

POST-WAR AND
CONTEMPORARY ART

Amsterdam 20 & 21 April 2016

CHRISTIE'S







POST-WAR AND CONTEMPORARY ART

Wednesday 20 April 2016 &
Thursday 21 April 2016

AUCTION

Wednesday 20 April 2016
at 7.00 pm (Lots 1-45)
Thursday 21 April 2016
at 2.00 pm (Lots 100-268)

Cornelis Schuytstraat 57
1071 JG Amsterdam
under the aegis of
Mr M.J. Meijer c.s. Notarissen

VIEWING

Friday	15 April	10.00 am - 5.00 pm
Saturday	16 April	10.00 am - 5.00 pm
Sunday	17 April	10.00 am - 5.00 pm
Monday	18 April	10.00 am - 5.00 pm
Tuesday	19 April	10.00 am - 5.00 pm
Wednesday	20 April	10.00 am - 1.00 pm

To view works prior to the sale please make an appointment with a specialist

AUCTION CODE AND NUMBER

In sending absentee bids or
making enquiries, this sale should
be referred to as **AMS-3062**

AUCTION RESULTS

Tel: +44 20 7839 9060

christies.com

CONDITIONS OF SALE

This auction is subject to
Important Notices,
Conditions of Sale and
to reserves.

BUYING AT CHRISTIE'S

For an overview of the process, see
the Buying at Christie's section.
[21]



**Browse this auction and
view real-time results on your
iPhone and iPod Touch**

CHRISTIE'S

View catalogues and leave bids
online at christies.com

die kaapster -
marlene 1990

Noord Koraal



CONTENTS

3	Auction Information
6	Property for Evening Session
88	Property for Day Session
214	Conditions of Sale • Buying at Christie's
217	VAT Symbols and Explanation
217	Storage and Collection
218	Important Notices and Explanation of Cataloguing Practice
219	Salerooms and Offices Worldwide
220	Specialists and Services for this Auction
228	Catalogue Subscriptions
229	Absentee Bids Form
231	Index

ILLUSTRATIONS

FRONT COVER:

Lot 14

Heinz Mack, *Schleier zu Sais (Veil to Sais)*, 1962

© 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

INSIDE FRONT COVER:

Lot 40

Keith Haring, *Untitled*, 1982

© The Keith Haring Foundation

OPPOSITE TITLE PAGE:

Lot 23

Otto Piene, *Mud Moon*, 1985

© 2016 Otto Piene / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany

OPPOSITE CONTENTS PAGE:

Lot 39

Marlene Dumas, *Die Kaapster*, 1990

© 2016 Marlene Dumas

INSIDE BACK COVER:

Lot 24

Karel Appel, *Untitled*, 1960

© 2016 Artists Rights Society (ARS), New York / c/o Pictoright Amsterdam

BACK COVER:

Lot 34

Thierry De Cordier, *Jk Ben de Wereld! (I am the World!)*, 1990

© Thierry De Cordier

PROPERTY FROM THE COLLECTION OF THE LUCY MILTON GALLERY

The gallery launch almost didn't happen: the workmen had just downed tools but were still painting my distinctive green cube outside. The Schoonhoven exhibition hadn't arrived – it came just in the nick of time for scrambled packing and hanging of works and the clink of glasses for the people who came to see what I was up to. On looking at this unfamiliar genre of work, several guests said it was difficult to distinguish between the artworks and my newly-minted air vents. I think I remember all this, but of course I have a good imagination.

I started the gallery because I had been given an inheritance which I did not want to spend on myself. What better than to help young artists? First, I visited Holland alongside Allen Barker, an artist friend. A whole new world opened up on seeing works shown by Leo Verboon at Galerie

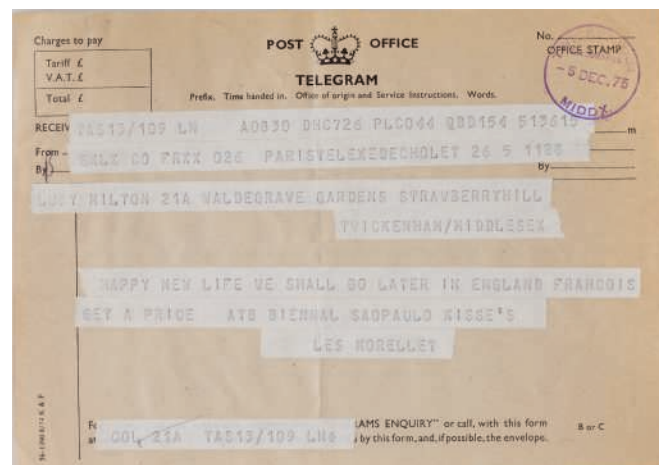
Orez Mobiel: Schoonhoven, Dekkers, Morellet and 'zero' artists. I'd never seen anything like it before. When I saw Schoonhoven's work I was blown away by its sheer presence and physical beauty and by the play of light and shade. I first met Schoonhoven on this visit; he was an old fashioned gentleman full of courtesy and charm. He used to call me 'Diamonds Milton' after my surname (of course) - 'Lucy in the sky with...' My friend Jennifer, who was my gallery assistant then, also loved Schoonhoven's work - her Schoonhoven drawing from the gallery is also in this auction.

Ad Dekkers was big physically with a strong presence; he was very intense and committed to his work. He and his wife Lien were also very gentle, kind and principled people; we had wonderful wide-ranging discussions about life, nature and art. I was very impressed with Ad's work - the unyielding power of the line and its purity. I saw the way in which Dekkers' line was created by and in turn re-created natural forms.

François Morellet and his wife Danielle and I quickly became – and stayed – friends. On a trip to the UK we were all excited to see lots of wild mushrooms – they showed me which ones it was possible to eat and I, two years later, visited them at their beautiful chalet in Cholet. My baby daughter was particularly enchanted by their parrot. I was fascinated by Morellet's work – the need for the viewer to become an active participant in their interpretation and – as the participant/viewer – the huge number of ways of looking at the works.

I bought works because I loved (and still love) them. I had no thought of value at the time.

Lucy Milton
March 2016

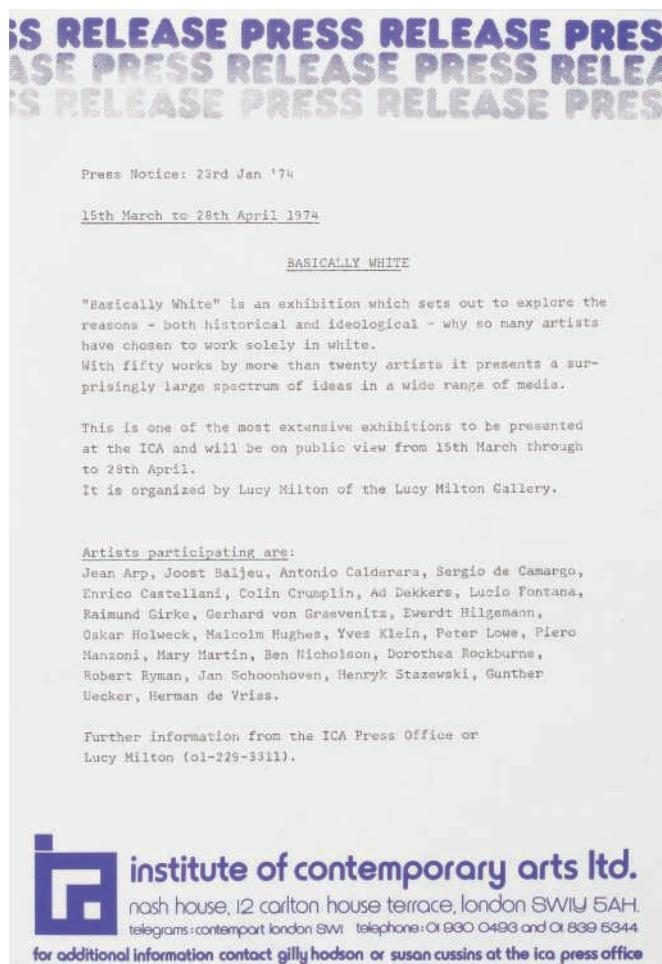


Telegram from François Morellet to Lucy Milton, written while he attended São Paulo Art Biennial (5th December 1975). Courtesy Lucy Milton Gallery Archives.

LEFT: Pricelist for works by François Morellet at Lucy Milton Gallery. Courtesy Lucy Milton Gallery Archives.

The history of Lucy Milton Gallery is characterised by Lucy herself and her visionary approach to collecting, as well as the close relationships she fostered with many of the artists that she worked with. Highly influential in introducing minimalist and conceptual artists her discerning eye brought top quality works by Jan Schoonhoven, Ad Reinhardt and François Morellet among others to London in the 1970s. Indeed her 1971 solo show of Jan Schoonhoven's work, included R69-26 (1969) which was purchased directly from the artist through the gallery and now resides in the collection of the Tate, London. Similarly François Morellet's work *2 Trames de Tirets 0°-90° (Two Warps and Wefts of Short Lines 0°-90°)* 1955-6, exhibited in 1974 at her gallery and subsequently purchased the same year by the Tate, and Ad Dekkers' *Engraving in Wood No. 26* 1973, purchased for the museum's collection through her gallery in 1973.

The works seen here from her collection are a beautiful tribute to the lesser known legacy of this gallerist whose innovative approach to conceptual and minimalist art created a platform on which many of the great names Post-War European art could engage with the London art world, particularly in relation to monochromatic, serialized abstraction. Based in her Notting Hill Gallery, Lucy visited many of the artists she worked with, fostering close relationships with Schoonhoven and Dekkers among others. Carrying her aesthetic into the wider artworld, Lucy Milton also curated the critically acclaimed exhibition 'Basically White' at the ICA London in 1974 which included works by Günther Uecker, Sergio de Camargo, Enrico Castellani, Piero Manzoni and Lucio Fontana.



Frontcover of the 1973 exhibition catalogue for the exhibition *Basically White*, ICA London. Courtesy Lucy Milton Gallery Archives.

Press release for the 1973 exhibition at the ICA, London, *Basically White*, organised by Lucy Milton. Courtesy Lucy Milton Gallery Archives.

EVENING SALE WEDNESDAY 20 APRIL 2016 7.00 PM
LOTS 1-45

PROPERTY FROM THE COLLECTION OF THE LUCY MILTON GALLERY

λ1

JAN SCHOONHOVEN (1914-1994)

R70-79

signed, titled and dated 'J.J. Schoonhoven 1970 "R70-79"' (on the reverse)

acrylic on a papier-mâché relief on fibreboard

27 x 18cm.

Executed in 1970

€40,000-60,000

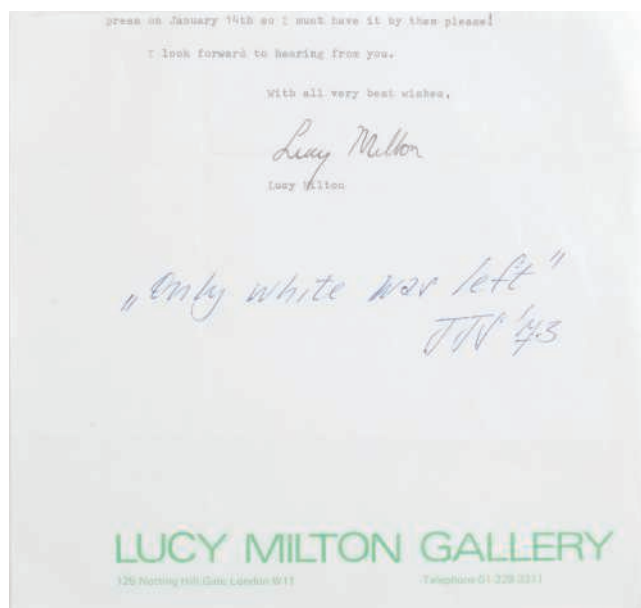
\$45,000-67,000

PROVENANCE:

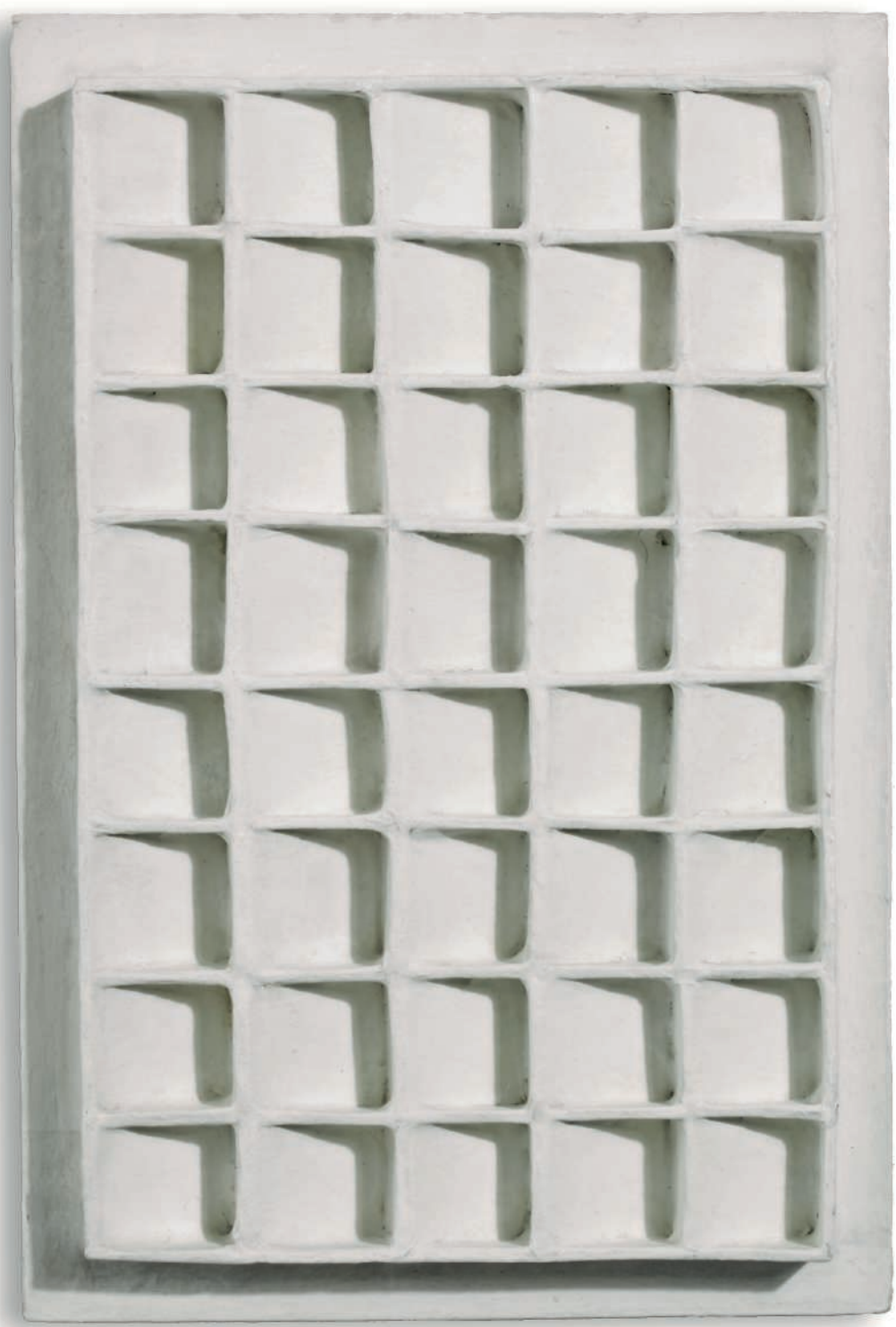
Acquired directly from the artist by the present owner.

"Only white was left"

(Jan Schoonhoven, 1973, quoted in *Basically White*, exh. cat., London, 1974, p. 24).



J. Schoonhoven's dedication for the 1973 exhibition *Basically White*, ICA London. Courtesy Lucy Milton Gallery Archives.



λ2

AD DEKKERS (1938-1974)

Begrensde Middellijn

signed twice, titled, inscribed and dated twice 'Ad Dekkers '73 BEGRENDSDE MIDDELLIJN (GEFREESD) 1973 AD. DEKKERS. HOLLAND' (on the reverse)

painted wood relief

120 x 120cm.

Executed in 1973

€25,000-35,000

\$28,000-39,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

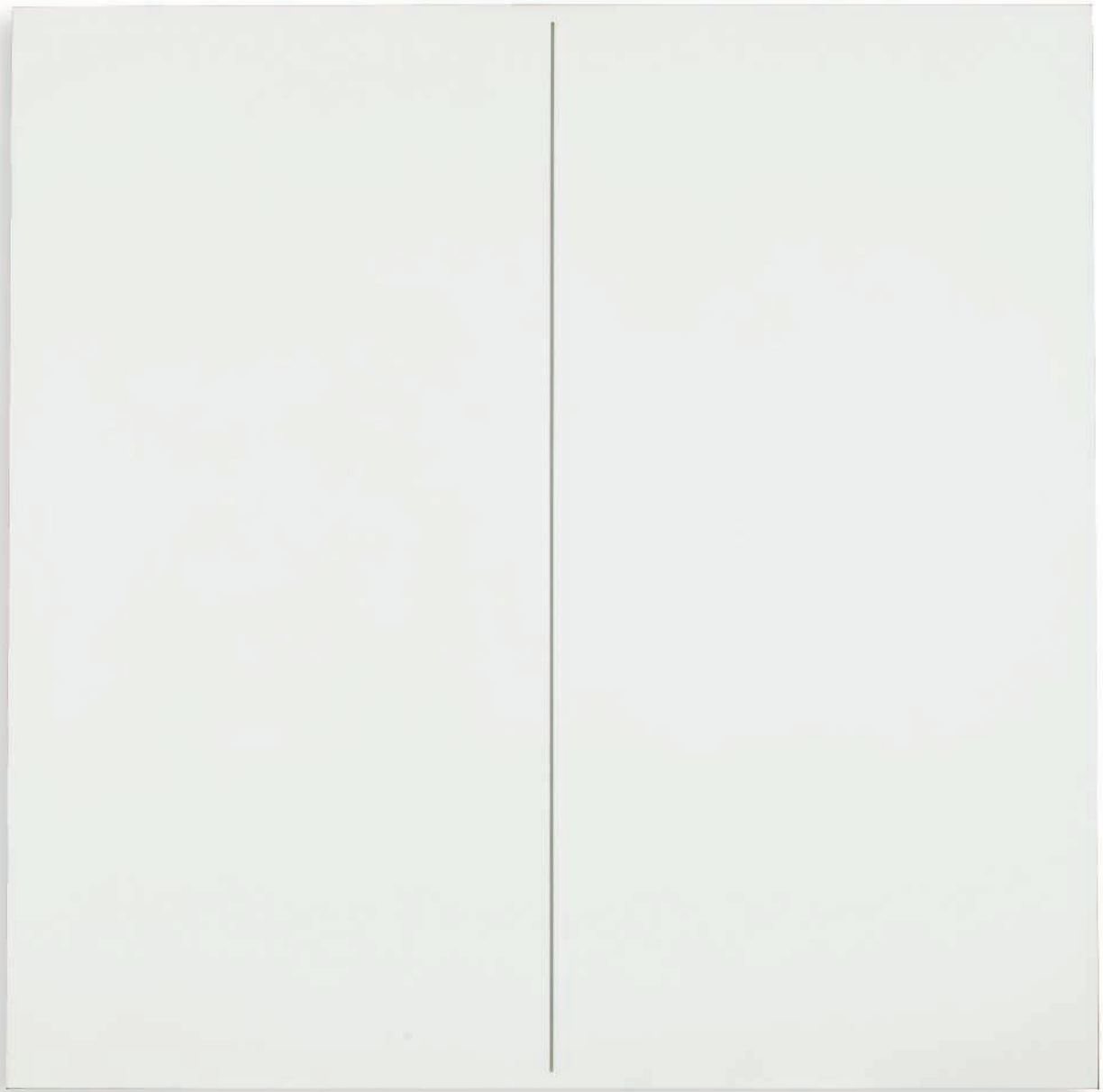
C. Blotkamp, *Ad Dekkers*, The Hague 1981, no. 279, p. 206.

'Wood-engravings: I tried to give the line as much meaning as possible, and I adapted the function of the board to this purpose. It is no longer a pronouncedly flat form that is subdivided, nor is it a three-dimensional form whose mass is cut through: the base of a wood-engraving is a neutral field on which the line can come fully into its own'

(A. Dekkers, 1973, quoted in *Basically White*, exh. cat., London, 1974, p. 24).

'One of the most valuable services a commercial dealer can provide in London is to introduce us to an established foreign artist whose work, for reasons no one should be complacent about, has never been seen here at all. The gallery performs, if you like, the role of a conscience-pricker; and when it is as small as Lucy Milton's at 125 Notting Hill Gate, it offers still more damning proof that worthwhile shows do not necessarily need formidable financial backing. This time she has imported Ad Dekkers, a Dutch sculptor in his early thirties whom Holland regards as one of her best younger artists. I say 'sculptor' because Dekkers has never strayed beyond the procedures and materials which can be said to belong to sculpture. (...) Modest in size, painted and polished to a uniform smoothness which makes them act as neutral backgrounds, these slightly projecting blocks are meant as little more than carriers for Dekkers' linear structures'

(R. Cork, *Everything seemed Possible: Art in the 1970s*, London 2003, p. 89).



λ3

JAN SCHOONHOVEN (1914-1994)

R70-76

signed, titled and dated 'J.J. Schoonhoven 1970 "R70-76"' (on the reverse)
acrylic on a papier-mâché relief on board
54 x 54cm.
Executed in 1970

€120,000-160,000

\$140,000-180,000

PROVENANCE:

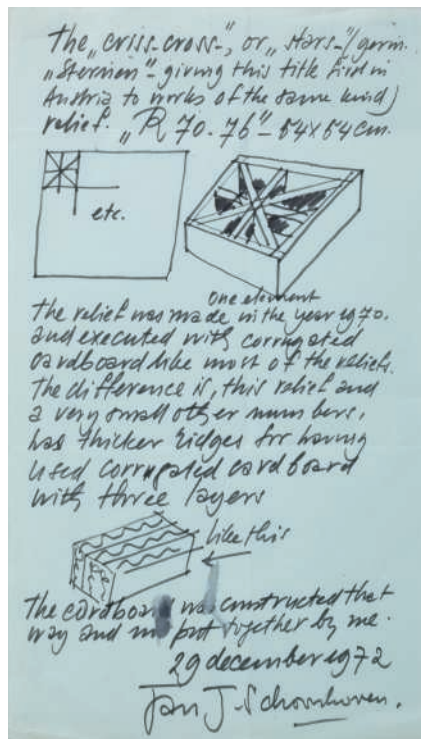
Acquired directly from the artist by the present owner.

EXHIBITED:

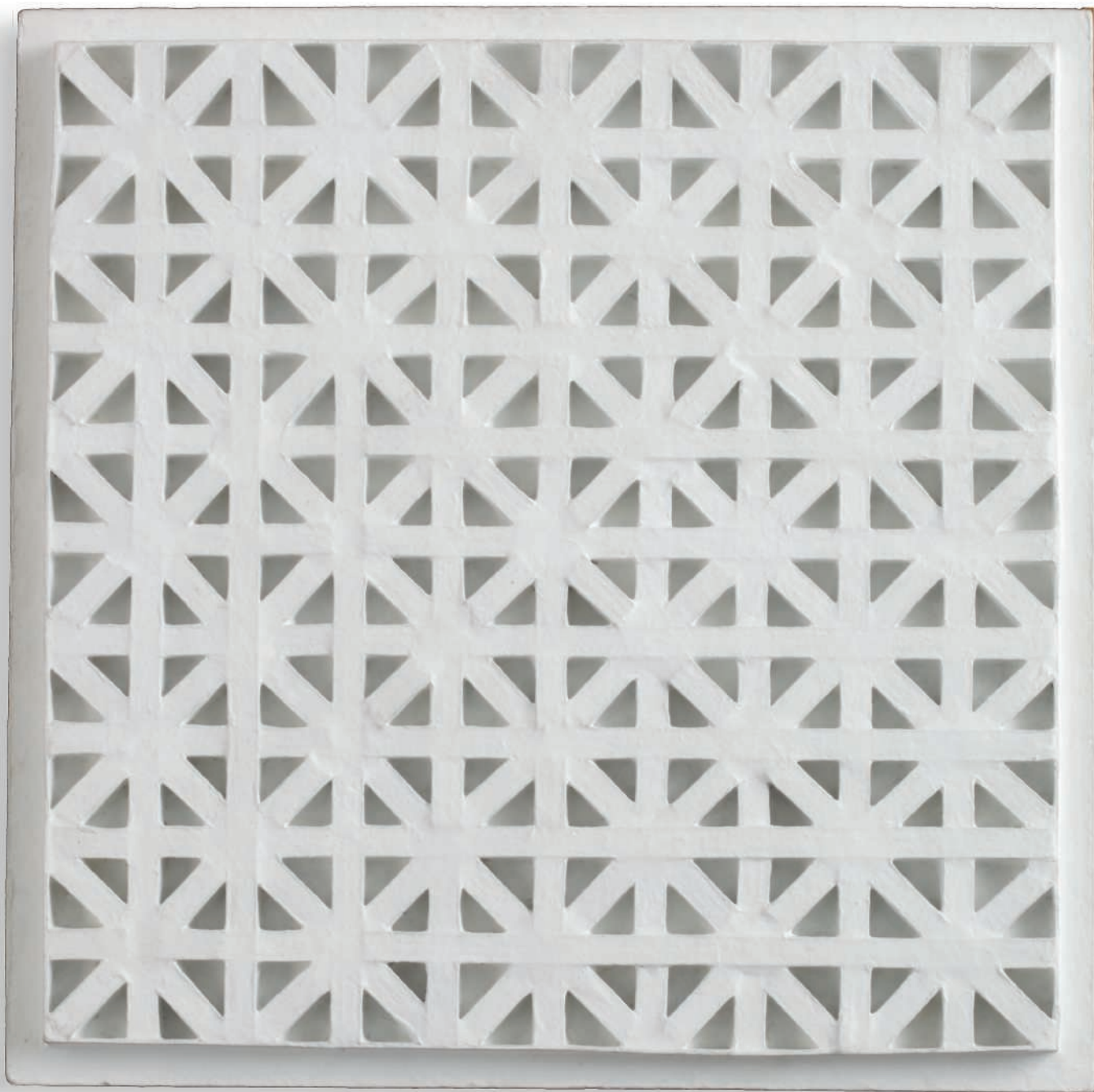
London, Institute of Contemporary Arts, *Basically White*, 1974, p. 65, no. 36.

'I'm never very sentimental about my reliefs, but this thing did speak somewhat more to me than usual. At first I would have kept it myself, but I can't keep my own things, so it was OK it went to London... I hope it is a nice person who is getting the relief'

(J. Schoonhoven in a letter to Lucy Milton, 29 December 1972).



J. Schoonhoven's description of the present work, and his working method, in a letter to Lucy Milton, 29th December 1972. Courtesy Lucy Milton Gallery Archives.



λ4

FRANÇOIS MORELLET (B. 1926)

2 Trames de Tirt 0° 90°

(Two Warps and Wefts of Short Lines 0°-90°)

titled and dated '2 trames de tirt 0° 90° 60-1972 (3 exemplaires)'
(on the reverse)

silkscreen on panel

80 x 80cm.

Executed in 1972, this work is from an edition of three, of which only two were realised

€25,000-35,000

\$28,000-39,000

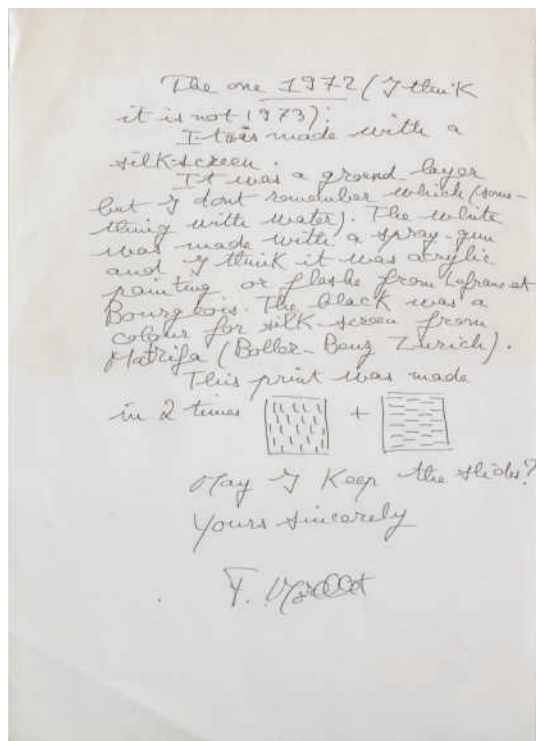
PROVENANCE:

Acquired directly from the artist by the present owner.

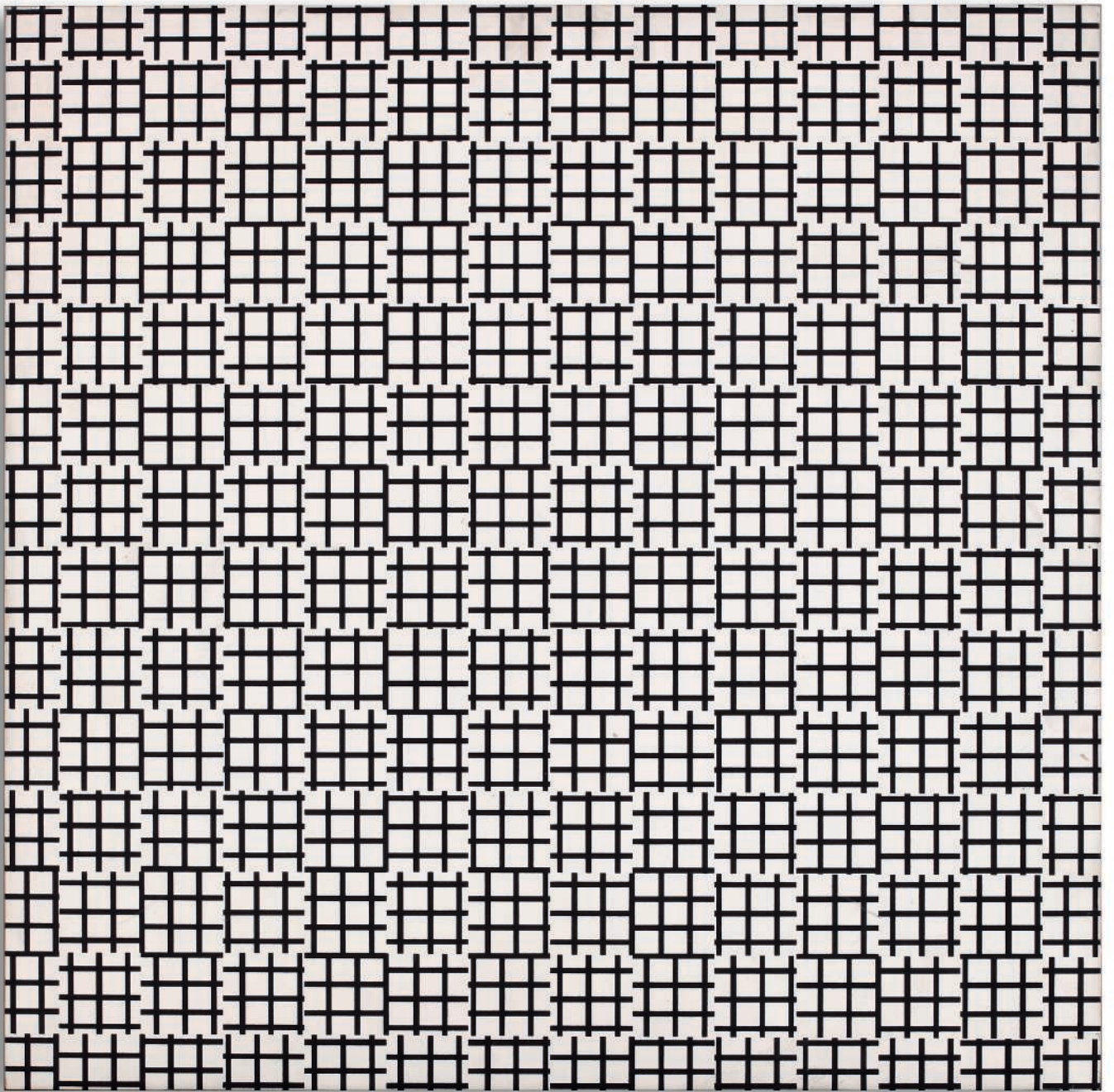
This work is registered in the artist's archive under no. 72072.

'In order to channel my sensibility as an 'Artist', I did away with composition, removed any interesting aspects of execution and rigorously applied simple, straightforward systems that could develop in a completely random way by means of participation.....The Plastic arts should allow the spectator to find what he wants, in other words what he brings to them. Artworks are picnic areas, places where you take potluck consuming whatever you have brought along'

(François Morellet, *Du spectateur au spectateur ou l'art de déballer son pique-nique*, 1971).



F. Morellet describes the present work in a letter to Lucy Milton, 16th November 1978. Courtesy Lucy Milton Gallery Archives.





PROPERTY FROM THE COLLECTION OF THE LUCY MILTON GALLERY

λ5

AD DEKKERS (1938-1974)

Houtgrafiek N° VII

signed twice, titled, inscribed and dated 'HOUTGRAFIEK N° VII 1970. AD. DEKKERS. HOLLAND Ad Dekkers '73' (on the reverse)

painted wood relief
60 x 60cm.

Executed in 1970

€15,000-20,000

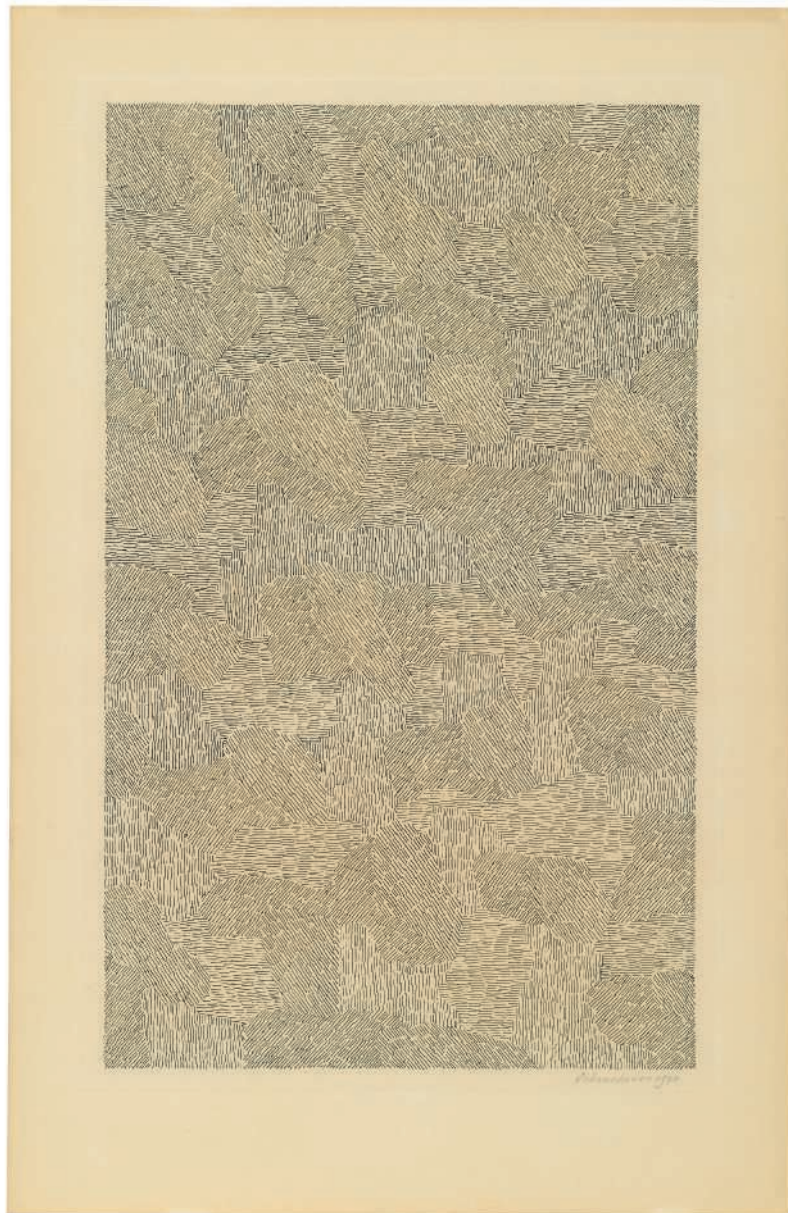
\$17,000-22,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

C. Blotkamp, *Ad Dekkers*, The Hague 1981, no. 155, p. 191.



λ6

JAN SCHOONHOVEN (1914-1994)

T70-28

signed and dated 'Schoonhoven 1970' (lower right); signed, titled and dated 'Jan. J. Schoonhoven 1970 "T70-28"' (on the reverse)

ink on paper

image: 40 x 24.5cm.

sheet: 50 x 32.5cm.

Executed in 1970

€6,000-8,000

PROVENANCE:

Lucy Milton Gallery, London (acquired directly from the artist).
A gift from the above to the present owner in 1973.

\$6,700-8,900

λ7

CAREL VISSER (1928-2015)

Notenbalk

welded iron
49.5 x 113 x 30.5cm.
Executed in 1956

€25,000-35,000

\$28,000-39,000

PROVENANCE:

Lucy Milton Gallery, London (acquired directly from the artist).
Acquired from the above by the present owner.

EXHIBITED:

London, Whitechapel Art Gallery, *Sculptor's Work by Carel Visser. Sculpture, Drawings, Prints and Jewellery 1952-1977*, 1978, no. 12 (illustrated, p. 10). This exhibition later travelled to Bristol, Arnolfini Gallery and Glasgow, Third Eye Centre.



The present work installed at the 1978 show, *Sculptor's Work by Carel Visser*, Whitechapel Gallery, London. Image courtesy Whitechapel Archives.



λ8

WALTER LEBLANC (1932-1986)

Twisted Strings TX. 144

each: signed, titled, numbered phase 1 to phase 4, dated and with stamped title 'walter leblanc TX.144 1970 Twisted Strings' (on the reverse)
cotton threads and latex on canvas laid down on board in artist's frame, in four parts
each: 59 x 59cm.
Executed in 1970

€100,000-150,000

\$120,000-170,000

PROVENANCE:

Galerie De Rijk, The Hague.
Samuel Vanhoegaerden Gallery, Knokke.
Acquired from the above by the present owner.

LITERATURE:

N. Leblanc and D. Everarts de Velp-Seynaeve, *Walter Leblanc. Catalogue raisonné*, Ghent 1997, no. 863 (illustrated, p. 233).

'In 1959 my graphic art became tri-dimensional. I introduced the TORSIONS. I had achieved my goal:

uniformity of colour

uniformity of structure

uniformity of the materials used

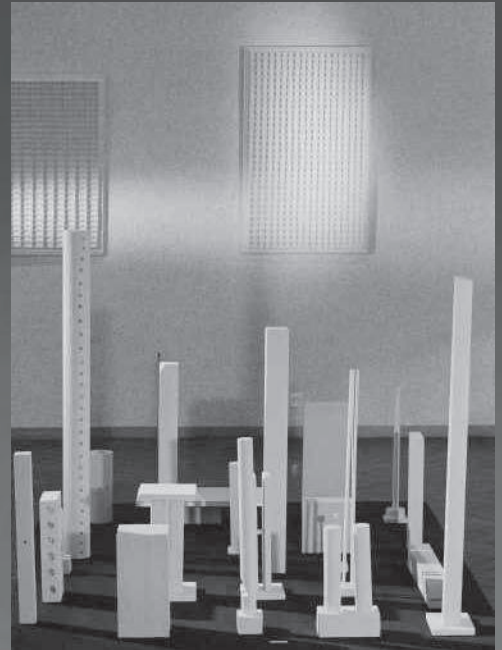
Grouped in sequences of logical or systematic continuations, my work is serial (elements with a similar character are repeated). When exposed to the light, its tri-dimensional structure is opposed to the plain surface of the support onto which it throws its shadow'

(Walter Leblanc quoted on <http://www.walterleblanc.org/ecrits.php?mnu=6&id=16> [accessed 11 March 2016]).









The present work at the 1962 exhibition *ZERO*, Stedelijk Museum Amsterdam. © Stedelijk Museum Amsterdam

λ9

HERMAN DE VRIES (B. 1931)

Untitled (White Column with 8 Holes)

signed and dated 'her 1962' (on the inside)

paint and quartz sand on cardboard

26 x 9 x 9cm.

Executed in 1962

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Collection Denise Aubertin, Paris (acquired directly from the artist).
Galerie Weiller, Paris.

Acquired from the above by the present owner in 2005.

EXHIBITED:

Amsterdam, Stedelijk Museum, *ZERO*, 1962.

LITERATURE:

ZERO. Countdown to Tomorrow 1950s-60s, exh. cat., New York, Solomon R. Guggenheim Museum, 2014 (installation view at Stedelijk Museum, Amsterdam, *ZERO*, 1962, pp. 156 and 190).

ZERO. Let Us Explore the Stars, exh. cat., Amsterdam, Stedelijk Museum, 2015 (installation view at Stedelijk Museum, Amsterdam, *ZERO*, 1962, p. 85).



λ10

HERMAN DE VRIES (B. 1931)

Untitled

signed, dated and dedicated 'ot 1960 herman de vries. voor hans wesseling'

(on the reverse)

mixed media on masonite

21.5 x 33.5cm.

Executed in 1960

€10,000-15,000

PROVENANCE:

Hans Wesseling, The Hague (a gift from the artist).

Anon. sale, Venduehuis The Hague, May 2013, lot 223.

Willem Baars Art Consultancy, Amsterdam.

Acquired from the above by the present owner.

\$12,000-17,000

JIRO TAKAMATSU (1936-1998)*Shadow No. 226*

signed, numbered and dated 'JIRO TAKAMATSU 1968 NO. 226'

(on the reverse)

acrylic, enamel and metal hook on board

33 x 24 x 8cm.

Executed in 1968

€30,000-50,000

\$34,000-56,000

PROVENANCE:

Tokyo Gallery, Tokyo.

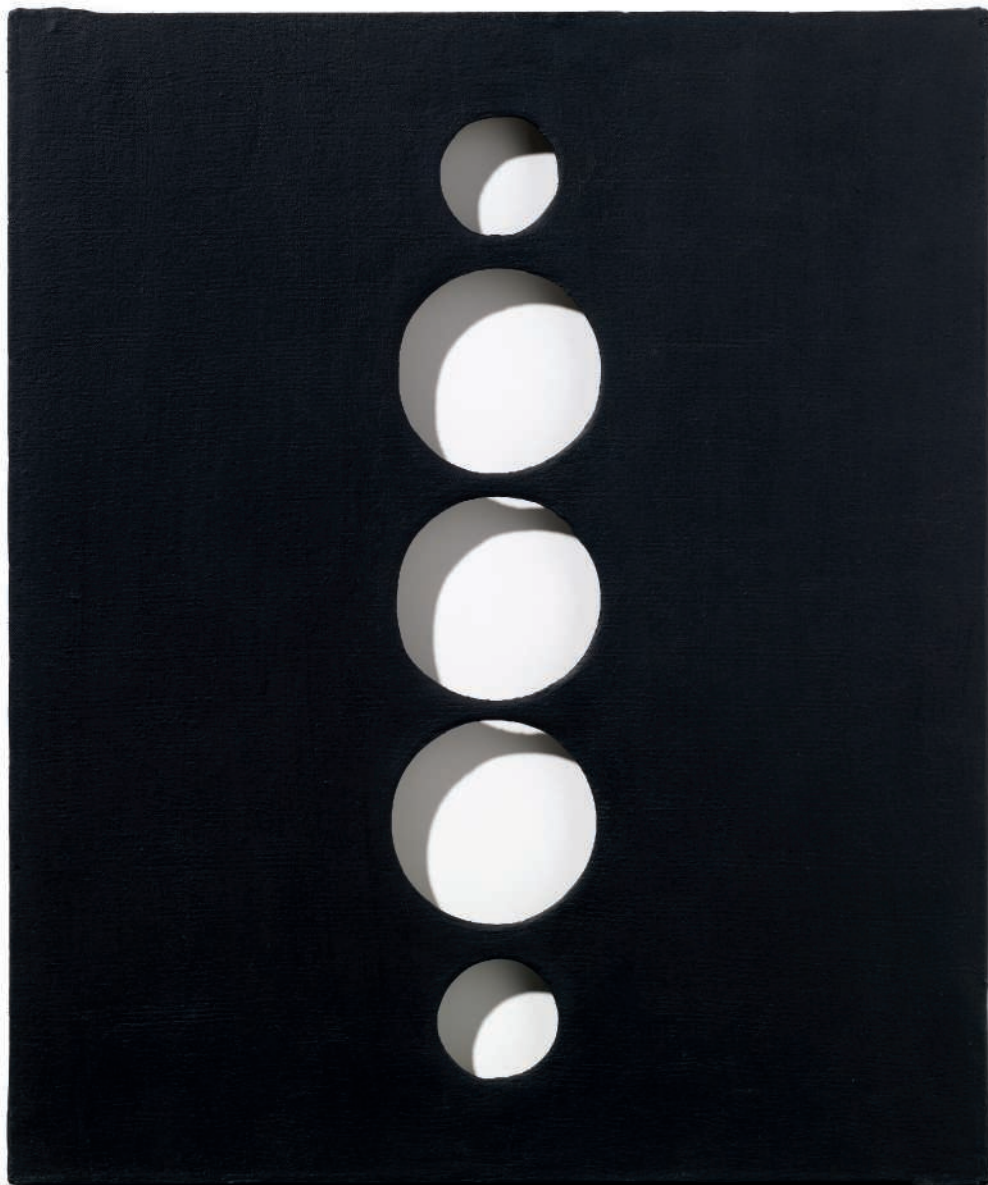
Acquired from the above by the present owner in 1968.

A hybrid of provoking Surrealist character and the refined visual aesthetic of Minimalism, *Shadow No. 226* is an exquisite depiction of the serene yet commanding imagery that defines Jiro Takamatsu's oeuvre. Painted in 1968, the same year as Jiro Takamatsu's solo exhibition in the Japanese Pavilion at the Venice Biennale, *Shadow No. 226* is a relatively early example of the artist's enigmatic and renowned 'Shadow Painting' series. Beginning this critical enquiry in 1964 and pursuing until his death in 1998, the series investigates the formal underpinnings of painting through delicate depictions of shadows which later cemented as the artist's signature style.

His imagery recalls the visually two-dimensional objects depicted in nineteenth-century Japanese paintings and woodcuts reinvented with contemporary motifs such as the key and hook. A dark grey silhouette morphs out from the austere setting behind, *Shadow No. 226* is both aesthetically refined and atmospherically serene. However, this is not an authentic depiction of keys on a hook but rather the shadows these objects have cast onto the board, fracturing the established subject-object dialectic.

Citing both real-life shadows cast on paper-sliding doors in traditional domestic settings and the figural imprints left on walls after the nuclear destruction of Hiroshima as inspiration, Takamatsu combines antithetical sources, anticipating the visual contradictions inherent in this series. Engaging in the artist's illusionary challenge, the viewer does not witness *Shadow No. 226* as a present reality but as a projection of a reality from a source hidden to the eye or remnants of one that no longer exists. As the artist explained 'I mean to free things from existing relations and turn them into subjects of new relations'. The subtle interplay between absence, the visible and invisible cements the 'Shadow Paintings' as individually and collectively profound.





TWO WORKS BY DADAMAINO FROM A PRIVATE MILANESE COLLECTION

λ12

DADAMAINO (1930-2004)

Volume

signed, titled and dated 'DADAMAINO - VOLUME - 1959' (on the stretcher)

waterpaint on canvas

60 x 50cm.

