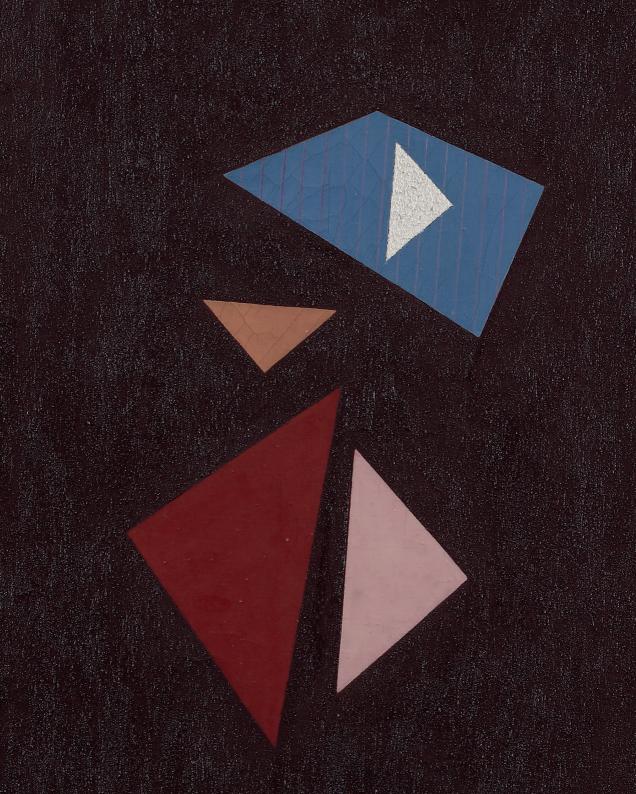
MODERN ART

Amsterdam · 13 December 2016



P. MONDRIANN





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Front cover: Lot 64 (detail) Back cover: Lot 93 Inside front cover: Lot 16 Inside back cover: Lot 75 Page 238: Lot 1 (detail)

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MODERN ART

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[16]



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λ1 THIJS RINSEMA (1877-1947)

Untitled signed 'Th Rinsema' (lower right on the passepartout) collage on paper 12.5 x 11.5 cm. €10,000-15,000 \$12,000-17,000

PROVENANCE: The estate of the artist. Acquired from the above by the father of the present owner.

4





These two Merz/Dada boxes from around 1924 by Thijs Rinsema are beautiful examples of the influence Kurt Schitters had on the artist. Schwitters, who regularly visited Rinsema in Drachten in the early 1920s was a huge inspiration to Rinsema. Together they would collect all sorts of materials they found on the streets and make Dada collages out of it. This process developed in the making of the collage boxes. Rinsema's boxes were already popular at the time and they sold well. He also used the boxes to

λ2 **THIJS RINSEMA (1877-1947)**

Untitled a specimen wood inlaid box 75 x 12 x 12 cm Executed circa 1924 €12.000-16.000

\$14,000-18,000

PROVENANCE:

The estate of the artist. Acquired from the above by the father of the present owner.

EXHIBITED:

Nijmegen, Cultureel Centrum de Lindenberg, Thijs Rinsema: een Dada-episode in Friesland, 14 April - 14 May 1972, no. 56.

LITERATURE:

R. Hodel, Thom Mercuur, Museum Belvédère, de collectie, Heerenveen, 2004, p. 40. (illustrated, attributed to Kurt Schwitters). exchange with other artist's like Charley Toorop, she wrote him the following in 1925:

"Het komt mij best uit te ruilen, want er is zoveel te betalen. Ik zend U een teekening (jongenskop) en een ets. Als u dit niet goed vind, voor het restant en de nieuwe doos dan schriift u het maar. Vader vind het doosje heel mooi. En ik zie verlangend het andere tegemoet." (T. Rinsema, Thijs/Evert Rinsema eigenzinnig en veelzijdig, Drachten, 2011, p. 127).

λ3 **THIJS RINSEMA (1877-1947)**

Untitled

signed and dated 'Thijs Rinsema 1924' (underneath) a specimen wood inlaid box 8 x 11.5 x 12 cm. Executed in 1924 \$14.000-18.000

€12.000-16.000

PROVENANCE:

The estate of the artist. Acquired form the above by the father of the present owner.

EXHIBITED:

Franeker, Museum 't Coopmanshûs/ Drachten, Lawei, Dada in Drachten, 20 November 1971- 31 January 1972, no. R43. Nijmegen, Cultureel Centrum de Lindenberg, Thijs Rinsema: een Dada-episode in Friesland, 14 April - 14 May 1972, no. 52. Leeuwarden, Fries Museum/ Dordrecht, Dordrechts Museum/ Roermond, Museum H. Luyten-Dr. Cuijpers, Thijs Rinsema, 6 September 1980 - 3 February 1981, no. 46.

LITERATURE:

R. Hodel, Thom Mercuur, Museum Belvédère, de collectie, Heerenveen, 2004, p. 41 (illustrated).

λ<mark>!</mark>4 KURT SCHWITTERS (1887-1948)

Mz 26,39. Sicilien

signed and dated 'Kurt Schwitters 1926.' (lower right) titled 'Mz 26,39. Sicilien' (lower left) pencil and collage on paper on cardboard 28 x 22 cm. Executed in 1926 €50,000-70,000 \$57,000-

\$57,000-79,000

PROVENANCE:

Galerie Michael Werner, Cologne, 1997. Knoedler & Company, New York. Acquired from the above by the present owner in 2000.

EXHIBITED:

Prague, Kunstverein für Böhmen, Sonderausstellung Kurt Schwitters, 30 December 1926 - 16 January 1927, no. 11. Wiesbaden, Nassauischer Kunstverein im Neuen Museum/ Bochum, Städtische Gemäldegalerie/ Barmen, Ruhmeshalle, Grosse Merzausstellung, 5 March- August 1927, no. 111. Munich, Galerie Fred Jahn, Hans Arp, Kurt Schwitters,

Munich, Galerie Fred Jahn, *Hans Arp, Kurt Schwitters Collagen*, 19 February - 14 March 1998, no. 18.

LITERATURE:

K. Orchard & I. Schulz, *Kurt Schwitters, Catalogue Raisonné,* 1923-1936, Vol. 2, Hanover, 2003, no. 1410 (illustrated p. 198).

'Collage was a major turning point in the evolution of Cubism, and therefore a major turning point in the whole evolution of modernist art in this century'

(C. Greenberg. 'The Pasted-paper Revolution', *ARTnews*, 57 (1958), pp. 46–9, 60–61; repr. as 'Collage' in *Art and Culture* (Boston, 1961), pp. 70–83).

Kurt Schwitters' Merzbild collages, of which Mz 26,39. Sicilien is an early example, belongs to a series of work which would consume the artist throughout his life and result in him becoming regarded as the leading exponent of the genre. Building on the work of Georges Braque and Pablo Picasso, who first began assembling pieces of found paper material in 1912, Schwitters abandons their figurative works and embraces the abstract. In many ways Schwitters' work becomes the epitome of collage as Donald Kuspit defines it, "Collage destroys the effectiveness of the idea...that art's highest achievement is not simply to create an illusion of life, but to function as a kind of representation of it. Life can be directly referenced—directly incorporated into art...Collage destroys the idea that life is a stable whole" (D. Kuspit, quoted by E. Hodermarsky, in *The Synthetic Century: Collage from Cubism to Postmodernism*, exh. cat., Yale University Art Gallery, New Haven, 2002, p. 5). Here, in *Mz 26,39. Sicilien and Ohne Titel (Mit braunem Kreis mit Sektorausschnit)*, Schwitters both "destroys" and "incorporates" the real world by laying down fragments of textured paper, pieces of packaging and even the printed page from a book into a geometric arrangement of flat color and form. Amid the strict geometry and utilitarian nature of the paper elements, there remains elements of "life" that can be seen in the annotations made in pencil upon the paper—a poignant reminder of the dichotomy that lies at the heart of collage.





λ5 CÉSAR DOMELA (1900-1993)

Reliëf no.18

signed and dated 'Domela 1944' (on the reverse) palmwood, brass, mild steel and synthetic material on panel 89 x 55 cm. (107 x 70 cm. incl. the artist's frame) Executed in 1944

€18,000-22,000

\$21,000-25,000

PROVENANCE:

Anonymous sale, Christie's, Amsterdam, 5 June 2012, lot 187. Acquired at the above sale by the present owner.

EXHIBITED:

Amsterdam, Stedelijk Museum, *César Domela*, 7 April - 2 May 1955, no. 18.

The Hague, Gemeentemuseum, *César Domela*, 9 September - 23 October 1960, no. 14.

London, Annely Juda Fine Art, *The non-objective world* 1939-1955, July - September 1972, no. 50.

London, Annely Juda Fine Art, *César Domela: retrospective*, 10 May - 30 June 1973, no. 16.

Cologne, Museen der Stadt Köln, *Westkunst: Zeitgenössische Kunst seit* 1939, 30 May - 16 August 1981, no. 442.

Lugano, Museo Cantonale d'Arte, *César Domela*, 16 September - 26 November 2000, no. 42.

Paris, Galerie Herold, *César Domela: exposition rétrospective: oeuvres* 1938-1986, 24 October - 23 November 2002, no. 4.

Hanover, Sprengel Museum Hanover/The Hague, Gemeentemuseum, *César Domela*, 5 August 2007 - 6 April 2008, no. 51.

LITERATURE:

Alain Clairet, *Domela, Catalogue Raisonné de l'oeuvre en relief*, Paris, 1978, no. 74 (illustrated p. 111). H.L.C. Jaffé, *César Domela*, Paris, 1980, no. 44, p. 63.

Karin Orchard, César Domela, Amsterdam, 2007, no. 51 (illustrated p.70).



$\lambda 6$ CÉSAR DOMELA (1900-1993)

Relief Méditation no. 30signed, dated and numbered 'Domela 1950 30' (on the reverse)oil, brass and wood relief on panel100 x 72.5 cm. (116 x 88 cm. incl. the artist's frame)Executed in 1950€20,000-30,000\$23,000-34,000

PROVENANCE:

Galerie "93", Paris. Hanina Fine Arts, London. Mr. and Mrs. Frank H. Porter Trust Estate, Cleveland. Anonymous sale, Christie's, London, 20 October 2004, lot 75. Acquired at the above sale by the present owner.

EXHIBITED:

Rio de Janeiro, Museu de Arte Moderna, *Domela*, 13 October -28 November 1954, no. 30. Saint-Etienne, Musée de Saint-Etienne d'Art et d'Industrie, *Art Abstrait: Les Prèmieres Générations, 1910-1939*, 7 April -May 1957, no. 207.

Hanover, Sprengel Museum/ The Hague, Gemeentemuseum, *César Domela*, 5 August 2007 - 6 April 2008, no. 58.

LITERATURE:

A. Clairet, *Domela. Catalogue Raisonné de l'oeuvre en relief*, 1978, no. 94, p. 120 (illustrated).

!7 **ARTHUR SEGAL (1875-1944)**

Die Heuernte (Zyklus Arbeit) signed and dated 'A. Segal. 1919' (lower centre) oil on canvas 44.5 x 54 cm Painted in 1919 €30.000-50.000

\$34,000-56,000

PROVENANCE:

L. Rothschild, Belgium, 1920's. By descent from the above to the present owners.

Dr. Pavel Liska has kindly confirmed the authenticity of the present lot.



Fig. 1. Arthur Segal, Der Astronom (Zyklus Arbeit),

Born in Romania. Segal settled in Berlin in 1904, where he would exhibit his paintings with the Berliner Secession. In 1910 he helped to establish the Neue Secession, exhibiting with Emil Nolde, Kirchner and other Brücke artists. At the outbreak of the war in 1914 Arthur Segal was forced to leave Berlin and moved to Ascona, Switzerland, where he would become part of an artists' community with Alexej Jawlensky, Marianne Werefkin, Adya and Otto van Rees, Hans Arp and many others. Together with Dada artists Arp, Hugo Ball and Marcel Janco, Segal would get involved with Cabaret Voltaire in Zurich.

After the ending of the first World War the Segal family moved to Matten, Switzerland, on the invitation of Segal's patron, the collector Bernhard Mayer. Here they would wait for approval to move back to Berlin. It was during this period that Segal would start working on series of paintings around a certain theme. With his themes; Old Testament, New Testament, bosco (nature), marriage, drama and labour Segal defined his foundations of the human existence and the cosmic world order.

The present lot, *Die Heuernte*, is part of the labour-series. The labour-series consists of small paintings, with human labour as its subject. Within the theme there is no distinction between physical work (depicted in 'The wood chopper' and the 'Chimney sweep' and mental work, depicted in 'The Teacher' and 'The Astronomer' (Fig. 1). The scenes are painted in the so called 'Gleichwertigkeit' (Equivalence) method, dividing the picture plane into equal parts (in the present lot four by four), each forming a more or less independent composition and part of a larger whole. The colour scheme is reduced and focusses more or less on primary colours. It is in Segal's theme series that we notice the transition from expressionism to a more geometrical abstraction in his work, influenced by Futurism.



λ!8 KURT SCHWITTERS (1887-1948)

Ohne Titel (Mit braunem Kreis mit Sektorausschnit) signed with initials and dated 'KS 36' (lower left) pencil and collage on paper 22.5 x 16.5 cm. Executed in 1936 €20.000-30.000

\$23.000-34.000

PROVENANCE:

Ernst Schwitters, Lysaker, 1948. Konstsalongen Samlaren, Stockholm, 1962-1967 (on loan). Galerie Gmurzynska, Cologne, 1989. Acquired by the present owner in 2004.

EXHIBITED.

Stockholm, Konstsalongen Samlaren im Konstnärshuset. Kurt MERZ Schwitters Retrospektivt 1887-1948, 1962, no. 108.

LITERATURE:

K. Orchard, I. Schulz, Kurt Schwitters: Catalogue Raisonné 1923-1936, Vol. 2, Hanover, 2003, no. 2056, p. 492 (illustrated).



Hans Arp, Before my birth, 1914, collage © 2016 Artists Rights Society (ARS), New York/VG Bildkunst, Bonn.

In its formal qualities, Ohne Titel (Mit braunem Kreis mit Sektor-ausschnit) owes a great deal to the influence of Schwitters' friend Jean (Hans) Arp, whom he had first met at the culmination of World War I. The pair would remain friends for nearly 20 years, with Schwitters being highly impressed by Arp's independent spirit, freedom of expression and total commitment to art. Arp's experiments with different materials would influence Schwitters' oeuvre, "We painted with scissors," Arp said, "with glue and with new materials...with collage and with montage. Just finding a stone, discovering a piece of clockwork, finding a little tram ticket, turned into an adventure" (J. Arp, quoted in Schwitters Arp, exh. cat., Kunstmuseum Basel, 2004).

