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MODERN & CONTEMPORARY ART

510

Amsterdam

Auction: Monday 24 June 2019, 2 p.m.

Viewing: Friday 21 - Sunday 23 June, 10 a.m. - 5 p.m.

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Faults or imperfections are not recorded in the lot description.

We encourage you to inspect the lots during our viewing days.

Condition reports are available upon request.

You are requested to collect the acquired item(s) within five days after the auction.

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The applicability of Droit de Suite (The Artist's Resale Right) has taken effect on 1 April 2006 and applies to:

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Dutch Inventory Brokers is gespecialiseerd in het complete traject boedelafwikkeling van nalatenschappen. Van advies en transport tot en met taxatie en verkoop. In het bijzonder richt Dutch Inventory Brokers zich op het hogere segment kunst, antiek en design. Bij nalatenschappen verzorgt Dutch Inventory Brokers ontruiming van huis of appartement en is deskundig en respectvol partner voor familieleden.

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.

Dutch Inventory Brokers werkt onder meer samen met Private Wealth relaties en cliënten van financiële instellingen, Family Offices en adviseert notarissen, advocaten en accountants.



It is beautiful to talk about beautiful things and
even more beautiful to silently gaze at them

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Kees van Dongen, *De blauwe japon*, 1911, Van Gogh Museum, Amsterdam. ©/Pictoright Amsterdam 2017



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Museum Van Loon A Splendid House

Museum Van Loon is the house of governing and merchant family Van Loon. Since 1973 the family opens their home and collection to the public. It is one of the best preserved historical houses in The Netherlands. Visitors can not only explore the richly decorated Louis XV reception rooms but also the bedrooms, the kitchen quarters, garden and coach house. The collection contains fine portraits, signed furniture, silver and porcelain.

Keizersgracht 672 10am – 5pm www.museumvanloon.nl

Z J H T

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Meesters in Verzekeringen



'Oeps' by Natasja van der Meer



DUITSE EXPRESSIONISTEN

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SINGER LAREN

Emil Nolde, *Meisjeskop*, ongedateerd, Museum Ostwall im Dortmunder U, Dortmund



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Tableau is al ruim 40 jaar het internationale kunstmagazine in Nederland. Met een ragfijn gevoel voor kwaliteit presenteert Tableau de experts, beurzen, kunstenaars, veilingen en exposities die ertoe doen in Nederland en in het buitenland.

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FINE ARTS MAGAZINE
Tableau

For the preservation of culture in the Netherlands
THE TULPBOOK

The 'Maechdeken of Enchuyse': 2,000 guilders. De 'Non Pareljem': 2,000 guilders. De 'Bruijne Purper': 2,025 guilders. The year is 1634 and what is it that we talking about? Diamonds? Country estates? Castles? No, these are the prices of more or less regular tulip bulbs as listed in this unique tulip book. Unique because this is possibly the only tulip catalogue that remains in its entirety. Also unique is that the prices have been written in by hand. The album is thus, with its beautiful botanical drawings, also an astonishing testimony to the first speculation-craze in the modern age. Because that is what it was, this 'tulipomania'. ... Now we know what really happened: it was the first speculative boom in world history and, in terms of exploding prices, also the most abrupt - although the trajectory of today's Bitcoin is also pretty close. The price of 'Gheele Croonen' for example, shot up from 21 guilders to over 1,000 in one month. 'Witte Croonen' went from 125 to 3,600 guilders - ten times the annual income for a labourer. One bulb of the extremely rare 'Semper Augustus', that in 1624 could still be found for 1,000 guilders - the annual income for a minister - is listed in this tulip book at 3,000 guilders - the price of a small county estate - and in 1637 it even reached the 10,000 guilder mark. Around this time, Rembrandt received at most a third of this sum for his Night Watch, about 3,200 guilders.

Geert Mak
Author

The historical significance for the Netherlands, both in terms of the tulip and a complete book is fantastic. The book would be best situated in the Six Collection.

Taco Dibbits
General director, Rijksmuseum, Amsterdam

The Collection is in search of funds, companies and private individuals who would like to contribute to the preservation of this piece of cultural heritage for the Netherlands.

Jan Six van Hillegom
Governor of the Six Collection

For further information, please visit
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or mail to info@collectiesix.nl



Admirael de Gouda. 12 apr
 120 gul; 187 apr; 1350 gul 244 stamit.



1



2

1

Dirk Smorenberg

(Alkmaar 1883 - Oud-Loosdrecht 1960)

Water lilies in the Loosdrechtse Plassen

Signed lower right

Oil on canvas, 40 x 50 cm

Note:

In original frame.

€ 2.000 - 4.000

2

Raoul Hynckes

(Brussels 1893 - Blaricum 1973)

Belgian country road

Signed lower right

Mixed media on paper, 51.5 x 67 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000



3



4

3

Jakob Nieweg

(Hogebeintum 1877 - Amersfoort 1955)

Landing stage at the Veerse Gat

Monogrammed and dated 1931 lower right

Oil on canvas, 45.4 x 75.9 cm

Provenance:

- Auction AAG Auctioneers, Amsterdam, 28 May 2006, lot 22

- Private collection, the Netherlands

€ 3.000 - 5.000

4

Raoul Hynckes

(Brussels 1893 - Blaricum 1973)

"De haven Volendam" (Harbour of Volendam) (c. 1918)

Signed lower left

Signed and titled on a label on the reverse

Oil on panel, 41.2 x 56.2 cm

€ 1.000 - 2.000



5

5

Harrie Kuyten

(Utrecht 1883 - Schoorl 1952)

"Herinnering aan Budapest" (Memory of Budapest)

Signed lower right

Signed and titled on the stretcher

Oil on canvas, 50.3 x 70.3 cm

Provenance:

- Collection J.H. Lambeck (pupil of Kuyten)
- Auction AAG Auctioneers, Amsterdam, 29 June 2009, lot 3
- Corporate collection, the Netherlands

Exhibited:

- Stedelijk Museum, Amsterdam, *Hollandsche Kunstenaarskring: 25 jarig jubileum*, 14 January - 6 February 1938
- Museum de Wieger, Deurne, September 2008 -May 2009
(on loan)

Note:

This work is discussed in the *Algemeen Handelsblad* of 23 January 1938.

€ 4.000 - 6.000





7

6

Edgar Degas

(Paris 1834 - 1917)

*Tête, première étude pour le portrait de Madame S.*With signature, number 7/T and foundry stamp *Cire Perdue*,
A.A. Hébrard on the back of the neck

Posthumously cast in 1919-21 in an edition of 20

Bronze, H. 18.1 cm / 27.9 cm (incl. marble base)

Provenance:

- Auction Sotheby's, London, 20 March 2002, lot 17

- Private collection, the Netherlands

Literature:

Hébrard 7; Pingeot 69; Rewald 31; Campbell 7

€ 3.000 - 5.000

7

Jules Vermeire

(Wetteren 1885 - The Hague 1977)

Head

Signed with initials on the back

With foundry mark *Binder Bronsgieterij* on the bottom
Edition 3

Bronze on marble base, H. 37.7 cm

Provenance:

- Collection Nico Koster, Amsterdam

- Private collection, the Netherlands

Note:

Including a statement by the foundry Binder, dated 31
January 2001, that this sculpture was cast by them.

€ 2.500 - 3.500



8

8

Nguyen Thanh Le

(Vietnam 1919 - 2006)

Head of a Vietnamese young woman

With artist's seal on the back of the neck

Executed circa 1950

Bronze on wooden base, H. 34.4 cm

€ 1.000 - 2.000



9

9

Nguyen Thanh Le

(Vietnam 1919 - 2006)

Head of a Vietnamese woman

With artist's seal on the back of the neck

Executed circa 1956

Bronze on wooden base, H. 32.5 cm

€ 1.000 - 2.000

10

Tjipke Visser

(Workum 1876 - Bergen (NH) 1955)

Jariboe (1915)

Monogrammed on the base

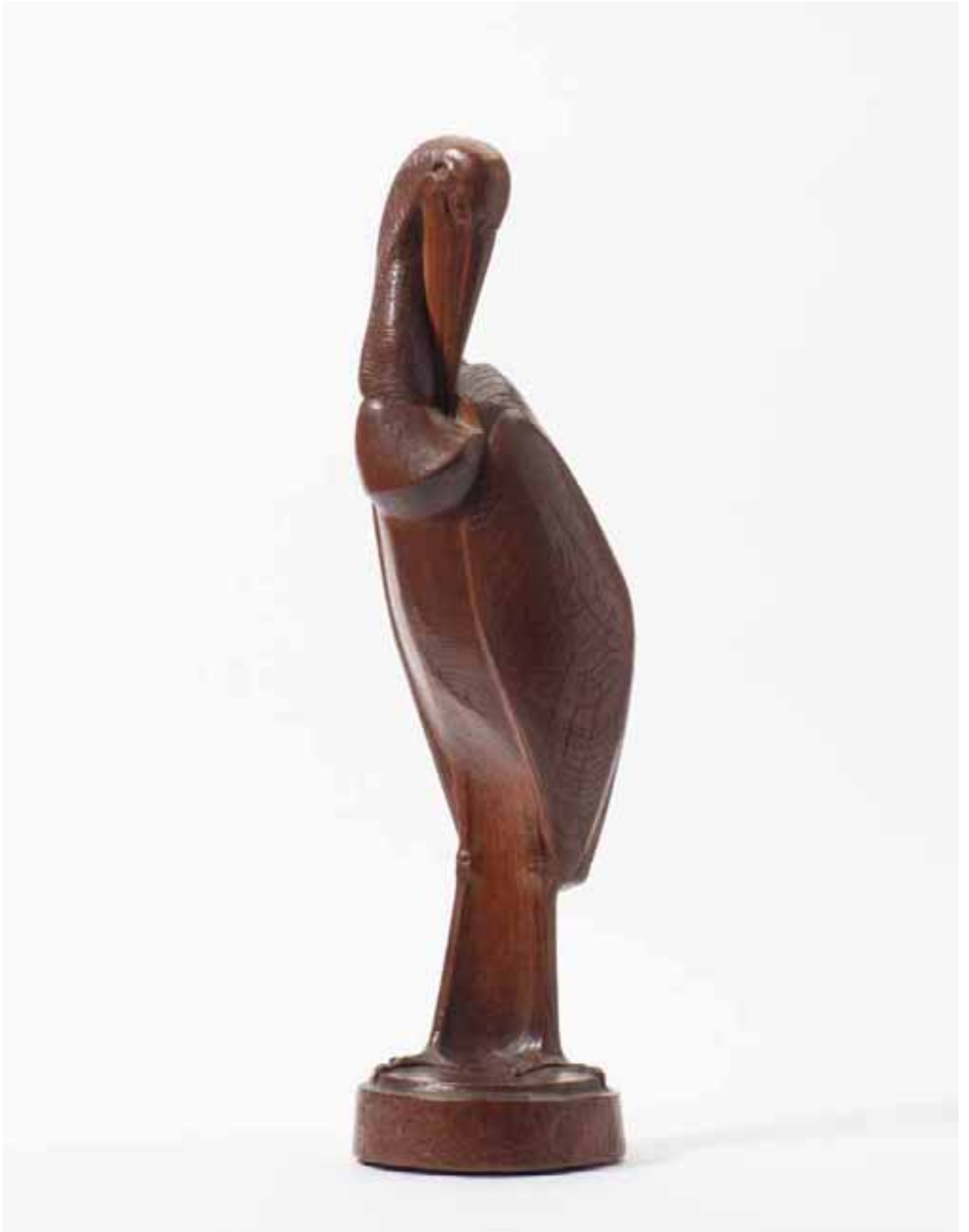
Signed on the bottom

Wood, H. 58.2 cm

Provenance:

Private collection, the Netherlands

€ 3.000 - 5.000





11

11

John Rädcker

(Amsterdam 1885 - 1956)

Monnik (Monk)

Signed with initials and dated 1924 on the back

Edition of circa 8

Bronze, H. 29.5 cm

Provenance:

Family of the artist

Literature:

- VANK jaarboek 1923 - 1924 (ill. of another cast)
- H.P. Bremmer, *John Rädcker: De beeldhouwer en zijn werk*, De Spieghel, Amsterdam, 1926, no. XVIII & XIX (ill. of another cast)
- A. van der Boom, *Nieuwe beeldhouwkunst in Nederland: John Rädcker*, Kosmos, Amsterdam, 1928, no. V (ill. of another cast)

- A.M. Hammacher, *De beeldhouwer John Rädcker*, Het Kompas, Antwerpen, 1940, p. 34 (dated 1923), p. 79 (ill. of another cast) & p. 81 (ill. of another cast)
 - H.P.L. Wiessing, *Les beaux-arts aux Pays-Bas: John Rädcker*, Meulenhoff, Amsterdam, 1964, no. 5 (ill. of another cast)
 - Y. Koopmans, *John Rädcker 1885-1956: De droom van het levende beeld*, W-Books, Zwolle, 2006, p. 314, no. 78 (ill. of this cast)
- Exhibited:
- Amsterdam, Stedelijk Museum, *John Rädcker 1885-1956*, 1956, cat.no. 19 (this cast)
 - Haarlem, Teylers Museum, *John Rädcker 1885-1956. Beeldhouwwerken, schilderijen, tekeningen*, 8 September - 18 November 1985, cat.no. 21 (another cast)
- € 8.000 - 12.000



12

12

John Rädecker

(Amsterdam 1885 - 1956)

A head of a woman (c. 1950)

Marble, H. 30.5 cm

Provenance:

Family of the artist

Literature:

Y. Koopmans, *John Rädecker 1885-1956: De droom van het levende beeld*, W-Books, Zwolle, 2006, p. 328, no. 79 (ill.)

€ 4.000 - 6.000



13

13

Willem Verbon

(Rotterdam 1921 - 2003)

Judith and Holofernes

Monogrammed on the back

Bronze, H. 30.1 cm

Provenance:

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

€ 800 - 1.200

14

Oswald Wenckebach

(Heerlen 1895 - Noordwijkerhout 1962)

Kleine fietsertjes (1950/1958)

Bronze, H. 22.3 cm

Provenance:

- Gooijer Fine Art, Haarlem (1983)

- Private collection, the Netherlands

€ 600 - 1.000



14

15

Charlotte van Pallandt

(Arnhem 1898 - Noordwijk 1997)

*Femie leunend op elleboog (1929)*Signed and with foundry mark *Binder Bronsgieterij* on the back

Bronze, H. 52 cm

Provenance:

Private collection, the Netherlands

Literature:

L. Tegenbosch & M. Koekkoek, *Charlotte van Pallandt: Beelden en Tekeningen*, W-books, Zwolle, 1994, p. 97, no. 5 (ill.)

Note:

Including a statement by the foundry Binder, dated 28 January 1999, that this sculpture was cast by them.

€ 10.000 - 15.000





16

16

Henk Spreeuwenberg

(Rotterdam 1947)

Standing nude

Edition 2/3

Bronze, 46.1 cm

Provenance:

De Rijk Fine Art, The Hague (acquired directly from the artist)

(inv. no. 24)

€ 800 - 1.200



17

17

Charlotte van Pallandt

(Arnhem 1898 - Noordwijk 1997)

Staan naakt met draperie (Standing nude with drapery)

(1943)

Monogrammed on the foot

Bronze-colour patinated plaster, H. 23.6 cm

Provenance:

- Private collection (acquired directly from the artist)

- Auction Christie's, Amsterdam, 10 March 2009, lot 46

- Private collection, the Netherlands

Literature:

L. Tegenbosch & M. Koekkoek, *Charlotte van Pallandt: Beelden en Tekeningen*, W-books, Zwolle, 1994, p. 108, no. 41 (ill. of a terracotta cast)

€ 1.500 - 2.500

18

Charlotte van Pallandt

(Arnhem 1898 - Noordwijk 1997)

*Tors (1930)*Signed and with foundry mark *Binder Bronsgieterij* on left leg

Bronze, H. 83 cm

Provenance:

Private collection, the Netherlands

Literature:

L. Tegenbosch & M. Koekkoek, *Charlotte van Pallandt: Beelden en Tekeningen*, W-books, Zwolle, 1994, p. 97, no. 6 (ill. & ill. on the inside of the cover)

Note:

Including a statement by the foundry Binder, dated 28 January 1999, that this sculpture was cast by them.

€ 15.000 - 20.000





19

19

Fred Carasso

(Carignano 1899 - Amsterdam 1969)

Seated woman (c. 1948-50)

Indistinctly signed on the bottom

Stone, H. 24.9 cm

Provenance:

Private collection, the Netherlands

€ 5.000 - 8.000



20

20

Fred Carasso

(Carignano 1899 - Amsterdam 1969)

*"Het Toilet"*Signed, dated 1954 and with foundry mark *Binder Bronsgieterij* on the bottom

Edition of circa 6

Bronze, H. 26.7 cm

Provenance:

Acquired from friends of the artist by the present owner

€ 8.000 - 12.000



21



22

21

Jaap Wagemaker

(Haarlem 1906 - Amsterdam 1972)

Still life with fruit and vases

Signed lower right

Oil on canvas, 70.2 x 85.6 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000



23

22

Frieda Hunziker

(Amsterdam 1908 - 1966)

Still life with fruit and flowers

Signed and dated '46 lower left

Oil on canvas, 50.9 x 60.4 cm

€ 1.000 - 2.000

23

Wim Bosma

(Amsterdam 1902 - 1985)

Landscape Netherlands

Signed and dated 56 lower left

Oil on canvas, 65.2 x 55.7 cm

€ 800 - 1.200



24



25

24

Else Berg

(Ratibor 1877 - Auschwitz 1942)

Landscape

Signed lower right

Oil on board, 50.8 x 40.3 cm

Provenance:

Acquired directly from the artist by family of the present owner

€ 2.000 - 4.000

25

Mommie Schwarz

(Zutphen 1876 - Auschwitz 1942)

Still life with fruit on a table

Signed lower right

Signed on the reverse

Oil on canvas, 57.1 x 74.2 cm

Provenance:

Bought directly from the artist by family of the present owner

€ 2.000 - 4.000



26



28



27



29

26

Adriaan Lubbers

(Amsterdam 1892 - New York City 1954)

Abundance of flowers

Signed and dated 1946 lower right

Oil on board, 89.6 x 79.9 cm

€ 800 - 1.200

27

Freek van den Berg

(Amsterdam 1918 - Veessen 2000)

A summer bouquet

Signed lower right

Oil on canvas laid down on board, 80 x 80 cm

Provenance:

- Kunsthandel Warners & Warners, Naarden

- Private collection, the Netherlands

€ 1.000 - 1.500

28

Harm Kamerlingh Onnes

(Zoeterwoude-dorp 1893 - Leiden 1985)

Strolling in the park

Monogrammed and dated '80 lower right

Oil on board, 39.9 x 49.9 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000



30

29

Harm Kamerlingh Onnes

(Zoeterwoude-dorp 1893 - Leiden 1985)

Engelse badplaats, Brighton (English seaside resort, Brighton)

Monogrammed and dated '49 lower right

Oil on canvas, 30.1 x 45 cm

Provenance:

- W. Vasbinder, Delft
- Kunsthandel Martinus Liernur, The Hague
- Auction Christie's, Amsterdam, 1 September 2005, lot 471
- Private collection, the Netherlands

€ 1.500 - 2.000

30

Jan van Heel

(Rotterdam 1898 - The Hague 1990)

Clown

Signed and dated 74 upper centre

Titled on the stretcher

Oil on canvas, 50.1 x 60.3 cm

Provenance:

- Collection Ms. Etty Mader (pupil of Van Heel)
- Private collection, the Netherlands

€ 1.500 - 2.500



31

31
Freek van den Berg
 (Amsterdam 1918 - Veessen 2000)
Reclining nude
 With studio stamp on the reverse
 Oil on canvas, 90.3 x 130.3 cm
 € 2.000 - 4.000



32

32
Toon Kelder
 (Rotterdam 1892 - The Hague 1973)
Reclining nude
 Signed lower right
 Oil on board, 32.3 x 43.9 cm
 Provenance:
 - Auction Christie's, Amsterdam, 5 June 2008, lot 16
 - Private collection, the Netherlands
 Literature:
 J. Versteegh, *Toon Kelder: Romantisch modernist*, Waanders,
 Zwolle, 2016, pp. 96 & 97 (ill.)
 € 2.000 - 4.000



33

33

John Rädecker

(Amsterdam 1885 - 1956)

Staan naakt met armband (c. 1939-40)

With studio stamp lower left

Oil on cardboard, 76.4 x 45 cm (measured within the frame)

Provenance:

Family of the artist

Literature:

Y. Koopmans, *John Rädecker 1885-1956 - de droom van het levende beeld*, Waanders, Zwolle, 2006, p. 346, cat. no. II-64 (ill.)

€ 1.000 - 3.000



34a



34b

34

Losi Cinello

(Piacenza 1928)

a) *Alla Musica*

Signed lower left

Oil on carved panel, 60.5 x 64.5 cm

b) *Con Violino*

Signed lower right

Oil on carved panel, 31.5 x 29.5 cm

Provenance:

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

(2x)

€ 1.000 - 2.000



35



36

35

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, Cees Hogendoorn Gallery, Amsterdam, 2001, p. 44 (ill.) (as *The Tadjik student*)

Note:

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

€ 3.000 - 5.000

36

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.)

€ 1.000 - 1.500



37

37

Vladimir Stozharov

(Moscow 1926 - 1973)

"Sparrow" Rocks in the Sayan Spurs (1953)

Remains of signature and inscription in Cyrillic on the stretcher

Oil on canvas, 59.1 x 68.4 cm

Provenance:

Private collection, the Netherlands

Literature:

N. Komova, N. Mazurenko, *Vladimir Fyodorovich Stozharov 1926-1973 Zhivopis Risunok*, Moscow, Sovetskii khudozhnik, 1977, p. 66

€ 3.000 - 5.000



38

38

Mai Dantsig

(Minsk 1930 - 2017)

Tyuristsy (Tourists)

Signed in Cyrillic lower right

Signed and titled in Cyrillic, dated 1956 and numbered 11 on the reverse

Oil on canvas, 83 x 50 cm

Provenance:

Acquired directly from the artist by the present owner

Note: In original frame.

€ 1.500 - 2.500



39

39

Mai Dantsig

(Minsk 1930 - 2017)

V skvere (in the park)

Signed in Cyrillic lower right

Signed twice, titled in Cyrillic and dated 1955 on the reverse

Oil on canvas, 60 x 35 cm

Provenance:

Acquired directly from the artist by the present owner

Note: In original frame.

€ 2.500 - 3.500



40



41

40

Mai Dantsig

(Minsk 1930 - 2017)

Осенний Вечер (Autumn landscape)

Signed in Cyrillic lower right

Signed and titled in Cyrillic and dated 1975 on the reverse

Oil on canvas, 72.5 x 92 cm

Provenance:

Acquired directly from the artist by the present owner

Note: In original frame.

€ 600 - 1.000

41

Mai Dantsig

(Minsk 1930 - 2017)

Новый Дом (The new house)

Signed and titled in Cyrillic, dated 1965 and numbered 19 on the reverse

Oil on canvas, 79.3 x 109.5 cm

Provenance:

Acquired directly from the artist by the present owner

Note: In original frame.

€ 800 - 1.200



42

42

Piotr Stolerenko

(Kerch 1925)

Утро после дождя (Morning after the rain)

Signed in Cyrillic lower left

Signed and titled in Cyrillic on the reverse

Oil on canvas, 90 x 70 cm

Provenance:

- Art Gallery Gérard, Wassenaar
- Private collection, the Netherlands

€ 1.500 - 2.500



43

44

Piotr Stolerenko

(Kerch 1925)

Ветка миндаля (Almond branch)

Signed in Cyrillic lower right

Signed, titled in Cyrillic and dated 94 on the reverse

Oil on canvas, 59.3 x 70 cm

Provenance:

- Art Gallery Gérard, Wassenaar (1996) (incl. copy invoice)
- Private collection, the Netherlands

€ 1.000 - 2.000

43

Piotr Stolerenko

(Kerch 1925)

Глициния (Wisteria)

Signed in Cyrillic lower left

Signed and titled in Cyrillic on the reverse

Oil on canvas, 80 x 64 cm

Provenance:

- Art Gallery Gérard, Wassenaar
- Private collection, the Netherlands

€ 1.500 - 2.500

45

Piotr Stolerenko

(Kerch 1925)

Утренний кофе (Morning coffee)

Signed in Cyrillic lower left

Signed and titled in Cyrillic on the reverse

Oil on canvas, 70 x 80 cm

Provenance:

- Art Gallery Gérard, Wassenaar
- Private collection, the Netherlands

€ 1.000 - 2.000



44



45



46



47

46

Piotr Stolerenko

(Kerch 1925)

Веранда в доме А.П. Чехова (Veranda at the house of A.P. Tsjechov)

Signed in Cyrillic lower left

Signed, titled in Cyrillic on the reverse

Oil on canvas, 79.7 x 100.3 cm

Provenance:

- Art Gallery Gérard, Wassenaar
 - Private collection, the Netherlands
- € 1.500 - 2.500

47

Piotr Stolerenko

(Kerch 1925)

Голубые цветы (Blue flowers)

Signed and titled in Cyrillic on the reverse

Oil on canvas, 90 x 72 cm

Provenance:

- Art Gallery Gérard, Wassenaar
 - Private collection, the Netherlands
- € 1.000 - 2.000





49

48

Pablo Picasso

(Malaga 1881 - Mougins 1973)

Femme (1955)Stamped *Edition Picasso* and *Madoura Plein Feu* on the bottomSigned *Edition Picasso* on the bottom

Edition of 100

White unglazed earthenware ceramic pitcher with coloured engobe and glaze, the inside glazed, H. 32.6 cm

Provenance:

Private collection, the Netherlands

Literature:

A.R. 297

€ 8.000 - 12.000

49

Pablo Picasso

(Malaga 1881 - Mougins 1973)

Cavalier et cheval (1952)Stamped *Edition Picasso* and *Madoura Plein Feu* on the bottomSigned *Edition Picasso*, numbered 248/300 and *Madoura* on the bottom

White partially engraved earthenware ceramic pitcher with coloured engobe and glaze, H. 22.1 cm

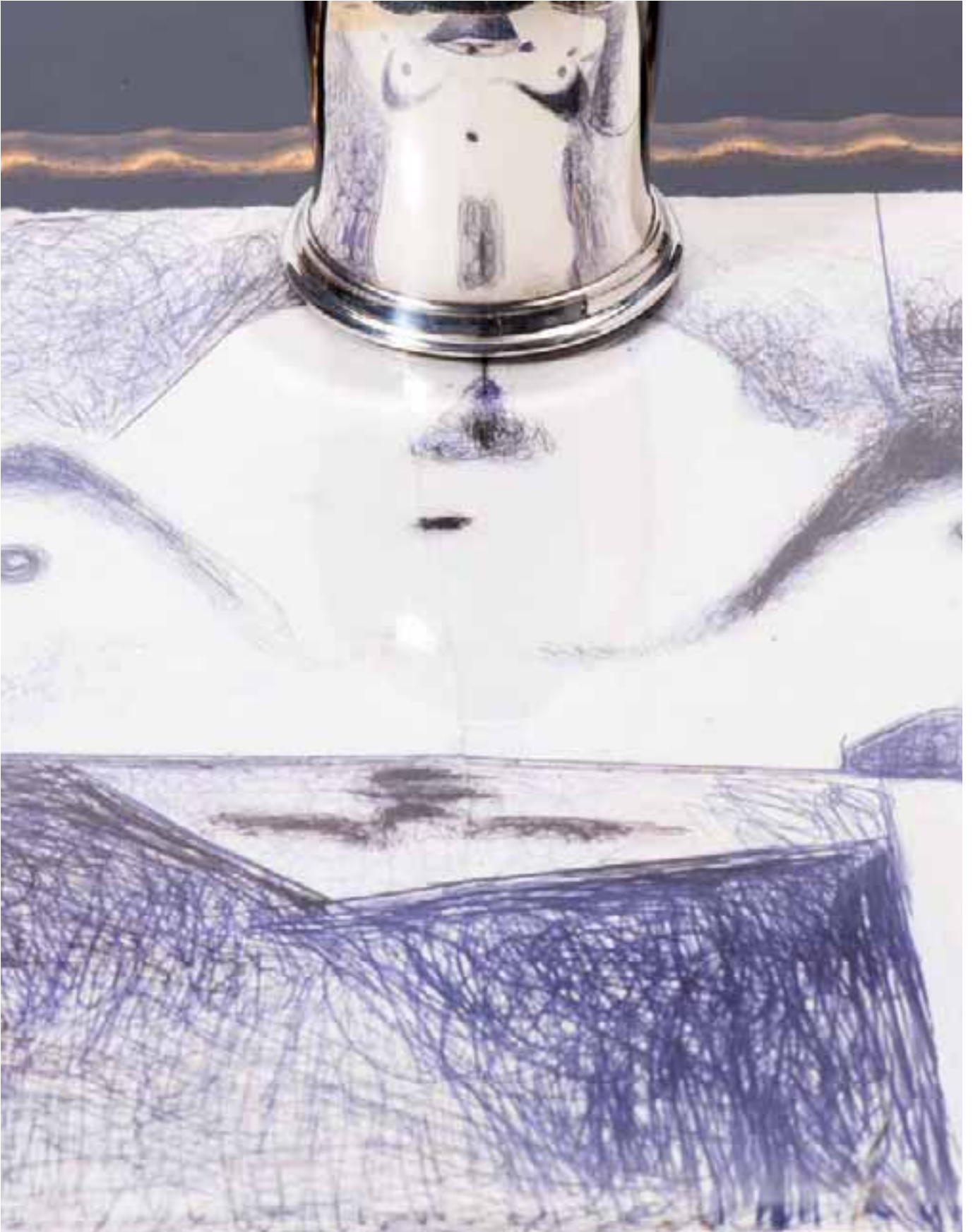
Provenance:

Private collection, the Netherlands

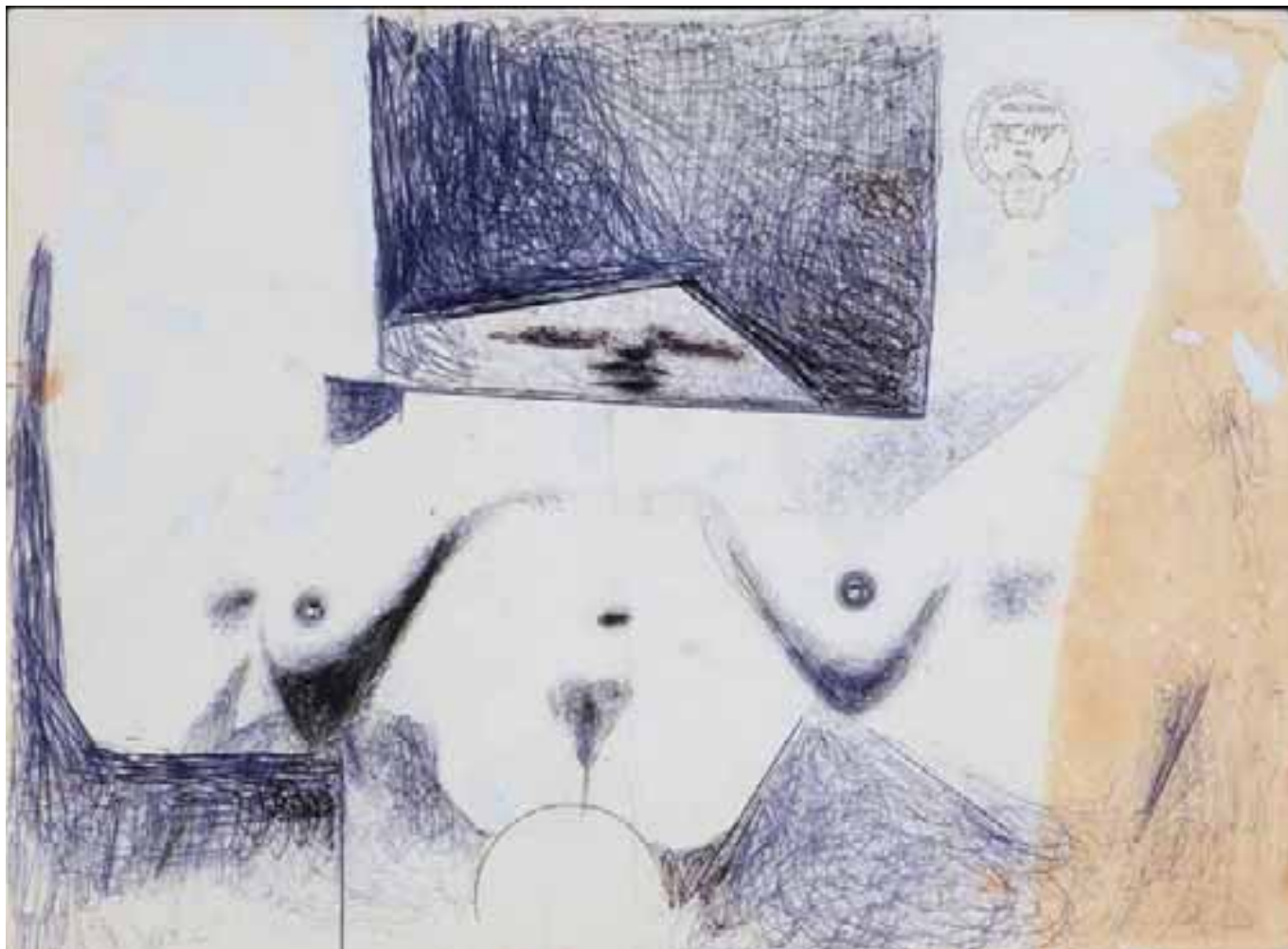
Literature:

A.R. 137

€ 6.000 - 10.000



50 mirror effect



50

50

Salvador Dalí

(Figueras 1904 - 1989)

Study for 'Anamorphose de nu' (1972)

Blue and black ballpoint pen and white correction fluid on cardboard, 23.6 x 31.9 cm

Provenance:

- Collection Perrot-Moore, Cadaqués (with collection stamp)
- Auction Artcurial, Paris, *Collection Perrot Moore*, 1 July 2003, lot 372
- Private collection, the Netherlands
- Auction Venduehuis der Notarissen, The Hague, 31 October 2018, lot 36
- Private collection, the Netherlands

Note:

Including a certificate of authenticity by Robert P. Descharnes and Nicolas R. Descharnes, dated 27 June 2003 and with archive number d 3673.

