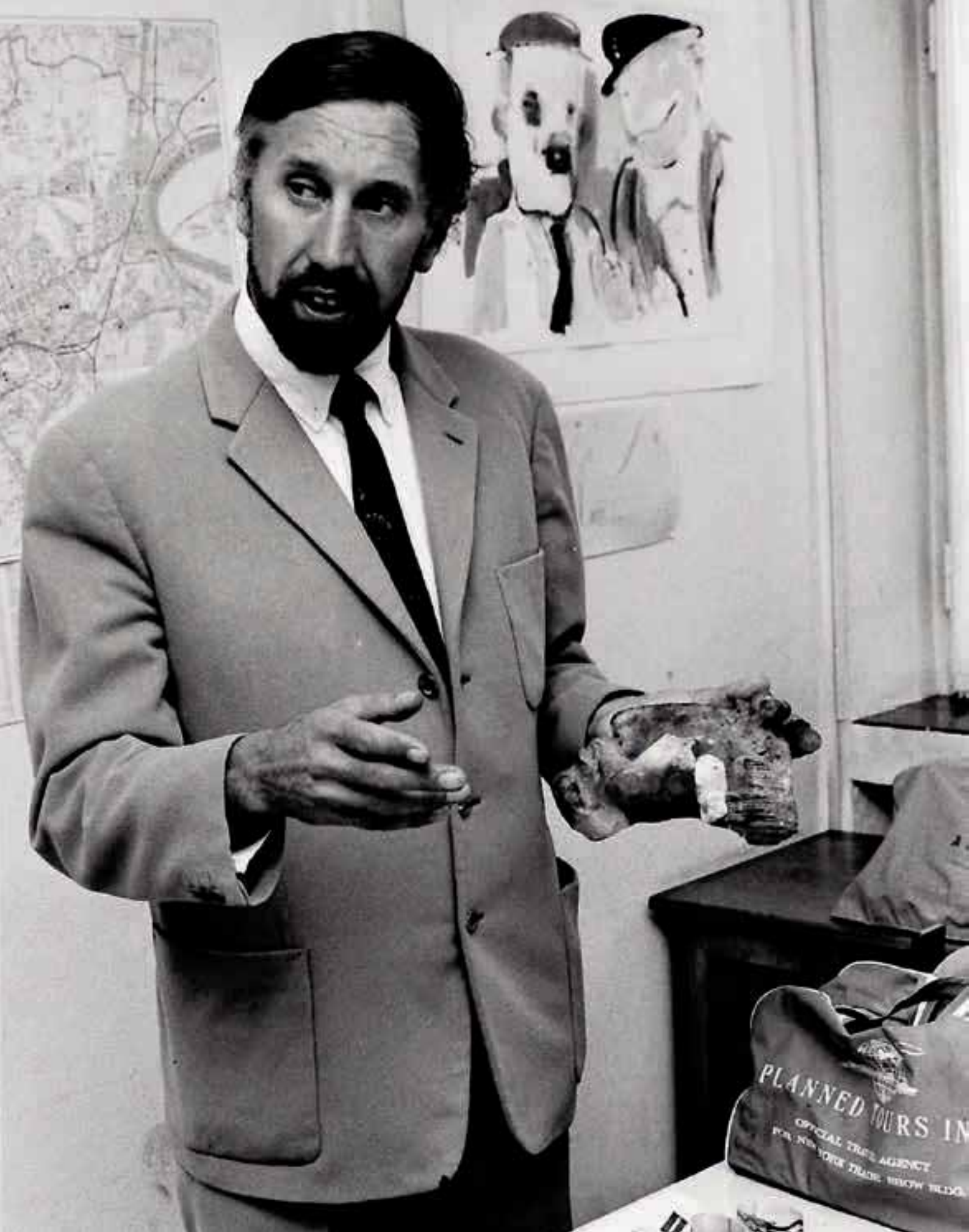
Signed, titled and dated 2014 on the reverse

Acrylic on papier-mâché relief on canvas, 49.8 x 49.8 cm

Provenance:

Acquired directly from the artist by the present owner

€ 1.000 - 2.000



PLANNED TOURS IN
OFFICIAL TRAVEL AGENCY
FOR NEW YORK TRADE SHOW BLDG.

HERBERT ZANGS

(1924 - 2003)

'Zero art avant la lettre'

Herbert Zangs was recently rediscovered as an important and non-conformist innovator of twentieth century painting. Famous for his so-called 'Verweissungen' which were everyday objects that he assembled and painted white; anticipating the Zero art of the 1960s. Zangs constantly experimented with materials and mediums; later in life he even painted with the help of windshield wipers and this own wheelchair.

Zangs was born in 1924 in the German city of Krefeld. During the Second World War, he joined the Air Force and fought on the Scandinavian front where he was imprisoned. After the war had ended, Zangs applied to the Dusseldorf Art Academy in 1945. Accepted into the academy, he took lessons with Otto Pankok, Wilhelm Herberholz, Ewald Mataré and Otto Coester until 1959. In order to earn some extra money alongside his classes, Zangs worked as a bouncer for a Hungarian tavern in the old centre of Dusseldorf, together with the writer Gunter Grass. Grass was very interested in Zangs' war experiences and, after listening to his stories, immortalised Zang under the pseudonym 'Lankes' in his world-famous novel 'Die Blechtrommel.'

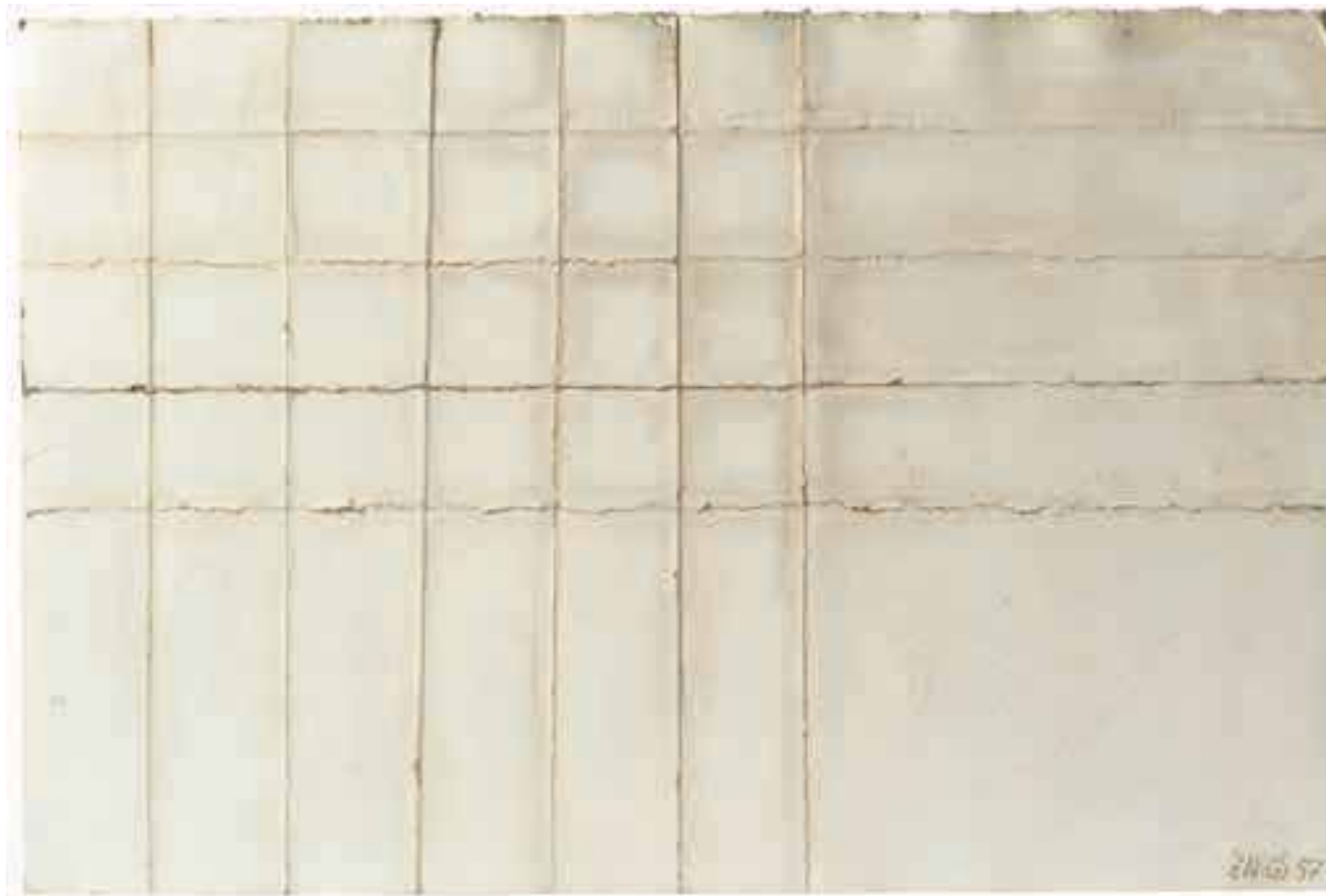
Herbert Zangs was a passionate traveller who enjoyed hitchhiking through countries in North Africa and Europe. Later in life, his desire to travel brought him to Russia, Japan, America, Canada, Australia and New Zealand. During these travels, he made lots of figurative work and produced landscape watercolours, expressionist paintings and even portraits – a completely different, but no less intriguing, branch of his surprising oeuvre. Zangs continued to produce figurative and expressionist work alongside his abstract work until his death.

In 1950, the artist had his first individual exhibition at the Kaiser Wilhelm Museum in Krefeld. In 1952, Zangs

began to paint objects and collages white. This 'Verweissung' aligned with the fifties movement which banned the use of paint, unless it was monochrome white. Zangs' work was, however, very different from the zero-artists of the 1960s as his paintings aren't barren but full of life and emotion. Each piece of painted wood, rib board, or hedge trimmer frozen in action are covered with a thin layer of white wall paint and these works exude both energy and poetry. In retrospect this style has been described as 'Zero art avant la lettre'.

From 1955, Zangs lived and worked both in Paris and his birthplace Krefeld. In his 'Scheibenwischer-Bilder' period around 1957, Zang began to include colour in his work. The following period however, saw him return to his love of monochrome as he mainly worked with charcoal and black tones. Hereafter, Zangs had a crisis of creativity and it was only when he rediscovered the old works from his 'white period' that he found the inspiration and energy to begin producing new ones. In the 1980's, Zangs produced graphic work, inspired by the rise of the computer. In 1992 Zangs lost both his legs due to his severe diabetes, but he continued to work despite this handicap and painted his famous 'Rollstuhlbilder' using his wheelchair as a brush. On March 25th 2006 Zangs passed away at the age of 79.

After his death, Zangs remained a 'phenomenon' as his friends in the art world, such as Joseph Beuys, praised him. Despite the fact that director of the Stedelijk Museum Edy de Wilde already bought artwork from Zangs in the 1960's, his popularity had only recently been growing in the Netherlands. In Paris, where his biography was written by Emmy de Martelaere, Zangs' 'enigmatic work' has been similarly rediscovered. In Germany however, his work has been eagerly collected for some time; with many museums paying close attention to this versatile artist.



86

86

Herbert Zangs

(Krefeld 1924 - 2003)

Ohne titel (Knickfaltung)

Signed and dated 57 lower right

Folded cardboard and dispersion, 53 x 75.5 cm

Provenance:

- Private collection, Mönchengladbach

- Private collection, Belgium

€ 15.000 - 25.000

87

Herbert Zangs

(Krefeld 1924 - 2003)

Ohne Titel

Signed and dated 53 lower center

Collage on whitened wood, 48 x 36.3 cm

Provenance:

- Private collection, Mönchengladbach

- Private collection, Belgium

€ 12.000 - 18.000





88

88

Herbert Zangs

(Krefeld 1924 - 2003)

Ohne Titel (Verweistes Strukturbild) (1970-80s)