When Arp moved to Paris in 1925. Schwitters would visit him as often as circumstances would allow. Ohne Titel (Mit braunem Kreis mit Sektorausschnit) is one of the last works that Schwitters executed in Germany, as later in 1936 he fled the country, first to travelling to Norway before finally arriving in England. While his friendship with Arp would continue into his self-imposed exile, the two would eventually lose touch, although the influence of Arp's work on his friend would continue.

Schwitters became a major figure in European Dadaism as he sought to create what he termed "connections, preferably between everything in this world." Collage turned out to be the perfect medium for this as he ruminated on the destruction caused by the Great War. "Everything had broken down in any case," he said, "and new things had to be made out of the fragments." (L. Dickerman, Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris, exh. cat., National Gallery of Art, Washington, D.C., 2005, p. 159).





Having a harmonious colour composition and a flowing rhythm of both curved and straight lines, the present paintings are characteristic of Nicolaas Warb's abstract style. Upon moving to Paris, Warb befriended Georges Vantongerloo who initially guided her towards pure abstraction in art, yet it was her encounter with Goethe's theory of colour perception that led her to loosen up and be guided by the intrinsic laws of colour. Convinced that her art was taken less serious because it was by the hand of a woman, Warb, whose genuine name is Sophia Elisabeth Warburg, adopted her husband's surname and shortened her own.

λ**9**

NICOLAAS WARB (1906-1957)

Rien n'est réel

signed with initial and dated 'W.'50' (lower right); signed, titled, dated, inscribed, numbered and dedicated 'Nicolaas Warb' 'Rien N'est Réel' 'Paris No 170 offert à Simone et Pierre le 6 oct. 1950' (on the reverse) oil on plywood 29 x 26 cm. Painted in 1950 €1,200-1,600 \$1,400-1,800

PROVENANCE:

Anonymous sale, Sotheby's, Amsterdam, 26 May 2005, lot 371. Kerseboom Unlimited, Christie's, Amsterdam, 6 March 2007, lot 231. Acquired at the above sale by the present owner.

λ10 NICOLAAS WARB (1906-1957)

Métamorphose

signed, titled, dated, inscribed and numbered 'Nicolaas Warb "Métamorphose" Paris-Janvier 1947 - No 130' (on the reverse) oil on board 31.5 x 36.5 cm. Painted in 1947 €1,200-1,600 \$1,400-1,800

PROVENANCE:

Kerseboom Unlimited, Christie's, Amsterdam, w6 March 2007, lot 362. Acquired at the above sale by the present owner.



λ11 ADRIAAN LUBBERS (1892-1954)

Broadway

signed, titled and dated 'Adriaan Lubbers Broadway (1953)' (on the reverse) acrylic on canvas Painted in 1953

€12,000-16,000

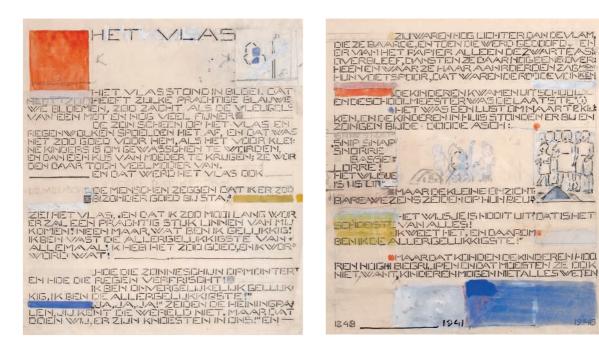
\$14,000-18,000

EXHIBITED:

Deurne, Gemeentemuseum De Wieger, Adriaan Lubbers, 20 May - 17 June 1988, no. 51, p. 64 (illustrated). New York, Museum of the City of New York, Adriaan Lubbers in New York, 11 March - 26 July 1992, no. 48. Laren, Singer Museum, Adriaan Lubbers: Tussen Nederland en New York, 28 November 1999 - 20 February 2000, no. 45.

LITERATURE:

A. Venema, *Adriaan Lubbers' New York,* Mijdrecht, 1980, p. 45 (illustrated).



λ**12** BART VAN DER LECK (1876-1958)

Two designs voor Het Vlas (The Flax)

each signed and dated 'BvdLeck '41' (lower right); each with numbered estate stamp 'V.1. and V.10.' (on the reverse) pencil, black ink and watercolour on paper 43.5 x 28 cm. Executed in 1941: To be sold with the facsimile print of the book Het Vlas, published by Bert Bakker in 1975. (2)

€3,000-5,000 \$3,400-5,600



λ13 LUC PEIRE (1916-1994)

Graphie XXXIV

signed and numbered 'Peire 1002' (on the reverse); with the signed and numbered artist label (on the reverse) oil on panel 27.5 x 47.3 cm. Painted in 1964 €1,000-2,000 \$1,200-2,300

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141

-23

PROVENANCE: Galleria Melesi, Lecco.

EXHIBITED-

Bergamo, Galleria Lorenzelli, Luc Peire, April 1970, no. 43.

λ14 JEAN GORIN (1899-1981)

Composition no. 124 signed, titled and dated 'J. Gorin Composition no. 124 1974' (on the reverse) oil on panel 78 x 78 cm. Executed in 1974 €7,000-9,000 \$7,900-10,000

PROVENANCE:

Galleria Lorenzelli, Bergamo/Milan.

LITERATURE:

A. Sartoris, *Jean Gorin*, Venice, 1975, no. 206. M. le Pommeré, *The works of Jean Gorin*, Zürich, 1985, no. 156P, p. 180 (illustrated).





λ15 WILLEM HUSSEM (1900-1974)

Untitled

signed and dated 'Hussem 15-K-1973' (on the stretcher) oil on canvas, unframed 140 x 120 cm. Painted in 1973

€7,000-9,000

\$7,900-10,000

$\lambda 16$ FRIEDRICH VORDEMBERGE-GILDEWART (1899-1962)

Composition no. 141 oil on canvas 60 x 80 cm. Painted in 1942-1943 €100.000-150.000

\$120,000-170,000

PROVENANCE:

Ilse Vordemberge-Leda (on loan to the Gemeentemuseum, The Hague, inv.no. 30-X-1967)

Galerie Dr. J. Schégl, Zürich.

Anonymous sale, Christie's, Amsterdam, 7 December 2006, lot 316. Acquired at the above sale by the present owner.

EXHIBITED:

The Hague, Vereniging Haagsche Kunstkring, *Experimentelen*, May 1947.

Amsterdam, Kunstzaal van Lier, *Hedendaagse Nederlandse Kunst*, 1950.

Amsterdam, Magazijn De Bijenkorf, *Vordemberge-Gildewart*, 1950. Cologne, Galerie Ferdinand Möller, *Ausstellung Vordemberge-Gildewart Arbeiten aus den Jahren 1923-1954*, 18 September-16 November 1954, no.12.

Ulm, Ulmer Museum, Kunstverein Ulm, Vordemberge-Gildewart Arbeiten aus den Jahren 1923-1954, 5 May-3 July 1955, no. 14. Zürich, Kunsthaus, Friedrich Vordemberge-Gildewart-Josef Albers-Fritz Glarner, 18 April-10 June 1956.

Hagen, Karl-Ernst-Osthaus-Museum, Vordemberge-Gildewart, 1956-1957.

Kaiserslautern, Pfälzische Landesgewerbeanstalt, 1957. Frankfurt am Main, Frankfurter Kunstverein, Vordemberge-Gildewart. 1958.

Baden-Baden, Staatliche Kunsthalle, Max Ackermann, Johannes Itten, Boris Kleint, Vordemberge-Gildewart, 17 May-22 June 1958. Hamburg, Künstlerclub 'Die Insel', Vordemberge-Gildewart, 1958. Freiburg am Breisgau, Kunstverein Freiburg, Vordemberge-Gildewart, 1959.

Ulm, Ulmer Museum, Gedächtnisausstellung Vordemberge-Gildewart, 1963.

Milan, Toninelli Arte Moderna/ Rome, Galleria del Levante, *Friedrich Vordemberge-Gildewart: mostra retrospectiva*, 31 April-November 1965, no. 15.

The Hague, Haags Gemeentemuseum, *Vordemberge-Gildewart*, 8 April-31 May 1966, no. 38.

Amsterdam, Galerie d'Eendt, *Vordemberge-Gildewart*, 9 September-13 November 1966.

Mannheim, Städtische Kunsthalle, Vordemberge-Gildewart,

3 October-15 November 1970, no. 37.

Chicago, Richard Feigen Gallery, *Friedrich Vordemberge-Gildewart*. *Compositions and Constructions*, 1971, no. 5022-b.

London, Annely Juda Fine Art, *The non-objective world* 1939-1955, 6 July-8 September 1972, no. 193.

London, Annely Juda Fine Art, Vordemberge-Gildewart.

Retrospective 1924-1962, 15 September-11 November 1972, no. 27. Turin, Galleria Martano Due, *Vordemberge-Gildewart*, May-June 1973.

Basel, Galerie Liatowitsch, Vordemberge-Gildewart, 1973.

Zürich/Geneva, Galerie René Ziegler, *Friedrich Vordemberge-Gildewart. Bilder und Collagen. Werke 1924-1962*, 23 November 1974 -15 March 1975, no. 15.

Geneva, Galerie Ziegler SA, 1975.

Ulm, Ulmer Museum, *Friedrich Vordemberge-Gildewart*, 20 April-1 June 1975, no. 63.

Münster, Landesmuseum für Kunst und Kulturgeschichte,

Vordemberge-Gildewart, 1 July-31 December 1975.

Cologne, Galerie Reckermann, Friedrich Vordemberge-Gildewart-Adolf Fleischmann, 1975-76.

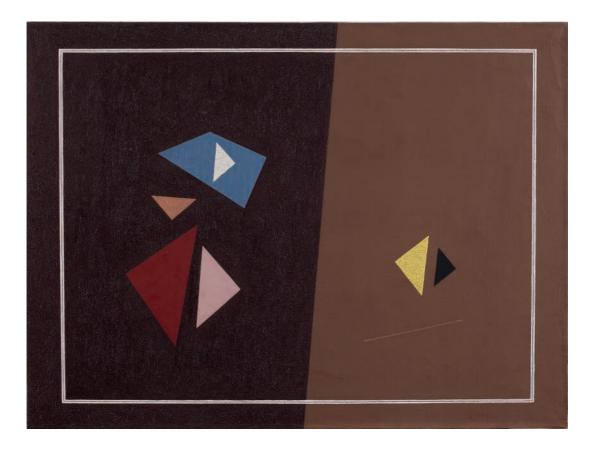
LITERATURE:

H.L.C. Jaffé, Vordemberge-Gildewart. Mensch und Werk, Cologne, 1971, no. 146.

D. Helms, Vordemberge Gildewart, Vol. 12 in the series

'Niedersächsische Künstler der Gegenwart', Göttingen/Berlin/ Frankfurt/Zürich, 1972.

D. Helms (ed.), *Vordemberge-Gildewart: the complete works*, Munich, 1990, no. K141, p. 299, 301 (illustrated).



'The use of lines passing across the picture suggests a division which from 'composition No. 134/1942' often takes place by breaking down the background into two or more areas of colour. (..) The division is never parallel to the edges, but always slightly on the diagonal. This creates an exchange of movement between two segments of the picture and juxtaposes them in such a way that the colour of the background forms an area with specific tendency to movement, making possible the poise of the individual forms and thereby coupling these areas of differing from one another.'

(D. Helms, 1990, op.cit, p. 240)



λ17 GEER VAN VELDE (1898-1977)

Untitled signed with initials 'GvV' (lower right) oil on canvas 65 x 54 cm. Painted circa 1950-1953 €10,000-15,000

PROVENANCE:

Kunsthandel M.L. de Boer, Amsterdam, 1998. Anonymous sale, Sotheby's, Amsterdam, 1 December 2004, lot 97. Acquired by the previous owner at the above sale.

\$12,000-17,000



λ18 BRAM VAN VELDE (1895-1981)

Composition gouache on paper laid down on canvas 98.5 x 77 cm. Executed in 1967 €35,000-45,000

PROVENANCE:

Knoedler & Co., Paris, 1968. Eric Meyer, Lausanne. Anonymous sale, Sotheby's, Paris, 8 December 2010, lot 107. Acquired at the above sale by the present owner.

EXHIBITED:

\$40,000-51,000

New York, Knoedler & Co./Buffalo, Albright-Knox Gallery, *Bram van Velde: Paintings* 1957-1967, 2 April - 2 June 1968, no. 24. Paris, Musée National d'Arte Moderne, *Bram van Velde*, 1 December 1970 - 25 January 1971, no. 83 (illustrated p. 76). Basel, Kunsthalle, *Bram van Velde*, 24 April - 31 May 1971, no. 76.



λ19 ERNST WILHELM NAY (1902-1968)

Untitled signed and dated 'Nay 61.' (lower right) pencil and watercolour on paper 41.5 x 60 cm. Executed in 1961 €25,000-35,000 PROVENANCE:

\$29,000-39,000

Bernhard Sprengel, Hanover. Private collection, Germany. Anonymous sale, Ketterer Kunst, Munich, 27 May 1991, lot 98. Acquired at the above sale by the present owner.

The work will be included in the forthcoming third volume of the *Catalogue Raisonné* of the artist's work, currently being prepared by the Ernst Wilhelm Nay Stiftung.



$\lambda \textbf{20}$ GEORGES MATHIEU (1921-2012)

Vouliagmeni signed and dated 'Mathieu '76' (lower right); titled 'Vouliagmeni' (on the stretcher) oil on canvas 60.5 × 73 cm. Painted in 1973 €25,000-35,000 \$29,000-39,000

PROVENANCE:

Gallery Willy Schoots, Eindhoven. Acquired from the above by the present owner in 1991.

EXHIBITED:

Montreal, Dominion Gallery, *Georges Mathieu*, 10 May-30 June 1979. Eindhoven, Gallery Willy Schoots, *Een Keuze*, 1991.

LITERATURE:

G. Mathieu, *Mathieu, 50 ans de création*, Paris 2003, p. 273 (illustrated).



λ**21** FRIEDA HUNZIKER (1908-1966) Droom

signed F. Hunziker' (on the reverse) oil on canvas 100 x 124.5 cm. Painted in 1959 €4.000-6.000 \$4,600-6,800

PROVENANCE:

From the family of the artist.

EXHIBITED:

Almelo, Kunstkring De Waag, Frieda Hunziker 1908-1966, 23 April - 28 May 1983.

Amstelveen, Cobra Museum voor Moderne Kunst, Frieda Hunziker 1940-1966, 4 March - 30 April 2000, p. 54.



λ**22** FRIEDA HUNZIKER (1908-1966)

Dieren signed and titled 'F. Hunziker Dieren' (on the stretcher) oil on canvas 99.5 x 134 cm. Painted in 1955 €5,000-7,000

\$5,700-7,900

PROVENANCE:

From the family of the artist.

