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## MODERN & CONTEMPORARY ART & SOLO EXHIBITION WANG YIGANG

513  
Amsterdam

**Auction: Monday 16 December 2019, 2 p.m.**  
**Viewing: Friday 13 - Sunday 15 December, 10 a.m. - 5 p.m.**

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> € 3.000 - ≤ € 50.000	4%
> € 50.000 - ≤ € 200.000	3%
> € 200.000 - ≤ € 350.000	1%
> € 350.000 - ≤ € 500.000	0,5%
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## INDEX

Adolfs, G.P.	30, 32	Festa, T.	136	Mr. Brainwash	193-195
Altink, J.	24	Filarski, D.	17, 19, 20, 21	Mulders, M.	214
Amadio, G.	138, 139	Freijmuth, A.	84	Nanninga, J.	97
Appel, K.	51-57, 69	Gestel, L.	10, 14	Nijland, D.H.	43
Araki, N.	206-209	Götz, K.O.	162	Pallandt, C. van	2
Artschwager, R.	168	Guiette, R.	104	Pander, P.	215
Aubertin, B.	133	Hart Nibbrig F.	11	Pedersen, F.	81
Bakker, J.	176	Heel, J. van	99	Peeters, A.	210
Baldessari, J.	207	Hepworth, B.	158	Picasso, P.	154-156
Barlach, E.	9	Holzer, J.	168	Quinet, M.	89
Bartels, H.	135	Hunziker, F.	90	Rädecker, J.	5
Bastiaans, C.	168	Hussem, W.	85-88	Rainer, A.	157
Battenberg, J. N.	189	Hynckes, R.	48	Rauschenberg, R.	159
Belmer, F.	131	Immendorff, J.	220	Rokkaku, A.	227, 228
Berg, F. van den	111	Indiana, R.	164, 165	Rooskens, A.	50, 71
Bergner, Y.	225	Janssen, E.	168	Rossi, A.	168
Bijl, G.	168	Jonk, N.	180	Rotella, M.	140
Blaaderen, G.W. van	40	Jordens, B.	1	Saalborn, L.	41
Bogart, B.	127-130	Jorn, A.	69	Schierbeek, B.	55
Bohemen, K. van	122-126	Kamerlingh Onnes, H.	108, 110	Scholte, R.	168
Bol, K.	45, 46	Kaminski, M.G.	96	Schoonhoven, J.	143
Bonalumi, A.	134	Kat, O.B. de	39	Servranckx, V.	151
Bonnet, R.	36	Ket, D.	26	Sluiter, W.	37
Brands, E.	74-79	Keyt, G.	226	Smit, A.	34
Breetvelt, D.	91-93	Kimpe, R.	106, 107	Smit, C.	171
Brescianini, A.	132	Kito, A.	229, 230	Smorenberg, D.	47
Brood, H.	192	Klein, W.	198-201	Snel, H.	33
Bruni, B.	186	Knoebel, I.	168	Sobocinski, R.	178
Buren, D.	168	Kollwitz, K.	6-8	Soulages, P.	163
César	177	Koons, J. after	170	Starck, P.	185
Chabot, H.	49	Krop, H.	4	Staudt, K.	144-146
Chagall, M.	153	Kropff, J.	95	Stolerenko, P.	115, 116
Cinello, L.	15	Krotov, Y.N.	117	Tcholaria, I.	222
Coarding, G.	94	Kruyder, H.	38	Tobias, G. & U.	172
Combas R.	221	Kuyten, H.	16	Tongeren, J. van	27
Constant	67, 68, 167	Labisse, F.	223	Vatrin, G.	187, 188
Corbijn, A.	196, 197	Lejeune, J.R.	112	Velhoen, A.	42, 44
Corneille	58-66, 69	LeWitt, S.	169	Vénard, C.	105
Costa, T.	137	L'Hoëst, E.	103	Verkade, K.	173-175
Cremer, J.	120, 121	Lomykin, K.M.	119	Verwey, K.	114
Dadamaino	141, 142	Longo, R.	168	Visser,	T. 3
Defesche, P.	101, 102	Lucassen	82, 83	Voerman, J. jr.	28, 29
Delaunay, S.	149, 150	Lucebert	70, 72	Warhol, A.	166, 167
d'Hont, P.	182, 184	Mackaay, T.	181	Weeks, A.	113
Diederer, J.	100	Maet, M.	218	Wenckebach, O.	183
Dirix, J.	179	Maksimov, K. M.	118	Wiegman, M.	13
Dolphyn, W.	219	Man Ray	160	Wijngaerd, P. van	18
Dooijewaard, W.	35	Meijer, J.	109	Wolvecamp, T.	73
Dreher, P.	216-217	Melgers, H.	22, 23, 25	Wouter, R.	148
Eggleston, W.	202, 203	Meyer, M.	208, 209	Yifei, C.	232
Eine, B.	37, 190, 191	Miró, J.	152	Zao, W.	231
Eland, L.	31	Molenkamp, C.	212, 213		
Escher, M.C.	147	Molenkamp, N.	211		



# SOLO EXHIBITION

# Wang Yigang

The Chinese visual artist and curator Wang Yigang was born in 1961 in the province of Heilongjiang, China. When Yigang kicked off his studies at the Oil Painting Department of the Luxun Academy of Fine Arts in Senhyang – of which he graduated in 1986 – he was heavily influenced by Cubism and Futurism. Prior to his graduation in 1986, Yigang participated in the National Art Exhibition of the Young Artists and was accoladed with the National Youth Art Prize.

Yigang's style can broadly be described as abstract art – despite the presence of some recognizable forms. The artist's preference for abstract visual language originates from his idea that narration and logic are barely useful in art. Yigang, who rather depends on his intuition, regards the act of creating as the element to art in general. His painting is poly-material, made of heterogeneous materials. In his paintings the spatial perspective has turned into a perspective of colour. The intense colours count as the main element of the artist's work. In addition, Yigang's art is based on gesture: a fast gesture that is born from a deep impulse and above all accompanies the materials. His oeuvre can be divided into distinct periods. The first period includes pure abstract artworks or abstract art of numbers from the '90s; it focuses on tempo, freedom and rhythm. These works are characterized by a power of tension on the picture plane, fluctuating from disorder to order.

Yigang's second period, which is closely related to real life, can best be chronicled as Pop Art. During that time Yigang was quite sensitive to items such as posters, advertisements and political topics, which led to a quite extensive production of collage paintings. Since 2000, He has been rediscovering the Chinese culture; for example he painted two series that are related to the traditional Chinese dyeing craft, which gave a new perspective on traditional Chinese art. Yigang's later period is named by the acclaimed Chinese art critic He Guiyan (born 1976) as 'concept abstract art'. Yigang executed these paintings following a philosophical concept, or a 'deeper touch into Oriental culture'. These most recent works are about conceptual and abstract art, in which he aims to blend spirits of Oriental culture much deeper into his paintings; by not merely showing symbols of Chinese mountains and rivers, but rather the facts about life and blood is what he tries to depict in his artworks. Although the artist has shown pluralism in style, from figurative to Abstract Expressionism and Pop Art, he has always been reflecting upon his own state of freedom on a deeper level. Yigang distinguishes no line between his life and his art, as he even states "my works of abstract art has proven my own existence." He tells his story through painting, a story that remains impressed in the matter of the painting. For Yigang, painting is live material, to know, study, love and practise.



**P1**  
2016  
Oil on canvas  
92 x 72.9 cm  
Price on request



**ABSTRACT N5**  
2010  
Oil on canvas  
184.3 x 125 cm  
Price on request



**ABSTRACT N12**  
 2015  
 Oil on canvas  
 100.6 x 171 cm  
 Price on request



**ABSTRACT H25**  
 2016  
 Oil on canvas  
 100 x 170 cm  
 Price on request



**N59**  
 2015  
 Oil on canvas  
 200 x 185 cm  
 Price on request



**LANDSCAPE Y25**  
 2012  
 Oil on canvas  
 170 x 150 cm  
 Price on request



**LANDSCAPE Y30**  
 2012  
 Oil on canvas  
 170 x 150 cm  
 Price on request



**ABSTRACT T4**  
 2018  
 Oil on canvas  
 80 x 120 cm  
 Price on request





**ABSTRACT T7**  
 2018  
 Oil on canvas  
 100 x 150 cm  
 Price on request



**ABSTRACT A16**  
 2016  
 Oil on paper  
 64 x 46 cm  
 Price on request



**ABSTRACT A24**  
 2017  
 Oil on paper  
 64 x 46 cm  
 Price on request



**ABSTRACT A19**  
 2017  
 Oil on paper  
 64 x 46 cm  
 Price on request



**ABSTRACT A20**  
 2017  
 Oil on paper  
 46 x 64 cm  
 Price on request



**ABSTRACT A23**  
 2017  
 Oil on paper  
 46 x 64 cm  
 Price on request



SOLO EXHIBITION  
Wang Yigang

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even more beautiful to silently gaze at them

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Jean-François

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Ferdinand Hodler  
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Edvard Munch  
Emile Bernard  
Kazimir Malevich  
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Jean-François Millet, De arenlezers (detail), 1857. Musée d'Orsay, Parijs

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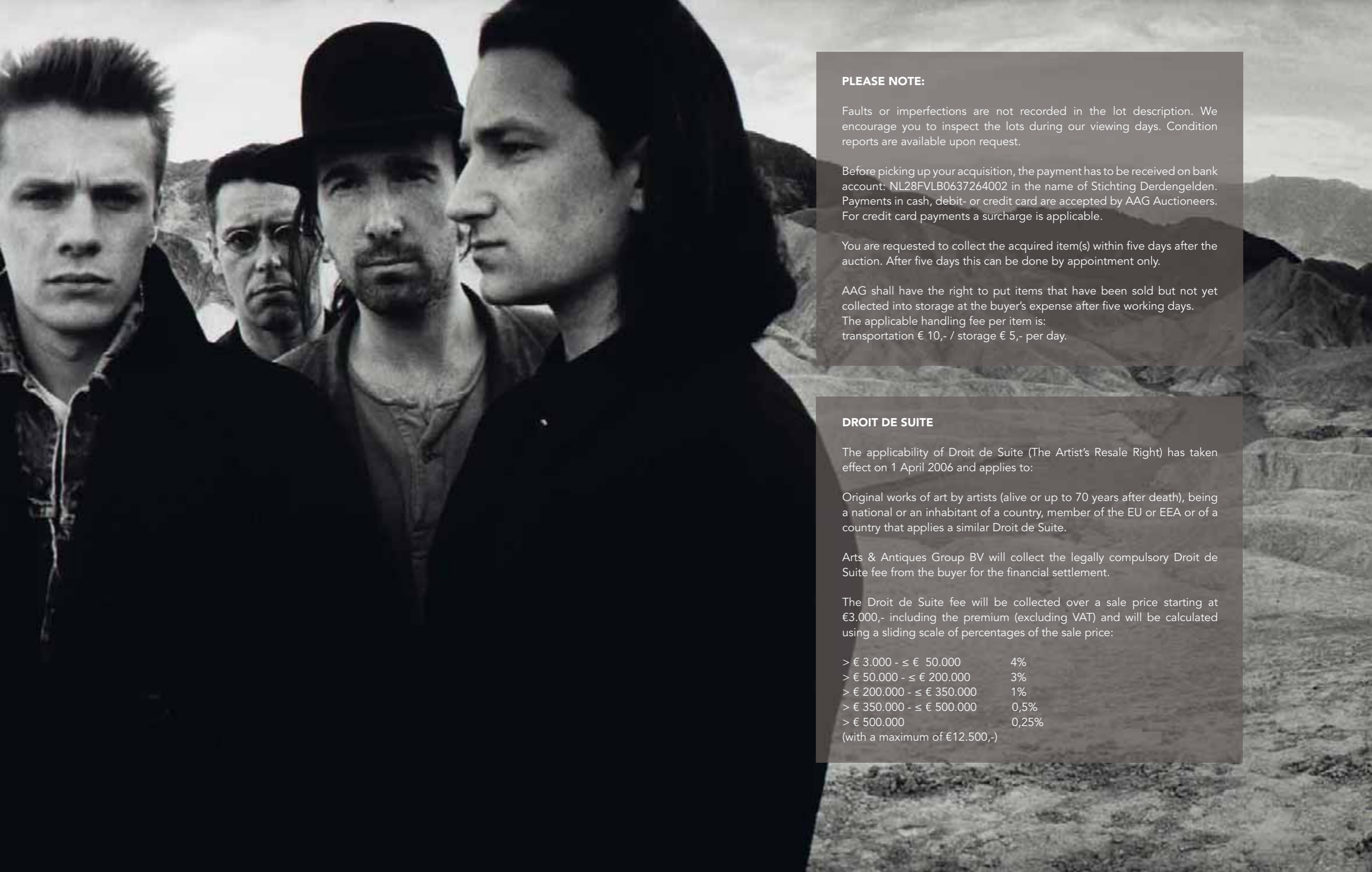
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> € 200.000 - ≤ € 350.000	1%
> € 350.000 - ≤ € 500.000	0,5%
> € 500.000	0,25%
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1



2



3



4

1

**Barend Jordens**  
(Amsterdam 1888 - 1972)  
*Female nude*  
Monogrammed and dated 1924 on the base  
Wood, H. 59.1 cm  
€ 600 - 1.000

2

**Charlotte van Pallandt**  
(Arnhem 1898 - Noordwijk 1997)  
*Torso*  
Monogrammed on the base  
Wood, H. 43.6 cm  
Provenance:  
Private collection, the Netherlands  
€ 1.500 - 3.000

3

**Tjipke Visser**  
(Workum 1876 - Bergen 1955)  
*Femme asiatique*  
Monogrammed and numbered 1-1 on the base  
Signed on the bottom  
Wood, H. 33.7 cm  
€ 800 - 1.200

4

**Hildo Krop**  
(Steenwijk 1884 - Amsterdam 1970)  
*Volendammer (Man from Volendam)*  
Monogrammed on the foot  
Wood, H. 25.4 cm  
€ 600 - 1.000



5

5

**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



6a



6b



6c



6d



6e



6f

6

**Käthe Kollwitz**

(Königsberg 1867 – Moritzberg 1945)

*Ein Weberaufstand (A Weaver's Revolt) (1893-1897)*a) *Not (Need)*

Crayon and pen lithograph with scratch technique on paper, 15.1 x 15.1 cm (image size) / 45.7 x 35 cm (sheet size)

b) *Tod (Death)*

Crayon lithograph with scratch technique on paper, 22.3 x 18.5 cm (image size) / 46 x 34.9 cm (sheet size)

c) *Beratung (Conspiracy)*

Line etching on paper, 27.1 x 16.8 cm (plate size) / 45.7 x 34.9 cm (sheet size)

d) *Weberzug (March of the weavers)*

Published by Emil Richten, Dresden

Line etching on paper, 21.2 x 29.2 cm (plate size) / 34.7 x 50.1 cm (sheet size)

e) *Sturm (Storming the gate)*

Published by Emil Richten, Dresden

Line etching on paper, 23.1 x 29.3 cm (plate size) / 34.8 x 50.2 cm (sheet size)

f) *Ende (End)*

Published by Emil Richten, Dresden

Line etching and aquatint on paper, 24.3 x 30.3 cm (plate size) / 34.9 x 50.5 cm (sheet size)

Provenance:

- Collection Dr. Walter Loose, the Netherlands

- Auction Van Stockum's Veilingen, The Hague, *The collection of Dr. Walter Loose (1898-1964)*, 4 June 2012

- Private collection, the Netherlands

(6x)

€ 3.000 - 5.000



7

7

**Käthe Kollwitz**

(Königsberg 1867 – Moritzberg 1945)

*Die Carmagnole (Dancing around the guillotine)*

Signed in the plate lower left

Etching and drypoint on paper, 57.5 x 40.4 cm (plate size) / 74.6 x 49.8 cm (sheet size)

Provenance:

- Collection Dr. Walter Loose, the Netherlands

- Auction Van Stockum's Veilingen, The Hague, *The collection of Dr. Walter Loose (1898-1964)*, 4 June 2012

- Private collection, the Netherlands

€ 1.000 - 2.000

8

**Käthe Kollwitz**

(Königsberg 1867 – Moritzberg 1945)

*Die Gefangenen (The prisoners)*

Signed lower right

Dated 1921 in the plate lower right

Etching and aquatint on paper, 32 x 42.8 cm (plate size) / 54.7 x 72.3 cm (sheet size)

Provenance:

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- Private collection, the Netherlands

€ 1.000 - 2.000



8



9

9

**Ernst Barlach**

(Wedel 1870 - Rostock 1938)

*Der Neue Tag (The new day)*

Signed lower right

Lithograph on paper, 31 x 42 cm (image size) / 47.3 x 67.6 cm (sheet size)

Provenance:

- Collection Dr. Walter Loose, the Netherlands

- Auction Van Stockum's Veilingen, The Hague, *The collection of Dr. Walter Loose (1898-1964)*, 4 June 2012

- Private collection, the Netherlands

€ 600 - 1.000



10

10

**Leo Gestel**

(Woerden 1881 - Hilversum 1941)

*Belgische Vluchtelingen (Belgian refugees)*Signed lower left and titled, dated 1914 and annotated *Oorlog* lower right

Mixed media on paper, 61.4 x 84.2 cm

Provenance:

- Private collection Piet Boendermaker, Amsterdam/Bergen, inv. no. 342 (SMA '52-'56: 151)
- Private collection, the Netherlands

Literature:

- Catalogue of the exhibition at Stedelijk Museum Amsterdam, *De vlucht uit België: illustratieve teekeningen door Leo Gestel*, Vlissingen, 1916

- P. Spijk, *De Bergense school en Piet Boendermaker: kunstverzamelaar in Amsterdam en Bergen*, Waanders, Zwolle, 1997, cat. no. 42, p. 227

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 229086.

€ 4.000 - 6.000

11

**Ferdinand Hart Nibbrig**

(Amsterdam 1866 - Laren 1915)

*Naar de Steenovens (To the brick-kiln) (c. 1907-1908)*

Signed lower left

Oil on canvas, 90.5 x 50.6 cm

Provenance:

- Kunsthandel Frans Buffa & Zonen, Amsterdam
- Auction Frederik Muller, Amsterdam, 2 May 1916, lot 32 (ill.)
- Collection Mr. A.P. Korthals Altes, Zeist
- Private collection, the Netherlands

Exhibited:

- Frans Buffa & Zonen, Amsterdam, *Tentoonstelling van schilderijen door F. Hart Nibbrig*, November - December 1909 (ill.)
- Singer Museum, Laren, *Ferdinand Hart Nibbrig 1866-1915: overzichtstentoonstelling*, 27 May - 9 July 1967, no. 36 (on loan)
- Singer Museum, Laren, *Ferdinand Hart Nibbrig 1866-1915*, 25 August - 3 November 1996, cat. no. 73 (ill.)

Literature:

D. Colen, D. Willemstein & M.E.Th. Estourgie-Beijer, *Ferdinand Hart Nibbrig: 1866-1915*, Waanders, Zwolle, 1996, p. 91

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 258377.

€ 3.000 - 5.000



11



12

12  
**Otto B. de Kat**  
 (Dordrecht 1907 - Laren 1995)  
*A reclining nude*  
 Signed and dated 1943 lower right  
 Oil on canvas, 60.2 x 91.9 cm  
 Provenance:  
 - Auction Christie's, Amsterdam, 9 June 1998, lot 193  
 - Private collection, the Netherlands  
 € 3.000 - 5.000

13  
**Matthieu Wiegman**  
 (Zwolle 1886 - Bergen 1971)  
*Interior*  
 Signed lower left  
 Oil on canvas, 88.7 x 65.6 cm  
 Provenance:  
 - Auction Sotheby's, Amsterdam, 13 December 1999, lot 144  
 - Private collection, the Netherlands  
 € 1.000 - 1.500



13



15a



14



15b

14  
**Leo Gestel**  
 (Woerden 1881 - Hilversum 1941)  
*Portrait of a young girl (c. 1922)*  
 Chalk and watercolour on paper, 59.5 x 83 cm  
 Provenance:  
 Auction Christie's, Amsterdam, 4 December 2007, lot 13  
 Note:  
 Attached to the backing a label stating with an inscription by the sitter: "Ik verklaar hierbij dat deze aquarel is gemaakt door Leo Gestel in +/- 1922. Het is een portret van mijzelf in oranje-rode jurk, met blauwe strik in 't haar en was een geschenk van Leo Gestel aan mijn ouders. H.C. Baruch Ponstijn."  
 € 1.200 - 2.400

15  
**Losi Cinello**  
 (Piacenza 1928)  
 a) "*Sirene*"  
 Signed and titled lower right  
 Oil on carved panel, 42.1 x 41.9 cm  
 b) *Ulisse e Circe*  
 Signed and titled lower centre  
 Oil on carved panel, 42.2 x 35.6 cm  
 Provenance:  
 Acquired directly from the artist by the father of the present owner  
 (2x)  
 € 1.000 - 2.000



# The Bergen School

The Bergen School (Dutch: Bergense School) was an art collective that concentrated in the Dutch coastal village of Bergen. The landscape in and around Bergen made this village a source of inspiration for the modern artists of the day, who developed into one of the leading movements – often characterized as an expressionist movement influenced by Cubism – in Dutch painting in the early twentieth-century. The seasonal changes and the associated light contrasts made the landscape a popular subject to paint, although still lifes, figures and portraits also proved to be a popular subject.

