



# MODERN ART

*Amsterdam*  
*7 June 2016*

CHRISTIE'S



























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Inside front cover: Lot 45  
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# MODERN ART

## Amsterdam

### AUCTION

Tuesday 7 June 2016  
at 2.00 pm Lots 1-137  
Cornelis Schuytstraat 57,  
1071 JG Amsterdam

under the aegis of  
Mr M.J. Meijer c.s. Notarissen.

### VIEWING

Friday	3 June	10.00 am – 5.00 pm
Saturday	4 June	10.00 am – 5.00 pm
Sunday	5 June	10.00 am – 5.00 pm
Monday	6 June	10.00 am – 5.00 pm

### AUCTIONEERS

Jop Ubbens and Benthe Tupker

### AUCTION RESULTS

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### BUYING AT CHRISTIE'S

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# CHRISTIE'S





λ1

**PABLO PICASSO (1881-1973)**

*Tauromachy scene (A.R. 393)*

stamped, marked and numbered 'Madoura Plein Feu/ Edition Picasso/ Edition Picasso 233/500 Madoura K117' (underneath)  
red earthenware ceramic plate with engobe  
Diameter: 23.5 cm.

Conceived on 22 January 1957 and executed in a numbered edition of 500

€1,500-2,000

\$1,700-2,300

**PROVENANCE:**

Private collection, United States.  
Acquired from the above by the present owner, 2013.

λ2

**PABLO PICASSO (1881-1973)**

*Black Face Plate A (A.R. 36)*

stamped and marked 'Madoura Plein Feu/ Edition Picasso/ A' (underneath)  
glazed ceramic plate  
Diameter: 24 cm.

Conceived in 1948 and executed in an edition of 100

€2,000-3,000

\$2,300-3,400

λ13

**PABLO PICASSO (1881-1973)**

*Beach scene (A.R. 391)*

stamped 'Madoura Plein Feu/ Empreinte Originale de Picasso' (on the reverse)  
white ceramic plaque with black engobe and glaze  
Diameter: 25 cm.

Conceived in 1956 and executed in an edition of 450

€2,500-3,500

\$2,900-3,900

**PROVENANCE:**

Private collection, United States.  
Acquired from the above by the present owner, 2013.





λ14

**PABLO PICASSO (1881-1973)**

*Bulls's profile (A.R. 315)*

stamped 'Madoura Plein Feu/ Empreinte Originale de Picasso' (underneath)  
white ceramic plaque with white glaze and black oxide

Diameter: 24.5 cm.

Conceived on 22 February 1956 and executed in an edition of 450

€2,500-3,500

\$2,900-3,900

**PROVENANCE:**

Anonymous sale, Christie's, London, 18 June 2013, lot 140.  
Acquired at the above sale by the present owner.



λ15

**PABLO PICASSO (1881-1973)**

*Goat's head in profile (A.R. 111)*

stamped, marked and numbered 'Madoura Plein Feu/ Empreinte Originale de  
Picasso/154/200' (underneath)

white ceramic plate with glaze and black oxide

Diameter: 25.5 cm.

Conceived in 1950 and executed in a numbered edition of 200

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Anonymous sale, Doyle, New York, 29 April 2014, lot 130.  
Acquired at the above sale by the present owner.





λ!6

**PABLO PICASSO (1881-1973)**

*Bird on a branch (A.R. 175)*

stamped and marked 'Madoura Plein Feu/ Edition Picasso/ Edition Picasso' (underneath)  
white ceramic ashtray with glaze and black oxide  
Diameter: 15.5 cm.

Conceived in 1952 and executed in an edition of 500

€1,500-2,000

\$1,700-2,300

**PROVENANCE:**

Private collection, United States.  
Acquired from the above by the present owner,  
2013.

λ!7

**PABLO PICASSO (1881-1973)**

*Bird under the sun (A.R. 174)*

stamped and marked 'Madoura Plein Feu/ Edition Picasso/ Edition Picasso' (underneath)  
white ceramic ashtray with glaze and black oxide  
Diameter: 14.5 cm.

Conceived in 1952 and executed in an edition of 500

€1,500-2,000

\$1,700-2,300

**PROVENANCE:**

Private collection, United States.  
Acquired from the above by the present owner,  
2013.

λ!8

**PABLO PICASSO (1881-1973)**

*Picador (A.R. 176)*

stamped and marked 'Madoura Plein Feu/ Edition Picasso/ Edition Picasso' (underneath)  
white ceramic ashtray with glaze and black oxide  
Diameter: 15 cm.

Conceived in 1952 and executed in an edition of 500

€1,500-2,000

\$1,700-2,300

**PROVENANCE:**

Private collection, United States.  
Acquired from the above by the present owner,  
2013.



λ!9

**PABLO PICASSO (1881-1973)**

*Little wood-owl (A.R. 83)*

stamped 'Madoura Plein Feu/ D'après Picasso' (underneath)  
white ceramic pitcher with coloured engobe and glaze  
Height: 12 cm.  
Conceived in 1949 and executed in an edition of 200  
€3,000-4,000                      \$3,400-4,500

**PROVENANCE:**

Private collection, United States.  
Acquired from the above by the present owner, 2013.



9

λ!10

**PABLO PICASSO (1881-1973)**

*Goat's head in profile (A.R. 146)*

stamped 'Madoura Plein Feu/ Empreinte Originale de Picasso' (underneath)  
white ceramic dish with coloured engobe and glaze  
31.5 x 51.5 cm.  
Conceived on 5 June 1952 and executed in an edition of 250  
€8,000-12,000                      \$9,100-14,000

**PROVENANCE:**

Anonymous sale, Christie's, London, 18 June 2013, lot 66.  
Acquired at the above sale by the present owner.



10



11

λ!11

**PABLO PICASSO (1881-1973)**

*Square-eyed face (A.R. 415)*

stamped and numbered 'Madoura Plein Feu/ Empreinte Originale de Picasso/ 84/100' (underneath)  
white ceramic plate with coloured engobe and glaze  
Diameter: 25 cm.  
Conceived on 29 June 1959 and executed in a numbered edition of 100  
€5,000-7,000                      \$5,700-7,900

**PROVENANCE:**

Anonymous sale, Bonhams & Butterfields, 26 October 2010, lot 168.  
Anonymous sale, Christie's, London, 18 June 2013, lot 78.  
Acquired at the above sale by the present owner.

11





λ!12

**PABLO PICASSO (1881-1973)**

*Flute player and goat (A.R. 382)*

stamped and marked 'Madoura Plein Feu/  
Empreinte Originale de Picasso' (underneath)  
white ceramic plaque with white glaze and black  
oxide

Diameter: 26 cm.

Conceived in 1956 and executed in an edition of  
450

€3,000-4,000

\$3,400-4,500

**PROVENANCE:**

Private collection, United States.  
Acquired from the above by the present owner,  
2013.



λ!13

**PABLO PICASSO (1881-1973)**

*Three figures on trampoline (A.R. 375)*

stamped 'Empreinte Originale de Picasso/  
Madoura Plein Feu' (underneath)  
white ceramic plaque with white glaze and black  
oxide

Diameter: 18.5 cm.

Conceived in 1956 and executed in an edition of  
500

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

Private collection, United States.  
Acquired from the above by the present owner,  
2013.



λ!14

**PABLO PICASSO (1881-1973)**

*Four dancers (A.R. 314)*

stamped 'Madoura Plein Feu/ Empreinte Originale  
de Picasso' (underneath)  
white ceramic plaque with white glaze and black  
oxide

Diameter: 24.5 cm.

Conceived on 22 February 1956 and executed in  
an edition of 450

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Private collection, United States.  
Acquired from the above by the present owner,  
2013.





λ15

**PABLO PICASSO (1881-1973)**

*Cavalier faun*

stamped with signature and numbered 'Picasso 12/20' and '1988/1406' (underneath)

silver plate

Diameter: 42 cm.

Conceived in 1955-1956 and executed in silver in an numbered edition of 20 plus two *épreuves d'artiste* and two *épreuves d'auteur*

€20,000-30,000

\$23,000-34,000

**PROVENANCE:**

Kunsthandel E.J. van Wisselingh & co., Amsterdam.

Acquired from the above by the family of the present owner in 1977.

**LITERATURE:**

A. Ramié, *Picasso, Catalogue of the Edited Ceramic Works, 1947-1971*, Vallauris, 1988, nos. 336-337, p. 172 (the earthenware version illustrated).

The present lot shows a faun in high relief, a design that is individually selected, designed, seen, approved and cherished by Picasso. In the 1950s Picasso commissioned the French silversmith François Victor-Hugo to make a series of twenty plates in silver. At that time Picasso already was producing decorative ceramic plates. However Picasso deemed the ceramic plates brittle and he told art historian Douglas Cooper he believed the plates would look excellent when executed in silver, but he didn't know anyone who could undertake the project. Cooper then introduced him to Hugo, who was immediately excited about it. As an experiment Picasso gave Hugo one of his ceramic plates for him to produce in silver. Picasso was more than pleased with the result and he authorized Hugo to make more versions. Over a period of ten years Hugo produced twenty different silver plates, each in an edition of 20. Picasso kept two versions of each plate for himself and Hugo also kept two *exemplaires d'auteurs*. This particular silver plate by Picasso was acquired at the sale at Van Wisselingh & Co. in 1977. They were able to get the collection to Amsterdam for the exhibition *Picasso 19 plats en argent par François et Pierre Hugo*.

Sold with the original presentation box.





λ16

**PABLO PICASSO (1881-1973)**

*Picador (A.R. 289)*

marked 'Edition Madoura Picasso' (underneath)  
ceramic bowl with white glaze and black and  
brown engobe  
Diameter: 13 cm.  
Conceived in 1955 and executed in an edition of  
500

€1,800-2,200

\$2,100-2,500

λ17

**PABLO PICASSO (1881-1973)**

*Bull in the arena (A.R. 80)*

stamped 'Madoura Plein Feu/Edition Picasso'  
(underneath)  
white earthenware plate with coloured engobe  
30.5 x 37 cm.  
Conceived in 1948 and executed in an edition of  
450

€5,000-7,000

\$5,700-7,900

λ18

**PABLO PICASSO (1881-1973)**

*Face (A.R. 290)*

marked 'Edition Picasso Madoura' (underneath)  
white ceramic bowl with coloured engobe and  
glaze  
Diameter: 12.5 cm.  
Conceived in 1955 and executed in an edition of  
500

€1,500-2,500

\$1,700-2,800

**PROVENANCE:**

Private collection, United States.  
Acquired from the above by the present owner,  
2013.





λ19

**PABLO PICASSO (1881-1973)**

*Sylvette (A.R. 267)*

stamped 'Madoura Plein Feu/ Empreinte Originale de Picasso' (underneath)  
red earthenware bowl with black enamel on the outside  
Diameter: 17.5 cm.  
Conceived on 31 March 1955 and executed in an edition of 100

€2,000-3,000

\$2,300-3,400

λ!20

**PABLO PICASSO (1881-1973)**

*Picador (A.R. 162)*

marked twice 'Edition Picasso/ Madoura' (underneath)  
red earthenware pitcher with black enamel  
Height: 13 cm.  
Conceived on 5 August 1952 and executed in an edition of 500

€2,000-3,000

\$2,300-3,400

λ21

**PABLO PICASSO (1881-1973)**

*Picador (A.R. 227)*

stamped 'Madoura Empreinte Originale de Picasso' (underneath)  
white ceramic bowl with white glaze and black oxide  
Diameter: 18 cm.  
Conceived on 30 January 1954 and executed in an edition of 100

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

Anonymous sale, Christie's, London, 18 June 2013, lot 109.  
Acquired at the above sale by the present owner.





λ22

**PABLO PICASSO (1881-1973)**

*Face with ruff (A.R. 625)*

stamped, marked and numbered 'Madoura Plein Feu Poissons Originiaux de Picasso 13/200 J.153 (on the reverse)

unglazed terracotta plaque  
36 x 30.5 cm.

Conceived on 13 March 1971 and executed in a numbered edition of 200.

€5,000-7,000

\$5,700-7,900

23

**PABLO PICASSO (1881-1973)**

*Banderilleros (A.R. 427)*

marked and numbered 'Madoura Plein Feu Empreinte Originale de Picasso 28/50' (underneath)

terracotta with black engobe  
Diameter 41 cm.

Conceived on 1 July 1959 and executed in a numbered edition of 50

€2,000-3,000

\$2,300-3,400

λ!24

**PABLO PICASSO (1881-1973)**

*Cavalier and horse (A.R. 594)*

stamped, marked and numbered 'Madoura Plein Feu/ Empreinte Originale de Picasso/ J. 124A / 14/100' (underneath)

terracotta plaque with coloured engobe and glaze  
21.5 x 21.5 cm.

Conceived in December 1968 - January 1969 and executed in a numbered edition of 100

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Anonymous sale, Winterberg Kunst, Heidelberg, 11 October 2003, lot 1804.

Private collection, United States.

Acquired from the above by the present owner, 2013.





λ!25

**PABLO PICASSO (1881-1973)**

*Picador (A.R. 160)*

marked 'Edition Picasso' (underneath)  
white ceramic plate with white glaze and black oxide  
Diameter: 20.5 cm.  
Conceived in 1952 and executed in an edition of 500

€1,500-2,000

\$1,700-2,300

**PROVENANCE:**

Private collection, United States.  
Acquired from the above by the present owner, 2013.



λ!26

**PABLO PICASSO (1881-1973)**

*Toros (A.R. 161)*

stamped and marked 'Madoura Plein Feu/ Edition Picasso/ Edition Picasso' (underneath)  
white ceramic plate with coloured engobe and black oxide  
Diameter: 20 cm.  
Conceived on 29 July 1952 and executed in an edition of 500

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

Private collection, United States.  
Acquired from the above by the present owner in 2013.



λ!27

**PABLO PICASSO (1881-1973)**

*Picador (A.R. 160)*

stamped and marked 'Madoura Plein Feu/ Edition Picasso' (underneath)  
white ceramic plate with white glaze and black oxide  
Diameter: 19.5 cm.  
Conceived in 1952 and executed in an edition of 500; this work is one of a small number of square examples from the edition

€1,200-1,600

\$1,400-1,800

λ!28

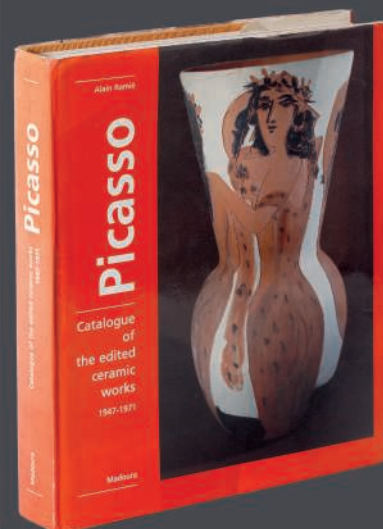
**ALAIN RAMIÉ**

*Picasso catalogue of the edited ceramic works 1947-1971*

the complete *catalogue raisonné* of Picasso's ceramic editions, in English, published in Paris, 1988

€800-1,200

\$910-1,400







A COLLECTION OF WORKS BY WIM OEPTS (LOTS 29-35)

λ29

## WIM OEPTS (1904-1988)

*De Pic Saint Loup, Languedoc*

signed and dated 'Oepts-84' (lower right)

oil on canvas

54.5 x 65.5 cm.

Painted in 1984

€7,000-9,000

\$7,900-10,000

### PROVENANCE:

The estate of the artist.

Acquired from the above by the present owners.

### EXHIBITED:

Paris, Institut Néerlandais, *Wim Oepts, tableaux et gravures*, 19 April - 20 May 1984.

### LITERATURE:

M-L. Van Aubel, M. Jooren & C. Roodenburg-Schadd, *Wim Oepts*, Zwolle, 2011, no. SK.492, pp. 126, 236 (illustrated).



Artist in his studio with the present lot, Paris, 1984.

Wim Oepts was a Dutch painter, born as the first child in a big art loving family on 2 December 1904 in Amsterdam. At the age of fourteen he started working in a metal construction company. During those years, he spent a lot of his spare time on drawing and painting and he decided to quit his job in 1924 to focus completely on art. This choice resulted in many friendships with other artists like Charley Toorop, Pyke Koch and Kurt Schwitters. They all spent many weekends together at the house of Toorop. These friendships made him popular in the art scene, seen the many exhibitions organized for his work in the 1920's. In his early career he painted in a realistic style much inspired by Toorop, with the city as his main subject, depicting places where people would come together, like stations and cinemas. After a few years he left Amsterdam for Belgium and later he moved to Paris to increase his success. After living and working in the city for a while, Oepts decided in the 1950's to leave Paris for the summers to go to the South of France with his new wife Marthe Caudal. Here he came under the influence of French painters like Matisse and Bonnard. After the South of France became too touristic, they spent their summers in the outback. He would make sketches and when he was back in Paris he used these for his paintings. The peak of his artistic career was in the 1960's and 1970's. He was known for his colourful impressions of the French landscape.





λ30

**WIM OEPTS (1904-1988)**

*Zelfportret*

signed and dated 'Oepts. 38' (lower right)  
oil on canvasboard  
36 x 30 cm.  
Painted in 1938

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

W. Oepts, Paris, 1975.  
Anonymous sale, Sotheby's Mak van Waay, Amsterdam,  
8 December 1975, lot 283.  
Acquired at the above sale by the artist.  
The estate of the artist.  
Acquired from the above by the present owners.

**EXHIBITED:**

Amsterdam, Stedelijk Museum, *Tentoonstelling Hollandsche kunstenaarskring*, 25 March - 16 April 1939, no. 82.  
Amersfoort, De Zonnehof, *Wim Oepts en Fred Carasso*, 7 April - 15 May 1978.  
Paris, Institut Néerlandais, *Wim Oepts, tableaux et gravures*,  
19 April - 20 May 1984.  
Zutphen, Museum Henriette Polak, *Wim Oepts, Overzichtstentoonstelling*,  
24 October - 6 December 1987, no. 1 (illustrated).

**LITERATURE:**

J.Q. van Regteren Altena, 'De schilder Oepts' in: Elsevier, 1939, vol. 4, p. 216.  
M-L. Van Aubel, M. Jooren & C. Roodenburg-Schadd, *Wim Oepts*, Zwolle,  
2011, no. SK.067, p. 158 (illustrated).

λ31

**WIM OEPTS  
(1904-1988)**

*Het witte huis*

signed and dated 'Oepts- 82'  
(lower left)  
oil on canvas  
50 x 65 cm.  
Painted in 1982

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

The estate of the artist.  
Acquired from the above by the  
present owners.

**EXHIBITED:**

Paris, Institut Néerlandais, *Wim  
Oepts, tableaux et gravures*, 19 April  
- 20 May 1984.

**LITERATURE:**

M-L. Van Aubel, M. Jooren & C.  
Roodenburg-Schadd, *Wim Oepts*,  
Zwolle, 2011, no. SK. 474, p. 233  
(illustrated).