EXHIBITED:

Amsterdam, Stedelijk Museum, Frieda Hunziker, 20 January - 19 February 1962.

Amstelveen, Cobra Museum voor Moderne Kunst, Frieda Hunziker 1940-1966, 4 March - 30 April 2000.



λ23 ANDRÉ LANSKOY (1902-1976)

Untitled signed 'Lanskoy' (lower right) oil on canvas 61 x 46 cm. €8,000-12,000

PROVENANCE: Galerie Semia Huber, Zurich.

Acquired from the above by the present owner.

\$9,100-14,000 The committee Lanskoy has confirmed the authenticity of this work.





λ24 **GER LATASTER (1920-2012)**

Page d'un livre de Daniel

signed and dated 'G. Lataster '60' (lower left); titled and dated 'Page d'un livre de Daniel 1960' (on the artist's label on the stretcher) oil on canvas 145 x 180 cm. Painted in 1960 €5,000-7,000

\$5,700-7,900

EXHIBITED:

Paris, Studio Paul Facchetti, Lataster, May 1960, no. 1-A.681.3.

PROPERTY OF A PRIVATE BELGIAN COLLECTION

λ**25**

JACQUES GERMAIN (1915-2001)

Untitled

signed and dated 'J. Germain 73' (lower right); signed and dated 'Jacques Germain 26 II 73' (on the reverse) oil on canvas 100 x 81 cm., unframed Painted in 1973 €2,000-3,000

\$2,300-3,400

PROVENANCE:

Gallery New Selection, Knokke. Private Collection, Belgium (acquired from the above in the 1970s). By descent from the above to the present owner.



λ26 ANDRÉ LANSKOY (1902-1976)

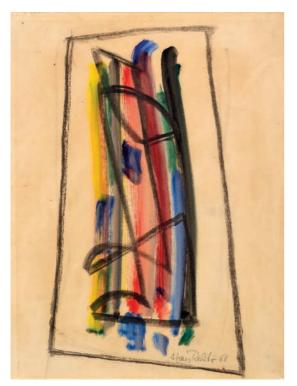
La violette sombre signed 'Lanskoy' (lower right) oil on canvas 73 x 60 cm. Painted in 1960 €15,000-20,000 **PROVENANCE:** Kunsthandel M.L. de Boer, Amsterdam.

The committee Lanskoy has confirmed the authenticity of this work.

\$17,000-23,000



(part lot)



$\lambda \textbf{27}$ GEER VAN VELDE (1898-1977)

Untitled signed 'GvV' (lower right) pencil and watercolour on paper 22 x 20.5 cm.; and Another work on paper by the same hand, executed *circa* 1955. (2) €2,500-3,500 \$2,900-3,900

PROVENANCE:

Kunsthandel M.L. de Boer, Amsterdam. Kunsthandel Borzo, 's-Hertogenbosch.

$\lambda \textbf{28}$ HANS RICHTER (1888-1976)

Composition signed and dated 'Hans Richter 66' (lower right) pencil, watercolour and gouache on paper laid down on canvas 48 x 36 cm. Executed in 1966

€1,500-2,000

\$1,700-2,300

PROVENANCE:

Maurizio Fagiolo Dell'Arco, Rome. Galleria La Borgognona, Rome.

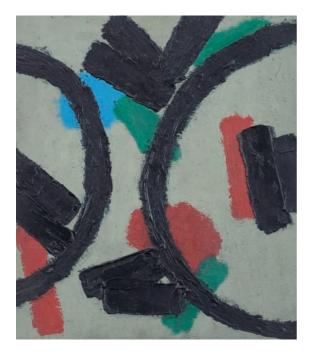


λ**29 GEER VAN VELDE (1898-1977)**

Composition signed with initials 'GvV' (lower right); signed and dated 'G van Velde 1966' (on the reverse) oil on canvas 100 x 100 cm. Painted in 1966 €18,000-22,000 \$21,000-25,000

PROVENANCE:

Kunsthandel Borzo, Amsterdam. Acquired from the above by the present owner.



$\lambda 30$ WILLEM HUSSEM (1900-1974)

Untitled signed with initials and dated 'WH 63' (on the reverse) oil on board 32 x 28 cm. Painted in 1963 €2,000-3,000 \$2,300-3,400

PROVENANCE:

Anonymous sale, Sotheby's, Amsterdam, 6 December 2006, lot 169. Acquired at the above sale by the present owner.



31 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. €2,500-3,500 \$2,90

\$2,900-3,900

$\lambda 32$ WILLEM HUSSEM (1900-1974)

 Untitled

 signed with initials and dated 'WH 60'

 (lower right)

 oil on burlap

 7x 97 cm.

 Painted in 1960

 €3,000-5,000
 \$3,400-5,600



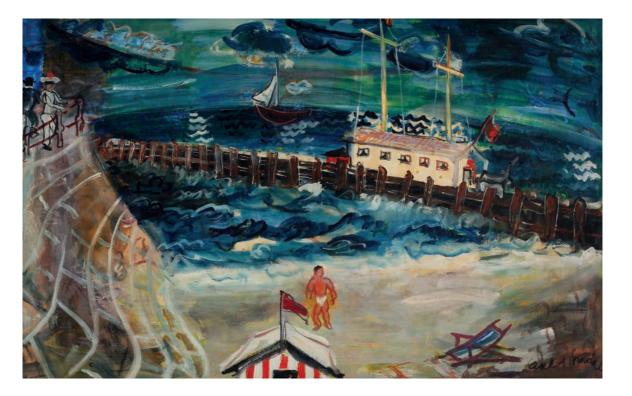
λ**!33** JOSEPH LACASSE (1894-1975) Untitled

signed and dated 'Joseph Lacasse 1949' (lower right); signed and dated 'Joseph Lacasse 1949' (on the stretcher) oil on canvas 80.5 x 100 cm., unframed Painted in 1949 €5,000-7,000 \$5,700-7,900

PROVENANCE:

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







$\lambda 34$ CARLOS NADAL (1917-1998)

Mer du nord signed 'Carlos Nadal' (lower right) oil on paper laid down on board 46 x 72 cm. Painted *circa* 1949-50 €7,000-9,000 \$7,900-10,000

PROVENANCE:

Acquired by the parents of the present owner in the 1980's.

The Comité Nadal has confirmed the authenticity of this painting.

λ35 GERRIT BENNER (1897-1981)

 Man on horseback

 signed 'Bnr' (lower left)

 gouache on paper

 39 x 49.5 cm.

 €4,000-6,000
 \$4,600-6,800



$\lambda \textbf{36}$ GERRIT BENNER (1897-1981)

Spiegelingen oil on canvas 80 x 100 cm. Painted *circa* 1974 €20,000-30,000

PROVENANCE:

Galerie Lambert Tegenbosch, Heusden aan de Maas. Kunsthandel Borzo, Amsterdam. Acquired from the above by the family of the present owner in 2006.

EXHIBITED:

\$23,000-34,000

Laren, Singer Museum/Leeuwarden, Fries Museum, *In de ban van Benner*, 19 March - 30 July 1989, no. 41 (illustrated, where dated '1973').



37 PHILIPP BAUKNECHT (1884-1933)

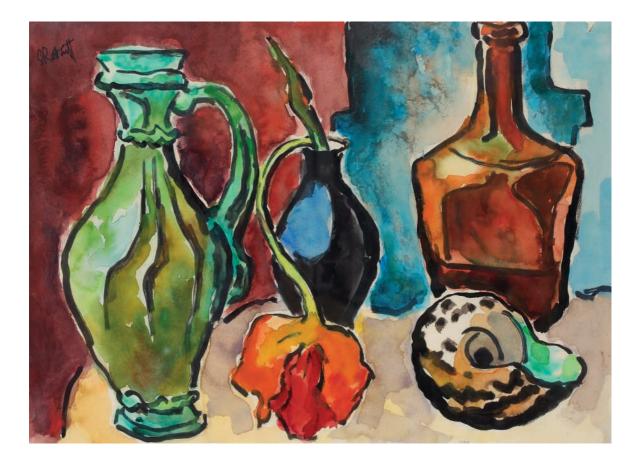
Still life with flowers in an interior signed 'Ph. Bauknecht.' (lower left) oil on canvas 70 x 80 cm. €15,000-20,000

\$17,000-23,000

PROVENANCE:

Kunsthandel Studio 2000, Amsterdam. Acquired from the above by the present owner in 1989.

Iris Wazzau and Gioia Smid have confirmed the authenticity of the present lot. It will be included in the supplement of the Catalogue Raisonné on the artist's work.



$\lambda 38$ KARL SCHMIDT-ROTTLUFF (1884-1976)

Still life with vases, a tulip and a sea shell signed 'S Rottluff' (upper left) and numbered '588' (lower right) watercolour on paper 50 x 69 cm. Executed in 1958. €20,000-30,000 \$23,000-34,000

PROVENANCE:

Galerie Elfriede Wirnitzer, Baden-Baden. Anonymous sale, Sotheby's, London, 31 march 1982, lot 197. Galerie Redies, Herrischried. Acquired from the above by the present owner in 1982.

 $\ensuremath{\mathsf{Mr}}$. Joachim Laube has kindly confirmed the authenticity of the present lot.

λ!39 RAOUL DUFY (1877-1953)

Côte Basse signed 'Raoul Dufy' (lower right) oil on canvas 46 x 55 cm. Painted *circa* 1924 €80,000-120,000

\$91,000-140,000

PROVENANCE:

Galerie Vildrac, Paris. L. Rothschild, Belgium, 1920's-1930's. By descent from the above to the present owners.

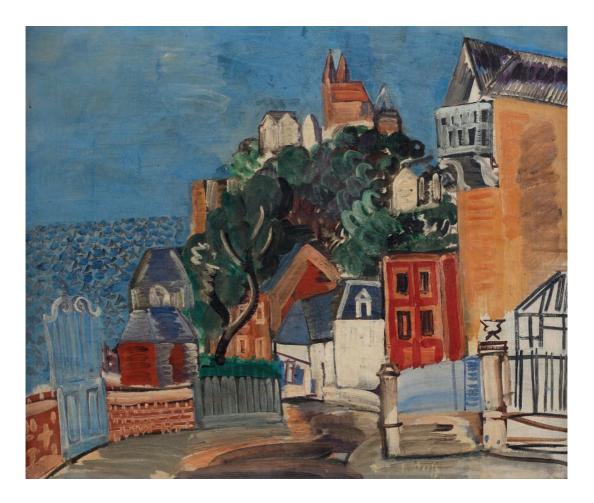
EXHIBITED:

Charleroi, Cercle Royal Artistique et Litteraire de Charleroi XXVIIIme Salon, 20 March - 8 April 1954, no. 7.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to the *Catalogue Raisonne des Aquarelles, Gouaches et Pastels de Raoul Dufy* currently in preparation.



The artist in his studio.







λ 40 KARL SCHMIDT-ROTTLUFF (1884-1976)

Aufziehendes Regenwetter

signed 'SRottluff' (lower left); titled 'Aufziehendes Regenwetter' (on the backing) black chalk on paper 39 x 52 cm. €7,000-9,000 \$7,900-10,000

PROVENANCE:

Mr and Mrs Peter and Irene Meyer, London (probably acquired in Germany during the 1930's). By descent from the above. Anonymous sale, Sotheby's, London, 23 March 2006, lot 110. Acquired at the above sale by the present owner.

EXHIBITED:

London, New Burlington Gallery, Modern German Art, 1938.

 $\ensuremath{\mathsf{Mr}}$. Joachim Laube has kindly confirmed the authenticity of the present lot.

$\lambda 41$ FRANCIS PICABIA (1879-1953)

Study of a nude signed 'Francis Picabia' (lower left) chalk on paper 31.5 x 23.5 cm. Executed *circa* 1939 €3.000-5.000

\$3,400-5,600

The Comité Picabia has confirmed the authenticity of this work.



λ**42** JOAN MIRO (1893-1983)

Untitled

signed twice, inscribed, numbered and dated 'Miro pour Monsieur Walter Erben Miro Palma Majorque 11 IX 58' (lower centre) pencil, chalk and wax crayons on paper 46.5 x 91.5 cm. Executed in 1958 €30,000-50,000 \$34,000-56,000

PROVENANCE:

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

The association pour la defense de l'oeuvre de Joan Miro (ADOM) has confirmed the authenticity of the work.



λ43 SONIA DELAUNAY-TERK (1885-1979)

Rhytme colore no. 822 signed with initials, dated and numbered 'S.D. 14-I-36 822' (lower right) pencil, watercolour and gouache on paper 29.5 x 24.5 cm. Executed in 1936 €6.000-8.000 \$6.800-9.000

PROVENANCE:

Anonymous sale, Sotheby's, London, 24 March 1999, lot 313. Acquired at the above sale by the present owner.

With a signed photocertificate by the artist dated 25 October 1977.

Richard Riss has kindly confirmed the authenticity of the present lot.



$\lambda 44$ OSSIP ZADKINE (1890-1967)

Untitled

signed and dated 'O. Zadkine 1958' (lower right) felt pen on paper 64.5 x 49.5 cm. Executed in 1958 €4,000-6,000

\$4,600-6,800

$\lambda 45$ HENRI MATISSE (1869-1954)

Carmen

signed, titled and dated 'H. Matisse (Carmen) oct 1950' (lower left) charcoal on paper 40 x 26 cm. Executed in 1950 €60,000-80,000 \$68,000-90,000

PROVENANCE:

Gallery Rosengart, Lucerne. Gallery Beyeler, Basel. Gallery Marwan Hoss, Paris. James Goodman Gallery, New York. Anonymous sale, Sotheby's, London, 28 June 1995, lot 332. Perls Galleries, New York. Kunsthandel Lambert Tegenbosch, Heusden aan de Maas. Acquired from the above by the present owner.

EXHIBITED:

Basel, Galerie Beyeler, *Henri Matisse*, June - September 1980, no. 46. London, 12 Duke Street Gallery, *Faces* and *Nudes: Drawings by Sculptors*, 23 June - 23 July 1982, no. 10 (illustrated). Basel, Galerie Beyeler, *Nudes-Nus-Nackte*, June - August 1984, no. 45. Stockholm, Moderna Museet, *Henri Matisse*, 3 November 1984 - 6 January 1985, no. 150.

Basel, Galerie Beyeler, *Aquarelle, Gouachen, Zeichnungen*, 15 October -31 December 1988, no. 68.

Mme de Guebriant has confirmed the authenticity of this work.

Depicted in the present lot is the Swiss model Carmen Lechennes, known to Matisse as 'Katia', who was his preferred model in the early 1950s for her 'statuesque' figure or, in the words of the artist himself "tall as a demi-goddess" (R. Labrusse and E. de Chassey, Henri Matisse-Elsworth Kelly: Plant Drawings, Paris, 2002, p. 153). Curvaceous and dignified, the figure of Carmen is strongly outlined with soft shading in black charcoal, the medium, which, as Matisse once explained "allows me to consider the character of the model, her human expression, the quality of the surrounding light, the atmosphere and all that can only be expressed by drawing" (quoted in "Notes of a Painter on his Drawing" in J. Flam, ed., Matisse on Art, Berkeley, 1995, pp. 130-131).





