

POST-WAR AND CONTEMPORARY ART

AMSTERDAM

CHRISTIE'S

[Faint, illegible text, possibly bleed-through from the reverse side of the page]

Handwritten text in a cursive script, likely a ledger or account book. The text is arranged in several columns and rows, with some entries appearing to be organized by date or category. The handwriting is dense and somewhat difficult to decipher due to the cursive style and fading. The page is numbered '6' in the top right corner.









1. CHRISTIE'S AUCTION SITE
De Westergasfabriek
Zuiveringshal West
Pazzanistraat 37
1014 DB Amsterdam

2. Q-PARK WESTERGASFABRIEK
Van Bleiswijkstraat 8
1051 DG Amsterdam

3. CHRISTIE'S AMSTERDAM OFFICE
Vondelstraat 73
1054 GK Amsterdam



POST-WAR AND CONTEMPORARY ART

TUESDAY 12 DECEMBER 2017 &
WEDNESDAY 13 DECEMBER 2017

AUCTION

Tuesday 12 December 2017

at 7.00 pm (Lots 1-65)

Wednesday 13 December 2017

at 10.30 am (Lots 100-184)

at 2.00 pm (Lots 185-284)

VIEWING

Friday	8 December	10.00 am - 5.00 pm
Saturday	9 December	10.00 am - 5.00 pm
Sunday	10 December	10.00 am - 5.00 pm
Monday	11 December	10.00 am - 5.00 pm

VIEWING & AUCTION LOCATION

Westergasfabriek
Zuiveringshal West
Pazzanistraat 37
1014 DB Amsterdam

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

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **AMS-14879**

AUCTION RESULTS

UK: +44 (0)20 7839 9060
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[21]



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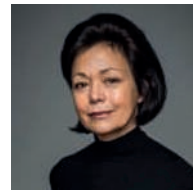
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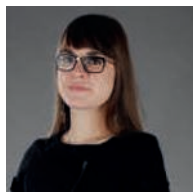
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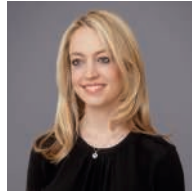
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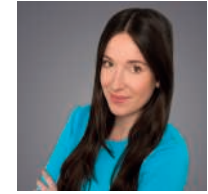
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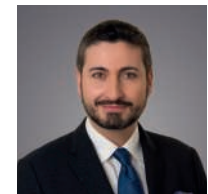
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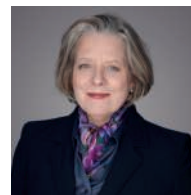
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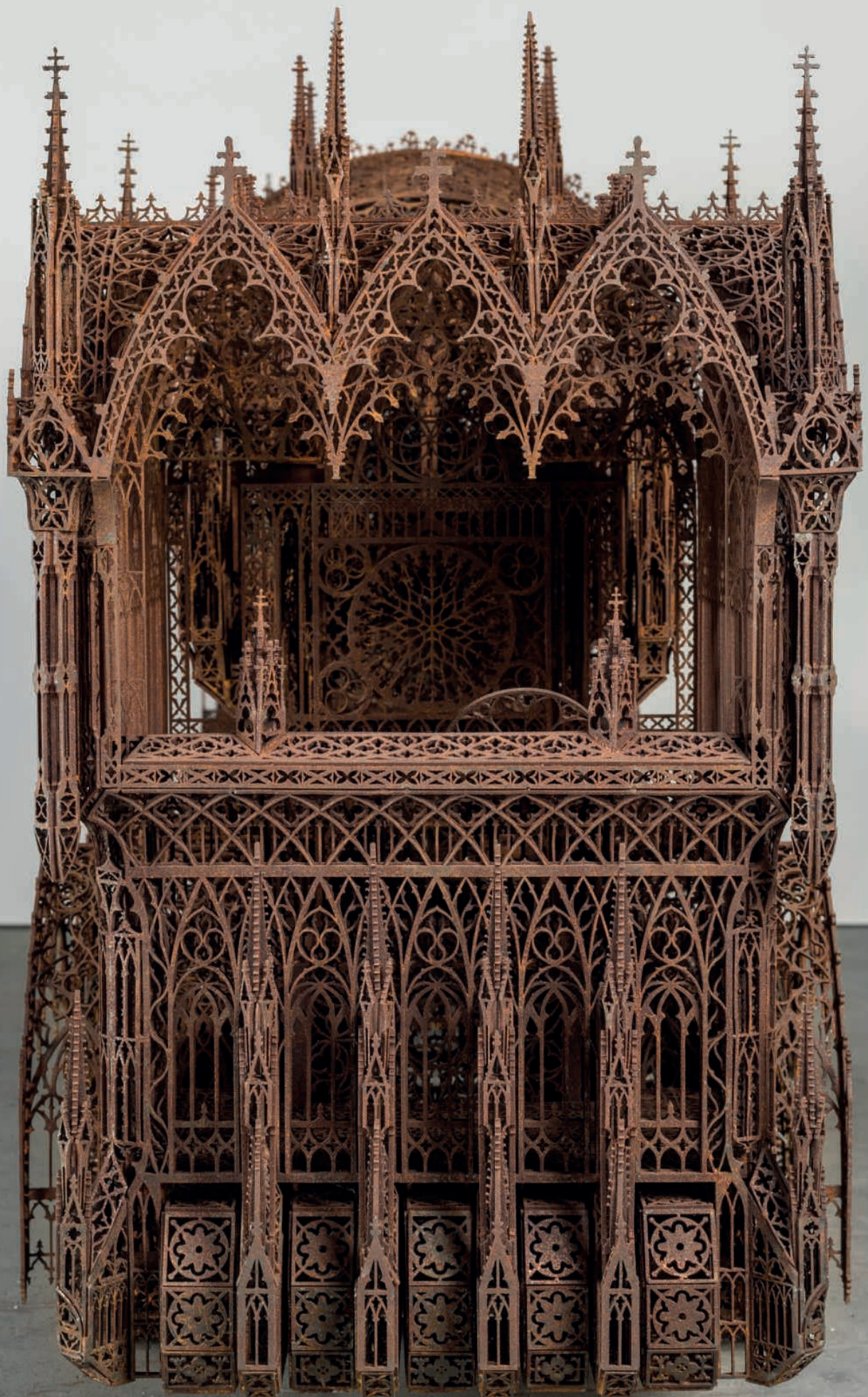
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CREDITS

Front Cover:

Lot 46: Günther Förg, *Untitled*, 1999
© 2017 Günther Förg / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

Inside Front Cover:

Lot 25: Otto Piene, *Rasterbild*, 1959-1960 (detail)
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Lot 32: Jean-Michel Basquiat, *Untitled (from the series Famous Negro Athletes)*, 1981 (detail)
© The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017.

Page 3:

Lot 55: Sigmar Polke, *Untitled*, 2005 (detail)
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Page 4:

Lot 8: Tal R, *Hüsker Dü*, 2004 (detail)
© Paradis/Tal R - Copenhagen.

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Lot 40: Sam Francis, *Untitled*, 1963-1964 (detail)
© 2017 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.

Opposite Content Page:

Lot 15: Wim Delvoye, *Cement Truck (Scale Model 1:5.25)*, 2011 (detail)
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Lot 24: Jan Schoonhoven, *R74-18*, 1974 (detail)
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Lot 48: Gotthard Graubner, *Untitled (Kissenbild)*, 1992-1996 (detail)
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Opposite Index Page:

Lot 50: Otto Piene, *Black Tide*, 1975 (detail)
© 2017 Otto Piene / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany.

Back Cover:

Lot 11: Daan van Golden, *Heerenlux*, 2003
© Daan van Golden. Courtesy Galerie Micheline Szwajcer, Antwerp.

EVENING SALE TUESDAY 12 DECEMBER 2017 7:00PM
LOTS 1-65

λ1

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated twice '1/93 Förg 93' (on the reverse)

acrylic on lead on wood

110 x 90cm.

Executed in 1993

€70,000-90,000

\$83,000-110,000

PROVENANCE

Galerie Anhava, Helsinki.

Acquired from the above by the previous owner in 1993.

Thence by descent to the present owner.

EXHIBITED

Helsinki, Galerie Anhava, *Günther Förg*, 1993.

This work is registered in the artist's archives under
the archive no. *WVF.93.B.0281*.

We thank Mr. Michael Neff from the Estate of
Günther Förg for the information he has kindly
provided on this work.



λ2

GEORG HEROLD (B. 1947)

Casa Quadratica

signed and dated 'G. Herold 85.' (lower right)

bricks and dispersion on canvas

189.5 x 116 x 24cm.

Executed in 1985

€30,000-50,000

\$36,000-59,000

PROVENANCE

Galerie Bärbel Grässlin, Frankfurt am Main.

Acquired from the above by the present owner.

EXHIBITED

Baden-Baden, Staatliche Kunsthalle Baden-

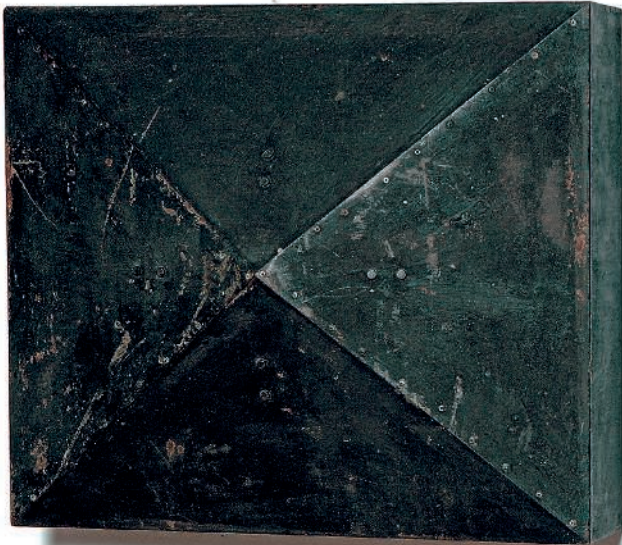
Baden, *Georg Herold. What a Life*, 2005

(illustrated, p. 60). This exhibition later travelled to

Hannover, Kunstverein Hannover and Klagenfurt,

Museum Moderner Kunst.





λ3

MEUSER (B. 1947)

Untitled

(i) used sheet metal with rivets and bolts

(ii) painted steel

(i) 60 x 70 x 24.5cm.

(ii) 12 x 56 x 10cm.

€8,000-12,000

\$9,500-14,000

PROVENANCE

Galerie Schwarzwälder, Vienna.

Acquired from the above by the present owner.



24

FRANZ WEST (1947-2012)

Wiener und Wienerin (Viennese Man and Viennese Woman)

signed and dated 'F. West 82' (lower right)
gouache and collage on cardboard in artist's frame
63.5 x 83cm.
Executed in 1982

€25,000-35,000

PROVENANCE

Günther Brodar, Vienna (acquired *circa* 1990).
Galerie Thoman, Vienna.
Acquired from the above by the present owner.

\$30,000-41,000

PROPERTY OF A EUROPEAN COLLECTOR

λ5

IMI KNOEBEL (B. 1940)

Face (48)

signed and dated 'imi 2003' (on the reverse)

acrylic on aluminium

38 x 38 x 9cm.

Executed in 2003

€30,000-50,000

\$36,000-59,000

PROVENANCE

Heinrich Ehrhardt Gallery, Madrid.

Acquired from the above by the present owner in 2005.



λ6

GEORG BASELITZ (B. 1938)

Untitled

signed and dated '11. I. 92 G Baselitz.' (lower centre)

gouache, watercolour and charcoal on paper

200 x 140cm.

Executed in 1992

€50,000-70,000

\$59,000-82,000

'You can seduce with colour. You can manipulate with colour. I use them calculatedly.
When you mix complementary colours with white... you create harmony. I did this on purpose.'

GEORG BASELITZ

PROVENANCE

Galerie Michael Werner, Berlin.

Galerie Borkowski, Hannover.

Acquired from the above by the present owner in 1994.

EXHIBITED

Paris, Musée National d'Arte Moderne Centre Georges Pompidou,

Georg Baselitz, Dessins 1962-1992, 1993-1994, p. 77, no. 38

(illustrated in colour, p. 56).

This work is registered in the archives of Georg Baselitz under

no. GB/Z 3150.



λ7

IMI KNOEBEL (B. 1940)

Senzatitolo 2

signed and dated 'imi 2010' (on the reverse)

acrylic on aluminium

135 x 115 x 10cm.

Executed in 2010

€60,000-80,000

\$71,000-94,000

PROVENANCE

Galerie Bärbel Grässlin, Frankfurt.

Acquired from the above by the present owner in 2010.



PROPERTY OF A PATRON OF THE ARTS

λ8

TAL R (B. 1967)

Hüsker Dü (Do You Remember?)

signed, titled and dated "'HÜSKERDÜ" 04 Tal R' (on the reverse)

oil and paper on canvas

250 x 250cm.

Executed in 2004

€30,000-50,000

\$36,000-59,000

PROVENANCE

Contemporary Fine Art, Berlin.

Acquired from the above by the present owner.

EXHIBITED

Humblebæk, Louisiana Museum of Modern Art,

Tal R: The Sum, 2008, p. 11 (illustrated in colour,

unpaged). This exhibition later travelled to Maastricht,

Bonnefantenmuseum and London, Camden Arts Centre.



PROPERTY OF AN IMPORTANT COLLECTOR

λ9

GERHARD RICHTER (B. 1932)

20.2.89

signed and dated 'Richter 20.2.89' (lower left)

oil on paper

21 x 30cm.

Painted in 1989

€40,000-60,000

\$48,000-71,000

PROVENANCE

Tegenbosch van Vreden, Heusden aan de Maas.

Acquired from the above by the previous owner.

Thence by descent to the present owner.



λ10

ROB VAN KONINGSBRUGGEN
(B. 1948)

Untitled

signed and dated 'R.V. KONINGSBRUGGEN 1972' (on the overlap)

oil on three attached canvases

130.5 x 181cm.

Painted in 1972

€10,000-15,000

\$12,000-18,000

PROVENANCE

Acquired directly from the artist by the present owner.



DAAN VAN GOLDEN (1936-2017)

Heerenlux

signed and with typed title and date 'vanGolden Heerenlux, 2003'
(on labels affixed to the stretcher)

oil on canvas

170 x 130cm.

Painted in 2003

€120,000-160,000

\$150,000-190,000

PROVENANCE

Micheline Szwajcer, Antwerp.

Acquired from the above by the present owner in 2004.

EXHIBITED

Brussels, Wiels Contemporary Art Centre, *Daan van Golden: Apperception*,
2012 (illustrated in colour, p. 51).

An intertwining of carefully-worked Rorschach stains, a snarl of positive and negative space, *Heerenlux* forms part of Daan van Golden's most distinctive series. Each of the works, all titled *Heerenlux* after the artist's preferred brand of enamel paint, repeats the red-on-white floral pattern of a scrap of fabric Van Golden found during his travels in Morocco in the 1970s. Yet in each version the pattern becomes subtly different as the artist re-examines its visual qualities – framing and reframing, shrinking or enlarging, rotating and cropping. Successive elements gain prominence: at times the painting is clearly made up of tessellating sprays of crimson berries; sometimes the pattern collapses into abstraction; then white fish swim in carmine red or pallid birds are silhouetted against a blood-red sky. As the forms flow in and out of focus, *Heerenlux* induces a quiet and contemplative way of seeing, reflecting the mood of stillness and emptiness in which the artist created this work.

Pattern painting has defined van Golden's *oeuvre* – beginning with his earliest precision replications of napkins, handkerchiefs and wrapping paper made in Tokyo in the early 1960s, the artist has worked slowly and methodically on only a handful of patterns. Though the earliest of these – scatterings of regular dots, minute stylised blooms in marching rows – could be linked to European Pop Art, particularly the textile-based work of Sigmar Polke of the 1960s, Van Golden is unique in continuing to explore the same motifs again and again, his earliest paintings re-photographed, re-printed, or as in this case, simply painted again. 'His art mirrors itself,' Emiliano Battista writes of this tendency, 'and the layering of reflections reveals an art of references, parallels and allusions founded on Van Golden's confidence in the aesthetic and signifying reserves of an image, a form, a procedure' (E. Battista, *Daan van Golden Photo Book(s)*, London 2013, p. 4). In a process of creation which must always reformulate pre-existing or previously used material, *Heerenlux* marks a circling back which is also a spiralling forward.



λ12

FRANCIS ALÿS (B. 1959)

(i) *Untitled*

(ii) *Untitled*

(i) signed, inscribed and dated 'Francis Alÿs de Smedt 10 AVE X W28
June 1st 90' (on the reverse)

(ii) signed, inscribed and dated 'Francis Alÿs de Smedt Alphabet city
(B-C-7th) june 90' (on the reverse)

each: oil on board

(i) 13 x 18cm.

(ii) 12.5 x 18cm.

Painted in 1990

€30,000-50,000

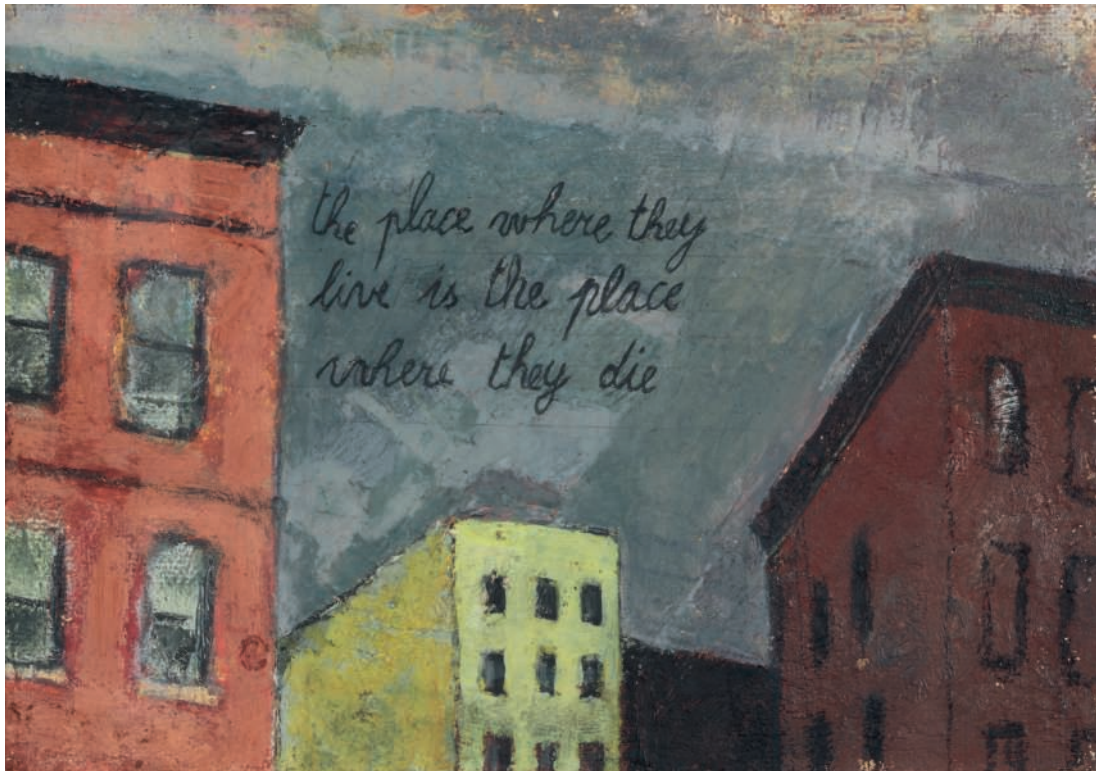
\$36,000-59,000

PROVENANCE

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

'My girlfriend always says I should have lived in another era. I'd have liked to be a painter in the 15th century, anywhere between Assisi and Pienza! I would have gone with my backpack from church to church.'

FRANCIS ALÿS



λ!13

JOHANNES KAHRS (B. 1965)

Untitled (Man Undressing)

oil on canvas, in two parts, in artist's frames

each: 130 x 200cm.

Painted in 2005

€50,000-70,000

\$59,000-82,000

PROVENANCE

Zeno X Gallery, Antwerp.

Acquired from the above by the present owner in 2008.





λ!14

LUC TUYMANS (B. 1958)

Ceiling

signed and dated twice 'Tuymans Luc 89 Luc Tuymans 93' (on the reverse)

oil on canvas

30 x 50cm.

Painted in 1989-1993

€100,000-150,000

\$120,000-180,000

PROVENANCE

Zeno X Gallery, Antwerp.

Save the Portikus Charity sale, Frankfurt am Main, 9 June 1994, lot 671.

Private Collection, Zurich (acquired from the above).

Anon. sale, Christie's London, 27 June 2001, lot 58.

Hauser and Wirth, London.

Saatchi Collection, London.

Private Collection, United Kingdom.

EXHIBITED

London, Saatchi Gallery, *The Triumph of Painting*, 2005.

Luc Tuyman's *Ceiling* clearly embodies the cinematic and photographic influences that underpin the majority of his work. Throughout his *oeuvre*, the artist has alluded to procedures such as enlargement, cropping, and close-up of pre-existing visual material. *Ceiling* is striking in the evocation of a snapshot; it is the painted depiction of a camera pointed, perhaps accidentally, at the ceiling of a room.

The classical centrepiece is abandoned in this painting, and the focus rests solely on a section of the ceiling. This is an area that is usually a part of the background, rather than the action. It is almost always a subsidiary element of a composition, and its prominence in *Ceiling* gives the impression that the image has been cropped. For Tuymans, any genre of painting such as landscape, still-life or portrait is interchangeable with another, as long as a palpable tension is created through devices such as cropped perspectives or intense contrasts.

Ceiling is characteristic of Tuymans' work in that it exemplifies his penchant for portraying apparently empty rooms in which the distorted or accentuated perspective results in spatial disturbance or a feeling of claustrophobia. The absence of people from the composition does not imply their exclusion from the work altogether. The focus on the ceiling implies that there may well be people below, in the space that has been cropped from view. Their presence is merely suggested, or whispered, rather than tangibly represented. This is reminiscent of Tuymans' haunting depiction of gas chambers and the architecture of concentration camps in which people are notable for their absence. A story is suggested rather than made explicit, rendering it both poignant and disturbing. The extreme melancholy of Tuymans' interiors comes from the artist's ability to avoid the sensational or dramatic at all cost.



PROPERTY OF AN IMPORTANT NORTHERN EUROPEAN
COLLECTOR

λ15

WIM DELVOYE (B. 1965)

Cement Truck (Scale Model 1:5.25)

laser cut corten steel

74.5 x 175.5 x 39cm.

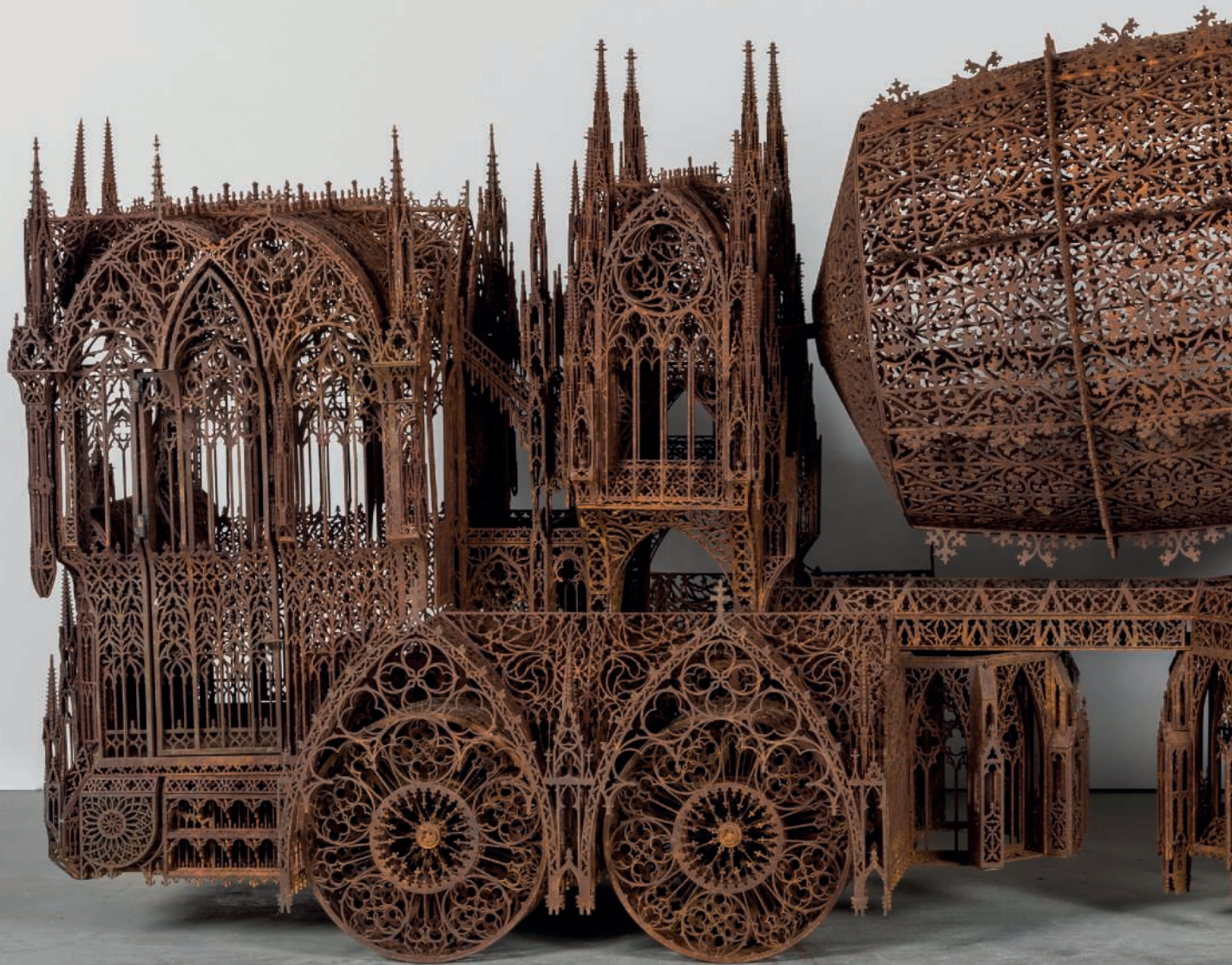
Executed in 2011

€100,000-150,000

\$120,000-180,000

PROVENANCE

Acquired directly from the artist by the present owner.





λ16

ALMUT HEISE (B. 1944)

Ladies' Powder Room

signed and dated 'ALMUT HEISE 2006' (lower right)

oil on canvas

110 x 160cm.

Painted in 2006

€18,000-22,000

\$22,000-26,000

PROVENANCE

Galerie Crone, Berlin.

Acquired from the above by the present owner in 2007.





ALMUT HEISE 2006



λ17

ANTON HENNING (B. 1964)

Pin-Up

signed with the artist's initials and dated 'AH 96' (lower right)

oil on canvas

183 x 152.5cm.

Painted in 1996

€15,000-20,000

\$18,000-24,000

PROVENANCE

Acquired directly from the artist by the present owner in 2003.

LITERATURE

Anton Henning: Too much of a good thing..., exh. cat., Kassel, Kassler Kunstverein, 1998 (illustrated in colour, p. 18).



λ18

ANTON HENNING (B. 1964)

Interior no. 92 (Interior no. 92)

signed with the artist's initials and dated 'AH01' (lower right); signed with the artist's initials, titled and dated 'Interior No 92 AH01' (on the stretcher)

oil on canvas

205 x 220cm.

Painted in 2001

€25,000-35,000

\$30,000-41,000

PROVENANCE

Acquired directly from the artist by the present owner in 2004.

λ19

JOHANNES KAHRS (B. 1965)

Untitled (Girl in the Papers)

signed with the artist's initials, titled and dated 'OT. (girl in the papers) 2012 JK'
(on the reverse)

oil and pencil on canvas

87 x 65cm.

Painted in 2012

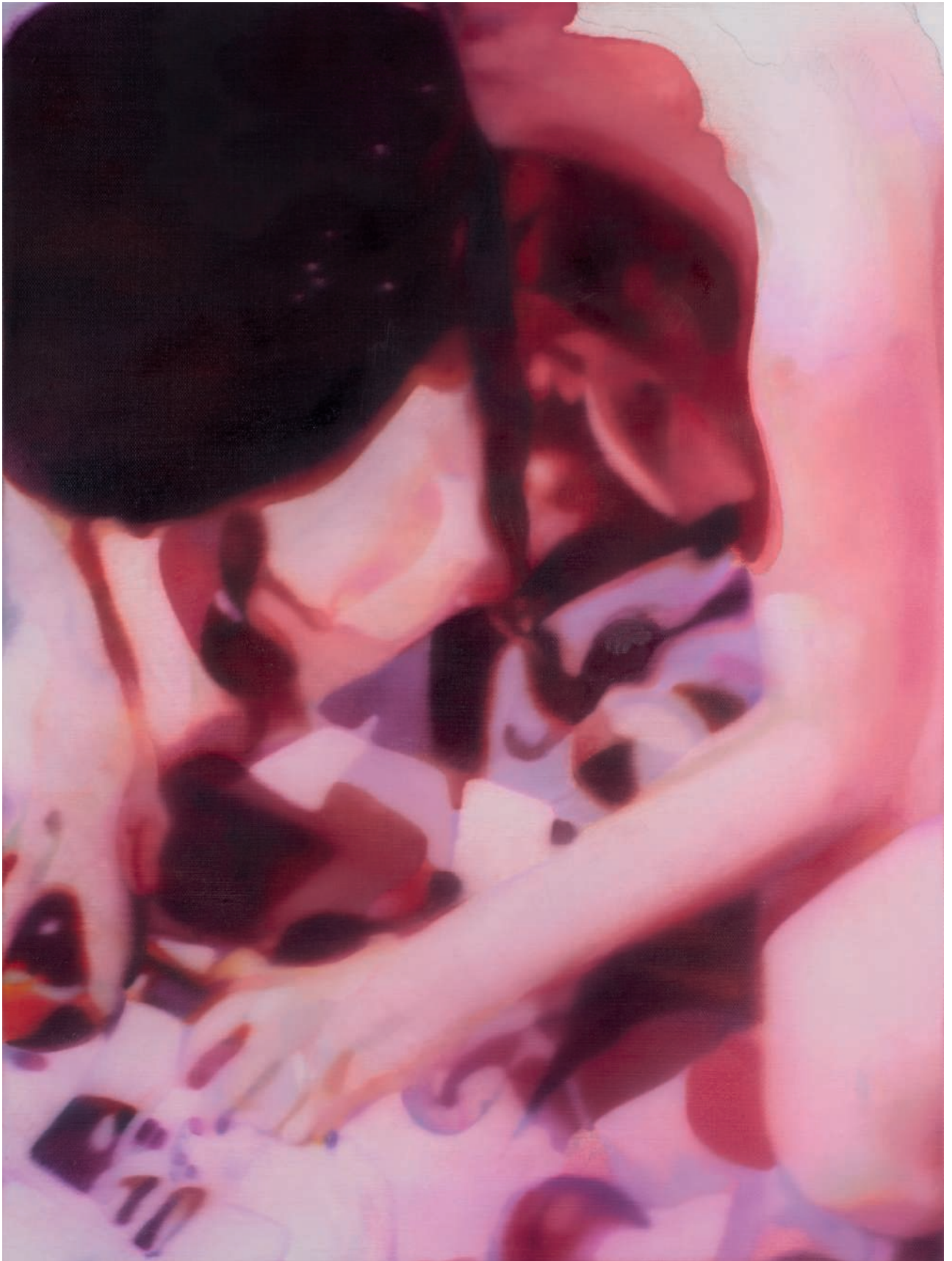
€30,000-50,000

\$36,000-59,000

PROVENANCE

Zeno X Gallery, Antwerp.

Acquired from the above by the present owner.



λ20

GEORG BASELITZ (B. 1938)

Akt im Lehnstuhl (Nude in Armchair)

signed, numbered and dated 'Nr 1 G Baselitz Feb. 77' (lower right)

linocut on paper

image: 201 x 130cm.

sheet: 218 x 150cm.

Executed in 1977, this work is the first state of five unique impressions

€25,000-35,000

\$30,000-41,000

'A fierce madness, a wildness... That's the mark of an artist, actually, that they are very rebellious. And I was one of them myself.'

GEORG BASELITZ

PROVENANCE

Private Collection, Hamburg.

Private Collection, Hamburg.

Acquired from the above by the present owner in 1990.

EXHIBITED

Cologne, Josef-Haubrich-Kunsthalle, *Georg Baselitz:*

32 Linoleschnitte aus den Jahren 1976 bis 1979, 1979,

no. 5 a (illustrated, p. 27).

Braunschweig, Kunstverein, *Georg Baselitz:*

Druckgraphik 1964-1989, 1997, no. 64

(illustrated in colour, pl. 43).

LITERATURE

F. Jahn, *Baselitz: Werkverzeichnis der Druckgrafik,*

1974-1982, vol. II, Bern-Berlin 1987, no. 189/I

(illustrated, p. 26).



λ21

ANTON ROOSKENS (1906-1976)

Nachtvogels (Night Birds)

signed 'A Rooskens' (lower left); signed, titled and dated 'A ROOSKENS '49
NACHT VOGELS' (on the stretcher)

oil on canvas

100 x 70cm.

Painted in 1949

€35,000-55,000

\$42,000-65,000

PROVENANCE

André Simoens Gallery, Knokke.

Acquired from the above by the present owner.



KAREL APPEL (1921-2006)

Deux Têtes (Two Heads)

signed and dated 'appel '59' (lower right)

oil on canvas

130 x 195cm.

Painted in 1959

€180,000-250,000

\$220,000-290,000

'After two world wars, living between old and new systems, atomic explosions, space rockets, the howl of Ray Charles, the barbaric rupturing of human values, man moves over the earth like boiling lava, destroying himself, procreating, with a spatial thinking apart from the earth. This crazy joyful scream, full of vitality, far above the infinite fantasy bordering on insanity, this explosive overwhelming love for life before the doom of the great master, culture, overcomes the pupil.'

KAREL APPEL

PROVENANCE

Galerie Charles Lienhard, Zurich.

Private Collection, Switzerland (acquired from the above in 1961).

Thence by descent to the present owner.

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

In this electrifying work by Karel Appel, two dynamic masses fizzle and whirl against a white background. Frenetically dancing between figuration and abstraction, a growth of blue paint is chromatically juxtaposed with a nebulous network of fiery red, glowing yellow and monochromatic slashes. Like two figures born out of the ashes of blank neutrality, their formations yet to complete their processes of metamorphosis, Appel's shapes seem to gyrate and vibrate, as if in motion. With dense, impastoed layers of paint, often applied in an eruption straight out of the tube and onto the canvas, the overloaded energy alludes to the frenzied rhythms produced by the great bebop musicians Appel so admired: Charles Mingus, Dizzy Gillespie and Miles Davis.

Untitled was painted during a period of newfound recognition, exemplified by the Amsterdam Council's unveiling of an Appel mural in the town hall canteen the same year; a previously controversial decade-old fresco hitherto covered up with wallpaper. The present work was also produced at a pivotal stylistic moment in Appel's career.

Executed shortly after his departure from the CoBrA group, *Untitled* signals a painterly journey into the heart of the tempestuously expressive. Finding affinities with the New York school of Abstract Expressionists, Appel's new direction was dictated by gestural freedom, spontaneous action and an emotional response to colour. However, whilst the content of works such as *Untitled* may appear abstract, he continued to use figurative sources, reducing the ambiguous forms to matter alone. Stirred by the atrocities of the Second World War and the difficult aftermath that it brought in its wake, along with personal hardships, Appel's masochistic and even claustrophobic approach to painting is paradoxically emancipatory and positive in its dynamism. As art critic Alfred Frankenstein noted, 'the tumult and storm of those works [from the 1950s] is unparalleled in modern art', a positive chaos to enliven a confused and confusing, lacklustre and dispirited post-war world (A. Frankenstein, 'Karel Appel: The Art of Style and the Styles of Art', *Karel Appel*, New York, 1980, p. 15).

Page 54 flap: Karel Appel, *Deux Têtes (Two Heads)* (detail).







PROPERTY OF A DUTCH COLLECTOR

λ.23

FRANÇOIS MORELLET
(1926-2016)

Seule droite traversant 2 carrés dans 2 plans différents
(Unique Straight Line Crossing 2 Squares within 2
Different Planes)

signed, titled, inscribed, numbered and dated 'n° 78058 Seule droite
traversant 2 carrés dans 2 plans différents F. Morellet 1978' (on the reverse of
the left element); stamped with number 'N° 78058' (on the reverse of each
element)

acrylic on board, in two parts

each: 80 x 80cm.

overall: 80 x 160 x 7.5cm.

Painted in 1978

€35,000-55,000

\$42,000-65,000

PROVENANCE

R. Stigter, Hilversum.

Anon. sale, Sotheby's Amsterdam, 14 June 2010, lot 132.

Art Affairs, Amsterdam.

Acquired from the above by the present owner in 2010.

EXHIBITED

Groningen, Galerie Magazijn, *François Morellet*, 1978.

Brussels, Galerie Michèle Lachowsky, *François*
Morellet, 1979.

Chagny, Galerie Au fond de la cour à droite,
François Morellet, 1983.

Paris, Musée National d'Art Moderne Centre
Georges Pompidou, *Morellet*, 1986. This exhibition
later travelled to Amsterdam, Stedelijk Museum.

LITERATURE

S. Lemoine, *François Morellet*, Zurich 1986, p. 204
(illustrated, p. 204).

This work is registered in the archives of François
Morellet under no. 78058.



JAN SCHOONHOVEN (1914-1994)

R74-18

signed twice, titled and dated twice 'J. J. Schoonhoven 1974 "R74-18"

Jan J. Schoonhoven 1974' (on the reverse)

acrylic on papier-maché relief on board

91 x 91cm.

Executed in 1974

€200,000-300,000

\$240,000-350,000

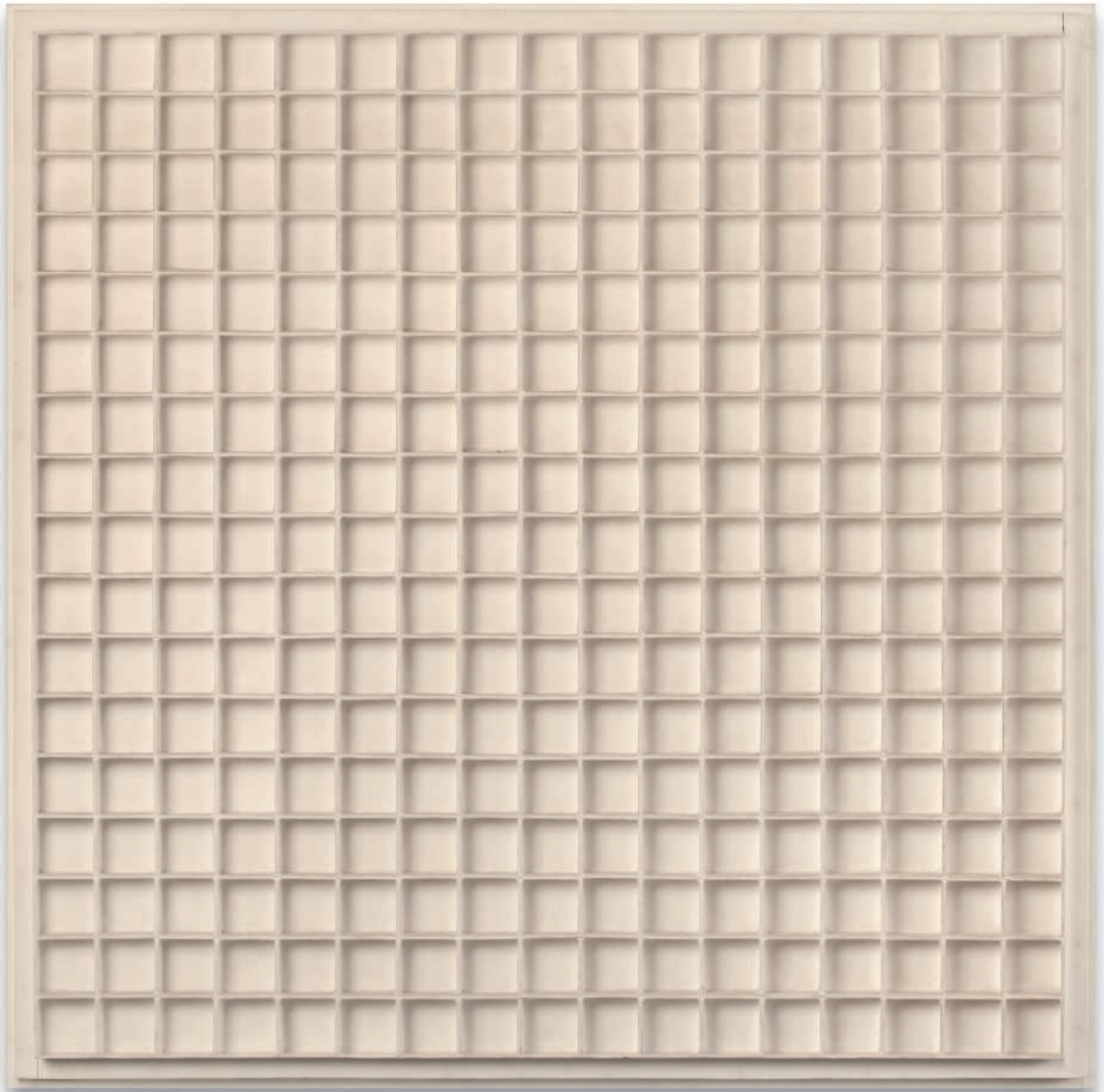
PROVENANCE

Galerie Delta, Rotterdam.