λ32

## WIM OEPTS (1904-1988)

### *Station te Uitgeest*

signed and dated 'Oepts. 28.' (lower left); signed, inscribed and dated

'W. Oepts. 28. Stationnetje (on the reverse)

oil on canvas

44.5 x 60.5 cm.

Painted in 1928

€4,000-6,000

\$4,600-6,800

#### PROVENANCE:

The estate of the artist.

Acquired from the above by the present owners.

#### EXHIBITED:

Paris, Institut Néerlandais, *Wim Oepts, tableaux et gravures*, 19 April - 20 May 1984.

#### LITERATURE:

M-L. Van Aubel, M. Jooren & C. Roodenburg-Schadd, *Wim Oepts*, Zwolle, 2011, SK.002, pp. 62, 145 (illustrated).





λ33

**WIM OEPTS (1904-1988)**

*Stadsbuurtje*

signed and dated 'Oepts 30' (lower right); signed, dated and titled 'Oepts  
1930 Stadsbuurtje' (on the reverse)

oil on canvas

43 x 58.5 cm.

Painted in 1930

€4,000-6,000

\$4,600-6,800

**PROVENANCE:**

The estate of the artist.

Acquired from the above by the present owners.





λ34

**WIM OEPTS (1904-1988)**

*At the café*

signed and dated 'Oepts. 28.' (lower right)

pencil on paper

62 x 50 cm.

Executed in 1928

€1,500-2,000

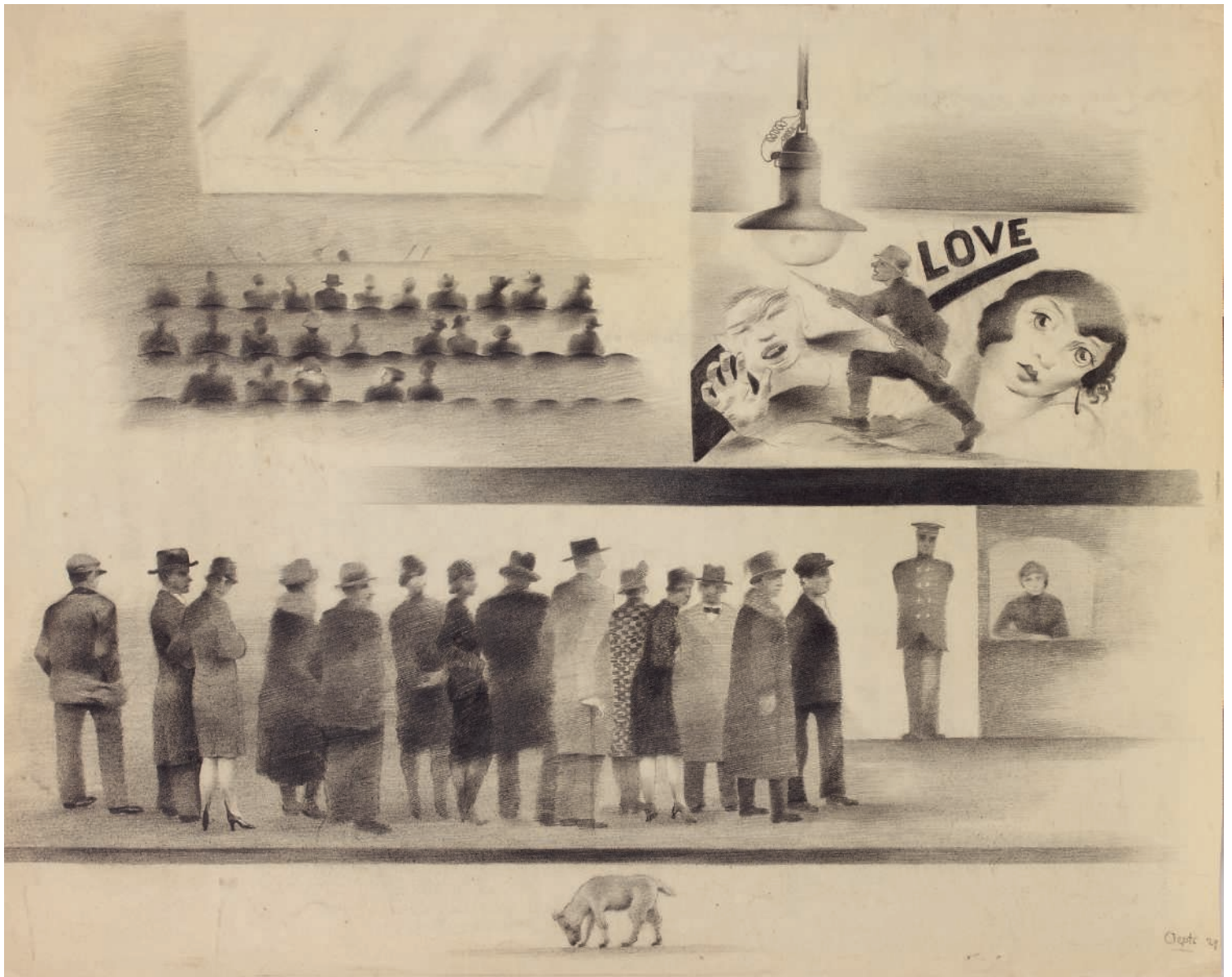
\$1,700-2,300

PROVENANCE:

The estate of the artist.

Acquired from the above by the present owners.





(Part Lot)

λ35

**WIM OEPTS (1904-1988)**

*Bioscoop*

signed and dated 'Oepts 29' (lower right)

pencil on paper

52 x 63.5 cm.

Executed in 1929

and Another work on paper by the same hand depicting an orchestra. (2)

€1,500-2,000

\$1,700-2,300

**PROVENANCE:**

The estate of the artist.

Acquired from the above by the present owners.

**EXHIBITED:**

Amsterdam, Stedelijk Museum, *2de tentoonstelling A.S.B.* 2 - 25 November 1929, no. 91.

**LITERATURE:**

M-L. Van Aubel, M. Jooren & C. Roodenburg-Schadd, *Wim Oepts*, Zwolle, 2011, no. TK.010, p. 244 (illustrated).



λ36

**JOOST BALJEU (1925-1991)**

*Untitled*

signed and dated 'Baljeu. 1954' (lower left)

oil on canvas

169.5 x 60 cm.

Painted in 1954

€25,000-35,000

\$29,000-39,000

**PROVENANCE:**

The estate of the artist.

Klasema Art, Wouwse Plantage.

Galerie Umbria, Amsterdam.

Acquired from the above by the present owner.

**EXHIBITED:**

Amersfoort, De Zonnehof, *Joost Baljeu 1954-1964 tijd-ruimte werken*,

20 November - 20 December 1965, no. 2.





1950



37

## GERRIT RIETVELD (1888-1964)

### *Three Zig-Zag elm chairs*

designed by Gerrit Rietveld in 1932, composed of four tapering rectangular sections held together with screws and dove-tail joints, branded 'H.G.M.

G.A.V.D.GROENEKAN DE BILT NEDERLAND' (underneath)

each 73 cm high, 37.5 cm. wide, 40 cm. deep

Executed by G.A. van de Groenekan in the 1960s.

(3)

€8,000-12,000

\$9,100-14,000

#### PROVENANCE:

Acquired directly from the artist by Martin Visser, Bergeijk in the 1960s.

A gift from Martin Visser to the present owner in 1996.

#### LITERATURE:

See for comparison:

D. Baroni, *I mobile di Gerrit Rietveld*, Milan, 1977, p.p. 130-131, 134, 135.

D. Baroni, *Gerrit Thomas Rietveld Furniture*, London, 1978, p.p. 132, 135-139, 155.

M. Küper, I. van Zijl, *Gerrit Th. Rietveld 1888-1964, Het volledige werk*, Utrecht, 1992, pp. 145-147.

P. Vöge, *The complete Rietveld furniture*, Rotterdam, 1993.

C. and P. Fiell, *1000 Chairs*, Cologne, 1997, p.125.





λ38

## JOOST BALJEU (1925-1991)

*Synthesist Construction A IV - 1969*

signed, titled and dated 'Baljeu Synthesist Construction  
A IV - 1969' (underneath)

plexiglass  
10 x 35 x 24 cm.

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Acquired directly from the artist by the family of the present owner *circa* 1978.

**EXHIBITED:**

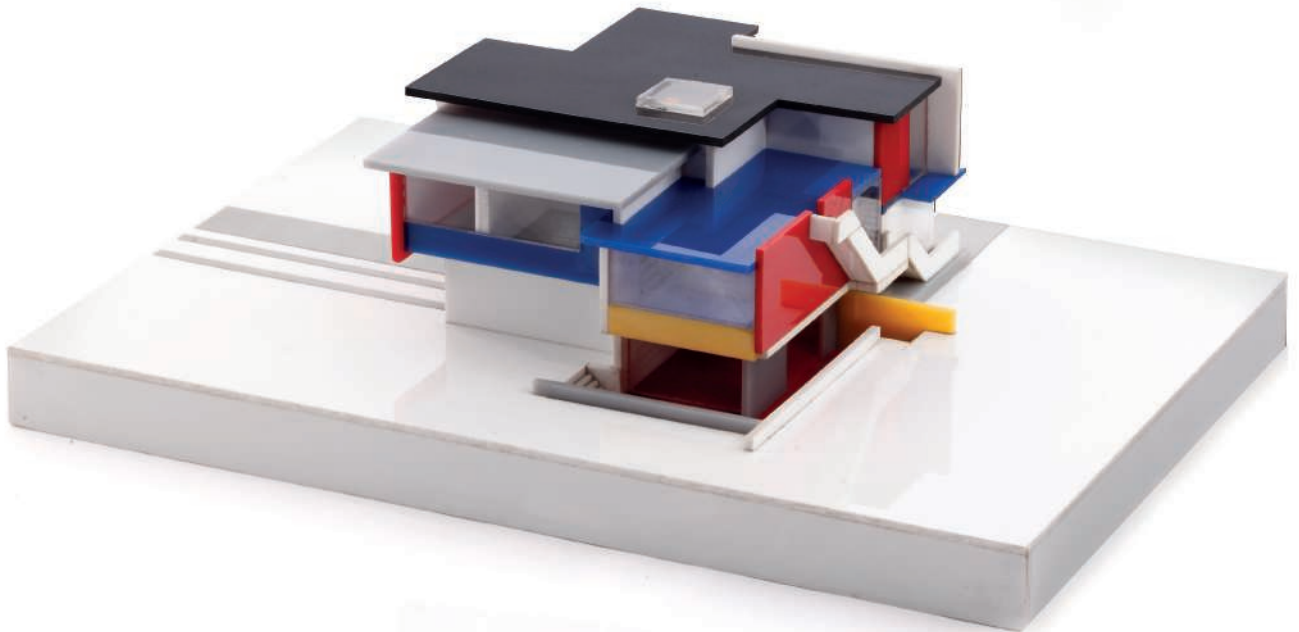
The Hague, Haags Gemeentemuseum, *Joost Baljeu*,  
13 December 1975 - 14 February 1976, no. 63.

Minneapolis, Walker Art Center, *Echoes of De Stijl*,  
30 January - 28 March 1982.

**LITERATURE:**

W. Beeren a.o., *Joost Baljeu*, Amsterdam, 1991, p. 47 (illustrated).

The present lot is a model for an office and residence  
for Dr. J. Hoekstra, Utrecht, which was never built.  
The ground plan designs are part of the lot.







39

λ39

**JO DELAHAUT  
(1911-1992)**

*Untitled*

signed 'Delahaut 49' (lower right)

gouache on paper

64 x 99 cm.

Executed in 1949

€6,000-8,000

PROVENANCE:

Galerie Le Sacre du Printemps, Brussels.

Acquired from the above by the present owner *circa* 1986.

\$6,800-9,000



λ40

**VICTOR VASARELY (1906-1997)**

*Caracas-M*

signed 'Vasarely-' (lower centre)

oil on paper laid on cardboard

25 x 50 cm.

Painted in 1952

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

Galerie Semiha Huber, Zurich.

Acquired from the above by the present owner.

The authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *catalogue raisonné the l'oeuvre peint de Victor Vasarely*, which is currently being compiled by the Foundation Vasarely, Aix-en-Provence.









λ41

## VICTOR VASARELY (1906-1997)

*Cailloux-V*

signed 'Vasarely-' (lower centre)

collage on paper

66 x 50 cm.

Executed *circa* 1947-1956

€5,000-7,000

\$5,700-7,900

**PROVENANCE:**

Galerie Semiha Huber, Zurich.

Acquired from the above by the present owner.

The authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *catalogue raisonné*

*the oeuvre peint de Victor Vasarely*, which is currently being compiled by the Foundation Vasarely, Aix-en-Provence.

42

## WIFREDO LAM (1902-1982)

*Untitled*

signed and dated '6.9.75 Lam' (lower centre)

bronze

Diameter: 48 cm.

Conceived and cast in 1975 in an edition of six and one artist's proof

€8,000-12,000

\$9,100-14,000

**PROVENANCE:**

Galleria Borgogna, Milan.

Acquired at the above by the family of the present owner.

We are grateful to Eskil Lam for his assistance in cataloguing the present lot.





λ43

**VICTOR SERVIRANCKX (1897-1965)**

*Pont dans le brouillard, Opus 56-1921*

signed and dated 'Servranckx. 1921.' (lower right); titled  
(on the artist's label attached to the stretcher)

oil on canvas

38 x 47 cm.

Painted in 1921

€50,000-70,000

\$57,000-79,000

**PROVENANCE:**

Jean-Paul Merckx.

Acquired by the grandmother of the present owner in 1970.

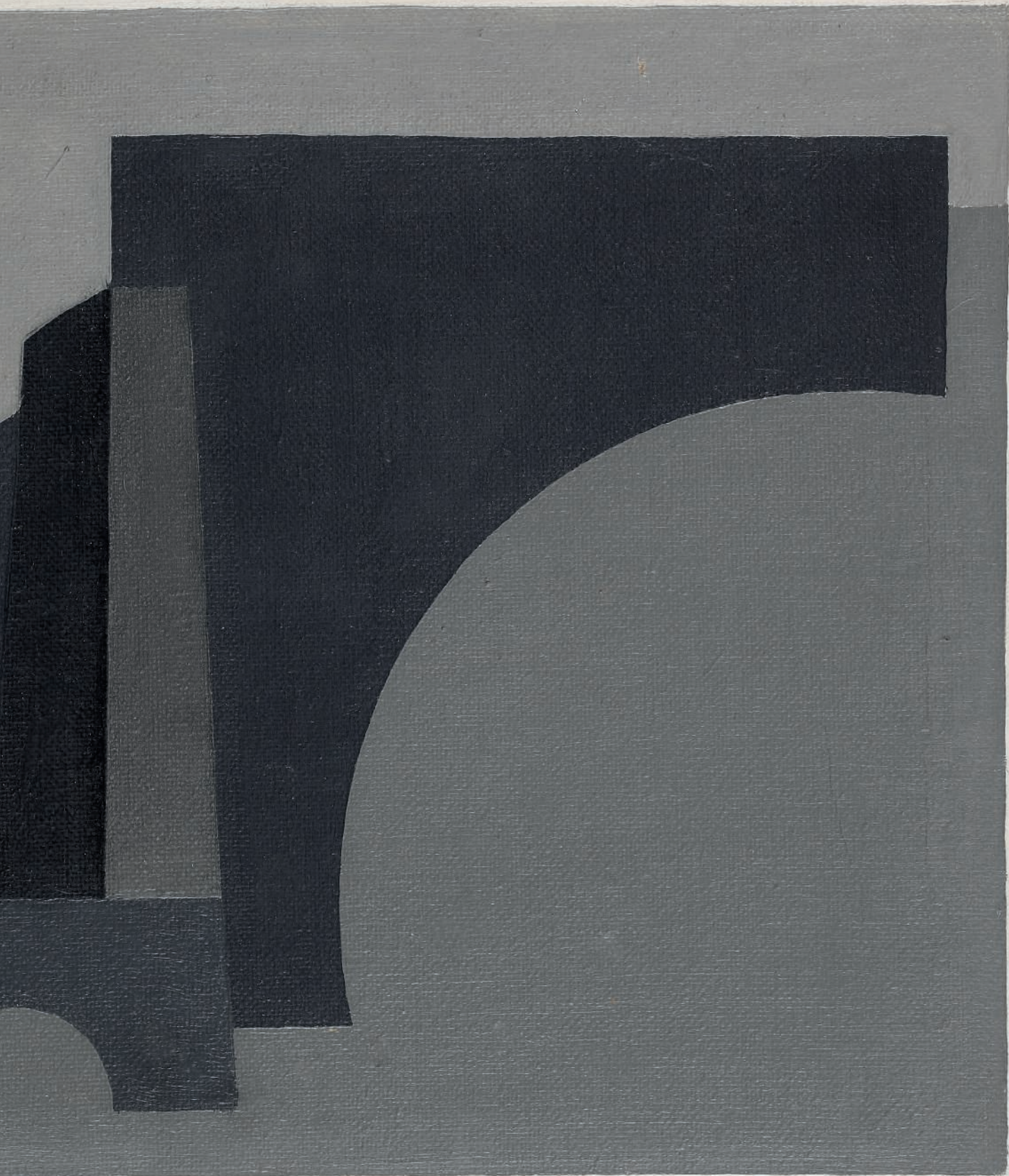
**EXHIBITED:**

Brussels, Galerie Les Contemporains, *Hommage à Servranckx*,  
11 - 29 May 1957, no. 10.

Brussels, Musée d'Ixelles, *Servranckx*, 1965 - 1966, no. 33







1921. SERVVRANCKX.





λ44

**FRIEDA HUNZIKER (1908-1966)**

*Untitled*

oil on canvas  
180 x 60 cm.

€4,000-6,000

\$4,600-6,800

**PROVENANCE:**

Acquired from the artist by the family of the present owner in 1966.

**EXHIBITED:**

Amsterdam, Fodor Museum, *Frieda Hunziker*, 20 January - 2 April 1962, no.14 (illustrated p.12).

Amsterdam, Stedelijk Museum/Eindhoven, Stedelijk Van Abbemuseum, *Frieda Hunziker*, 20 January - 2 April 1962, no. 14.

Amsterdam, Fodor Museum, *Frieda Hunziker*, 27 April - 11 June 1967, no. 30 (illustrated).





λ45

**GERRIT BENNER (1897-1981)**

*Fries landschap*

signed 'Bnr' (on the reverse) dated '1961' (on the stretcher)

oil on canvas

90 x 120 cm.