As was noted in 1921 by art historian F. M. Huebner, the Bergen School was established between 1915 and 1925. The artists executed their work with great gesture in firm brush strokes which resulted in deep, saturated colours and contrasts. In 1912, Le Fauconnier (1881-1946), originally a Cubist, focused on the artist's 'feeling' that was evoked by the reality of the twentieth-century. Le Fauconnier aimed at moderating the form in his work in favour of an expressionist use of colour. In 1915 Le Fauconnier's ideals were accepted by the Dutch 'modernists', who until then still worked in Futuristic-Cubist forms. In the Netherlands, artist Piet van Wijngaardt (1873-1964) was a strong advocate of Le Fauconnier's ideas about art. Both men opposed to Impressionism and wanted to see modern times newly reflected in painting: in unexpected colour contrasts, new compositional discoveries and a greater variation in subject choice. The purpose was to paint in search of more expressive power – creating a moderate Cubist Expressionism – which had to be expressed by means of colour dissonances, contrasts and irregular contour lines.

The ideas of Le Fauconnier and Van Wijngaardt were echoed by the modern-oriented artists of Bergen. The

core of the School included Dirk Filarski (1885-1964), Arnout Colnot (1887-1983), Jaap Weijand (1886-1960), Frans Huysmans (1885-1954), Else Berg (1877-1942), Mommie Schwarz (1876-1942), Wim Schuhmacher (1894-1986) and the brothers Matthieu (1886-1971) and Piet Wiegman (1885-1963). Other painters who have worked to a greater or lesser degree in the same dark-toned, somewhat Cubist Expressionism are Charley Toorop (1891-1955), Jelle Troelstra (1833-1906), Gerrit van Blaaderen (1873-1935), Henri ten Holt (1884-1968) and Thé Lau (1889-1958); even with Harry Kuyten (1883-1952) the Expressionism is recognizable in his work. Characteristic of the works of the Bergen School was the often substantial brushwork, intended to give the works extra strength. They experimented diligently with new possibilities of form introduced by Cubism, although in a more moderate way. In addition to the influences of Cubism, a tempered form of Symbolism also affected a number of members of the Bergen School. Contour lines and dark palette of earth colours often determined the massive forms, which contained few details.

In 1918, the collector Piet Boendermaker (1877-1947) settled in the rustic town of Bergen and became the most important collector and patron of the Bergen School. Boendermaker's house became known as an artistic breeding ground, which was often frequented by painters. Although after 1925 we no longer talk about the 'School', the atmosphere of that time remains visible for some painters in their work. And although a second generation of painters initially seemed inspired by the dark colours of their predecessors, they soon found their own – usually colourful – way.

Collector Piet Boendermaker (1877-1947) amidst his artworks





16

16

**Harrie Kuyten**

(Utrecht 1883 - Schoorl 1952)

*Zomerdag (A Summer's day)*

Signed and dated 1916 lower right

Twice signed, titled and numbered No. 1 on the reverse

Oil on panel, 65.4 x 82 cm

€ 3.000 - 5.000



17

17

**Dirk Filarski**

(Amsterdam 1885 - Zeist 1964)

*Winter in Switzerland*

Signed and dated 13 lower right

Oil on canvas, 65.5 x 90 cm

Provenance:

Private collection, the Netherlands (1950s)

Note:

Dirk Filarski, a member of the Bergen School, visited the Dutch coastal village of Bergen for the first time in 1907. Initially, Dirk Filarski mainly painted landscapes with hay press, forest and dune landscapes in a luminist style. He exhibited his work in Bergen and at the Amsterdam artists' association Sint Lucas.

In 1912 Dirk Filarski travelled with his painter friend Dirk Smorenberg to Switzerland. Filarski travelled through the Bernese Oberland and worked for weeks in the area of St. Moritz. His Impressionistic manner of painting gave way to a powerful painting style, with broader lines and brushstrokes. The simplification of the compositions and the stylized style of painting gave his work a certain abstract charge. Dirk Filarski returned to Amsterdam in 1917 and moved to Bergen a year later. During the heyday of the Bergen School (circa 1915-1920), Filarski painted with a wide palette and deep earthy colours. These Expressionist characteristics were also visible with the other Bergen School painters.

€ 6.000 - 10.000



18

18

**Piet van Wijngaerdt**

(Amsterdam 1873 - Abcoude 1964)

*Landschap met roode praam (Landscape with red barge)*

Signed lower left

Signed, titled and numbered 14 on the reverse

Oil on canvas, 63.1 x 50.8 cm

Provenance:

- Auction Sotheby's, Amsterdam, 9 December 1992, lot 90

- Private collection, the Netherlands

€ 800 - 1.200

19

**Dirk Filarski**

(Amsterdam 1885 - Zeist 1964)

*Le Golf Hotel, La Ciotat*

Signed and dated 49 lower right

Gouache on paper, 52.8 x 64.6 cm

€ 600 - 1.000



19



20

20

**Dirk Filarski**

(Amsterdam 1885 - Zeist 1964)

*Fez (Marokko)*

Signed lower left

Signed, titled and annotated *Mosquée Sidi Ali Bou Ghaleb* on the reverse

Oil on canvas, 54.4 x 65.6 cm

Provenance:

- Auction Sotheby's, Amsterdam, 7 June 2000, lot 59

- Martin Seegers Kunstbemiddeling, Oegstgeest

- Private collection, the Netherlands

€ 800 - 1.500



21

21

**Dirk Filarski**

(Amsterdam 1885 - Zeist 1964)

*Cherner (Switzerland)*

Signed, titled and dated 12 lower left

Oil on canvas, 58.6 x 42.5 cm

Provenance:

- Auction Christie's, Amsterdam, 30 November 2000, lot 222

- Private collection, the Netherlands

€ 3.000 - 5.000



22



23



24

22

**Henk Melgers**

(Groningen 1899 - Amsterdam 1973)

*Child with rabbit*

Signed lower right

Oil on canvas, 60.4 x 50.2 cm

Provenance:

Acquired directly from the artist by the mother of the present owner in the mid-1920s

€ 800 - 1.200

23

**Henk Melgers**

(Groningen 1899 - Amsterdam 1973)

*Flowers in a vase*

Signed lower right

Oil on canvas, 60.6 x 50.5 cm

Provenance:

Acquired directly from the artist by the mother of the present owner in the mid-1920s

€ 800 - 1.200

24

**Jan Altink**

(Groningen 1885 - 1971)

*Autumn*

Signed and dated '62 lower right

Wax crayon on paper, 32.9 x 45.9 cm

€ 800 - 1.200



25

25

**Henk Melgers**

(Groningen 1899 - Amsterdam 1973)

*Still life with flowers and apples*

Signed and dated '24 lower left

Oil on canvas, 115.5 x 99.5 cm

Provenance:

Acquired directly from the artist by the mother of the present owner in the mid-1920s

€ 1.500 - 3.500



27

27  
**Jan van Tongeren**  
 (Oldebroek 1897 - Amsterdam 1991)  
*Stilleven met geborduurde lap (Still life with embroidered cloth)*  
 Signed and dated 1977 upper left  
 Signed and titled on a label on the backing of the frame:  
 Oil on canvas, 60.2 x 75.1 cm  
 Provenance:  
 - Galerie Siau, Amsterdam  
 - Private collection, the Netherlands  
 € 2.500 - 3.500

26  
**No lot**



28



29

28  
**Jan Voerman jr.**  
 (Hatten 1890 - Laren 1976)  
*Magnolias*  
 Signed lower right and dated '57 lower left  
 Oil on canvas, 30.8 x 30.8 cm  
 € 800 - 1.200

29  
**Jan Voerman jr.**  
 (Hatten 1890 - Laren 1976)  
*Magnolia (c. 1952)*  
 Signed lower left  
 With estate stamp on the reverse  
 Oil on board, 24.1 x 18 cm  
 € 800 - 1.200



30



31

30

**Gerard Pieter Adolfs**

(Semarang 1897 - Den Bosch 1968)

*Landscape by Oengaran - Central Java (c. 1939)*

Signed lower left

Titled and numbered No. 2 on the stretcher

Oil on canvas, 31.2 x 40.3 cm

Provenance:

Private collection, the Netherlands

€ 2.500 - 3.500

31

**Leo Eland**

(Salatiga 1884 - The Hague 1952)

*Morocco*

Signed lower left

Oil on canvas, 60.4 x 90.6 cm

€ 800 - 1.200



32

32

**Gerard Pieter Adolfs**

(Semarang 1897 - Den Bosch 1968)

*Flamboyant by Sepandjang (1935-1936)*

Signed and dated 35 lower right

Signed, titled, dated 36 and numbered N° 401 on the reverse

Oil on canvas, 50.2 x 59.8 cm

Provenance:

Private collection, the Netherlands

€ 3.000 - 5.000



33

33

**Han Snel**

(Scheveningen 1925 - Ubud 1998)

*Balinese women with offerings*

Signed and dated Bali '74 lower right

Oil on canvas, 39.9 x 30 cm

Provenance:

Bought by family of the present owner in Ubud, Bali (1980s)

€ 3.000 - 5.000



34

34

**Arie Smit**

(Zaandam 1916 - Denpasar 2016)

*'Golden Fields' Landscape*

Signed, titled, dated Bali, 1996 on the reverse

Acrylic on canvas, 60 x 50 cm

Provenance:

- Private collection, Indonesia

- Private collection, the Netherlands

€ 2.000 - 4.000



35

35

**Willem Dooijewaard**

(Amsterdam 1892 - Blaricum 1980)

*Geisha*

Signed, dated 1931 and annotated Kyoto (Japan) upper left

Gouache on board, 53.4 x 37.1 cm

Provenance:

Acquired directly from the artist by the present owner

€ 800 - 1.200



36

36  
**Rudolf Bonnet**  
 (Amsterdam 1895 - Laren 1978)  
*"San Poetoe"*  
 Signed and dated 1949 lower right  
 Titled upper right  
 Pastel on paper,  
 Provenance:  
 - Dutch collector, Jakarta (c. 1950)  
 - Private collection, Hong Kong/Belgium (c. 2005)  
 € 8.000 - 10.000



37

37  
**Willy Sluiter**  
 (Amersfoort 1873 - The Hague 1949)  
*Pau Li - de kleine Chinees (2x)*  
 Both signed upper right  
 Both watercolour and ink on paper, 24 x 18 cm & 12 x 9 cm  
 Note:  
 Including the book *Pau Li - de kleine Chinees* by Henri van

Woude, with illustrations by Willy Sluiter. The book was published by biscuit company N.V. Paul C. Kaiser, Rotterdam, in 1934. These 64 inserted illustrations could be collected when buying a product of the company at the time. On the first page a handwritten letter with a drawing by Sluiter, dated 11 September 1934.  
 (3x)  
 € 1.000 - 1.500





38

38

**Herman Kruyder**

(Lage-Vuursche 1881 - Amsterdam 1935)

*Birch tree (c. 1917-1918)*

Signed lower left

Watercolour and chalk on paper, 63.1 x 49.6 cm

Provenance:

- Auction Christie's, Amsterdam, 19 May 2010, lot 146
  - Kunsthandel Simonis & Buunk, Ede (inv. no. 14699/Coll.I cv)
  - Private collection, the Netherlands
- € 3.000 - 5.000



39



40

39

**Otto B. de Kat**

(Dordrecht 1907 - Laren 1995)

*Still life*

Signed lower right

Oil on canvas, 53.6 x 60.1 cm

€ 600 - 1.000

40

**Gerrit Willem van Blaaderen**

(Nieuwer-Amstel 1873 - Bergen 1935)

*Still life with fruit*

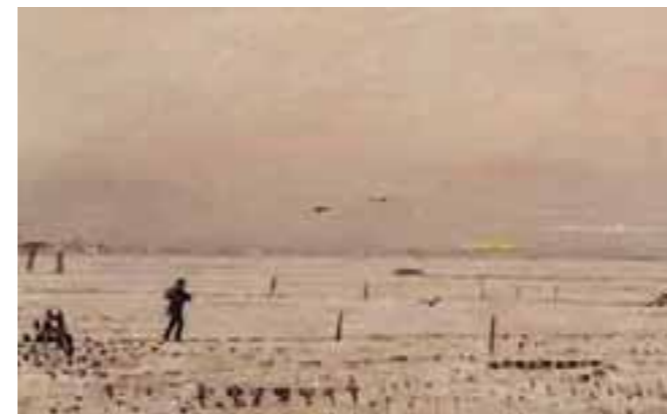
Signed lower left

Oil on canvas, 50.6 x 65.9 cm

€ 600 - 1.000



41



43

41

**Louis Saalborn**

(Rotterdam 1891 - Amsterdam 1957)

*Weggis*

Signed and dated 51 lower right

Signed, titled and dated *Juli 51* on the reverse

Oil on canvas, 64.4 x 76.6 cm

€ 700 - 900

42

**Aat Veldhoen**

(Amsterdam 1934 - 2018)

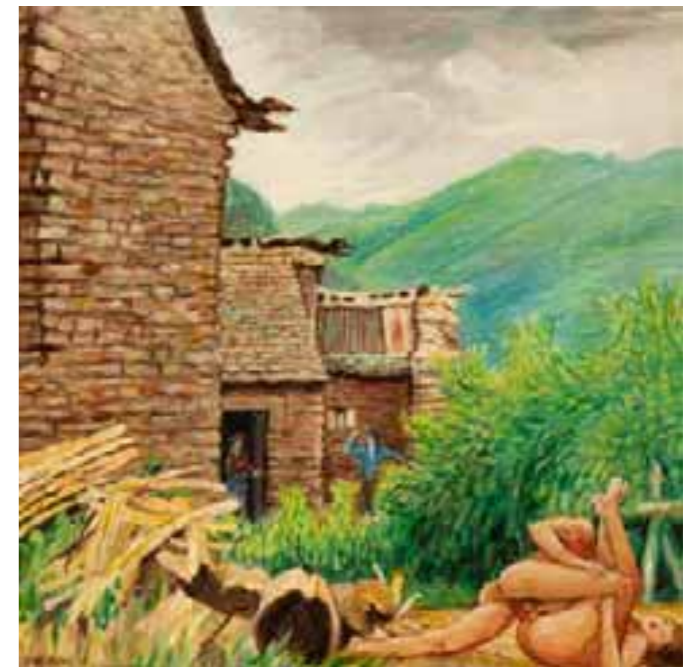
*River landscape*Signed, dated '54 and annotated *voor Ankje* lower right

Oil on burlap, 70.5 x 90.5 cm

€ 800 - 1.200



42



44

43

**Dirk Hidde Nijland**

(Dordrecht 1881 - Santpoort 1955)

*Polder landscape in winter (1947)*

Signed with initials lower right

Oil on panel, 31.6 x 50.4 cm

€ 600 - 1.000

44

**Aat Veldhoen**

(Amsterdam 1934 - 2018)

*Untitled*

Signed lower left

Oil on canvas, 69.2 x 69.1 cm

€ 600 - 1.000



45



47

45

**Kees Bol**

(Oegstgeest 1916 - Heusden 2009)

*"Ondergelopen land bij Eckart"*

Signed and dated '65 lower right

Signed, titled and dated '65 on the reverse

Oil on board, 55 x 63 cm

€ 800 - 1.200

46

**Kees Bol**

(Oegstgeest 1916 - Heusden 2009)

*"Zonsondergang bij het Heusden Kanaal"* (*Sunset over the Heusden Kanaal*)

Signed and dated '71 lower right

Signed, titled and dated '71 on the reverse

Oil on board, 54.9 x 63 cm

€ 800 - 1.200



46



48

47

**Dirk Smorenberg**

(Alkmaar 1883 - Oud-Loosdrecht 1960)

*The Loosdrechtse Plassen in winter*

Signed lower right

Oil on canvas, 50.3 x 60.3 cm

€ 2.500 - 5.000

48

**Raoul Hynckes**

(Brussels 1893 - Blaricum 1973)

*Paysage de Belgique (c. 1960)*

Signed lower right

Oil on canvas, 51.8 x 64.8 cm

Provenance:

- Auction Sotheby's, Amsterdam, 22 June 1998, lot 538

- Private collection, the Netherlands

€ 800 - 1.200



49

49

**Henk Chabot**

(Sprang-Capelle 1894 - Rotterdam 1949)

*Gezicht op Klein-Dongen*

Signed lower left

Oil on canvas, 90.4 x 115 cm

Provenance:

- Acquired directly from the artist by the former owner

- Private collection, the Netherlands (c. 1980)

€ 8.000 - 12.000



# COBRA

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

CoBrA was in many ways a reaction to the horrors of the Second World War; they rallied against the Nationalist Socialist regime and the period of artistic oppression when modern art was labelled 'Degenerate art' by the Nazis. CoBrA artists were, however, opposed to Surrealism, which they believed to be far too theoretical and academic. They chose instead to concentrate on a form of pure and spontaneous art, created by tapping into the subconscious without a preconceived plan. They found inspiration in non-western tribal, prehistoric and folk art, as well as in the creative expression of children or the mentally ill. This aligned well with Marxist ideals of a society in which art ought to be accessible for everyone. Only a year after the establishment of the CoBrA movement, they reached an incredible milestone by securing an international exhibition at the Stedelijk Museum in Amsterdam; led by the legendary Willem Sandberg (1897-1984). From the very start of his appointment as museum director, Sandberg was

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

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

Though it was short-lived, artists associated with the CoBrA group continued to stick to the colourful and imaginative style they had developed together. Appel, Constant and Corneille worked on their individual style in Paris, whilst Theo Wolvecamp and Lucebert (1924-1994) went their separate ways in the Netherlands. From the 1960s onwards there was a new wave of attention from art critics and admirers alike for the CoBrA movement.



50

50

**Anton Rooskens**  
 (Horst 1906 - Amsterdam 1976)  
*Farm yard*  
 Signed lower left  
 Oil on canvas, 75.4 x 90.3 cm  
 € 900 - 1.200

51

**Karel Appel**  
 (Amsterdam 1921 - Zürich 2006)  
*Chrysanthemum*  
 Signed lower right  
 Oil on canvas, 47.5 x 44.6 cm  
 Provenance:  
 - Collection T. van Dok, Amsterdam  
 - Auction AAG, Amsterdam, 8 December 2008, lot 3  
 - Private collection, the Netherlands  
 € 1.000 - 2.000



51

52

**Karel Appel**  
 (Amsterdam 1921 - Zürich 2006)  
*Dieren op blauwgroen fond (Animals on blue-green background)* (c. 1948)  
 Signed lower centre  
 Oil on canvas, 40.3 x 30.1 cm  
 Provenance:  
 - Collection J.C. Blaupot ten Cate, Middelburg  
 - Auction S.J. Mak van Waay, Amsterdam, 8 - 17 March 1960, lot 1  
 - Private collection, the Netherlands  
 € 15.000 - 25.000



52



53



54



55

53

**Karel Appel**

(Amsterdam 1921 - Zürich 2006)

*Personnage* (c. 1975)

Signed lower right

Oil on canvas, 81.1 x 60.2 cm

Provenance:

- Galerie Moderne, Silkeborg

- Auction Bruun Rasmussen, Copenhagen, 6 June 2017, lot 858

- Private collection, the Netherlands

€ 25.000 - 35.000

54

**Karel Appel**

(Amsterdam 1921 - Zürich 2006)

*Untitled*

Signed and dated 77 lower right

Assembled fabric, approx. 99.5 x 87.4 cm

Provenance:

Private collection, USA

€ 2.000 - 4.000

55

**Karel Appel & Bert Schierbeek**

(Amsterdam 1921 - Zurich 2006 &amp; Glanerbrug 1918 - Amsterdam 1996)

*A beast-drawn man*

Book containing 7 texts by Bert Schierbeek and with 7 lithographs in colours by Karel Appel

The lithographs in colours all signed lower right by Karel Appel  
Five lithographs in colours 50 x 40.3 cm and two 50 x 82 cm

The colophon signed by both and numbered h.c.

Published by De Bezige Bij, Amsterdam, circa 1963

With the original plastic slipcase, cardboard case missing

€ 1.000 - 2.000

# Karel Appel

1921 – 2006



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

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

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

To the artists' own astonishment, CoBrA got an exhibition in 1949 at the Stedelijk Museum in Amsterdam.

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

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

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



56

56

**Karel Appel**

(Amsterdam 1921 - Zürich 2006)

*Untitled*

Signed and dated 71 lower center

Acrylic on lithograph in colours, 67.7 x 50.5 cm

Provenance:

Private collection, the Netherlands

Note:

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

€ 5.000 - 10.000



Lithograph used as the base for lot 56



57

57

**Karel Appel**

(Amsterdam 1921 - Zürich 2006)

*Cat (1973)*

Signed lower right

Acrylic on lithograph in colours laid down on canvas,

55 x 75 cm

Provenance:

- Art Investment, The Hague

- Private collection, the Netherlands

Note:

Including a certificate of authenticity by Art Investment - Henk van der Vet.