Executed in 1959

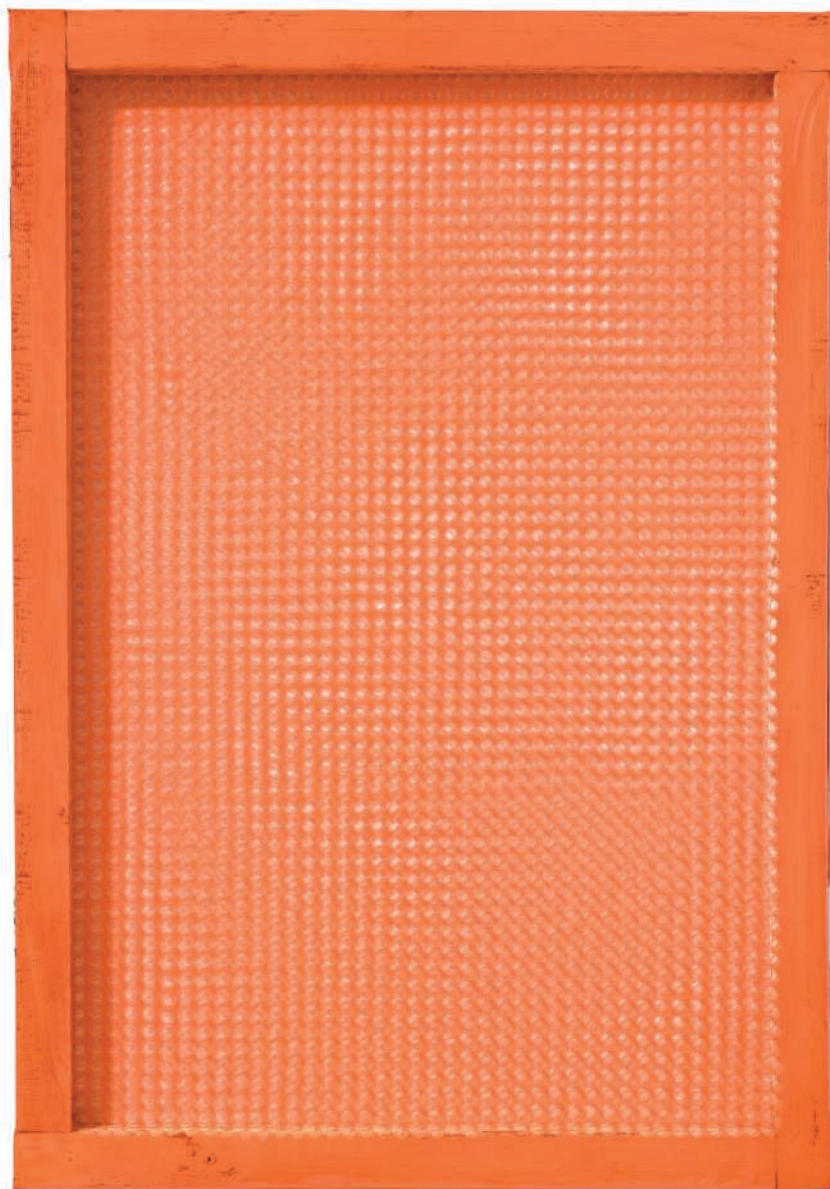
€35,000-50,000

\$40,000-56,000

PROVENANCE:

Private Collection, Milan (acquired directly from the artist in the early 1960s).
Thence by descent to the present owner.

This work is registered in the Archivio Generale Dadamaino, Milan.



TWO WORKS BY DADAMAINO FROM A PRIVATE MILANESE COLLECTION

λ13

DADAMAINO (1930-2004)

Volume a Moduli Sfasati

signed, titled and dated 'DADAMAINO VOLUME A MODULI SFASATI 1960'

(on the stretcher)

three red perforated plastic sheets mounted on a stretcher

100 x 69.5cm.

Executed in 1960

€40,000-60,000

\$45,000-67,000

PROVENANCE:

Private Collection, Milan (acquired directly from the artist in the early 1960s).
Thence by descent to the present owner.

This work is registered in the Archivio Generale Dadamaino, Milan, under no. 032/15.

PROPERTY FROM A PRIVATE DUTCH COLLECTION

λ14

HEINZ MACK (B. 1931)

Schleier zu Sais (Veil to Sais)

signed, titled and dated 'Mack 62 "Schleier zu Sais"' (on the reverse)

oil and resin on canvas

130 x 120cm.

Painted in 1962

€200,000-300,000

\$230,000-330,000

PROVENANCE:

Galleria Cadario, Milan.

Anon. sale, Sotheby's Milan, 30 May 2001, lot 133.

Private Collection.

Anon. sale, Sotheby's Amsterdam, 2 December 2003, lot 166.

Acquired at the above sale by the present owner.

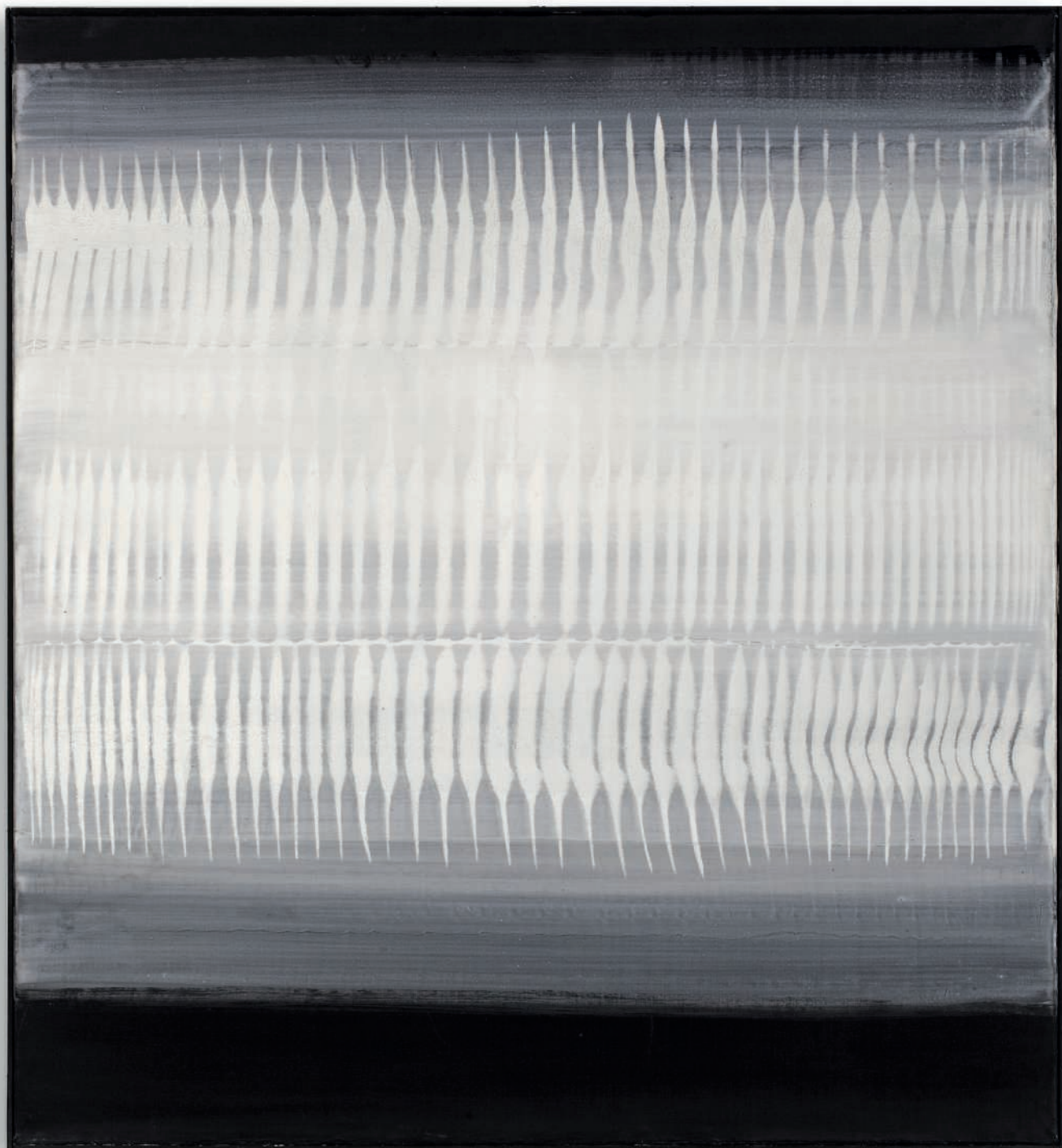
EXHIBITED:

Krefeld, Museum Haus Lange Krefeld, *Mack, Piene, Uecker*, 1963.

'The painting meets our eyes; this meeting is a dynamic ongoing process. The elation of our eyes is the rest in the unrest. The unrest of the rest is though spooky, for the heart's rhythm a contradiction, a movement that destroys itself. They do not free us of the seeing, which is awake, bright and a dimension of the exorbitant. Our pictorial sensitivity is a sensitivity of vision. The untroubled and the finite confines and wearies our eyes, denies it ultimately...

This unrest is followed by our pictorial sensibility. Lines, surfaces, and space must continuously merge and cancel each other out, in a dialectical sense, which language implies. If this integration remains visible, then the image vibrates and our eyes will find the rest of the unrest'

(Heinz Mack as cited in *Goepfert und Zero*, Frankfurter Kunstverein 1987, p. 42).





'ZERO VOL. 3', republished in: 4321 ZERO, D. Pörschmann and M. Visser, Dusseldorf 2012, unpagged.

Stimulating a kinetic quality in its sharp configuration of parallel strokes, *Schleier zu Sais (Veil to Sais)* bears witness to Heinz Mack's commitment to the exploration of the effects of light, reflection and motion. Championing kinetic, light and minimalist elements, Mack is intrinsically tied to the Zero movement which, together with Otto Piene, he founded in 1957. Rejecting the gestural language of abstract expressionism, Mack describes Zero as 'the adventure of seeking out and discovering the still-white spaces on the art map'.

Part of the series of works entitled *Dynamic Structures* began in 1958, *Schleier zu Sais (Veil to Sais)* gives reverence to the transformative power of light. The broad horizontal zone of grey, ruptured by perpendicular white lines, creates a tension between dynamic and static elements. The rhythmic chiaroscuro injects the work with the allusion that the surface is vibrating. Characteristic of Zero works, the monochromatic spectrum is a prerequisite for the purest articulation of light, repressing colour in favour of pure dynamism and underlining the predominance of structure. As the artist explains 'I give the colour structure' (Heinz Mack, 'The New Dynamic Structure', in: *ZERO 1, Düsseldorf 1958; Reprint ZERO 1-3, Heinz Mack und Otto Piene, Cologne 1973, p. 14*).

The importance of the relationship between vibration and colour in *Schleier zu Sais (Veil to Sais)* was first introduced in Mack's 1958 manifesto 'The New Dynamic Structure'. As the artist explains 'A colour can have several meanings. However, its virtual objectification, i.e., its intrinsic energy, is achieved when it strikes its own vibration; that is its life, its breath' (ibid). Exhibiting a model of a vibrating column that would reflect light in the desert, Mack conceived the *Sahara Project* in 1959. Intending to fuse natural and artistic space on an architectural scale, Mack started realizing the *Sahara Project* from 1962. Deriving from the Egyptian city Sais, the title of this work celebrates a fundamental transition in the artist's *oeuvre* as his practice diverts from painting to sculpture. Satisfied he had pushed the boundaries of painting to the limit, the present work represents the pinnacle of Mack's artistic ambition on canvas, a medium he would not return to for nearly thirty years.





PROPERTY FROM A PRIVATE DUTCH COLLECTION

λ15

HEINZ MACK (B. 1931)

Lichtrelief (Light Relief)

signed and dated 'mack 61' (on the reverse)

aluminium relief on board

91.5 x 73cm.

Executed in 1961

€100,000-150,000

\$120,000-170,000

PROVENANCE:

Galerie Denise René - Hans Mayer, Krefeld.

Collection Willi Baumann, Dreieich.

Anon. sale, Kunsthaus Lempertz Cologne, 1 June 2007, lot 254.

Acquired at the above sale by the present owner.

EXHIBITED:

Frankfurt, Frankfurter Kunstverein Steinernes Haus, *Kunst nach '45 aus*

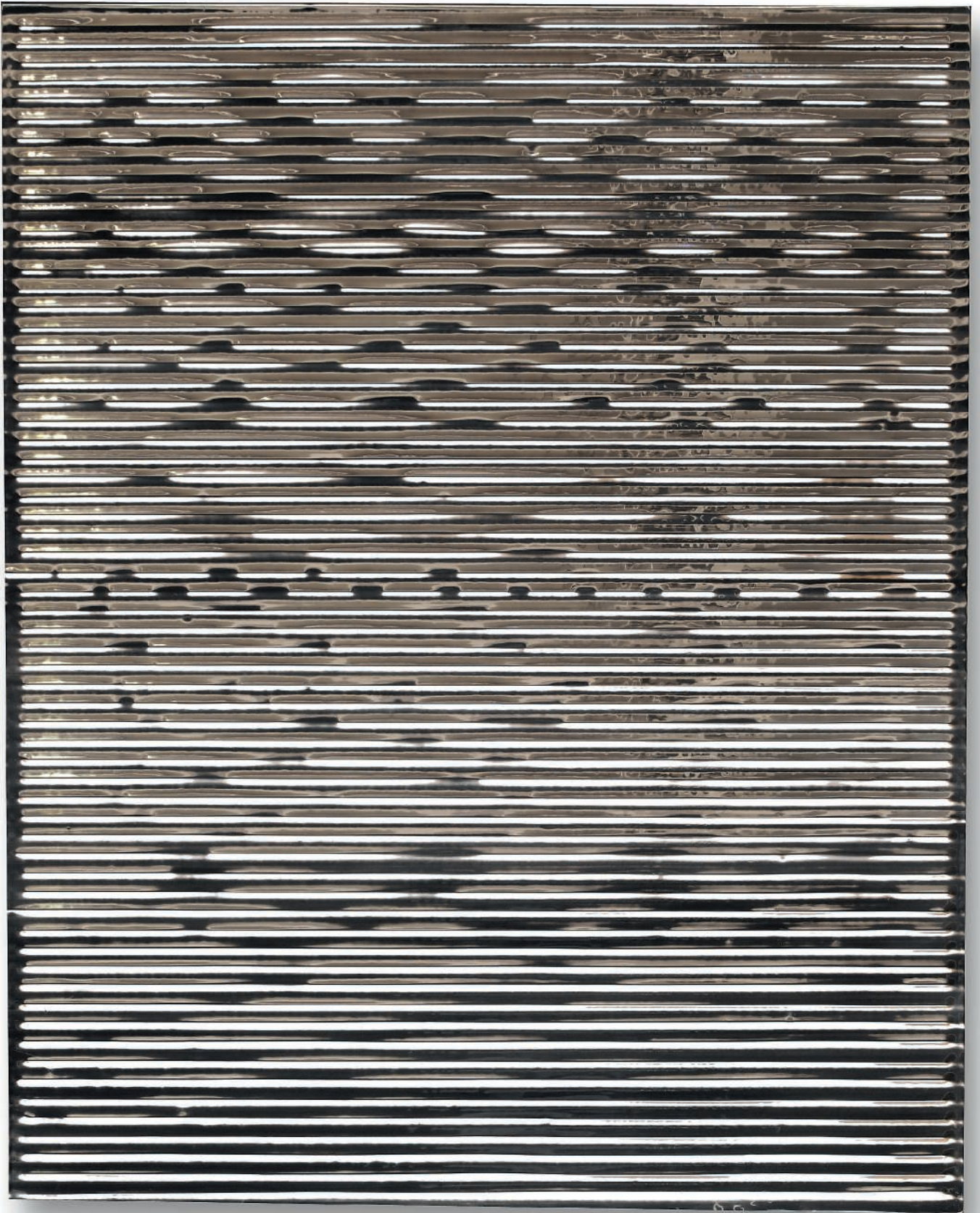
Frankfurter Privatbesitz, 1983 (illustrated, p. 231).

LITERATURE:

D. Honisch, *Mack. Sculptures 1953-1986*, Dusseldorf 1987, no. 550, p. 502.

Characteristic of the zeitgeist, *Lichtrelief (Light Relief)* bears witness to the Zero group's disregard for traditional modes of construction in favour of experimentation with new materials and processes. With its reverberating corrugated texture and luminescent palette, Mack explores the dematerialization of art in the present work. Anticipated initially only by Heinz Mack and Otto Piene, the founders of the influential Zero movement, and confirmed in 1961 by the addition of Günther Uecker, Zero was spurred by the resolution to abandon traditional modes of gestural painting and overcome ossified matrices of thinking and seeing. As Mack explained 'We were goaded on by the question, how could we make a fresh start, having resolved irreversibly that we would abandon the old, secure niches. We were motivated to take on the crisis in order to overcome it by creative means, for all the doubts, all the vexation, all the isolation associated with such a tack, all the wilful criticism, the ill will and derision with which bourgeois society and its institutional transmitters of cultural values ostracised us [...] We wanted, and had to, forsake the familiar territories in order to seek out new spaces whose coordinates were unknown. In these wayless spaces only the way was the goal' (H. Mack, 2009, quoted on www.zerofoundation.de/statements.html [accessed 22 February 2016]).

Prefiguring the concerns of kinetic and optical art, *Lichtrelief (Light Relief)* is a visual exploration of the realms of oscillation that actively integrate the viewer to influence the visual process through kinetic interference. The radiant vertical rays impregnate *Lichtrelief (Light Relief)* with a sensorial value, encapsulating the immateriality of light. Investigating the malleability of aluminium, Mack engages with the sculptural qualities of light to create a rhythmically oscillating surface. 'Although it may appear that I have devoted my work exclusively to light, I must explain, however, that it has always been and still is my intention to make objects the way of appearance of which is immaterial; to reach this goal, above all - light and motion are my means' (Heinz Mack quoted in: D. Honisch, *Mack Sculptures 1953-1986*, Dusseldorf 1987, p. 12).



PROPERTY FROM A PRIVATE DUTCH COLLECTION

λ16

HEINZ MACK (B. 1931)

Flügelobjekt (Winged-Object)

signed and dated 'mack 74' (on the reverse)

aluminium honeycomb on partially painted mirror in aluminium artist's frame
68.5 x 81.5 x 6cm.

Executed in 1974

€60,000-80,000

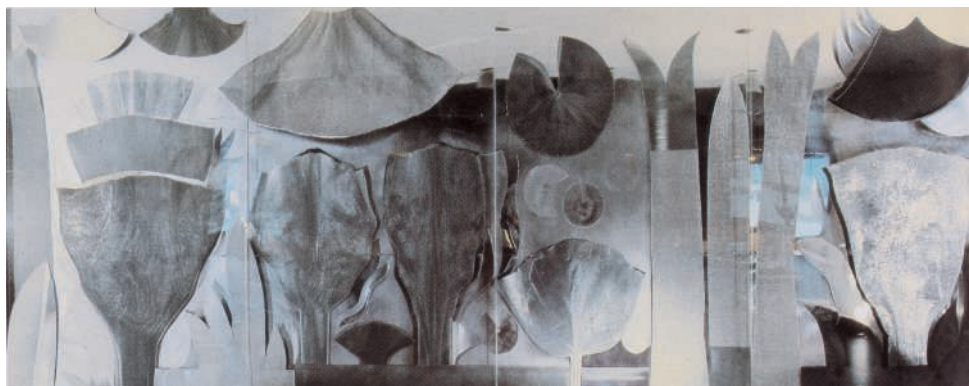
\$67,000-89,000

PROVENANCE:

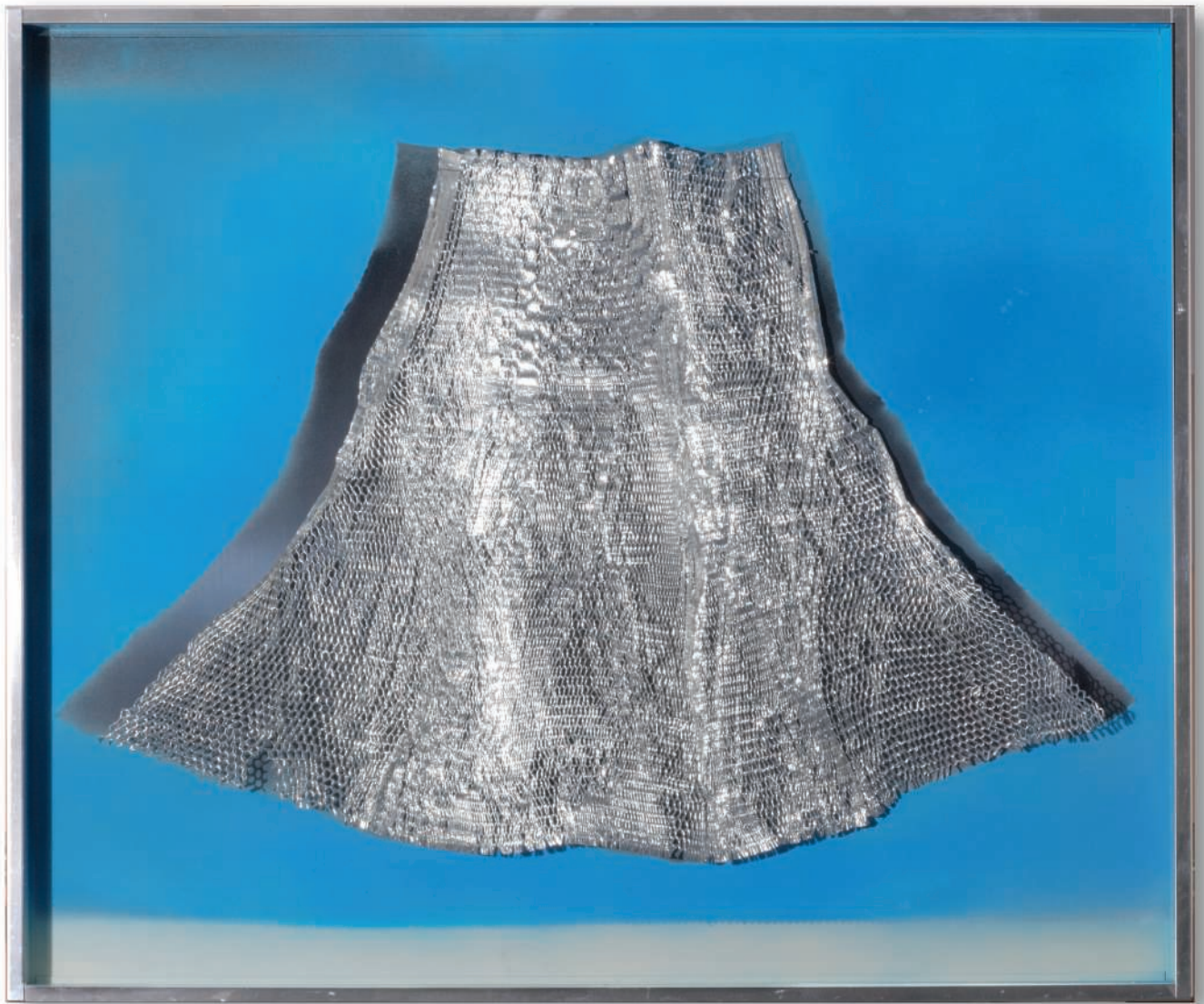
Anon. sale, Kunsthaus Lempertz Cologne, 2 June 2006, lot 278.

Acquired at the above sale by the present owner.

Executed in 1974, *Flügelobjekt (Winged-Object)* bears witness to Heinz Mack's lifelong pre-occupation with the use of light and motion to open up new forms of perception as a reaction to the subjective character of the prevailing *art informel*. Concerned with the visualization of the movement of light, its vibration within the artwork and the dematerialization of the object, Mack began his investigation into wing-like structures such as *Flügelobjekt* in the 1960s coming to fruition in the 1970s. Compressing and distorting an aluminium grid, developed for the aerospace industry, the honeycomb structure in front of the shimmering background evokes remarkably sensual optical impressions that vary from perspective to perspective. Iconographically, Mack's wings are the static equivalent of his rotors, a revolving relief element that refracts light in various ways depending on the surface of the structure. The wing motif bears a special significance to Mack as the connection between dream and reality. As the artist explains 'I believe in angels; I believe in spiritual energies which cannot be reached by thinking in the abstract. And that is why I see in Leonardo [Da Vinci] the outstanding artist; - he was an engineer who painted angels' (D. Honisch, *Mack. Sculptures 1953-1986*, Dusseldorf 1987, p. 18).



Heinz Mack, *The Garden of Eden*, 1966/1967. Schauspielhaus, Dusseldorf.
Image courtesy: Mack Archives. © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



17

JULIO LE PARC (B. 1928)

N° 11-3 (from 23 series)

signed 'Le Parc' (on the reverse); titled 'SERIE 23 N° 11-3' (on the stretcher)

oil on canvas

130 x 130cm.

Painted *circa* 1970

€50,000-70,000

\$56,000-78,000

PROVENANCE:

Private Collection, Rovereto.

Private Collection, Trento (acquired from the above).

Thence by descent to the present owner.

EXHIBITED:

Ferrara, Comune di Ferrara, Palazzo dei Diamanti, Direzione Gallerie Civiche d'Arte Moderna, *Participio Presente*, 1973.

Celebrated as a progenitor of the Op Art movement, *N° 11-3 (from 23 series)* exemplifies Julio Le Parc's utopian vision for art and society through his perceptually illusionary paintings. In Buenos Aires, formative encounters with works by Victor Vasarely and Lucio Fontana introduced Le Parc to scientific optics and theories of multidimensional space. Yet it was in Paris during the 1960s that his experimentation with light and movement came to fruition. Co-founding Groupe de la Recherche d'Art Visuel, Le Parc's pioneering contributions to kineticism and optical art probed the social valence of art, tested through the staging of numerous interactive installations conducive to finding new modes of emancipatory engagement.

Rejecting the self-indulgent aesthetics of abstract expressionism, Le Parc, François Morellet, Hugo García Rossi and other members of the collective endorsed a non-figurative visual language that exploited colour, space and movement. Utilising the illusionary capabilities intrinsic to non-representational forms, *N° 11-3 (from 23 series)* generates visual vibration facilitated by the viewer's interaction,

providing an apt metaphor for the world in flux. As the artist explains 'I have tried [...] to elicit a different type of behaviour from the viewer [...] to seek, together with the public, various means of fighting off passivity, dependency or ideological conditioning, by developing reflective, comparative, analytical, creative or active capacities'.

Le Parc's solo work as well as his work dating from the period when he was active in Groupe de la Recherche d'Art Visuel has been included in countless exhibitions internationally. Le Parc's work was included in the landmark 1965 exhibition *The Responsive Eye* at The Museum of Modern Art. The following year, he was awarded the Grand Prize for International Painting at the Venice Biennale. His work is also included in a multitude of international museum collections such as Museo de Bellas Artes y Fundación Di Tella, Buenos Aires, Museo de Bellas Artes, Caracas, Tate Gallery, London, Walker Art Center, Minneapolis, the Museum of Modern Art, New York, Musée d'art modern de la ville de Paris, Museum Boijmans-Van Beuningen, Rotterdam, and the Museum of Fine Arts, Houston.



PROPERTY FROM A PRIVATE DANISH COLLECTION

18

HARRY BERTOIA (1915-1978)

Sound-Sculpture of Sonambient

beryllium copper and brass

166.5 x 30.5 x 30.5cm.

Executed in the 1970s

€40,000-60,000

\$45,000-67,000

PROVENANCE:

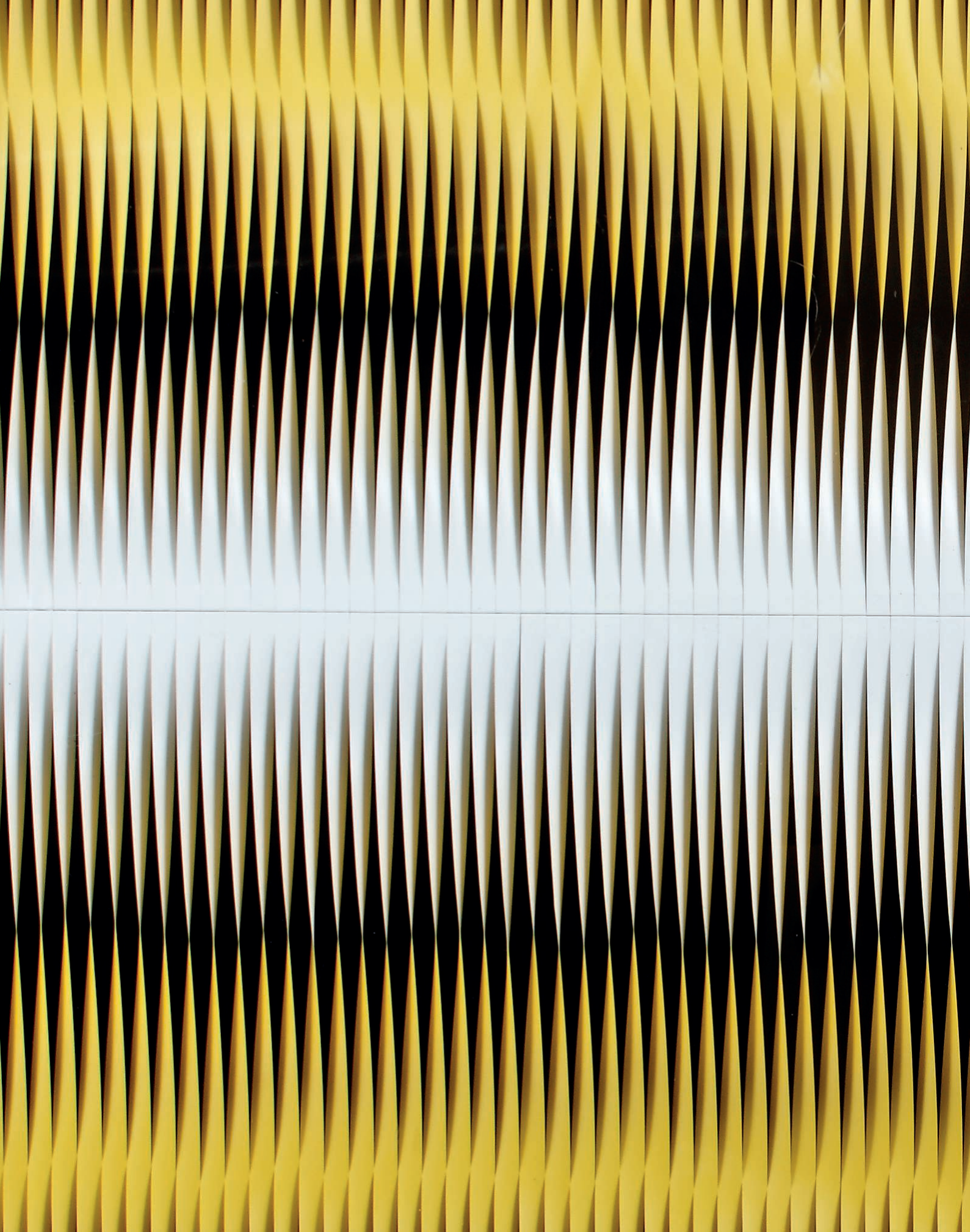
Private Collection, Denmark (acquired directly from the artist).

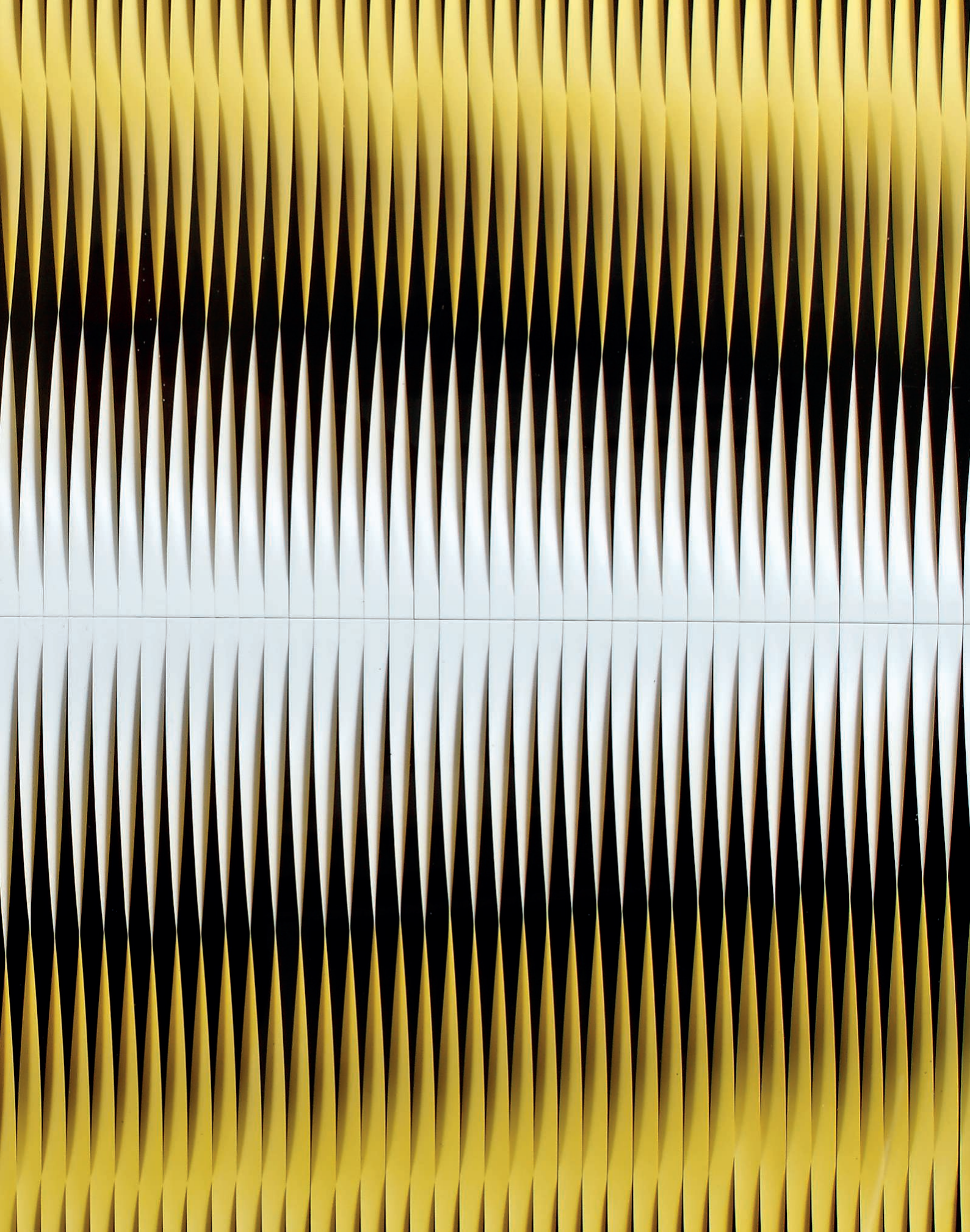
Thence by descent to the present owner.

'The idea is to see how close I can get to what appears to be another farther reality or a reality which has not yet come within my sense. It's a plunge into new dimensions but there are also echoes of the past. Sometimes, when I hear the sounds, they remind me of times that are gone ... and in many cases they will invite me on toward things that have not quite unfolded'

(H. Bertoia, quoted in M. Masters, 'Sculptures you can hear: Why Harry Bertoia's "Sonambient" art still resonates', in the *Washington Post*, 27 March 2015, <https://www.washingtonpost.com/news/arts-and-entertainment/wp/2015/03/27/sculptures-you-can-hear-why-harry-bertoias-sonambient-art-still-resonates/>).







PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ19

WALTER LEBLANC (1932-1986)

Mobilo-Statique

signed and with artist's label 'walter leblanc' (on the reverse)

polyvinyl on board in artist's frame

130 x 127cm.

Executed *circa* 1960-1965

€100,000-150,000

\$120,000-170,000

PROVENANCE:

Private Collection, Germany.

The present lot will be included in the forthcoming addendum of the catalogue raisonné: *Walter Leblanc. Addenda au catalogue raisonné: II*.

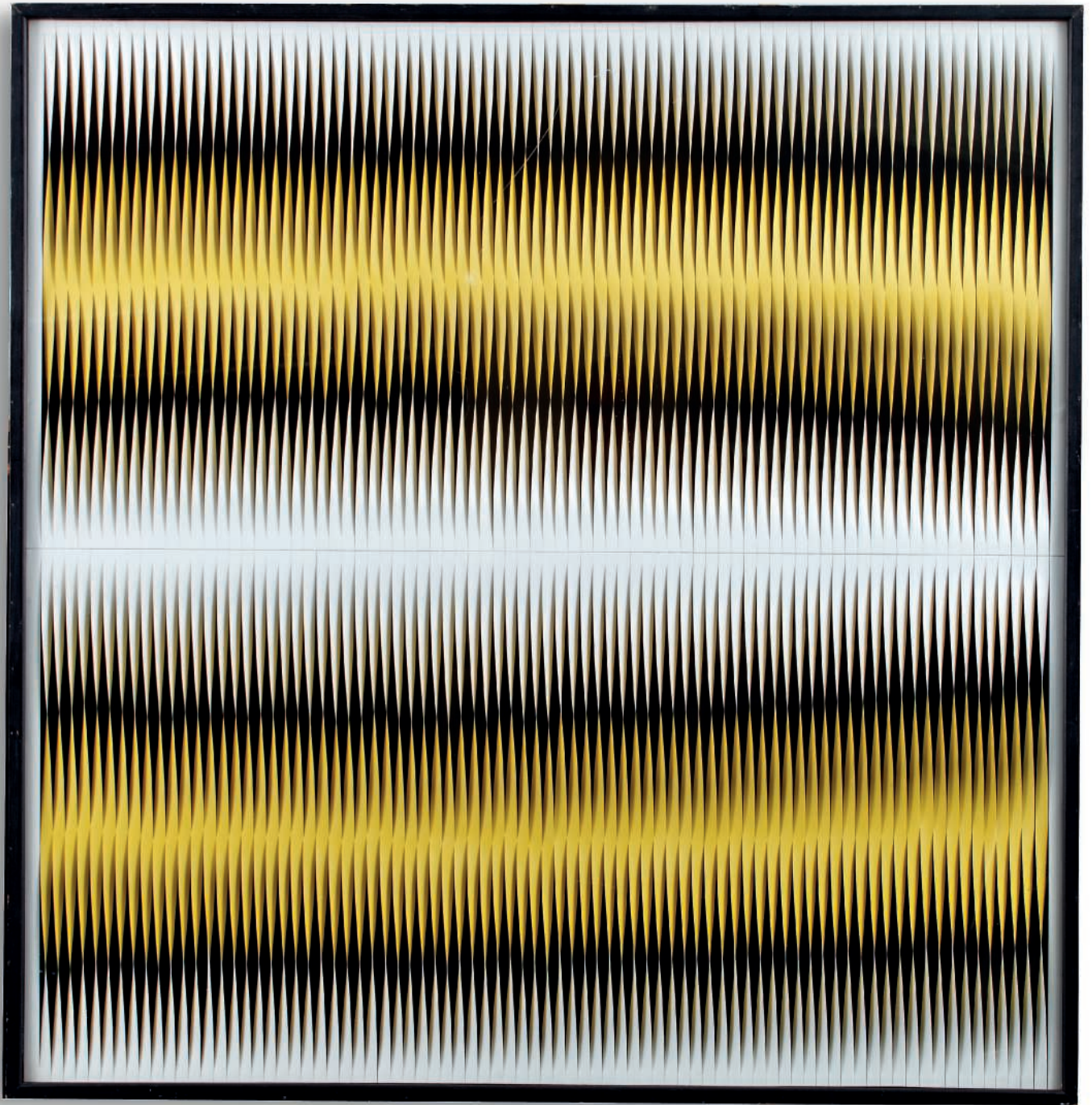
The present lot will be sold to benefit a research initiative on alternative energy using renewable primary products.

A protagonist of the European avant-garde, Walter Leblanc was at the forefront of abstraction in the 1960s. Leblanc shared an ambition to defy the limitations of painting and its illusions of space with the influential Zero group through uniformity of colour, structure and material.

It is in 1959, with his introduction of *Torsion* that Leblanc finds an aesthetic vocabulary that articulates this search for a new dimension in painting and allows him to investigate an entirely new spectrum of spatial possibilities. 'The Torsion allowed me to fractionate the light in an ordered and controlled manner without having to revert to a *écriture* of paint like Van Gogh's brushwork' (Walter Leblanc as quoted in: N. Leblanc & D. Everarts de Velp-Seynaeve, *Walter Leblanc. Catalogue raisonné*, Ghent 1997, p 34). Incising polyvinyl canvases in a regular grid and turning the vertical strips, the illusion of three-dimensionality is created through the object itself. As the artist explains: 'To give the surface a third dimension was a constant concern. It was by pivoting the surface on itself [...] that the surface gradually became tri-dimensional, by simply rotating on itself' (W. Leblanc in N. Leblanc; D. Everarts de Velp-Seynaeve, *Walter Leblanc. Catalogue raisonné*, Ghent 1997). Trapping light in the strips' reflection, the reception of the work depends on the mobility and sensibility of the viewer. *Mobilo-Statique* is exemplary of the sophisticated evolution of *Torsions* as the rhythmic oscillation of contrasting hues of black, white and yellow extends the tension between depth and flat surfaces.

Executed in the early 1960s, *Mobilo-Statique* dates from a pivotal moment in the artist's career where Leblanc's place in the avant-garde scene was cemented. Using alternative materials, Leblanc differentiates his work from the spontaneous gestures of *art informel* which dominated the more conventional art scene at this time. As with Piero Manzoni, whose work was exhibited alongside Leblanc's in *Anti-Peinture* at G58 in Antwerp in 1962, Leblanc broke with traditional techniques of construction. It is this watershed exhibition that solidified Leblanc's status as a key figure in the avant-garde, redefining 'works from different movements that have transcended the stage of traditional painting by means of optical and physical phenomena, invading space without being sculpture. This art has a new dimension and is measured in variations, movements, vibrations, light; born of new experiences it is neither figurative nor abstract' (W. Leblanc in N. Leblanc; D. Everarts de Velp-Seynaeve, *Walter Leblanc. Catalogue raisonné*, Ghent 1997).

Rather than epitomizing a single work as the pinnacle of his plastic research, Leblanc attempts to fix the different phases of development in successive works. Comparing the understanding of his work to musical expression, where the succession of notes, tones and chords form a melody in our memory, Leblanc intended for his *oeuvre* to be perceived in continuation. Understood through this prism, *Mobilo-Statique* bears witness to Leblanc's thought and the vital role he played in the birth of kinetic art in Europe.



'I felt most related to the Milanese, especially to Piero Manzoni because of his playfulness and ironic qualities. The Italians always have something so clear, so explicit. Manzoni, Yves Klein and Lucio Fontana were the trailblazers. When I saw their works for the first time I thought, 'damn, this could be a possible direction'. They steer you, but because we evolved so quickly, at the same time a mutual influence emerged.'

(Henk Peeters)

λ20

HENK PEETERS (1925-2013)

#62-32b

signed, inscribed and dated 'Henk Peeters '61 '85' (on the reverse)

feather boa on velvet

120 x 100cm.

Executed in 1961-1985

€18,000-22,000

\$21,000-25,000

PROVENANCE:

Private Collection, The Netherlands.

LITERATURE:

Henk Peeters on: Art, Life and Piero Manzoni, Beetsterzwaag 2014
(illustrated, p. 20).

This work is registered in the Henk Peeters' archives under no. 62-32b.





λ21

AGOSTINO BONALUMI (1935-2013)

Rosso (Red)

signed and dedicated 'all'amico Danilo Bonalumi' (on the stretcher)

fibreglass

54.5 x 44.5cm.

Executed in 1971

€40,000-60,000

\$45,000-67,000

This work is registered in the Archivio Bonalumi, Milan under no. 71-052.

This work has recently been restored under supervision of the Archivio Bonalumi.



λ22

TURI SIMETI (B. 1929)

Untitled

signed and dated 'Simeti 97' (on the stretcher); signed and dated 'Simeti 97' (on a wooden element on the reverse)

acrylic on shaped canvas

120 x 120cm.

Executed in 1997

€18,000-22,000

\$21,000-25,000

PROVENANCE:

Galerie Uli Lang, Biberach.

Acquired from the above by the present owner in 1997.

The present work is registered in the Archivio Turi Simeti a cura della Galleria Dep Art, Milan, under no. 1997-B1203, and will be included in the forthcoming catalogue raisonné edited by Antonio Addamiano and Federico Sardella.

PROPERTY FROM A PRIVATE SOUTH GERMAN COLLECTION

λ23

OTTO PIENE (1928-2014)

Mud Moon

signed with the artist's monogram, titled and dated "'Mud Moon" opiene '81/85'
(on the reverse)

oil and soot on canvas

200 x 150cm.

Executed in 1981-1985

€200,000-300,000

\$230,000-330,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2011.

EXHIBITED:

Munich, Walter Storms Galerie, *5 Jahre Schellingstraße 48*, 2014.

*'Art basically uses two kinds of scale, intimate and monumental.
More attention should be paid to the monumental scale-sky scale-in
time when mankind proliferates and space expands and everyone
realises how large the cosmos is'*

(O. Piene, quoted in Otto Piene: *More Sky*, Cologne, 2013, p. 11).

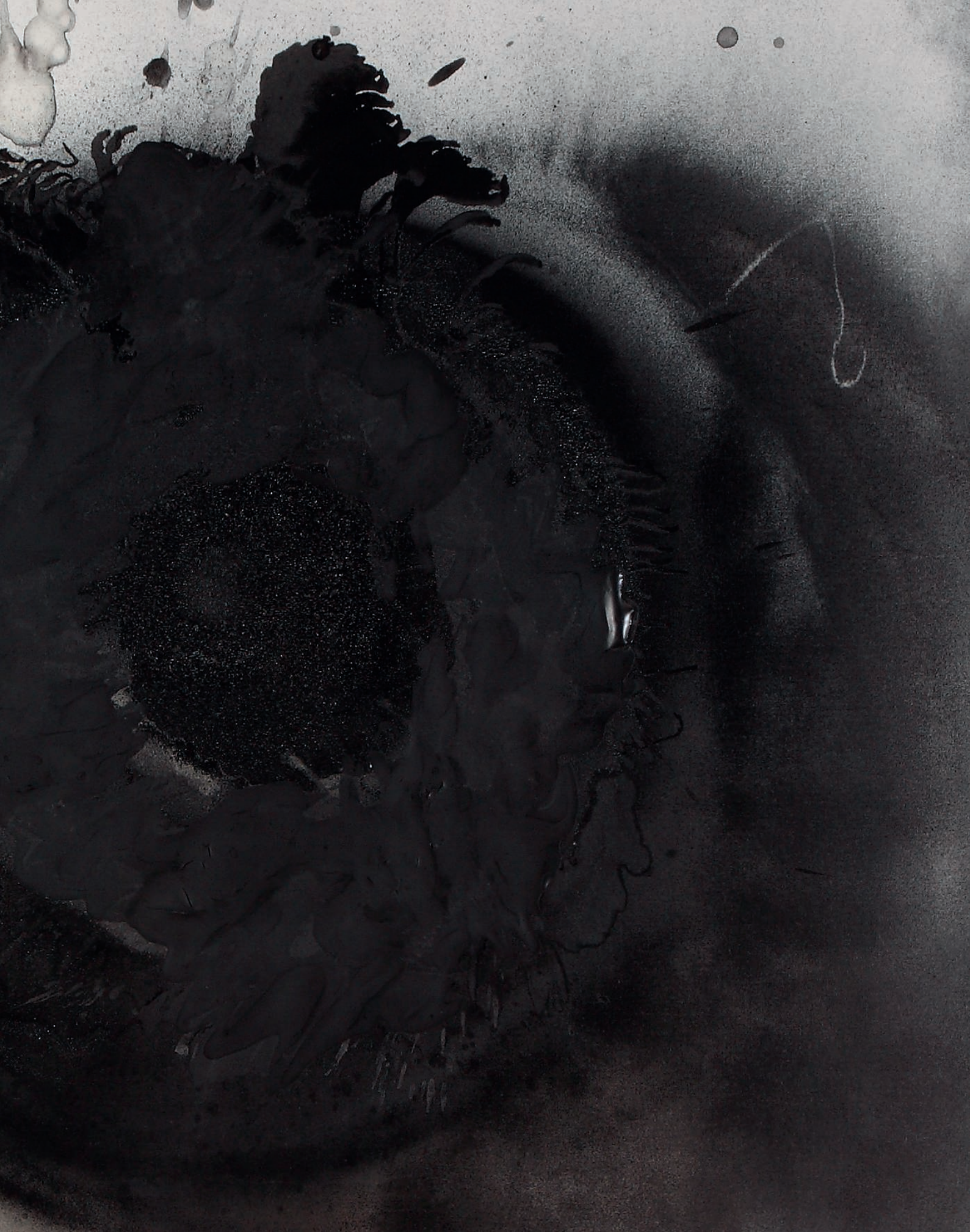


The immediacy and boldness of Otto Piene's uncompromising vision is exemplified in *Mud Moon*, showcasing the poetic resonance of his smoke and fire pictures with the seminal *Rasterbilder* of his Zero group period. As one of the founding members of Zero, Piene's *oeuvre* is synonymous with the group's key premise: the rejection of expressionism and subjectivity and an enthusiasm for the renewal of art via new materials. As the artist explains, 'ZERO is an incommensurable zone in which the old state turns into the new' (O. Piene, quoted in U. Schmitt, 'The Zero Era' in *The Zero Era: The Lenz Schonberg Collection*, Germany 2009, p. 7). With its abstract aesthetic and unorthodox mode of production, *Mud Moon* demonstrates a decisive change in the manner in which the canvas is handled, tested and pushed to its material limits beyond the application of paint.

Beginning the same year as the inauguration of the Zero group, Piene employed immense perforated screens to produce a dazzlingly tactile surface of repeated, raised dots, repeatedly returning to the *Rasterbilder* technique over a period of nearly sixty years. Emulating and extending the sense of new spatial possibilities indicated by Yves Klein's monochromes and Lucio Fontana's punctured canvases, Piene evokes a spatialist concept of light stating that 'the light of colour flows between the work and the spectator and fills the space between them' (O. Piene quoted in S. Peterson (eds.), *Space-Age Aesthetics*, Philadelphia, 2009, p. 205). In an attempt to capture elemental forces, the combination of these grids informs the composition of *Mud Moon* where the artist applies soot to the canvas through similar stencil sieves, lightly burning a layer of solvent to develop organic forms from the remnant. Refracting the elemental interplay between dark and light, a single scorched circle dissolves the chiaroscuro into a veil of subtle half-tones.