Painted in 1961

€30,000-50,000

\$34,000-56,000

**PROVENANCE:**

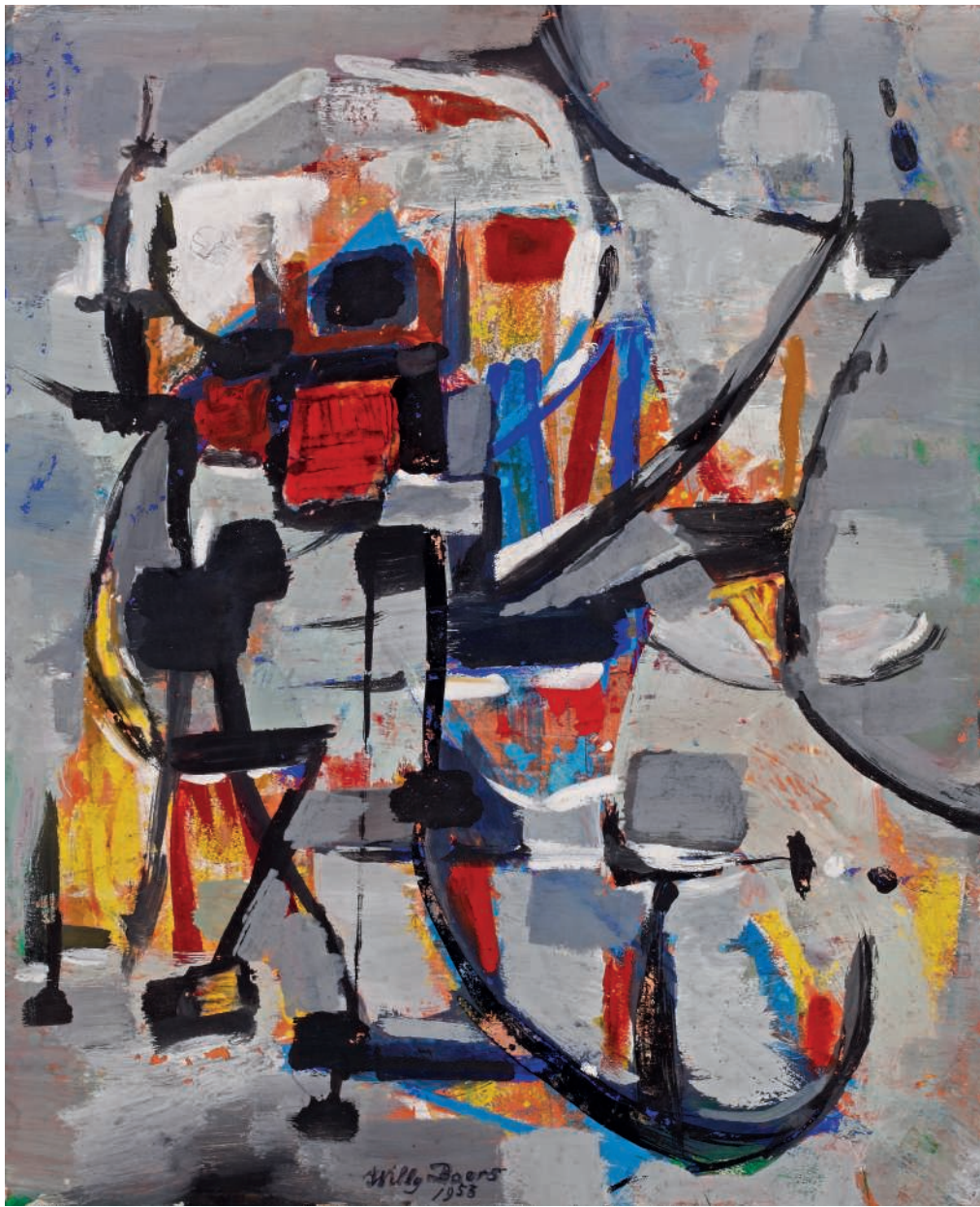
Kunsthandel Lambert Tegenbosch, Heusden aan de Maas.  
Acquired from the above by the present owner.

**EXHIBITED:**

Laren, Singer Museum/Leeuwarden, Fries Museum, *In de ban van Benner*,  
19 March - 30 July 1989.

's-Hertogenbosch, Noordbrabants Museum, *Gekoesterde schoonheid*,  
22 May - 30 August 2010.





λ46

**WILLY BOERS (1905-1978)**

*Untitled*

signed and dated 'Willy Boers 1953' (lower centre)

gouache on paper

45.5 x 37.5 cm.

Executed in 1953

€2,500-3,500

\$2,900-3,900

LITERATURE:

E.M.H. Van Dooren, *Willy Boers 1905-1978*, Naarden, 1995, p. 338.





λ47

**JAAP HILLENIUS (1934-1999)**

*Het rode water*

signed and dated 'Hillenius 1979' (lower left);  
signed and titled 'J Hillenius „Het Rode Water”

(on the stretcher)

oil on canvas

140 x 170 cm.

Painted in 1979

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Anonymous sale, Sotheby's, Amsterdam, 3 December 2001,  
lot 308.

Acquired at the above sale by the present owner.



λ48

## IGOR MITORAJ (1944 - 2014)

### *Annunciazione*

signed and numbered 'Mitoraj 4/6' (on the reverse)

bronze with a blue patina

42.5 cm. high

Conceived and cast in 1996 in an edition of six

€40,000-60,000

\$46,000-68,000

#### PROVENANCE:

Galleria Contini, Venezia.

Acquired from the above by the present owner in June 2006.



Considered one of the greatest contemporary sculptures Mitoraj has become famed for his classicist aesthetic, inspired by ancient Greek and Roman art, which he fuses with a postmodern malaise. Exploring ravaged fragments of classical figures, decapitated and ruptured anatomies, bandaged heads and distressed surfaces, Mitoraj potently combines the surreal with the mythological and historical, highlighting the transitory nature of beauty. Indeed this notion of broken beauty was to be his constant muse. Using fragmentation Mitoraj explored the paradox of the human condition, examining the search for perfection and the inevitable discovery of imperfection. Mitoraj visualised the imperfection of human nature by deliberately damaging or cracking the surface of his works. This can be seen in *Annunciazione*, where a wrapped bandage covers the face of one of the figures, while the other figure's head has been dismembered and cracked, so that only half of her face and breast is intact. Mitoraj explained his preoccupation with beauty, stating, 'The idea of beauty is ambiguous, a double-edged sword that can easily hurt you, causing pain and torture. My art is an example of this dichotomy: mesmerising perfection attached to corrupted imperfection'.

Mitoraj's works can also be seen as a commentary on 'contemporary suffering', his bound or blindfolded heads in particular highlighting the plight of man. Mitoraj looked to ancient culture, inspired by the mystical and yet simultaneously religious, sensual and humane qualities they imbued. Referencing the damage inflicted on antiquities by the passing of time, Mitoraj explored the contemplation of time, reflecting on the fleeting character of life. His works can also be seen to contain a social consciousness; distressed by the abandonment and neglect of the ancient art he witnessed in Italy his fragmented sculptures attempt to raise awareness for the heritage of Ancient Roman and Greek art.

Conceived in a striking blue patina, *Annunciazione*, is one of the finest examples of Mitoraj's work, which although executed on a smaller scale than some of his other pieces, still displays the same visually arresting power and energy of his larger, monumental statues. The theatricality of the work, echoes his early tutelage under the celebrated Polish painter and theatre director Tadeusz Kantor, at the Kraków Academy of Fine Arts, who encouraged him to go to Paris, where Mitoraj enrolled at the *École nationale supérieure des Beaux-Arts*.

Since the early success of his first solo exhibition at the Krzysztofory Gallery in Kraków in 1967, Mitoraj has found increasing recognition for his work, exhibiting extensively across Europe and America in the 1980s and 1990s, holding major exhibitions at places, such as the Yorkshire Sculpture Park, Wakefield (1992), La Défense, Paris (1997), Boboli Gardens, Florence (1999), the Tuilleries Gardens, Paris (2004), the Trajan Markets, Rome (2004) and famously at The Valley of the Temples, Agrigento (2011), where 17 of his fragmented bronze sculptural figures were exhibited among the Greek archaeological ruins. Mitoraj has participated in a number of well-known British projects, which include his evocative installation at Chatsworth House, Derbyshire in 2009, where his *Eros Bendato Screpolato* (Eros Blindfolded and Cracked), laid on its side, was set in the grounds and his striking *Testa Addormentata* (Head Lulled to Sleep), 1983, now on display in Canary Wharf. During the 1990s Mitoraj formed a fruitful collaboration with the independent curator James Puttman who arranged the display of his bronze *Tsuki-No-Hikari* (Moonlight) in the British Museum show *Time Machine*, to critical acclaim. Mitoraj's works are also held in the collections of the Coca-Cola Foundation, Atlanta, Hirshhorn Museum and Sculpture Garden, Washington DC and the Yorkshire Sculpture Park, Wakefield and Mitoraj received the Golden Medal for Merit to Culture - Gloria Artis in 2005 and the Commander's Cross of the Order of Polonia Restituta in 2012.







λ!49

## MARINO MARINI (1901-1980)

### *Small nude*

signed with initials 'MM' (on the foot)

bronze with a black patina

41 cm. high

Conceived in 1945 and cast in an edition of seven

€80,000-120,000

\$91,000-140,000

#### PROVENANCE:

Mrs. B. Davidson, Toronto.

Mr. R. Davidson, Toronto.

Blum-Helman Gallery, New York.

Weintraub Gallery, New York.

Anonymous sale, Sotheby's New York, 9 November 1995, lot 324.

Acquired at the above sale by the present owner.

#### LITERATURE:

L. Vitali, *Marini*, Florence, 1946, no. 44 (another version illustrated).

R. Carrieri, *Marino Marini scultore, Monografie di artisti italiani contemporanei*, Milan, 1948, no.62 (another version illustrated).

U. Apollonio, *Marino Marini scultore, Edizione del milione*, Milan, 1953, p. 59 (another version illustrated).

J. Šetlik, *Marini*, Prague, 1966, no. 27 (another version illustrated).

A.M. Hammacher, *Marino Marini Sculptures, paintings, drawings*, New York, 1970, no. 91 (another version illustrated).

H. Read, P. Waldberg & G. Di San Lazzaro, *Marino Marini, Complete Works*, New York, 1972, p. 59 (another version illustrated).

C. Pirovano, *Marino Marini-Scultore*, Milan, 1972, no. 31, 198 (another version illustrated).

P. Waldberg, H. Read, and G. di San Lazzaro, *The Complete works of Marino Marini*, New York, 1973, p. 59 (another version illustrated).

C. Pirovano a.o., *Marino Marini, Catalogo del Museo San Pancrazio di Firenze*, Milan, 1988, p. 110 (another version illustrated).

G. Iovane, *Marino Marini*, Milan, 1990, p. 59.

C. Pirovano, *Il Museo Marino Marini a Firenze, Collezione Guide Artistiche*, Milan, 1990, p. 49 (another version illustrated).

S. Hunter, & D. Finn, *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1993, p. 152 (another version illustrated).

Fondazione Marino Marini, *Marino Marini, Catalogue Raisonné of the sculptures*, Milan, 1998, no. 273, pp. 190-191 (another version illustrated).











λ50

**JOSÉ MANUEL CAPULETTI  
(1925-1978)**

*Nude in a landscape*

signed 'Capuletti' (lower right)

oil on canvas  
46 x 26.5 cm.

€1,500-2,000

\$1,700-2,300

**PROVENANCE:**

Hammer Galleries, New York.

Acquired at the above by the present owner in  
1970.

PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ51

**ROBERT MARC (1943-1999)**

*Composition*

signed 'Robert Marc' (lower centre); signed 'Robert  
Marc'

(on the reverse)

oil on canvas  
116 x 81 cm.

€4,000-6,000

\$4,600-6,800

**PROVENANCE:**

The artist's estate, thence by descent to the  
present owner.

Annie Fromentin-Sangier has confirmed the  
authenticity of this work and it will be included in  
the forthcoming Robert Marc *catalogue raisonné*.







λ52

**HERMAN GORDIJN (B. 1932)**

*Untitled - a room divider*

signed twice 'Herman Gordijn' (on the reverse)  
oil on canvas laid down on panel  
each panel 210 x 85 cm.; overall 210 x 340 cm.  
Painted in 1959

€5,000-7,000

\$5,700-7,900

**PROVENANCE:**

Acquired directly from the artist by the present owner *circa* 1960.

**EXHIBITED:**

Arnhem, Gemeentemuseum Arnhem, *Herman Gordijn*, 10 December  
1988 - 26 February 1989, p. 112 (illustrated).







λ53

**GUDRUN BAUDISCH (1907-1982)**

*A head*

marked, numbered, impressed with designer's monogram and with Wiener Werkstätte monogram 'Made in Austria 407' (underneath)  
glazed ceramic  
24 cm. high  
Executed circa 1928.

€7,000-10,000

\$7,900-11,000

The Wiener Werkstätte in Austria, comparable to the Arts and Crafts movement in England, began its own production of ceramics in 1916. Baudisch was a member of the Wiener Werkstätte from 1926-1930, and her ceramic work had considerable influence on the output of other artists in this medium working there at the time.





54

**GEORGES TERZIAN (B. 1939)**

*L'As-de Coeur*

signed 'G. Terzian' (lower left); signed, titled and dated 'Georges Terzian  
L'As-de Coeur 97' (on the reverse)

oil on canvas

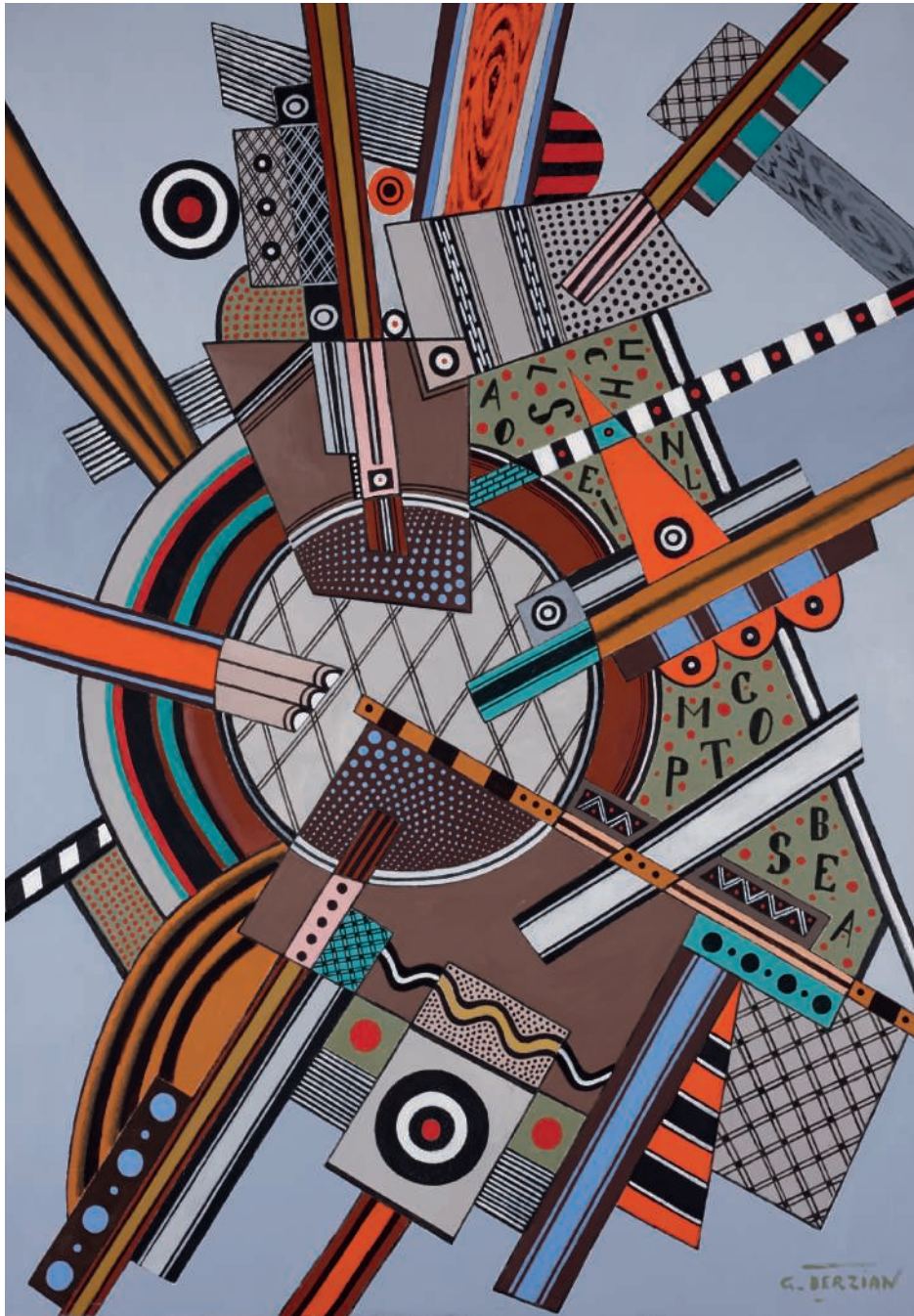
100 x 81 cm.

Painted in 1997

€3,000-5,000

\$3,400-5,600





55

**GEORGES TERZIAN (B. 1939)**

*Le Tapis Vert*

signed 'G. Terzian' (lower right); signed and titled 'Georges Terzian Le Tapis Vert'  
(on the reverse)

oil on canvas  
161.5 x 113.5 cm.

€4,000-6,000

\$4,600-6,800





λ56

**JAN VAN HEEL (1898-1990)**

*Clown*

signed 'Janvheel (lower centre); signed, titled and dated 'Janvheel Clown 68' (on the reverse); titled and dated 'Clown '68' (on the stretcher)  
oil on canvas  
100 x 90 cm., unframed  
Painted in 1968

€5,000-7,000

**PROVENANCE:**

Galerie De Beerenburgh, Eck en Wiel.  
Acquired at the above by the present owner in 1979.

\$5,700-7,900





λ57

## QUIRIJN VAN TIEL (1900-1967)

*Groslejac*

signed and dated 'Quirijn 59' (lower left);  
titled and dated 'Groslejac 59' (on the stretcher)  
oil on canvas  
95 x 109.5 cm.  
Painted in 1959

€1,800-2,200

**PROVENANCE:**

P.A. Regnault, Amsterdam.  
Auke van der Werff, Amsterdam.  
Acquired from the above by the present owner in 1999.

**EXHIBITED:**

Amsterdam, Auke van der Werff, *Uit een nalatenschap van P.A. Regnault*, 27  
November - 18 December 1999, no. 75.

\$2,100-2,500



**!58**

**HAN SNEL (1925-1998)**

*Bali life*

signed, inscribed and dated 'Han Snel Bali '74' (lower right)  
oil on canvas  
139.5 x 99 cm.  
Painted in 1974

€15,000-20,000

\$17,000-23,000

**PROVENANCE:**

Acquired by the present owner in Indonesia in the 1990's.