λ46 ARTHUR SPRONKEN (B.1930)

Horse

signed with monogram (underneath) bronze with a light brown patina 27 cm. high (excl. the marble base) €3,000-5,000 \$3,

\$3,400-5,600

λ**47** SOREL ETROG (1933-2014)

Horse signed and numbered 'Etrog 0' (on the bronze base) bronze 21.5 cm. high; and A work on paper depicting a head, 1977, by the same hand. (2) €5,000-7,000 \$5,700-7,900

PROVENANCE:

A gift from the artist to the father of the present owner *circa* 1974.

EXHIBITED:

Amsterdam, Galerie d'Eendt, *Sorel Etrog*, 27 March - 24 April 1974.



λ48 FRITS KLEIN (1898-1990)

Figures on a beach signed 'Klein' (lower right) oil on canvas 50 x 60 cm. Painted in the 1950's. €2,000-3,000

\$2,300-3,400

PROVENANCE: Obelisk Gallery, London, 1995.





λ49 **JEAN POUGNY (1892-1956)**

Arlequin signed 'Pougny' (upper right) oil on canvas laid down on board 13 x 12.5 cm. \$4,600-6,800

€4,000-6,000

PROVENANCE:

Anonymous sale, Christie's, Amsterdam, 15 November 2011, lot 6. Acquired at the above sale by the present owner.



50 CHRISTOPH VOLL (1897-1939)

Kleine Stehende signed 'C. Voll.' (on the side of the base); inscribed 'F.S.' (underneath) black granite 52.5 cm high Executed *circa* 1934 €7,000-9,000 \$7,900-10,000

PROVENANCE:

The artist's estate. By descent from the above to the present owner.

LITERATURE:

A.M. Kassay-Friedländer, *Der Bildhauer Christoph Voll* 1897-1939, Worms, 1994, no. 134, p. 274 (illustrated).

51 CHRISTOPH VOLL (1897-1939)

Frauenakt

signed and dated 'C. Voll 23' (on the base) oak wood 46 cm. high Executed in 1923 €8,000-12,000 \$9,100-14,000

LITERATURE:

W. Weber, Der Bildhauer Christoph Voll, Milan, Munich, 1975, no. 4 (illustrated). A.M. Kassay-Friedlländer, De Bildhauer Christoph Voll 1897-1939, Worms, 1994, no. 19, p. 250 (illustrated). A. Hartog, D. Schubert, Christoph Voll-Skulptur zwischen Expressionismus and Realismus, Bremen, 2007, p. 10 (illustrated).



λ52 PAUL KLEINSCHMIDT (1883-1949)

Garderobe

signed with initials and dated 'PKI 7.II 39' (upper right) (scratched) indistinctly dedicated (lower right) oil on canvas 125 x 75 cm. Painted in 1939 €50.000-70.000 \$57.000-79.00

\$67,666,76

PROVENANCE

Erich Cohn, New York. Richard Cohn, New York, 1969. Anonymous sale, Ketterer, Munich, 28-29 May 1973, lot 1058. Acquired at the above sale by the present owner.

LITERATURE

B. Lipps-Kant, Paul Kleinschmidt 1883-1949, Tubingen, 1977, no. 331.

We would like to thank Dr. Barbara Lipps-Kant for her kind help in cataloguing the present lot.





λ53 SUZANNE EISENDIECK (1908-1998)

Woman in the dunes signed 'Suzanne Eisendieck' (lower right); numbered 'no. 432' (on the reverse) oil on canvas 36 x 55 cm. €2.000 \$2.300-3.400

PROVENANCE:

Anonymous sale, Sotheby's, London, 10 March 1971, lot 103. Acquired at the above sale by the father of the present owner.



λ!54 ROBERT LOTIRON (1886-1966)

Along the Seine, the Eiffel tower beyond signed 'Lotiron' (lower left) oil on canvas 33 X 41 cm. €600-800 \$680-900

PROVENANCE:

Galerie Centaure, Brussels. Acquired from the above by L. Rothschild in 1922. By descent from the above to the present owners.

λ55 JAN SLUIJTERS (1881-1957)

Still life with flowers in a white vase signed 'Jan Sluijters' (upper right) oil on canvas 107 x 95.5 cm. Painted circa 1935 €20,000-30,000 \$23,000-34,000

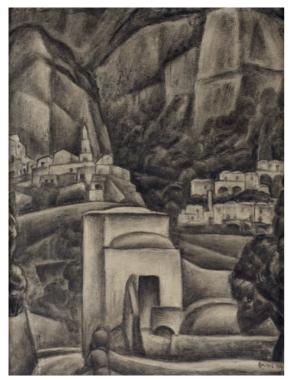
PROVENANCE:

Anonymous sale, Sotheby's Mak van Waay, Amsterdam, 4 October 1989, lot 337. Acquired at the above sale by the present owner.

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







λ56 DIRK FILARSKI (1885-1964)

A view of a village in France signed 'D.H.W. Filarski' (lower right) oil on canvas 83.5 x 65.5 cm. Painted *circa* 1926-1928

€1,500-2,000

\$1,700-2,300

PROVENANCE:

Kunsthandel Renée Smithuis, Castricum. Acquired from the above by the present owner in 1990.

57 LEO GESTEL (1881-1941)

A view of Positano, Italy signed and dated 'Leo Gestel 1924' (lower right) chalk on paper 61.5 x 46.5 cm. Executed in 1924 €1,200-1,600

\$1,400-1,800

PROVENANCE:

Anonymous sale, Christie's, Amsterdam, 12 March 2013, lot 3. Acquired at the above sale by the present owner.



$\lambda 58$ PIET VAN DER HEM (1885-1961)

The governesses signed 'P.v.d. Hem' (lower right) oil on canvas 54.5 x 65 cm.

€4,000-6,000

\$4,600-6,800

$\lambda 59$ KEES MAKS (1876-1967)

Mijn vrouw te Lugano signed 'C.J. Maks.' (lower left); titled 'Mijn vrouw te Lugano' (on the reverse) oil on board 54 x 36.5 cm. €3,000-5,000 \$3,400-5,600







$\lambda 60$ GERM DE JONG (1886-1967)

Summer flowers in a vase signed and dated 'Germ de Jong 1948' (lower right) oil on canvas 71 x 55.5 cm. Painted in 1948

€1,800-2,200

λ61 TOON KELDER (1894-1973)

Tulips signed 'Kelder' (lower left) oil on board 59 x 49 cm. €2,000-3,000

\$2,300-3,400

PROVENANCE:

\$2,100-2,500

Anonymous sale, Sotheby's Mak van Waay, Amsterdam, 18 May 1981, lot 683.

PROVENANCE:

Anonymous sale, Christie's, Amsterdam, 30 January 2001, lot 439. Kunsthandel Simonis & Buunk, Ede. Acquired from the above by the present owner.





$\lambda \textbf{62}$ JAN WITTENBERG (1886-1963)

Still life with flowers in a vase signed and dated 'Jan Wittenberg. 1950.' (upper right) oil on canvas 30 x 24.5 cm. Painted in 1950 €2.500-3.500 \$2,900-3.900 $\lambda \textbf{63}$ HARMEN MEURS (1891-1964)

Nu (au bord de la mer)

signed and dated 'Harmen Meurs. 1927' (lower right); signed 'Harmen Meurs' (on the stretcher) and titled 'Nu (au bord de la mer)' (on the reverse) oil on canvas 73.5 x 60.5 cm. Painted in 1927 €3,000-5,000 \$3,400-5,600

PROVENANCE:

Anonymous sale, Sotheby's, Amsterdam, 6 December 2007, lot 70. Acquired at the above sale by the present owner.

!64 PIET MONDRIAN (1872-1944)

Stalk with Two Japanese Lilies signed 'P. Mondriaan' (lower centre) ink, watercolour and gouache on paper 31.5 x 31.5 cm. Executed in 1921 €180.000-220.000

\$210,000-250,000

PROVENANCE:

Anonymous sale, Sotheby's, Amsterdam, 10 April 1990, lot 75. Private Collection, The Netherlands. Kunsthandel Studio 2000, Amsterdam. Barbara Mathes Gallery, New York. Acquired from the above by the present owner in 2009.

LITERATURE:

W. Laanstra, Fine Dutch and European Paintings, 19th and 20th century, Amsterdam, 1991, no. 42, p. 43 (illustrated). J.M. Joosten and R. P. Welsh, Piet Mondrian Catalogue Raisonné of the Work of 1911-1944, 1998, Toronto, no. C121, p. 495 (illustrated).

The powerful flower drawings of the 1920's, with their sensual curves and ghostly blue tonalities, break with the continuity of Mondrian's geometrical compositions. Appearing for the first time at the beginning of the 20th century, the flower motif resurfaced in the early 1920's during the heydays of the triumphant radical abstractions, termed Neo-Plasticism. The present flower study, Stalk with Two Japanese Lilies, which represents two lilies growing from the same stem, makes somewhat of an exception, as Mondrian generally depicted flowers in singular form, most often a single rose or chrysanthemum. Consensus has it that the later flower studies are first and foremost born out of financial need. Interestingly enough, as a friend of Mondrian's and a connoisseur of his work, A.P. van Briel states, this notion is flawed, for it leaves out the likely possibility of these flower studies to be carriers of profound meaning, arguably embodying the artist's inner personal and creative struggles. For Van Briel states: "Mondrian admitted that some of them cost great difficulty and concentration, even doubt and 'pain', but still he was forced to make them, he just had to make them, not because he was in need of money only, but because he was of an inner need, as if he had to settle something. The flower paintings contain a great deal of Mondrian as a human being, as well as a painter." (as quoted in W. Laanstra, Fine Dutch and European Paintings, 19th and 20th century, Amsterdam, 1991, p. 43). Leaving his self-confessed appeal to commerce and popular taste aside, Mondrian ostensibly took the conjuncture of his flower drawings with a benevolent art audience to his financial advantage, thereby circumventing the fact that he was far more personally attached to the flower imagery than he himself would publicly acknowledge.

Painted *circa* 1921, Piet Mondrian's elegant *Stalk with Two Japanese Lilies*, captures a sense of the ethereal, transient beauty of a single flower as it reaches the peak of its life cycle, its delicate petals

gradually curling away from its centre, caught just before they begin to wilt. Focusing on this moment of transition, Mondrian draws attention to the inherent symbolic power of this theme, an interest sparked by his involvement with both Symbolism and Theosophy. Botanical subjects had remained an important motif within Mondrian's oeuvre throughout his career, reflecting the complex and at times contradictory relationship that the artist maintained with nature even at the height of his most ground-breaking forays into abstraction. As David Schapiro has written: 'Throughout his life, Mondrian betrays an obsession with the natural, first in his attention toward the real and then in his manic sacrifice of it in pursuit of the essential' (Schapiro, Mondrian: Flowers, New York, 1991, p. 25).

Emerging from the pale blue mist of the background, its stem almost disintegrating at the bottom of the page, the blossom at the heart of Stalk with Two Japanese Lilies displays both an accurate, empirical rendering of the details of the flower, as well as a symbolic power that imbues the painting with an almost otherworldly atmosphere. Decontextualising the flower from its surroundings, Mondrian emphasises the ethereal nature of the lily's blossoms, the delicate blue colouring of its petals echoed in the palette of the surrounding space. Mondrian had first become interested in Theosophy, a spiritual movement that incorporated teaching from a number of religions, as well as science, mythology and cosmology, in the opening decade of the twentieth century, joining the Dutch branch of the Theosophical Society in 1909. Within this school of thought flower symbolism played a central role, with the life cycle of the blooms seen as an encapsulation of the eternal life cycle of birth, growth, death, decay and regeneration. Capturing a sense of the transitory beauty of the bloom, just before it wilts and disappears, Stalk with Two Japanese Lilies may be seen as a statement about the fragility and ephemerality of not only the flower, but also of nature and life in its entirety.





65 GUSTAV KLIMT (1862-1918)

Stehende Dame von vorne, den Kopf nach links with estate stamp (on the reverse) pencil on paper 50 x 32 cm. Executed in 1917-18 €12,000-16,000 \$14,000-18,000

PROVENANCE:

Galerie Manfred Strake, Düsseldorf. Galerie Welz, Salzburg. Anonymous sale Ketterer, Munich, 23-24 May 1977, lot 1063. Anonymous sale, Kornfeld and Klipstein, Bern, 7-8 June 1978, lot 488. Hermann Lenz, Germany. Anonymous sale, Ketterer, Munich, 6-7 December 1982, lot 798. Anonymous sale, Sotheby's, London, 8 February 2006, lot 155. Acquired at the above sale by the present owner.

LITERATURE:

A. Strobl, *Gustav Klimt, Die Zeichnungen* 1912-1918, Salzburg, 1980-1989, no. 2733, p.150 (illustrated).





66 JAN TOOROP (1858-1928)

Zielengang signed 'JTh. Toorop.' (centre right) pencil, chalk and pastel on paper 31.5 x 17.5 cm. Executed *circa* 1920 €10,000-15,000

20.5 x 13

\$12,000-17,000

G.W.C. van Wezel has confirmed the authenticity of this work.

67 JAN TOOROP (1858-1928) Two muses

signed and dedicated 'JTh. Toorop aan Marry v/d Elst' (lower left) pencil on paper 20.5 x 13 cm.

€5,000-7,000

\$5,700-7,900

PROVENANCE:

Anonymous sale, Christie's, Amsterdam, 23 May 1989, lot 127.

LITERATURE:

W. Rothuizen, *Jan Toorop in zijn tijd*, Amsterdam, 1998, p. 90 (illustrated).

G.W.C. van Wezel has confirmed the authenticity of this work.



68 WILLEM VAN KONIJNENBURG (1868-1943)

Goatherd

signed with initials and dated 'W.v.K 42' (lower left) chalk and pastel on paper 84 x 64 cm. Executed in 1942 €1,500-2,000

\$1,700-2,300

PROVENANCE:

Anonymous sale, Christie's, Amsterdam, 10 September 2008, lot 359. Acquired at the above sale by the present owner.

69

WILLEM VAN KONIJNENBURG (1868-1943)

Unloading the cart signed with initials 'W.v.K' (lower right) chalk and pastel on paper 83 x 70 cm. €1,500-2,000

\$1,700-2,300

PROVENANCE:

Anonymous sale, Christie's, Amsterdam, 10 September 2008, lot 359. Acquired at the above sale by the present owner.