Signed lower left

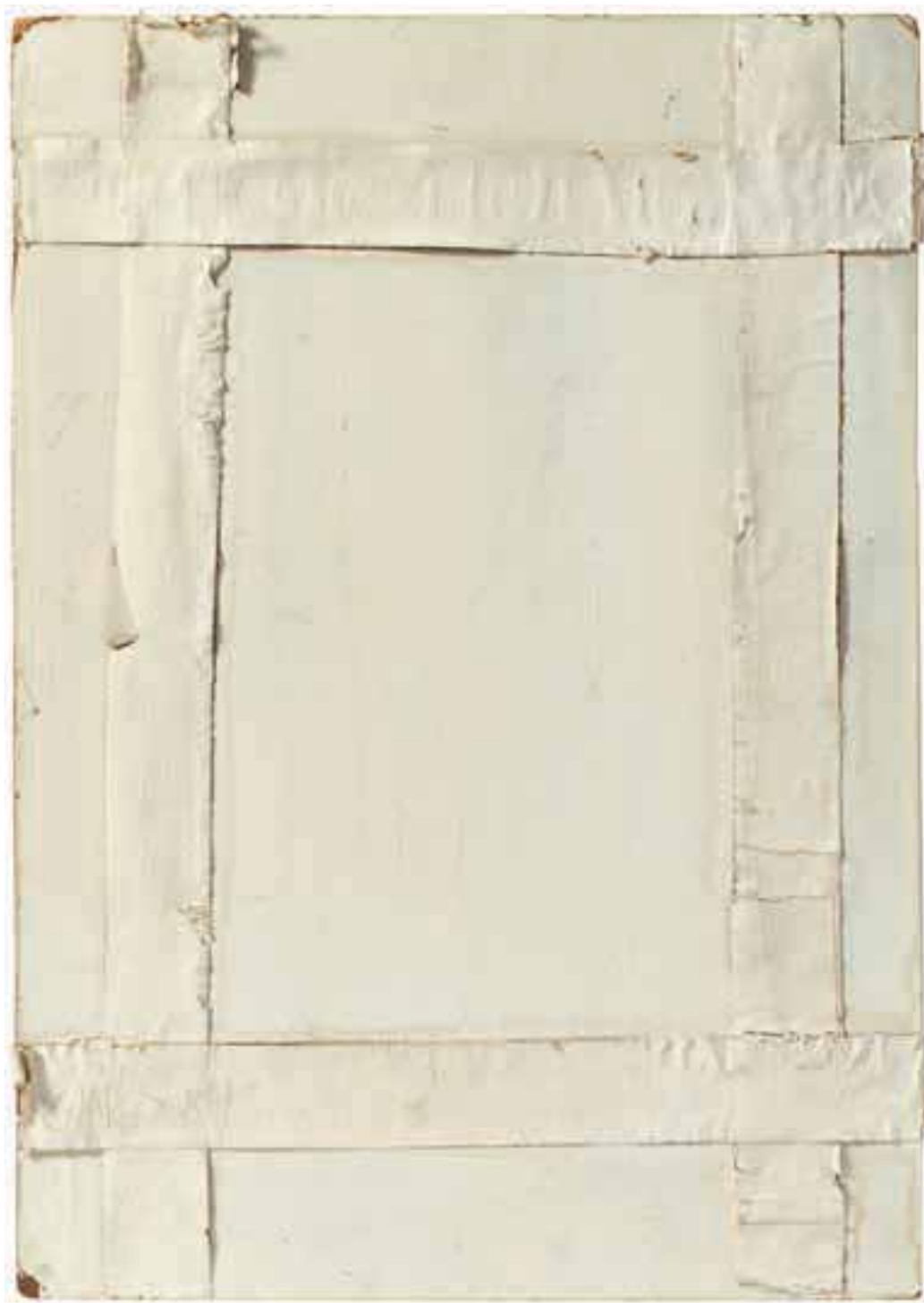
Paper on wood, whitened, 56 x 38.5 cm

Provenance:

- Private collection, Mönchengladbach

- Private collection, Belgium

€ 5.000 - 8.000



89

89

Herbert Zangs

(Krefeld 1924 - 2003)

Ohne Titel

Signed and dated 81 lower left

Collage with tape on board, 62 x 43.5 cm

Provenance:

- Private collection, Mönchengladbach

- Private collection, Belgium

€ 6.000 - 10.000



90

90

Herbert Zangs

(Krefeld 1924 - 2003)

Ohne Titel (Copy-art)

Signed and dated 83 lower left

Photocopy on eight sheets of paper, intervention in white paint, 59 x 83.5 cm

Provenance:

- Galerie Heidefeld, Krefeld (1997)
- Private collection, the Netherlands

Note:

Including certificate of authenticity, written on a photo of the work, by Ms. Emmy de Martelaere, dated *Paris November 14th 2016* and numbered no. 16-11-440, archive no. 2289.

Including a photo of the work, taken at Galerie Heidefeld in 1997.

€ 1.000 - 2.000

91

Herbert Zangs

(Krefeld 1924 - 2003)

Ohne Titel (Pinselabwicklung)

Signed and dated 83 lower left

Acrylic on paper, 121 x 83.5 cm

Provenance:

Private collection, the Netherlands

Note:

Including certificate of authenticity, written on a photo of the work, by Ms. Emmy de Martelaere, dated *Paris 18 September 2016* and numbered no. 16-09-405, archive no. 2288.

€ 3.000 - 5.000





ZANGS 83







92

92

Tomas Rajlich

(Jankov 1940)

*Untitled*Signed, dated 00 and inscribed *Paris* on the reverse

Acrylic on canvas, 90 x 90 cm

Provenance:

Acquired directly from the artist by the present owner (incl. copy invoice)

Note:

The pearly lustre of this painting is the result of grinded fish scales combined with acrylic paint.

€ 2.000 - 4.000



93

93

Tomas Rajlich

(Jankov 1940)

*Untitled*Signed, dated 00 and inscribed *Paris* on the reverse

Acrylic and glitter on canvas, 90 x 90 cm

Provenance:

Acquired directly from the artist by the present owner (incl. copy invoice)

Note:

The pearly lustre of this painting is the result of grinded fish scales combined with acrylic paint.

€ 2.000 - 4.000

94

Alan Green

(London 1932 - Monmouth 2003)

Black over red panel

Signed, titled and dated 1979 on the reverse

Oil on canvas, 59.9 x 59.9 cm

Provenance:

- Annely Juda Fine Art, London

- Galerie Artline, The Hague

- Private collection, the Netherlands (December 1979)

€ 1.200 - 1.800



94



95



96

95

Alan Green

(London 1932 - Monmouth 2003)

Zinc white panel

Signed, titled and dated 1979 on the reverse

Oil on panel, 59.8 x 59.8 cm

Provenance:

- Annely Juda Fine Art, London
 - Galerie Artline, The Hague
 - Private collection, the Netherlands (December 1979)
- € 1.200 - 1.800

96

Alan Green

(London 1932 - Monmouth 2003)

Broken silver panel

Signed, titled and dated 1979 on the reverse

Mixed media on canvas, 59.9 x 59.9 cm

Provenance:

- Annely Juda Fine Art, London
 - Galerie Artline, The Hague
 - Private collection, the Netherlands (December 1979)
- € 1.200 - 1.800



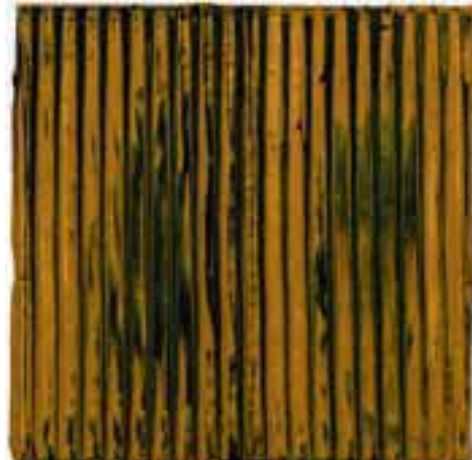
97



98



99



100

97

Martha S. Boto

(Buenos Aires 1925 - Paris 2004)

Displacement Tubes++ (1969) (Kinetic object)

Remains of a label on the reverse

Plexiglass, acrylic, aluminium, metal box and electric motor,
47.4 x 38.4 x 22 cm

€ 1.500 - 3.000

98

Ferdinand Spindel

(Essen 1913 - Neuenkirchen 1980)

Zerknittert

Signed and dated 1977 on the reverse

Acrylic on plaster in wooden box, 49.9 x 49.9 cm

Provenance:

- Galerie De Rijk, The Hague (inv.no. 629)

- Private collection, the Netherlands

€ 2.000 - 3.000

99

Getulio Alviani

(Udine 1939 - Milan 2018)

Testura Vibratile

Signed on label on the reverse

Limited edition

Brushed aluminium on black lacquered wood, 25 x 25 cm

€ 600 - 1.000

100

Jakob Gasteiger

(Salzburg 1953)

Untitled

Signed and dated 1989 on the reverse

Oil on canvas, 40.2 x 40.1 cm

Provenance:

- Auction Sotheby's, Amsterdam, 1 December 1997, lot 478

- Private collection, the Netherlands

- Auction Venduehuis der Notarissen, The Hague, 15 May
2012, lot 271

- Private collection, the Netherlands

€ 800 - 1.200



101

101

Adolf Luther

(Ürdingen 1912 - Krefeld 1990)

Ohne Titel

Signed and dated 70 on the reverse

Concave lens and mirror in Perspex and plywood box,

39.2 x 39.2 cm

€ 6.000 - 10.000





103

102

Fons Bemelmans

(Maastricht 1938)

Suzanna (1991)

Monogrammed and numbered 3/6 on the foot

Bronze, H. 73.1 cm

Provenance:

- Auction Sotheby's, Amsterdam, 7 December 2000, lot 77

(incl. copy invoice)

- Collection F. van Oppenraaij, Noordwolde

€ 3.000 - 5.000

103

Jozef Cantré

(Ghent 1890 - 1957)

Ecce homo (c. 1929)

Edition 1/2 (besides the numbered edition of 5)

Signed on the foot

Bronze, H. 81.3 cm

Provenance:

- Collection Wouter Cantré (son of the artist)

- Kunsthandel Prima Vista, Maastricht

- Private collection, the Netherlands

Literature:

C. Engelen, M. Marx, *La sculpture en Belgique à partir de 1830*, Vol. I, Leuven, 2006, 450

€ 2.000 - 4.000



104

104

Nic Jonk

(Schermerhorn 1928 - Alkmaar 1994)

Jacob and the angel

Signed and dated 71 on the foot

Edition 12

Bronze, H. 22.5 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200

105

Nic Jonk

(Schermerhorn 1928 - Alkmaar 1994)

*A woman with drapery*Signed, dated 1973 and with foundry mark A. Binder Brons-
beeldgieterij on the base

Bronze, H. 102.7 cm

Literature:

Nic Jonk, *Museum en Beeldentuin Nic Jonk*, Grootchermer,
1994, p. 82 (ill.)

€ 8.000 - 12.000







107



108



109

106

George Minne

(Ghent 1866 - Sint-Martens-Latem 1941)

Mère et enfant

Signed and dated 1929 on the foot

Cast in 1950s

Bronze, H. 75.2 cm

Provenance:

- Kunsthandel Prima Vista, Maastricht

- Private collection, the Netherlands

€ 3.000 - 5.000

107

Peter Engelen

(Tilburg 1962)

Merrie (mare) (2010)

Signed with initials on the base

Numbered 2/8 underneath

Bronze, H. 30.2 cm

€ 1.500 - 2.500

108

Chris Tap

(1973 Amsterdam)

Owlet

Unique work

Cast marble with gemstones, H. 27.8 cm

€ 1.000 - 1.500

109

Chris Tap

(Amsterdam 1973)

Jaguar head

Signed at the lower back

Unique work

Cast marble with inlaid onyx, H. 23.6 cm

€ 1.500 - 2.500



110

110

Kees Verkade

(Haarlem 1941)

Tightrope Walker

Monogrammed, dated 78 and numbered 5/6 on the lower backside

Bronze on stone base, H. 85.9 cm

Provenance:

Private collection, the Netherlands

Note:

A large sized version of this sculpture is installed on Columbia University's Revson Plaza in Upper Manhattan, New York City, since 1979.

€ 2.000 - 4.000



111

111

Kees Verkade

(Haarlem 1941)

*A touch in space*Signed, dated 2004 and numbered 7/8 on the backside of the
hair

Bronze on a rock base, H. 80.7 cm

€ 2.000 - 4.000



112

112

Rein Draijer

(Groningen 1899 - The Hague 1986)

Untitled

Signed on the inside

Bronze, H. 97.7 cm

Provenance:

- Corporate collection, the Netherlands
 - Auction AAG Auctioneers, Amsterdam, 30 November 2015, lot 115
 - Collection H.J. van Dam, Amsterdam
- € 1.000 - 2.000



113



114

113

Guido Geelen & Piet Hein Eek

(Thorn 1961 & Purmerend 1967)

Tulip

Numbered 12/100 on front side

Bronze in/on painted wood pedestal, H. 133.2 cm (incl. pedestal)

Provenance:

- Galerie Willy Schoots, Eindhoven
- Auction AAG Auctioneers, Amsterdam, 15 December 2014, lot 155
- Collection H.J. van Dam, Amsterdam

Note:

The pedestal also acts as a case for the sculpture.

€ 600 - 1.000



115



116



117

114

Lothar Fischer

(Germersheim 1933 - Munich 2004)

Helmmaske

Signed, dated 1978 and numbered 4/6 on the reverse

Iron (rusty patina), H. 33.6 cm

€ 600 - 1.000

115

Ronald Tolman

(Watergraafsmeer 1948)

Homage to Hannie Schaft (c. 1982)

Unique work

Signed on the foot

Bronze, L. 162.3 cm

Provenance:

- Private collection, the Netherlands
- Auction AAG Auctioneers, Amsterdam, 15 December 2014, lot 161
- Collection H.J. van Dam, Amsterdam

Exhibition:

Nieuwe Kerk, Amsterdam, *Held*, 11 August - 11 November 2007

€ 1.000 - 2.000

116

Hans Blank

(Wormerveer 1952)

Wieringeraak

Bronze, H. 31.2 cm

Provenance:

- Private collection, the Netherlands (acquired directly from the artist)
- Auction AAG Auctioneers, Amsterdam, 8 June 2015, lot 128
- Collection H.J. van Dam, Amsterdam

€ 600 - 1.000

117

Eja Siepman van den Berg

(Eindhoven 1943)

Omphalos (1993)

White marble, H. 18.7 cm

Provenance:

- Galerie Jacoba Wijk, Wehe-den Hoorn (1996)
- Private collection, the Netherlands

Literature:

P. Struycken, *Eja Siepman van den Berg*, Wielsma, Leeuwarden, p. 22 (for a bronze version)

Note: Including the above-mentioned book.