Hon. Snel Dance 74



λ59

**IGOR MITORAJ (B. 1944)**

*Eros Alato*

signed and numbered 'Mitoraj 3/8' (on the back)

bronze with a brown patina

42 cm. high

Conceived and cast in 1984 in an edition of eight

€15,000-20,000

\$17,000-23,000

To be sold with a signed certificate by the artist.





160

**IGOR MITORAJ (B. 1944)**

*Casa dello Scultore*

signed and numbered 'Mitoraj 2/8' (on the base)

bronze with a brown patina

49 cm. high (including the bronze base)

Conceived and cast in 1991 in an edition of eight.

€10,000-15,000

\$12,000-17,000

**LITERATURE:**

J. Russel-Taylor, *Igor Mitoraj*, Navarra, 1994, p. 33  
(another cast illustrated).

To be sold with a signed certificate by the artist.





λ!61

## PYKE KOCH (1901-1991)

### *Rustende schoorsteenveger*

signed and dated 'Pyke Koch. 36' (lower right); signed and titled 'Pyke Koch rustende schoorsteenveger, resting chimney sweep' (on the reverse)

oil on panel

30 x 52 cm.

Painted in 1936

€150,000-200,000

\$170,000-230,000

#### PROVENANCE:

Mrs. G. Bingham-Ten Cate, Lawrenceville.

By descent from the above to the present owner.

#### EXHIBITED:

Pittsburg, Carnegie Institute, *The 1937 International Exhibition of Paintings*, 14 October - 5 December 1937, no. 264.

Venice, *XXIa Esposizione Biennale Internazionale d'Arte*, 1 June - 30 September 1938, no. 4.

Rotterdam, Volksuniversiteit, *Tentoonstelling van werken van levende kunstenaars uit Noord- en Zuid-Nederland*, 21 December 1938 - 1 January 1939, no. 51.

Utrecht, Centraal Museum. *Hedendaagsche Nederlandsche Schilderkunst*, 22 December 1940 - 19 January 1941, no. 28.

Amsterdam, Stedelijk Museum, *Pyke w*, 6 October - 19 November 1972, no. 9.

#### LITERATURE:

S.P. Abas, 'Schilders van een andere werkelijkheid. Raoul Hynckes, Pyke Koch, Carel Willink', in: *De Vrije Bladen*, vol. 14, no. 10, 1937, pp. 15, 22 (illustrated).

J. Engelman, 'Droomen tusschen brandnetels', in: *De Groene Amsterdammer*, vol. 12, 13 March 1937 (illustrated).

A. Plasschaert, 'Pyke Koch', in: *Verf en kunst*, 1937, p. 8 (illustrated).

A. Bosman, 'Pyke Koch', in: *Op de hoogte*, vol. 35, no. 11, November 1938, p. 330 (illustrated).

A. Bosman, 'Pyke Koch', in: *Morks-Magazijn*, vol. 42, no. 10, 1940, p. 479 (illustrated).

C. Debrot, 'De vrouw in de tuin', in: *Criterium*, vol. 2, no. 2, 1941, pp. 118 - 119 (illustrated).

J. Engelman, *Pyke Koch*, Amsterdam, 1941 (illustrated).

D. Hannema, 'Een nieuwe schepping van Pyke Koch', in: *De Schouw*, vol. 1, 1942, p. 4.

K. Niehaus, *Levende Nederlandsche kunst*, Amsterdam, 1942, p. 89.

J. Engelman, 'Het literaire element bij de Nieuwe Realisten', in: *Pen en Penseel*, special edition of *Critisch Bulletin*, The Hague, 1947, pp. 127 - 128 (illustrated).

J.H.M. van der Marck, *Neo-realisme in de Nederlandse schilderkunst*, Amsterdam, 1960, p. 9 (illustrated).

C. Blotkamp, *Pyke Koch*, Amsterdam, 1972, pp. 91 - 92, 98, 163 (illustrated).

L. van Tilborgh, 'Freudian motifs in the oeuvre of Pyke Koch', in: *Simiolus*, vol. 15, 1985, p. 143 (illustrated).

C. Blotkamp, 'De heilsoldate moet eruit. Over Koch en Nijhoff', in: *Jong Holland*, vol. 2, no. 2, May 1986, p. 23.

C. Blotkamp, B. Kempers (a.o.), *Pyke Koch: paintings and drawings*, Rotterdam, 1995, no. 27, p. 213 (illustrated).

J. Zutter, *Pyke Koch Réalisme Magique aux Pays-Bas*, Lausanne, 1995, p. 54, no. 75 (illustrated).



Fig. 1. Pyke Koch, *Staaende schoorsteenveger II*, 1944 (Collection Gemeentemuseum, The Hague).

Pyke Koch was one of the most important Dutch artists of the interbellum, famous for his technique and known for his ambiguous subjects. Together with artists like Carel Willink and Wim Schuhmacher he gave shape to realism between the wars, called *Magisch realisme*, clearly connected to *Neue Sachlichkeit* in Germany.

Koch depicted the chimney sweep three times in total of which the present lot is the earliest. The other two are *Staaende Schoorsteenveger I* from 1943 (Blotkamp no.36, on loan to museum Boymans-van Beuningen, Rotterdam) and *Staaende Schoorsteenveger II*, from 1944 (Blotkamp no.38 (fig. 1)). The two later paintings show a standing chimney sweep next to a chimney, comparable to the Saint Sebastian of Renaissance artist Andrea Mantegna. The subject of the chimney sweep refers to sexuality, which can be concluded from ribald songs of that period.

The present lot shows a reclining chimney sweep in a closed garden with vegetation. The chimney sweep is dreaming between the nettles and has a mysterious smile on his face. He holds a little blue flower in his hand, which could indicate *l'amour blue*, a reference to homosexuality or represents a forget-me-not, a symbol of hope and love. Bram Kempers suggests (Blotkamp/Kempers 1995) that this flower was painted by Koch and then removed because of a too explicit reference to homosexuality. Koch has painted it back again at the request of the family of the present owners in the 1970's. The fence around the garden is closed with an obvious lock, a possible reference to an unattainable secret love. Bram Kempers wrote about the resting chimney sweep: 'The chimney sweep is a synthesis of high art and folk art, Renaissance art and life on the street. *'Rustende schoorsteenveger'* has a mysterious smile on his face, the same smile which made Leonardo da Vinci famous.' (Bram Kempers, 1995, p. 78).

Besides the symbolism, Koch was very interested in another aspect of the artistic profession; the technique. The way he paints layer upon layer, the attention and patience he spent on material expression and details, the beautiful folds of the chimney sweep's suit and the meticulous detailing of the plants and flowers in the garden, show Koch's great appreciation for the Old Masters.

*'Rustende Schoorsteenveger'* was last shown at an exhibition at the Stedelijk Museum in Amsterdam in 1972 and is now being offered for sale by the family of the first known owner.









λ62

**SAL MEIJER (1877-1965)**

*Zittend poesje*

signed twice 'Sal Meijer' (lower right)  
oil on canvas  
26 x 21 cm.

€10,000-15,000

\$12,000-17,000

**PROVENANCE:**

Galerie Mokum, Amsterdam.  
Acquired from the above by the present owner  
*circa* 1970.

**EXHIBITED:**

Amsterdam, Galerie Mokum, *Vijftig jaar Nederlandse realistische kunst*, 1970.  
Laren, Singer Museum/ Antwerp, Romi Goldmundtzentrum/ Apeldoorn, Van Reekum Galerij/ Breda, De Beyerd, *Sal Meijer*, 16 October 1971 - 3 April 1972, no. 4.

**LITERATURE:**

H. van Straten, *Sal Meijer*, Amsterdam, 1971, no. 4, pp. 28, 44 (illustrated).



λ63

**FERDINAND ERFMANN  
(1901-1968)**

*Woman in a Mediterranean landscape*

signed with initials and dated 'F.E. 1953' (lower left)

oil on canvas

80.5 x 40 cm.

Painted in 1953

€6,000-8,000

\$6,800-9,000





λ64

## FERDINAND ERFMANN (1901-1968)

### *Bal Masqué*

signed and dated 'Ferd. Erfmann 1950'  
(lower left); numbered '93' (on the reverse)

oil on canvas

70 x 45 cm.

Painted in 1950

€25,000-35,000

\$29,000-39,000

#### PROVENANCE:

Galerie Mokum, Amsterdam.

Acquired from the above by the present owner *circa* 1970.

#### EXHIBITED:

Amsterdam, Galerie Mokum, *Vijftig jaar Nederlandse Realistische kunst*, 1970,  
no. 23 (illustrated).

Apeldoorn, Van Reekumgalerij/ Breda,

De Beyaard/ Sittard, Het Kritzraadhuis, *Ferdinand Erfmann*

*Overzichtstentoonstelling*, 1974.

#### LITERATURE:

H. R. Meijer, L. Tegenbosch, *Ferdinand Erfmann*, Amsterdam, 1973, no. 3, p. 39  
(illustrated).







λ65

## CAREL WILLINK (1900-1983)

*Uitzicht op meer (View over lake)*

signed and dated 'Willink '52' (lower left)

oil on canvas

72 x 60.5 cm.

Painted in 1952

€100,000-150,000

\$120,000-170,000

### PROVENANCE:

Acquired directly from the artist by the present owner in 1967.

### EXHIBITED:

Amsterdam, Kunsthandel Huinck en Scherjon, *A.C. Willink*, 9 December 1952 - 10 January 1953, no. 7.

Amsterdam, Stedelijk Museum, *De Onafhankelijken*, 7 March - 13 April 1953.

Nijmegen, Waaggebouw, *Tentoonstelling A.C. Willink*, 14 March - 7 April 1953, no. 22.

Amsterdam, Stedelijk Museum, 9 November - 7 December 1956.

Amsterdam, Galerie Viruly, 7 October - 1 November 1967, no. 15.

Zeist, Slot Zeist, *Willink natuurlijk - Carel Willinks kijk op de natuur*, 15 October - 27 November 1988.

### LITERATURE:

W. Kramer, *Willink*, The Hague, 1973, pp. 150-151, no. 170 (illustrated).

H.L.C. Jaffé, *Willink*, Amsterdam, 1980, p. 228, no. 235 (illustrated).

*Uitzicht op meer*, painted in 1952, shows a sunny day at a park edge with a path and a classical sculpture near a lake. The viewer is quite distant from the lake, the eye is however drawn to it by the vertical play of light. The shade on the left and the dark park edge draws our gaze from the sculpture to the lake and the sky above giving this work an incredible depth.

The artist often used classical sculptures in his work. A fascination which started in the 1920's in Berlin, where he saw the impressive sculptures in Potsdam. Later the sculptures in *Versailles* and *Jardin de Tuileries* in Paris were of huge inspiration. When Willink moved to the Ruysdaelkade in Amsterdam in 1936, he often went to the garden of the Rijksmuseum to study the sculptures.

Apart from the well mastered perspective in this painting, Willink focuses on the sculpture, depicting Orestes and Electra. He first saw and photographed the sculpture in Versailles in 1947 and used it for *View of Chateau Dampierre*, 1948 (Jaffé no. 217). A year later the artist painted *The Tourists* (Jaffé no. 223), using the same sculpture, but now with heads and legs. Willink altered this painting several times adding the figures in phases. The altering of the original composition also occurred in the present lot, Willink decided to add the heads and the legs at a later stage, probably *circa* 1962. We can assume that the artist must have been fascinated by this sculpture as he used it two more times, in *Parc de Sceaux*, without heads and legs (Jaffé no. 234) and in *Lost town* with heads and legs (Jaffé no. 239), both painted in 1952 as well.

The feeling of threat was sharply evident in Willink's paintings of the 1950's. To Willink the threat of the Cold War felt similar to the fearful 1930's, resulting often in his threatening skies, fires and destroyed buildings. The present lot however seems to depict a beautiful day. For Willink however sunny skies could also mean a threat. "Een zonnig landschap, eertijds symbool voor pastorale vredigheid, kan een onverdragelijke dreiging vormen". (See: A.C. Willink, *De schilderkunst in een kritiek stadium*, Amsterdam 1950, p. 42.)





Willink 52





λ66

**KARL HOFER (1878-1955)**

*Im Gebirge*

signed with monogram and dated (scratched) "53" (lower right)

oil on board

54.5 x 63 cm.

Painted in 1953

€15,000-20,000

\$17,000-23,000

**EXHIBITED:**

Berlin, Hochschule für bildende Künste, *Karl Hofer, anlässlich seines 75. Geburtstages*, 12 September - 15 October 1953, no. 181.

**LITERATURE:**

K. B. Wohlerl & M. Eisenbeis, *Karl Hofer, Werkverzeichnis der Gemälde*, vol. III, Cologne, 2007, no. 2673 (illustrated) (as an oil on canvas).





67

**MAX SLEVOGT (1868-1932)**

*Pastete und Früchte*

signed and dated 'Slevogt 21' (upper left)

oil on canvas

66.5 x 97.5 cm.

Painted in 1921

€50,000-70,000

\$57,000-79,000

**PROVENANCE:**

Lilly E. Landerer, New York, her sale: Ketterer, Stuttgart, 20-21 November 1959, lot 926.

Acquired at the above sale by the family of the present owner.

**EXHIBITED:**

Munich, Moderne Galerie Thannhauser, *Max Slevogt*, July - August 1922, no. 6, p. 11 (illustrated).

**LITERATURE:**

Anonymous, in: *Kunst und Künstler XX*, 1922, p. 434.

H-J. Imiela, *Max Slevogt, Eine Monographie*, Karlsruhe, 1968, p. 437.

The authenticity of this work has been confirmed by Bernhard Geil based on photographs.





λ68

**AUGUSTE HERBIN (1882-1960)**

*A still life with fruits and a wine glass*

oil on canvas

33 x 41 cm.

Painted in 1903

€8,000-12,000

\$9,100-14,000

Geneviève Claisse has confirmed the authenticity of this work.



λ69

**ANNE MARIE NIVOULIES DE PIERREFORT (1879-1968)**

*Palm trees near the waterside, Brasil*

signed 'Nivoulies de Pierrefort' (lower left)

oil on canvas

92 x 73 cm.

€2,500-3,500

\$2,900-3,900

Anne Marie Nivoulies de Pierrefort was born in 1879 in Toulon. During her studies in Paris she had classes from well-known impressionists like Pierre Auguste Renoir and Pierre Bonard. She first came in touch with Mediterranean landscapes when she traveled to Tunisia. In her sixties, she left France for tropical Brazil which became the inspiration for many of her works.

The present lot possibly depicts the island Paquetá, Brasil.





PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ70

## ERICH HECKEL (1883-1970)

### *Junge Männer*

signed and dated 'Erich Heckel 24' (lower left); signed and dated 'Erich Heckel 24' (on the reverse) and signed, dated and inscribed 'Erich Heckel: "Junge Männer" 1924' (on the stretcher)

oil on canvas

83.2 x 96.5 cm.

Painted in 1924

€35,000-55,000

\$40,000-62,000

#### PROVENANCE:

The artist's estate.

Acquired from the above in 1999; sale, Sotheby's, London, 8 February 2006, lot 435.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Hamburg, Galerie K. Westenhoff, *Erich Heckel 1883-1970, Ölbilder, Aquarelle, Zeichnungen*, October - November 1993, p. 6 (illustrated p. 7).

Kampen, Galerie Pels-Leusden, *Sommergäste III*, July - October 2000, no. 27.

Schleswig, Stiftung Schleswig-Holsteinische Landesmuseen Schloss Gottorf/ Berlin, Brücke-Museum, *Erich Heckel, Aufbruch und Tradition, Eine Retrospektive*, April 2010 - January 2011, no. 90 (illustrated).

#### LITERATURE:

P. Vogt, *Erich Heckel*, Recklinghausen, 1965, no. 5, p. 275 (illustrated).

The sitters of this work are believed to be the artist and Stefan George, whom the artist greatly admired.



λ71

## PYKE KOCH (1901-1991)

### *Schietschijf (The Target)*

oil on perforated canvas  
100 x 100 cm.

€80,000-120,000

\$91,000-140,000

#### PROVENANCE:

A gift from the artist to his son Floris.  
By descent from the above to the present owner.

#### LITERATURE:

C. Blotkamp, B. Kempers (a.o.), *Pyke Koch: paintings and drawings*, Rotterdam, 1995, no. 211, p. 263 (illustrated).



Fig. 1. Pyke Koch, *The archery contest*, 1959 (Collection city of Nijmegen).

Pyke Koch's oeuvre constantly refers to his own life but denies simple autobiographical interpretations. As a young man Koch was part of an anti-bourgeois circle in Utrecht of wealthy students and artists. There was a great mutual tolerance towards homosexuality and political ideas. This environment rejected bourgeois classification and gave Koch room to play with his identity. Koch was a versatile man, notorious for his contradictory personality. Ambivalence is an important aspect in his work and many of the painted personages had ambiguous identities. Attempts to look for a straightforward connection between his life and work or between notions and symbols, whether political or sexual, were always denied by the artist.

Motives and themes do return in his oeuvre over the years. The recurrence of certain themes helps to explain and understand some of his work. Although *Schietschijf* seems to stand on its own in his oeuvre, it is not the only work with this motive. Koch painted a few works where the target gets a prominent position in the composition, for example in *The Shooting Gallery* (Blotkamp 1995, no. 16) from 1931, *The Archery Contest* (fig. 1) (Blotkamp 1995, no. 95) and *The Last Summer* (Blotkamp 1995, no. 109), both from a much later date. In *The Archery Contest* there is even the suggestion that the viewer and the shooter are one. Or is it the hand of the artist?

Koch was an outdoor man who liked sports. His rugby, football and shooting theme paintings show his interest in these activities. At the same time many of these works have some hidden or more explicit sexual reference. The present work was a gift of the artist to his son Floris for one of his birthdays. The beautiful half nude woman holding the target can be identified as the sea nymph Galathea riding on a shell with dolphins. In the mythological story Galathea is praying for her daughter to be changed in a boy to save her. The bullet holes piercing the canvas are part of the work and are done by the artist. Only one is in the middle of the target and the other ten are scattered around. The humour, the subject matter and the unconventional execution gives this work beyond question a typical Koch charm.









72

**JAN TOOROP (1858-1928)**

*A portrait of Nora Leeuwenberg*

signed, dated and inscribed 'J. Th. Toorop 1916

Nijmegen

mevr. Leeuwenberg-Graafseweg 32' (upper right)

chalk and pastel on paper

47.5 x 30 cm.

Executed in 1916

€15,000-20,000

\$17,000-23,000

**PROVENANCE:**

Commissioned by the grandparents of the present owner at the occasion of the communion of Nora Leeuwenberg.

**EXHIBITED:**

Tokyo, Tokyo Metropolitan Teien Art Museum/Osaka, Navio Museum of Art/Tsu, Mei Prefectural Museum/The Hague, Haags Gemeentemuseum, *Jan Toorop*, 20 September 1988 - 9 April 1989, no. 122.

**LITERATURE:**

V. Hefting, *Jan Toorop*, The Hague, 1989, no. 122, p. 139 (illustrated).

To be included in the *Catalogue Raisonné* on the artist's work, currently being prepared by G.W.C. van Wezel.