As the title of this work suggests and in harnessing the obliterating power of fire to create art, Piene succeeded in his search for a way to encompass the intangible force of the universe within his work. As the artist explains, 'My greater dream concerns the projection of light into the wide night sky, the feel of the universe, as presented in the light, pristine and unhindered – the sky is the only place that offers to humankind almost unlimited freedom'. Executed between 1981 and 1985, almost two decades after the Zero group disbanded, *Mud Moon* represents a continuation of the energy and free-spirited experimentation that defined the movement's original aims.





λ!24

KAREL APPEL (1921-2006)

Tempête Flambant comme un Insect

signed and dated 'Appel 1960' (lower left); titled 'Tempete Flambant comme un Insect' (on the stretcher)

oil on canvas

130 x 195cm.

Painted in 1960

€200,000-300,000

\$230,000-330,000

PROVENANCE:

Galerie Rive Droite, Paris.

Galerie Jean Larcade, Paris.

Private Collection, Switzerland.

Acquired from the above by the present owner.

This work is registered in the Archive of the Karel Appel Foundation.

'The duty of the artist is not to be calculating in any sense, so that he may be free himself of human emotions while carried by the universal forces of life. Only then does one not think about making art, or about styles, or directions. Something comes about, something happens' (K. Appel, quoted in H. de Visser and R. Hagenberg, eds., *Karel Appel – the complete sculptures*, New York, 1990).

With its wildly gestural brushwork of swirling, thick oil paint, *Untitled* (1960) is a beautifully expressive example of Karel Appel's distinctive practice in the early-1960s. Executed in the same year that Karel Appel became the youngest artist ever to be awarded the first prize at the Guggenheim International Exhibition, *Untitled* is a captivating example of the artist's practice during this intensely creative period. Informed by the international reputation of Abstract Expressionism, in the present work, we see swathes of bright red, deep black, midnight blue and vibrant orange energetically collide and intermingle over a pale backdrop. Appel's expertly contoured, thick impasto, results in extraordinarily intense and vibrant expression. The physicality of the impastoed surface and its topographic variety allowing light to reflect and cast shadows, dramatically increasing the emotional intensity of his violent colour contrasts.

Painted in 1960, *Untitled* shows Appel gradually beginning to distance himself from his previous affiliation with the CoBrA Group that he had joined in 1948. An avant-garde European movement with which he is often associated, CoBrA initially aimed to liberate colour and form in response to the horrors of the Second World War. But by the 1960s however, Appel's Primitive Expressionism had re-addressed itself

towards the aesthetic concerns that were shaping the art world on the other side of the Atlantic, finding a closer affiliation with the tendencies of Abstract Expressionism and the work of Jackson Pollock whom he had initially encountered in Paris in 1951. Working with the New York dealer Martha Jackson from 1954, Appel visited New York three years later, frequently showing in galleries across the city. Introduced by Jackson Pollock to his contemporary Abstract Expressionist painters such as Willem de Kooning and Sam Francis, whose studio Appel worked in, his style developed further. The dynamic and powerful brushstrokes of the present work embody this important phase in the artist's career, signaling his rise to international recognition.

Refusing any pictorial hierarchy, Appel's exuberant and expressive brushstrokes speak to his vision of the world and the role art plays in it. 'What counts for me,' he said, 'is impulse, energy, speed action. That's when the really unexpected things happen; the true expressive image that rises undefinably out of the mass of matter, speed and colour' (K. Appel, quoted in T. Brakeley (ed.), *Karel Appel*, New York 1980, p. 164). The overwhelming and enthusiastic vitality that erupts from *Untitled* (1960) is telling of Appel's attempts to relate the making of art to everyday existence: art is not a remote realm detached from everyday experience, but something intrinsically entangled with the world's raw materials. Appel explains, 'Painting is a tangible, sensual experiencing, intensely moved by the joy and the tragedy of man. A spatial experiencing, fed by instinct, becomes a living shape. The atmosphere I inhale and make tangible by my paint is an expression of my era' (K. Appel, quoted in 'A statement', 1950, in *Karel Appel: Paintings 1980-85*, exh. cat., Bristol, Arnolfini, 1986, p. 13).









λ25

KAREL APPEL (1921-2006)

Grande Tête Rouge (Big Red Head)

acrylic on wooden relief
signed and dated 'appel 1967' (on the reverse)
247.5 x 180 x 13cm.
Executed in 1967

€35,000-45,000

\$40,000-50,000

PROVENANCE:

A Collection of 10 Magnificent Sculptures by Karel Appel, Sotheby's
Amsterdam, 22 March 1987, lot 6.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Centre National d'Art Contemporain, *Karel Appel. Reliefs 1966-1968*,
1968-1969 (illustrated twice, unpagged). This exhibition later travelled to
Amsterdam, Stedelijk Museum; Basel, Kunsthalle Basel and Brussels, Palais
des Beaux-Arts.

LITERATURE:

Karel Appel over Karel Appel, Amsterdam 1971 (installation view illustrated on
back cover and installation view illustrated, unpagged).
E. Wingen, *Het Gezicht van Appel*, Venlo 1977 (installation view illustrated,
unpagged).
Karel Appel, Streetart, Ceramics, Sculpture, Wood Reliefs, Tapestries, Murals,
Villa el Salvador, New York 1985 (installation view illustrated, unpagged).
E. Flomenhaft, *The Roots and Development of CoBrA*, Fine Arts Museum Long
Island Hempstead 1985, no. 94 (illustrated, p.74).
H. de Visser and R. Hagenberg (ed.), *Karel Appel. The Complete Sculptures*
1936-1990, New York 1990, no. 67-010 (detail illustrated, pp. 218-219;
illustrated, p. 356).
D. Kuspit, *Karel Appel Sculpture. A Catalogue Raisonné*, New York 1994
(illustrated, p. 159).

This work is registered in the Archive of the Karel Appel Foundation.



λ26

KAREL APPEL (1921-2006)

Red Child

signed 'appel' (lower right); titled and dated 'red child 1972' (on the stretcher)
oil on canvas
60.5 x 46cm.
Painted in 1972

€20,000-30,000

\$23,000-33,000

PROVENANCE:

Redfern Gallery, London.

Acquired from the above by the present owner in 1974.

EXHIBITED:

New York, Aberbach Fine Art, *Karel Appel. Recent Works*, 1973, no. 29 (illustrated, unpagged).

This work is registered in the Archive of the Karel Appel Foundation.



λ27

A.R. PENCK (B. 1939)

The Sentimentality of the West

signed, titled and inscribed 'ar penck 9 the sentimentality of the west'
(on the stretcher)
oil on canvas
74.5 x 140cm.
Painted in 1985

€25,000-35,000

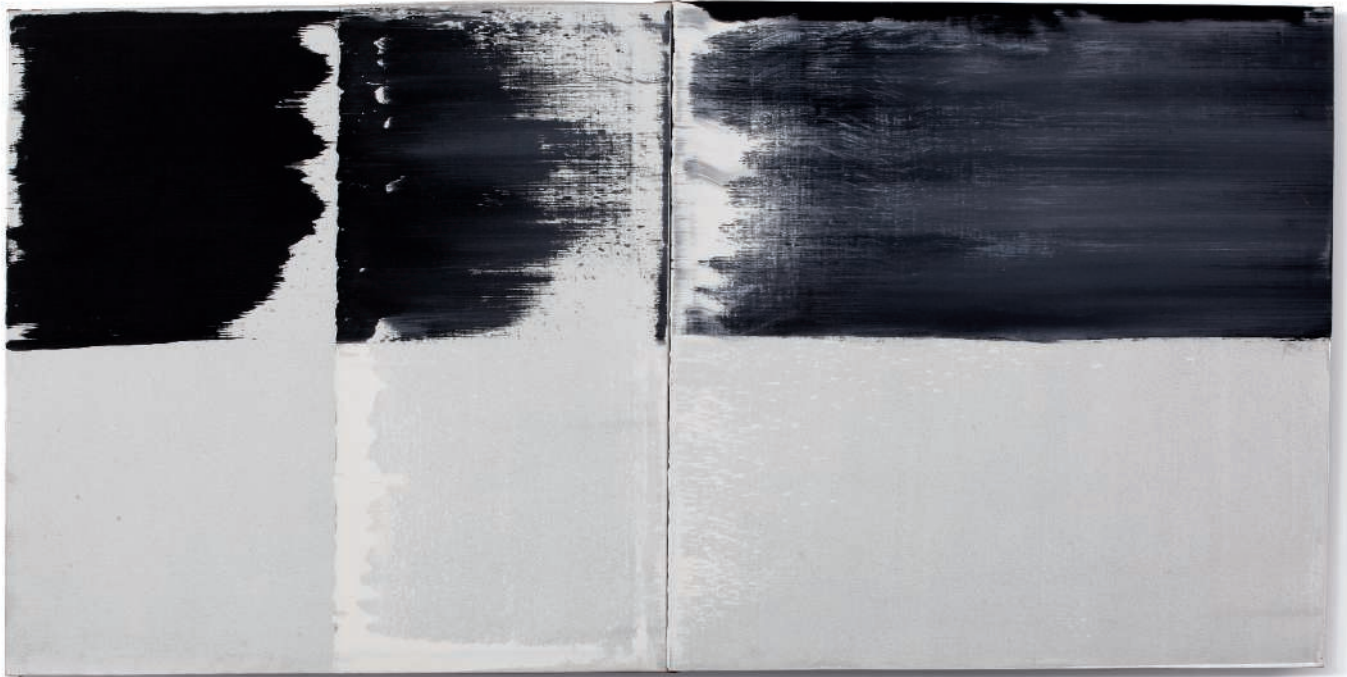
\$28,000-39,000

PROVENANCE:

Galerie Michael Werner, Cologne.
Mary Boone Gallery, New York.
Private Collection, Santa Monica.
Anon. sale, Christie's London, 3 December 1992, lot 85.
Private Collection, USA.
Anon. sale, Sotheby's New York, 15 November 2007, lot 557.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Mary Boone/Michael Werner Gallery, *A.R. Penck*, 1985.



λ28

ROB VAN KONINGSBRUGGEN (B. 1948)

Untitled

signed and dated 'ROB VAN KONINGSBRUGGEN 1974' (on the reverse)

oil on two attached canvases

60 x 120cm.

Painted in 1974

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Acquired directly from the artist by the present owner.



'Newmann and Rothko attempted to rehabilitate in their works a unity and an order that for them had been lost... For me, abstract art today is what one sees and nothing more'

(G. Förg, quoted in Günther Förg: *Painting/Sculpture/Installation*, exh. cat., 1989, Newport Beach, p. 6).



λ29

GÜNTHER FÖRG (1952-2013)

Untitled

each: signed, inscribed 1 to 8 and dated 'Förg 92' (upper right)

gouache on paper, in eight parts

each: 56 x 38cm.

Executed in 1992

€35,000-45,000

\$40,000-50,000

PROVENANCE:

Galeria Maior, Mallorca.

Please note this work is registered in the artist's archives under the archive no. *WVF.92.P.0547*.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

λ30

LUC TUYMANS (B. 1958)

Bibs

signed and dated 'Luc Tuymans '95.' (on the reverse)

oil on canvas

81.5 x 86cm.

Painted in 1995

€100,000-150,000

\$120,000-170,000

PROVENANCE:

Zeno X Gallery, Antwerp.

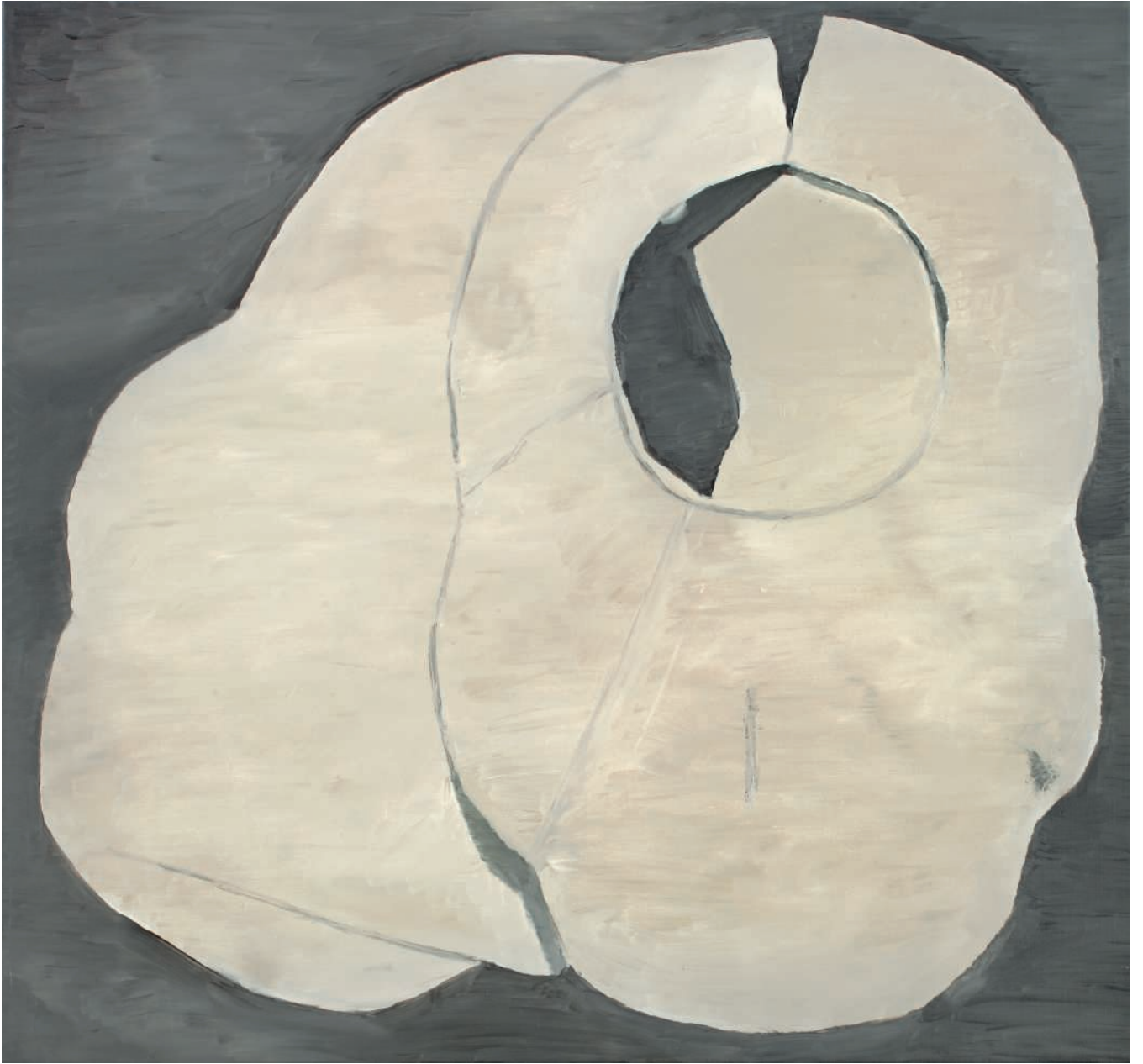
Acquired from the above by the present owner.

The present lot will be included in the forthcoming *catalogue raisonné* of paintings by Luc Tuymans currently being prepared by Eva Meyer-Hermann.

'Tuymans' paintings are shot through with the kind of subtle beauty one finds in seashells when the glow of the sun has diminished and the sheen of the water has dried'

(H. Molesworth, 'Luc Tuymans: Painting of Evil' in: *Luc Tuymans*, exh. cat., San Francisco, San Francisco Museum of Modern Art, 2010, p. 18).

Exquisitely rendered with delicate brushstrokes, *Bibs* demonstrates Luc Tuymans' relevance and contribution to the revival of painting in the 1990s. Approaching the traditional medium of painting from a contemporary perspective, Tuymans draws on the cinematic techniques of cropping, close-ups and framing in search of composition. Drawing inspiration from photography, drawings, television stills, and other images from mass media, in 1995 we see Tuymans for the first time extending his source material to his own Polaroid photographs. It was during this year that Tuymans worked on his first major series, *Heimat (Homeland)* for a solo exhibition held in Antwerp. Including works such as *The Flag and Flemish Village* the series took inspiration on the iconography of Flemish nationalism, and the way in which national identity is artificially constructed. Drawing attention to the emptiness of many of the contemporary national symbols, which through endless reproduction, have become divorced from their original context. The sense of irony in which he presents these symbols is in some way carried into the present work, where the humorous wordplay in the title, meaning 'ass' or 'rump' in Dutch, questions a simple reading of the image.



λ31

DAAN VAN GOLDEN (B. 1936)

Study A.G.

signed and with typed title and date 'vanGolden Study A.G. 2001'
(on labels affixed to the stretcher)

oil on canvas

175.5 x 90.5cm.

Painted in 2001

€80,000-120,000

\$90,000-130,000

PROVENANCE:

Galerie Micheline Sz wajcer, Brussels.

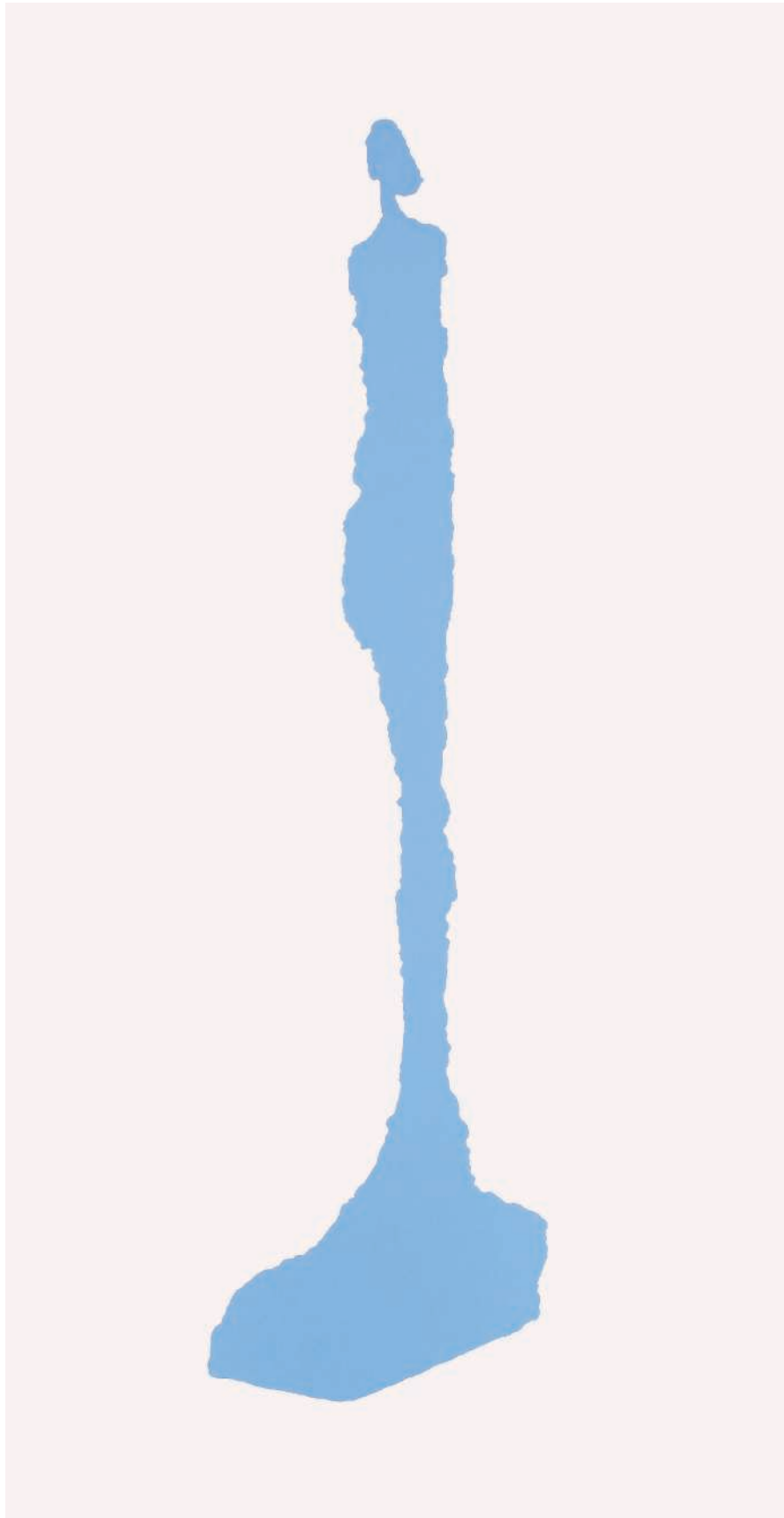
Acquired from the above by the present owner.

Executed in 2000, *Study A.G* exemplifies Daan van Golden's redefinition of form through appropriation. Beginning in the 1980s with the reproduction of a simplified profile of a parakeet from Henri Matisse's *La Perruche et la Sirène*, silhouettes would come to dominate Van Golden pictorial language. Almost exclusively representing well-known images from art history, *Study A.G.* finds its source in the reproduction of a work by Alberto Giacometti. His poetic choice of the eponymous sculptor is perhaps inevitable as Giacometti is renowned for developing a style characterised by slender silhouettes.

Drawn from an auction catalogue, the Giacometti reproduction is isolated and enlarged by means of a projector. Meticulously painted against a flat monochrome background to reproduce the motif accurately, his formal and laborious technique reframes the original object, imbuing the work with new meaning. More than an act of homage, Van Golden draws the distinction between perception and apperception.

Study A.G forms part of a rare body of work by the artist. Shying from the commercialisation of the art world, Van Golden quotes the Prince of Dutch poets, Roland Holst, 'art is not a contest' maintaining the luxury of precision and attention to detail in his work. Engaging himself in a limited number of exhibitions, *Study A.G* dates from one year after he represented the Netherlands at the Venice Biennale.

Van Golden's *oeuvre* forms an endless circle that celebrates the concerns of contemporaneous artistic movements such as pop-art, postmodernism or appropriation, reflecting a practice that essentially questions the nature of painting, everyday imagery and perception. A direct confrontation with a modern master, *Study A.G* is a reflection on, if not perversion of, the development of art as the pretension of invention gives way to critical observation.



λ32

GÜNTHER FÖRG (1952-2013)

Untitled

gouache on paper, in fourteen parts
each: 39,5 x 59,5cm.
Executed in 1996

€70,000-100,000

\$79,000-110,000

PROVENANCE:

Galerie Max Hetzler, Berlin.
Acquired from the above by the present owner in 1996.

EXHIBITED:

Berlin, Galerie Max Hetzler, *Günther Förg*, 1996.

Please note this work is registered in the artist's archives under the archive no. *WVF.96.P.0721*.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.







λ33

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 94' (upper right)

acrylic on cotton duck

220 x 150cm.

Painted in 1994

€50,000-70,000

\$56,000-78,000

PROVENANCE:

Galerie Max Hetzler, Berlin.

Acquired from the above by the present owner in 1994.

Please note this work is registered in the artist's archives under the archive no. *WVF.94.B.0258*.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

'I think if we take a broader perspective we could say that, fundamentally as soon as we engage with painting, we have the same problems that faced those at the beginning of the century or even before; problems around colour, form, composition'

(G. Förg, interview with D. Ryan, *Talking Painting*, Karlsruhe 1997, unpagged).



λ34

THIERRY DE CORDIER (B. 1954)

Ik Ben de Wereld! (I Am the World!)

signed and dated 'Thierry De Cordier 1990' (on the book)
clay, mud, potato skins, hair, beeswax, grit, chicken wire, plaster of Paris and
children's rain boots on a book by the artist, *Les 12 Lettres en Retard à ma
Mère (t)*

66 x 58 x 56cm.

Executed in 1990

€60,000-80,000

\$67,000-89,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1990.

'You do not have to be a great connoisseur or observer to notice the magnetic power in the art of Thierry De Cordier. It looks like you are drawn into his work, encouraged to come closer, tempted to want to touch and own it, to become part of it. However the closer you get, the more you feel the tendency to flinch back. Thierry De Cordier's art always seems to preserve some rejection. Exactly at the moment you think you possess the work, its maker, its idea, exactly then you find that rejection again, within the ascesis, inside the deep black'

(Jan Hoet, Thierry De Cordier - *Tekeningen (1983-1999)*, exh. cat., Ghent, S.M.A.K., 2002).



λ35

ANSELM KIEFER (B. 1945)

Gesanges - Wolken (Chanting - Clouds)

titled 'Gesanges - Wolken' (left centre)

oil, emulsion, acrylic, shellac, charcoal and iron object on photograph on cardboard

84 x 113.5cm.

Executed in 2011

€70,000-90,000

\$79,000-100,000

PROVENANCE:

Galerie Thaddaeus Ropac, Paris.

Acquired from the above by the present owner.

*'I work with symbols which link our consciousness with the past.
The symbols create a kind of simultaneous continuity and we
recollect our origins'*

(Anselm Kiefer quoted in M. Rosenthal, *Anselm Kiefer*, Philadelphia 1987, p. 10).



Gesangs-wolken

λ!36

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 97' (upper right)
chalk and acrylic on canvas
180 x 300cm.
Painted in 1997

€80,000-120,000

\$90,000-130,000

PROVENANCE:

Salvatore + Carolina Ala Galleria, Milan.
Acquired from the above by the present owner.

Please note this work is registered in the artist's
archives under the archive no. *WVF.97.B.0638*.

We are most grateful to Mr. Michael Neff from the
Estate of Günther Förg for the information he has kindly
provided.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ37

RENÉ DANIËLS (B. 1950)

Gespletenheid Geaccepteerd (Disunity Accepted)

signed, titled and dated 'rene daniels 1982 gespletenheid geaccepteerd'
(on the reverse)

oil on canvas

150 x 120cm.

Painted in 1982

€150,000-200,000

\$170,000-220,000

PROVENANCE:

121 Art Gallery, Antwerp.

Acquired from the above by the present owner in 1982.

EXHIBITED:

Antwerp, 121 Art Gallery, *René Daniëls, John van 't Slot*, 1982.

LITERATURE:

René Daniëls, exh. cat., Eindhoven, Stedelijk van Abbemuseum, 1998
(installation view at 121 Art Gallery, Antwerp, p. 165).



The present work installed at '121 Art Gallery, Antwerp, 1982'
Image courtesy, M. Bloemenheugel (Ed.), *René Daniëls*, NAI Rotterdam, 1998.
Artwork: © Artists Rights Society (ARS), New York.





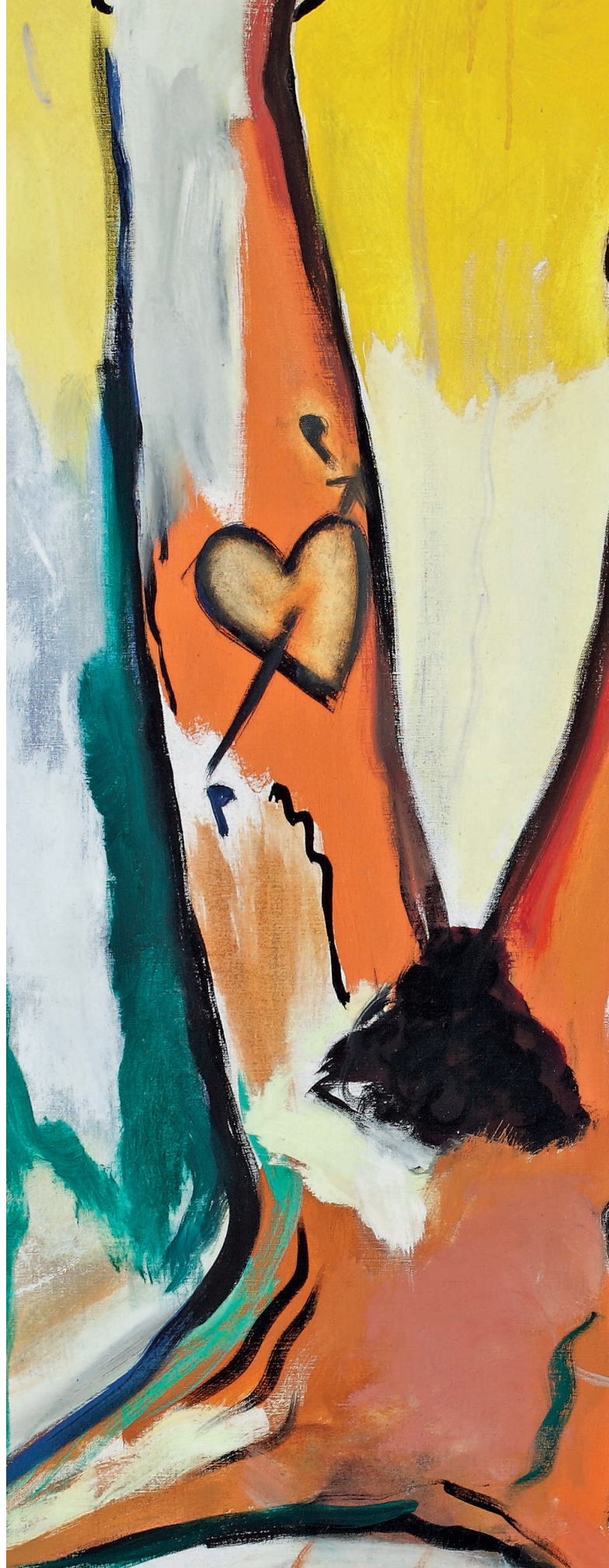
René Daniëls, *Untitled*, 1982
 Image courtesy, M. Bloemenheuvel (Ed.),
 René Daniëls, NAI Rotterdam, 1998.
 © Artists Rights Society (ARS), New York.

With its ambiguous narrative, coarse expressionistic style and blend of abstraction and representational imagery, *Gespletenheid Geaccepteerd* (*Disunity Accepted*) is a comprehensive example of René Daniëls' graphic signature. Pinned at the nape, the figure exposes its two heads to the viewer. The duplicity of form in the foreground is mirrored in the background as the tree splits at the trunk. An arrow shot heart is engraved on the left side of the tree, bookmarked by the letter 'p'. Suggesting more than it reveals, the work evokes an atmosphere to which form and content are subservient.

In a 1983 interview in *Haagse Post*, Anna Tilrose asked 'There are regularly recurring figures with two heads in your work. Are these two souls also hiding inside you?' to which Daniëls' replies 'Yes, and they argue as well! What people often see in my work, is their own frustrations. And that is what they will have to do with. I don't have to explain everything from A to Z about my work?'. Highlighting the ambiguous nature of Daniëls' work as well as the importance of the viewer's interpretation, Daniëls' interview indicates that he may have seen himself as the figure with two heads represented in his work.

Throughout the 1980s, Daniëls' work becomes more versatile and complex, with recurring motifs creating a network of staggered meanings throughout his *oeuvre*. The two-headed figure reoccurs in his *Historia Mystera* series, painted as a critique of the art establishment. Executed the same year, the present work may be understood as both a criticism and participation within the commercial art world. Read in this context, Daniëls creates a paradox for the viewer as at this time Daniëls' work was being shown in galleries throughout Europe and included in the seminal international exhibitions of the decade; *Westkunst*, *documenta VII* and *Zeitgeist*.

Defying coherent interpretation, *Gespletenheid Geaccepteerd* (*Disunity Accepted*) is a paradoxical combination of playfulness and subversion. The visual poetry of Daniëls' work is confirmed by artist himself, 'I think you can divide art history into people who are concerned with the well-founded development of a particular style and artists who keep on taking different routes. I feel at home with the latter group' (Dorine Duyster, ed, *Sputterance: Texts on and by René Daniëls*, De Pont Museum of Contemporary Art, Tilburg, 2007, p. 28).







PROPERTY FROM A DISTINGUISHED BELGIUM COLLECTION

λ38

JOHANNES KAHR'S (B. 1965)

Untitled (Red Finger Mick)

signed 'J. Kahrs' (on the reverse); titled and dated 'ohne Titel (red Finger Mick's) 2008' (on the overlap)

oil on canvas

56 x 67cm.

Painted in 2008

€25,000-35,000

\$28,000-39,000

PROVENANCE:

Zeno X Gallery, Antwerp.

Acquired from the above by the present owner.

EXHIBITED:

Antwerp, Zeno X Gallery, *Johannes Kahrs. I Can't Think of the Finish*, 2009.



λ39

MARLENE DUMAS (B. 1953)

Die Kaapster

signed, titled, inscribed and dated 'Die kaapster. marlene 1990 Noord Korea' (upper left)

ink and watercolour on paper
31 x 23,5cm.

Executed in 1990

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Galerie Paul Andriessse, Amsterdam.

Acquired from the above by the present owner in 1990.

40

KEITH HARING (1958-1990)

Untitled

signed, inscribed and dated 'K. Haring June 21-1982 Kassel' (on the reverse)

marker on paper

60 x 85.5cm.

Executed in 1982

€100,000-150,000

\$120,000-170,000

EXHIBITED:

Kassel, *documenta VII*, 1982.

Cologne, Die Kunstagentin, *Schöne Bescherung*, 2015-2016.

Keith Haring executed the present work at *documenta VII*, Kassel, in 1982.

'I think I was born an artist. I think I have the responsibility to live up to that. I've spent my life up to this point trying to find out just what the responsibility is. I learned from studying other artists' lives and studying the world. Now I live in New York City, which I believe to be the center of the world. My contribution to the world is my ability to draw. I draw as much as I can for as many people as I can for as long as I can. Drawing is still basically the same as it has been since prehistoric times. It brings together men and the world. It lives through magic'

(Keith Haring quoted in: R. Fuchs, *documenta VII*, part II, exh. cat., Kassel 1982, p. 144).



'In the desert of metal and axles, Klasen's gaze – revived from injury, distress lingering – arrives. With a precise viewpoint, including that of the camera, he offers snippets of the world that will be sorted, arranged; and that, at the end, come towards us, as blocks of meaning, drawing our attention to these tarpaulins, joysticks, steering wheels, axles, tight ropes – those sexual fragments of our bodies, scraps of stubborn enjoyment that break the desert's senselessness and relentless absence'

(D. Sibony, 2005 on: <http://www.mep-fr.org/evenement/peter-klasen/>).

λ41

PETER KLASSEN (B. 1935)

La Bouche d'Incendie (The Fire Mouth)

signed, titled and dated 'KLASEN LA BOUCHE D'INCENDIE 1965'

(on the reverse)

oil on canvas

116 x 89cm.

Painted in 1965

€30,000-50,000

\$34,000-56,000

PROVENANCE:

Galerie Delta, Rotterdam.

Collection Willem Nagelkerke, Rotterdam.

Collection Van Rietschoten-Houwens, Rotterdam.





λ42

MICHAEL RAEDECKER (B. 1963)

Untitled (from the Series Do You Love Me?)

signed and dated 'MICHAEL RAEDECKER 1995' (on the stretcher)

acrylic, thread and silver thread on canvas

170 x 130cm.

Executed in 1995

€20,000-30,000

PROVENANCE:

Galerie Nouvelles Images, The Hague.

Acquired from the above by the present owner in 1999.

\$23,000-33,000



λ43

ROBERT ZANDVLIET (B. 1970)

Untitled

signed and dated 'zandvliet 2001' (on the overlap)

tempera on canvas

232 x 203cm.

Painted in 2001

€25,000-35,000

PROVENANCE:

Galerie Onrust, Amsterdam.

Acquired from the above by the present owner.

EXHIBITED:

Amsterdam, Galerie Onrust, *Robert Zandvliet. Highways and Byways*, 2002.

\$28,000-39,000



λ44

NIKI DE SAINT PHALLE (1930-2002)

Le Banc (The Bench)

signed and numbered '4/5 E.A. Niki de Saint Phalle' (on a plaque near the lower edge)

painted polyester resin

104 x 160 x 117cm.

Executed in 1991, this work is the fourth artist's proof from five besides the edition of twenty

€40,000-60,000

\$45,000-67,000

PROVENANCE:

Jaski Art Gallery, Amsterdam.

Acquired from the above by the present owner in 1999.



λ45

HORST ANTES (B. 1936)

Stilleben mit Grüner Figur (Still Life with Green Figure)

signed, titled and dated 'Stilleben mit grüner Figur 1972 Antes' (on the reverse)

acrylic on canvas

120 x 100cm.

Painted in 1972

€20,000-30,000

\$23,000-33,000

PROVENANCE:

Galerie Beyeler, Basel.

Private Collection, Italy (acquired from the above circa 1975 and thence by descent to the previous owner).

Anon. sale, Christie's London, 17 October 2006, lot 448.

Acquired at the above sale by the present owner.

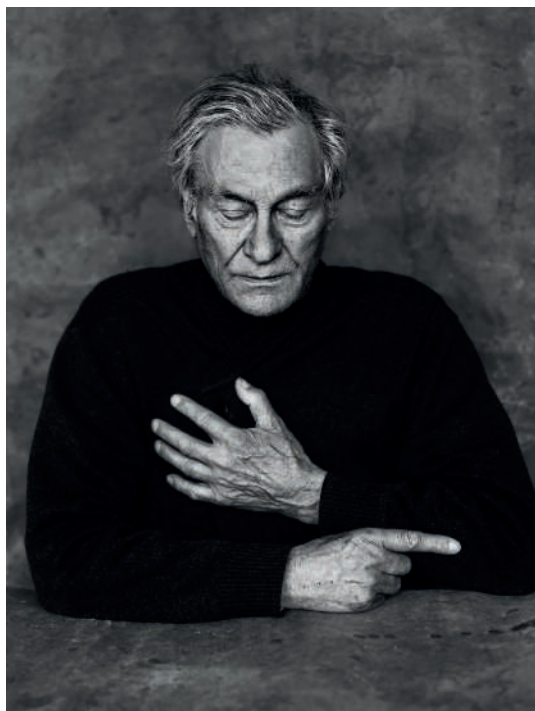
LITERATURE:

K. Dettmann, H. Antes and A. Mehlstäubler (Eds.), *Horst Antes. Werkverzeichnis der Gemälde 1972 bis 1975. Band 4*, Künzelsau 2013, no. 1972-4.

46-99 No Lots

END OF EVENING SALE

WORKS FROM THE ESTATE OF JAN HOET, GHENT



Portrait of Jan Hoet
© Stephan Vanfleteren.

'I don't know what art is. The art itself will tell us who she is. Not me. I can only offer a ticket for its discovery tour'

(Jan Hoet quoted in: J. Hoet, *Op weg naar documenta IX*, Leuven, 1991, p. 44).

A visionary collector, renowned curator and founding direction of Ghent's contemporary Art Museum SMAK Jan Hoet's has left a phenomenal legacy. Including works by Giulio Paolini, Marcel Broodthaers and Herbert Brandl, Christie's is proud to include a selection of works from his collection as part of our Post-War and Contemporary auction.

Growing up in Geel, where his father worked as a psychiatrist, Jan Hoet's childhood was positioned between psychiatry and art. From an early age, Jan's father, Joseph Hoet, ensured his children were aware of art. He encouraged his children to contemplate the role of art in society, and sparked the debate. Not only was Joseph Hoet an avid collector of art, their home also welcomed well-known artists. Sowing the seeds for his passion for the arts, the likes of James Ensor and Consant Permeke were no strangers to the young Jan Hoet. Reflecting on these early, formative years Jan Hoet commented, "Passion for art must have the ability to grow. In 1957 I was already arguing with my father about Karel Appel. He did not like his works, considered them barbaric even. It took until 1964 before I got him on the same page. Then, all of a sudden, he saw it. The essence of art is doubt and revolution."

"I cannot say it enough: art always comes from below. The son of a bourgeois is not likely to become a great artist."

Hoet originally had the ambition to become a full-fledged artist. Pursuing this passion, he simultaneously began work as an art teacher at a secondary school in Oostakker. A

discerning critic, Hoet evaluated his own work with a keen eye, coming to the conclusion that he didn't have the necessary talent to be an artist. With this realisation, aged twenty-eight, he started to study Art at Ghent University, and devoted the rest of his life to advising art organisations and staging exhibitions.

"I always had to compete with my knowledge and intuition, between knowing and feeling. Exactly because I had such an intuitive approach to my art policy, I was always given loads of criticism."

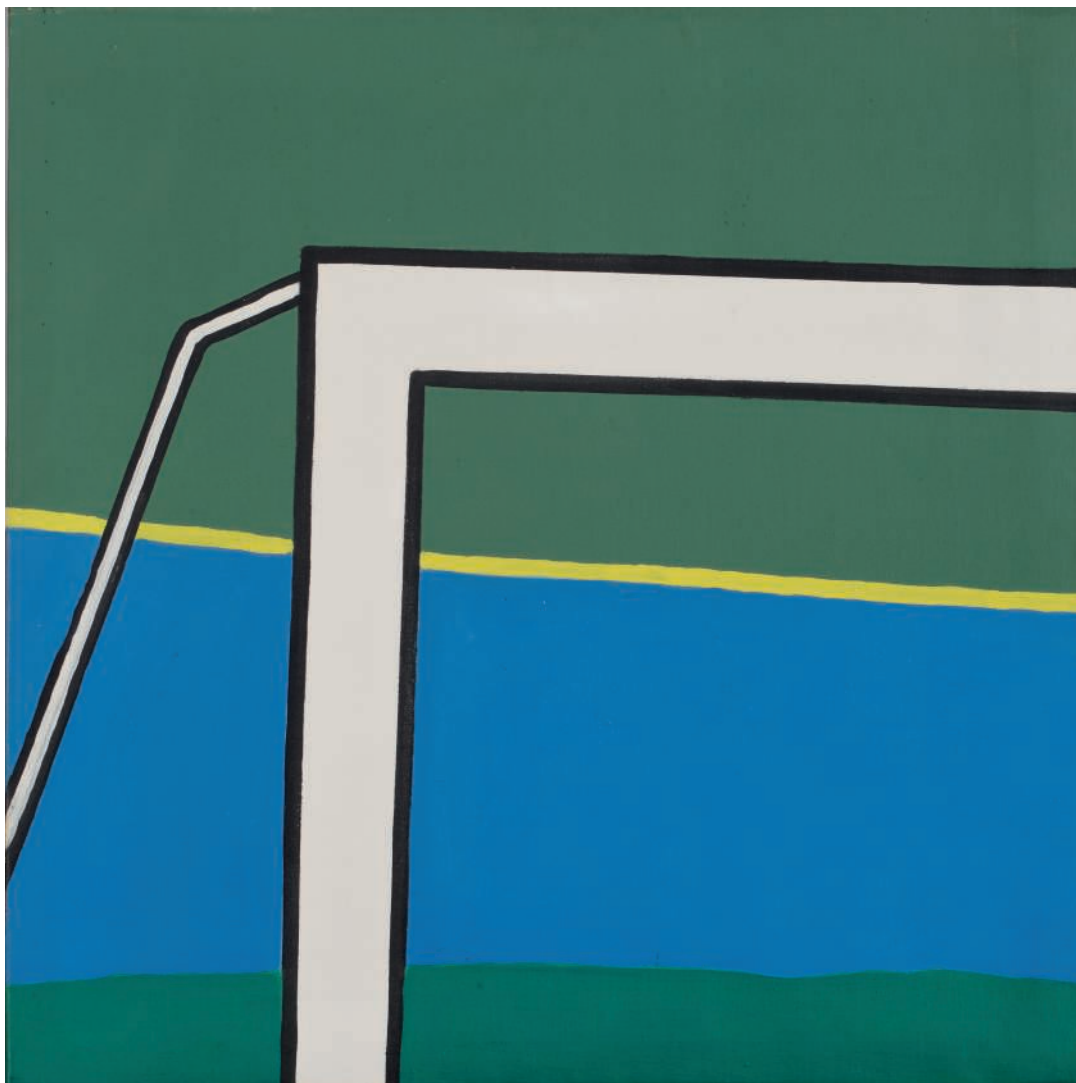
From 1975 onwards Jan Hoet has been at the forefront of contemporary art, founding the first museum for contemporary art in Belgium, the S.M.A.K. in Ghent. Working with a limited budget, Hoet curated ground-breaking exhibitions, introducing new artists to the contemporary art scene in Ghent. It was in 1986 however that Hoet affirmed his position as a key figure in contemporary art, organizing an important and innovative exhibition, *Chambre d'amis*, where approximately 50 American and European artists were invited to create works for 50 private homes in Ghent. In doing so, Hoet, in his characteristically innovative and creative manner, abandoned the classical context of the museum and exhibited art in living rooms across Ghent. With this exhibition Hoet became internationally a known figure, the success of the project confirmed when it was awarded the prize for the best European exhibition of the year.

Hoet's career came to a climax when he was appointed artistic director of documenta IX in 1992. For the first time non-Western artists got a stage within the Western art world; he launched among others Ilya Kabakov. That edition of documenta additionally served as a catalyst for the career of Luc Tuymans.

In 2003 Hoet resigned as director of the S.M.A.K. In the same year he started a new story in Herford as director of MARTa for five years. After his German adventure Hoet organized various projects both in Belgium and abroad. With his unwavering dedication to the arts, Hoet would not have been himself if he would not have encountered some level of confrontation. He was the curator for the biennale of Yinchuan in China in 2012, and it was here that his uncompromising vision was faced with Chinese censorship.

At the news of Jan Hoet's death, the Belgian prime minister tweeted that the Belgian art world "loses a father". A charismatic curator, and innovator in the art world, the selection of works from his collection seen here, form a small insight into the visionary mind of one of the key figures in the European art world. The remainder of his personal collection, much of which are gifts from artists with whom he forged strong relationships throughout his career, will be the flagship project during Art Brussels 2016 as part of the exhibition *Cabinet d' amis: The Accidental Collection of Jan Hoet*.

DAY SALE THURSDAY 21 APRIL 2016 2.00 PM
LOTS 100-268



PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ100

RAOUL DE KEYSER (1930-2012)

Untitled

signed and dated 'raoul de keyser 1968' (on the reverse)
acrylic on canvas
70 x 70cm.
Painted in 1968

€20,000-30,000

\$23,000-33,000

EXHIBITED:

Herford, MARTa Herford, *Ich Weiß Gar Nicht, Was Kunst Ist. Einblicke in eine Private Sammlung*, 2010 (illustrated in colour, unpagged).



PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ101

HERBERT BRANDL (B. 1959)

Untitled

oil and metal hook on masonite

111.5 x 71 x 9cm.

Painted in 1987

€8,000-12,000

PROVENANCE:

Galerie Peter Pakesch, Vienna.

Acquired from the above by the present owner.

EXHIBITED:

Ghent, Museum voor Hedendaagse Kunst (on loan).

Turin, Galerie Giorgio Persano, *Brandl-West*, 1988.

Herford, MARTa Herford, *Ich Weiß Gar Nicht, Was Kunst Ist. Einblicke in eine Private Sammlung*, 2010 (illustrated in colour, unpagged).

\$9,000-13,000



PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ102

BRAM BOGART (1921-2012)

Beestenspel (Game of Beasts)

signed and dated 'Bogart '62' (on the right vertical turnover edge); signed twice, titled twice, inscribed and dated twice 'Bogart Oct. '62 BEESTENSPEL' (on the reverse)

painted mixed media relief

57 x 68.5cm.

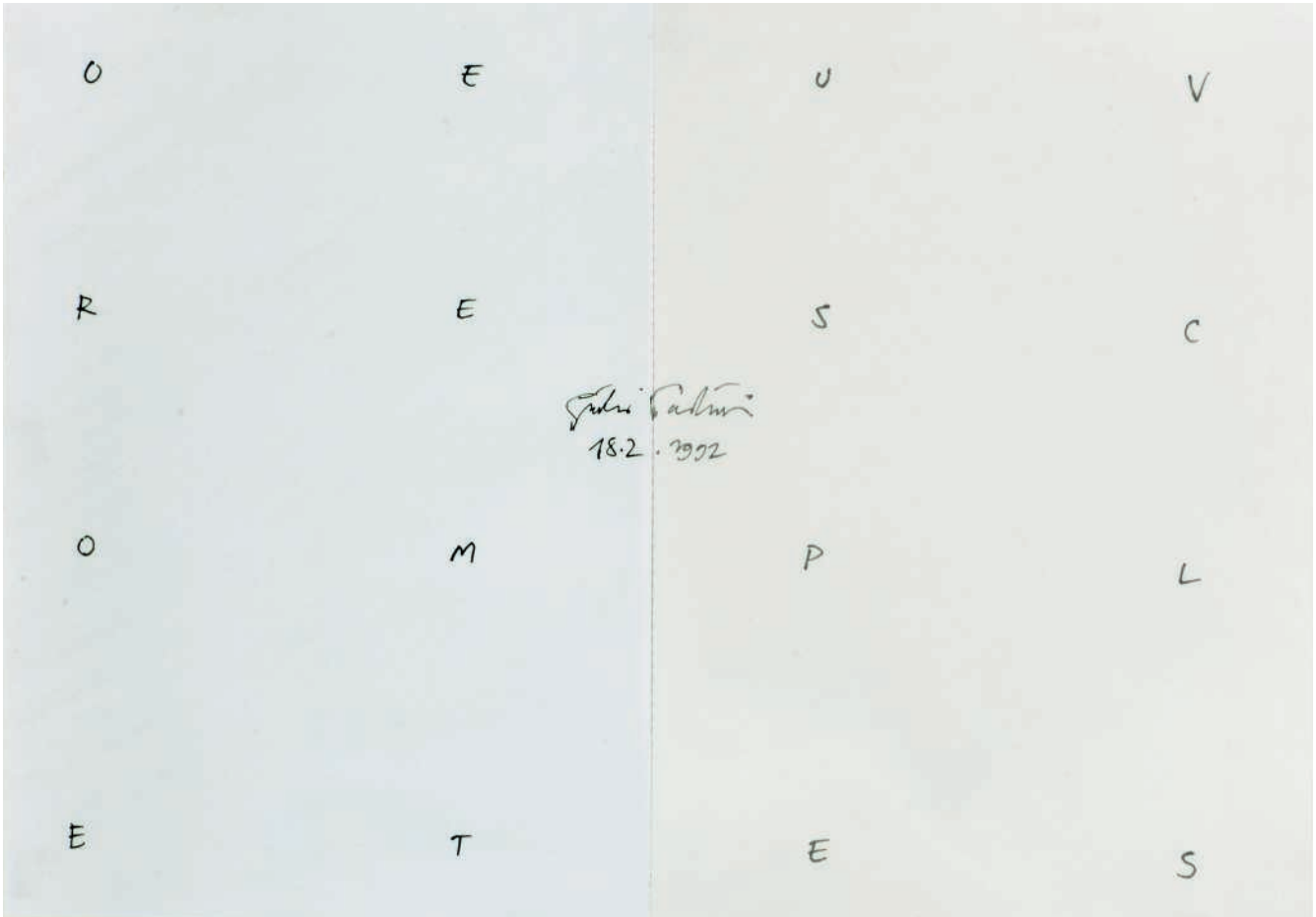
Executed in 1962

€7,000-9,000

\$7,900-10,000

EXHIBITED:

Herford, MARTa Herford, *Ich Weiß Gar Nicht, Was Kunst Ist. Einblicke in eine Private Sammlung*, 2010 (illustrated in colour, unpagged).



PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ103

GIULIO PAOLINI (B. 1940)

Untitled

signed and dated 'Giulio Paolini 18.2.1992' (centre)

ink on two sheets of paper

20.5 x 29.5cm.

Executed in 1992

€4,000-6,000

\$4,500-6,700

The authenticity of the present work has been confirmed by Archivio Giulio Paolini, Turin.

PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ104

NIEK KEMPS (B. 1952)

Het Gebrek (The Flaw)

titled 'Het Gebrek' (upper centre); dedicated 'Voor Jan' (lower left)

ink on math paper

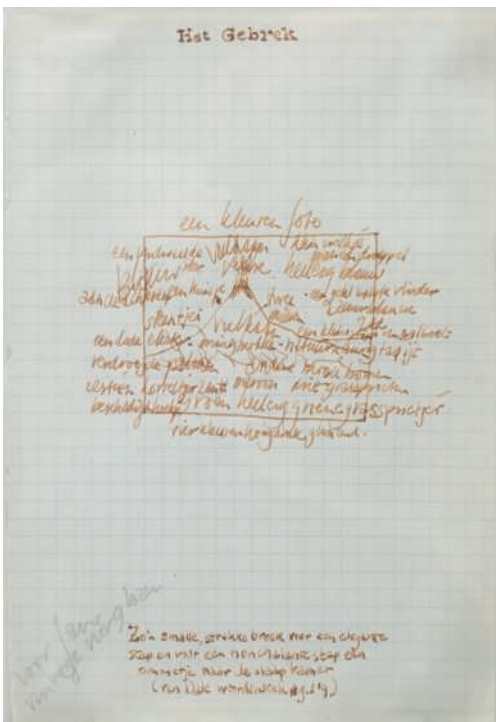
20 x 13.5cm.

€400-600

\$450-670

PROVENANCE:

A gift from the artist to Jan Hoet.



PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ105

MARCEL BROODTHAERS (1924-1976)

La Souris Ecrit Rat (A Compte d'Auteur) (The Mouse Writes Rat (At the Author's Expense)) (the Black Variant)

signed with the artist's initials, inscribed, numbered and dated 'a compte d'auteur 57/150 M.B. 74.' (lower right)

offset lithograph on paper with handcoloured whiskers
73.5 x 54cm.

Executed in 1974, this work is number fifty-seven from an edition of one hundred-fifty, published by Marcel Broodthaers et la Société des Expositions, Palais des Beaux-Arts, Brussels

€3,000-5,000

\$3,400-5,600

EXHIBITED:

Herford, MARTa Herford, *Ich Weiß Gar Nicht, Was Kunst Ist. Einblicke in eine Private Sammlung*, 2010 (illustrated in colour, unpagged).

LITERATURE:

Marcel Broodthaers, exh. cat., Munich, Kunstraum München, 1992 (another from the edition illustrated in colour, p. 9).

M.C. Nuyens, *Het Volledig Grafisch Werk en de Boeken*, Antwerp 2000, no. 20, p. 61 (another from the edition illustrated in colour, p. 60).

F. Lubbers, A. Hakkens and M. Gilissen (eds.), *Marcel Broodthaers: Projections*, Brussels 1994 (another from the edition illustrated, p. 112).

Marcel Broodthaers. Catalogue of the Editions. Prints and Books, Hannover 1996, no. 21, p. 44 (another from the edition illustrated, p. 45).



PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ106

HANNE DARBOVEN (1941-2009)

58K

signed and titled '58K hanne darboven' (lower left); signed, titled and dated 'Hanne Darboven 58K 1975' (on the backing)

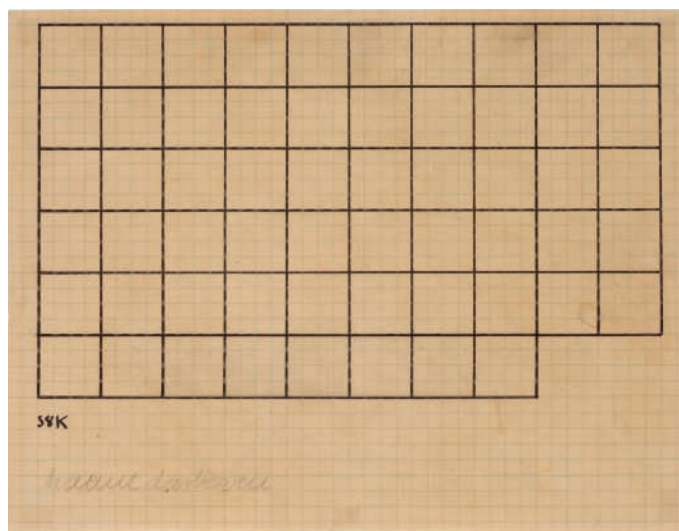
ink on math paper

21 x 27.5cm.

Executed in 1975

€1,000-1,500

\$1,200-1,700





PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ107

HENK VISCH (B. 1950)

Untitled

horse hair on sheet metal
the sheet metal: 33 x 44.5 x 26cm.
Executed in 1984

€6,000-8,000

LITERATURE:

Henk Visch, exh. cat., Amersfoort, Kunsthal KAdE, 2012 (illustrated in colour, p. 111).

\$6,700-8,900



PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ108

EUGÈNE LEROY (1910-2000)

Mer Sombre (Dark Sea)

signed, titled, inscribed and dated 'DK 261 Mer sombre 1991 leroy'
(on the reverse)

oil on canvas

65 x 81cm.

Painted in 1991

€15,000-20,000

\$17,000-22,000

EXHIBITED:

Nice, Musée d'Art Moderne et d'Art Contemporain, *Eugène Leroy*, 1993.
Dusseldorf, Kunstverein für die Rheinlande und Westfalen Grabbeplatz,
Eugène Leroy, 1910 - 2000. Alles ist Farbe, 2000, (illustrated in colour, p. 53).
Herford, MARTa Herford, *Ich Weiß Gar Nicht, Was Kunst Ist. Einblicke in eine
Private Sammlung*, 2010 (illustrated in colour, unpagged).

LITERATURE:

B. Marcadé, *Eugène Leroy*, Paris 1994, p. 93.



PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ109

HERBERT BRANDL (B. 1959)

Untitled

incised with artist's signature 'Brandl' (on the stretcher)

oil on canvas

140 x 100cm.

Painted in 1992

€10,000-15,000

\$12,000-17,000

EXHIBITED:

Ghent, Museum voor Hedendaagse Kunst (on loan).

Herford, MARTa Herford, *Ich Weiß Gar Nicht, Was Kunst Ist. Einblicke in eine Private Sammlung*, 2010 (illustrated in colour, unpagged).



PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ110

JUAN USLÉ (B. 1954)

Tonight's the Night

signed, titled and indistinctly dated 'TONIGHT'S THE NIGHT Uslé'
(on the left vertical turnover edge)
vinyl and acrylic on synthetic gauze
61 x 45.5cm.

€8,000-12,000

\$9,000-13,000

EXHIBITED:

Herford, MARTa Herford, *Ich Weiß Gar Nicht, Was Kunst Ist. Einblicke in eine Private Sammlung*, 2010 (illustrated in colour, unpagged).



PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ111

THOMAS HUBER (B. 1955)

Die Aggregatzustände des Bildes (Das Hochzeitsfest)
(The Physical State of the Image (The Wedding Party))

titled 'DIE AGGREGATZUSTÄNDE DES BILDES' (lower centre)

oil on canvas

30 x 80cm.

Painted in 1986

€3,000-5,000

\$3,400-5,600

EXHIBITED:

Herford, MARTa Herford, *Ich Weiß Gar Nicht, Was Kunst Ist. Einblicke in eine Private Sammlung*, 2010 (illustrated in colour, unpagged).

PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ112

ROGER RAVEEL (1921-2013)

Untitled

signed 'R Raveel' (lower right)

gouache, pencil, ink and wax crayon on paper

26.5 x 35cm.

€3,500-4,500

\$4,000-5,000

EXHIBITED:

Herford, MARTa Herford, *Ich weiß Gar Nicht, Was Kunst Ist. Einblicke in eine Private Sammlung*, 2010.





PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ113

ILYA KABAKOV (B. 1933)

Die Toilette (The Toilet)

ink and watercolour on card
24.5x32.5cm.

€6,000-8,000

\$6,700-8,900

LITERATURE:

documenta IX, exh. cat., Kassel 1992 (illustrated, p. 247).

PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ114

MICHAËL BORREMANS (B. 1963)

Girl Eating

signed, titled, numbered, dated and dedicated 'Voor Jan Hoet, met Dank Girl Eating Michaël M.C.G. Borremans. 23/58 2014.' (in the lower margin)

etching

image: 17 x 23.5cm.

sheet: 25 x 31cm.

Executed in 2014, this work is number twenty-three from an edition of fifty-eight

€2,000-3,000

\$2,300-3,300

PROVENANCE:

A gift from the artist to Jan Hoet in 2014.





PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ115

ETTORE SPALLETTI (B. 1940)

Paesaggio

signed, titled, dated and dedicated 'ettore spalletti "PAESAGGIO" 1975

LAVORO PER JAN HOET' (on the reverse)

pigment and oil on board

52 x 37.5cm.

Executed in 1975

€12,000-16,000

\$14,000-18,000

PROVENANCE:

A gift from the artist to Jan Hoet in 1975.

PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ116

JUAN USLÉ (B. 1954)

Feed-Back

signed, inscribed and dated 'N.Y. Uslé 92' (on the reverse)
vinyl, pigment and dispersion on canvas stretched over plywood
46 x 30.5 x 4.5cm.
Executed in 1992-1993

€6,000-8,000

\$6,700-8,900

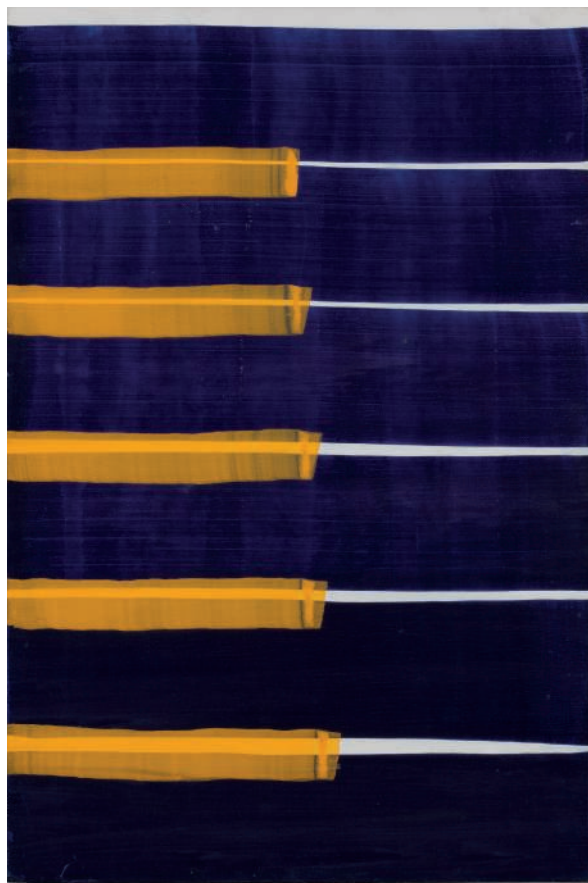
PROVENANCE:

Galería Soledad Lorenzo, Madrid.

EXHIBITED:

Valencia, IVAM, Institut Valencià d'Art Modern, *Juan Uslé. Back & Forth*, 1996-1997.

Madrid, Palacio de Velázquez, Museo Nacional Centro de Arte Reina Sofía, *Juan Uslé. Open Rooms*, 2003-2004, no. 77. This exhibition later travelled to Santander, Fundación Marcelino Botín; Ghent, S.M.A.K., Stedelijk Museum voor Actuele Kunst and Dublin, IMMA, Irish Museum of Modern Art. Herford, MARTa Herford, *Ich Weiß Gar Nicht, Was Kunst Ist. Einblicke in eine Private Sammlung*, 2010 (illustrated in colour, unpagged).



PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ117

BERNARD FRIZE (B. 1954)

Untitled

signed 'bernard frize' (on the overlap)
acrylic and resin on canvas
41 x 33cm.

€3,000-5,000

\$3,400-5,600





PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ118

ANTON HENNING (B. 1964)

Blumenstilleben No. 173 (Still Life with Flowers No. 173)

signed with the artist's initials and dated 'AH03' (lower left); signed with the artist's initials, inscribed and dated 'AH 2003-165' (on the overlap); titled 'Blumenstilleben No. 173' (on the stretcher)

oil on canvas
35.5 x 24.5cm.
Painted in 2003

€2,500-3,500

\$2,800-3,900



PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ119

AARON VAN ERP (B. 1978)

Untitled

ink and pencil on paper
110 x 77cm.
Executed in 2002

€500-700

\$560-780

PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

λ120

CARLA ACCARDI (1924-2014)

Untitled (Mask)

signed and dated 'Accardi '99' (lower right)

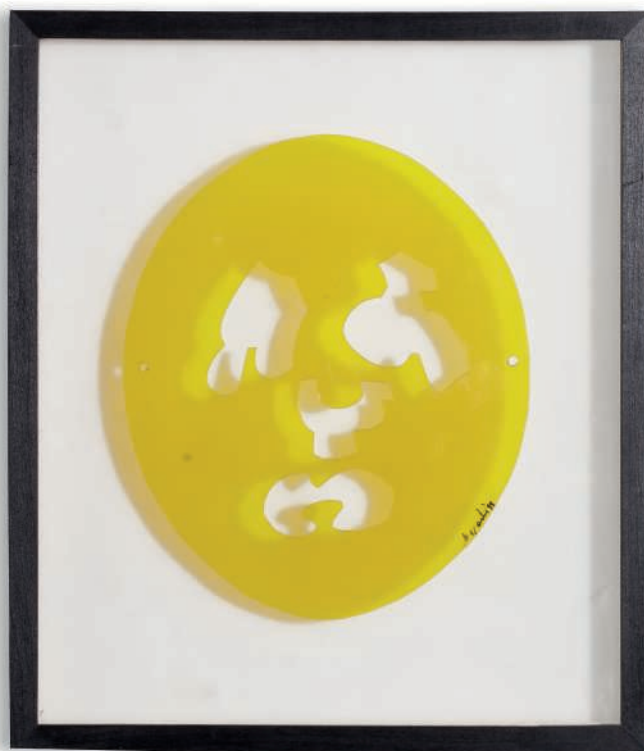
découpage on plastic foil

24.5 x 21cm.

Executed in 1999

€2,000-3,000

\$2,300-3,300



PROPERTY FROM THE ESTATE OF JAN HOET, GHENT

121

KATHE BURKHART (B. 1958)

Medieval Vaginal Clamp

signed and dated 'Kathe 02' (on the reverse); signed and dated '2002

k. burkhart' (on the overlap)

acrylic and gold paint on leather

17.5 x 12.5cm.

Painted in 2002

€400-600

\$450-670





λ122

JAN HENDRIKSE (B. 1937)

Nul

signed, numbered and dated 'jan hendrikse 2014 5/6'

(on the reverse of the transformer)

white neon and transformer

27 x 31 x 8.5cm.

Executed in 2014, this work is number five from an edition of six

€2,000-3,000

\$2,300-3,300

PROVENANCE:

Studio of the artist.

λ123

JAN HENDRIKSE (B. 1937)

Zero

signed, numbered and dated 'jan hendrikse 2014 6/6'

(on the reverse of the transformer)

white neon and transformer

20 x 34 x 8.5cm.

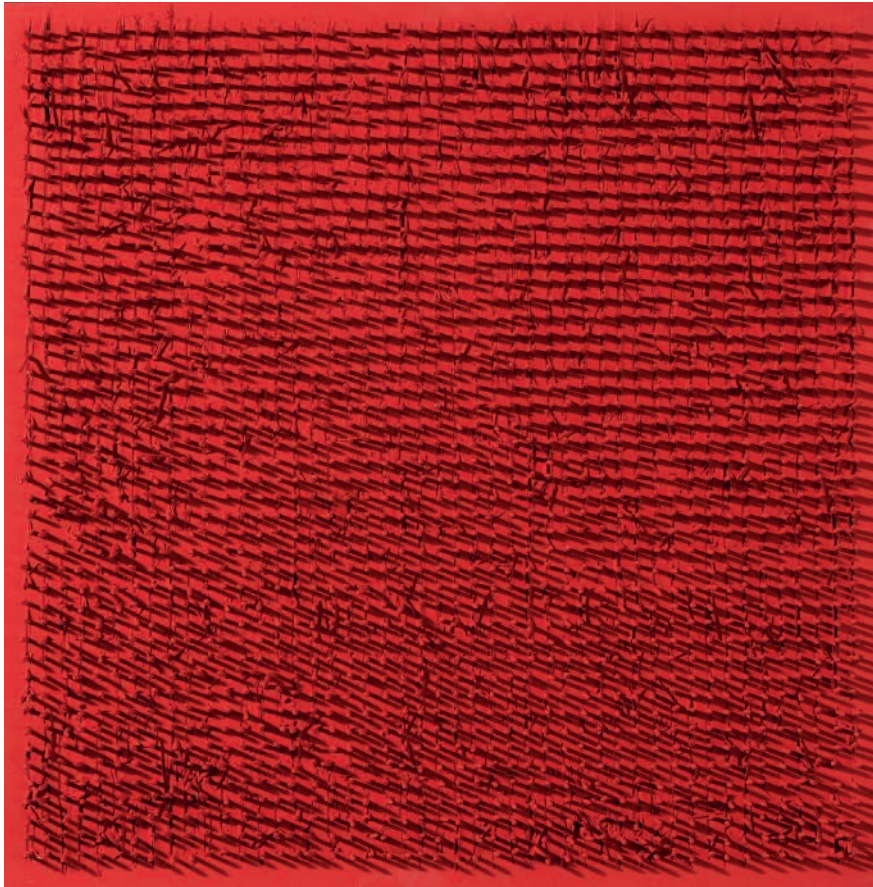
Executed in 2014, this work is number six from an edition of six

€2,000-3,000

\$2,300-3,300

PROVENANCE:

Studio of the artist.



λ124

BERNARD AUBERTIN (1934-2015)

Tableau Clous (Nail Painting)

signed and dated 'Bernard Aubertin 1969'
(on the reverse)
acrylic on nails on panel
50 x 50cm.
Executed in 1969

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Private Collection, Milan.

λ125

JAN SCHOONHOVEN JR. (B. 1975)

White Circle

signed, titled and dated 'Jan Schoonhoven Jr White Circle VII 2014'
(on the reverse)
acrylic on papier-mâché on wood in artist's frame
diameter: 70cm.
Executed in 2014

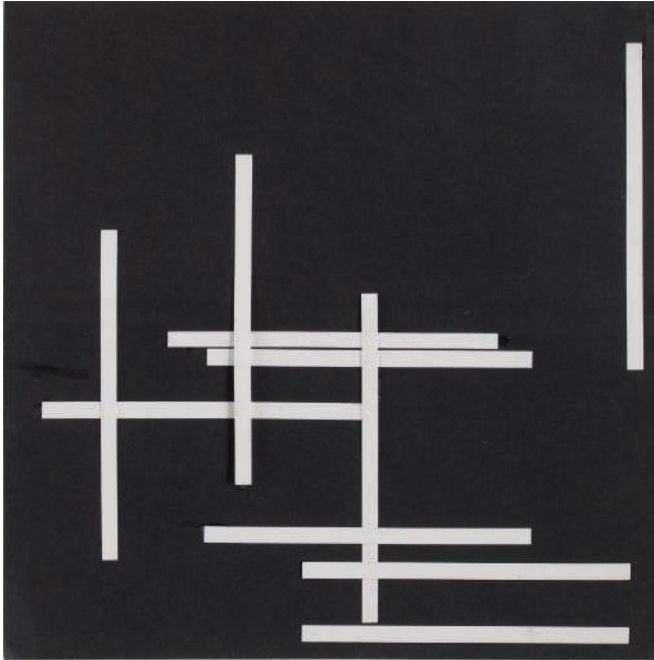
€2,000-3,000

\$2,300-3,300

PROVENANCE:

Acquired directly from the artist by the present owner.





λ126

HERMAN DE VRIES (B. 1931)

Toevalsobjectivering No. 44 (Random Objectivication No. 44)

paper collage on paper
20 x 20cm.

Executed in 1966

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Acquired directly from the artist.
Thence by descent to the present owner.

LITERATURE:

A. Baier, 'De Vries. Ein Interview in Sachen "Zufall"' in: *KUNST*, no. 22/24, 1966 (illustrated, p. 389), titled *Zufallsobjektivierung Nr. 44*.

λ127

HERMAN DE VRIES (B. 1931)

Toevalsobjectivering No. 45 (Random Objectivication No. 45)

paper collage on paper
20 x 20cm.

Executed in 1966

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Acquired directly from the artist.
Thence by descent to the present owner.

LITERATURE:

A. Baier, 'De Vries. Ein Interview in Sachen "Zufall"' in: *KUNST*, no. 22/24, 1966 (illustrated, p. 390), titled *Zufallsobjektivierung Nr. 45*.

λ128

JAN HENDERIKSE (B. 1937)

PP5A

signed twice, titled and inscribed 'Henderikse
Henderikse PP5A' (on the reverse)
number plates on fabric on fiberboard
61 x 81cm.
Executed in 1965

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Galerie Delta, Rotterdam.
Collection Willem Nagelkerke, Rotterdam.
Collection Van Rietschoten-Houwens,
Rotterdam.

EXHIBITED:

Rotterdam, Galerie Delta, *Jan Henderikse.*
Assemblages van Nummerplaten, 1966.



λ129

JAN HENDERIKSE (B. 1937)

PP13-A

signed, titled and inscribed 'Henderikse PP13-A'
(on the reverse)
number plates on printed fabric on plywood
45 x 65cm.
Executed in 1965

€2,000-3,000

\$2,300-3,300

PROVENANCE:

Henk Peeters, Hall.





λ130

VICTOR VASARELY (1906-1997)

Beja

signed 'vasarely-' (lower right); signed, titled and inscribed 'No 202 VASARELY BEJA' (on the reverse)

oil on canvas

55 x 38cm.

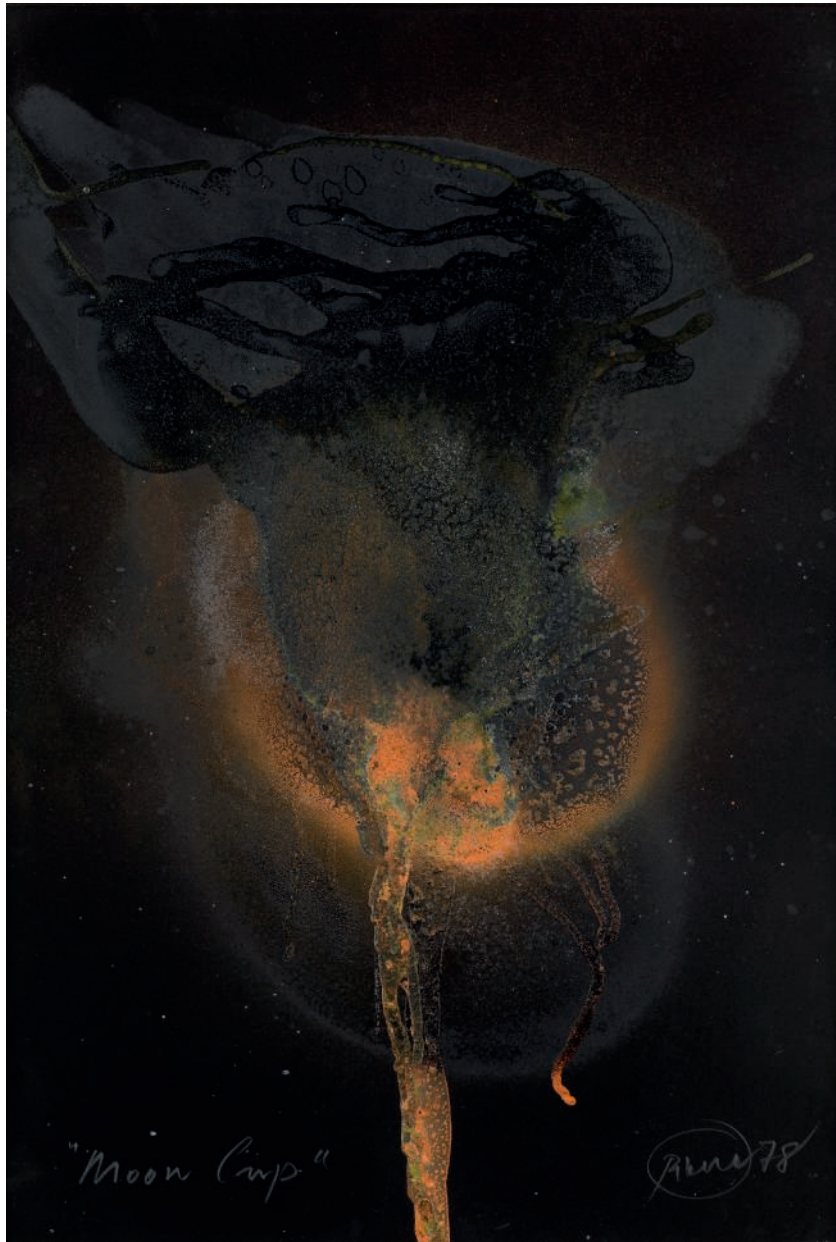
Painted *circa* 1948-1950

€30,000-40,000

\$34,000-45,000

PROVENANCE:

Anon. sale, Bruun Rasmussen Copenhagen, 7 March 2011, lot 578.
Acquired at the above sale by the present owner.



λ131

OTTO PIENE (1928-2014)

Moon Cup

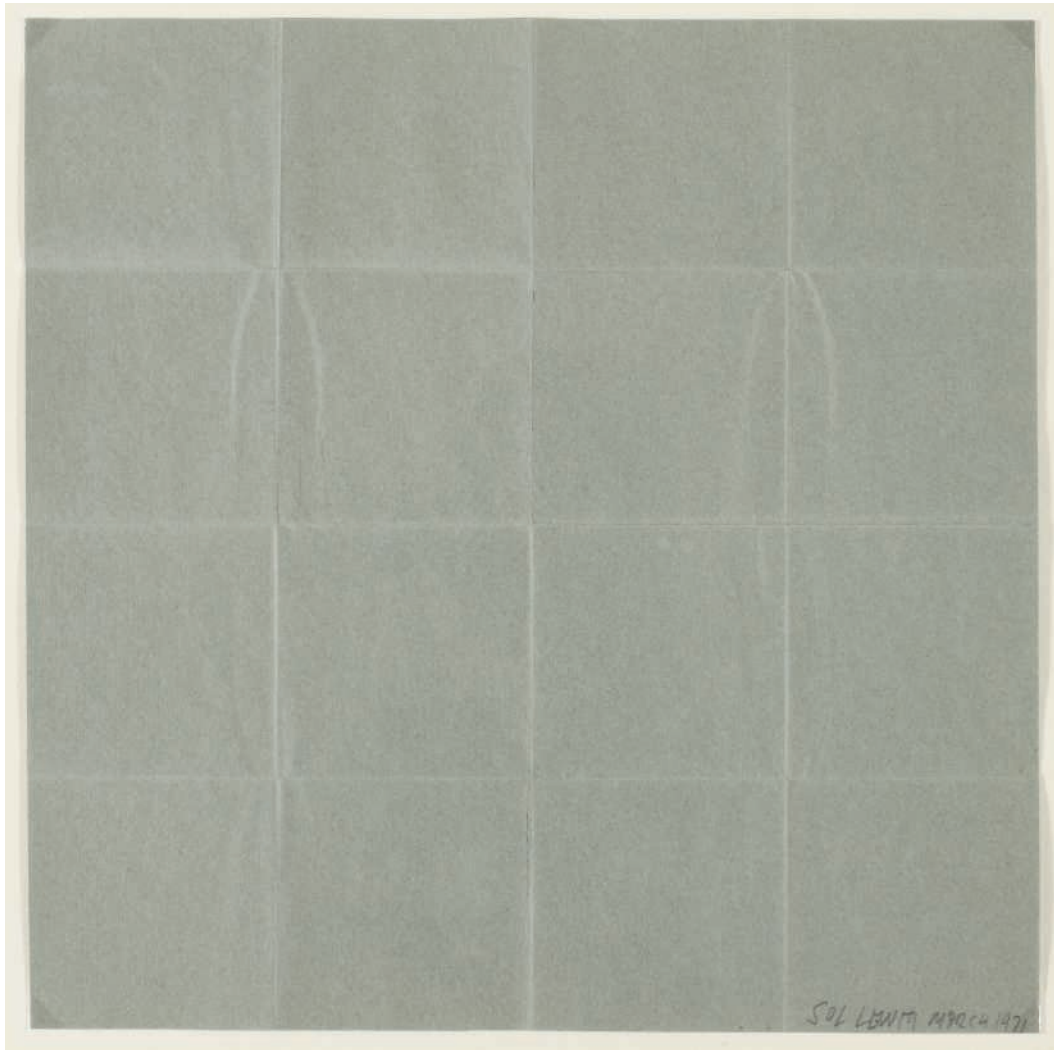
signed with the artist's monogram and dated 'OPiène 78' (lower right); titled "Moon Cup" (lower left)
oil and soot on card
67.5 x 47.5cm.
Executed in 1978

€18,000-22,000

\$21,000-25,000

PROVENANCE:

Anon. sale, Bolland & Marotz Bremen, 30 June 2001, lot 809.
Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

132

SOL LEWITT (1928-2007)

Folded Paper

signed and dated 'SOL LEWITT MARCH 1971' (lower right)

folded paper

25.5 x 25.5cm.

Executed in 1971

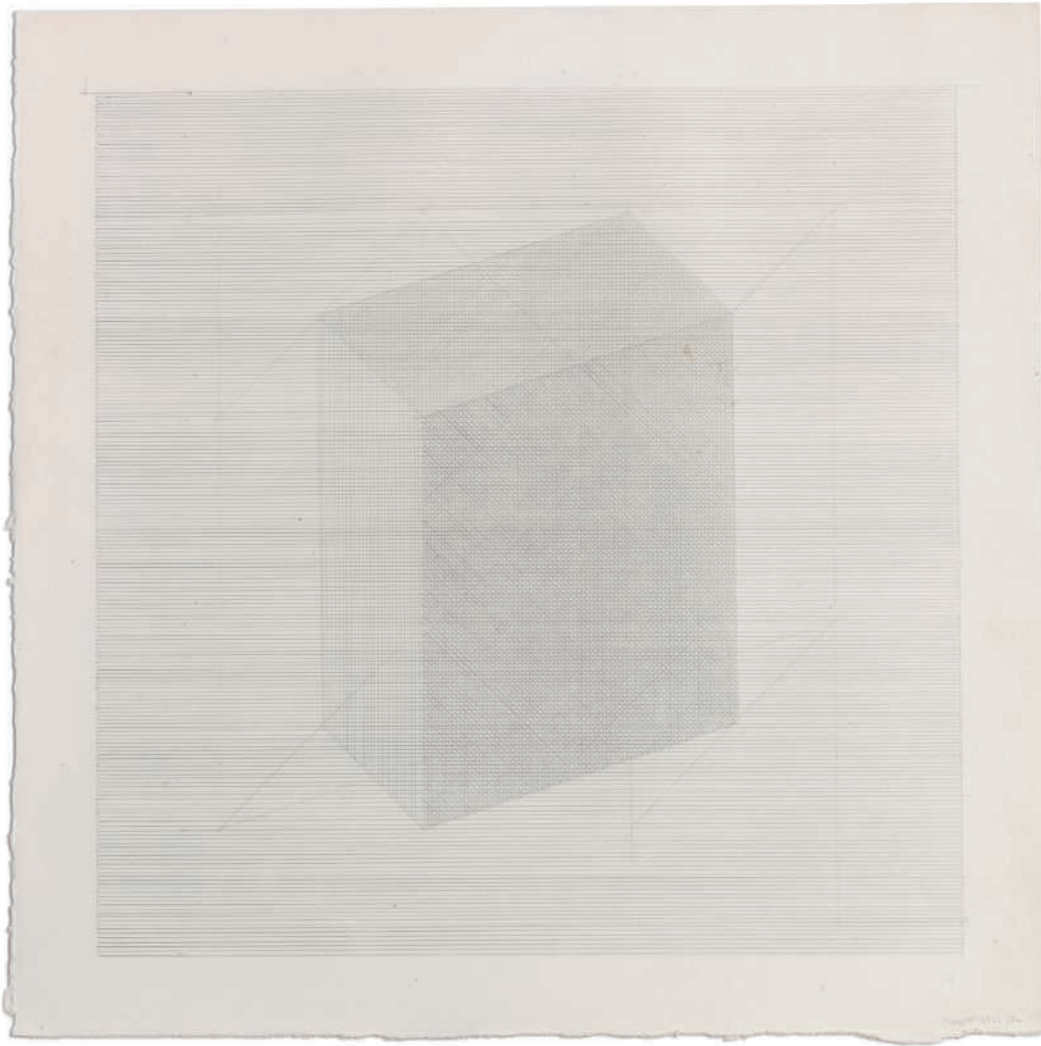
€8,000-12,000

\$9,000-13,000

PROVENANCE:

Galleria Sperone, Turin.

Acquired from the above by the present owner in 1972.



133

SOL LEWITT (1928-2007)

Form Derived from a Cube

signed and dated 's. lewitt 9/22/82' (lower right)

pencil on paper

50 x 50cm.

Executed in 1982

€10,000-15,000

PROVENANCE:

Lisson Gallery, London.

Susan Sheehan Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

Mexico City, Fundación Cultural Televisa and Centro Cultural/Arte

Contemporáneo, *El Sueño De Egipto (La Influencia del Arte Egipto en el Arte Contemporáneo)*, 1991.

\$12,000-17,000



λ134

JEAN TINGUELY (1925-1991)

Do-It-Yourself Sculpture

signed, titled, numbered, dated and with artist's stamp 'tinguely' 'do-it-yourself sculpture' 1961 2001 4 by Henk Peeters 01' (on the reverse)

wood, five rectangular metal elements, wood pulleys, rubber belts, metal fixtures and 220v electric motor
53 x 53 x 11cm.

Conceived in 1961 by Jean Tinguely and constructed by Henk Peeters in 2001, this work is number four from an edition of eight

€12,000-16,000

\$14,000-18,000

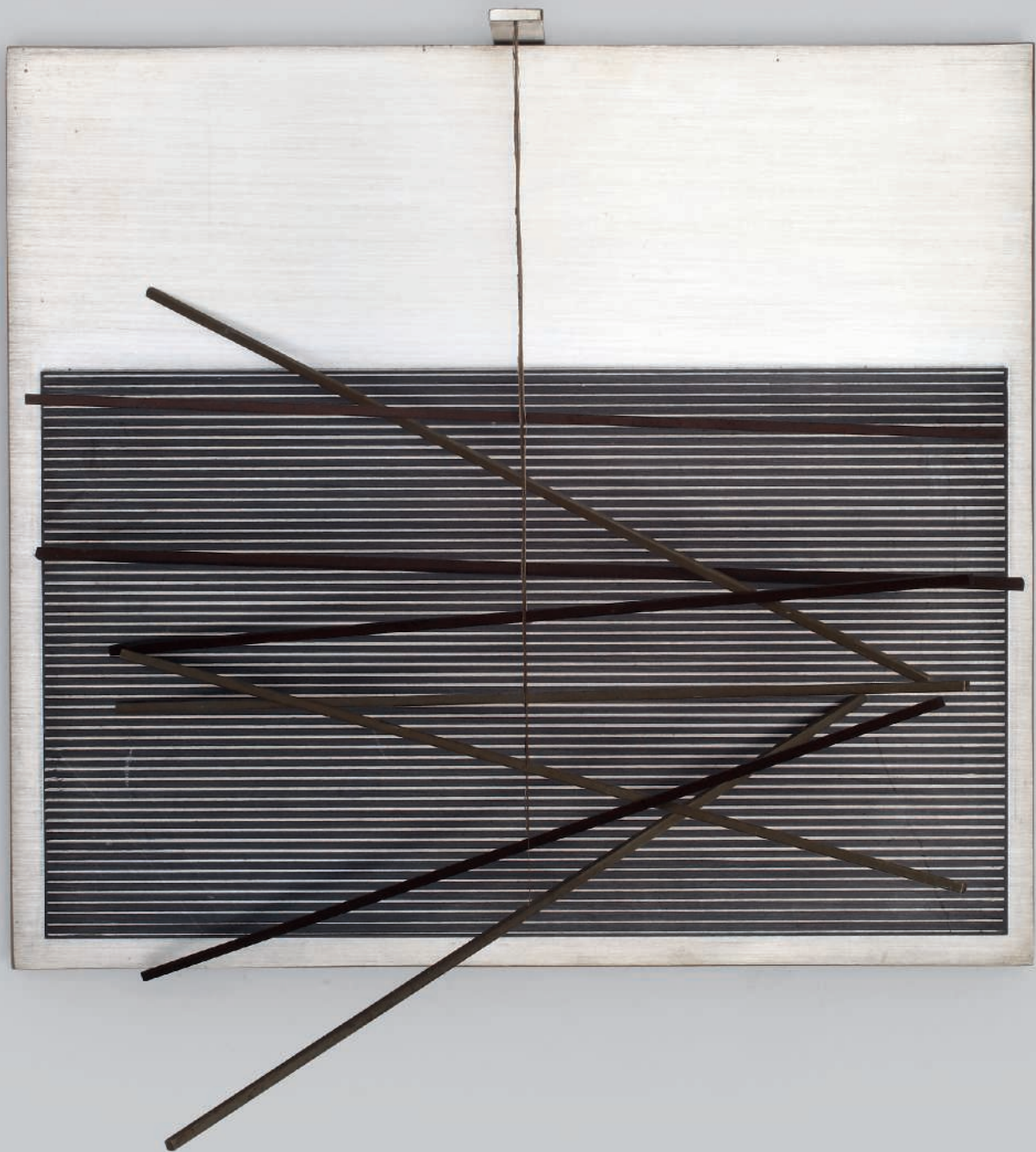
PROVENANCE:

Henk Peeters Collection, Hall.

Acquired from the above by the present owner.

In 1961 Jean Tinguely gave Henk Peeters a certificate allowing him to make this work. It states: 'I ask you to construct or to have constructed this Do - it- yourself- sculpture; and I regard the precisely executed result as an original work of mine.'

Another work from the same series was sold at Sotheby's Amsterdam, The Henk Peeters Collection, from informal to Zero, 11 June 2001, lot no. 1040 a. A comparable work by Tinguely is in the Daimler Art collection in Stuttgart.



135

JESÚS RAFAEL SOTO (1923-2005)

Vibrations Métalliques (Metallic Vibrations)

signed and numbered 'Soto 5½50' (on a label affixed to the reverse)
silkscreen on aluminium, metal rods and nylon string
27 x 30 x 12.5cm.

Executed in 1969, this work is number fifty-one from an edition of two hundred fifty

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Galerie Denise René – Hans Mayer, Paris.
Acquired from the above by the present owner.

LITERATURE:

Soto, exh. cat., Madrid, Palacio de Velázquez del Parque del Retiro, 1982,
no. M 10 (another from the edition illustrated).

λ136

DIET SAYLER (B. 1939)

Fünf Linien (Five Lines)

signed, signed with the artist's initials, titled, dated twice and with artist's stamp 'DIET SAYLER: FÜNF LINIEN 1975 ds/1975' (on the stretcher)

acrylic on canvas

140 x 140cm.

Painted in 1975

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

J. Grevers, D. Sayler, S. Vilău (eds.), *R. Cotosman - Diet Sayler. An Artist Friendship*, Bucharest 2015 (illustrated, p. 70).

Combining sensuality with rational sensibility, *Fünf Linien (Five Lines)* bears testament to Diet Sayler's endeavour to breath life into the sterile rigours of Constructivism. Using geometric language as his means of artistic expression, Sayler harnesses the formal strength and precision of bold colour and simple abstract structures, recognising their expressive potential. Reinvigorating conceptual dictates, Sayler allows a substantial element of chance and subjectivity to infiltrate his work, creating a rhythmic purity that enlivens flat, two-dimension surfaces into lyrical expressions of unfettered freedom. Throughout his oeuvre, Sayler maintained that his art is 'free from political rules, religious canons, but also without artistic ideology', and is above all 'the affirmation of subjectivity' (D. Sayler, quoted in *Diet Sayler - Painting does not lie*, Messina 2009, p. 57). Rooted in geometric abstraction celebrated by Kazimir Malevich and Piet Mondrian on the one hand, distancing himself from academic rationalism on the other, Sayler is at the forefront of Constructivism, liberating the genre from the arbitrary constraints of objectivism. As the artist explains 'Principle if form. Colour is freedom. Chance is the moment' (D. Sayler quoted in Mel Gooding, *Diet Sayler*, London 1999).





λ137

GÜNTHER UECKER (B. 1930)

Einsam Gemeinsam (Lonely Together)

each embossed sheet signed 'Uecker' (lower centre)

embossed sheet, in five parts, bound together

39 x 26 cm.

Executed in 1971, this is an artist's proof for the edition of one hundred in collaboration with Eugen Gomringer

€4,000-6,000

\$4,500-6,700

λ138

BERNARD AUBERTIN (1934-2015)

Tableau Clous (Nail Painting)

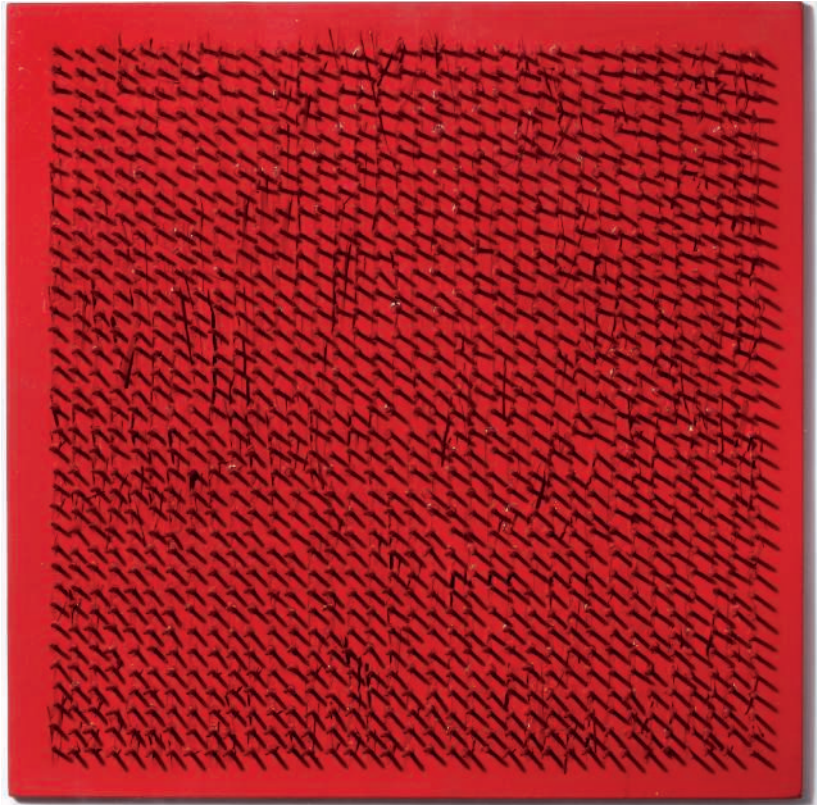
signed and dated 'Bernard Aubertin 1969' (on the reverse)
acrylic on nails on panel
40 x 40cm.
Executed in 1969

€6,000-8,000

\$6,700-8,900

PROVENANCE:

Private Collection, Italy.



λ139

TURI SIMETI (B. 1929)

Un Tondo Bianco (A White Oval)

signed 'Simeti' (lower centre)
embossed paper
50 x 50cm.
Executed in the 1970s

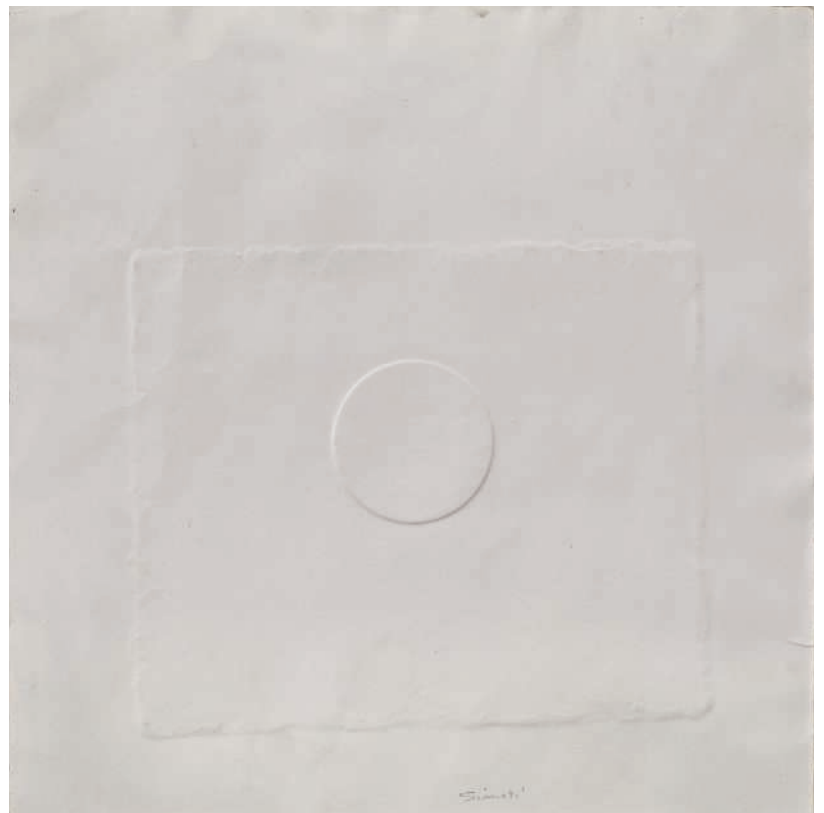
€2,000-3,000

\$2,300-3,300

PROVENANCE:

Private Collection, Italy.

This work is registered in the Archivio Generale Turi Simeti, Milan, under no. 1970-CGE0512.





λ140

GIORGIO GRIFFA (B. 1936)

Frammenti

each: signed and dated 'giorgio griffa 1980' (on the reverse)

acrylic on canvas, in three parts

(i) 19.5 x 38.5cm.

(ii) 23.5 x 26.5cm.

(iii) 13.5 x 18.5cm.

installation: dimensions variable

Painted in 1980

€7,000-9,000

\$7,900-10,000

PROVENANCE:

Galerie Dr. Luise Krohn, Badenweiler.

Acquired from the above by the present owner.

EXHIBITED:

Badenweiler, Dr. Luise Krohn, *Giorgio Griffa*, 1981.



λ141

CAROL RAMA (1919-2015)

Untitled

signed and dated 'carol rama 1991' (lower left)
33 x 47.5cm.
ink, gouache, marker and felt-tip pen on paper
Executed in 1991

€1,500-2,500

PROVENANCE:

Collection Ada Masoero, Milan.
Acquired from the above by the present owner.

\$1,700-2,800

142 No Lot

λ143

ANDRÉ VOLTEN (1925-2002)

H-Balk DIN 10

stamped with the artist's signature and date 'ANDRE VOLTEN 1962'
(on the underside)

welded iron

80 x 71 x 42cm.

Executed in 1962

€8,000-12,000

PROVENANCE:

Private Collection, The Netherlands (acquired directly from the artist).
Thence by descent to the present owner.