Private Collection, France.

Delineated verticals cross attenuated horizontals to form Jan Schoonhoven's *R74-18*, a mesmerising grid of light and shade. At their crossing, perpendicular against perpendicular, they define some two hundred and eighty-nine interstices, each one a white cell, an isolated chamber, a shadowed recess. Within the multi-celled grid, light rebounds, illuminating planes, edges and vertexes and setting in motion a dynamic, rhythmic sequence. Seeking an objective, rational art, Schoonhoven, together with Armando, Jan Henderikse and Henk Peeters, was the founder of Nul, the Dutch branch of Zero: 'Zero's primary task is to reveal the essence of reality, the true reality of materials, of localized things in isolated clarity,' Schoonhoven wrote in the new movement's manifesto. 'Its aim is to establish reality as art in an impersonal way'. Seeking the compromise between this essential, conceptual purity, and the need to give his art a physical, material form, Schoonhoven arrived at the idea of the third dimension, beginning to make wall-hanging reliefs in the late 1950s. Using papier-mâché and cardboard, and washing them in layers of white paint, Schoonhoven increasingly sought to eliminate the hand of the artist from his reliefs: 'the individual role of the artist is kept to a minimum. The Zero artist

only chooses, isolates parts of reality (materials as well as ideas taken from reality) and shows these in the most neutral manner.' By the early 1970s, Schoonhoven was able to produce works of increasing complexity and scale, moving away from the limiting constraints which a domestic setting had previously placed on him. In this work, whose title functions as an index, 'R' indicating that the work is a relief, '74' representing the year of its creation and '18' denoting it was the eighteenth relief the artist produced during this year, these ideas reach their exquisite formal clarity. 'The geometric aspect of Zero is created by the element of repetition, the placement in rows,' Schoonhoven elaborated. 'This order emerges from the need to avoid preference. The absence of preference for particular places and points in the work of art is essential to Zero and necessary to provide an isolated reality. The geometric side of Zero is consequently geared to extreme simplicity, an organization of very simple forms, a reality derived from that which actually exists' (J. Schoonhoven, quoted in Armando et al., *De nieuwe stijl, werk van de internationale avant-garde, deel 1*, Amsterdam 1965, pp. 118-123).



λ25

OTTO PIENE (1928-2014)

Rasterbild

signed with the artist's monogram, titled and dated 'Rasterbild 1959 OPiене' (on the reverse); signed with the artist's monogram and dated 'OPiене 59/60' (on the stretcher)

oil on canvas

68.5 x 96cm.

Painted in 1959-1960

€150,000-200,000

\$180,000-240,000

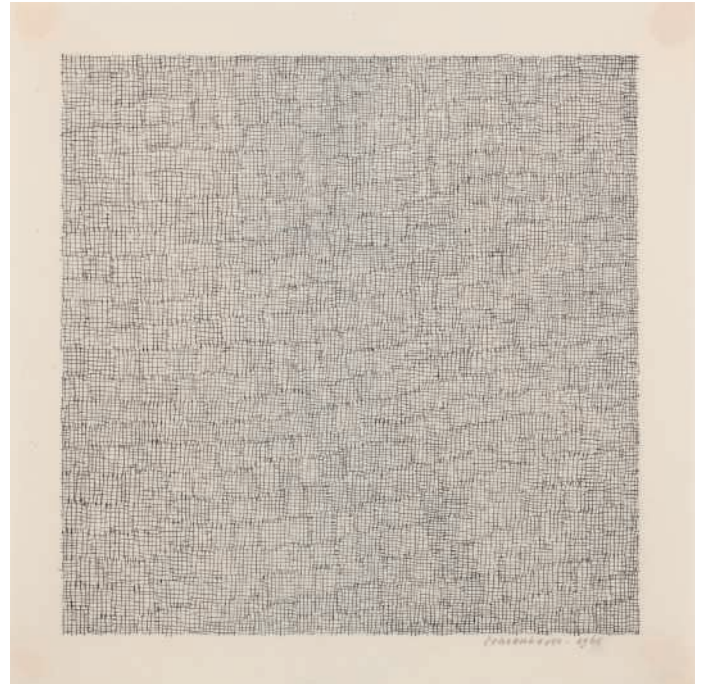
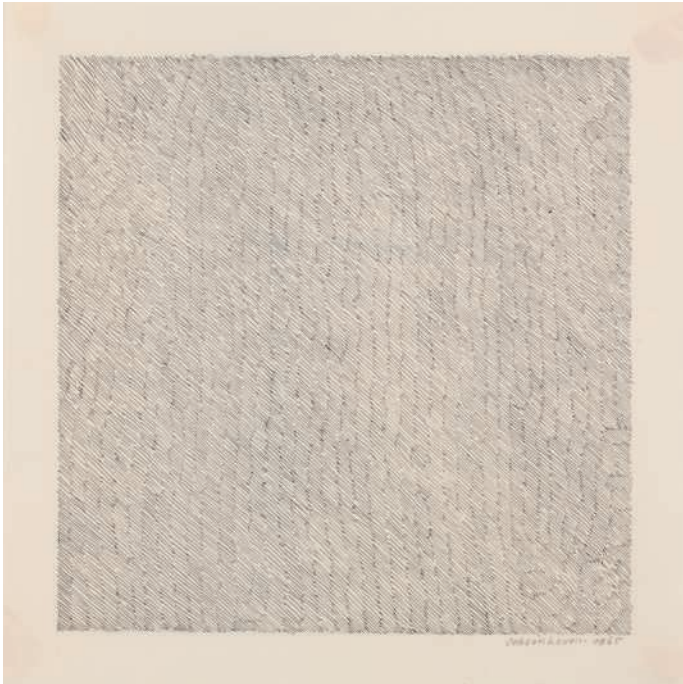
PROVENANCE

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

Thence by descent to the present owner.

This glowing, golden work by Otto Piene is an early, resplendent example of the ZERO founder's *Rasterbild* paintings. Stretching to almost one metre in length, an opulent void of gilded colour is punctuated by a horizontal mesh of characterful corrugations. Reminiscent of Lucio Fontana's spatialist concepts, the rhythmical, rippling pattern of disturbance creates a fascinating interplay of light and shadow, positive and negative space, two- and three-dimensionality. Manifested by applying thick coats of paint over a stencilled screen, Piene allows external forces – beyond the control of the artist's hand – to intercede. With this intervention, Piene creates a current 'between the work and the spectator and fill[s] the space between them. This space cannot be quantified because the spatial properties of the work are irrational - the work "as space" is irrational' (O. Piene, 'Paths to Paradise', in O. Piene, H. Mack, *Zero*, Cambridge 1973, p. 46).





PROPERTY OF AN IMPORTANT COLLECTOR

λ26

JAN SCHOONHOVEN (1914-1994)

Untitled

each signed and dated 'schoonhoven - 1965' (lower right); each signed and dated 'J.J. Schoonhoven. 1965' (on the reverse); each consecutively numbered '16-1' to '16-5' (on the reverse)

ink on paper, in five parts, with the cardboard folder

each sheet: 25 x 25cm.

Executed in 1965, these drawings are unique and hand-drawn, this is the sixteenth set from twenty-five, from Edition Hake, published by Walter Aue

€20,000-30,000

\$24,000-35,000

PROVENANCE

Galerie Mueller-Roth, Stuttgart.

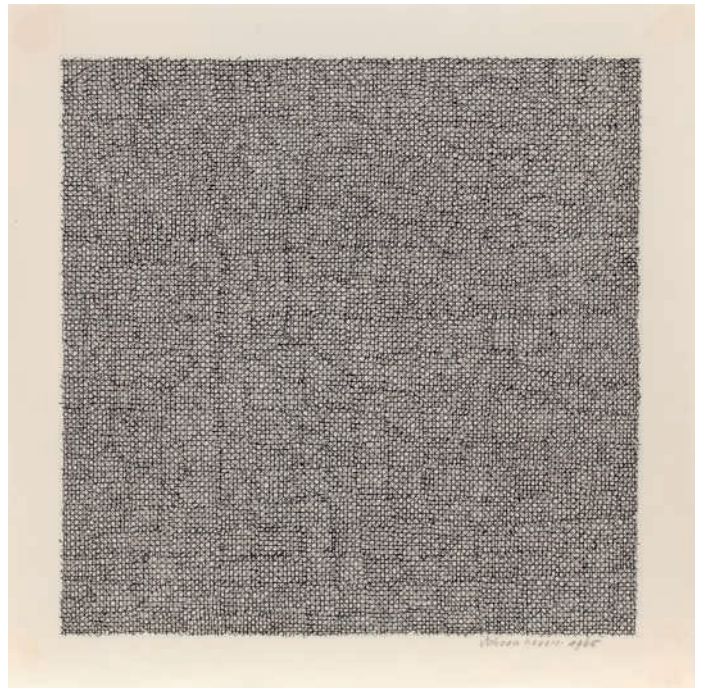
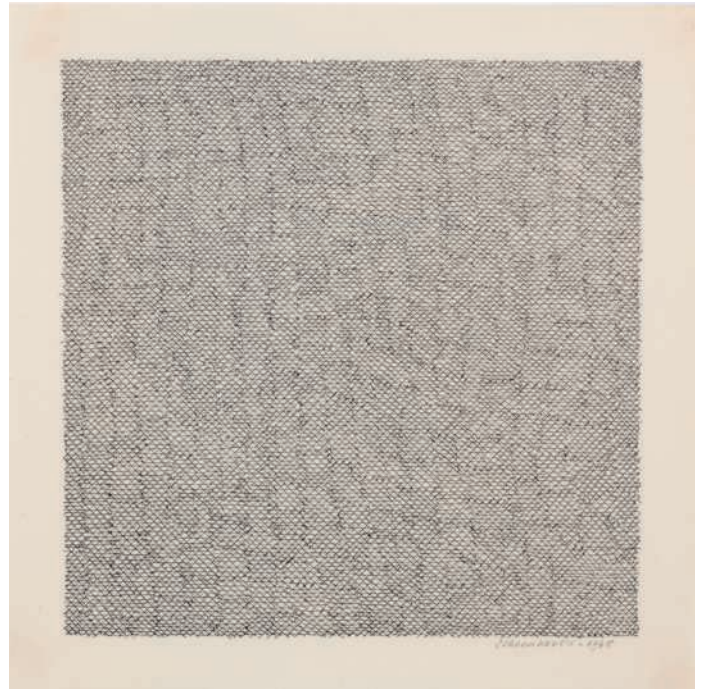
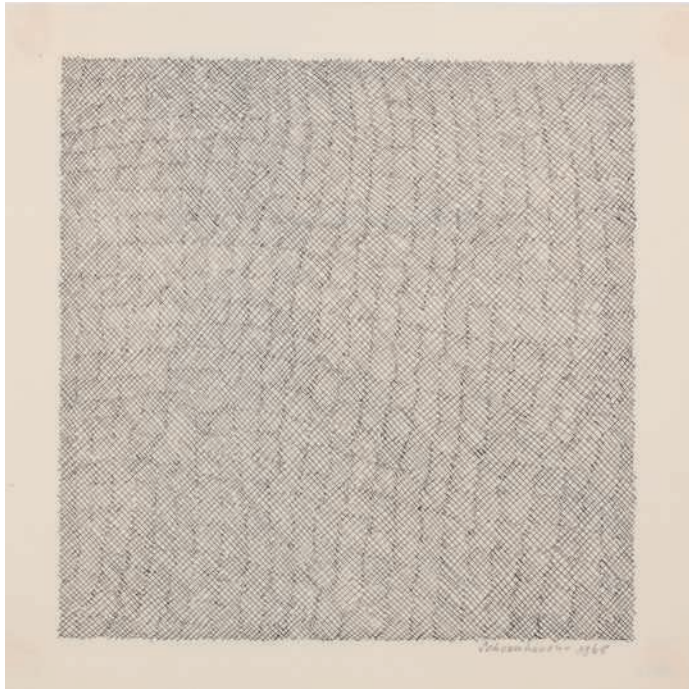
Anon. sale, Christie's Amsterdam, 8 June 2000, lot 329.

Acquired at the above sale by the previous owner.

Thence by descent to the present owner.

LITERATURE

Jan Schoonhoven. Retrospectief, exh. cat., Gemeentemuseum, The Hague, 1984 (another work from the series illustrated, pp. 38, 39).





λ27

TURI SIMETI (B. 1929)

4 ovali bianchi (4 White Ovals)

signed and dated 'Simeti 2002' (on the stretcher)

acrylic on shaped canvas

120 x 120cm.

Executed in 2002

€20,000-30,000

\$24,000-35,000

PROVENANCE

Acquired directly from the artist by the present owner.

EXHIBITED

Biberach, Galerie Uli Lang, *Simeti*, 1996.

This work is registered in the Archivio Turi Simeti edited by Galleria Dep Art, Milan, under number 2002-B1201.



λ28

AGOSTINO BONALUMI
(1935-2013)

Bianco (White)

signed 'Bonalumi' (on the reverse)

vinyl tempera on shaped canvas

39.5 x 39.5cm.

Executed in 1979-1980

€25,000-35,000

\$30,000-41,000

PROVENANCE

Studio f.22, Brescia.

Artesilva Gallery, Seregno.

Acquired from the above by the present owner.

This work is registered in the Archivio Agostino Bonalumi, Milan, under no. 79-001 and is accompanied by a certificate of authenticity.

PROPERTY OF A DUTCH COLLECTOR

λ29

FRANÇOIS MORELLET
(1926-2016)

Lunatique brut n° 1

signed, titled, dated and stamped with number 'Lunatique brut n° 1 Morellet
1996 n° 96013' (on the reverse)

pencil and felt-tip pen on canvas on plywood, aluminium, neon tubes and a
transformer

circa 150 x 144 x 29cm.

Executed in 1996

€30,000-50,000

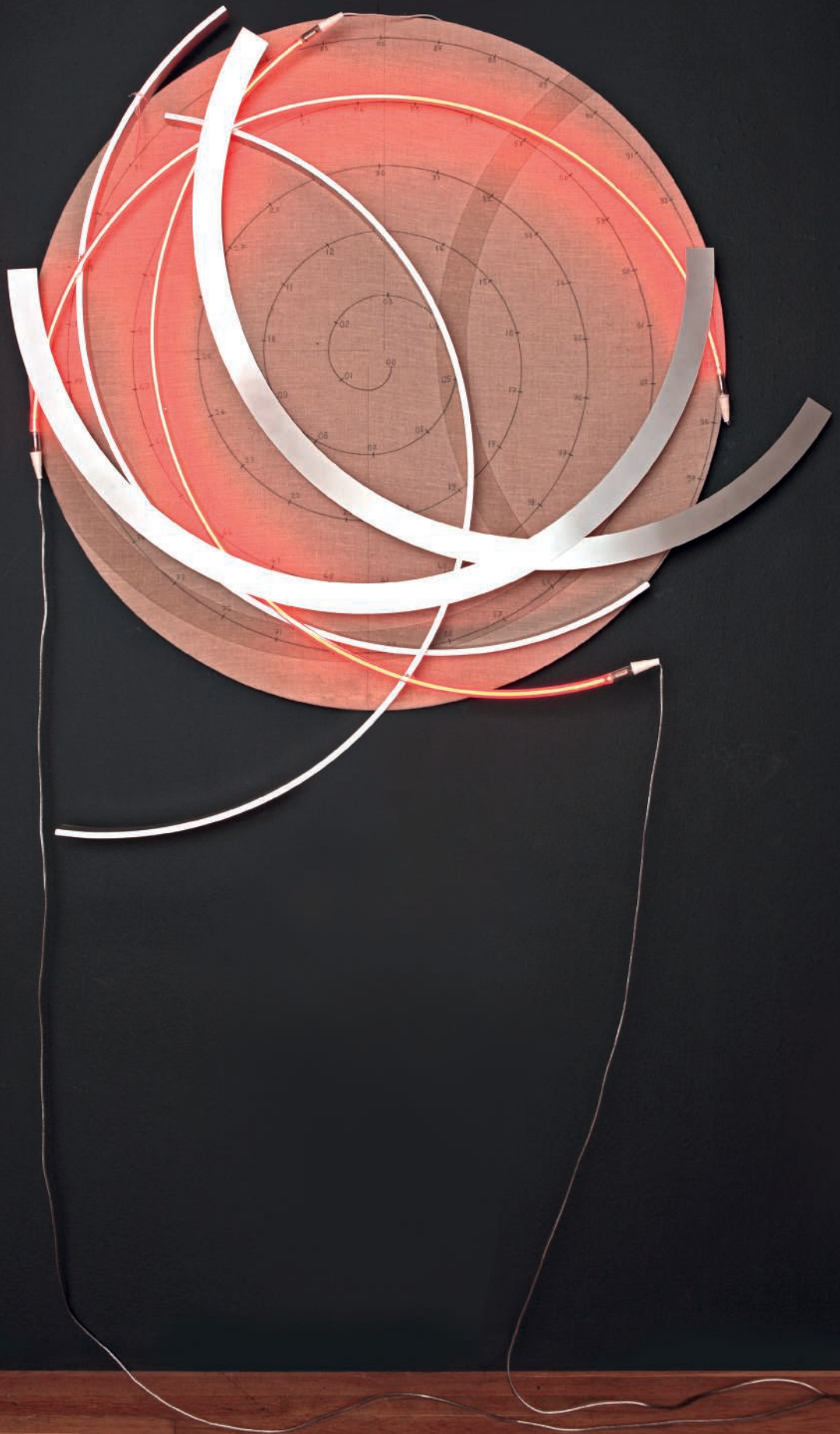
\$36,000-59,000

PROVENANCE

Art Affairs, Amsterdam.

Acquired from the above by the present owner in 2006.

This work is registered in the archives of François Morellet under no. 96013.



KENNETH NOLAND (1924-2010)

Here-In

signed, titled and dated "'Here-In" Kenneth Noland 1975' (on the reverse)

acrylic on canvas

250 x 250cm.

Painted in 1975

€80,000-120,000

\$95,000-140,000

'He was one of the great colorists of the 20th century. Along with Morris Louis and Helen Frankenthaler, he invented a new kind of American abstraction based on the primacy of color. It had some of the philosophic underpinnings of Abstract Expressionism, but without the Sturm and Drang. He picked up where Matisse left off and moved painting into a new visual language.'

KAREN WILKIN

PROVENANCE

Tibor de Nagy Gallery, Houston.

Private Collection, Houston.

Anon. sale, Sotheby's New York, 20 February 1987, lot 56.

Anon. sale, Sotheby's New York, 5 October 1989, lot 109.

Private Collection, Japan.

Anon. sale, Christie's London, 25 March 1993, lot 100.

Private Collection, London.

Matteo Lampertico, Milan.

Galleria Soave, Alessandria.

Acquired from the above by the present owner *circa* 1990.

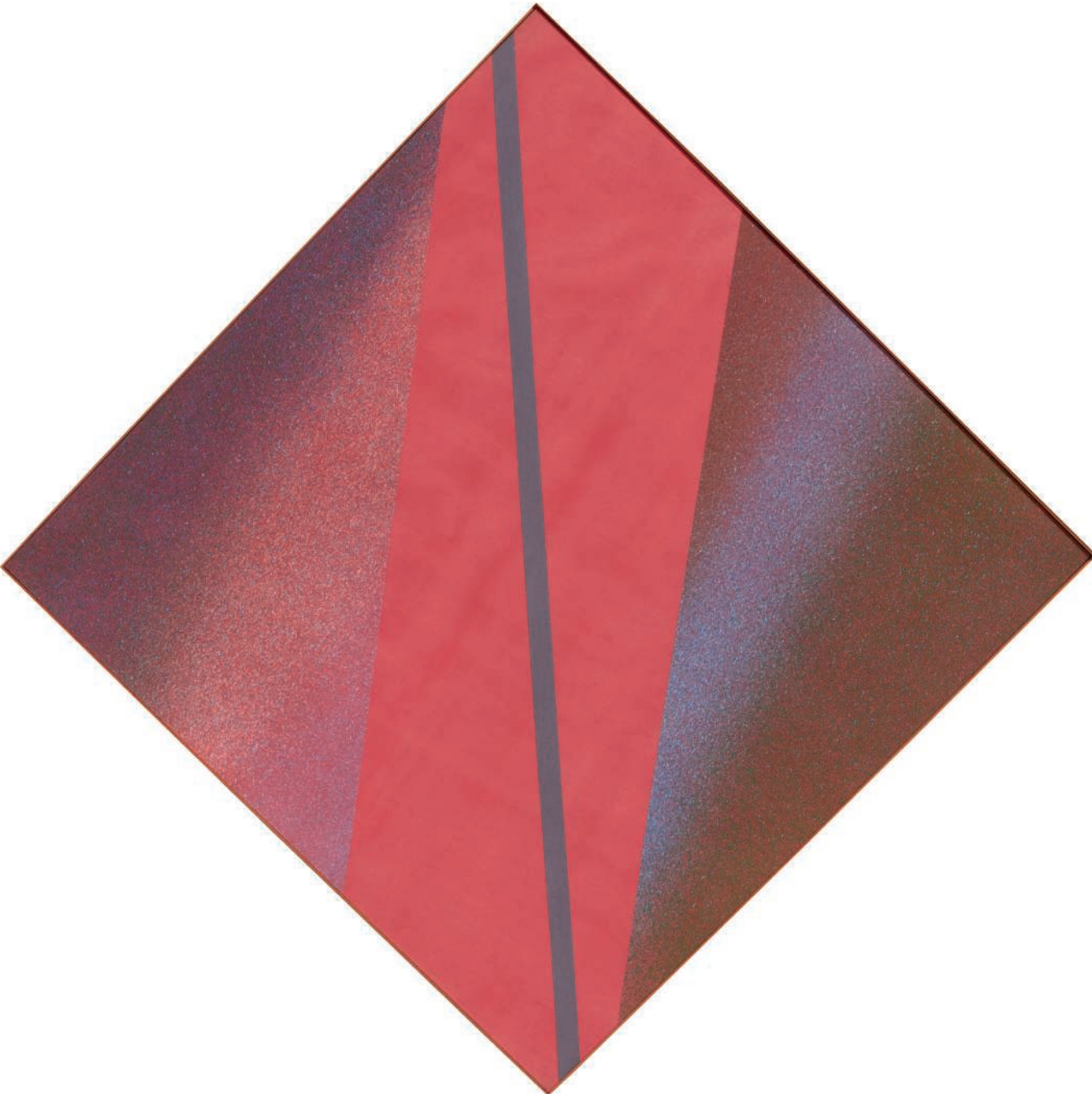
EXHIBITED

Houston, Watson/de Nagy & Company, *Kenneth Noland*, 1975.

Genoa, Galleria d'Arte Moderna, *Linee all'Orizzonte*, 2007.

LITERATURE

K. Moffet, *Kenneth Noland*, New York 1977 (historical installation view illustrated, pl. 210).



JOSEF ALBERS (1888-1976)

Homage to the Square: Cool Rising

incised with the artist's monogram and dated '63' (lower right); signed, titled and dated 'Homage to the Square: "Cool Rising" Albers 1963' (on the reverse)

oil on masonite

76 x 76cm.

Painted in 1963

€250,000-350,000

\$300,000-410,000

PROVENANCE

Sidney Janis Gallery, New York.

Galerie Denise René, Paris.

Acquired from the above by the present owner in the 1980s.

EXHIBITED

New York, Sidney Janis Gallery, *Albers: Homage to the Square*.

40 *New Paintings by Josef Albers*, 1964.

Paris, Galerie Denise René, *Mouvement 2*, 1964.

This work will be included in the forthcoming *Josef Albers Catalogue Raisonné* being prepared by the Anni and Josef Albers Foundation and is registered as number JAAF 1963.1.49.

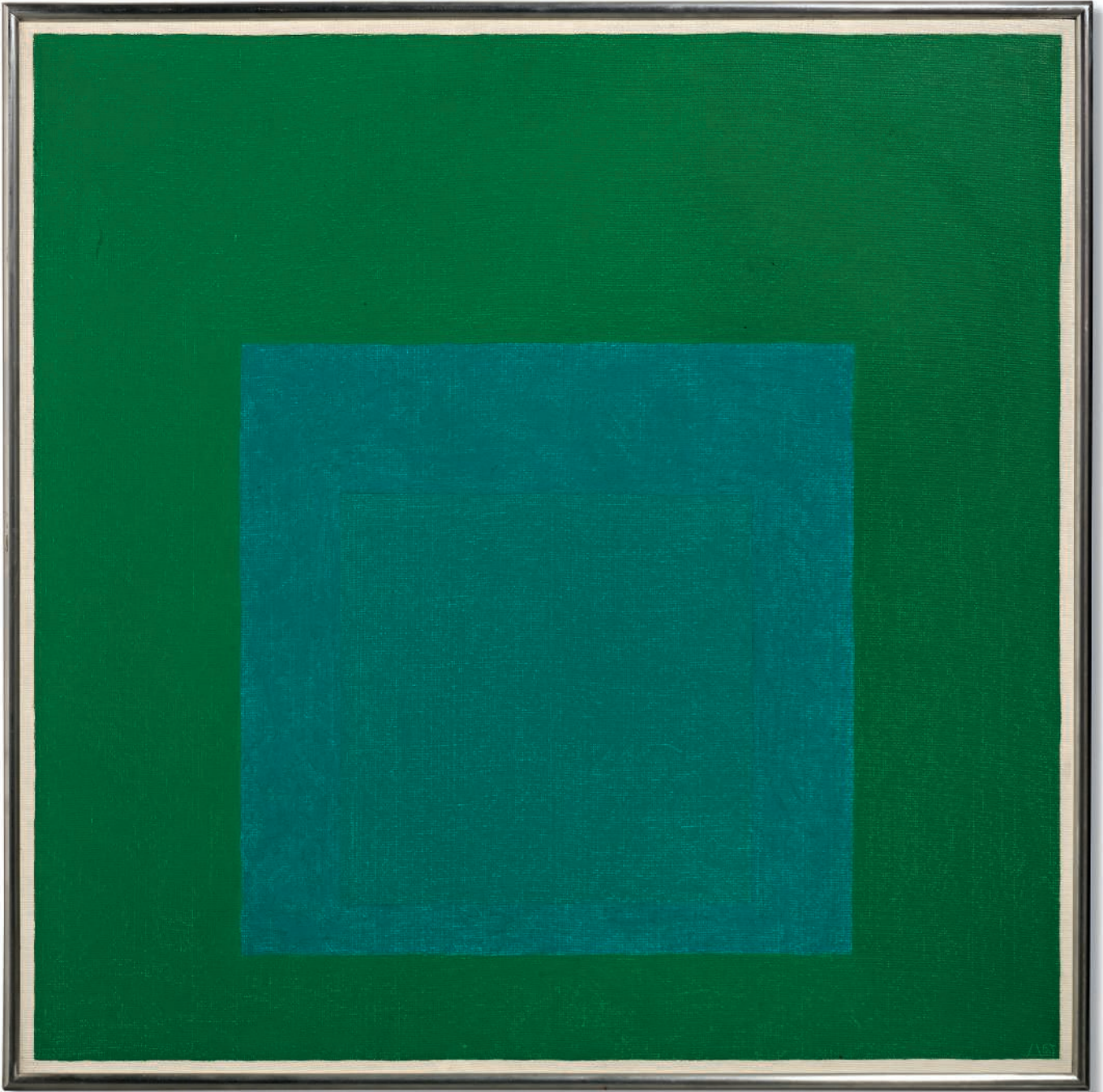
One of the twentieth-century's most immediately recognisable and iconic abstract signifiers, Josef Albers' painted squares are fascinating optical investigations into the possibilities of colour. The current work from the *Homage to the Square* series, *Cool Rising*, is a formidable mid-point example of the series that Albers started in 1949 and executed up until his death in 1976. Three quasi-concentric squares vibrate warmly against a support of masonite. The deep forest green area, the largest of the trio, reaching to all edges and corners of the board, embeds a shimmering aquatic blue square. Contained inside this second form is an even smaller square of a dim, muted bluey-grey. Like a matryoshka doll in diminution, the series of squares act as vessels for their miniature siblings, whilst offsetting them in colour and hue, so that perceptual expectations are challenged and confounded.

Albers' squares are the ultimate leitmotif of his oeuvre, but each painting radiates with its own distinctive character. *Cool Rising*, for example, is a unique and soothing blend of green and blues, unchallenged and unmatched in personality and colour by any other *Homage*, as no two paintings by Albers are identical. With these tripartite or quadripartite compositions, Albers sought to survey the interaction of complementary and dissonant colours, experimenting with temperament, hue and tone to conjure evocative chromatic fields. In his appraising poem, *On My Homage to the Square*, penned the year after *Cool Rising's* execution, Albers professed that 'all [my squares] are of different palettes, and, therefore, so to speak, of different climates. Choice of the colours used, as well as their order, is aimed at an interaction – influencing and changing each other forth and back.' (J. Albers, 'On My Homage to the Square' reproduced in *Theories and Documents of Contemporary Art*, Berkeley and Los Angeles, 2012, p. 132).

By marrying ensembles of colours, Albers championed their collective abilities to rouse subjective feelings within the mind of the viewer. Whilst pictorially operating on a purely abstract plane, there is scope for immense emotive depth and psychological association. This impetus is

comparable to Mark Rothko's exposition of emotion, his monumental quadrilateral organisms of colour and form manifested by, and thus manifesting, deep expressive intensity. Similarly, like Rothko's rectangles, the shapes in *Cool Rising* seem to pulsate or vibrate in communication. Whilst Albers did not possess Rothko's cavernous sense of spirituality and took a negative attitude towards the titanic work of the American Abstract Expressionist, formal and emotional comparisons are prevalent. Writing about Albers' work in a 2005 exhibition catalogue, Gillo Dorfles, the Italian critic and painter, claimed that 'anyone who looks at the majority of his works with true participation, with 'empathy', will realize how dynamically expressive they still are, so much so that we could view them as anticipators of the mysterious chromatic aura emanating from Rothko's large canvases' (G. Dorfles, 'Josef Albers in Italy', in *Josef Albers: Omaggio al Quadrato: Una Retrospettiva*, exh. cat., Museo Morandi, Bologna, 2005, p. 163). Whether Rothko appreciated the work of Albers is uncertain, but the powerful stylistic and expressive influences that the *Homages* had on successive abstraction is undeniable.

Whilst many abstractionists used a variety of methods – Pollock's drip technique, Rothko's scrubbing, Newman's zips – as a means of painting with feeling, Albers was far more direct. Taking a tube of paint, he spread its unadulterated contents straight onto the board, rejecting any form of mixing, before smoothing out the liquid with a palette knife. This application seems grounded in a form of empiricism, as though Albers attempted to keep his experiments away from any unnecessarily expressive interventions made by the human hand. Ultimately, the artist's methods were grounded in an aspiration to investigate the very nature and substance of colour. Albers' crucial text, *Interaction of Color*, produced the same year as *Cool Rising* before becoming one of the most seminal pieces of twentieth-century art theory, summarises these intentions on the first page: 'in visual perception a color is almost never seen as it really is – as it physically is. This fact makes color the most relative medium in art' (J. Albers, 'Introduction', in *Interaction of Color*, Yale, 1963, p. 1).



32

JEAN-MICHEL BASQUIAT
(1960-1988)

Untitled (from the series Famous Negro Athletes)

wax crayons on paper

28 x 17.5cm.

Executed in 1981

€60,000-80,000

\$71,000-94,000

PROVENANCE

Diego Cortez, New York.

Massimo Audiello, New York.

Anders Thornberg Gallery, Lund.

Private Collection, Sodertalse.

Anon. sale, Sotheby's London, 22 June 2006, lot 448.

Martin Lawrence Galleries, New York.

Acquired from the above by the present owner.

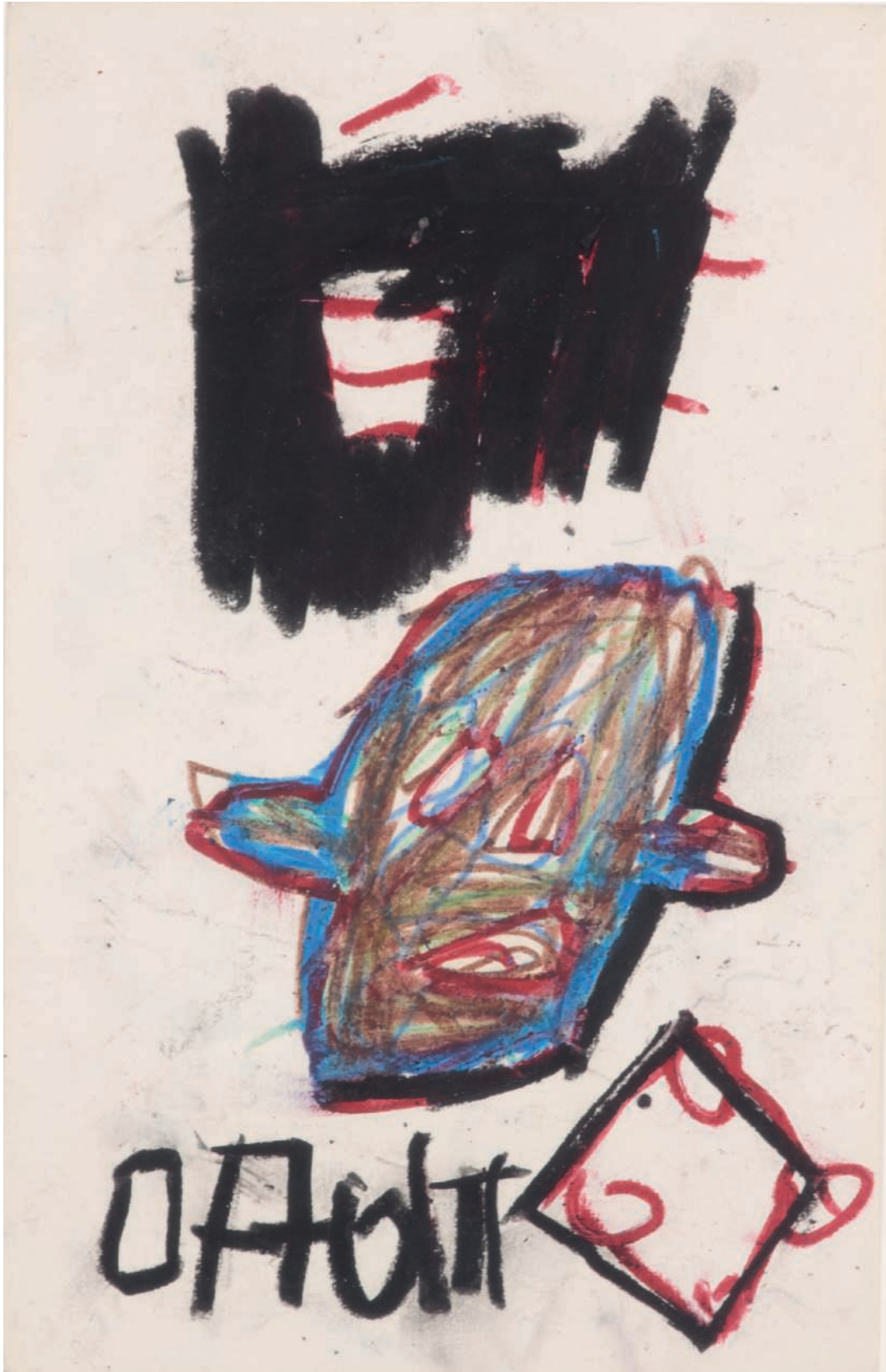
LITERATURE

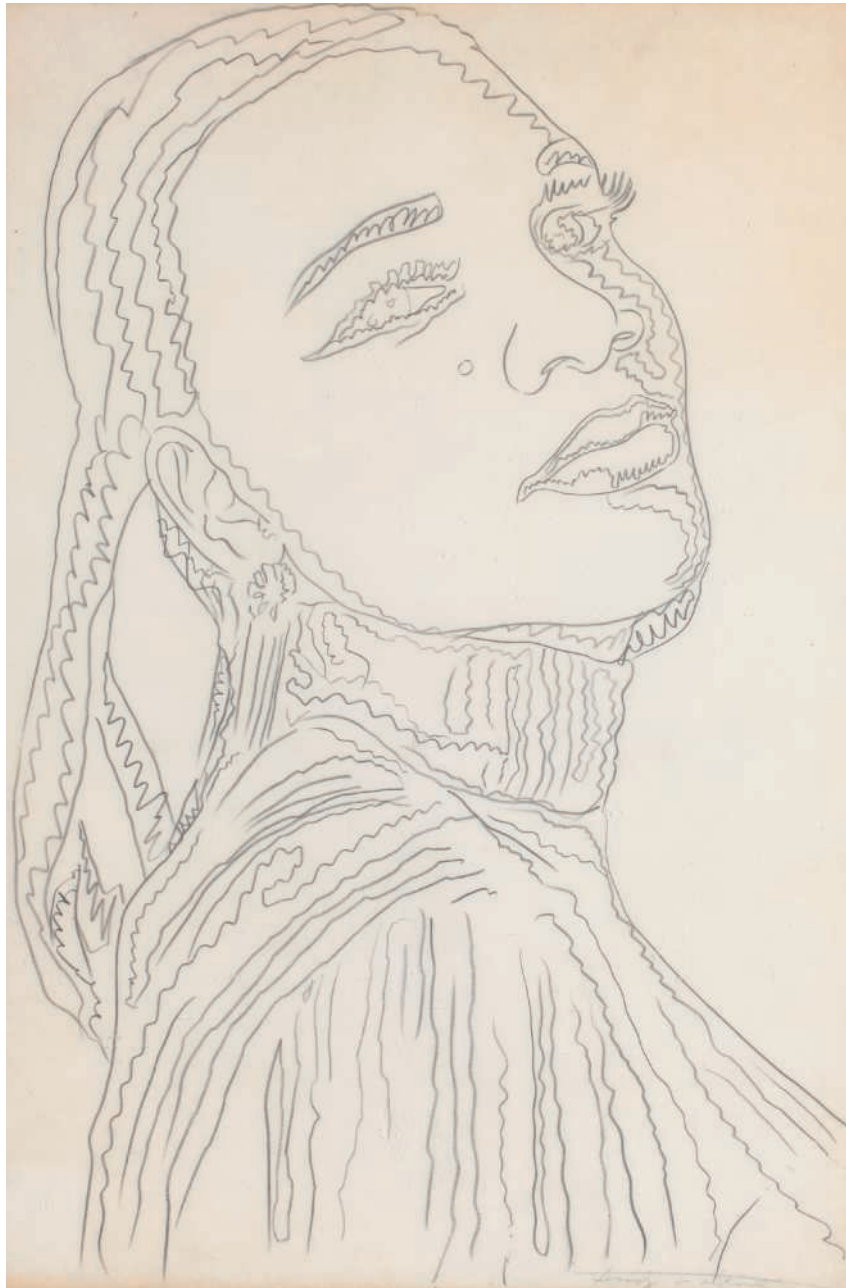
Richard Marshall & Galerie Enrico Navarra,

Jean-Michel Basquiat, Works on Paper, Paris 1999

(illustrated in colour, p. 116).

This work is registered with the Authentication
Committee of the Estate of Jean-Michel Basquiat
under number 60087.





33

ANDY WARHOL (1928-1987)

Ladies and Gentlemen

signed 'Andy Warhol' (lower right)

pencil on paper

102 x 69cm.

Executed in 1975

€20,000-30,000

PROVENANCE

Galleria l'Immagine, Bari.

Acquired from the above by the present owner.

EXHIBITED

Turin, Fondazione Palazzo Bricherasio, *Pittura dura: Dal graffitismo alla street art*, 1999-2000, p. 144, no. 4 (illustrated, p. 32).

\$24,000-35,000



PROPERTY OF A EUROPEAN COLLECTOR

34

ROBERT LONGO (B. 1953)

Untitled (November)

signed and dated 'R Longo. 2003' (lower right), inscribed 'November'
(lower left)

ink and charcoal on paper

56 x 56cm.

Executed in 2003

€30,000-50,000

\$36,000-59,000

PROVENANCE

Galería Soledad Lorenzo, Madrid.

Acquired from the above by the present owner in 2004.

EXHIBITED

Madrid, Galería Soledad Lorenzo, *Robert Longo, Lust of the Eye*, 2003
(illustrated in colour, p. 26).

CHRISTO (B. 1935)

*Packed Coast**(Project for Little Bay, near Sydney, N.S.W., Australia)*

signed and dated 'Christo 1969' (lower right); titled 'Packed Coast (Project for Little Bay, near Sydney, N.S.W., Australia)' (along the lower horizontal edge)

fabric, pencil, string, wax crayon and staples on card laid on board

72.5 x 57cm.

Executed in 1969

€30,000-40,000

\$36,000-47,000

PROVENANCE

Galerie Löwenadler, Stockholm (acquired directly from the artist).