FROM THE COLLECTION OF WILLEM WOLFF BEFFIE,  
AMSTERDAM

**73**

**LEO GESTEL (1881-1941)**

*Elegant lady*

signed and dated 'Leo. Gestel. 10' (lower left)

chalk and pastel on paper

52 x 30 cm.

Executed in 1910

€7,000-9,000

\$7,900-10,000

**PROVENANCE:**

Willem Wolff Beffie, Amsterdam.

By descent from the above to the present owners.





FROM THE COLLECTION OF DR. J.F.S. ESSER, AMSTERDAM

**74**

**PIET MONDRIAN (1872-1944)**

*Three haystacks in a field*

oil on canvas

36 x 47 cm.

Painted *circa* 1907

€50,000-70,000

\$57,000-79,000

**PROVENANCE:**

Dr. J.F.S Esser, Amsterdam.

By descent from the above to the present owner.

**EXHIBITED:**

Amsterdam, Gemeentearchief/ Rome, Galleria Nazionale d'Arte Moderna,  
*Mondriaan aan de Amstel 1892-1912- Il primo Mondrian : gli anni di Amsterdam*,  
18 February 1994 - 21 January 1996, no. 43, p. 101 (illustrated).

**LITERATURE:**

R. P. Welsh, *Piet Mondrian's Early Career*, Ph. D. Dissertation, Princeton, 1965,  
p. 112.

R. P. Welsh, *Piet Mondrian Catalogue Raisonné of the Naturalistic Works (until  
early 1911)*, Blaricum, 1998, no. A507, p. 335 (illustrated).









75

λ75

**KEES VERKADE (B.1941)**

*Balance*

signed with initials twice, numbered and dated 'KV 6/6 78'  
 (on the side of the base)  
 bronze with a black patina  
 20 cm. high  
 Conceived and cast in 1978 in an edition of six

€1,500-2,000

\$1,700-2,300

**PROVENANCE:**

Acquired directly from the artist by the present owner *circa* 1980.

To be sold with a certificate of authenticity signed by the artist.

λ76

**KEES VERKADE (B. 1941)**

*Familie*

signed with initials and dated 'KV 80' (on the side of the base)  
 bronze with a black patina  
 39 cm. high  
 Conceived and cast in 1980 in an edition of six

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

Acquired directly from the artist by the present owner *circa* 1980.

To be sold with a certificate of authenticity signed by the artist.



76



λ77

**KEES VERKADE (B. 1941)**

*Gezin*

signed with initials, dated and numbered 'KV 78 3/6'  
(on the side of the base)

bronze with a black patina

32.5 cm. high

Conceived and cast in 1978 in an edition of six

€1,800-2,200

\$2,100-2,500

**PROVENANCE:**

Acquired directly from the artist by the present owner *circa* 1980.

**LITERATURE:**

C. Denninger-Schreuder, J. Sillevius, *Verkade: sculptuur*, The Hague, 2001, p. 75-77 (another version illustrated).

To be sold with a certificate of authenticity signed by the artist.







λ78

**JAN SLUIJTERS (1881-1957)**

*Two models on a sofa*

signed 'Jan Sluijters-' (upper left)

pencil and watercolour on paper

20 x 26.5 cm.

Executed circa 1920

€8,000-12,000

\$9,100-14,000

**EXHIBITED:**

's-Hertogenbosch, Noordbrabants Museum, *Jan Sluijters - Aquarellen en tekeningen*, 8 June - 25 August 1991, no. 126 (illustrated).



79

## JAN TOOROP (1858-1928)

*A woman on the beach*

signed, dated and inscribed 'J.th.Toorop 1916 aan Mevrouw V. Warmelo Ede'  
(lower left)

pencil, chalk and watercolour on paper

15 x 22.5 cm.

Executed in 1916

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

Anonymous sale, Christie's Amsterdam, 13 December 1989, lot 185.

**LITERATURE:**

W. Rothuizen a.o., *Jan Toorop (1885-1928) in zijn tijd*, Amsterdam, 1998, p. 79  
(illustrated).







λ80

**JOHAN DIJKSTRA (1896-1978)**

*Zandweg*

signed 'Johan Dijkstra' (lower right)

oil on canvas

80 x 100 cm.

€18,000-25,000

\$21,000-28,000

**PROVENANCE:**

Stichting Johan Dijkstra, Groningen.

Acquired from the above by the present owner in  
1989.





λ!81

## JAN SLUIJTERS (1881-1957)

*Gertrud Leistikow dancing*

signed 'Jan Sluijters' (lower right)

oil on canvas

115 x 131 cm.

Painted circa 1920

€60,000-80,000

\$68,000-90,000

### PROVENANCE:

Greet Sluijters-van Cooten, Amsterdam.

Elisa Kuijper-Sluijters, Amsterdam.

Douwes Fine Art, Amsterdam.

Acquired from the above by the present owner in 1989.

### EXHIBITED:

Eindhoven, Van Abbemuseum, *Jan Sluijters*, 24 March - 25 May 1938, no. 18.

Assen, 't Zaalte, *Tentoonstelling van werken van wijlen Jan Sluijters*, 20 July -

1 October 1957, no. 14.

Groningen, Pictura, *Eretentoonstelling van werken van Jan Sluijters*, 6 October - 28 October 1957, no. 16.

Den Helder, Raadzaal Den Helder, *Jan Sluijters en tijdgenoten*, 12 June - 27 June 1959.

's-Hertogenbosch, Noordbrabants Museum, *Jan Sluijters*, 11 November 1971 - 17 December 1972, no. 39.

Den Helder, Schouwburg Den Helder, *Het theater in de beeldende kunst*, 28 June - 31 August 1976.

Heerlen, Raadhuis, *Jan Sluijters*, 7 September - October 1977, no. 17.

### LITERATURE:

Jan Juffermans, *Jan Sluijters*, Mijdrecht 1981, p. 65 (illustrated).

Dominique Colen, Jacqueline de Raad, *Jan Sluijters, schilder met verve*, Zwolle 1999, no. 171 (illustrated p. 149).

Jacqueline de Raad (a.o.), *Jan Sluijters 1881-1957*, Bussum 2011 (illustrated p. 127).

Included in the digital *Catalogue Raisonné* on the artist's work by the RKD - Netherlands Institute for Art History: [sluijters.rkdmonographs.nl](http://sluijters.rkdmonographs.nl).





λ82

**EDGARD TYTGAT  
(1879-1957)**

*Bouquet de roses*

signed and dated 'Edgard Tytgat 1920' (lower right); titled, signed, dated and numbered 'bouquet de roses Edgard Tytgat 1920 95' (on the reverse)  
oil on canvas  
29 x 39 cm.  
Painted in 1920

€10,000-15,000

\$12,000-17,000

**PROVENANCE:**

Kunsthandel M. L. de Boer, Amsterdam.  
Acquired at the above by the family of the present owner circa 1960.

**EXHIBITED:**

Brussels, Galerie Georges Giroux, *Exposition Josse Albert, Roger Parent, Edgard Tytgat*, 5 - 17 March 1921, no. 216.  
Nivelles, Salle St. Michel, *Exposition d'Art et d'Art decoratif*, 21 May - 4 June 1922, no. 120.  
Brussels, Galerie Le Centaure, *Edgard Tytgat*, 6 - 17 October 1923, no. 3  
Antwerp, Cercle Royal Artistique, *Oeuvres d'Edgard Tytgat*, 27 October - 8 November 1923, no. 2.  
Brussels, Cercle Musical Salle Delgay, *Exposition d'Ensemble*, 1 - 15 April 1924, no. 39.  
Brussels, Cercle Artistique et Litteraire, *Edgard Tytgat*, 22 November - 3 December 1924, no. 2.  
Brussels, Galerie Le Centaure, *Edgard Tytgat*, 28 January - 14 February 1928, no. 23.  
Brussels, Palais des Beaux Arts, *Retrospective Edgard Tytgat*, 21 March - 19 April 1931, no. 65.  
The Hague, Galerie Esher Surrey, *Edgard Tytgat*, October - November, 1932.  
Amsterdam, Kunsthandel M.L. de Boer, *Stillevens van Ensor tot heden*, 6 May - 27 June 1964, no. 44.  
Laren, Singer Museum/ Ghent, Museum voor Schone Kunsten, *Edgard Tjtgat, 1879-1957: retrospectieve*, 10 July - 1 November 1971, no. 12.

**LITERATURE:**

A. Dasnoy, *Edgard Tytgat, Catalogue raisonné de son oeuvre peint, établi avec la collaboration de Madame Gisèle Ollinger-Zinque*, Brussels, 1965, no. 97, p. 116 (illustrated p. 175).

82



83





84

λ83

**JEAN LURÇAT (1892-1966)**

*Untitled (Design for a rug)*

signed and dated 'Lurçat 22' (lower right)  
gouache and pencil on paper  
28.5 x 39 cm.  
Executed in 1922

€5,000-7,000

\$5,700-7,900

**PROVENANCE:**

Jeanne Bucher, Paris.  
Mr. and Mrs. Charles Russell.  
The Museum of Modern Art with additions from Members of the Museum Board of Trustees and Advisory Committee; sale, Parke-Bernet Galleries, Inc., New York, 11 May 1944, lot 28.  
Mrs. Daniel Saidenberg, New York.  
Katherine and Morton Schamberg, Illinois.  
Anonymous Sale, Christie's, New York, 2 November 2005, lot 192.  
Acquired at the above sale by the present owner.

λ184

**CONSTANT PERMEKE (1886-1952)**

*Marine*

signed 'Permeke' (lower right)  
oil on canvas  
50.5 x 62 cm.

€12,000-16,000

\$14,000-18,000

**PROVENANCE:**

Harry Torczyner, New York.  
Jacques Torczyner, New York, 1998.  
By descent from the above to the present owner.

**85 no lot**



**JAN SLUIJTERS (1881-1957)***Café de nuit (Bal Tabarin)*

signed, inscribed and dated 'Jan.Sluijters.Paris 06.' (lower right)

oil on canvas

40.5 x 32.5 cm.

Painted in 1906

€200,000-300,000

\$230,000-340,000

**PROVENANCE:**

Anonymous sale, Kunstveiling E.M. 2, Amsterdam, 3 March 1947, lot 444.

Acquired at the above sale by Mr. G. Hoogerhoud, Amsterdam.

By descent from the above to the present owner in 2006.

Singer Museum, Laren (on loan 2006-2016).

**EXHIBITED:**

Amsterdam, Stedelijk Museum, *Jan Sluijters. La Joie de Peindre*, 17 December 1951 - 28 January 1952, no. 7.

Eindhoven, Van Abbe-Museum, *Jan Sluijters*, 9 February - 16 March 1952.

The Hague, Gemeentemuseum/Eindhoven, Van Abbe-Museum, *De nieuwe beweging : Nederlandse schilderkunst om 1910*, 20 October 1955 - 21 January 1956.

Gouda, Stedelijk Museum Het Catharina Gasthuis, *Tentoonstelling van werken van Jan Sluijters : schilderijen en tekeningen*, 10 June - 31 July 1960, no. 7.

Laren, Singer Museum, *Schilderkunst uit La Belle Epoque*, 4 July - 16 September 1964, no. 85.

Laren, Singer Museum, *Jan Sluijters*, 17 December 1966 - 12 February 1967, no. 16.

Den Bosch, Noordbrabants Museum, *Jan Sluijters*, 11 November - 17 December 1972, no. 1.

Zeist, Slot Zeist, *Kunst als passie: jubileum tentoonstelling kunstgalerij Albricht*, 9 December 1998 - 3 January 1999, no. 80.

Laren, Singer Museum, *Jan Sluijters : schilder met verve*, 31 January - 25 April 1999, no. 10, p. 79 (illustrated).

**LITERATURE:**

A.B. Loosjes-Terpstra, *Moderne Kunst in Nederland 1900-1914*, Utrecht, 1959, p. 43 (illustrated).

A. Hopmans, M. Trappeniers, *Jan Sluijters 1881-1987 : aquarellen en tekeningen*, Zwolle, 1991, p. 79 (illustrated).

M. Haveman, 'Jan Sluijters' in: *Kunstschrift*, vol. 37, 1, 1993, p. 34 (illustrated).



Fig. 1. Jan Sluijters, *Bal Tabarin* 1907, oil on canvas, 200 x 140 cm., (on loan from a private collection to the Stedelijk Museum, Amsterdam).

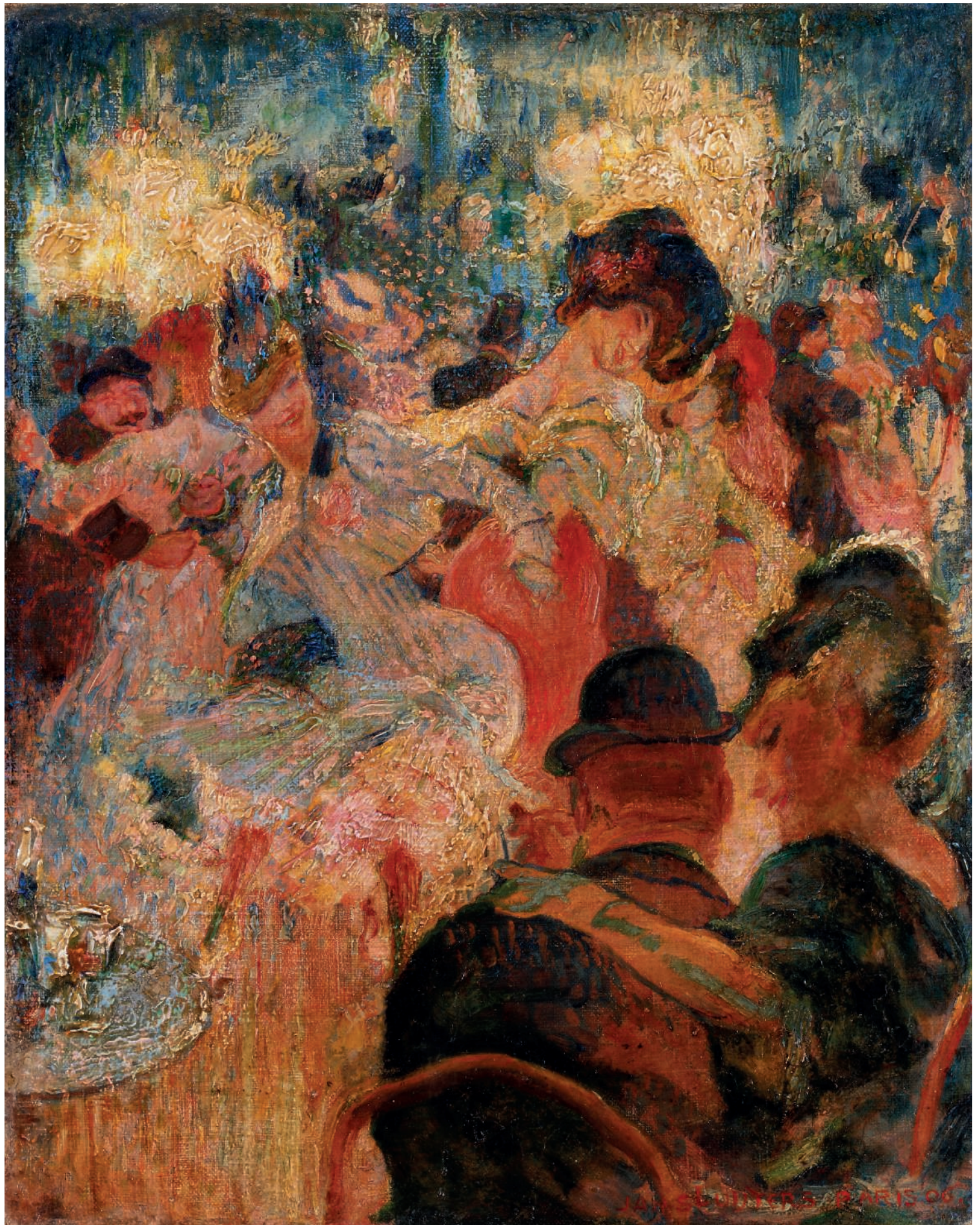
Jan Sluijters was on an experimental quest to discover new ways of painting, which had an immense impulse during his stay in Paris in 1906, where Sluijters studied with a scholarship after winning the prestigious *Prix de Rome* in 1904. During his stay in the French capital Sluijters' art changed radically. He started to combine new techniques with his academic style and the more illustrative and caricatural style he used as an illustrator. Sluijters rented a room in Hotel Chaptal, close to Montmartre and many cafes and bars such as *Rat Mort*, *Bal Tabarin* and the *Moulin Rouge*. During the *Salon des Independants* of 1906 the 'modern' life: the representation of the nightlife with electric lighting, which was still new to most people, became a popular subject for artists like Kees van Dongen, who experimented extensively with this subject. Sluijters obviously was very inspired. He wanted to paint 'en plein air' and according to a friend who visited Sluijters in Paris, he started the present lot in the *Bal Tabarin* during a festive night before finishing it later in Amsterdam.

The present lot has a beautifully balanced composition in which the electric light gives an exceptional atmosphere to the work. Colourful thickly applied dots and stripes dominate the scene and the dancing people. It seems to be painted swiftly in a bold expressive manner, which enhances the feeling of movement in the work. Sluijters creates a contrast by using a more precise representation of the two figures in the foreground. In *Bal Tabarin* 1907 (Fig. 1), which Sluijters painted a year later he was even more focused on the bright yellow lighting in the dancehall. He put everything he absorbed in Paris in one monumental painting. When Sluijters showed his new work to the committee of the *Prix-de-Rome*, who supported him financially, they were unhappy with the result. For them this 'new French painting' was everything painting should *not* be and he lost his price and allowance.

Jan Sluijters and the first owners of the present lot, Mr. and Mrs. Ger Hoogerhoud, were good friends. They both lived in the same house at the Lohmanstraat 99 in Amsterdam. The artist held his studio on the top floor of the house from 1913 until 1930 and painted many views of the Amstelveenseweg from there. Mr. Hoogerhoud bought various paintings from Sluijters, always buying them at auction so he would make sure to pay the market value. The present lot has been in the family ever since it was purchased in 1947. Since 2006 the work has been on loan to the Singer Museum in Laren.

Included in the digital *Catalogue Raisonné* on the artist's work by the RKD - Netherlands Institute for Art History: sluijters.rkdmonographs.nl.







λ87

**FRED CARASSO (1899-1969)**

*Seated nude*

signed and dated 'F. Carasso... 1951'  
(under the foot)

bronze with a black patina  
33 cm. high (excl. the stone base)

Conceived and cast in 1951 in an edition of *circa* six

€10,000-15,000

\$12,000-17,000

**PROVENANCE:**

Kunsthandel M.L. de Boer, Amsterdam.

Acquired at the above by the father of the present owner in 1964.