EXHIBITED:

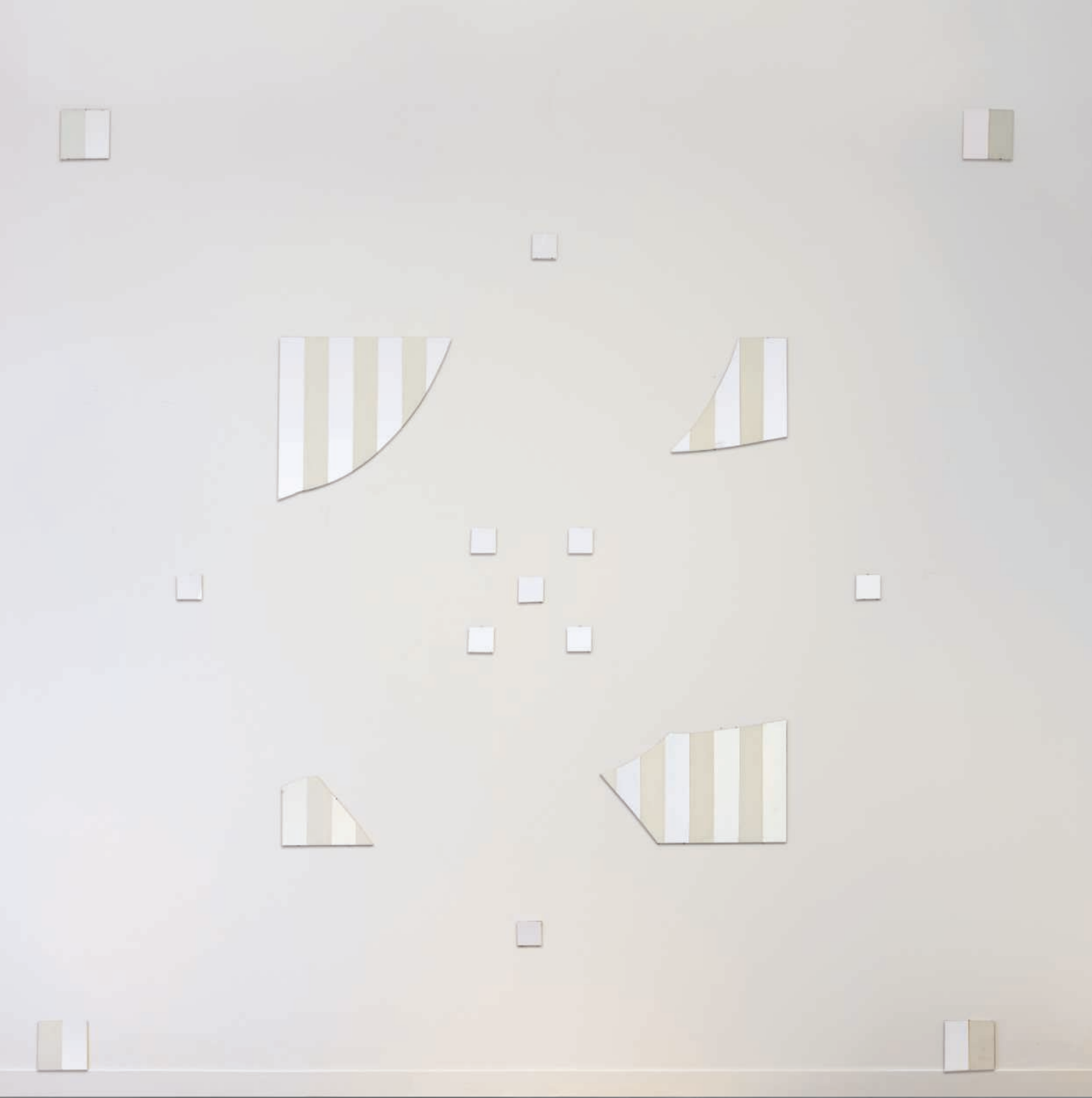
Compare to: Amsterdam, Stedelijk Museum, *Nederlandse Bijdrage tot de Internationale Ontwikkeling sedert 1945*, 1962, no. 121 (illustrated, unpagged), titled *Constructie uit Gezaagde H-Balken*.

Compare to: Arnhem, Gemeentemuseum Arnhem, *Beeldhouwkunst 1813-1963*, 1962, no. 122 (illustrated, unpagged).

Compare to: Liège, Musée des Beaux Arts, *Tendances Constructivistes dans l'Art Hollandais après 1945*, 1971, no. 2 (illustrated, p. 25), titled *Construction Découpée*.

\$9,000-13,000





λ144

DANIEL BUREN (B. 1938)

Eclats Miroitements n°51 (Shimmering Fragments n°51)

paint on/below broken/cut out mirrors
six elements of 8.5cm.; 4 elements of 17.5cm. and 1 element of 78.5cm. before
breaking
Executed in 1983 (travail situé)

Estimate on Request

PROVENANCE:

Galerie Michèle Lachowsky, Brussels.

Acquired from the above by the present owner in 1983.

An *avertissement* (certificate) will be issued by Daniel Buren to the new owner.

Photo-souvenir: Éclats Miroitements n°51, Réalisé en 1983. Peinture sur/sous verres brisés découpés. Pièce constituée de 6 carrés de 8,7 cm. (3 3/8 in.); 4 carrés de 17,4 cm. (6 7/8 in.) et 1 carré de 78,3 cm. (30 7/8 in.) avant brisure. © Daniel Buren / ADAGP 2016, Paris.



λ145

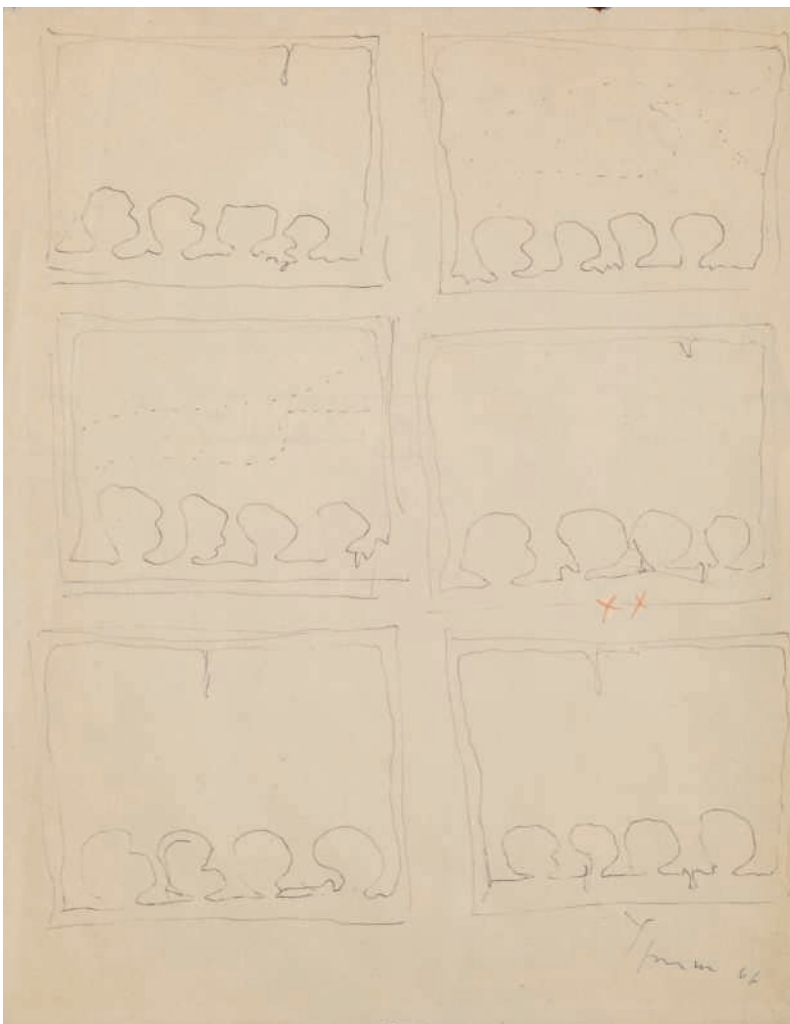
ARMANDO (B. 1929)

Untitled

signed and dated 'armando 61' (centre right)
felt-tip pen and colour crayon on paper
49.5 x 65cm.
Executed in 1961

€2,000-3,000

\$2,300-3,300



λ146

LUCIO FONTANA (1899-1968)

Studi per Teatrini

signed and dated 'Fontana 66' (lower right)
ink and felt-tip pen on paper
28.5 x 21.5cm.
Executed in 1966

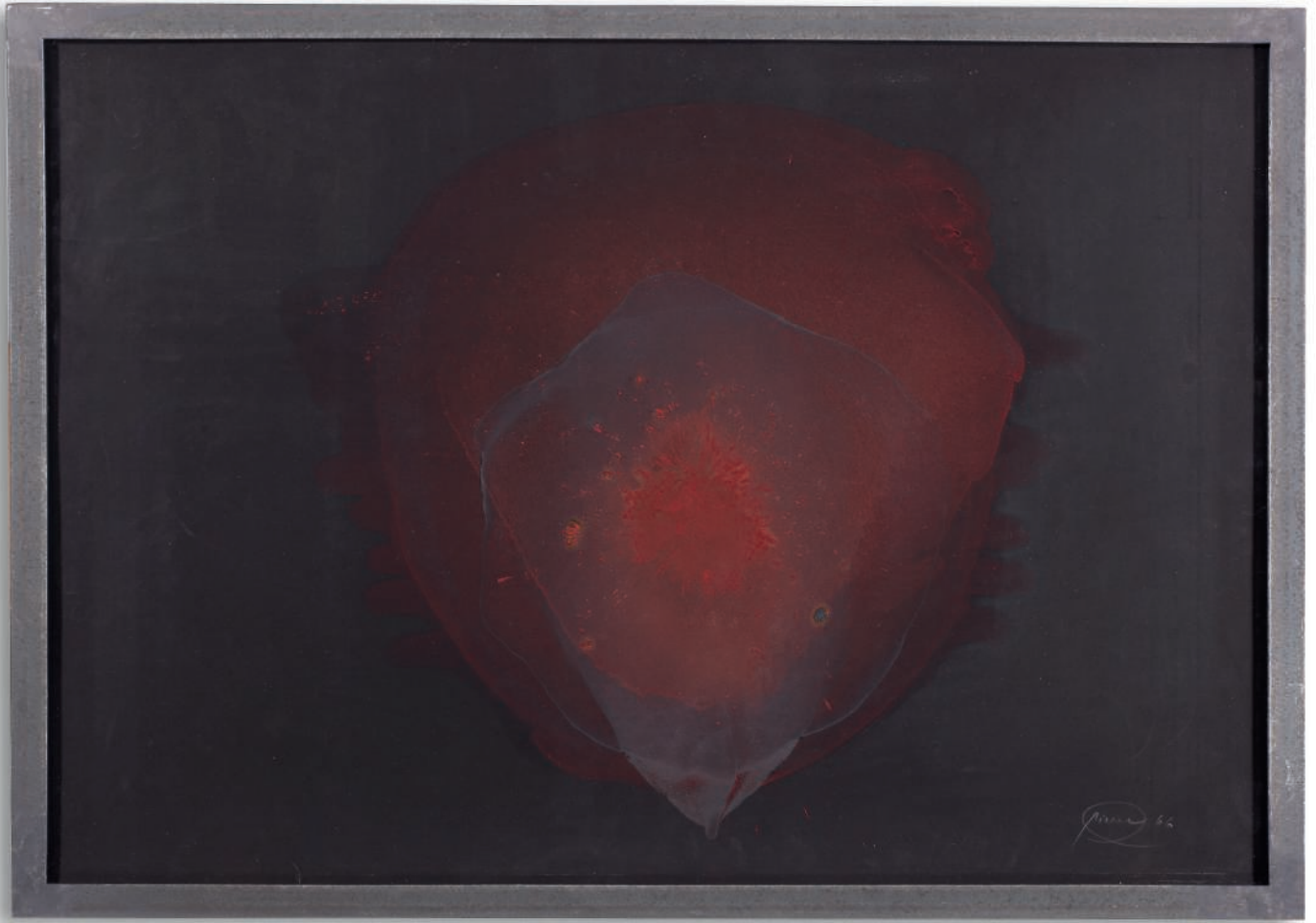
€4,000-6,000

\$4,500-6,700

PROVENANCE:
Private Collection, Milan.

LITERATURE:
L.M. Barbero, *Lucio Fontana, Catalogo ragionato delle opere su carta*, Tome III, Milan 2013, no. 64-65 DSP 285 (illustrated, p. 932).

This work is registered in the Archivio Lucio Fontana, Milan under no. 2544/1.



λ147

OTTO PIENE (1928-2014)

Feurgouache (Fire Gouache)

signed with the artist's monogram and dated 'O Piene 66' (lower right)

gouache and soot on cardboard

47.5 x 68cm.

Executed in 1966

€30,000-50,000

\$34,000-56,000

PROVENANCE:

Galerie Heseler, Munich.

Private Collection, Germany (acquired from the above).

Thence by descent to the present owner.

PROPERTY FROM A DISTINGUISHED BELGIUM COLLECTION

148

SOL LEWITT (1928-2007)

Irregular Form

signed and dated 'S. Lewitt 1997' (lower right)

gouache on paper

37 x 28cm.

Executed in 1997

€6,000-8,000

\$6,700-8,900

PROVENANCE:

Mulier Mulier Gallery, Knokke.

Acquired from the above by the present owner.



149

SOL LEWITT (1928-2007)

Folded Paper

signed and dated 'S. Lewitt NOV 30 1974' (lower right); signed 'Sol Lewitt' (upper left)

folded paper

70 x 50cm.

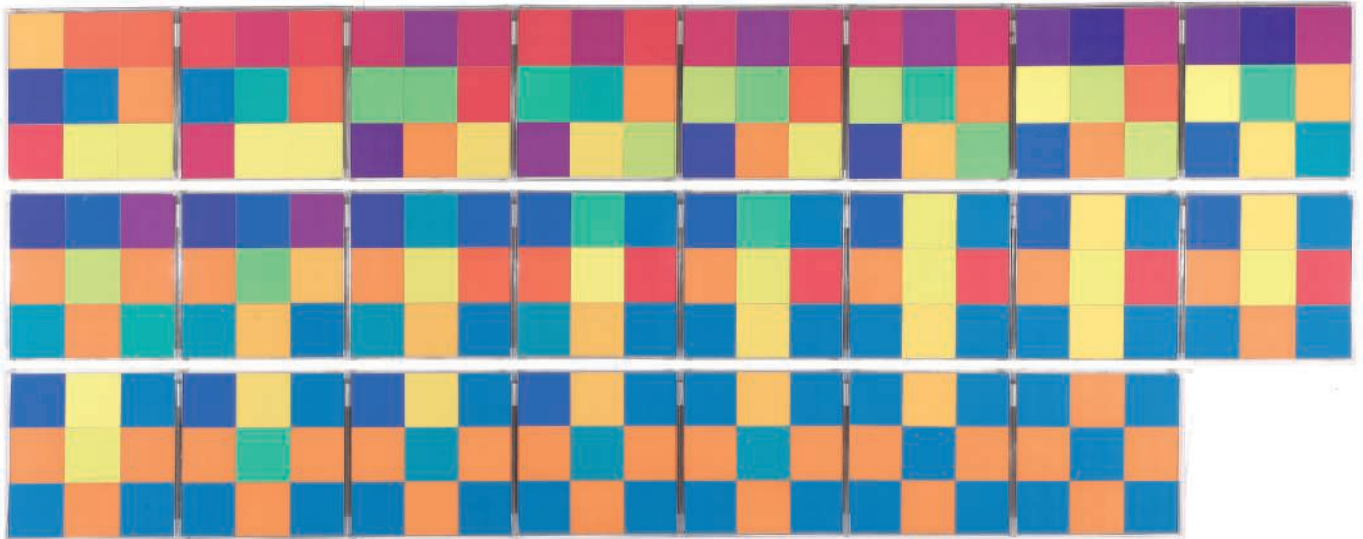
Executed in 1974

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Art & Project, Amsterdam.



λ150

PETER STRUYCKEN (B. 1939)

Plons 190273-2A (Splash 190273-2A)

each titled '190273-2A' (on the reverse)
screenprint in artist's perspex frame, in twenty-three parts
each: 40.5 x 40.5cm. (installation variable)
Executed in 1973, this work is unique

€7,000-9,000

\$7,900-10,000

PROVENANCE:

Galerie Swart, Amsterdam.
Acquired from the above by the present owner in 1974.

EXHIBITED:

Utrecht, Centraal Museum, *Peter Struycken*, 1974-1975.

LITERATURE:

A similar smaller work: C. Blotkamp, *Plons/Splash 1972-1974*, Heerlen 1974.



λ151

JAN SCHOONHOVEN (1914-1994)

T80-30

signed and dated 'Schoonhoven 1980' (lower right); titled 'T80-30' (lower left);
signed, titled and dated 'Jan. J. Schoonhoven 1980 "T80-30"' (on the reverse)
ink on paper
41.5 x 29.5cm.
Executed in 1980

€3,000-5,000

\$3,400-5,600

PROVENANCE:
Family of the artist.

λ152

JAN SCHOONHOVEN (1914-1994)

T83-63

signed and dated 'Schoonhoven 1983' (lower left); titled 'T83-63' (lower right);
signed, titled and dated 'Jan J. Schoonhoven - 1983 "T83-63"' (on the reverse)
ink on paper
50 x 32.5cm.
Executed in 1983

€1,500-2,000

\$1,700-2,200

PROVENANCE:
Family of the artist.



λ153

ROTRAUT (B. 1938)

Progression du Point (Point Progression) (from the series La Surface 1 à 7)

each: signed and dated 'Rotraut 1977' (on the reverse); titled 'Progression du

Point à la surface serie de 1 à 7' (on the reverse of panel 1)

acrylic on canvas laid down on board in the artist's frame, in three parts

each: 42 x 42cm.

Painted in 1977

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Anon. sale, Artcuriel Paris, 22 March 2011, lot 436.

Acquired at the above sale by the present owner.



λ154

JAN SCHOONHOVEN (1914-1994)

L'Homme (The Man)

dated '56' (lower right)

gouache on paper

64 x 48cm.

Executed in 1956

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Stichting Beeldende Kunst, Amstel 34, Amsterdam.

Acquired from the above by the present owner.

λ155

HERMAN DE VRIES (B. 1931)

Untitled (Collage Trouvé) (Found Collage)

signed 'her' (right centre); dated '12 oct. 1959' (lower left); signed and dated '± 1959 herman de vries' (on the reverse of the small card); signed 'herman de vries' (on the reverse of the larger card)

silver foil and paper collage on card

50.5 x 21cm.

Executed in 1959

€2,000-3,000

\$2,300-3,300

PROVENANCE:

Collection Salco Tromp Meesters, Steenwijk.

Collectie Tromp Meesters II, Auctioneers Glerum The Hague, 6 November 1990, lot 601.

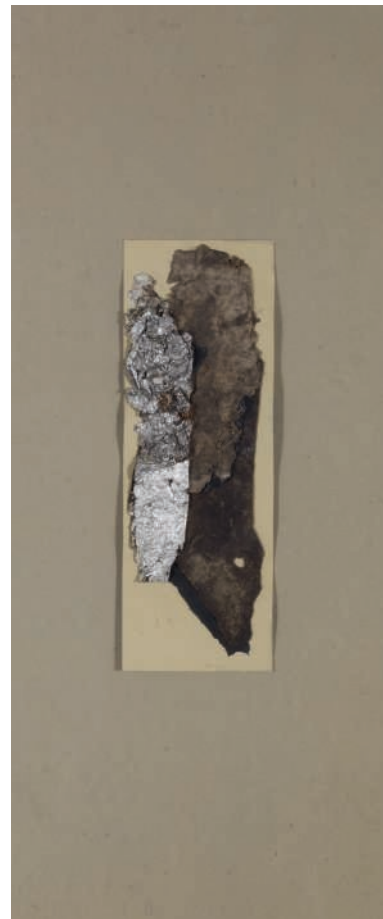
Acquired at the above sale by the present owner.

EXHIBITED:

The Hague, Gemeentemuseum/Dienst voor Schone Kunsten (on loan).

Venlo, Museum Bommel van Dam (on loan).

Ghent, Museum voor Hedendaagse Kunst, *Collectie Tromp Meesters*, 1976.





λ156

JAAP WAGEMAKER (1906-1972)

Wit Schilderij (White Painting)

signed and dated 'Wagemaker '58' (lower left); signed twice and inscribed 'jaap wagemaker' (on the stretcher)
mixed media, burlap and wood on burlap in artist's frame
184.5 x 130.5cm.
Executed in 1958

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Hans and Alice de Jong, Hengelo.
Collection Ir. W. Nagelkerke, Rotterdam.
Acquired from the above by the present owner in 1999.

EXHIBITED:

Eindhoven, Stedelijk van Abbemuseum, *Eindhoven Verzamelt. Van Jongkind tot Jorn in Particulier Bezit*, 1960.

Eindhoven, Stedelijk van Abbemuseum, *Jaap Wagemaker, Theo Wolvecamp, Jan Stekelenburg, Jef Diederer*, 1961. This exhibition later travelled to Arnhem, Gemeente Museum, no. 5.

Amsterdam, Stedelijk Museum, *Jaap Wagemaker. Schilderijen, Assemblages en Plastieken*, 1967, no. 10.

Venlo, Cultureel Centrum Venlo, *Jaap Wagemaker. Schilderijen, Gouaches*, 1970, no. 20.

Bremen, Kunsthalle Bremen, *Jaap Wagemaker. Bilder-Materialbilder und ausgewählte Beispiele exotischer Plastik aus der Sammlung Wagemaker*, 1972.

Enschede, Rijksmuseum Twenthe, *Informele Kunst 1945-1960*, 1983. This exhibition later travelled to Dordrecht, Dordrechts Museum.

LITERATURE:

D. Wagemaker-van der Meer (a.o.), *Jaap Wagemaker*, Vlaardingen 1976, no. 59 (illustrated, p. 77).

S. den Heijer and M. van der Knaap, *Jaap Wagemaker. Schilder van het Elementaire*, Zwolle 1995, p. 156, no. S.58-042.



λ157

JAAP WAGEMAKER (1906-1972)

Zwarte Rotswand (Black Cliff)

signed and dated 'Wagemaker '57' (lower right); signed, titled, numbered and inscribed 'zwarte rotswand jaap wagemaker 63' (on the stretcher)
mixed media and bristle on burlap
68.5 x 40.5cm.
Executed in 1957

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Collection Ir. W. Nagelkerke, Rotterdam.
Acquired from the above by the present owner in 1999.

EXHIBITED:

Rotterdam, Rotterdamse Kunststichting, *Mark Kolthoff, Kees Keus, Anton Rooskens en Jaap Wagemakers*, 1957.
Amsterdam, Stedelijk Museum, *Jaap Wagemaker in het Kader van de Vijf Generaties*, 1957.
Recklinghausen, Kunsthalle Recklinghausen, *Monteure. Jaap Mooy, Plastiken, Bilder, Zeichnungen; Jaap Wagemaker, Bilder*, 1959.
Arnhem, Galerie 20, *Jaap Wagemaker*, 1961.
The Hague, Haags Gemeentemuseum, *Wagemaker*, 1965, no. 4.
Bochum, Städtische Kunstgalerie, *Jaap Wagemaker - Bilder*, 1966.
Amsterdam, Stedelijk Museum, *Jaap Wagemaker. Schilderijen, Assemblages en Plastieken*, 1967, no. 9.
Bergen, Kunstenaarscentrum Bergen, *Jaap Wagemaker, 1975-1976*, no. 63 (illustrated, p. 7). This exhibition later travelled to Roermond, Gemeente Museum and Venlo, Museum Van Bommel Van Dam.
Rotterdam, Galerie Delta, *Jaap Wagemaker*, 1978, no. 63.
's-Hertogenbosch, Noordbrabants Museum, *Meesters der Materie. Materieschilderkunst in een Internationaal Perspectief*, 1993.

LITERATURE:

S. den Heijer and M. van der Knaap, *Jaap Wagemaker. Schilder van het Elementaire*, Zwolle 1995, no. S.57-008 (illustrated, pp. 70 and 149).



λ158

JAAP WAGEMAKER (1906-1972)

Donker Grijs I (Dark Grey I)

signed and dated 'wagemaker '69' (lower right); signed, numbered and dated 'jaap wagemaker '69 426' (on the reverse)
mixed media on canvas and plywood
75 x 100cm.
Executed in 1969

€3,000-5,000

\$3,400-5,600

PROVENANCE:

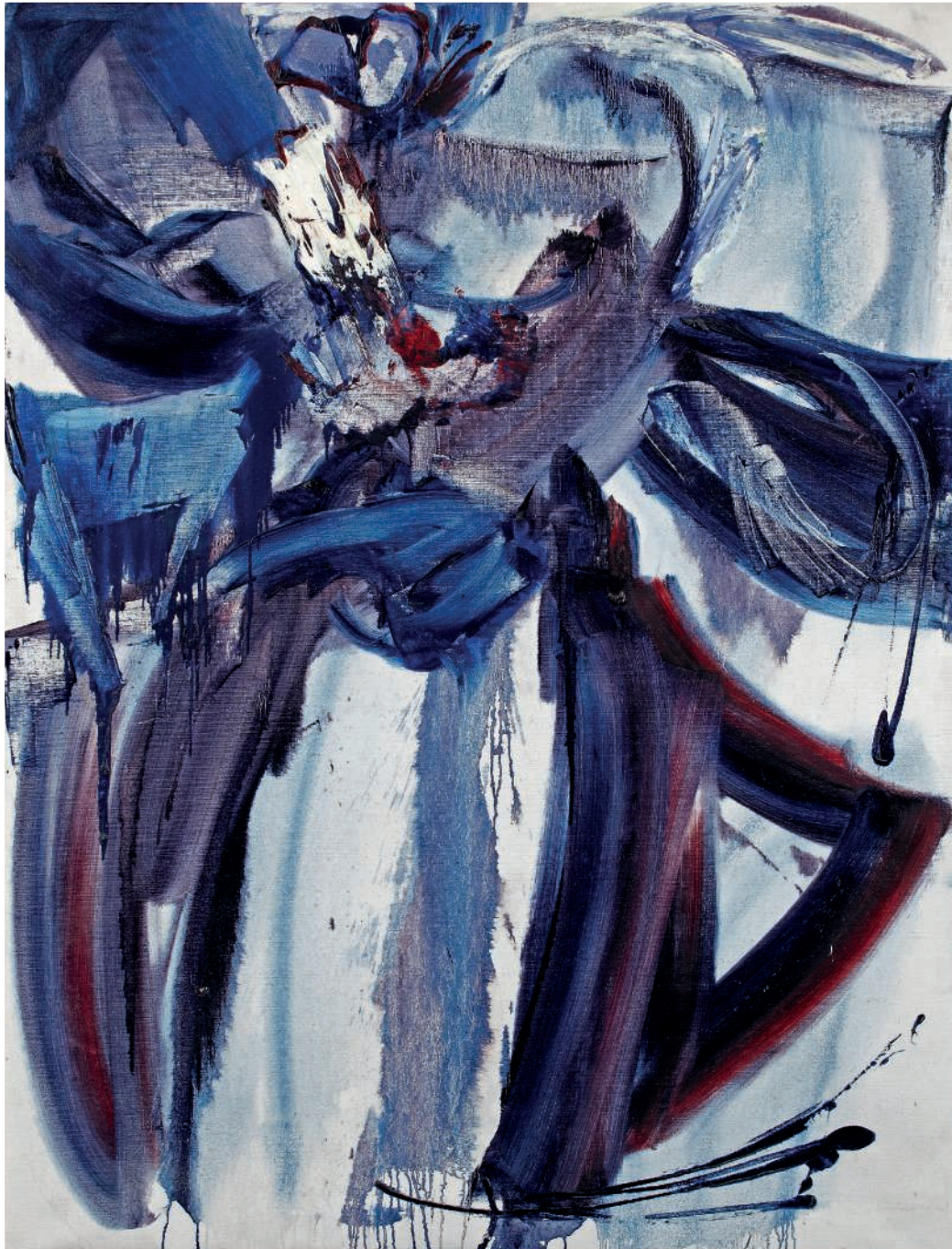
Collection Wolf & Ursula Hermann, Bremen (acquired directly from the artist circa 1970).
Acquired from the above by the present owner circa 1988.

EXHIBITED:

Darmstadt, Ausstellungsgebäude auf der Mathildehöhe, *16 Jahresausstellung der Neuen Darmstädter Sezession*, 1969.
Venlo, Cultureel Centrum Venlo, *Jaap Wagemaker. Schilderijen en Gouaches*, 1970.
Lübeck, Overbeckgesellschaft, *Jaap Wagemaker*, 1972.
Wilhelmshaven, Kunsthalle Wilhelmshaven, *Kunst aus unsere Zeit. Sammlung H. Sonnenberg und W. Hermann*, 1978-1979. This exhibition later travelled to Ulm, Ulmer Museum.
Bremen, Kunsthalle Bremen, *Jaap Wagemaker. Bilder-Materialbilder und ausgewählte Biespiele exotischer Plastik aus der Sammlung Wagemaker*, 1979.

LITERATURE:

S. den Heijer and M. van der Knaap, *Jaap Wagemaker. Schilder van het Elementaire*, Zwolle 1995, no. S.69-004 (illustrated, pp. 114 and 186).



λ159

ENGELBERT VAN ANDERLECHT (1918-1961)

Untitled

signed, numbered and dated '1959 No. 309 Van Anderlecht' (on the reverse);
signed and dated 'Van Anderlecht 1959' (on a label affixed to the reverse)

oil on canvas

157 x 120cm.

Painted in 1959

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Count Philippe d'Arschot, Brussels.

EXHIBITED:

Bochum, Städtische Kunstgalerie Bochum, *Van Anderlecht. Brüssel. Gemälden, Gouachen, Zeichnungen*, 1962, no. 24.

Brussels, Palais des Beaux-Arts, *Van Anderlecht*, 1963, no. 47 (illustrated, unpagged).

Ixelles, Musée des Beaux-Arts d'Ixelles, *Van Anderlecht*, 1968, no. 53.



λ160

CÉSAR (1921-1998)

Poule

incised with the artist's signature, number and foundry mark 'César ¾
BRONZE ROMAIN BARELIER' (on top of the base)

bronze with a brown patina

19.5 x 19 x 9.5cm.

This work is number three from an edition of eight

€7,000-9,000

\$7,900-10,000

λ161

CÉSAR (1921-1998)

Mickey

incised with the artist's signature, number and foundry mark
'César BOCQUEL ¾' (on the base)

bronze with a brown/green patina

overall: 24.5 x 6 x 6cm.

Cast in 1958, this work is number seven from an edition of eight

€6,000-8,000

\$6,700-8,900

PROVENANCE:

Galerie de l'Orangerie, St. Paul de Vence.

Anon. sale, Christie's Amsterdam, 8 December 1993, lot 395.



λ162

ARMAN (1928-2005)

Colère Blanche (White Anger)

signed 'Arman' (on a lower element)

painted resin

55 x 42 x 17cm.

Cast in 1985, this work is from an edition of 150

€2,500-3,500

\$2,800-3,900

PROVENANCE:

Estate of Renate Wald.

Anon. sale, Christie's Amsterdam, 16 May 2012, lot 100.

Acquired at the above sale by the present owner.

LITERATURE:

M. Moreau and D. Durand-Ruel, *Arman. Catalogue Raisonné des Multiples I*, Paris 2014, no. 42 (another cast illustrated).

This work is registered in the Denyse Durand-Ruel archives under no. 5002.



λ163

ARMAN (1928-2005)

Vénus aux Pistolets (Venus Revolver)

signed 'Arman' (on the left leg)

accumulation of revolvers cast in polyester resin

91 x 39 x 25cm.

Executed in 1967

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Galleria d'Arte Borgogna, Milan.

Private Collection, Milan.

This work is registered in the Denyse Durand-Ruel archives under no. 1946.



λ164

PABLO ATCHUGARRY (B. 1854)

Untitled

incised with the artist's signature 'ATCHUGARRY'
(lower right)

white Carrara marble on granite base

overall: 48,5 x 32 x 25cm.

Executed in 2015

€25,000-35,000

\$28,000-39,000



λ165

ARNALDO POMODORO (B. 1926)

Trapezio, Bassorilievo

incised with the artist's signature, indistinct number and date 'arnaldo pomodoro '93' (lower right)

bronze and wood

overall: 27 x 19 x 6cm.

Executed in 1993, this work is from an edition of three plus one artist's proof

€7,000-10,000

\$7,900-11,000

PROVENANCE:

Private Collection, Milan.

LITERATURE:

F. Gualdoni, *Arnaldo Pomodoro*, Milan 2007, vol. II, no. 909 (another from the edition illustrated, p. 714).

This work is recorded in Archivio Arnaldo Pomodoro, Milan, under no. AP 682.



λ166

ARNALDO POMODORO (B. 1926)

Disco

incised with the artist's signature and number 'Arnaldo Pomodoro 47/95' (on the base)

bronze

overall: 18 x 13.5 x 14cm.

Executed in 1984, this work is number forty-seven from an edition of ninety-five plus a series of twenty with Roman numerals plus various artist's proofs

€3,000-4,000

\$3,400-4,500

PROVENANCE:

Private Collection, Milan.

This work is recorded in Archivio Arnaldo Pomodoro, Milan, under no. M/84/3.





PROPERTY FROM A PRIVATE DANISH COLLECTION

167

KUMI SUGAI (1919-1996)

Demain et Demain (Tomorrow and Tomorrow)

signed 'Sugai' (lower left); titled and numbered 'DEMAIN et DEMAIN No. c'
(on the stretcher); signed and dated 'Sugai 1970' (on the reverse)

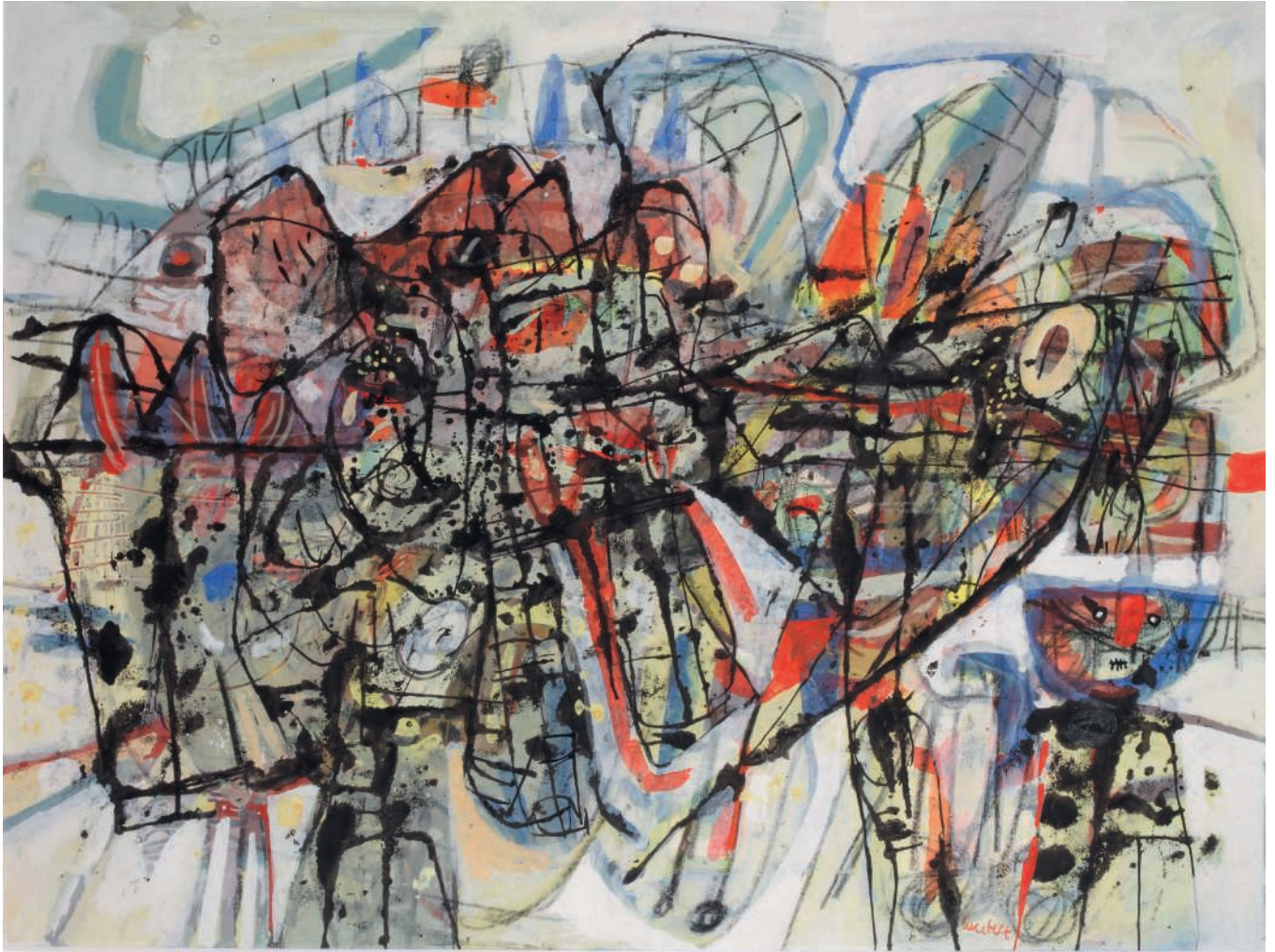
oil on canvas
130 x 97cm.
Painted in 1970

€7,000-9,000

\$7,900-10,000

PROVENANCE:

Private Collection, Denmark (acquired directly from the artist).
Thence by descent to the present owner.



PROPERTY FROM A PRIVATE DANISH COLLECTION

λ168

LUCEBERT (1924-1994)

Eenmansfabriek (One Man Factory)

signed 'lucebert' (lower right); titled, inscribed and dated '1959 2.

eenmansfabriek' (on the reverse)

watercolour, gouache and wax crayons on paper

49.5 x 65.5cm.

Executed circa 1959

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Private Collection, Denmark (acquired directly from the artist).

Thence by descent to the present owner.



PROPERTY FROM A PRIVATE DANISH COLLECTION

λ169

SHINKICHI TAJIRI (1923-2009)

Untitled

bronze with a black/brown patina

23.5 x 12.5 x 5.5cm.

Executed *circa* 1956-1957

€6,000-8,000

\$6,700-8,900

PROVENANCE:

Private Collection, Denmark (acquired directly from the artist).
Thence by descent to the present owner.

PROPERTY FROM A PRIVATE DANISH COLLECTION

λ170

LYNN CHADWICK (1914-2003)

Maquette XI Beast

incised with the artist's initials and number 'L.C. 2/4 554'
(on one of the legs)

bronze with a brown patina

26.5 x 17.5 x 10cm.

Conceived and cast in 1967, this work is number two from
an edition of four

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Private Collection, Denmark (acquired directly from the
artist).

Thence by descent to the present owner.

EXHIBITED:

Milan, Galleria Blu, *Lynn Chadwick*, 1968 (another from the
edition exhibited).

LITERATURE:

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor*, Aldershot
2006, no. 554 (another from the edition illustrated, p. 250).





PROPERTY FROM A PRIVATE DANISH COLLECTION

λ171

ARNALDO POMODORO (B. 1926)

Piccolo Disco

incised with the artist's signature and number 'Arnaldo Pomodoro 1/9' (on the base)
 silvered bronze on a wooden base
 overall: 12 x 11.5 x 3cm.
 Executed in 1980, this work is number one from an edition of nine plus three examples cast at a later date

€5,000-7,000

\$5,600-7,800

LITERATURE:

F. Gualdoni, *Arnaldo Pomodoro*, Milan 2007, vol. II, no. 660 (another from the edition illustrated, p. 613).

This work is recorded in the Archivio Arnaldo Pomodoro, Milan, under no. AP408.



PROPERTY FROM A PRIVATE DANISH COLLECTION

λ172

CORNEILLE (1922-2010)

Untitled (Animals in Landscape)

signed and dated 'Corneille 29-12-49' (lower right)
 ink on paper
 25.5 x 23.5cm.
 Executed in 1949

€2,000-3,000

\$2,300-3,300

PROVENANCE:

Private Collection, Denmark (acquired directly from the artist).
 Thence by descent to the present owner.

λ173

ARNALDO POMODORO (B. 1926)

Lettera di Divisione dei Terreni (Letter of Land Division)

incised with the artist's signature, number and date 'Arnaldo Pomodoro '77. 1/3' (lower right); incised with title „LETTERA di divisione dei terreni.“ (lower left) gilded bronze on bronze plate on wood on wooden base

overall: 49 x 35 x 9,5cm.

Executed in 1977, this work is number one from an edition of three plus one artist's proof

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Marlborough Galleria d'Arte, Rome.
Private Collection, Milan.

EXHIBITED:

Milan, Galleria 2RC, *Arnaldo Pomodoro: Impressioni*, 1978-1979 (another from the edition exhibited). This exhibition later travelled to Rome, Galleria 2RC; Paris, Galerie des Saints Pères; Ivrea, Centro Culturale Olivetti (another from the edition illustrated); Genoa, Galleria Greminger and San Francisco, Stephen Wirtz Gallery.

LITERATURE:

F. Gualdoni, *Arnaldo Pomodoro. Pensare la Pagina*, exh. cat., Milan, Sala Serpotta, Biblioteca di Via Senato, 2001 (another from the edition illustrated, p. 15).
F. Gualdoni, *Arnaldo Pomodoro. Catalogo Ragionato della Scultura*, vol. II, Milan 2007, no. 609 (another from the edition illustrated, p. 596).

This work is recorded in Archivio Arnaldo Pomodoro, Milan, under no. AP 379d.





λ174

ASGER JORN (1914-1973)

Untitled

signed 'asger jorn' (on the stretcher)

oil on canvas

48.5 x 36cm.

Painted in 1946

€20,000-30,000

\$23,000-33,000

PROVENANCE:

Nils Wedel, Gothenburg (acquired directly from the artist).

Thence by descent to the present owner.

LITERATURE:

G. Atkins, *Jorn in Scandinavia 1930-1953*, London 1968, no. 451, p. 366 (illustrated, unpagged).

The verso depicts a study from 1942.



λ175

CORNEILLE (1922-2010)

Corps Totem

signed and dated 'Corneille 55' (lower left); signed, titled and dated 'Corneille '55 -corps totem-' (on the reverse)

oil on canvas

45.5 x 38cm.

Painted in 1955

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Delta Art Gallery, Nijmegen.

Acquired from the above by the present owner.

EXHIBITED:

Nijmegen, Delta Art Gallery, *CoBrA*, 1994.



λ176

KAREL APPEL (1921-2006)

Paysan Dans le Paysage (Farmer in the Landscape)

signed 'appel' (lower left); signed, titled and dated 'paysan dans le paysage
appel 1968' (on the reverse)

acrylic on canvas

73 x 91cm.

Painted in 1968

€20,000-30,000

\$23,000-33,000

PROVENANCE:

Galleria Seno, Milan.



λ177

CORNEILLE (1922-2010)

Lumière d'Été (Summer Light)

signed and dated 'Corneille 59' (lower right); signed, titled and dated 'Lumière d'été Corneille '59' (on the reverse)

oil on canvas

100 x 73cm.

Painted in 1959

€30,000-50,000

PROVENANCE:

Private Collection, Milan.

Anon. sale, Christies Milan, 24 November 2009, lot 151.

Acquired at the above sale by the present owner.

\$34,000-56,000



λ178

KAREL APPEL (1921-2006)

Untitled (Design for Fabric)

signed 'ck. appel' (lower right)
 gouache on paper
 99.5 x 65cm.
 Executed circa 1958

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Private Collection, The Netherlands (acquired directly from the artist).
 Thence by descent to the present owner.

This lot is a commissioned design for a printed fabric for Stoomweverij
 De Nijverheid, Enschede, a steam weaving company.

λ179

KAREL APPEL (1921-2006)

Untitled (Design for Fabric)

signed 'ck. appel' (lower right)
 gouache on paper
 97 x 61cm.
 Executed circa 1958

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Private Collection, The Netherlands (acquired directly from the artist).
 Thence by descent to the present owner.

This lot is a commissioned design for a printed fabric for Stoomweverij
 De Nijverheid, Enschede, a steam weaving company.

λ180

KAREL APPEL (1921-2006)

Untitled (Design for Fabric)

gouache, watercolour and pencil on paper
31 x 31cm.
Executed circa 1956

€1,500-2,000

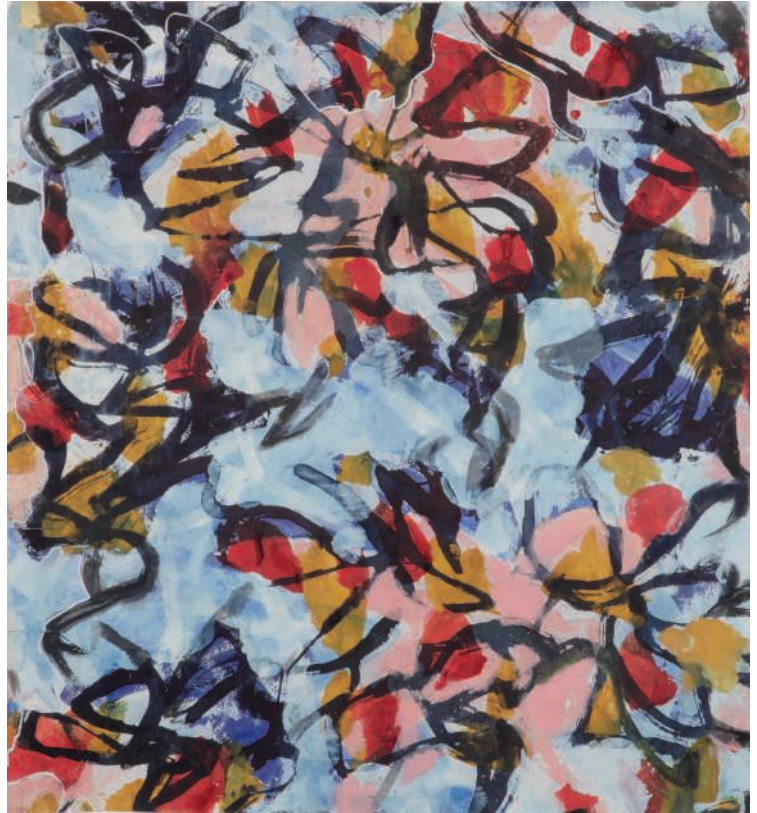
\$1,700-2,200

PROVENANCE:

Private Collection, The Netherlands (acquired directly from the artist).

Thence by descent to the present owner.

This lot is a commissioned design for a printed fabric for Stoomweverij De Nijverheid, Enschede, a steam weaving company.



λ181

KAREL APPEL (1921-2006)

Untitled (Design for Fabric)

gouache and wax crayon, on paper
45 x 39.5cm.
Executed circa 1956

€2,500-3,500

\$2,800-3,900

PROVENANCE:

Private Collection, The Netherlands (acquired directly from the artist).

Thence by descent to the present owner.

This lot is a commissioned design for a printed fabric for Stoomweverij De Nijverheid, Enschede, a steam weaving company.





λ182

ANTON ROOSKENS (1906-1976)

Masks

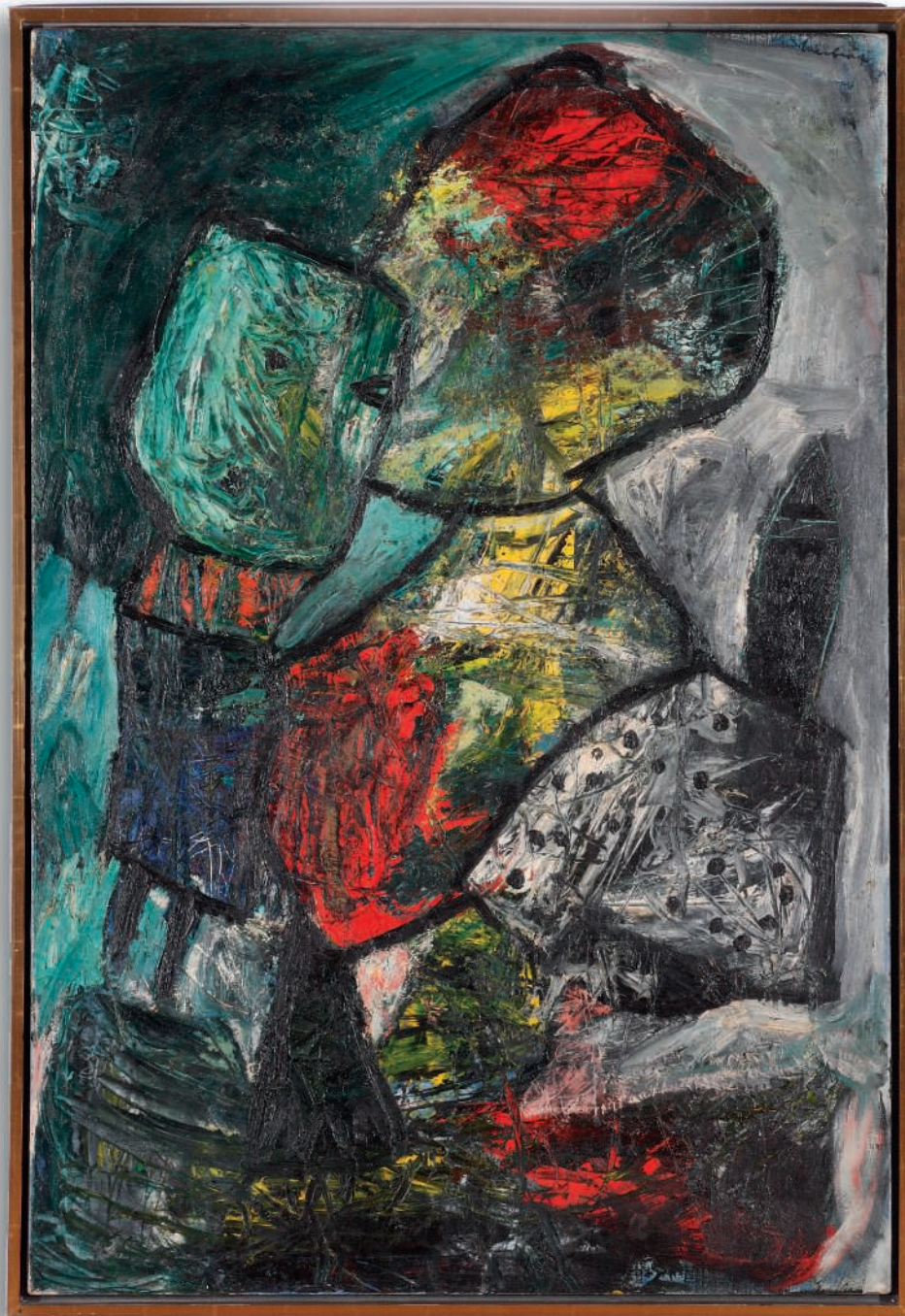
signed and dated 'Rooskens 49' (lower right)
gouache and watercolour on paper
39.5 x 22.5cm.
Executed in 1949

€6,000-8,000

PROVENANCE:

Private Collection, The Netherlands.
Anon. sale, Christie's Amsterdam, 26 May 1993, lot 321.