€ 8.000 - 12.000



58



60



59



61

- 58  
**Corneille**  
 (Liège 1922 - Paris 2010)  
*Reclining woman*  
 Signed and dated *Helsinki '88* upper left  
 Mixed media on paper, 20.9 x 29.5 cm  
 Note:  
 Including a certificate of authenticity by BernArt Gallery in Antwerp, dated 6 May 2014.  
 € 800 - 1.200
- 59  
**Corneille**  
 (Liège 1922 - Paris 2010)  
*Rencontre*  
 Signed and dated '96 upper left  
 Signed and dated '96 lower right  
 Titled lower centre and annotated *Projet (dessin original)* lower left  
 Mixed media on paper, 53 x 71 cm  
 Exhibited:  
 Museum Jan van der Togt, Amstelveen, *De twee grote liefdes van Elisabeth den Bieman de Haas: Corneille & Mar*, Amstelveen, 10 December 2015 - 24 January 2016  
 € 1.000 - 3.000
- 60  
**Corneille**  
 (Liège 1922 - Paris 2010)  
*Polka vogel (Polka bird)*  
 Signed centre right  
 Titled in the centre  
 Dated *1 november 2003* lower right  
 Ink on sheet music, 15.2 x 23.4 cm  
 Note:  
 Including a photo certificate of authenticity by Studio Nico Koster, signed by the artist.  
 € 600 - 1.000
- 61  
**Corneille**  
 (Liège 1922 - Paris 2010)  
*Untitled*  
 Signed and dated '68 lower right  
 Ink on notebook paper, 20.8 x 27 cm  
 Note:  
 Including a certificate of authenticity by BernArt Gallery in Antwerp, dated 6 May 2014.  
 € 800 - 1.200



62

- 62  
**Corneille**  
 (Liège 1922 - Paris 2010)  
*Le chat à la lune*  
 Signed and dated *2002* lower right  
 Signed, titled and dated *2002* on the reverse  
 Annotated *Piediripa - Italia* on the stretcher  
 Oil on canvas, 50 x 70 cm  
 Provenance:  
 - Auction Bruun Rasmussen, Copenhagen, 4 March 2014, lot 701  
 - Private collection, the Netherlands  
 Note:  
 This work was made in the Italian village Piediripa, where Corneille had his summer residence and studio (set in a 17th century water tower) from 1973 onwards.  
 € 6.000 - 10.000



In 1941 Corneille was one of the co-founders of CoBrA, together with Karel Appel and Constant. Corneille was born in Liège, Belgium, as son of Dutch parents. He was mainly self-taught, but took some classes in drawing and etching at the 'Rijksakademie van beeldende kunsten' (State Academy of Fine Arts) in Amsterdam. This is where he met Appel and Constant in the years between 1940-1942, who became his artistic friends. About this friendship Corneille stated: "We used to kick against doors, we really did, and after the war we did things other artist certainly would not do. I am not sure whether we deserve the on-going attention, but what we did certainly had an impact."

Corneille's early work presents him as an artist still on the verge of discovering his own style; "a universal language of plastic signs with a lyrical touch", as he wrote to a friend. In the beginning Appel and Corneille would work together, stimulated each other, assessed and criticised each other's works and also complemented each other. "Karel Appel and I used to travel a lot. We are thirsty, craving persons, with our prying eyes. Travelling itself is a great experience. We do not flee because of broken hearts, but we are probably searching for new loves. There is no impulse when staying and working at home." For instance, when Appel had arranged a model, Corneille would visit Appel's studio to work there. They became good friends and they frequented the Amsterdam flea market at the Waterlooplein. Discovering the works by Van Gogh, the German Expressionists and French Fauvists was a joint experience.

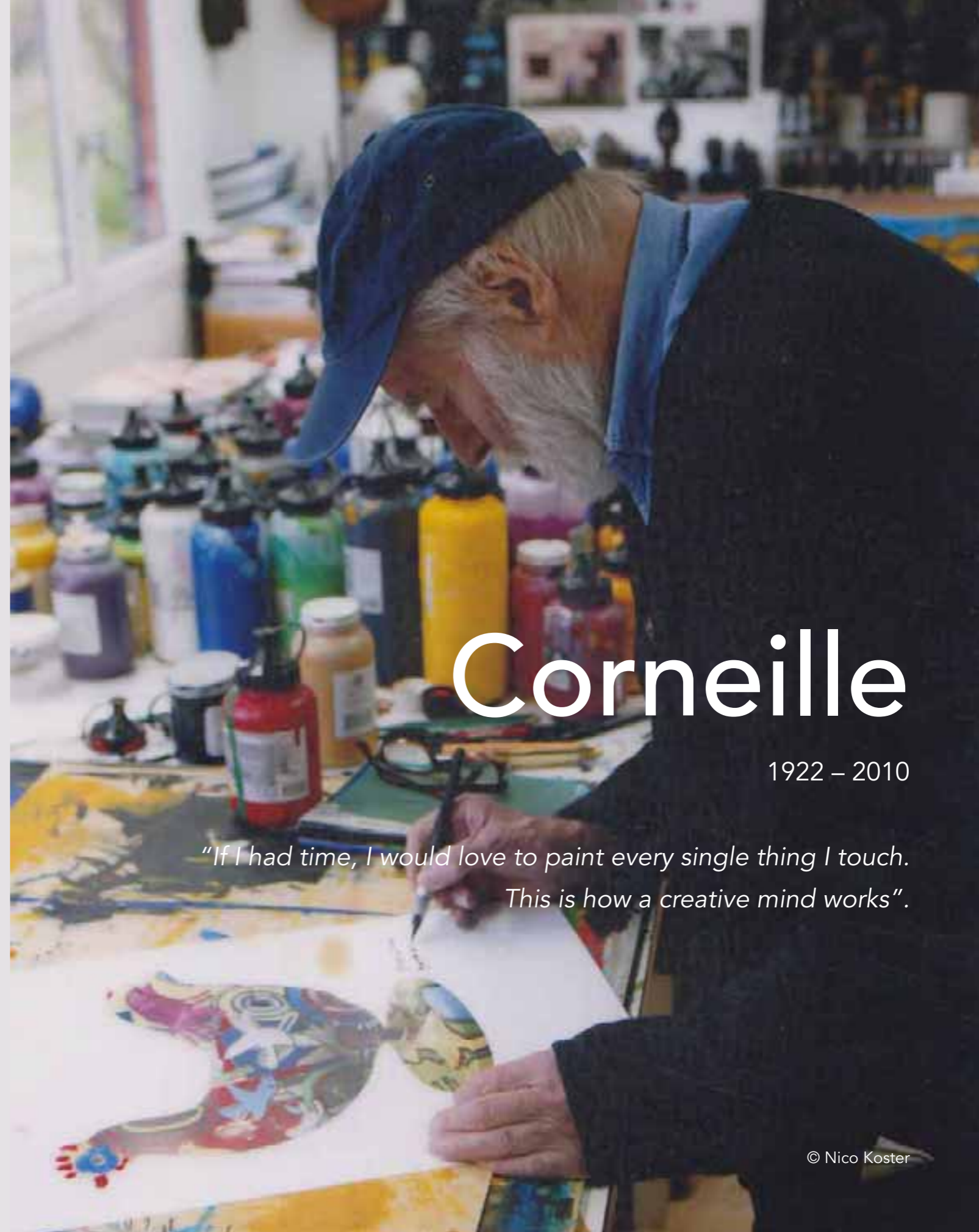
In 1948 Corneille, Appel, Constant, Anton Rooskens, Theo Wolvecamp en Jan Nieuwenhuys founded the Nederlandse Experimentele Groep ('Dutch Experimental Group'), presided by Corneille. In its magazine Reflex, which was issued twice, Corneille published articles about his voyages. One of his first destinations in his search for international movements was Hungary, whose borders were opened after the war. Due to the fact that he, as a young artist, had managed to present his work in several exhibitions, he was invited to Budapest in 1947. During his five-month-stay he became familiar with surrealist art and literature through works by Paul Klee and Joan Miró. Their freedom of imagination was very appealing to him. Actually, it meant a turning point in his work, shifting from outer reality to inner imagination. In Budapest he became fascinated by the opposing concepts of 'nature versus culture', while observing the lush overgrown ruins in ancient palace gardens. Here he felt the complementarity of organic and geometric patterns. This trip to Hungary was key for the young artist's later artistic development.

In 1950 Corneille left Amsterdam and CoBrA for Paris, dedicating himself completely to his poetic art of the future. Before he left his mother gave him a fair warning. "She warned me to watch out for dangerous women! However, I wanted to get burnt, like a butterfly, burning its wings in a flame. Who cares about burnt wings, which does not mean that I am a Casanova, for he was a collector of women, like I am a collector of African sculptures. I simply love to make love to women and I still cherish these precious moments. Women master the art of seduction."

Besides voluptuous women, long voyages were a source of inspiration in the development of Corneille's art. In the 1950s he travelled to Tunisia, following in Paul Klee's footsteps, who made the same journey in 1914. The Sahara impressed him tremendously, triggering him to make a series of paintings, depicting earth as a burnt body, consisting of sand and stone, where hardly any species of animals or plants could survive. The sun, as a symbol of freedom after the gloomy wartime, featured in the works by the experimental young artist as an explosion of colours and expression. In the late 1950s and early 1960s Central America and the Caribbean played an important role in his work. Especially the vibrant colours of folk art are reflected in his work. His paintings, depicting landscapes and cities in bird's eye view, became more lively because of the contrasts in colours.

In the late 1960s he focused on figurative art again and continued to do so in his typical lyrical style. The experiences on his voyages were captured on his canvases in signs and symbols, depicting images of tropical landscapes and gardens filled with plants, animals and women. The image of a bird serves as Corneille's alter ego, whose name in French means 'crow'. This bird can free itself from the earth and is a symbol of lust and temper.

Corneille's works have always been extremely colourful and they seem to be derived from a passage from a story or poem, which can be concluded from the many letters he wrote to his fellow artists, accompanied by small drawings. Corneille became one of the most popular Dutch painters of his time and he also became internationally renowned. This was mainly due to his extensive graphic work, which was intended to reach a large public. In his opinion painting is not a hobby or a profession, but rather a vocation. In his later years Corneille lived a reclusive life in Maison de Cedres, department Val-d'Oise in France. He died in 2010 and was buried in the cemetery of Auvers-sur-Oise, where Vincent van Gogh had been buried in 1890.



# Corneille

1922 – 2010

*"If I had time, I would love to paint every single thing I touch.  
This is how a creative mind works".*



63

63

**Corneille**

(Liège 1922 - Paris 2010)

*Katvis (Cat fish)*

Signed on the tail and numbered EA

With foundry mark *Binder Bronsgieterij* by the shaft

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

Provenance:

Private collection, the Netherlands

Note:

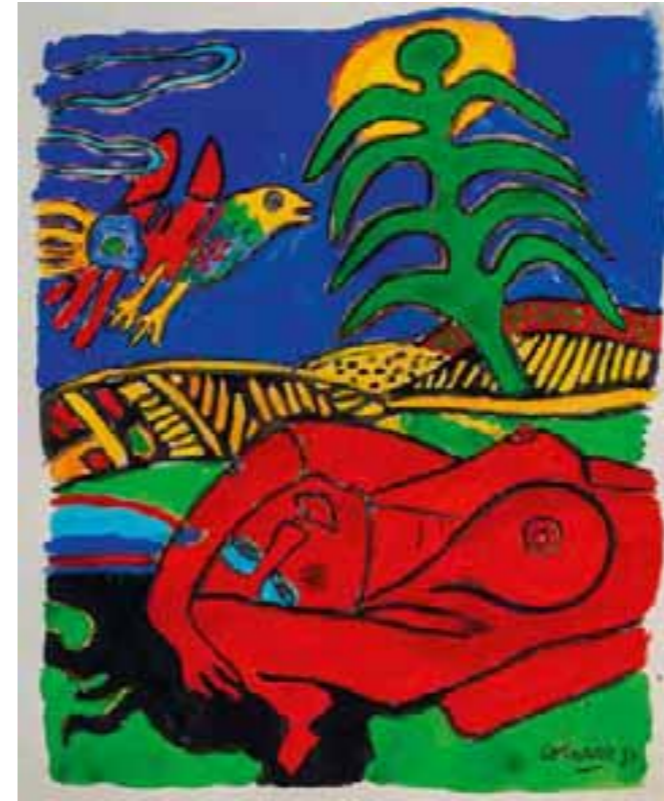
Including a statement by the foundry Binder, dated 24 January 2001, that this sculpture was cast by them, as well as a declara-

tion 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).

€ 30.000 - 50.000



64

64

**Corneille**

(Liège 1922 - Paris 2010)

*Femme nue avec oiseau*

Signed and dated '94 lower right

Gouache on paper, 30 x 24.9 cm

€ 1.800 - 2.400

65

**Corneille**

(Liège 1922 - Paris 2010)

*Untitled*

Signed and dated '67 lower right

Watercolour, ink and gouache on paper, 37.4 x 29.4 cm

€ 1.500 - 3.500



65

66

**Corneille**

(Liège 1922 - Paris 2010)

*Landscape*

Signed and dated '55 lower right

Mixed media on paper, 11.1 x 27.2 cm

Exhibited:

- Kunstmuseum Bochum, Bochum, *Corneille und Afrika*, 21 February - 13 April 1998- Museum der Moderne Rupertinum, Salzburg, *Corneille und Afrika*, 6 May - 5 July 1998- Museum Jan van der Togt, Amstelveen, *De twee grote liefdes van Elisabeth den Bieman de Haas: Corneille & Mar*, 10 December 2015 - 24 January 2016Literature: R. Kerkhoven, H. Golinski & S. Hiekisch-Picard, *Corneille und Afrika. Ausstellungskatalog*, Museum Bochum, 1998, cat. no. 36 (ill.)

€ 1.500 - 3.000



66



67

67

**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



68



69

68

**Constant**

(Amsterdam 1920 - Utrecht 2005)

*Labyrismen (1968)*

Portfolio containing 11 lithographs in colours with 10 protective sheets with text by C. Caspari

Published by Galerie Krikhaar, Amsterdam, printed by P. Clement, Amsterdam

The portfolio signed and numbered 47/73

Portfolio in original cardboard casing, 40.1 x 49.9 cm

Literature:

P. Dagen, *Constant: grafiek*, Waanders, Zwolle, 2004, p. 84, cat. no. 58-68 (ill.)

€ 1.500 - 3.500

69

**Karel Appel & Asger Jorn & Corneille**

(Amsterdam 1921 - Zürich 2006 &amp; Vejrum 1914 - Århus 1973 &amp; Liège 1922 - Paris 2010)

Three exhibition catalogues with a drawing by the artist:

a) *Karel Appel: Appel Nus, 20 November 1963 - 1 January 1964* (page 1)Signed and annotated *groet van* lower centre

Crayon on paper, 25.8 x 18.8 cm

b) *Asger Jorn: Galerie Jeanne Bucher April - May 1967* (page 1)Signed and annotated *merci* lower right

Watercolour on paper, 18 x 20.1 cm

c) *Corneille: Tekeningen van Corneille, Stedelijk Museum Amsterdam, 30 September - 31 October 1960* (page 3)Signed, dated '60 and annotated *met dank voor alles* lower right

Felt pen and crayon on paper, 26 x 18.8 cm

(3x)

€ 600 - 1.000



70

70  
**Lucebert**  
 (Amsterdam 1924 - Alkmaar 1994)  
*Composition in blue*  
 Signed and dated 73.VI.II centre left  
 Mixed media on paper, 69.6 x 100.1 cm  
 € 2.500 - 3.500



71

71  
**Anton Rooskens**  
 (Horst 1906 - Amsterdam 1976)  
*Untitled*  
 Signed and dated 65 upper left  
 Gouache on paper, 49.9 x 74.8 cm  
 € 2.000 - 4.000



72



73 recto



73 verso

72  
**Lucebert**  
 (Amsterdam 1924 - Alkmaar 1994)  
*Untitled*  
 Signed and dated '91.VI lower right  
 Mixed media on paper, 70 x 99.7 cm  
 Provenance:  
 Private collection, the Netherlands  
 € 2.500 - 3.500

73  
**Theo Wolvecamp**  
 (Hengelo 1925 - Amsterdam 1992)  
*Untitled*  
 Signed lower right  
 Gouache on paper, 31.9 x 47.7 cm  
 Note:  
 On the reverse a similar drawing.  
 Provenance:  
 - Auction Christie's, Amsterdam, 12 December 1990, lot 520  
 - Private collection, the Netherlands  
 € 1.500 - 2.500



74



76

74

**Eugène Brands**  
 (Amsterdam 1913 - 2002)  
*Dawn IV*  
 Signed with initials lower left  
 Signed, titled, dated 18 AUG.1985-2 and numbered 7662 on the reverse  
 Gouache on cardboard, 44.8 x 52.2 cm  
 Provenance:  
 - Galerie Nouvelles Images, The Hague (1980s)  
 - Private collection, the Netherlands  
 € 1.000 - 2.000

75

**Eugène Brands**  
 (Amsterdam 1913 - 2002)  
*Yellow star*  
 Signed, titled, dated 25 II 1992-1 and numbered 9966 on the reverse  
 Gouache on paper, 49.1 x 57.6 cm  
 € 1.000 - 2.000



75



77

76

**Eugène Brands**  
 (Amsterdam 1913 - 2002)  
*Landschap; een kompositie (Landscape; a composition)*  
 Signed lower right  
 Titled, dated 11 Juni 1974-3 and numbered 5796 on the reverse  
 Gouache on paper, 35.5 x 52.5 cm  
 € 1.000 - 2.000

77

**Eugène Brands**  
 (Amsterdam 1913 - 2002)  
*"Mystery of Light"*  
 Signed with initials lower left  
 Signed, titled, dated 22 December 1986 and numbered 8009 on a label on the reverse  
 Gouache on cardboard, 30 x 41.4 cm  
 Provenance:  
 - Galerie Collection d'Art, Amsterdam (1987)  
 - Private collection, the Netherlands  
 € 800 - 1.200



78

78

**Eugène Brands**  
 (Amsterdam 1913 - 2002)  
*Sirius*  
 Signed, titled, dated 14.I.1991 and numbered 9338 on the reverse  
 Gouache on Triplex, 43.2 x 35.1 cm  
 € 2.000 - 4.000



79



80

79

**Eugène Brands**

(Amsterdam 1913 - 2002)

*Composition au noir magique*

Signed, titled and dated I XII '94-2 on the reverse

Gouache, pencil and collage on cardboard, 37.5 x 28.9 cm

€ 1.000 - 2.000



81

80

**Eugène Brands**

(Amsterdam 1913 - 2002)

*Starry night*

Signed and dated '46 lower left

Chalk on paper, 20.5 x 16.5 cm

€ 600 - 800

81

**Finn Pedersen**

(Bornholm 1944)

*4 Heads*

Signed and titled on the reverse

Oil on canvas, 61.1 x 49.9 cm

€ 600 - 1.000



82

82

**Lucassen**

(Amsterdam 1939)

*De Aleph (it's not after Fontana?)*

Signed and dated 2005 on the backing of the frame

Acrylic and oil on pierced canvas, 60 x 50 cm

Provenance:

- Galerie Espace, Amsterdam (2006)

- Private collection, the Netherlands

€ 2.000 - 4.000

83

**Lucassen**

(Amsterdam 1939)

*CROBA*

Signed and dated 80 lower right

Titled upper left

Signed and dated 1980 on the reverse

Oil on canvas, 40.1 x 30.2 cm

Provenance:

- Auction Christie's, Amsterdam, 3 December 2002, lot 348

- Private collection, the Netherlands

Note:

Lucassen's oeuvre shows kinship with the CoBrA movement, hence the title 'CROBA' of this work is a nod to CoBrA.

€ 800 - 1.200



83



84

84

**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



85



86

85

**Willem Hussem**

(Rotterdam 1900 - The Hague 1974)

*Untitled*

Signed with initials and dated 60 lower right

Oil on burlap, 100.1 x 70.2 cm

Provenance:

- Kunstzaal van Lier, Amsterdam

- Private collection, the Netherlands

€ 2.500 - 5.000

86

**Willem Hussem**

(Rotterdam 1900 - The Hague 1974)

*Untitled*

Signed and dated '54 on the reverse

Oil on paper, 54.8 x 65.2 cm

€ 1.000 - 3.000



87



88

87

**Willem Hussem**

(Rotterdam 1900 - The Hague 1974)

*Untitled*

Signed with initials and dated 62 lower right

Signed, dated 1962, numbered N° 70 and with artist's stamp  
on the stretcher

Oil on canvas, 100.8 x 151 cm

Provenance:

Private collection, the Netherlands

€ 4.000 - 6.000

88

**Willem Hussem**

(Rotterdam 1900 - The Hague 1974)

*Untitled*

Signed and dated '54 on the reverse

Oil on board, 61.1 x 121 cm

€ 2.000 - 4.000



89

89  
**Mig Quinet**  
 (Charleroi 1906 - Brussels 2001)  
*"Les Sténotypistes"*  
 Signed upper right  
 Signed, titled and dated 1952 on the reverse  
 Oil on canvas, 81.2 x 65.2 cm  
 Provenance:  
 - Galerie Jacqueline Arets, Knokke (1995)  
 - Private collection, the Netherlands  
 € 1.000 - 2.000



90

90  
**Frieda Hunziker**  
 (Amsterdam 1908 - 1966)  
*Sommeil (Sleep)*  
 Signed on the stretcher  
 Oil on canvas, 97.7 x 99.8 cm  
 Exhibited:  
 Museum Fodor, Amsterdam, *Frieda Hunziker*, 27 April - 11 June 1967  
 € 2.000 - 4.000



91



92

91  
**Dolf Breetvelt**  
 (Vrijenban 1892 - Amstelveen 1975)  
*Composition*  
 Signed lower right  
 Oil on canvas, 99.8 x 139.5 cm  
 € 1.000 - 3.000

92  
**Dolf Breetvelt**  
 (Vrijenban 1892 - Amstelveen 1975)  
*Composition*  
 Signed lower right  
 Oil on canvas, 100.4 x 141.1 cm  
 € 1.000 - 3.000



93

93  
**Dolf Breetvelt**  
 (Vrijenban 1892 - Amstelveen 1975)  
*Composition*  
 Signed lower right  
 Oil on canvas, 139.6 x 99.8 cm  
 € 1.000 - 3.000





94



95

94

**Gerald Coarding**

(Fort Wayne 1911-1986 Dorothy)

*Untitled*

Signed and dated 50 lower left

Oil on canvas, 51.5 x 71.5 cm

€ 800 - 1.200

95

**Joop Kropff**

(The Hague 1892 - Delft 1979)

*Vrije compositie (Free composition)*

Signed lower left and dated 65 lower right

Gouache and Indian ink on paper, 32.4 x 50.3 cm

€ 600 - 1.000



96

96

**Max G. Kaminski**

(Koningbergen 1938 - 2019)

*Zwei köpfe*

Signed, titled and dated 91 on the reverse

Oil on canvas, 88 x 50.1 cm

Provenance:

- Galerie Scheffel, Bad Homburg v.d.H., 1992

- Private collection, the Netherlands

€ 800 - 1.200



97

97

**Jaap Nanninga**

(Winschoten 1904 - The Hague 1962)

*Composition*

Signed and dated '60 lower right

Mixed media on paper, 59.5 x 49.6 cm

€ 1.000 - 3.000

98

**Jan van Heel**

(Rotterdam 1898 - The Hague 1990)

*Clown*

Signed lower right

Signed and titled on the stretcher

Oil on canvas, 60 x 50.2 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 3.500



98



99

99

**Jan van Heel**

(Rotterdam 1898 - The Hague 1990)

*Vlinderdoos (Butterfly specimen box)*

Signed and dated 65 upper left

Signed and titled on the stretcher

Oil on canvas, 50.7 x 60.5 cm

Provenance:

- Collection B. Meijer, Wassenaar

- Auction Venduehuis der Notarissen, The Hague, 13 May 2009, lot 185

- Private collection, the Netherlands

Exhibited:

Haags Gemeentemuseum, The Hague, *Jan van Heel / Budapest*, 1966, cat. no. 70

€ 600 - 1.000



100a



100b



101



102

100

**Jef Diederer**

(Heerlen 1920 - Amsterdam 2009)

*Native American (2x)*

Each signed and dated '81 lower right

Each mixed media on paper, each approx. 75.4 x 54.5 cm

(2x)

€ 600 - 1.000

101

**Pieter Defesche**

(Maastricht 1921 - 1998)

*By the restaurant*

Signed with initials and dated 1987 lower centre

Mixed media on paper, 70.3 x 99.9 cm

€ 600 - 1.000

102

**Pieter Defesche**

(Maastricht 1921 - 1998)

*Ulestraten 1987*

Signed with initials and dated '87 lower right

Signed with initials on the reverse

Signed and titled on the stretcher

Oil on canvas, 119.1 x 139.5 cm

Provenance:

- Galerie Nouvelles Images, The Hague (1980s)

- Private collection, the Netherlands

€ 1.000 - 2.000



103

103

**Engelbert L'Hoëst**

(Amersfoort 1919 - Soesterberg 2008)

*Landscape*

Signed lower right

Oil on burlap, 90.2 x 69.8 cm

Provenance:

Family of the artist

Note:

Under the influence of modern painting, in particular the Co-BrA movement, L'Hoëst produced colourful and expressive paintings after the war. Together with painters such as Gerard Grassère, Jan Stekelenburg and Douwe van der Zweep, he exhibited under the name 'Progressives' in 1954 in the Centraal Museum in Utrecht. He later exhibited at the Salon in Pa-

ris. Most of the years after the Second World War, L'Hoëst lived and worked in countries such as France, Spain and Portugal. In addition to his long sojourn abroad, his reclusive lifestyle and his introverted nature are the most important explanations for his relative unfamiliarity in the Netherlands. Many of his earlier works ended up with collectors all over the world, notably in Germany, America and China. After various exhibitions were held in the Netherlands, including a retrospective exhibition at the Singer Museum in Laren, the art of L'Hoëst also began to be collected in the Netherlands. Currently an exhibition on the occasion of the artist's 100th birthday is mounted in Museum Flehite (Amersfoort), including work that has never been shown before.