λ88

**HAN WEZELAAR (1901-1984)**

*Naald en draad*

signed 'Wezelaar' (on top of the base)  
bronze with a black patina

62.5 cm. high

Conceived and cast in 1984 in an edition of six

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Private collection, France.

Acquired from the above by the present owner.

**LITERATURE:**

J. Teeuwisse, *Han Wezelaar Statuaire*, Zwolle, 2003, p. 213, 272-273,  
no. 255 (another cast illustrated).



λ89

**GEORG KOLBE (1877-1947)**

*Sitzende*

signed with monogram (underneath)

bronze with a brown patina

26 cm. high

Conceived in 1928, seven bronzes are cast in 1928, two in 1929 and one in 1934. The present lot is cast in 1928 or 1929.

€30,000-50,000

\$34,000-56,000

**PROVENANCE:**

Hugo Neithold, Dresden.

By descent from the above to the present owner.

Dr. Ursel Berger has confirmed the authenticity of this work.







λ90

**LOUIS VALTAT (1869-1952)**

*Jean enfant*

signed 'L. Valtat' (lower right)

oil on canvas

27.5 x 25 cm.

Painted *circa* 1910

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

Wally Findlay Galleries, Paris.

Private collection, London.

Anonymous sale, Bonhams, London, 4 February 2016, lot 50.

Acquired at the above sale by the present owner.

This painting will be included in the forthcoming Valtat *catalogue raisonné* being prepared by Les Amis de Louis Valtat.



λ91

**JAN SLUIJTERS (1881-1957)**

*A still life with roses*

signed 'Jan Sluijters' (lower left)

oil on canvas

50.5 x 41 cm.

€5,000-7,000

\$5,700-7,900

**PROVENANCE:**

Acquired by the father of the present owner *circa* 1985.





FROM THE COLLECTION OF WILLEM WOLFF BEFFIE, AMSTERDAM

**92**

## **LEO GESTEL (1881-1941)**

*Atelierhoek*

signed 'Leo. Gestel.' (lower right); signed and titled 'Leo.Gestel.  
Atelierhoek' (on the stretcher) and dated 'winter 1910' (on the reverse)  
oil on canvas  
52 x 43 cm.  
Painted in 1910

€30,000-50,000

\$34,000-56,000

**PROVENANCE:**

Willem Wolff Beffie, Amsterdam.

By descent from the above to the present owners.

Willem Wolff Beffie (1880-1950) was a Dutch art collector, born in Amsterdam. He made his fortune in the diamond business at the beginning of the 20th century. Between 1912 and 1918 he acquired an impressive collection consisting of circa 500 works by international avant-garde artists like Franz Marc, Marc Chagall, Wassily Kandinsky, Alexei von Jawlensky, Marianne von Werefkin, Paul Klee, Kees van Dongen and Dutch artists Leo Gestel and Jan Sluijters. Beffie preferred to buy directly from the artists when visiting their studios, often being introduced by Franz Marc. During his lifetime he already sold works from his collection, now in the Guggenheim museum, Museum of Modern Art in New York and Stedelijk Museum in Amsterdam.





LEO GESTEL



93

**MODEST HUYS (1874-1932)**

*De Kalme Leie, Ousselgem - Lys calme*

signed 'MHuys' (lower right); signed with monogram, titled and dated 'De Kalme Leie - Ousselgem Lys Calme 1922' (on the reverse)

oil on canvas

60.5 x 80.5 cm.

Painted in 1922

€15,000-20,000

\$17,000-23,000

PROVENANCE:

Mr. De Banniere, Ronse.

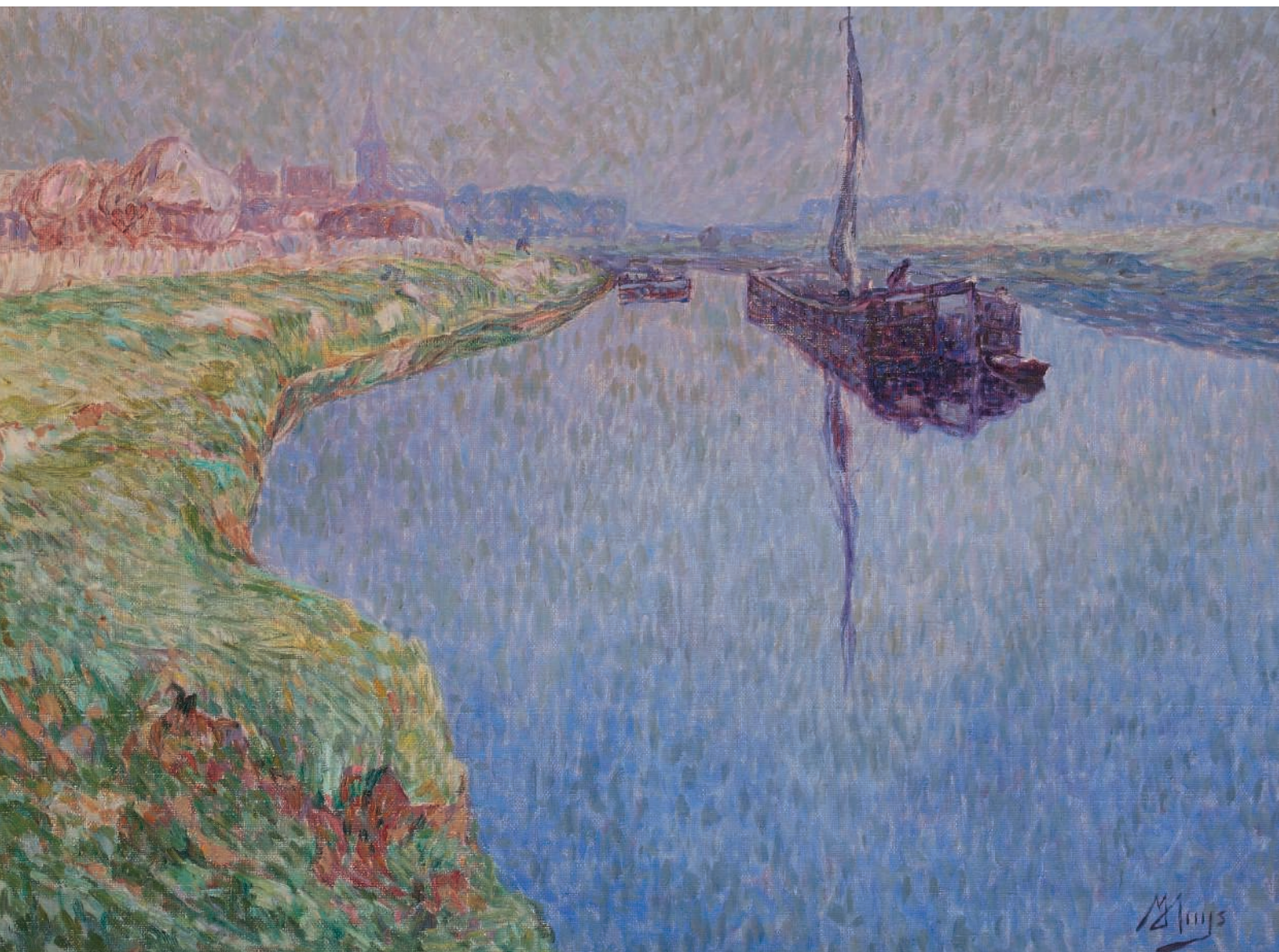
Anonymous sale, De Vuyst, 7 March 2015, lot 180.

Acquired at the above sale by the present owner.

EXHIBITED:

Pittsburgh, *Twenty-second International Exhibition of Modern Paintings*,

Carnegie Institute, 27 April - 17 June 1923.







94

**HENRI EVENEPOEL  
(1872-1899)**

*Landscape with trees and water*

signed with initials 'H E' (lower left);  
signed 'Henri Evenepoel' (on the stretcher)  
oil on canvas  
46.5 x 55.5 cm.

€7,000-9,000

\$7,900-10,000

**PROVENANCE:**

Galerie Georges Giroux, Brussels.

Mr Prosper Wielemans.

By descent from the above to the family of the present owner.



FROM THE COLLECTION OF DR. J.F.S. ESSER, AMSTERDAM

λ95

## JAN SLUIJTERS (1881-1957)

*Stoomhoutzagerij in de omgeving van de  
Kostverlorenkade, Amsterdam*

oil on canvas

40 x 60 cm.

Painted in 1907-1908

€30,000-50,000

\$34,000-56,000

### PROVENANCE:

Dr. J.F.S. Esser, Amsterdam.

By descent from the above to the present owner.

### EXHIBITED:

Laren, Singer Museum, *Jan Sluijters: schilder met verve, Jan Sluijters - 100 schilderijen*,  
31 January 1999 - 25 April 1999, no. 17 (illustrated p. 33).

### LITERATURE:

A. Hopmans, *Jan Sluijters 1881-1957 Aquarellen en tekeningen*,  
Zwolle, 1991, p. 107.

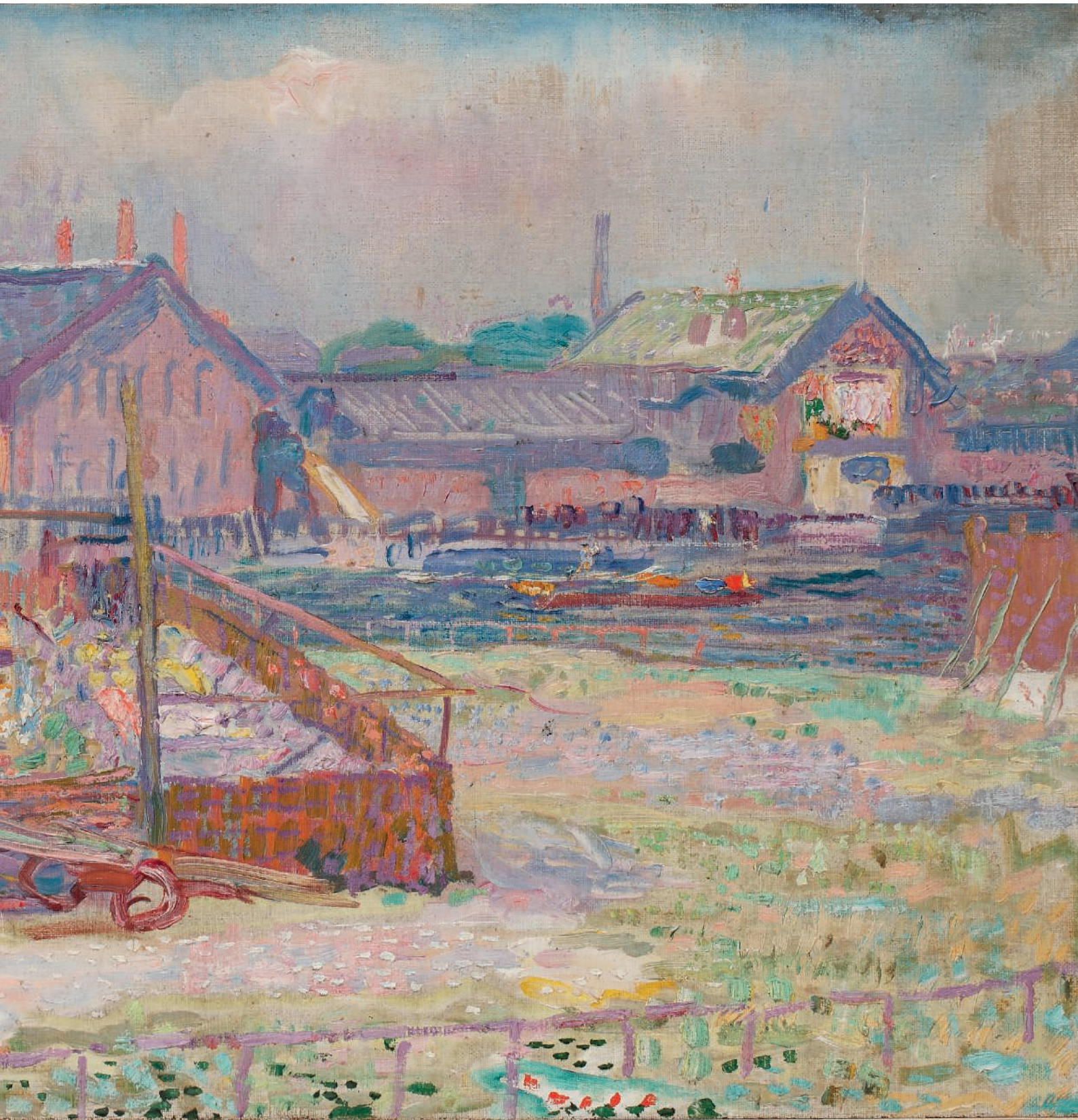
Included in the digital *Catalogue Raisonné* on the artist's work by  
the RKD -  
Netherlands Institute for Art History: sluijters.rkdmonographs.nl.



Kostverloren Wetering, Amsterdam, omstreeks 1900.









96

**PIET MONDRIAN (1872-1944)**

*Farmhouse and trees near the River Gein*

signed 'Piet Mondriaan' (lower left)

oil on canvas laid down on plywood

39 x 48.5 cm.

Painted circa 1903-1905.

€80,000-120,000

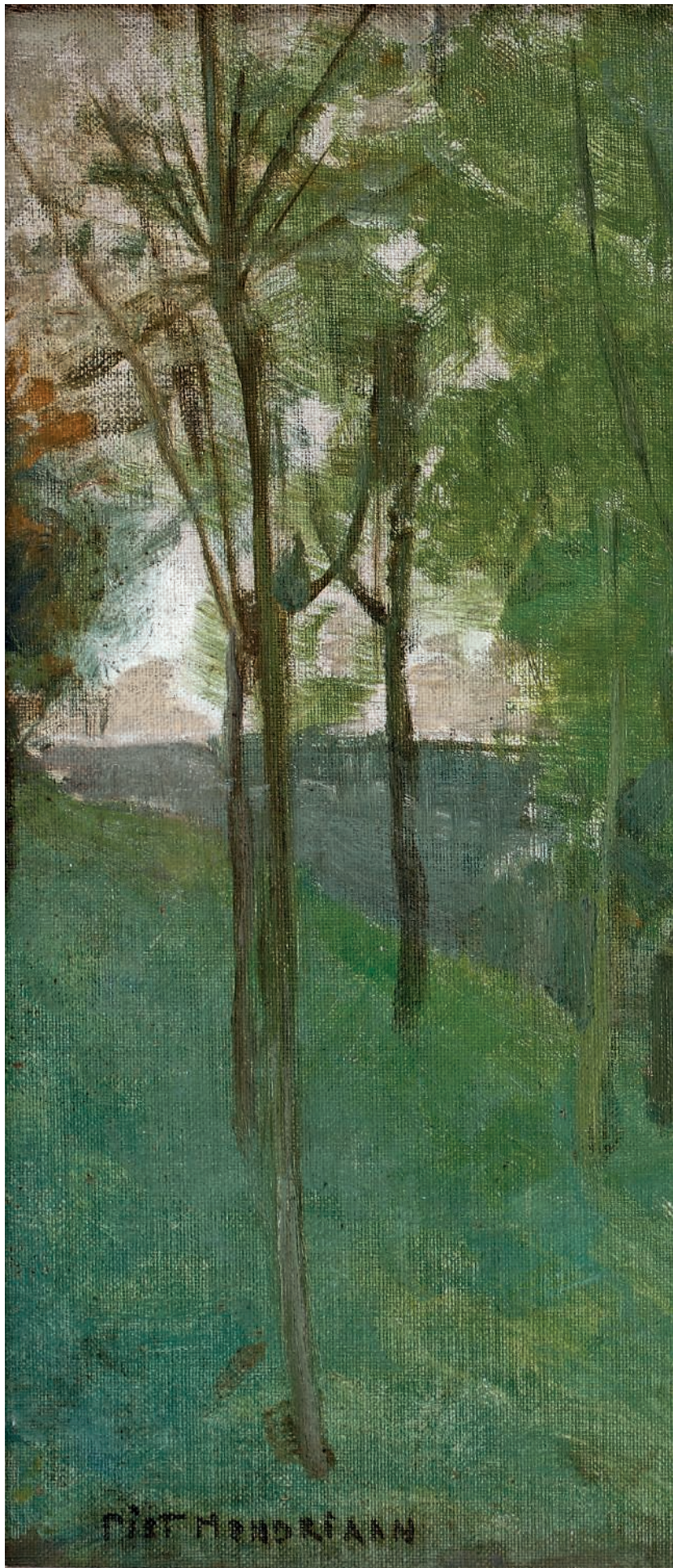
\$91,000-140,000

**PROVENANCE:**

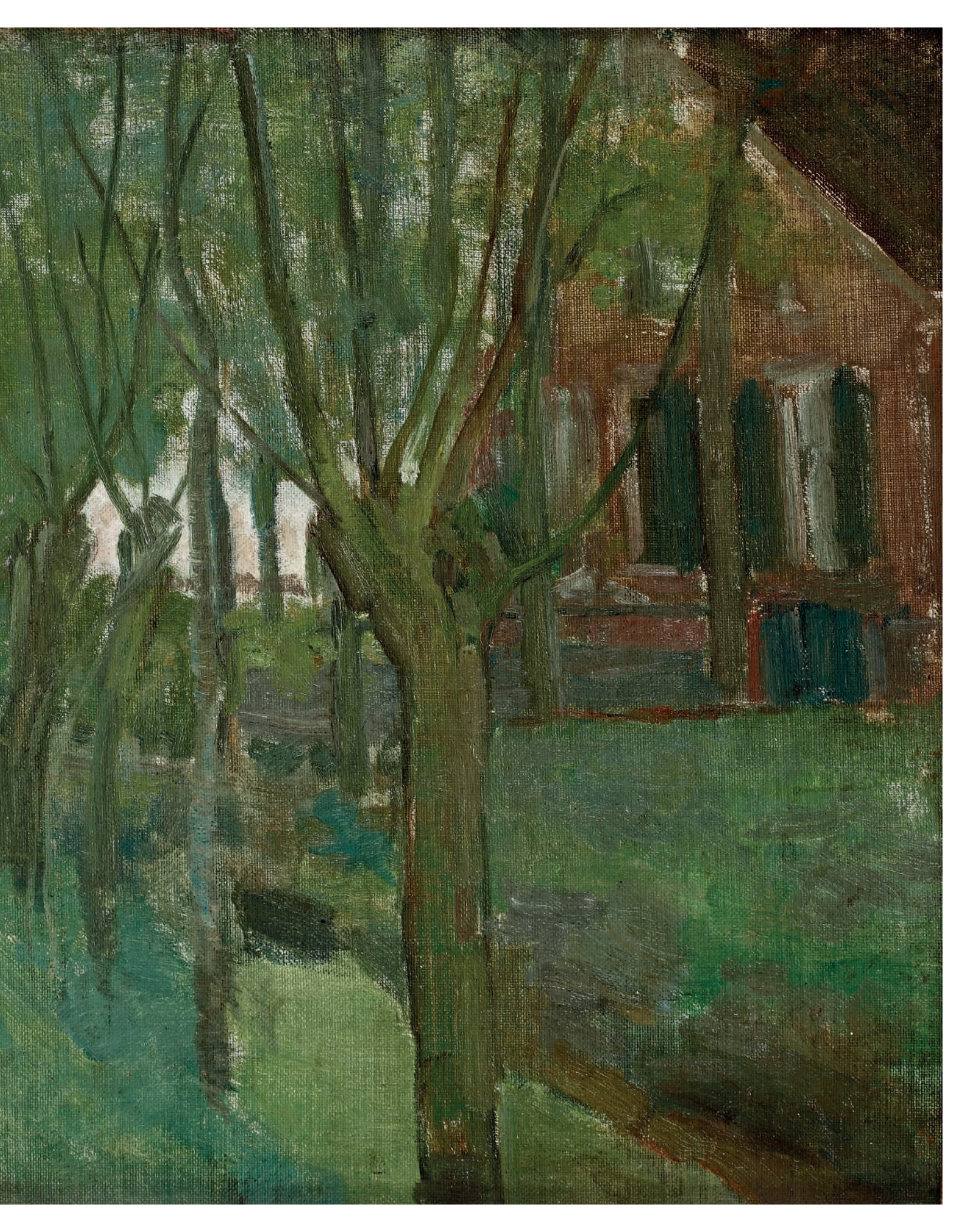
Acquired by B.C. van Veen, Doetinchem in the 1930s.