€ 1.000 - 2.000







118



120

118

Hans Verhulst

(Steenbergen en Kruisland 1921 - 2005)

Untitled

Bronze, H. 12 cm

Provenance:

Acquired directly from the artist by the present owner

€ 600 - 1.000

119

Hans Verhulst

(Steenbergen en Kruisland 1921 - 2005)

Untitled

Bronze, H. 25.5 cm

Provenance:

Acquired directly from the artist by the present owner

€ 600 - 1.000



119



121

120

Hans Verhulst

(Steenbergen en Kruisland 1921 - 2005)

Untitled

Bronze, H. 38 cm

Provenance:

Acquired directly from the artist by the present owner

€ 600 - 1.000

121

René Daniëls

(Eindhoven 1950)

'De kelder de zolder' (From: *This box contains the items you ordered*)

Signed, titled and dated 1987 on the inside of the lid of the box

Edition 160, published by Bébert, Rotterdam

Fabric, screenprint, pencil and wooden box,

3.5 x 18.9 x 9.8 cm (box)

€ 600 - 1.000



122

122

Jan de Cock

(Brussels 1976)

Module CDLXXIV (2008)

Consisting of 3 works, total size approx. 88.8 x 137 x 40.9 cm

a) *Denkmal 25, Haus Konstruktiv, Selnaustrasse 25, Zürich, 2006. Fig. II-099*

With title, date 2007 and number 3/3 on artist's label on backing of the frame

Photograph on paper, 47.7 x 37.8 cm

b) Edition 3/3

Sculpture in chipboard and melamine paper with riga walnut glossy and white and brown top mat, 69.1 x 70.1 x 40.9 cm

c) *Module XCIV (94)*

Signed and dated 2007 on the backing of the frame

With title, date 2007 and number 3/3 on artist's label on backing of the frame

Photograph on paper, 88.8 x 63.8 cm

Provenance:

- Galerie Fons Welters, Amsterdam (2008)

- Private collection, the Netherlands

€ 5.000 - 8.000



123

123

Arman

(Nice 1928 - New York City 2005)

The last violin (Le dernier petit violon) (1977)

Incised with the artist's signature on both sides

Numbered 45/200 on a label attached to the underside

Burned violin in plexiglass, H. 41 cm

Provenance:

Private collection, the Netherlands

Literature:

E. Navarra, *Arman*, Paris, 1997, p. 37 (ill.) (for another example)

€ 1.500 - 2.500

124

Arman

(Nice 1928 - New York City 2005)

Violin (1991)

Signed and numbered 3/100 on the lower right side

Copper multiple on marble foot, H. 67.9 cm

Provenance:

- Reflex Modern Art Gallery, Amsterdam

- Private collection, the Netherlands

€ 4.000 - 6.000





125



126

125

Amie Dicke

(Rotterdam 1978)

Human Behaviour (Björk)

Signed and dated 2003 on the reverse

Cut-out and ink on magazine paper, 58 x 77.3 cm

Provenance:

- Gallery Diana Stigter, Amsterdam (2003)

- Private collection, the Netherlands

Literature:

B. Scholis & W. van Zeil, *Amie Dicke: Void*, Artimo, Breda, 2005, p. 164 (ill.)

Note:

Including the above-mentioned book.

€ 1.000 - 2.000

126

Christiaan Lieverse

(Utrecht 1971)

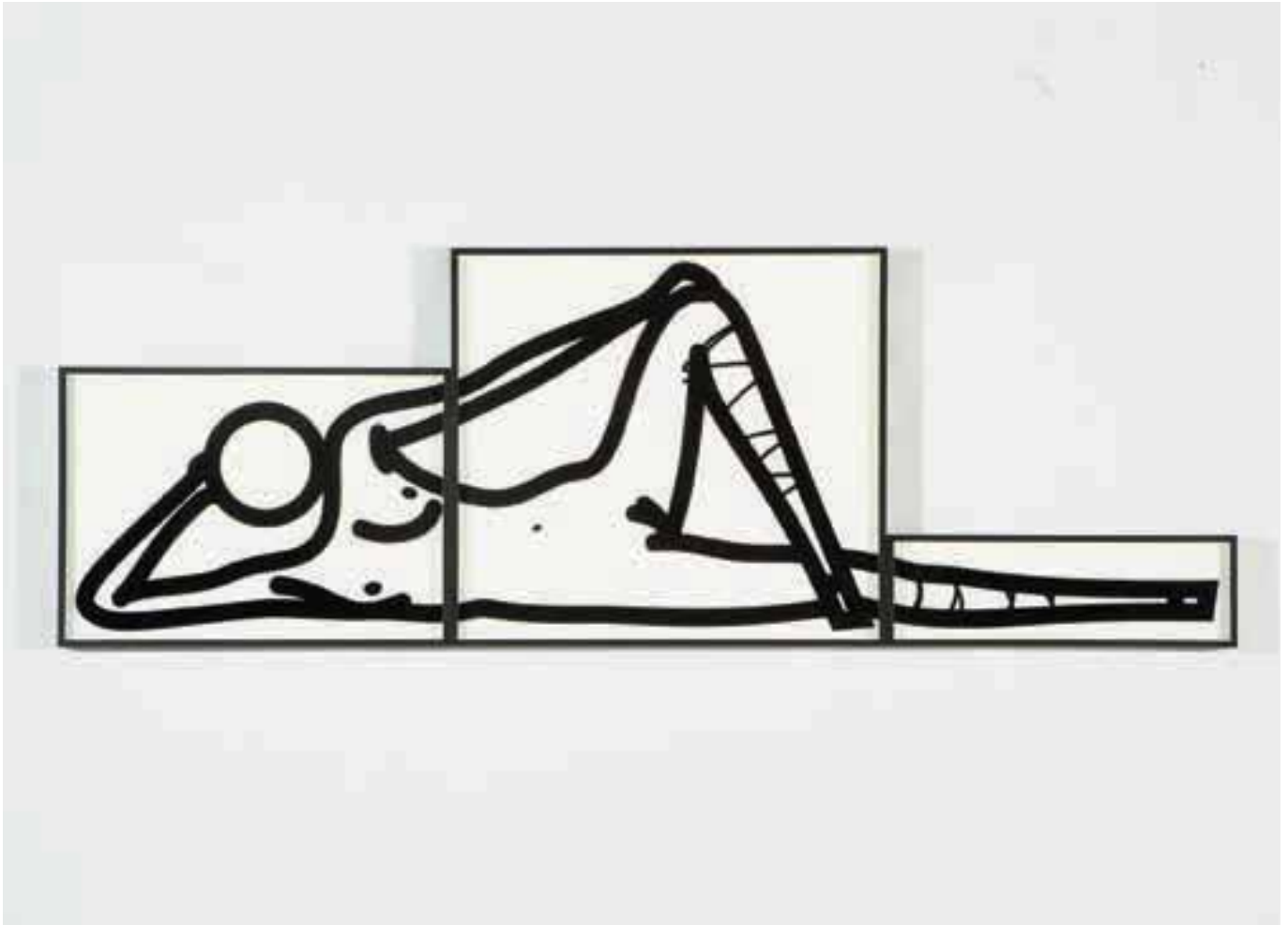
Wet (2010)

Signed lower left

Signed, titled, dated MMX and with artist's handprint on the reverse

Oil on canvas, 180.2 x 180.2 cm

€ 800 - 1.200



127

127

Julian Opie

(London 1958)

This is Shahnoza in 3 parts. 06

One signed and with title, date 2008 and numbered 9/30 on label on the reverse

All flocking on acrylic with aluminium frame, approx. 72.2 x 212.2 cm (total size)

Provenance:

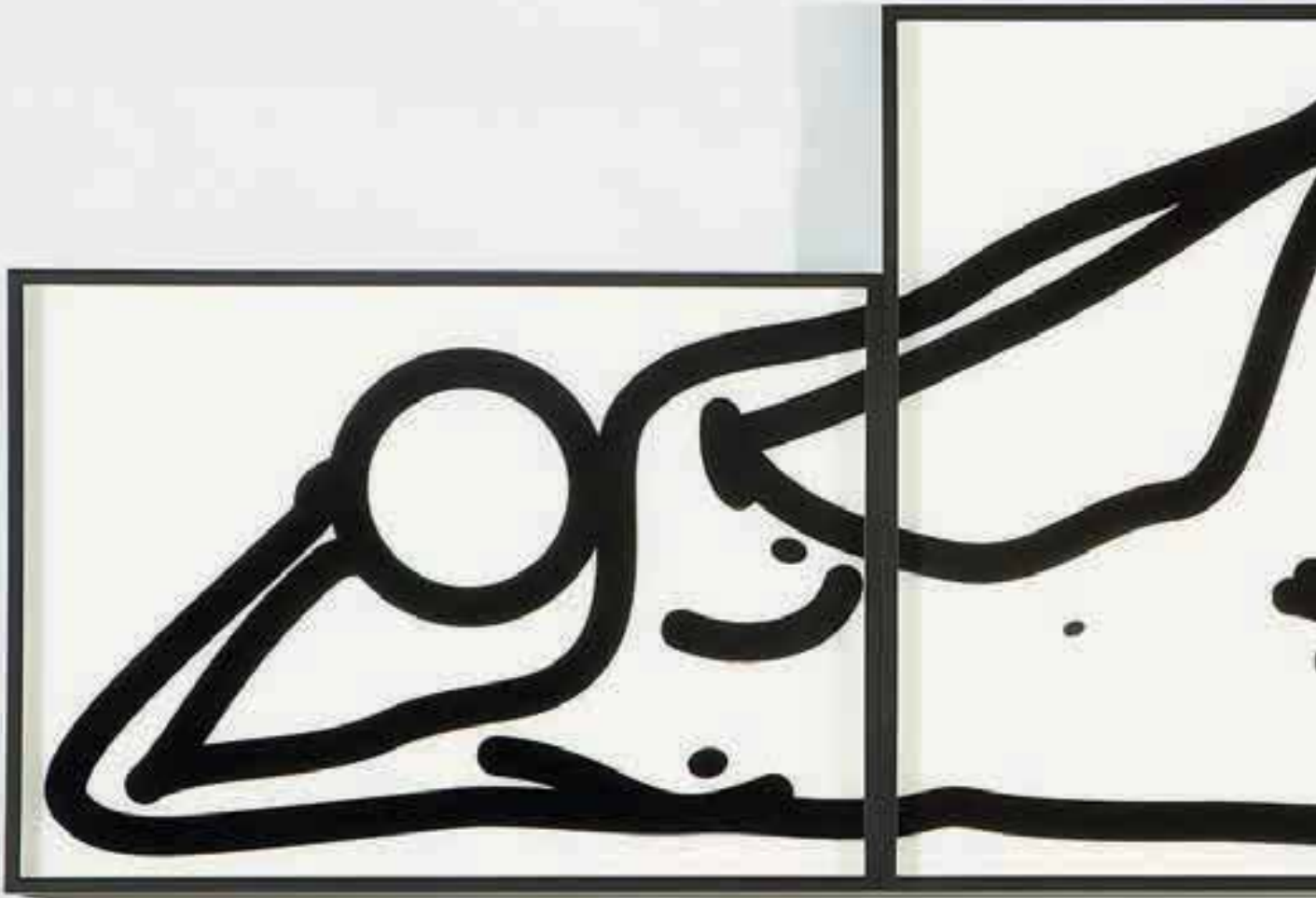
- Alan Christea Gallery, London
- Private collection, Belgium