70 JOSEPH MENDES DA COSTA (1863-1939)

Babij

signed with monogram and dated '1901' (on the reverse); titled 'Babij' (on the base) glazed terracotta 21 cm. high (including the separate terracotta base) Executed circa 1901 €10,000-15,000

\$12,000-17,000

PROVENANCE:

Anonymous sale, Mak van Waay, Amsterdam, circa 1965. Acquired at the above sale by the father of the present owner.

LITERATURE:

Cf. H.P. Bremmer, Moderne Kunstwerken, Amsterdam, 1903, no. 9, p. 69 (another version illustrated).

Wendingen, no. 5/6, 1929, p. 10 (another version illustrated). A.M. Hammacher, Mendes da Costa, de Geestelijke Boodschap der Beeldhouwkunst, Rotterdam, 1941, p. 31 (another version illustrated). J. Teeuwisse, 'Aan de weg van de Nederlandse dierplastiek', in: Kunstschrift XLI (1997), no. 1, p. 39 (another version illustrated). M. Simon Thomas, ed., Nederlandse Art Nouveau en Art Deco Keramiek, 1880-1940, Collectie Boymans Van Beuningen, Rotterdam, 2001, p. 219 (another version illustrated). L. Tilanus, De kunst van J. Mendes da Costa, Zwolle, 2015, no. D 17 (another version illustrated).

λ71 JOHAN COENRAAD ALTORF (1876-1955)

Mother and child signed with monogram and dated '44.' (on the reverse) ivory 34 cm. high (including the wooden base) Executed in 1944 €4,000-6,000

\$4,600-6,800







72 JAN TOOROP (1858-1928)

A portrait of Mrs. Knoops-Terhoeven signed and dated 'J.Th.Toorop 1919' (upper left) inscribed 'J.M.H. Knoops-Terhoeven.' (upper right) chalk and pastel on paper 127 x 96 cm. Executed in 1919 €5.000-7.000 \$5:

\$5,700-7,900

PROVENANCE:

Anonymous sale, Christie's, Amsterdam, 7 December 1994, lot 241. Anonymous sale, Christie's, Amsterdam, 9 June 1998, lot 201. Acquired at the above sale by the present owner.

EXHIBITED:

The Hague, Pulchri Studio, Hollandsche Teekenmaatschappij, *42ste tentoonstelling van teekeningen, beeldhouwwerken enz.*, September 1919, no. 18, p. 38.

The Hague, Kunstzaal Kleykamp, *Jan Toorop*, March - April 1928, no. 73.

LITERATURE:

G. Knuttel, *Elsevier's geïllustreerd maandschrift*, LIX 1920, p. 13 (illustrated).

73 LEO GESTEL (1881-1941)

Elegant couple signed and dated '-Leo-Gestel '09' (lower right) chalk and pastel on paper 32 x 24 cm. Executed in 1909 €3,000-5,000

\$3,400-5,600

PROVENANCE:

Anonymous sale, Mak van Waay, Amsterdam, September 1969, lot 926.



FROM THE COLLECTION OF DR. J.F.S. ESSER **!74**

LEO GESTEL (1881-1941)

Chatting ladies signed 'Leo. Gestel' (lower right); signed 'Leo.Gestel.' (on the stretcher) oil on canvas 88 x 114.5 cm. Painted *circa* 1908-10 €20,000-30,000 \$23

PROVENANCE:

J.F.S. Esser, Amsterdam. By descent from the above to the present owner.

EXHIBITED:

Laren, Singer Museum, *Mondriaan Breitner Sluijters e.a. De onstuitbare verzamelaar J.F.S. Esser*, 13 December 2005 -28 April 2006, no. 11 (illustrated p. 78).

\$23,000-34,000

PROPERTY FROM A PRIVATE DUTCH COLLECTION

75 PIET MONDRIAN (1872-1944)

Landscape near Arnhem signed 'Piet Mondriaan' (lower right) pencil, watercolor and gouache on paper 53.5 x 71.5 cm. Executed *circa* 1903

€120,000-180,000

\$140,000-200,000

The present lot, Landscape near Arnhem, is executed with exquisite technique. The watercolour has a beautiful balanced colour composition of greenish-blue tonalities, which gives it a dreamlike guality and serene tranguillity. The checkered pattern of fields recedes in the valley at the left, where the city of Arnhem is to be seen in the hazy distance. The watercolour was until recently unknown and only recently discovered. Remarkable is the similarity with a painting from around the same date, identified as Fields Overlooking Arnhem from the North (Welsh no. A 282). In both works one is able to identify a tiny tip of the steeple of the St. Eusebius Church in Arnhem, which is seen rising above the centre tree in the darkly silhouetted row of trees irregularly outlined against the horizon of the gentle slope. Moreover, more clearly visible is the steeple of the St. Martin's Church beyond the left most tree at the lowest point of the sloping farmland and the twin towers of the St. Walburgis Church in close approximation from it on the right. The relatively high horizon of the drawing is characteristic of Mondrian landscapes circa 1900-02. Both the watercolour and the painting are exemplary of the transitional stage in Mondrian's artistic development, moving from an 'eclectic planar style' circa 1900-02 to his 'evening landscapes' from about 1905-07. (R. P. Welsh and J. M. Joosten, Catalogue Raisonné of the Naturalistic Works (until early 1911), Blaricum, 1998, no. 267).

The present work is not merely an objective depiction of a view which Mondrian encountered in the hilly areas surrounding Arnhem, the city where his family resided from 1901 onwards after his father's retirement. On the contrary, the deeply spiritual essence underlying nature intrigued Mondrian throughout his entire artistic career, as he wrote in a letter to H.P. Bremmer: "Nature (or what I see) inspires me, gives me, as it gives all painters, the emotion which brings forth creative élan, but I am seeking to approach truth as closely as possible, and to abstract everything from it until I reach the foundations (always visible foundations!) of things. That for me is truth ..." (As guoted in H. Janssen and J. M. Joosten, eds., Mondrian, 1892-1914: The Path to Abstraction, Zwolle, 2002, p. 16). Discerning a mild structuring of the landscape, in Landscape near Arnhem one recognizes the beginnings of his tentative reflection upon the underlying 'foundations' of nature. Landscape near Arnhem testifies to Mondrian's unwavering interest in nature's deeper meaning and is representative of a valuable stage to his later abstractions.

To be included in the digital *Catalogue Raisonné* on the artist's work, currently being prepared by the RKD - Netherlands Institute for Art History.





76 VICTOR ALFRED PAUL VIGNON (1847-1909)

Rural landscape signed 'V. Vignon.' (lower left) oil on canvas 50.5 x 43 cm. €4,000-6,000 \$4,60

\$4,600-6,800

PROVENANCE:

Acquired by the family of the present owners in the 1970s.



λ77 AUGUSTE HERBIN (1882-1960)

A still life with fruits and a wine glass oil on canvas 33 x 41 cm. Painted in 1903 €3,000-5,000 \$3,400-5,600

\$3,400-5,600

Geneviève Claisse has confirmed the authenticity of this work.



!78 ARMAND GUILLAUMIN (1841-1927)

Route de Damiette signed 'Guillaumin' (lower left) oil on canvas 60 x 73 cm. Painted in 1890 €35,000-45,000

This work will be included in the second volume of the Armand Guillaumin *Catalogue Raisonné* being prepared by the Comité Guillaumin.

\$40,000-51,000



79 GERRIT WILLEM VAN BLAADEREN (1873-1935)

Playing tennis on Île du Berceau in the Seine near Samois signed 'Gerrit v Blaaderen' (lower left) oil on canvas 100 x 120.5 cm. Painted in 1908 €3,000-5,000 \$3,400-5,600

PROVENANCE:

Kunsthandel C.M. van Gogh, Amsterdam. Acquired from the above by the grandfather of the present owner in 1909.

EXHIBITED:

Alkmaar, Stedelijk Museum Alkmaar, *Gerrit Willem van Blaaderen*, 27 February -28 August 2016, no. 19 (illustrated p. 30).



λ !80 ANDRÉ DUNOYER DE SEGONZAC (1884-1974)

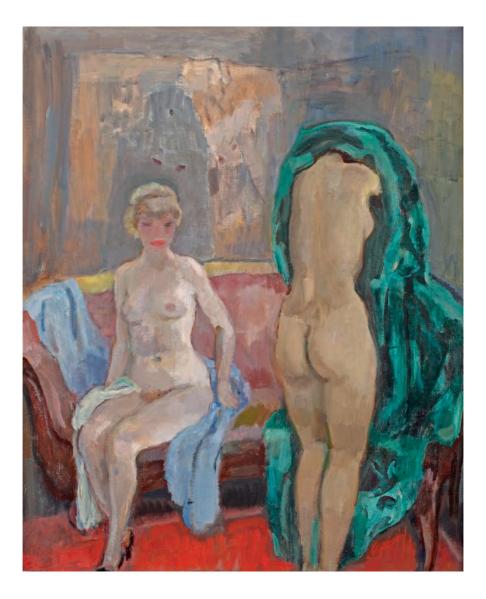
A river landscape signed 'A.D. de Segonzac' (lower right) oil on canvas 60.5 x 81 cm. €2,000-3,000 \$2,300-3,400

PROVENANCE:

L. Rothschild, Belgium, 1920's-1930's. By descent from the above to the present owners.

EXHIBITED:

Brussels, Galerie Georges Giroux, Exposition anniversaire trente-cinq ans d'activité 1911-1946, September-October 1946, no. 56.



λ**!81** JAN SLUIJTERS (1881-1957)

Sitting and standing female nudes oil on canvas 100.5 x 80.5 cm. Painted *circa* 1936 €20,000-30,000 PROVENANCE:

Acquired by the present owner in 1989.

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

\$23,000-34,000





$\lambda 82$ HESSEL DE BOER (1921-2003)

A winter landscape signed '-Hessel de Boer-' (lower left) oil on canvas 41 x 46 cm. €2,000-3,000

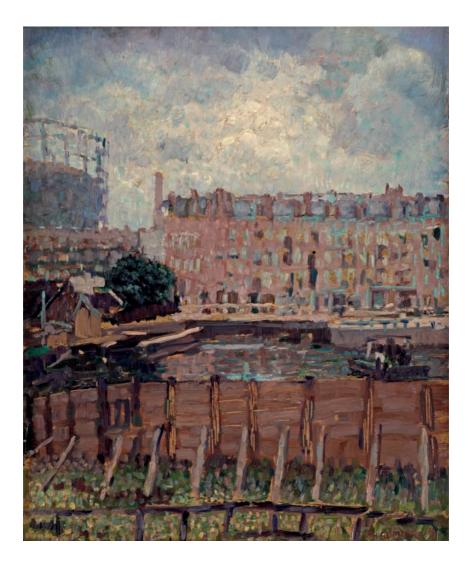
λ83 BEN WALRECHT (1911-1980)

Along the Schuitendiep, Groningen signed '-Walrecht-' (lower right) oil on canvas 57 x 96.5 cm. \$2,300-3,400 €3,000-5,000

\$3,400-5,600

PROVENANCE:

Acquired directly from the artist by the present owner.



$\lambda 84$ JAN SLUIJTERS (1881-1957)

€12,000-16,000

The ferry at the Kostverlorenkade, the gassholder of the Westergasfabriek in the background, Amsterdam signed and dated 'Jan. Sluijters 07' (lower right) oil on cardboard 30.5 x 25.5 cm. Painted in 1907

\$14,000-18,000

PROVENANCE:

Private collection, United Kingdom. Private collection, The Netherlands. Anonymous sale, Christie's, Amsterdam, 10 June 2009, lot 181. Acquired at the above sale by the present owner.

LITERATURE:

J. Juffermans, E.E. Bakker, *Jan Sluijters - schilder*, Mijdrecht, 1981, p. 22 (illustrated and where titled 'Overzetvaartje aan de Overtoom').

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



λ85 ADRIAAN LUBBERS (1892-1954)

The harbour of Bunschotensigned 'Adriaan Lubbers' (lower right)oil on canvas60 x 81 cm.€2,500-3,500\$2,900-3,900

PROVENANCE:

Acquired by the grandfather of the present owner, *circa* 1960.



λ86 JAN SLUIJTERS JR. (1914-2005)

Place Saint André des Arts, Paris signed 'J. Sluijters' (on the stretcher) oil on canvas 80 x 90 cm. €4,000-6,000 \$4,600-6,800

PROVENANCE:

Acquired directly from the artist by family of the present owner in 1981.



λ87 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 €5.000-7.000

\$5,700-7,900

EXHIBITED:

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

188 FERDINAND SCHIRREN (1872-1944)

A posing nude

signed 'F. Schirren' (lower right) watercolour and pencil on paper 57 x 46.5 cm.

€800-1,200

\$910-1,400

PROVENANCE:

L. Rothschild, Belgium, acquired in the 1920's-1930's. By descent from the above to the present owners.





$\lambda 89$ HARRIE KUIJTEN (1883-1952)

At the beach signed 'Harrie Kuijten.' (lower right) oil on canvas 38.5 x 43.5 cm. €10,000-15,000 \$12,000-17,000

PROVENANCE:

Kunsthandel Gebr. Douwes, Amsterdam, 1974. Acquired from the above by the family of the present owner.



λ**!90** JOSEPH ALBERT (1886-1981)

Street view, France signed and dated 'Jos Albert 1914' (lower left) pencil and oil on paper 49 x 62 cm. Executed in 1914 €6,000-8,000 \$6,80

\$6,800-9,000

PROVENANCE:

L. Rothschild, Belgium, Acquired in the 1920's-1930's. By descent from the above to the present owners.

λ91 KEES MAKS (1876-1967)

De Hoogeschoolrijder Jean Houcke signed 'C.J. Maks' (lower left) oil on canvas 78.5 x 101 cm. €8,000-12,000 \$9,100-14,000



$\lambda 92$ HARRIE KUIJTEN (1883-1952)

Amsterdamse gracht met orgeldraaier signed 'Harrie Kuijten' (lower left); and inscribed with title (on the artist's label attached to the stretcher) oil on canvas 111 x 131 cm.

€12,000-16,000

\$14,000-18,000

PROVENANCE:

Piet Boendermaker, Bergen/Amsterdam, 1938.

Anonymous sale, Christie's, Amsterdam, 29 May 2013, lot 145.

Acquired at the above sale by the present owner.

EXHIBITED:

Eindhoven, Stedelijk Van Abbemuseum, *Bergensche school*, 5 April - 8 May 1939, no. 65.

LITERATURE:

Anonymous, 'Piet Boendermaker zestig jaar: Kunstbeschermer, grooter dan de Staat', in: *De Telegraaf*, 26 February 1937.



PROPERTY OF A PRIVATE BELGIAN COLLECTION

93 GUSTAVE DE SMET (1877-1943)

De Kunstrijdster signed 'Gust. De Smet' (lower right) oil on canvas laid down on board 120 x 100 cm. Painted in 1930

€250,000-350,000

\$290,000-390,000

PROVENANCE:

G. Périer, Brussels. Gallery New Selection, Knokke. Acquired from the above in the 1970's. By descent from the above to the present owner.