When placed in the designated area, a reflecting object shows a female nude.

This work is a study for the lithograph *Nu 1972* (see: S. Dalí, L.W. Lopsinger & R. Michler, *Dalí: Catalogue Raisonné of Prints II Lithographs*, London, Prestel, 1995, p. no. 64 cat. 1367).

€ 8.000 - 12.000





52

51

Salvador Dalí

(Figueras 1904 - 1989)

The brush pot (1919)

Unique work

Hand-painted glazed terracotta, H. 15 cm

Provenance:

- Collection Bernard van Dijk, Antwerp
- Private collection, the Netherlands

Note:

Including a statement of authenticity on a photo of this pot by Robert Descharnes (1926-2014), Dalí's secretary, stating:

Selon mon opinion et ma connaissance actuelle de l'oeuvre, la céramique reproduite sur cette photographie, H. 150 mm Ø 100 mm, est un création de Salvador Dali Domenech. Elle est de 1919, porte le numéro de référence O-105 de mes archives. Cette terre-cuite fait partie du décor pour une maison de Figueras où Dali et ses amis se réunissaient pour éditer un petit journal humoristique "El senyor Pancraci"

Paris, 26 avril 1988

Robert Descharnes

(To my opinion and actual knowledge of the oeuvre, the ceramic reproduced on this photo, H. 150 mm Ø 100 mm, is a creation by Salvador Dalí Domenech. It is from 1919, and bears the number O-105 in my archive. This terracotta was part of the decor of a house in Figueras where Dalí and his friends met to edit a small humorous journal "El senyor Pancraci")

Senyor Pancraci was an imaginary character that gave name to the humouristic journal published by Dalí and his friends Josep Grau, Pelayo Martínez, Antonio Papell, Eduard Rodeja Enric Salesiense Josep Comas, James Maurici, Martí Vilanova, Met Miravittles Rafael Ramis, Albert Pi and Esteban Botella, which was published three times between August 1919 and February 1920. Next to designing the interior of the place where the group met, Dalí also decorated the walls of the Muralla-street, with references to the journal.

€ 10.000 - 15.000

52

Salvador Dalí

(Figueras 1904 - 1989)

An 18k gold and gem-set watch/bangle

With signature, numbered AP 2/12 and dated 1980 on the back of the dial

Copper dial with Arabic numerals within an irregular bezel, surrounded by a blue, white and red enamelled aureole set with variously cut rubies, emeralds and sapphires to a hinged bangle with crystal-shaped shoulders, partly applied with a stylised eagle, gross weight: 78 grams / diam. 5 cm

Provenance:

- Auction Christie's, Amsterdam, *Jan & Monique des Bouvrie Collection*, 6 September 2011, lot 142

- Private collection, the Netherlands

€ 3.500 - 4.500





54

53

Constant

(Amsterdam 1920 - Utrecht 2005)

Mephisto (1980)

Signed and numbered III/IV on the foot

Bronze on marble base, H. 46.1 cm

Provenance:

Acquired directly from the artist by the present owner

Note:

This sculpture, but another edition, is registered in the online archive of the Foundation Constant.

€ 3.000 - 5.000

54

Karel Appel

(Amsterdam 1921 - Zürich 2006)

The face of Karel Appel (cover) (1977)

Oil pastel on paper, approx. 35 x 34.2 cm

Provenance:

- Collection Henk van der Vet (1939-2016)

- Private collection, the Netherlands

Note:

This artwork was created for the cover of the book *The face of Karel Appel* by Ed Wingen with photos by Nico Koster.

The book is framed together with the work behind Perspex, H. 52.9 x W 92.9 x D. 7.6 cm

€ 2.000 - 4.000



55

55

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Head and bird

Signed and dated 1978 lower right

Assembled fabric, approx. 76 x 139 cm

Provenance:

Private collection, the Netherlands

€ 3.000 - 5.000



56

56

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Untitled

Signed and dated 77 lower left

Assembled fabric, approx. 109 x 96 cm

Provenance:

- Galerie Krikhaar, Amsterdam (1977)

- Private collection, the Netherlands

€ 3.000 - 5.000



57

57

After Karel Appel*Blue boy*

With signature and number 1/20 on the right side

Published by Reflex Modern Art Gallery, Amsterdam

Painted wooden multiple, H. 162 cm

Provenance: Private collection, the Netherlands

Note:

Including a certificate by Reflex Modern Art Gallery, Amsterdam, dated 15 March 2016.

€ 5.000 - 8.000



58

58

After Karel Appel*Personage in blue*

With signature lower front side

With number 10/99 on the back

Published by Reflex Modern Art Gallery, Amsterdam

Painted wooden multiple, H. 78.5 cm

Provenance: Private collection, the Netherlands

Note: Including a certificate by Reflex Modern Art Gallery, Amsterdam, dated 10 May 2017.

€ 2.500 - 3.500



59



60

60

After Karel Appel*Once I was the sun*

With signature lower right side

With numbered 1/60 on the reverse side

Published by Reflex Modern Art Gallery, Amsterdam

Painted wooden multiple, H. 44.5 cm

Provenance: Private collection, the Netherlands

Note: Including a certificate by Reflex Modern Art Gallery, Amsterdam, dated 10 May 2017.

€ 1.500 - 3.500

59

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Cat (c. 1979)

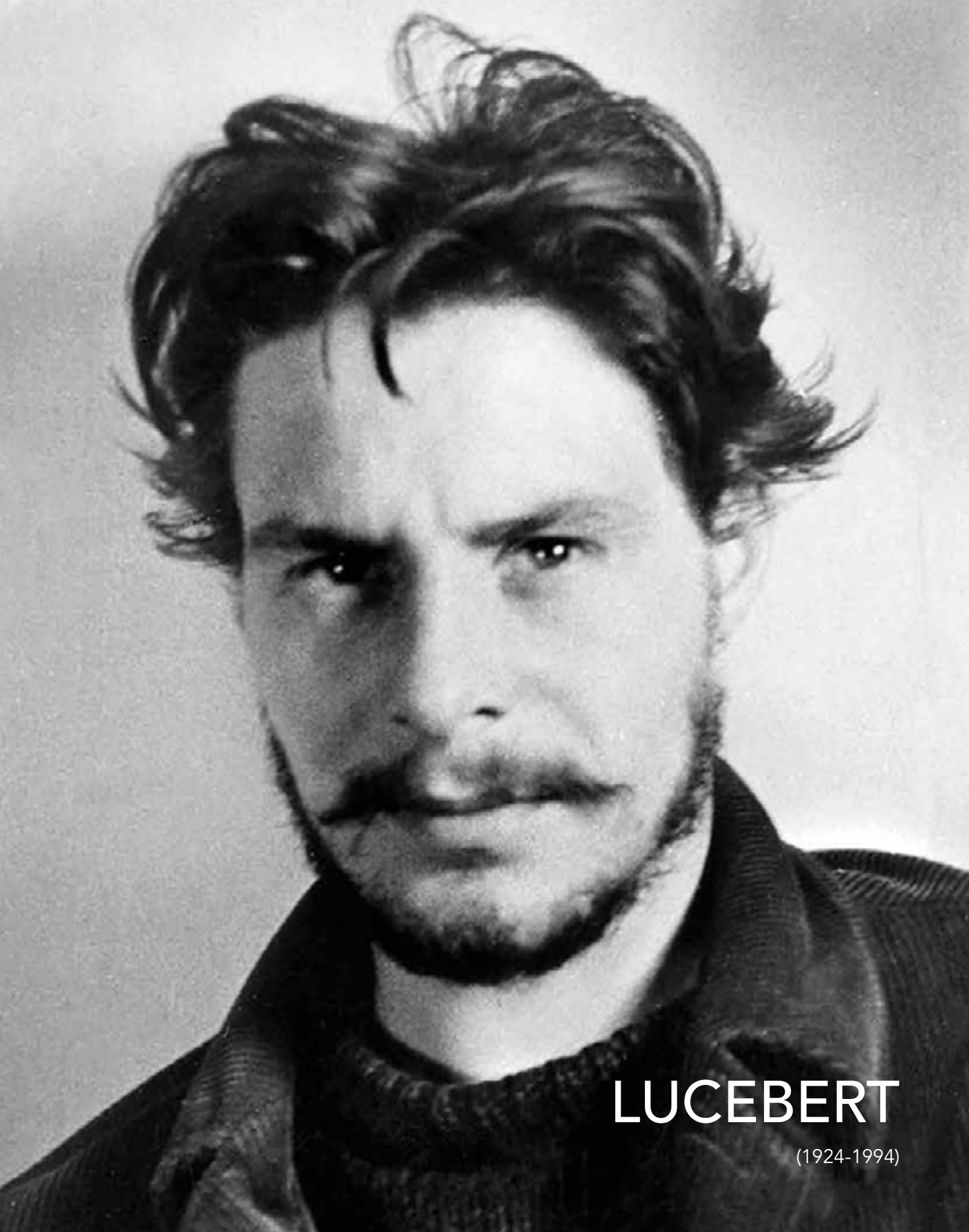
With artist's signature lower centre

Tapestry, 148.7 x 200 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000



LUCEBERT

(1924-1994)

Lucebert, pseudonym for Lubertus Jacobus Swaanswijk, is a renowned and beloved visual artist and poet. He is considered to be one of the greatest Dutch 20th century poets. In 1965 he was granted the 'Constantijn Huygens Award', in 1967 the 'P.C Hooft Award', in 1983 the 'Prijs der Nederlandse Letteren' (Award for Dutch literature) and in 1990 the 'Jacobus van Looy Award' for his entire oeuvre. As a poet he belonged to the Dutch literary movement 'De Vijftigers', a group of experimental writers, who hailed him as their 'Emperor'. According to Lucebert, poetry should not just describe the world, it should rather encompass the world. Both in his poetry and in his paintings several themes are communicated, including all aspects of life, even its demonic dark side.

In the second half of the 1940s, before his international breakthrough, Lucebert lived a wandering life. Even as a wanderer he was very productive in making poems and drawings. Not a single scrap of paper remained vacant in his hands. As a visual artist he played a key role in the establishment of CoBrA, which he joined in 1949. However, Lucebert soon disconnected himself from groups and movements. Yet, he became well known because of his double artistry.

Around 1952 his wanderer's life ended, when he met Tony Koek, his future wife. They opted for a loft in Amsterdam as their home, exchanging Amsterdam for Bergen, an artists' village, a year later. It was there that they could stay in a garden cottage, owned by the poet Gerrit Kouwenaar's sister. As a member of the Artists' Centre in Bergen he received his first social benefits for artists in 1954. After having been granted the 'Constantijn Huygens Award' in 1965, Lucebert bought a second house in Javea, near Alicante, in Spain. From that year onward he alternately lived in Bergen (in the province of Noord-Holland) and Javea, Spain.

Some people say that there is a powerful woman behind every successful man. Lucebert is no exception: to Tony

Swaanswijk her husband's work was her life, even after his death in 1994. They were inseparable since the day they had met in Amsterdam. Although they were extremely poor at that time, it had not been a problem for them. Due to his wife, Lucebert could focus on his poetry and drawings entirely. Initially he did not paint, for there was no money for buying oil paint or canvas. According to his wife, the artist was not interested in making money with his art. Tony Swaanswijk: "We were happy with the way we led our lives. We had beans for dinner, which I podded myself and every night we put the kettle on in order to sterilize diapers."

Lucebert hated conforming to certain conventions and rules, he wanted to be free spirited and disengaged. Every morning at 9 o'clock he started working in his studio, where he used to stay the whole day till late at night. Often his friends came to see him, but he himself seldom went out. Tony Swaanswijk kept his administration and went to exhibitions abroad on his behalf, because he had fear of flying. After his death she was in charge of his legacy. Although the entailed obligations became a bit of a burden to her, she definitely did not want to give them up: "Life with him was so interesting, that meant more than enough to me. We were so close and connected. I took care of the daily chores so that he could work uninterrupted. I could not have imagined a life more beautiful than this."

From 1957 till 1962 Lucebert made many paintings, which were sold rapidly. In an interview with Jens Christian Jensen Lucebert explains his high productivity by pointing at his drawings: by having made all those drawings before 1957, it felt as if he had been making preparations for his paintings all those years. His drawing experience enabled him to express himself on canvas. Lucebert stated: "I find it rather difficult to discuss the themes reflected in my work. Indeed, there are images, figures, that give me direction and that

shape my personal mythology, so to speak. They keep addressing me unstoppably: this is my inner world of forms. However, not only figures and images, but also the way in which I apply colours and shapes onto the canvas are derived from my inner world.”

Lucebert depicted humans and animals in an imaginative, deformed way. He had a rather grotesque, satirical and almost pessimist view of human beings. According to the artist his figures reflect the schizophrenic and paranoid character of mankind. Lucebert saw himself as a drawer, rather than a painter. He felt that his colour blindness hindered him while painting, but it was no obstacle while drawing. From the mid-1960s until the beginning of the 1980s he focussed more on visual art than on poetry. His painted works were appreciated just as much as his written works. In 1962 he was granted an important ‘Marzotto Award’ by the European Community.

In 1983, the year he received the prestigious ‘Prijs der Nederlandse Letteren’, he was commissioned by the ‘Letterkundig Museum’ in The Hague to make a huge mural. It consisted of six panels, each three meters high and eight meters wide. Lucebert depicted arguing Dutch literators dressed as Olympic Gods. In 1990 Lucebert was granted the ‘Jacobus van Looy Award’ for his achievements as a double talent. This award is granted every 5 years to an artist who distinguished himself in both literature and visual art. Another laureate of this award was the painter and poet Armando. In the 1960s Lucebert started to take interest in photography. He exhibited his work on request in Amsterdam and Bergen. As photographer, Lucebert was characterized by art critic Hille Kleinstra as someone “who observes people with a childlike perception”.

Although as a poet Lucebert made use of numerous words, as a painter he worked with silence: “While painting there is a total absence of language. Some

painters speak out loud, while painting they moan, sigh, swear and command themselves, but I am dead silent. One can hear a pin drop, but no words are spoken”.

On Lucebert’s request his widow donated a large part of the collection to the Dutch government in 2006. Lucebert wanted his art to be accessible to the public. The ‘Stedelijk Museum’ in Amsterdam also owns an elaborate Lucebert collection that reflects both his talents. This collection is a combination of paintings, acquired by the Stedelijk Museum over the years, complemented by a collection of books, graphics and other Lucebert paraphernalia, which were collected by dentist Kees Groenendijk and his wife Pau Voûte. The Groenendijk-Voûte collection was acquired by the Stedelijk Museum in 1986.



61



62

61

Lucebert

(Amsterdam 1924 - Alkmaar 1994)

Composition in blue

Signed and dated '77.V.28 lower left

Titled on the reverse

Mixed media on paper, 62.3 x 93 cm

Provenance:

Private collection, the Netherlands

€ 2.500 - 3.500

62

Lucebert

(Amsterdam 1924 - Alkmaar 1994)

Animals

Signed and dated '76 V lower left

Titled on the reverse

Mixed media on paper, 73 x 101.8 cm

Provenance:

Private collection, the Netherlands

€ 2.500 - 3.500



63

63

Lucebert

(Amsterdam 1924 - Alkmaar 1994)

Viva Espace!

Signed and dated '76 lower right

Titled and annotated 20 in the centre

Oil on canvas, 59.9 x 79.9 cm

Provenance:

- Galerie Espace, Amsterdam

- Private collection, the Netherlands

Note:

Galerie Espace, founded by Eva Bendien and Polly Chapon in 1956, was one of the first and most important contemporary art galleries. A great variety of artists, now of great importance to the Dutch and world art history, first exhibited at Espace. Lucebert was one of these artists, who gratefully created this painting to commemorate the 20-year anniversary of the gallery. Unfortunately all good things have to come to an end, and the gallery closed its famous doors recently.

€ 2.500 - 3.500

64

Lucebert

(Amsterdam 1924 - Alkmaar 1994)

Onraad (Trouble)

Signed and dated '93 lower right

Titled and annotated *Pol. 93* on the stretcher

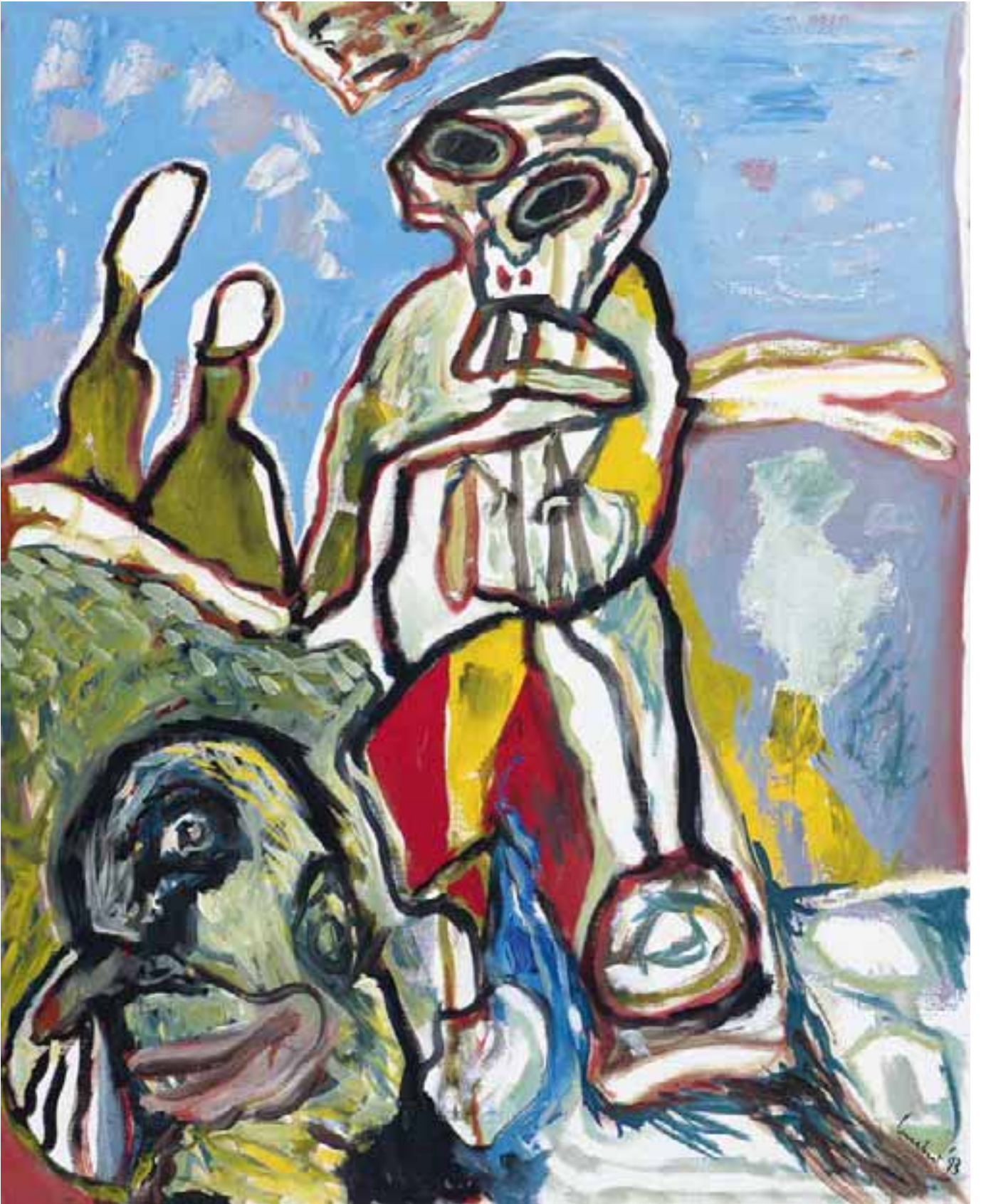
Oil on canvas, 99.4 x 79.7 cm

Provenance:

- Galerie Espace, Amsterdam

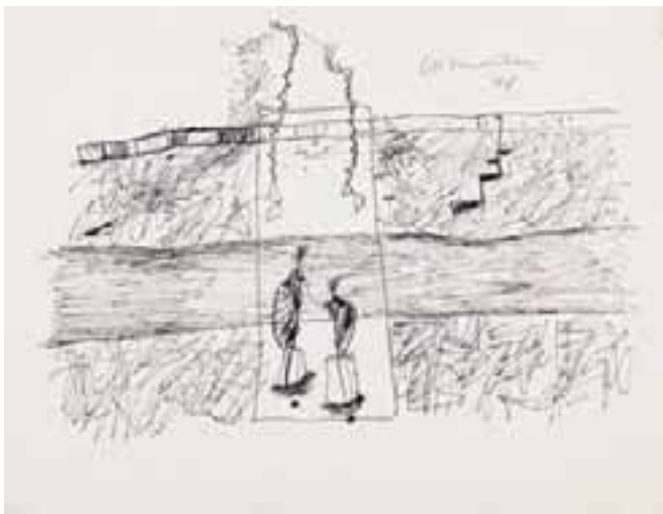
- Private collection, the Netherlands

€ 4.000 - 6.000





65 recto



65 verso

65

Corneille

(Liège 1922 - Paris 2010)

Untitled

Signed and dated 48 lower right

Ink and watercolour on paper, 25.2 x 32.8 cm

Provenance:

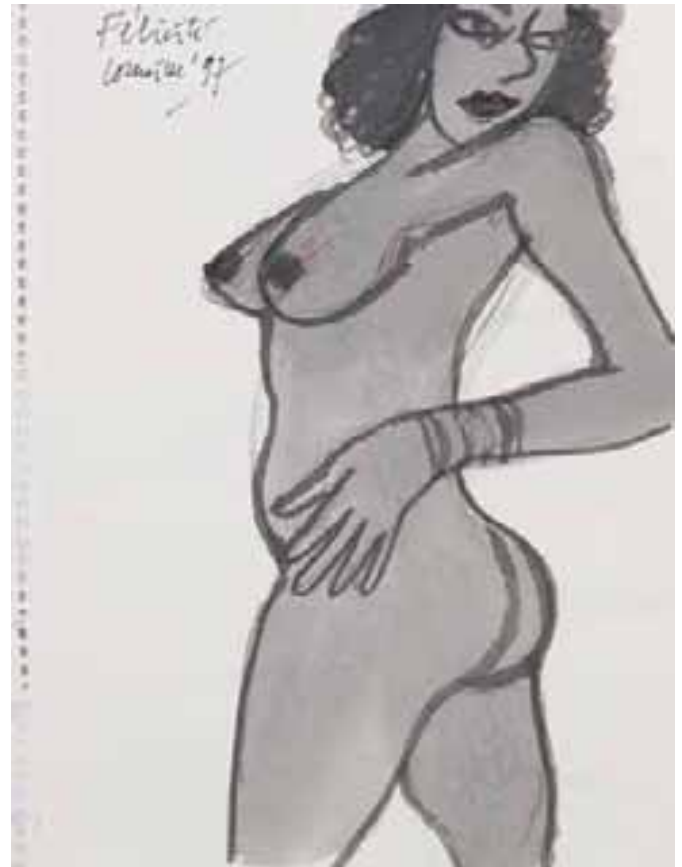
Private collection, the Netherlands

Note:

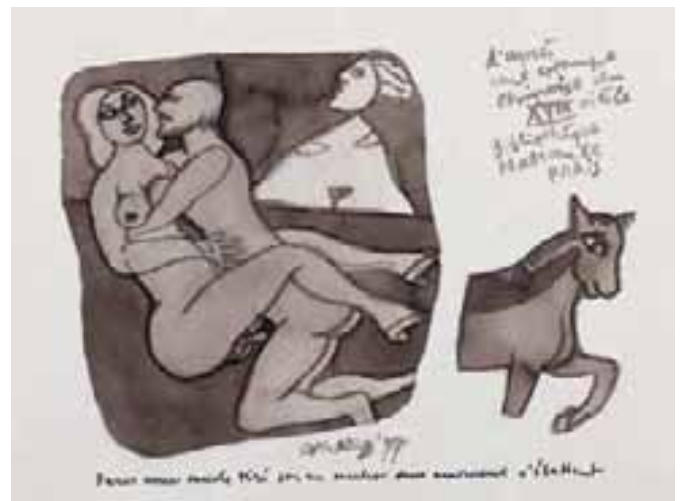
On the reverse a drawing of *Two figures* in ink, signed and dated 48.

Including a certificate of authenticity for both drawings by BernArt Gallery in Antwerp, dated 6 May 2014.

€ 2.000 - 3.000



66



67

66

Corneille

(Liège 1922 - Paris 2010)

Félicité

Signed, titled and dated '97 upper left

Ink, pencil and felt pen on notebook paper, 30.5 x 22.8 cm

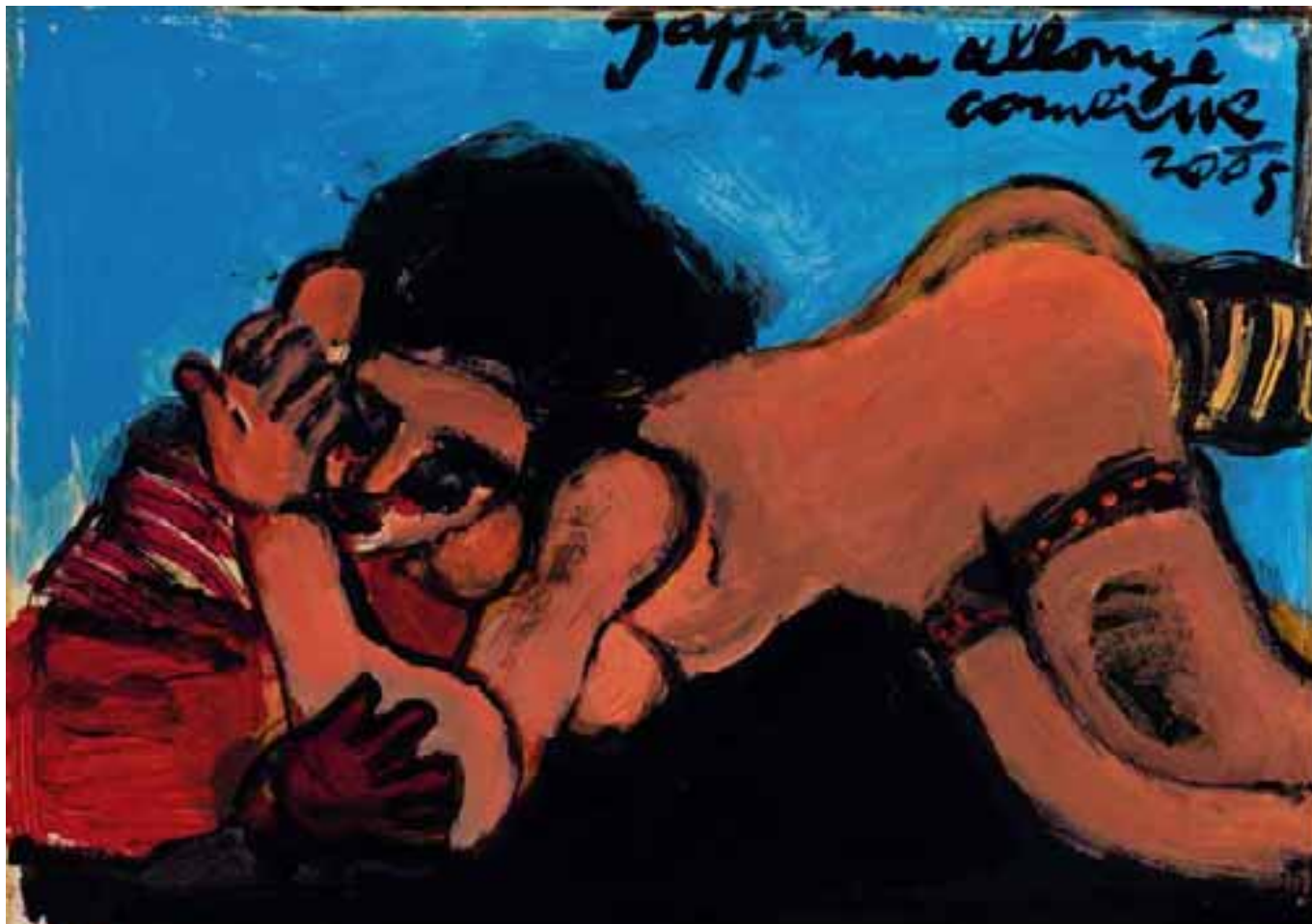
Provenance:

Private collection, the Netherlands

Note:

Including a certificate of authenticity by BernArt Gallery in Antwerp, dated 6 May 2014.