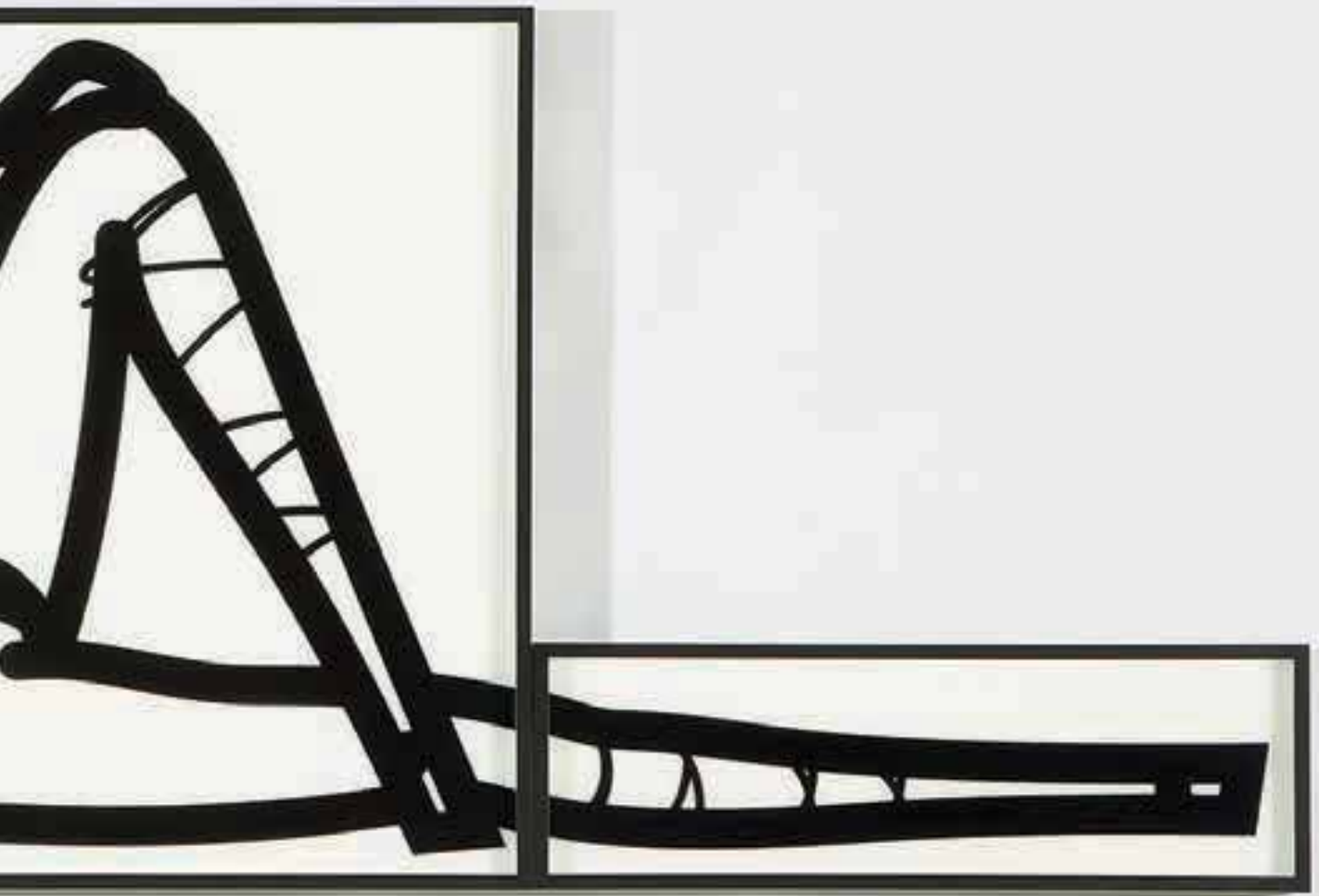
Note:

Part of a series of nine images, each made up of three panels. Each panel with flocking adhesive screenprinted on to 3 mm white Plexiglass acrylic and then flocked by hand using an electrostatic generator and 1 mm black nylon flock. Each panel separately presented in sprayed matt black aluminium frames specified by the artist.

(3x)

€ 20.000 - 30.000







128



129

128

Walasse Ting

(Shanghai 1929 - New York City 2010)

Five parrots

Artist's seal upper left

Acrylic on paper, 14.5 x 22 cm

€ 1.000 - 2.000

129

Cornelia Schleime

(Berlin 1953)

Untitled

Signed with initials and dated 86 lower left

Signed on the reverse

Mixed media on canvas, 100.1 x 100.2 cm

€ 800 - 1.200

130

Lucassen

(Amsterdam 1939)

Night & Day

Titled and dated 979

Signed and dated 79_80 on the reverse

Acrylic and oil on panel in the artist's original frame,

52.1 x 42 cm

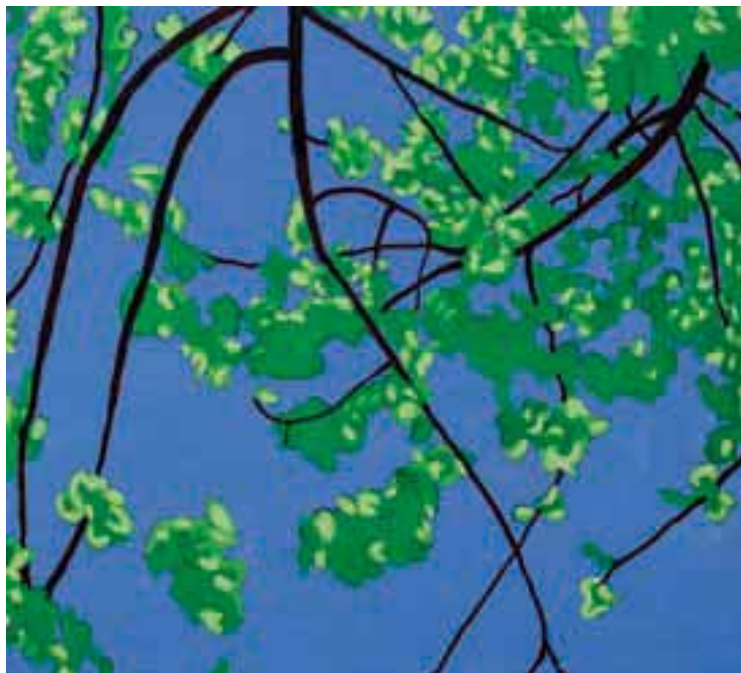
€ 2.000 - 4.000



130



131



132

131

Bas Meerman

(Hilversum 1970)

Hollywood

Signed with initials and dated 03 on the reverse

Oil on canvas, 84.5 x 60.2 cm

Provenance:

- L.A. Galerie Lothar Albrecht, Frankfurt am Main (2004) (incl. invoice)

- Private collection, the Netherlands

€ 800 - 1.200

132

Bas Meerman

(Hilversum 1970)

Frühling

Signed with initials and dated 07 on the reverse

Oil on canvas, 103.8 x 113.9 cm

Provenance:

- Gallery De Praktijk, Amsterdam (2007) (incl. invoice)

- Private collection, the Netherlands

€ 800 - 1.200



133



134



135

133

Carel Visser

(Papendrecht 1928 - Le Fousseret 2015)

Lady with crystal ball

Signed and dated 99 upper center

Graphite, cardboard and photo collage, on acid free cardboard, 160.2 x 120.6 cm

Note:

The woman depicted in the picture within the collage is the futuristic Japanese contemporary artist Mariko Mori (1967). Recurring themes in Mori's works are technology, spirituality and time travelling through different dimensions of space, time and fantasy.

€ 2.000 - 3.000

134

Marlene Dumas

(Kaapstad 1953)

Praying

Signed and dated 1984 lower right

Artist proof (besides the numbered edition of 45)

Silkscreen and lithograph printed in colours, 75.8 x 55.8 cm

€ 1.000 - 2.000



136

135

Rob Birza

(Geldrop 1962)

Zonder Titel

Signed twice and dated 95 on the reverse

Dated 94 on the stretcher

Tempera on canvas, 60 x 85.1 cm

Provenance:

- Galerie Fons Welters, Amsterdam (1996) (incl. invoice)

- Private collection, the Netherlands

€ 1.000 - 1.500

136

Rob Scholte

(Amsterdam 1958)

Lucifer in Paradise

Signed, titled and dated 2007 on the reverse

Collage of match boxes on panel, 122 x 122.3 cm

Provenance:

Private collection, Belgium

€ 3.000 - 5.000



137

137

Emo Verkerk

(Amsterdam 1955)

Pablo Picasso (c. 1988)

Signed on the stretcher

Oil on canvas, 60.2 x 80 cm

Provenance:

Acquired directly from the artist by the present owner

Note:

In original artist's frame.

€ 4.000 - 6.000

138

Emo Verkerk

(Amsterdam 1955)

Edgar Allan Poe

Signed, titled and dated 1992 on the stretcher

Oil on canvas, 64.8 x 49.9 cm

Provenance:

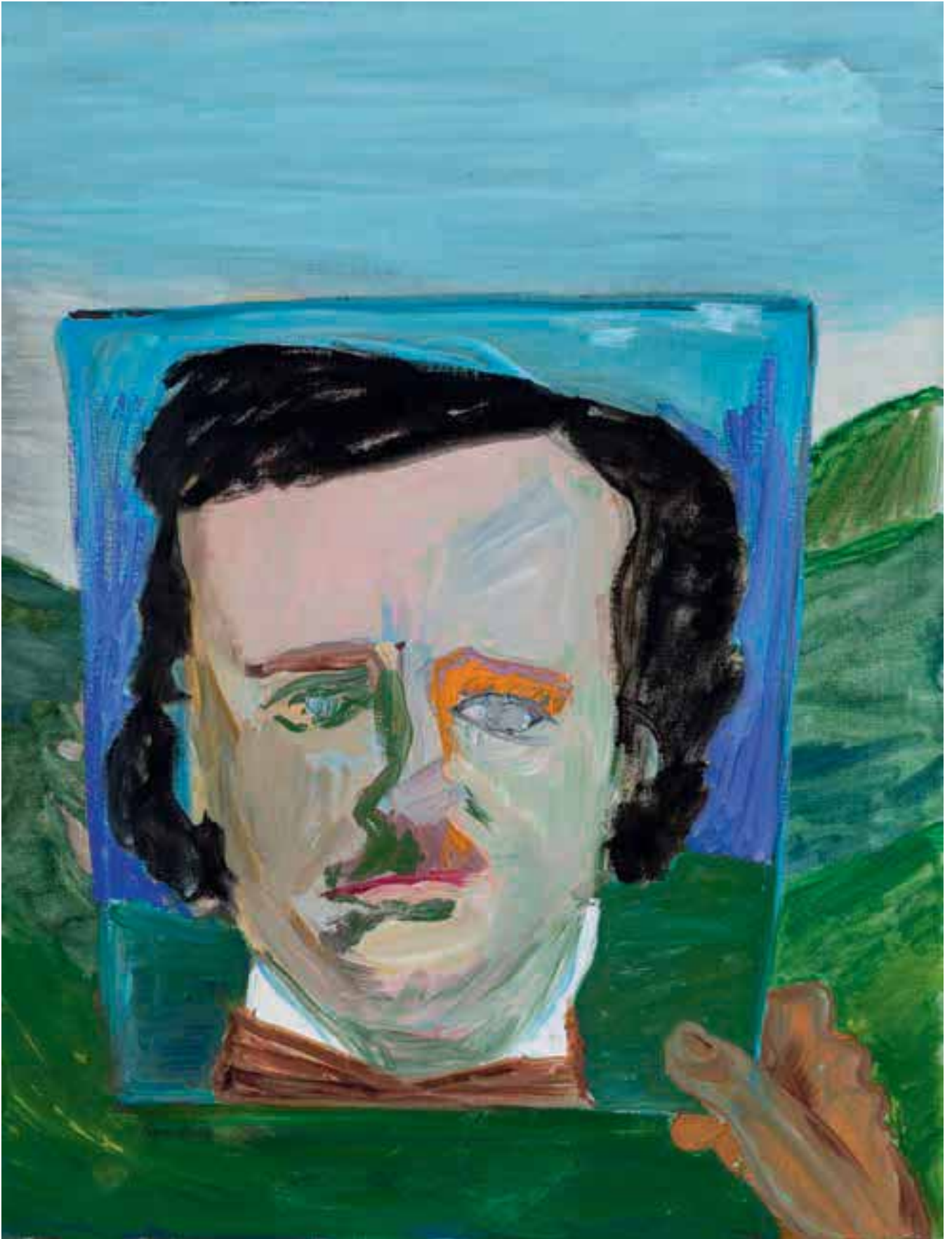
- Galerie Klaas Beeldman, Naarden

- Private collection, the Netherlands

Note:

Another portrait of Edgar Allan Poe by Emo Verkerk was donated by Pieter and Marieke Sanders to the Instituut Collectie Nederland (ICN) in 2010. That painting is currently on loan to the Dordrechts Museum.