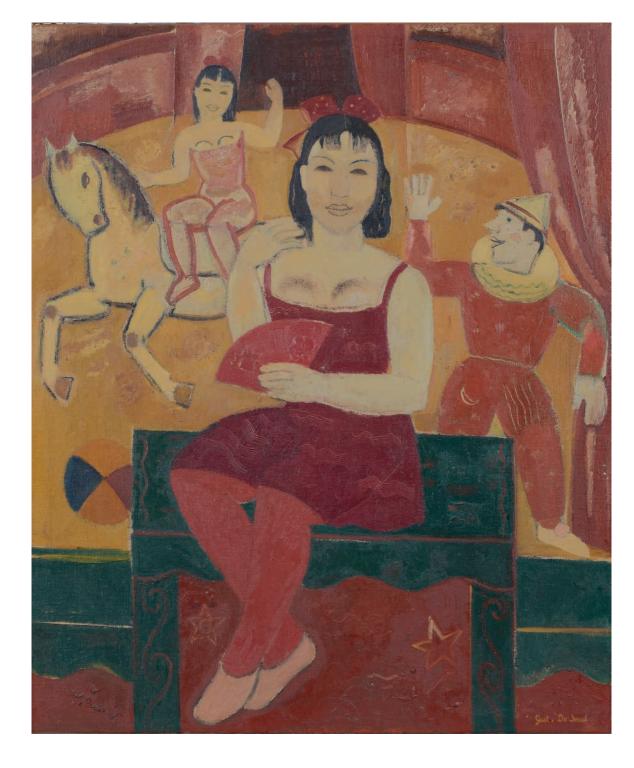
EXHIBITED:

Brussels-Boitsfort, Maison Haute, *Gustave De Smet*, 24 October -8 November 1959, no. 5. Antwerp, Museum voor Schone Kunsten, *Gustave De Smet Retrospectieve tentoonstelling*, 1 July - 3 September 1961, no. 146.

LITERATURE:

P. Boyens, *Gust. De Smet Kroniek - Kunsthistorische Analyse*, Antwerp, 1989, no. 843, p. 399 (illustrated).

A buoyant and exuberant painting, De Kunstrijdster depicts a circus scene with an elegantly dressed woman seated in the foreground, accompanied on both the left and the right side respectively by a circus performer on a horse and a grimacing clown. De Smet appears to have captured the moment at the end of a circus performance, as the woman and clown, both happily waving, seem about to exit the stage. This specific circus motif involving a central seated woman, a horse-riding lady and a circus clown is well-known of De Smet, having revisited it multiple times throughout the 1920's. The present painting, however, is rather exclusive and unique, for it truly testifies to the artistic maturity De Smet reached in the closing years of the 1920's. Emerging from the impressionist and cubist milieu of the early 20th century, in De Kunstrijdster De Smet is guided by his own artistic intuition from which he developed his characteristic expressionist palette: a vibrant colour scheme resonating with clarity and vividness combined with a less rigid and more organic handling of figures. A striking aspect of the present painting by De Smet is the beautiful colour composition and his use of warm earthly colour tonalities, specifically the expressiveness of the colour red, carefully balanced out by the dim ochre yellow background. Moreover, the delicate way in which De Smet alternated broad vibrant colour fields with subtle variegation in colour truly makes De Kunstrijdster a remarkable painting. (P. Boyens, Gust. De Smet Kroniek - Kunsthistorische Analyse, Antwerp, 1989, p. 399).





λ94 LÉON SPILLIAERT (1881-1946)

The abduction of Europa signed and dated 'L. Spilliaert 1928' (lower left) ink on paper 28 x 28 cm. Executed in 1928 €8.000-12.000 \$9.10

\$9,100-14,000

EXHIBITED:

Brussels, De Jonckheere, *Rencontres de maîtres*, 13 March - 27 May 1989, no. 8.

This work will be included in the forthcoming Spilliaert *Catalogue Raisonné* currently being prepared by Anne Adriaens-Pannier.



$\lambda 95$ MAURICE LANGASKENS (1884-1946)

La nuit

signed, titled, dated and inscribed 'Maurice. Langaskens. La Nuit. Munsterlager. 1915-1916' (upper right) ink and watercolour on paper 56 x 41 cm. Executed in 1915-1916 €1,500-2,500 \$1,700-2,800

PROVENANCE: Gallery Whitford and Hughes Fine Art, London.



96 VALERIUS DE SAEDELEER (1867-1942)

A winter landscape signed 'Valerius de Saedeleer' (lower left) oil on canvas 58 x 70 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

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



λ97 CONSTANT PERMEKE (1886-1952)

A farmhouse signed 'Permeke' (lower right) oil on canvas 45.5 x 55.5 cm. €6,000-8,000 \$€

\$6,800-9,000

PROVENANCE:

T. Bogaerts. Anonymous sale, Christie's, Amsterdam, 17 November 2010, lot 131. Acquired at the above sale by the present owner.

EXHIBITED:

Vinkem-Beauvoorde, Church of Vinkem-Beauvoorde, *Permeke en tijdgenoten*, 13 July-18 August 1985, no. 52.



λ98 RENÉ DE PAUW (1887-1946)

Sur les bancs de Flandre signed 'René de Pauw' (lower left); signed, titled and dated 'René de Pauw Sur les bancs de Flandre 1935' (on the reverse) oil on plywood 152 x 152 cm. Painted in 1935 €5,000-7,000 \$5,700-7,900

PROVENANCE:

Anonymous sale, Christie's, Amsterdam, 5 June 2007, lot 107. Acquired at the above sale by the present owner.

λ99 LÉON DE SMET (1881-1966)

Paysage Mediterranée

signed and dated 'Léon de Smet 1926' (lower left) oil on canvas 74 x 61 cm. Painted in 1926 €15,000-20,000 \$1

\$17,000-23,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 14 March 1995, lot 19. Anonymous sale, Christie's, Amsterdam, 2 December 1997, lot 341.

Acquired at the above sale by the present owner.

PROPERTY OF A PRIVATE BELGIAN COLLECTION

100 GUSTAVE DE SMET (1877-1943)

Dahlia's met beeldje signed 'Gust. De Smet' (lower right) oil on canvas laid down on plywood 92 x 71 cm. Painted in 1917 €15.000-20.000

\$17,000-23,000

PROVENANCE:

E. de Clercq, Brussels. Anonymous sale, Campo, Antwerp, 14-19 October 1969, lot 101. J. Krebs, Brussels. Gallery New Selection, Knokke. Acquired from the above in the 1970's. By descent from the above to the present owner.

EXHIBITED:

Brussels, Galerie Georges Giroux, *Exposition retrospective Gustave de Smet*, 5-16 January 1929, no. 51. Antwerp, Koninklijk Museum voor Schone Kunsten, *Retrospectieve Gustaaf de Smet*, 1 July - 3 September 1961, no. 81.

Leuven, University of Leuven, *Expressionistische schilders van Belgie*, 15 January - 11 February 1970, no. 15.

LITERATURE:

P. Haesaerts, Laethem-Saint-Martin, Le village élu de l'Art Flamand, Brussels, 1965, no. 151, p. 424. P. Boyens, Gustave De Smet, Antwerp, 1989, no. 456, p. 349.







!101 FERDINAND SCHIRREN (1872-1944)

Seated nude signed 'F. Schirren' (lower left) oil on board 60 x 49 cm. €2,500-3,500

\$2,900-3,900

PROVENANCE:

L. Rothschild, Belgium, acquired in the 1920's-1930's. By descent from the above to the present owners.



PROPERTY OF A PRIVATE BELGIAN COLLECTION

λ102

CONSTANT PERMEKE (1886-1952)

A standing woman signed and dated 'Permeke 1920' (lower left) pencil and ink on paper 22.5 x 14.5 cm. Executed in 1920 €1.500-2.000

\$1,700-2,300

PROVENANCE:

Gallery New Selection, Knokke. Acquired from the above in the 1970's. By descent from the above to the present owner.



103 RIK WOUTERS (1882-1916)

Resting signed and dated 'Rik Wouters 1912' (lower left) watercolour on paper 41 x 50.5 cm. Executed in 1912 €15,000-20,000

\$17,000-23,000

Olivier Bertrand has confirmed the authenticity of this work.



λ104 CONSTANT PERMEKE (1886-1952)

Landscape with houses signed 'Permeke' (lower right) oil on canvas 50 x 60 cm. €7,000-9,000 \$7,900-10,000

PROVENANCE:

Anonymous Sale, Christie's, Amsterdam, 25 November 2003, lot 202. Acquired at the above sale by the present owner.



PROPERTY OF A PRIVATE BELGIAN COLLECTION

$\lambda 105$ JEAN BRUSSELMANS (1884-1953)

La ferme

signed and dated 'Jean Brusselmans. 1933.' (lower left) oil on canvas 38 x 45.5 cm. Painted in 1933 €3,000-5,000 \$3,400-5,600

PROVENANCE:

M. Janlet, Brussels. Gallery New Selection, Knokke. Acquired from the above in the 1970's. By descent from the above to the present owner.

LITERATURE:

R. L. Delevoy, Jean Brusselmans. Catalogue Raisonné, Brussels, 1972, no. 351.



PROPERTY OF A PRIVATE BELGIAN COLLECTION

λ106 FLORIS JESPERS (1889-1965)

Arlequinade signed 'Jespers' (lower left); signed 'Jespers' (on the reverse) oil on plywood 100.5 x 125.5 cm. €18,000-22,000 \$21,000-25,000

PROVENANCE:

Gallery New Selection, Knokke. Acquired from the above in the 1970's. By descent from the above to the present owner.



107

λ107 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 €6,000-8,000 \$6,800-9,000

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 Tijtgat, 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).



λ108 ADRIAAN HERMAN GOUWE (1875-1965)

Ploughing farmer signed 'A.H. Gouwe' (lower right) oil on canvas 32.5 x 84 cm. €6,000-8,000 \$6,800-9,000

PROVENANCE:

Henk IJmker Fine Art, Dedemsvaart. Acquired from the above by the present owner circa 2000.

λ109 FERDINAND ERFMANN (1901-1968)

Two women on a bicycle signed with initials and dated 'F.E 1965' (upper left) oil on canvas 50.5 x 40 cm. Painted in 1965 €10.000-15.000 \$12,000-17,000

PROVENANCE:

Galerie Hamer, Amsterdam. Galerie Siau, Amsterdam,

EXHIBITED:

Amsterdam, Kunstenaarsvereniging De Brug, De Zwaan, 1965. Arnhem, Gemeentemuseum Arnhem, Ferdinand Erfmann 1901-1968. 3 December 1995-11 February 1996.

λ110 **WIM SCHUHMACHER (1894-1986)**

Stilleven met fruit en papavers signed and dated 'W. Schuhmacher 1914' (lower right) oil on canvas 45 x 62.5 cm. Painted in 1914 €2,500-3,500

\$2,900-3,900

PROVENANCE:

Mr. Vorrink, Amsterdam. By descent from the above to the present owner.

LITERATURE:

J. van Geest, Wim Schuhmacher. De Meester van het Grijs, Arnhem, 1991, p. 205-206, no. 25 (illustrated).



109







λ111 HARRIE KUIJTEN (1883-1952)

Stilleven chrysanten signed 'Harrie Kuyten' (lower right); titled 'stilleven chrysanten' (on the reverse) oil on canvas 121 x 101 cm. €1,500-2,000 \$1,700-2,300

PROVENANCE:

Anonymous sale, Sotheby's, Amsterdam, 12 October 1989, lot 94. Acquired at the above sale by the present owner.

λ112 ARNOUT COLNOT (1877-1967)

A still life with lilies, a pumpkin, grapes and pears signed 'A. Colnot.' (lower left) oil on canvas 120 x 100.5 cm. €1,500-2,000 \$1,700-2,300

PROVENANCE:

Kunsthandel Renée Smithuis, Castricum. Acquired from the above by the present owner in 1994.

λ113 JOHAN VAN HELL (1889-1952)

Feste Hohensalzburg, Vienna signed and dated 'Johan van Hell '23' (lower right) oil on board 120 x 90 cm. Painted in 1923 €12,000-16,000 \$1

\$14,000-18,000

LITERATURE:

Probably C. Roodenburg, *Johan van Hell*, Warnsveld, 2005, no. s61.





114 LODEWIJK SCHELFHOUT (1881-1944)

A still life with fruits, flowers and a bottle signed and dated 'L. Schelfhout 1908' (lower right) oil on canvas 55.5 x 46 cm. Painted in 1908 €4,000-6,000 \$

\$4,600-6,800



λ!115 **JAN SLUIJTERS (1881-1957)**

A still life with cyclamen and gladioli signed with initials 'J.S.' (lower left) oil on canvas 60.5 x 50.5 cm. Painted circa 1918 €8,000-12,000

\$9,100-14,000

PROVENANCE:

Anonymous sale, Mak van Waay, Amsterdam, 24-27 February 1959, lot 1450. Kunsthandel Gebroeders Douwes, Amsterdam. Acquired from the above by the present owner in 1989.

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



λ116 **TOON KELDER (1894-1973)**

Four nudes, a violin player and horses signed and dated 'T. Kelder f. '32' (lower left) oil on canvas 63.5 x 64 cm. Painted in 1932 €3,500-4,500

\$4.000-5.100

λ117 HENDRIK CHABOT (1894-1949)

Seated woman signed and dated 'H. Chabot. aug: 29' (centre right) oil on plywood 159 x 105 cm. Painted in 1929 €8,000-12,000 \$9,100-14,000

PROVENANCE:

Acquired by the family of the present owner probably in the 1930's.

EXHIBITED:

Rotterdam, Chabot Museum, *De Wijde Blik*, 12 November 2011 - 9 April 2012.

λ118 JOEP NICOLAS (1897-1972)

A seated woman signed and dated 'Joep Nicolas 1930' (lower right) oil on board 77 x 57 cm. Painted in 1930 €2,000-3,000 \$2,300-3,400

PROVENANCE: Kunsthandel Rueb, Amsterdam.









λ119 JAN VAN DER KOOI (B. 1957)

Stilleven met popje, paard & irissen signed with initials and dated 'J v d K 1989' (lower left); signed, dated, titled and inscribed 'fecit Jan van der Kooi 23-11-1989 "Stilleven met popje, paard & irissen" ' (on the reverse) oil on board 100 x 100 cm. Painted in 1989 €5,000-7,000 \$5,700-7,900

PROVENANCE:

Acquired directly from the artist by the present owner.

λ**120** JAN VAN DER KOOI (B. 1957)

l'Autunno

signed, inscribed and dated 'Jan v.d. Kooi à T.W.B. fecit 1983' (lower left); signed, dated and titled 'Jan vd Kooi 25 x 11 x 83 l'Autunno' (on the reverse) oil on board 105 x 105 cm. Painted in 1983 €5,000-7,000 \$5,700-7,900

PROVENANCE:

Acquired directly from the artist by the present owner.