€ 3.500 - 5.500



104

104

**René Guiette**

(Antwerp 1893 - Wilrijk 1976)

*Paysage de banlieue* (c. 1930)

Signed lower right

Signed and titled on a label on the stretcher

Oil on canvas, 60 x 73.3 cm

Provenance:

- Galerie Georges Giroux, Brussels, *Collection Walter Schwarzenberg*, 1 & 2 February 1932, no. 292

- Auction Christie's, Amsterdam, 3 December 2002, lot 36

- Private collection, the Netherlands

Exhibited:

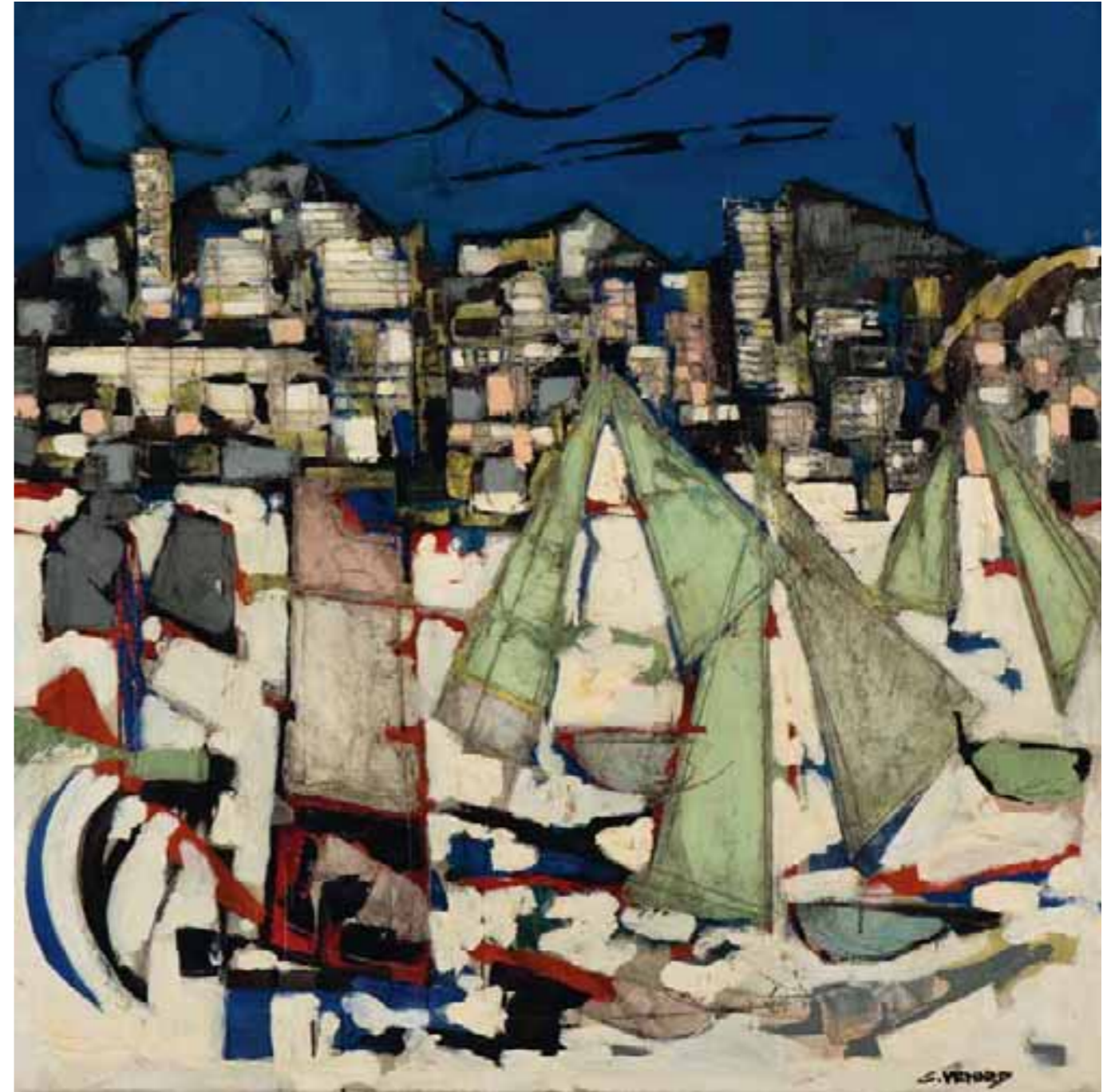
- Société Auxiliaire des Expositions du Palais des Beaux-Arts, Brussels, *Rétrospective René Guiette*, 25 November - 11 December 1966 (as: *Paysage*)

- Museum Oud-Hospitaal, Aalst, *100 jaar kunst in Aalsters bezit*, 25 October - 11 November 1975

Literature:

- M. de Kerchove d'Ousselghem & S. Goyens de Heusch, *René Guiette*, Antwerp, 1991, no. 188

€ 3.000 - 5.000



105

105

**Claude Vénard**

(Paris 1913 - Savary 1999)

*Harbour Scene*

Signed lower right

Oil on canvas, 99.7 x 99.7 cm

Provenance:

- Private collection, the Netherlands

€ 5.000 - 8.000



106

106

**Reimond Kimpe**

(Gent 1885 - Middelburg 1970)

*Mannequins*

Signed and dated 58 lower right

Oil on burlap, 94.8 x 56 cm

## Provenance:

- Family of the artist
  - Auction Christie's, Amsterdam, 3 June 2003, lot 507
  - Private collection, the Netherlands
- € 3.000 - 5.000



107

107

**Reimond Kimpe**

(Gent 1885 - Middelburg 1970)

*Kind met bloem (Child with flower)*

Signed and dated 65 lower right

Signed, titled and numbered 50 on the stretcher

Oil on canvas, 105.5 x 90.5 cm

## Provenance:

- Auction Christie's, Amsterdam, 28 May 2002, lot 234
  - Private collection, the Netherlands
- € 3.000 - 5.000



108



109

108

**Harm Kamerlingh Onnes**

(Zoeterwoude-dorp 1893 - Leiden 1985)

*Engelse badplaats, Brighton (English seaside resort, Brighton)*

Monogrammed and dated '49 lower right

Oil on canvas, 30.4 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

€ 800 - 1.200



110

109

**Jan Meijer**

(Assen 1927 - Dieudonné 1995)

*Fishermen hauling in nets*

Signed and dated 54 lower right

Oil on canvas, 55.2 x 70.4 cm

Provenance:

- Collection F.J. Sandbergen, Amsterdam

- Auction Christie's, Amsterdam, *The F.J. Sandbergen Collection; Modern Pictures, watercolours, drawings, prints and sculpture*,

19 March 1985, lot 346

- Private collection, the Netherlands

€ 800 - 1.200

110

**Harm Kamerlingh Onnes**

(Zoeterwoude-dorp 1893 - Leiden 1985)

*Summer flowers in grey vase*

Monogrammed and dated '43 lower left

Oil on canvas laid down on board, 45.9 x 32.4 cm

Provenance:

- Collection H. Groenendijk

- Kunsthandel Simonis &amp; Buunk, Ede (inv. no. 13791/Cnsg)

- Private collection, the Netherlands

Exhibited:

Kunstzaal Plaats, The Hague

€ 800 - 1.200



111



112

111

**Freek van den Berg**

(Amsterdam 1918 - Veessen 2000)

*Le Matin*

Signed lower left

Signed and titled on the reverse

Oil on canvas, 89.8 x 110 cm

Note:

The portrayed lady is Anke Brokstra (1940), who was apprenticed at the age of 14 to Freek van den Berg. Several years later Brokstra and Van den Berg got married, though they divorced ten years later. Anke Brokstra became a model for Freek van den Berg, as well as soloist at the Nederlandse opera (nowadays known as the Dutch National Opera).

€ 1.000 - 1.500

112

**Jacques Renard Lejeune**

(1930 - 2003)

*Femme au chapeau*

Signed lower right

Oil on canvas, 34.9 x 27.1 cm

€ 800 - 1.200



113

113  
**Arthur Weeks**  
 (1930 - 1988)  
*Flowers*  
 Signed lower right  
 Acrylic on canvas, 101.7 x 76.1 cm  
 € 800 - 1.200

114  
**Kees Verwey**  
 (Amsterdam 1900 - Haarlem 1995)  
*Stilleven met glazen coupe (Still life with glass coupe)*  
 Signed lower left  
 Watercolour on paper, 73.3 x 51.3 cm  
 Provenance:  
 - Kunsthandel M.L. de Boer, Amsterdam (1979) (inv. no. 13383)  
 - Private collection, the Netherlands  
 € 1.500 - 2.000



114

115  
**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 80.3 cm  
 Provenance:  
 - Art Gallery Gérard, Wassenaar  
 - Private collection, the Netherlands  
 Note:  
 Stolerenko, or Stolyerenko, is famous for his dreamy garden and terrace views, as well as the wondrous usage of light in his impressionist paintings. His work can be found in the most prestigious museums in and around Russia, such as the Russian Museum in St. Petersburg, Tretyakov Gallery and the Simferopol Art Museum.  
 € 1.000 - 2.000



115



116

116  
**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 100.1 cm  
 Provenance:  
 - Art Gallery Gérard, Wassenaar  
 - Private collection, the Netherlands  
 € 1.500 - 2.500



117

117  
**Yuri Nikolaevich Krotov**  
 (Grivenskaya 1964)  
*Детские Игры (Kids games)*  
 Signed lower right  
 Signed and titled on the reverse  
 Oil on canvas, 46.4 x 55.2 cm  
 Provenance:  
 - Art Gallery Gérard, Wassenaar (incl. copy invoice)  
 - Private collection, the Netherlands  
 € 1.000 - 3.000



118

118

**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



119

119

**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



120



121

120

**Jan Cremer**

(Enschede 1940)

*"Tulips"*

Signed and dated '91 lower right

Signed, titled, dated 1991 and numbered OP005 on the backing of the frame

Oil on paper, 50 x 65.5 cm

€ 1.500 - 2.500

121

**Jan Cremer**

(Enschede 1940)

*"Tulips"*

Signed and dated '91 lower left

Signed, titled, dated 1991 and numbered OP007 on the backing of the frame

Oil on paper, 65.5 x 50 cm

€ 1.500 - 2.500



122

122

**Kees van Bohemen**

(The Hague 1928 - 1985)

*Triumphator*

Signed and dated 64 lower right

Signed and titled on the stretcher

Oil on burlap, 150.3 x 150.3 cm

Provenance:

Estate Kees van Bohemen, The Hague

€ 6.000 - 10.000





# Kees van Bohemen

1928 – 1983

Kees van Bohemen is considered to be one of the most outstanding Dutch painters of the 20th century. His fame reaches into other realms, beyond our country borders. He is known for his large colourful canvases, depicting women, sports players and exotic motifs. As an artist of colourful and dynamic paintings, Van Bohemen used to be one of the protagonists of post war abstract Expressionism in the Netherlands. The expressive way in which he uses paint is key in his oeuvre, whereas his choice of subject is of less importance: "I do not prefer working in an anecdotic way and do not want to tell stories with my paintings."

Kees van Bohemen was born in The Hague in 1928 and studied at 'Koninklijke Academie van Beeldende Kunsten' in The Hague. At the age of 24 he was granted a scholarship and decided to go to Paris. During his sojourn in Paris, from 1952 till 1957, he lived and worked in the well-known hides warehouse in Rue Santeuil, where Karel Appel, Corneille and Bram Bogart used to live and work among others. Here, he befriended some painters of the CoBrA movement and shared his studio with

Corneille. In the late 1950s he joined the 'Nederlandse Informele Groep', founded by Jan Schoonhoven, Armando, Jan Henerikse and Henk Peeters.

Initially, Kees van Bohemen would make abstract paintings, mainly in shades of black and white. From 1959 till 1960 he participated in the international group 'ZERO' and the 'Nederlandse Informele Groep', but subsequently he was only indirectly involved in the ZERO's Dutch equivalent, the 'Nul-beweging'. From 1963 onwards Van Bohemen developed his typical style, merging abstract and figurative forms, for example, visible in his female nudes, dated 1964. His one-year-sojourn in the United States in 1966 resulted in paintings of sports players in vivid and bright colours. In the early 1970s his stay in Africa is reflected in his flora and fauna themes in this period. He died in The Hague in 1985. His paintings are in the collections of Museum Boijmans Van Beuningen, Rotterdam, Kunstmuseum (former Gemeentemuseum), The Hague and Stedelijk Museum. Amsterdam.

Text: Leo Duppen



123



124



125

123  
**Kees van Bohemen**  
 (The Hague 1928 - 1985)  
*Untitled*  
 Signed and dated 78 lower right  
 Mixed media on paper, 61.2 x 42.9 cm  
 Provenance:  
 Estate Kees van Bohemen, The Hague  
 € 600 - 800

124  
**Kees van Bohemen**  
 (The Hague 1928 - 1985)  
*Untitled*  
 Signed and dated 77 lower right  
 Mixed media on paper, 64.3 x 49.8 cm  
 Provenance:  
 Estate Kees van Bohemen, The Hague  
 € 600 - 1.000



126

125  
**Kees van Bohemen**  
 (The Hague 1928 - 1985)  
*Untitled*  
 Signed and dated 76 lower right  
 Mixed media on paper, 49.8 x 64.6 cm  
 Provenance:  
 Estate Kees van Bohemen, The Hague  
 € 800 - 1.200

126  
**Kees van Bohemen**  
 (The Hague 1928 - 1985)  
*Nude in flower garden (1976-1977)*  
 Oil on canvas, 119.5 x 119.9 cm  
 Provenance:  
 Estate Kees van Bohemen, The Hague  
 Note:  
 Including a certificate of authenticity signed by the daughter  
 of the artist, Isis van Bohemen, and dated 13 November 2019.  
 € 2.000 - 4.000



127

127  
**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 - 2.000



128



129

128  
**Bram Bogart**  
 (Delft 1921 - Sint-Truiden 2012)  
*Liberheid (Mémoire de la Liberté)*  
 Signed, dated '91 and numbered 13/100 lower right  
 Aquagravure on mould-made paper, 95.4 x 107.3 cm  
 Provenance:  
 - Gallery Willy Schoots, Eindhoven (1992)  
 - Private collection, the Netherlands  
 € 1.000 - 2.000

129  
**Bram Bogart**  
 (Delft 1921 - Sint-Truiden 2012)  
*Untitled*  
 Signed and dated '96 lower right  
 Numbered 27/99 lower left  
 Aquagravure on mould-made paper, 53.6 x 76 cm  
 € 800 - 1.200



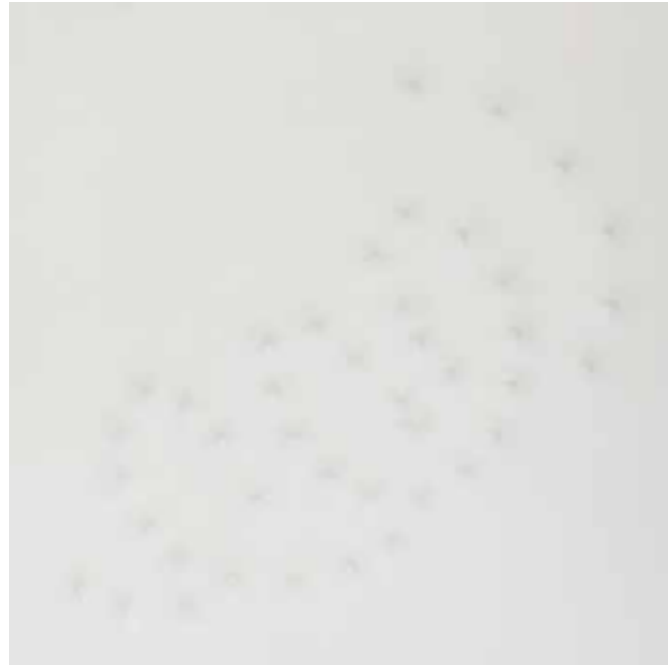
130



131

130  
**Bram Bogart**  
 (Delft 1921 - Sint-Truiden 2012)  
*Untitled*  
 Signed and dated '79 lower right  
 Gouache on paper laid down on cardboard, 60.3 x 66.1 cm  
 € 1.000 - 2.000

131  
**Fred Belmer**  
 (Amsterdam 1947 - 2006)  
*Untitled*  
 Signed and dated 75 lower right  
 Painted polyester relief, 130.5 x 130.5 cm  
 € 600 - 800



132

132

**Angelo Brescianini**

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

*N 42 spari di pistola cal. 38 (2015)*Signed twice, titled and numbered *Arch.n. AB02584102* on the reverse

Painted aluminium plate with bullet marks, 99.3 x 99.4 cm

Provenance:

Private collection, Italy

Note:

Including a photo certificate of authenticity by Archivio Angelo Brescianini, numbered *AB02584102*.

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



133

133

**Bernard Aubertin**

(Fontenay-aux-Roses 1934 - Reutlingen 2015)

*Tableau Clous*

Signed and dated 1969 on the reverse

Paint and nails on panel, 30.1 x 30.1 cm

Provenance:

- Galleria Centro, Brescia

- Private collection, Italy

Note:

Including a certificate of authenticity published by Archivio Opere Bernard Aubertin, with archive number TCLR96-1000216323, dated November 2018.

€ 2.000 - 3.000



134

134

**Agostino Bonalumi**

(Vimercate 1935 - Desio 2013)

*Rosso (1968)*

Signed and numbered 50 (edition of 90) on the reverse

Acrylic on shaped canvas, 45.3 x 47.5 cm

Provenance:

De Rijk Fine Art, The Hague

€ 8.000 - 12.000



135

135

**Hermann Bartels**

(Riesenberg 1928 - Düsseldorf 1989)

No. 268

Signed lower left

Signed, dated 1962 and numbered 268 on the reverse

Oil and gouache on paper, 64.6 x 49.7 cm

Provenance:

- Galerie Tilly Haderek, Stuttgart
  - Private collection, Mönchengladbach
  - De Rijk Fine Art, The Hague
- € 1.500 - 3.000



136

136

**Tano Festa**

(Rome 1938 - 1987)

*Nature morta nel paesaggio (1980s)*

Signed on the reverse

Acrylic on canvas, 69.8 x 49.6 cm

Provenance:

Private collection, Italy

Note:

Including a certificate of authenticity published by Archivio Tano Festa, with archive number 8070/T613.