\$6,700-8,900



λ183

LUCEBERT (1924-1994)

Mother and Child

signed 'lucebert' (upper right); titled 'Mother and Child' (on the reverse)

oil on canvas

150 x 100cm.

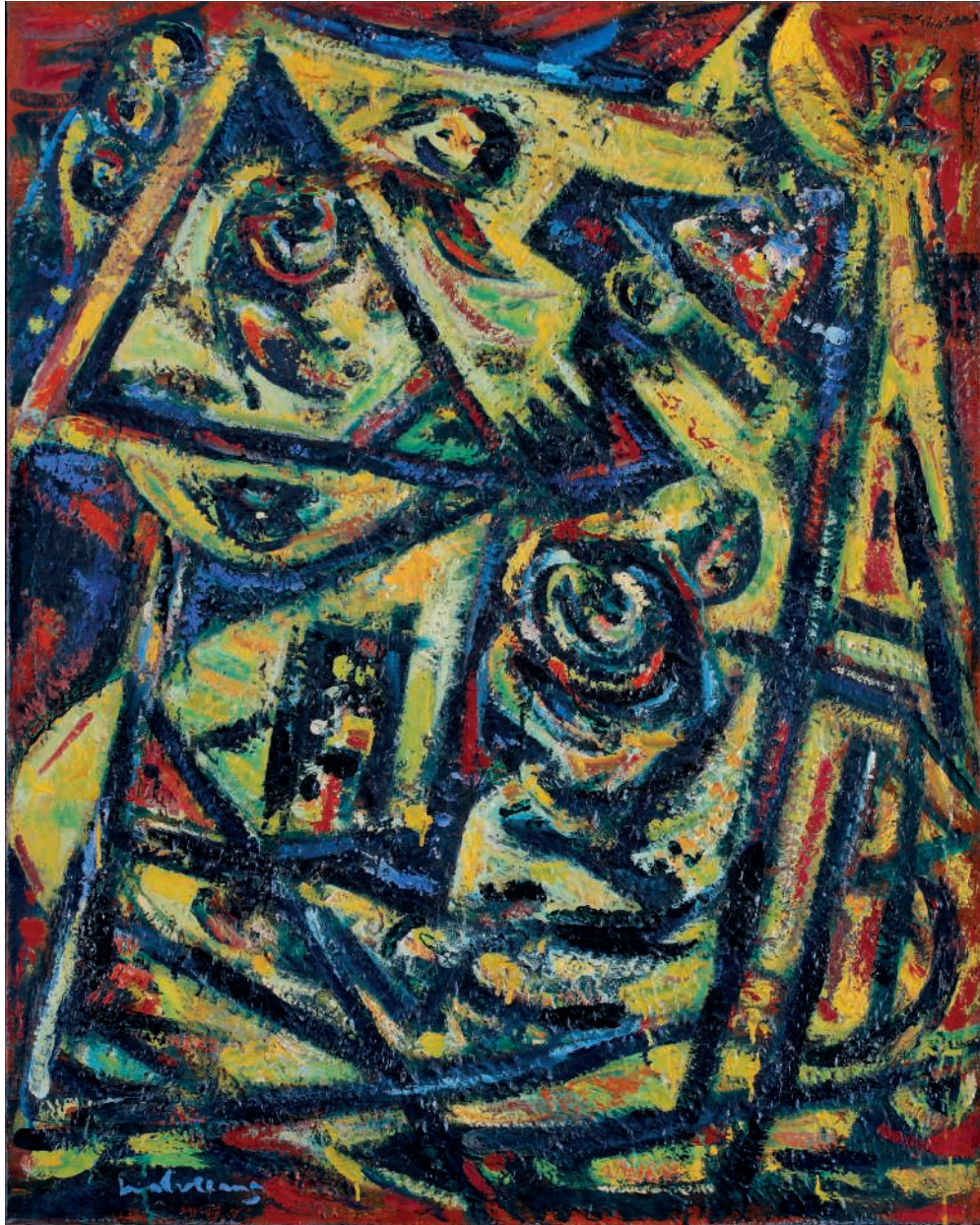
Painted in 1961

€15,000-20,000

\$17,000-22,000

EXHIBITED:

Amsterdam, Stedelijk Museum, *Nederlands Bijdrage tot de Internationale Ontwikkeling sedert 1945*, 1962 (illustrated in colour, unpagged). This exhibition later travelled to Montreal, Museum of Fine Arts and Ottawa, The National Gallery of Canada.



λ184

THEO WOLVECAMP (1925-1992)

Untitled

signed 'Wolvecamp' (lower left); signed and dated 'Wolvecamp- '76'
(on the reverse)

oil on canvas

100 x 80cm.

Painted in 1976

€8,000-12,000

\$9,000-13,000

LITERATURE:

A. Colpaart and L. Schrama (eds.), *Wolvecamp*, Venlo 1990 (illustrated in colour, p. 139).

A. Colpaart (ed.), *Theo Wolvecamp*, Amstelveen 2002 (illustrated in colour, p. 147).



λ185

ASGER JORN (1914-1973)

Untitled

signed and dated 'asger jorn 1946' (along the right edge)
watercolour, black chalk, wax crayon, pencil and oil on paper
57 x 48.5cm.
Executed in 1946

€8,000-12,000

PROVENANCE:

Nils Wedel, Gothenburg (acquired directly from the artist).
Thence by descent to the present owner.

\$9,000-13,000



λ186

VIKTOR IV (1929-1986)

Angry Sun (Ikon)

oil on driftwood
77 x 67.5cm.
Executed circa 1981-1983

€2,000-3,000

\$2,300-3,300

PROVENANCE:

August Louisson-Barrier, Amsterdam (acquired directly from the artist).
A gift from the above to the present owner in the late 1990s.



λ187

ANTON ROOSKENS (1906-1976)

Untitled

signed and dated 'ARooskens 48' (lower left)
gouache, pencil and wax crayon on paper
23.5 x 14.5cm.
Executed in 1948

€2,000-3,000

\$2,300-3,300

PROVENANCE:

Galerie Reflex, Amsterdam.
Acquired from the above by the present owner.



λ188

CONSTANT (1920-2005)

Compositie in Blauw, Groen, Bruin en Zwart (Composition in Blue, Green, Brown and Black)

signed 'Constant' (lower left); dated '53' (lower right)

oil on canvas

58 x 64cm.

Painted in 1953

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Kunsthandel M.L. de Boer, Amsterdam.

Gallery Delaive, Amsterdam.

Anon. sale, Christie's Amsterdam, 1 December 2009, lot 33.

Umbria Art & Antiques, Amsterdam.

Acquired from the above by the present owner.

189 No Lot



λ190

FRANS DE BOER LICHTVELD (B. 1942)

Untitled

welded iron with a black patina
88 x 48 x 35cm.

Executed *circa* 1965-1966

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Anon. sale, Christie's Amsterdam, 21 November 2006, lot 124.
Acquired at the above sale by the present owner.



λ!191

KAREL APPEL (1921-2006)

Wherefore

signed and dated 'appel. 62' (lower right)

oil and printed paper collage on paper
50 x 63.5cm.

Executed in 1962

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Martha Jackson Gallery, New York.
The London Arts Group, Detroit.



λ192

EUGÈNE BRANDS (1913-2002)

Besneeuwde Tuin (Snowy Garden)

signed 'brands' (lower left); signed, titled and dated "'BESNEEUWDE TUIN"
1978. brands' (on the reverse)

oil on canvas

104 x 150cm.

Painted in 1978

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Private Collection, The Netherlands.



λ193

THEO WOLVECAMP (1925-1992)

Untitled

with the dated estate stamp (on the reverse)

oil on canvas

200 x 175cm.

Executed *circa* 1968

€8,000-12,000

PROVENANCE:

Estate of the artist.

Anon. sale, Christie's Amsterdam, 10 December 1996, lot 514.

Acquired at the above sale by the present owner.

\$9,000-13,000



λ194

ROB VAN KONINGSBRUGGEN (B. 1948)

Untitled

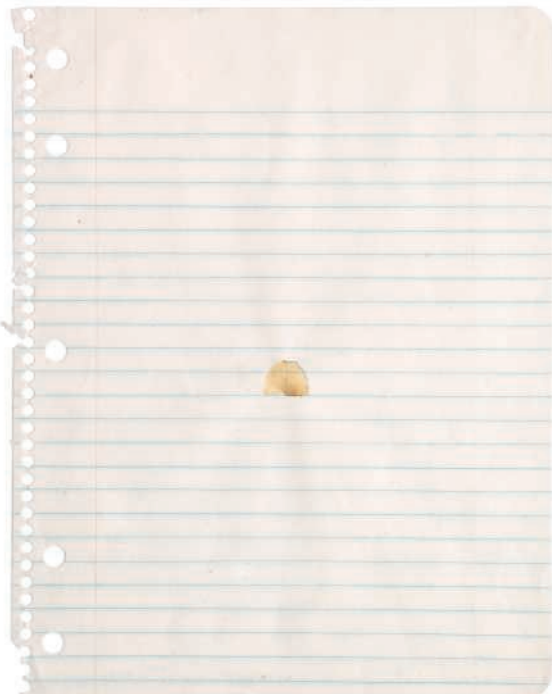
woolen knitting work on a needle
30 x 45.5cm.
Executed in 1970

€1,500-2,000

\$1,700-2,200

PROVENANCE:

Acquired directly from the artist by the present owner.



195

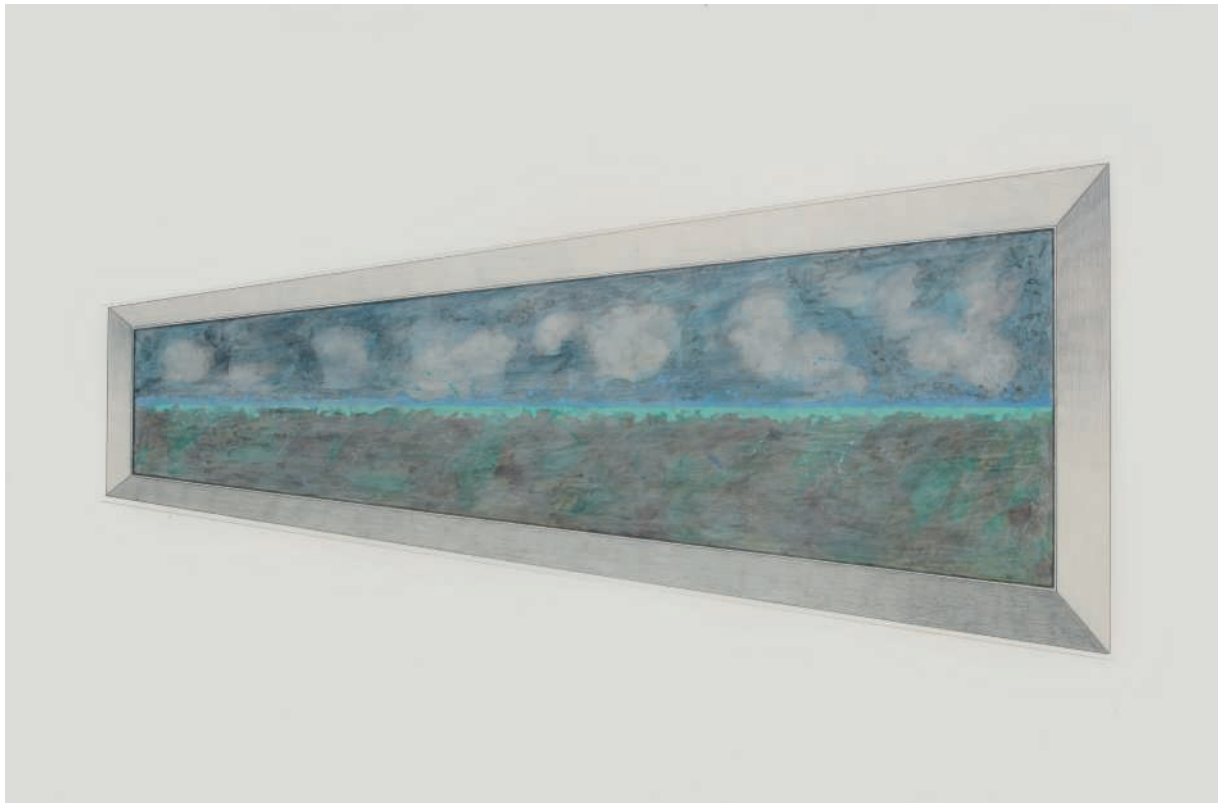
RICHARD TUTTLE (B. 1941)

No 24 6 - 50 ½" Center

signed, titled and dated 'No 24 6 confirmation series (19) 1976 Richard Tuttle 50 ½" center' (on the reverse)
watercolour and pencil on notebook paper
25.5 x 20cm.
Executed in 1976

€2,000-3,000

\$2,300-3,300



λ196

GER VAN ELK (1941-2014)

Dutch Gray

signed, titled and dated 'Dutch Gray Ger van Elk 1986' (lower right)
 acrylic, colour crayon and pencil on paper
 image: 69 x 138cm.
 Executed in 1986

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Galleria Massimo Minini, Brescia.

λ197

ROB VAN KONINGSBRUGGEN (B. 1948)

Untitled

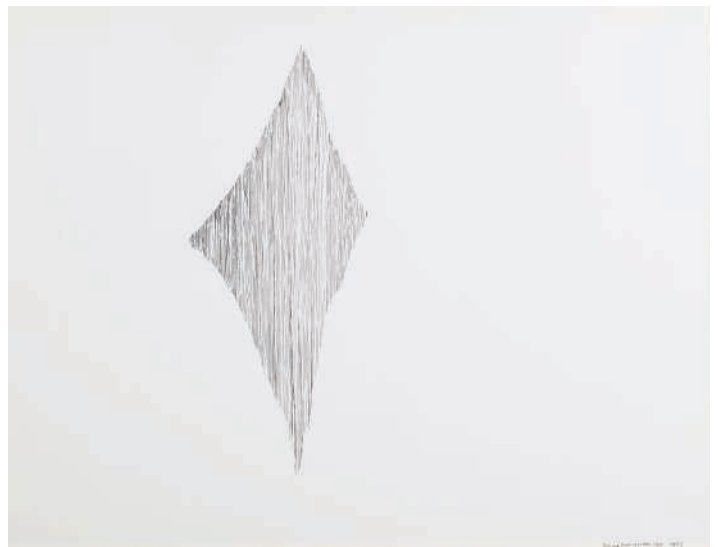
signed and dated 'ROB VAN KONINGSBRUGGEN 1972'
 (lower right)
 ink on paper
 49 x 64cm.
 Executed in 1972

€1,000-1,500

\$1,200-1,700

PROVENANCE:

Acquired directly from the artist by the present owner.



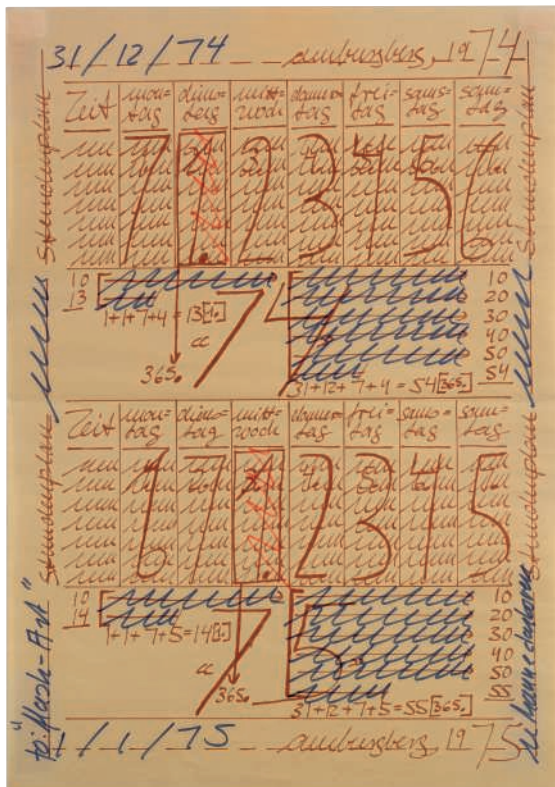
property from

THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

Enrico Pedrini (1940-2012) was an Italian visionary, theorist and collector of Conceptual Art. With a career spanning half a century, the lecturer of epistemology continually sought out top-tier work that challenged, moved and surprised the art world. He ultimately championed Anthropological and Conceptual Art with such books and articles including *John Cage, Happenings and Fluxes* (1986), *The Quantic Machine and Second Avant-Garde* (1991) in which he discussed the relation between quantum theory and the visual arts movements of the 1960s. Pedrini held a lifelong passion for avant-garde creativity and innovation, an attribute which not only served him well in his career as a lecturer and curator, but also influenced his collecting and enabled him to assemble an extraordinary collection of artworks distinguished by their quality and breadth. He placed particular

emphasis on the work of Bernar Vernet, Art and Language, and Victor Burgin, as well as Dada, Fluxus, Minimal Art, Arte Povera, Vienna Aktionism, and Graffiti Art. He curated a number of major international exhibitions in venues such as Studio Oggetto in Milan, the Persano Gallery in Turin, the Musée d'art Moderne et d'art Contemporain in Nice and the Williamsburg Art & Historical Center in New York City, as well as the Taiwanese Pavilion at the 46th Venice Biennale with Wolfgang Becker.

Christie's Amsterdam is delighted to present ten works from Pedrini's distinguished collection, led by Daniel Spoerri's *Aktion Rest (Table Piège)* 1972. The collection also includes several works by Al Hansen, Hanne Darboven, Jan Dibbets and Joseph Beuys.



property from **THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA**

λ198

HANNE DARBOVEN (1941-2009)

Untitled

signed 'Hanne Darboven' (lower right); dated '31/12/74' (upper left)
ink on paper
42 x 30cm.
Executed in 1974

€2,500-3,500

\$2,800-3,900

PROVENANCE:

Flash Art, Studio Oggetto.
Studio Leonardi, Genoa.
Enrico Pedrini Collection, Genoa.
Thence by descent to the present owner.

EXHIBITED:

Genoa, Fondazione Katinca Prini, *Mostra Arte Concettuale Europea*, 1988 (illustrated).



property from **THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA**

λ199

JOSEPH BEUYS (1921-1986)

Hasenblut (Hare Blood)

signed and titled 'Joseph Beuys Hasenblut' (lower centre)

blood in a plastic bag and tape on paper

63.5 x 47.5cm.

Executed in 1970-1971

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Samangallery, Genoa.

Studio Leonardi, Genoa.

Enrico Pedrini Collection, Genoa.

Thence by descent to the present owner.

EXHIBITED:

Genoa, Istituto Materie e Forme Inconsapevoli u.s.l. XVI, *Yuppara-Dalla Interdisciplinarità all'Interattività*, 1989 (illustrated, unpagged).

Florence, Galleria Vivita, *La Riformulazione Quantica. John Cage Happening & Fluxus*, 1988.

Turin, Galleria Martano, *Fluxus*, 1988.

LITERATURE:

J. Shilling, 'Fluxus' in *Rivista Arte Contemporanea*, September 1988, p. 70, no. 3.

E. Pedrini, *La Freccia Evolutiva dell'Irreversibilità*, Naples 1992 (illustrated, unpagged).

G. Celant, *Beuys: Tracce in Italia*, Naples 1978, no. 83 (illustrated, p. 86), titled *Sangue di Lepre*.



property from **THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA**

200

DANIEL SPOERRI (B. 1930)

Aktion Rest (Tableau Piège)

signed twice, titled and dated 'Aktion Rest Spoerri Jahrgang 72, 7 Mai Tableau Piège Daniel Spoerri' (on the reverse)

plates, knives, forks, napkins, glasses, beer bottle, ash tray, cigarette butts, cigarette packs, matches, saltshaker and remnants of food on board
70 x 70 x 22cm.

Executed in 1972

€15,000-20,000

\$17,000-22,000

The present lot will be included in the forthcoming *catalogue raisonné* currently being prepared by Dr. Sabine Kaufmann and Barbara Räderscheidt.

PROVENANCE:

Galerie Mathias Fels & Cie, Paris.
Studio Oggetto, Milan.
Galleria Rinaldo Rotta, Genoa.
Studio Leonardi, Genoa.
Enrico Pedrini Collection, Genoa.
Thence by descent to the present owner.

EXHIBITED:

Massa Carrara, Palazzo Ducale, *Luoghi della Seconda Avanguardia*, 1987.
Florence, Galleria Vivita, *La Riformulazione Quantica. John Cage, Happening & Fluxus*, 1988 (illustrated).
Torino, Galleria Martano, *Fluxus*, 1988.

LITERATURE:

J. Shilling, 'Fluxus' in: *Rivista Arte Contemporanea*, September 1988 no. 3, p. 70.
E. Pedrini, *Macchina Quantica e la Seconda Avanguardia*, Milan 1989 (installation image of *Fluxus* 1988, unpagged).



property from **THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA**

201

DENNIS OPPENHEIM (1938-2011)

Untitled (Performance with Dog)

(ii) signed and dated 'Dennis Oppenheim 1974' (lower right)
ink, photograph and paper collage on cardboard, in two parts
each: 101 x 75.5cm.
Executed in 1974

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Galleria Fabjbasaglia, Bologna.
Galleriaforma, Genoa.
Enrico Pedrini Collection, Genoa
Thence by descent to the present owner

EXHIBITED:

Massa Carrara, Palazzo Ducale, *Luoghi della Seconda Avanguardia*, 1987.

LITERATURE:

F. Caroli, *Parola-Immagine per un'Antropologia dell'Immaginario: l'Arte della Cecità*, Milan 1979 (illustrated).



property from **THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA**

202

AL HANSEN (1927-1995)

A-Dam

paper and aluminium collage on cardboard laid down on board
74.5 x 52cm.

Executed in 1983

€3,000-5,000

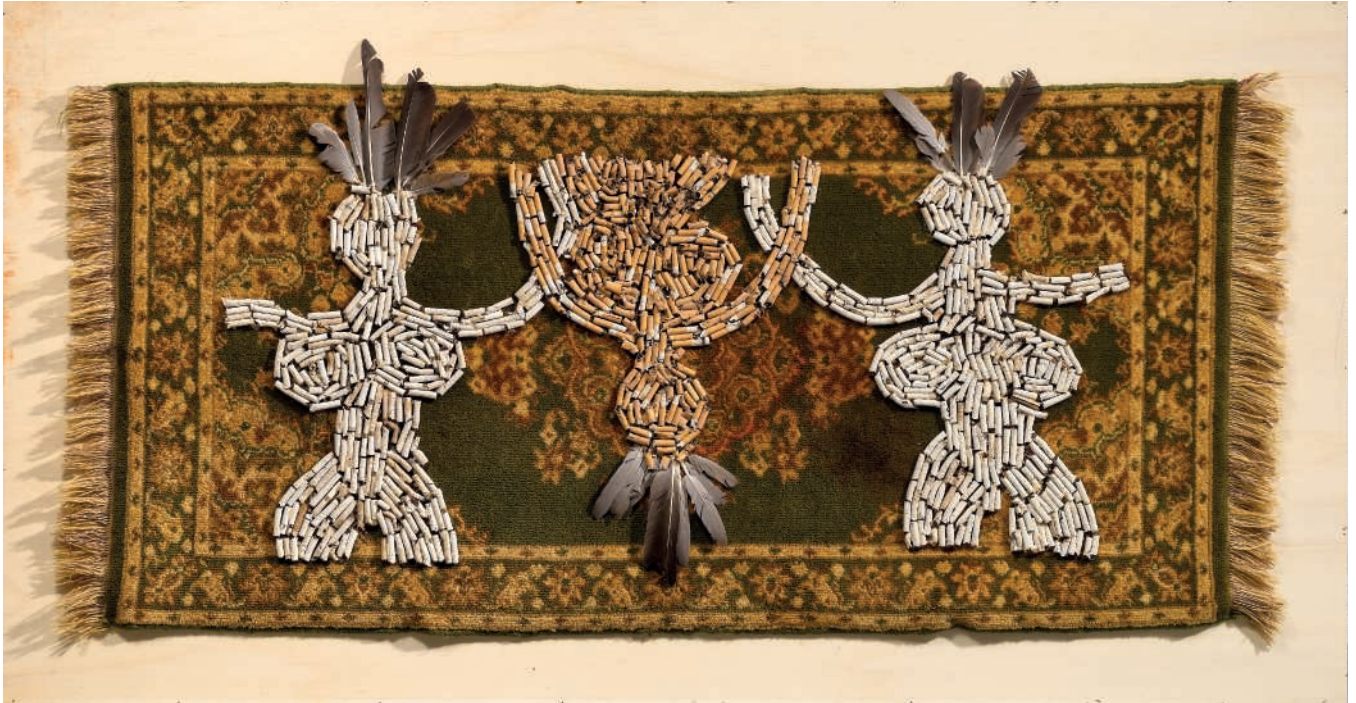
\$3,400-5,600

PROVENANCE:

Galerie A, Amsterdam.
Association Alain Couturier, Nice.
Pero Arte Contemporanea, Milan.
Studio Leonardi, Genoa.
Collection Francesco Conz, Verona.
Enrico Pedrini Collection, Genoa.
Thence by descent to the present owner.

EXHIBITED:

Massa Carrara, Palazzo Ducale, *Luoghi della Seconda Avanguardia*, 1987.
Nice, Carrefour Culturel Méditerranéen, Galerie Alain Couturier,
La Riformulation Quantique, 2003.



property from **THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA**

203

AL HANSEN (1927-1995)

Untitled

feathers and cigarettes on carpet laid down on board
88 x 168cm.
Executed in 1976

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Studio Leonardi, Genoa.
Collection Francesco Conz, Verona.
Enrico Pedrini Collection, Genoa.
Thence by descent to the present owner.

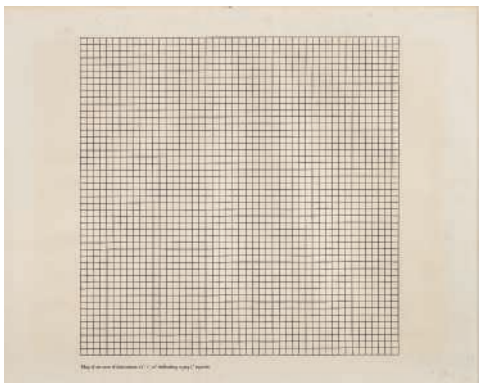
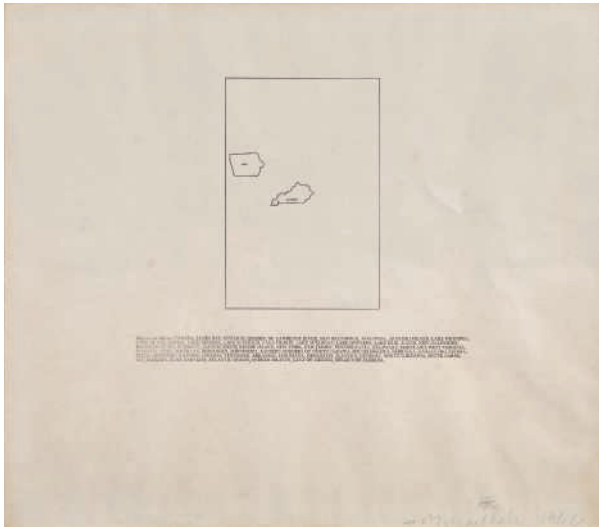
EXHIBITED:

Florence, Galleria Vivita, *La Riformulazione Quantica. John Cage Happening & Fluxus*, 1988 (illustrated).

LITERATURE:

E. Pedrini, *La Freccia Evolutiva dell' Irreversibilità*, Naples 1992 (illustrated, unpagged).

204 No Lot



property from **THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA**

λ205

ART & LANGUAGE (ACTIVE SINCE 1967)

(i) *Map to not Indicate*

(ii) *Map of an Area of Dimensions 12" x 12" indicating 2,304 1/4" squares (Map of Itself)*

(iii) *Map of a thirty-six Square Mile Surface Area of the Pacific Ocean West of Oahu*

(i) signed, numbered and dated '40/50 T. Atkinson M. Baldwin 1966.' (lower right)

(ii) signed, numbered and dated 'M. Baldwin T. Atkinson 67 24/50' (lower right)

(iii) signed, numbered and dated 'M. Baldwin T. Atkinson '67 35/50' (lower right)

linotype on paper, in three parts

(i) 52.5 x 59.5cm.

(ii) 37 x 46cm.

(iii) 60 x 50.5cm.

(i) Executed in 1966-1967, this work is number forty from an edition of fifty

(ii) Executed in 1967, this work is number twenty-four from an edition of fifty

(iii) Executed in 1967, this work is number thirty-five from an edition of fifty

€2,000-3,000

\$2,300-3,300

PROVENANCE:

Cenobio Visualità, Milan.

Studio Oggetto, Milan.

Galleria d'Arte Unimedia, Genoa.

Studio Leonardi, Genoa.

Enrico Pedrini Collection, Genoa.

Thence by descent to the present owner.

EXHIBITED:

Genoa, Leonardi V-Idea, *Art & Language. La Performatività*, 1993.

Bassano del Grappa, Palazzo Bonaguro, *Sentieri Interrotti*, 2000 (illustrated).

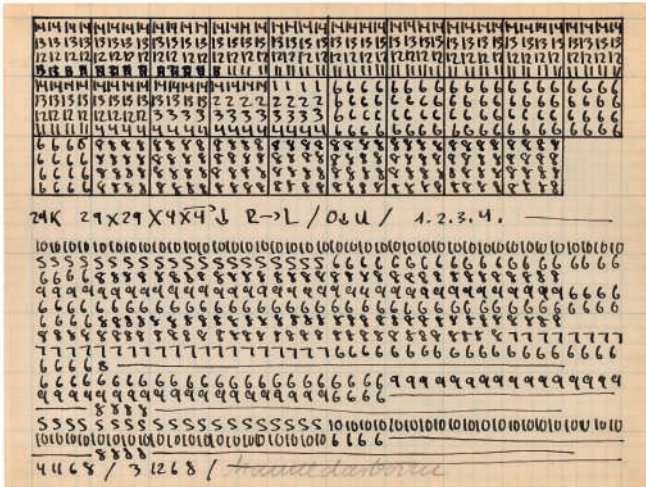
LITERATURE:

Testuale. Le parole e le immagini, exh. cat., Milan, Rotonda di Via Besana, 1979 (illustrated, unpagged).

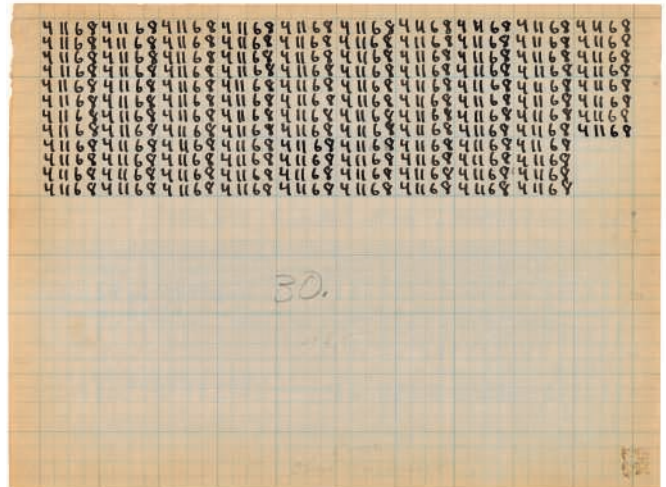
E. Pedrini, *Conceptual, Antropologia, Graffiti*, Martina Franca 1984 (illustrated, unpagged).

La Macchina Quantica e la Seconda Avanguardia, exh. cat., Milan, Studio Oggetto, 1989 (illustrated, unpagged).

F. Caroli, *Parola-Immagine per un'Antropologia dell'Immaginario: l'Arte della Cecità*, Milan 1979 (illustrated).



recto



verso

property from **THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA**

λ206

HANNE DARBOVEN (1941-2009)

Untitled (recto and verso)

signed 'hanne darboven' (lower centre)

ink on math paper

21 x 28cm.

Executed in 1968

€2,000-3,000

\$2,300-3,300

PROVENANCE:

Galleria La Bertesca, Genoa.

Studio Leonardi, Genoa.

Enrico Pedrini Collection, Genoa.

Thence by descent to the present owner.

EXHIBITED:

Florence, Galleria Il Ponte, *L'Arte è una Parola*, 2009-2010.

LITERATURE:

E. Pedrini, *La Freccia Evolutiva dell'Irreversibilità*, Naples 1992 (illustrated, unpagged).

property from **THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA**

λ207

JAN DIBBETS (B. 1941)

Untitled

signed, numbered and dated 'Jan Dibbets 1973 12/25' (lower centre)

photocollage and pencil on paper

73.5 x 100.5cm.

Executed in 1973, this work is number twelve from an edition of twenty-five

€3,000-5,000

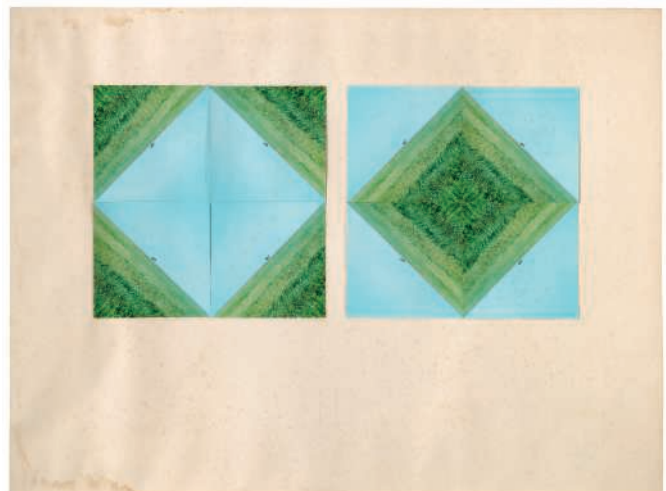
\$3,400-5,600

PROVENANCE:

Studio Oggetto, Milan.

Enrico Pedrini Collection, Genoa.

Thence by descent to the present owner.





λ208

SIGMAR POLKE (1941-2010)

Portrait James Lee Byars

signed, inscribed and dated 'S. Polke 73 New York' (lower right)

gelatin silver print

29.5 x 21cm.

Executed in 1973, this work is unique

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Acquired directly from the artist by the previous owner.
Thence by descent to the present owner.



209

JAMES LEE BYARS (1932-1997)

Untitled (Here Sweet Marie Puck)

signed 'James Lee' (centre); inscribed 'Here sweet Marie Puck a happy note for you. I hope S Claus gets you what you want... Do say hello to M and M and Mr Speck if you see him, missing Europe, hoping to do some pure spring show, yrs James Lee Put the perfect tear upon the wall by you. In such a Mater world how lovely the Imagin is' (centre)

ink and watercolour on three attached folded sheets of paper in artist's frame
19 x 231.5cm.

Executed in 1985

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Galerie des Beaux-Arts, Brussels.

Private Collection, The Netherlands.

EXHIBITED:

Brussels, Galerie des Beaux-Arts, *James Lee Byars*, 1987.

The present work was framed for the 1987 exhibition *James Lee Byars* at Galerie des Beaux-Arts, Brussels, by Marie-Puck Broodthaers in collaboration with the artist.

λ210

MARTHE WÉRY (1930-2005)

Untitled

indistinctly signed 'Marthe Wery' (on the overlap)

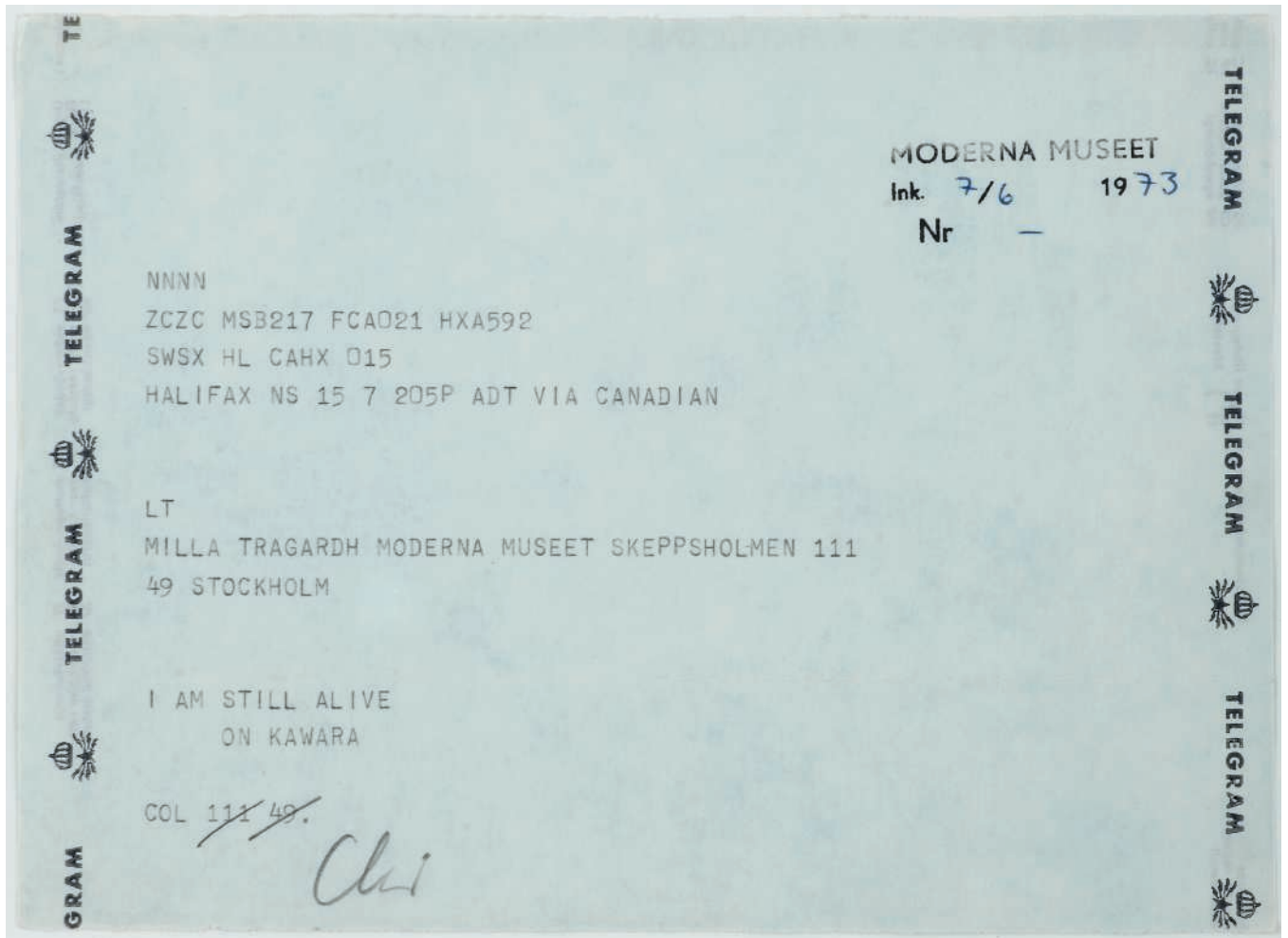
oil and papertape collage on shaped canvas

80 x 30cm.

Executed in 1990

€2,000-3,000

\$2,300-3,300



PROPERTY FROM A SWEDISH PRIVATE COLLECTOR

211

ON KAWARA (1932-2014)

I am Still Alive

with date '7/6 1973' (upper right)

typed telegram

15 x 20.5cm.

Executed in 1973

€4,000-6,000

\$4,500-6,700

PROVENANCE:

A gift from the artist to the present owner in 1973.



λ214

LUCASSEN (B. 1939)

Het Offer of Compositie (The Sacrifice or Composition)

signed 'LUCASSEN' (lower right); titled 'Het offer' (upper centre); dated '1976' (lower left); signed and dated 'Lucassen 76_77' (on the reverse)

oil on canvas

120 x 100cm.

Painted in 1976-1977

€2,500-3,500

\$2,800-3,900

PROVENANCE:

Galerie Hendriksen, Amsterdam.

Acquired from the above by the present owner.

LITERATURE:

Lucassen, Galerie Espace, Amsterdam 1977, no. 10.



λ215

JAN ROELAND (B. 1935)

Tafels II (Tables II)

signed and dated 'j. roeland 1974' (on the reverse); signed 'roeland' (on the stretcher)

oil on canvas

150 x 130cm.

Painted in 1974

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Acquired directly from the artist by the present owner.

λ216

LUCASSEN (B. 1939)

Zondagmorgen (Sunday Morning) (from the series *Oeuvre - Anti-Oeuvre*)

signed and dated 'lucassen. 68' (lower right); signed, inscribed and dated 'r. lucassen 68 NR. 3.' (on the reverse)
acrylic on canvas
200 x 170cm.
Painted in 1968

€7,000-9,000

\$7,900-10,000

PROVENANCE:

Galerie Espace, Amsterdam.
Collection Ger van Elk, Amsterdam.

EXHIBITED:

Amsterdam, Galerie Espace, *Lucassen*, 1969, no. 3 (illustrated, unpagged).
Haarlem, De Hallen, *Lucassen. Schilderijen in Iedere Gewenste Stijl*, 1973, no. 47 (illustrated in colour, unpagged). This exhibition later travelled to Groningen, Groninger Museum and Antwerp, Koninklijk Museum voor Schone Kunsten, Sectie Hedendaagse Kunst.

LITERATURE:

R. Patteeuw, Lucassen. *Vervreemding en Kitsch: het Wezen*, Wakken 1972, no. 25, unpagged.



λ217

KEES VAN BOHEMEN (1928-1986)

E/s

signed and dated '74 KvBohemen' (lower right); signed 'KvBohemen' (on the stretcher)
oil on canvas
150.5 x 150.5cm.
Painted in 1974

€5,000-7,000

\$5,600-7,800

LITERATURE:

H, Redeker, *Kees van Bohemen*, Venlo 1977, no. 68 (illustrated in colour, p. 104).





λ218

ROGER RAVEEL (1921-2013)

Untitled (Hand en Blauw Vierkant (Hand and Blue Square))

signed 'R Raveel' (lower right)

oil on canvas

100 x 80cm.

Painted in 1979

€20,000-30,000

\$23,000-33,000

PROVENANCE:

Galerie Espace, Amsterdam.

EXHIBITED:

Haarlem, De Hallen, *Raveel in Nederland*, 1995-1996.



λ219

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 04' (upper left)
acrylic on canvas
120 x 90.5cm.
Painted in 2004

€18,000-22,000

\$21,000-25,000

PROVENANCE:

Galeria Carles Taché, Barcelona.
Acquired from the above by the present owner.

Please note this work is registered in the artist's archives under the archive no. *WVF.04.B.0302*.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.



220

DENNIS A. OPPENHEIM (1938-2011)

Untitled (Study for Digestion: Gypsum Gypsies)

signed and dated 'Dennis Oppenheim 1987' (along the lower right vertical edge)

wax crayon, watercolour and gouache on paper

126 x 194cm.

Executed in 1987

€7,000-9,000

\$7,900-10,000

PROVENANCE:

Private Collection, The Netherlands.

221

ROBERT RAUSCHENBERG (1925-2008)

Sling-Shots Lit #8

signed and dated 'RAUSCHENBERG 85' (on a plaque on the lower rightside of the lightbox)

lithographs in colour on sailcloth and Mylar, wooden lightbox, fluorescent light fixture, aluminium, Plexiglas bars, and a moveable window shade system 214 x 143 x 31.5cm.

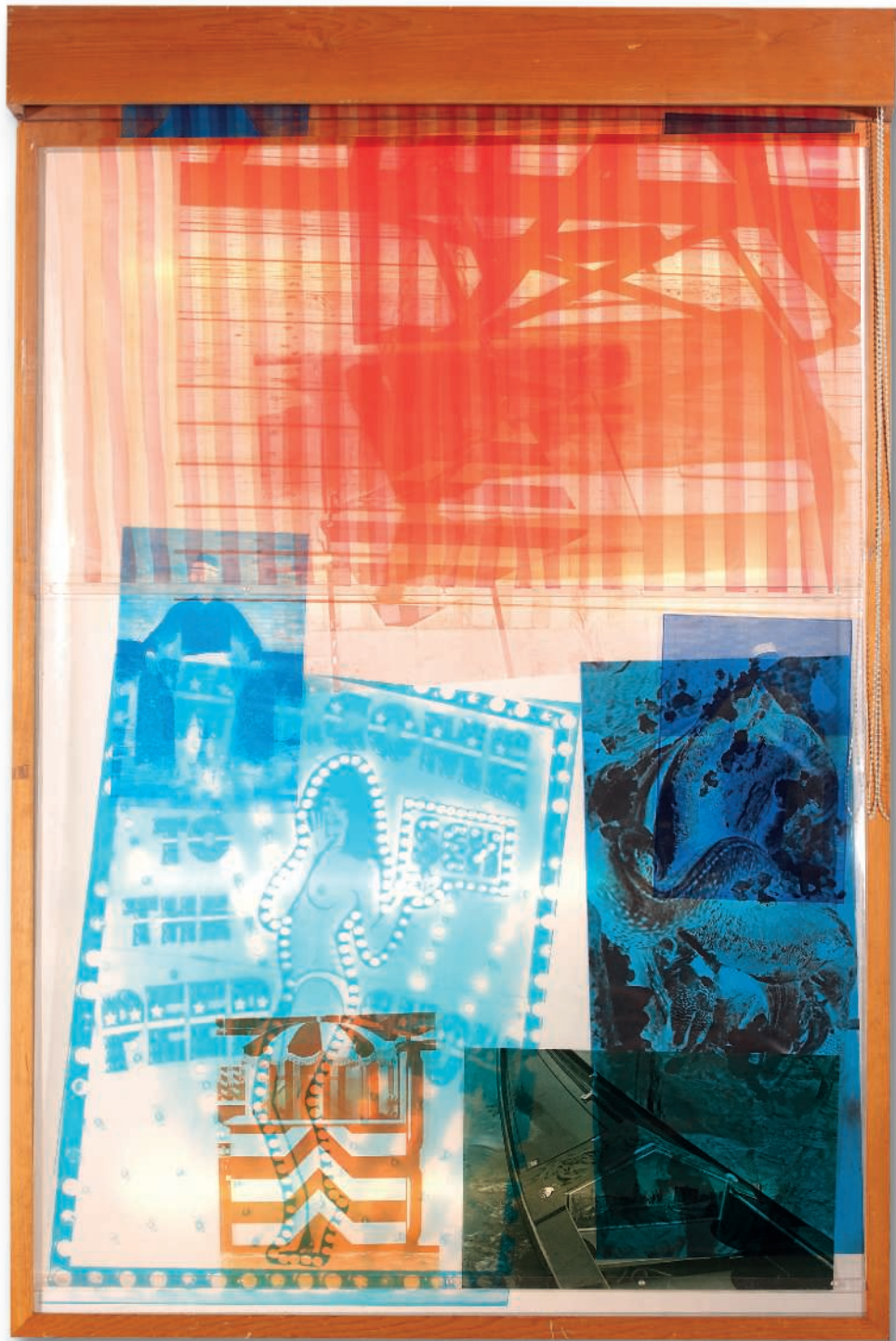
Executed in 1985, this work is number six from an edition of twenty-five published by Gemini G.E.L., Los Angeles

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Anon. sale, Koller Auktionen Zurich, lot 3492.
Acquired at the above sale by the present owner.





!222

DANIEL SPOERRI (B. 1930)

Das Voyohr (The Voyeur)

signed, titled and dated twice 'Das Voyohr Daniel Spoerri 78' (on the base)
 iron, wood, plastic, glass, mirror and pig skull
 44 x 52cm.
 Executed in 1978

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Acquired directly from the artist by the present owner.