λ121 JAN WORST (B.1953)

Room with half nude lying on a long table signed and dated 'Jan Worst 1988' (upper left) oil on canvas 80 x 200 cm. Painted in 1988 €6,000-8,000

PROVENANCE:

Anonymous sale, Venduehuis der Notarissen, The Hague, 11 November 2015, lot 480. Acquired at the above sale by the present owner.

\$6,800-9,000

λ122 PAT ANDREA (B. 1942)

Plaque de verre signed with initials and dated 'PA 96' (lower right); signed, titled and dated 'Pat Andrea Plaque de verre 1996' (on the stretcher) signed 'Pat Andrea' (on the reverse) oil and casein on canvas 160 x 175 cm. Painted in 1996

€6,000-8,000

\$6,800-9,000

PROVENANCE:

Seasons Gallery, The Hague. Acquired from the above by the family of the present owner *circa* 1998.







123 MAURITS NIEKERK (1871-1940)

Le déjeuner en plein air signed, dated and inscribed 'Niekerk Paris 1923' (lower left) oil on canvas 176 x 114 cm. Painted in 1923 €2,000-3,000 \$2,300-3,400

PROVENANCE:

Galerie Georges Giroux, Brussels, 24 May 1925, no. 5. Anonymous sale, Christie's, Amsterdam, 2 December 1997, lot 41. Acquired at the above sale by the present owner.

λ**124 HENK HELMANTEL (B. 1945)**

Johannes de Doper church in Huizinge, Groningen signed and dated 'H. Helmantel 1967' (lower right); signed and dated 'H. Helmantel 8 april 1967' (on the reverse) oil on board 78 x 58 cm. Painted in 1967 €3.000-5.000

\$3,400-5,600

PROVENANCE:

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

λ**!125 HENK HELMANTEL (B. 1945)**

A still life with apples

signed and dated 'H F.N. Helmantel 1986' (lower right); signed and dated 'H.F.N. Helmantel 4 nov. 1986 ' (on the reverse) oil on board 32 x 40.5 cm. Painted in 1986 €6.000-8.000

\$6,800-9,000

PROVENANCE:

Galerie Mokum, Amsterdam, Acquired from the above by the present owner circa 1986.





λ**!126 HENK HELMANTEL (B. 1945)**

Self portrait

signed and dated 'H.F.N. Helmantel 1980' (lower right); signed and dated 'H.F.N. Helmantel 22 juli 1980 ' (on the reverse) oil on board 69.5 x 50 cm. Painted in 1980

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Galerie Mokum, Amsterdam, Acquired from the above by the present owner circa 1980.





λ !127 HENK HELMANTEL (B. 1945)

Interior of the Nicolai church, Utrecht signed and dated 'H.F.N. Helmantel 1982' (lower left); signed and dated 'H.F.N. Helmantel 6 febr. 1982' (on the reverse) oil on board 102.5 x 80 cm. Painted in 1982

€8,000-12,000

\$9,100-14,000

PROVENANCE:

Galerie Mokum, Amsterdam. Acquired from the above by the present owner *circa* 1982.

$\lambda \texttt{!128}$ HENK HELMANTEL (B. 1945)

A still life with a jug, a box and a red book signed and dated 'H.F.N. Helmantel 1983' (lower right): signed and dated 'H.F.N. Helmantel 17 nov. 1983' (on the reverse) oil on board 51.5 x 45 cm. Painted in 1983 €7,000-9,000 \$7,900-10,000

\$7,900-10,00

PROVENANCE:

Galerie Mokum, Amsterdam. Acquired from the above by the present owner *circa* 1983.

λ129 JAN VAN TONGEREN (1897-1991)

Stilleven met rieten stoel

signed and dated 'J.V. Tongeren 1975' (upper left); signed and titled 'Jan van Tongeren Stilleven met rieten stoel' (on the artist's label on the backing) oil on canvas 70×80 cm. Painted in 1975

€3,000-5,000

\$3,400-5,600

PROVENANCE: Gallery Siau, Amsterdam, 1975.

EXHIBITED:

Spanbroek, Scheringa Museum voor Realisme, *Jan van Tongeren*, 27 September 2009 - 10 January 2010, no. 34, p. 72 (illustrated).

LITERATURE:

A. Venema, *Jan van Tongeren*, Amsterdam, 1977, p. 22 (illustrated).



λ130 QIANGLI LIANG (B. 1964)

A still life with a jug, a white peony and mangosteens signed and dated 'Liang 2009' (lower right) oil on canvas 70 x 100 cm. Painted in 2009 €3,000-5,000 \$3,400-5,600

PROVENANCE:

Galerie Mokum, Amsterdam. Acquired from the above by the present owner in 2010.





λ131 MAN RAY (1890-1976)

Hermaphrodite

signed 'Man Ray' (on the side of the left leg); stamped and with publishers mark 'Artcurial 225/550' (on the side of the right leg) aluminium 35 cm. high (including the wooden base)

Conceived in 1919 and cast in 1976 in an edition of 550.

€2,000-3,000

\$2,300-3,400



λ132 IGOR MITORAJ (1944-2014)

 Aedo

 signed and numbered 'Mitoraj 3/5' (on the reverse)

 iron

 45 cm. high

 Conceived and cast in 1986 in an edition of five.

 €12,000-16,000
 \$14,000-18,000

PROVENANCE:

Die Galerie, Frankfurt am Main. Acquired from the above by the present owner in 2007.



(verso)

λ133 **EJA SIEPMAN VAN DEN BERG (B. 1943)**

De vaas

signed, dated and with foundry mark 'Eja 2000 Binder Bronsgieterij' (on the back of the base) bronze with a black patina 76 cm. high (including the bronze base) Conceived and cast in 2000 in an edition of eight and three artist's proofs. The present lot is number seven. \$6,800-9,000

€6,000-8,000

LITERATURE:

H. Mous, Eja Siepman van den Berg, Zwolle, 2004, p. 42 (another version illustrated).





λ134 WIM BOSMA (1902-1985)

Haven

signed and dated '.Wim Bosma 1930.' (lower left); signed and titled '-Bosma- Haven' (on the overlap) oil on canvas 50.5 x 35.5 cm. Painted in 1930 €4,000-6,000 \$4,600-6,800



In the harbour signed and dated '.Bosma. 1930.' (lower right) oil on canvas 45 x 55.5 cm. Painted in 1930 €2,500-3,500 \$2,900-3,900



λ136 WIM OEPTS (1904-1988)

Gracht

signed and dated 'Oepts 1932' (lower right); signed, titled and dated 'Oepts Gracht 1932' (on the reverse) oil on canvas 62 x 50.5 cm. Painted in 1932 €2,500-3,500 \$2,900-3,900

PROVENANCE:

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





λ137 WIM OEPTS (1904-1988)

Near the sea signed and dated 'Oepts - 33' (lower right) oil on canvas 40.5 x 50.5 cm. Painted in 1933 €2,000-3,000 \$2,300-3,400

PROVENANCE:

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



(part lot)





λ138 WIM OEPTS (1904-1988)

Strolling

signed and dated 'Oepts 1931.' (lower right) pencil on paper 38 × 53.5 cm., unframed Executed in 1931; and Two other works by the same hand depicting *People near a house*, 1928 and *A river landscape*, 1930, both unframed. (3) €1,500-2,000 \$1,700-2,300

PROVENANCE:

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

λ139 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 €2,000-3,000 \$2,300-3,400

PROVENANCE:

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

λ**140** WIM OEPTS (1904-1988)

Industrial site signed 'Oepts' (lower right) chalk on paper 47.5 x 57.5 cm., unframed; and Two other works by the same hand depicting A street view and A scene of a railway, 1926, both unframed. (3) €1,500-2,000 \$1,700-2,300

PROVENANCE:

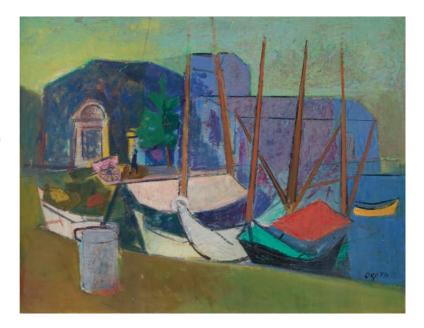
The estate of the artist. Acquired from the above by the present owners.

λ<mark>141</mark> WIM OEPTS (1904-1988)

Boats in a harbour signed 'Oepts' (lower right) oil on canvas 49.5 x 64.5 cm. €5,000-7,000 \$5,700-7,900

PROVENANCE:

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





Coastal scene with a lighthouse signed and dated 'Oepts-87' (lower right) oil on canvas 46 x 55 cm. Painted in 1987 €5,000-7,000 \$5,700-7,900

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







$\lambda 143$ JANNES DE VRIES (1901-1986)

Eppenhuizen

signed and dated 'Jannes de Vries 67' (lower left); signed, titled and dated 'Jannes de Vries "Eppenhuizen" 1967' (on the stretcher) oil on canvas 60.5 x 80.5 cm. Painted in 1967

€5,000-7,000

\$5,700-7,900

PROVENANCE:

Anonymous sale, Christie's, Amsterdam, 5 June 2007, lot 74. Acquired at the above sale by the previous owner.

EXHIBITED:

Groningen, Pictura, *Jannes de Vries*, *Gedonder van Geel*, 12 December 2004 - 23 January 2005.

$\lambda 144$ JANNES DE VRIES (1901-1986)

Farmhouses in Eppenhuizen

signed 'Jannes de Vries' (lower left); signed, titled and numbered 'Jannes de Vries 3 Eppenhuizen' (on the stretcher) oil on canvas 70 x 89.5 cm.

€5,000-7,000

\$5,700-7,900

PROVENANCE:

Anonymous sale, Christie's Amsterdam, 5 June 2007, lot 75. Acquired at the above sale by the previous owner.

λ**!145** JAN WIEGERS (1893-1959)

Gezicht op Davos signed with initials 'J.W. (lower right); signed, titled and dated 'Jan Wiegers Gezicht op Davos 1954' (on the reverse) waxpaint on canvas 81.5 x 119.5 cm. Painted in 1954 €15.000-20.000 \$17.000-23.000

PROVENANCE:

Acquired directly from the artist by the family of the present owner *circa* 1956-57. By descent from the above to the present owner, late 1980's.



λ146 JOHAN DIJKSTRA (1896-1978)

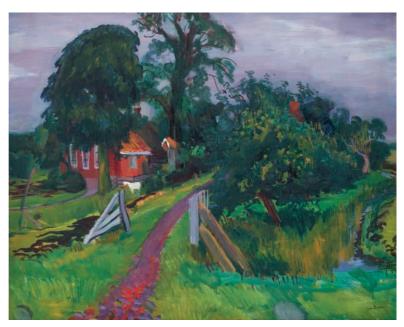
Zandweg

signed 'Johan Dijkstra' (lower right) oil on canvas 80 x 100 cm. €12,000-16,000 \$14,000-18,000

€12,000-16,000

PROVENANCE:

Stichting Johan Dijkstra, Groningen. Acquired from the above by the present owner in 1989.





147 HAN SNEL (1925-1998)

Balinese women with baskets signed, inscribed and dated 'Han Snel Bali '80' (lower left) oil on canvas 60 x 40 cm. Painted in 1980 €8,000-12,000

\$9,100-14,000

PROVENANCE:

Neka Gallery, Ubud. Acquired from the above by the present owner in February 1984.



λ148 ARIE SMIT (1916-2014)

Balinese temple signed and inscribed 'Arie Bali' (lower left) oil on canvas 29.5 x 39.5 cm. Painted circa 1960 €4.000-6.000

\$4,600-6,800

PROVENANCE:

Acquired directly from the artist by the previous owner, Jakarta. Acquired from the above by the present owner in 1994.

LITERATURE:

L. Smit, Arie Smit: een schildersleven in de tropen, Woudrichem, 2016, p. 112-113 (illustrated).

$\lambda 149$ MAURITS CORNELIS ESCHER (1898-1972)

Belvédère (B. 426)

lithograph, 1958, on wove paper, signed in pencil, numbered no 45/60, from the Sticusa edition, with margins, the sheet is loose, attached to the mount with paper hinges along the reverse upper edge, sheet light stained, foxing, staining and superficial scratches in the margins, a restored small paper damage in the upper right area in the image, several smaller restorations along the edges, glue remnants at the reverse extreme edges

L. 460 x 295 mm.; S. 500 x 400 mm.

€8,000-12,000

\$9,100-14,000

λ150 MAURITS CORNELIS ESCHER (1898-1972)

Sky and Water II (B. 308)

woodcut, 1938, on Japan, signed in pencil, inscribed *eigen druk*, with margins, the sheet is loose, sheet lightstained, extreme edges strengthened, two restored paper damages in the upper left area, edges unevenly cut, otherwise in good condition L. 615×404 mm.; S. 705 x 515 mm.

€12,000-16,000

\$14,000-18,000







λ152 EJA SIEPMAN VAN DEN BERG (B. 1943)

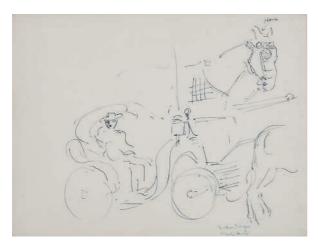
Kinderkopje (Lucas) signed, numbered and with foundry mark 'Eja 6/8 le Fonderie TEP Grece' (in the neck) bronze with a black patina 11 cm. high (excl. the stone base) Conceived and cast in 2003 in an edition of eight plus four artist's proofs.

€2,000-3,000

\$2,300-3,400

LITERATURE:

H. Mous, *Eja Siepman van den Berg*, Zwolle, 2004, p. 91 (another version illustrated).



λ151 JOHN RÄDECKER (1885-1956)

Maskertje

signed with initials 'J.R.' (lower right) bronze with brown patina 15 x 14.5 cm. Conceived and cast in 1924 in an edition of *circa* 12. €2,000-3,000 \$2,300-3,400

PROVENANCE: Acquired by the family of the present owners in the 1970s.

LITERATURE:

Y. Koopmans, *John Rädecker: de droom van het levende beeld*, Zwolle, 2006, no. ia-77, p. 314 (another version illustrated).



λ153 KEES VAN DONGEN (1877-1968)

Monte Carlosigned and titled 'Van Dongen Monte Carlo' (lower right)pen on paper27 x 36 cm.Executed circa 1900€3,000-5,000\$3,400-5,600

PROVENANCE:

Dolly van Dongen, France. Acquired by the present owner *circa* 1995.

Jacques Chalom des Cordes will include this work on paper in his forthcoming van Dongen *Catalogue Raisonné* being prepared under the sponsorship of the Wildenstein Institute.