€ 800 - 1.200



68

67

Corneille

(Liège 1922 - Paris 2010)

Paris une cariole tiré par un mulet deux amoureux s'ébattent

Signed, titled and dated '97 lower centre

Annotated upper right

Ink and watercolour on paper, 24.3 x 32 cm

Provenance:

Private collection, the Netherlands

Note:

Including a certificate of authenticity by BernArt Gallery in Antwerp, dated 2 May 2014.

€ 1.000 - 1.500

68

Corneille

(Liège 1922 - Paris 2010)

*Nu allongé*Signed, titled and dated *Jaffa 2005* upper right

Oil and the sides with tape on paper, 50.1 x 70.4 cm

Provenance:

- Bernart Art Gallery, Antwerp

- Private collection, the Netherlands

Note:

Including a certificate of authenticity by Bernart Art Gallery in Antwerp, dated 10 June 2008.

€ 3.000 - 5.000





70

69

Corneille

(Liège 1922 - Paris 2010)

Katvis (Cat fish)

Signed on the tail and numbered EA

With foundry mark *Binder Bronsgieterij*

Bronze, H. 240 cm (incl. wooden pedestal) / H. 100 cm (pedestal)

Provenance:

Private collection, the Netherlands

Note:

Including a statement by the foundry Binder, dated 24 January 2001, that this sculpture was cast by them, as well as a declaration of authenticity by Nico Koster (1940), which reads: *Amsterdam*

De beelden van Corneille zijn ontstaan naar een reis van Corneille en mij zelf Nico Koster ± het jaar 2000 genaamd Katvis, gegoten bij Binder in Haarlem met toestemming en in bijzijn van Corneille

Nico Koster

(The sculptures by Corneille were conceived after a trip of Corneille and myself Nico Koster ± the year 2000 named Katvis, cast at Binder in Haarlem with permission and in the presence of Corneille).

€ 40.000 - 60.000

70

Corneille

(Liège 1922 - Paris 2010)

Katvis (Cat fish)

Signed and numbered EA 7/7 on the tail

With foundry mark *Binder Bronsgieterij* on the bottom

Bronze on marble foot, H. 50.2 cm

Provenance:

Private collection, the Netherlands

Note:

Including a statement by the foundry Binder, dated 24 January 2001, that this sculpture was cast by them, as well as a copy of a declaration of authenticity by Nico Koster (1940).

€ 4.000 - 6.000



71

71

Corneille

(Liège 1922 - Paris 2010)

Kip!! (Chicken!!)

Signed, dated 2006 and numbered A.P on the base

Hand-painted raisin chicken, H. 161.5 cm

Provenance:

Private collection, the Netherlands

Note:

Including a two-paged certificate of authenticity by Corneille, dated 12 November 2005, of which one partly hand-painted.

€ 6.000 - 10.000





72

72

Bengt Lindström

(Storsjökapell 1925 - Sundsvall 2008)

"Turbulence" (1995)

Signed lower middle

Titled and numbered F.25 982/95 on the reverse

Oil on canvas, 81.1 x 65.2 cm

Provenance:

- Gallery Willy Schoots, Eindhoven (1997)

- Private collection, the Netherlands

€ 3.000 - 5.000

73

Karel Appel

(Amsterdam 1921 - Zürich 2006)

Figure

Signed and dated 71 upper centre

Glitter glue and oil on board, 18.1 x 13.1 cm

Provenance:

Acquired directly from the artist by family of the present owner

Note:

This work is offered together with 16 other small works signed and decorated by artists and other Dutch people, such as Guillaume le Roy, Jean Paul Vroom, Pavel Horak, Lucie van Duyn, Jan Montijn, Dolf Henkes, Frans Masereel and Paul Citroen.

€ 1.000 - 3.000



73



74



75

74

Corneille

(Liège 1922 - Paris 2010)

"Lovebirds"

Signed, dated 04 and numbered 17/90 lower centre

Terragraph on canvas, 156.1 x 77.9 cm

Provenance:

- Lionel Gallery, Amsterdam (incl. copy of invoice)

- Private collection, the Netherlands

Note: Including a certificate of authenticity by Gallery LL in Amsterdam.

€ 600 - 1.000

75

Karel Appel

(Amsterdam 1921 - Zurich 2006)

Head like clouds

Signed, dated 71 and numbered ea lower right

Colour lithograph, 71 x 105.2 cm

€ 600 - 1.000

Eugène Brands is often linked to the CoBrA movement, but his membership was short-lived. His lyrical, dreamy and poetic work was totally different from that of CoBrA artists with their coarse and loud ways of expressing themselves. Brands became an abstract impressionist with a refined and rather delicate style.

Eugène Brands used to listen to music frequently. He appreciated early jazz, blues, African drums and Pygmy music. While listening to music, he could imagine himself in the jungle or on a journey through the universe to his favourite stars Orion and Sirius. As a young boy Brands would study the cosmos from his skylight. One day he found a blue enamelled lid of a pan, bought a tin of white bicycle paint and transformed it into a milky way with nebulae. He called it 'Lid of Heaven'. His entire life Brands remained captured by the mystery of the universe.

Long before World War II Brands had been well informed about international developments in art. Initially he made realistic portraits, landscapes and still-life paintings, but due to exhibitions and publications on surrealistic art he was triggered to take his work a step further. This resulted in examining the possibility to attribute new meanings to existing objects, by combining them in his drawings, photocompositions and sculptures. Around 1938 Brands made a series of photocompositions in which the city, nature and the cosmos were united. From 1940 onwards he made a number of still life drawings, in which he combined naturalistic finds. More surreal are his small sculptures, consisting of several mechanical items and other objects, of which only photos remain. The most typical are his drawings and his gouaches, varying from realism to abstractions, organic and geometric.

In 1946 Brands' work was exhibited in 'Stedelijk Museum' in Amsterdam at the exhibition 'Young Painters'. His compositions, gouaches, paintings and photographs of light from this period reflect his optimism, his urge to experiment and his newly discovered artistic freedom after the harsh wartime years.

Fellow exhibitors Appel, Corneille and Rooskens were impressed by his work and thus invited him to their

experimental CoBrA sessions. However, Brands, who was more focussed on his own work, rather withdrew in his own studio, his own dream world. In the short period of time Brands was involved in the CoBrA movement he played an important role. He curated the exhibition in 'Stedelijk Museum'.

Brands had close contacts with Willem Sandberg, then director of the 'Stedelijk Museum', who had asked him to exhibit his works. Brands suggested a joint exhibition with other artists, the CoBrA artists who had embraced 'the experiment'. Sandberg agreed, and thus at an early stage a huge exhibition could be installed of works by these experimental artists. The museum director provided seven spacious rooms to artists from ten different countries. Sandberg, who used to be a designer, was progressive regarding the new visual arts and he was eager to promote the work of new talents.

The exhibition was not so well received in the papers. A critic of 'Het Vrije Volk' used the words "Blotching, Chattering and Fiddling in the Stedelijk Museum". The artists were considered to be blotchers, and cheaters.

Since most of the participants did not have much money, their works were rather small in size. Sandberg decided to pay a sum in advance, enabling the artists to buy materials. Therefore, Appel, Constant, Corneille and Brands could make some large paintings in the week before the exhibition. Aldo van Eyck, an architect, who was thrilled about the Dutch CoBrA artists' free methods, was asked to design the exhibition. The paintings were hung at different heights: even at three meters above the floor, other works he placed against the plinths. For Dutch poets he made a huge cage of black latticework, placing it against the wall in a small black painted salon. Word paintings, collections of poetry and loose mottos were hung between the latticework. Some classical poems were glued against the wall, applied with large crosses, in order to stress the experimental character. However, Brands' paintings, shown at the extensive CoBrA exhibition, differed immensely from the ones by other participants. Whereas most CoBrA art works represented human figures, animals, plants and objects, Brands' works consisted of colour patches. In his opinion

EUGÈNE BRANDS

(1913-2002)



colours and shapes present themselves. "I am not the transmitter, but the antenna", he stated, "or even more a dowser, who holds the brush loosely, walking across the land until he finds the source. This way, it will get you somewhere. This is my intension while painting". He was guided by his feelings and he blended his colours intuitively, while experimenting like the other CoBrA artists with different materials, such as oil paint, charcoal, ink and found objects.

Eugène Brands' membership of the CoBrA movement was only short-lived. Just two days after the opening of the large CoBrA exhibition in the 'Stedelijk Museum' in 1949 and after a row at a literary night, Brands withdrew himself entirely. Despite his great admiration for Constant's work, which was completely different from his, he cut ties with this artist. Brands was rather a soloist, with his very personal ideas of painting, and he has always stayed that way. He was more interested in tribal cultures and found their music and art appealing. He tried to express the many magical elements of these cultures in his work, characterized in the 1950s by his fascination for children's drawings. The latter was a typical CoBrA feature, in his case triggered by the fact that his daughter Eugénie was a toddler then. He had been inspired by these drawings for years, resulting in fine small paintings, usually oil paint on paper.

In 1950 Brands started to collect his daughter's drawings. He dated them and engrossed himself in the world of children's paintings. A year later his work started to change. Imaginary paintings, which showed similarities with CoBrA works, appeared: figures with huge heads, a walking house, boats and a raging fish. Visitors did not notice the difference between his work and his daughter's. Brands used to be very proud about this, because this meant that he had succeeded in working as spontaneously as children did. Thus Brands stayed faithful to the experiment. He used different materials such as oil paint or gouache, working on canvas, paper, cardboard, and on cake boxes or on wallpaper.

From 1967 Brands taught 'Free Painting' at 'Koninklijke Akademie voor Moderne Kunst en Vormgeving' in

's-Hertogenbosch. In this period figurative elements in Brands' paintings started to disappear. His works became more abstract and larger in size. The way in which he painted, with large woolly strokes, was reminiscent of his previous material experiments. Striking is the use of the bright colours, white, orange, yellow, blue and green. Thus a sense of freedom and lyrics is evoked. The cosmos' magical powers, which are at the centre of Brands' oeuvre, are also dominant in these paintings.

In his old age Brands used to live and work in Nunspeet during the summer and in Amsterdam during the winter. After selling his Veluwe house, Brands spent the last summers of his life in the Provence, where he owned a fantastic studio in a wonderful patch of nature. His many solo exhibitions reflected his success, for instance in the 'Stedelijk Museum' in Amsterdam, 'Stedelijk Museum' in Schiedam and 'Cobra Museum' in Amstelveen. Due to his physical condition Brands decided to stop painting on canvas in 1993, but focussed on his beloved gouaches on paper instead. Eugène Brands died on the 15th January 2002, the very day of his 89th birthday.



76

76

Eugène Brands

(Amsterdam 1913 - 2002)

"Kompositie met rood, geel en blauw"

Signed with initials lower left

Signed twice and dated 1981 on the reverse

Oil on canvas, 69.7 x 129.8 cm

Note:

In original artist's frame.

€ 4.000 - 6.000



77

77

Eugène Brands

(Amsterdam 1913 - 2002)

Kompositie met kleurstroken

Signed with initials lower right

Signed, titled, dated 14 november 1983-2 and numbered

7146 on the reverse

Gouache on paper, 54.8 x 48 cm

Provenance:

De Rijk Fine Art, The Hague (inv. no 713) (acquired directly from the artist)

€ 1.000 - 2.000

78

Eugène Brands

(Amsterdam 1913 - 2002)

Zon en zwart

Signed, titled and dated 25 V 1994 - 3 on the reverse

Gouache on paper, 21.2 x 32.8 cm

Provenance:

De Rijk Fine Art, The Hague (inv. no 745) (acquired directly from the artist)

€ 700 - 900



78



79

79

Eugène Brands

(Amsterdam 1913 - 2002)

Compositie

Signed and dated '62 lower left

Numbered "12 IV'. '62 -4" on the reverse

Gouache on paper, 35.6 x 49.8 cm

Provenance:

- Stichting Kunstkontakt, Amsterdam

- Private collection, the Netherlands

€ 800 - 1.200



80

80

Eugène Brands

(Amsterdam 1913 - 2002)

Deep Universe III

Signed on the reverse

Titled, dated 1990 and numbered 17 on the stretcher

Oil on canvas, 45.3 x 54.9 cm

Provenance:

Private collection, the Netherlands

€ 2.000 - 3.000



81



82



83



84

81

Eugène Brands

(Amsterdam 1913 - 2002)

Nacht

Signed, titled and dated 8.XI.'85 on the reverse

Gouache on paper, 48 x 55.7 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000

82

Eugène Brands

(Amsterdam 1913 - 2002)

Meisje met maan

Signed and dated 1.54 upper left

Signed, titled, dated *januari 1954* and numbered 40 on the reverse

Gouache on paper, 42.5 x 49.5 cm

Provenance:

Private collection, the Netherlands

€ 1.200 - 1.800



85



86

83

Eugène Brands

(Amsterdam 1913 - 2002)

De Zomerwind

Signed with initials lower left

Signed, titled, dated 3.I.1991 and numbered 9315 on the reverse

Gouache on paper, 34.8 x 37 cm

Provenance:

De Rijk Fine Art, The Hague (inv. no. 800) (acquired directly from the artist)

€ 800 - 1.200

84

Eugène Brands

(Amsterdam 1913 - 2002)

Archaïsch landschap

Signed with initials lower left

Signed, titled, dated 20.X.1990-4 and numbered 9230 on the reverse

Gouache on paper, 48 x 56 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000



87

85

Jan te Wierik

(Hengelo 1954 - Rekken 2002)

Untitled

Signed and dated 96 lower right

Oil and acrylic on paper laid down on board, 69.9 x 99.9 cm

Provenance:

- Private collection, the Netherlands

- Auction AAG Auctioneers, Amsterdam, 12 December 2016, lot 74

- Corporate collection, the Netherlands

€ 1.500 - 2.500

86

Hans van der Lek

(The Hague 1936 - 2001)

Untitled

Signed and dated '72 lower left

Acrylic on canvas, 100.4 x 150.2 cm

€ 1.000 - 2.000

87

Karel Bleijenberg

(The Hague 1913 - 1981)

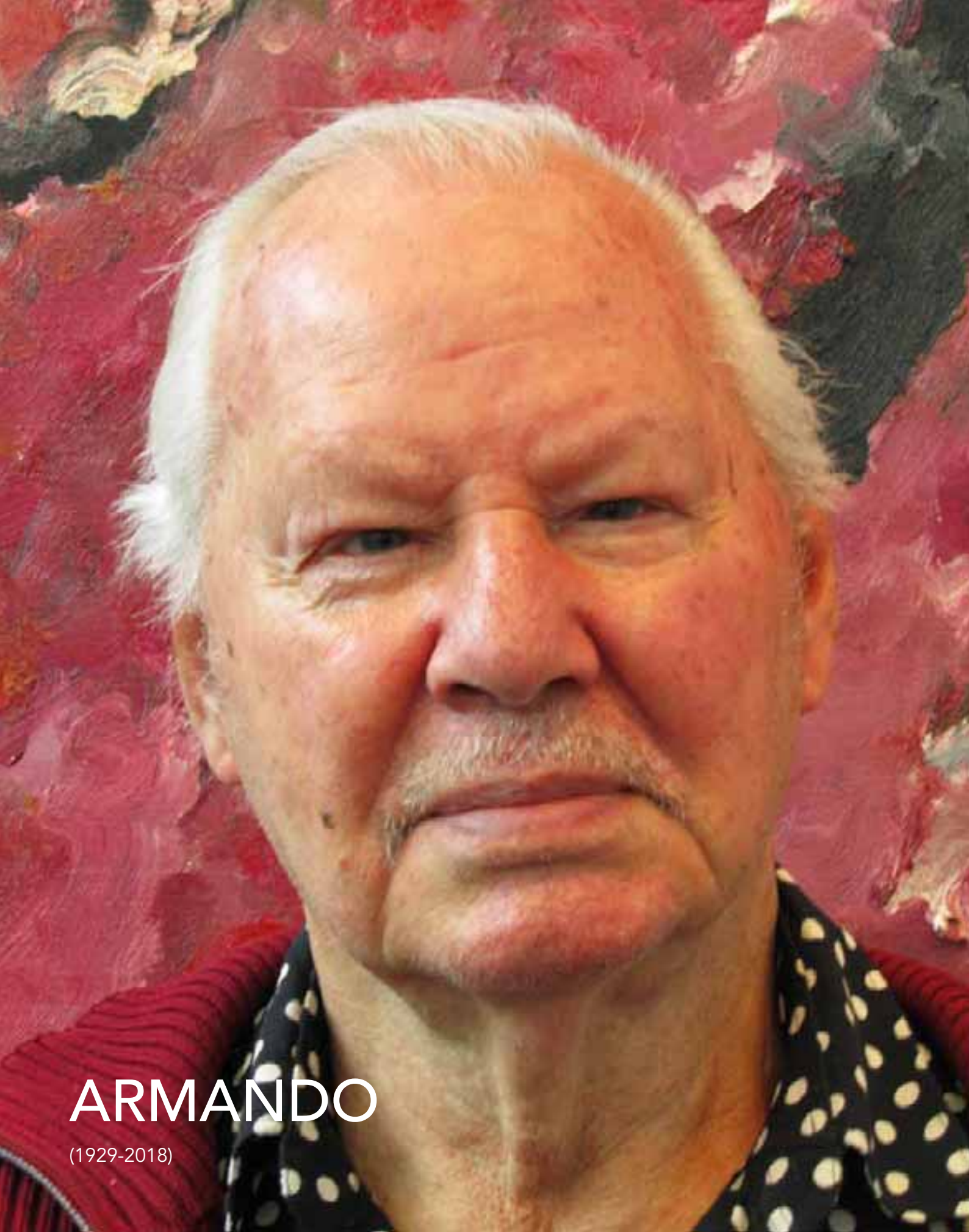
Untitled

Signed with initials lower right

Signed on the reverse

Oil on canvas, 100.1 x 70.2 cm

€ 800 - 1.200



ARMANDO

(1929-2018)

His birth name was Herman Dirk van Dodeweerd, but that is not how he is remembered. At a certain point in his life he decided to adopt a new name, 'Armando', which is the Italian version of the name 'Herman'. His birth name did no longer exist for him and he even had it removed from all the official documents. By doing this, he created a certain mystery around his identity. That is why we wonder, who was Armando?

First of all, his childhood memories had a permanent influence. Armando was born in 1929 and grew up in Amersfoort, a city surrounded by large forests. When he was eleven years old, the Second World War started and the Germans built a transition camp near his family home. Armando was confronted with the Nazis' brutality at a very young age. He would often hear the frightening sounds of screaming prisoners and gunshots. These traumatic experiences can be found at the centre of his artistic work.

A couple of years after the war had ended, in 1949, Armando moved to Amsterdam where he started studying Art History at the University of Amsterdam. It was during this period that he made his first abstract drawings and paintings. He caused a sensation with these extremely spontaneous works. In 1954 'Galerie Le Canard' in Amsterdam hosted his first solo exhibition. When a colleague once asked him how he began his drawings, Armando replied: "Just blindfolded in the dark". His work resembled the works of the well-known CoBrA artists of that period because of their powerful expressionist images, but Armando was not a member of the CoBrA movement. There is a remarkable difference in content. In Armando's work there are no representations of folk art or mythical animals to be found. It is rather a comprehensive experience of the here-and-now.

Not long after his artistic debut, Armando became one of the founding members of the 'Informele Groep'

(Informal Group), which reacted fiercely against CoBrA and in particular against the figuration and expressionism of the personal drama. Co-founders of the group were Dutch artists: Henk Peeters, Kees van Bohemen, Jan Henderikse and Jan Schoonhoven. In 1960, this group became the 'Nul Groep' (Zero Group): a movement that worked in an anti-painterly fashion by replacing traditional painting materials by 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 group was established, he was consistently producing monochrome works made of sheet iron, painted fibre wood, bolts and rivets. The group members exhibited their works both in the Netherlands and abroad.

In the meantime he had also started working for 'Haagse Post', a magazine, and eventually became head of its art editorial team. This shows what a multi-talented man Armando was. He was not only a painter, but also a passionate journalist. And it does not stop there: during his lifetime he worked as a sculptor, poet, writer, violist, actor, and as a film, television and theater maker.

The 'Nul Groep' existed until 1965. After the group had fallen apart, Armando had become tired of everything that had to do with art. The result was that he didn't create works for several years. When he started to embrace art again in the early 1970s, he picked it up where he had left off (before the 'Nul Groep'): creating expressionist works. From that moment on, he crafted an impressive oeuvre in which bare and ordinary objects are charged with concealed drama using his iconic style.

The juxtaposition of beauty and evil is a frequently returning subject in his work. He often painted the forests and trees of his youth, which he considered eyewitnesses of the horrors caused by mankind. Despite what they had seen, the trees kept growing as if nothing

had happened. He came up with a name for this: "schuldig landschap" (guilty landscape). He used it as a title for a large group of works that he made from the 1970s onwards.

The tragedy of human existence was something that he held on to for the rest of his life. The works that he created are filled with existential themes that are based on experiences in his youth, but at the same time reach far beyond them. He often contemplates about tensions between good and evil as well as crime and innocence. In his paintings we recognize landscapes created with thick and heavy paint-crusts: vague figures, iron crosses, large black flags and ladders. A single charred tree is also an iconic image for Armando and can be found in a number of paintings, for example in *Der Baum* (lot 90). In order to confront the enemy and "look him straight in the eye", as Armando himself had stated, he went to Berlin. He lived there for one year in 1979, after which he had a hard time to distance himself from the city. That is why he travelled back and forth between the Netherlands and Berlin for the next 25 years. In 1984 there was a large exhibition of his oeuvre in the 'Neue Nationalgalerie' in Berlin. Speaking of looking the enemy straight in the eye: until 1989 he used Nazi-sculptor Arno Breker's old studio as his working space.

When he did not stay in Berlin, he lived in Amstelveen or Amsterdam. But he also treasured a special bond with the city of his youth: Amersfoort. This is also the place where in 1998 the 'Armando Museum' was opened, located in the reconstructed Elleboogkerk. A illustrative selection of his oeuvre was permanently exhibited there, until the museum was struck by disaster. On 22 October 2007 a raging fire destroyed the building and a large part of Armando's collection was lost forever. At that time there also was a temporary exhibition with works by artists like Jacob van Ruysdael, Albrecht Dürer, Hercules Seghers, Richard Long and Anselm Kiefer. These works were all

destroyed. When he was asked to speak about the tragic event, Armando said: 'A big disaster, especially for the works of the others, because they are irreplaceable'.

The fire meant the end for the museum but did not stop Armando from creating art. Whereas his paintings from the 1980s and 1990s are solely in black, grey and white tones, he started using more and more colours during the last fifteen years of his life: soft green, clear blue and intense red like in *Zuflucht* (lot 89). He did not lay down his brush until right before his death, on 1 July 2018. Even after his death, his work is still in the centre of attention: it can be admired in the collections of various prominent museums like the 'Stedelijk Museum', the 'Rijksmuseum', 'Museum Boijmans Van Beuningen' and 'Museum Voorlinden'. The latter hosted a large retrospective exhibition last year, which was devoted to Armando's wonderful oeuvre.



88

88

Armando

(Amsterdam 1929 - Potsdam 2018)

'De naam in een kamer' (1998)

Portfolio comprising of 8 lithographs with poems

Each print signed, dated 98 and numbered 12/25

The colophon signed, dated 98 and numbered 12/25

Published by Hein Elferink

Portfolio case, H. 42.9 x W. 39.1 x D. 5.7 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000



89

89

Armando

(Amsterdam 1929 - Potsdam 2018)

Zuflucht

Signed, titled and dated 8-1-2010 on the stretcher

Oil on canvas, 80.1 x 100.2 cm

Provenance:

- Galerie Dom'Arte, Rucphen
 - Private collection, the Netherlands
 - Auction AAG Auctioneers, Amsterdam, 16 June 2014, lot 158
 - Private collection, the Netherlands
- € 3.000 - 5.000



90

90

Armando

(Amsterdam 1929 - Potsdam 2018)

Der Baum

Signed, titled and dated 1984 on the stretcher

Oil on canvas, 99.5 x 99.7 cm

Provenance:

- Galerie Zeller Mayer, Berlin
 - Galerie Willy Schoots, Eindhoven (2002)
 - Private collection, the Netherlands
 - Auction AAG Auctioneers, 9 December 2013, lot 150
 - Private collection, the Netherlands
- € 6.000 - 10.000



91



92

91

Willem Hussem

(Rotterdam 1900 - The Hague 1974)

Untitled

Signed with initials and dated 59 lower right

Oil on burlap, 57.5 x 90.4 cm

Provenance:

- Galerie Nouvelles Images, The Hague
- Private collection, the Netherlands

€ 1.500 - 2.500

92

Will Leewens

(The Hague 1923 - 1986)

Zwerfblokken

Signed and dated 57 lower right

Mixed media on board, 46.7 x 67.4 cm

Provenance:

- Kunsthandel Borzo, Den Bosch
- Private collection, the Netherlands

€ 800 - 1.200



93

93

Willem Hussem

(Rotterdam 1900 - The Hague 1974)

Untitled (abstract)

Signed with initials and dated '62 lower right

Signed, dated '62 and with studio stamps on the stretcher

Oil on burlap, 72.5 x 80.8 cm

Provenance:

- Galerie Nouvelles Images, The Hague

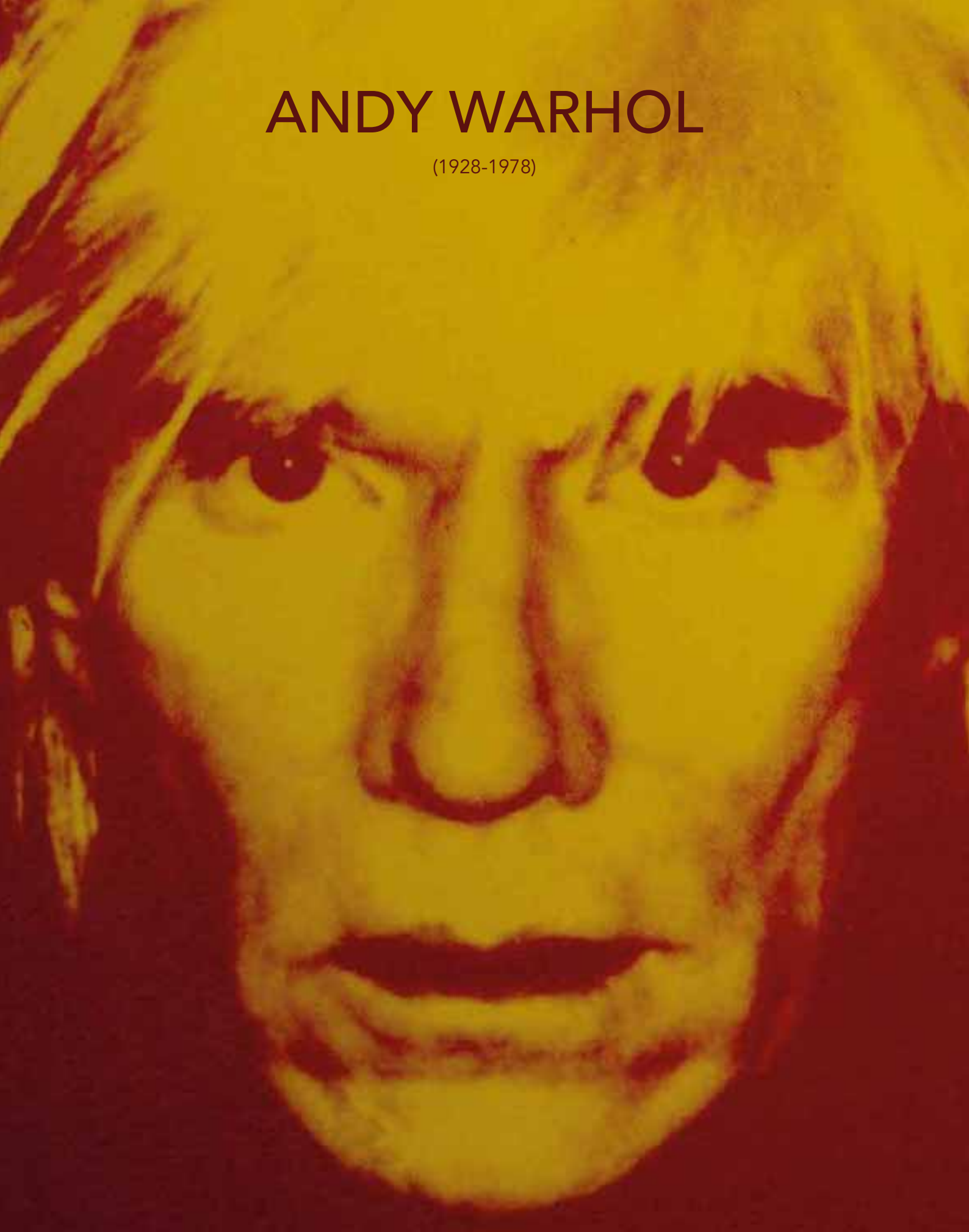
- Auction AAG Auctioneers, Amsterdam, 6 June 2016, lot 43

- Private collection, the Netherlands

€ 3.000 - 5.000

ANDY WARHOL

(1928-1978)



Andy Warhol can be regarded as one of the most influential figures of twentieth-century art. When we hear his name, images of large soup cans and colorful portraits of celebrities immediately pop up in our minds. These creations have become art-historical icons, recognizable for everybody. It was Warhol's ambition to change the way we think about the world through his works of art.

Not many people know that he was actually born as Andrew Warhola. His parents were Ondrej and Julia Warhola, immigrants from what is now known as eastern Slovakia. Warhol was born as their fourth child in 1928. They lived in a humble apartment in a working-class neighborhood in Pittsburg, Pennsylvania. When he was in third grade, Warhol became ill with a rare nervous system disease. He later described this period as very important in the development of his personality and preferences. He was often confined to bed where he drew pictures, read magazines, listened to the radio and collected pictures of music stars.

When he was twenty-one years old, after graduating with a degree in graphic design, Warhol moved to New York City. He found employment as a commercial illustrator. Once he was incorrectly credited as 'Warhol' underneath an early published drawing, after which he decided to permanently remove the last "a" from his surname. As an illustrator he garnered top assignments for a number of clients including Glamour Magazine, Columbia Records, Tiffany & Co., Vogue and Harper's Bazaar.

After establishing himself as a graphic artist, Warhol started painting. It was not until the 1960s, however, that he would create many of his most iconic works. Building on his extensive advertising background, Warhol started painting readily found mass-produced objects. His first moment of fame was in 1962, when the Ferus Gallery (Los Angeles) hosted his first major exhibition. The show included a set of

32 canvases of 'Campbell's Soup Cans', one canvas for each variety offered by the manufacturer. The soup cans received a lot of media attention. They were embraced as the new genre of "pop art", named for its commentary on the commercialism of pop culture.