€ 6.000 - 10.000





139



141



140



142

139

Losi Cinello

(Piacenza 1928)

"La ville del 700"

Signed, titled and dated 1968 lower left

Oil on board, 70.1 x 70 cm

Provenance:

Acquired directly from the artist by the father of the present owner

€ 600 - 1.000

140

Maria Manton

(Blida 1915 - Paris 2003)

Une grille amande

Signed lower right

Oil on board, 29.3 x 26.1 cm

Provenance:

- Kunsthandel M.L. de Boer, Amsterdam (inv.no. 13877)

- Private collection, the Netherlands

€ 800 - 1.200



143



144

141

Armand Bouten

(Venlo 1893 - Amsterdam 1965)

A flower bouquet

Signed lower left

Oil on burlap laid down on board, 45.9 x 43.7 cm

€ 1.500 - 2.500

142

Gérard Grassère

(Heerlen 1915 - Den Bosch 1993)

Matador

Signed lower left

Oil on canvas, 50.4 x 39.5 cm

Provenance:

- Auction AAG Auctioneers, Amsterdam, 8 March 2010, Lot 55

- Collection H.J. van Dam, Amsterdam

€ 600 - 1.000

143

Harm Kamerlingh Onnes

(Zoeterwoude 1893 - Leiden 1985)

Terrace scene

Signed and dated 80 lower right

Oil on board, 40 x 50 cm

€ 1.500 - 3.000

144

Harm Kamerlingh Onnes

(Zoeterwoude 1893 - Leiden 1985)

Moeder met kind wandelend door de stad (Mother and child strolling around the city)

Signed with initials and dated '50 lower left

Oil on board, 29.6 x 23.8 cm

Provenance:

- Kunsthandel Mark Smit, Ommen

- Private collection, the Netherlands

€ 800 - 1.200



145

145

Joseph Cals

(Stein 1949)

Untitled

Signed and dated '85 lower center

Oil on canvas, 179.8 x 164.6 cm

Provenance:

- Gallery P.B. van Voorst van Beest, The Hague
 - Collection J.B.W. Polak, Amsterdam, thence by descent to H.J. van Dam, Amsterdam
- € 800 - 1.200



146

146

Joseph Cals

(Stein 1949)

Untitled

Signed and dated '85 lower center

Oil on canvas, 179.9 x 165.3 cm

Provenance:

- Gallery P.B. van Voorst van Beest, The Hague
 - Collection J.B.W. Polak, Amsterdam, thence by descent to H.J. van Dam, Amsterdam
- € 800 - 1.200



147

147

Joseph Cals

(Stein 1949)

Untitled

Signed and dated 1983 lower center

Oil and beeswax on canvas, 190.1 x 170.2 cm

Provenance:

- Germans van Eck Gallery, New York City (inv.no. JC105)
 - Private collection, the Netherlands
 - Auction AAG Auctioneers, Amsterdam, 30 November 2015, lot 152
 - Collection H.J. van Dam, Amsterdam
- € 800 - 1.200

148

Joseph Cals

(Stein 1949)

Standing male nude

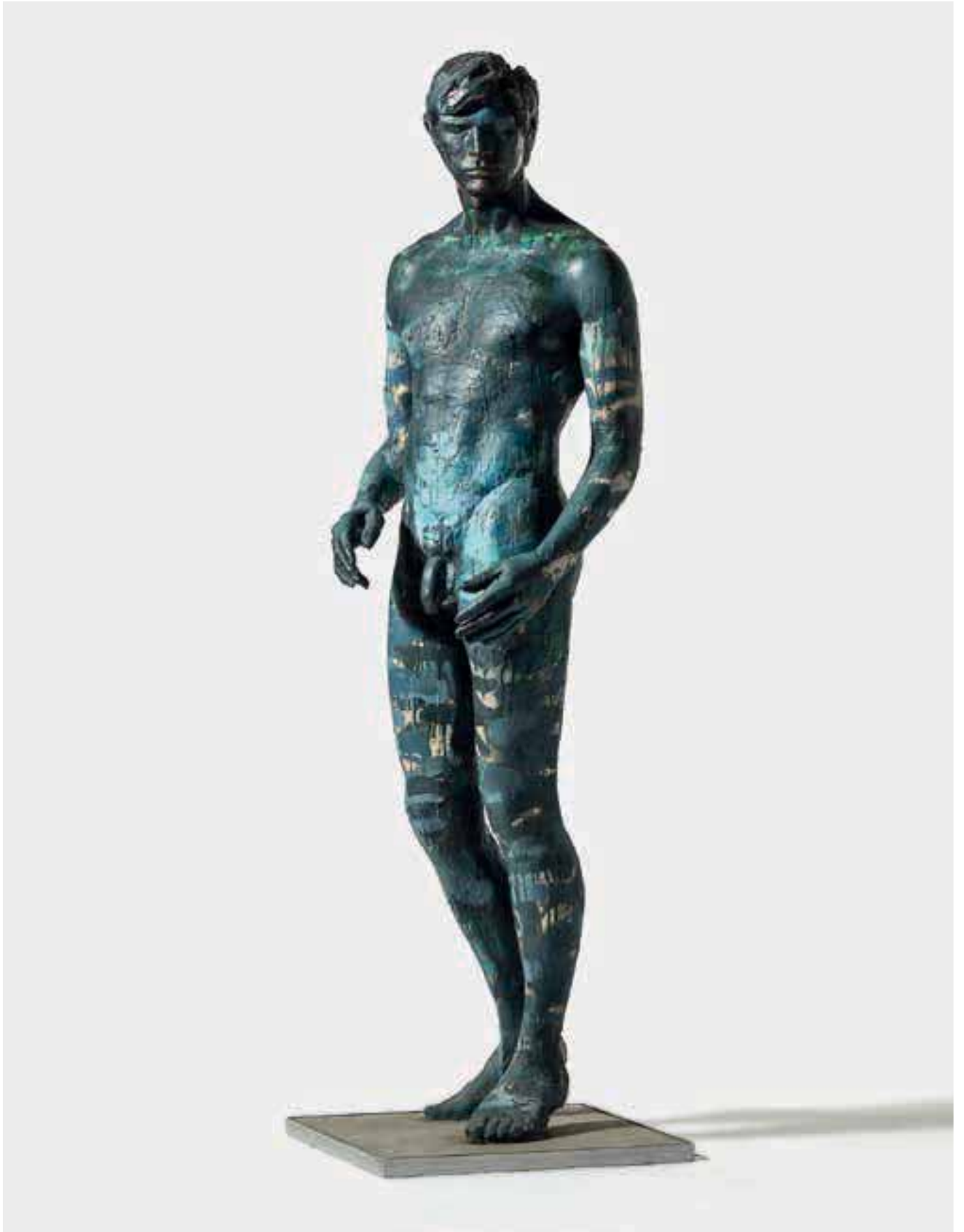
Painted plaster, H. 187 cm

Provenance:

Collection H.J. van Dam, Amsterdam

Note:

- The portrayed is Mr. H.J. (Rik) van Dam, former model, art collector and painter.
- € 800 - 1.200





149

149

Herman Gordijn

(The Hague 1932)

Reflection

Signed and dated 1981-83 lower left

Oil on canvas, 70.4 x 70.5 cm

Provenance:

Collection J.B.W. Polak, Amsterdam, thence by descent to H.J. van Dam, Amsterdam

Literature:

D. Adelaar, M. Roding, J. Herzberg & J. Kessels, *Herman Gordijn*, Meulenhof/Landshoff, Amsterdam, 1988, p. 117, no. 163 (ill.)

Note:

The portrayed is Dutch actor and singer Eric Beekes (1949).

€ 800 - 1.200

150

Carel Willink

(Amsterdam 1900 - 1983)

Portret van Rik (Portrait of Rik)

Signed and dated '76 upper right

Oil on canvas, 113.3 x 78.3 cm

Provenance:

Collection J.B.W. Polak, Amsterdam, thence by descent to H.J. van Dam, Amsterdam

Exhibited:

- Kunsthandel E.J. van Wisselingh & Co, Amsterdam, *Tentoonstelling A.C. Willink*, 15 april - 15 mei 1977, no. 48- Gemeentemuseum Arnhem, *Terugblik op Willink*, 10 November 1984 - 4 February 1985, cat.no. 46- Gemeentemuseum Den Haag / Museum Het Paleis, The Hague, *De vrouwen van Willink*, 15 June - 15 September 2002

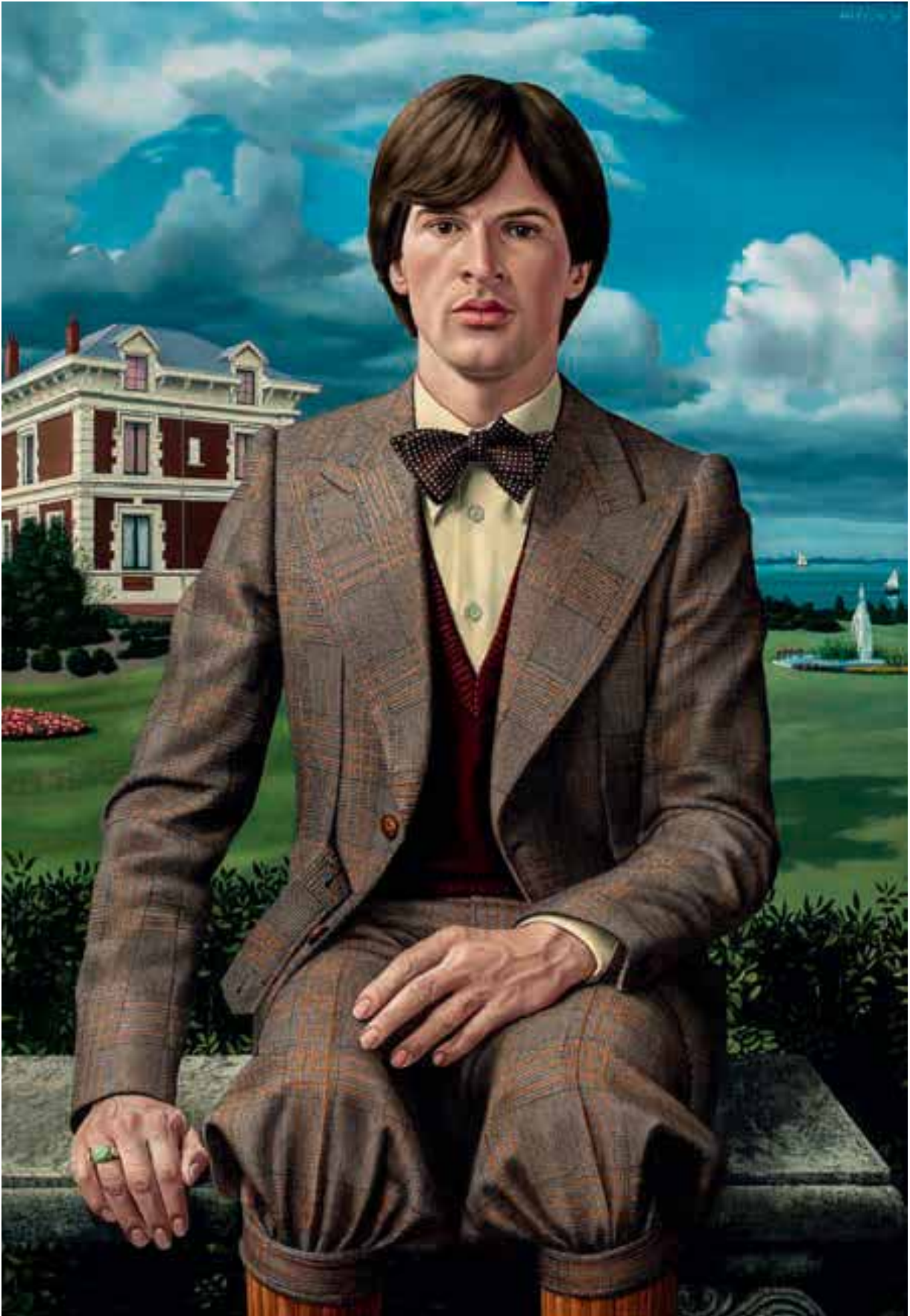
Literature:

H.L.C. Jaffé, *Willink*, Meulenhof/Landshoff, Amsterdam, 1986, p. 238, cat.no. 312

Note:

In the background villa Flevorama of Johan Polak in Muiderberg is shown. The portrayed is Mr. H.J. (Rik) van Dam, former model, art collector and painter. The suit and the antique Egyptian scarab ring worn by Van Dam in this painting are included in this lot.

€ 8.000 - 12.000









151



152

151

Koosje van Keulen

(Amsterdam 1940)

Barbara

Signed and dated 2009 lower right

Titled and dated 2009 on a label on the reverse

Oil on panel, 123.5 x 96 cm

Provenance:

- Galerie Mokum, Amsterdam

- Private collection, the Netherlands

€ 1.000 - 1.300

152

Jean Paul Vroom

(The Hague 1922 - Amsterdam 2006)

Prop Ingres papier

Signed and dated '65 lower right

Signed, titled and dated 1965 on the reverse

Oil on canvas, 30 x 40 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000



153

153

Jan Bogaerts

(Den Bosch 1878 - Wassenaar 1962)

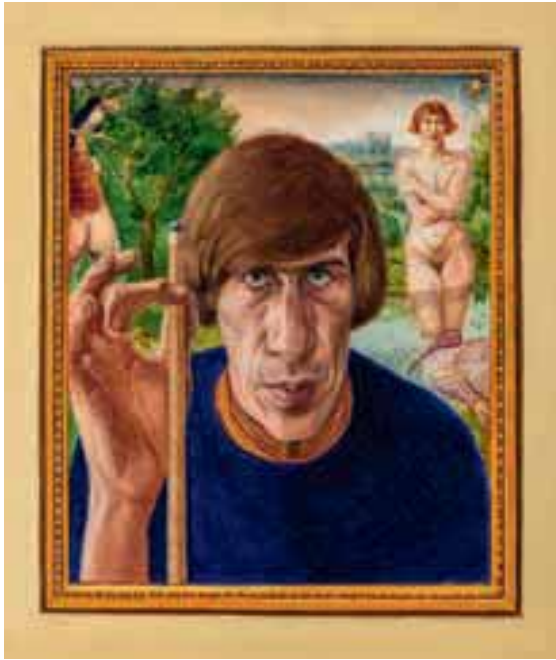
Stilleven met zeef enz.