By descent from the above to the present owner.

The present lot can be dated around 1903-1905. The triangular house must be located in the surrounding of Amsterdam. Mondrian depicted several of these type of farms, located at the outskirts of the city, near Abcoude, along the river Gein. The trees are vaguely outlined as the other elements in the composition. Although an exact identification is not possible, this painting resembles the series of farms done along the river Gein with willows such as *'Curved Canal with Farm Building at Right'* (Welsh no. A 299). The willows are found in rows lining the edges of various canals, where their tenacious root structure serves to strengthen the embankment. Mondrian was most inspired by these trimmed trees, standing in long vertical rows along the Gein, determining the landscape.











λ97

**KEES MAKS (1876-1967)**

*Het Prinseneiland te Amsterdam*

signed 'C.J. Maks' (lower right); signed, titled and inscribed 'C.J. Maks Het Prinseneiland te Amsterdam' (on the label attached to the overlap)  
oil on canvas  
52 x 83 cm.

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

Acquired directly from the artist by the family of the present owner.



λ98

**TONI STADLER (1888-1982)**

*A hilly landscape with haystacks*

signed, inscribed and dated 'T. Stadler. M. 1903.' (lower left)  
oil on panel  
31 x 45 cm.  
Painted in 1903

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

Galerie Arnold, Dresden.  
Hugo Neithold, Dresden.  
By descent from the above to the present owner.



λ99

**HENK HELMANTEL (B. 1945)**

*The church of Middelstum in winter*

signed and dated 'H.F.N Helmantel 1970'  
(lower right); signed, dated, numbered and  
inscribed 'H.F.N Helmantel dec 1970-9 jan 1971  
no 27 laatste schilderij 1970' (on the reverse)  
oil on board  
65 x 56.5 cm.  
Painted in 1970

€6,000-8,000

\$6,800-9,000

**LITERATURE:**

H. Helmantel, *Schilderijen Henk Helmantel*, Delfzijl,  
1972, no. 5 (illustrated).



λ100

**HENK HELMANTEL (B. 1945)**

*The former rectory of the church of  
Westeremden*

signed and dated 'HFN. Helmantel 1968'  
(lower left); signed, dated and numbered 'H.F.N.  
Helmantel 8 jan 1968 no 1' (on the reverse)  
oil on board  
74.5 x 100 cm.  
Painted in 1968

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

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







λ101

**LOUIS VALTAT (1869-1952)**

*Dalhias in a vase*

signed with initials 'L.V.' (lower right)

oil on panel

24 x 19 cm.

Painted circa 1942

€10,000-15,000

\$12,000-17,000

This painting will be included in the forthcoming Valtat *catalogue raisonné* being prepared by Les Amis de Louis Valtat.



λ102

**VILMOS HUSZAR  
(1884-1960)**

*An autumn landscape*

signed 'V. Huszar' (lower left)

oil on canvas laid down on cardboard

33.5 x 37.5 cm.

Painted circa 1907

€2,000-3,000

\$2,300-3,400





λ!103

**JAN SLUIJTERS (1881-1957)**

*A still life with fruits*

signed 'Jan Sluijters' (upper right)

oil on canvas

60.5 x 80.5 cm.

Painted circa 1930

€15,000-20,000

\$17,000-23,000

**PROVENANCE:**

A gift from the artist to Lous Sluijters-Brinks in 1954.  
Kunsthandel Douwes Fine Art, Amsterdam.  
Acquired from the above by the present owner in 1989.

**EXHIBITED:**

Amsterdam, Stedelijk Museum, *Jan Sluijters Eere-tentoonstelling*, 5 April - 11 May 1941, no. 73.

The Hague, Gemeentemuseum, *Jan Sluijters*, December 1941 - January 1942, no. 74.

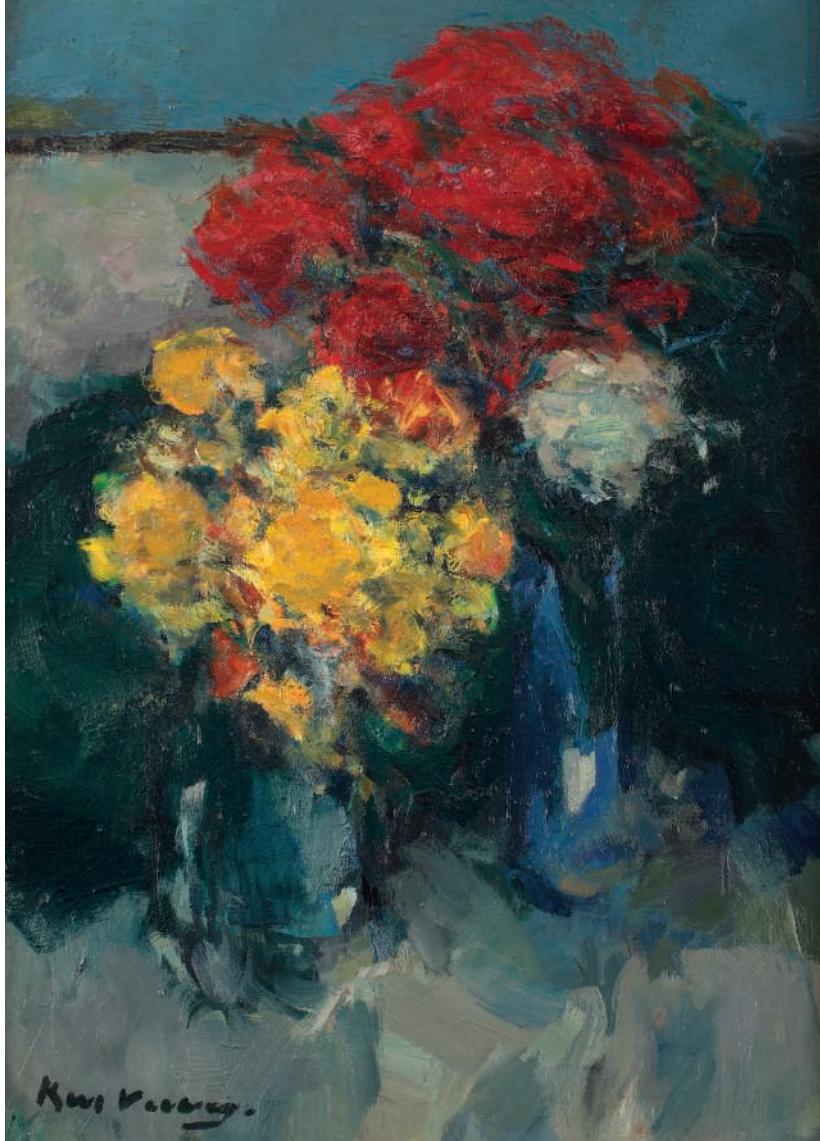
Amsterdam, Kunsthandel P. de Boer/ Brunswick, Herzog Anton Ulrich Museum, *De vrucht van het verleden*, 22 April - 31 July 1983, no. 81.

**LITERATURE:**

D. Colen, J. de Raad, *Jan Sluijters: schilder met verve*, Zwolle, 1999, p. 67 (illustrated).

Included in the digital *Catalogue Raisonné* on the artist's work by the RKD - Netherlands Institute for Art History: [sluijters.rkdmonographs.nl](http://sluijters.rkdmonographs.nl).





λ104

**KEES VERWEY (1900-1995)**

*Still life with flowers*

signed 'Kees Verwey.' (lower left)

oil on canvas

70 x 51 cm.

€2,500-3,500

\$2,900-3,900



105

**JAKOB STEINHARDT (1887-1968)**

*A village scene*

signed with initials and dated 'JSt 1921' (lower right)

oil on canvas

75 x 79 cm.

€8,000-12,000

\$9,100-14,000

\$9,100-14,000

**PROVENANCE:**

Anonymous sale, Christie's, Amsterdam, 9 June 1998, lot 197.

Acquired at the above by the present owner.





106

**PIET MONDRIAN (1872-1944)**

*Willow grove with boats near the river Gein*

signed 'Piet Mondriaan' (lower left)

oil on canvas laid down on board

24 x 29 cm.

Painted *circa* 1902-05.

€40,000-60,000

\$46,000-68,000

**PROVENANCE:**

Acquired by B.C. van Veen, Doetinchem in the 1930s.

By descent from the above to the present owner.

The authenticity of the present lot has been confirmed by Mr. Robert Welsh in a letter dated 20 November 1999. In this letter Mr. Welsh places the present lot in a series of paintings depicting willow groves, dated *circa* 1905 (Welsh nos. A465-A472).



!107

## PIET MONDRIAN (1872-1944)

*Oostzijdse Mill with Streaked Reddish Sky*

signed 'Piet Mondriaan' (lower left)

oil on canvas

30.5 x 40.5 cm

Painted *circa* 1906-1907.

€120,000-160,000

\$140,000-180,000

### PROVENANCE:

Dr. Dijkstra, Amsterdam.

Anonymous sale, Hauswedell, Hamburg, 5 June 1975.

Galerie Monet, Amsterdam, 1975-1988.

Anonymous sale, Christie's, Amsterdam, 8 December 1988, lot 288.

Acquired at the above sale by the present owner.

### LITERATURE:

J.M. Joosten, R.P. Welsh, *Piet Mondrian Catalogue Raisonné of the Naturalistic Works (until early 1911)*, Blaricum, 1998, p. 318, no. A407.

The view depicted here is of the Oostzijdse Mill or so called French-mill on the Gein, one of the two remaining large windmills built in the 19th century, in 17th century style. Built in 1874 as a replacement for its predecessor destroyed by fire, this mill reflects the same form and function as the Broekerzijder Mill dating from the 17th century. The Gein is a small river that meanders through the beautiful countryside outside Amsterdam. The view of the mill appears in a group of paintings that can be dated 1905-1908. The position of the mill, however greatly varies depending both on the point of view chosen and on the position of the sails. Thus for Mondrian the mill on the Gein was an important motif for experimenting with new pictorial means. The Oostzijdse Mill was a subject Mondrian returned to on numerous occasions, painting a total of nineteen compositions (including several watercolours) in which the building forms the primary motif. Here, the clouded sky and its reflections in the water are suffused with a reddish glow presumably due to the illuminating intensity of the setting sun.



Interior of the artist's studio, Rembrandtplein Amsterdam, 1905 early 1906. Photo Haags Gemeente Museum, The Hague.









108

**CO BREMAN (1865 -1938)**

*Blossoming tree with the church of Laren  
in the distance*

signed and dated 'Co Breman 1910' (lower right)

oil on canvas

56 x 46 cm.

Painted in 1910

€15,000-20,000

\$17,000-23,000





λ!109

**JAN SLUIJTERS (1881-1957)**

*Still life with flowers*

signed 'Jan Sluijters' (upper left)

oil on canvas

60.5 x 50.5 cm.

Painted circa 1935

€15,000-20,000

\$17,000-23,000

PROVENANCE:

Kunsthandel M.L. de Boer, Amsterdam, 1976.

Artefine SA, Bern.

Acquired from the above by the present owner circa 1989.

LITERATURE:

J. Juffermans, *Jan Sluijters*, Mijdrecht, 1981, p. 121 (illustrated).

Included in the digital *Catalogue Raisonné* on the artist's work by the RKD - Netherlands Institute for Art History: [sluijters.rkdmonographs.nl](http://sluijters.rkdmonographs.nl).



λ110

**JAN SLUIJTERS (1881-1957)**

*Naakt meisje*

signed 'Jan. Sluijters.' (upper right)

oil on canvas

72.5 x 56.5 cm.

Painted *circa* 1928

€40,000-60,000

\$46,000-68,000

LITERATURE:

J. Juffermans, *Jan Sluijters*, Mijdrecht, 1981, p. 78-79 (illustrated).

Included in the digital *Catalogue Raisonné* on the artist's work by the RKD - Netherlands Institute for Art History: [sluijters.rkdmonographs.nl](http://sluijters.rkdmonographs.nl).



J.M. SWIFT







111

λ111

**GUSTAVE VAN DE WOESTYNE  
(1881-1947)**

*Seated boy*

signed, inscribed and dated 'Gve Van De Woestyne  
London 1917' (upper left)

oil on canvas

76 x 101 cm.

Painted in 1917

€8,000-12,000

\$9,100-14,000



112

λ112

**CAMILLE BOMBOIS  
(1883-1970)**

*Two people standing on a bridge*

signed 'Bombois C.Ile' (lower right)

oil on canvas

27.5 x 41 cm.

€4,000-6,000

\$4,600-6,800

Monsieur Olivier Lorquin and Monsieur Didier Jumau  
have confirmed the authenticity of this work.

λ113

**ANTO CARTE (1886-1954)**

*Mother and child*

signed 'Anto.Carte' (lower right)

oil on canvas

76 x 48.5 cm.

€65,000-85,000

\$74,000-96,000

PROVENANCE:

Hadelin Diericx, Ixelles (the depicted child).

Carlos Diericx, Belgium.

Acquired from the above by the present owner.









λ114

**HENK HELMANTEL (B. 1945)**

*A still life with grapes and a roemer*  
 signed and dated twice 'H.F.N. Helmantel 1984' (lower right); signed, dated and numbered 'H.F.N. Helmantel 14 nov.! 1984 45½3' (on the reverse)  
 oil on board  
 40 x 45 cm.  
 Painted in 1984

€7,000-9,000

\$7,900-10,000



λ115

**RAOUL HYNCKES  
(1893-1973)**

*Still life with books and pipes*

oil on canvas  
 65.5 x 90.5 cm.

€4,000-6,000

\$4,600-6,800

**PROVENANCE:**

From the family of the artist.  
 Anonymous sale, Christie's, Amsterdam,  
 8 December 1988, lot 140.  
 Acquired at the above sale by the present owner.



λ116

**HENK HELMANTEL (B. 1945)**

*A view of Huizinge, Groningen*

signed and dated 'H.F.N. Helmantel 1970'  
(lower right); signed, dated and numbered 'H.F.N.  
Helmantel 7 sept 1970 no 19' (on the reverse)  
oil on board  
104 x 139.5 cm.  
Painted in 1970

€5,000-7,000

\$5,700-7,900

**PROVENANCE:**

Commissioned by the father of the present owner.



λ117

**DIRK SMORENBERG  
(1883-1960)**

*Water lilies in the Loosdrechtse Plassen*

signed 'D. Smorenberg.' (lower right)  
oil on canvas  
69.5 x 105 cm.

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Acquired directly from the artist by the present owner.







118

**JAN TOOROP (1858-1928)**

*Lord save us*

signed 'J.Th. Toorop' (lower left)  
ink, watercolour and pastel on paper  
14.5 x 19.5 cm.  
Executed circa 1912

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Acquired directly from the artist by the family of the present owners.



λ119

**VICTOR SERVLANCKX (1897-1965)**

*Untitled*

signed, signed with monogram and dated 'Servranckx 47' (lower left)  
pencil and wax crayons on paper  
34 x 24.5 cm.  
Executed in 1947

€4,000-6,000

\$4,600-6,800

**PROVENANCE:**

Acquired by the grandmother of the present owner in 1970.



120

**JOSEPH MENDES DA COSTA (1863-1939)**

*St. Anna*

titled 'St Anna' (on the front of the base); signed with monogram, dated and inscribed '1924 ik zal zingen een lied aan den heer mijnen God' (on the back of the base)

bronze with a brown green patina

54 cm. high (including the wooden base)

Conceived in 1924 and cast in a small unknown edition

€10,000-15,000

\$12,000-17,000

**PROVENANCE:**

Acquired by the family of the present owner circa 1970.

**LITERATURE:**

A.M. Hammacher, *Mendes Da Costa de geestelijke boodschap der beeldhouwkunst*, Rotterdam, 1941, p. 75.

F. de Miranda, *Mendes da Costa, Jessurun de Mesquita, Wassenaar* 1978, p. 43.





λ121

**JOHAN COENRAAD ALTORF (1876-1955)**

*Sleeping owl*

signed with monogram (on the side of the base)

woodw

19.5 cm. high

€8,000-12,000

\$9,100-14,000

**PROVENANCE:**

Acquired by the family of the present owner, circa 1930.





λ122

**TJIPKE VISSER (1876-1955)**

*Schuitbekreiger*

signed with monogram and numbered '4/9' (on the side of the base);  
signed, inscribed and dated 'Tjipke Visser aan W.A.v. Konijnenburg  
11 feb. 1939' (underneath)

wood

29.5 cm. high (including the wooden base)

Conceived and executed in 1939 in an edition of nine.

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

W.A. van Konijnenburg, The Hague.

By descent from the above to the present owner.

To be sold with H. Martin, *Tjipke Visser, beeldhouwer, en zijn  
dochter Marijcke Visser, beeldhouwster edelsmid, Drachten, 1958.*





λ123

**CORNELIS ZITMAN (1926-2016)**

*Portrait of a woman*

signed with monogram and numbered '2/8' (underneath)

bronze with a brown patina

39 cm. high (including the wooden base)

Conceived and cast at an unknown date in an edition of eight

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

A gift from the artist to the parents of the present owner.

Dutch born sculptor Cornelis Zitman decided to leave the Netherlands after graduating from the Royal Academy of Art in The Hague. He travelled to Venezuela in 1947 and moved afterwards to the city of Caracas. The native people and especially the women on the islands near the coast of the country formed the inspiration for many of his sculptures. In his sculptures he gave these women a universal look.