When he was once asked about his trigger to paint the 'Campbell's Soup Can' (lot 95), Warhol replied "I wanted to paint 'nothing'. I was looking for something that was the essence of nothing, and that was it". He also said he used to have the Campbell's tomato soup for lunch every day for 20 years. He wanted everybody to take a closer look at objects of everyday life, because consumerism and commercialism had taken over America in the 1960s. He continued exploring this issue in his works depicting other iconic American subjects, such as dollar signs, Coca-Cola bottles and celebrities such as Elvis Presley and Marilyn Monroe.

In 1964 Warhol found a photograph of hibiscus blossoms in an issue of 'Modern Photography' and he used it to create his famous print series 'Flowers' (lot 97). Given Warhol's previous work, his choice to depict flowers initially seems strange. However, at the time, 'Flowers' was a refreshing departure from his previous prints addressing mass culture and brands. The 'Campbell's Soup Can' print is grounded in a particular period, place and social class. Flowers are timeless and untethered to a particular culture. In fact, the flowers in Warhol's prints are barely identifiable. Critics at that time were unable to name them, which was part of the intrigue.

The 1960s were the most important years of Andy Warhol's career. Even today, his works from that period are considered to be his most important ones and they are highly sought after. It was the time that Warhol developed his famous screenprint-technique. With this technique he created

limited-edition prints (editions of 250), which are referred to as the 'Factory editions'. These hand pulled prints are often on heavy paper with the ink bleeding to the edges. Because Warhol was still perfecting his printing techniques at that time, it is very rare to find a print from this period in perfect condition. Warhol was extremely keen on large-scale impact and therefore began mass-producing the images of consumer goods and celebrities from the 1970s onwards with a second series of prints called the Sunday B. Morning editions.

Although Warhol was rather shy and soft-spoken, he was also an eccentric figure. He became a fixture in social sceneries and a regular visitor of New York's 'Studio 54'. He had become an international celebrity, easily recognizable because of his iconic silver wig. He did not call his place in New York a studio, the term used by artists since the Renaissance to describe their workspace. Instead he called it the 'Factory'. The 'Factory' became a gathering place for artists, intellectuals, playwrights, Hollywood celebrities and wealthy patrons. Together they used the 'Factory' as a workspace: to create art and to shoot Warhol's famous films. It was also used as an exhibition space and as a location for parties. Andy Warhol along with his friends and 'superstars', were known for their notoriously liberal views on drugs. Two of his most famous friends, socialite Edie Sedgwick and Lou Reed of The Velvet Underground, were confirmed heroin users. There are few reliable records on whether Warhol himself was a heroin user, but either way the 'Factory' had a reputation for being the hip hangout for drug addicts. After some time, Warhol's personal interest in drugs is said to have disappeared and from that moment on he really wanted to get down to business.

His life took an unexpected turn on June 3, 1968. His Factory associate, Valerie Solanas, entered the studio armed with a loaded gun. She fired

at Warhol and his gunshot wound proved nearly fatal. He underwent emergency surgery lasting five hours, which eventually saved his life. After this The Factory was more and more seclusive and many considered this the end of the wild era. The traumatic experience did not, however, slow down his output. Soon after his recovery he co-founded 'Interview', a magazine centered on his fascination with the cult of celebrity.

During his life, Warhol mastered a wide range of media: from drawing, painting and printing to photography, sculpture, film and theatre. He wanted to translate the things he cared about, like sensitivity, a love of glamour, spectacle and playfulness into objects and experiences that could touch many people. A museum director once described him as "a serious artist who was all about the unserious". Warhol died unexpectedly on the 22nd of February 1987, aged 58, while recovering from a gallbladder surgery. Thousands of mourners paid their respects at a memorial service held at Manhattan's St. Patricks Cathedral. After his death, Warhol's legacy continued to be a primary influence on several generations of artists.





94

94

After Andy Warhol*Souper Dress (c. 1965)*

With the manufacturer's label at the neck

Edition unknown

Screenprint in colours on a cotton paper A-line dress,

94.3 x 58.3 cm

Provenance:

Private collection, the Netherlands

Exhibited:

Atelier Les Copains, Milan

Note:

The Souper Dress is inspired by the iconic Campbell's Soup Cans series by Andy Warhol. The Campbell's Soup Company produced the dresses as a mail order offer in 1965, when paper dresses were highly popular. This turned out to be a highly effective advertising campaign. All you had to do to receive a dress was send a dollar bill, your dress size, and the labels from two different cans of soup to the Campbell's Soup Company. Vintage Souper dresses can be found in several collections worldwide, including the MoMa, the Met and the Victoria & Albert Museum.

€ 3.000 - 5.000

95

Andy Warhol

(Pittsburgh 1928 - New York City 1987)

Campbell's Soup I - Tomato Soup (1968)

Signed and numbered J on the reverse (one of the 26 artist's proofs lettered A-Z aside from the standard edition of 250)

Published by Factory Additions, New York

Screenprint in colours, 88.9 x 58.4 cm (sheet size)

Provenance:

Private collection, Italy

Literature:

Feldman & Schellman II.46

€ 25.000 - 35.000







97

96

Andy Warhol

(Pittsburg 1928 - New York City 1987)

Ladies and Gentlemen (1975)

Signed, dated, annotated CAWE and numbered 65/125 on the reverse

Published by Luciano Anselmino, Milan

Screenprint, 108.6 x 73 cm

Provenance:

Private collection, the Netherlands

Literature:

Feldman & Schellmann II.128

€ 3.000 - 5.000

97

Andy Warhol

(Pittsburgh 1928 - New York City 1987)

Flowers (1970)

An unsigned print aside from the signed and numbered edition of 250 and 26 artist's proofs lettered A-Z

Published by Factory Additions, New York

Screenprint in colours, 91.3 x 91.3 cm

Provenance:

- Hermann Krause Kunsthandel, Cologne

- Private collection, Germany

- Dr. Andreas Sturies Moderne Kunst & Auktionen, Düsseldorf

- Private collection, the Netherlands

Literature:

Feldman & Schellman II.72

€ 8.000 - 12.000



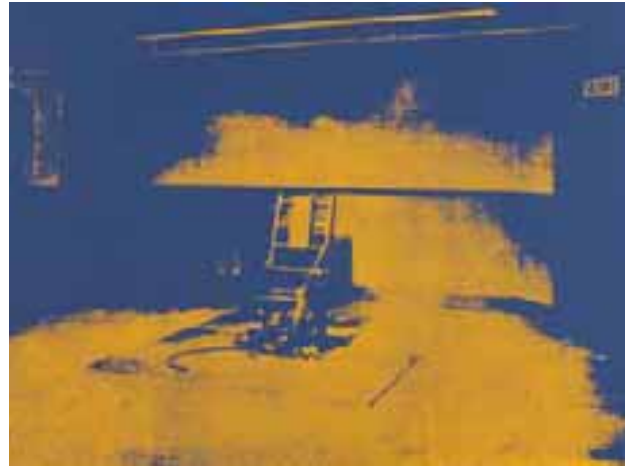
98



98



99



99



100



100



101

98

After Andy Warhol*Marilyn (10x)*

Each stamped in black fill in your own signature and published by Sunday B. Morning on the reverse

Published by Sunday B. Morning

Each screenprint in colours, 91.1 x 91.1 cm

(10x) *Two illustrated*

€ 1.000 - 2.000

99

After Andy Warhol*Electric Chair (10x)*

Each stamped in black fill in your own signature and published by Sunday B. Morning and numbered 84/250 on the reverse

Published by Sunday B. Morning

Each screenprint, 91.1 x 91.1 cm

Provenance:

Private collection, the Netherlands

(10x) *Two illustrated*

€ 1.000 - 2.000

100

After Andy Warhol*Mao (10x)*

Each stamped in black fill in your own signature and published by Sunday B. Morning on the reverse

Published by Sunday B. Morning

Each screenprint, 91.1 x 91.1 cm

Provenance:

Private collection, the Netherlands

(10x) *Two illustrated*

€ 1.000 - 2.000

101

Tom Wesselmann

(Cincinnati 1931 - New York City 2004)

Monica Reclining on Back, Knees Up (1990)

Signed and numbered 39/100 lower right

Published by Atelier Trestle Editeur Ltd., New York

Lithograph with linocut in black and grays on paper, 99.9 x 139.4 cm

Provenance:

Private collection, the Netherlands

Note:

This work was made for the Mémoire de la Liberté Project in 1991, a collaboration of numerous artists to commemorate the anniversary of the Universal Declaration of Human Rights.

€ 2.000 - 4.000



102

102

Louise Bourgeois

(Paris 1911 - New York City 2010)

Hamlet and Ophelia

Signed with initials, dated 97 and numbered S.I.1 lower right

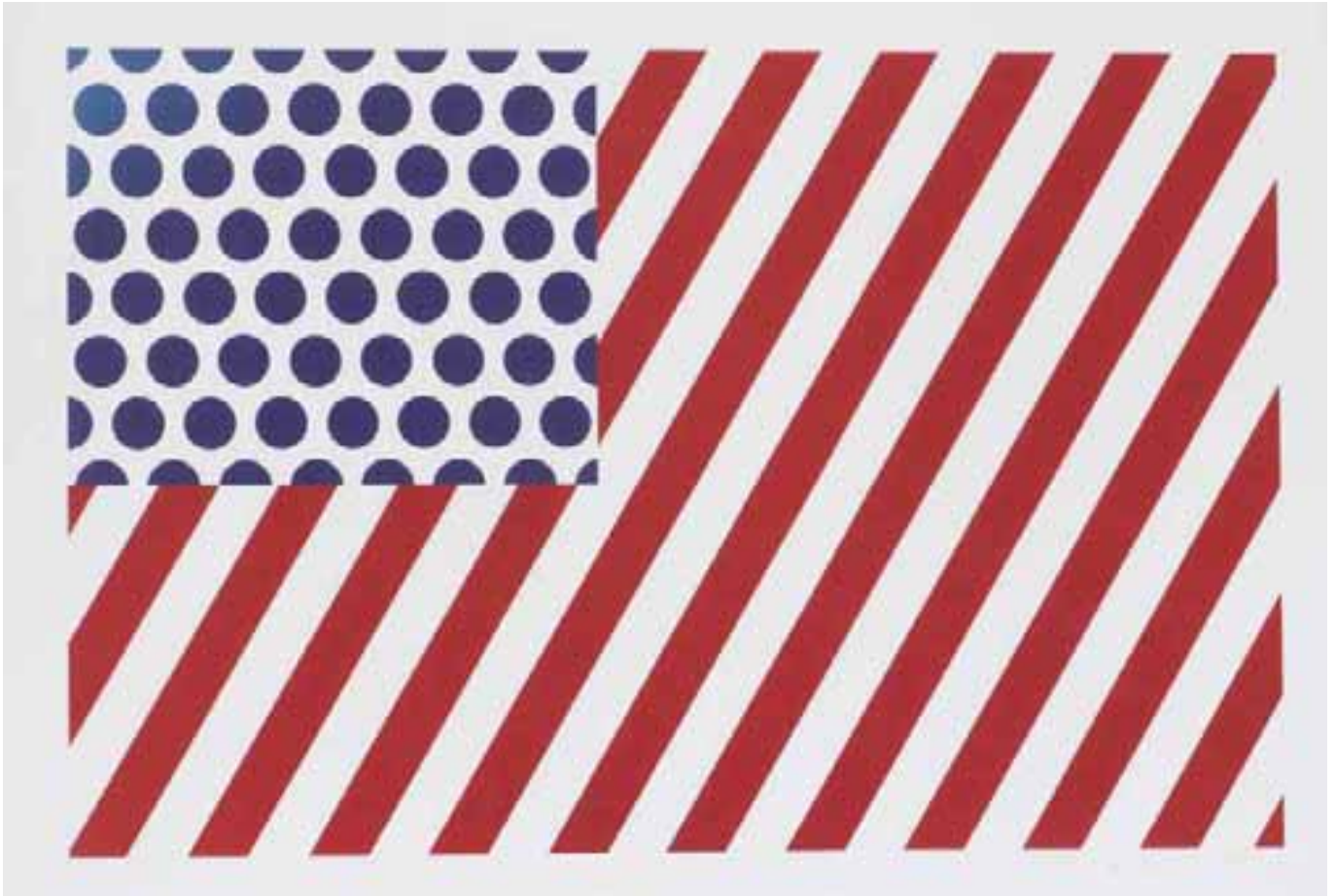
Published by Brooklyn Academy of Music, New York

Lithograph in colours, 75.4 x 106.8 cm

Note:

This work is from an edition of 50 plus 20 artist's proofs.

€ 2.000 - 4.000



103

103

Roy Lichtenstein

(New York City 1923 - 1997)

Forms in Space

Signed, dated '85 and numbered AP 10/20 lower right (one of the 20 artist's proofs aside from the standard edition of 125)

Published by the artist for the Institute of Contemporary Art, University of Pennsylvania, Philadelphia
Screenprint in colours, 89.9 x 131.9 cm

Provenance:

Private collection, the Netherlands

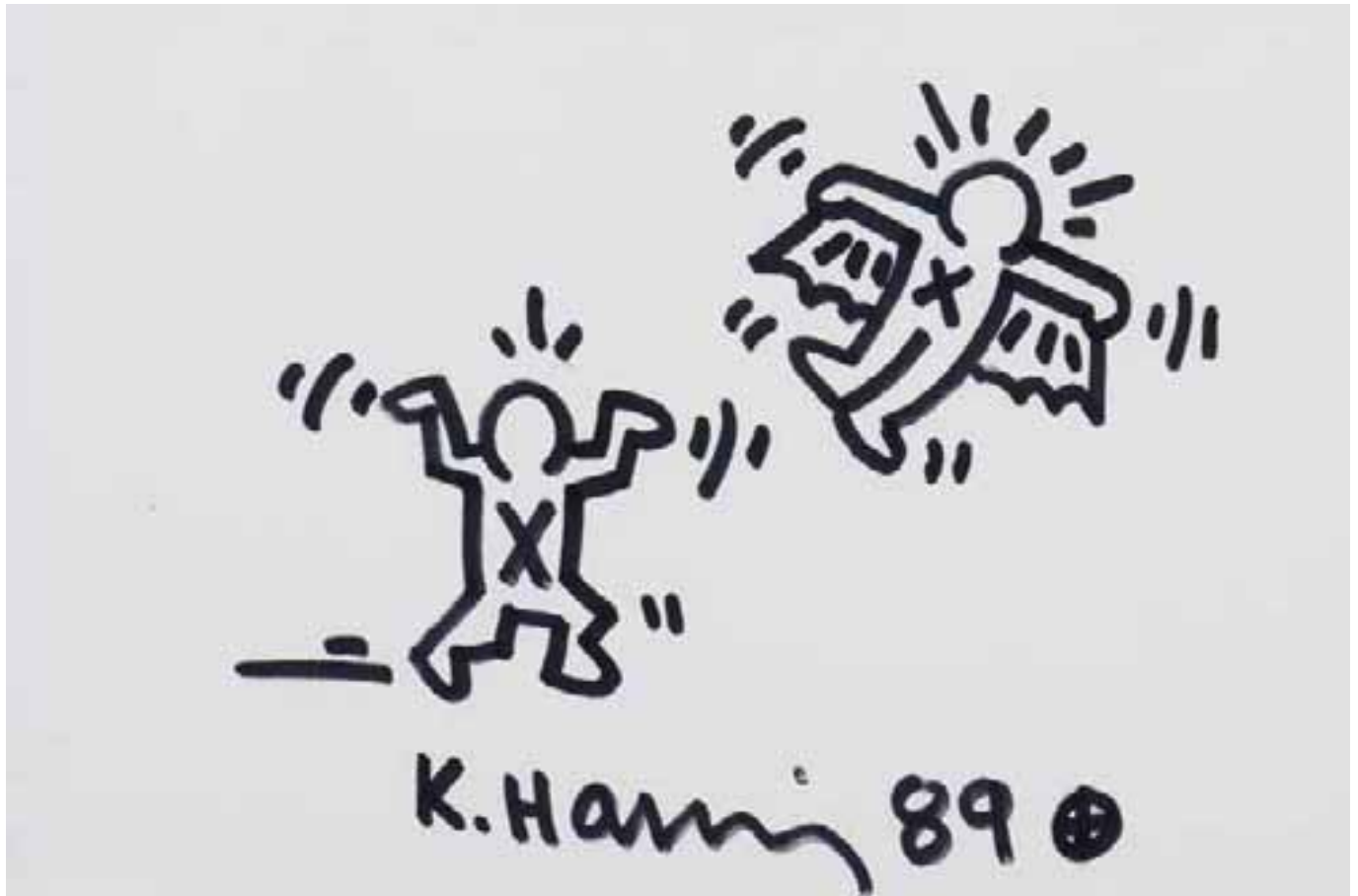
Literature:

Corlett 217

Note:

This print was published by the artist and executed for the Institute of Contemporary Art, University of Pennsylvania, for Rally 'Round the Flag', a fund-raising benefit held 31 May 1985. Other artists who have created prints for ICA benefits include Red Grooms, Claes Oldenburg, James Rosenquist, and Andy Warhol.

€ 20.000 - 30.000



104

104

Keith Haring

(Reading 1958 - New York City 1990)

Untitled

Signed and dated 89 lower centre

Felt pen on notebook paper laid down on cardboard,
20 x 30 cm

Provenance:

- Private collection, Belgium
- Private collection, the Netherlands

€ 3.000 - 5.000



105

105

Keith Haring

(Reading 1958 - New York City 1990)

Untitled

Signed and dated 89 lower centre

Felt pen on notebook paper laid down on cardboard,
20 x 29.7 cm

Provenance:

- Private collection, Belgium
- Private collection, the Netherlands

€ 3.000 - 5.000



106



107



108



109



110

106

Rupert Jasen Smith

(New Jersey 1953 - North Ridge 1989)

Greta Garbo: Dreaming (1988)

Signed and numbered TP 37/40 lower left

Screenprint, 108.6 x 86.3 cm

Provenance:

- Auction Sotheby's, Amsterdam, 19 June 2001, lot 1228

- Private collection, the Netherlands

€ 600 - 1.000

107

Mel Ramos

(Sacramento 1935 - Oakland 2018)

Della Monty

Signed and dated 72 lower right

Stamped with A.p. and copyright stamp *Edition Bischofberger Zürich* on the reverse

Offset colour lithograph, 79.2 x 63.9 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000

108

Robert Rauschenberg

(Port Arthur 1925 - Captiva 2008)

Why You Can't Tell #II (from The Suite of Nine prints)

Signed, dated 79 and numbered 39/100 lower left

Offset lithograph, 77.4 x 58.8 cm

€ 1.000 - 2.000

109

René Daniëls

(Eindhoven 1950)

Lland Stival

Signed with initials, titled and dated '85 lower centre

Numbered 96/120 lower right

Screenprint in colours, 115 x 84 cm

Note:

This screenprint was specifically made for the 1985 Holland Festival. It was the first time René Daniëls used his iconic bow tie design, which resembles square paintings hanging on exhibition walls. A booklet about all designs made for the Holland Festival is included.

€ 800 - 1.200

110

Sam Francis

(San Mateo 1923 - Santa Monica 1994)

Composition (SFS 337) (1991)

Signed lower right

Numbered 36/100 lower left

Published by Galerie Delaive, Amsterdam

Screenprint in colours, 109.5 x 74.3 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 2.500



111



112

111

Jan Cremer

(Enschede 1940)

American City Plan 1968: Hotdog USA - Zeppelin, 1969

Signed lower right, titled lower left

Ink and collage on paper, 21 x 29.6 cm

Provenance:

- Auction Adams Amsterdam Auctions, *Jan Cremer veiling*, June 2013
 - Private collection, the Netherlands
- € 600 - 1.000

112

Jan Cremer

(Enschede 1940)

Cover: MADE IN U.S.A.

Signed, titled and dated 1966 lower centre

Mixed media on paper, 8.7 x 10.3 cm

Provenance:

- Auction Adams Amsterdam Auctions, *Jan Cremer veiling*, June 2013
 - Private collection, the Netherlands
- € 600 - 1.000



113

113

M.C. Escher

(Leeuwarden 1898 - Laren (NH) 1972)

Flor de Pascua, 1921 (*Spreuken 14 vers 13*)

With 15 woodcuts (incl. in pagination) and four miniature illustrations by M.C. Escher

Text by A.P. van der Stolk

Published by Hollandia-Drukkerij, Baarn

Printed in 222 copies

H. 17 x W. 13 cm

Provenance:

Private collection, the Netherlands

Literature:

F.H. Bool, *Leven en werk van M.C. Escher: het Levensverhaal van een Graficus*, Meulenhof Boekery, Amsterdam, 1998, p. 330, no. 68-83

Note:

The rare book present can be regarded as a key point in Escher's oeuvre, for here he uses many of his famous subjects for the first time. In ever changing combinations, concepts as nature, perspective, surface, mirror and reflections were continuously used in the further career of the artist.

€ 3.000 - 5.000



114

114

Avinash Chandra

(Simla 1931 - London 1991)

Ohne Titel

Signed and dated 61 lower left

Watercolour and ink on paper, 23.8 x 15.9 cm

Provenance:

Private collection, Germany

€ 800 - 1.200

115

Shinkichi Tajiri

(Los Angeles 1923 - Baarlo 2009)

Composition

Signed and dated 60 lower right

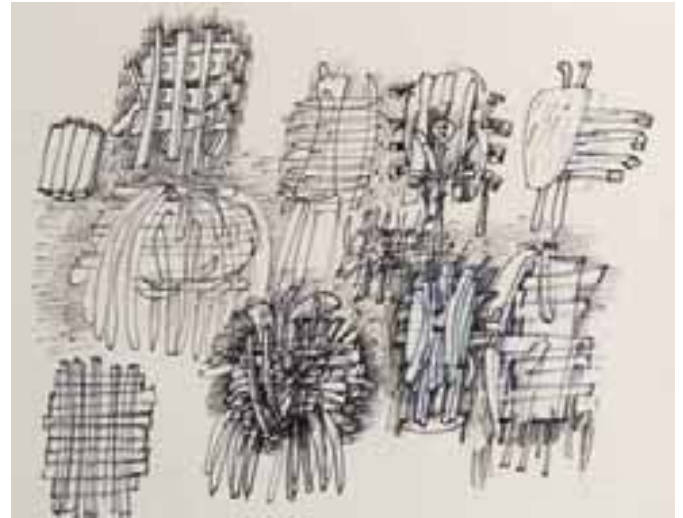
Felt pen on paper, 55 x 70 cm

Provenance:

- Galerie Nova Spectra, The Hague

- Private collection, the Netherlands

€ 600 - 1.000



115



116

116

Bram Bogart

(Delft 1921 - Sint-Truiden 2012)

Untitled

Signed and dated '60 lower right

Indian ink on paper, 29.7 x 41.5 cm

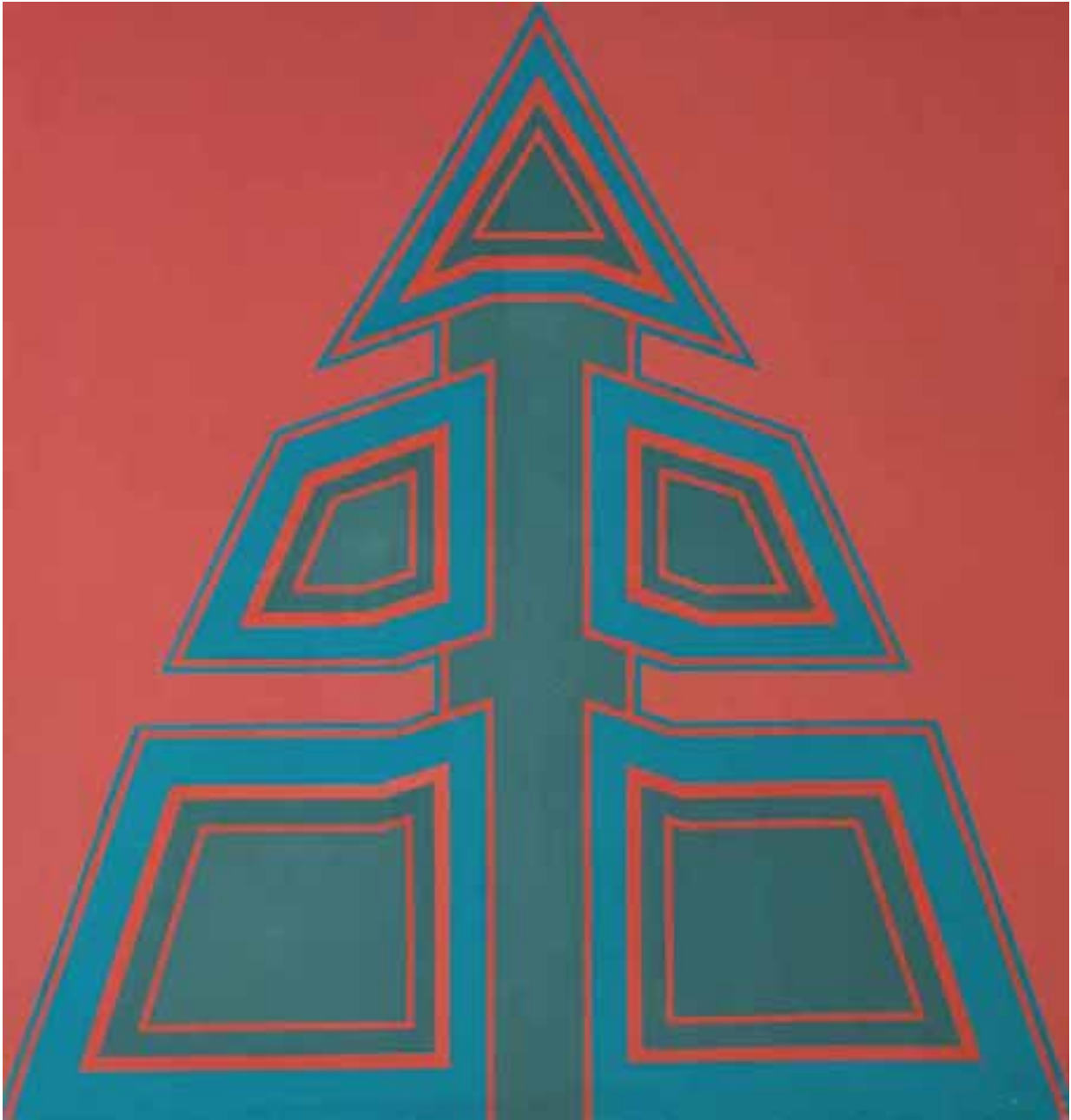
Provenance:

Private collection, the Netherlands

Note:

Including a certificate of authenticity by Kunstadvies in Eindhoven, dated 25 February 2019.