The present lot will be included in the forthcoming *catalogue raisonné* currently being prepared by Dr. Sabine Kaufmann and Barbara Räderscheidt.

!223

DANIEL SPOERRI (B. 1930)

Ohne Titel (Prothese mit Fussball) (Untitled (Prosthetic with Football))

prosthetic leg and football
 77 x 14cm.
 Executed in 1970

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Acquired directly from the artist by the present owner.

The present lot will be included in the forthcoming *catalogue raisonné* currently being prepared by Dr. Sabine Kaufmann and Barbara Räderscheidt.





λ!224

POL BURY (1922-2005)

Untitled

egg shells, egg boxes, pan, electric cables, power plug and board
17 x 13 x 13cm.

Executed in 1972, this work is number ten from an edition of fifty

€2,500-3,500

\$2,800-3,900

PROVENANCE:

Acquired directly from the artist by the present owner.

λ 225

BEN (B. 1935)

Moi Qui n'Aime pas le Vert Pourtant, J'ai Mis du Vert sur ce Portrait. Pourquoi?

signed and dated 'Ben 85' (on the reverse)

collage and acrylic on board

115 x 45cm.

Executed in 1985

€2,500-3,500

\$2,800-3,900

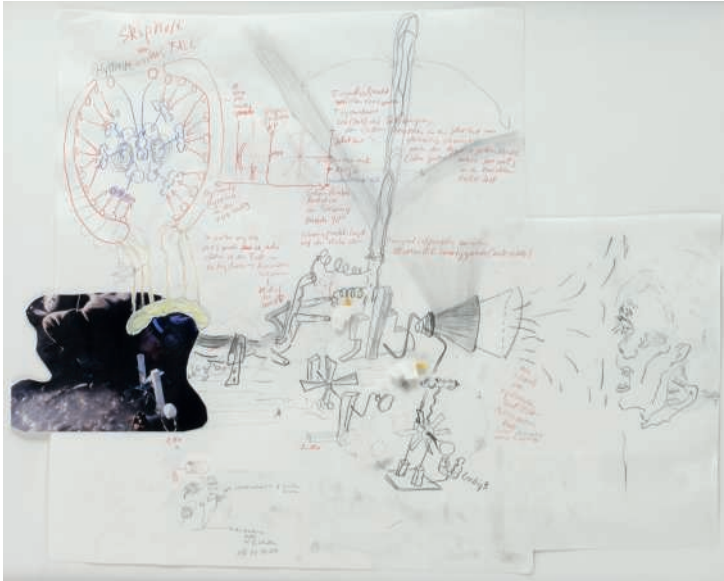
PROVENANCE:

Galerie Laurens Daane, Amsterdam.

Collection Willem Nagelkerke, Rotterdam.

Collection Van Rietschoten-Houwens, Rotterdam.





PROPERTY FROM A DISTINGUISHED BELGIUM COLLECTION

λ226

JOHN BOCK (B. 1965)

Untitled (Skiholt) (Sheep Hill)

signed with the artist's initials and dated 'J-B 20 07 07' (lower centre)
 colour crayon, pencil, gouache, glue, pasta noodles and photo and paper collage on paper
 83 x 105cm.
 Executed in 2007

€2,000-3,000

\$2,300-3,300

PROVENANCE:

Klosterfelde, Berlin.
 Acquired from the above by the present owner.



λ227

LUCIANO FABRO (1936-2007)

Italia

signed and numbered 'Luciano Fabro 22/50' (lower left)
 offset print on paper
 140 x 98cm.
 Executed in 1969, this work is number twenty-two from an edition of fifty

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Galleria Toselli, Milan.
 Acquired from the above by the present owner.

FABRO - GALLERIA DE NIEUBOURG - BORGONUOVO 9 MILANO - 18 APRILE 1969



228

ROBERT RAUSCHENBERG (1925-2008)

Publicon—Station III (Gemini 816)

signed, numbered and dated 'Rauschenberg 7/30 78' (on a plaque affixed to the reverse)

wood coated with nitrocellulose lacquer, collaged silk and cotton fabrics, mirror extenders, hot-rolled steel and baked epoxy enamel over polished aluminium

overall closed: 93 x 79 x 38cm.

overall open: 175 x 162.5 x 38cm.

Executed in 1978, this work is number seven from an edition of thirty plus ten artist's proofs

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Gallery Parade, Amsterdam.

Anon. sale, Arts & Antiques Group Amsterdam, 28 November 2011, lot 95.

Acquired at the above sale by the present owner.



λ229

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 08' (upper right)

pastel on paper

70 x 105cm.

Painted in 2008

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Galerie Onrust, Amsterdam.

Acquired from the above by the present owner.

LITERATURE:

R. Fuchs, *Günther Förg: Aller/Retour*, Cologne 2009 (illustrated in colour, p. 49).

Please note this work is registered in the artist's archives under the archive no. *WVF.08.P.0175*.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.



λ230

KLAUS FUSSMANN (B. 1938)

Untitled

signed, inscribed and dated 'Fußmann Gelting 20.X.1979' (upper centre)

oil and embroidery on canvas

180.5 x 200cm.

Painted in 1979

€6,000-8,000

\$6,700-8,900

PROVENANCE:

Baukunst Galerie, Cologne.

Acquired from the above by the present owner.



λ!231

JAN DIBBETS (B. 1941)

Perspective Collection "Ryman Black"

signed, titled, numbered and dated 'Perspective Collection "Ryman Black" 2/5 Jan Dibbets 2004' (on a paper label affixed to the backing board)
inkjet photograph mounted on aluminium
155 x 155cm.

Executed in 2004, this work is number two from an edition of five

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Obelisk Gallery, Boston.
Acquired from the above by the present owner.

EXHIBITED:

London, Alan Cristea Gallery, *Jan Dibbets: Perspective Collections*, 2007 (another from the edition illustrated in colour on the cover; another from the edition illustrated in colour, unpagged).
Miami, Miami Art Museum, *New Work: Jan Dibbets-Perspective Collection*, 2007.

λ!232

JAN DIBBETS (B. 1941)

Perspective Collection "Carl Andre II"

signed, titled, numbered and dated 'Perspective Collection "Carl Andre II" 2/5 Jan Dibbets 2004' (on a paper label affixed to the backing board)
inkjet photograph mounted on aluminium
155 x 155cm.

Executed in 2004, this work is number two from an edition of five

€15,000-20,000

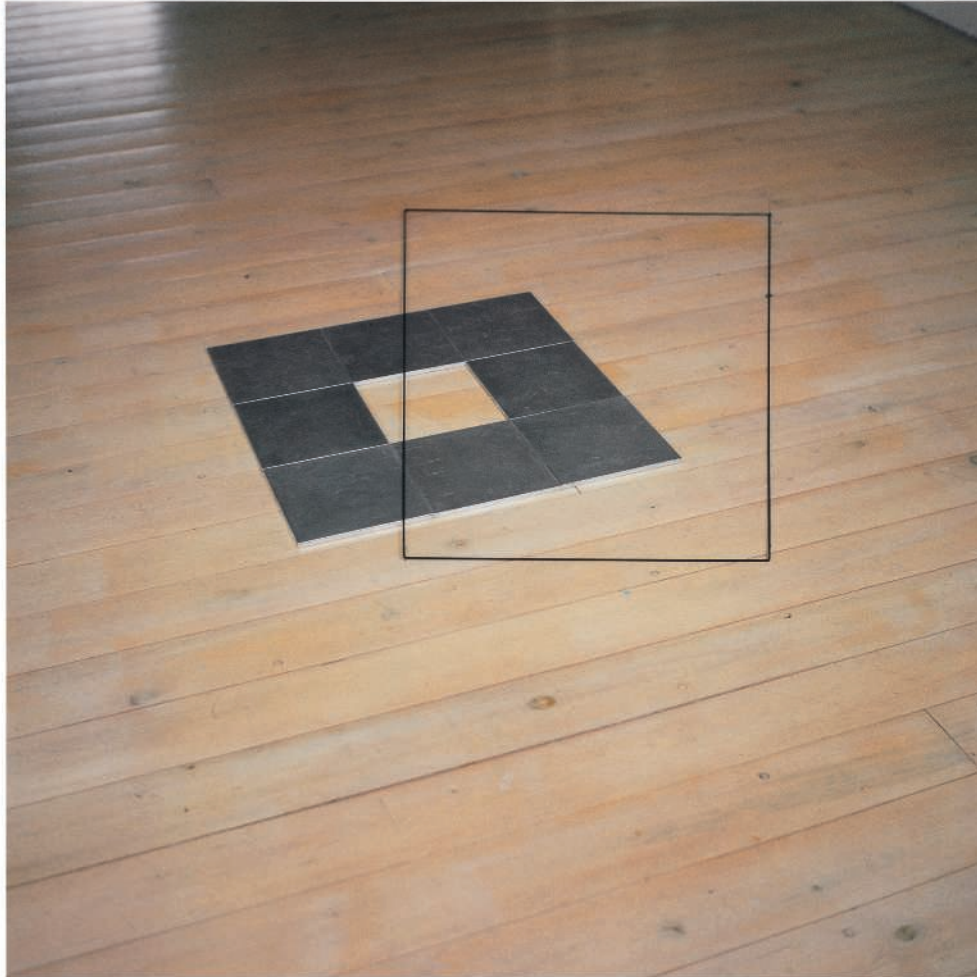
\$17,000-22,000

PROVENANCE:

Obelisk Gallery, Boston.
Acquired from the above by the present owner.

EXHIBITED:

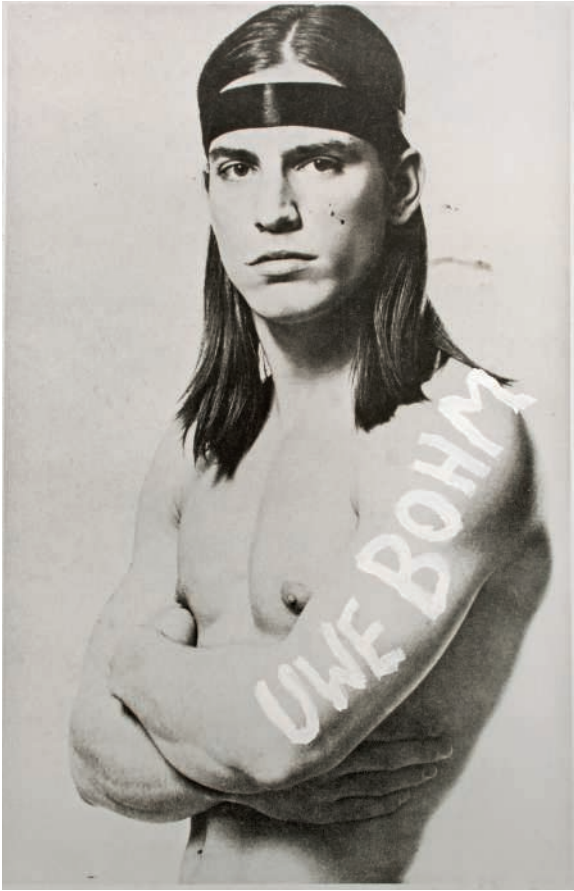
London, Alan Cristea Gallery, *Jan Dibbets: Perspective Collections*, 2007 (another from the edition illustrated in colour, unpagged).
Miami, Miami Art Museum, *New Work: Jan Dibbets*, 2007.



After studying at Central St. Martin's School of Art in London, Jan Dibbets actively abandoned the medium of painting and appropriated more contemporary practices including video and photography. In doing so, Dibbets did not wish to document reality in the straightforward way in which these mediums are mostly associated with, nor did he 'declare reality to be art, but [he made] art into an independent phenomenon through which the reality of experience was transported to the reality of consciousness' (W. Beeren, *Actie, werkelijkheid en fictie in de kunst van de jaren '60 in Nederland*, exh. cat., Museum Boymans-van Beuningen, Rotterdam 1979, quoted in: A. de Visser, *De tweede helft gedocumenteerd*, Amsterdam 2002, p.347). For Dibbets a photograph is not the final product and not an independent work of art, but rather a medium through which art can be created.

In 1969 Dibbets started his *Perspective Corrections* series, a body of work in which he explored and experimented with the illusory effects that could be created using a camera. He created these illusions himself, by drawing a trapezoid on his studio wall and taking the picture

from an angle that makes the viewer see it as a square on the flat plane of the physical photograph instead of seeing it as a trapezoid lying on the floor. The present and next lot were created by Dibbets in 2004, both part of a new series based on the 1969 *Perspective Corrections*, but this time aptly titled *Perspective Collections*. For this series Dibbets used artworks from his own private collection. He selected works by fellow artists including Robert Ryman, Carl Andre, Donald Judd, Sol LeWitt and Robert Goldman and photographed them in his Amsterdam studio with trapezoids inscribed upon them with string. The series, consisting of ten large-scale photographs, can be seen as a documentation and tribute to the minimal and conceptual art in Europe and the US. These ten large scale photographs arguably encapsulate the core of Dibbets' practice where the medium he works in comes together with the context with which he has always been associated. Although Dibbets' work is often mentioned in association with Conceptual and Minimal Art, he actively opposes this reference, arguing that for him the idea behind a piece is never more important than its implementation.



PROPERTY FROM A DISTINGUISHED BELGIUM COLLECTION

λ233

JONATHAN MEESE (B. 1970)

Das Schönste (The Most Beautiful)

signed, titled and dated 'DAS SCHÖNSTE JMeese 1999-2005' (on the reverse)

oil on photograph on foam board on canvas

217 x 142cm.

Executed in 2005

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Berlin, Contemporary Fine Arts, *General Tanz - Drei Streifen für eine Halleluja*, 2005.

Haarlem, Frans Hals Museum, *Sherwood Forest*, 2005-2006.

234

SLATER BRADLEY (B. 1975)

Perfect Empathy (Sara 2)

silver marker on c-print

152 x 102cm.

Executed in 2007, this work is unique

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Team Gallery, New York.

Acquired from the above by the present owner in 2008.



235

CHRISTOPHER WILLIAMS (B. 1956)

Namibia (from the series From Angola to Vietnam)

Blaschka Model 95

1889 Genus no. 3164

Family, Crassulaceae

Cotyledon orbiculata Linn.

signed 'Christopher Williams' (on the backing board)

gelatin silver print

33 x 25cm.

Executed in 1989

€6,000-8,000

\$6,700-8,900

PROVENANCE:

Acquired directly from the artist by the previous owner.
Thence by descent to the present owner.

236

CHRISTOPHER WILLIAMS (B. 1956)

South Africa (from the series From Angola to Vietnam)

Blaschka Model 95

1889 Genus no. 3164

Family, Crassulaceae

Cotyledon orbiculata Linn.

signed, titled and numbered 'C Williams "South Africa" E A' (on a label affixed

to the backing board); numbered 'AP. 1/3 #22' (on the backing board)

gelatin silver print

33.5 x 25cm.

Executed in 1989, this work is artist's proof number one from three artist's proofs

€6,000-8,000

\$6,700-8,900

PROVENANCE:

Acquired directly from the artist by the previous owner.
Thence by descent to the present owner.



λ237

DIRK BRAECKMAN (B. 1958)

N.I.-A.L.-01

signed and numbered 'Dirk Braeckman 2/5'
(on label affixed to the backing)

gelatin silver print laid down on aluminium in
artist's frame

overall: 80.5 x 120.5cm.

Executed in 2001, this work is number two from an
edition of five

€2,000-3,000

\$2,300-3,300

PROVENANCE:

Zeno X Gallery, Antwerp.

Acquired from the above by the present owner in
2004.

LITERATURE:

z.Z(t). volume II, exh. cat., Ghent/Antwerp,
S.M.A.K., 2001 (illustrated, p. 36).

Dirk Braeckman, exh. cat., Amsterdam, de Appel,
2011 (illustrated, p. 102).



λ238

GREGOR HILDEBRANDT (B. 1974)

*Das Lied Spinnend - Marlene (der
Zauberdrachen) (Spinning the Song - Marlene
(the Magic Dragon))*

cassette tape on inkjet print

112 x 92cm.

Executed in 2011

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Grimm Gallery, Amsterdam.

Wentrup Gallery, Berlin.

Acquired from the above by the present owner in 2011.



239

MATTHEW DAY JACKSON (B. 1974)

Bullet Man

photogravure on paper in artist's frame, in five parts
overall: 202 x 118cm.

Executed in 2008, this work is number twelve from an edition of twenty

€12,000-15,000

\$14,000-17,000

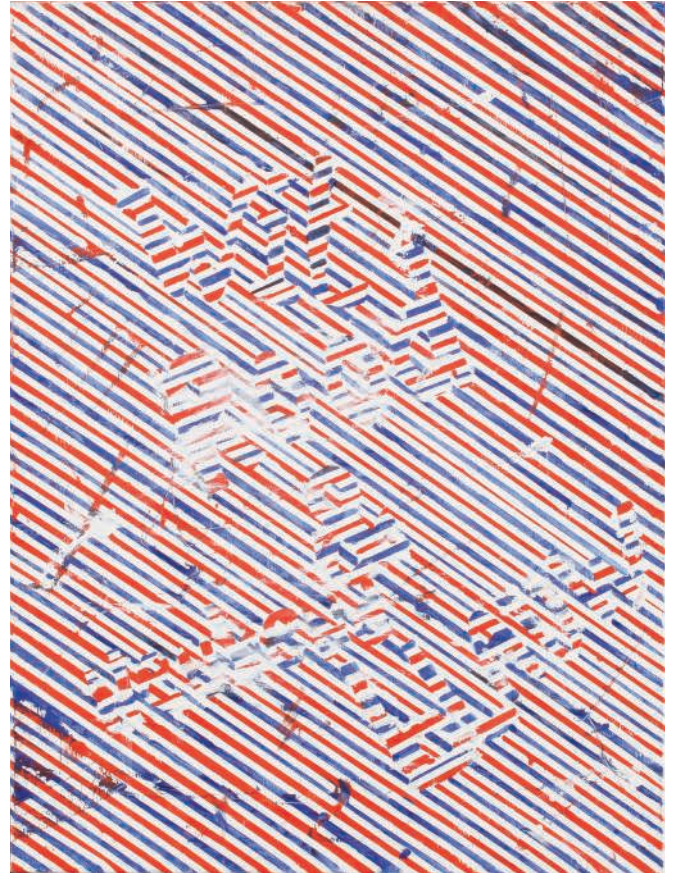
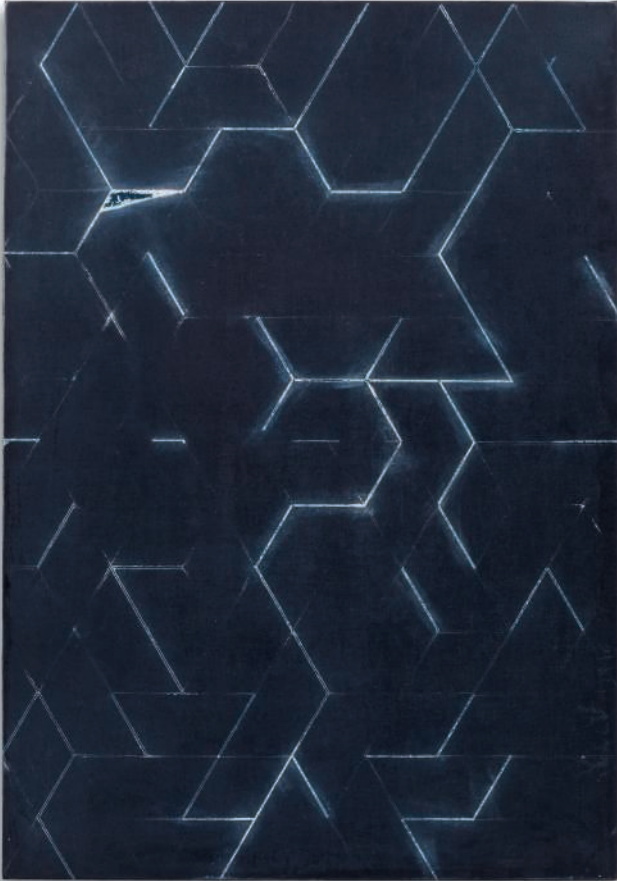
PROVENANCE:

Grimm Gallery, Amsterdam.

Acquired from the above by the present owner in 2011.

LITERATURE:

Matthew Day Jackson: Total Accomplishment, exh. cat., Karlsruhe, ZKM * Museum of Contemporary Art, 2013 (another from the edition illustrated in colour, p. 232).



•240

JONATHAN MARSHALL (B. 1981)

Untitled I

signed and dated 'JONATHAN MARSHALL 2013' (on the reverse)
acrylic and solvent dye on muslin over canvas stretched over plywood
102 x 71cm.
Painted in 2013

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Grimm Gallery, Amsterdam.

Acquired from the above by the present owner in 2013.

EXHIBITED:

Amsterdam, Grimm Gallery, *Jonathan Marshall. The Old New World*, 2013.

λ241

MICHEL CEULERS (B. 1986)

Bad Translations are Cheaper - Schlechte Übersetzungen sind Preisweiter

signed, titled, dated and dedicated 'Bad translations are cheaper "Schlechte Übersetzungen sind Preisweiter" 2009 Michiel Ceulers' (on the reverse)
oil on canvas
76 x 57cm.
Painted in 2009

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Gallery Maes & Matthys, Antwerp.

Acquired from the above by the present owner.



λ242

KATJA STRUNZ (B. 1970)

Untitled

signed and dated 'K. Strunz 2006' (on the inside rim of the bugle)
brass and steel bugle, enamel and copper lamp shade and steel rod
131 x 25 x 22cm.
Executed in 2006

€7,000-10,000

\$7,900-11,000

PROVENANCE:

Almine Rech Gallery, Brussels.
Acquired from the above by the present owner in 2007.

λ•243

DANIEL LERGON (B. 1978)

Untitled

signed and dated 'Daniel Lergon 2007' (on the stretcher)
lacquer on synthetic fabric
180 x 130cm.
Painted in 2007

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Andersen's Contemporary, Copenhagen.
Acquired from the above by the present owner in 2011.



λ•244

VAAST COLSON (B. 1977)

'ANAL SCRIBBLE' - *Curatutto*

signed and dated 'vaast colson '06' (on the reverse)

lightbox

100 x 80 x 17cm.

Executed in 2006, this work is unique

€2,000-3,000

\$2,300-3,300

PROVENANCE:

Gallery Maes & Matthys, Antwerp.

Acquired from the above by the present owner in 2007.

EXHIBITED:

Milan, Galerie Zonca & Zonca, *Vaast Colson. Illuminanti Icone Tratte dal Lavoro del Giovane Maestro Fiammingo*, 2006.

LITERATURE:

Maes & Matthys (ed.), *Vaast Colson 1999-2009*, Antwerp 2009.

λ245

FRANZ WEST (1947-2012)

Uncle Chairs

(i) numbered 'P649' (on the rear left leg)

(ii) numbered 'P635' (on the rear left leg)

steel tubular frames with woven synthetic textile, in two parts
each: 85 x 51 x 54cm.

Executed in 2001-2010, these works are from an open edition

€15,000-20,000

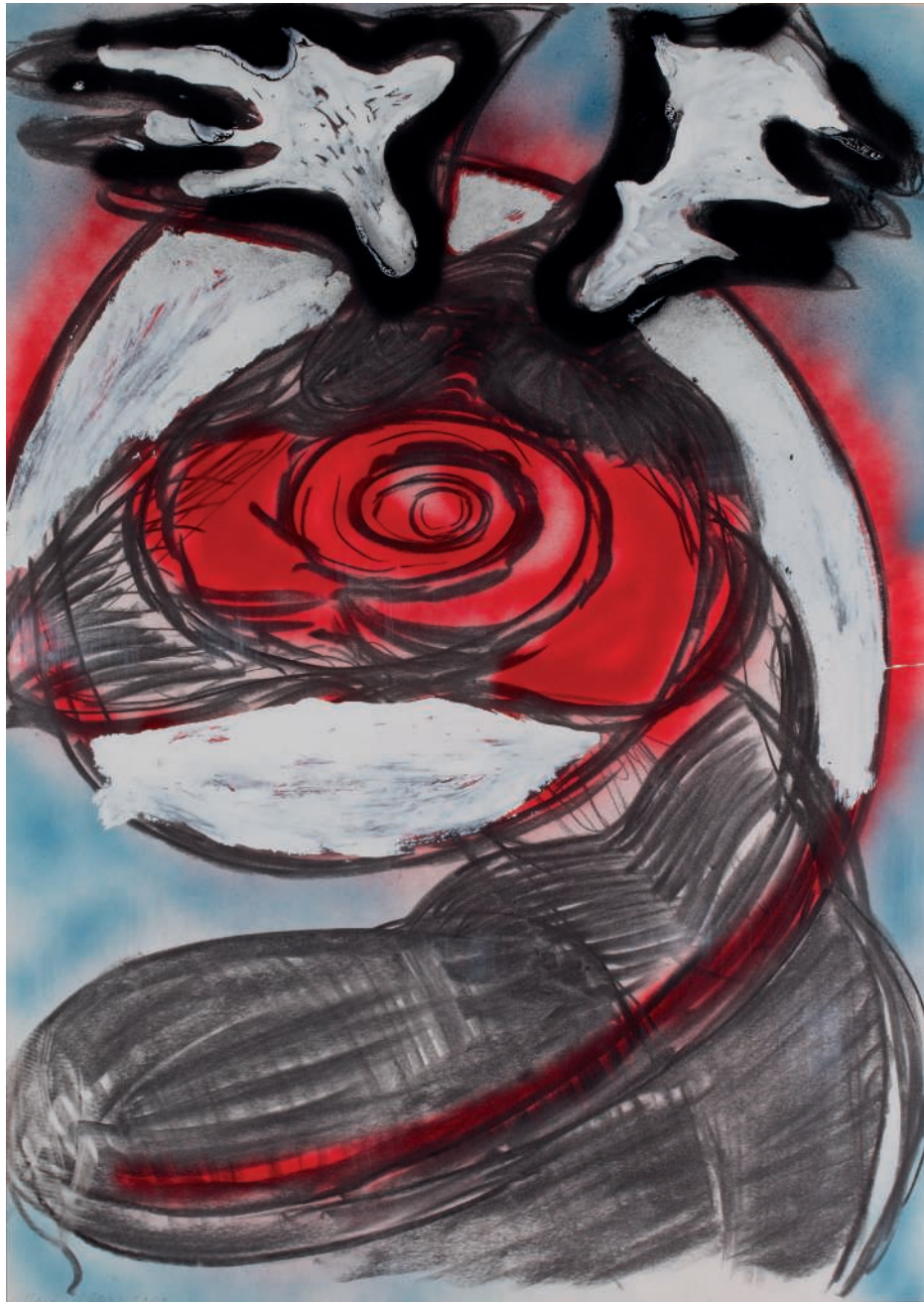
\$17,000-22,000

PROVENANCE:

Galerie Ghislaine Hussennot, Paris.

Acquired from the above by the present owner in 2008.





PROPERTY FROM A SWISS COLLECTION

λ!246

MARIO MERZ (1925-2003)

Untitled

signed and dated 'Mario Merz 1980' (lower left)
spray paint, wax crayon, charcoal and enamel on paper
101 x 72.5cm.

Executed in 1980

€10,000-15,000

PROVENANCE:

Annemarie Verna Galerie, Zurich.

Acquired from the above by the present owner.

This work is registered in the Archivio Merz, Turin, under
no. 2164/1980/CT.

\$12,000-17,000

λ247

BEN (B. 1935)

Rien à Perdre (Nothing to Lose)

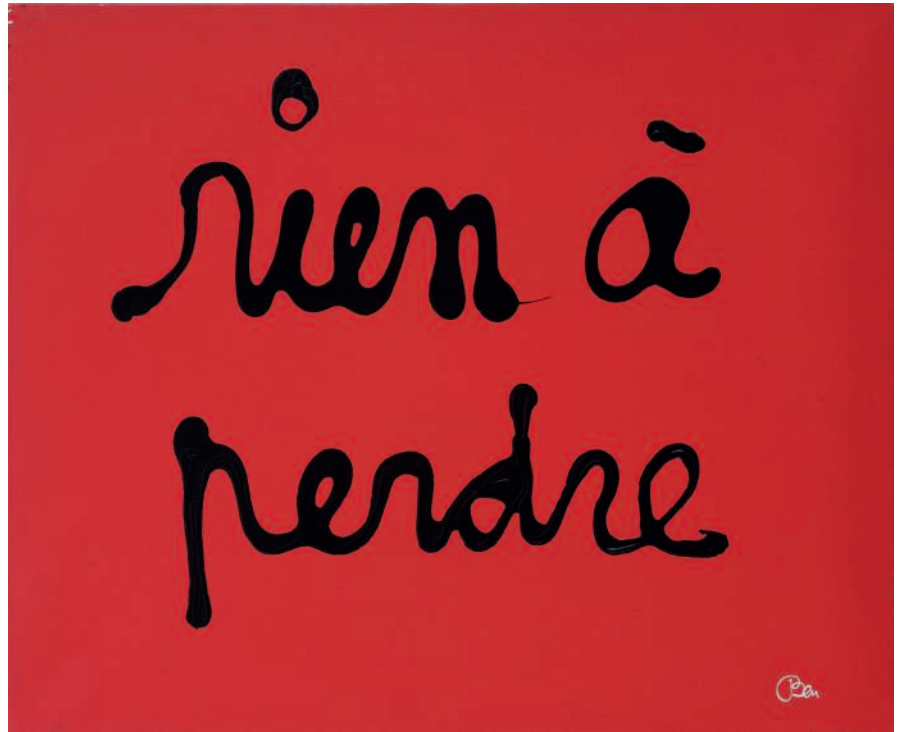
signed 'Ben' (lower right); signed and dated twice
'Ben 2010 Ben 2010' (on the reverse)

acrylic on canvas
54 x 64cm.

Painted in 2010

€3,000-5,000

\$3,400-5,600



λ248

FONS HAAGMANS (B. 1948)

In Vieren Gecentreerd (Centered in Fours)

signed and dated 'FONS HAAGMANS 2006'
(on the overlap)

acrylic on canvas
200 x 200cm.

Painted in 2006

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Galerie Onrust, Amsterdam.

Acquired from the above by the present owner.

EXHIBITED:

Maastricht, Bonnefantenmuseum, *Fons Haagmans - Lost Highway*, 2007.





λ249

MIMMO PALADINO (B. 1948)

Untitled

handcoloured monotype on paper, in two parts

(i) 51.5 x 75cm.

(ii) 51.5 x 69.5cm.

overall: 103 x 75cm.

Executed in 1985

€10,000-15,000

PROVENANCE:

Galerie Lambert Tegenbosch, Heusden aan de Maas.

Acquired from the above by the present owner.

\$12,000-17,000



λ250

MARLENE DUMAS (B. 1953)

2 Children

signed, titled and dated '2 children mDumas 1993' (lower right)

ink on paper

23.5 x 19cm.

Executed in 1993

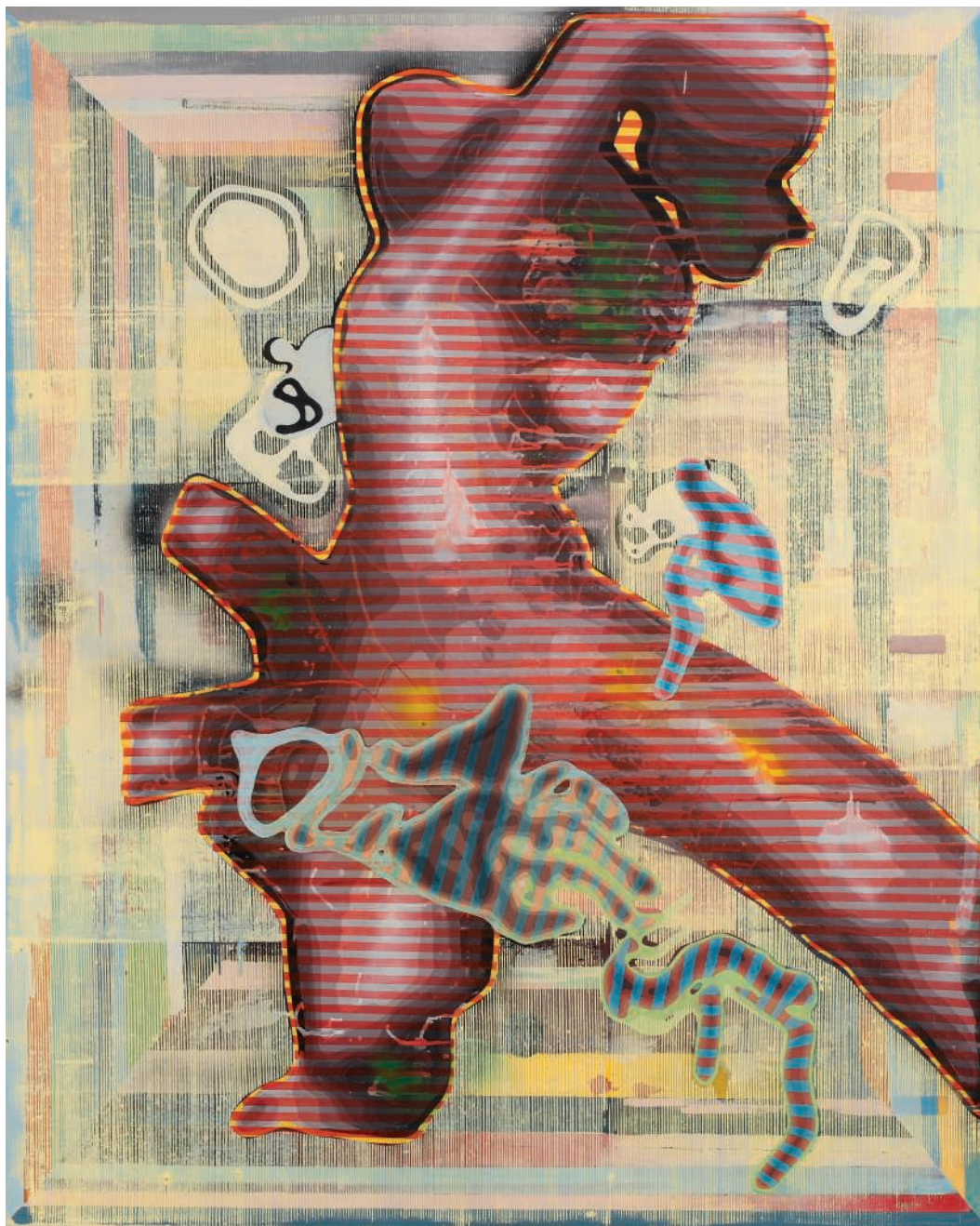
€6,000-8,000

PROVENANCE:

Galerie Paul Andriess, Amsterdam.

Acquired from the above by the present owner in 1994.

\$6,700-8,900



λ251

MARKUS OEHLEN (B. 1956)

Untitled

signed and dated 'M. Oehlen 03' (on the reverse)

acrylic and mixed media on canvas

150 x 120 cm.

Executed in 2003

€6,000-8,000

PROVENANCE:

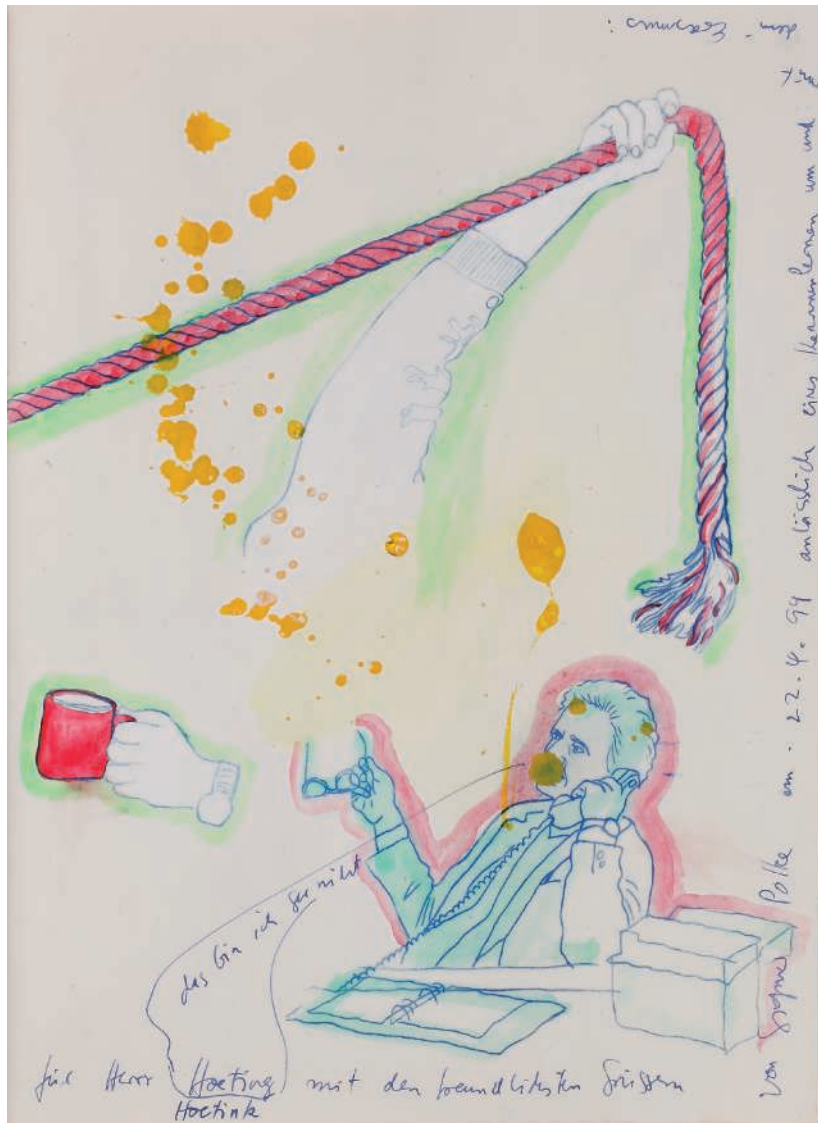
Galerie Suzanne Tarasiève, Paris.

Acquired from the above by the present owner in 2003.

EXHIBITED:

Paris, Galerie Suzanne Tarasiève, *Markus OEHLEN Peintures – Papiers – Sculptures*, 2003.

\$6,700-8,900



λ252

SIGMAR POLKE (1941-2010)

Untitled (Das Bin Ich Gar Nicht) (That's Really Not Me)

signed, dated and dedicated 'Sigmar Polke 22.4.99' (along the lower right edge)

watercolour, enamel and ink on paper

sheet: 32.5 x 23cm.

Executed in 1999, the work is made on the first page of the exhibition catalogue for the exhibition *Sigmar Polke: Zeichnungen, Aquarelle, Skizzenbücher, 1962-1988*, at the Kunstmuseum Bonn, 1988

€7,000-9,000

\$7,900-10,000

PROVENANCE:

A gift from the artist to the present owner in 1999.



Alternate view



λ253

MARLENE DUMAS (B. 1953)

Two Artists (of Different Sex)

signed and dated 'marlene dumas 1988' (lower right); titled 'TWO ARTISTS

(OF DIFFERENT SEX)

ink and pastel on paper

56 x 75.5cm.

Executed in 1988

€12,000-16,000

PROVENANCE:

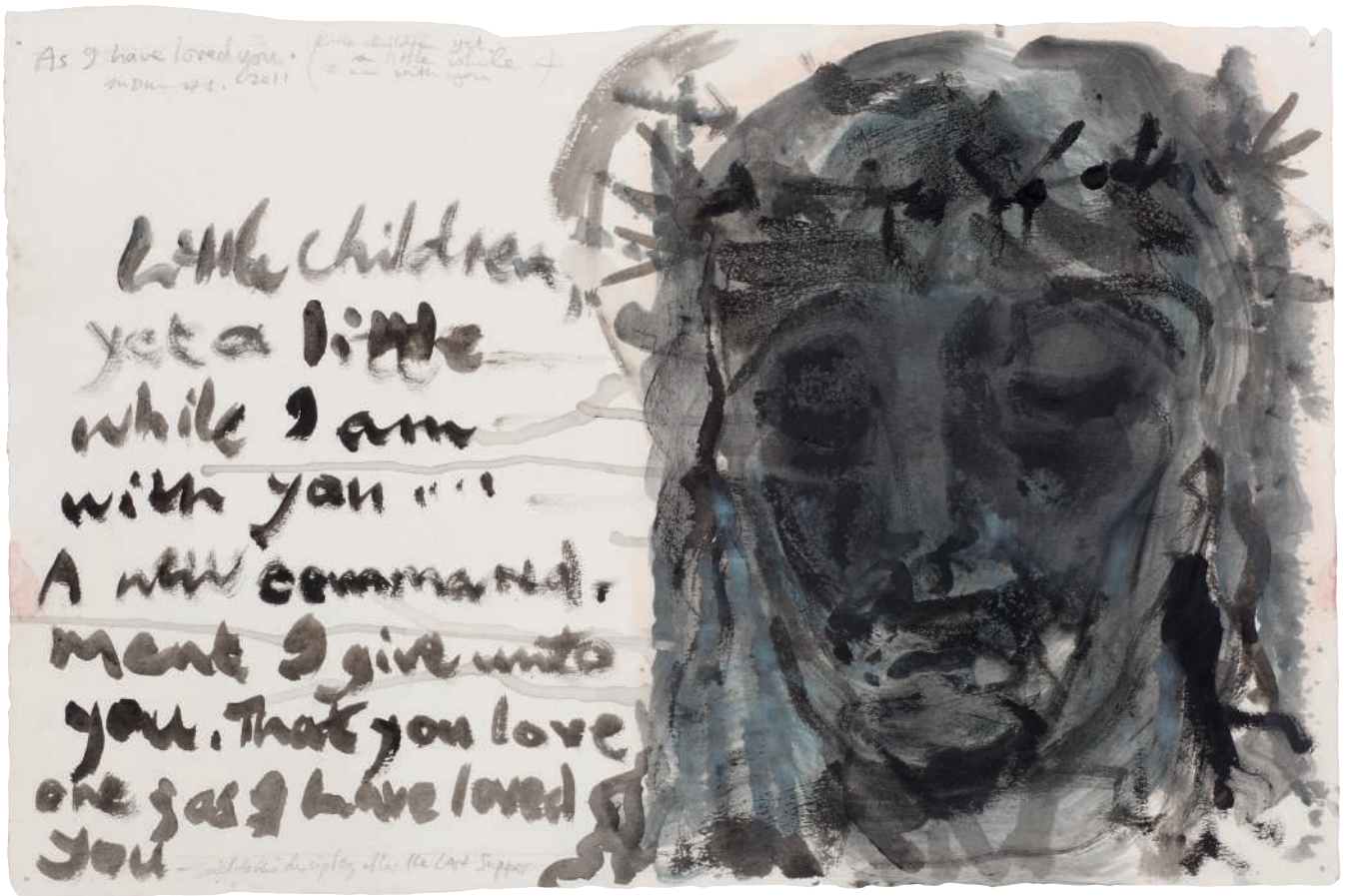
Private Collection, The Netherlands.

Anon. sale, Christie's Amsterdam, 5 June 2007, lot 289.

Galerie Paul Andriess, Amsterdam.

Private Collection, The Netherlands.

\$14,000-18,000



λ254

MARLENE DUMAS (B. 1953)

As I Have Loved You

signed, titled and dated 'As I have loved you. mDumas. 2011' (upper left)

ink, watercolour and pencil on paper

34 x 50.5cm.

Executed in 2011

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Frith Street Gallery, London.

Acquired from the above by the present owner.



λ255

CRISTIAN LUDWIG ATTERSEE (B. 1940)

Zierrechnung (Adornment Invoice)

signed and dated 'ATTERSEE 84' (lower centre); titled 'ZIERRECHNUNG' (lower left); signed, titled and dated 'ATTERSEE 84 ZIERRECHNUNG' (on the reverse of the frame); signed and titled 'ATTERSEE ZIERRECHNUNG' (on a label affixed to the backing board)

acrylic on canvas in artist's frame

120 x 95.5cm.

Painted in 1984

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Acquired directly from the artist by the previous owner.
Thence by descent to the present owner.

EXHIBITED:

Vienna, Künstlerhaus Wien, *Attersee: Die gemalte Reise. 1963-1990*, 1990, no. 111 (illustrated, p. 135).
The Hague, Gemeentemuseum, *Attersee: Die gemalte Reise. 1963-1993*, 1993.

LITERATURE:

P. von Gorssen (Ed.), *Attersee: Werkverzeichnis 1963-1994*, Salzburg/Vienna 1994, no. 2167.



λ256

MARC MULDER (B. 1958)

Bloemenweide (Field of Flowers)

signed, titled and dated 'MARC M Bloemenweide 01 01 11' (on the reverse)

oil on canvas

230 x 135cm.

Painted in 2011

€12,000-16,000

PROVENANCE:

Kunsthandel Borzo, Amsterdam.

Acquired from the above by the present owner.

\$14,000-18,000



λ257

RENÉ DANIËLS (B. 1950)

Encyclope

signed with the artist's initials and dated 'rd 83' (lower right); titled 'encyclope' (along the upper edge)

watercolour, gouache, ink and pencil on paper
31 x 23cm.

Executed in 1983

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Galerie Paul Andriessse, Amsterdam.

Private Collection, The Netherlands (acquired from the above circa 1983-1984).

Thence by descent to the present owner.

EXHIBITED:

Eindhoven, Stedelijk van Abbemuseum, *René Daniëls. The Most Contemporary Picture Show*, 1998-1999 (illustrated in colour, p. 97). This exhibition later travelled to Amsterdam, Stedelijk Museum.



λ258

MARLENE DUMAS (B. 1953)

Mother to Be

signed, titled and dated 'mDumas mother to be mrt 1989' (lower right)

ink, gouache and oil on paper

31.5 x 24cm.

Executed in 1989

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Galerie Stampa, Basel.

Private Collection, Switzerland (acquired from the above in 1991).

Thence by descent to the present owner.



PROPERTY FROM A DISTINGUISHED BELGIUM COLLECTION

λ259

GUY VAN BOSSCHE (B. 1952)

Untitled (Arrest Horizontal)

signed, titled and dated 'VAN BOSSCHE 2005 UNTITLED (ARREST HORIZONTAL)' (on the reverse)

oil on canvas

140 x 160cm.

Painted in 2005

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Mulier Mulier Gallery, Knokke.

Acquired from the above by the present owner.



λ260

MARLENE DUMAS (B. 1953)

No Horizon

signed, titled and dated 'NO HORIZON marlene 1987' (lower centre)
ink, black chalk, wax crayon, pastel and gouache on paper
61 x 99cm.

Executed in 1987

€6,000-8,000

PROVENANCE:

Galerie Paul Andriess, Amsterdam.
Private Collection, The Netherlands (acquired from the above).
Thence by descent to the present owner.

\$6,700-8,900



261

QUIK (B. 1958)

I'm not in love...

signed and dated 'QUIK '85' (lower left); signed and titled 'I'M NOT IN LOVE...
QUIK' (on the reverse)

spray paint and silver marker on canvas

154 x 230 cm.

Executed in 1985

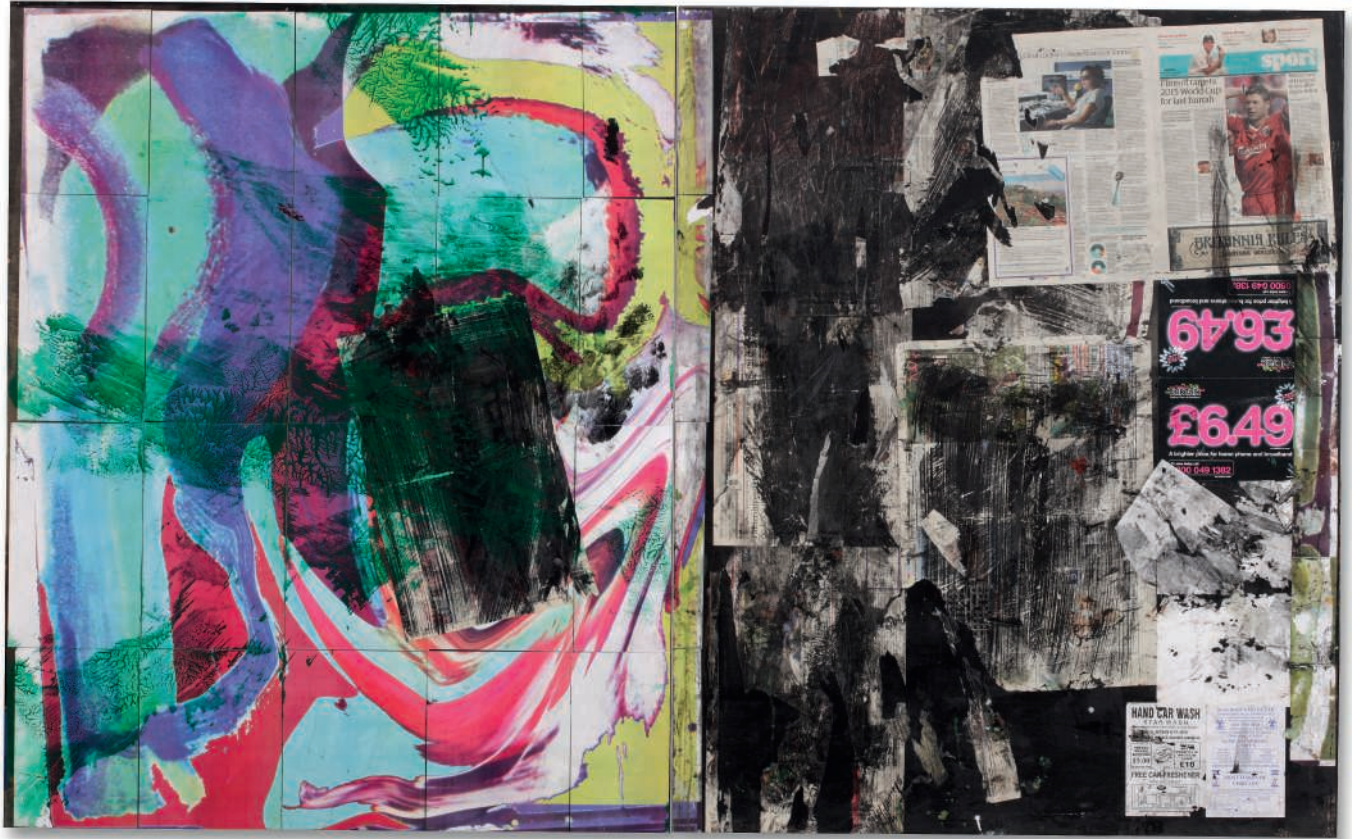
€5,000-7,000

\$5,600-7,800

PROVENANCE:

Collection Vincent Vlasblom.