Anon. sale, Christie's New York, 10 November 1993, lot 168.

Acquired at the above sale by the present owner.



Christo and Jeanne-Claude, *Wrapped Coast, One Million Square Feet, Little Bay, Sydney, Australia*, 1968-1969. Artwork: © Christo 1969. Photo: Harry Shunk © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2014.R.20). Gift of the Roy Lichtenstein Foundation in Memory of Harry Shunk and Janos Kander.

470 ABOVE M.S. LEVEL
ON TOP OF CLIFF



THREADS PER INCH $7/8$ (WIRE) ON STEEL AND CONCRETE
OVERALL LENGTH 6'
THREAD DIAMETER AND LENGTH $1/8$ " x $1 1/2$ "
SPOKE DIAMETER - $7/32$ "

CLIPS, COUPLERS, NUTS AND BOLTS -
 $1 1/2$ " LENGTH

ATTACHING WITH WIRE $1 1/2$ " DIAMETER

PACKED COAST (PROJECT FOR LITTLE BAY, NEAR SYDNEY, N.S.W. AUSTRALIA) ONE MILLION SQUARE FEET OF EROSION CONTROL MESH
35 miles of polypropylene rope

Chas M

Δλ36

TONY CRAGG (B. 1949)

Untitled

incised with the artist's initials, number and date and stamped with foundry mark '1/6 T.C. 2002 Kayser + Klippel Düsseldorf' (along the lower edge)

bronze

100 x 80 x 77cm.

Executed in 2002, this work is number one from an edition of six

€70,000-90,000

\$83,000-110,000

PROVENANCE

Private Collection, Spain.

Spiralling and spinning, *Untitled* (2002) rises up from its support, effervescent with energy, an unfettered tempest of bronze. Simultaneously, it is engaged in the opposite motion, a coil of darkness drawn inexorably downwards, twisting and twining as it flows away into some intangible crevasse. In this work, Tony Cragg abandons the visually predictable forms of industrial materials and found objects which had dominated his earlier practice, and instead sets out to map the surfaces of uncharted geometry. Each turn of *Untitled* becomes a labyrinthine helix from which barely-suggested faces peer; every contour is contorted into a serpentine asymmetry; plane after plane undulate in all three dimensions. Over its dark and smooth

surfaces play light and shadow, drawing and redrawing endless permutations of curving, graceful patterns.

Throughout his practice, Cragg has engaged with three dimensional volumes graphically: focusing on the contour of masses, on the outlines suggested by accumulations of found materials. This approach of drawing sculpture in space would win him the Turner prize in 1988. In one of his very first pieces, executed in 1972, while he was still a student at the Wimbledon School of Art, the artist created a work by throwing a rope up into the air of Richmond Park, London. In a moment documented only in a contemporary photograph, Cragg stands, looking up, one

arm lifted, waving goodbye to a work which has taken on a life of its own. The rope, floating up and up, impossibly high, twists and turns, loops over itself eight or nine times, full of determined energy yet accidental in form. In *Untitled*, the line which Cragg had taken for a walk in the 1970s reappears, acquiring a new dimension and a new freedom as the artist rotates it around a vertical axis. Infinitely variable, the line writhes and undulates, and yet finally remembers itself and re-joins, forming a closed, labyrinthine surface whose intricacy matches the complex beauty of natural growths and marine flora, fossils and crystals. Twisting nature and humanity into a single chimaerical form, *Untitled* is an ode to the interrelatedness of the universe.



λ37

KAREL APPEL (1921-2006)

Femme, Enfant et Animal (Woman, Child and Animal)

signed and dated 'ck. Appel '53' (lower right)

oil on canvas

130 x 97cm.

Painted in 1953

€200,000-300,000

\$240,000-350,000

PROVENANCE

Albert Niels, Rhode St. Genèse.

Henry Smidt.

EXHIBITED

Brussels, Palais des Beaux-Arts, *Appel*, 1958, no. 3.

Louisiana, Museum for Moderne Kunst, *Fremmed Kunst i Dalisk øje*, 1964.

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

'A painting is no longer a construction of colours and lines, but an animal, a night, a scream,
a human being and one and indivisible.'

KAREL APPEL



Jean Dubuffet, *Bédouin sur l'âne*, 1948, Private Collection.
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.



With widened, staring eyes and reaching, grasping arms, roughly-drawn silhouettes emerge from a fragmented, agitated darkness. A turbulent, swirling mass of blue and yellow, in which line and colour fuse together, *Femme, Enfant et Animal*, 1953, is a prime example of the fluent, expressionistic style Karel Appel developed during the late CoBrA period. Drawing together the naïveté of children's drawings and the graphic simplicity of folk motifs, Appel sought to create a new art which escaped the constraints of the bourgeoisie, and which was infused, instead, with the heady freedom of a newly-liberated Europe. 'A painting is no longer a construction of colours and lines,' the artist wrote, 'but an animal, a night, a scream, a human being and one and indivisible' (K. Appel, quoted in E. Flomenhaft, *The Roots and Development of CoBrA Art*, New York 1985, p. 19).

By 1950, the furious energy which had driven CoBrA was burning out. Appel, dogged by criticism for the ambition and audacity of his work, decided to make a permanent move to Paris, seeking new inspiration in the centre of the European art world. 'It was the time of existentialism, of Juliette Greco in Tabou, of New Orleans jazz in the "cave" Vieux Colombiers,' he later recalled. Particularly, Appel was struck by the work of Jean Dubuffet, in whose work, he saw a common fascination with the primitive and the naive, rendered with a simplicity and purity of technique. 'Dubuffet was totally different from all those painters of the École de Paris,' Appel wrote admiringly. 'Dubuffet gave us the stimulus to break away, to conquer a new expression, a new dimension, a new space.' (K. Appel, quoted in *Appel*, exh. cat., Osaka, The National Museum of Art, 1989, p. 12).

The influential French art critic Michel Tapié saw this affinity too: in 1952, just one year after the end of CoBrA, Appel became associated with Art Informel, alongside Dubuffet, Jean Fautrier and Hans Hartung. Tapié included the young Dutch artist in his exhibition *Signifiants de l'informel*, and in his definitive text on Informel, *Un Art autre*. Common

to the Informel artists was their rejection of the classical tradition: 'They behave with casual indifference to the conventional wisdom, and act without form, in a profound anarchy,' Tapié asserted. Their works instead embraced spontaneity and speed, seeking to liberate the unconscious in a storm of formless – *informel* – and gestural mark-marking. For Tapié, Appel and his fellow artists were heroic, Nietzschean individuals, asserting their authenticity against the void: 'The Occidental world is finally discovering the Sign; it explodes it in the vehemence of transcendental calligraphy, of a hyper-significance intoxicated with the cruel vertigo of a pure future' (M. Tapié, 'Un Art Autre', 1952, reproduced in C. Harrison (ed.), *Art in Theory 1900-1990*, Oxford 1993, p. 620).

Though he partook in the wild abandon of Informel, Appel never quite let go of his hold on figuration. On the surface of *Femme, Enfant et Animal*, Appel brings together his evocatively symbolic motifs: the child effigy, innocent and poignant, who confronts his adult audience with hollow eyes; and the fantastical, tooth-gnashing beast, his hide incised with vertical and horizontal marks. In a testament to Appel's new lyricism, to his spontaneity and improvisation, these figures threaten to dissolve into the storm of impasto, their essence barely contained by their outlines. All around them, in an unusually sombre palette of blues and blacks, the magical landscape heaves and writhes. Appel regarded blue as the most introspective colour, its shades allowing the artist to draw upon the spectrum of emotional expressiveness: 'In modern art, I feel closest to Van Gogh, to the vehemence of his emotions and to his revolutionary spirit. When he paints the blue of the sky, this isn't the blue that the eye sees; it's bluer than the blue of the sky, it's the blue of his emotion. He, too, showed us something of life's secret' (K. Appel, quoted in *Appel*, exh. cat., Osaka, The National Museum of Art, 1989, p. 12). Melding chaos and catastrophe, mastering billowing paint, in *Femme, Enfant et Animal* Appel risks formlessness, snatching figuration back from the void to create a work rich in allegorical inference.



The artist in his studio on Rue Santeuil, Paris, 1952.
Photo: Robert Capa/ICP/Magnum Photos/Hollandse Hoogte.
Artworks: © 2017 Karel Appel Foundation / Artists Rights Society (ARS), New York / c/o Pictoright Amsterdam.

λ38

SIGMAR POLKE (1941-2010)

Farbprobe (Auripigment) (Colour Test (Orpiment))

signed, inscribed and dated 'Sigmar Polke Farbprobe 82 Auripigment'
(on the stretcher)

acrylic, resin and pigment on canvas

50 x 40cm.

Painted in 1982

€65,000-85,000

\$77,000-100,000

PROVENANCE

Galerie Erhard Klein, Bonn.

Galleria Christian Stein, Milan

Arte Centro, Milan

Private Collection, Milan

Acquired from the above by the present owner
circa 1989-1990.

EXHIBITED

Bonn, Galerie Klein, *Sigmar Polke. Farbproben –
Materialversuche – Probiertbilder aus den Jahren
1973–86*, 1999, no. 3 (illustrated in colour and
installation view illustrated in colour, unpagged).

We are most grateful to Mr. Michael Trier from the
Estate of Sigmar Polke for the information he has
kindly provided.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ39

GERHARD RICHTER (B. 1932)

Abstraktes Bild (Abstract Painting)

signed, numbered and dated '448/1 Richter, 1979' (on the reverse)

oil on board

26 x 35cm.

Painted in 1979

€120,000-160,000

\$150,000-190,000



Nicolas de Staël (1914-1955), *The Footballers*, oil on canvas, 1952, Musée des Beaux-Arts, Dijon.
Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.
Photo: J.P. Zenobel/Bridgeman Images.

PROVENANCE

Lucio Amelio Collection, Naples.

Galleria Mario Pieroni, Rome.

Acquired from the above by the present owner in 1980.

EXHIBITED

New York, Sperone Westwater Fischer, *Gerhard Richter*, 1980.

Rome, Galleria Mario Pieroni, *Gerhard Richter*, 1980.

LITERATURE

D. Elger and J. Harten, *Gerhard Richter: Bilder 1962-1985*, Cologne 1986, p. 221, no. 448/1.

Gerhard Richter. Bilder 1963-1986, exh. cat., Dusseldorf, Städtische Kunsthalle Düsseldorf, 1986, p. 391.

B. Buchloh, *Werkübersicht Catalogue Raisonné 1962-1993*, Bonn 1993, p. 171, no. 448-1.

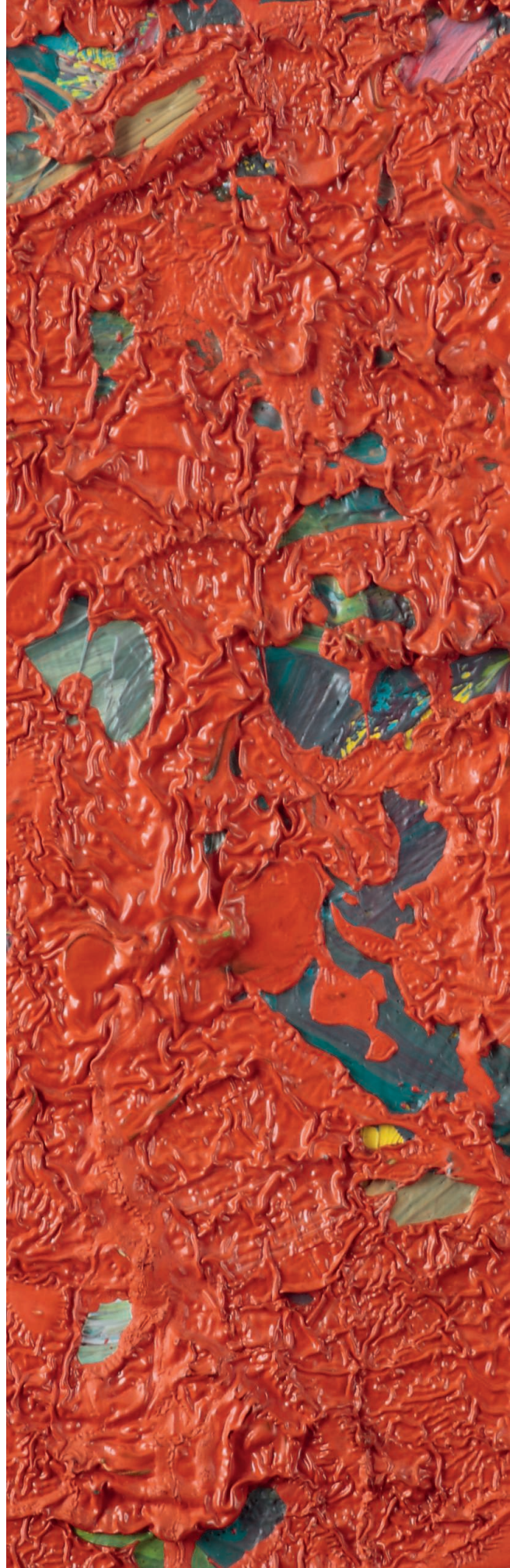
D. Elger, *Gerhard Richter Catalogue Raisonné 1976-1987*, vol. 3, Ostfildern 2013, pp. 19, 154, no. 448-1.

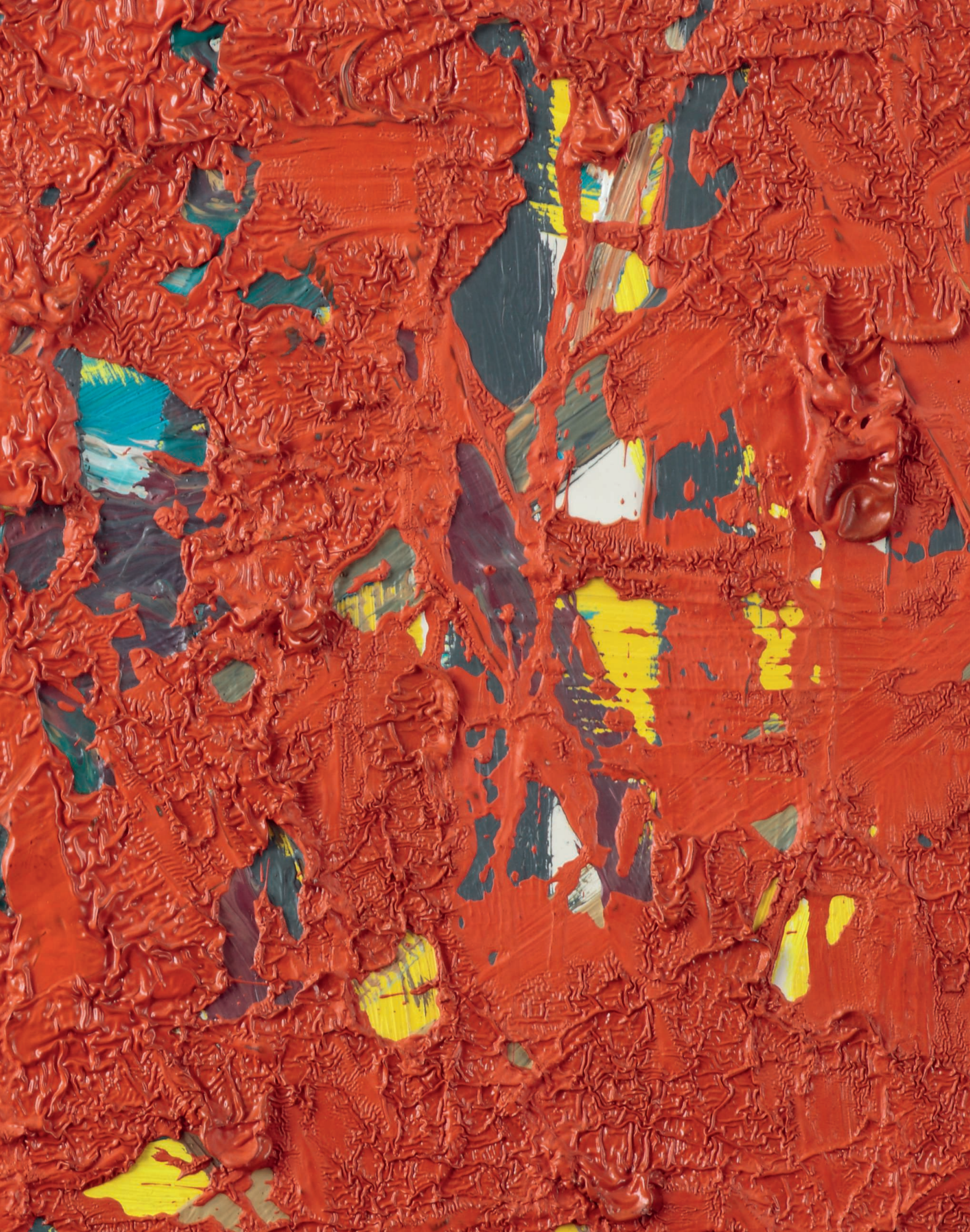


With richly textural red impasto coursing like magma over streaked depths of green, yellow, purple, green, white and blue, *Abstraktes Bild*, 1979, is a jewel-like abstract composition by Gerhard Richter. Flashes of the underlying matrix of colour gleam through the rippling, opaque upper layer of red, alive with the vivid interplay between chance and design that Richter strives for in his abstract works. 'I want to end up with a picture that I haven't planned,' he has said. 'This method of arbitrary choice, chance, inspiration and destruction may produce a specific type of picture, but it never produces a predetermined picture. Each picture has to evolve out of a painterly or visual logic: it has to emerge as if inevitably' (G. Richter, quoted in D. Elger, *Gerhard Richter: A Life in Painting*, Chicago 2009, p. 312). Dating from early in his series of *Abstrakte Bilder* – the first were made in 1976 – the present work seems to manifest this inevitability in its very surface, which has been laid on with a palette knife in a microcosmic form of the famed squeegee technique that would reach its peak in Richter's mid-1980s period. Where the paint of many later works is dragged with enough pressure to create a smooth final layer, here Richter appears to have lifted his tool upward from the red paint as he applied it in thick swathes, leaving an intricate texture of wrinkles, globules and rivulets that recalls the natural and geological processes of the earth. While these effects are somewhat mediated by Richter's conscious decisions, the artist's hand is apparently elided, and the painting takes on the beguiling, self-determined quality of a cracked riverbed, fossil sediment or cooled lava. In its palpable objecthood it echoes the densely impastoed works of painters such as Frank Auerbach and Nicolas de Staël; yet *Abstraktes Bild* is neither an emotionally charged portrait nor a carefully composed arrangement of shapes. Instead, it witnesses Richter's desire to 'erase the pictorial object's function as an illustration of reality and to replace it with the picture's own reality' (J. Nestegard, *Gerhard Richter: Det Umuliges Kunst, Malerier 1964-1998*, exh. cat. Astrup Fearnley Museum of Modern Art, Oslo 1999, p. 45).

Richter's *Abstrakte Bilder* of the 1970s marked an important turn towards colour in his practice, which had for some years been dominated by grisaille paintings. As Robert Storr has written, 'Before Richter began painting Abstract Pictures most people would not have thought of him as a colourist, although his greys were finely calibrated and sometimes blushed with pale blue, violet, or earth tones. Since then, it is hard to think of him as anything other than one of the great colourists of late twentieth-century painting' (R. Storr, *Gerhard Richter: Forty Years of Painting*, exh. cat. Museum of Modern Art, New York 2002, p. 70). *Abstraktes Bild*'s incandescent underpainting and vibrant waves of red pigment amply bear out this statement. The work's colours are strident, complex and lyrical in their beauty; the saturated yellow cuts through the web of red like sunlight, and the sombre warmths of mauve and teal offset the red's bright rawness.

The hand-painted strokes of *Abstraktes Bild*'s primary layer reflect an evolution from Richter's very earliest *Abstrakte Bilder*, which began with him meticulously copying areas of gestural Art Informel paintwork. Manifesting his scepticism of abstraction's emotive power, here he was painting pictures of gestural brushstrokes rather than making the 'real thing', and seducing the viewer with optical splendour while deliberately deceiving the eye. Paintings such as the present work show the gradual obliteration of this illusionistic first stage, making the transition to works that are themselves gestural and loaded with paint. While he remained uncomfortable with the transcendental ideas accorded to much Abstract Expressionist painting – 'there was a kind of science fiction coming from Rothko's darkness that was Wagnerian or had a narrative side, which bothered me' (G. Richter, quoted in M. Rosenthal, 'Interview with Gerhard Richter', *Mark Rothko*, exh. cat. National Gallery of Art, Washington D.C. 1998, p. 364) – Richter's attitude would later soften, allowing that abstraction can be judged on a certain psychological resonance. 'Abstract paintings are fictitious models because they visualize a reality, which we can neither see nor describe, but which we may nevertheless conclude exists', he would reflect in 1988. 'We attach negative names to this reality; the un-known, the un-graspable, the infinite, and for thousands of years we have depicted it in terms of substitute images like heaven and hell, gods and devils. With abstract painting we create a better means of approaching what can be neither seen nor understood' (G. Richter quoted in R. Nasgaard, 'Gerhard Richter', *Gerhard Richter: Paintings*, exh. cat. Museum of Contemporary Art, Chicago 1988, p. 107). Replete with chromatic and tactile energy, *Abstraktes Bild* is a brilliant glimpse into this abstract realm: at once opulent and austere, Richter's profoundly intelligent painting transcends imagery and illusion to show us an entire new universe.





40

SAM FRANCIS (1923-1994)

Untitled

signed, inscribed and dated 'Sam Francis 1963-1964

Los Angeles-Tokyo' (on the reverse)

acrylic on paper

56 x 76cm.

Executed in 1963-1964

€40,000-60,000

\$48,000-71,000

PROVENANCE

Jonathan Novak Contemporary Art, Los Angeles, 1997.

Donald Rubin Collection, New York, 1998.

Martin Lawrence Galleries, New York.

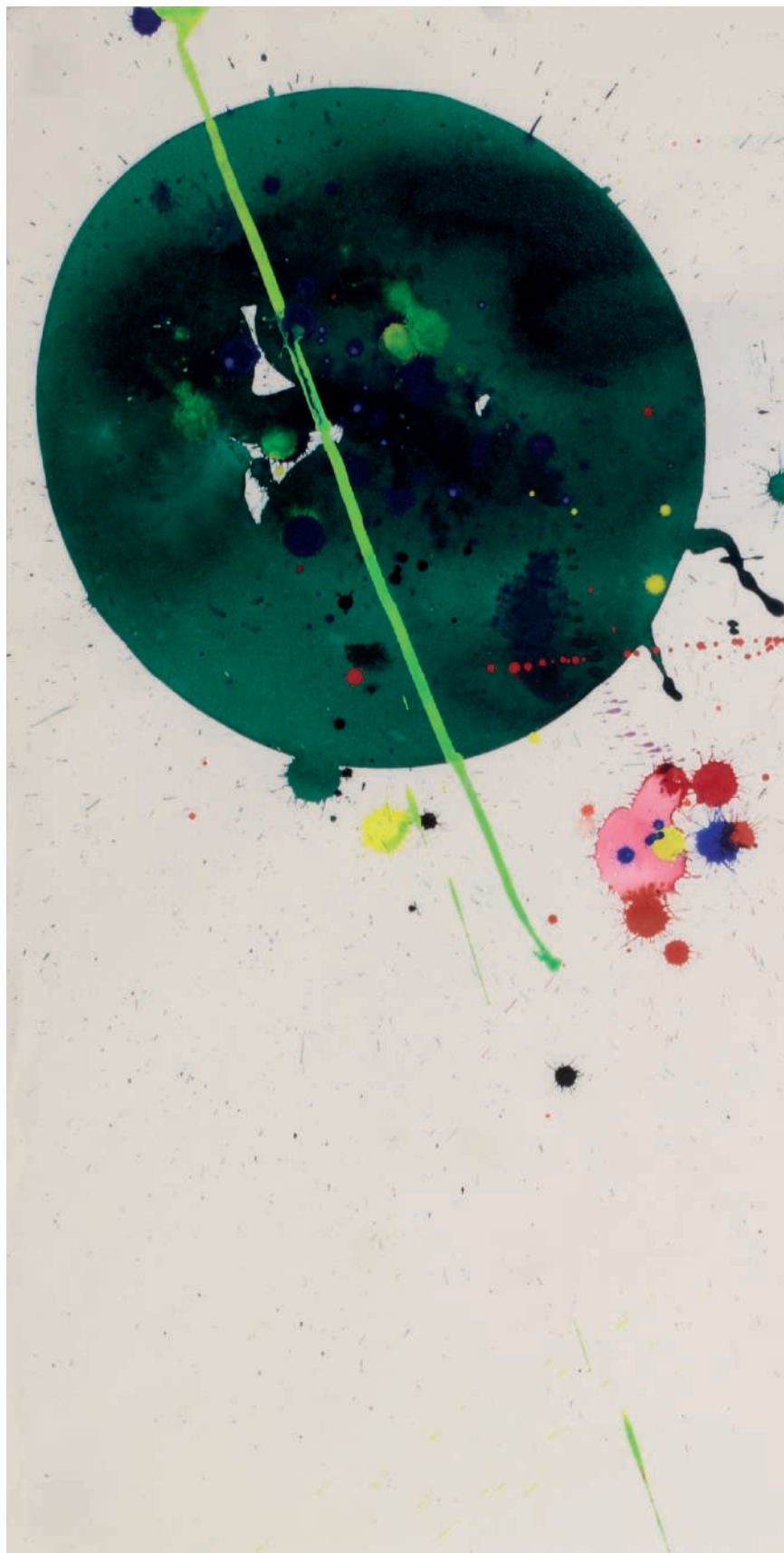
Acquired from the above by the present owner in 2010.

EXHIBITED

Las Vegas, Las Vegas Art Museum, *Sam Francis: Remaking the World*, 2002 (illustrated in colour, p. 47).

This work is identified with the interim identification number of SF63-097 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*, to be published by the Sam Francis Foundation.

This information is subject to change as scholarship continues by the Sam Francis Foundation.





λ41

KAREL APPEL (1921-2006)

Deux Têtes (Two Heads)

signed and dated 'appel 59' (lower right); titled 'Deux tetes' (on the stretcher)
oil on canvas
146 x 113cm.
Painted in 1959

€120,000-180,000

\$150,000-210,000

PROVENANCE

Galleria Blu, Milan.

Private Collection, The Netherlands.

Anon. sale, Christie's Rome, 24 November 2009, lot 152.

Acquired at the above sale by the present owner.

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

'The tumult and storm of those works is unparalleled in Modern Art...'

KAREL APPEL





λ42

MARIA HELENA VIEIRA DA SILVA
(1908-1992)

L'Oiselière (The Bird Seller)

signed and dated 'Vieira da Silva 79' (lower right)

tempera on paper

38 x 44cm.

Painted in 1979

€20,000-30,000

\$24,000-35,000

PROVENANCE

Galerie Jeanne Bucher, Paris.

Kunsthandel M.L. de Boer, Amsterdam.

Acquired from the above by the present owner.

EXHIBITED

Bottrop, Moderne Galerie Böttrop, *Sonia Delaunay - Vieira da Silva - Bridget Riley*, 1979, no. 58.

λ43

PABLO ATCHUGARRY (B. 1954)

Untitled

incised with artist's signature 'ATCHUGARRY' (along the lower edge)

pink Portugal marble

91.5 x 10 x 19cm. (excluding the base)

€50,000-70,000

\$59,000-82,000

PROVENANCE

Acquired directly from the artist by the present owner *circa* 2001.



PROPERTY OF A PATRON OF THE ARTS

44

SAM FRANCIS (1923-1994)

Untitled

signed and dated 'Sam Francis 1981' (on the reverse)

acrylic on canvas

152.5 x 139.5cm.

Painted in 1981

€150,000-200,000

\$180,000-240,000

PROVENANCE

André Emmerich Gallery, New York.

Private Collection, Laguna Beach, 1986.

Anon. sale, Christie's New York, 14 May 2009, lot 233.

Acquired at the above sale by the present owner.

EXHIBITED

New York, André Emmerich Gallery, *Sam Francis: Recent Work*, 1981.

Enschede, Rijksmuseum Twenthe, *Abstract USA 1958-1968*, 2011.

Enschede, Rijksmuseum Twenthe, *De Nieuwe Smaak. De Kunst van het Verzamelen in de 21ste Eeuw*, 2016

(no. 15, illustrated in colour, p. 47).

LITERATURE

D. Burchett-Lere and W. Agee, *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley, 2011, no. SFF.792 (illustrated).

This work is identified with the archival identification number of *SFF.792* in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.



PROPERTY FROM A DANISH CORPORATE COLLECTION

λ+45

GÜNTHER FÖRG (1952-2013)

Untitled

with the artist's signature and foundry mark 'FÖRG' (along the lower edge)

bronze with a black patina

sculpture: 153.5 x 130 x 25cm.

plinth: 90 x 160 x 160cm.

Cast in 1998-1999, this piece is unique

€35,000-45,000

\$41,000-51,000

PROVENANCE

Commissioned by the present owner.

This work is registered in the artist's archives under the archive no. *WVF.98.BR.0907*.

We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.



alternative view



PROPERTY FROM A DANISH CORPORATE COLLECTION

λ+46

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 99' (on the reverse)

acrylic on lead on wood

300 x 200cm.

Executed in 1999

€200,000-300,000

\$240,000-350,000

PROVENANCE

Commissioned by the present owner.

This work is registered in the artist's archives under the archive

no. *WVF.99.B.0481*.

We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

'I like very much the qualities of lead – the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling - it gives the colour a different density and weight. In other works the materials would be explicitly visible as grounds. I like to react on things, with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something - its scratches, scrapes.'

GÜNTHER FÖRG



Towering above the spectator with a vast height of over three metres, this impressive work by Günther Förg is a magnificent example of the artist's lead paintings. The most significant and important pieces in the artist's oeuvre, similar works are now housed in some of the world's most prestigious collections (including those of the Museum of Modern Art, New York, Stedelijk Museum, Amsterdam and Tate, London). The surface of the lead, affixed to a supporting panel, is smooth and ice-cold in its metallic gleam, characterised by a captivating oxidised patina. Seductively pure in character, with a seam running vertically down its centre, the material propels us into a meditative, melancholic state of solemnity. Förg's intervention covers the top fifth of the lead, where a coat of acrylic paint clouds the surface in a rich, deep purple. The conversation between lead ground and painted quadrilateral manifests an order and magnitude awesome to behold, like a shrouded, mystical heaven surmounting a frozen world.

Working with lead enabled Förg to experiment with patina on a monumental, albeit flat scale. His lead paintings, veiled by small segments of acrylic paint, are majestic and titanic characters of sublime beauty and weight. 'I like very much the qualities of lead', Förg professed in 1997, 'the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling - it gives the colour a different density and weight. In other works the materials would be explicitly visible as grounds. I like to react on things, with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something - its scratches, scrapes' (G. Förg, quoted in D. Ryan, *Talking Painting*, Karlsruhe, 1997, <http://www.david-ryan.co.uk/GuntherOForg.html> [accessed 2 September 2017]). In *Untitled*, the dynamic, caustic surface of the lead injects life into the camouflage of acrylic paint, whilst the immediate contrast between the incandescent silver of the lead and its overpainted hue casts the object as a monolith of serenity and silence.

Although Förg's work initially seems to allude to a spirituality or mysticism inherent in the work of other major twentieth-century abstractionists - Mark Rothko's transcendental fugues of colour and form or Barnett Newman's cosmos-splicing existentialism - the German painter is concerned with the asceticism of abstraction alone. Pronouncing that 'abstract art today is what one sees and nothing more', Förg encourages the viewer to fixate on the beauty of pureness encompassing material, composition and colour (G. Förg, quoted in *Günther Förg, Paintings on Lead*, exh. cat., Thomas Dane Gallery, London, 2006, p. 6). Furthermore, the strong rectilinear nature of this piece as object, along with its compositional facets, gives the work an almost architectonic function, transforming the space in which it is placed both physically and atmospherically. With this spectacular physical stature - a vessel for chromatic concord and luminous materiality - *Untitled* plunges the viewer into abstraction's deep and enrapturing abyss.



Günther Förg, *Untitled*, acrylic on lead on wood, 1999 and the present lot.
© 2017 Günther Förg / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

PROPERTY FROM A DANISH CORPORATE COLLECTION

λ47

GÜNTHER FÖRG (1952-2013)

Untitled

each: signed and numbered 'FÖRG 1/6' (on the side of the base)

bronze with a brown/black patina, in six parts

each: 40.5 x 18 x 9cm.

Cast in 1998, this work is number one from an edition of six

€25,000-35,000

\$30,000-41,000

PROVENANCE

Acquired directly from the artist by the present owner.

These works are registered in the artist's archives under the archive nos. *WVF.98.BR.0917 to WVF.98.BR.0922*.

We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.



λ48

GOTTHARD GRAUBNER
(1930-2013)

Untitled (Kissenbild)

signed and dated 'Graubner 1992/96' (on the reverse)

oil and acrylic on foam filled canvas

110 x 110 x 16cm.

Executed in 1992-1996

€80,000-120,000

\$95,000-140,000

PROVENANCE

Galerie Karsten Greve, Cologne.

Acquired from the above by the present owner.



λ49

GÜNTHER UECKER (B. 1930)

Untitled

signed and dated 'Uecker 84' (lower right)

kaolin, nails and canvas on plywood

73.5 x 65cm.

Executed in 1984

€40,000-60,000

\$48,000-71,000

PROVENANCE

Galerie Wassermann, Munich.

Acquired from the above by the present owner.



λ50

OTTO PIENE (1928-2014)

Black Tide

signed with the artist's monogram, titled and dated "'Black Tide" O'Piene 75'
(on the reverse)

oil and soot on canvas

198 x 198cm.

Executed in 1975

€150,000-200,000

\$180,000-240,000

PROVENANCE

Private Collection, Boston.

Thomas Segal Gallery, Boston.

Anon. sale, Christie's London, 20 May 1993, lot 629.

Galerie Michael Haas, Berlin.

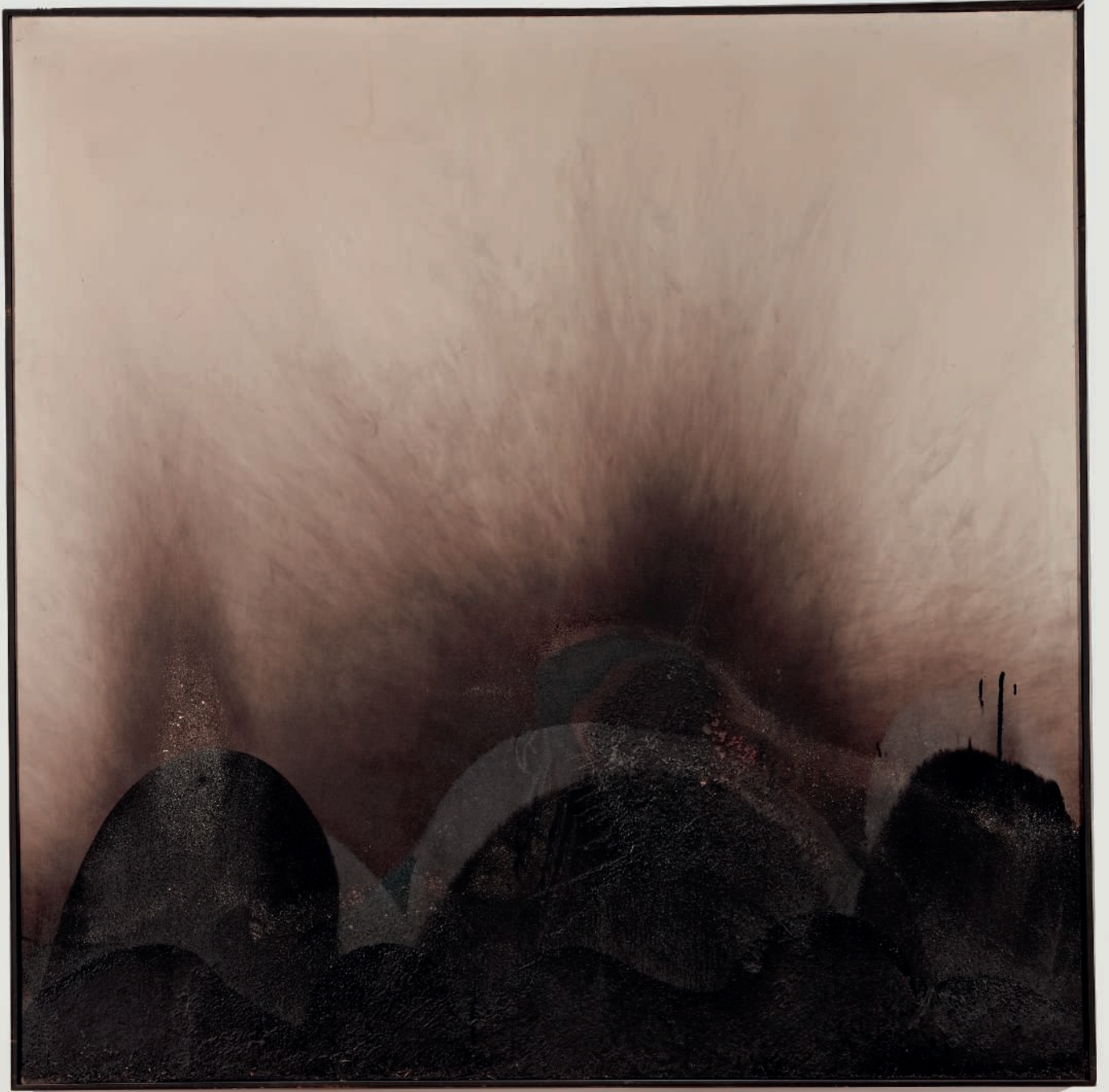
Contemporary Art from the Collection of Michael

Haas, Sotheby's London, 24 October 1996, lot 68.

Private Collection, Munich.

EXHIBITED

Cambridge, Hayden Gallery and the Center for
Advanced Visual Studies, Massachusetts Institute
of Technology, *Otto Piene. Paintings, Gouache,
Drawings*, 1975, no.14.



λ+51

IMI KNOEBEL (B. 1940)

o.T. (Hartfaserbild 84-03)

signed and dated 'imi 84' (on the reverse)

acrylic on board

182 x 166cm.

Painted in 1984

€60,000-80,000

\$71,000-94,000

PROVENANCE

Private Collection, Switzerland.

Anon. sale, Christie's London, 12 December 1997, lot 155.

Galerie Jahn, Munich.

Anon. sale, Lempertz Cologne, 30 November 2006, lot 715.

Acquired at the above sale by the present owner.

“Yves Klein has painted his canvas blue, Lucio Fontana has cut slashes into his. What’s left?
If you want to do something, to stay alive, you have to think of something at least as radical.”

IMI KNOEBEL



λ52

GÜNTHER FÖRG (1952-2013)

Hommage à Le Corbusier

each signed with the artist's initials and dated 'GF 2000 D' (upper right);
consecutively numbered '1' to '23' (upper left of each sheet)

acrylic on paper, in twenty-three parts

each: 50 x 38cm.

Executed in 2000

€150,000-200,000

\$180,000-240,000

PROVENANCE

Werkhallen - Obermann - Burkhard, Remagen-Oberwinter.

Private Collection, Belgium.

Patrick De Brock Gallery, Knokke.

Acquired from the above by the present owner.

EXHIBITED

Remagen-Oberwinter, Werkhallen - Obermann - Burkhard,

Ulrich Erben/Günther Förg. Arbeiten auf Papier, 2014.

This work is registered in the artist's archive under the archive
no. *WVF.00.P.0510.*

We thank Mr. Michael Neff from the Estate of Günther Förg
for the information he has kindly provided on this work.