λ124

**CORNELIS ZITMAN (1926-2016)**

*Intimidación*

signed with monogram and inscribed 'Caracas' (underneath)  
bronze with a brown patina  
25.5 cm. high (including the bronze base)  
Conceived and cast in 1970 in an edition of eight

€4,000-6,000

\$4,600-6,800

**PROVENANCE:**

A gift from the artist to the parents of the present owner.

**LITERATURE:**

C. Zitman, D.C.B. den Haas, B. Lorquin, *Onze man in Caracas, Cornelis Zitman, Our man in Caracas*, Zwolle, 2006, pp. 31, 140-141 (illustrated).



124



125

λ125

**CORNELIS ZITMAN (1926-2016)**

*Le Masque de la Serenidad*

signed with monogram and inscribed 'Caracas' (on the reverse)  
bronze with a brown patina  
22.5 x 18.5 cm.  
Conceived circa 1972 and cast in an edition of eight and two *épreuves d'artiste* and one founder's proof

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

A gift from the artist to the parents of the present owner.

λ126

**CORNELIS ZITMAN (1926-2016)**

*Fragmento*

signed with monogram and numbered '1/8' (on the side)  
bronze with a brown patina  
39.5 x 29.5 x 9 cm.  
Conceived and cast in 1980 in an edition of eight

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

A gift from the artist to the parents of the present owner.

**LITERATURE:**

Ayuntamiento de Madrid, *Cornelis Zitman en Madrid*, Madrid, 2011, p. 72-73 (epoxy resin version illustrated).



126





λ127

**CORNELIS ZITMAN (1926-2016)**

*La nuit*

signed and dated 'Zitman 78' (lower left)  
chalk on paper  
65 x 97.5 cm.  
Executed in 1978

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

A gift from the artist to the parents of the present owner.

**LITERATURE:**

D. Vierny, *Cornelis Zitman: sculptures et dessins*, Bern, 1989, p. 77, no. 64 (illustrated).



λ128

**CORNELIS ZITMAN (1926-2016)**

*Three women*

signed, dated and inscribed 'para los amigos Petin de Paris. Caracas. / Baruta-junio 75 Zitman.' (lower right)  
ink on paper  
27.5 x 34 cm;  
and Two other works on paper by the same hand depicting two figures in bed, dated '69 and two leaning figures, dated '93.  
Executed in 1975

(3)

€800-1,200

\$910-1,400

**PROVENANCE:**

A gift from the artist to the parents of the present owner.

(Part Lot)



λ129

**CORNELIS ZITMAN (1926-2016)**

*Seated woman*

signed and dated 'Zitman '79' (lower left)  
chalk and pastel on paper  
69 x 89 cm.  
Executed in 1979

€1,200-1,600

\$1,400-1,800

**PROVENANCE:**

A gift from the artist to the parents of the present owner.





λ130

**GEORGE MARTENS  
(1894-1979)**

*Dance cafe (Frigge), Groningen*

signed 'Martens' (lower left)

chalk and pastel on paper

59 x 84 cm.

Executed circa 1927

€3,000-5,000

\$3,400-5,600

λ131

**GEORGE MARTENS  
(1894-1979)**

*Dancing in cafe Frigge, Groningen*

signed 'Martens' (lower right)

chalk and pastel on paper

78.5 x 57.5 cm.

Executed circa 1927

€3,000-5,000

\$3,400-5,600







λ132

**RUDOLF BONNET (1895-1978)**

*A portrait of a girl - studie voor compositie*

signed 'R. Bonnet' (lower right) and titled 'studie voor compositie' (lower left)  
chalk and pastel on paper  
33 x 23.5 cm.

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

A gift from the artist to the parents of the present owner.



λ133

**GERARD PIETER ADOLFS (1897-1968)**

*Doorkijkje Arabisch Kamp, Surabaya - Arab Quarter*

signed 'Ger. P. Adolfs.' (lower right); titled and numbered 'Doorkijkje Arab. Kamp No. 40' (on the artist's label attached to the reverse)  
oil on plywood  
48 x 38 cm.

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

Acquired by the family of the present owner circa 1950.



134

**IDA BAGUS MADE NADERA  
(1910-1998)**

*Tegallingah Gianjar Bali*

signed and titled 'Ida Bagus Made Nadera Bali Tegallingah Gianjar' (lower right); signed, inscribed and titled 'I.B. Made Nadera Gianjar Bali' (on the stretcher)  
tempera on canvas  
67 x 90 cm.

€1,500-2,000

\$1,700-2,300



λ135

**RUDOLF BONNET (1895-1978)**

*Hibiscus*

signed, dated and titled 'R. Bonnet 1966 „Hibiscus“' (upper right)  
pencil and pastel on paper  
44.5 x 32 cm.  
Executed in 1966

€2,500-3,500

\$2,900-3,900

**PROVENANCE:**

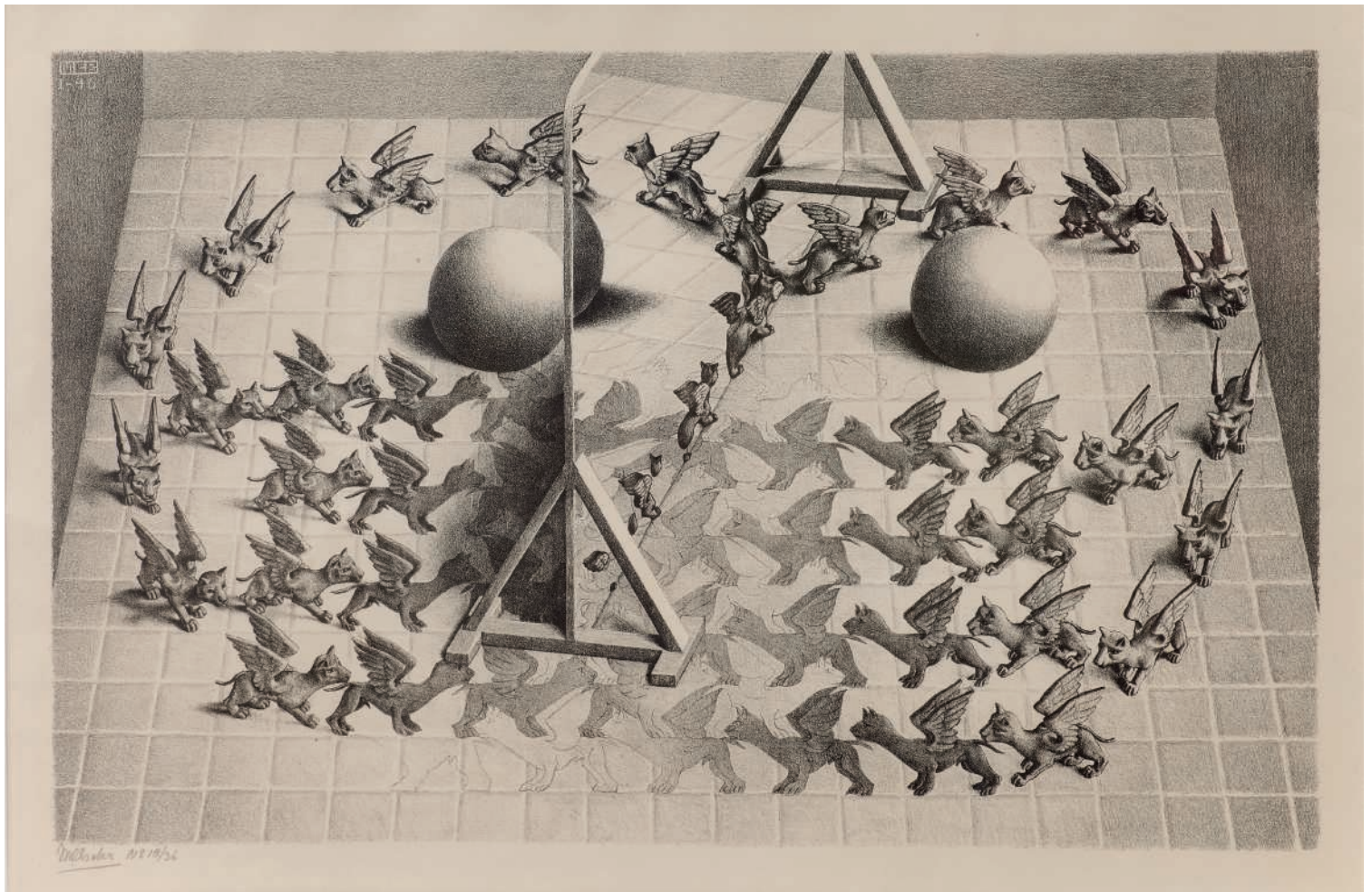
A gift from the artist to the parents of the present owner.

**LITERATURE:**

H. de Roever-Bonnet, *Rudolf Bonnet. Een zondagskind*, Wijk en Aalberg, 1993, p. 133 (illustrated).







λ136

**MAURITS CORNELIS ESCHER (1898-1972)**

*Magic Mirror (B. 338)*

lithograph, 1946, on wove paper, signed in pencil, numbered no 18/36, with margins, margins timestained, few handling nicks and folds in places, right edge irregularly cut, soft surface dirt in places, remnants of papertape along the upper edge, sheet attached to the mount with two paper hinges at the reverse upper edge, a few soft spots of paper cuffing in the lower margin, a numbered *ex libris* attached to the reverse, generally in good condition  
L. 277 x 444 mm.; S. 438 x 580 mm.

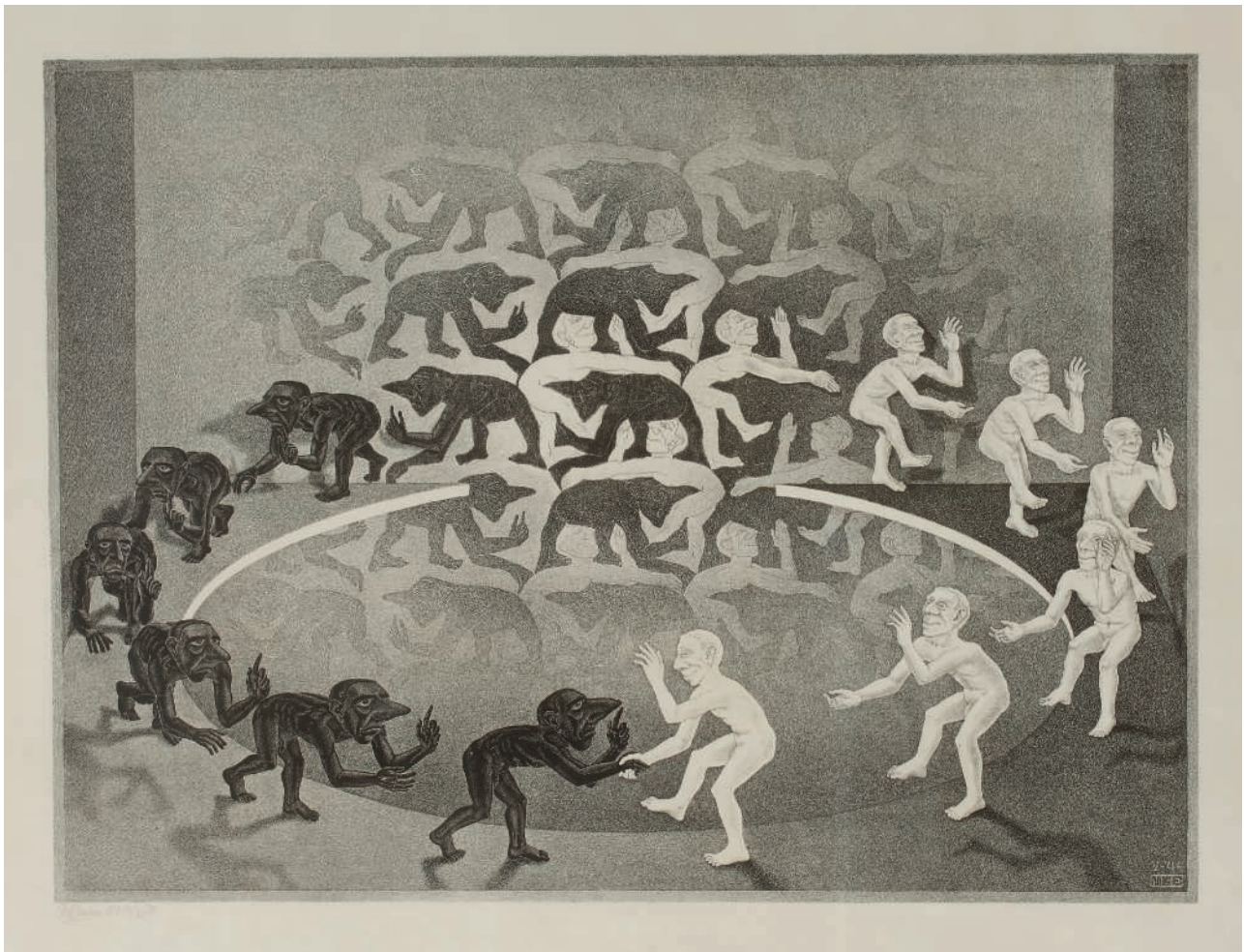
€20,000-30,000

\$23,000-34,000

LITERATURE:

F. Boal, M.C. Escher: *His Life and Complete Graphic Work With a Fully Illustrated Catalogue*, Amsterdam, 1981, no. 338, p. 288-289 (illustrated).





λ137

**MAURITS CORNELIS ESCHER (1898-1972)**

*Encounter (B. 331)*

lithograph, 1944, on wove paper, signed in pencil, numbered 10/32 II, with margins, the sheet laid down onto the passepartout with papertape in places along the edges, the sheet slightly timestained, few handling nicks along the edges, few lesser defects, otherwise in good condition  
L. 342 x 462 mm.; S. 452 x 564 mm.

€6,000-8,000

\$6,800-9,000

**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](http://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](http://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](http://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](http://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  $\lambda$  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 E2(h)(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 Dertengelden: 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](http://www.christies.com/shipping) or contact us at [amshipping@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [amshipping@christies.com](mailto: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](http://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](http://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](http://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](http://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 <b>hammer price</b> . VAT at 21% will be charged on the <b>buyer's premium</b> 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: <b>Lot</b> is imported from outside the EU. For each <b>lot</b> the <b>buyer's premium</b> is calculated as 37.75% of the <b>hammer price</b> up to a value of €30,000, plus 31.7% of the <b>hammer price</b> 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](mailto: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, Gyrocoopweg 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 27 June 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 in 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

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07/03/16





ISAAC ISRAËLS (AMSTERDAM 1865-1934 THE HAGUE)  
*Aan het strand: a sunny day on the beach of Viareggio, Italy*  
signed 'Isaac Israëls' (lower left)  
oil on canvas  
80 x 60 cms.  
€80,000-120,000

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*Amsterdam, 24-25 May 2016*

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BERNARD BUFFET (1928-1999)

*Tête de clown, fond beige*

oil on canvas

36¾ x 25½ in. (92.5 x 65 cm.)

Painted in 1999

£200,000-300,000

## IMPRESSIONIST & MODERN ART DAY SALE

*London, King Street, 23 June 2016*

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JOHN CECIL STEPHENSON (1889-1965)  
*The Fugue*  
signed 'CECIL STEPHENSON' (on the reverse)  
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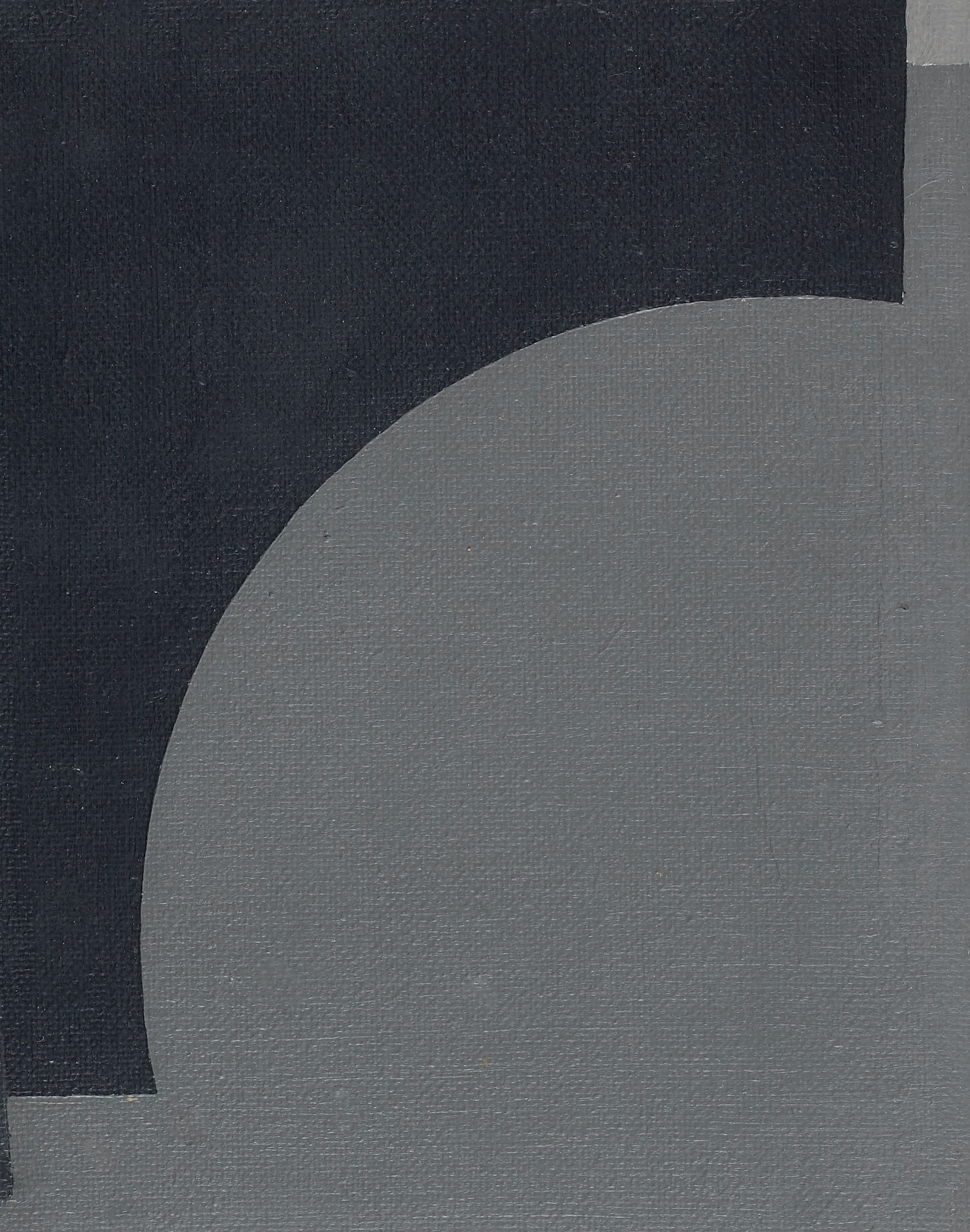
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