Acquired from the above by the present owner in 1985.



PROPERTY FROM A DISTINGUISHED BELGIUM COLLECTION

262

JOSH SMITH (B. 1976)

Untitled

each: signed, inscribed and dated 'Josh Smith London 2009' (on the reverse)
acrylic, enamel and paper collage on plywood, in two parts
overall: 153 x 244cm.
Executed in 2009

€12,000-16,000

\$14,000-18,000

PROVENANCE:

Jonathan Viner Gallery/Fortescue Avenue, London.
Acquired from the above by the present owner.



PROPERTY FROM A DISTINGUISHED BELGIUM COLLECTION

•263

ZHANG HUAN (B. 1965)

Skin (Cheek, Eyes, Nose)

each: signed and titled in Chinese and dated and numbered '1997 11/15'
(on the reverse)

gelatin silver print, in three parts

image: 50 x 61cm.

sheet: 62 x 73cm.

Executed in 1997, this work is number eleven from an edition of fifteen

€7,000-10,000

\$7,900-11,000

PROVENANCE:

Cotthem Gallery, Knokke.

Acquired from the above by the present owner.

λ264

THOMAS STRUTH (B. 1954)

Jana Maria Hartmann, Düsseldorf

signed 'Th. Struth' (on a label affixed to the backing board)

C-print in artist's frame

image: 94 x 66cm.

sheet: 123.5 x 94cm.

overall: 128 x 98.5cm.

Executed in 1997, this work is number three from an edition of ten

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Galerie Marian Goodman, Paris.

Acquired from the above by the present owner.

LITERATURE:

Thomas Struth. Portraits, Munich 1997 (another from the edition illustrated in colour, p. 85).



λ265

CANDIDA HÖFER (B. 1944)

Festspielhaus Recklinghausen VII 1997

signed 'Candida Höfer' (on the backing board); signed 'Candida Höfer' (on a label affixed to the backing board)

C-print in artist's frame

image: 116.5 x 116.5cm.

sheet: 150 x 150cm.

overall: 154 x 154cm.

Executed in 1997, this work is number four from an edition of six

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Johnen + Schöttle, Cologne.

Acquired from the above by the present owner in 2000.



λ266

ERWIN OLAF (B. 1959)

The Hallway (from the series Hope)

signed, titled, numbered and dated 'H.C. 1 Hope, The Hallway - 2005 Erwin Olaf' (on an artist's label affixed to the backing board)
 chromogenic print, face-mounted on Plexiglas
 70 x 98cm.

Executed in 2005, this work is the first hors commerce besides the edition of twelve

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Galerie Wagner + Partner, Berlin.

Acquired from the above by the present owner in 2012.

LITERATURE:

L.A. Maclin (ed.), *Erwin Olaf, Aperture*, London 2008 (another from the edition illustrated in colour, pp. 10, 11 and 98).

267

HELMUT NEWTON (1920-2004)

Sumo

Monte Carlo: Taschen, 1999. 400 duotone reproductions of photographs selected and edited by June Newton; first edition, signed in wax pencil and number-stamped '04710' (on a front endpaper); elephant folio with illustrated dust jacket (71 x 52cm.); accompanied by Philippe Starck stand; one from the edition of 10,000

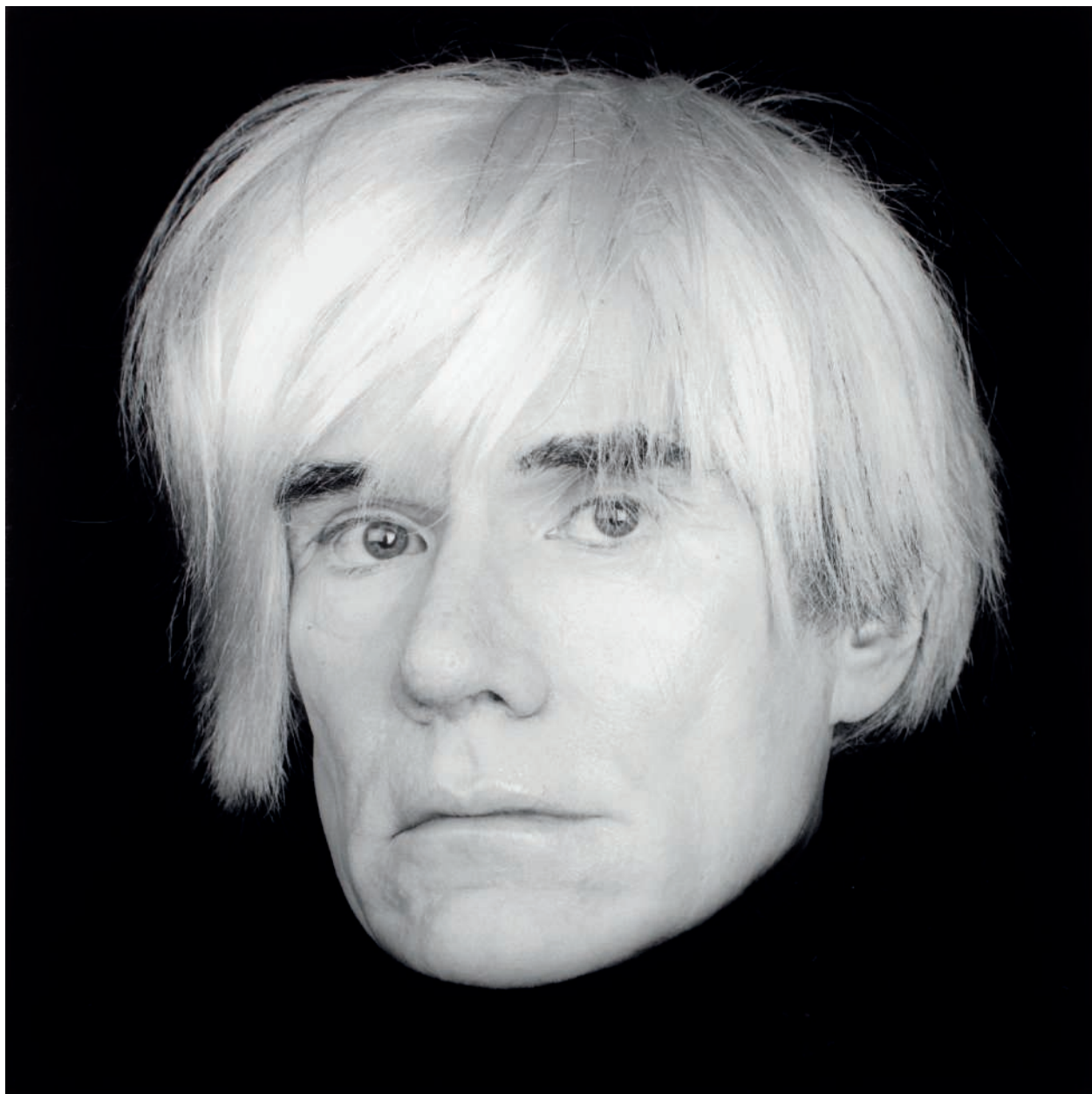
€2,000-3,000

\$2,300-3,300

PROVENANCE:

Private Collection, the Netherlands.





PROPERTY FROM A DISTINGUISHED BELGIUM COLLECTION

268

ROBERT MAPPLETHORPE (1946-1989)

Andy Warhol

signed, numbered and dated '1/10 Robert Mapplethorpe '87' (on the reverse)

gelatin silver print

49 x 49cm.

Conceived in 1986 and printed in 1987, this work is number one from an edition of ten

€20,000-30,000

\$23,000-33,000

PROVENANCE:

Robert Miller Gallery, New York.

Acquired from the above by the present owner.

END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +31 (0)20 575 52 11.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +31 (0)20 575 52 11.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +31 (0)20 575 52 11.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** (inclusive of VAT) on the **hammer price** of each **lot** sold. On all **lots** we charge 30.25% of the **hammer price** up to and including €30,000, 24.2% on that part of the **hammer price** over €30,000 and up to and including €1,200,000, and 14.52% of that part of the **hammer price** above €1,200,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and Dutch law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +31 (0)20 5755 266.

3 ARTIST'S RESALE ROYALTY ('DROIT DE SUITE'/VOLGRECHT)

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** and **buyer's premium** (excluding VAT) of the **lot** is 3,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price and Buyer's premium (excluding VAT) (in euros)

- 4% up to 50,000
- 3% between 50,000.01 and 200,000
- 1% between 200,000.01 and 350,000
- 0.50% between 350,000.01 and 500,000
- over 500,000, the lower of 0.25% and 12,500 euro.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in

either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Amsterdam in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer
You must make payments to:
Christie's Stichting Dergengelden: ABN AMRO Bank (BIC/SWIFT code ABNANL2A), Apollolaan 171, 1077 AS Amsterdam. Account No. 54.76.17.100; IBAN NL79ABNA0547617100.
- (ii) Credit Card.

We accept most major credit cards subject to certain conditions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of €7,500 per buyer per year at our Cashier's Department only (subject to conditions) All cash payments at Christie's Amsterdam B.V. will require formal identification.

(iv) Banker's draft
You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's Amsterdam B.V. and they must be from accounts in Euros from a Dutch bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Amsterdam B.V., Cashiers Department, Cornelis Schuytstraat 57, 1071, JG Amsterdam.

(e) For more information please contact our Cashiers Department by phone on +31 (0)20 575 52 11 or fax on +31 (0)20 575 59 24.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 0.5% per month unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) Once you have made full and clear payment, you must collect the **lot** promptly following the auction. You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full, but you do not collect the **lot** when required after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +31 (0)20 575 52 11. For further information please check the page headed 'Storage and Collection' set out at the back of the catalogue.

2 STORAGE

(a) If you have not collected the **lot** promptly following the auction, we or our appointed agents can:

- (i) charge you and you will have to pay all storage fees while the **lot** is still at our **saleroom**; or
- (ii) charge you and you will have to pay all transport and storage costs if the **lot** is removed to a warehouse.
- (b) Important information about the removal of the **lot** to a warehouse, fees and costs are set out

at the back of the catalogue on the page headed 'Storage and Collection'.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +31 (0)20 575 52 52. See the information set out at www.christies.com/shipping or contact us at amshipping@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +31 (0)20 575 52 52. See the information set out at www.christies.com/shipping or contact us at amshipping@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test

is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ♪ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with the agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of the Netherlands. Before either we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to a lawsuit brought by a third party and this dispute could be joined to that proceeding) and if we both settle the dispute by mediation following the mediation procedure agree we shall each attempt to of the Netherlands Mediation Institute ('NMI') with a mediator affiliated with the NMI and mutually acceptable to each of us. If the dispute is not settled by mediation, it will be dealt with exclusively in the courts of Amsterdam. A buyer who is a natural person and who is not acting in pursuance of a profession shall have the right, within 32 days after Christie's has invoked this clause against him in writing,

to choose to have the dispute adjudicated by the court that has jurisdiction by law.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of;

(i) the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	No VAT will be charged on the hammer price . VAT at 21% will be charged on the buyer's premium and invoiced on an inclusive basis.
!	If a Lot is marked '+' or '!', it will have a special VAT status and will be subject to higher rates as follows: Lot is imported from outside the EU. For each lot the buyer's premium is calculated as 37.75% of the hammer price up to a value of €30,000, plus 31.7% of the hammer price between €30,001 and €1,200,000, plus 22.02% of any amount in excess of €1,200,000.
+	21% VAT applies to both the hammer price and the buyer's premium. The buyer's premium is calculated for each lot as 51.25% of the hammer price up to a value of €30,000, plus 45.2% of the hammer price between €30,001 and €1,200,000, plus 35.52% of any amount in excess of €1,200,000.

VAT Exemptions/Refunds on Export

VAT charged on both the **hammer price** and the **buyer's premium** may be refunded provided the following conditions are met:

1. The **lot** must be exported from the EU within two months of the date of the sale.
2. Christie's must be provided with proof of export bearing the original customs stamp from the point of export from the EU. Netherlands tax authorities will not accept photocopies.
3. The purchase invoice must be addressed to a party resident outside of the EU.

Christie's remains liable to account for VAT on all **lots** unless the conditions listed above are satisfied. Therefore buyers will generally be asked to initially deposit all amounts of VAT invoiced. To apply for a refund, the appropriate export evidence must be sent to Christie's accounts department clearly marked 'VAT REFUND'. There will be an administration charge of €35 payable to Christie's for this service.

An immediate refund of VAT is possible if shipping is arranged by Christie's within two months of the date of the sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com

Tel: +31 (0)20 5755 266

COLLECTION AND STORAGE CHARGES

To avoid further transport with the risks involved, buyers are urgently requested to pay and collect their paid purchases at Christie's, where **lots** are available for collection on any weekday from 9.00 am – 5.00 pm. Please note that at our discretion some lots may be moved immediately after the sale to our third party storage facility at Crown Fine Art, Gyroscopweg 19, 1042 AC Amsterdam. Tel + 31 (0)20 658 33 80 or Fax +31 (0)20 658 33 99. These **lots** will be marked with a red square in the catalogue.

From the moment of transfer, Crown Fine Art general terms and conditions will apply. A copy of these terms and conditions can be requested from Crown Fine Art. Crown Fine Art's warehouse is open for collection on every weekday between 8.00 am – 5.00 pm.

Transfer and storage charges to the transporters will be payable by the buyer from 23 May 2016 to Crown Fine Art. Please note storage charges, if applicable, will be calculated as follows:

- * A fixed administration fee of €11 per **lot** (with a maximum of €33 per buyer) excluding VAT.
- * Storage charges of €3.25 per day for larger **lots** and €2.25 per day for smaller lots, excluding VAT.

... HOME JAMES!

As an additional service to Buyers, Christie's can arrange delivery for purchased **lots** via Crown Fine Art within the Netherlands (excluding the Dutch Islands). The charges per delivery (i.e. one up to three **lots** shipped to the same address) are as follows:

Deliveries within postal code areas starting with 10 or 11:

For small items (i.e. those that can be carried by one person): €100 (including VAT) per delivery.

For large items (i.e. those that require two persons): €180 (including VAT) per delivery.

Deliveries to all other areas in the Netherlands (excluding the Dutch Islands)

For small items: €180 (including VAT) per delivery

For large items: €250 (including VAT) per delivery

Soft packing small item: €15 (including VAT) per lot

Soft packing large item: €25 (including VAT) per lot

Full payment of the purchased lots is required before actual delivery can take place.

It is the client's responsibility to ensure that they arrange adequate insurance cover for their property. If required, Crown Fine Art can arrange insurance and will be pleased to provide a quotation on request.

For items that need to be hoisted up, please ask for a separate quotation.

Please contact Crown Fine Art at +31 (0)20 658 33 80. If you are interested in the above service, and if you would like to discuss further details such as time of delivery and insurance cover. Deliveries will be within one week after payment of the purchased lots (and transport charges) has been received, in a time slot of two hours.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- See Storage and Collection Pages in the Catalogue.
- ?, *, Ω, α, #, ‡ See VAT Symbols and Explanation.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

* "Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

* "Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

* "Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

* "Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

* "Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

* "After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

* This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA

SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA

VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM

BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BERMUDA

BERMUDA
+1 401 849 9222
Betsy Ray

BRAZIL

RIO DE JANEIRO
+5521 2225 6553
Candida Sodre

SÃO PAULO

+5511 3061 2576
Nathalie Lenci

CANADA

TORONTO
+1 416 960 2063
Brett Sherlock

CHILE

SANTIAGO
+56 2 2 2631642
Denise Ratinoff
de Lira

COLOMBIA

BOGOTA
+571 635 54 00
Juanita Madriman

DENMARK

COPENHAGEN
+45 3962 2377
Birgitta Hillingsø
(Consultant)

+45 2612 0092
Rikke Juel Brandt
(Consultant)

FINLAND AND THE BALTIC STATES

HELSINKI
+358 40 5837945
Barbro Schauman (Consultant)

FRANCE

**BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory
(Consultant)

GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS

+33 (0)1 40 76 85 85
Poitou-Charente
Aquitaine

+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE- ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 (0)173 317 3975
Anja Schaller (Consultant)

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne
Schweizer

INDIA

•MUMBAI
+91 (22) 2280 7905
Sonal Singh

DELHI

+91 (011) 6609 1170
Sanjay Sharma

INDONESIA

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY

•MILAN
+39 02 303 2831

ROME

+39 06 686 3333
Marina Cicogna

NORTH ITALY

+39 348 3131 021
Paola Gradi
(Consultant)

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE

+39 041 277 0086
Bianca ArrivabeneValenti Gonzaga
(Consultant)

BOLOGNA

+39 051 265 154
Benedetta PossatiVittoriVenenti
(Consultant)

GENOA

+39 010 245 3747
Rachele Guicciardi (Consultant)

FLORENCE

+39 055 219 012
Alessandra Niccolini di Camugliano
(Consultant)

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria (Consultant)

JAPAN

TOKYO
+81 (0)3 6267 1766
Chie Banta

MALAYSIA

KUALA LUMPUR
+60 3 6207 9230
Lim Meng Hong

MEXICO

MEXICO CITY
+52 55 5281 5546
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

•AMSTERDAM
+31 (0)20 57 55 255

NORWAY

OSLO
+47 975 800 78
Katinka Traaseth
(Consultant)

PEOPLES REPUBLIC OF CHINA

BEIJING
+86 (0)10 8572 7900
Jinqing Cai

•HONG KONG

+852 2760 1766

•SHANGHAI

+86 (0)21 6355 1766
Gwenn Delamaire

PORTUGAL

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA

MOSCOW

+7 495 937 6364
+44 20 7389 2318
Katya Vinokurova

SINGAPORE

SINGAPORE
+65 6735 1766
Wen Li Tang

SOUTH AFRICA

CAPE TOWN
+27 (21) 761 2676
Juliet Lomberg
(Independent Consultant)

DURBAN & JOHANNESBURG

+27 (31) 207 8247
Gillian Scott-Bering
(Independent Consultant)

WESTERN CAPE

+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA

SEOUL

+82 2 720 5266
Hye-Kyung Bae

SPAIN

BARCELONA

+34 (0)93 487 8259
Carmen Schjaer

MADRID

+34 (0)91 532 6662
Juan Varez

Dalia Padilla

SWEDEN

STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)

+46 (0)70 9369 201
Louise Dylhén (Consultant)

SWITZERLAND

•GENEVA

+41 (0)22 319 1766
Eveline de Proyart

•ZURICH

+41 (0)44 268 1010
Dr. Bertold Mueller

TAIWAN

TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND

BANGKOK
+66 (0)2 652 1097
Yaovanee Nirandara
Punchalee Phenjati

TURKEY

ISTANBUL
+90 (532) 558 7514
Eda Kehale Arşün
(Consultant)

UNITED ARAB EMIRATES

•DUBAI

+971 (0)4 425 5647

UNITED KINGDOM

•LONDON, KING STREET

+44 (0)20 7839 9060

•LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

NORTH AND NORTHEAST

+44 (0)20 3219 6010
Thomas Scott

NORTHWEST AND WALES

+44 (0)20 7752 3033
Jane Blood

SOUTH

+44 (0)1730 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Bernard Williams

Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)20 7389 2032

IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

BOSTON

+1 617 536 6000
Elizabeth M. Chapin

CHICAGO

+1 312 787 2765
Lisa Cavanaugh

DALLAS

+1 214 599 0735
Caper Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600

MIAMI

+1 305 445 1487
Jessica Katz

NEWPORT

+1 401 849 9222
Betsy D. Ray

•NEW YORK

+1 212 636 2000

PALM BEACH

+1 561 833 6952
Maura Smith

PHILADELPHIA

+1 610 520 1590
Christie Lebasco

SAN FRANCISCO

+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

CORPORATE COLLECTIONS

Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES

Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION

Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300

Email: rcornett@christies.com

PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES

Tel: +44 (0)20 7389 2343
Fax: +44 (0)20 7389 2225

Email: awaters@christies.com

MUSEUM SERVICES, UK

Tel: +44 (0)20 7389 2570
Email: lindsay@christies.com

PRIVATE SALES

US: +1 212 636 2034
Fax: +1 212 636 2035

VALUATIONS

Tel: +44 (0)20 7389 2464
Fax: +44 (0)20 7389 2038

Email: mwrey@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

LONDON

Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351

Email: london@christies.edu

NEW YORK

Tel: +1 212 355 1501
Fax: +1 212 355 7370

Email: newyork@christies.edu

HONG KONG

Tel: +852 2978 6747
Fax: +852 2525 3856

Email: hongkong@christies.edu

CHRISTIE'S FINE ART STORAGE SERVICES

NEW YORK

+1 212 974 4570
newyork@cfass.com

SINGAPORE

+65 6543 5252
Email: singapore@cfass.com

CHRISTIE'S INTERNATIONAL REAL ESTATE

NEW YORK

Tel +1 212 468 7182
Fax +1 212 468 7141

info@christiesrealestate.com

LONDON

Tel +44 20 7389 2551
Fax +44 20 7389 2168

info@christiesrealestate.com

HONG KONG

Tel +852 2978 6788
Fax +852 2973 0799

info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

07/03/16

POST-WAR & CONTEMPORARY ART SENIOR INTERNATIONAL TEAM



Brett Gorvy
*Chairman and
International Head
of Post-War &
Contemporary Art*



Laura Paulson
*Chairman, Post-War
& Contemporary Art,
Americas*



Francis Outred
*Chairman and
Head of Post-War &
Contemporary Art,
EMERI*



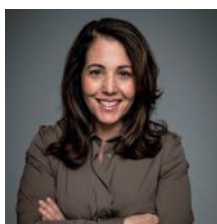
Jussi Pykkänen
Global President



Mariolina Bassetti
*Chairman and
Head of Post-War &
Contemporary Art,
Southern Europe*



Marianne Hoet
*International Director
of Post-War &
Contemporary Art,
Northern Europe*



Lori Hotz
*Global Managing
Director, Post-War &
Contemporary Art*



Loic Gouzer
*Deputy Chairman, Post-
War & Contemporary
Art, New York*



Xin Li
Deputy Chairman, Asia



Barrett White
*Deputy Chairman, Post-
War & Contemporary
Art, New York*



Andy Massad
*International
Director, Post-War &
Contemporary Art,
New York*



Jonathan Laib
*International Specialist,
Post-War &
Contemporary Art,
New York*

INFORMATION AND SERVICES FOR THIS AUCTION

ENQUIRIES

Peter van der Graaf
Head of Department
+31 20 575 52 74
pvandergraaf@christies.com

Jetske Homan van der Heide

Senior Specialist
+31 20 575 52 41
jhoman@christies.com

Nina Kretzschmar

Specialist
+49 170 76 95890
nkretzschmar@christies.com

Elvira Jansen

Junior Specialist
+31 20 575 52 86
ejansen@christies.com

Lisa Snijders

*Auction Administrator &
Condition Reports*
+31 20 575 59 57
lsnijders@christies.com

INTERNATIONAL MANAGING DIRECTOR

Lori Hotz
Tel: +1 212 636 2329
lhotz@christies.com

BUSINESS DIRECTOR, CONTINENTAL EUROPE

Virginie Melin
Tel: +33 1 40 76 84 32
vmelin@christies.com

BUSINESS MANAGER, CONTINENTAL EUROPE

Eloïse Peyre
Tel: +33 1 40 76 85 68
epeyre@christies.com

SERVICES

Absentee and Telephone Bids

+31 20 575 59 50
+31 20 575 59 74 fax
Internet: www.christies.com

Auction Results

+44 20 7627 27 07
Internet: www.christies.com

Catalogues Online

Lotfinder®
Internet: www.christies.com

PAYMENT

Buyers

Tel: +31 20 575 52 11
Fax: +31 20 575 59 24

Shipping

Tel: +31 20 575 5252
Fax: +31 20 575 52 44

Storage and Collection

Tel: +31 20 575 5252
Fax: +31 20 575 52 44



@christiesinc | www.christies.com

For full contact details, please refer to page 223

POST-WAR & CONTEMPORARY ART

EUROPE



Andreas Rumbler
Chairman, Switzerland



Arno Verkade
*Managing Director,
Germany*



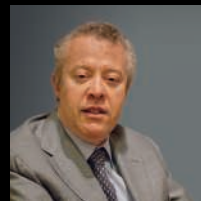
Herrad Schorn
*Senior Specialist,
Germany*



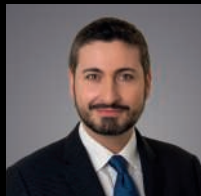
Rene Lahn
*Senior Specialist,
Switzerland*



Laetitia Bauduin
*Senior Specialist,
France*



Christophe Durand-
Ruel
Senior Specialist, France



Renato Pennisi
*Senior Specialist,
Italy*



Laura Garbarino
Senior Specialist, Italy



Jutta Nixdorf
*Senior Specialist,
Germany*



Nina Kretzschmar
Specialist, Germany



Guillermo Cid
Specialist, Spain



Anne Lamuniere
*Specialist,
Switzerland*



Paul Nyzam
Specialist, France



Etienne Sallon
Specialist, France



Barbara Guidotti
Specialist, Italy



Elena Zacarrelli
Specialist, Italy

POST-WAR & CONTEMPORARY ART

AMSTERDAM



Peter van der Graaf
*Specialist,
Netherlands*



Jetske Homan van
der Heide
Senior Specialist



Nina Kretzschmar
*Specialist, Germany,
Netherlands*



Elvira Jansen
Junior Specialist

POST-WAR & CONTEMPORARY ART AMERICAS



Martha Baer
International Director,
Senior Vice President



Xan Serafin
Sales Director,
Senior Vice President



Edouard Benveniste
Specialist,
Vice President



Ana Maria Celis
Specialist,
Vice President



Sara Friedlander
Specialist,
Vice President



Michael Gumener
Specialist,
Vice President



Alexis Klein
Specialist,
Vice President



Lisa Layfer
Specialist,
Vice President



Saara Pritchard
Specialist,
Vice President



Jennifer Yum
Specialist,
Vice President



Charlie Adamski
Specialist,
Associate Vice President



Amelia Manderscheid
Specialist,
Associate Vice President



Joanna Szymkowiak
Associate Specialist



Han-I Wang
Specialist
Associate Vice President

POST-WAR & CONTEMPORARY ART LONDON



Edmond Francey
Head of Department



Dina Amin
Senior Specialist



Leonie Moschner
Senior Specialist



Darren Leak
Senior Specialist



Alice de Roquemaurel
Senior Specialist, Head
of Auction Channel



Beatriz Ordovas
Senior Specialist,
Head of Private Sales



Cristian Albu
Specialist



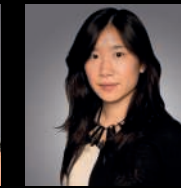
Katharine Arnold
Specialist



Rosanna Widen
Specialist



Leonie Grainger
Specialist



Bianca Chu
Specialist



Tom Best
Specialist

For full contact details, please refer to page opposite

POST-WAR & CONTEMPORARY ART INTERNATIONAL SPECIALIST DIRECTORY

AMERICAS

New York

Martha Baer
+1 917 912 5426
mbaer@christies.com
Michael Baptist
+1 212 636 2660
mbaptist@christies.com
Edouard Benveniste
+1 212 974 4549
ebenveniste@christies.com
Laura Bjorstad
+1 212 636 2249
lborstad@christies.com
Ana Maria Celis
+1 212 641 5774
acelis@christies.com
Noah Davis
+1 212 468 7173
ndavis@christies.com
+1 212 641 7554
Sara Friedlander
+1 212 641 7554
sfriedlander@christies.com
Brett Gorvy
+1 212 636 2342
bgorvy@christies.com
Loic Gouzer
+1 212 636 2248
lgouzer@christies.com
Michael Gumener
+1 212 636 2174
mgumener@christies.com
Alexis Klein
+1 212 641 3741
aklein@christies.com
Jonathan Laib
+1 212 636 2101
jlaib@christies.com
Lisa Layfer
+1 212 636 2103
lplayfer@christies.com
Laura Lester
+1 212 636 2106
llester@christies.com
Amelia Manderscheid
+1 212 468 7113
amanderscheid@christies.com
Andy Massad
+1 212 636 2104
amassad@christies.com
Laura Paulson
+1 212 636 2134
lpaulson@christies.com
Saara Pritchard
+1 212 468 7104
spritchard@christies.com
Xan Serafin
+1 212 636 2454
xserafin@christies.com
Joanna Szymkowiak
+1 212 974 4440
jszymkowiak@christies.com
Rachael White
+1 212 974 4556
rrwhite@christies.com
Han-I Wang
+1 212 484 4835
hwang@christies.com

Barrett White
+1 212 636 2151
bwhite@christies.com
Kathryn Widing
+1 212 636 2109
kwiding@christies.com
Jennifer Yum
+1 212 468 7123
jyum@christies.com

San Francisco

Charlie Adamski
+1 415 982 0982
cadamski@christies.com

EUROPE

London

King Street

Cristian Albu
+44 20 7752 3006
calbu@christies.com
Dina Amin
+44 20 7389 2921
damin@christies.com
Katharine Arnold
+44 20 7389 2024
karnold@christies.com
Tom Best
+44 20 7752 3218
tbest@christies.com
Alessandro Diotallevi
+44 20 7389 2954
adiotallevi@christies.com
Paola Saracino Fendi
+44 207 389 2796
pfendi@christies.com
Edmond Francey
+44 207 389 2630
efrancey@christies.com
Leonie Grainger
+44 20 7389 2946
lgrainger@christies.com
Darren Leak
+44 20 7389 2025
dleak@christies.com
Tessa Lord
+44 20 7389 2683
tlord@christies.com
Leonie Moschner
+44 20 7389 2012
lmoschner@christies.com
Beatriz Ordovas
+44 20 7389 2920
bordovas@christies.com
Francis Outred
+44 20 7389 2270
foutred@christies.com
Alice de Roquemaurel
+44 20 7389 2049
aderoquemaurel@christies.com
Anna Touzin
+44 20 7389 3064
atouzin@christies.com
Jacob Uecker
+44 20 7389 2400
juecker@christies.com
Alexandra Werner
+44 207 389 2713
awerner@christies.com
Rosanna Widen
+44 20 7389 2187
rwidon@christies.com

South Kensington

Bianca Chu
+44 20 7389 2502
bchu@christies.com
Zoe Klemme
+44 20 7389 2249
zklemme@christies.com

Austria

Angela Baillou
+43 1 583 88 12 14
abaillou@christies.com

Belgium

Marianne Hoet, Brussels
+32 2 289 13 39
mhoet@christies.com
Pauline Haon, Brussels
+32 2 289 13 31
phaon@christies.com

France

Laetitia Bauduin
+33 1 40 76 85 95
lbauduin@christies.com
Christophe Durand-Ruel
+33 1 40 76 85 79
CDurand-Ruel@christies.com
Ekaterina Klimochkina
+33 1 40 76 84 34
eklimochkina@christies.com
Paul Nyzam
+33 1 40 76 84 15
pnyzam@christies.com
Etienne Sallon
+33 1 40 76 86 03
esallon@christies.com

Germany

Nina Kretzschmar, Cologne
+49 17 076 958 90
nkretzschmar@christies.com
Jutta Nixdorf, Munich
+41 44 268 10 10
jnixdorf@christies.com
Christiane Rantzauf, Hamburg
+49 40 279 4073
crantzauf@christies.com
Herrad Schorn, Dusseldorf
+49 211 491 59311
hschorn@christies.com
Eva Schweizer, Stuttgart
+49 711 226 9699
eschweizer@christies.com
Arno Verkade, Dusseldorf
+49 211 491 59313
averkade@christies.com

Italy

Mariolina Bassetti
+39 06 686 3330
mbassetti@christies.com
Laura Garbarino
+39 02 3032 8333
lgarbarino@christies.com
Barbara Guidotti
+39 02 3032 8333
bguidotti@christies.com

Renato Pennisi
+39 06 686 3332
rpennisi@christies.com
Elena Zaccarelli
+39 02 303 28332
ezaccarelli@christies.com

Netherlands

Peter van der Graaf, Amsterdam
+31 20 575 52 74
pvanderGraaf@christies.com
Jetske Homan van der Heide
+31 20 575 5287
jhomann@christies.com
Elvira Jansen, Amsterdam
+31 20 575 5286
ejansen@christies.com
Nina Kretzschmar, Amsterdam
+49 17 076 958 90
nkretzschmar@christies.com

Spain

Guillermo Cid, Madrid
+34 91 532 66 27
gcid@christies.com

Switzerland

Eveline de Proyart, Geneva
+41 22 319 17 50
edeproyart@christies.com
Rene Lahn, Zurich
+41 44 268 10 21
rlahn@christies.com
Anne Lamuniere, Geneva
+41 22 319 17 10
alamuniere@christies.com
Jutta Nixdorf, Zurich
+41 44 268 10 10
jnixdorf@christies.com

ASIA

Hong Kong

Elaine Holt
+852 2978 6787
eholt@christies.com

India

Nishad Avari
+91 22 2280 7905
navari@christies.com

Indonesia

Charmie Hamami
+62 21 7278 6268
chamami@christies.com
Lim Meng Hong
+603 6207 9230
mlim@christies.com

Singapore

Tang Wen Li
+65 6235 3828
wtang@christies.com

South Korea

Hye-Kyung Bae
+82 2 720 5260
hkbae@christies.com

Taiwan

Ada Ong
+886 2 2736 3356
aong@christies.com

REST OF WORLD

Argentina

Cristina Carlisle
+54 11 4393 4222
ccarlisle@christies.com

Australia

Ronan Sulich
+61 2 9326 1422
rsulich@christies.com

Brazil

Candida Sodre
+55 21 2225 6553
csodre@christies.com
Nathalia Lenci
+55 11 3061-2576
nlenci@christies.com

Israel

Roni Gilat-Baharaff
+972 3 695 0695
rgilat-baharaff@christies.com

Mexico City

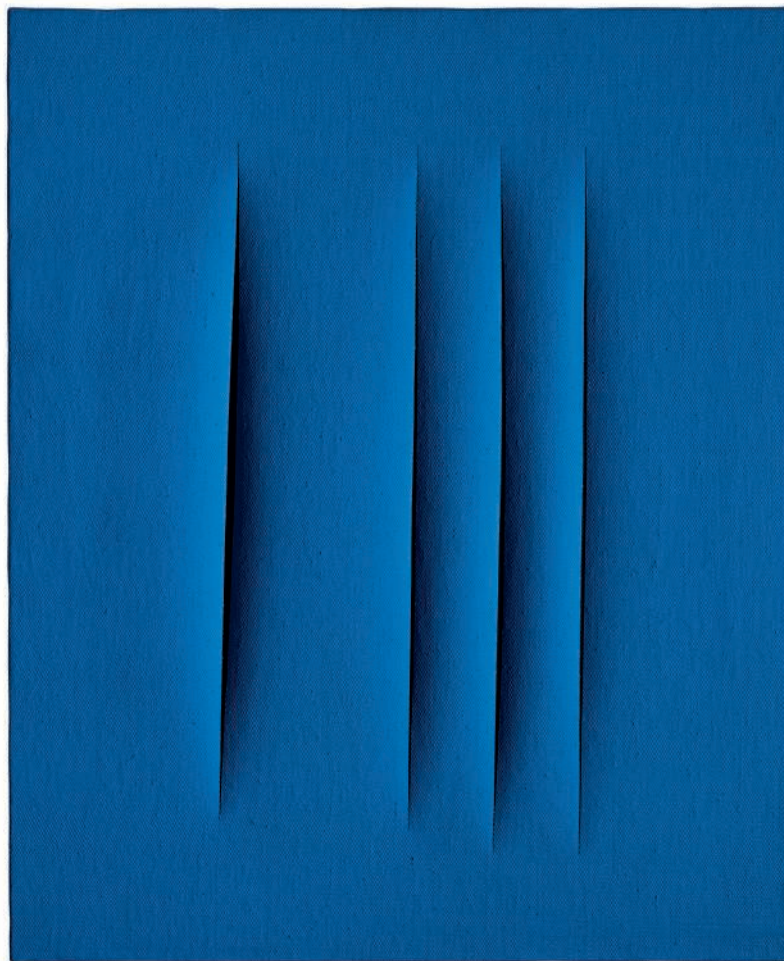
Gabriela Lobo
+52 55 5281 5446
globo@christies.com

Russia

Guy Vesey
+7 495 937 6364
gvesey@christies.com

United Arab Emirates

Hala Khayat, Dubai
+971 4425 5647
hkhayat@christies.com
Masa Al-Kutoubi, Dubai
+971 4 425 5647
mal-kutoubi@christies.com
Bibi Naz Zavieh, Dubai
+971 4425 5647
bzavieh@christies.com



LUCIO FONTANA (1899-1968)
Concetto spaziale, Attese
Waterpaint on canvas
61.2 x 50.2 cm.
Executed in 1966
€600,000-900,000

MILAN MODERN AND CONTEMPORARY

Milan, 5-6 April 2016

VIEWING

1-4 April 2016
Palazzo Clerici, Via Clerici 5
Milan

CONTACT

Renato Pennisi
rpennisi@christies.com
+39 (0)6 686 3332 & +39 (0)2 30328332

CHRISTIE'S



MARCEL BROODTHAERS (1924-1976)

Les Frites

photographic print on canvas on masonite in four parts

each: 6¼ x 8½ in. (15.9 x 21.7cm.)

Executed in 1968

Estimate: £30,000-50,000

FIRST OPEN/LDN

POST-WAR AND CONTEMPORARY ART

London, South Kensington, 14 April 2016

VIEWING

9-13 April 2016

85 Old Brompton Road

London SW7 3LD

CONTACT

Bianca Chu

bchu@christies.com

+44 (0)20 7389 2502

CHRISTIE'S



RICHARD PRINCE (B. 1949)
Untitled (Girlfriend)
Ektacolor print
44 x 64 in. (111.8 x 162.6 cm.)
Executed in 1993.
\$250,000-\$350,000

POST-WAR AND CONTEMPORARY ART

AFTERNOON SESSION

New York, 11 May 2016

VIEWING

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Saara Pritchard
sritchard@christies.com
+1 212 636 2100

CHRISTIE'S

We Have Mobile Browsing Down to an Art



CHRISTIE'S

CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

POST-WAR & CONTEMPORARY

Works by 20th century artists from 1945 through to the present day including CoBrA, Art informel, Abstract Expressionism, Pop Art, Nouveau Réalisme, German Figuration, minimalism, Photorealism, Conceptualism, Arte Povera and Installation Art.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
Post-War & Contemporary						
A237	Post-War and Contemporary Art	Amsterdam	2	27	44	40
D147	Modern and Contemporary Arab, Iranian and Turkish Art	Dubai	2	70	114	106
L347	Post-War and Contemporary Art (including Italian Art)	King Street	7	200	333	306
N234	First Open Post-War and Contemporary Art	New York	2	70	114	106
N347	Post-War and Contemporary Art	New York	8	281	456	426
P347	Post-War and Contemporary Art	Paris	8	38	61	57
K234	First Open Post-War and Contemporary Art	South Kensington	2	29	48	44

CHRISTIE'S

WWW.CHRISTIES.COM/SHOP

Photographs, Posters and Prints · Impressionist and Modern Art
Jewellery, Watches and Wine · Antiquities and Tribal Art
Asian and Islamic Art · Russian Art
Furniture, Decorative Arts and Collectables · American Art and Furniture
Books, Travel and Science · Design, Costume and Memorabilia
Post-War and Contemporary Art
Old Master Paintings and 19th Century Paintings

POST-WAR & CONTEMPORARY ART

WEDNESDAY 20 APRIL 2016 AT 7.00 PM AND
THURSDAY 21 APRIL 2016 AT 2.00 PM

Cornelis Schuytstraat 57, 1071 JG Amsterdam

CODE NAME: AMS
SALE NUMBER: 3062

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

- €100 to €1,000 by €50
- €1,000 to €2,000 by €100
- €2,000 to €3,000 by €200
- €3,000 to €5,000 by €200-500-800
- €5,000 to €10,000 by €500
- €10,000 to €20,000 by €1,000
- €20,000 to €30,000 by €2,000
- €30,000 to €50,000 by €2,000-5,000-8,000
- €50,000 to €100,000 by €5,000
- €100,000 + by €10,000

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

Auction Results: +44 (0)20 7627 2707

Please also refer to the information contained in Buying at Christie's at the back of this catalogue.

I request Christie's to bid on the following lots up to the maximum price I have indicated for each lot. I understand that if my bid is successful, the purchase price payable shall be the aggregate of the final bid and a VAT inclusive premium calculated at 30.25% of the Hammer Price for each lot up to and including €30,000, plus 24.2% of the Hammer Price between €30,001 and €1,200,000, plus 14.52% of any amount in excess of €1,200,000. Buyer's Premium is calculated on this basis for each lot individually. Lots marked with a '+' or '!' VAT is applied differently.

I understand that Christie's provides the service of executing absentee bids for the convenience of clients and that Christie's is not responsible for failing to execute bids or for errors relating to execution of bids. On my behalf, Christie's will try to purchase these lots for the lowest possible price, taking into account the reserve and other bids. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If identical absentee bids are received for the same lot, the written bid received first at Christie's will take precedence. Absentee bids in another currency will be converted into Euros using the official exchange rate on the day of receipt of the absentee bid. The results of absentee bids will be mailed after the auction. An invoice will be sent to you on the following business day after the sale. Please contact the Telephone Bid office at least 24 hours in advance of the sale to make arrangements for telephone bidding. Tel: +31 (0)20 575 5950.

All bids are subject to the terms of the Conditions of Sale printed in this Christie's catalogue.

ABSENTEE BIDS FORM
CHRISTIE'S AMSTERDAM

Absentee bids must be received at least 24 hours before the auction begins.
Christie's will confirm all bids. Tel: +31 (0)20 575 5950
bidsamsterdam@christies.com on-line www.christies.com

Client Number (if applicable) Billing Name (please print)

Invoice Address

City Post Code

Home Telephone Mobile

Email

- Please tick if you do not wish to receive your results by e-mail
- Please tick if you would like a shipping quotation if you are successful

If delivery address is not the Invoice address please fill in below:

Recipient's Name

Address

City

Zipcode

County/State

Country

The account name and Address above will appear on the invoice for lots purchased with your assigned paddle number. Please check that the details are correct, as the details cannot be changed after the sale.

Name Date

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +31 (0)20 575 52 11 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person/entity on whose behalf you are bidding, together with a signed letter of authorisation from the person/entity. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum €Price (excluding buyer's premi	Lot number (in numerical order)	Maximum €Price (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
Please quote number below:

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer,
Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EMERI

SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,
Olivier Camu, Roland de Lathuy, Eveline de Proyart,
Philippe Garner, Roni Gilat-Baharaff, Francis Outred,
Christiane Rantzau, Andreas Rumbler,
François de Ricqlès, Jop Ubbens, Juan Varez

ADVISORY BOARD

Pedro Girao, Chairman,
Patricia Barbizet, Arpad Busson, Loula Chandris,
Kemal Has Cingillioglu, Ginevra Elkann,
I. D. Fürstin zu Fürstenberg, Laurence Graff,
H.R.H. Prince Pavlos of Greece, Marquesa de
Bellavista, Mrs Alicia Koplowitz, Viscount Linley,
Robert Manoukian, Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio,
Usha Mittal, Çiğdem Simavi

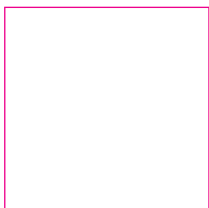
CHRISTIE'S AMSTERDAM B.V.

Jop Ubbens, Chairman;
Susanne Koning, General Manager
Senior Director
Jetske Homan van der Heide;
Senior Associate Directors
Sarah de Clercq;
Stefan Doebner;
Jessica Koers;

Associate Directors
Victor Bouman; Odette van Ginkel;
Peter van der Graaf; Nina Kretzschmar;
Manja Rottink; Anke Held

AMSTERDAM BASED CERTIFIED VALUERS

Victor Bouman; Sarah de Clercq; Odette van Ginkel;
Jetske Homan van der Heide;
Jop Ubbens.



INDEX

A

Accardi, C., 120
Antes, H., 45
Appel, K., 24, 25, 26, 176, 178, 179, 180, 181, 191
Arman, 162, 163
Armando, 145
Art & Language, 205
Atchugarry, P., 164
Attersee, C.L., 255
Aubertin, B., 124, 138

B

Ben, 225, 247
Bertoia, H., 18
Beuys, J., 199
Bock, J., 226
de Boer Lichtveld, F., 190
Bogart, B., 102
Bohemen, K. van, 217
Bonalumi, A., 21
Borremans, M., 114
Bradley, S., 234
Braeckman, D., 237
Brandl, H., 101, 109
Brands, E., 192
Broodthaers, M., 105, 213
Buren, D., 144
Burkhart, K., 121
Bury, P., 224
Byars, J.L., 209

C

César, 160, 161
Ceulers, M., 241
Chadwick, L., 170
Colson, V., 244
Constant, 188
Corneille, 172, 175, 177

D

Dadamaino, 12, 13
Daniëls, R., 37, 257
Darboven, H., 106, 198, 206
De Cordier, T., 34
De Keyser, R., 100
de Saint Phalle, N., 44
Dekkers, A., 2, 5
Denmark, 212
Dibbets, J., 207, 231, 232
Dumas, M., 39, 250, 253, 254, 258, 260

E

van Elk, G., 196
van Erp, A., 119

F

Fabro, L., 227
Fontana, L., 146

Förg, G., 29, 32, 33, 36, 219, 229
Frize, B., 117
Fussmann, K., 230

G

van Golden, D., 31
Griffa, G., 140

H

Haagmans, F., 248
Hansen, A., 202, 203
Haring, K., 40
Henderikse, J., 122, 123, 128, 129
Henning, A., 118
Hildebrandt, G., 238
Höfer, C., 265
Huber, T., 111

J

Jackson, M.D., 239
Jorn, A., 174, 185

K

Kabakov, I., 113
Kahrs, J., 38
Kawara, O., 211
Kempfs, N., 104
Kiefer, A., 35
Klasen, P., 41
van Koningsbruggen, R., 28, 194, 197

L

Le Parc, J., 17
Leblanc, W., 8, 19
Lergon, D., 243
Leroy, E., 108
LeWitt, S., 132, 133, 148, 149
Lucassen, 214, 216
Lucebert, 168, 183

M

Mack, H., 14, 15, 16
Mapplethorpe, R., 268
Marshall, J., 240
Meese, J., 233
Merz, M., 246
Morellet, F., 4
Mulders, M., 256

N

Newton, H., 267

O

Oehlen, M., 251
Olaf, E., 266
Oppenheim, D., 201, 220

P

Paladino, M., 249
Paolini, G., 103
Peeters, H., 20
Penck, A.R., 27

Piene, O., 23, 131, 147
Polke, S., 208, 252
Pomodoro, A., 165, 166, 171, 173

Q

Quik, 261

R

Raedecker, M., 42
Rama, C., 141
Rauschenberg, R., 221, 228
Raveel, R., 112, 218
Roeland, J., 215
Rooskens, A., 182, 187
Rotraut, 153

S

Sayler, D., 136
Schoonhoven Jr., J., 125
Schoonhoven, J., 1, 3, 6, 151, 152, 154
Simeti, T., 22, 139
Smith, J., 262
Soto, J.R., 135
Spalletti, E., 115
Spoerri, D., 200, 222, 223
Strunz, K., 242
Struth, T., 264
Struycken, P., 150
Sugai, K., 167

T

Tajiri, S., 169
Takamatsu, J., 11
Tinguely, J., 134
Tuttle, R., 195
Tuymans, L., 30

U

Uecker, G., 137
Uslé, J., 110, 116

V

Van Anderlecht, E., 159
Van Bossche, G., 259
Vasarely, V., 130
Viktor IV, 186
Visch, H., 107
Visser, C., 7
Volten, A., 143
de Vries, H., 9, 10, 126, 127, 155

W

Wagemaker, J., 156, 157, 158
Wéry, M., 210
West, F., 245
Williams, C., 235, 236
Wolvecamp, T., 184, 193

Z

Zandvliet, R., 43
Zhang, H., 263







CHRISTIE'S

CORNELIS SCHUYTSTRAAT 57 1071 JG AMSTERDAM