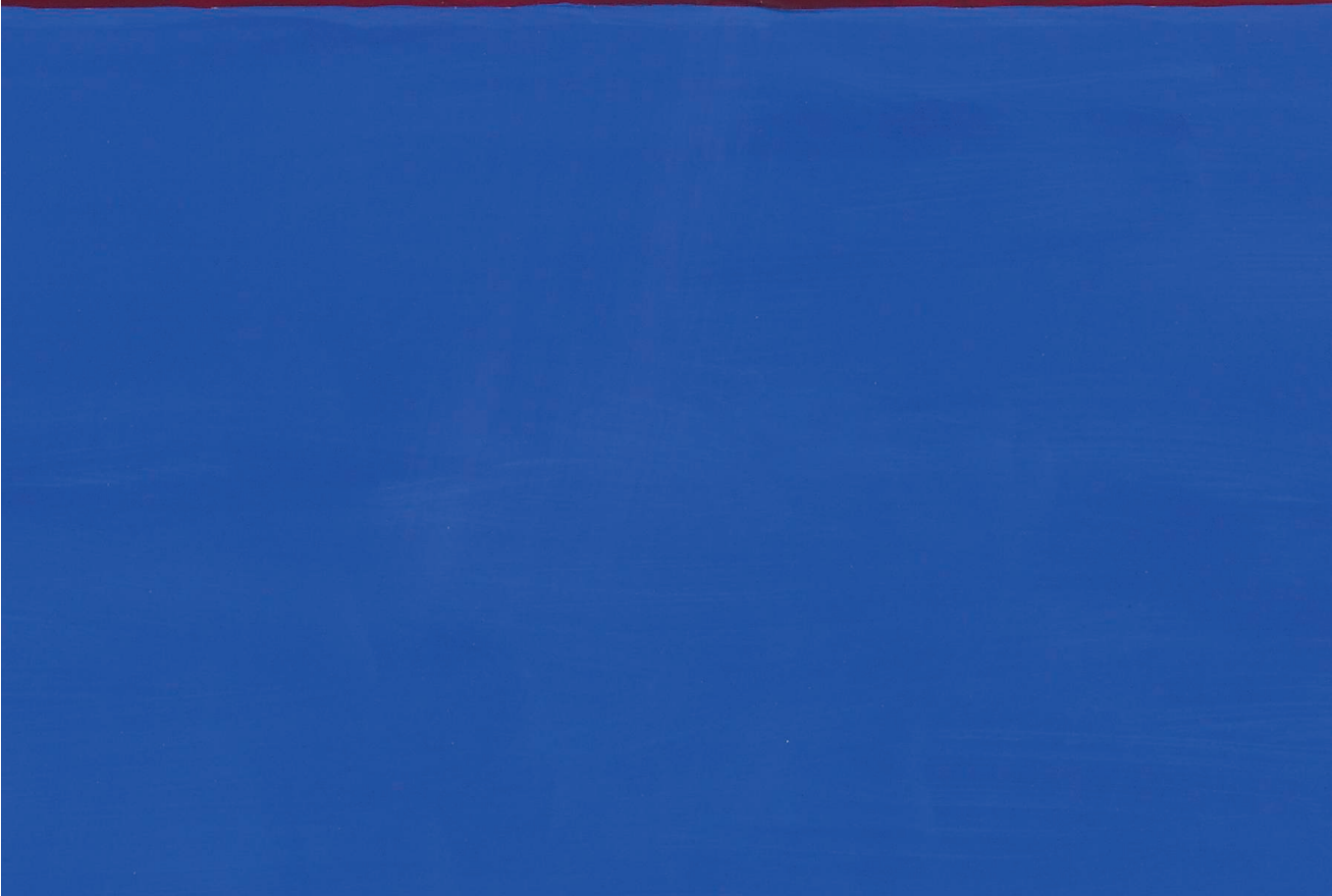
Le Corbusier, *Unité d'Habitation*, Marseille.
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Paul Kozlowski.

An immaculate summation of Günther Förg's abstract language, *Hommage à Le Corbusier* also resonates with the German artist's enthusiasm for modernist architecture. Twenty-three gouache works on paper, neatly aligned in four rows, present two dozen colour-pairings. As the title suggests, the work is formally inspired by the great Swiss-French master of twentieth-century architectural design, Le Corbusier. Notably, the composition and chromatic spectrum echoes the tidal wave of colourful partition walls that slice through the structures of Le Corbusier's brutalist apartment blocks (*unité d'habitation*), particularly the *Cité radieuse* in the south of Marseille.

Furthermore, Förg clearly shares Le Corbusier's absolute devotion to quadrilateral shapes; a key motif recurring in the oeuvres of both. The fourth of Le Corbusier's Five Points of Architecture expresses that buildings should be planned with long strips of ribbon windows, to provide the inhabitant or spectator with breathtaking panoramic views of the external surroundings. Clearly, this impetus had a profound effect on the imagination of Förg, whose paintings are grounded in rectilinear geometries and architectonic functionality. The current work is an immersive, unique abstract counterbalance to the artist's photography of architecture – a smorgasbord of colour, light and geometry that acts as a stunning tribute to a true innovator.

Page 112 flap: Günther Förg, *Hommage à Le Corbusier* (detail).

6F.2000x







λ53

GÜNTHER UECKER (B. 1930)

Nagel

incised with the artist's signature 'UECKER' (on the shaft)

steel

177cm. high

Cast in 1989, this work is from an edition of one-hundred as published by
Galerie Wassermann, Munich

€8,000-12,000

\$9,500-14,000

PROVENANCE

Galerie Wassermann, Munich.

Acquired from the above by the present owner.





λ54

GÜNTHER FÖRG (1952-2013)

Untitled

signed with the artist's initial 'F' (on the reverse)

bronze with a black patina

120 x 70 x 6.5cm

Cast in 1990, this work is from an edition of three

€25,000-35,000

PROVENANCE

Galerie Bärbel Grässlin, Frankfurt am Main.

Acquired from the above by the present owner.

This work is registered in the artist's archives under the archive no. *WVF.90. BR.0815.*

We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

\$30,000-41,000

λ55

SIGMAR POLKE (1941-2010)

Untitled

signed and dated 'Sigmar Polke 2005' (lower left)
interference colours, acrylic and spray paint on paper
200 x 150cm.
Executed in 2005

€320,000-400,000

\$384,000-471,000

I like the way that the dots in a magnified picture swim and move about. The way that motifs change from recognisable to unrecognisable, the undecided, ambiguous nature of the situation, the way it remains open ... Lots of dots vibrating, resonating, blurring, re-emerging, thoughts of radio signals, radio pictures and television come to mind.'

SIGMAR POLKE

PROVENANCE

Galleri Bo Bjerggaard, Copenhagen.
Acquired from the above by the present owner.

We are most grateful to Mr. Michael Trier from the Estate of Sigmar Polke for the information he has kindly provided.

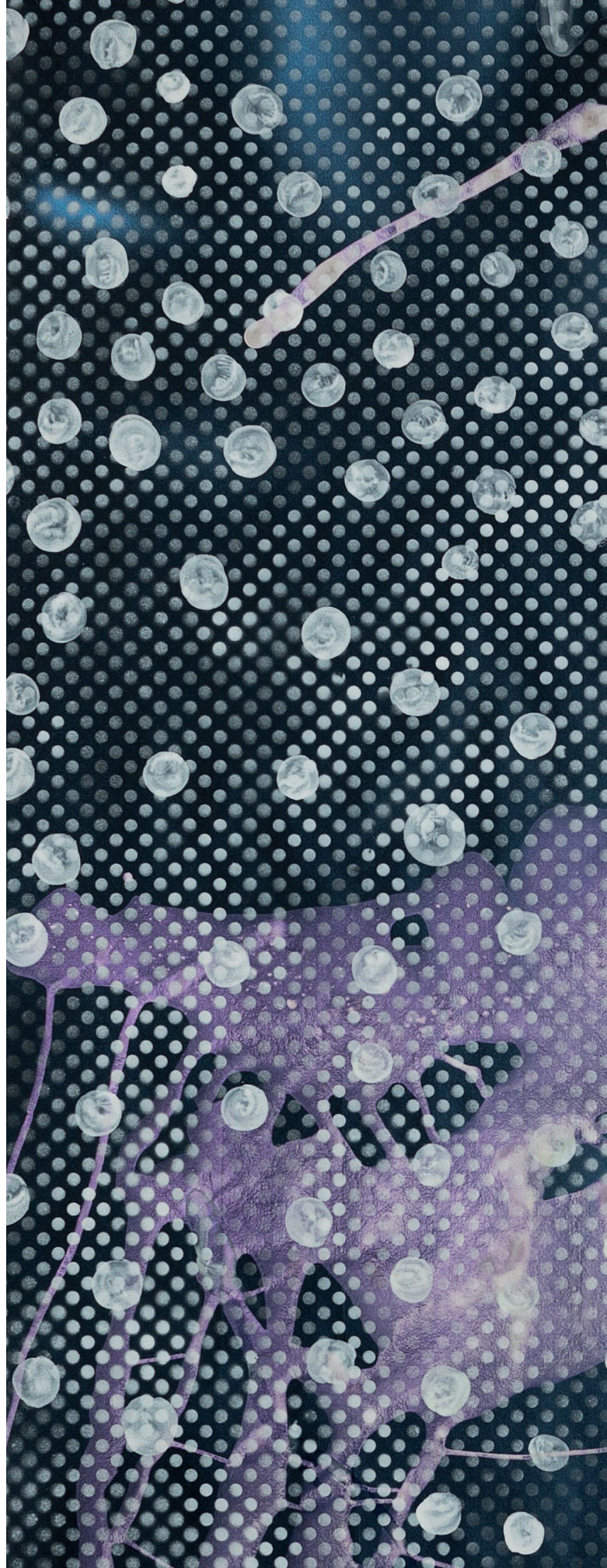


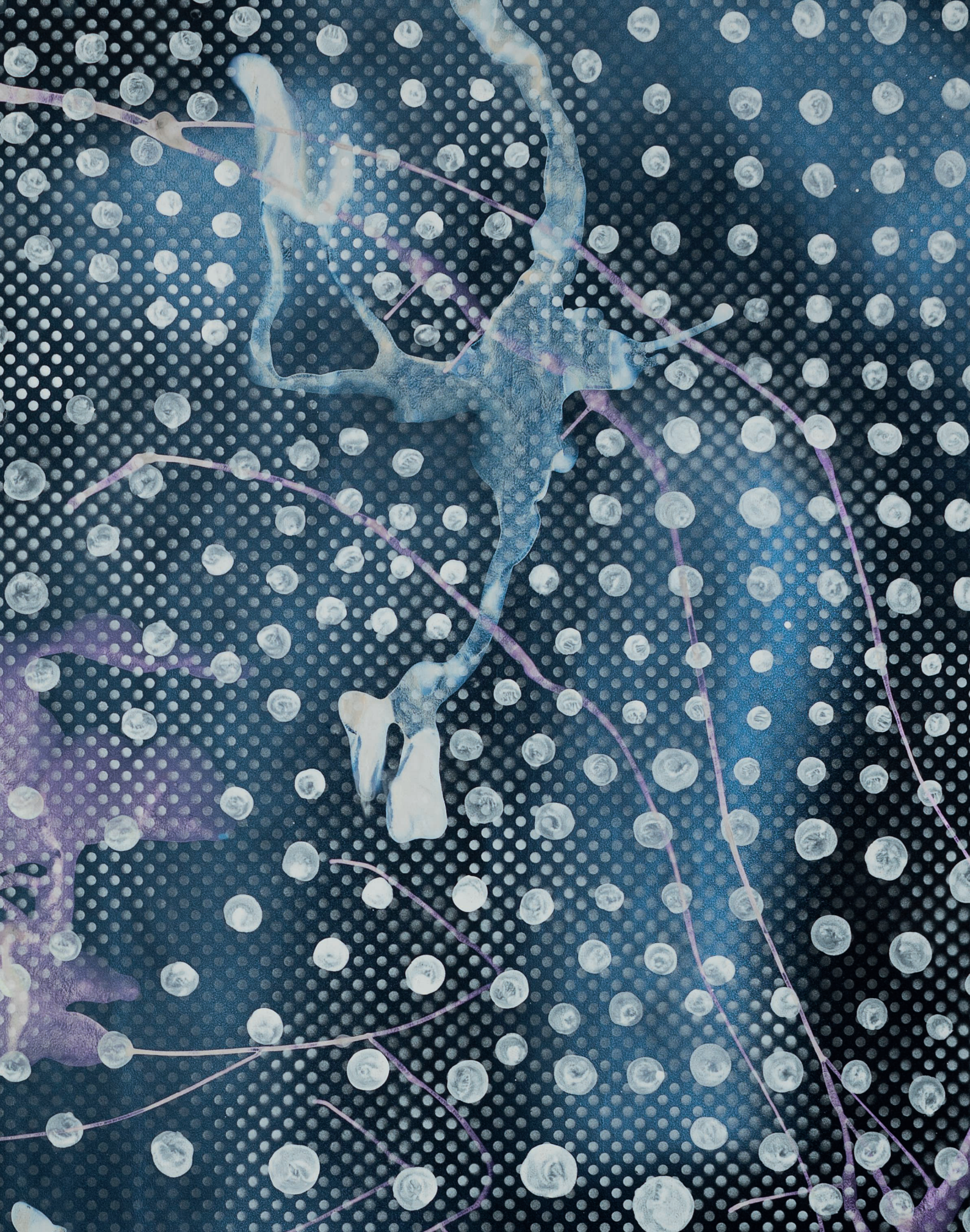
A trip to the heady highs of Sigmar Polke's visionary abstract language, this spectacular work fuses an array of the artist's signature leitmotifs in a glorious marriage of colour, light and shade. A blizzard of Polke's iconic raster-dots cascade across the foreground of the composition, veiling a network of swirling squiggles and smaller spots. Beneath this net, a luminous mass of purple throbs gently, like some elusive organism of the abyss. Unlike many of Polke's *Rasterbilder*, which employ the painted dots as undulating shapers of plastic figuration, *Untitled* – like other late works – revels in a purely abstract language, playfully experimenting with the interplay between non-descriptive fragments. Here, this relationship is manifested in the juxtaposition of larger dots with their miniscule siblings behind, or else the intricate network of thin lines, flowing alongside a variety of swelling counterparts.

With these compositional features, Polke summarises his career-long fascinations with hallucinatory abstraction. His indulgent deployment of purple, for example, was influenced by his extensive travels to exotic lands of distinctive visual cultures. In 1990, Polke remarked that he had 'started thinking about colour and its treatment... how, for example, Hinduism explains and uses colour or how Australians use colour... Seeing how colours are made, out of what kind of earth, I couldn't resist them, but instead of earthy colours, I came up with purple. An entirely abstract affair that you only get in parts of the world, which surprised me' (S. Polke, quoted in 'Poison is Effective; Painting Is Not: Bice Curiger in Conversation with Sigmar Polke', in *Parkett*, no. 26, 1990). This chromatic dalliance acts as an ideal backdrop for Polke's perceptual games; the colour possesses a psychedelic incandescence, as demonstrated by the hollow block of purple towards the top of *Untitled*'s composition.

The curtain of white raster-dots has a flat, cartoonish quality against the vortex of pulsating purple matter. These circular marks, painstakingly painted and synonymous with Polke's work, had become an irresistible obsession of the artist's. 'I like the way that the dots in a magnified picture swim and move about' Polke professed in 1966, 'the way that motifs change from recognisable to unrecognisable, the undecided, ambiguous nature of the situation, the way it remains open... Lots of dots vibrating, resonating, blurring, re-emerging, thoughts of radio signals, radio pictures and television come to mind' (S. Polke, quoted in D. Hülsmanns, 'Kultur des Rasters. Ateliergespräch mit dem Maler Sigmar Polke', in *Rheinische Post*, 10 May 1966). An important signifier of the visual arts during the twentieth-century, the dot – an integral facet of the most distinctive modernist oeuvres, from Roy Lichtenstein's benday dots, which formed homages to post-war mass-media, to Yayoi Kusama's polkas, a ubiquitous feature of her work – became an instrument of remarkable pictorial potential. Polke's dots were initially used in matrix-like serialities; his Capitalist Realism works subverted contemporary comprehensions regarding mass-culture by challenging collective perceptions of it. In contrast to these optical tricks – where figuration is manifested via the undulating diminution of raster-dots – in *Untitled* the spots conjure a tapestry of atmosphere by manifesting a seductively immersive abstract reality.

Detail of the present lot.





FRANCESCA WOODMAN (1958-1981)

(i) *Self Portrait, Providence, Rhode Island*

(ii) *Untitled, Rome*

(iii) *Me and My Roommate, Boulder, Colorado*

(iv) *Untitled, Providence, Rhode Island*

(v) *Untitled, Providence, Rhode Island*

(i) signed by George and Betty Woodman, inscribed, numbered and dated 'George + Betty Woodman 97 3/40 p. 75' and stamped with estate stamp 'PE/FW' (on the reverse)

(ii) signed by George and Betty Woodman, inscribed and numbered 'George + Betty Woodman I. 133 16/40' and stamped with estate stamp 'PE/FW' (on the reverse)

(iii) signed with the printer's initials (Igor Bakht), signed by George and Betty Woodman, inscribed and numbered 'IB George and Betty Woodman E. 6 3/40' and stamped with estate stamp 'PE/FW' (on the reverse)

(iv) signed by George and Betty Woodman, inscribed and numbered 'Betty & George Woodman p. 67 2/40' and stamped with estate stamp 'PE/FW' (on the reverse)

(v) signed with the printer's initials (Igor Bakht), signed by George and Betty Woodman, inscribed and numbered 'IB George + Betty Woodman p. 68 3/40' and stamped with estate stamp 'PE/FW' (on the reverse)

each: silver gelatin print

(i) 12 x 12cm.

(ii) 18.5 x 18.5cm.

(iii) 12 x 12cm.

(iv) 12 x 12cm.

(v) 14.5 x 14.5cm.

(i) Executed in 1976 and printed in 1997, this work is number three from an edition of forty

(ii) Executed *circa* 1977-1978 and printed at a later date, this work is number sixteen from an edition of forty

(iii) Executed in 1976 and printed at a later date, this work is number three from an edition of forty

(iv) Executed *circa* 1975-1978 and printed at a later date, this work is number two from an edition of forty

(v) Executed in 1976 and printed at a later date, this work is number three from an edition of forty

€20,000-30,000

\$24,000-35,000

PROVENANCE

Galerie Christian Drantman, Brussels.

Acquired from the above by the present owner.

EXHIBITED

San Francisco, San Francisco Museum of Modern Art, *Francesca Woodman*, 2011-2012 (another example of (i) exhibited, illustrated, pp. 7 and 204, another example of (ii) exhibited, illustrated, p. 69, another example of (iv) exhibited, illustrated, p. 47, another example of (v) exhibited, illustrated, p. 27). This exhibition later travelled to New York, Solomon R. Guggenheim Museum.

LITERATURE

Francesca Woodman, exh. cat., Modena, Foro Boario, 1996-1997 (another example of (i) illustrated, p. 3, another example of (iv) illustrated, p. 33 (titled *Torso after Seeing Ingres, Providence, 1977*)).

H. Chandès (ed.), *Francesca Woodman*, exh. cat., Paris, Fondation Cartier pour l'art contemporain, 1998 (another example of (ii) illustrated, back cover and p. 113, another example of (iii) illustrated, p. 46, another example of (iv) illustrated, p. 63).

Francesca Woodman, Providence, Roma, New York, exh. cat., Rome, Palazzo delle Esposizioni, 2000 (another example of (ii) illustrated, p. 137).

C. Townsend (ed.), *Francesca Woodman*, London/New York, 2006 (another example of (i) illustrated, p. 91, another example of (ii) illustrated, p. 154).

M. Pierini (ed.), *Francesca Woodman*, exh. cat., Siena, SMS Contemporanea, 2009-2010 (another example of (i) illustrated, p. 170, another example of (ii) illustrated, p. 32, another example of (iv) illustrated, p. 176).

G. Schor and E. Bronfen (eds.), *Francesca Woodman: Works from the Sammlung Verbund*, exh. cat., Vienna, Sammlung Verbund, 2014 (another example of (i) illustrated, p. 133).

(another print of (i) illustrated, pp. 7 and 204; another print of (iv) illustrated, p. 47; another print of (v) illustrated, p. 27).

G. Schor and E. Bronfen (eds.), *Francesca Woodman: Works from the Sammlung Verbund*, Cologne, 2014 (another print of (i) illustrated, p. 133).

Surrealistically uncanny, confrontational and supernatural, this quintet of photographs by Francesca Woodman captures the essence of the American artist's maturing style and thematic substance. Executed during her tenure as a student at the Rhode Island School of Design, in Providence and Rome (1975-78), this ensemble of pictures centres around Woodman's life-long engagement with her own body as a vehicle for expression, and the camera lens as an instrument for the temporal suspension of space and light. Whilst each photograph in this group transfixes the viewer with the same sense of monochrome, vintage ethereality that permeates Woodman's entire oeuvre, the works on offer here are versatile remnants of her enthralling, unique vision.

With their full-frontal poses, the breasts emphasised by cupped hands or unbuttoned dresses, the figures in photographs (iv) and (iii) – Woodman and a companion, possibly close college friend Besty Berne – evidently challenge the unremitting force of the male gaze. Meanwhile, there is a spectral magic to photograph (v) (another edition is housed in the Tate's collection), in which Woodman sits on a chair in a seemingly derelict building, nude except for a pair of Mary Jane-style shoes. At her feet, the wooden floorboards are charred with an apparitional imprint of her figure, the shadowgraph created by the artist coating herself in a mound of photosensitive powder. This uncanny transformation of the body is also present in photograph (ii), the ghostly sfumato of Woodman's form made stranger by the detritus scattered across the lower half of her body. Even the pane of glass precariously wedged between Woodman's legs in photograph (i) turns a transparent window into a mystifying veil.

For all their diverse approaches to narrative, it seems that these five photographs share one underlying bond – an exploration of the relationship between appearance and concealment. Whether Woodman's body is cropped (i, iv), erupts from clothes (iii), is mutated and manipulated (ii, v) or is paradoxically exposed in its occultation (i), her self-portrayal probes deep into the presence of the human form and its involvement with spatial surroundings. Woodman alters the atmospheric timbre, as well as the tone of her own form, by taking photographs with a long exposure, so that light drenches her compositions, the effect intensifying the spectral engagement of sitter and setting. With these interventions, professor and writer Chris Townsend claims, Woodman has emphasised 'a failure of space': 'to undermine the photograph as a guarantor of presence she must become an apparition... Far from being a body trapped by time and space, hers is a body that, through its use as a disordering principle, calls time and space into question... She offers the possibility of a space in the photograph other than the flat plane of representation, the banal plane of analogical fact' (C. Townsend, *Francesca Woodman*, London, 2006, p. 27). Executed shortly before Woodman's tragic suicide, an event that has superfluously clouded her career with a suffocating, macabre, gothic romanticism, these works antithetically revel in an enigmatic, witty and confident emancipation of form, temporality and ambiance.



(i)



(ii)



(iii)



(iv)



(v)

MARINA ABRAMOVIĆ & ULAY (ACTIVE SINCE 1976)

Relation in Space

each: stamped 'Foto di Piccolo Sillani' (on the reverse)

colophon: signed and numbered 'Marina Abramovic Ulay 25'
(along the lower edge)

gelatin silver print, in seven parts, and folder with colophon page

image: 20 x 29cm.

sheet: 40.5 x 30.5cm.

Performed on the 16th of July at the Venice Biennale in 1976 and published in 1977, this work is number twenty-five from an edition of thirty

€20,000-30,000

\$24,000-35,000



PROVENANCE

Galleria Cavallino, Venice.

Acquired from the above by the present owner in 1998.

LITERATURE

M. Abramović & Ulay, *Relation Work and Detour*, Amsterdam 1980 (illustrated, pp. 20-25).

M. Abramović, *Artist Body: Performances 1969-1998*, Milan 1998 (illustrated, pp. 130-7, 461).

K. Stiles, *Marina Abramović*, London 2008 (illustrated, pp. 72 and 73).

K. Biesenbach, *Marina Abramović, The Artist is Present*, New York 2010 (illustrated, pp. 92-95).

As veterans of performance art, Marina Abramović's and Ulay's collaborative work often went to extremes. *Relation in Space* was originally performed at the 38th Venice Biennale in 1976, where the two unclothed artists walked toward and passed each other, slowly gaining momentum and culminating in a violent clash. Presented in a Muybridge-like photographic format, *Relation in Space* (Group of 7) powerfully captures the sequence of action in this groundbreaking performance.

'Abramović/Ulay's action cannot be copied, repeated or re-enacted without losing its historical integrity and aesthetic elegance, for it was a moment shared and created between two artists, their public and a camera. This work belongs to the 1970s, when

the mere presentation of the nude body in a simple action within an art context could elicit authentic excitement and even awe as the public confronted for the first time the radical possibility of the body's visual, non-verbal, non-narrative communication. *Relation in Space* took fifty-eight minutes to perform and remains a singular, unforgettable event in the history art, and a work that even Abramović/Ulay could not recapture in actions such as *Interrupting in Space* (January 1977) or *Expansion in Space* (June 1977), which duplicated many of its formal elements. *Relation in Space* is one of a handful of unsurpassed actions in the history of Body Art' (K. Stiles, 'Cloud with its Shadow', in K. Stiles, *Marina Abramović*, London 2008, pp. 73-74).





λ58

HANNE DARBOVEN (1941-2009)

Das Jahr 1983 (The Year 1983)

consecutively numbered '1' to '27' (lower left of each sheet); signed, titled and dated 'jahr: 1983, hanne darboven, 1983' (lower left of 27th sheet)
marker on three hundred and seventy-eight postcards, laid on offset print on paper, in twenty-seven parts
each sheet: 50 x 69.5cm.

Executed in 1983

€50,000-70,000

\$59,000-82,000

PROVENANCE

Acquired directly from the artist by the present owner.

EXHIBITED

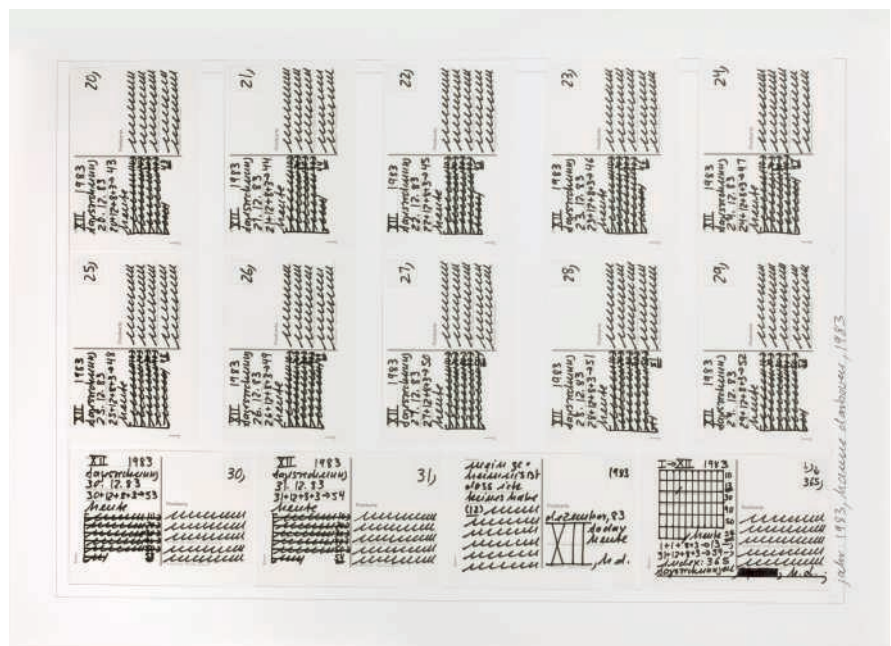
Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, *Das offene Bild: Aspekte der Moderne in Europa nach 1945, 1992-1993* (installation view illustrated in colour, p. 22, detail illustrated in colour, p. 230).

This exhibition later travelled to Leipzig, Museum der Bildenden Künste.

Bonn, Bonner Kunstverein, *Berechenbarkeit der Welt, 1996*, p. 48 (detail illustrated in colour, p. 49, installation view illustrated, pp. 50-51).

Bolzano, Museion, *Magic Line, 2007* (installation view illustrated in colour, pp. 46-47).

Los Angeles, Los Angeles County Museum of Art, *Art of Two Germanys: Cold War Cultures / Kunst und Kalter Krieg: Deutsche Positionen 1945-89, 2009*, p. 361, no. 86 (installation view illustrated in colour, p. 328). This exhibition later travelled to Nürnberg, Germanisches Nationalmuseum and Berlin, Deutsches Historisches Museum.



jabr. 1983, Accuse shabose, 1983

(detail)

λ59

CAREL VISSER (1928-2015)

Achter Elkaar (Behind Each Other)

oxidized iron, in two parts, attached to stone base

12.5 x 75 x 26cm.

Executed in 1966

€18,000-22,000

\$22,000-26,000

PROVENANCE

Acquired directly from the artist by the present owner.



!60

RONI HORN (B. 1955)

Key and Cue, No. 1241 (THE LILAC IS AN ANCIENT SHRUB)

aluminium and black plastic
155 x 5 x 5cm.

Executed in 1996, this work is number three from an edition of three plus one artist's proof

€40,000-60,000

\$48,000-71,000

PROVENANCE

i8 Gallery, Reykjavik.

Acquired from the above by the present owner in 2005.



λ61

VICTOR VASARELY (1906-1997)

Hatur

signed 'Vasarely-' (lower centre); signed twice, titled, numbered and dated
'1631 - VASARELY- "HATUR" 1991' (on the reverse)

acrylic on canvas

120 x 120cm.

Painted in 1991

€40,000-60,000

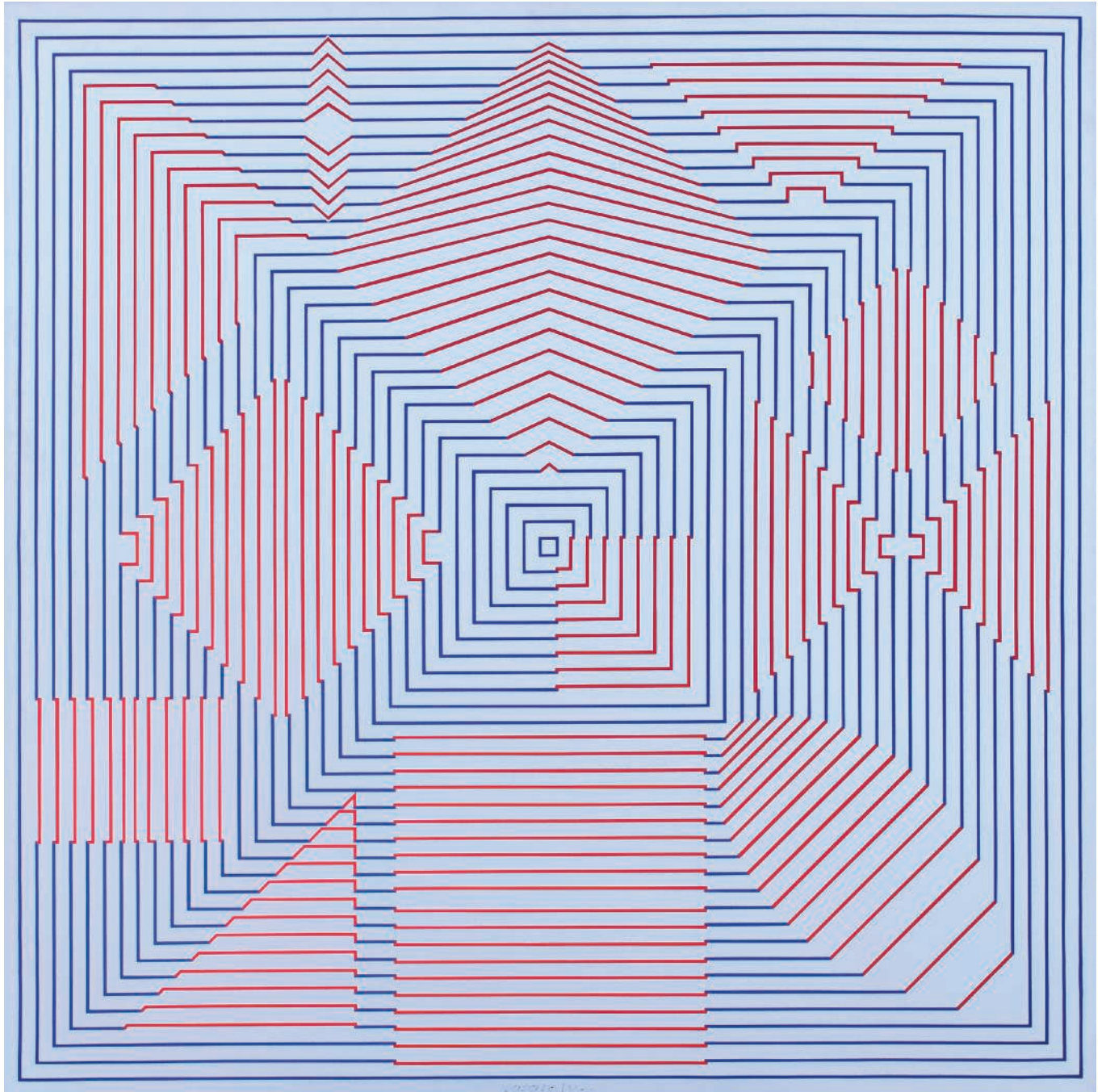
\$48,000-71,000

PROVENANCE

Galerie Lutherer, Frankfurt.

Acquired from the above by the present owner.

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. This work will be included in the forthcoming Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.



PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ62

DAAN VAN GOLDEN (1936-2017)

Study H.M.

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

oil on canvas

135 x 85cm.

Painted in 2001

€80,000-120,000

\$95,000-140,000

PROVENANCE

Acquired directly from the artist by Martin Visser.

Thence by descent from the above to the present owners.

LITERATURE

Daan van Golden: Apperception, exh. cat., Wiels Contemporary Art Centre, Brussels, 2012 (another from the series illustrated in colour, p. 89).

From a background of powdery blue, Daan van Golden conjures the flattened, abstracted silhouette of a parakeet – its tail a sliver of white, its rounded head nestling on its breast. In its elegant simplicity, this form is recognisable as the single parakeet resident in Henri Matisse's cut-out jungle *La Perruche et la Sirène*, 1952, and it is the initials of the older artist that Van Golden refers to in the title of this work, *Study H.M.* The elongated motif of the bird marked Van Golden's return to painting in the 1980s, after a decade of absence: initially intent on reproducing the entirety of Matisse's 7-metre masterpiece, in 1981, 1982 and again in 1985, the artist produced *Blue Studies After Matisse*, each featuring only the monochrome silhouette of the parakeet on an unpainted white ground. In an *oeuvre* which is best understood as a multiplication of echoes and self-references, Van Golden returned to the parakeet again and again – making it small or large, red or blue – stripping it of its

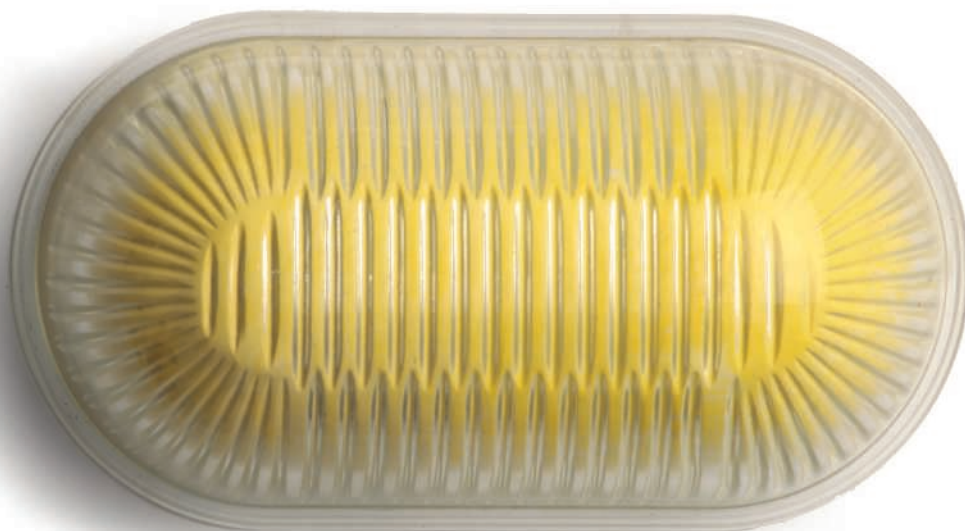
original meaning and instead making its silhouette a meditation on the interaction of form and void.

The wavering edge, where the white is as if washed by a lapping sea of blue, was originally the result of a projector mis-rendering the appropriated image. Meticulously reproduced by the artist from one *Study H.M.* to the next, here what Van Golden refers to as the 'touched' and 'untouched' areas of the canvas meet in an encounter between space and emptiness. At long scrutiny – and Van Golden was a particularly slow painter – figure and space become interchangeable, the border between them not so much a demarcation, as a mutable moment of mystery. Imbued with this meditative energy, *Study H.M.* becomes dynamic: though its form is replicated, each iteration appears as a mark of the passage of time, the progression of a body of work and the evolution of a way of thinking and being.



Henri Matisse, *La Perruche et la Sirène*, 337 x 768cm., 1952, Stedelijk Museum, Amsterdam.
© 2017 Succession H. Matisse / Artists Rights Society (ARS), New York.





λ63

THOMAS SCHÜTTE (B. 1954)

Gelbe Lampe (Yellow Lamp)

signed with the artist's initials, titled, dedicated and dated

'GELBE LAMPE' (1977) FÜR HELMUT Mai 1991 T.S.'

(on the reverse)

glass and coloured plaster

9 x 16.5 x 6cm.

Executed in 1977

€20,000-30,000

\$24,000-35,000

PROVENANCE

A gift from the artist to the present owner in 1991.

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

λ!64

JEAN TINGUELY (1925-1991)

Untitled

welded iron

85 x 90 x 70cm.

Executed in 1991

€30,000-50,000

\$36,000-59,000

PROVENANCE

Milan Gygax Collection.

Anon. sale, Cornette de Saint-Cyr, 19 April 2005, lot 40.

Acquired at the above sale by the present owner.

LITERATURE

C. Bischofberger (ed.), *Jean Tinguely: Catalogue raisonné, Sculptures and Reliefs 1986-1991*, vol. 3, Zurich 2005, no. 1053 (illustrated, p. 264).

Part of the proceeds will go to the MAMCO Foundation.



PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

λ!65

ERWIN WURM (B. 1954)

Fat Car

signed and dated 'EWurm 2001/04' (on the underside)

metallic paint, styrofoam and polyester

111 x 65 x 33cm.

Executed in 2001-2004, this work is the third artist's proof of four,
beside the edition of eight

€60,000-80,000

\$71,000-94,000

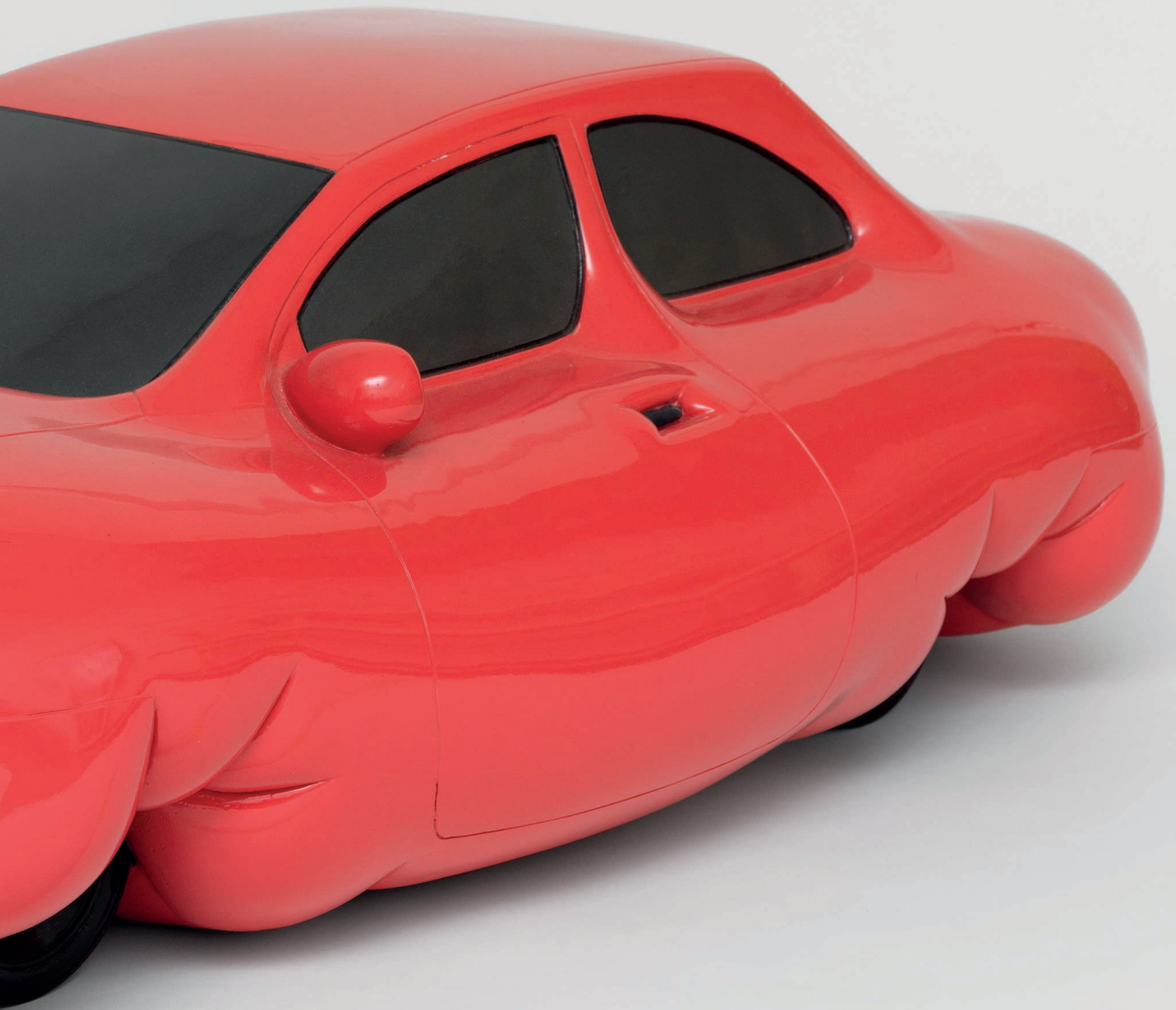
PROVENANCE

Art : Concept, Paris.