€ 800 - 1.200



117

117

Tess Jaray

(Vienna 1937)

Summer House

Signed and dated '65 on the canvas overlap

Oil on canvas, 198.1 x 182.2 cm

Provenance:

- Hamilton Galleries, London
- Bat Artventure Collection / The Peter Stuyvesant Collection, Zevenaar
- Auction Sotheby's, Amsterdam, *The BAT Artventure Collection fka The Peter Stuyvesant Collection, Part Two*, 19 April 2011, lot 44

- Private collection, the Netherlands

Exhibited:

- Museum (& travelling), Quebec, *Art in the Factory / Le Musée dans l'Usine*, 1968-1969
 - Muzej Savremene Umetnosti, Belgrado, 1971
 - Moderna Galerija, Ljubljana, 1971
 - Pulchri Studio, The Hague, *Peter Stuyvesant Collectie*, 1972
 - Schiphol Airport, *Art in the Factory*, 1978
 - Stedelijk Museum, Amsterdam, *Art Works: International Modern Art in the Industrial Working Environment, an Experiment over more than Thirty Years: Peter Stuyvesant Foundation*, 1991-1992
- € 2.000 - 4.000



118a



118b



119



120

118

Walasse Ting

(Shanghai 1929 - New York City 2010)

a) *Flowers with grasshoppers*

Ink on paper, 26.9 x 34.5 cm

b) *Flowers*

Ink on paper, 26.9 x 34.4 cm

Provenance:

- Private collection, the Netherlands (acquired directly from the artist between 1987 and 1989)
- Auction AAG Auctioneers, Amsterdam, 6 June 2016, lot 104
- Private collection, the Netherlands

(2x)

€ 1.000 - 2.000

119

Jean Cocteau

(Maisons-Laffitte 1889 - Milly-la-Forêt 1963)

Sur la Plage

Signed and dated 1958 lower left

Numbered 90/220 lower right

Lithograph in colours, 54.8 x 38.5 cm

Provenance:

Private collection, the Netherlands

€ 400 - 600



121

120

Henry Moore

(Castleford 1898 - Much Hadham 1986)

Group in Industrial Landscape (1975)

Signed lower right and numbered H.C. 5/20 lower left

Lithograph in colours, 49.9 x 39.7 cm (sheet size) /

16.9 x 21.2 (image size)

€ 600 - 1.000

121

Walasse Ting

(Shanghai 1929 - New York City 2010)

All in my head (1974)

Portfolio comprising 10 sheets with 9 phototypes hand coloured with gouache

All phototypes signed and numbered 12/120

Published by Yves Rivière éditeur

In Perspex box, H. 52.4 x W. 31.5 x D. 3.5 cm

€ 2.500 - 3.500



122



123



124a



124b



125

122

Jan Schoonhoven

(Hof van Delft 1914 - Delft 1994)

T90-35

Signed and dated 1990 lower right and titled lower left

Signed, titled, dated 1990 and annotated *o.i.inkttekening* on the reverse

Indian ink on paper, 50 x 32.6 cm

€ 1.000 - 2.000

123

Jan Schoonhoven

(Hof van Delft 1914 - Delft 1994)

T81-57

Signed and dated 1981 lower right and titled lower left

Signed, titled, dated 1981 and annotated *o.i.inkttekening* on the reverse

Indian ink on paper, 50.2 x 32.5 cm

Provenance:

Family of the artist

€ 1.500 - 2.500

124

Jan Schoonhoven

(Hof van Delft 1914 - Delft 1994)

a) III

Signed and dated 1977 lower right

Titled lower centre and numbered 76/100 lower left

Lithograph, 50 x 33 cm

b) XXIV

Signed and dated 1977 lower right

Titled lower centre and numbered 95/100 lower left

Lithograph, 50 x 33 cm

Provenance:

Family of the artist

(2x)

€ 600 - 1.000

125

Jan Schoonhoven

(Hof van Delft 1914 - Delft 1994)

T87-6

Signed and dated 1987 lower right and titled lower left

Signed, titled, dated 1987 and annotated *o.i.inkttekening* on the reverse

Indian ink on paper, 50 x 32.7 cm

Provenance:

Family of the artist

€ 1.000 - 2.000



126



127

126

Jan Schoonhoven

(Hof van Delft 1914 - Delft 1994)

Vorm

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

Cover page signed by Schoonhoven and Sleutelaar and numbered 32

Published by Bébert, Rotterdam

Each lithograph signed, dated 1987 and numbered 35/50, approx. 50 x 32.5 cm

€ 800 - 1.200

127

Jan Schoonhoven

(Hof van Delft 1914 - Delft 1994)

Formatie

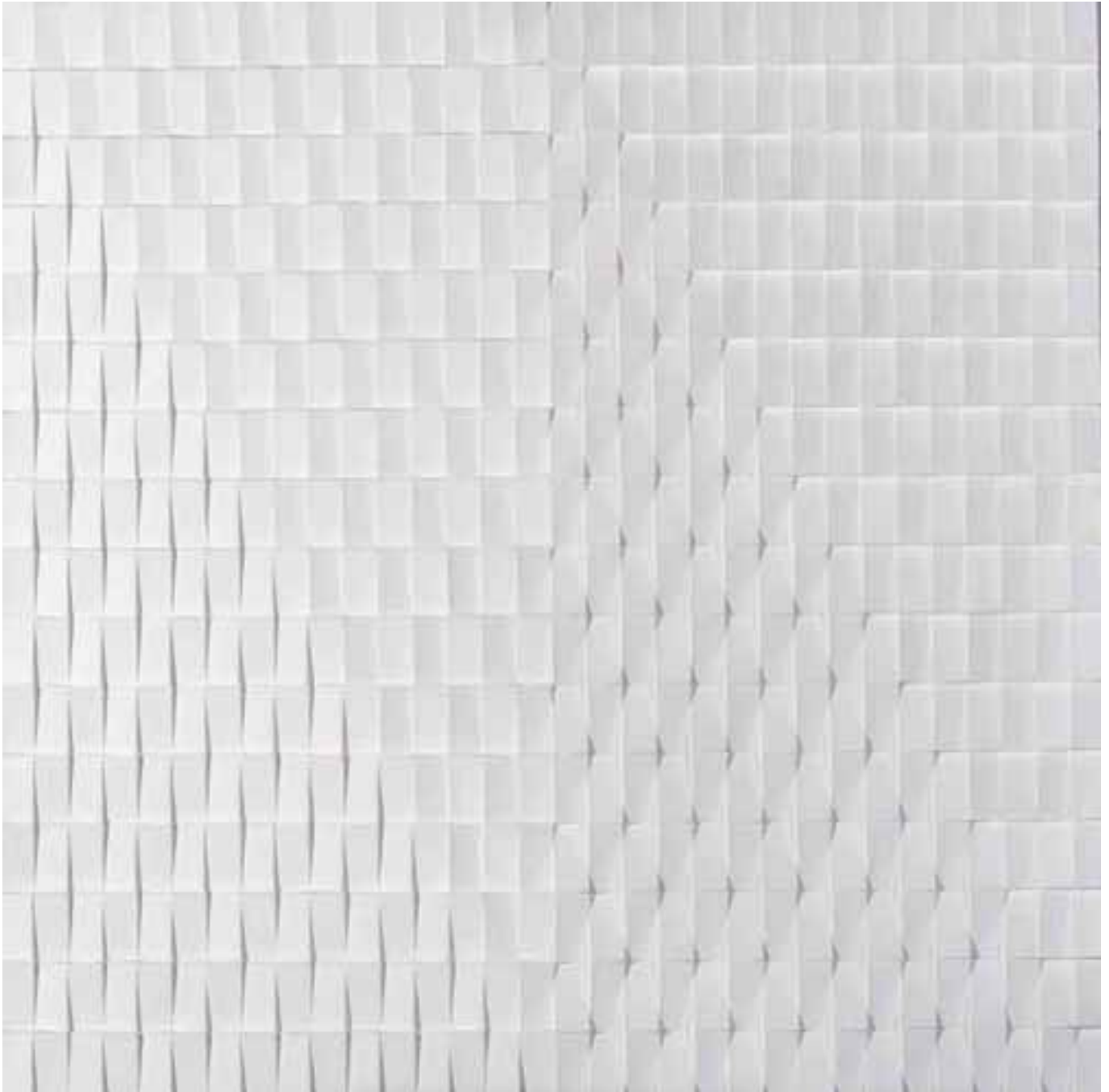
Portfolio comprising 12 screenprints and a text by Janneke Wesseling

The colophon signed by both, dated '87 and numbered 88
Each screenprint signed and dated 1987 lower right and numbered 88/100 lower left

Published by Bébert, Rotterdam

Portfolio, 54.2 x 38.3 cm

€ 800 - 1.200



128

128

Jaap Egmond

(New York City 1913 - Amstelveen 1997)

KQ

Signed, titled and dated *sept '79* on the reverse

White painted papier-mâché relief on cardboard, 95.8 x 95.7 cm

Provenance:

Acquired from a friend of the artist by the present owner in the
1990s

€ 5.000 - 8.000



129

129

Bernard Aubertin

(Fontenay-aux-Roses 1934 - Reutlingen 2015)

Tableau Clous

Signed and dated 1970 on the reverse

Paint and nails on panel, 35 x 50 cm

Provenance:

- De Buck Gallery, New York (inv.no. BA6394)

- Private collection, Italy

Note:

Including a certificate of authenticity published by Archivio

Opere Bernard Aubertin, with archive number TCLR07-

1000213623, dated October 2018.

€ 2.500 - 3.500



130



131

130

Bernard Aubertin

(Fontenay-aux-Roses 1934 - Reutlingen 2015)

Dessin de Feu

Signed and dated 2009 on the reverse

Burnt matches on aluminium, 30 x 30 cm

Provenance:

Private collection, the Netherlands

Note:

Including a certificate of authenticity published by Archivio Opere Bernard Aubertin, with archive number DFEA-1000165623, dated November 2017.

€ 600 - 1.000



132

131

Bernard Aubertin

(Fontenay-aux-Roses 1934 - Reutlingen 2015)

Dessin de Feu

Signed and dated 2008 lower right

Burnt matches on paper, 21 x 35 cm

Provenance:

Private collection, the Netherlands

Note:

Including a certificate of authenticity published by Archivio Opere Bernard Aubertin, with archive number DFER-1000197523, dated March 2018.

€ 600 - 1.000

132

Bernard Aubertin

(Fontenay-aux-Roses 1934 - Reutlingen 2015)

Marilyn brûlée

Signed, titled and dated 2010 lower left

Burnt poster laid down on cardboard, approx. 72 x 102 cm

Provenance:

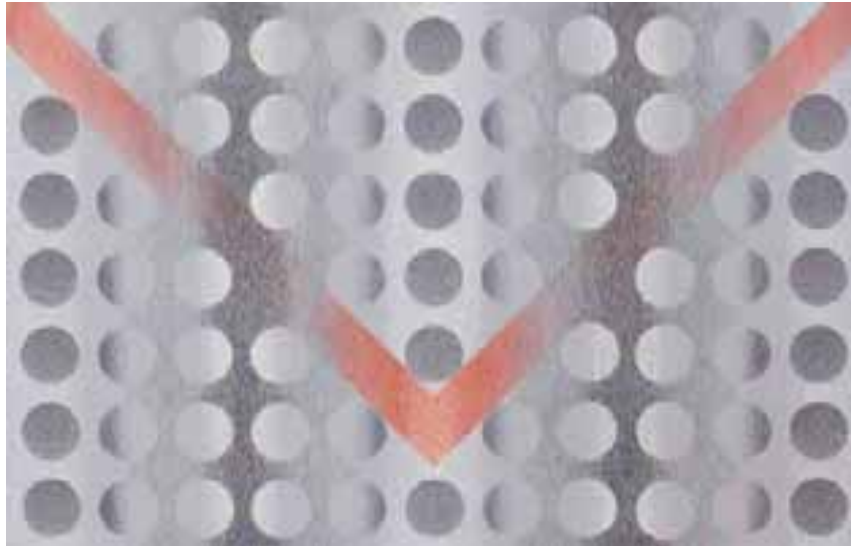
- Galleria D'arte L'incontro, Chiari

- Private collection, the Netherlands

Note:

Including the abovementioned book.

€ 800 - 1.200



133



134

133

Carlo Nangeroni

(New York City 1922 - Milan 2018)

Senza titolo

Signed and dated 97 on the reverse

Acrylic on canvas, 65 x 101 cm

Provenance:

- LAC - Lagorio Arte Contemporanea, Brescia

- Private collection, Italy

€ 1.500 - 2.500

134

Giuseppe Amadio

(Todi 1944 - 2016)

Maqusa ("Genera Luce")

Signed and titled on the reverse

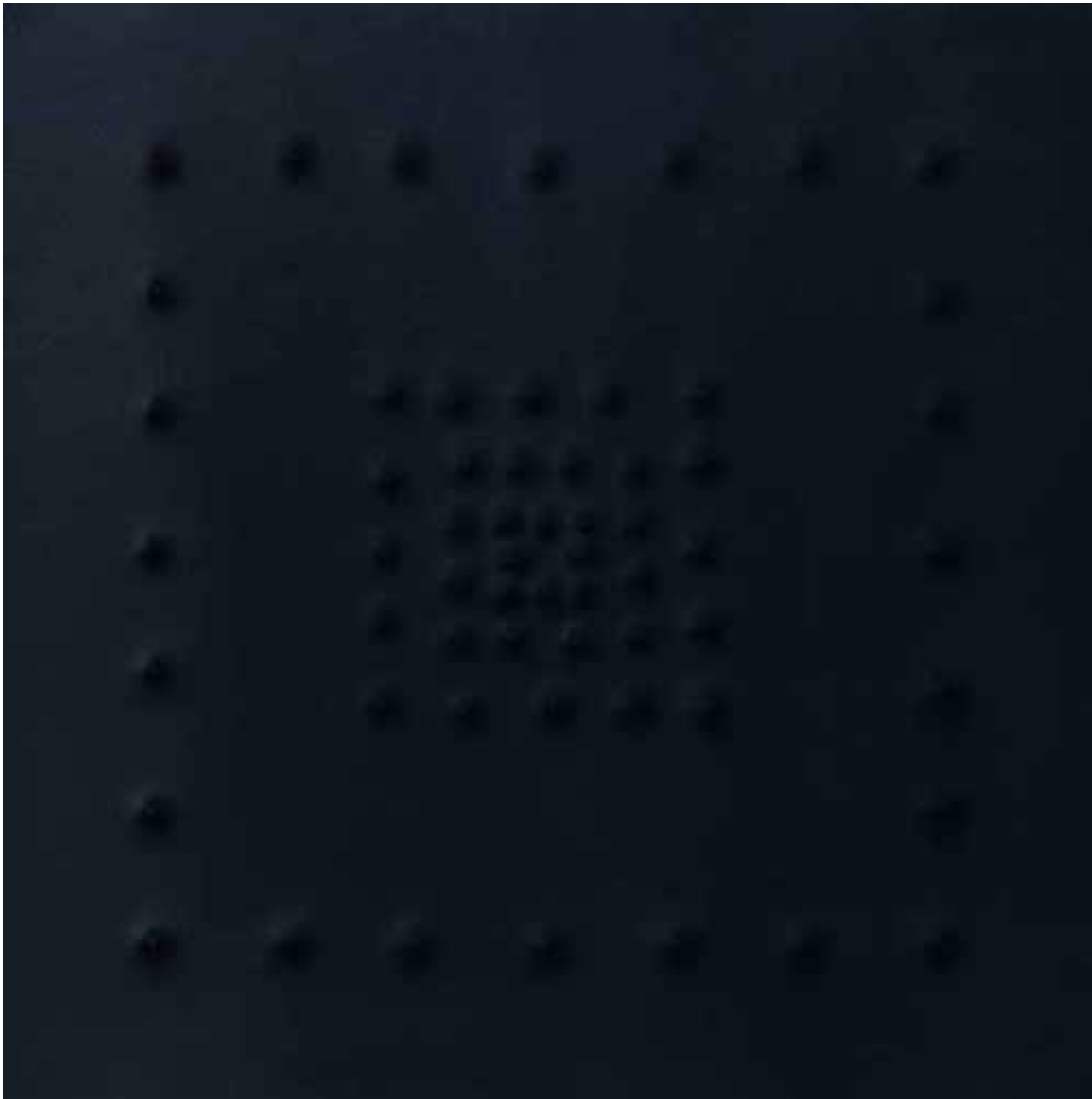
Signed and dated 2014 on the stretcher

Oil on shaped canvas, Diam. 140.5 cm

Provenance: Private collection, Italy

Note: Including a certificate of authenticity by the artist, numbered 347.

€ 1.500 - 2.500



135

135

Angelo Brescianini

(Palazzolo sull'Oglio 1948 - Castello di Cavernago 2016)

*N. 60 spari di pistola cal. 22 (2015)*Signed twice, titled and numbered *Arch.n. BA01015102* on the reverseWith a label by *Archivio Lattuada Studio, Milan* on the reverse with number 3695

Painted aluminium plate with bullet marks, 99.8 x 99.7 cm

Provenance: Private collection, Italy

Note:

Including a certificate of authenticity signed by the artist and numbered *BA01015102*, stamped and signed by Lattuada Studio and Minotauri Fine Art Gallery.

Angelo Brescianini creates his masterpieces by using a most remarkable instrument; his guns. By precisely aiming from varying distances and angles, the bullets create a kinetic composition in the stainless steel plate.

€ 2.000 - 3.000



136

136

Dadamaino

(Milan 1930 - 2004)

Senza titolo

Signed and dated 1976 lower right

Acrylic on cardboard, 70 x 50 cm

Provenance:

De Rijk Fine Art, The Hague (inv. no. 1333)

Note:

Including a certificate of authenticity.

€ 4.000 - 6.000

137

Jiří Kolář

(Protivín 1914 - Prague 2002)

a) *Untitled (1992)*

Signed with initials and dated 92 lower right

Collage on cardboard, 35.4 x 41 cm

b) *Untitled (1989)*

Signed, dated 89, numbered 6.3. and annotated on the reverse

Collage on cardboard, 25.1 x 32.4 cm

Provenance:

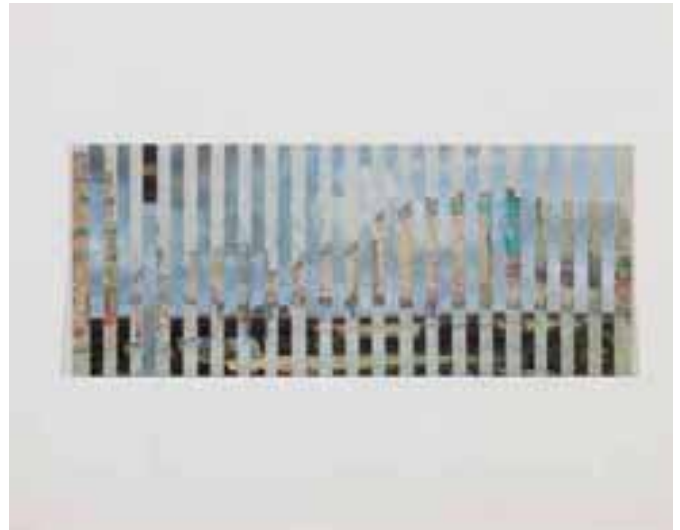
Acquired directly from the artist by the present owner

(2x)

€ 800 - 1.200



137a



137b



138a



138b



139

138

Jiří Kolář

(Protivín 1914 - Prague 2002)

a) *Untitled* (1991)Signed, annotated *P.F.* and dated *91* on the reverse
Collage on cardboard, with three changeable two-sided sheets, creating seven different images, 32.6 x 25 cmb) *Untitled* (c.1990)

Collage on cardboard, 28.9 x 26.6 cm

Provenance:

Acquired directly from the artist by the present owner
(2x)

€ 800 - 1.200

139

Co Westerik

(The Hague 1924 - Rotterdam 2018)

Hommage à Samuel Beckett (c. 1992)

Monogrammed lower right

Mixed media and collage on paper, 20.7 x 14.5 cm

Provenance:

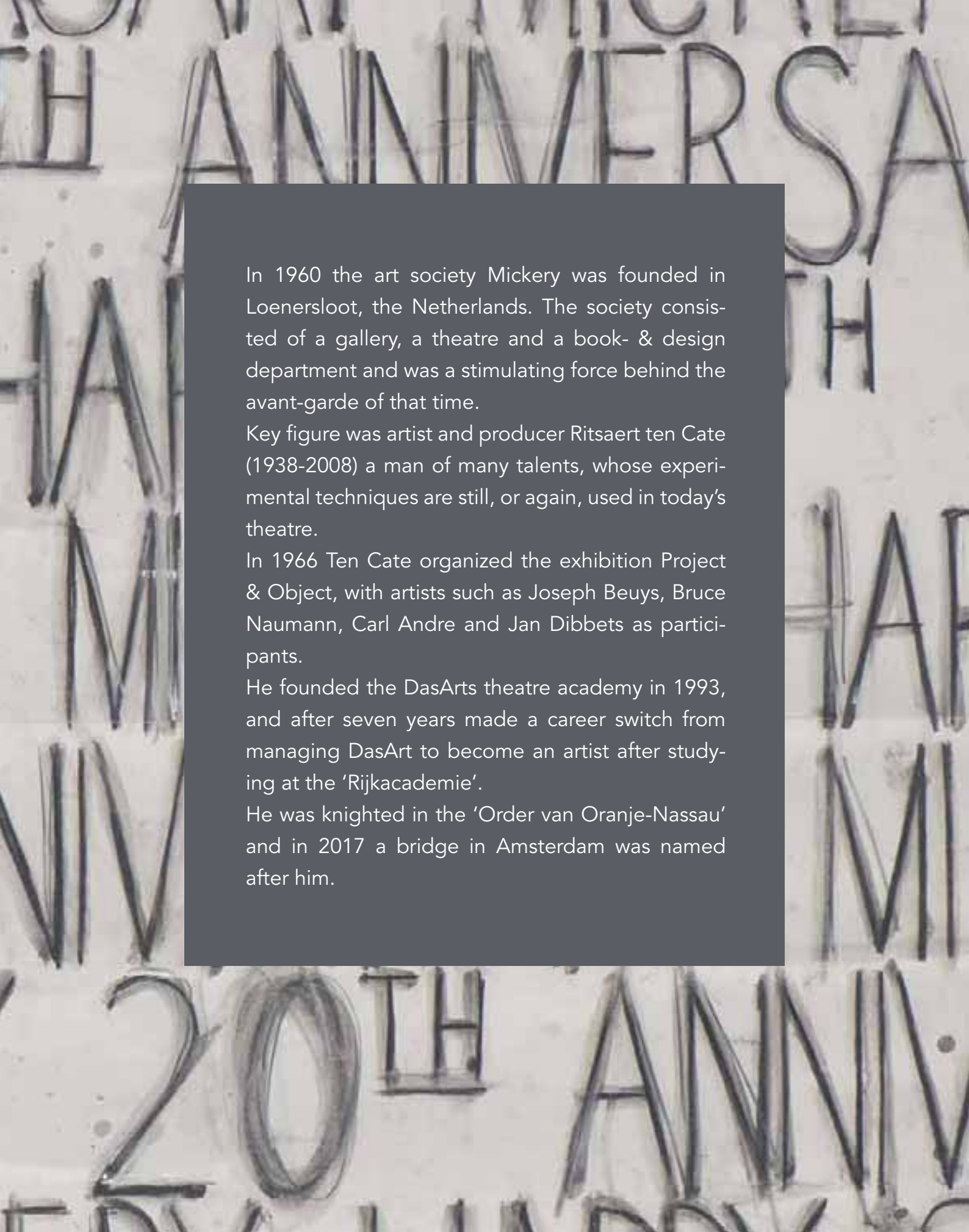
Acquired directly from the artist by the present owner

Note:

This work is the original design for the poster of the Samuel Beckett-Festival in 1992.

€ 600 - 1.000





In 1960 the art society Mickery was founded in Loenersloot, the Netherlands. The society consisted of a gallery, a theatre and a book- & design department and was a stimulating force behind the avant-garde of that time.

Key figure was artist and producer Ritsaert ten Cate (1938-2008) a man of many talents, whose experimental techniques are still, or again, used in today's theatre.

In 1966 Ten Cate organized the exhibition Project & Object, with artists such as Joseph Beuys, Bruce Naumann, Carl Andre and Jan Dibbets as participants.

He founded the DasArts theatre academy in 1993, and after seven years made a career switch from managing DasArt to become an artist after studying at the 'Rijkacademie'.

He was knighted in the 'Order van Oranje-Nassau' and in 2017 a bridge in Amsterdam was named after him.



140



141

140

Immo Jalass

(Rahlstedt 1938)

Father is hunting the poor (1968)

Signed and dated XII/68 lower left

Felt pen, ballpoint pen and pencil on paper, 74.7 x 99.4 cm

Provenance:

Galerie Mickery, Loenersloot

Note:

Jalass was part of *Atelier 6*, as well as the *Op losse schroeven*-project, organized by the Stedelijk Museum in Amsterdam from 15 March - 27 April 1969.

€ 1.500 - 2.000

141

Immo Jalass

(Rahlstedt 1938)

Mickery (c. 1967)

Felt pen and ballpoint pen on paper, 74.9 x 99.6 cm

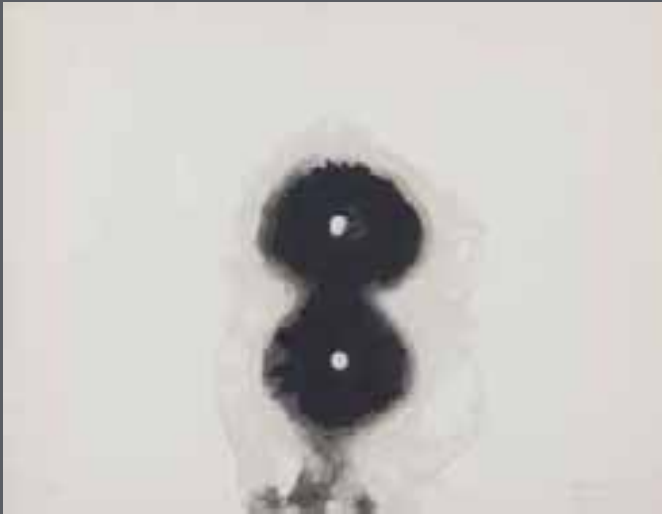
Provenance:

Galerie Mickery, Loenersloot

Note:

Jalass was part of *Atelier 6*, as well as the *Op losse schroeven*-project, organized by the Stedelijk Museum in Amsterdam from 15 March - 27 April 1969.

€ 1.500 - 2.000



142



144



143



145

142

Otto Piene

(Bad Laasphe 1928 - Berlin 2014)

Ohne Titel

Signed and dated 65 lower right

Numbered 19/30 lower left

Lithograph, 49.7 x 64.5 cm

Provenance:

Collection Ritsaert ten Cate, Amsterdam

€ 600 - 800

143

Michelangelo Pistoletto

(Biella 1933)

Oggetti in Meno-Souvenir: Studio di Pistoletto, Torino 1966 (1997)

Signed and numbered 55/55 on the reverse

Published for documenta X

Photo by P. Bressano

Daguerreotype on ceramic plate, 11 x 15.1 cm

Provenance:

Collection Ritsaert ten Cate, Amsterdam

€ 600 - 1.000

144

Carel Visser

(Papendrecht 1928 - Le Fousseret 2015)

L.A.

Signed with initials, titled and dated 74 lower centre

Ink and collage on paper, 42.7 x 55 cm (measured within the mount)

Provenance:

- Art & Project, Slootdorp

- Collection Ritsaert ten Cate, Amsterdam

€ 600 - 1.000

145

Pieter Laurens Mol

(Breda 1946)

Interest Generator

Titled upper left

Signed and dated 96 on the reverse

Lead balls and gold-paint on paper, 24.5 x 32.5 cm (measured within the mount)

Provenance:

Collection Ritsaert ten Cate, Amsterdam

€ 1.500 - 2.000

Handwritten text in two columns, likely a manuscript page. The text is dense and appears to be in a historical or religious context.

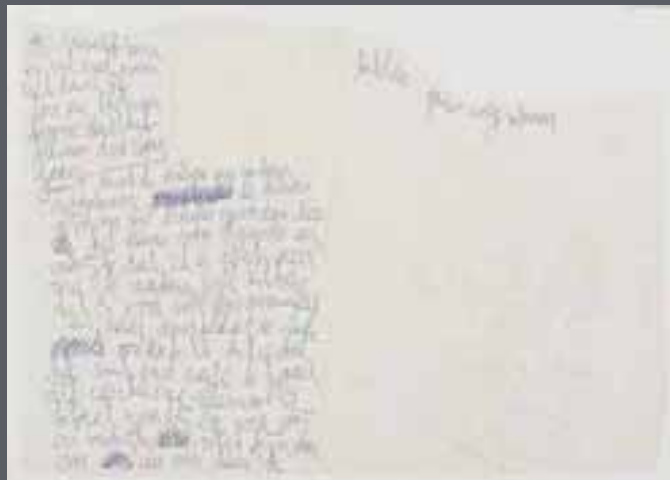
Handwritten text in two columns, continuing the manuscript. The script is consistent with the previous page.

Handwritten text in two columns, featuring some blue ink markings or initials. The text is dense and appears to be in a historical or religious context.

Handwritten text in two columns, featuring some blue ink markings or initials. The text is dense and appears to be in a historical or religious context.

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Handwritten text in two columns, featuring some blue ink markings or initials. The text is dense and appears to be in a historical or religious context.



146

146

Ben d'Armagnac & Ger Dekkers

(Amsterdam 1940 - 1978 & Borne 1929)

The diary-sheets

Each ballpoint pen on paper, approx. 68 x 53 cm (including frame)

Provenance:

Galerie Mickery, Loenersloot

(9x)

€ 5.000 - 10.000



147



148

147

Nic Nicosia

(Dallas 1951)

*"The Cast" (Ms D'Avignon), 1985*Signed, titled, dated 1985 and numbered 3/10 on the reverse
Cibachrome on foam board, 99 x 116.5

Provenance:

- Texas Gallery, Houston
- Collection Ritsaert ten Cate, Amsterdam

Literature:

D. Friis-Hansen a.o., *Nic Nicosia Real Pictures 1979-1999*,
Contemporary Arts Museum, Houston, 1999, p. 39, no. 12
(ill.)

Exhibited:

Contemporary Arts Museum, Houston, *Nic Nicosia Real Pictures 1979-1999*, no. 12

€ 1.000 - 1.500



149

148

Bill Hutson

(San Marcos 1936)

Untitled (c.1962)

Oil and collage on canvas, 52.3 x 63.5 cm

Provenance:

Galerie Mickery, Loenersloot

(60x)

€ 600 - 1.000

149

Robert Wilson

(Waco 1941)

Happy 20th Anniversary

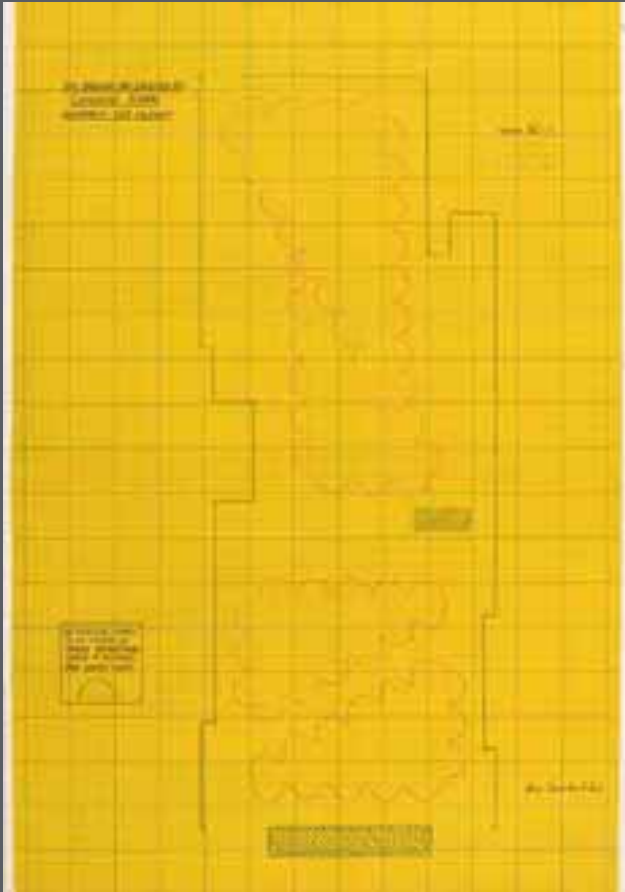
Signed, dated '85 and annotated lower right

Watercolour and pencil on paper, 99 x 64.6 cm

Provenance:

Collection Ritsaert ten Cate, Amsterdam

€ 600 - 1.000



150

150

Les Levine

(Dublin 1935)

Untitled

Signed and dated 67 lower right

With artist's stamp upper right

Pencil on graph paper, 50.6 x 35.8 cm

Provenance:

Galerie Mickery, Loenersloot

€ 600 - 1.000



151

151

Michael Buthe

(Sonthofen 1944 - Cologne 1994)

Ohne Titel

Signed and dated 67 lower right

Toothpaste, oil, pencil, ink and collage on paper, 41.7 x 29.5 cm

Provenance:

Galerie Mickery, Loenersloot

Note:

Buthe was part of the *Op losse schroeven*-project, organized by the Stedelijk Museum in Amsterdam from 15 March - 27 April 1969.