Signed and dated 1948 upper left

Signed and titled on a label on the reverse of the frame

Oil on canvas, 50.5 x 66.3 cm

€ 3.000 - 5.000



154



156

154

Cornelis Doolaard

(Poortugaal 1944 - Meuse 2018)

Zelfportret met biljartkeu (1968)

Oil on canvas laid down on panel, 29.2 x 25.6 cm

Provenance:

- Private collection, the Netherlands
- Galerie Mokum, Amsterdam
- Collection H.J. van Dam, Amsterdam

Exhibition:

Gemeentemuseum Arnhem, *Jonge Nederlandse realisten van Galerie Mokum*, 15 February - 7 April 1969, cat.no. 45

€ 600 - 1.000



155

155

Cornelis Doolaard

(Poortugaal 1944 - Meuse 2018)

De natuurkijker (1968)

Signed with initials lower right

Oil on canvas, 44.8 x 40.2 cm

Provenance:

- Galerie Mokum, Amsterdam
- Private collection, the Netherlands
- Auction AAG Auctioneers, Amsterdam, 11 December 2017, lot 274
- Collection H.J. van Dam, Amsterdam

Exhibited:

Gemeentemuseum Arnhem, *Jonge Nederlandse realisten van Galerie Mokum*, 15 February - 7 April 1969, cat.no. 51

€ 600 - 1.000

156

Cornelis Doolaard

(Poortugaal 1944 - Meuse 2018)

Sebastiaan

Signed with initials lower right

Oil on canvas, 40 x 40 cm

Provenance:

- Private collection, the Netherlands
- Galerie Mokum, the Netherlands
- Collection H.J. van Dam, Amsterdam

€ 600 - 1.000



157

157

Herman Gordijn

(The Hague 1932 - Terschuur 2017)

Vrouw met naaimachine

Signed and dated 59 lower right

Oil on canvas, 24.1 x 30.1 cm

Provenance:

Collection J.B.W. Polak, Amsterdam, thence by descent to

H.J. van Dam, Amsterdam

Exhibited:

- Gemeentemuseum Arnhem, *Herman Gordijn*, 10 December 1988 - 26 February 1989- Museum MORE, Gorssel, *Herman Gordijn | Het niet-perfecte is perfect*, 25 June - 1 October 2017

Literature:

D. Adelaar, M. Roding, J. Herzberg & J. Kessels, *Herman Gordijn*, Meulenhof/Landshoff, Amsterdam, 1988, p. 20, no. 14 (ill.)

€ 1.000 - 2.000



158

158

Vee Speers

(Newcastle 1962)

Untitled #30 from The Birthday Party (2007-2008)

Edition 1/10

C-print, 59.9 x 47.5 cm

Provenance:

- The Photographers' Gallery, London (2008)
- Private collection, the Netherlands

Note:

Including a signed and numbered certificate of authenticity by the artist.

€ 2.500 - 4.500



159

159

David LaChapelle

(Fairfield 1963)

World is gone (2005)

Edition 7

C-print (diasec), 67.5 x 100.6 cm

Provenance:

- Reflex Modern Art Gallery, Amsterdam
- Private collection, the Netherlands

Literature:

D. LaChapelle, *Heaven to Hell*, Taschen, Cologne, 2010, pp. 200-201 (ill.)

Note:

LaChapelle started his career photographing for Andy Warhol's magazine *Interview*, but because of his innovative approach he soon became one of the most influential photographers in the world. His spectacular, colourful and often controversial portraits of celebrities have grown to be archetypal symbols of our time.

€ 4.000 - 6.000



160



161



162

160

Elsbeth Diederix

(Nairobi 1971)

"Solo"

Signed, titled, dated 2001 and numbered 3/10 on a label on the reverse

C-print, 82 x 67 cm

Provenance:

- Wetering Galerie, Amsterdam

- Private collection, the Netherlands

€ 800 - 1.200

161

John Gibson

(20th Century)

*Venetian #18*Signed, titled, numbered 2/9 and dated 1999 on the reverse
C-print on Fuji crystal archive paper mounted on cintra board,
101.5 x 76.2 cm

Provenance:

- John Gibson Gallery, New York City (2000)

- Private collection, the Netherlands

€ 600 - 1.000



163

162

Thomas Struth

(Geldern 1954)

*Bernauerstrasse II, Berlin 1992*Signed, dated 1996 and numbered 92/100 + XX on the reverse
C-print, 29.6 x 41.8 cm (image size) / 40.4 x 50.7 cm (sheet size)

Provenance:

- Auction Sotheby's, Amsterdam, 21 March 2006, lot 193

- Private collection, the Netherlands

€ 800 - 1.200

163

Shirin Neshat

(Qazvin 1957)

Untitled (Zarin series)

Edition 2/5

C-print, flush-mounted, 153 x 121 cm

Provenance:

- Lumen Travo, Amsterdam (2007)

- Private collection, the Netherlands

€ 6.000 - 10.000



164a



164b

164

Moataz Nasr

(Alexandria 1961)

Insecure (2006) (2x)

Both with artist's stamp lower right

Both Van Dyck technique on paper, both 71.3 x 100.1 cm

Provenance:

Acquired directly from the artist by the present owner

Note:

Including a certificate of authenticity by the artist.

(2x)

€ 1.000 - 2.000

165

Moataz Nasr

(Alexandria 1961)

*El thaher wa el baten (The manifest and the un-manifest):
Compassion (2008)*

Edition 5

Textile, 168 x 168 cm

Provenance:

Acquired directly from the artist by the present owner

Note:

Including a certificate of authenticity by the artist.

In *El thaher wa el baten*, the artist uses the Arab symbol for *Elhob* (love) to execute the distinct style of old Egyptian tent hangings. This work brings together the two central art forms of the Arab world: the high art of traditional Arabic calligraphy and the popular art of patchwork tapestry making. Through his careful choice of composition, medium and execution, Nasr reveals several layers of meaning. The radial symmetry of the individual words repeated multiple times, reflects both a sense of unity in multiplicity as well as circularity. What appears to be two layers of wording; the white lettering of the upper layer over an apparently dark grey lettering, is in fact an illusion. The 'grey' letters are actually white; partially screened by a black veil which separates the two layers.

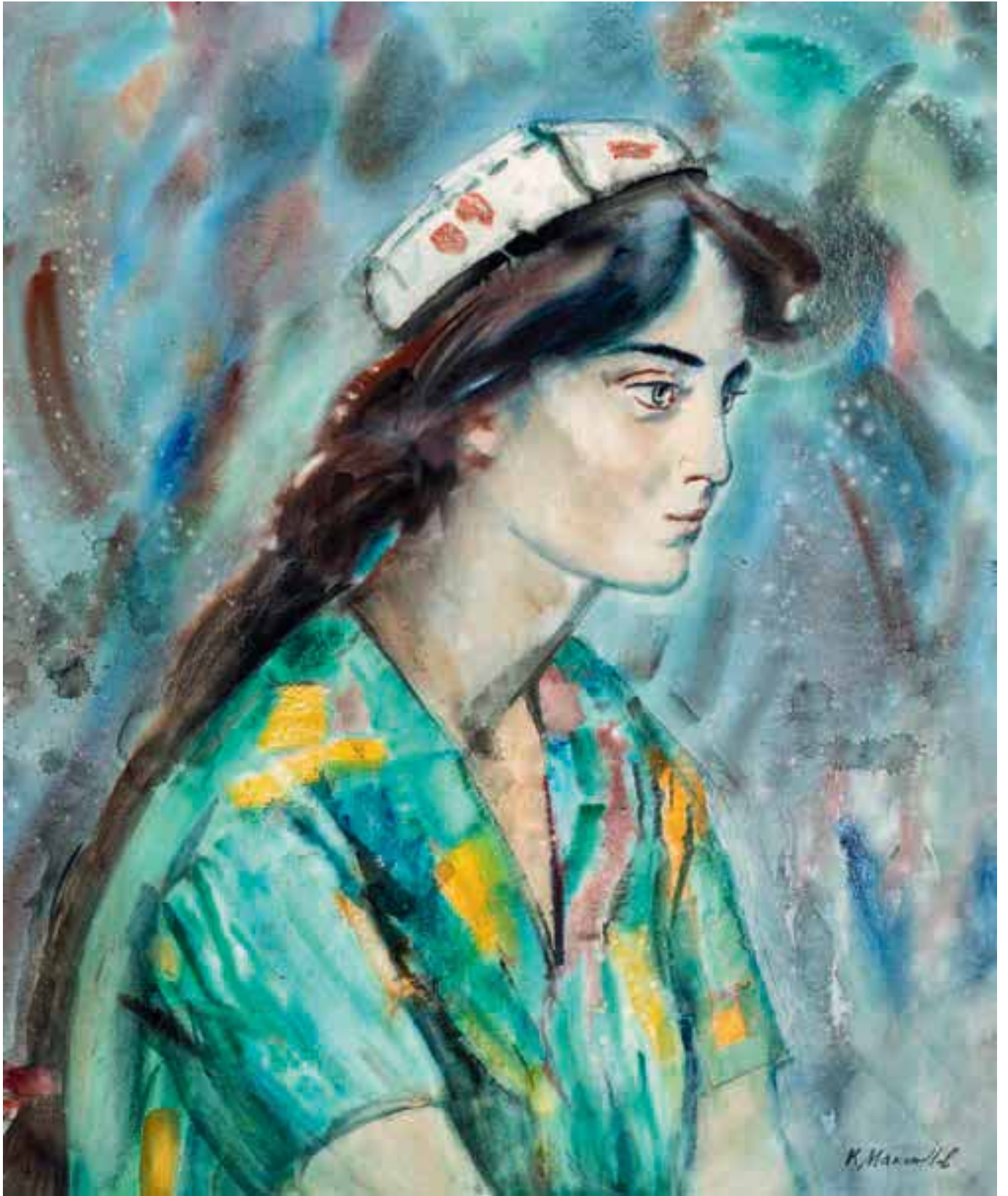
The works themselves are produced in the 'Khayemeya' district, using a technique which would be familiar to most visitors in Cairo. Based around Bab Al-Futuh; an endangered medieval area of Cairo, the tent makers originally produced the geometric patchwork hangings to decorate Bedouin tents. They are now mainly used for special occasions and the makers survive by making cushion covers and bedspreads for the tourist market.

€ 6.000 - 10.000











167

166

Konstantin Mefodevich Maksimov

(Shatrovo 1913 - Moscow 1993)

Узбекский студентка (the Uzbek student)

Signed lower right

Signed, titled in Cyrillic and dated 1982 on the reverse

Watercolour and pastel on paper, 73.4 x 61.2 cm

Provenance:

- Maksimov family collection, Moscow
- Cees Hogendoorn Gallery, Amsterdam
- Private collection, the Netherlands

Literature:

Maksimov: Moscow 1913-1993 / Beijing 1954-1957, The Cees Hogendoorn Gallery, Amsterdam, 2001, p. 44 (ill.) (as *The Tajik student*)

Note:

This work belongs to the series *Women of the Soviet Union* made by Maksimov.

€ 6.000 - 9.000

167

Konstantin Matveevich Lomykin

(Glukhov 1924 - Odessa 1993)

Торс (Torso)

Signed and dated 1980 lower right

Pastel on paper, 82.8 x 54.7 cm

Provenance:

- Cees Hogendoorn Gallery, Amsterdam
- Private collection, the Netherlands

Literature:

People's Artist of the Ukrainian SSR Konstantin M. Lomykin, Odessa organization of the Union of Artists of Ukraine, Kiev, 1985, 44 (ill.)