Acquired from the above by the present owner in 2004.

Part of the proceeds will go to the MAMCO Foundation.





END OF EVENING SALE

DAY SALE WEDNESDAY 13 DECEMBER 2017
MORNING SESSION 10:30AM LOTS 100-184

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

!100

WILLIAM KENTRIDGE (B. 1955)

Three Figures

signed 'KENTRIDGE' (lower right)

charcoal and collage on paper

80 x 121cm.

Executed in 2003

€30,000-50,000

\$36,000-59,000

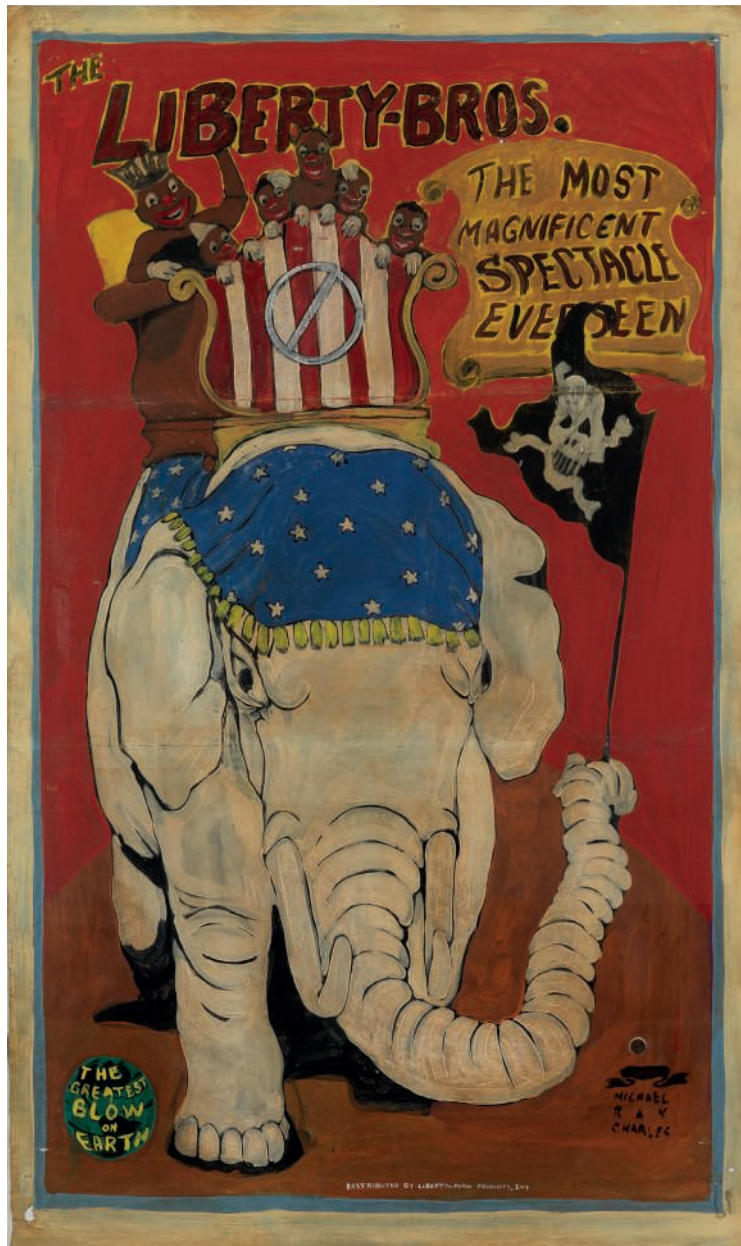
PROVENANCE

Marian Goodman Gallery, Paris.

Acquired from the above by the present owner in 2004.

Part of the proceeds will go to the MAMCO Foundation.





PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

!101

MICHAEL RAY CHARLES (B. 1967)

(Liberty Brothers Permanent Daily Circus) Free Ride

signed 'Michael Ray Charles' (lower right)

acrylic latex, stain and copper penny on paper

152.5 x 91.5cm.

Executed in 1996

€6,000-8,000

\$7,100-9,400

PROVENANCE

Tony Shafrazi Gallery, New York.

Acquired from the above by the present owner in 2000.

EXHIBITED

New York, Tony Shafrazi Gallery, *Michael Ray Charles, New Paintings*, 1996 (illustrated).

Part of the proceeds will go to the MAMCO Foundation.



PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

!102

CARROLL DUNHAM (B. 1949)

(i) *Untitled*

(ii) *Untitled*

(i) dated '3/7/84' (upper right); dated '3/10/84' (centre left); dated '3/10/84' (lower right)

(ii) dated '2/11-12 '84' (centre right); dated 'Feb 13, 1984' (lower left); dated '2/12/84' (lower right)

each: acrylic, ink, charcoal and pencil on wood veneer

(i) 35 x 23.5cm.

(ii) 34 x 25cm.

Executed in 1984

€10,000-15,000

\$12,000-18,000

PROVENANCE

Jay Gorney Modern Art Ltd., New York.

Private Collection, New York.

Anon. sale, Christie's New York, 17 November 2000, lot 482.

Acquired at the above sale by the present owner.

Part of the proceeds will go to the MAMCO Foundation.



PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

λ!103

DAMIEN HIRST (B. 1965)

Untitled (Spin)

signed 'Damien Hirst' (lower right)
gouache, pastel and ball-point pen on paper
58.5 x 41.5cm.

€9,000-12,000

\$11,000-14,000

PROVENANCE

Private Collection, London.

Anon. sale, Christie's London, 24 June 2005, lot 298.

Acquired at the above sale by the present owner.

Part of the proceeds will go to the MAMCO Foundation.

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

!104

TOM SACHS (B. 1966)

Brillo Box

signed and dated 'TomSachs 1999' (on the underside)

ball-point pen on foamcore

43 x 43 x 36cm.

Executed in 1999

€6,000-8,000

\$7,100-9,400

PROVENANCE

Galerie Thaddaeus Ropac, Salzburg.

Acquired from the above by the present owner in 1999.

Part of the proceeds will go to the MAMCO Foundation.





PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

λ!105

ANDREAS GURSKY
(B. 1955)

Essen

signed, titled, numbered and dated 'Essen '84 7/10 Andreas Gursky' (on a label affixed to the backing) c-print, in artist's frame
image: 43 x 52.5cm.
overall: 92 x 81cm.
Executed in 1984, this work is number seven from an edition of ten

€6,000-8,000

\$7,100-9,400

PROVENANCE

Mai 36 Galerie, Zurich.
Acquired from the above by the present owner in 2005.

EXHIBITED

Krefeld, Museum Haus Lange, *Andreas Gursky*, 1989 (another from the edition exhibited, illustrated in colour, unpagged).
Dusseldorf, Kunsthalle Düsseldorf, *Andreas Gursky - Photographs from 1984 to the Present*, 1998, p. 19 (another from the edition exhibited, illustrated in colour, p. 99)
Krefeld, Museum Haus Lange and Museum Haus Esters, *Andreas Gursky, Werke 80-08*, 2008-2009, p. 249 (another from the edition exhibited, illustrated in colour, p. 59). This exhibition later travelled to Stockholm, Moderna Museet and Vancouver, Vancouver Art Gallery.

Part of the proceeds will go to the MAMCO Foundation.



PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

λ!106

CANDIDA HÖFER
(B. 1944)

Eth Zurich II 1993

signed, titled and numbered 'ETH ZURICH II 1993 4/12 Candida Höfer' (on the reverse) colour coupler print
30,5 x 36.5cm.
Executed in 1993, this work is number four from an edition of twelve

€2,500-3,500

\$3,000-4,100

PROVENANCE

Galerie Walcheturm, Zurich.
Galerie Ritthaler, Hamburg.
Anon. sale, Christie's New York, 17 November 2000, lot 539.
Acquired at the above sale by the present owner.

Part of the proceeds will go to the MAMCO Foundation.



λ107

ERWIN OLAF (B. 1959)

Irene (from the series Grief)

signed, titled, numbered and dated '10/12 "Grief, Portraits, Irene" -2007 Erwin Olaf' (on a label attached to the reverse)

lambda print

79.5 x 59.5cm.

Executed in 2007

€5,000-7,000

PROVENANCE

Reflex New Art Gallery, Amsterdam.

Acquired from the above by the present owner in 2007.

EXHIBITED

Amsterdam, Reflex New Art Gallery, *Erwin Olaf. Grief*, 2007 (another from the edition illustrated in colour, unpagged).

LITERATURE

L.A. Martin & A. Foster (eds.), *Erwin Olaf*, Vol. III, New York 2008 (another from the edition illustrated in colour, p. 83).

\$5,900-8,200



PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ108

PANAMARENKO (B. 1940)

Scimitar

signed and numbered 'Panamarenko A.P. III/V' (on the tip of a wing)

ink on painted plywood and an iron and cellophane construction in perspex box

object: 6 x 48.5 x 13cm.

perspex box: 20 x 60 x 37.

Executed in 1990, this work is number three from five artist's proofs, besides the edition of fifteen

€4,000-6,000

\$4,800-7,100

PROVENANCE

Annie De Decker, Antwerp.

Acquired from the above by the present owner in 1993.

LITERATURE

H. Theys, *Panamarenko. Multiples: 1966 - 1994*, Antwerp 1995, p. 100, no. 50 (another from the edition illustrated in colour, p. 101).

λ109

PIETER LAURENS MOL
(B. 1946)

Icarus Bloem (Icarus Flower)

incised with the artist's signature, title and date 'ICARUS

BLOEM PIETER L MOL 1986' (on the reverse)

red lead on glass, swan's feathers and sheet lead
23 x 39cm.

Executed in 1986

€1,200-1,600

\$1,500-1,900

PROVENANCE

Galerie Paul Andriesse, Amsterdam.

Private Collection, The Netherlands.



PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ110

PANAMARENKO (B. 1940)

K2 7000m High Flying Jungle and Mountain Machine

signed and numbered '5/15 Panamarenko' (on a plate on the underside); titled
'K2 7000m High flying jungle and mountain machine' (on a piece of paper
below the object)

foam, kevlar, cardboard, plastic, netting and nails in a perspex box

object: 31 x 8 x 19.5cm.

perspex box: 30 x 42 x 42cm.

Executed in 1992, this work is number five from an edition of fifteen

€4,000-6,000

\$4,800-7,100

PROVENANCE

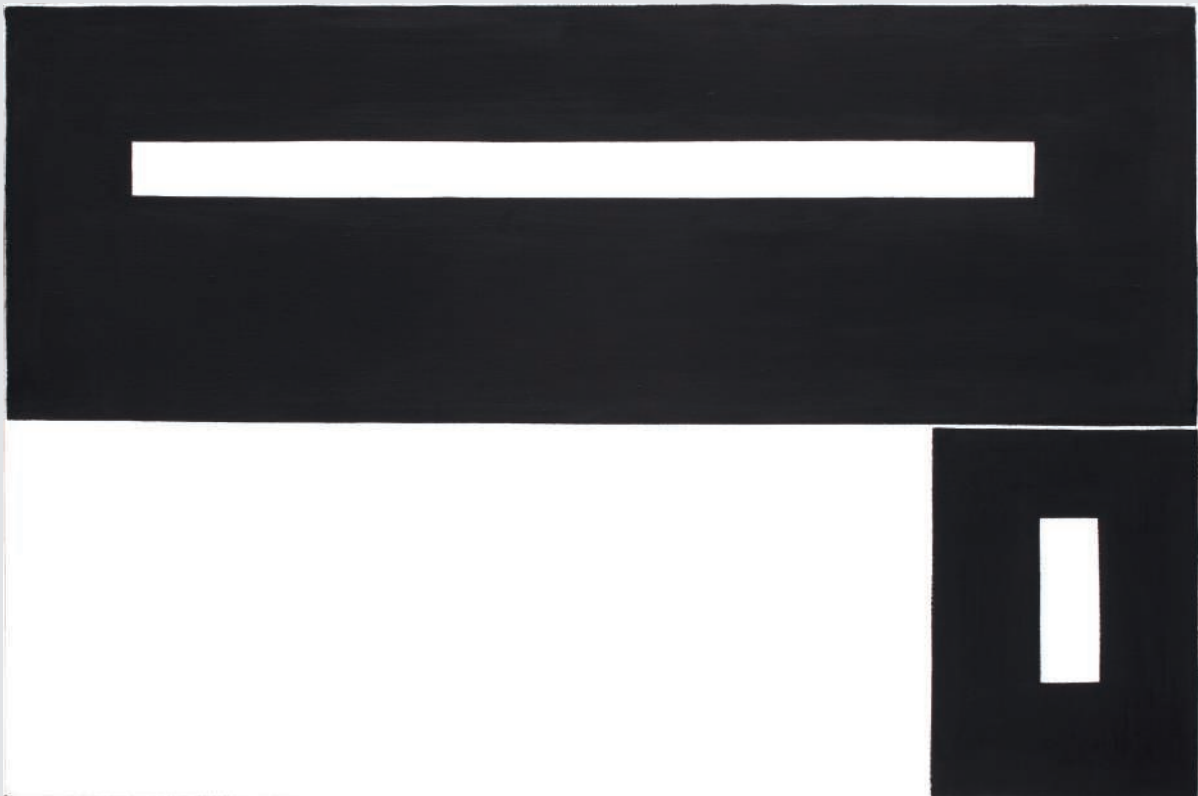
Annie De Decker, Antwerp.

Acquired from the above by the present owner in 1992.

LITERATURE

H. Theys, *Panamarenko. Multiples: 1966 - 1994*, Antwerp 1995, p. 116, no. 58
(another from the edition illustrated in colour, p. 117).





λ111

ANDRÉ BUTZER (B. 1973)

Untitled

signed and dated 'A. Butzer '12' (on the reverse)

oil on canvas

100 x 150cm.

Painted in 2012

€12,000-16,000

\$15,000-19,000

PROVENANCE

Gallerija Contra, Zagreb.

Acquired from the above by the present owner.

λ112

IMI KNOEBEL (B. 1940)

Anima Mundi 47-5 Ed. I

acrylic on plastic film, in five parts
each: 46 x 36cm.

Executed 2010-2015, this work is number two from an edition of five

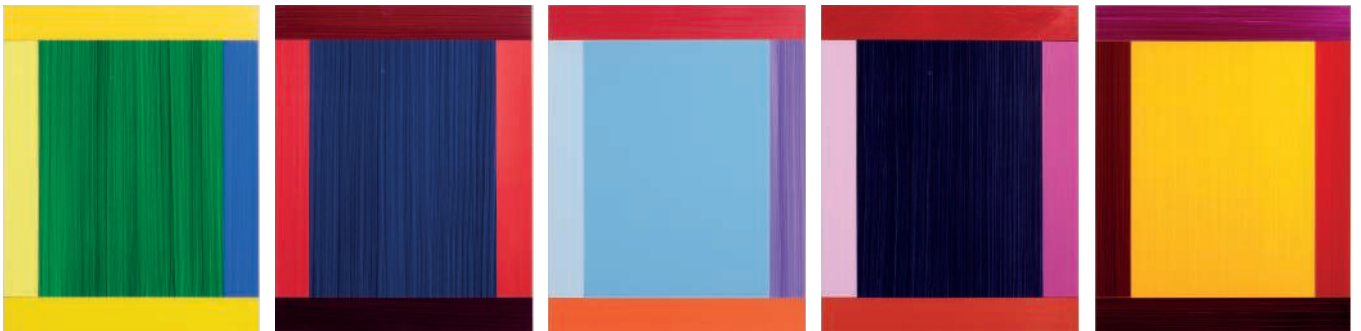
€12,000-16,000

\$15,000-19,000

PROVENANCE

Galerie Christian Lethert, Cologne.

Acquired from the above by the present owner.





(part lot)

λ113

IMI KNOEBEL (B. 1940)

Mennige Bilder (Serie A-J) (Menninge Pictures (Series A-J))

signed, numbered and dated 'imi92 3/20' and inscribed 'A' to 'J'
(along the lower edge of ten sheets); numbered '3/20' and inscribed
'A1' to 'J60' (on the reverse of each sheet)

punched paper over acrylic on paper, in sixty parts, in original wooden case
each sheet: 87 x 62.5cm.

Executed in 1992, this work is number three from an edition of twenty plus
seven artist's proofs

€12,000-18,000

\$15,000-21,000



λ114

GÜNTHER FÖRG (1952-2013)

Untitled

signed with the artist's initials and dated 'GF 1989' (lower right);
signed and dated 'Förg 89' (on the backing)

acrylic on wood

65 x 50cm.

Executed in 1989

€25,000-35,000

\$30,000-41,000

PROVENANCE

Deweert Gallery, Otegem.

Anon. sale, De Vuyst Lokeren, 25 October 2014, lot 524.

Acquired at the above sale by the present owner.

This work is registered in the artist's archive under the archive
no. *WVF.89.B.0426*.

We thank Mr. Michael Neff from the Estate of Günther Förg for
the information he has kindly provided on this work.



PROPERTY OF AN IMPORTANT COLLECTOR

λ115

GERHARD RICHTER (B. 1932)

19.8.94

signed 'Richter' (lower right of the mount); dated '19.8.94.'

(lower left of the mount)

oil on colour photograph

10 x 15cm.

Painted in 1994

€25,000-35,000

\$30,000-41,000

λ116

FRANZ WEST (1947-2012)

Privatlampe des Künstlers II (The Artist's Private Lamp II)

signed, numbered, inscribed and dated 'METAMEMPHIS FRANZ WEST
1989 - 593-' (on a metal plate affixed to the underside)

iron chain, wiring, fitting and bulb

height: 197cm.

Executed in 1989

€5,000-7,000

\$5,900-8,200

PROVENANCE

Meta Memphis, Milan.



λ+117

JONATHAN MEESE
(B. 1970)

Dr. Tyrannosaurys Rex de Meeseher

signed and dated 'JMeese 2004' (lower right of right part); signed and dated 'JMeese 2004' (on the reverse of each part); titled and inscribed 'DR. TYRANNO-SAURYS-REX de Meeseher "Die Seherin "Regimeese", aus den Bergwelten der Milchsauriermädchen, die den Staatyr Saalbegatten im Namen der Handbestutung "Saint Justyr", später, CUCUMATZARDOZ + Meermatzardoz im Blutmädeltsaal' (on the reverse of the central part)

oil and paper and photograph collage on canvas,
in three parts
210 x 420cm.
Executed in 2004

€20,000-30,000

\$24,000-35,000

PROVENANCE

Contemporary Fine Arts, Berlin.

White Cube.

Anon. sale, Sotheby's London, 16 October 2009,
lot 138.

Acquired at the above sale by the present owner.

EXHIBITED

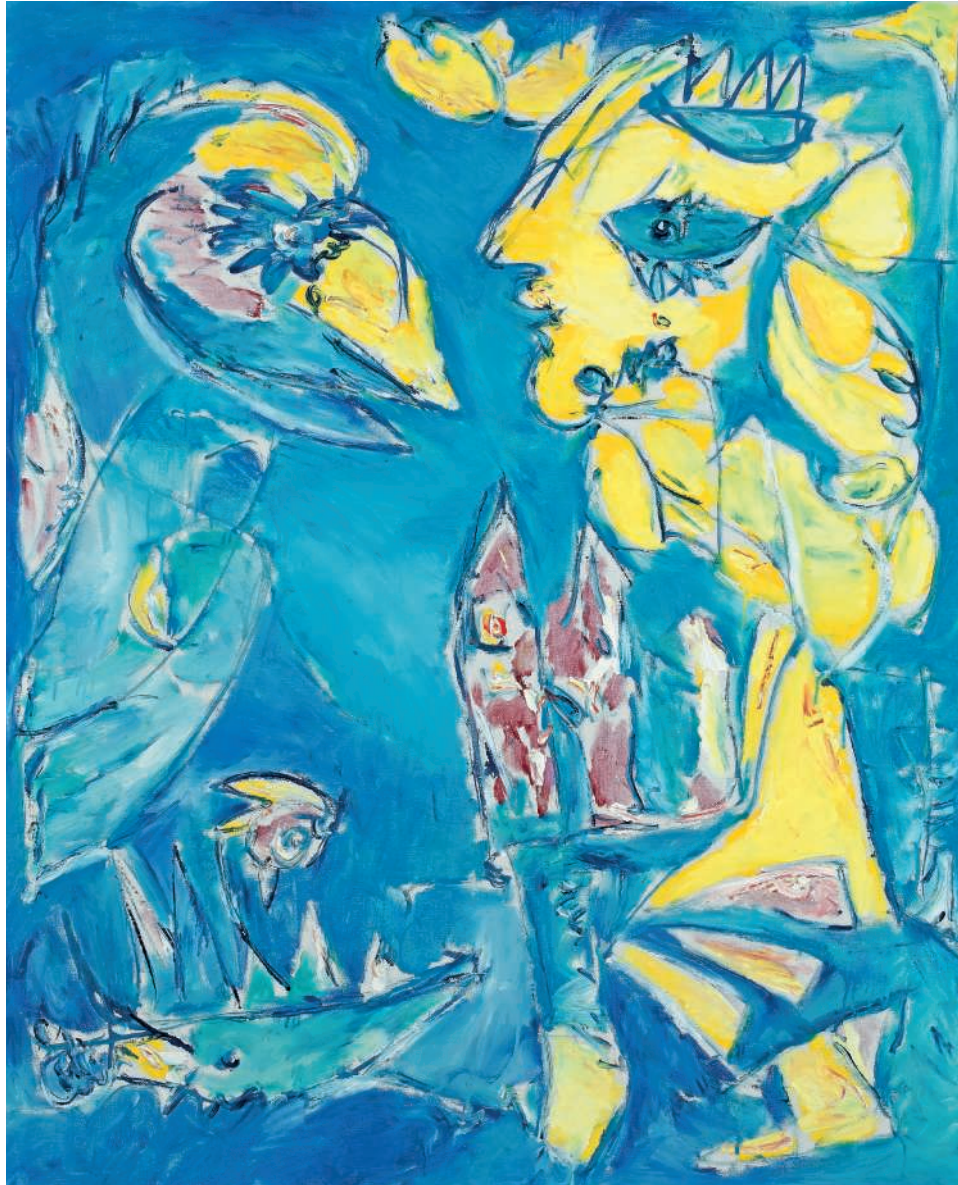
Palma de Mallorca, Es Baluard Muesu d'Art

Modern i Contemporani de Palma, *En privat 2*.

L'opció desamable, 2010 (illustrated, pp. 64-65).







PROPERTY FROM A SWISS PRIVATE COLLECTION

λ118

CARL-HENNING PEDERSEN
(1913-2007)

Møde over havet (Meeting with the Sea)

signed, titled, inscribed and dated 'Carl-Henning Pedersen Molesmes 1992.
"Møde over havet." "Meeting with the sea." (on the reverse)

oil on canvas

127 x 104cm.

Painted in 1992

€18,000-25,000

PROVENANCE
Galerie Semiha Huber, Zurich.

\$22,000-29,000



PROPERTY FROM A SWISS PRIVATE COLLECTION

λ119

CARL-HENNING PEDERSEN
(1913-2007)

Den gyldne rytter (Golden Rider)

signed, titled, inscribed and dated 'Carl-Henning Pedersen Molesmes 1992.

"Den gyldne rytter" "Golden Rider." (on the reverse)

oil on canvas

127 x 104cm.

Painted in 1992

€18,000-25,000

PROVENANCE

Galerie Semiha Huber, Zurich.

\$22,000-29,000



PROPERTY FROM A DANISH PRIVATE COLLECTION

λ120

CORNEILLE (1922-2010)

Reclining Figure

signed and dated 'Corneille 51' (upper right)

watercolour and gouache on paper

38 x 51cm.

Executed in 1951

€15,000-20,000

\$18,000-24,000

EXHIBITED

Copenhagen, Kunstforeningen, *Appel, Corneille*, 1971, no. 28.

λ121

KAREL APPEL (1921-2006)

Untitled

signed, inscribed and dated 'Ck. appel 54, leuke mense lief ik ben gek'

(on the side of the bowl); incised with the artist's signature and date

'CK. appel 54' (on the underside)

painted and glazed ceramic bowl

5.5 x 12.5 x 12.5cm.

Executed in 1954

€2,500-3,500

\$3,000-4,100

PROVENANCE

Private Collection, USA.





λ122

KAREL APPEL (1921-2006)

Untitled

signed and dated 'appel 70' (lower right)
acrylic and collage on paper laid down on canvas
121.5 x 161.5cm.
Executed in 1970

€30,000-40,000

\$36,000-47,000

PROVENANCE

Anon. sale, Finarte Rome, 4 December 1975, lot 55.
Galleria Seno, Milan.
Acquired from the above by the previous owner.
Thence by descent to the present owner.



λ123

KAREL APPEL (1921-2006)

Untitled

signed and dated 'ck appel 59' (lower centre)

gouache and wax crayons on paper

48 x 63cm.

Executed in 1959

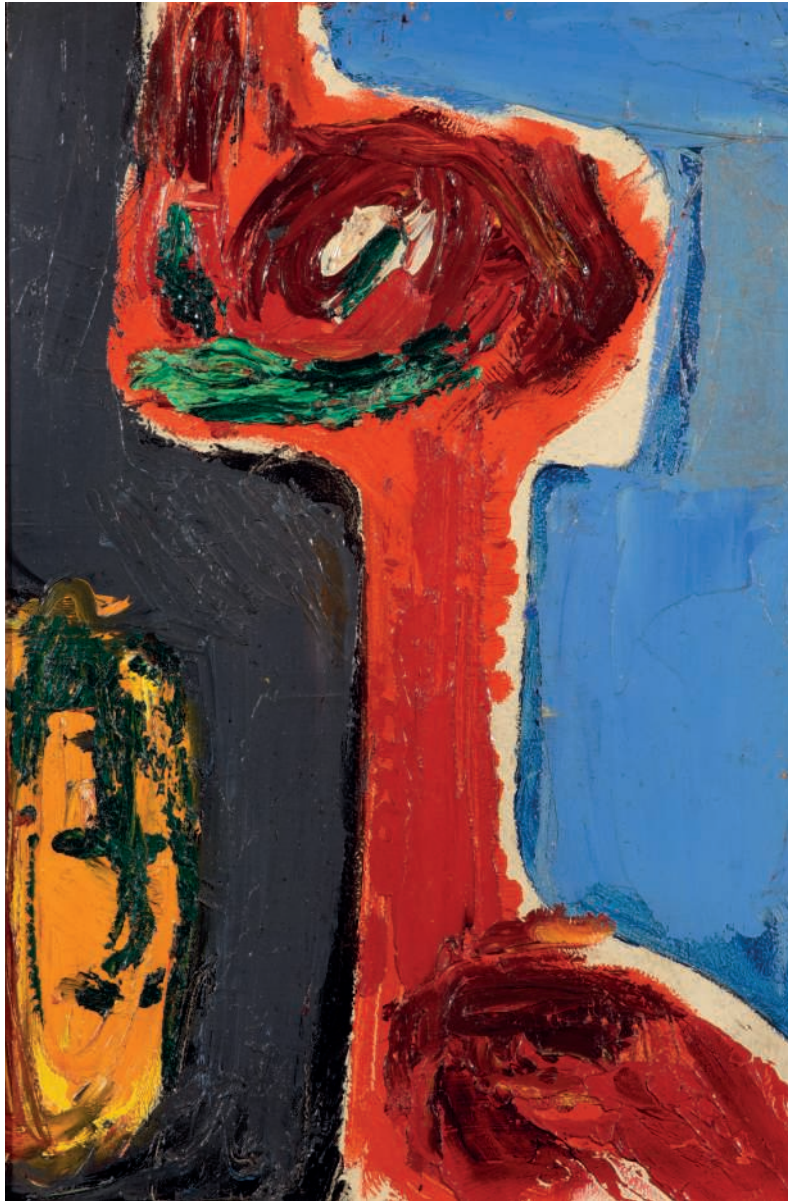
€12,000-15,000

PROVENANCE

Anon. sale, Sotheby's London, 5 April 1978, lot 297.

Private Collection, Brussels.

\$15,000-18,000



λ124

ASGER JORN (1914-1973)

Untitled

signed, numbered, inscribed and dated '162 attentent
Jorn 1954' (on the reverse)

oil on board

42 x 28cm.

Painted in 1954

€35,000-55,000

\$42,000-65,000

PROVENANCE

Jon Nicolas Streep, New York.

Anon. sale, Sotheby's Amsterdam, 6 December 2007, lot 146.

Acquired at the above sale by the present owner.

EXHIBITED

New York, The American Federation of Arts, *Major work in minor scale*,
1963-1964, no. 17 (titled *Unknown: Hahn*).

LITERATURE

G. Atkins, *Jorn in Scandinavia, 1930-1953*, London 1968, p. 272, no. 855 (illustrated p. 408).



λ!125

ASGER JORN (1914-1973)

Untitled

signed and dated 'Asger Jorn 45' (upper right)

oil on canvas

47 x 37cm.

Painted in 1945

€20,000-30,000

\$24,000-35,000

PROVENANCE

Richard Miller, Philadelphia.

Brook-Street Gallery, London.

Anon. sale, Bruun Rasmussen Copenhagen, October 1963, lot 108.

LITERATURE

G. Atkins, *Jorn in Scandinavia 1930-1953*, London 1968, no. 382 (illustrated p. 359).

λ126

ASGER JORN (1914-1973)

Opera Buffa (Comic Opera)

incised with the artist's signature 'Jorn' (along the lower edge)
bronze with a green-red patina

37.5 x 16 x 20.5cm.

Executed in 1972, this work is from an edition of three

€12,000-18,000

\$15,000-21,000

PROVENANCE

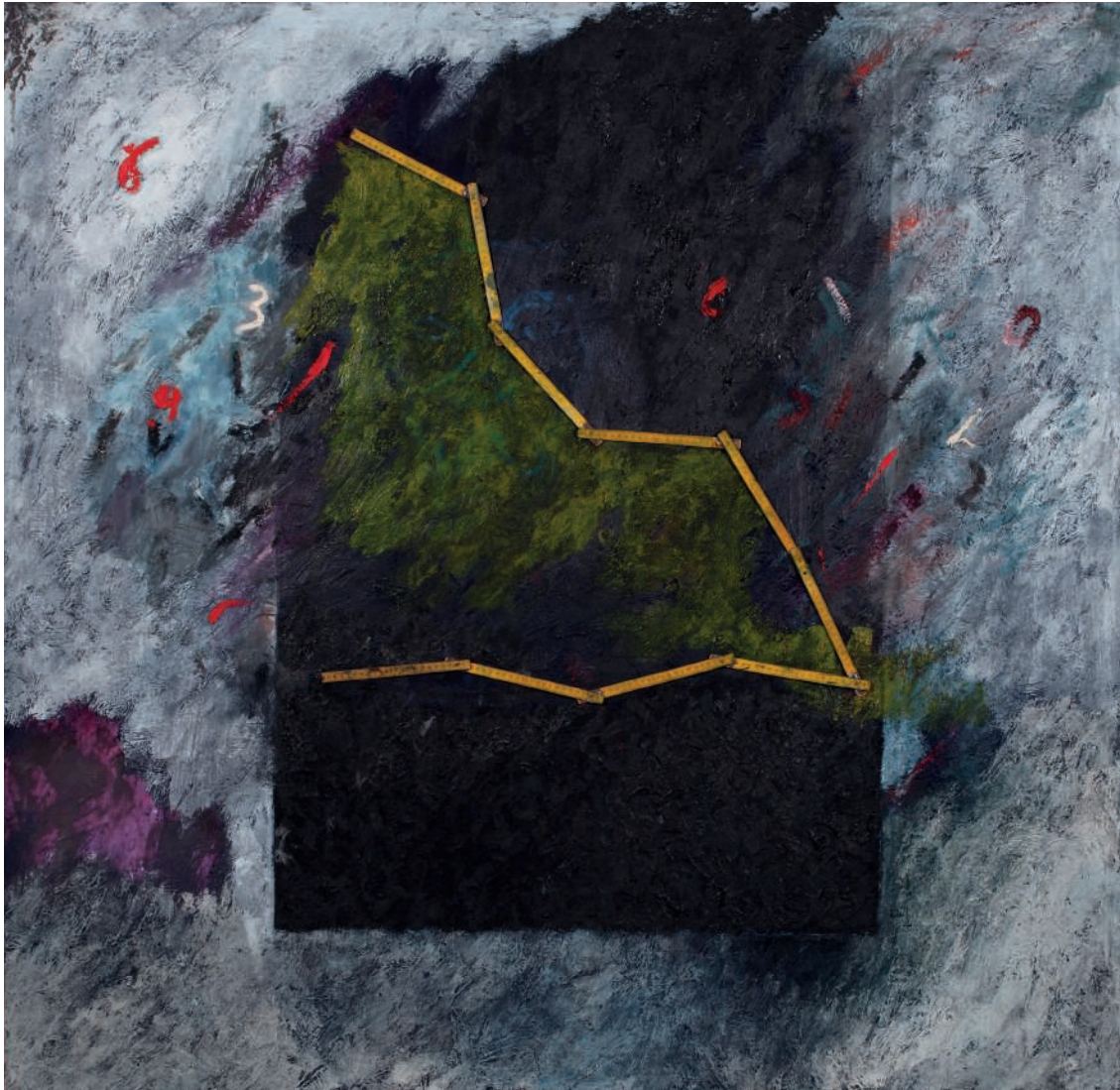
Acquired directly from the artist by the present owner
in the 1970s.

LITERATURE

M. de Micheli, *Jorn scultore*, Milan 1973, no. 9
(illustrated, pp. 10, 33).

G. Atkins, *Asger Jorn. The Final Years 1965-1973*,
London 1980, no. 144 (another cast illustrated, p. 107).





PROPERTY FROM A GERMAN FOUNDATION

λ127

PIER PAOLO CALZOLARI (B. 1943)

Untitled (from the series Capricci)

tempera and wooden folding ruler on plywood
160 x 165cm.

Executed in 1981

€15,000-20,000

\$18,000-24,000

PROVENANCE

Galerie Knoedler, Zurich.

Jean Bernier Gallery, Athens, 1984.

EXHIBITED

Munich, Pinakothek der Moderne, *Passioniert Provokativ. Die Sammlung Stoffel*, 2008, pp. 334, 346, no. 23 (illustrated in colour, p. 101).

LITERATURE

Pier Paolo Calzolari, exh. cat., Castello di Rivoli Museo d'Arte Contemporanea, Turin 1994 (illustrated, p. 185).

The work is registered in the Fondazione Calzolari, Fossombrone, under no. A-CAL-1981-14.



PROPERTY FROM A GERMAN FOUNDATION

λ128

PIER PAOLO CALZOLARI (B. 1943)

Untitled (from the series Capricci)

tempera and lacquered stick on plywood

165 x 160cm.

Executed in 1979

€10,000-15,000

\$12,000-18,000

EXHIBITED

Munich, Pinakothek der Moderne, *Passioniert Provokativ. Die Sammlung Stoffel*, 2008, p. 346, no. 24 (incorrectly dated 1981).

The work is registered in the Fondazione Calzolari, Fossombrone, under no. A-CAL-1979-2.



(recto)

λ129

GILBERTO ZORIO (B. 1944)

11 Settembre 2001-2003

signed and dated 'G. Zorio 2001' (lower right, recto); signed and indistinctly dated 'G. Zorio 200.' (lower right, verso)

recto, verso: ink and lacquer on embossed card

61 x 78cm.

Executed 2001-2003

€7,000-9,000

\$8,300-11,000

PROVENANCE

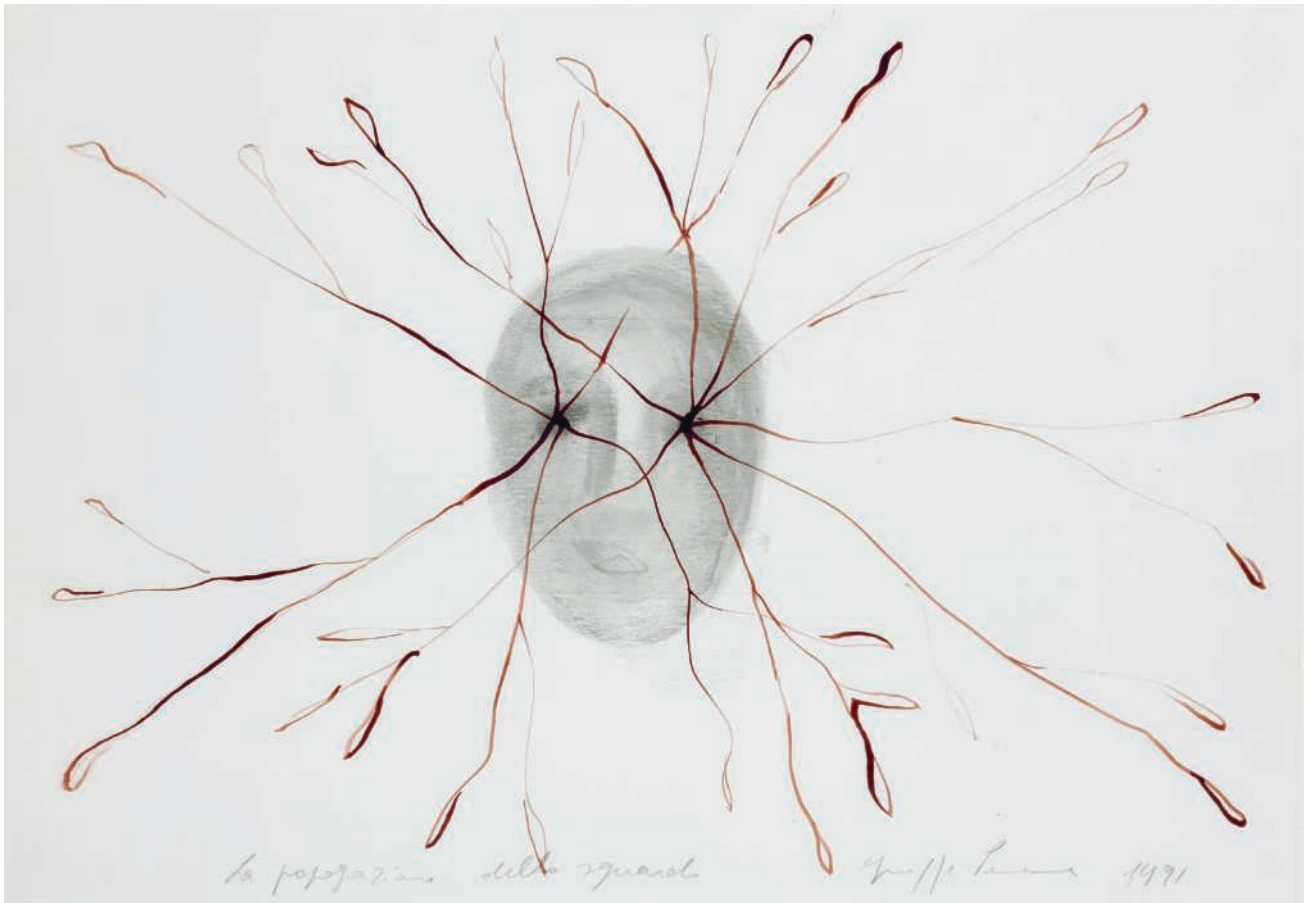
Oredaria Arti Contemporanee, Rome.

Private Collection, Rome.

Private Collection, Italy (acquired from the above).

EXHIBITED

Rome, Oredaria Arti Contemporanee, *Gilberto Zorio*, 2003-2004.



λ130

GIUSEPPE PENONE (B. 1947)

La propagazione dello sguardo (Propagation of the Glimpse)

signed and dated 'Giuseppe Penone 1991' (lower right),

titled 'La propagazione dello sguardo' (lower left)

pencil and ink on paper

33 x 48cm.

Executed in 1991

€7,000-9,000

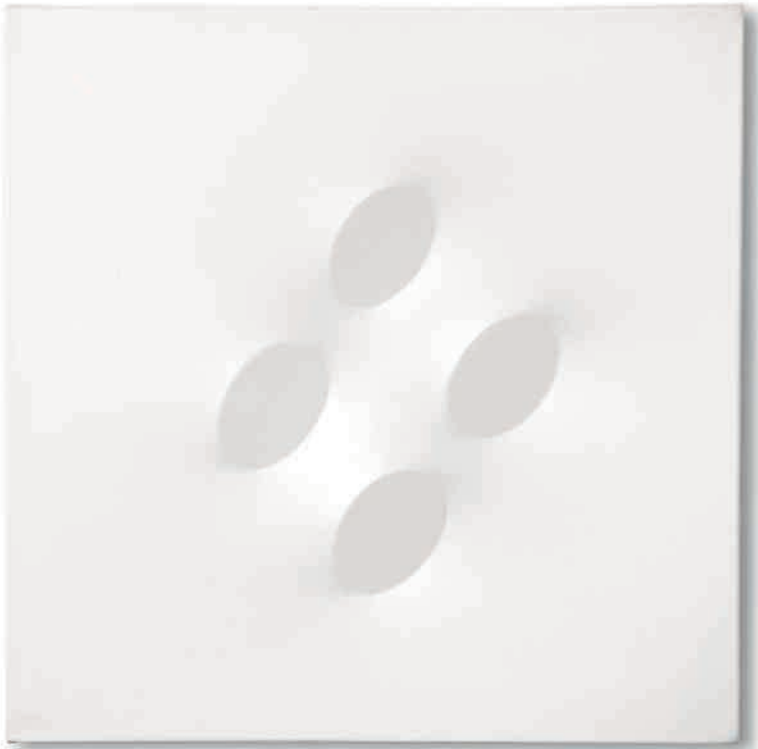
\$8,300-11,000

PROVENANCE

Galerie Paul Andriess, Amsterdam (acquired directly from the artist).