€ 1.000 - 1.500



152

152
Kees Verkade
 (Haarlem 1941)
Midday
 Signed, dated '94 and numbered 2/6 on the base
 Bronze, H. 48.4 cm
 Provenance:
 Private collection, the Netherlands
 Note:
 Including certificate of authenticity by the artist
 € 2.000 - 4.000



153



154

153
Kees Verkade
 (Haarlem 1941)
Johan Cruyff
 Signed with initials and dated 78 on the base
 Edition of 6
 Bronze, H. 23 cm
 € 1.800 - 2.800

154
Peter Hoogerwerf
 (Rotterdam 1956)
Bather I (1999)
 Monogrammed and numbered 6/8 on the base
 Bronze, H. 57.7 cm
 € 1.000 - 1.500



155

155
Martijn Soontjens
 (Nijmegen 1969)
Danser (2009)
 Bronze on stone foot, H. 260 cm
 Provenance:
 Private collection, the Netherlands
 € 2.500 - 3.500



156

156
Karel Zijlstra
 (Leeuwarden 1958)
Mythisch figuur
 Bronze on marble base, H. 111.3 cm
 Provenance:
 - Galerie De Twee Pauwen, The Hague
 - Private collection, the Netherlands
 € 1.000 - 2.000



157



158

157
Avi Kenan
 (Israel 1951)
Soul music
 Signed, dated 1977 and numbered 5/10 on the base
 Bronze on marble foot, H. 49.7 cm
 € 600 - 1.000



159

158
Apelles Fenosa
 (Barcelona 1899 - Paris 1988)
Golgotha
 Signed and titled lower right
 Bronze plaque, 44.4 x 55 cm
 € 800 - 1.200

159
Cor Dam
 (Delft 1935)
Abstract column
 Signed and dated 68 on the lower side
 Bronze on granite base, H. 140 cm
 Provenance:
 Private collection, the Netherlands
 Note:
 Including the original mould.
 € 800 - 1.200



160

160

Pieter Obels

(Kruisland 1968)

Waanzindering (2015)

Corten steel on hardwood base, H. 187.5 cm

Provenance:

- Etienne Gallery, Oisterwijk (2015)
- Private collection, the Netherlands

€ 1.500 - 2.500



161

161

Pieter Obels

(Kruisland 1968)

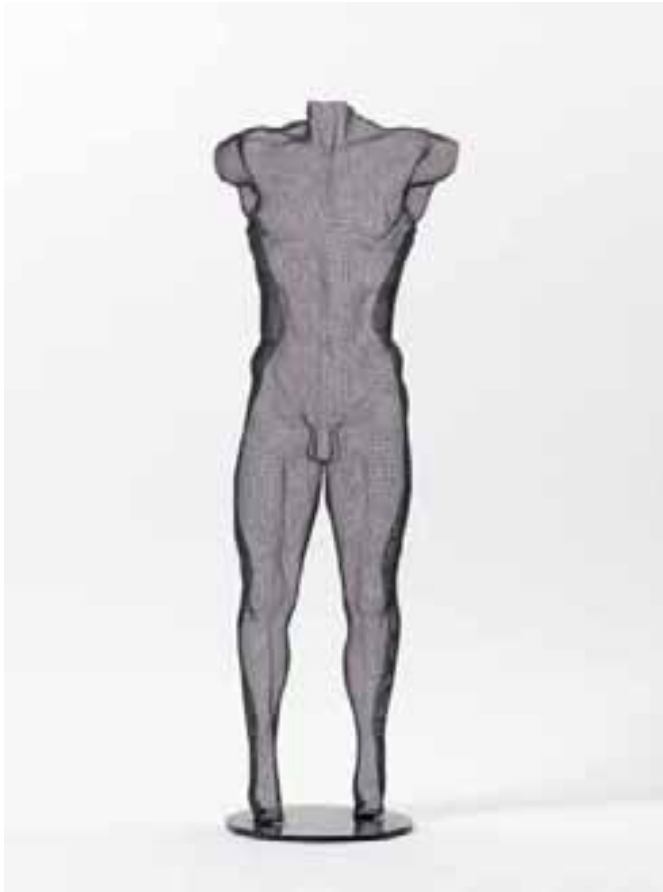
Lacunusus (2011)

Corten steel on hardwood base, H. 187.2cm

Provenance:

- Etienne Gallery, Oisterwijk (2011)
- Private collection, the Netherlands

€ 1.000 - 3.000



162

162

David Begbie

(Edinburgh 1955)

Nude

Signed and dated '05 on the base

Steel mesh, H. 68.7 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000



163

163

David Saltiel

(Paris 1967)

Texte - objet (1997)

Monogrammed on the base

Numbered 2/5 and with foundry mark *Bronze Romain Barelrier* on the back of the neck

Bronze and steel, H. 54.1 cm

Provenance:

- Chateau Galerie Beaubourg, Vence

- De Rijk Fine Art, The Hague (inv. no. 89)

€ 600 - 1.000

164

Lolke van der Bij

(Rinsumageest 1949)

Untitled (1998)

Stainless steel, H. 153.7 cm

Provenance:

- Boogaard Art, Helmond

- Private collection, the Netherlands

€ 600 - 1.000



164



165



166

165

Karin van Ommeren

(Utrecht 1955)

De kwadratuur van de cirkel (Squaring the circle)

Monogrammed on the underside of the circle

Labrador granite on granite base, H. 176.8 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000

166

Lolke van der Bij

(Rinsumageest 1949)

Omhelzing (Embrace)

Signed on the base

Stainless steel, H. 176.5 cm (incl. paving stone foot)

Provenance:

- Boogaard Art, Helmond

- Private collection, the Netherlands

€ 600 - 1.000



167



168

167

Pieter d'Hont

(Hilversum 1917 - Utrecht 1997)

Merrie en veulen (1969-70)

Edition of 100

Bronze, H. 22.4 cm

Literature:

J. Teeuwisse, T. Slagter & M. Beerman, *Beeldhouwer Pieter d'Hont, leven en werk*, Het spectrum, Utrecht, 1997, p. 144, cat. no. VP471 (ill.)

€ 2.000 - 3.000

168

Evert den Hartog

(Groot-Amers 1949)

Omkijkende stier (c. 1995)

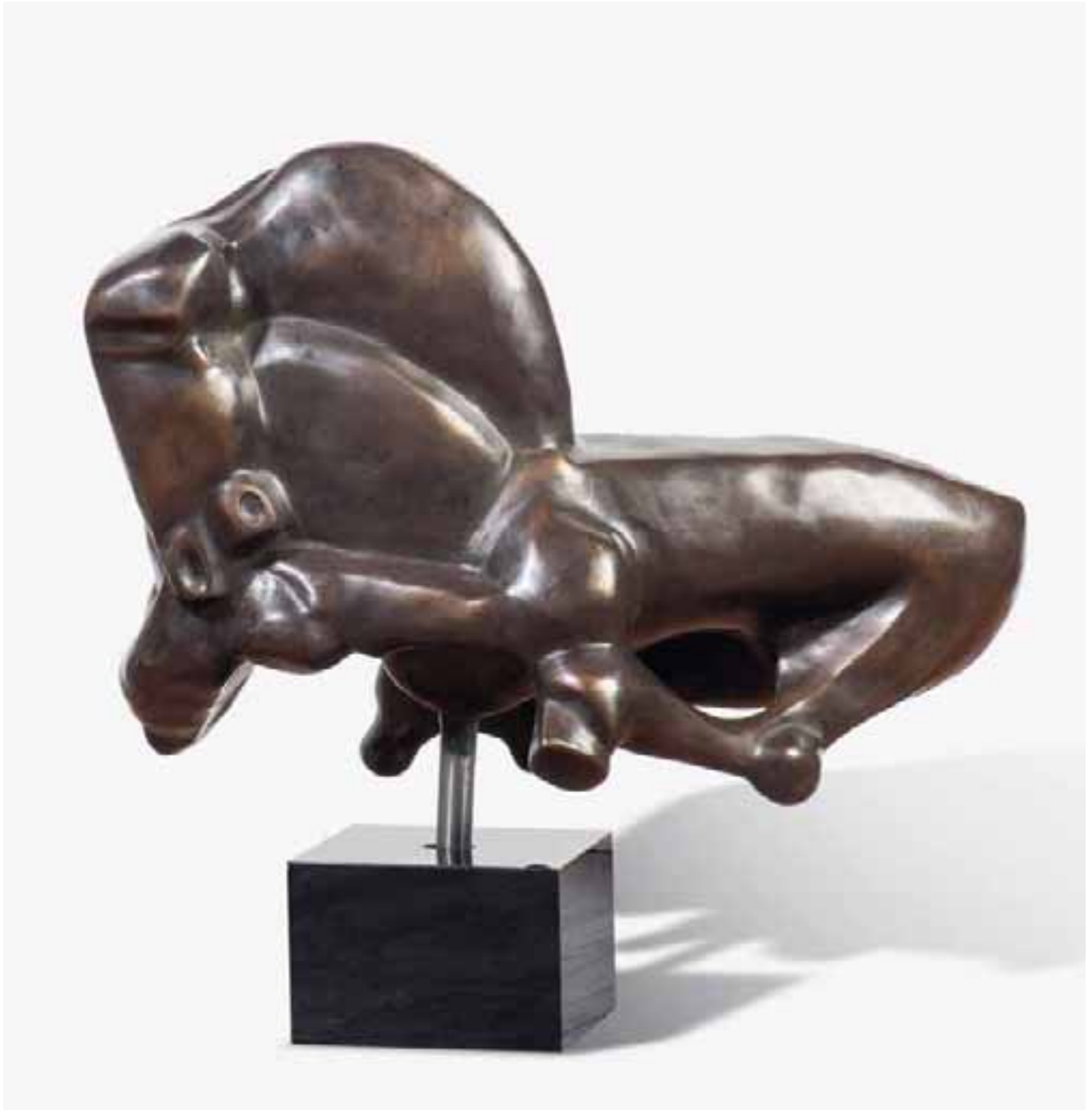
With artist's stamp on the loin

Bronze on stone base, 50 cm / iron pins c. 6.5 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200



169

169

Theo Mackaay

(Utrecht 1950)

Amazone (1993)

Signed and numbered EA on the side

Bronze on marble foot, H. 99 cm

Provenance:

Private collection, the Netherlands

Literature:

K. Beernink & M. Kolfschoten, *Theo Mackaay: Artist Unlimited*, Stichting Theo Mackaay, De Bilt, 2002, page 99 (ill. of another cast)

Note:

Including abovementioned publication.

Another cast of this sculpture can be found in the public space of the Dutch town of Bussum, along the Nieuwe Brink.

€ 4.000 - 6.000

Chris Tap is known for his life-size sculptures of wild animals. His whole life is about animals. His sculptures are impressive and powerful and the materials he uses strengthen the character of each animal. Natura Artis Magistra, nature is the teacher of the arts, is not only the official name of his favourite zoo 'Artis' in Amsterdam, but also his doctrine. The power, grace and penetrating look of predators always have fascinated Tap. His sculptures demonstrate his love for animals and they are internationally acclaimed.

Initially inspired by his father, the sculptor Wim Tap (1938), who once was a student of Ger Lataster at the Academie '63, Chris is mainly self-educated. "I learned the basic skills from watching my father at work. The nature was his source of inspiration as it is mine. By now I have a son of my own, a beautiful gift, and I see good things repeat themselves".

Tap always underlines that his parents never pushed him into the art world and for a long time it was not likely that he would follow his father's footsteps. He started his education studying cultural anthropology and economics for a few years. A trip to India was an eye opener as he was impressed by the beautiful nature and rich colours which awoke his artistic tendencies. Intrigued by the wide array of species, colours and shapes of the animal world there was one special place, the Amsterdam zoo 'Artis', that he had been visiting since his childhood. It was there that he became almost obsessed with big felines, especially the jaguar named 'Inaja'. Numerous times Tap stood in front of the cage and soon he felt the urge to immortalise this magnificent animal. This was decisive for his career change.

'Artis' offered the young artist the unique opportunity to closely observe the jaguar and a lion. One day, for medical reasons, these two animals were given an anaesthetic and Tap could measure up the animals from every angle to the smallest details, the muscles, the bones, the eyes etc. Apart from that he was given special privileges to access the zoo before opening hours, so he could work on his sculptures undisturbed, but at paw length from his live models. 'Artis' is both

magical and dangerous, since these animals were still highly intelligent predators. The zoo became his 'studio' for no less than one and a half year.

When taking up a new project Tap starts with a sketch or a scale model. He then welds a steel structure to carry the often heavy sculptures and works in clay or plaster on the final shape. Subsequently his creations are cast in bronze or of molded marble, a special process developed by Tap. The results, both in bronze and marble, are stunning. The immaculate sculptures demand their own space and are cuddly and frightening at the same time. The paradox makes them permanently intriguing.

Although animals are his favourite subject, Tap does not confine to them. For example, he sculpted the award for 'Man of the year', a stylized soccer player, for UEFA in 2012, 2013 and 2014. He received assignments from several companies and institutions and his work can be found in private collections all over the world. Even heavy examples, that need a crane to be moved, were shipped to, for example, the USA.

Tap lives and works in one of the buildings on a majestic estate near the Dutch coast, surrounded by his beloved nature. Together with his mind and observation, this is where his creations are born.

Besides sculptures of feline predators such as lot 170, the oeuvre of Tap consists of all sorts of animals like bulls, gorillas, owls (lot 171) and pigeons. Each sculpture radiates invincibility and pride, sometimes even with a hint of arrogance. The observer is compelled to try to read the mind of the animal through its eyes. In this attempt he is taught a lesson in modesty...

*"When I look at
one of my sculptures,
it does something
to me"*

CHRIS TAP

(1973)





170

170

Chris Tap

(Amsterdam 1973)

Panther head

Signed on the back of the neck

Edition of 8

Aluminium, H. 25.2 cm

€ 2.000 - 3.000



171

171

Chris Tap

(Amsterdam 1973)

Eagle owl

Signed on the tail

Unique work

Composite marble with glass eyes, H. 67 cm

€ 3.500 - 5.500



172

172

Claudy Jongstra

(Roermond 1963)

Never felt before!

With artist's label

Wool, raw silk, approx. 231 x 270 cm

Provenance:

- Moss Gallery, New York City (2005)
- Private collection, the Netherlands

Note:

Jongstra is famous for her use of textile that she produces and works herself. Her art is often described as partly primitive, animalistic and even magical. Jongstra even produced machines that help her create the artworks that are often fine and rough at the same time. In 2019, she was awarded the title *Artist of the Year*, a honorary title that was awarded to other great artists such as Corneille, Erwin Olaf and Marlene Dumas.

€ 6.500 - 8.500



173



175



174



176

173

Andrej Jakab

(Bratislava 1950)

Mountain Red/Gold

Signed and dated 04 on the bottom edge

Glass, H. 49 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000

175

Andrej Jakab

(Bratislava 1950)

Nautilus

Signed and dated 2006 on the bottom edge

Glass, H. 29.5 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200

174

Andrej Jakab

(Bratislava 1950)

Little Nautilus

Signed and dated 02 on the bottom edge

Glass, H. 11 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000

176

Andrej Jakab

(Bratislava 1950)

Nautilus Mutchov I

Signed and dated 04 on the bottom edge

Glass, H. 31 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000



177

177

Dale Chihuly

(Tacoma 1941)

*Olive brown Persian set with Inca gold lip wraps - 2003 #**03.014.P6*

Signed and dated 03 on the small bulbous piece

Unique work

Six-part multi-coloured glass, approx. H. 30 x W. 46 x D. 46 cm

Provenance:

- Etienne Gallery, Oisterwijk (acquired directly from the artist)
- Private collection, the Netherlands

Note:

Including a custom-made shipping box.

(6x)

€ 3.000 - 5.000

178

Louis la Rooy

(Amsterdam 1947)

Untitled

Signed and dated '05 on the bottom

Unique work

Multi-coloured glass, 50.3 x 50.1 cm

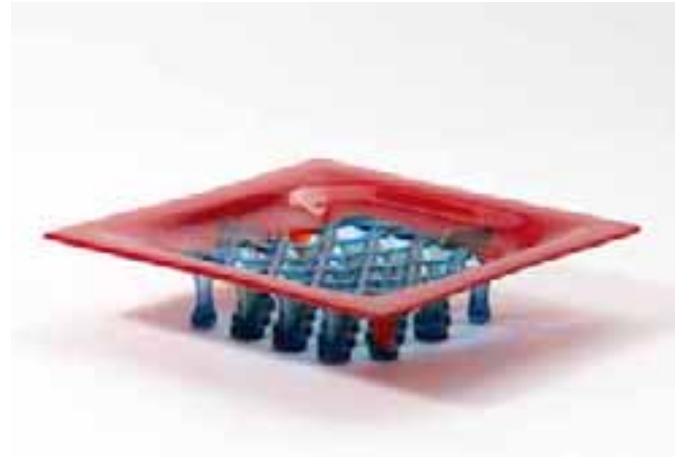
Provenance:

Private collection, the Netherlands

€ 600 - 1.000



178



180



179



181

179

Jyoti Vennix

(Oss 1967)

Kousenvoetjes-schaal

Unique work

Ceramic, plastic and steel wire, 43 x 43 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000

180

Louis la Rooy

(Amsterdam 1947)

Untitled

Signed and dated '05 on the bottom

Unique work

Multi-coloured glass, 50.4 x 49.8 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000

181

Louis la Rooy

(Amsterdam 1947)

"Do I have your attention"

Signed and dated '06 on foot

Unique work

Multi-coloured glass, H. 97.8 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000



182



184



183



185

182

Miguel Berrocal

(Villanueva de Algaídas 1933 - 2006)

Alice II (opus 216) (1981-1982)

With artist's signature and numbered 218/500 on the left arm
 One of 50 in the edition of 500 sculptures that come with an additional silver hand

Gilt-bronze, H. 17 cm

Provenance:

Private collection, the Netherlands

Note:

Including the publication *Alice II - Instructions for assembly*, numbered 218/500 + hand.

€ 600 - 1.000

183

Jacqueline de Jong

(Hengelo 1939)

Oluf & his ladies

Signed, titled and dated '89 on the reverse
 Painted plaster, fox skin and cloth, 41 x 40 cm

Provenance:

Private collection, the Netherlands

Note:

At this moment, until the 18th of August, the artist has a highly successful solo exhibition in the Stedelijk Museum Amsterdam, called *Pinball Wizard: The Work and Life of Jacqueline de Jong*.

€ 800 - 1.200



186

184

Miguel Berrocal

(Villanueva de Algaidas 1933 - 2006)

Maria b (opus 303) (1984)

With signature and numbered 20/100 on the side

Gilt bronze, L. 7.7 cm

Provenance:

Private collection, the Netherlands

Note:

Including the publication *Maria b - hommage à Marie de Bourgogne*.

€ 600 - 1.000

185

Lita Cabellut

(Barcelona 1961)

Voyage without destination (2014)

Hand painted baggage trolley, H. 53 cm

Provenance:

Private collection, the Netherlands

Note: Including a certificate of authenticity by the artist.

€ 1.000 - 2.000

186

Gert Robijns

(Sint-Truiden 1972)

Blinds (2006)

Mixed media, 181.7 x 207.7 cm

Provenance:

Corporate collection, the Netherlands

Note:

Including a custom-made shipping crate.

€ 1.000 - 3.000



187



189



188

187

Ton van Kints

(Rijswijk 1955))

Koekoeknest gepolderdzwart 2

With artist's stamps, titled and dated 2008 2009 on the reverse

Epoxy resin, paint and staples on multiplex, Diam. 100.7 cm

Provenance:

- Galerie Ramaker, The Hague (2009)
 - Auction Venduehuis der Notarissen, The Hague, 26 October 2017, lot 94
 - Private collection, the Netherlands
- € 800 - 1.200

188

Michael Buthe

(Sonthofen 1944 - Cologne 1994)

Blume

Signed and dated 70 lower right

Collage on Hahnemuhle woven paper, 47.2 x 65.2 cm

Provenance:

- Auction Grisebach, Berlin, 2 December 2017, lot 1370
 - Private collection, the Netherlands
- € 700 - 900



190



191

189

Magdalena Abakanowicz

(Falenty 1930 - Warschau 2017)

Untitled (1971)

Woven jute, approx. 30 x 20 cm

Provenance:

Acquired directly from the artist by the present owner

Note:

Including a handwritten letter of gratitude from the artist to the present owner.

€ 1.000 - 2.000

190

Bram Bogart

(Delft 1921 - Sint-Truiden 2012)

Untitled

Signed and dated '89 lower right

Numbered 37/99 lower left

Aquagravure, 111.9 x 82 cm

€ 1.500 - 2.500

191

Bram Bogart

(Delft 1921 – Sint-Truiden 2012)

Tout autour du visible

Signed, dated 91 and numbered 99/100 on the side

Polyester resin and acrylic, 106.7 x 82 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 3.000

ART PHOTOGRAPHY A BRIEF HISTORY

Technical developments

In the 16th century the use of a camera obscura (Latin for dark chamber) was the first step towards photography, as we know it today. In the darkened chamber (camera obscura) light could pass through a small opening, a pinhole (the later lens) in one wall. Thus, an inverted image of the exterior was projected onto the opposite wall in the chamber. Joseph Nicéphore Niépce (1765-1833) was the first person to succeed in capturing images on metal and glass plates by using a camera (box-like object) in 1827. Louis Daguerre (1787-1851) even took this process one step further in 1837 by capturing an urban scene in Paris on a silvered copper plate. Furthermore, William Fox Talbot (1800-1877) not only invented sensitised paper, but also the calotype process (negative-positive process), which created the possibility to print photos endlessly. Initially it was assumed that scientists would embrace photography, but soon it seemed that artists could make use of this technology too.

Portraits

Around 1850 there was a growing demand for photographic portraits in the United States. Photo studios would open their doors to the public, also to people who were less wealthy and who simply could not afford to have their portraits painted on canvas. However, a slight 'disadvantage' of the new medium was that one could not reveal anything. Painters could display the sitter in a more flattering way, whereas cameras could not.

Although the rise of photography felt as a threat to many (portrait) painters, since their work was taken over by the new medium, initially many artists made use of photographs for their paintings. Gradually, though, many artists started using subjects and compositions derived from the art of painting for their photographs, thus incorporating photography in the art world. In 1859 the first 'Salon de Photographie' was held in Paris. Charles Baudelaire (1821-1867), a French poet and critic, was not amused about admitting photography into the art world,

which he criticized regarding this Salon. He considered photography to be an industrial art form, which merely should serve the arts and sciences, rather than being an independent art form. The 1861 lawsuit exactly covered this issue. According to the judge, photographs "could indeed be expressions of the human mind, displaying artistic taste and intelligence, reflecting one's personality and thus being art works in themselves".

Meanwhile, in 19th century painting, the visual world had to be depicted as realistically as possible. Was photography not the excellent medium for it?



As a consequence of World War I, artists started to experiment in painting, using new concepts and materials, making use of photography as well. However, the art of photography has never replaced the art of painting.

Art photography

In their attempt to lift photography to an art level, photographers tried to be connected to the art of painting. By means of choosing their subjects and compositions and by deliberately making rather vague pictures,



they attempted to make their photographs look more picturesque. Pictorialism was one of the first movements in photography, which was affiliated with Impressionism. The term was introduced by Alfred Stieglitz (1864-1946) and the movement had its heyday between 1890 and 1910, after which period it declined due to Modernism. Pictorialism started to imitate painting, thus giving art photography a higher status or even equalling the art of painting. Pictures were therefore manipulated with erasers and brushes. By using 'tonality' and 'soft focus' they created an impressionistic effect. Primarily the use of light and other features, derived from the art of painting, had to be transferred into their photographs.

Around 1925 there were more experiments in photography, especially in movements such as the 'Bauhaus' in Germany. Rejecting the classical rules of composition, as used in painting, and also the traditional perspective, new perspectives were introduced such as bird's eye view and frog perspective. At the same time the Dutch movement 'Nieuwe Zakelijkheid' strived to return to a pure form of observation, not distracted by any interpretation. The photographer could choose the angle, the framing and the light, but no other tricks should be at his disposition. They opposed the Pictorialists in their strive to obtain sharp images, trying to reflect reality.

After World War II, creative photography flourished. Developments in art photography were rapid, trying to disrupt life by art, by pushing the boundaries. The focus was not on depicting reality, but on the medium itself, with its power and properties, displaying sharpness and tonality, proving photography to be autonomous. All these forms of expression were tried in order to create images, which reflected 'individual reality'. Photography had its breakthrough in the art market in the 1960s.

The photo's in this sale are obviously made with modern techniques and often adapted in a way that it is hard to believe they are the 'grandchildren' of Niépce, Daguerre and Talbot.





193

192

William Klein

(New York City 1928)

Simone + Nina, Piazza di Spagna, Rome (Vogue)

Signed, titled and dated 1960 on the reverse

Printed later

Gelatin silver print, 45.2 x 34.1 cm (image size) /

50.6 x 39.9 cm (sheet size)

€ 4.000 - 6.000

193

William Klein

(New York City 1928)

Smoke + Veil, Paris (Vogue)

Signed, titled and dated 1958 on the reverse

Printed later

Gelatin silver print, 46.8 x 33.9 cm (image size) /

60.3 x 49.4 cm (sheet size)

€ 4.000 - 6.000



194

194

Bert Stern

(New York City 1929 - 2013)

*MM What it's all about*Signed, annotated *Marilyn* and numbered *15/25* lower centre
Monogrammed, dated *2012* and with copyright stamp on the
reversePigment print, 30.7 x 28 cm (image size) / 48.4 x 32.9 cm
(sheet size)

Note:

Including a certificate of authenticity by the artist.

€ 1.200 - 1.800

195

Marc Lagrange

(Kinshasa 1957 - Tenerife 2015)

Roversi (2000)

Edition 1/9

Archival pigment print mounted on Diasec, 160 x 130 cm
(image size) / 180.1 x 150.1 cm (sheet size)

Provenance:

Acquired directly from the artist by the present owner

€ 6.000 - 10.000







197

196

Richard Prince

(Panama Canal Zone 1949)

Untitled (from Cowboys & Girlfriends) (1992)

Monogrammed on the reverse

Edition of 26

Ektacolor photograph on Kodak Professional paper,
60.9 x 50.6 cm

Note:

This work is one of 14 photographs from *Cowboys & Girlfriends*, a portfolio with an edition of 26.

€ 3.000 - 5.000

197

William Eggleston

(Memphis 1939)

Untitled, Louisiana, 1980

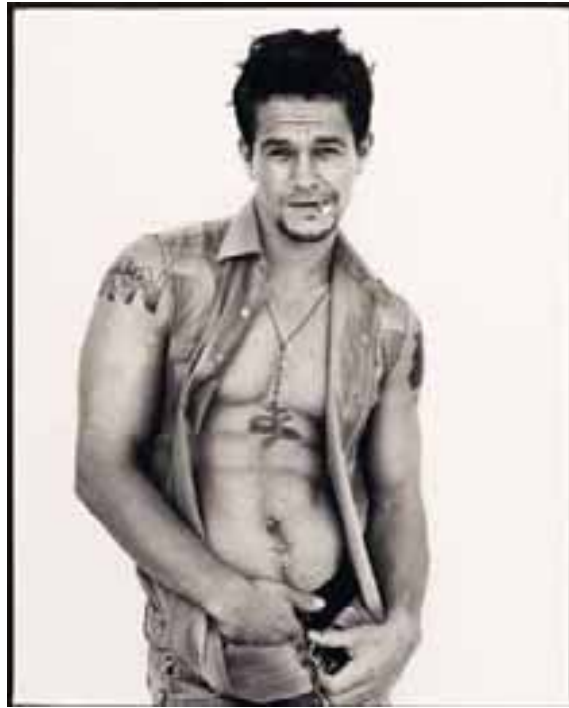
Signed on the reverse

C-print on kodak paper, 30.1 x 44.6 cm (image size) /
40.6 x 51.3 cm (sheet size)

€ 6.000 - 10.000



198



200



199



201

198

Govert de Roos

(Amsterdam 1953)

*The Body*Signed, numbered 2/9 and annotated *MN8* on the reverse
C-print on dibond, 112 x 78 cm

Provenance:

Private collection, the Netherlands

Note:

This work was created for the startling and highly successful campaign posters for the Amsterdam Museum Night in 2014.
€ 1.000 - 2.000

199

Paul Blanca

(Amsterdam 1958)

Selfportrait Back with Mickey Mouse

Signed lower right

Titled, dated 1986 and numbered *H.c.* lower left

Lambda print on dibond, 99.8 x 79.9 cm

Literature: P. Weiermair, *Paul Blanca: Selbstportraits 1980-1993*, Frankfurter Kunstverein, Frankfurt, 1993 (ill.)

€ 600 - 1.000



202

200

Mark Seliger

(Amarillo 1959)

*Mark Wahlberg, Malibu, California, 1997*Signed, stamped, titled, dated *Printed 1999*, numbered 2/25 and ref #1-0000000577 on the reverse

Gelatine silverprint, 47 x 38 cm (image size) / 50.4 x 40.4 cm (paper size)

Provenance:

- Galerie Wouter van Leeuwen, Amsterdam (incl. copy of invoice)

- Private collection, The Netherlands

€ 600 - 1.000

201

Paul Blanca

(Amsterdam 1958)

Virgin Guillia

Signed lower right

Titled, dated *2007* and numbered *1/3* lower left

Lambda print on dibond, 116 x 99 cm

Literature: *La Vitrine Internationale de la Photographie Contemporaine AZART*, no. 4, 2009, p. 57 (ill.)

€ 600 - 1.000

202

Carlos & Jason Sanchez

(Montreal 1976 & 1981)

*The Baptism (2003)*Signed and numbered 4/6 on a label on the reverse
Digital C-print, 102 x 124 cm

Provenance:

- Torch Gallery, Amsterdam (2005)

- Corporate collection, the Netherlands

Literature:

- J.D. Campbell, *Disruption: Subversion and Provocation in the Art of Carlos & Jason Sanchez*, Christopher Cutts Gallery, Toronto, 2004, no. 9 (ill.)- C. Somzé, *Digital Backdrops and Drop-outs of Daily life, Eyemazing*, 01, 2006, pp. 12-23 (ill.)

Note:

The Sanchez brothers are Canadian fine art photographers known for their large-scale dramatic images. Thematically, their work centres on the psychological reflections of their subjects, and encourages the viewer to interact with the work by filling in the details in the open-ended scenes depicted.