€ 2.000 - 3.000



168

168

Sergei Ossovsky

(Russia 1958)

“Чайный магазин на Мясницкой” из серии: *Старая Москва*
 (“The Tea Shop in Myasnitskaya Street” from the series: *Old-Time Moscow*)

Signed and dated 1993-94 lower right

Signed and dated 1993-1994 on the reverse

Oil on canvas, 119 x 139 cm

Provenance:

- Cees Hogendoorn Gallery, Amsterdam

- Private collection, the Netherlands

€ 3.000 - 4.000



169

169

Sergei Ossovsky

(Russia 1958)

“Дом с розовыми колоннами” из серии: Нью Йорк. Сохо. Свет и тень (“The House with the Pink Columns” from the series: New York. Soho. Light and Shadow)

Signed and dated 1994-95 lower right

Oil on canvas, 103 x 139 cm

Provenance:

- Cees Hogendoorn Gallery, Amsterdam

- Private collection, the Netherlands

€ 3.000 - 4.000



170

170

Sergei Ossovsky

(Russia 1958)

“Старый дом” из серии: Нью Йорк. Сохо. Свет и тень (“The Old House” from the series: New York. Soho. Light and Shadow)

Signed and dated 1991-92 lower right

Signed, dated 1992 and “N.Y. New York. Soho. Light and Shadow” in Cyrillic on the reverse

Oil on canvas, 123.5 x 159 cm

Provenance:

- Cees Hogendoorn Gallery, Amsterdam

- Private collection, the Netherlands

€ 4.000 - 6.000

171

Sergei Ossovsky

(Russia 1958)

“Московское лето I” из серии: История одного московского двора (“Summer in Moscow I” from the series: The story of a Moscow yard)

Signed, titled and dated 1992-1993 lower center

Signed, titled and dated 1993 on the reverse

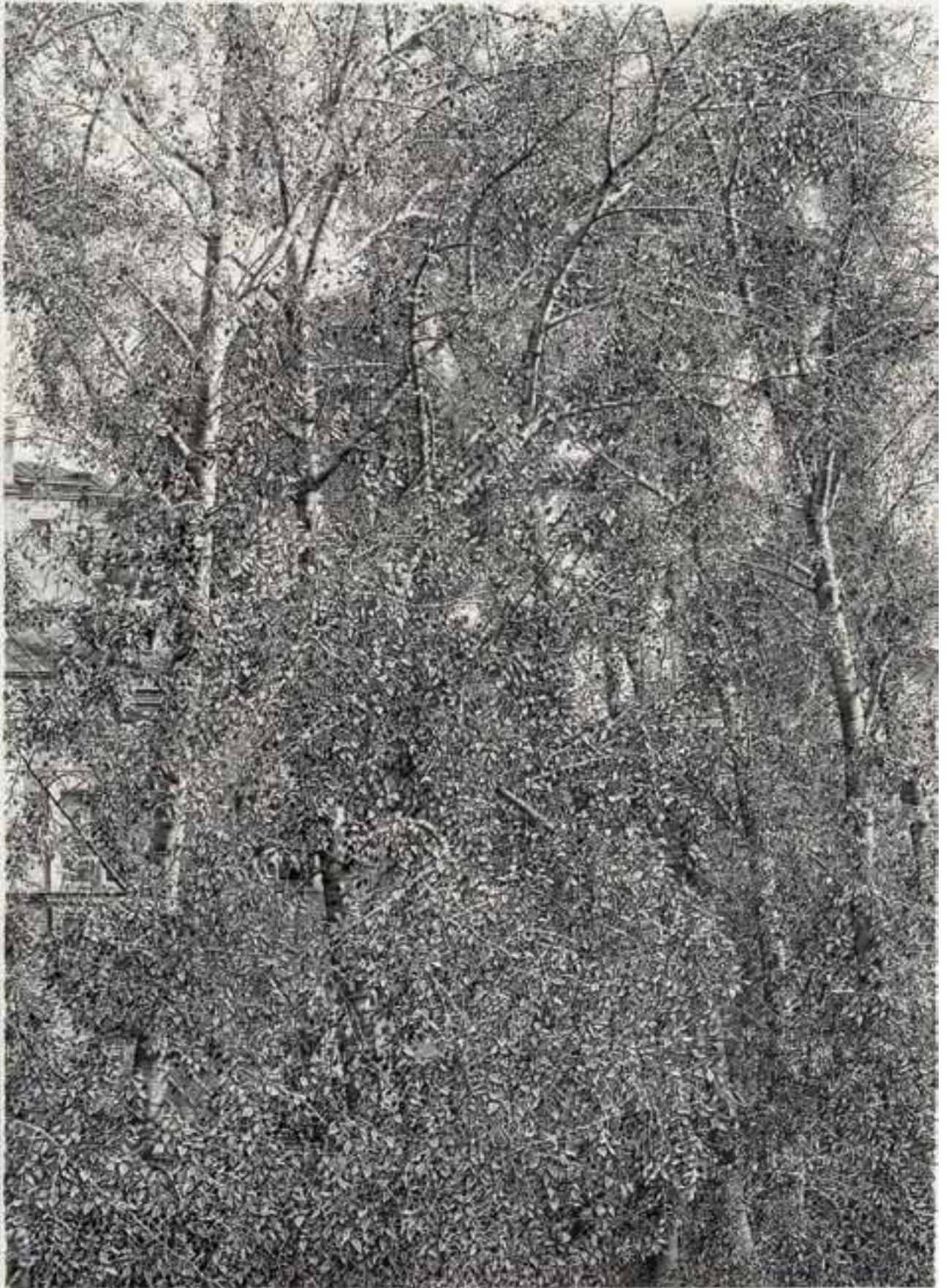
Graphite on paper, 106.6 x 77.6 cm

Provenance:

- Cees Hogendoorn Gallery, Amsterdam

- Private collection, the Netherlands

€ 1.000 - 1.500





172

172

Yu Xiaodong

(Shenyang 1963)

Monk

Signed and dated 2002 lower right

Signed and dated 2002 on the reverse

Oil on canvas, 81.1 x 65 cm

Provenance:

- Cees Hogendoorn Gallery, Amsterdam

- Private collection, the Netherlands

€ 4.000 - 6.000



173



174

173

Wang Yigang

(Heilongjiang 1961)

A12

Signed with initials, signed in Chinese and dated 2016 lower right

Oil and collage on paper, 56.5 x 76.4 cm

Provenance:

Collection Martinelli Gallery, Lodi (acquired directly from the artist)

€ 2.000 - 4.000

174

Wang Yigang

(Heilongjiang 1961)

A11

Signed with initials, signed in Chinese and dated 2016 lower right

Oil on paper, 57 x 76.3 cm

Provenance:

Collection Martinelli Gallery, Lodi (acquired directly from the artist)

€ 2.000 - 4.000



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Monday 26 November
OLD MASTERS TO MODERNISTS
Viewing: Friday 23 - Sunday 25 November

Monday 10 December
MODERN & CONTEMPORARY ART
Viewing: Friday 7 - Sunday 9 December

Monday 17 December
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Viewing: Friday 14 - Sunday 16 December

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Kröller
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30 SEP 2018

03 FEB 2019



ALS KUNST JE LIEF IS

Ontdek in één
tentoonstelling
80 belangrijke
aanwinsten voor
40 musea!



Vereniging
Rembrandt

Op initiatief van de Vereniging Rembrandt organiseert het Kröller-Müller Museum de tentoonstelling *Als kunst je lief is*. Voor één keer zijn ruim tachtig belangrijke aankopen van veertig Nederlandse musea bijeengebracht die de afgelopen tien jaar mede zijn verworven met steun van de Vereniging.

Als kunst je lief is toont de volle breedte van de museale aankopen: van een 3000 jaar oud Egyptisch beeld uit het Allard Pierson Museum in Amsterdam tot een schilderij van Neo Rauch uit Museum de Fundatie in Zwolle dat twee jaar geleden nog in het atelier van de kunstenaar stond.

Feest van onverwachte ontmoetingen

De tentoonstelling is een feest van onverwachte ontmoetingen van kunstwerken en objecten die met grote zorg zijn geësceneerd. Zo hangt een monumentaal zestiende-eeuws Bijbels historiestuk uit het Stedelijk Museum in Alkmaar naast een reusachtige foto van Andreas Gursky uit 2007 uit het Stedelijk Museum te Amsterdam, en is een prototype

stoel van Rietveld uit de collectie van het Centraal Museum in Utrecht geflankeerd door een schilderij van Alma-Tadema uit het Fries Museum in Leeuwarden en een zeventiende-eeuws bloemstilleven uit het Mauritshuis. Onderweg krijgt de bezoeker inzicht in de verwervingsgeschiedenis van de individuele aankopen, stuk voor stuk publiekslievelingen, en de soms spannende route die moest worden afgelegd om het felbegeerde werk te verwerven.

Het Kröller-Müller Museum is geopend van dinsdag tot en met zondag en op feestdagen van 10.00 uur tot 17.00 uur, de beeldentuin sluit om 16.30 uur. Op 1 januari is het museum gesloten. De tentoonstelling *Als kunst je lief is* is van 30 september 2018 t/m 3 februari 2019 te bezoeken.

Koop je ticket: www.alskunstjeliefis.nl

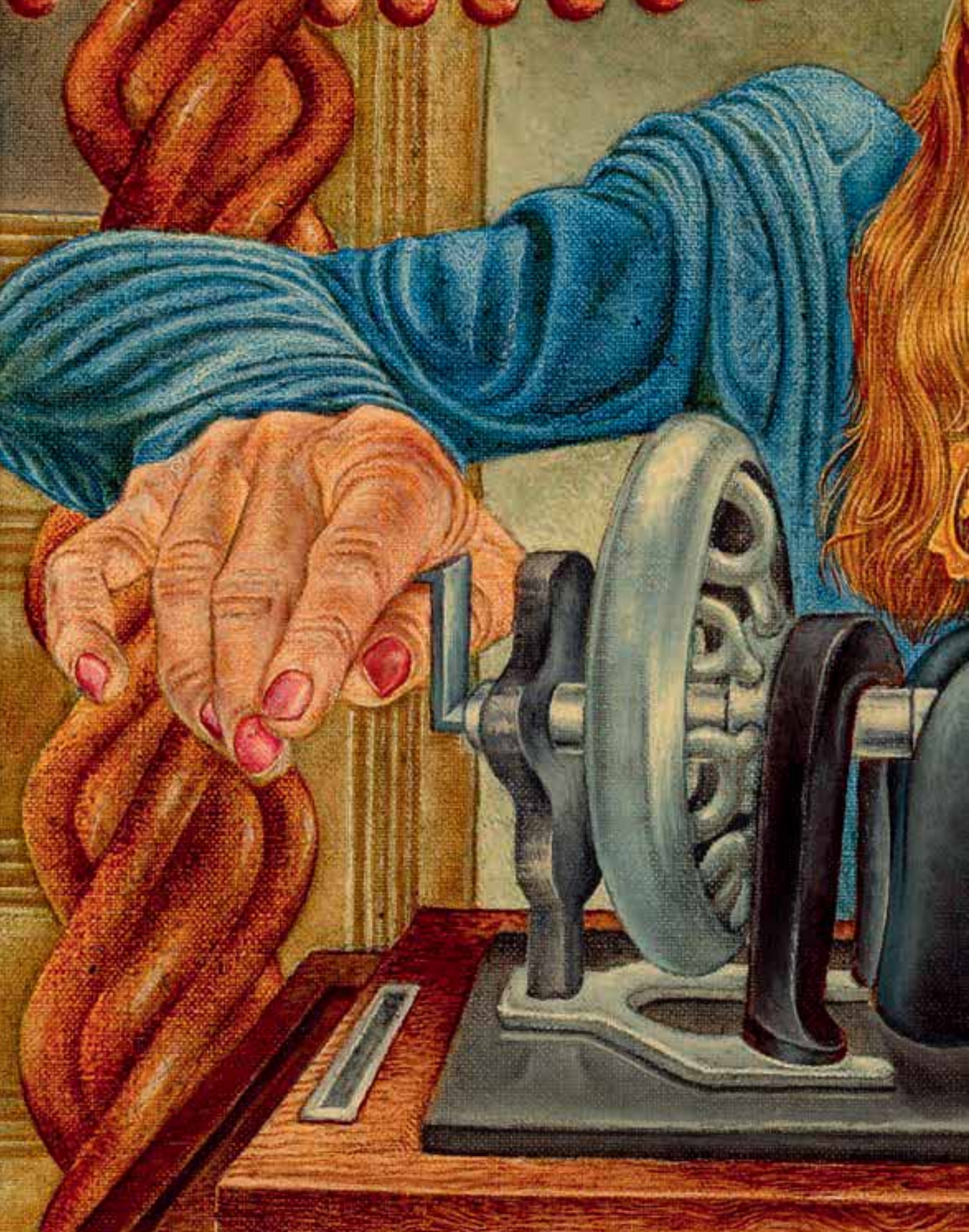
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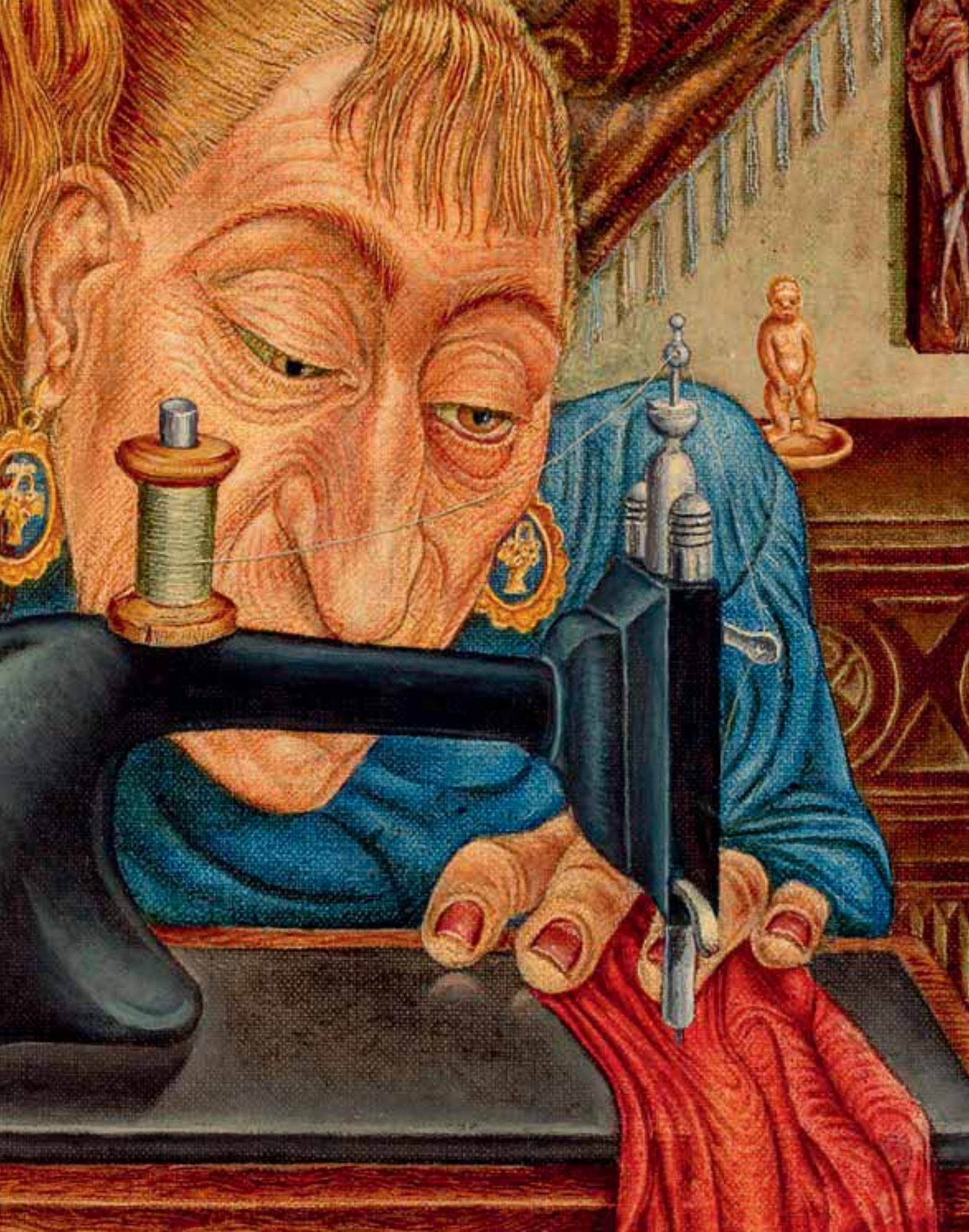
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ALGEMENE VEILINGVOORWAARDEN