EXHIBITED

Aachen, Neuer Aachener Kunstverein, *Some Trees*, 2005. This exhibition later travelled to Amsterdam, SeARCH.



λ131

TURI SIMETI (B. 1929)

4 ovali bianchi (4 White Ovals)

signed and dated 'Simeti 94' (on the stretcher)

acrylic on shaped canvas

50 x 50cm.

Executed in 1994

€10,000-15,000

\$12,000-18,000

PROVENANCE

Acquired directly from the artist by the present owner.

EXHIBITED

Biberach, Galerie Uli Lang, *Simeti*, 1996.

This work is registered in the Archivio Turi Simeti edited by Galleria Dep Art, Milan, under number 1994-B0505.



λ132

TURI SIMETI (B. 1929)

4 ovali bianchi (Four White Ovals)

signed and dated 'Simeti 94' (on the stretcher)

acrylic on shaped canvas

50 x 50cm.

Executed in 1994

€10,000-15,000

\$12,000-18,000

PROVENANCE

Acquired directly from the artist by the present owner.

EXHIBITED

Biberach, Galerie Uli Lang, *Simeti*, 1996.

This work is registered in the Archivio Turi Simeti edited by Galleria Dep Art, Milan, under number 1994-B0506.



λ133

ALIGHIERO BOETTI (1940-1994)

Divine Astrazioni (Divine Abstracts)

signed 'Alighiero e Boetti' (on the overlap)

embroidery on canvas mounted on wood

23 x 22.5cm.

Executed in 1990

€18,000-22,000

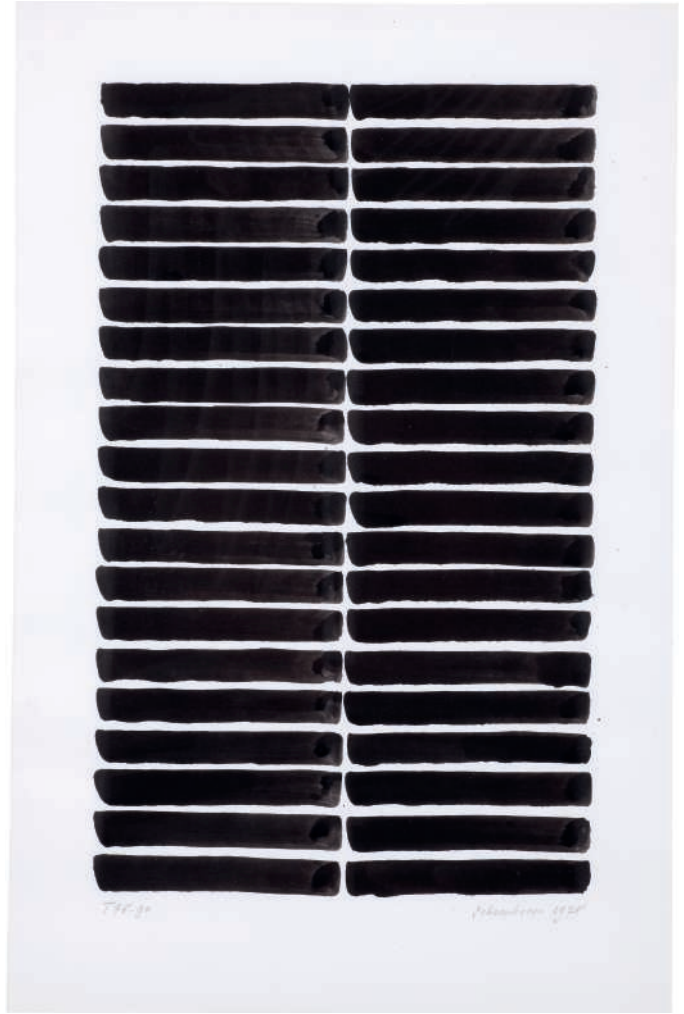
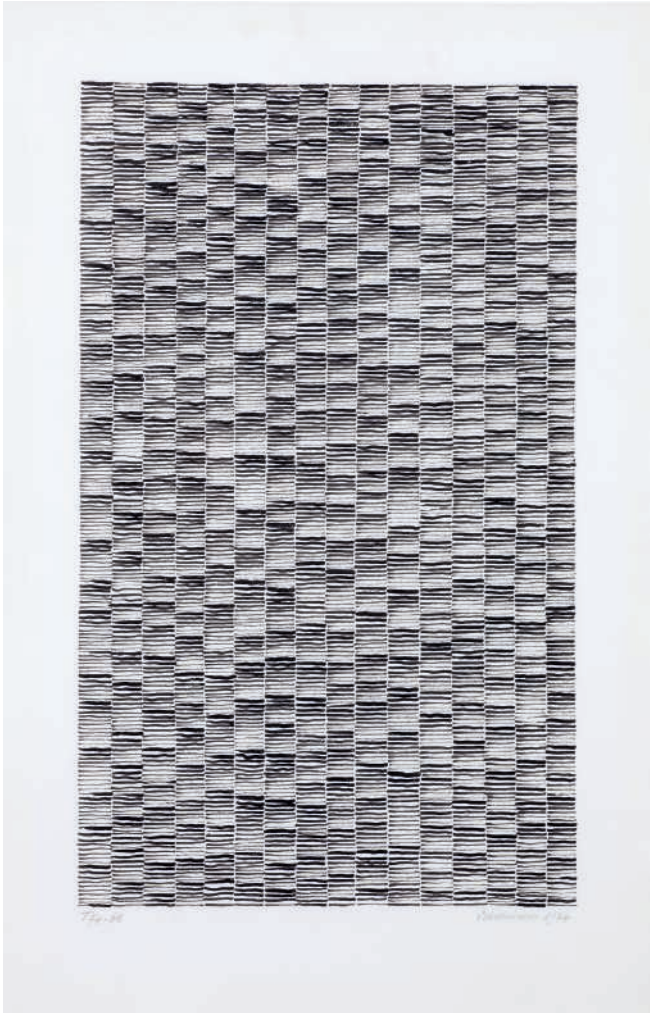
\$22,000-26,000

PROVENANCE

Edward Toteh Gallery, London.

Acquired from the above by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 6863.



λ134

JAN SCHOONHOVEN (1914-1994)

T74-68

signed 'Schoonhoven 1974' (lower right); titled 'T74-68' (lower left);
signed, titled and dated 'J.J. Schoonhoven 1974 "T74-68"' (on the reverse)
ink on paper
50.5 x 32.5cm.
Executed in 1974

€6,000-8,000

\$7,100-9,400

PROVENANCE

Samuel Vanhoegaerden Gallery, Antwerp.
Acquired from the above by the present owner circa 2007.

λ135

JAN SCHOONHOVEN (1914-1994)

T75-90

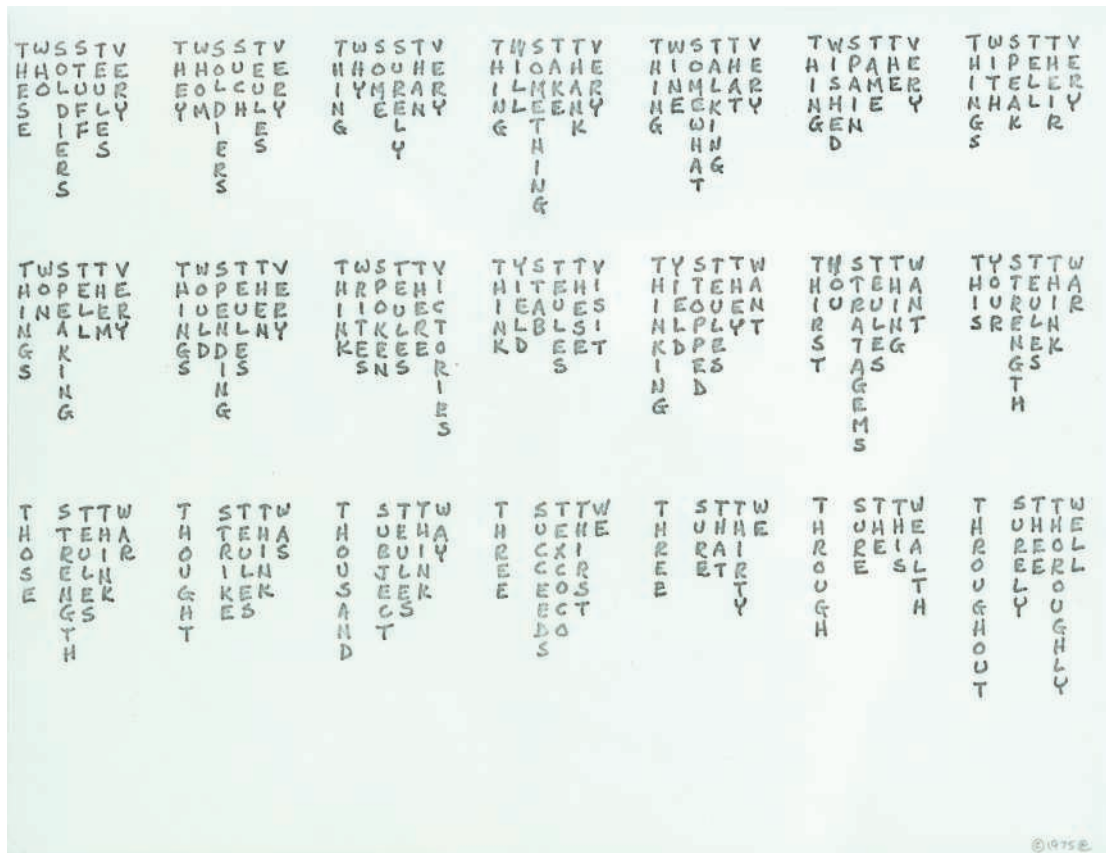
signed and dated 'Schoonhoven 1975' (lower right); titled 'T75-90' (lower left);
signed, titled and dated 'J.J. Schoonhoven 1975 "T75-90"' (on the reverse)
ink on paper
50 x 32.5cm.
Executed in 1975

€6,000-8,000

\$7,100-9,400

PROVENANCE

Estate of the artist.
Kunsthandel Loutron, Amsterdam.
Acquired from the above by the present owner.



PROPERTY OF A GENTLEMAN

136

CARL ANDRE (B. 1935)

TWSSTV TWSSTV TWSSTV TWSTTV TWSTTV
TWSTTV TWSTTV

signed with the artist's monogram and dated '© 1975 @' (lower right);
with the poetry index number 'OVER 2 440' (on the reverse)

xerox copy on paper

21.5 x 28cm.

Executed in 1975

€7,000-9,000

\$8,300-11,000

PROVENANCE

Galerie Delta, Rotterdam.

Acquired from the above by the present owner in 1996.



PROPERTY OF A GENTLEMAN

λ137

FRANÇOIS MORELLET
(1926-2016)

Stainless still life n°1 (5 lignes au hasard (détail))

signed, numbered and dated 'Morellet 1997 E.A. I/II N° 97001' (on the reverse)
stainless steel

98.5 x 102.5cm.

Executed in 1997, this work is the first artist's proof from two besides the
edition of eight

€7,000-9,000

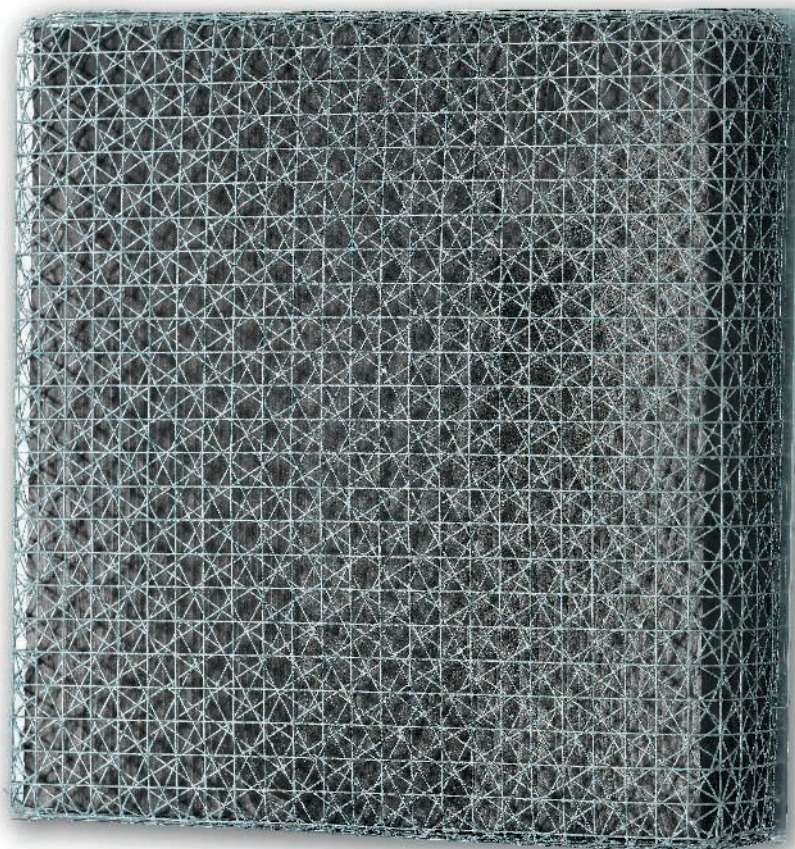
\$8,300-11,000

PROVENANCE

Art Affairs, Amsterdam.

Acquired from the above by the present owner in 1999.

This work is registered in the archives of François Morellet under no. 97001.



PROPERTY OF A GENTLEMAN

λ138

FRANÇOIS MORELLET
(1926-2016)

3 Trames de grillage 0° 30° 60° (3 Frames of mesh 0° 30° 60°)

incised with the artist's signature and number 'Morellet 24/90' (on the reverse)

wire mesh and acrylic on wood on aluminium

31 x 31 x 6cm.

Executed in 1973, this work is number twenty-four from an edition of ninety

€5,000-7,000

\$5,900-8,200

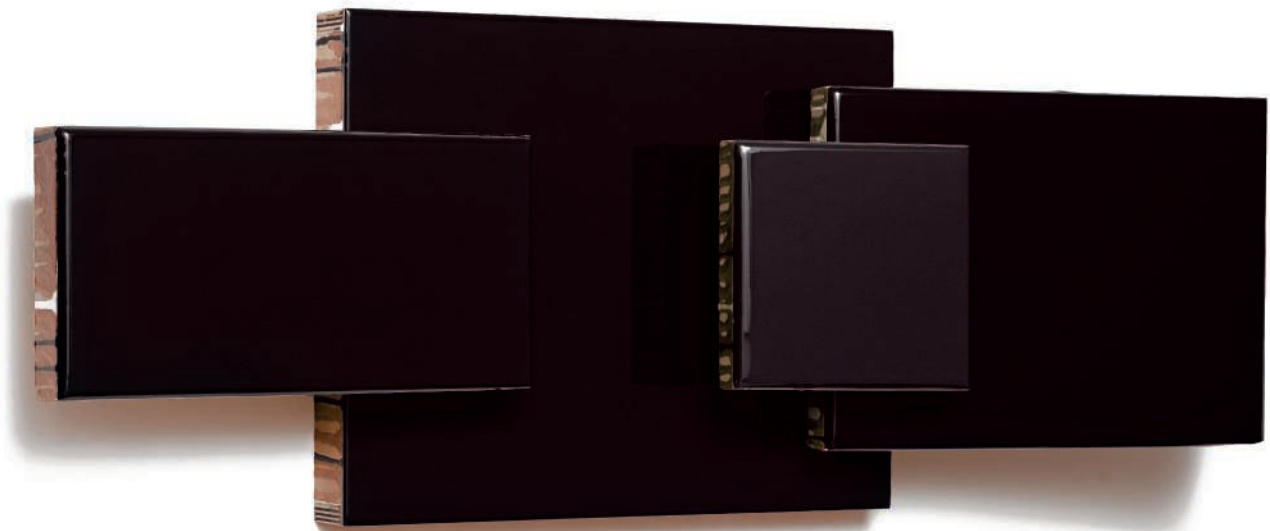
PROVENANCE

Anon. sale, Galerie Fischer Auktionen Lucerne,
14 June 2012, lot 180.

Galerie De Rijk, The Hague.

Acquired from the above by the present owner in 2012.

This work is registered in the archives of François Morellet under no. 73001.



PROPERTY OF A GENTLEMAN

λ139

ESTHER TIELEMANS (B. 1976)

Acting, Black

signed, titled and dated 'ESTHER TIELEMANS 'ACTING,' BLACK 2007'
(on the reverse)

acrylic and epoxy construction on four pieces of plywood
40.5 x 106.5 x 18cm.

Executed in 2007

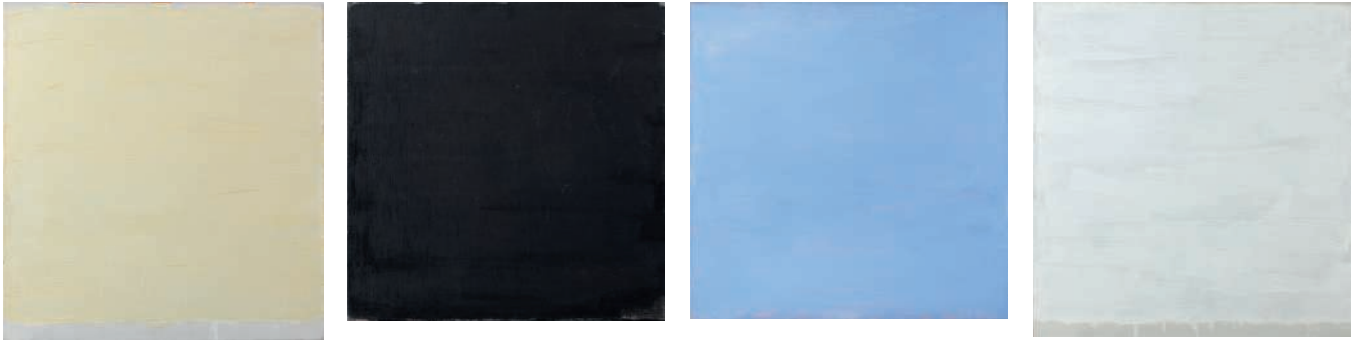
€6,000-8,000

PROVENANCE

Galerie Akinci, Amsterdam.

Acquired from the above by the present owner in 2008.

\$7,100-9,400



PROPERTY OF A GENTLEMAN

λ140

TOMAS RAJLICH (B. 1940)

Untitled

signed and dated thrice 'T. RAJLICH 87' (on the reverse

across all four parts)

acrylic on canvas, in four parts

(i), (iv): 95 x 90cm.

(ii), (iii): 90 x 90cm.

Painted in 1987

€5,000-7,000

\$5,900-8,200

PROVENANCE

Galerie Ramakers, The Hague.

Acquired from the above by the present owner in 2002.

PROPERTY OF A GENTLEMAN

λ141

TOMAS RAJLICH (B. 1940)

Untitled

signed and dated 'T. RAJLICH 83' (on the reverse)

acrylic on canvas

160 x 160cm.

Painted in 1983

€4,000-6,000

\$4,800-7,100

PROVENANCE

Galerie Ramakers, The Hague.

Acquired from the above by the present owner in 2007.





λ142

TURI SIMETI (B. 1929)

5 ovali rossi (5 Red Ovals)

signed and dated 'Simeti 2003' (on the stretcher)

acrylic on shaped canvas

60 x 60cm.

Executed in 2003

€12,000-18,000

\$15,000-21,000

PROVENANCE

Galleria Il Mappamondo, Milan.

Galleria Schiumerini, Cosenza.

Acquired from the above by the present owner.

LITERATURE

A. Addamiano, F. Sardella (eds.), *Turi Simeti. Catalogo ragionato*, Milan 2017, no. 863.

This work is registered in the Archivio Turi Simeti edited by Galleria Dep Art, Milan, under number 2003-R0601.



λ143

OTTO PIENE (1928-2014)

Untitled

signed with the artist's monogram and dated 'OPienc 67' (lower right)

fire gouache on card

64.5 x 92cm.

Executed in 1967

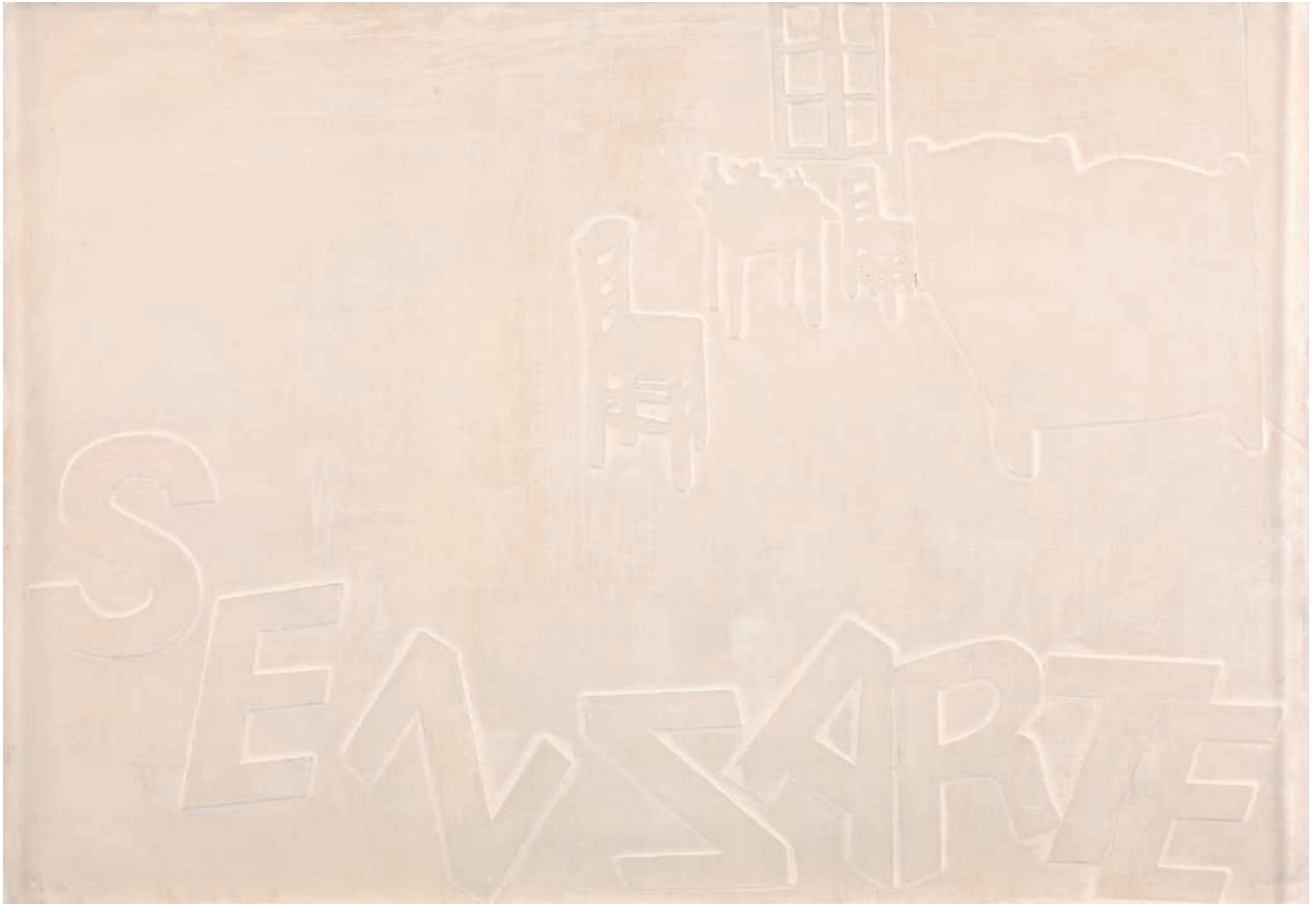
€25,000-35,000

\$30,000-41,000

PROVENANCE

Acquired directly from the artist by the previous owner.

Thence by descent to the present owner.



λ144

FABIO MAURI (1926-2009)

Van Gogh 2

signed twice, titled and dated twice 'FABIO MAURI "VAN GOGH 2" 1990'
(on the reverse)

mixed media on plywood, in a perspex box

55 x 78.5 x 3.5cm.

Executed in 1990

€3,500-5,500

PROVENANCE

C. Valente Collection, Rome.

Acquired from the above by the present owner.

\$4,200-6,500

PROPERTY OF A PATRON OF THE ARTS

λ145

MARINA ABRAMOVIĆ
(B. 1946)

Frottage of the Great Wall of China

signed and dated 'Marina Abramovic 89' (lower right)

charcoal on rice paper

136 x 68cm.

Executed in 1989

€8,000-12,000

\$9,500-14,000

PROVENANCE

Anon. sale, Christie's Amsterdam, 3 December

2002, lot 165.

Acquired at the above sale by the present owner.



λ146

ULRICH RÜCKRIEM (B. 1938)

Bandeisen (Grün) (Strip Iron (Green))

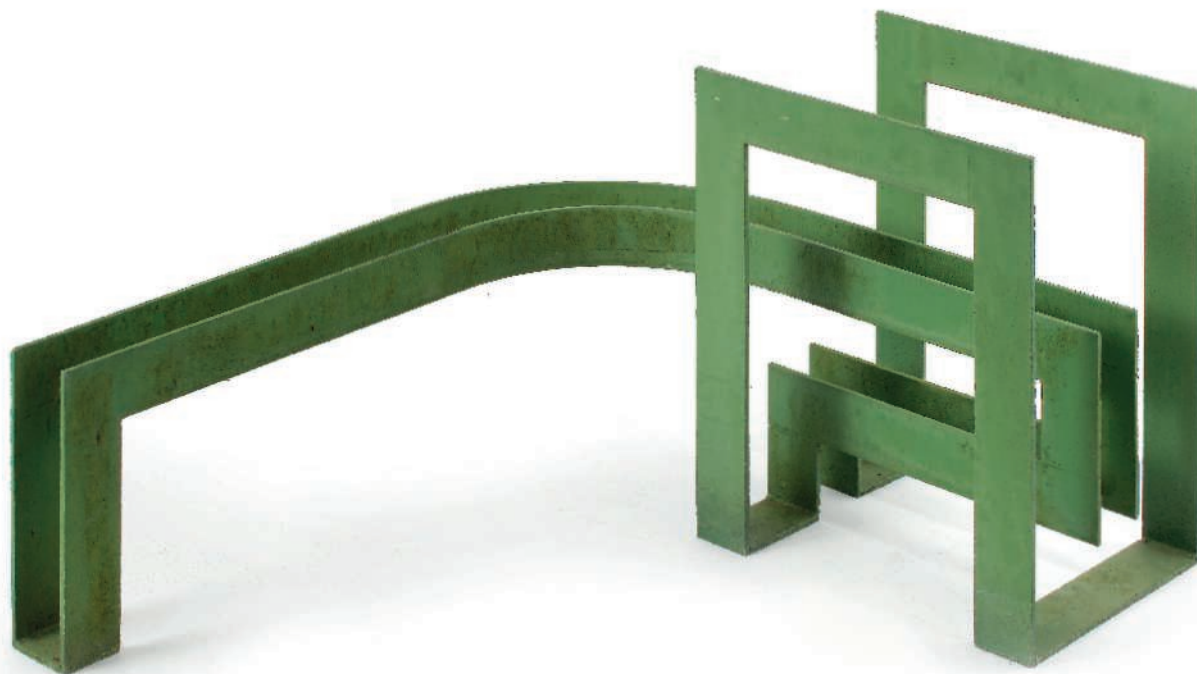
painted and welded iron

60 x 110 x 82cm.

Executed in 1967

€5,000-7,000

\$5,900-8,200





λ147

BERNAR VENET (B. 1941)

Undetermined Line

signed, titled and dated 'Undetermined line Venet B 87' (lower left)

charcoal and collage on paper

89 x 69.5cm.

Executed in 1987

€15,000-20,000

\$18,000-24,000

PROVENANCE

Castelli Graphics, New York.

Acquired from the above by the present owner in 1993.

This work is registered in the Bernar Venet Archives under no. *bv87d58*.



λ148

LOÏC LE GROUMELLEC (B. 1957)

Mégalithe

signed, titled, numbered and dated '2000 "Mégalithe" le groumellec BSL 5 2000.' (on the reverse)

laquer on canvas

60 x 40cm.

Painted in 2000

€2,000-3,000

\$2,400-3,500

PROVENANCE

Galerie Karsten Greve, Cologne.

Acquired from the above by the present owner.



λ149

MARCEL BROODTHAERS (1924-1976)

La Souris Écrit Rat (A Compte d'Auteur) (The Mouse Writes Rat (At the Author's Expense)) (the Red variant)

signed with the artist's initials, inscribed, numbered and dated 'à compte d'auteur. M.B. 74 98/150' (lower right)

offset lithograph on paper

76.5 x 56.5cm.

Executed in 1974, this work is number ninety-eight from an edition of one hundred and fifty

€4,000-6,000

\$4,800-7,100

PROVENANCE

Galerie Isy Brachot, Brussels.

Anon. sale, Christie's Amsterdam, 1 June 1995, lot 592A.

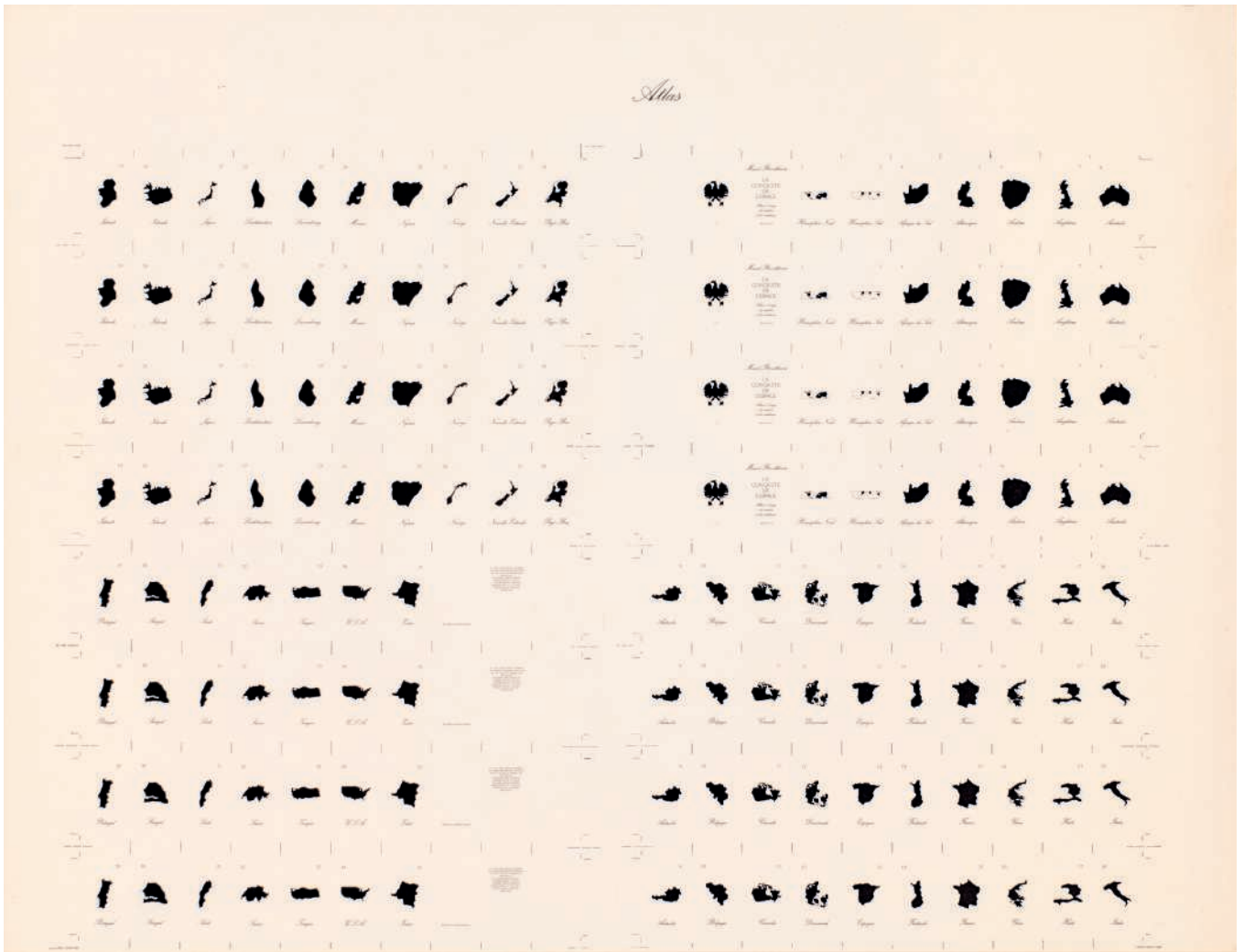
Acquired at the above sale by the present owner.

LITERATURE

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 20 (another from the edition illustrated in colour, pp. 59-60).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 21 (another from the edition illustrated in colour, p. 45).

We are most grateful to the Estate of Marcel Broodthaers for the information kindly provided.



λ150

MARCEL BROODTHAERS (1924-1976)

Atlas

numbered and with estate stamp '46/50' (on the reverse)
offset lithograph
48 x 62cm.

Executed in 1975, this work is number forty-six from an edition of fifty

€8,000-12,000

\$9,500-14,000

PROVENANCE

Galerie Jos Jamar, Antwerp.

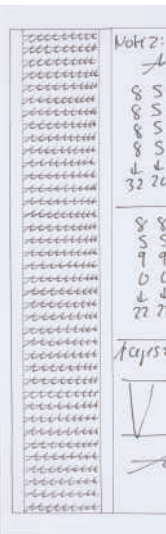
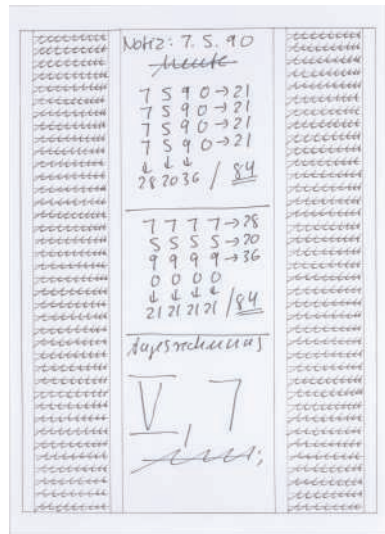
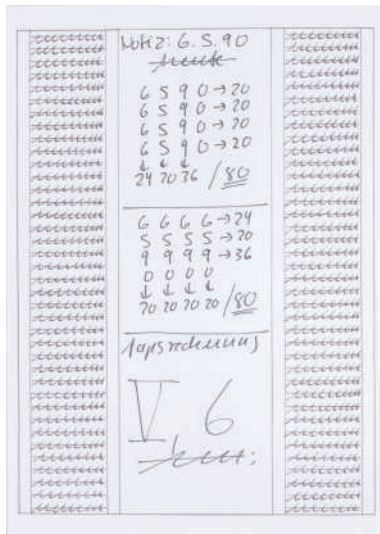
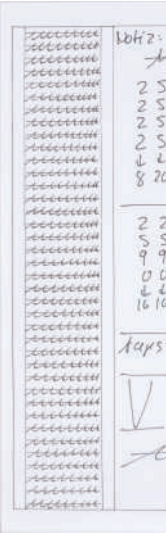
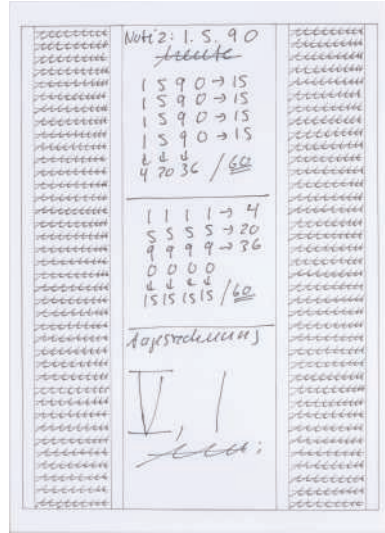
Acquired from the above by the present owner in 1995.

LITERATURE

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 25 (another from the edition illustrated in colour, p. 70).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 26 (another from the edition illustrated in colour, p. 51).

We are most grateful to the Estate of Marcel Broodthaers for the information kindly provided.



λ151

HANNE DARBOVEN (1941-2009)

Für Sol Lewitt (Mai 1990)

consecutively dated '1.5.90' to '31.5.90' (upper centre of each handwritten sheet); signed with the artist's initials 'h.d.' (lower centre of 18th sheet) one colour photograph and ink and offset print on paper, in seventeen parts photograph: 29.5 x 20.5cm. each sheet: 29.5 x 21cm.

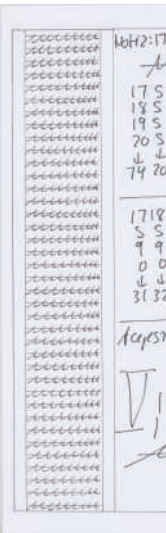
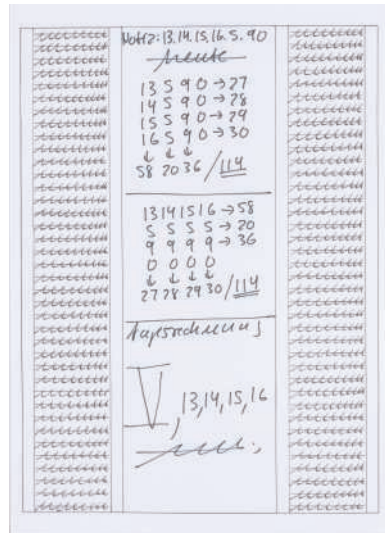
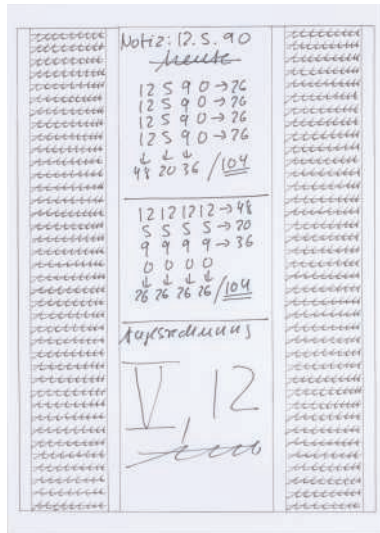
Executed in 1990

€15,000-20,000

\$18,000-24,000

PROVENANCE

Acquired directly from the artist by the present owner.