€ 2.500 - 3.500



137

137

**Toni Costa**

(Padua 1935)

*"Dinamica Visuale"*Signed, titled, dated 1966, annotated *Turchese*, numbered *Reg.T36* and with artist's stamp on a label on the backing of the frame

Canvas strokes on panel in frame, 65.9 x 65.9 cm

Provenance:

De Rijk Fine Art, The Hague

€ 12.000 - 16.000



138

138

**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



139

139

**Giuseppe Amadio**

(Todi 1944 - 2016)

*Maquso ("Rituale Emistico")*

Signed and titled on the reverse

Signed and dated 2014 on the stretcher

Oil on shaped canvas, Diam. 140.8 cm

Provenance:

Private collection, Italy

Note:

Including a certificate of authenticity by the artist, numbered 346.

€ 2.000 - 3.000



140

140

**Mimmo Rotella**

(Catanzaro 1918 - Milan 2006)

*Teatro della Cometa (1959)*

Signed lower right

Stamped *Inventario Mimmo Rotella l'esecutore testamentario**artistico Piero Mascitti* on the backing of the frame

Advertising poster, collage, stamped, laid down on cardboard, 28.8 x 34.8 cm

Provenance:

Private collection, Italy

Literature:

- G. Celant, *Mimmo Rotella. Catalogo ragionato, Volume I*1944-1961, *Tomo II*, Skira, Milano, 2016, p. 661, rif. 113- S. Hunter, *Rotella: Décollages 1954-1964*, Electa, Milano, 1986, p. 128, rif. 306

- Galleria Marconi, Milano, 1986, p. 128, cat. no.306

- MAON, Museo d'Arte dell'Otto Novecento, Rende, 2008, p. 24

- G. Celant, *Mimmo Rotella - Décollage e retro d'affiches*, Palazzo Reale, Skira, Milano, 2014, rif. 306

Note:

On the backing of the frame a label of the Mimmo Rotella Foundation, with photo and ID number 20041213161427. Registered under number 1537DC959 / 000.

€ 8.000 - 12.000



141

141  
**Dadamaino**  
 (Milan 1935 - 2004)  
*Costellazioni*  
 Signed, titled and dated 1984 on the reverse  
 Ink and acrylic on canvas, 44.3 x 64 cm  
 Provenance:  
 De Rijk Fine Art, The Hague  
 € 8.000 - 12.000

142  
**Dadamaino**  
 (Milan 1935 - 2004)  
*Volume (1958)*  
 Signed, titled and dated 1958 on the stretcher  
 Water paint on canvas, 70 x 50 cm  
 Provenance:  
 Private collection, Italy  
 Note:  
 Including a certificate of authenticity published by Archivio Dadamaino, with archive number 186/10 and dated 9 April 2010.  
 € 28.000 - 35.000



142



143

143  
**Jan Schoonhoven**  
 (Hof van Delft 1914 - Delft 1994)  
 "T79-110"  
 Signed and dated 1979 lower right  
 Titled lower left  
 Signed, titled, dated 1979 and annotated *o.i. inktpenseeltekening* on the reverse  
 Indian ink on paper, 99.5 x 65 cm  
 Provenance:  
 De Rijk Fine Art, The Hague  
 € 8.000 - 10.000

144  
**Klaus Staudt**  
 (Otterndorf 1932)  
*Salut (Health)*  
 Signed, titled, dated '05 and 2005, numbered 9/10 on the backing of the frame  
 Signed, titled, dated '05 and 2005, numbered 9/10 on a label on the backing of the frame  
 Painted wooden elements and perspex in wooden frame, 44 x 44 cm  
 Provenance:  
 Private collection, the Netherlands  
 € 4.000 - 8.000



144



145

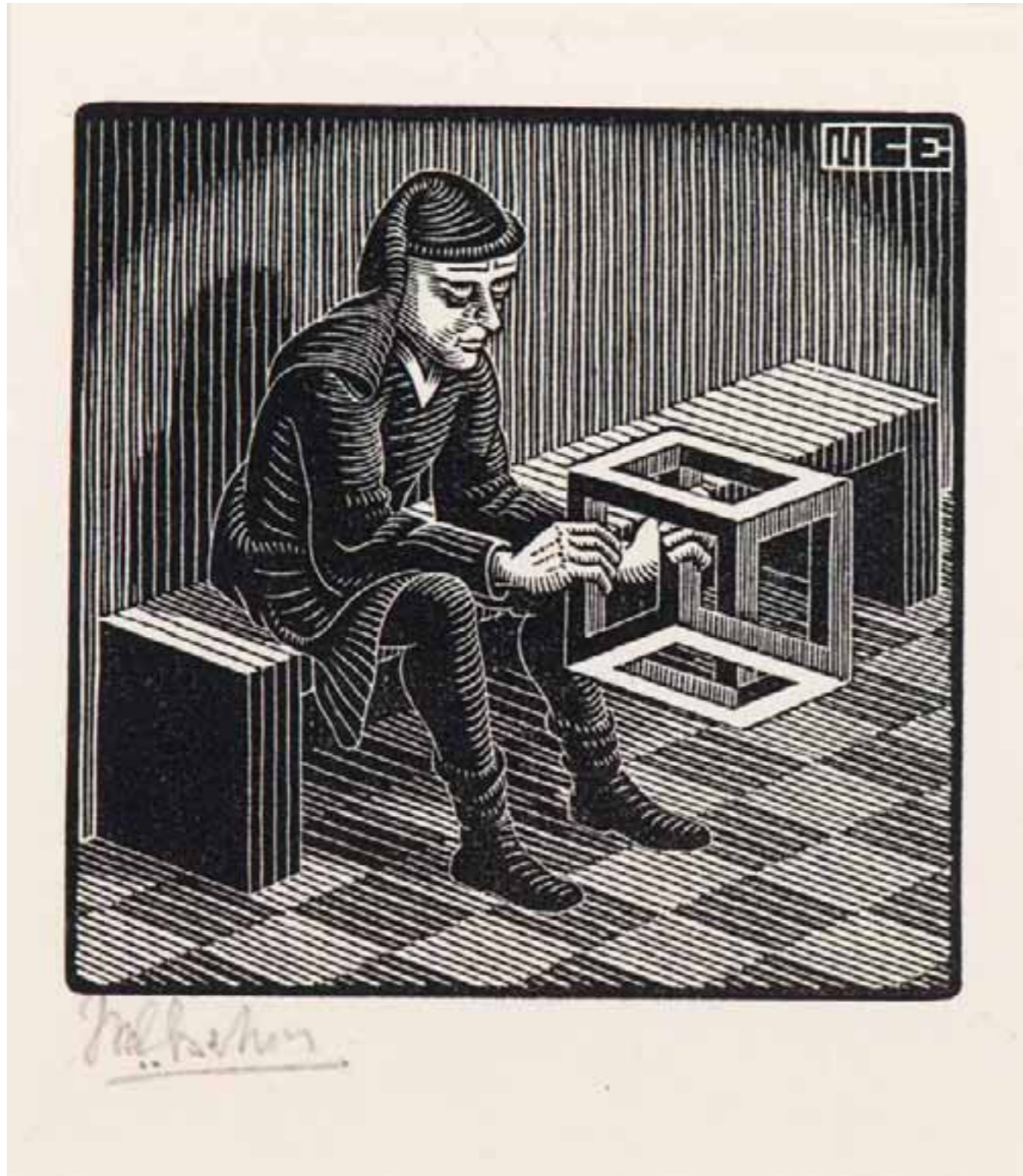
145  
**Klaus Staudt**  
 (Otterndorf 1932)  
*Heiterkeit (Cheerfulness)*  
 Signed, titled, dated '05 and 2005, numbered 4/10 on the backing of the frame  
 Signed, titled, dated '05 and 2005, numbered 4/10 on a label on the backing of the frame  
 Painted wooden elements and perspex in wooden frame, 43.8 x 44 cm  
 Provenance:  
 Private collection, the Netherlands  
 € 4.000 - 8.000



146

146  
**Klaus Staudt**  
 (Otterndorf 1932)  
*In Bewegung (Moving)*  
 Signed, titled, dated '07 and 2007, numbered 9/10 on the backing of the frame  
 Signed, titled, dated '07 and 2007, numbered 9/10 on a label on the backing of the frame  
 Painted wooden elements and perspex in wooden frame, 39.9 x 40 cm  
 Provenance:  
 Private collection, the Netherlands  
 € 4.000 - 8.000





147

147

**M.C. Escher**

(Leeuwarden 1898 - Laren 1972)

*Man met kuboïde (Man with cuboid) (1958)*

Signed lower left

Monogrammed in the plate upper right

Woodcut, 6.4 x 6.4 cm (image size) / 13.8 x 11.9 cm (sheet size)

Literature:

Bool 430

€ 6.000 - 10.000



148

148

**Rik Wouters**

(Mechelen 1882 - Amsterdam 1916)

*Portrait bust of Edgard Tytgat (2004)*

Signed and with number 5/6 on left side of chest

With date 2004, annotation *Archieven/Archives Rik Wouters,**Belgian Art Research Institute - Noortman, foundry mark and**Susse Fondeur Paris* on the back of the base

Bronze, H. 69 cm

Provenance:

- Noortman Master Paintings, Maastricht

- Auction AAG, Amsterdam, 12 December 2011, lot 202

- Private collection, the Netherlands

Note:

In 1907 Wouters made a bust of his dear friend Edgard Tytgat

(1879-1957) in plaster. Due to his early death, at the age of

33, the sculpture was never cast in bronze. The plaster copy

belongs to the collection of the Brussels Koninklijke Museum

voor Schone Kunsten.

€ 2.000 - 3.000



# Sonia Delaunay

1885 – 1979

Sonia Delaunay, whose extraordinary inventiveness celebrated the modern age in all its facets was an important figure in the Parisian avant-garde movement. During her long life she created innovative paintings, textiles and clothes, while collaborating with poets, choreographers and manufacturers. In 1964 Delaunay was the first living female artist to have had a retrospective exhibition at the Louvre. She also had her work exhibited at Musée d'Art Moderne, Smithsonian Cooper-Hewitt, National Design Museum, Musée des Arts Décoratifs, Musée National d'Art Moderne and Tate Modern. She was honoured with the title of Officer of the French Legion of Honour in 1975.

Sonia Delaunay, whose maiden name was Sarah Illinitchna Stern, was born into a rather poor Jewish Ukrainian family. Her mother's brother, Henri Terk, and his wife Anna, who lived in St. Petersburg in Russia, raised her from a very young age. She adopted their surname and changed her first name into Sonia. The Terks offered her a privileged and cultured upbringing in St Petersburg. Nevertheless, her childhood memories of Ukraine remained with her and she often referred back to the pure colours and bright costumes of the Ukrainian peasant weddings. The Terk family spent their summers in Finland and travelled through Europe, introducing Sonia to art museums and galleries. At the age of 16, she attended a well-known secondary school in St. Petersburg, where her skill in drawing was noted by her teacher. When she was 18, she was sent to Germany where she attended the Academy of Fine Arts in Karlsruhe. She studied in Germany until 1905 when she decided to move to Paris.

Once in Paris she enrolled at the Académie de La Palette in Montparnasse, but was dissatisfied with the teaching there. Therefore, she spent much time visiting art galleries instead. For her own work, she became inspired both by Post-Impressionists like Van Gogh, Gauguin and Henri Rousseau and the Fauves, including Henri Matisse and André Derain. During her first year in Paris, in 1908, she met and married Wilhelm Uhde, a German art gallery owner. Their marriage did not last very long, for it must have been a marriage of convenience in order to escape the demands of her parents, who disliked her artistic career. Thus, Sonia gained entrance to the art world via exhibitions at Uhde's gallery and she benefitted from Uhde's connections. At the gallery she met her future husband, Robert Delaunay, who used to visit the gallery with his mother, Comtesse de Rose. In 1910, soon after her divorce from Uhde, Robert and Sonia got married and enjoyed the birth of their son Charles. The marriage turned out to be a very fruitful one, also from an artistic perspective. The couple cofounded the Orphism art movement, noted for its use of strong colours and geometric shapes.

Orphism is a term invented by poet and art critic Guillaume Apollinaire, who identified the new style of Cubist painting. Apollinaire was inspired by the work of František Kupka and the Delaunays, who, although channelling the Cubist vision, prioritised colour in their work. According to Apollinaire this use of colour brought movement, light and musical qualities to the artwork and therefore referenced the legendary poet and singer of ancient Greek mythology, Orpheus, when naming the movement.

In 1911, Sonia Delaunay made a patchwork quilt for her son's crib. The quilt was created spontaneously, while using geometry and colour. Sonia Delaunay stated: "About 1911 I had the idea of making for my son, who had just been born, a blanket composed of bits of fabric like those I had seen in the houses of Russian peasants. When it was finished, the arrangement of the pieces of material seemed to me to evoke cubist conceptions and we then tried to apply the same process to other objects and paintings."

Sonia's exploration of the interaction between colours has created a sense of depth and movement throughout her oeuvre. Together with her husband Robert Delaunay she also practised Simultanism, as a component of Orphism. The name comes from the work of French scientist Michel Eugène Chevreul who identified the phenomenon of 'simultaneous contrast', in which colours look different depending on the colours around them. For example, a grey will look lighter on a dark background than it does on a light one. Simultanism was an approach in a predominantly abstract formal language, which was interpreted dynamically: a sensation of pure colour in motion came to exist through decomposing forms by light. The artistic couple dispensed with form and aimed to create rhythm, motion and depth through overlapping patches of vibrant shades.

Sonia's other creative expressions included the founding of Casa Sonia, an interior and fashion boutique that she set up in 1918, the entire set and costume design of Tristan Tzara's 1923 play 'Le Cœur à Gaz'. Furthermore, an illustration for the cover of Vogue in 1926, costumes for the films 'Le Vertige' directed by Marcel L'Herbier and 'Le p'tit Parigot', directed by René Le Somptier, furniture for the set of the 1929 film 'Parce que je t'aime' and her textiles label 'Tissus Delaunay', which sold her designs worldwide.

Sonia's major art works are considered to be 'Prismes électriques' (Electric Prisms), 1914, which displays Delaunay's trademark concentric circles at their best. Interpreted as an ode to modernity, Sonia Delaunay refracts the lights and bustle of Boulevard Saint Michel into almost complete abstraction. Everything disintegrates into colour except two figures, which remain visible in the lower centre of the piece.

Also, her painting 'Nu jaune', dated 1908, which juxtaposes the models' warm yellow skin against cool emerald, is another of her major works. Striking is her use of tone. The bright colours are frequently offset by black marks. These create a bold and heavy outline, which is primitivist in its intention. The face of the model is mask like, suggesting melancholy. Sonia Delaunay did not attempt to depict her as attractive, giving the artwork a modern feel. However, in Sonia's own words: "for me, there is no gap between my paintings and my so-called decorative work, I never considered the 'minor arts' to be artistically frustrating, it was an extension of my art."

Two of her works on paper in this auction (lot numbers 149 & 150) are perfect examples of her bold use of colourful geometric patterns. In fact, the colourful 'patchwork' drawing was influenced by her first experiment, creating the above-mentioned blanket for her baby Charles in 1911.



149

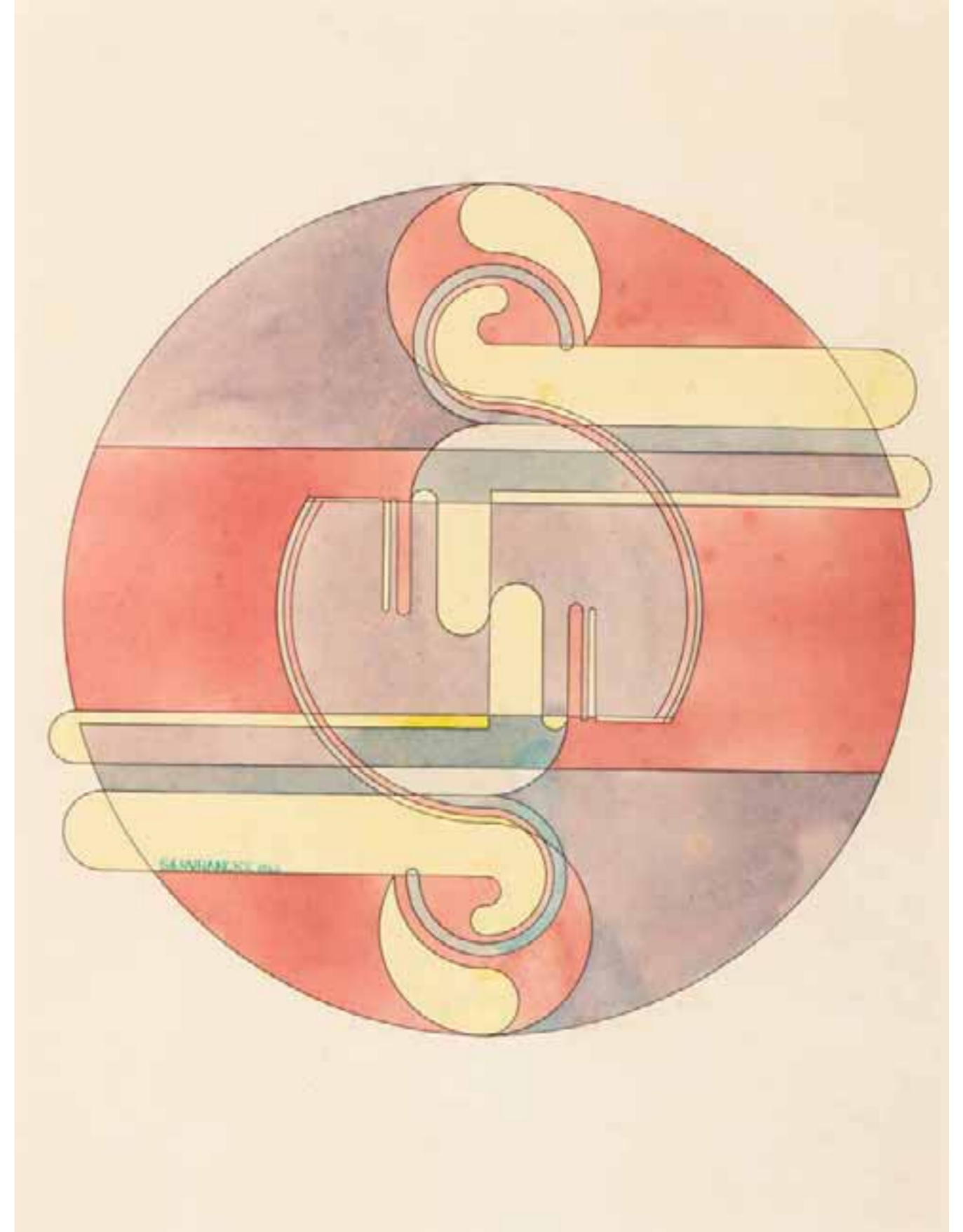
149  
**Sonia Delaunay**  
 (Graditzk 1885 - Paris 1979)  
*Rythme Coloré*  
 Signed lower right  
 Gouache on paper, 30.9 x 27 cm  
 € 1.500 - 2.500

150  
**Sonia Delaunay**  
 (Graditzk 1885 - Paris 1979)  
*Untitled (from Les Illuminations) (1973)*  
 Signed lower right  
 Published by Jacques Damase  
 Pochoir, 51.9 x 37.9 cm  
 € 600 - 1.000



150

151  
**Victor Servranckx**  
 (Diegem 1897 - Vilvoorde 1965)  
*Composition*  
 Signed and dated 1923 centre left  
 Watercolour and ink on paper, 62.6 x 45.2 cm  
 Provenance:  
 - Auction Venduhuis der Notarissen, The Hague, 17 May 2017, lot 1087  
 - Private collection, the Netherlands  
 Note:  
 Including a certificate of authenticity by Eric Pil, dated 27 June 2001.  
 € 3.000 - 5.000



151



152

152

**Joan Miró**

(Montrouig 1893 - Palma de Mallorca 1983)

*Colombine à la fenêtre (1980)*

Signed, dated 18/II.80, annotated Bat. (bon à tirer) and numbered 8 lower right

Published by Maeght, Paris

Lithograph in colours, 90.5 x 60.5 cm

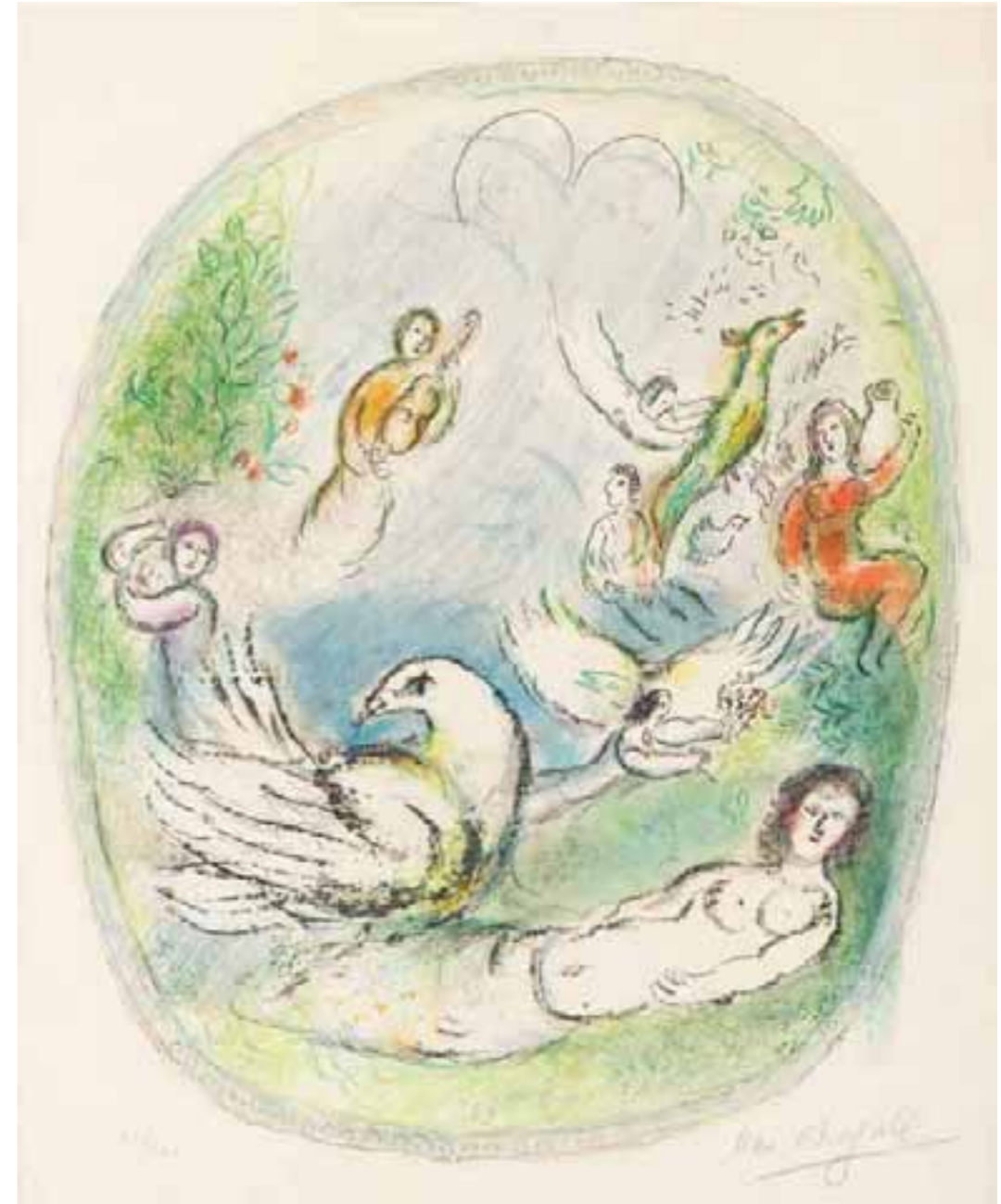
Provenance:

- Timothy Yarger Fine Art, Beverly Hills (2002)
- Private collection, the Netherlands

Literature:

Mourlot 1201

€ 3.000 - 5.000



153

153

**Marc Chagall**

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

*L'Age d'or*

Signed lower right

Numbered XI/XXV lower left (one of the edition of 25 with Roman Numerals aside from the edition of 50 on Arches paper)

Lithograph in colours on Japon nacré paper, 62.5 x 50.8 cm

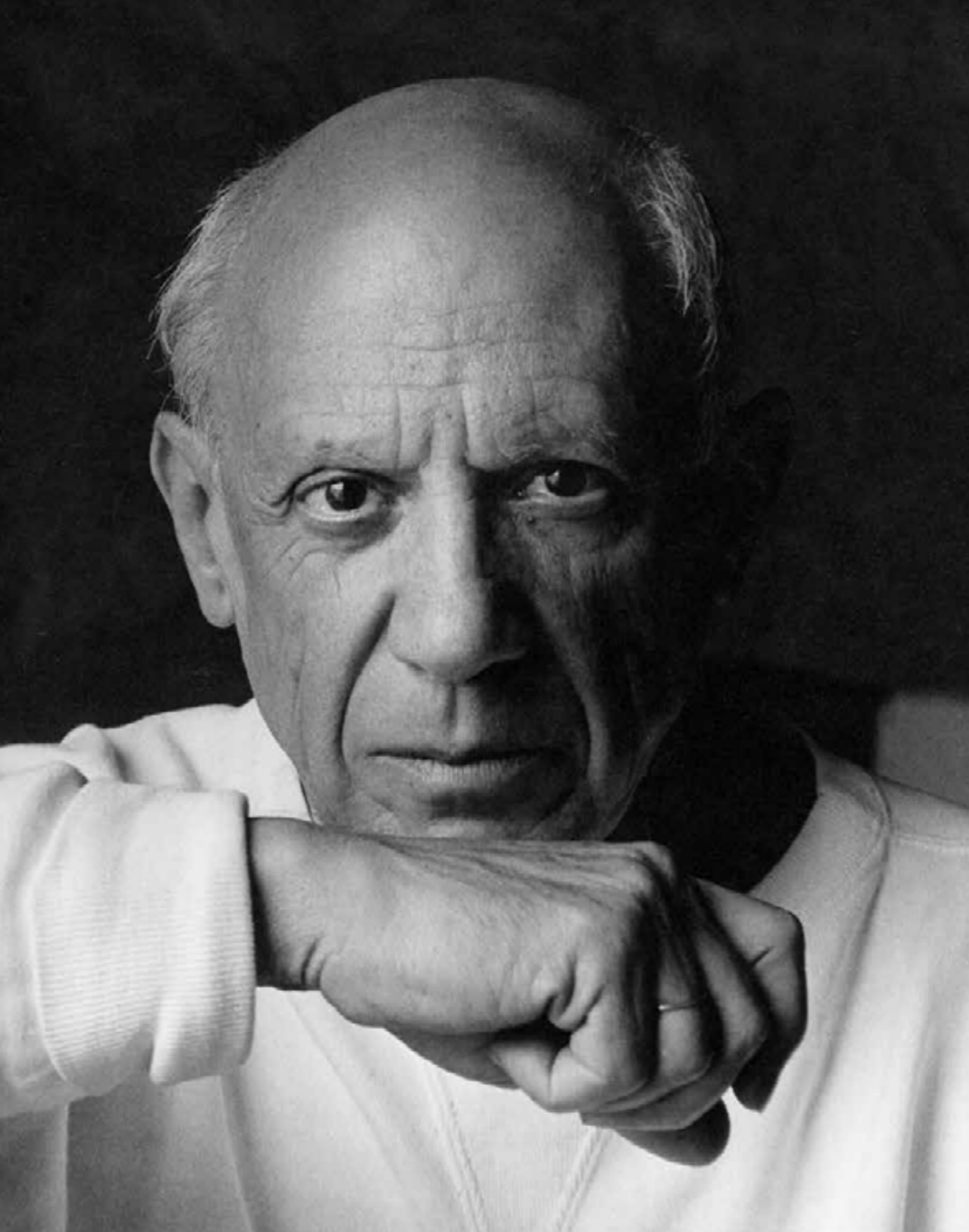
Provenance:

- Galerie Krikhaar, Amsterdam
- Private collection, the Netherlands

Note:

Marc Chagall, born Moïse Segal, was a Russian-French-Jewish artist and is seen as one of the most influential Modernists of

the 20th century. He created works in virtually every artistic format, including painting, book illustrations, stained glass, stage sets, ceramics, tapestries and fine art prints. Over the course of his career Chagall developed the poetic, amorphous, and deeply personal visual language. "When I am finishing a picture, I hold some God-made object up to it – a rock, a flower, the branch of a tree or my hand as a final test", he said. "If the painting stands up beside a thing man cannot make, the painting is authentic. If there's a clash between the two, it's bad art." His subjects include massive bouquets, melancholy clowns, flying lovers, fantasy animals, biblical prophets, and fiddlers on roofs.  
€ 8.000 - 12.000



# Pablo Picasso

1881 – 1973

Pablo Picasso's life can be characterized by periods of either high deprivation or great wealth.

However, he kept challenging himself during his ups and downs to explore novel styles. When he died he had around 50.000 artworks in his possession from each period of his life and in different art forms.

Spain's most celebrated painter was the first child of José Ruiz Blasco and Maria Picasso López. He was given the name Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Ruiz y Picasso. These many names traditionally refer to several saints. His name was shortened to Pablo Ruiz Picasso, but eventually he just adopted his mother's name. Picasso's father was an artist and his mother was a museum employee, who both stimulated the young Picasso to fulfil his artistic ambitions. He used to draw endlessly and would go to school with his pencil and his brush. When the family moved to Barcelona in 1895, Picasso enrolled at the local Academy of Art where his father became a teacher. At the Academy, Picasso produced a series of traditional portraits and huge figurative compositions. Barcelona appeared to be the ideal location for Picasso to develop himself. The city attracted a myriad-feathered flock of authors, poets, journalists and artists and there was never a dull moment. Despite all this, Picasso was drawn to Paris, the centre of art and culture in Europe, and he visited the city in 1900 for the first time. Once in Paris he befriended some celebrities from the Montmartre and Montparnasse area, among others

Max Jacob, with whom he decided to share an apartment. It was not an ideal situation for they had to share one single bed, using it alternately, and the room was so cold that they had to burn a significant part of Picasso's work in order to maintain a comfortable temperature. These were times of hardship and hopelessness.

Picasso not only made paintings, but he also made drawings, objects, collages and photographs. His main themes were death, love, women, eroticism and animals – mainly birds and bulls. Picasso's oeuvre can be divided into several periods in which women have played an important role. During his times of hardship in Paris (1901-1904) Picasso's paintings were rather gloomy, mainly in shades of blue, green, black and purple, matching his themes of poverty, insensitivity, alienation and despair. When he met Fernande Olivier, a new 'pink' period started (1905-1906). Picasso abandoned his gloomy style, opting for light shades of blue and pink and for less severe themes. The circus, with its cheerful acrobats and dancers was a regularly painted subject.

During the early 1900's, the aesthetics of traditional African sculpture became a powerful influence among European artists who formed the avant-garde in the development of modern art. Picasso was, together with George Braque (1882-1963), the founding father of Cubism. This artistic development was as a reaction to Impressionism, a style in which colours were still used in order to evoke emotion. Cubism focused on order, reflection and con-

struction. The resulting pictorial flatness, vivid colour palette, and fragmented Cubist shapes helped to define early modernism. Picasso's Cubist period (1907-1915) shows both his love for Eva Gouel and his discovery of Tribal art, who were the impetus to his art. Mostly African and Polynesian sculptures inspired him to incorporate totem figures and masks in his work. Furthermore, Picasso adopted the geometric style with its thick layers of paint (impasto). Picasso's painting 'Les Femmes d'Alger', displaying five prostitutes whose bodies were abstracted to geometric forms by Picasso, is considered to be the genesis of Cubism.

A period of hardship and loneliness followed from 1916 till 1924, Picasso's so-called Neoclassical period. Many artists of the 1920's reverted back to Classicism, instilling a 'return to order' within the art world. This included Picasso, whose work from this period frequently recalls the work of Raphael and Ingres; his figures often displayed in Classical dress, their bodies fuller and Renaissance-like. During World War I many of Picasso's friends went into military service and his love Eva Gouel died. He went to Rome, found a new love and became interested in Classical art, which was reflected in his work. In Rome he was asked to work for 'Parade', Diaghilev's Ballet Russe, for which he made its backcloth, décor and costumes. Here he met the aristocratic ballet dancer Olga Chochlova, whom he married in the summer of 1918. She introduced Picasso to the Parisian high society. Picasso moved to a more luxurious apartment and started behaving in a rather snobbish way. The couple had one son, Paul. However, their marriage ended when Picasso started an affair with seventeen-year-old Marie-Thérèse Walter.

Surrealism developed between 1925 and 1930, a style in which distinct forms are removed from their context and become part of fantasies, dreams or illusions. The laws

of perspective and gravity are abandoned. In this surrealist period Picasso experimented with form, style and colour, creating a sense of alienation. Furthermore, he was occupied making compositions of iron wire. These huge figures had nothing in common with his paintings and drawings. They were ambiguous in nature and played with the concept of forms: an ear could be an ear, but probably also a toe or a mouth. There were no certainties. An 'abstract period' followed (1936-1973) and although in abstract art visible reality is absent, Picasso's images are always traceable. Picasso's work gradually became more abstract in this period and he made use of his Cubist works and previous sketches.

In Picasso's later works his secluded lifestyle is reflected. He was a prolific painter, who kept challenging himself creating new styles and forms. At the age of sixty-five Picasso began spending his summers in the French Riviera to enjoy the vibrant colours and bright Mediterranean light. On a visit to Vallauris in the summer of 1946, Picasso met Georges and Suzanne Ramié, the owners of the Medoura pottery studio. Picasso's imagination ran wild after seeing the Medoura Ceramics and soon a prolific partnership commenced between Picasso and the Madoura Pottery. With a playful approach to irregular surfaces he animated the function parts of the vessel. Picasso discovered the anthropomorphic qualities of the vessels and drew on many sources for his ceramic designs. Inspired by everything from owls and goats to Greek mythology and bullfighting, Picasso's fascinations were clear to see, whether carved, etched or painted and glazed on to the surface of the clay. Animal and human faces were a common theme that he explored in many variations: lot 155 and 156 in this auction are two such Madoura vases, shaped as owls: the so-called 'Chouettes'.



154

154

**Pablo Picasso**

(Malaga 1881 - Mougins 1973)

*Tête de Femme au Chapeau* (from *Le Marteau sans Maître*) (1945)

Signed lower centre

A proof printed in red (aside the book edition of 25, as well as six impressions in blue and some proofs in greenish-yellow and red)

Etching, 16.5 x 10.7 cm (plate size) / 35.9 x 29.7 cm (sheet size)

Provenance:

Private collection, the Netherlands

Literature:

- B. 374

- Ba. 699

- C. books 45

€ 6.000 - 10.000



155

155

**Pablo Picasso**

(Malaga 1881 - Mougins 1973)

*Chouette (Wood-Owl) (1969)*

Incised *Edition Picasso*, numbered 114/250 and with *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the inside base

White earthenware ceramic vase, partially engraved, with coloured engobe and glaze, H. 27.8 cm

Literature:

A.R. 603

Note:

At the age of sixty-five Picasso began spending his summers in the French Riviera to enjoy the vibrant colours and bright

Mediterranean light. On a visit to Vallauris in the summer of 1946, Picasso met Georges and Suzanne Ramié, the owners of the Madoura pottery studio. Picasso's imagination ran wild after seeing the Madoura Ceramics and soon a prolific partnership commenced between Picasso and the Madoura Pottery. With a playful approach to irregular surfaces he animated the function parts of the vessel. Picasso discovered the anthropomorphic qualities of the vessels and drew on many sources for his ceramic designs. Inspired by everything from owls and goats to Greek mythology and bullfighting, Picasso's fascinations were clear to see, whether carved, etched or painted and glazed on to the surface of the clay.

€ 8.000 - 12.000



156

156

**Pablo Picasso**

(Malaga 1881 - Mougins 1973)

*Chouette (Wood-Owl) (1969)*

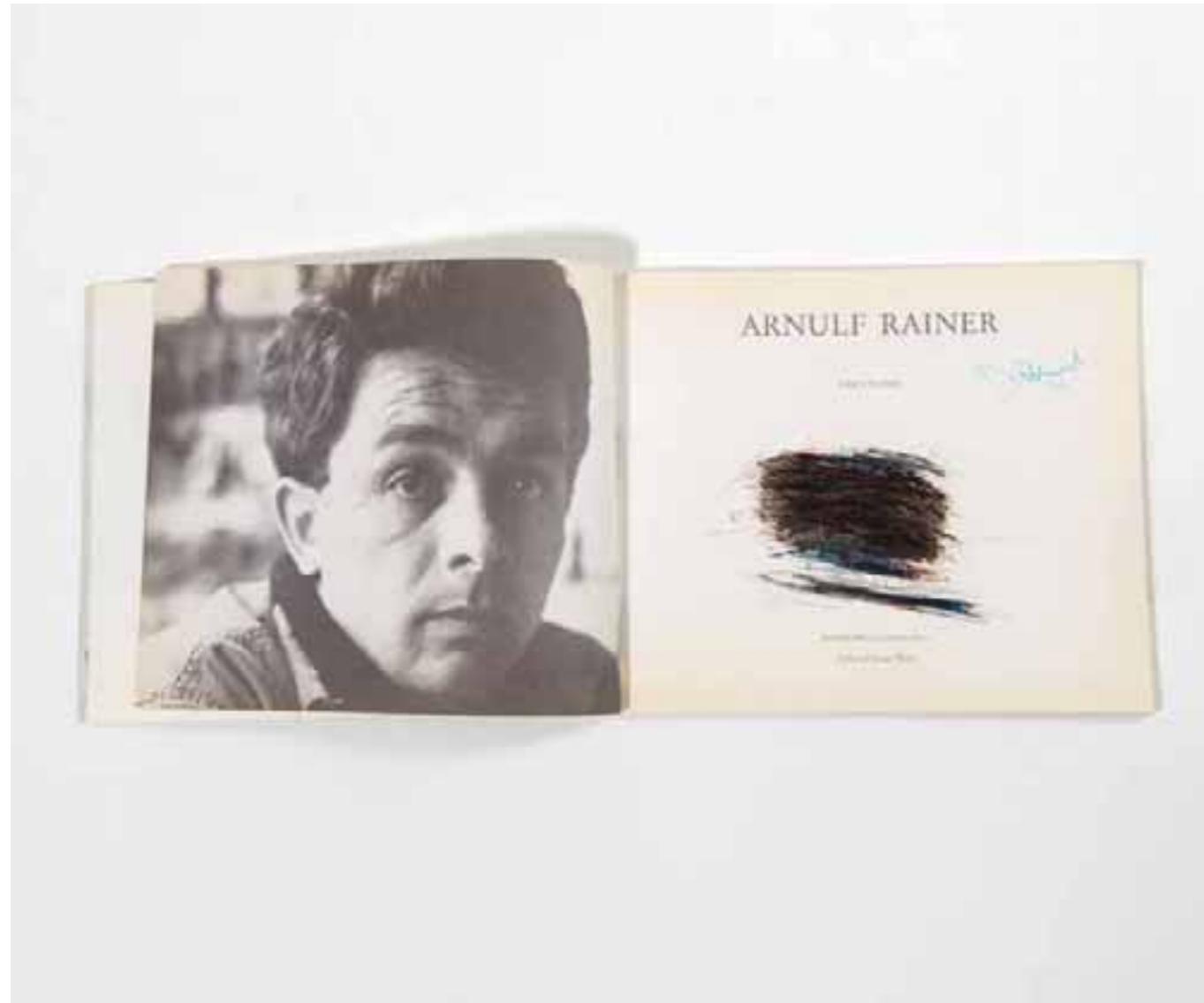
Incised *Edition Picasso*, numbered 114/350 and with *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the inside base

White earthenware ceramic vase, partially engraved, with coloured engobe and glaze, H. 30.2 cm

Literature:

A.R. 602

€ 8.000 - 12.000



157

157

**Arnulf Rainer**

(Baden 1929)

*Untitled (drawing on page 3 in the exhibition catalogue:**Arnulf Rainer, Early Works, Stedelijk Museum Amsterdam, Galerie Ulysses Wien, 8 December 1994 - 20 January 1995)*

Signed and indistinctly signed with initials and dated '94 lower centre

Wax crayon on paper, 28.5 x 33.1 cm

€ 1.000 - 2.000

158

**Barbara Hepworth**

(Wakefield 1903 - Saint Ives 1975)

*Moonplay (1972)*

Signed lower right

Numbered 121/200 lower left

Screenprint in colours, 76.3 x 56.2 cm

€ 1.000 - 2.000



158



159



160

159

**Robert Rauschenberg**

(Port Arthur 1925 - Captiva 2008)

*Horsefeathers Thirteen IX (1972)*

Signed, dated 72 and numbered 36/74 lower right

With the blindstamp of the publisher Gemini G.E.L., Los Angeles

Screenprint, lithograph and pochoir in colours with collage and embossing on Jeff Goodman handmade paper, 72.9 x 56.2 cm

Literature: G. 566

€ 600 - 1.000

160

**Man Ray**

(Philadelphia 1890 - Paris 1976)

*The rope dancer accompanies herself with her shadows (A. 26)*

Published by Editore Michel Toselli, Paris

Signed lower right

Numbered *Epreuve d'artiste* lower left

Lithograph in colours, 49.7 x 69.7 cm (image size) / 55.7 x 75.5 cm (sheet size)

Literature: Anselmino 26

€ 1.000 - 2.000





161

161

**Barbara Kruger**

(Newark 1945)

*I shop therefore I am* (1990)

Edition of 9000

Published by Kölnischer Kunstverein, Cologne

Photolithograph on paper shopping bag, 43.5 x 27.3 cm

€ 600 - 1.000

162

**Karl Otto Götz**

(Aachen 1914 - Niederbreitbach 2017)

*Auring*

Signed lower right

Titled, dated 1990 and numbered 1/30 lower left

Gouache and lithograph on paper, 89.9 x 47.8 cm

Provenance:

- Collection J. Karel P. van Stuijvenberg, the Netherlands

- Private collection, the Netherlands

Exhibited:

- Musée d'Art Moderne et d'Art Contemporain, Liège, *Exposition COBRA*, 9 April - 31 May 1993

- CoBrA Museum, Amstelveen, 1997 (inv. no. 0928:0001320)

€ 800 - 1.200



162

163

**Pierre Soulages**

(Rodez 1919)

*Lithographie No. 36* (1974)

Signed lower right

Numbered 89/95 lower left

Lithograph in colours, 51.8 x 66.5 cm (image size) /

55.7 x 73.6 cm (sheet size)

Literature:

Encrevé/Miessner cat.no. 85

Note:

Pierre Soulages is a French non-figurative artist whose thick black brushstrokes – labeled 'outrenoir' (beyond black) – against lighter backgrounds have characterized his painting and printmaking practice since the late 1940s. He has been part of the movement towards abstraction, together with Jean Fautrier and Hans Hartung in Paris. Soulages refutes the often-made reference with Abstract Expressionism, since these artists sought to express their emotions on canvas. The artist's gestural paintings on the other hand invite the viewer to experience their own inner emotions through his work.

The strong application of pigment in non-representational forms is said to have been influenced by the prehistoric and Romanesque art near his childhood home. Soulages is known as the 'painter of black': owing to his interest in the colour "both as a colour and a non-colour. When light is reflected on black, it transforms and transmutes it. It opens a mental field all of its own." He sees light as a work material; striations of the black surface of his paintings enable him to reflect light, allowing the black to come out of darkness and into brightness, thus becoming a luminous colour.