Deze voorwaarden zijn van toepassing op alle veilingen van Arts & Antiques Group v/h Glerum Kunst- en Antiekveilingen B.V. (hierna 'AAG' genoemd). Een ieder die aan de veiling deelneemt, geeft daarmee te kennen dat hij de toepasselijkheid van deze voorwaarden aanvaardt. De toepasselijkheid van deze voorwaarden wordt bij aanvang van de veiling aan de deelnemer kenbaar gemaakt.

In deze algemene veilingvoorwaarden wordt verstaan onder:

- a. Veiling: de verkoop bij opbod van de kavel in het openbaar;
- b. Kavel: de roerende zaak of samenstelling van roerende zaken onder één nummer geveild;
- c. Bod: door eenieder op een in de veiling aangeboden kavel geboden bedrag;
- d. Bieder: degene die in de veiling een bod uitbrengt;
- e. Koper: de bieder, aan wie een kavel wordt toegewezen;
- f. Toewijzing: de verklaring van de veilingmeester waardoor een bod wordt geaccepteerd en waardoor de koopovereenkomst tussen de inzender en de koper tot stand komt;
- g. Inzender: degene die aan AAG de kavel ter veiling heeft aangeboden;
- h. Hamerprijs: bedrag waarvoor de kavel door de veilingmeester aan de koper is toegewezen;
- i. Koopprijs: hamerprijs vermeerderd met een toeslag terzake van opgeld en BTW en, indien van toepassing, met verschuldigd volgrecht. Afhankelijk van de hoogte van het hamerbedrag wordt aan de koper opgeld in rekening gebracht als volgt:

Tot € 20.000	29,6% (incl. 21% BTW)
€ 20.001 - € 200.000	25% (incl. 21% BTW)
Vanaf € 200.001	20% (incl. 21% BTW)

In het opgeld is de daarover verschuldigde BTW verrekend.

ARTIKEL 1

1. Elk bod is onvoorwaardelijk en onherroepelijk.
2. Degene, die ter veiling een bod uitbrengt, wordt aangemerkt als bieder, ook als hij verklaart niet voor zichzelf te hebben geboden.
3. Indien een koper heeft geboden op last of voor rekening en risico van één of meerdere anderen is of zijn deze naast de koper hoofdelijk verbonden voor de op koper krachtens deze veilingvoorwaarden rustende verplichtingen.

ARTIKEL 2

1. AAG is gerechtigd de volgorde van de te veilen kavels te wijzigen, kavels samen te voegen dan wel te splitsen, één of meerdere kavels uit de veiling te nemen en tijdens de veiling over de kavels aanvullende of afwijkende informatie te verschaffen.
2. De veiling geschiedt in door de veilingmeester aan te geven steeds hogere biedstappen; door het uitbrengen van biedingen wordt het laatste bod automatisch verhoogd tot de volgende biedstap.
3. De veilingmeester heeft het recht, zonder opgave van redenen een bod niet als zodanig te erkennen en het bieden te doen voortgaan.
4. De veilingmeester is gerechtigd namens niet bij de veiling aanwezige gegadigden biedingen uit te brengen.
5. Het oordeel van de veilingmeester omtrent alles wat zich tijdens de veiling voordoet en omtrent de uitleg of toepassing van de Algemene Veilingvoorwaarden tijdens de zitting is - bij wijze van bindend advies - beslissend.

ARTIKEL 3

1. AAG staat er voor in, dat behoudens nadrukkelijke vermelding tijdens de veiling, elke kavel overeenstemt met de beschrijving ervan in de catalogus.

2. Koper is gerechtigd ontbinding van de koop te vorderen en heeft recht op restitutie van de koopprijs, indien hij binnen 30 (dertig) dagen na de veiling deugdelijk aantoonde dat de kavel zo ernstige gebreken vertoonde of de verstrekte omschrijving zodanig onjuist is, dat indien deze gebreken of de onjuiste omschrijving aan de koper op het ogenblik van de veiling bekend waren geweest, hij van de koop zou hebben afgezien of slechts tegen een aanmerkelijk lagere prijs zou hebben gekocht.
3. Koper heeft voormeld recht niet indien het gebrek of de onjuistheid van de beschrijving tijdens de veiling is kenbaar gemaakt of na het moment van toewijzing is ontstaan.

ARTIKEL 4

1. Een kavel wordt verkocht en gaat over op de koper in de toestand waarin de kavel zich bevindt op het tijdstip van toewijzing.
2. Vanaf het moment van toewijzing is de kavel onmiddellijk en geheel voor rekening en risico van de koper.

ARTIKEL 5

1. De levering van de kavel aan de koper of diens gemachtigde vindt plaats nadat AAG de koopprijs heeft ontvangen.
2. De koopprijs dient uiterlijk binnen drie dagen na de veiling aan AAG te zijn voldaan, bij gebreke waarvan de koper vergoeding is verschuldigd van de kosten van vervoer, opslag en verzekering, benevens een rente, gelijk aan de wettelijke rente. Deze rente wordt berekend vanaf de datum der veiling tot de dag der algehele voldoening.
3. AAG heeft het recht om verkochte, niet afgehaalde goederen na vijf werkdagen op kosten van de koper in opslag te geven.
4. Indien de koper 30 (dertig) dagen na de veiling de koopprijs niet of niet volledig heeft voldaan, is hij in gebreke en is AAG gerechtigd onmiddellijk invorderingsmaatregelen te treffen, dan wel de koopovereenkomst als ontbonden te beschouwen en de kavel, hetzij openbaar, hetzij onderhands te verkopen.
5. De nalatige koper is aansprakelijk voor de door AAG tengevolge van de ontbinding en verkoop als hiervoor bedoeld geleden schade en heeft nimmer aanspraak op een meeropbrengst uit zodanige verkoop.
6. Alle kosten die AAG redelijkerwijs heeft moeten maken terzake van het niet nakomen door koper van enige verplichting voortvloeiende uit deze voorwaarden zijn voor rekening voor koper.

ARTIKEL 6

BTW wordt met toepassing van de z.g. margeregeling slechts in rekening gebracht over het opgeld en eventuele overige kosten. In de koopprijs zoals bedoeld in deze voorwaarden is BTW over het opgeld reeds inbegrepen. Kopers die daarvoor in aanmerking komen kunnen verzoeken ook de hamerprijs in de heffing van BTW te betrekken. Bij de kavels, die ter veiling zijn ingevoerd in de Europese Unie, wordt de hamerprijs steeds in de heffing van BTW betrokken; de betreffende kavels zijn in de veilingcatalogus aangeduid met (*).

ARTIKEL 7

1. Op de rechtsbetrekking tussen de koper(s) en AAG is Nederlands recht van toepassing.
2. Bij verschillen tussen de Nederlandse tekst en enige buitenlandse vertalingen van deze voorwaarden of van de veilingcatalogus is de Nederlandse tekst beslissend.

TERMS AND CONDITIONS

These terms and conditions apply to all auctions held by Arts & Antiques Group, f.k.a. Glerum Kunst- en Antiekveilingen B.V. (hereinafter referred to as: 'AAG'). Participants are informed at the beginning of an auction that these terms and conditions are applicable. Participation in an auction implies acceptance of these terms and conditions.

In these terms and conditions:

- a. auction means a public auction sale of a lot;
- b. lot means the item or set of items of movable property sold by auction under one number;
- c. bid means the price offered by a bidder for a lot offered for sale at the auction;
- d. bidder means anyone making a bid at the auction;
- e. buyer means the bidder to whom a lot is knocked down;
- f. knock-down means the statement by the auctioneer that a bid is accepted, as a result of which a contract of sale and purchase is concluded between the consignor and the buyer;
- g. consignor means the person who has consigned the lot to AAG for auction;
- h. hammer price means the price at which the auctioneer knocks down a lot to the buyer;
- i. purchase price means the hammer price plus buyer's premium (including VAT) and, where appropriate, any resale royalty.

Depending on the hammer price the buyer will be charged the following premium:

Up to € 20.000	29,6%
€ 20.001 - € 200.000	25%
From € 200.001	20%

All percentages are including VAT.

ARTICLE 1

1. Each bid shall be unconditional and irrevocable.
2. Anyone making a bid at an auction shall be deemed to be a bidder, even if the individual in question declares that he has not made a bid on his own behalf.
3. If a buyer has made a bid on behalf and at the expense and risk of one or more third parties, such third party/parties and the buyer shall be jointly and severally liable for the fulfilment of the obligations incumbent upon the buyer under these auction terms and conditions.

ARTICLE 2

1. AAG shall have the right to change the order in which the lots are sold, to combine or divide lots, to withdraw one or more lots, and to furnish additional or different information on the lots at the auction.
2. The auctioneer shall determine the bid increments; a new bid shall automatically increase the standing bid by the applicable bid increment.
3. The auctioneer shall have the right to refuse a bid without giving reasons, and to continue the bidding process.
4. The auctioneer shall have the right to make bids on behalf of prospective buyers who are not at the auction.
5. The auctioneer's decision made at the auction regarding any occurrence during the auction and regarding the interpretation or application of the auction terms and conditions shall, by way of a binding opinion, be absolute and final.

ARTICLE 3

1. AAG guarantees that each lot conforms with its description in the catalogue, except as expressly stated otherwise at the auction.
2. The buyer shall have the right to demand rescission of the sale and a refund of the purchase price if he satisfactorily demonstrates, within thirty (30) days of the auction date, that the lot is defective or that its description is incorrect to such an extent that if the buyer had been aware of the defects or incorrect description at the time of the auction, he would not have purchased the lot or would have purchased it only at a substantially lower price.
3. The buyer shall not have the aforesaid right if the defect or incorrect description is announced at the time of auction or has arisen after the knock-down.

ARTICLE 4

1. A lot shall be sold and title thereto shall pass to the buyer in the condition in which the lot is at the time of knock-down.
2. The lot shall be entirely at the buyer's expense and risk from the time of knock-down.

ARTICLE 5

1. The lot shall be transferred to the buyer or the buyer's representative after AAG has received the purchase price.
2. The purchase price must be paid to AAG within three days of the auction, failing which the buyer shall be required to pay the costs of transport, storage and insurance, plus interest at the rate of statutory interest. Such interest shall be calculated from the date of the auction until the date of payment in full.
3. AAG shall have the right to put items that have been sold but not yet collected into storage at the buyer's expense after five working days.
4. If the buyer has not paid the (full) purchase price within thirty (30) days of the auction date, the buyer shall be in default and AAG shall have the right to take immediate action to recover the outstanding debt, or to consider the contract of sale and purchase cancelled and to sell the lot by auction or private treaty.
5. A defaulting buyer shall be liable for any loss or damage sustained by AAG as a result of a cancellation and sale as referred to above and shall not be entitled to any surplus arising from such sale.
6. Any costs reasonably incurred by AAG in connection with the non-fulfilment by the buyer of any obligation arising from these terms and conditions shall be payable by the buyer.

ARTICLE 6

In accordance with the margin scheme, VAT is charged only on the premium and any other charges. The purchase price referred to in these terms and conditions includes VAT on the premium. Buyers entitled to opt for application of the margin scheme may request that VAT also be charged on the hammer price. The hammer price of lots imported for auction from outside the European Union is always subject to VAT; the lots in question are marked in the auction catalogue with an asterisk (*).

ARTICLE 7

1. The legal relationship between the buyer(s) and AAG shall be governed by the laws of the Netherlands.
2. In the event of a conflict or inconsistency between the Dutch text and any translation of these terms and conditions or the auction catalogue, the Dutch text shall prevail.