2. 5. 90
seite
9 0 → 16
9 0 → 16
9 0 → 16
9 0 → 16
↓
36 / 64

2 2 → 8
5 5 → 20
9 9 → 36
0 0
↓
16 16 / 64

Arpsrechnuung

V 2
seite;

Notiz: 3. 5. 90
seite
3 5 9 0 → 17
3 5 9 0 → 17
3 5 9 0 → 17
3 5 9 0 → 17
↓ ↓ ↓
12 20 36 / 68

3 3 3 3 → 12
5 5 5 5 → 20
9 9 9 9 → 36
0 0 0 0
↓ ↓ ↓ ↓
17 17 17 / 68

Arpsrechnuung

V 3
seite;

Notiz: 4. 5. 90
seite
4 5 9 0 → 18
4 5 9 0 → 18
4 5 9 0 → 18
4 5 9 0 → 18
↓ ↓ ↓
20 20 36 / 72

4 4 4 4 → 16
5 5 5 5 → 20
9 9 9 9 → 36
0 0 0 0
↓ ↓ ↓ ↓
18 18 18 / 72

Arpsrechnuung

V 4
seite;

Notiz: 5. 5. 90
seite
5 5 9 0 → 19
5 5 9 0 → 19
5 5 9 0 → 19
5 5 9 0 → 19
↓ ↓ ↓
20 20 36 / 76

5 5 5 5 → 20
9 9 9 9 → 36
0 0 0 0
↓ ↓ ↓ ↓
19 19 19 / 76

Arpsrechnuung

V 5
seite;

8. 5. 90
seite
9 0 → 22
9 0 → 22
9 0 → 22
9 0 → 22
↓
36 / 88

8 8 → 32
5 5 → 20
9 9 → 36
0 0
↓
22 22 / 88

Arpsrechnuung

V 8
seite;

Notiz: 9. 5. 90
seite
9 5 9 0 → 23
9 5 9 0 → 23
9 5 9 0 → 23
9 5 9 0 → 23
↓ ↓ ↓
36 20 36 / 92

9 9 9 9 → 36
5 5 5 5 → 20
9 9 9 9 → 36
0 0 0 0
↓ ↓ ↓ ↓
23 23 23 / 92

Arpsrechnuung

V 9
seite;

Notiz: 10. 5. 90
seite
10 5 9 0 → 24
10 5 9 0 → 24
10 5 9 0 → 24
10 5 9 0 → 24
↓ ↓ ↓
40 20 36 / 96

10 10 10 10 → 40
5 5 5 5 → 20
9 9 9 9 → 36
0 0 0 0
↓ ↓ ↓ ↓
24 24 24 / 96

Arpsrechnuung

V 10
seite;

Notiz: 11. 5. 90
seite
11 5 9 0 → 25
11 5 9 0 → 25
11 5 9 0 → 25
11 5 9 0 → 25
↓ ↓ ↓
44 20 36 / 100

11 11 11 11 → 44
5 5 5 5 → 20
9 9 9 9 → 36
0 0 0 0
↓ ↓ ↓ ↓
25 25 25 / 100

Arpsrechnuung

V 11
seite;

18, 17, 20. 5. 90
seite
9 0 → 31
9 0 → 32
9 0 → 33
9 0 → 34
↓
36 / 130

19 20 → 74
5 5 → 20
9 9 → 36
0 0
↓
33 34 / 130

Arpsrechnuung

V 18, 19, 20
seite;

Notiz: 21, 22, 23, 24. 5. 90
seite
21 5 9 0 → 35
22 5 9 0 → 36
23 5 9 0 → 37
24 5 9 0 → 38
↓ ↓ ↓
90 20 36 / 146

21 22 23 24 → 90
5 5 5 5 → 20
9 9 9 9 → 36
0 0 0 0
↓ ↓ ↓ ↓
35 36 37 38 / 146

Arpsrechnuung

V 21, 22, 23, 24
seite;

Notiz: 25, 26, 27, 28. 5. 90
seite
25 5 9 0 → 39
26 5 9 0 → 40
27 5 9 0 → 41
28 5 9 0 → 42
↓ ↓ ↓
106 20 36 / 162

25 26 27 28 → 106
5 5 5 5 → 20
9 9 9 9 → 36
0 0 0 0
↓ ↓ ↓ ↓
39 40 41 42 / 162

Arpsrechnuung

V 25, 26, 27, 28
seite;

Notiz: 29, 30, 31. 5. 90
seite
29 5 9 0 → 43
30 5 9 0 → 44
31 5 9 0 → 45
X X X X
↓ ↓ ↓
90 15 77 / 132

29 30 31 X → 90
5 5 5 X → 15
9 9 9 X → 27
0 0 0 X
↓ ↓ ↓ ↓
43 44 45 / 132

Arpsrechnuung

V 29, 30, 31
seite;
M. di



λ152

ART & LANGUAGE
(ACTIVE SINCE 1967)

(i) after Art & Language (Charles Harrison), *Study for Drawing*
(i)m for *Index: the Studio at 3 Wesley Place, 1981-2* (Art & Language, 'Portrait of V.I. Lenin in July 1917 Disguised by a Wig and Working Man's Clothes in the style of Jackson Pollock II' (1980))

(ii) after Art & Language, 'Impressionism Returning Some Time in the Future'

each: signed 'Charles Harrison' (on a paper label affixed to the backing board)

(i) enamel on prepared paper laid down on card

(ii) enamel and acrylic on paper laid down on card

(i) 62.5 x 54cm.

(ii) 62 x 54cm.

Executed in 1990

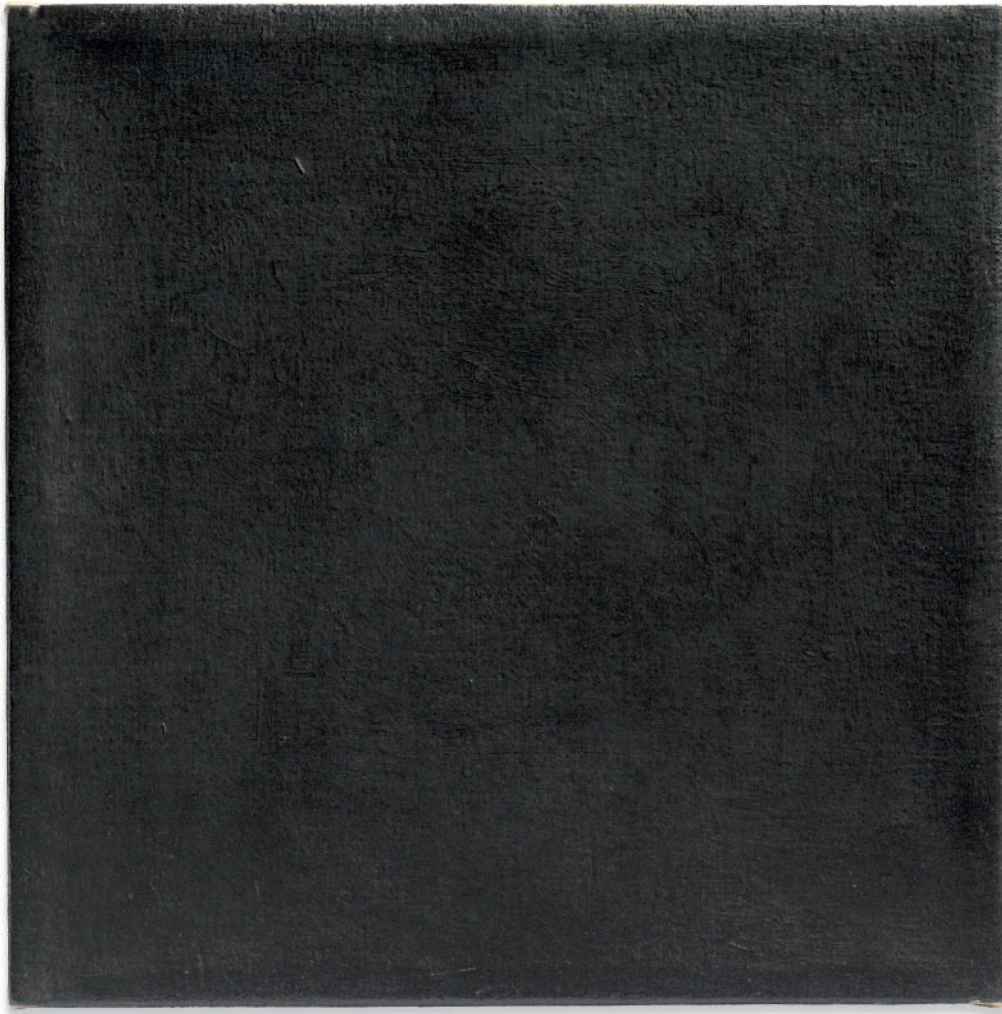
€4,000-6,000

\$4,800-7,100

PROVENANCE

Estate of Charles Harrison.

Private Collection, London.



λ153

ART & LANGUAGE
(ACTIVE SINCE 1967)

Two Black Squares - The Paradoxes of Absolute Zero

signed and dated "TWO BLACK SQUARES - THE PARADOXES OF
ABSOLUTE ZERO" M Ramsden 1966' (on the reverse)

oil on canvas

36 x 36cm.

Painted in 1966

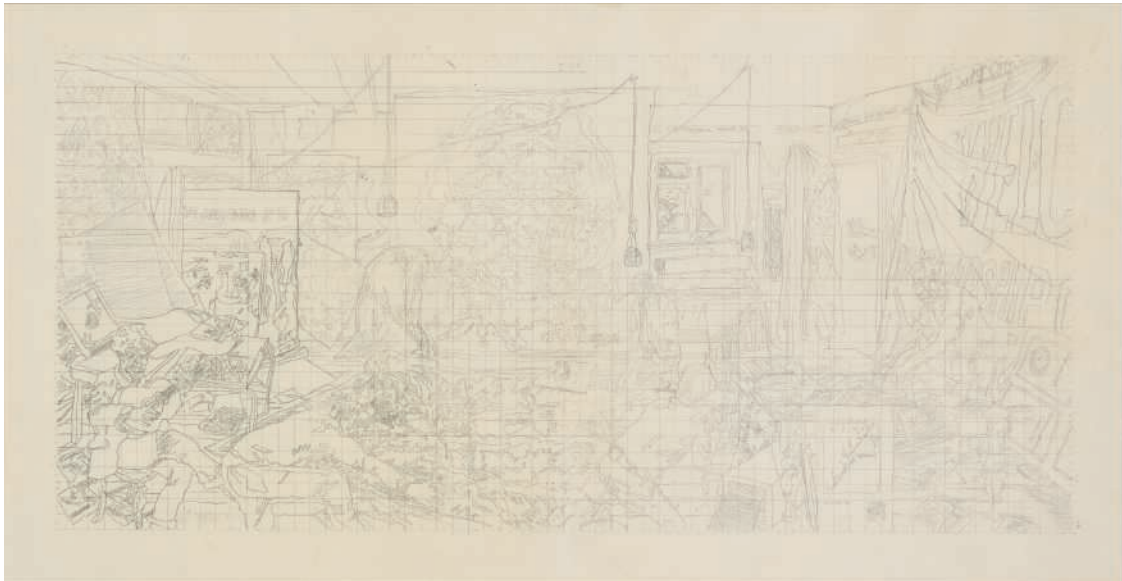
€10,000-15,000

PROVENANCE

Estate of Charles Harrison.

Private Collection, London.

\$12,000-18,000



λ154

ART & LANGUAGE (ACTIVE SINCE 1967)

Index: The Studio at 3 Wesley Place painted by Mouth (I)
Drawing (ii)

signed and dated 'Michael Baldwin 1982 Charles Harrison'
and stamped 'ART-LANGUAGE' (lower left)
carbon transfer and pencil on paper
92 x 176.5cm.
Executed in 1982

€4,000-6,000

PROVENANCE

Estate of Charles Harrison.
Private Collection, London.

\$4,800-7,100



PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ155

MARCEL BROODTHAERS (1924-1976)

*Citron-Citroen (Réclame pour la Mer du Nord) (Citron-Citroen
(Advertisement for the North Sea))*

signed with the artist's initials, numbered and dated 'M.B. E.A. 74' (lower right)
offset lithograph in colours
105.5 x 66.5cm.

Executed in 1974, this work is an artist's proof besides the edition of one hundred

€2,000-3,000

\$2,400-3,500

PROVENANCE

Acquired directly from the artist by Martin Visser.

LITERATURE

Galerie Jos Jamar (ed.), *Marcel Broodthaers: het Volledig Grafisch Werk en de Boeken*,
Knokke-Duinbergen 1989, no. 18 (another from the edition illustrated in colour, p. 55).
N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*,
Ostfildern-Ruit 1996, no. 19 (another from the edition illustrated in colour, p. 43).

We are most grateful to the Estate of Marcel Broodthaers for the information kindly provided.



156

EDWARD RUSCHA (B. 1937)

Boiling Blood, Fly

signed and dated 'E. Ruscha 1969' (lower right); numbered '15/20' (lower left)

lithograph

29 x 33cm.

Executed in 1969, this work is number fifteen from an edition of twenty, plus three artist's proofs

€8,000-12,000

\$9,500-14,000

PROVENANCE

Anon. sale, Sotheby's Amsterdam, 1 June 1994, lot 840.

Acquired at the above sale by the present owner.

LITERATURE

S. Engberg (ed.), *Edward Ruscha: Editions 1959-1999, Catalogue raisonné*, Minneapolis 1999, vol. 2, p. 88, no. 27 (another from the edition illustrated in colour, vol. 1, p. 7, no. 27). 1962-'74, 1975, no. 5 (another from the edition exhibited).



PROPERTY OF A DUTCH COLLECTOR

157

SOL LEWITT (1928-2007)

Five Geometric Figures in Five Colors: Twenty Prints

each: signed and numbered 'lewitt 3/32' (lower right)

four sets of five screenprints in colours, each unique in its combination
each: 25 x 25cm.

Executed in 1986, this work is number three from an edition of thirty-two

PROVENANCE

Multiple Galerie XX, Rotterdam.

Acquired from the above by the present owner in 2009.

€8,000-12,000

\$9,500-14,000

PROPERTY OF A DUTCH COLLECTOR

158

JOHN BALDESSARI (B. 1931)

(i) *Cliché: North American Indian (Red)*

(ii) *Cliché: Eskimo (Blue)*

(iii) *Cliché: Japanese (Yellow)*

each: signed 'BALDESSARI' (lower right); numbered '46/50' (lower left)

lithograph and screenprint, in three parts

each image: 88.5 x 91cm.

Executed in 1995, this work is number forty-six from an edition of fifty

€8,000-12,000

\$9,500-14,000

PROVENANCE

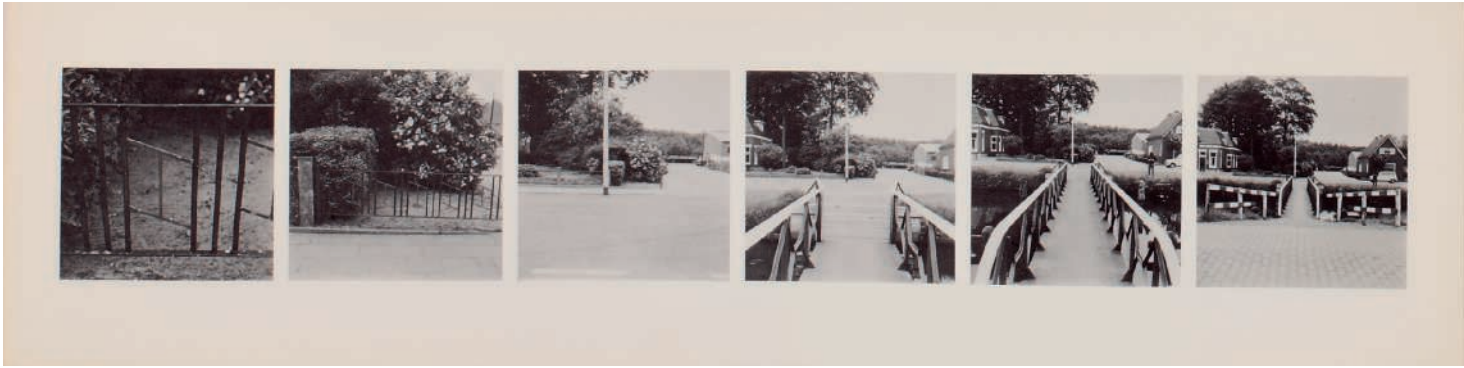
Art Affairs, Amsterdam.

Acquired from the above by the present owner in 2004.

LITERATURE

S. Coplan Hurowitz, *John Baldessari. A Catalogue Raisonné of Prints and Multiples, 1971-2007*, Manchester/New York 2009, nos. 74-76 (others from the edition illustrated in colour, pp. 224-231).





159

ED RUSCHA (B. 1937)

Dutch Details

offset lithograph on paper, in bound folio
11 x 38cm.

Executed in 1971, this work is from an edition of three thousand, of which only approximately two hundred are extant

€5,000-7,000

\$5,900-8,200

PROVENANCE

Sonsbeek '71, Arnhem.

Acquired from the above by the present owner in 1971.

LITERATURE

S Engberg (ed.), *Edward Ruscha: Editions 1959-1999, Catalogue raisonné*, Minneapolis 1999, vol. 2, p. 26, no. B14 (another from the edition illustrated, vol. 1, pp. 112-113, no. B14).

λ!160

SARAH LUCAS (B. 1962)

Got A Salmon on in the Street

gelatin silver print
121 x 121cm.

Executed in 2001, this work is number two from an edition of three plus one artist's proof

€8,000-12,000

\$9,500-14,000

PROVENANCE

Sadie Coles HQ, London.

Acquired from the above by the present owner in 2008.

LITERATURE

Y. Dziewor & B. Ruf (eds.), *Sarah Lucas - Austellungen Werkverzeichnis 1989-2005*, Ostfildern-Ruit 2005 (another from the edition illustrated, p. 169).



λ161

MARTIN KIPPENBERGER
(1953-1997)

I.N.P.

signed with the artist's initial and dated 'K 84' (lower right)
silkscreen and acrylic on canvas

120 x 100cm.

Executed in 1984

€20,000-30,000

\$24,000-35,000



3. ...zeiten von übermäßigen Stress, den von Spannungen, Konflikten bei großer Anstrengung, Schlägerei, eine gute Nacht am Abend im Schlaf, noch arbeitet, Probleme „wälzt“. Sorgen bedrücken eine aufregende Lektüre liest, muß sich nicht...

4. Manche Menschen brauchen... andere können mit wenig Schlaf aus. Wer sehr früh ins Bett geht, nicht zu ändern, wenn... (SS 12) nicht mit Gewalt... versucht...

5. Wer im... und... richtig... Der... Bett...

6. ...Bereite... Minuten entspannende... Der... kann den... indem... eine ein... waches...

7. Wer... Man... Abend... einen geruhigen Spaziergang machen kann.

8. Wer beim Fernsehen... Theater... schlafen... sie sollten entweder... Theater... schlafen...

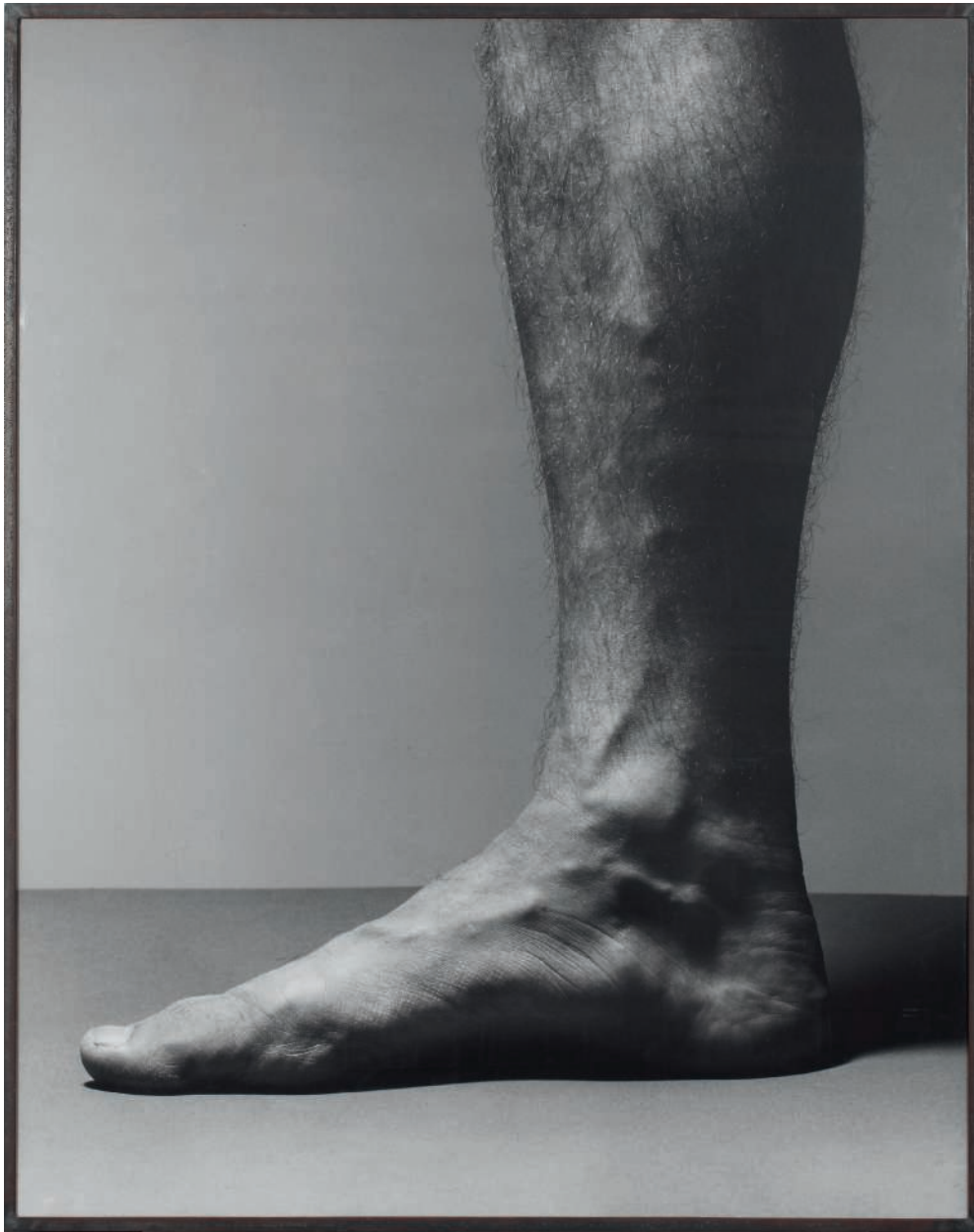
9. ...in das... geflügel... unruhig und schlief... mehr... schlafen...

10. ...zu wenn... Morgen... wie... mehr... schlafen...

11. ...samen Schlaf... Jetzt... mehrmals... der...

12. ...Möglichkeit... schlafen... de... Entspannungsübungen... höchstens für 4 Wochen...

Handwritten signature or initials in a box, possibly "K 84".



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

162

BALTHASAR BURKHARD
(1944-2010)

Fuss II/Pied II (Foot II)

black and white photograph in artist's frame
171 x 136cm.

Executed in 1983, this work is unique

€6,000-8,000

\$7,100-9,400

PROVENANCE

Galerie Sfeir-Semler, Hamburg.

Acquired from the above by the present owner in 2001.

LITERATURE

Balthasar Burkhard, exh. cat., Kunsthalle Bern, Bern, 1988 (illustrated).



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ163

BEN (B. 1935)

Alles ist Schön (Everything is Beautiful)

signed, inscribed and dated 'Documenta 1970 Ben' (on the reverse)

acrylic on board

100 x 80cm.

Painted in 1970-1972

€7,000-9,000

\$8,300-11,000

PROVENANCE

Galerie Catherine Issert, Saint Paul de Vence.

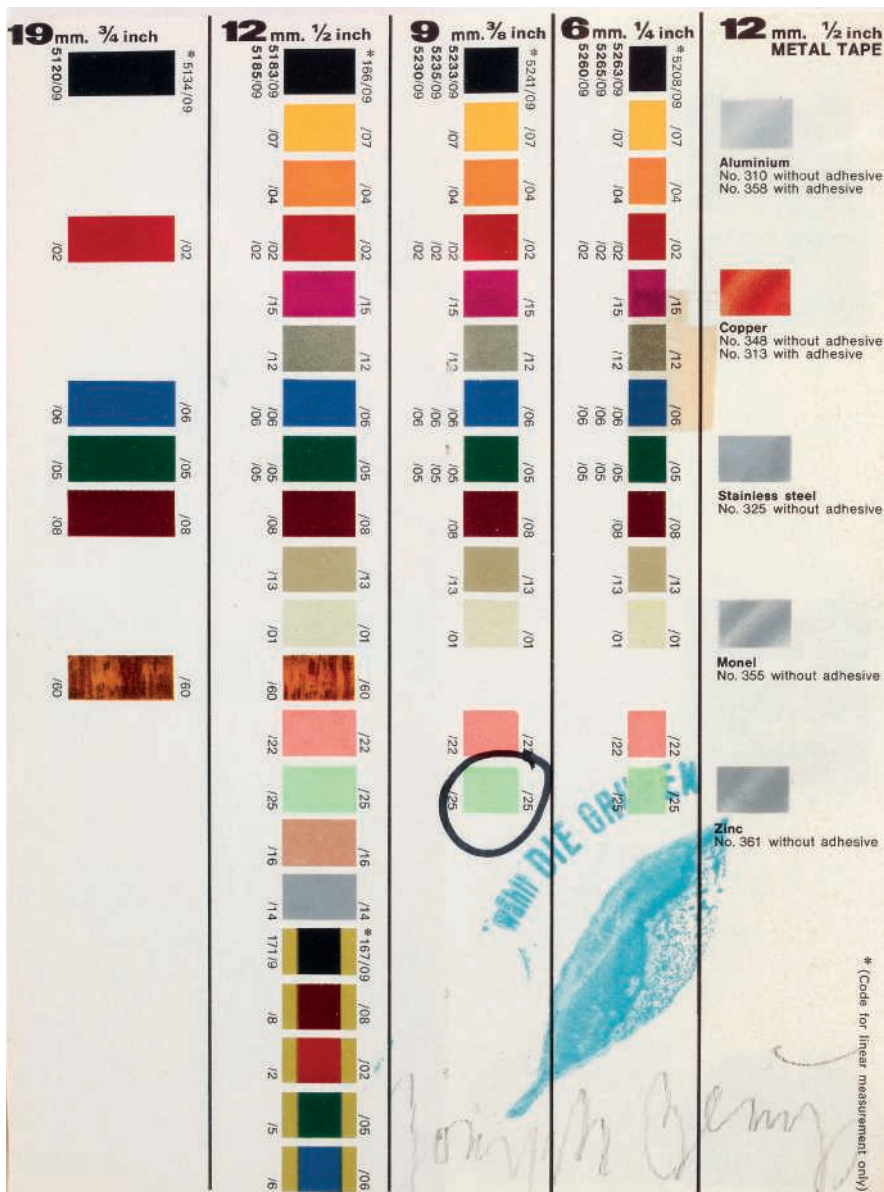
Acquired from the above by the present owner in 1985.

EXHIBITED

Kassel, *documenta 5*, 1972.



The present lot at Joseph Beuys' performance *Boxkampf für direkte Demokratie*, 1972.
© 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.
© Artists Rights Society (ARS), New York/documentaArchiv Stadt Kassel.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ164

JOSEPH BEUYS (1921-1986)

Untitled

signed 'Joseph Beuys' (lower right)
stamp, felt-tip pen and pencil on colour palette
20.5 x 15.5cm.

This work is unique

€4,000-6,000

PROVENANCE

Edition Staeck, Heidelberg.

Acquired from the above by the present owner in 1987.

\$4,800-7,100

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ165

A.R. PENCK (1939-2017)

Untitled

signed 'a. Y.' (lower left)

ink on paper

29.5 x 21cm.

Executed in 1980

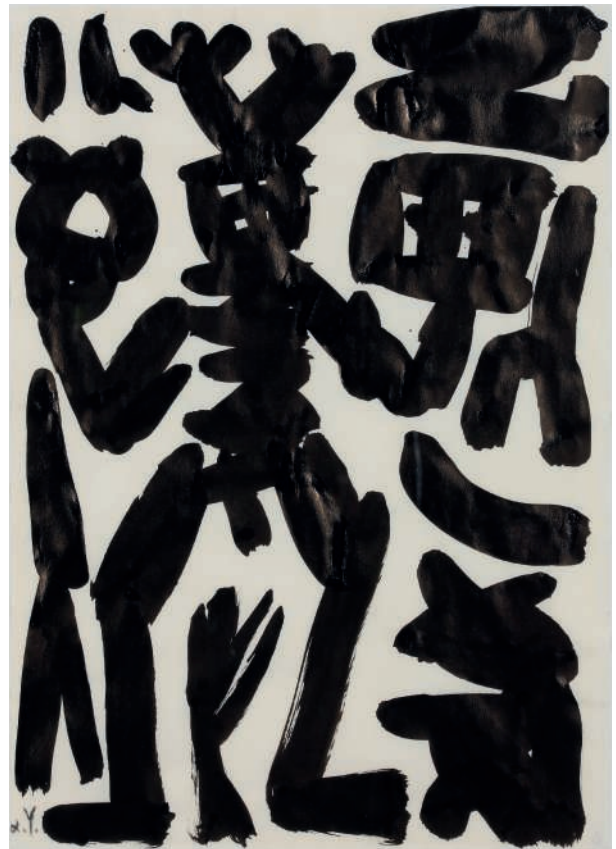
€2,500-3,500

\$3,000-4,100

PROVENANCE

Annemarie Verna Galerie, Zurich.

Acquired from the above by the present owner in 1984.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ166

JÖRG IMMENDORFF (1945-2007)

Café Deutschland - Ein Ziel (Café Deutschland - One Goal)

signed and dated 'J Immendorff 78' (centre right); titled 'CAFÉ

DEUTSCHLAND' (along the upper edge); titled 'EIN ZIEL' (lower centre)

gouache on paper

29 x 21cm.

Executed in 1978

€2,500-3,500

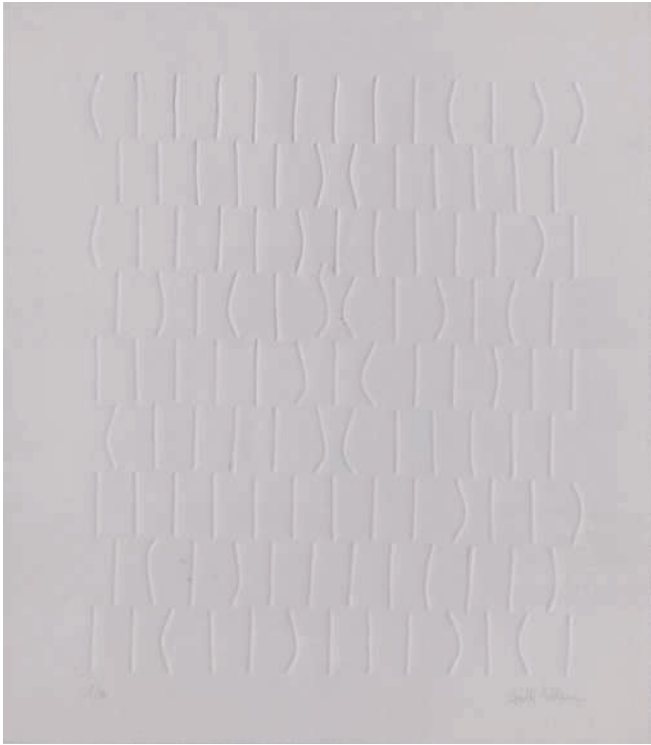
\$3,000-4,100

PROVENANCE

Galerie Nancy Gillespie - Elisabeth De Laage, Paris.

Acquired from the above by the present owner in 1984.





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ167

WALTER LEBLANC (1932-1986)

Untitled

- (i) signed 'walter leblanc' (lower right); numbered '2/10' (lower left)
 - (ii) signed 'walter leblanc' (lower right); numbered '8/10' (lower left)
- embossed paper, in two parts
- (i) 37.5 x 33cm.
 - (ii) 36.5 x 32.5cm.
- (i) Executed in 1962, this work is number two from an edition of ten
 - (ii) Executed in 1962, this work is number eight from an edition of ten

€1,000-1,500

\$1,200-1,800

PROVENANCE

OFFA Gallery, Knokke-Le-Zoute.

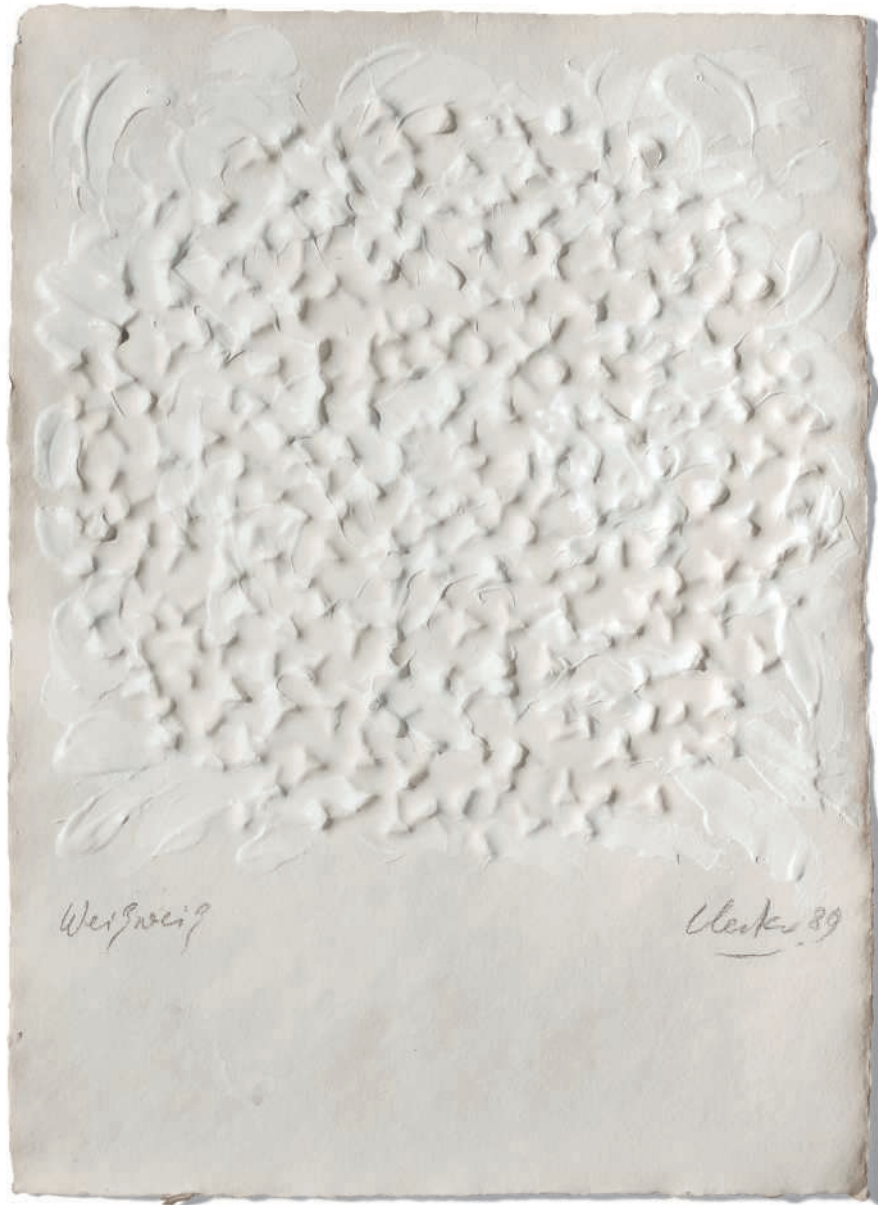
Acquired from the above by the present owner in 2014.

EXHIBITED

Grenchen, Galerie Toni Brechbühl, *Walter Leblanc*, 1962.

LITERATURE

N. Leblanc and D. Everarts de Velp-Seynaeve, *Walter Leblanc. Addenda au Catalogue raisonné: I*, Ghent 2011, no. 481 quater (another from the edition illustrated, p. 72).



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ168

GÜNTHER UECKER (B. 1930)

Weißweiß (Whitewhite)

signed and dated 'Uecker 89' (lower right); titled 'Weißweiß' (lower left)

acrylic on embossed paper

45.5 x 33cm.

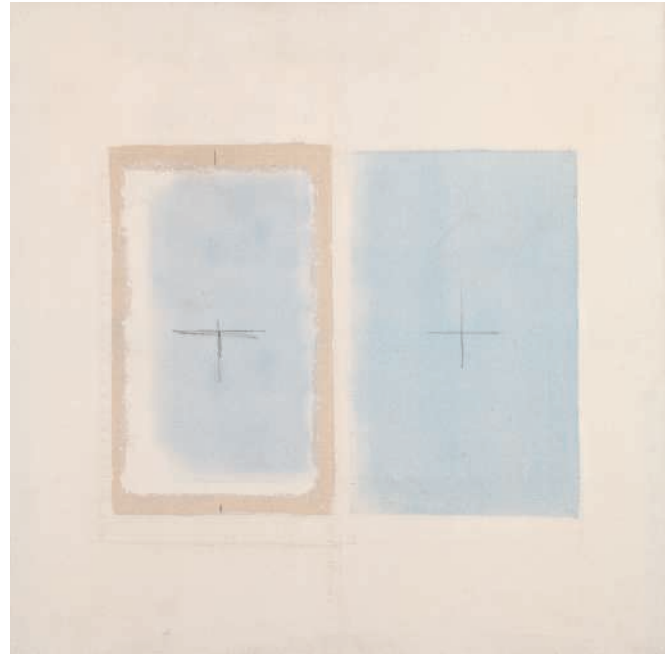
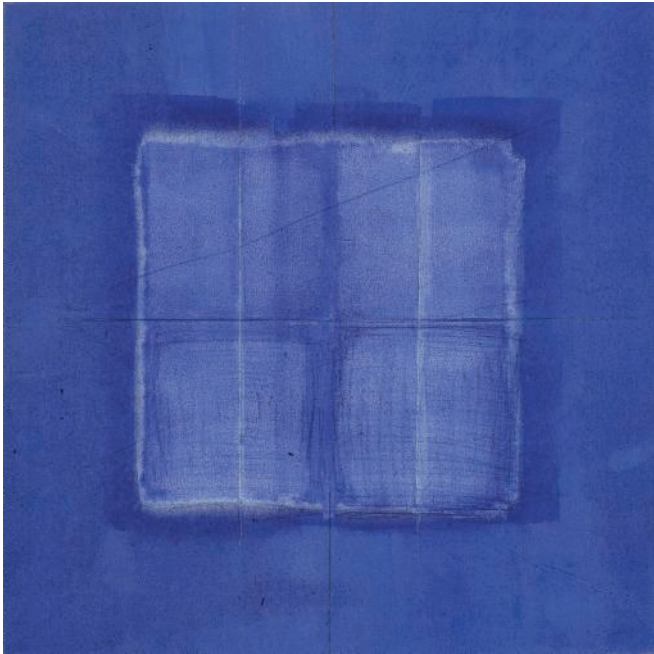
Executed in 1989

€8,000-10,000

PROVENANCE

Galleria Studio G7, Bologna.

\$9,500-12,000



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ169

JEAN DEGOTTEX (1918-1988)

Depli

(i) signed, titled, dated and with the artist's stamp 'Degottex DEPLI 24-3-1979' (on the reverse)

(ii) titled, dted and with the artist's stamp 'DEPLI 23-2-79' (on the stretcher)

(i) acrylic on canvas

(ii) acrylic, oil and pencil on canvas

each: 90 x 90cm.

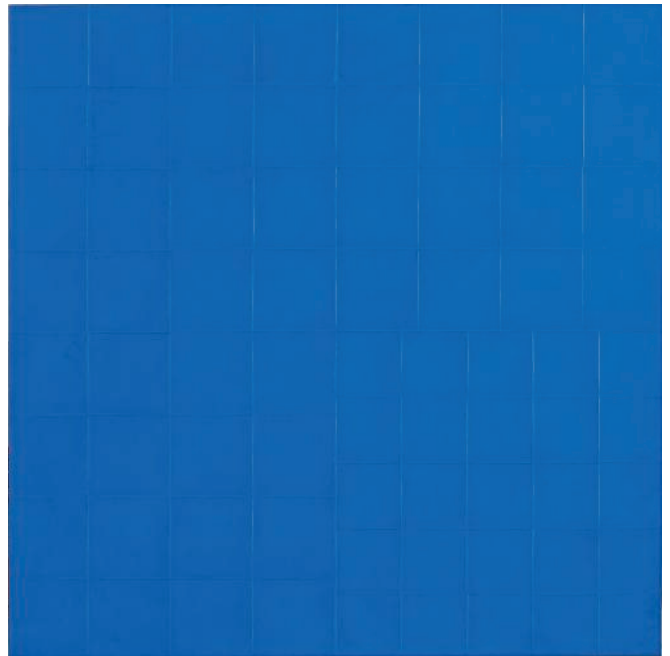
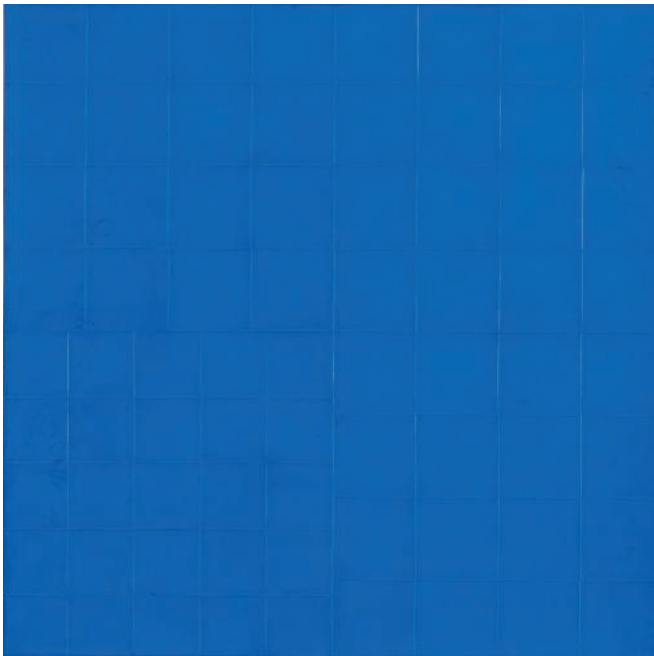
Painted in 1979

€8,000-12,000

\$9,500-14,000

PROVENANCE

Acquired directly from the artist.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

170

GOTTFRIED HONEGGER
(1917-2016)

P. 855

each signed, titled and dated 'P. 855 HONEGGER 1981' (on the reverse)

acrylic and oil on canvas, in two parts

each: 79.5 x 79.5cm.

Executed in 1981

€7,000-9,000

\$8,300-11,000

PROVENANCE

Acquired directly from the artist by the present owner.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

171

JÜRGEN BRODWOLF (B. 1932)

Figurenfrage

signed and dated 'Brodwolf 1979/80' (lower left of the right element); titled
'Figurenfrage 3x3' (lower left of the left element)

oil on three attached shaped canvases, in perspex box

56 x 128cm.

Executed in 1979-1980

€3,000-5,000

\$3,600-5,900

PROVENANCE

Galleria del Naviglio, Milan.

Acquired from the above by the present owner in 1980.

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

λ172

HERMAN DE VRIES
(B. 1931)

from nature to culture

signed and dated 'herman de vries 1984' (lower right);
titled and inscribed 'collected 15-4-1984 Weilersbach -
from nature to culture -'

(on the reverse)

four painted pieces of tree bark on board, in artist's frame
27.5 x 45.5cm.