€ 5.000 - 8.000



163



164

164

**Robert Indiana**

(New Castle 1928 - Vinalhaven 2018)

*Book of Love*

Signed and dated '96 lower right

Numbered 98/200 lower left

Screenprint, 60.8 x 50.6 cm

Note:

Robert Indiana, original name Robert Clark, was an American painter, sculptor and printmaker who is frequently associated with Pop Art – though he has said he preferred calling himself a 'sign painter'. In 1958 he changed his last name to 'Indiana', assuming what he called his 'nom de brush' and at the same time acknowledging his roots in the American Midwest. Critical of consumer tendencies and political excesses in American culture, Indiana's images combined stencilled text and numbers and hard-edged bright colour fields into compelling signs. In 1961 Indiana began a series of paintings with a bold sense of graphic design and an affinity for symmetry and the dynamics of American advertising. Through his exploration in text art, Indiana created his first LOVE for personal Christmas cards in 1964. Indiana's Pop icon was first realized as a painting in 1966, other media followed promptly. The colour scheme of the LOVE design was a tribute to his departed father: the red and green were meant to recall the sign of the Phillips 66 where his father worked, while the blue represents the sky of his home state. LOVE was turned into a special Valentine's Day stamp in 1973, becoming one of the best-selling stamps of all time. € 1.500 - 2.500



165



166

165

**Robert Indiana**

(New Castle 1928 - Vinalhaven 2018)

*Classic love* (c. 1996)

With signature lower right

Signed and numbered 61/150 on a label on the reverse

Skein dyed, hand carved and hand tufted archival New Zealand wool tapestry on stretched canvas with natural latex backing, 185 x 183 cm

€ 1.500 - 2.500



167

167

**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, 91.1 x 91.1 cm

Provenance:

- Hermann Krause Kunsthandel, Cologne
- Private collection, Germany
- Dr. Andreas Sturies Moderne Kunst & Auktionen, Düsseldorf
- Private collection, the Netherlands

Literature:

Feldman &amp; Schellman II.68

€ 6.000 - 10.000

166

**Andy Warhol**

(Pittsburgh 1928 - New York City 1987)

*Brillo Box* (c. 1980)

Signed on the top

Printed cardboard box, 11 x 7.3 x 6.8 cm

Literature:

A. Bonito Oliva, *Andy Warhol Vitrine*, Silvana Editoriale, Napoli, 2014, p. 218

Note:

In perspex container.

€ 2.000 - 3.000



168

168

**Richard Artschwager, Christiaan Bastiaans, Daniel Buren, Guillaume Bijl, Jenny Holzer, Edwin Janssen, Imi Knoebel, Robert Longo, Aldo Rossi & Rob Scholte**

20th century

*Protect me from what I want (Contemporary Archeology, Pandora Part Three) (1990)*

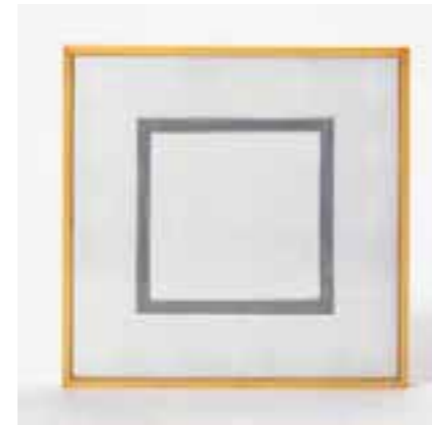
Artist's box containing ten works in various media by Richard Artschwager, Christiaan Bastiaans, Daniel Buren, Guillaume Bijl, Jenny Holzer, Edwin Janssen, Imi Knoebel, Robert Longo, Aldo Rossi and Rob Scholte. All items loose within the original black painted wooden box with ribbon tie and titled on the lid. With title page, table of contents, justification page and text.

Published by Publishing House Béberrt, Rotterdam

Numbered 162 from the edition of 200

H. 35.4 x W. 28.4 x D. 25.5 cm

€ 1.000 - 2.000



169



169



169



169



169



170

169

**Sol LeWitt**

(Hartford 1928 - New York 2007)

*Untitled (5 tiles)*

Three tiles with the artist's stamp and date 1984 on the reverse

Edited by the Haags Gemeentemuseum, The Hague

Glazed ceramic tiles, framed, each approx. 26.6 x 26.6 cm

Note:

The American artist Sol LeWitt is linked to various movements, included Conceptual art and Minimalism. LeWitt came to fame in the late 1960s with his wall drawings and 'structures' (a term he preferred instead of sculptures), but was prolific in a wide range of media. As one of the main figures of his time, he transformed the process of art-making by questioning the fundamental relationship between an idea, the subjectivity of the artist, and the artwork a given idea might produce. Sol LeWitt designed a series of tiles for use in kitchen, bathroom, pool and other installations. This lot shows the series of tiles in two and three dimensional geometric forms, initially designed for use in kitchen, bathroom, pool and other installations.

(5x)

€ 1.000 - 2.000

170

**After Jeff Koons**

(21st century)

*Rose Gold Rabbit*

Published by Éditions Studio, number 389/500

Zinc alloy multiple, H. 28 cm

Note:

Including a certificate of authenticity by Éditions Studio, as well as the original packaging.

€ 1.000 - 2.000



171

171

**Carolein Smit**

(Amersfoort 1960)

*Haas in een bokaal (Hare in a goblet) (2009)*

Glazed ceramic, H. 66 cm

Note:

Dutch Carolein Smit satirically plays with that unknown turning point when beauty turns over in exuberance, hate in love, alienation in elucidation, and unresolved emotions in over-active sentiment. Smit borrows themes from classic mythology and biblical tales, such as greed, power and impotence, vanity, perishableness and death. Often her ceramic sculptures enclose elements like those that can be found in vanitas, such as skulls, skeletons, small bones of animals. All these elements symbolize our temporary presence, but, as always with Smit, she

shows them with a touch of irony. Her sculptures of animals can be characterized by their human traits, for which she uses sculptural forms instead of paint, employs transgressive beauty that contradicts commonly held convictions about what makes something appealing. The artist's fascination with contrasts: the ugly but adorable, or the frightening but fragile, provides a reminder about the vulnerability and impermanence of life, and the inevitability of death. In 1993 she received an honourable mention at the presentation of the Prix de Rome, drawing department. Smit's works can be found in several prominent collections worldwide, including the Victoria and Albert Museum, The Asante Collection and the Boijmans van Beuningen, among others.

€ 2.000 - 4.000



172

172

**Gert & Uwe Tobias**

(Brasov 1973)

*Eulen (Owls)*

Woodcut on paper, 161.4 x 146.4 cm

Provenance:

- The Peter Stuyvesant Collection, Zevenaar
- Auction AAG Auctioneers, Amsterdam, The Peter Stuyvesant Collection, 2 July 2012, lot 143
- Private collection, the Netherlands

Note:

The Romanian twin brothers Gert and Uwe made their name as a collaborative duo of visual artists, who are known for their woodcut prints as well as relief sculptures, drawings using typewriters, watercolours and ceramics. Their work centres on their Romanian heritage and the myth and legend that is associated with that area, such as the story of Dracula. In their diverse production of images one comes across surreal, dark and burlesque type of figures which are recurrent in their work and are evocative of their past childhood.  
€ 10.000 - 15.000



173



175

173  
**Kees Verkade**  
 (Haarlem 1941)  
*Johan Crujff*  
 Signed with initials and dated 78 on the base  
 Edition of 6  
 Bronze, H. 22.1 cm  
 Provenance:  
 Acquired directly from the artist by the father of the present owner  
 € 1.500 - 2.500



174



176

174  
**Kees Verkade**  
 (Haarlem 1941)  
*Harmony*  
 Signed, dated 2002 and numbered 2/8 on the foot  
 Bronze on wooden base, H. 44.9 cm  
 € 2.000 - 3.000



177



178

175  
**Kees Verkade**  
 (Haarlem 1941)  
*Steltloper (Stilt-walker)*  
 Signed with initials, dated '69 and numbered 2/4 on his back  
 Bronze on stone base, H. 25.7 cm  
 € 600 - 1.000

176  
**Jits Bakker**  
 (Renkum 1937 - Wageningen 2014)  
*Bobby Dylan*  
 Signed on foot  
 Bronze, H. 32.8 cm  
 € 600 - 1.000

177  
**César**  
 (Marseille 1921 - Paris 1998)  
*Cafetière - Hommage à Morandi (1993)*  
 Signed on the foot  
 Numbered 70/80 on the base  
 Corten steel, H. 22.4 cm  
 € 2.000 - 4.000

178  
**Robert Sobocinski**  
 (Poznań 1960)  
*Young*  
 Signed and numbered II/III on the foot  
 Bronze, H. 63.9 cm  
 € 800 - 1.200



179

179  
**Jos Dirix**  
 (Beek 1958)  
*Female nude*  
 Monogrammed on lower leg  
 Bronze on granite base, H. 52.1  
 € 800 - 1.200

180  
**Nic Jonk**  
 (Schermerhorn 1928 - Alkmaar 1994)  
*Water and Sun*  
 Signed and dated 1977 on the foot  
 Edition of 12  
 Bronze, H. 30.7 cm  
 Note:  
 A three meters high version of the sculpture is located in De Purmer-Zuid.  
 € 700 - 900



180

181  
**Theo Mackaay**  
 (Utrecht 1950)  
*Boxer*  
 Bronze, H. 49.6 cm  
 € 800 - 1.200

182  
**Pieter d'Hont**  
 (Hilversum 1917 - Utrecht 1997)  
*The lost sheep*  
 Monogrammed and numbered 3 on the foot  
 Bronze on stone base, H. 23.6 cm  
 € 600 - 1.000



181



183

183  
**Oswald Wenckebach**  
 (Heerlen 1895 - Noordwijkerhout 1962)  
*Liggende Jacques (Reclining Jacques) (1953-1955)*  
 Number 3 (edition of 8)  
 Bronze, L. 14.9 cm  
 Provenance:  
 - Gooijer Fine Art, Haarlem (1983) (incl. original invoice)  
 - Private collection, the Netherlands  
 € 600 - 1.000



182



184

184  
**Pieter d'Hont**  
 (Hilversum 1917 - Utrecht 1997)  
*Merrie en veulen (Mare and foal) (1969-1970)*  
 Edition of approx. 100  
 Bronze, H. 22.7 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.)  
 € 1.000 - 2.000



185



186



187



188

185  
**Philippe Starck**  
 (Paris 1949)  
*Ceci n'est pas une brouette (1995)*  
*Fauteuil hommage à Man Ray*  
 Edition xO, France  
 Wooden chair with aubergine coloured upholstery, H. 86 x W.  
 60 x L. 154 cm  
 € 1.500 - 3.500

186  
**Bruno Bruni**  
 (Gradara Pesaro 1935)  
*Venere sdraiata (Venus lying down)*  
 Cast by Venturi Arte  
 With stamped signature and number 197/1000 underneath  
 Bronze, L. 79.6 cm  
 Note:  
 With separate wooden base.  
 € 1.000 - 1.500



189

187  
**Gérald Vatrín**  
 (Nancy 1971)  
*Batraciens (2007)*  
 Signed, numbered N° 16507 and annotated Nancy on the bottom  
 Glass, H. 29.9 cm  
 € 600 - 1.000

188  
**Gérald Vatrín**  
 (Nancy 1971)  
*Ritme de la nature*  
 Signed, numbered N° 17307 and annotated Nancy on the bottom  
 Glass, H. 28.7 cm  
 € 600 - 1.000

189  
**John N. Battenberg**  
 (Milwaukee 1931 - Scottsdale 2012)  
*Queen Ann is dead*  
 Signed, titled, dated '82, numbered 2/7 and with foundry mark by the feet  
 Bronze on steel construction. H. 72.8 cm  
 € 2.000 - 4.000



190



191

190

**Ben Eine**

(London 1970)

*Fastest*

Signed, titled, dated 2011 and annotated SF WW1 on the reverse

Spray paint and stencil on canvas, 160.1 x 30.1 cm

Provenance:

- White Walls Gallery, San Francisco

- Auction Rosebery's, London, 24 June 2014, lot 453

- Private collection, the Netherlands

€ 1.000 - 2.000

192

**Herman Brood**

(Zwolle 1946 - Amsterdam 2001)

*Guitar player*

Spray paint on metal, H. 153.8 cm

Provenance:

- Kunsthandel Artxcel, Capelle aan den IJssel

- Private collection, the Netherlands

€ 1.500 - 2.500

191

**Ben Eine**

(London 1970)

*Circus 'E' on concrete*

Signed, titled, dated 2010 and annotated Moniker on the reverse

Mixed media on canvas, 50.6 x 50.5 cm

Provenance:

- Auction Tajan, Paris, 9 October 2014, lot 85

- Private collection, the Netherlands

€ 800 - 1.200

193

**Mr. Brainwash (Thierry Guetta)**

(Garges-lès-Gonesse 1966)

*Kate Moss*

Signed centre left

Screenprint with acrylic on torn newspaper laid down on paper, 55 x 57 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 2.500



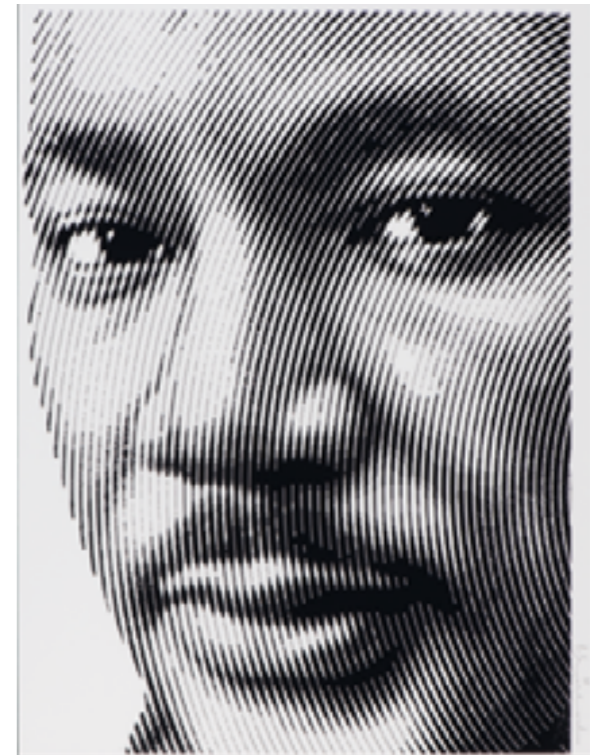
192



193



194



195

194

**Mr. Brainwash (Thierry Guetta)**

(Garges-lès-Gonesse 1966)

*Yves Saint Laurent*

Signed centre left

Screenprint on wallpaper, 81.4 x 52.7 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 2.500

195

**Mr. Brainwash (Thierry Guetta)**

(Garges-lès-Gonesse 1966)

*Portrait of Martin Luther King*

Signed lower right

Numbered 45/88 lower left

Signed with finger print and dated 2017 on the reverse

Screenprint, 121.9 x 92 cm

€ 1.000 - 2.000



# Art photography

## 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 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 con-

sidered 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?



# A brief history

## Art photography

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. 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 pictu-

resque. 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.



196

196

**Anton Corbijn**

(Strijen 1955)

*U2, Death Valley, 1986**Inner sleeve Joshua Tree Album*

Signed on one gallery label and numbered 4 (edition of 15)

on another gallery label on the backing of the frame

Gelatin silver print, 65.4 x 152.9 cm

Provenance:

- Torch Gallery, Amsterdam

- Private collection, the Netherlands

€ 8.000 - 12.000



197

197

**Anton Corbijn**

(Strijen 1955)

*U2, Death Valley, 1986**Cover Joshua Tree Album*

Signed on a gallery label on the cardboard backing

With gallery label on the back of the frame with edition

number 3/15

Gelatin silver print, 65.4 x 152.9 cm

Provenance:

- Torch Gallery, Amsterdam

- Private collection, the Netherlands

€ 8.000 - 12.000

Anton Corbijn is best known for his black-and-white portraits of artists shot with slow shutter speeds to allow for the subtle movements and gestures of his subjects. Corbijn began shooting local bands at the age 17, before moving to London to work for NME magazine where he made his name photographing in black-and-white. Perhaps his most famous and longest standing association is with the Irish rock band U2, which includes taking these two pictures for their album *The Joshua Tree*. In addition, Corbijn is responsible for the photographs of the band's first US tour and directing a number of accompanying videos. During the anniversary tour of U2's 'The Joshua Tree' in 2017, Corbijn made the background films for the songs from this album on stage. The title refers to the single Joshua tree in the background of the photos.



198



199



200

198

**William Klein**

(New York City 1928)

*Bikini, Moskva river's beach, 1959*

Signed, titled and dated 1959 on the reverse

Printed later

Gelatin silver print, 25.1 x 34.4 cm (image size) / 30.4 x 40.4 cm (sheet size)

€ 1.000 - 2.000

200

**William Klein**

(New York City 1928)

*Ping-Pong, Moscow, 1960*

Signed, titled and dated 1960 on the reverse

Printed later

Gelatin silver print, 20.6 x 30.7 cm (image size) / 27.9 x 35.8 cm (sheet size)

€ 1.000 - 2.000

199

**William Klein**

(New York City 1928)

*Kiev R.R. Station, Moscow, 1959*

Signed, titled and dated 1959 on the reverse

Printed later

Gelatin silver print, 24.7 x 35.7 cm (image size) / 30.5 x 35.6 cm (sheet size)

€ 1.000 - 2.000

201

**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



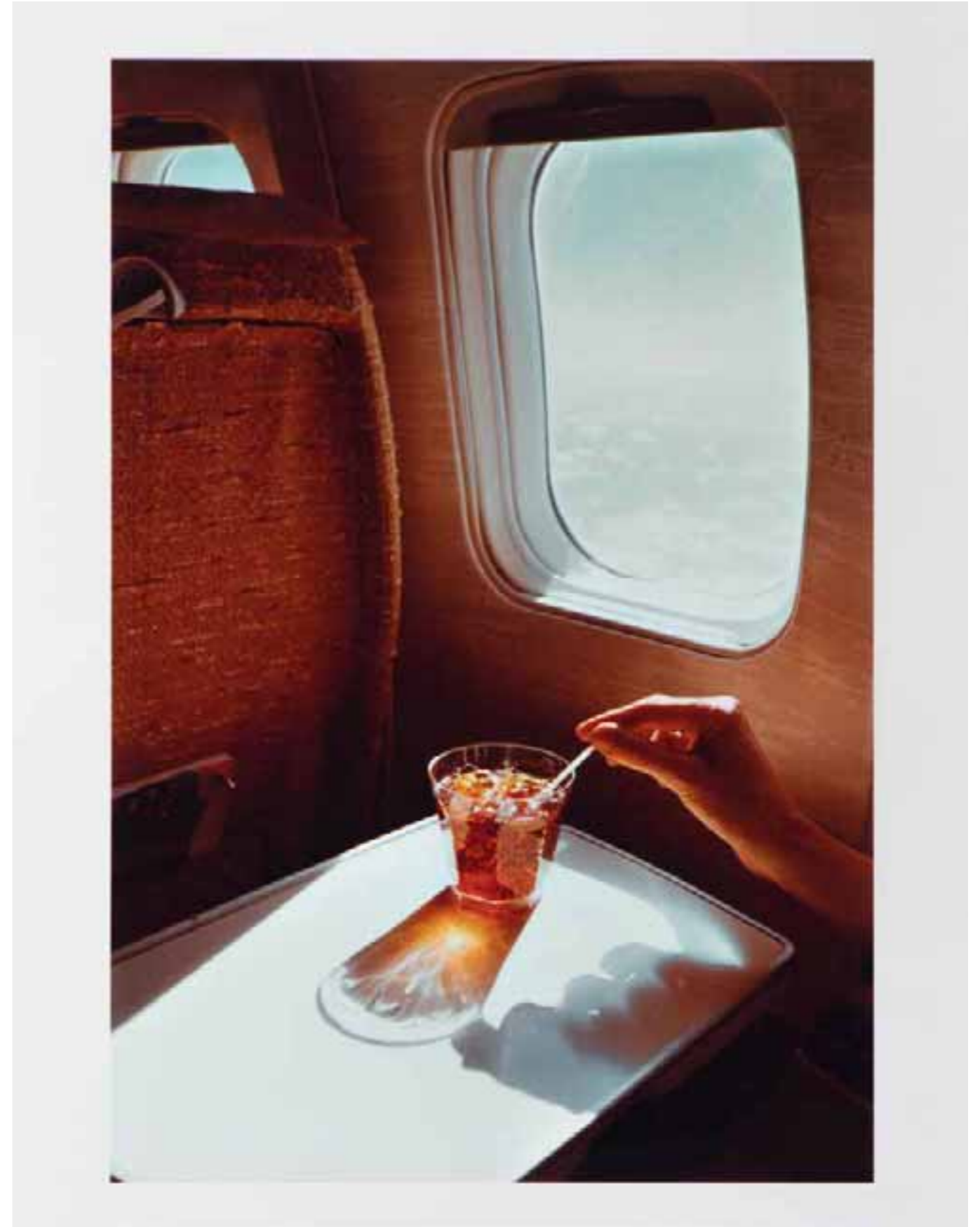
201



202

202  
**William Eggleston**  
 (Memphis 1939)  
*Untitled (Peaches! Near Greenville, Mississippi)* (c. 1971)  
 Signed on the reverse  
 Printed later  
 C-print on Kodak Paper, 32.4 x 48.3 cm (image size) / 40.4 x 51.9 cm (sheet size)  
 Provenance:  
 Private collection, Germany  
 € 15.000 - 20.000