€ 1.000 - 3.000





203

203

Erwin Olaf

(Hilversum 1959)

Rain Portfolio

Portfolio case consisting of 6 Lambda prints:

*The Ice Cream Parlor**The Hairdresser's**The Boardroom**The Gym**The Dancing School**The Bedroom*

Each signed, dated 2004 and numbered 2/15 on the mount

Portfolio case with small print of *The Dancing School* on the cover, H. 39.2 x W. 46.2 x D. 5.1 cm

Provenance:

- Flatland Gallery, Utrecht
- Private collection, the Netherlands

Literature:

- A. Foster, *Erwin Olaf*, Aperture Foundation, New York, 2008, pp. 2, 3, 42, 43, 58, 59, 62, 65, 68 & 69

- E. Olaf & N. Wolinski, *Own: works 1984-2012*, Lido, Antwerpen, 2012, pp. 177-185

€ 5.000 - 8.000



204

204

David LaChapelle

(Fairfield 1963)

*Rape of Africa*Signed, with title, date *Los Angeles, 2008* and with number

4/10 on artist's label

C-print (diasec), 60 x 138.4 cm

Provenance:

- Reflex Modern Art Gallery, Amsterdam (2009) (incl. copy of invoice)

- Private collection, the Netherlands

€ 8.000 - 12.000



205

205

Miles Aldridge

(London 1964)

Dance Study #1

Signed, with title, date 2008 and with number 2/3 on artist's label

Lambda print, 101.1 x 152.6 cm

Provenance:

- Reflex Modern Art Gallery, Amsterdam (2008) (incl. copy of invoice)

- Private collection, the Netherlands

€ 5.000 - 8.000



206

206

Willem van Veldhuizen

(Rotterdam 1954)

"Mies van der Rohe chairs downstairs" Berlin

Signed and dated 88 lower right

With artist's stamps, titled, dated 1988 and numbered 0388 on the backing

Pastel on paper, 112 x 147.5 cm

Provenance:

- Auction Vendu, Rotterdam, 12 November 2013, lot 520

- Private collection, the Netherlands

€ 4.000 - 6.000

207

Mr. Brainwash (Thierry Guetta)

(Garges-lès-Gonesse 1966)

Hendrix

Signed lower left and numbered 6/70 lower right

With finger print and authenticity sticker and dated 2015 on the reverse

Screenprint and acrylic on paper, 76.6 x 57.1 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000



207



209



208

208

Katja Mater

(Hoorn (NH) 1979)

*My portfolio #1*Signed, titled, dated 2005 and numbered 1/3 on the reverse
C-Print, 90 x 90 cm

Provenance:

Acquired directly from the artist by the present owner
€ 600 - 1.000

209

Jan Dibbets

(Weert 1941)

*Vondelkerk*Signed, dated 86 and numbered 68/150 lower centre
Offset lithograph, 118 x 83 cm

€ 600 - 1.000



210



211



212



213

210

William Wegman

(Holyoke 1942)

Reptiled

Signed and dated 1989 lower right

Titled lower centre

Polacolor II print, 51 x 61 cm

Provenance:

- Galerie Liliane & Michel Durand-Dessert, Paris

- Private collection, the Netherlands

€ 2.000 - 4.000

211

Jasper de Beijer

(Amsterdam 1973)

"Cahutchu"

Signed, titled, numbered 6/50 and dated 2006 on the reverse

Lambda print 27.7 x 18.6 cm (image size) / 30 x 20.6 cm

(sheet size)

Provenance:

- Galerie Nouvelles Images, The Hague (incl. invoice)

- Private collection, the Netherlands

€ 600 - 1.000



214

212

Nobuyoshi Araki

(Tokyo 1940)

Untitled (from Skyscapes)

Signed on the reverse

Gelatin silver print with watercolour, 29.8 x 44.8 cm

€ 1.000 - 2.000

213

Nobuyoshi Araki

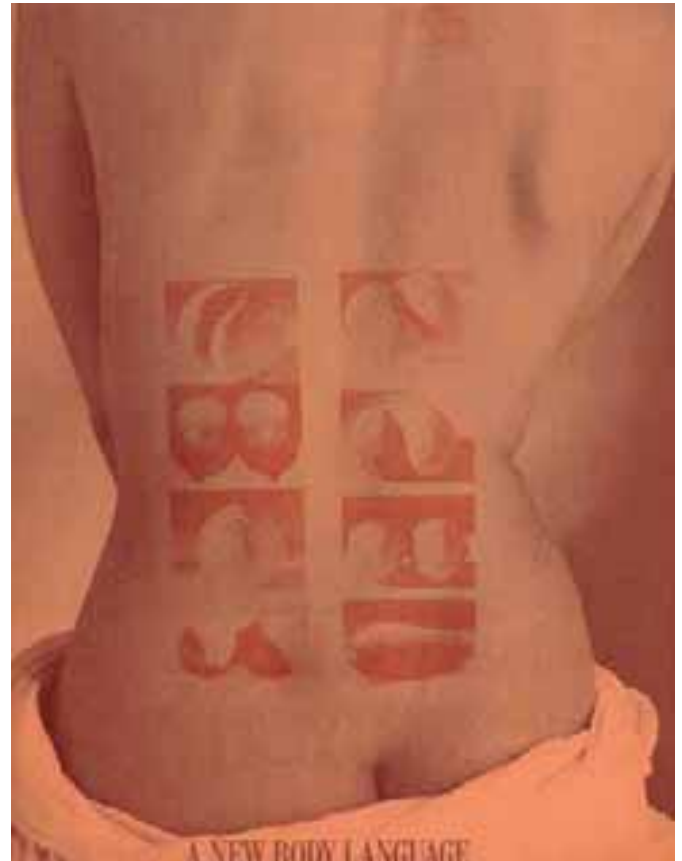
(Tokyo 1940)

Untitled (from Skyscapes)

Signed on the reverse

Gelatin silver print with watercolour, 29.8 x 44.8 cm

€ 1.000 - 2.000



215

214

Rob Scholte

(Amsterdam 1958)

Tartufo Tartuffe 4.4 (Carpaccio)

Signed, titled and dated 1989 on the reverse

Acrylic and silkscreen on canvas, 65.3 x 50.3 cm

Provenance:

- Aschenbach Gallery, Amsterdam (1990)

- Private collection, the Netherlands

€ 1.000 - 1.500

215

Rob Scholte

(Amsterdam 1958)

Tartufo Tartuffe 1.5 (Lamb mit Minz Vinegraitte)

Signed, titled and dated 1989 on the reverse

Acrylic and silkscreen on canvas, 65.3 x 50.2 cm

Provenance:

- Aschenbach Gallery, Amsterdam (1990)

- Private collection, the Netherlands

€ 1.000 - 1.500

ROB SCHOLTE

(1958)

One of the more controversial contemporary artists that emerged from the Netherlands in recent decades is without the slightest doubt Rob Scholte, a man whose career was based on manipulated reproductions of images he found in the media and art history. He is also held in high regard for his extensive knowledge of the meanings and values of images he started developing as an art history student at the 'Gerrit Rietveld Academie' in Amsterdam. Before we dive into his story, we should quickly get the darkest part of his biography out of the way – it should be noted that in 1994 Scholte lost both his legs after a bomb exploded underneath his car. Luckily, as you will soon come to find out for yourself, this assassination attempt did not manage to slow down Scholte's work in the slightest.



Rob Scholte was born on June 1 during the year of 1958, in the city of Amsterdam, the Netherlands. Between the years of 1977 and 1982, he studied art history at the aforementioned 'Gerrit Rietveld Academie'. This period was crucial for his future career as it was during this time that Scholte started assembling his optical archive in which he constantly placed all the paintings, logos, quotes, images and photos he was able to get his hands on. He would later combine them in different ways that would turn them into ironic depictions, such as 'Disney is art, so why shouldn't art also be Disney?' or 'Art is to change what you expect from it'. But before he started making such pieces, Scholte was trained to be a traditional painter. Even then he started showing signs of how clever and manipulative (in the best sense of the word) his career would be. Scholte's work has started enjoying international success ever since he decided to take part in 'documenta 8'. At that event, he presented his first picture-in-picture satire that hit the public. It was an adaptation of Edvard Munch's *The Scream* and it caused a massive uproar. Scholte painted a tin clown in the middle of Munch's composition and by doing so he made an ironic commentary on the role of the artist. By such pieces, Scholte started to be regarded as a controversial figure.

Rob Scholte was often referred to as a visual fetishist because he is not able to resist from collecting every image that interests him even slightly. Although almost all of them prove to be useful for Scholte, he has luckily been very successful at using all the material he gathers. Over the years, he has proved that his font of ideas is essentially inexhaustible. Since much of his work is based on theories and concepts, he is naturally very active in giving speeches and lectures, some of his speeches you can see on YouTube. You will see how he understands the roles of art and artists, how expression has developed over the centuries and just how wrong the popular belief is that art can be considered a straight line leading from A to Z. His works vary in size, from extremely small to

enormous, like his largest painting as of yet, in which he depicted a war image from Nagasaki. That piece is now located in the reconstructed Palace Residence 'Paleis Huis ten Bosch', the Netherlands. Scholte's first solo exhibition was in 1984 at 'The Living Room gallery' in Amsterdam and, although nobody denied his talent and deep understanding of art, many critics were outraged by the ideas behind the displayed pieces. The exhibition's focal point was the play of the meanings of images and their way of dismantling typical modes of seeing. Scholte's 1988 'Self-portrait' is a typical example of the tricks and deceptions he employed, the purposefully absent portrait has been replaced by a large yellow copyright symbol. The ownership of rights seems to be a long-term theme inside his work as the subject never lost his interest.

It is hard to determine which part of Scholte's personality we should admire the most. Although it is incredible that the 1994 attack on his life did not slow him down, the most impressive segment of his life is the fantastic understanding of art he possesses. The way he plays with the meanings of images – be they images he paints or digitally remasters – Scholte always leaves us speechless. We can learn a lot from this artist and his commentary on the interchangeability of objects and values in which we put so much trust. Simply put, his work is thorough, precise, eye-opening and entertaining. How often do we get to say that about an artist?

Scholte has been represented by many galleries and his work was shown in museums such as 'Ludwig Forum für Internationale Kunst', Aachen, 'Groninger Museum', Groningen, 'Fries Museum', Leeuwarden, 'Sprengel Museum', Hannover, 'Museum Van Bommel Van Dam', Venlo, 'Museum De Fundatie', Zwolle, 'Stedelijk Museum', Amsterdam. It should also be noted that Scholte represented the Netherlands at the Biennale of Sao Paulo and at their pavilion at the Venice Biennale in 1990.

Scholte lives and works in the Netherlands, but is in fact homeless since April 17th 2018. He and his family were evicted by the police from their living quarters, studio and the Rob Scholte Museum in Den Helder, the dramatic result of a long running conflict with the local government. Legal procedures are still ongoing.







216

216

Rob Scholte

(Amsterdam 1958)

Diana (diptych)

Both signed and dated 1999 on the reverse

Acrylic on canvas, both approx. 100 x 75.2 cm

Provenance:

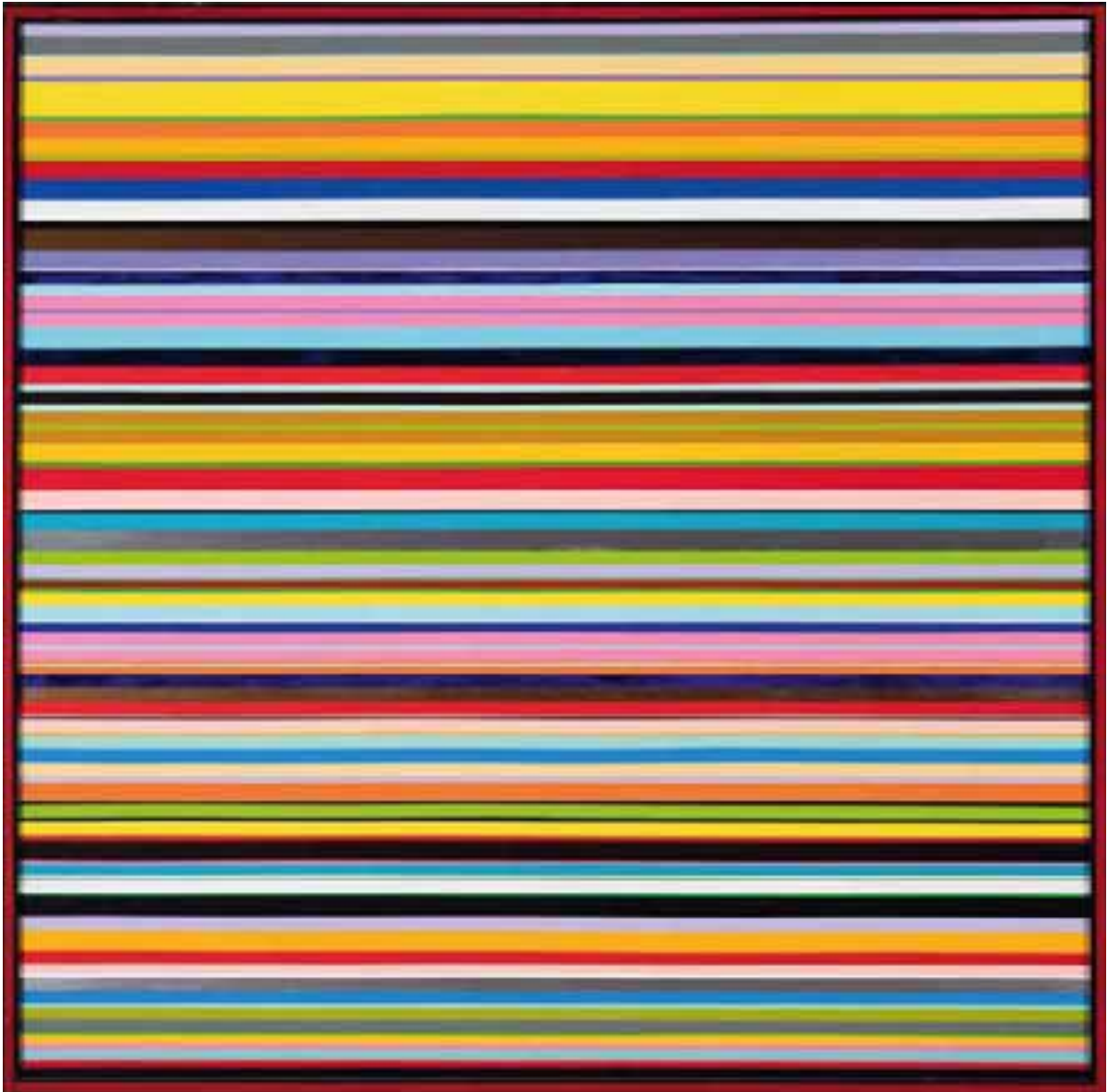
- Jaski Art Gallery, Amsterdam

- Private collection, the Netherlands

Note: Including a certificate of authenticity by the artist, dated 5 December 1999.

(2x)

€ 3.000 - 5.000



217

217

Pim Lenos

(Schiedam 1945)

Composition

Signed and dated 2014 on the reverse

Oil on two-part panel in artist's frame, 203.4 x 204 cm

Provenance:

Private collection, the Netherlands

€ 2.000 - 4.000



218

218

Pim Lenos

(Schiedam 1945)

Table

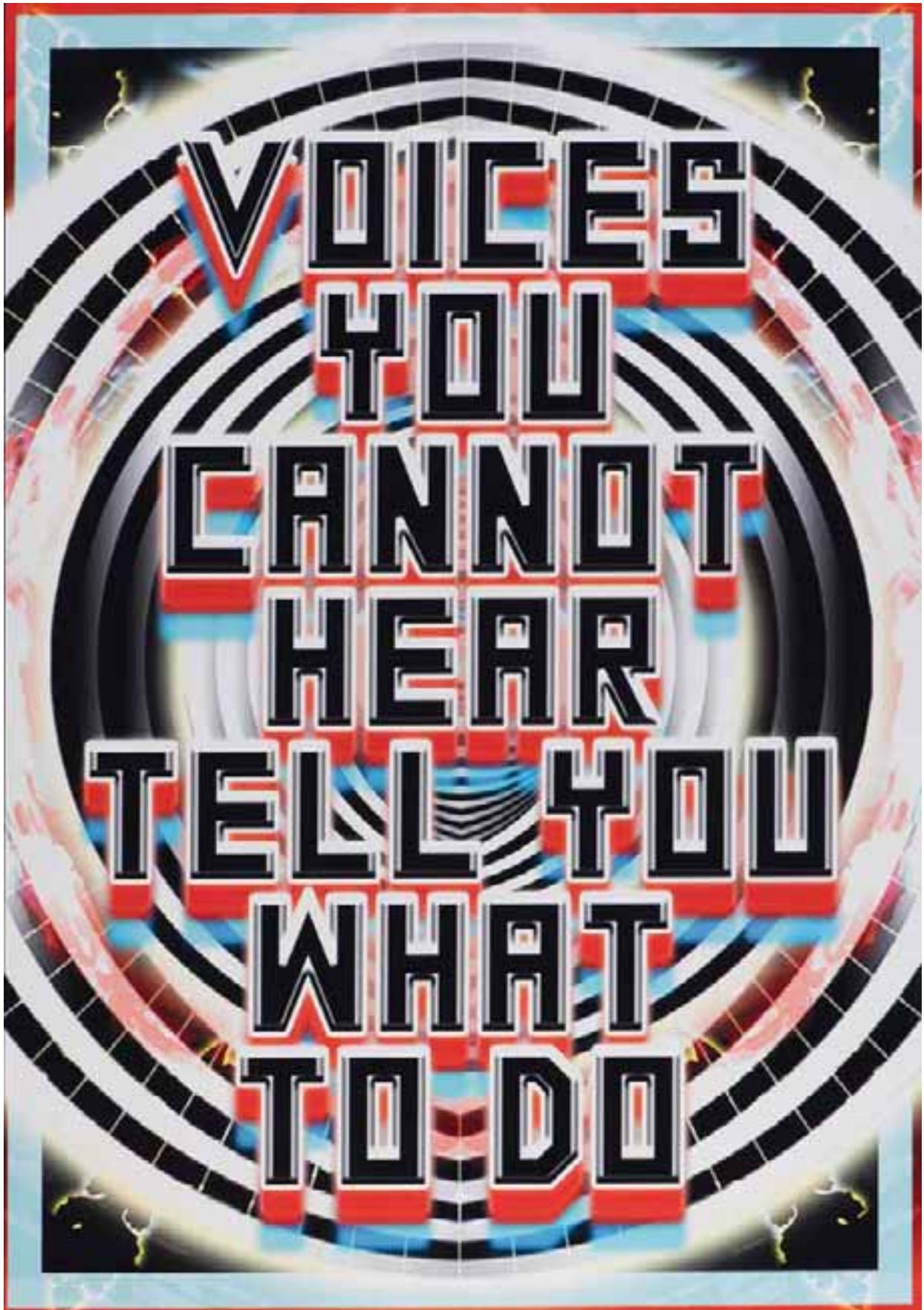
Signed on one leg

Brazilian hardwood and bronze, H. 82.5 cm / Diam. 171.2 cm

Provenance:

Private collection, the Netherlands

€ 4.000 - 6.000





219

Mark Titchner

(Luton 1973)

Voices you cannot hear (2004)

Comprising 4 prints on aluminium and one DVD
Each print signed, titled and dated 2004 on the reverse,
172.3 x 120.4 cm

Provenance:

Corporate collection, the Netherlands

Note:

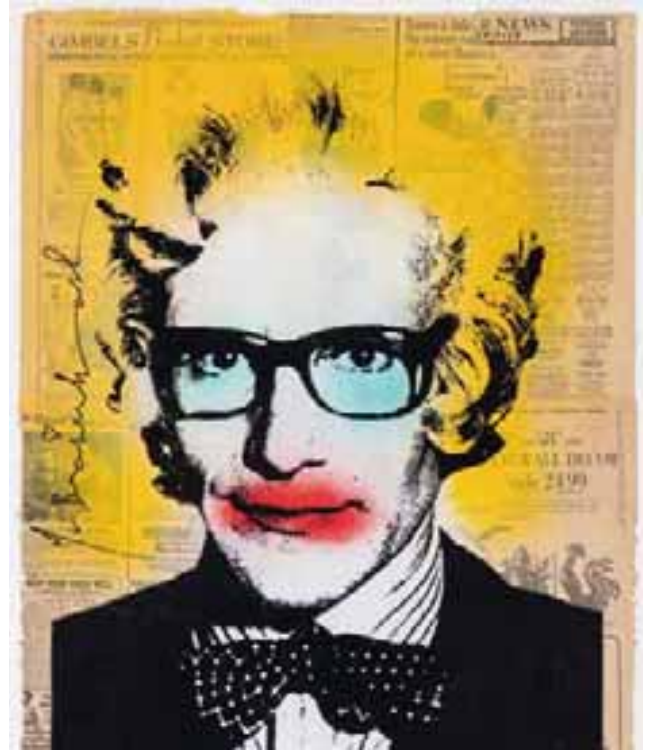
Titchner's famous video project *Voices you cannot hear tell you what to do* was shown at the Creative Times 59th Minute Programme at Times Square NYC in 2006.

(5x)

€ 2.000 - 4.000



220



222



221

220

Mr. Brainwash (Thierry Guetta)

(Garges-lès-Gonesse 1966)

Madonna

Signed centre left

Signed and indistinctly dated 2009 on the reverse

Screenprint and acrylic on torn vintage comics laid down on paper, 76.5 x 58 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 2.500

221

Mr. Brainwash (Thierry Guetta)

(Garges-lès-Gonesse 1966)

Kate Moss

Signed centre left

Signed on the reverse

Screenprint with acrylic on torn newspaper laid down on paper, 55.2 x 57.4 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 2.500



223

222

Mr. Brainwash (Thierry Guetta)

(Garges-lès-Gonesse 1966)

Warhol

Signed centre left

Dated 09 and annotated *life is wonderful* on the reverse

Screenprint with acrylic on torn newspaper laid down on paper, 75 x 57 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 2.500

223

Mr. Brainwash (Thierry Guetta)

(Garges-lès-Gonesse 1966)

Britney and Madonna

Numbered 1081814 5340197 lower center

Acrylic on canvas, 200.3 x 250.2 cm

Provenance:

Private collection, the Netherlands

€ 5.000 - 8.000



STREET ART

Vandalism or Haute-Culture?

Modern graffiti seems to have appeared in Philadelphia in the early 1960s, and by the late sixties it had reached New York. The new art form really took off in the 1970s, when people began writing their names, or 'tags', on buildings all over the city. In the mid-seventies it was sometimes hard to see out of a subway car window, because the trains were completely covered in spray-paintings known as 'masterpieces'.

In the early days, the 'taggers' were part of street-gangs who were eager to mark their territory. They worked in groups called 'crews', and called what they did 'writing' – the term 'graffiti' was first used by The New York Times and the novelist Norman Mailer. Art galleries in New York began buying graffiti already in the early seventies. But at the same time that it began to be regarded as an art form, John Lindsay, the then mayor of New York, declared the first war on graffiti. By the 1980s it became much harder to write on subway trains without being caught, and instead, many of the more established graffiti artists began using hidden or less accessible spots, or canvases.

For decades graffiti has been a springboard to international fame, but only for a few. Jean-Michel Basquiat (1960-1988) began spraying on the street in the 1970s before becoming a respected artist in the eighties. Perhaps one of his close friends, Keith Haring (1958-1990), can be regarded as the most famous 'tagger' of them all. Lot 104 & 105 are by his hand, showing the simplicity of his genius pictorial style, which swiftly can be drawn on a wall, toilet stall or subway bench. Inspired by the flashy art by the hand of Andy Warhol (1928-1987), Haring moved to New York and studied at The School of Visual Arts. Taking the subway everyday to school, he saw the 'masterpieces' and his famous figures were born.

Like Haring and Basquiat, artist Kenny Scharf (1958) was a friend of Andy Warhol. Scharf, who lived with Haring in their apartment at Times Square, was also a graffiti artist, but took inspiration from cartoons such as The Flintstones and the Jetsons. In lot 229 & 230, his famous stencilling can be seen, but also the influence of Keith Haring – in the randomly placed tires.

Another famous New York graffiti-artist is Lin Felton (1958). At the age of no more than ten he started tagging the walls of Queens, first taking the name 'Star10'. The subway trains, covered with graffiti, boosted the young artist, who changed his name to 'Quik' and continued to work alone and not as part of any graffiti-gang. Nowadays, his works, like lot 232-234, are highly sought after and can be found in prominent art collections all over the world. The new generation street artists are recognized for

not using tags, their artist names, but for using a strong image. These images are applied in the streets with stencil and spray-paint, but sometimes even ceramics or other materials are used. These artworks are often a political statement, unlike the large scale names that could be found on the New York subway trains.

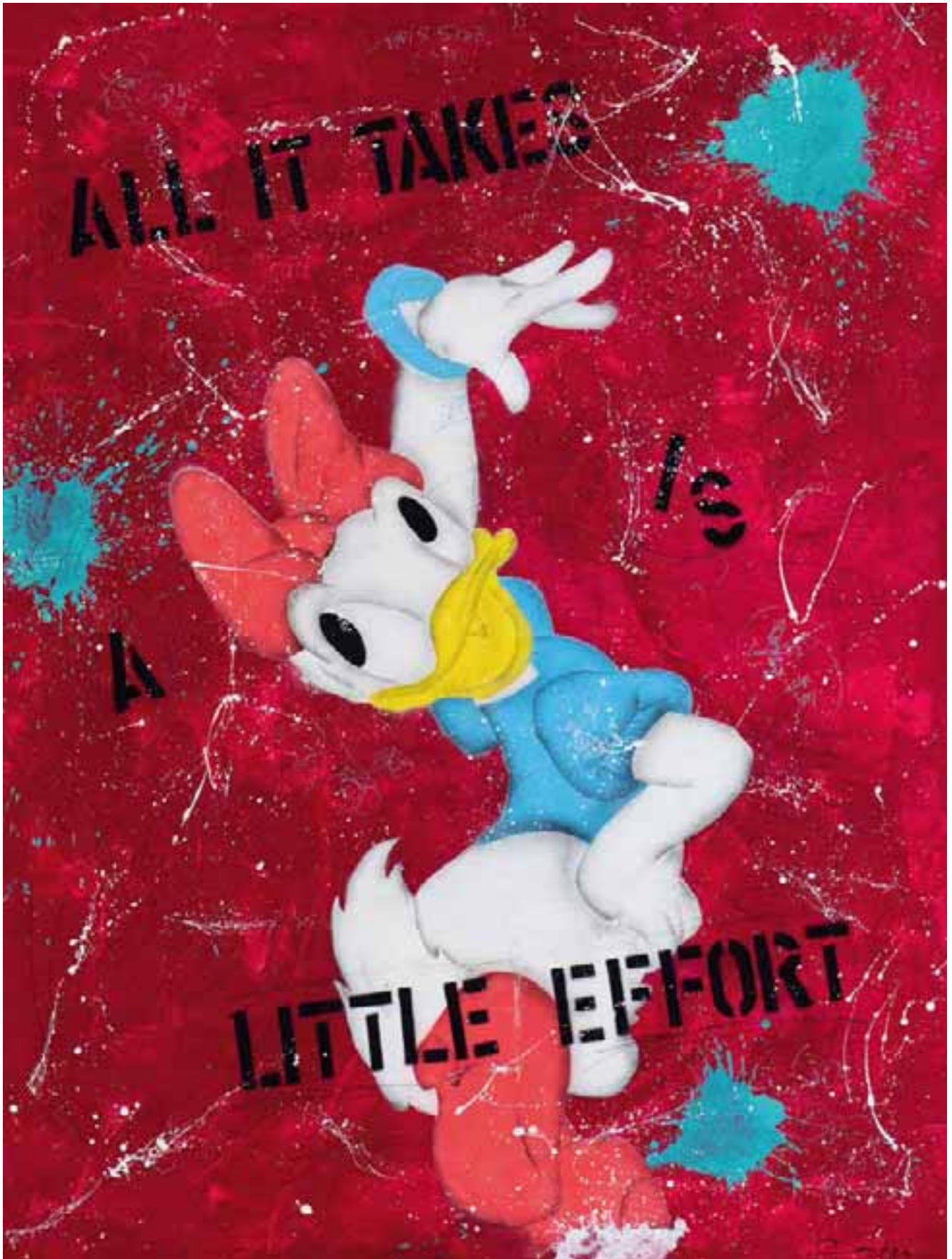
Most of the new generation artists embedded graffiti in their work, but did not always start as graffiti artists. Don Ken (1956), represented by 224-227, started as a photographer that conquered the world of fashion photography. Using spray-paint and famous cartoon figures, he can be regarded as a street artist as well.

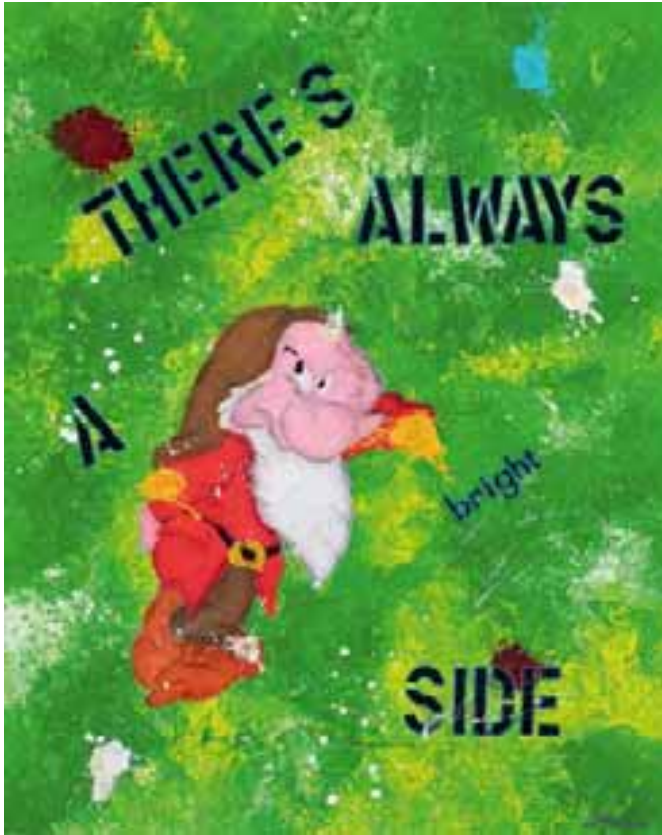
Mr. Brainwash (1966), was introduced in the world of street art by his friend Franck Slama (1969), the famous 'Space Invader'. Slama glues depictions of videogames of the eighties, such as 'Space Invaders' or 'Pac Man', on walls all over the world. For instance, many can be found in Amsterdam and Slama even created an app to capture them. Mr. Brainwash (lot 207, 220-223) started to make art in the early 2000s and can be recognized by his style, similar to that of Banksy's. A number of critics have speculated that Mr. Brainwash is an elaborate prank by Banksy, who may have created the works himself. Banksy however, insists on his official website that Mr. Brainwash is real and not part of a prank.

The debate about whether graffiti is art or vandalism is still going on. Peter Vallone, a New York city councillor, thinks that graffiti done with permission can be art, but if it is on someone else's property it becomes a crime. 'I have a message for the graffiti vandals out there,' he said recently. 'Your freedom of expression ends where my property begins.' On the other hand, Felix, a member of the Berlin-based group Reclaim Your City, says that artists are reclaiming cities for the public from advertisers, and that graffiti represents freedom and makes cities more vibrant.

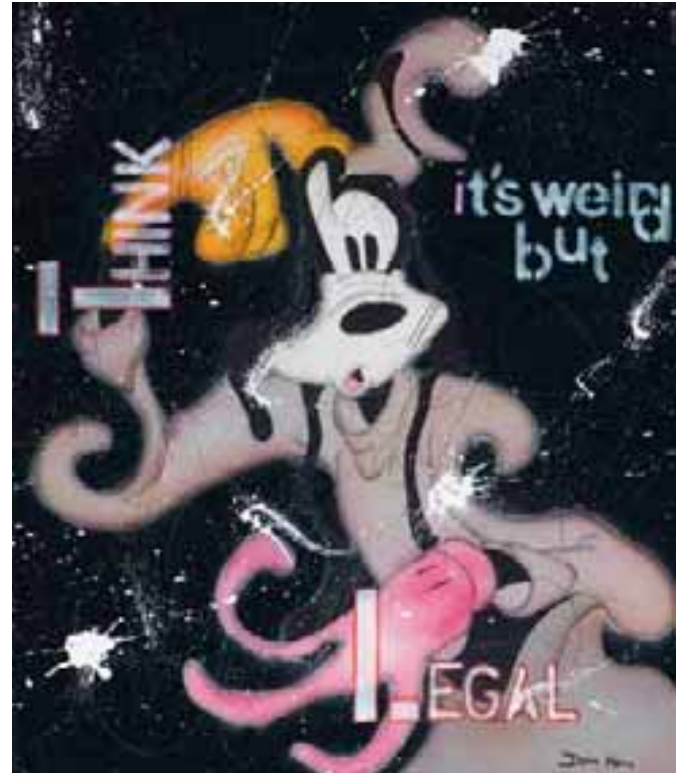
Often street art showing an image, is rather more admired than the name of an artist. Possibly this is due to the fact that the large colourful texts on walls and trains are considered to be just larger versions of the quickly drawn small 'tags' on all electricity boxes, lantern poles, benches and all other random objects – which are often regarded as highly annoying. A child holding a balloon, stencilled by Banksy is perceived as playful and amusing, and places where Banksy left a mark end up to be extremely busy tourist spots.

Grffiti, like on the Berlin Wall or on a legal graffiti-wall, is admired by many and definitely regarded as art. But one can argue: is street art still street art, if it is placed on a designated legal location, and the rebellious side has disappeared?





225



226

224

Don Ken

(Ghent 1956)

All it takes is a little effort

Signed lower right

Mixed media on canvas, 199.7 x 149.8 cm

Provenance:

Private collection, the Netherlands

Note:

Although the work of Don Ken can be regarded as street art, he did not start his career as a member of a graffiti 'crew' placing 'tags' and 'masterpieces' on trains and walls, but garnered worldwide fame with his fashion photography. In these photographs, often for high-end labels, he was inspired by pop art artists such as Andy Warhol. Inspired much, Don Ken started creating his own art, using cartoon figures from Walt Disney. This soon provoked a lawsuit with a quite fortunate outcome: Ken is now the only artist in the world, allowed to depict Disney's figures in art.