154



λ154 PABLO PICASSO (1881-1973)

Face (A.R. 288) stamped and marked 'Edition Picasso/ Madoura Plein Feu/Edition Picasso Madoura' (underneath) white earthenware ceramic pitcher with coloured engobe and glaze 30.5 cm. high Conceived in 1955 and executed in an edition of 500 €5,000-7,000 \$5,700-7,900

λ155 PABLO PICASSO (1881-1973)

 Fish Subject (A.R. 139)

 stamped and marked twice 'Edition

 Picasso' (underneath)

 red earthenware pitcher with black and

 white engobe

 11.5 x 20.5 cm.

 Conceived in 1952 and executed in an

 edition of 500

 €2,000-3,000
 \$2,300-3,400

λ156 PABLO PICASSO (1881-1973)

156

Woman lamp (variant of A.R. 298) stamped 'Madoura Plein Feu/Edition Picasso' (underneath) white earthenware ceramic vase with coloured engobe, incised and with glaze 37 cm. high Conceived in 1955 €10.000-15.000 \$12.000-17.000

107



λ157 PABLO PICASSO (1881-1973)

Goat's head in profile (variant of A.R. 106)

stamped 'Madoura Plein Feu/ Empreinte originale de Picasso' (underneatch) partially glazed ceramic plate 27 cm. diametre Conceived in 1950 and executed in an edition of 50 €3,000-5,000 \$3,400-5,600

λ158 PABLO PICASSO (1881-1973)

Jacqueline at the easel (A.R. 334)

stamped and numbered 'Madoura Plein Feu/Empreinte Originale de Picasso/64/100' (underneath) unglazed white earthenware plate 42.5 cm. diametre Conceived in 1956 and executed in an edition of 100 €4.000-6.000 \$4.600-6.800

$\lambda 159$ PABLO PICASSO (1881-1973)

Three figures on trampoline (A.R. 374) stamped 'Empreinte Originale de Picasso/ Madoura Plein Feu (on the reverse) white earthenware ceramic plaque with black engobe and white glaze 19.5 cm. diametre Conceived in 1956 and executed in an edition of 500 €1,200-1,600 \$1,400-1,800

END OF SALE

INDEX

Albert, J. 90 Altorf, J.C. 71 Andrea, P. 122

В

A

Bauknecht, P. 37 Benner, G. 35, 36 Blaaderen, G.W. van 79 Boer, H. de 82 Bosma, W. 134 135 Brusselmans, J. 105

С

Chabot, H. 117 Colnot, A. 112

D

De Smet, G. 93, 100 De Smet, L. 99 Delaunay-Terk, S. 43 Dijkstra, J., 146 Domela, C. 5, 6 Dongen, K. van 153 Dufy, R. 39 Dunoyer de Segonzac, A. 80

E

Eisendieck, S. 53 Erfmann, F. 109 Escher, M.C. 149, 150 Etrog, S. 47

F

Filarski, D. 56

G

Germain, J. 25 Gestel, L. 57, 73, 74 Gorin, J. 14 Gouwe, A.H. 108 Guillaumin, A. 78

Н

Hell, J. van 113 Helmantel, H. 124, 125, 126, 127, 128 Hem, P. van der 58 Herbin, A. 77 Hunziker, F. 21, 22 Hussem, W. 15, 30, 32

J

Jespers, F. 106 Jong, G. de 60

Κ

Kelder, T. 61, 116 Klein, F. 48 Kleinschmidt, P. 52 Klimt, G. 65 Konijnenburg, W. van 68, 69 Kooi, J. van der 119, 120 Kuijten, H. 89, 92, 111

.

Lacasse, J. 33 Langaskens, M. 95 Lanskoy, A. 23, 26 Lataster, G. 24 Leck, B. van der 12 Liang, Q. 130 Lotiron, R. 54 Lubbers, A. 11, 85

Μ

Maks, K. 59, 91 Mathieu, G. 20 Matisse, H. 45 Mendes da Costa, J. 70 Meurs, H. 63 Miro, J. 42 Mitoraj, I. 132 Mondrian, P. 64, 75

Ν

Nadal, C. 34 Nay, E.W. 19 Nicolas, J. 118 Niekerk, M. 123

0

Oepts, W. 136, 137, 138, 139, 140, 141, 142

Ρ

Pauw, R. de 98 Peire, L. 13 Permeke, C. 97, 102, 104 Picabia, F. 41 Picasso, P. 154, 155, 156, 157, 158, 159 Pougny, J. 49

R

Rädecker, J. 151 Ray, M. 131 Richter, H. 28 Rinsema, T. 1, 2, 3

S

Saedeleer, V. de 96 Schelfhout, L. 114 Schirren, F. 88, 101 Schmidt-Rottluff, K. 38, 40 Schuhmacher, W. 110 Schwitters, K. 4, 8 Segal, A. 7 Siepman van den Berg, E. 133, 152 Sluijters Jr., J. 86 Sluijters, J. 55, 81, 84, 87, 115 Smit, A. 148 Snel, H. 147 Spilliaert, L. 94 Spronken, A. 46

т

Terzian, G. 31 Tongeren, J. van 129 Toorop, J. 66, 67, 72 Tytgat, E. 107

V

Velde, B. van 18 Velde, G. van, 17 27, 29 Vignon, V.A.P. 76 Voll, C. 50, 51 Vordemberge-Gildewart, F. 16 Vries, J. de 143, 144

W

Walrecht, B. 83 Warb, N. 9, 10 Wiegers, J. 145 Wittenberg, J. 62 Worst, J. 121 Wouters, R. 103

Z Zadkine, O. 44

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 (A symbol, Christie's acts as agent for the seller.

Δ REFORE 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

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

The condition of lots sold in our auctions can vary widely (a)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 physica 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.

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 previewings or by appointment.

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. WITHDRAWAL 6

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 requires special care over time.

All types of gemstones may have been improved by some (b) 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

(c) we do not actions. Where we do get germological reports from internationally accepted germological laboratories, such reports will be described in the catalogue. Reports from American germological 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 germological report or, if no report is available, assume that the gernstones 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(g)

В REGISTERING TO BID 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;

(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.

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

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.

BIDDING IN PERSON

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

BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live'

icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com

(c) Written Bids

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

AT THE SALE

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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.

RESERVES

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

AUCTIONEER'S DISCRETION

The auctioneer can at his sole option

refuse any bid: (a)

move the bidding backwards or forwards in any way he or she (h)decide, or change the order of the lots;

- (c)withdraw any lot:
- (d)

divide any **lot** or combine any two or more **lots**; reopen or continue the bidding even after the hammer has fallen: and

(f) 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 au auctioneer's decision in exercise of this option is final.

BIDDING

The auctioneer accepts bids from:

bidders in the saleroom; (a)

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

BIDDING ON BEHALF OF THE SELLER 5

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 hading consecutive bids of by maxing bids in topping the 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.

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.

CURRENCY CONVERTER

The saleroom video screens (and Christies 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

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.

LOCAL BIDDING LAWS

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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 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buver's premium (inclusive of VAT) on the hammer price each lot sold. On all lots we charge 30.25% of the hammer price up to and including €50,000, 24.2% on that part of the hammer price over €50,000 and up to and including €1,600,000, and 14.52% of that part of the hammer price above €1,600,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever any VAT, sales of compensating use tax of equivalent tax wherever they arise on the harmer 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 reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. Section on the adapting leaves of the particular independent of the particular independent of the particular independent of the particular independent of the buyer so this section, which is not exhaustive, should be a general guide. In all incrumstances EU and Dutch law takes precedence you have any questions about VAT, please contact Christie's VAT Department on +31 (02) 205755 266.

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

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

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

the amount owed as follows: Royalty for the portion of the hammer price and Buver'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.

WARRANTIES E

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.

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 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** eithe 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 sa

(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:

 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;

drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; books not identified by title; (iiii)

(iv)

lots sold without a printed estimate

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 In these categories, the **authenticity warranty** cues not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

PAYMENT

HOW TO PAY

Immediately following the auction, you must pay the purchase price being the hammer price; and

the buyer's premium; and

(iiii) any amounts due under section D3 above; and

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.

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 Derdengelden: ABN AMRO Bank (BIC/SWIFT code ABNANL2A), Apollolaan 171, 1077 AS Amsterdam. Account No. 54.76.17.100; IBAN NL79ABNA0547617100. 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) belo (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

(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.

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

TRANSFERRING OWNERSHIP TO YOU 2

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

TRANSFERRING RISK TO YOU

The risk in and responsibility for the ${\color{black} lot}$ will transfer to you from whichever is the earlier of the following:

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.

WHAT HAPPENS IF YOU DO NOT PAY

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):

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

(iii) we can cancel the sale of the lot. If we do this, we may sell (ii) We can cancel the sale of the **iot**. 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:

(iiii) 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; 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:

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.

KEEPING YOUR PROPERTY 5

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

COLLECTION

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. If you have paid for the lot in full, but you do not collect the lot (b) 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.

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.

STORAGE

2

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

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.

Important information about the removal of the lot to a shouse fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'

TRANSPORT AND SHIPPING н

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 teconnient that you ask us to all estimate, especially to ally alog times 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 do so. For more 25 22. See the information set out at www.christles.com/shipping or contact us Intermation set out at www.christies.com/smpping or contact us at amsshipping@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.

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 or 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 vou import it into.

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 The provided of the provided o 52. See the information set out at www.christies.com/shipping or contact us at amsshipping@christies.com

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, certair 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 country, several countries reluse 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 *bdt* 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 retriction are paralelised price in your for high include 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

(c) Go might tail in inclusive equations of the second 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 ${\bf lot}$ contains African elephant ivory, and you will buy that ${\bf lot}$ 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 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.

Gold (e)

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

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 iewellery licence

Watches (a)

(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 in paragraph 12, not accept liability for errors or for failing to mark **lots**.

OUR LIABILITY TO YOU

We give no warranty in relation to any statement made, or rmation given, by us or our representatives or employees, about (a) anotherator given, by us or our representatives or employees, about any lot other than as set our in the autheraticity 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 E lave their own and we do not have any liability to you in relation to those warranties

(i) We are not responsible to you for any reason (w 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 any liability of any kino 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.

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.

OTHER TERMS

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.

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 writter 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

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.

TRANSFERRING YOUR RIGHTS 5 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.

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.

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**.

WAIVER

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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.

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 blor 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 babyer, control 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

REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are hammer price plus buyer's premium and do not reflect costs, nancing 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

GLOSSARY

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

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;

a work for a particular origin source if the lot is described in (iiii) 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 ${\bf lot}$ is described in the ${\bf Heading}$ 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. buver's premium: the charge the buver 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 indire

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.

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

reserve: the confidential amount below which we will not sell a lot. saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	No VAT will be charged on the hammer price . VAT at 21% will be charged on the buyer's premium and invoiced on an inclusive basis.
	If a Lot is marked '+' or '!', it will have a special VAT status and will be subject to higher rates as follows:
ļ	Lot is imported from outside the EU. For each lot the buyer's premium is calculated as 37.75% of the hammer price up to a value of €50,000, plus 31.7% of the hammer price between €50,001 and €1,600,000, plus 22.02% of any amount in excess of €1,600,000.
+	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 €50,000, plus 45.2% of the hammer price between €50,001 and €1,600,000, plus 35.52% of any amount in excess of €1,600,000.
+	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 between €50,001 and €1,600,000, plus 35.52% of

VAT Exemptions/Refunds on Export

VAT charged on both the hammer price and the buyer's premium may be refunded provided the following conditions are met:

- 1. The lot must be exported from the EU within two months of the date of the sale.
- 2. Christie's must be provided with proof of export bearing the original customs stamp from the point of export from the EU. Netherlands tax authorities will not accept photocopies.
- 3. The purchase invoice must be addressed to a party resident outside of the EU.

Christie's remains liable to account for VAT on all **lots** unless the conditions listed above are satisfied. Therefore buyers will generally be asked to initially deposit all amounts of VAT invoiced. To apply for a refund, the appropriate export evidence must be sent to Christie's accounts department clearly marked 'VAT REFUND'. There will be an administration charge of €35 payable to Christie's for this service.

An immediate refund of VAT is possible if shipping is arranged by Christie's within two months of the date of the sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com

Tel: +31 (0)20 5755 266

COLLECTION AND STORAGE CHARGES

To avoid further transport with the risks involved, buyers are urgently requested to pay and collect their paid purchases at Christie's, where **lots** are available for collection on any weekday from 9.00 am - 5.00 pm. Please note that at our discretion some lots may be moved immediately after the sale to our third party storage facility at Crown Fine Art, Gyroscoopweg 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 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'.

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Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice. λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

See Storage and Collection Pages in the Catalogue. ?, *, Ω , α , #, ‡ See VAT Symbols and Explanation.

Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

• Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol⁹ next to the **lot** number.

• Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are identified in the catalogue with the symbol¹ \bullet .

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/ financialinterest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

* "Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

* "Studio of ..."/ "Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

* "Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

* "Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

* "Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

* "After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

* This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

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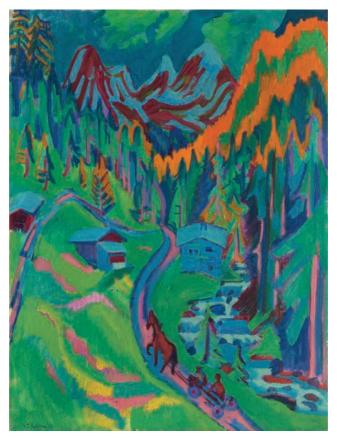
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ERNST LUDWIG KIRCHNER (1880-1938) Sertigweg im Sommer, 1924 oil on canvas signed and dated lower left 'E L Kirchner 23' 120 x 90 cm CHF 1'200'000 – 1'800'000

SWISS ART SALE Zurich, 5 December 2016

VIEWING

2-4 December 2016 Kunsthaus Vortragssaal Zurich

CONTACT Hans-Peter Keller hkeller@christies.com +41 (0)44 268 10 12



MODERN ART

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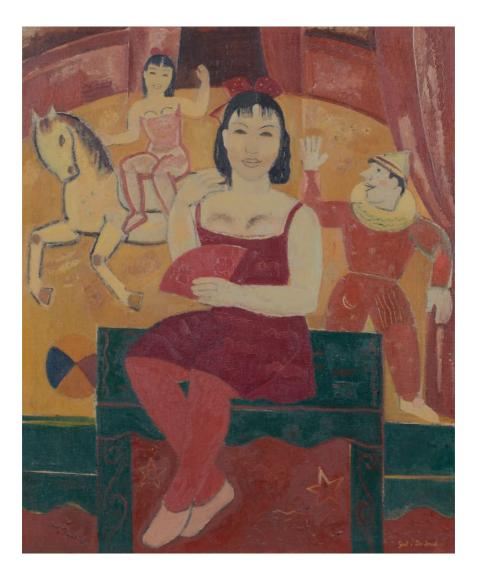


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