203  
**William Eggleston**  
 (Memphis 1939)  
*En Route to New Orleans* (c. 1971-1974)  
 Signed on the reverse  
 Printed later  
 C-print on Kodak Paper, 34.5 x 23.5 cm (image size) / 38.2 x 30.2 cm (sheet size)  
 Literature:  
 - W. Eggleston & H. Chandes, *William Eggleston*, Thames & Hudson, 2002, pl. 90  
 - W. Eggleston, *William Eggleston: Los Alamos*, Scalo, 2003, p. 99  
 - Sussman and Weski, *William Eggleston: Democratic Camera*, Whitney Museum of American Art / Yale University Press, 2008, p. 101, pl. 43  
 Provenance:  
 Private collection, Germany  
 € 8.000 - 12.000



203



204



205



206



206



206

204

**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

205

**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

206

**Nobuyoshi Araki**

(Tokyo 1940)

*Untitled (5x)*

Each signed lower right

5 Unique Polaroid Type 600 prints, 10.9 x 9 cm

(5x)

€ 1.000 - 2.000



206



206

207

**John Baldessari**

(National City 1931)

*French Horn Player (with Three Contexts-One Uncoded)*  
(Series: A French Horn Player, A Square Blue Moon, and Other Subjects) (1994)

Signed lower right

Numbered 60/60 lower left

Published by Gemini G.E.L., Los Angeles

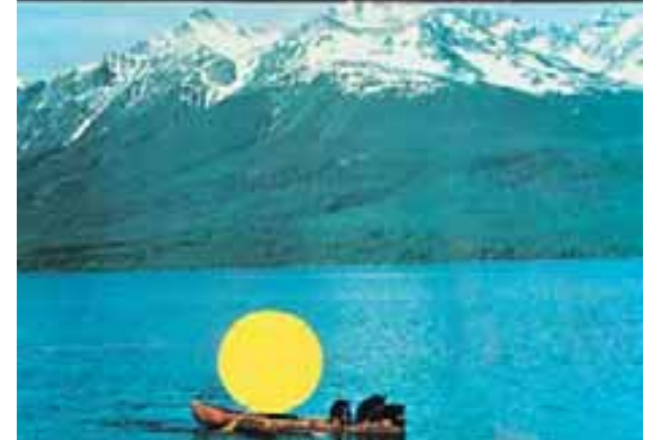
Lithograph and screenprint in colours, 152.4 x 55.9 cm

Literature:

- Gemini G.E.L. 1608

- Sharon Coplan Hurowitz no. 72, p. 216

€ 2.000 - 4.000



207



208



209

209

**Matthias Meyer**

(Göttinger 1969)

*Untitled*

Signed and dated 2000 on the reverse

Oil on canvas, 57 x 79.2 cm

Provenance:

- Galerie Hof &amp; Huyser, Amsterdam

- Private collection, the Netherlands

€ 800 - 1.200

210

**Antonietta Peeters**

(Goirle 1967)

*'Bays and Lakes'*Signed and dated 2001 *maart/april* on the stretcher

Oil on canvas, 299.7 x 235 cm

Provenance:

Corporate collection, the Netherlands

€ 3.000 - 5.000

208

**Matthias Meyer**

(Göttinger 1969)

*New York III*

Signed and dated 1999 on the reverse

Signed, titled and dated 1999 on the stretcher

Signed, titled and dated 1999 on a label on the stretcher

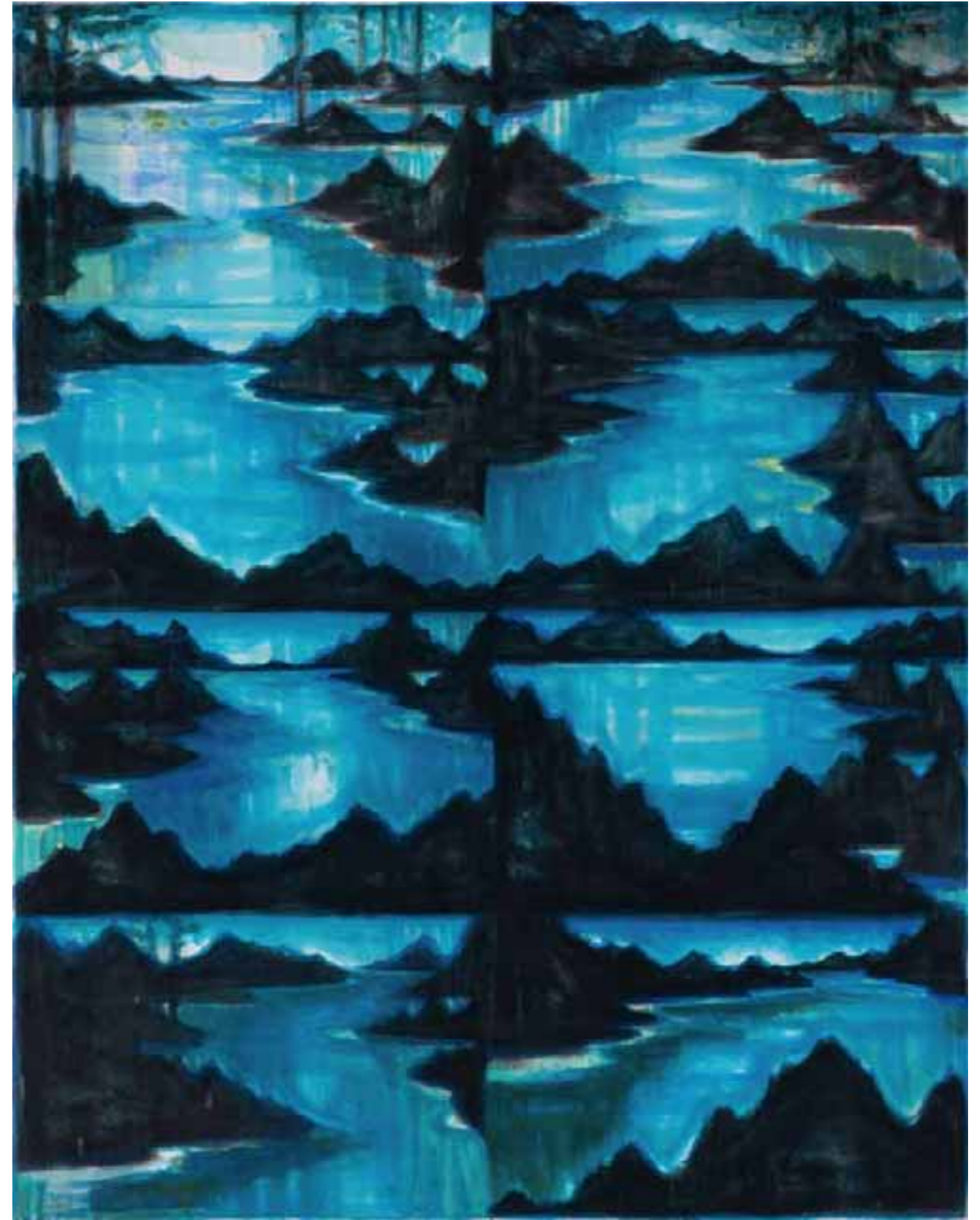
Oil on canvas, 120.4 x 130.1 cm

Provenance:

- Galerie Hof &amp; Huyser, Amsterdam

- Private collection, the Netherlands

€ 1.200 - 1.800



210



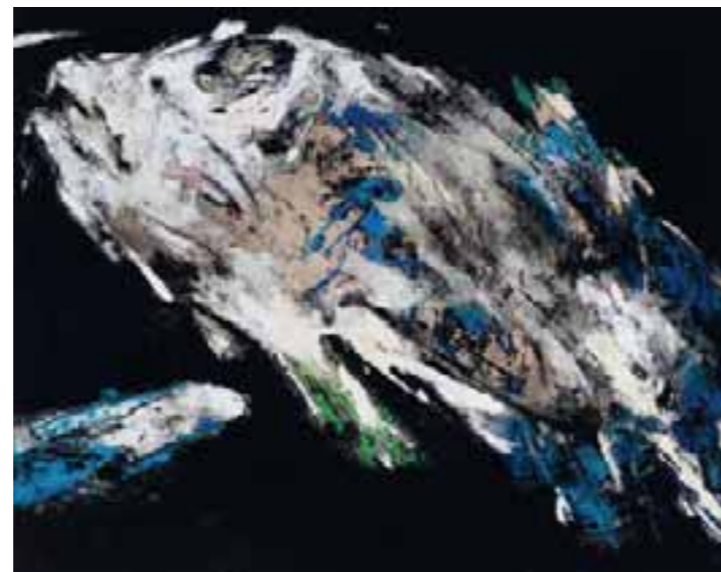
211

211  
**Nico Molenkamp**  
 (Enschede 1920 - Tilburg 1998)  
*Vis (Fish)*  
 Signed lower right  
 Oil on canvas, 49.9 x 39.9 cm  
 € 600 - 1.000



212

212  
**Charlotte Molenkamp**  
 (Tilburg 1955)  
*"Krijger met vogel" (Warrior with bird)*  
 Signed lower left  
 Signed and titled on a label on the reverse  
 Oil on canvas, 139.7 x 130.2 cm  
 € 1.000 - 3.000



213

213  
**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



214

214  
**Marc Mulders**  
 (Tilburg 1958)  
*Vogel (Bird)*  
 Signed with initial lower right  
 Signed, titled and dated 201103 on the reverse  
 Oil on canvas, 30.3 x 40.4 cm  
 Provenance:  
 - Galerie van Kranendonk, The Hague  
 - Private collection, the Netherlands  
 € 2.000 - 3.000



215

215  
**Pieter Pander**  
 (Drachten 1962)  
*Lamb*  
 Signed and dated 97 lower right  
 Oil on board, 24 x 40.3 cm  
 Provenance:  
 - Directly from the artist via Galerie Wiek XX, Groningen (1997)  
 (incl. invoice)  
 - Private collection, The Netherlands  
 € 600 - 1.000



216

216

**Peter Dreher**

(Mannheim 1932)

*Tag um Tag ist guter Tag*

Signed and with stamped title on the reverse

Oil on cardboard, 19.9 x 13.8 cm

Provenance:

Acquired directly from the artist by the present owner

Note:

The German born artist Peter Dreher has influenced a generation of internationally acclaimed artists, including Anselm Kiefer. His magnum opus is *Tag um Tag guter Tag* (Day by Day good Day), a series he started working on in 1974. Dreher's works of art successfully incorporate deconstructive elements of an object without losing its naturalist beauty. In the 1950s, Dreher went to the Academy of Fine Arts, Karlsruhe, when the artistic trend was leaning towards figurative. Dreher originally painted still lifes with restrained objectivity but he gradually perceived the objects as paintings instead of objects, which meant he painted for the sake of painting. This approach led him to do different experiments, which would later make him a distinguished artist. He often painted everyday objects, including a nail, scissors, keys, a clock, and landscapes, but it is not merely about reproduction. Rather, he challenges the viewers to see the differences within the familiarity.

€ 1.000 - 2.000



217

217

**Peter Dreher**

(Mannheim 1932)

*Tag um Tag ist guter Tag*

Signed and with stamped title and date 1993 on the reverse

Oil on cardboard, 20.3 x 13.7 cm

Provenance:

Acquired directly from the artist by the present owner

€ 1.000 - 2.000

218

**Marc Maet**

(Schoten 1955 - Gent 2000)

*Je me voyais me voir...*

Signed, titled and dated V.'92 on the reverse

Mixed media on canvas, 79.8 x 70.4 cm

Provenance:

- Galerie Van Esch, Eindhoven (1993)

- Private collection, the Netherlands

€ 1.000 - 2.000



218



220

219

**Walter Dolphyn**

(Antwerp 1963)

*Composition Trompe l'oeil*, 1992

Monogrammed lower right

Oil on board, 44.4 x 39.5 cm

€ 800 - 1.200



219

220

**Jörg Immendorff**

(Bleckede 1945 - Düsseldorf 2007)

*Rimbaudvogel*

Signed and dated 93 lower right

Numbered 16/60 lower left

Titled in the plate upper right

Screenprint, 93.8 x 134.2 cm

Note:

The green Fluxus airplane that enters the work by Immendorff refers to his mentor Joseph Beuys. The title of the work 'Rimbaudvogel' refers to the poem by French author Arthur Rimbaud: "In the woods there is a bird; his song stops you and makes you blush. There is a clock that never strikes. There is a hollow with a nest of white beasts. There is a cathedral that goes down and a lake that goes up. There is a little carriage abandoned in the copse or that goes running down the road beribboned. There is a troupe of little actors in costume, glimpsed on the road through the border of the woods. And then, when you are hungry and thirsty, there is someone who drives you away."

€ 800 - 1.200





221

221  
**Robert Combas**  
 (Lyon 1957)  
*Le Troulala de la roue*  
 Signed and dated 92 on the side  
 Signed and dated 92 on the reverse  
 Mixed media on canvas, 20 x 20 cm  
 Provenance:  
 - Gallery Yvon Lambert, Paris  
 - Private collection, the Netherlands  
 € 3.000 - 5.000



222

222  
**Igor Tcholaria**  
 (Ochamchire 1959)  
*натюрморт (Still life)*  
 Signed lower right  
 Signed, titled and dated 1994 on the reverse  
 Oil on canvas, 79.5 x 59.36 cm  
 Provenance:  
 - Robinsons Art Gallery, Knokke (1994)  
 - Private collection, the Netherlands  
 € 1.000 - 2.000



223

223  
**Félix Labisse**  
 (Douai/Marchiennes 1905 - Paris 1982)  
*Diable I*  
 Signed lower right  
 Gouache on paper, 74.6 x 52.9 cm  
 Provenance:  
 - Collection P. de Moor, Antwerp  
 - Auction Sotheby's, Amsterdam, 21 March 1988, lot 380  
 - Private collection, the Netherlands  
 Exhibited:  
 Museum Boijmans Van Beuningen, Rotterdam, 1973,  
 cat. no. 85  
 € 800 - 1.200



224



225

224

**Moshe Gershuni**

(Tel Aviv 1936 - 2017)

*Untitled*

Signed in Hebrew, signed, dated 2000 and annotated

*For Price Rachid Ben-Ali- with love on the reverse*

Mixed media on canvas, 119.7 x 99.8 cm

€ 2.000 - 4.000

225

**Yosl Bergner**

(Vienna 1921 - Tel Aviv 2017)

*Happy couple*

Signed lower left

Signed on the reverse

Oil on canvas, 40.2 x 30.5 cm

€ 2.000 - 4.000

226

**George Keyt**

(Ceylon 1901 - Colombo 1993)

*A Love Note*

Signed and dated 82 upper left

Oil on board, 92.1 x 43.4 cm (measured within the frame)

Provenance:

- Auction Venduhuis De Jager, 21 January 2014

- Private collection, Australia

Note:

George Keyt was a Sri Lankan artist and poet best known for his richly coloured, Cubist-like figure paintings. Keyt's combination of Sri Lankan life, the calligraphic lines of Henri Matisse, and forms he found in ancient Buddhist and Hindu sculptures, produced a wholly unique style. Today, his works are held in the collections of the Victoria and Albert Museum in London and the National Gallery of Modern Art in New Delhi.

€ 5.000 - 10.000



226



227

227  
**Ayako Rokkaku**  
 (Chiba 1982)  
*Untitled AR63 (2006)*  
 Stamped with signature lower right  
 Numbered 63 on the reverse  
 Signed and with drawing on the glass of the frame  
 Acrylic on cardboard, 80 x 54.5 cm  
 Provenance:  
 - Gallery Delaive, Amsterdam  
 - Private collection, the Netherlands

Note:  
 The autodidact Ayako Rokkaku developed an unique painting technique; with her bare hands she applies acrylic paint directly to canvas or cardboard. Rokkaku commences each work as a walk without a destination, without a predetermined plan in her mind: she paints by feeling until the moment a composition appears. For example a dreamy coloured landscape in which small flowers, animals and skulls float. Another recurring theme in Rokkaku's work are the girls in Japanese manga style, with large eyes and long arms and legs – through which she expresses her personality.  
 € 10.000 - 15.000



228

228  
**Ayako Rokkaku**  
 (Chiba 1982)  
*Untitled AR68 (2006)*  
 Stamped with signature lower right  
 Signed and with drawing on the glass of the frame  
 Acrylic on cardboard, 80 x 54.5 cm  
 Provenance:  
 - Gallery Delaive, Amsterdam  
 - Private collection, the Netherlands  
 € 10.000 - 15.000



229



230



231

229  
**Akira Kito**  
 (Tokyo 1925 - 1994)  
 "Pâques"  
 Signed lower left  
 Signed, titled and dated 1957 on the reverse  
 Oil on canvas, 65 x 81 cm  
 € 800 - 1.200

230  
**Akira Kito**  
 (Tokyo 1925 - 1994)  
 "Parc"  
 Signed lower left  
 Signed, titled and dated 1956 on the reverse  
 Oil on canvas, 81.4 x 100.5 cm  
 € 1.000 - 2.000



232

231  
**Zao Wou-Ki**  
 (Peking 1920 - Nyon 2013)  
 "Untitled"  
 Signed and dated 78 lower right  
 Numbered 17/99 lower left  
 Published by Atelier Lacourière, Paris  
 Etching and aquatint in colours, 39.4 x 57.4 cm (plate size) /  
 54.4 x 75.5 cm (sheet size)  
 € 2.000 - 4.000

232  
**Chen Yifei**  
 (Ningbo 1946 - Shanghai 2005)  
 "Young man smiling (1999)"  
 Signed in pinyin and Chinese lower left  
 Mixed media on paper, 70 x 49.4 cm  
 Provenance:  
 - Marlborough Fine Art, London  
 - Private collection, the Netherlands  
 € 5.000 - 8.000





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Jozef Israëls (1824-1911), *Hun dagelijks brood*, 1864, Toledo Museum of Art, Toledo (Ohio), schenking Edward Drummond Libbey

weer  
en  
wind  
Avercamp  
tot  
Willink

03.09 – 05.01.2020

**SINGER LAREN**

Anton Mauve, Sneeuwlandschap bij ondergaande zon, ca. 1885 – 1887, olieverf op doek, Singer Laren

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## ALGEMENE VEILINGVOORWAARDEN

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

In deze algemene veilingvoorwaarden wordt verstaan onder:

- Veiling: de verkoop bij opbod van de kavel in het openbaar;
- Kavel: de roerende zaak of samenstelling van roerende zaken onder één nummer geveild;
- Bod: door eenieder op een in de veiling aangeboden kavel geboden bedrag;
- Bieder: degene die in de veiling een bod uitbrengt;
- Koper: de bieder, aan wie een kavel wordt toegewezen;
- Toewijzing: de verklaring van de veilingmeester waardoor een bod wordt geaccepteerd en waardoor de koopovereenkomst tussen de inzender en de koper tot stand komt;
- Inzender: degene die aan AAG de kavel ter veiling heeft aangeboden;
- Hamerprijs: bedrag waarvoor de kavel door de veilingmeester aan de koper is toegewezen;
- 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

- Elk bod is onvoorwaardelijk en onherroepelijk.
- Degene, die ter veiling een bod uitbrengt, wordt aangemerkt als bieder, ook als hij verklaart niet voor zichzelf te hebben geboden.
- 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

- 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.
- 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.
- De veilingmeester heeft het recht, zonder opgave van redenen een bod niet als zodanig te erkennen en het bieden te doen voortgaan.
- De veilingmeester is gerechtigd namens niet bij de veiling aanwezige gegadigden biedingen uit te brengen.
- 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

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

- 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 aantoon dat de kavel zo ernstige gebreken vertoont 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.
- 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

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

### ARTIKEL 5

- De levering van de kavel aan de koper of diens gemachtigde vindt plaats nadat AAG de koopprijs heeft ontvangen.
- 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.
- AAG heeft het recht om verkochte, niet afgehaalde goederen na vijf werkdagen op kosten van de koper in opslag te geven.
- 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.
- 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.
- 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

- Op de rechtsbetrekking tussen de koper(s) en AAG is Nederlands recht van toepassing.
- 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:

- auction means a public auction sale of a lot;
- lot means the item or set of items of movable property sold by auction under one number;
- bid means the price offered by a bidder for a lot offered for sale at the auction;
- bidder means anyone making a bid at the auction;
- buyer means the bidder to whom a lot is knocked down;
- 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;
- consignor means the person who has consigned the lot to AAG for auction;
- hammer price means the price at which the auctioneer knocks down a lot to the buyer;
- 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

- Each bid shall be unconditional and irrevocable.
- 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.
- 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

- 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.
- The auctioneer shall determine the bid increments; a new bid shall automatically increase the standing bid by the applicable bid increment.
- The auctioneer shall have the right to refuse a bid without giving reasons, and to continue the bidding process.
- The auctioneer shall have the right to make bids on behalf of prospective buyers who are not at the auction.
- 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

- AAG guarantees that each lot conforms with its description in the catalogue, except as expressly stated otherwise at the auction.
- 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.
- 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

- 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.
- The lot shall be entirely at the buyer's expense and risk from the time of knock-down.

### ARTICLE 5

- The lot shall be transferred to the buyer or the buyer's representative after AAG has received the purchase price.
- 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.
- 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.
- 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.
- 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.
- 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

- The legal relationship between the buyer(s) and AAG shall be governed by the laws of the Netherlands.
- 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.





# Biedformulier

# Bid form

513 - MODERN & CONTEMPORARY ART

*Ondergetekende verklaart akkoord te zijn met de veilingvoorwaarden*    *The undersigned agrees to the conditions of sale*

Naam (dhr/mw) | Name (mr/mrs) \_\_\_\_\_

Adres | Address \_\_\_\_\_

Postcode | Code \_\_\_\_\_ Plaats | City/Country \_\_\_\_\_

Telefoon | Phone \_\_\_\_\_

Bankreferentie | Bank reference \_\_\_\_\_

E-mail \_\_\_\_\_

Handtekening | Signature \_\_\_\_\_

Lot no.	Omschrijving   Description	Maximum bedrag   bid in €