€ 3.000 - 5.000

225

Don Ken

(Ghent 1956)

There's always a bright side

Signed lower right

Mixed media on canvas, 150 x 120 cm

Provenance:

Private collection, the Netherlands

€ 2.000 - 4.000

226

Don Ken

(Ghent 1956)

I think it's weird but legal

Signed lower right

Mixed media on canvas, 70 x 60.2 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000



227

227
Don Ken
 (Ghent 1956)
Mickeys
 Signed on the base
 Spray-painted metal, H. 48 cm
 Provenance:
 Private collection, the Netherlands
 € 600 - 1.000

228
César
 (Marseille 1921 - Paris 1998)
La Moto
 Signed and with thumbprint lower right
 Numbered XIII/XV lower left
 Pencil and collage on white painted board behind Perspex,
 51.1 x 43.1 cm
 Provenance:
 - Tom Okker Art, Hazerswoude-Dorp
 - Private collection, the Netherlands
 € 2.000 - 4.000



228



229

229
Kenny Scharf
 (Hollywood 1958)
Untitled
 Signed, dated 94 and numbered 24 on the reverse
 Spray-painted and painted wheel cover in Perspex box, H. 55
 x 55 cm
 Provenance:
 Private collection, the Netherlands
 € 1.000 - 2.000



230



231

230

Kenny Scharf

(Hollywood 1958)

Untitled

Signed and dated 1993 on the reverse

Acrylic and screenprint on paper, 107.1 x 75.9 cm

Provenance:

Private collection, the Netherlands

€ 2.000 - 4.000

231

The London Police

(Chaz Barrison: London 1974 & Bob Gibson: London 1977)

Pork + Mash

Signed with initials four times

Titled and annotated *The school of Chris cooked up a pork + mash breakfast and it was a filthy marriage of hard grisley chunks of unchewable meat not complimented by the sourness of the mash and Don't take too much crack on the reverse*

Mixed media on canvas, 60.2 x 80.1 cm

€ 1.000 - 2.000



232



234



233

232

Quik (Lin Felton)

(New York City 1958)

Tunnel of love

Signed and annotated NYC lower right

Titled lower left

Signed, titled and dated 2000 NYC on the reverse

Acrylic on canvas, 59.7 x 49.8 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000

233

Quik (Lin Felton)

(New York City 1958)

"I will lie to you to get what I want (I will use you until you are dry)"

Signed and dated '05 lower right

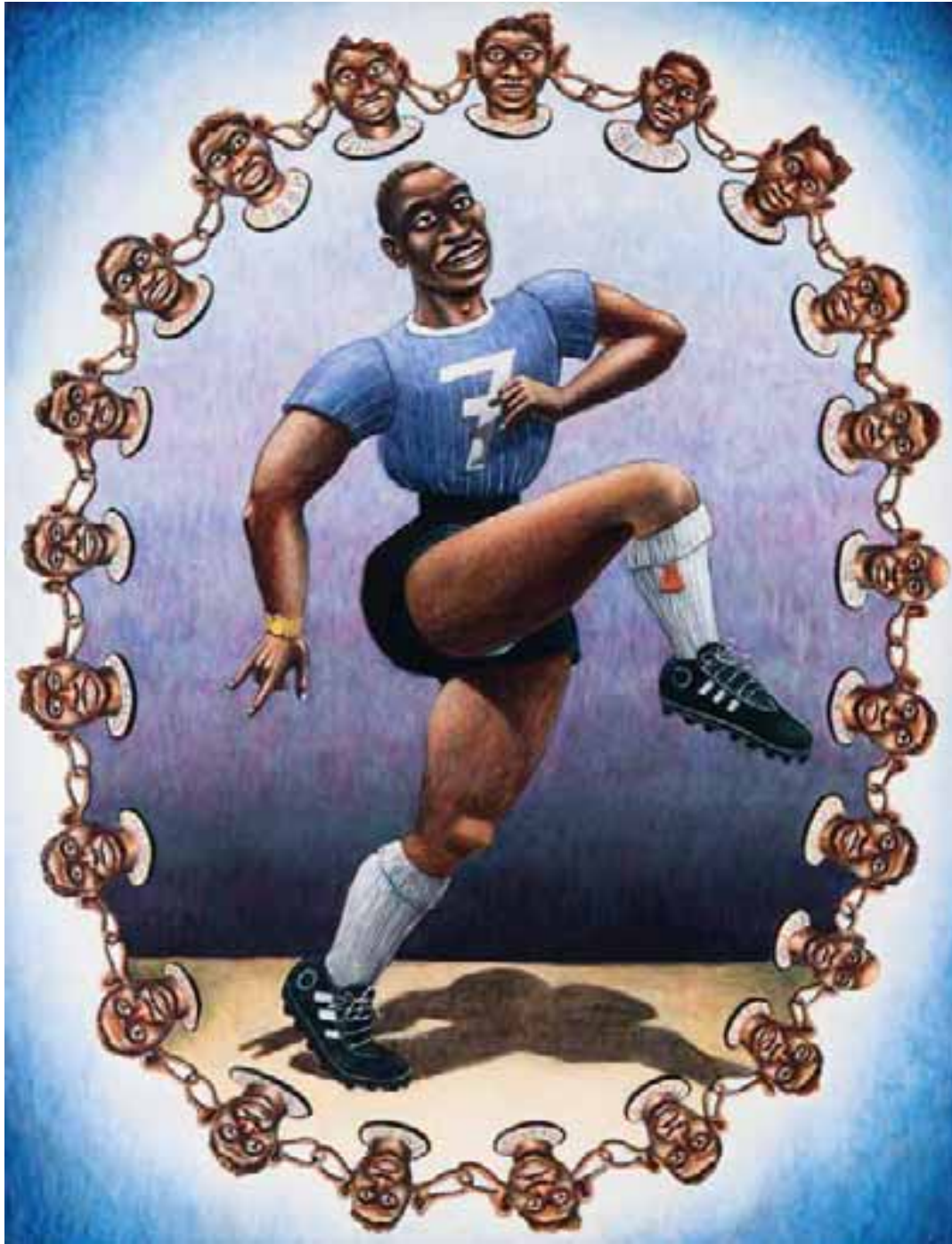
Signed, titled and dated 2005 and annotated *Dedicated to the false women in my life's journey* on the reverse

Mixed media on canvas, 152.3 x 141.7 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000



235

234

Quik (Lin Felton)

(New York City 1958)

Cult of Per\$onality: The Women R Smarter

Signed lower left

Titled in the centre and on the left side

Signed, titled, dated 1999 and numbered #7 on the reverse

Mixed media on canvas, 99.9 x 80 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200

235

Frans Franciscus

(Utrecht 1959)

"FC Mombasa in Arnhem"

Signed, titled and dated '94 on the reverse

Oil on canvas, 239.7 x 179.7 cm

Provenance:

- Flatland Gallery, Utrecht

- Auction Christie's, Amsterdam, *The Jan & Monique des Bouvrie Collection*, 6 September 2011, lot 139

- Private collection, the Netherlands

€ 1.500 - 2.500



236



237

236

Alphons Freijmuth

(Haarlem 1940)

Portret van J.M. (Portrait of J.M.)

Monogrammed and dated 05 lower left

Signed and dated 05 on the reverse

Titled on the stretcher

Oil on canvas, 70.2 x 65 cm

Provenance:

- Galerie Wansink, Roermond (2005) (incl. copy of invoice)

- Private collection, the Netherlands

€ 1.000 - 2.000



238

237

Carl-Henning Pedersen

(Copenhagen 1913 - 2007)

Untitled

Signed with initials and dated 45 lower left

Signed with initials and dated 46 lower centre

Wax crayon on paper, 45 x 28 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200

238

Herman Brood

(Zwolle 1946 - Amsterdam 2001)

Pink guy

Signed lower centre

Mixed media on canvas, 140 x 99.9 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000



239

239
Herman Brood
 (Zwolle 1946 - Amsterdam 2001)
F2000
 Signed lower centre
 Titled centre left
 Mixed media on canvas, 120 x 140 cm
 Provenance:
 Private collection, the Netherlands
 € 1.500 - 2.500



240 tapestry



240 painting

240

Herman Brood

(Zwolle 1946 - Amsterdam 2001)

Man + paard

Signed lower centre

Dated 2000 lower left

Mixed media on canvas, 180 x 235.1 cm

Provenance:

Private collection, the Netherlands

Note:

Including a hand tufted tapestry designed after this painting, numbered HC, measuring 200 x 279 cm and with certificate of authenticity by Xandra Brood.

(2x)

€ 3.000 - 5.000



241

241

Philip Akkerman

(Vaassen 1957)

Self-portrait

Signed and dated 1984 on the reverse

Oil on board, 35 x 27.1 cm

Provenance:

Acquired directly from the artist by the present owner

€ 1.000 - 2.000

242

Sam Drukker

(Goes 1957)

"Aardappeleter"

Signed and dated 93 lower centre

Signed, titled and dated 1993 on stretcher

Oil on green canvas, 94.8 x 70 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200



242

243

Carel Visser

(Papendrecht 1928 - Le Fousseret 2015)

Lady with crystal ball

Signed and dated 99 upper centre

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

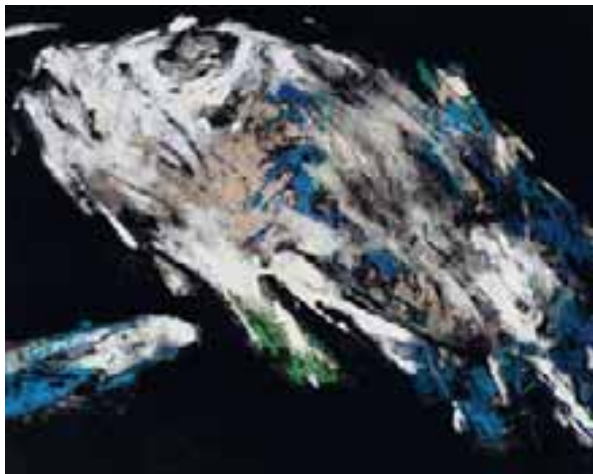
Note:

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.

€ 1.000 - 2.000



243



244

244

Charlotte Molenkamp

(Tilburg 1955)

Fish

Signed and dated 83 lower left

Oil on cardboard, 80 x 99.8 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000



245a



245b

245

Jaap de Vries

(Renkum 1959 - Breda 2014)

a) *Portrait of a girl*

Signed and dated 2004 lower right

Watercolour and collage on paper, 65.4 x 50 cm

b) *Portrait of a girl*

Signed and dated 2002 lower right

Watercolour on paper, 65.3 x 49.7 cm

Provenance:

- Private collection, the Netherlands

- Auction AAG Auctioneers, Amsterdam, 8 December 2008, lot 196

- Private collection, the Netherlands

(2x)

€ 600 - 1.000



246



248

246

Ger van Elk

(Amsterdam 1941 - 2014)

Untitled (c. 1994)

All signed

Four mixed media drawings on paper in frame,

43.6 x 44.1 cm

€ 1.000 - 2.000



247

247

A.R. Penck

(Dresden 1939 - Zürich 2017)

'I am A.R. Penck' (1989)

One signed and numbered e.a. (one of the 20 artist's proofs aside from the standard edition of 100)

Published by Aschenbach Galerie Amsterdam

12 screenprints, framed together, 133.8 x 125.8 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200

248

David Hockney

(Bradford 1937)

Simplified Faces State II

Signed and dated 73 lower right

Numbered 30/30 and annotated *state 2* lower centre

Published by Atelier Crommelynck, Paris

Colour etching, 33.8 x 33 cm (image size) / 55.8 x 50.4 cm

(sheet size)

Provenance:

Private collection, the Netherlands

Literature:

S.A.C. 166 & M.C.A.T 145

€ 2.000 - 4.000



249



250

249

Damien Hirst

(Bristol 1965)

Butterfly spin painting (2009)

Stamped with artist's signature on the reverse

Acrylic on paper, 51.1 x 70.4 cm

Provenance:

Private collection, the Netherlands

Note:

This work was created at the Damien Hirst Spin Workshop at the opening of Damien Hirst's 'Requiem' exhibition at the Pinchuk Art Centre in Kiev on 25 & 26 April 2009.

€ 2.000 - 4.000

250

Damien Hirst

(Bristol 1965)

Spin painting (2009)

Stamped with artist's signature on the reverse

Acrylic on paper, Diam. 51.6 cm

Provenance:

Private collection, the Netherlands

Note:

This work was created at the Damien Hirst Spin Workshop at the opening of Damien Hirst's 'Requiem' exhibition at the Pinchuk Art Centre in Kiev on 25 & 26 April 2009.

€ 2.000 - 4.000



251

251

Ben Vautier

(Napels 1935)

J'achete de suite

Signed lower right

Felt pen and collage on cardboard, 33.7 x 21.3 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000

252

Ad Snijders

(Eindhoven 1929 - 2010)

"Verworven" wit met rode accenten

Monogrammed and dated '63 lower right

Signed, titled and dated 1963 on the reverse

Mixed media on board, 88.6 x 92.9 cm

€ 1.000 - 2.000



252

253

Michel Macréau

(Paris 1935 - 1997)

Portrait Kristusse

Signed lower left and titled lower left and right

Signed and annotated on the stretcher

Oil on canvas, 91.6 x 72.6 cm

Provenance:

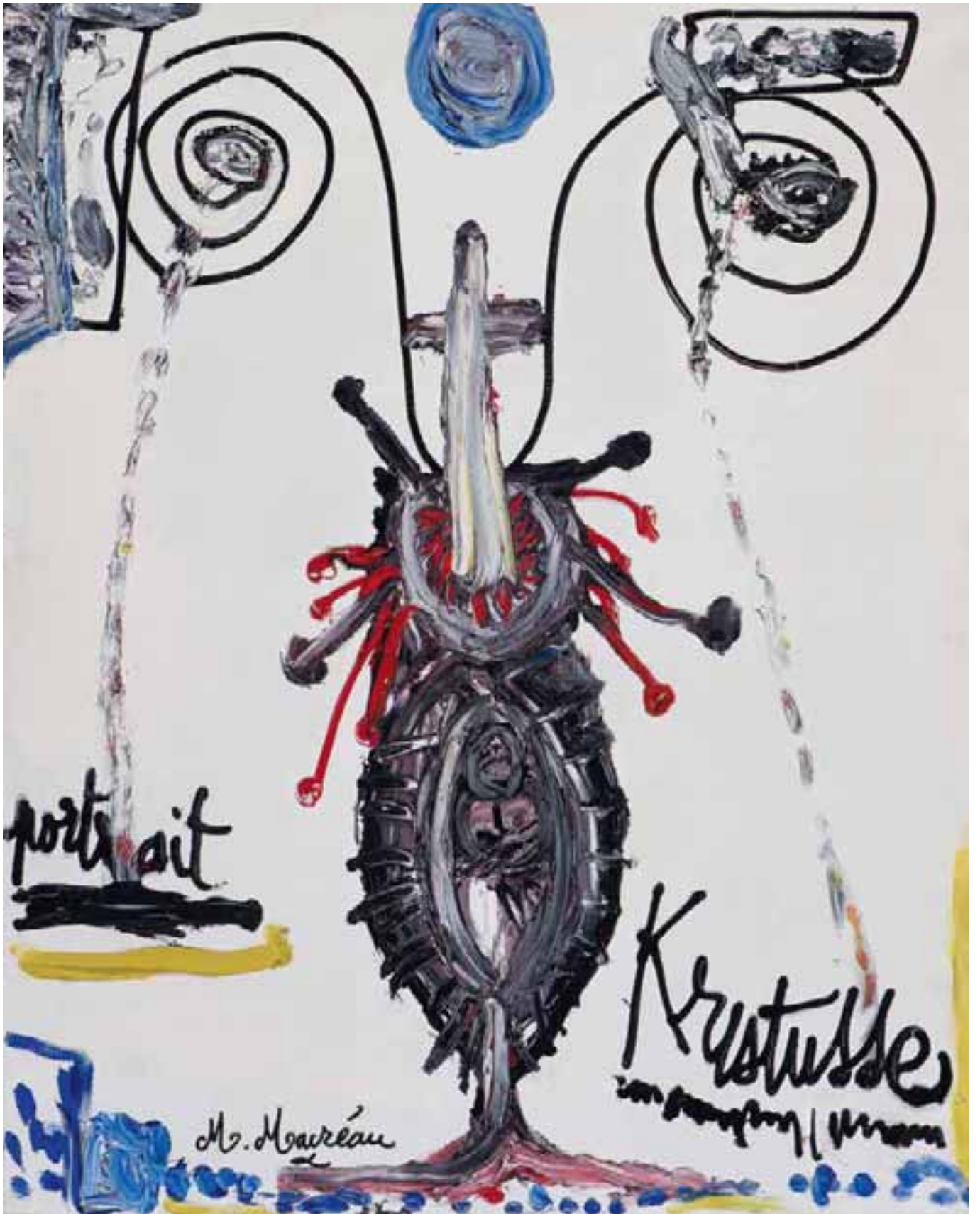
- Kunsthandel Guus Maris, Nieuw-Vennep (c. 1980)

- Private collection, the Netherlands

Note:

In artist's frame.

€ 6.000 - 10.000





254



255

254

Jan van Tongeren

(Oldebroek 1897 - Amsterdam 1991)

Stilleven met blauw mandje

Signed and dated 1981 upper right

Oil on canvas, 50.4 x 55.2 cm

Provenance:

- Galerie Siau, Amsterdam (c. 1982)

- Private collection, the Netherlands

€ 2.500 - 4.500

255

Albert Greving

(Hijken 1963)

Still life with basket

Signed with initials and dated 99 lower right

Oil on board, 24.5 x 39.6 cm

Provenance:

- Galerie Mokum, Amsterdam

- Auction AAG Auctioneers, 12 March 2012, lot 75

- Private collection, the Netherlands

€ 600 - 1.000



256

256

Michael Parkes

(Missouri 1944)

Dreamland

Signed lower right

Oil on panel, 50 x 60 cm

Provenance:

- Kunstmakelaardij Metzemaekers, Oirschot (2000) (incl. copy of invoice)

- Private collection, the Netherlands

€ 3.000 - 5.000



257

257

Ron English

(Decatur 1959)

Starchild farmgirl

Signed lower right

Mixed media oil on canvas, 91.6 x 61.1 cm

Provenance:

- Arte Vista Gallery, Badhoevedorp

- Private collection, the Netherlands

€ 3.000 - 5.000



258

258

Ron English

(Decatur 1959)

Starchild fancy dress

Signed lower left

Mixed media oil on canvas, 91.2 x 61 cm

Provenance:

- Arte Vista Gallery, Badhoevedorp

- Private collection, the Netherlands

€ 3.000 - 5.000



259

259

Emilio Kruithof

(Monster 1969)

Like a miracle

Signed, titled and dated 2003 on the reverse

Mixed media on canvas, 133.4 x 79.5 cm

Provenance:

- Jaski Art Gallery, Amsterdam (incl. certificate of authenticity)

- Private collection, the Netherlands

€ 2.000 - 4.000

260

Emilio Kruithof

(Monster 1969)

Broken flowers

Signed, titled and dated 2006 on the reverse

Mixed media on canvas, 232.1 x 136.2 cm

Provenance:

- Jaski Art Gallery, Amsterdam (incl. certificate of authenticity)

- Private collection, the Netherlands

€ 4.000 - 6.000





261



262

261
Wang Yigang
 (Heilongjiang 1961)
 A7

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

Oil on paper, 45.7 x 60.5 cm

Provenance:

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

Note: Including a certificate of authenticity by Archivio Wang Yigang, signed by the artist and numbered 16-007-AC.

€ 1.500 - 2.500

262
Wang Yigang
 (Heilongjiang 1961)
 A8

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

Oil on paper, 56.8 x 76.7 cm

Provenance:

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

Note: Including a certificate of authenticity by Archivio Wang Yigang, signed by the artist and numbered 16-008-AC.

€ 1.500 - 2.500



263

263

Wang Yigang

(Heilongjiang 1961)

A5

Signed in Chinese and dated 2016 lower right

Oil and collage on newspaper, 46 x 61.5 cm

Provenance:

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

Note:

Including a certificate of authenticity by Archivio Wang Yigang, signed by the artist and numbered 16-005-AC.

€ 1.500 - 2.500



264



265

264

Liu Yujun

(Heibei 1963)

Untitled

Signed in Chinese and dated 2008-6 lower right
Signed in Chinese and dated 2008-6 on the reverse
Oil on burlap, 50 x 40 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 3.500

265

Yoshitomo Nara

(Hirosaki 1959)

Untitled

Limited edition

Print on Multiplex, 21 x 15 cm

Provenance:

Private collection, the Netherlands

Note:

For Nara's 2008 show at the Baltic Centre for Contemporary Art in Gateshead, a small number of wooden plaque invites were produced for their VIP opening night on 11 June 2008.
€ 2.000 - 4.000

266

KCHO (Alexis Leyva Machado)

(Nueva Gerona 1970)

Sin título, 2001 (Like a swing set)

Signed and numbered 3/7 on the top side
Bronze, H. 105 cm

Provenance:

- Auction Casa de Subastas Odalys, Madrid, 17 February 2008, lot 102

- Private collection, the Netherlands

Exhibited:

Galeria Fernando Pradilla, Madrid, *Ahora Iberoamerica*, 20 September - 5 November 2001

Note:

Including a custom-made shipping crate.

Around the year 2000, there was an increase of Cuban refugees fleeing to Florida, due to Fidel Castro clenching his iron fists in contrast to ally Russia opening up more to the world. The people with family in America, scared of never being able to see their loved ones again, made the 'swing of faith' on rafts made of tires and sticks, and sailed to the American peninsula.
€ 3.000 - 7.000





267

267

Zhuang Hong Yi

(Sichuan 1962)

Flowerbed

Signed, signed in Chinese and dated 2016 on the reverse

Cut and painted rice paper on panel behind Perspex,

Diam. 60.1 cm / D. 15.5 cm

Provenance:

Acquired directly from the artist by the present owner

€ 3.000 - 5.000



268

268

Zhuang Hong Yi

(Sichuan 1962)

Flowerbed

Signed, signed in Chinese and dated 2012 on the reverse

Cut and painted rice paper on canvas behind Perspex,

H. 61.1 x W. 61.1 x D. 20.6 cm

Provenance:

Acquired directly from the artist by the present owner

€ 4.000 - 6.000



269

269

Ayako Rokkaku

(Chiba 1982)

Untitled AR15 (2006)

Signed, dated 2006 and numbered 15 on a label on the backing

Acrylic on cardboard, 65 x 57.4 cm

Provenance:

- Gallery Delaive, Amsterdam (2007) (incl. copy of invoice)

- Private collection, the Netherlands

€ 10.000 - 20.000



270

270

Ayako Rokkaku

(Chiba 1982)

Untitled AR62 (2006)

Stamped with signature lower right

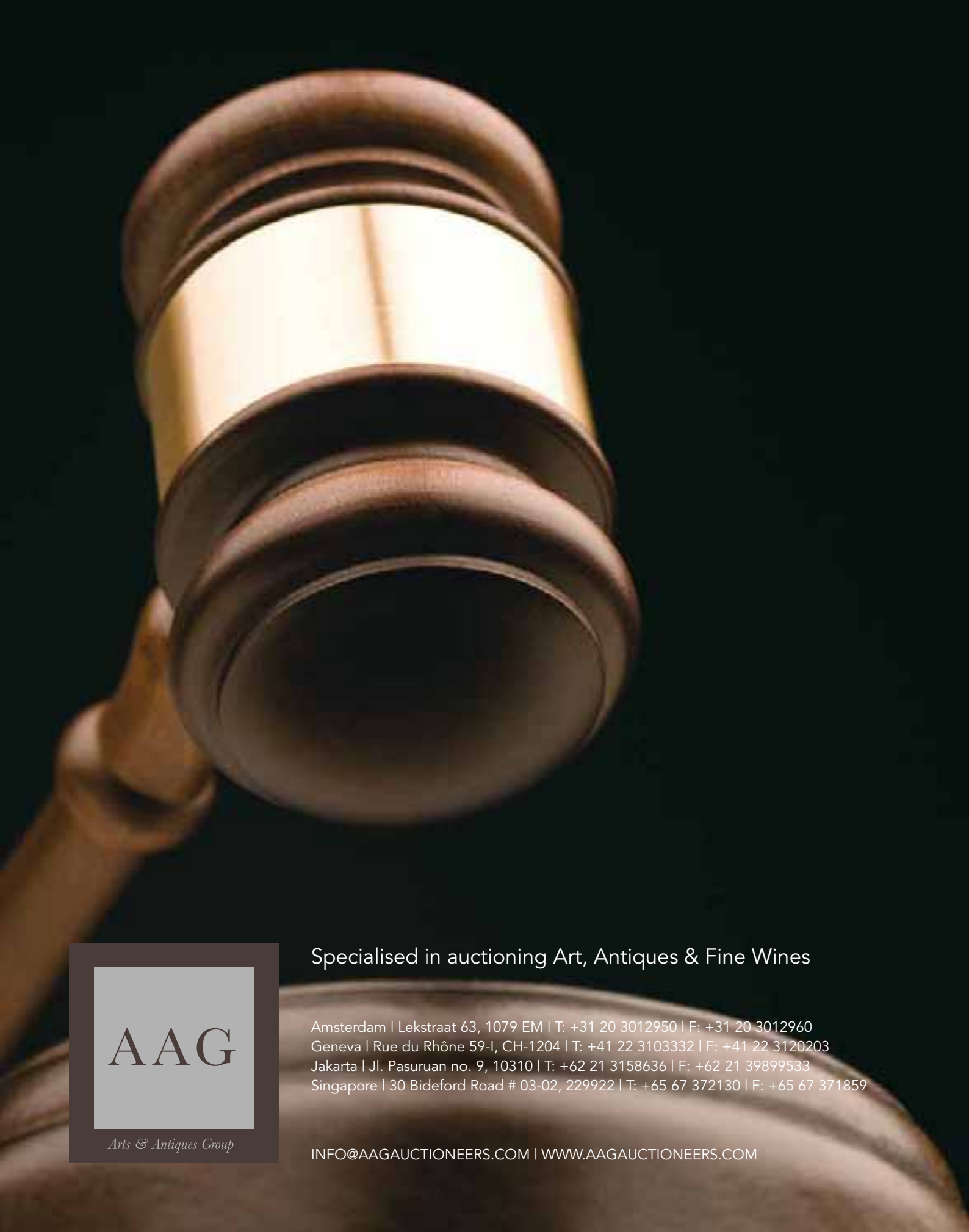
Acrylic on cardboard, 74.2 x 97.2 cm

Provenance:

- Gallery Delaive, Amsterdam (2007) (incl. copy of invoice)

- Private collection, the Netherlands

€ 15.000 - 25.000



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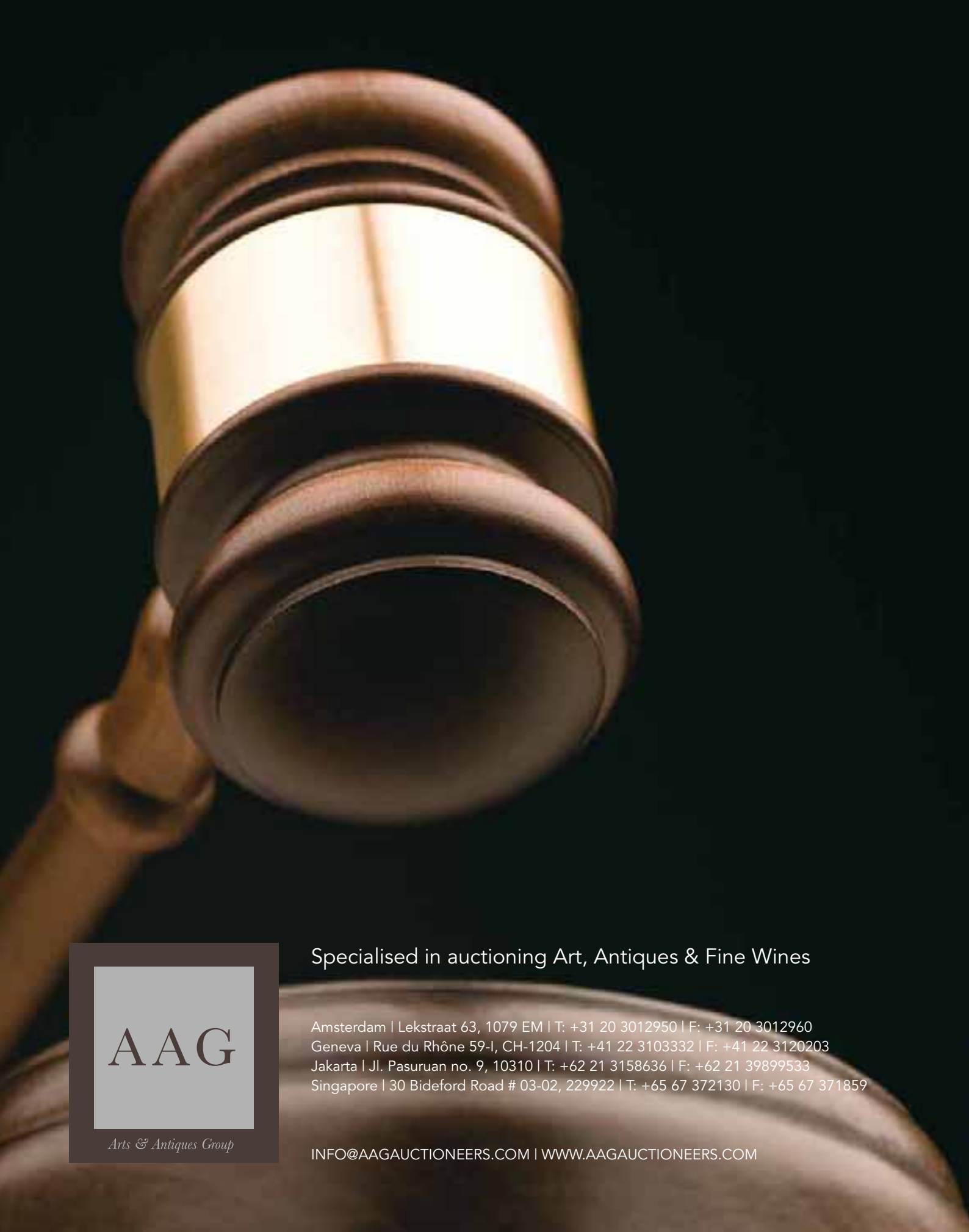
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Please note:

Faults or imperfections are not recorded in the lot description. We encourage you to inspect the lots during our viewing days. Condition reports are available upon request.

Before picking up your acquisition, the payment has to be received on bank account: NL28FVLB0637264002 in the name of Stichting Derdengelden. Payments in cash, debit- or credit card are accepted by AAG Auctioneers. For credit card payments a surcharge is applicable.

You are requested to collect the acquired item(s) within five days after the auction. After five days this can be done by appointment only.

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.

The applicable handling fee per item is:
transportation € 10,- / storage € 5,- per day.

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.