Executed in 1984

€2,000-3,000

\$2,400-3,500

PROVENANCE

Galerie Mueller-Roth, Stuttgart.



PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

λ173

JANNIS KOUNELLIS
(1936-2017)

Untitled

signed and dated 'Kounellis 86' (lower right)

oil, charcoal and wax crayons on paper

49.5 x 70cm.

Executed in 1986

€4,000-6,000

\$4,800-7,100

PROVENANCE

Galleri Wallner, Malmö.

EXHIBITED

Hannover, Kestner-Gesellschaft, *Jannis Kounellis*.

Frammenti di Memoria, 1991, no. 128. This exhibition later
travelled to Winterthur, Kunstmuseum Winterthur.





PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

174

AL HELD (1928-2005)

74-39

signed and dated 'Al Held 74' (on the reverse)

pencil on paper

52 x 63cm.

Executed in 1974

€2,500-3,500

\$3,000-4,100

PROVENANCE

Gallery André Emmerich, New York.

Gimpel Hannover + André Emmerich Galerien, Zurich.

Acquired from the above by the present owner in 1982.



PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

λ175

**JEAN TINGUELY
(1925-1991)**

Klamauk

signed 'Jean Tinguely' (lower right); titled and dated

'Klamauk 1981' (lower left)

charcoal, pencil, wax crayons, gouache and felt-tip pen

on lithograph

50 x 65cm.

Executed in 1981

€2,000-3,000

\$2,400-3,500

PROVENANCE

Anne Berthoud Gallery, London.

Acquired from the above by the present owner in 1982.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

176

RICHARD TUTTLE (B. 1941)

Custom and Representation 11

signed, titled and dated 'RICHARD TUTTLE 1984 "CUSTOM AND REPRESENTATION 11"' (on the reverse)

watercolour, gouache and ink on paper on plastic in artist's frame

36.5 x 29cm.

Executed in 1984

€3,000-5,000

\$3,600-5,900

PROVENANCE

Annemarie Verna Galerie, Zurich.

Acquired from the above by the present owner in 1984.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ177

BRIDGET RILEY (B. 1931)

Light Between

signed and dated 'Bridget Riley '82-'04' (lower right); titled and numbered 'Light Between 5/75.' (lower left)

screenprint on paper

75.5 x 61cm.

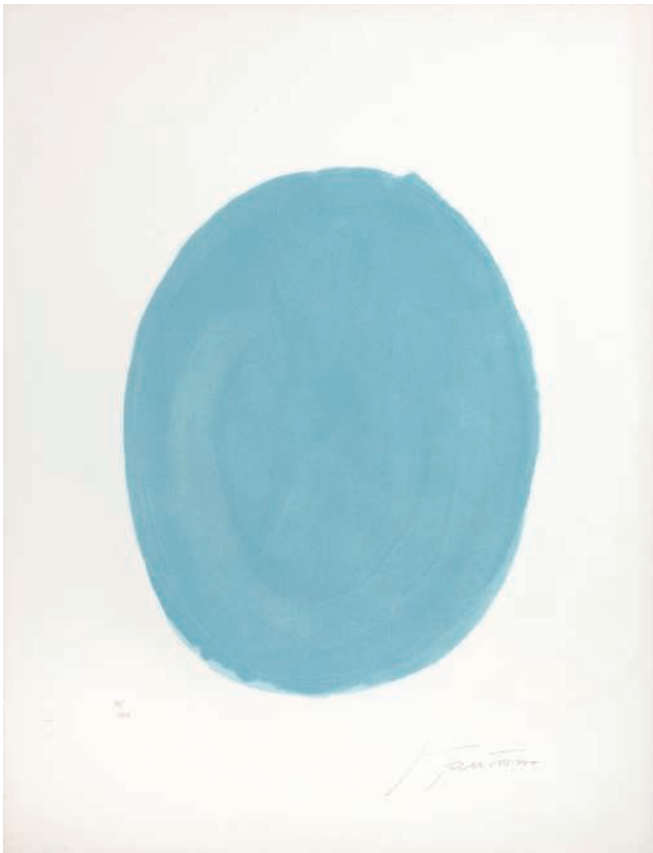
Conceived in 1982 and printed in 2004, this work is number five from an edition of seventy-five plus ten artist's proofs

€2,000-3,000

\$2,400-3,500

PROVENANCE

Robert Sandelson, London.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ178

LUCIO FONTANA (1899-1968)

Nudo Azzurro (Blue Oval with Nude)

signed 'L Fontana' (lower right); numbered '56/170' (lower left)

etching with aquatint and embossing

62 x 47.5cm.

Executed in 1967, this work is number fifty-six from an edition of one hundred and seventy plus fifteen artist's proofs

€1,000-1,500

\$1,200-1,800

LITERATURE

H. Ruhé and C. Rigo, *Lucio Fontana. Graphics, multiples and more...*, Amsterdam 2006, no. E-36 (another from the edition illustrated, p. 59).



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ179

LOUISE BOURGEOIS (1911-2010)

The Beautiful Night

signed 'Louise Bourgeois' (lower right); numbered '45/50' (lower left)

lithograph in colours

53 x 70cm.

Executed in 2004, this work is number forty-five from an edition of fifty plus fifteen artist's proofs

€2,000-3,000

\$2,400-3,500

PROVENANCE

Galerie Lelong, Paris.

Acquired from the above by the present owner in 2013.



PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

λ180

PETER JOSEPH
(B. 1929)

Light Green with Dark Blue

signed 'Peter Joseph' (on the overlap); titled and dated
'LIGHT GREEN WITH DARK BLUE / JULY '93' (on the
stretcher)

acrylic on canvas

150 x 136,5cm.

Painted in 1993

€2,500-3,500

\$3,000-4,100

PROVENANCE

Galerie Meert Rihoux, Brussels.

Acquired from the above by the present owner in 2005.

PROPERTY FROM A DISTINGUISHED
EUROPEAN COLLECTION

λ181

BERTRAND LAVIER
(B. 1949)

Untitled

(i) signed and numbered 'Bertrand Lavier 1/1' (along a
lower edge); with foundry mark (along a lower edge)

(i) bronze with brown patina

(ii) acrylic on iron

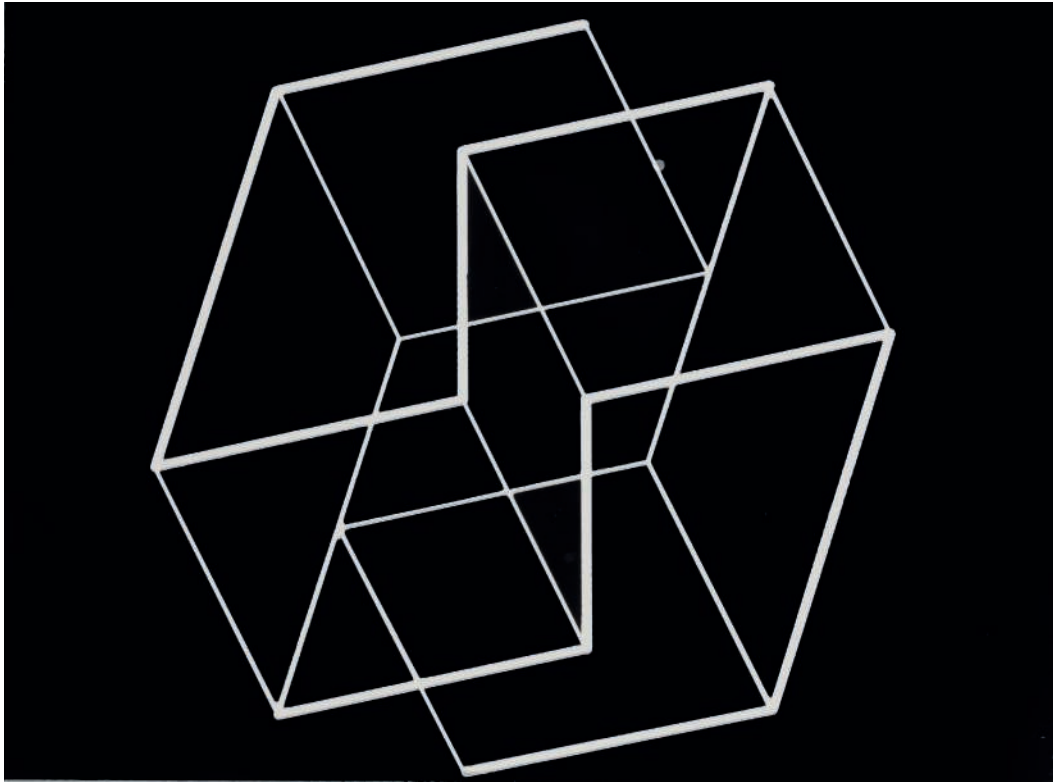
(i) 31,5 x 20 x 22cm.

(ii) 31,5 x 20 x 22cm.

€4,000-6,000

\$4,800-7,100





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

182

JOSEF ALBERS (1888-1976)

Structural Constellation SV-13

incised with artist's monogram, number and date 'SV-13 61' (on the reverse)

machine-engraved plastic laminate

16.5 x 22.5cm.

Executed in 1961

€3,000-5,000

\$3,600-5,900

PROVENANCE

Arturo Schwarz Collection, Milan.

This work will be included in the forthcoming *Josef Albers Catalogue Raisonné* being prepared by the Anni and Josef Albers Foundation and is registered as number JAAF 1961.8.3.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ183

CARLA ACCARDI (1924-2014)

Quattro Piccoli Riquadri (Four Little Panels)

signed, numbered and inscribed 'Accardi - "Quattro no. 4' (on the overlap)

vinyl on canvas

30 x 30cm.

Executed in 1993

€5,000-7,000

\$5,900-8,200

PROVENANCE

Galerie Meert Rihoux, Brussels.

Acquired from the above by the present owner.

EXHIBITED

Ludwigshafen am Rhein, Kunstverein, *Carla Accardi*, 1995 (illustrated, p. 70) (as part of a tetrptych).

LITERATURE

G. Celant, *Carla Accardi*, Milan 1999, no. 1993 46 (illustrated, p. 487) (as part of a tetrptych).

This work is registered in the Archivio Carla Accardi, Rome under *no. 375A n. 4*.

As confirmed by the Archivio Carla Accardi, Rome, this work is to be considered a complete piece.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ184

ETTORE SPALLETTI (B. 1940)

Cosi com'è (As it is)

signed, titled, inscribed and dated 'Ettore Spalletti "Cosi com'è" 1999'
(on the reverse)

pigment and gold glaze on ceramic

30 x 30cm.

Executed in 1999

€12,000-18,000

\$15,000-21,000

PROVENANCE

Studio La Città, Verona.

Acquired from the above by the present owner.

DAY SALE WEDNESDAY 13 DECEMBER 2017
AFTERNOON SESSION 2:00PM LOTS 185-284



λ185

RENÉ DANIËLS (B. 1950)

Salle Pacifique

signed with the artist's initials and dated 'RD '84' (lower left)

watercolour and gouache on paper

23.5 x 34cm.

Executed in 1984

€12,000-16,000

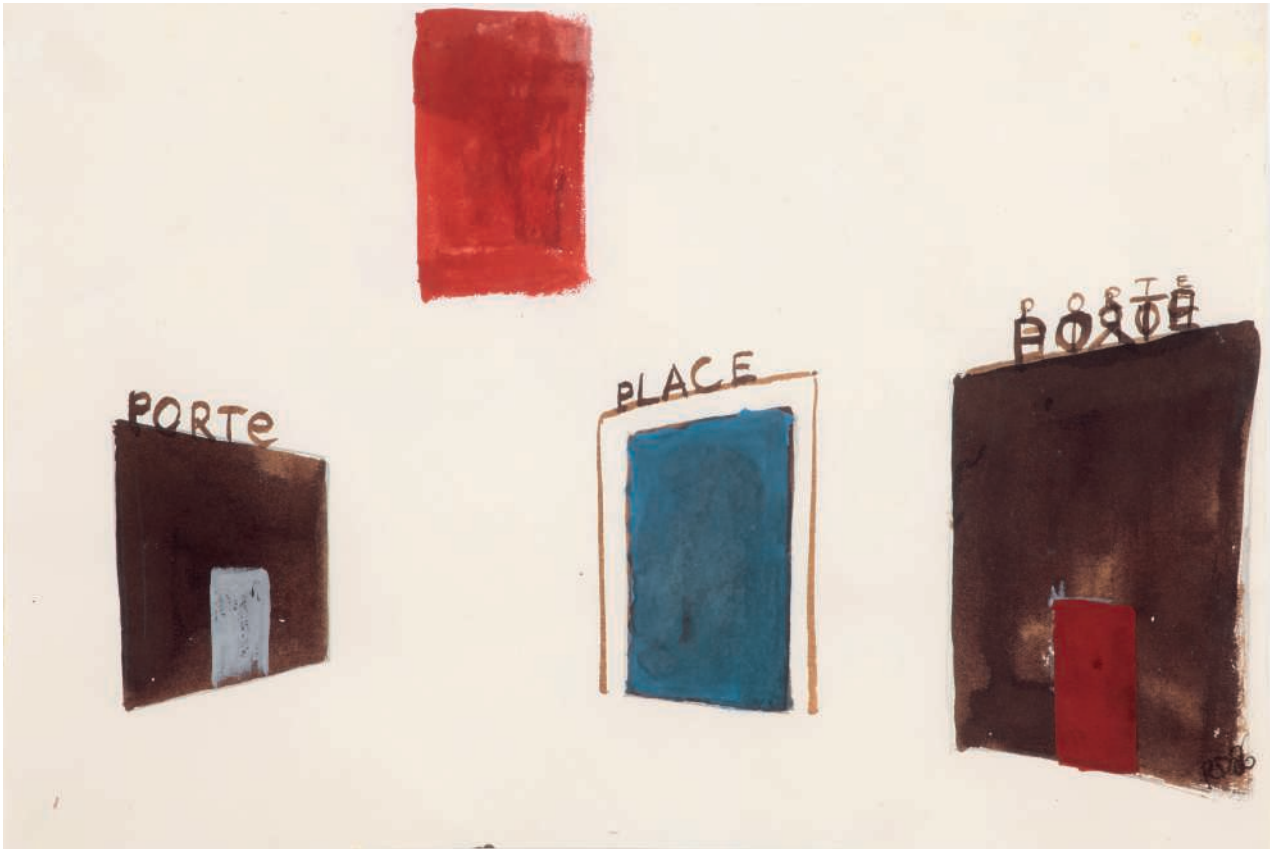
\$15,000-19,000

PROVENANCE

Galerie Paul Andriessse, Amsterdam.

Acquired from the above by the present owner *circa* 1985.

This work is a preliminary drawing for *Salle Pacifique - Illusie*, 1984, oil on canvas, in the collection of the Museum Boijmans van Beuningen, Rotterdam.



λ186

RENÉ DANIËLS (B. 1950)

Porte Place

signed with the artist's initials and dated 'RD 86' (lower right)

watercolour, gouache and pencil on paper

22.5 x 34cm.

Executed in 1986

€12,000-16,000

\$15,000-19,000

PROVENANCE

Galerie Paul Andriessse, Amsterdam.

Acquired from the above by the present owner *circa* 1987.

EXHIBITED

Eindhoven, Stedelijk van Abbemuseum, *René Daniëls: The Most Contemporary Picture Show*, 1998 (illustrated in colour, pp. 154).

This work is a preliminary drawing for *Memoires van een Vergeetel (Memoirs of a Forgetful Person)*, 1987, oil on canvas, private collection, Belgium.



λ+187

MARLENE DUMAS (B. 1953)

Beaten Up Transvestite

titled 'BEATEN UP TRANSVESTITE.' (upper centre); signed and dated 'M

Dumas 1987' (on the reverse)

ink and wax crayons on paper

32 x 24cm.

Executed in 1987

€10,000-15,000

PROVENANCE

Galerie Paul Andriess, Amsterdam.

\$12,000-18,000



λ+188

MARLENE DUMAS (B. 1953)

Prince in the Army, No Comment

signed with the artist's initials 'MD.' (lower right); titled 'Prince in the army No comment' (upper left and lower right)

ink, wax crayon, watercolour and gouache on paper
36 x 30cm.

Executed in 1987

€6,000-8,000

PROVENANCE

Galerie Paul Andriess, Amsterdam.

\$7,100-9,400

PROPERTY FROM AN IMPORTANT ESTATE

λ189

TOON VERHOEF (B. 1946)

Untitled

signed and dated 'T. Verhoef 87' (on the reverse)

oil and alkylid on canvas

292.5 x 471cm.

Painted in 1987

€8,000-12,000

\$9,500-14,000

PROVENANCE

Art & Project, Amsterdam.

Acquired from the above by the previous owner.

Thence by descent to the present owner.

Stedelijk Museum, Amsterdam (on loan from 1993 to 2017).

LITERATURE

Toon Verhoef, exh. cat., Hallen für Neue Kunst, Schaffhausen, 1991 (illustrated, p. 39).

Toon Verhoef: Toekenning van De Prijs van De Amsterdamse Kunststichting 1988 aan Toon Verhoef op 29 september 1988, Marcel Vos, Amsterdamse Kunststichting, 1988 (illustrated in colour on the back cover).

'All my paintings are based on preliminary sketches or drawings. I usually spend a long period drawing, doodling, ruminating, turning things around in my head before the idea and the character of a new painting become clear. After this gestation period the format, shape, material, colour but especially the 'personality' of the painting are settled - the sketch reminds me of all these aspects and I need it throughout the process of constructing the painting to conjure up the complex of elements that make up its character.'

TOON VERHOEF







λ190

RENÉ DANIËLS (B. 1950)

Untitled

signed with the artist's initials and dated 'rd 83' (lower centre)

watercolour and gouache on paper

41.5 x 30cm.

Executed in 1983

€8,000-12,000

PROVENANCE

Acquired directly from the artist by the present owner in the 1980s.

\$9,500-14,000



λ191

RENÉ DANIËLS (B. 1950)

Mosselen (Mussels)

signed with the artist's initials 'RD' (lower right)

watercolour on paper

28 x 37cm.

Executed circa 1979

€7,000-9,000

\$8,300-11,000

PROVENANCE

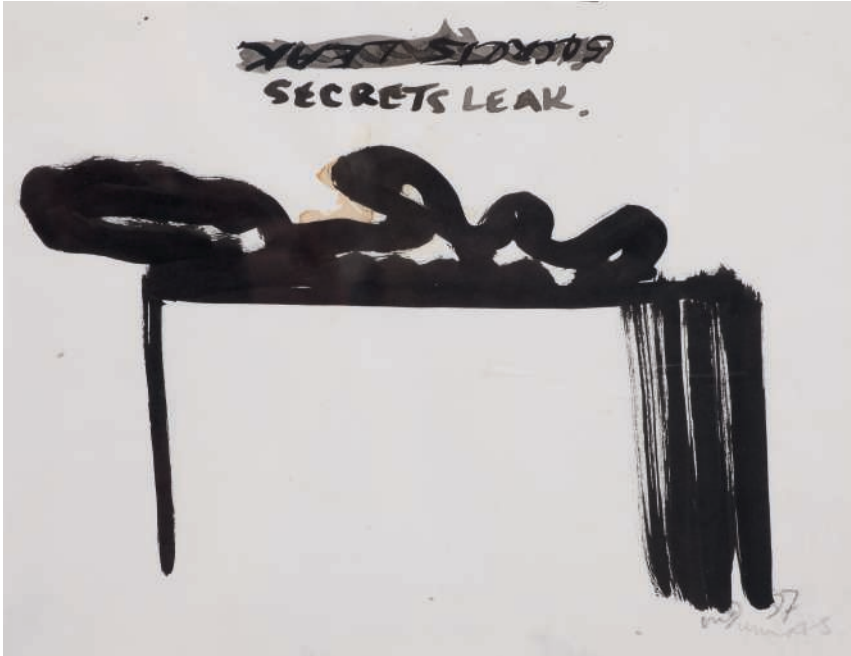
Acquired directly from the artist by the present owner in the 1980s.

EXHIBITED

Amsterdam, Galerie Helen van der Meij, *René Daniëls: Schilderijen en Aquarellen*, 1987.

LITERATURE

René Daniëls, exh. cat., Eindhoven, Stedelijk van Abbemuseum, 1998 (illustrated, p. 162).



λ!192

MARLENE DUMAS (B. 1953)

Secrets Leak

signed and dated 'MDUMAS 87' (lower right); titled 'SECRETS LEAK.' (upper centre)

ink on paper

24.5 x 32cm.

Executed in 1987

€2,000-3,000

\$2,400-3,500

PROVENANCE

Galerie Paul Andriessse, Amsterdam.

Gian Ferrari Arte Contemporanea, Milan, circa 1996.

Galerie de France, Paris.

Acquired from the above by the present owner in 2004.

λ!193

MARLENE DUMAS (B. 1953)

The Human Reproductive System

signed and dated '1988 MDUMAS' (lower right); titled 'THE HUMAN reproductive SYSTEM' (lower centre)

ink on paper

29.5 x 21cm.

Executed in 1988

€2,000-3,000

\$2,400-3,500

PROVENANCE

Galerie Paul Andriessse, Amsterdam.

Gian Ferrari Arte Contemporanea, Milan, circa 1996.

Galerie de France, Paris.

Acquired from the above by the present owner in 2002.



λ!194

MARLENE DUMAS (B. 1953)

Death is a womb

inscribed "Death is a womb through which the soul is guided by Angels." Benedictine Convent, Spain.' (upper left)

ink and colour crayon on paper

28.5 x 20.5cm.

Executed in 1992

€5,000-7,000

PROVENANCE

Kunsthandel Vonlanthen, Chur.

Galerie de France, Paris.

Acquired from the above by the present owner in 2004.

EXHIBITED

Venice, Fondazione Bevilacqua La Masa/Palazzetto Tito, *Marlene Dumas: Suspect*, 2003 (illustrated, p. 73).

\$5,900-8,200



λ195

MARCEL VAN EEDEN (B. 1965)

Untitled

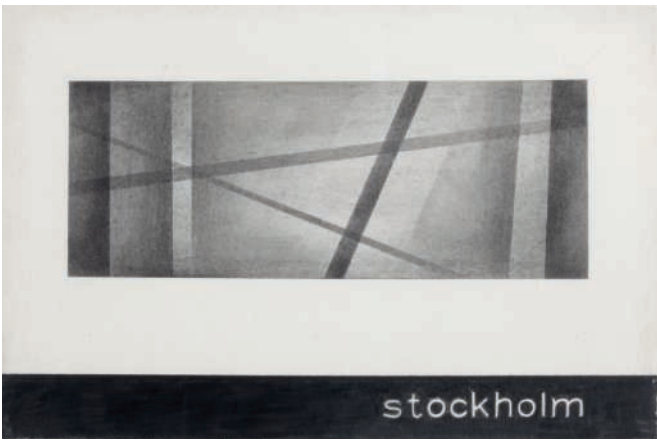
pencil and graphite on paper, in ten parts
 each 19 x 28.5cm.
 Executed 1997-2006

€8,000-12,000

\$9,500-14,000

PROVENANCE

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



DRIE SINTERKLAZEN nemen een vrolijke en knappe jonge vrouw onderhanden;



FROM A DUTCH PRIVATE COLLECTION

196

JOHN BALDESSARI (B. 1931)

Some Narrow Views: (Either Tall or Wide)

each: signed with the artist's initials, numbered and dated 'J.B. 04 13/25'
(lower right)

photogravure and letterpress on paper, in ten parts

each: 25.5 x 38.5cm.

Executed in 2004, this work is number thirteen from an edition of twenty-five
plus five artist's proofs

€7,000-9,000

\$8,300-11,000

PROVENANCE

Johan Deumens Gallery, Heemstede.

Acquired from the above by the present owner in 2012.

LITERATURE

S. Coplan Hurowitz, *John Baldessari. A Catalogue Raisonné of Prints and Multiples, 1971-2007*, Manchester/New York 2009, nos. 137-146 (another from the edition illustrated, pp. 368-389).

FROM A DUTCH PRIVATE COLLECTION

λ197

DAAN VAN GOLDEN (1936-2017)

Brigitte Bardot

signed and dated 'vanGolden '92' (lower right); inscribed 'EA' (lower left)
screenprint on paper
109 x 79cm.

Executed circa 1979 and printed in 1992, this work is an artist's proof, beside
an unknown edition

€3,000-5,000

\$3,600-5,900

PROVENANCE

Acquired directly from the artist by the present owner in 1993.

EXHIBITED

Brussels, WIELS, *Daan van Golden: Apperception*, 2012 (another from the
edition exhibited, illustrated, p. 117).

The Hague, GEM: Museum voor Actuele Kunst, *Daan van Golden: Reflecties*,
2014 (another from the edition exhibited, illustrated in colour, p. 19).



FROM A DUTCH PRIVATE COLLECTION

λ198

DAAN VAN GOLDEN (1936-2017)

Agua Azul

signed, titled, numbered and dated 'vanGolden AGUA AZUL, 1987/1997 6/10'
(on labels affixed to the backing)

c-print, in artist's frame

97.5 x 65cm.

Executed in 1987 and printed in 1997, this work is number six from an edition
of ten

€5,000-7,000

\$5,900-8,200

PROVENANCE

Galerie Micheline Szwajcer, Antwerp.

Acquired from the above by the present owner in 2012.

EXHIBITED

London, Camden Arts Centre, *Daan van Golden: Red or Blue*, 2008-2009
(another example exhibited, illustrated in colour, p. 34). This exhibition later
travelled to Geneva, Mamco and Lisbon, Fundação Caixa Geral de Depósitos
- Culturgest.

Brussels, WIELS, *Daan van Golden: Apperception*, 2012 (another from the
edition exhibited, illustrated, p. 59).

LITERATURE

E. Battista and D. van Golden (eds.), *Daan van Golden. Photo Book(s)*, London/
Brussels 2013 (another from the edition illustrated, unpagged).





FROM A DUTCH PRIVATE COLLECTION

λ199

DAAN VAN GOLDEN (1936-2017)

(i) *Tokyo, 1964/ Dijon, 1996*

(ii) *Heerenlux*

(i) signed, titled and numbered 'vanGolden Tokyo, 1964/Dijon, 1996 15/25' (on labels affixed to the backing)

(ii) signed, titled and dated 'vanGolden Heerenlux, 2005' (on labels affixed to the backing); numbered '1/26' (on the backing)

each: c-print, in artist's frame

(i) 25 x 25cm.

(ii) 33 x 23.5cm.

(i) Executed in 2000, this work is number fifteen from an edition of twenty-five

(ii) Executed in 2005, this work is number one from an edition of twenty-six

€6,000-8,000

\$7,100-9,400

PROVENANCE

(i) Galerie Brutto Gusto, Rotterdam.

Acquired from the above by the present owner in 2000.

(ii) Galerie Brutto Gusto, Rotterdam.

Acquired from the above by the present owner in 2005.

EXHIBITED

Brussels, WIELS, *Daan van Golden: Apperception*, 2012 (another from the edition of (i) and (ii) exhibited, illustrated, p. 218).



FROM A DUTCH PRIVATE COLLECTION

λ200

DAAN VAN GOLDEN (1936-2017)

(i) *Diana, Laren*

(ii) *Gele Reflectie (Yellow Reflection)*

(i) titled and dated 'DIANA, LAREN 1979-1992' (on a label affixed to the backing)

(ii) signed and dated 'vanGolden, 2014' (lower right)

(i) c-print, in artist's frame

(ii) inkjet print

(i) 26.5 x 32cm.

(ii) 34.5 x 25cm.

(i) Executed in 1979 and printed in 1992, this work is from an unknown edition

(ii) Executed in 2014, this work is number twenty-one from an edition of fifty

€5,000-7,000

\$5,900-8,200

PROVENANCE

(i) Acquired directly from the artist by the present owner in 1992.

(ii) GEM, The Hague.

Acquired from the above by the present owner in 2014.

EXHIBITED

Amsterdam, Stedelijk Museum, *Daan van Golden: werken 1962-1991*, 1991 (another from the edition of (i) exhibited).

Dijon, Le Consortium. Centre d'art contemporain, *Daan van Golden*, 1996, no. 33 (another from the edition of (i) exhibited, illustrated in colour, p. 33).

London, Camden Arts Centre, *Daan van Golden: Red or Blue*, 2008-2009 (another from the edition of (i) exhibited, illustrated in colour, p. 36). This exhibition later travelled to Geneva, Mamco and Lisbon, Fundação Caixa Geral de Depósitos - Culturgest.

LITERATURE

E. Reitsma, 'Daan van Golden' in *Vrij Nederland*, 5 August 1989 (another from the edition of (i) illustrated in colour, p. 36).

E. Battista and D. van Golden (eds.), *Daan van Golden. Photo Book(s)*, London/Brussels 2013 (another from the edition of (i) illustrated, unpagged).



FROM A DUTCH PRIVATE COLLECTION

λ201

DAAN VAN GOLDEN (1936-2017)

(i) *Agua Azul*

(ii) *Spreken is Zilver, Zwijgen is Goud*
(*Speech is Silver, Silence is Golden*)

(i) signed, titled, numbered and dated 'vanGolden Agua Azul, 1987/2000 1/5' (on labels affixed to the backing)

(ii) titled 'spreken is zilver zwijgen is goud' (lower right); signed, titled and numbered '2/10 SPREKEN IS ZILVER IS GOUD vanGolden' (on labels affixed to the backing)

(i) c-print, in artist's frame

(ii) gold marker on offset print, in artist's frame

(i) 36.5 x 29.5cm.

(ii) 30.5 x 30.5cm.

(i) Executed in 1987 and printed in 2000, this work is number one from an edition of five

(ii) Executed in 2013, this work is number two from an edition of ten

€6,000-8,000

\$7,100-9,400

PROVENANCE

(ii) Galerie Brutto Gusto, Berlin.

Acquired from the above by the present owner in 2013.

EXHIBITED

Amsterdam, Huis Marseille, *Albert Londe / Daan van Golden / Collection*, 1999 (another from the edition of (i) exhibited).

London, Camden Arts Centre, *Daan van Golden: Red or Blue*, 2008-2009 (another from the edition of (i) exhibited, illustrated in colour, p. 65). This exhibition later travelled to Geneva, Mamco and Lisbon, Fundação Caixa Geral de Depósitos - Culturgest.

LITERATURE

E. Battista and D. van Golden (eds.), *Daan van Golden. Photo Book(s)*, London/Brussels 2013 (another from the edition of (i) illustrated, unpagged).



FROM A DUTCH PRIVATE COLLECTION

λ202

DAAN VAN GOLDEN
(1936-2017)

(i) *Art Rotterdam*

(ii) *Untitled*

(i) signed, titled, numbered and dated 'vanGolden Art Rotterdam, 2001 20/44' (on labels affixed to the backing)

(ii) signed and erroneously titled 'Art Rotterdam vanGolden' (on labels affixed to the backing)

(i) c-print, in artist's frame

(ii) black and white photograph, in artist's frame

(i) 45 x 31.5cm.

(ii) 30.5 x 33.5cm.

(i) Executed in 2001, this work is number twenty from an edition of forty-four

(ii) Executed in 2002, this work is from an edition of twelve

€5,000-7,000

\$5,900-8,200

PROVENANCE

(i) Galerie Tanya Rumpff, Haarlem.

Acquired from the above by the present owner in 2001.

(ii) Galerie Brutto Gusto, Rotterdam.

Acquired from the above by the present owner in 2002.

EXHIBITED

Brussels, WIELS, *Daan van Golden: Apperception*, 2012 (another from the edition of (i) and (ii) exhibited, illustrated in colour, pp. 95, 218).



λ.203

NANDA VIGO (B. 1936)

Inform'oggetto

signed and dated '1965 Nanda Vigo' (on the reverse); with artist's label
(attached to the reverse)

glass and aluminium in metal box

46 x 35 x 7cm.

Executed in 1965

€10,000-15,000

\$12,000-18,000



PROPERTY OF AN IMPORTANT COLLECTOR

λ204

JAN SCHOONHOVEN (1914-1994)

Untitled

each signed and dated 'J.J. Schoonhoven 1964' (on the reverse)

ink on paper, in two parts

each: 16 x 23.5cm.

Executed in 1964

€8,000-12,000

\$9,500-14,000

PROVENANCE

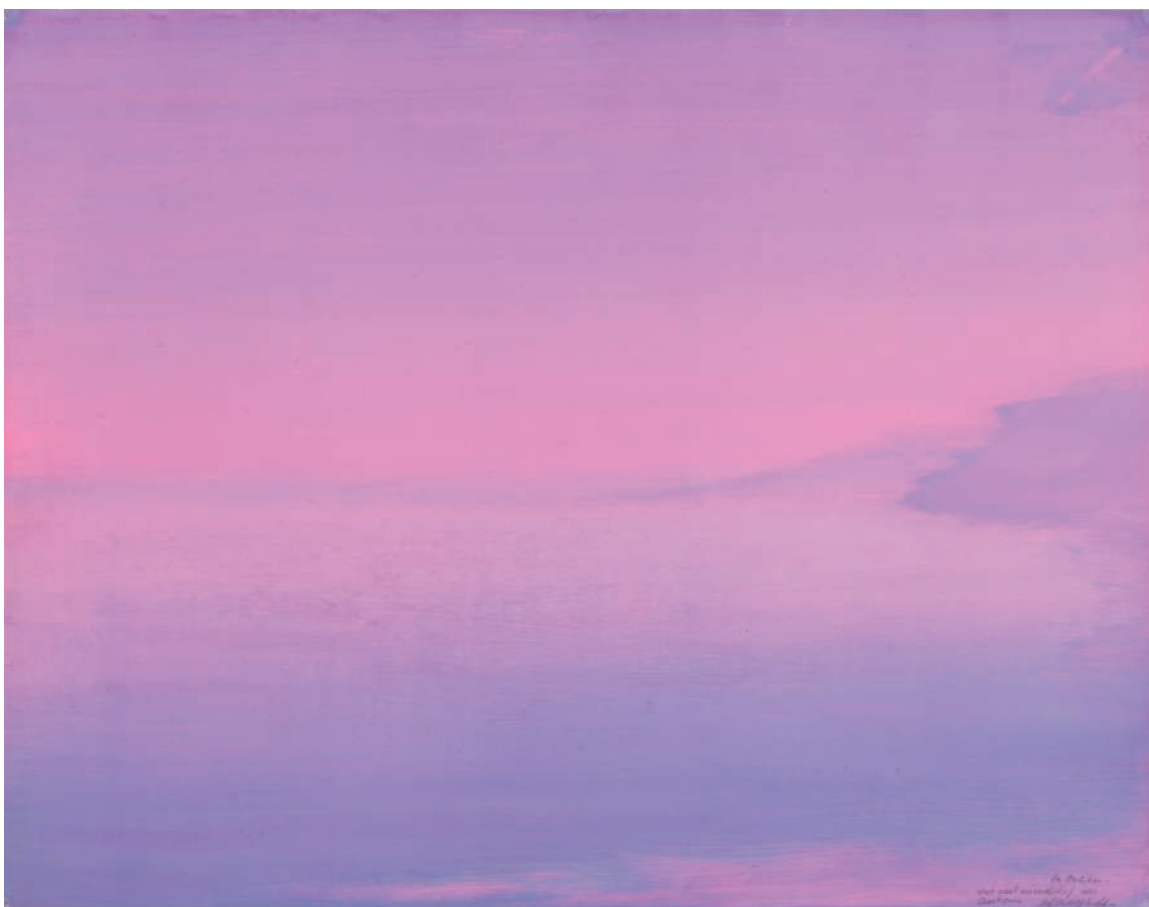
Galerie Wulfengasse, Klagenfurt.

Galerie Mueller-Roth, Stuttgart.

Anon. sale, Christie's Amsterdam, 8 June 2000, lots 326 and 327.

Acquired at the above sale by the previous owner.

Thence by descent to the present owner.



λ205

JEF VERHEYEN (1932-1984)

La Rabita

signed, titled, dedicated and dated 'La Rabita Met veel vriendschap voor Antonio Jef Verheyen 71' (lower right)

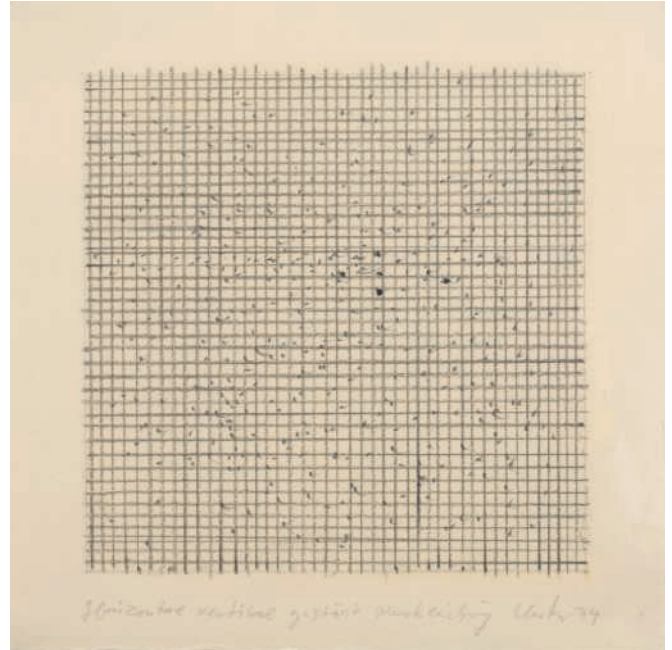
gouache on paper

50 x 65cm.

Executed in 1971

€6,000-8,000

\$7,100-9,400



PROPERTY OF AN IMPORTANT COLLECTOR

λ206

GÜNTHER UECKER (B. 1930)

(i) *Horizontal*

(ii) *Horizontal Vertikal*

(i) signed and dated 'Uecker 1974' (lower right); titled 'Horizontal werkzeichnung' (lower left)

(ii) signed and dated 'Uecker 74' (lower right); titled 'Horizontale vertikale gestört werkzeichnung' (lower left)

pencil on paper, in two parts

(i) 25.5 x 26cm.

(ii) 26 x 26cm.

Executed in 1974

€4,000-6,000

\$4,800-7,100

PROVENANCE

Anon. sale, Dr. Andreas Sturies Moderne Kunst & Auktionen Dusseldorf, 5 May 2007, lots 183 and 184.



λ207

MARC DEVADE (1943-1983)

Untitled

signed and dated twice 'Marc Devade 1976' (on the stretcher)

oil on two attached canvases

200 x 200cm.

Painted in 1976

€8,000-12,000

PROVENANCE

Galerie Arnessen, Copenhagen.

Acquired from the above by the present owner.

\$9,500-14,000



λ208

BEN AKKERMAN (1920-2010)

Untitled

signed, inscribed and dated 'Akkerman Enschede 1973' (on a label affixed to the reverse)

oil on board, in artist's frame

50.5 x 50.5cm.

Painted in 1973

€7,000-9,000

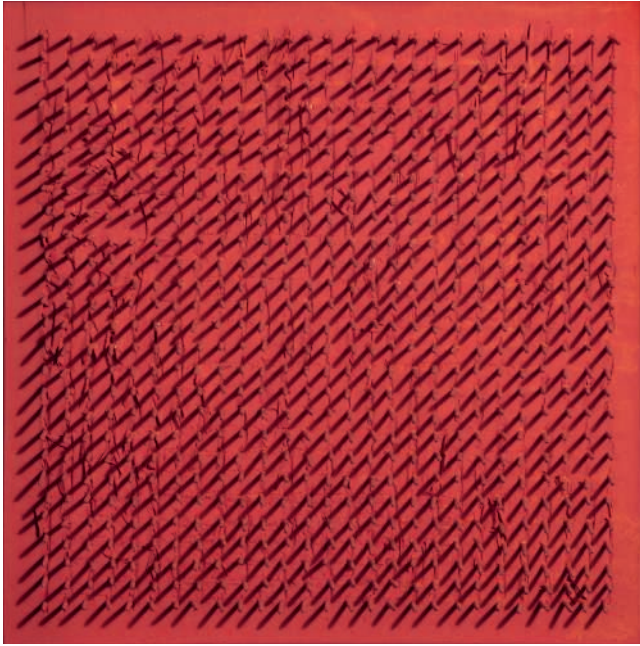
\$8,300-11,000

PROVENANCE

J.M. Overtoom Walraven, Bergen aan Zee.

Anon. sale, Sotheby's Amsterdam, 8 June 1999, lot 421.

Acquired at the above sale by the present owner.



λ209

BERNARD AUBERTIN (1934-2015)

Tableau Clous (Nail Painting)

signed and dated 'Bernard Aubertin 1970' (on the reverse)

acrylic and nails on panel

30 x 30cm.

Executed in 1970

€4,000-6,000

\$4,800-7,100

PROVENANCE

Vannucchi Arte, Prato.

Acquired from the above by the present owner.



λ210

JAN SCHOONHOVEN (1914-1994)

T86-6

signed and dated 'Schoonhoven 1986' (lower right); titled 'T86-6' (lower left);

signed, titled and dated 'Jan J. Schoonhoven - 1986 "T86-6"' (on the reverse)

ink and ballpoint on paper

50 x 32.5cm.

Executed in 1986

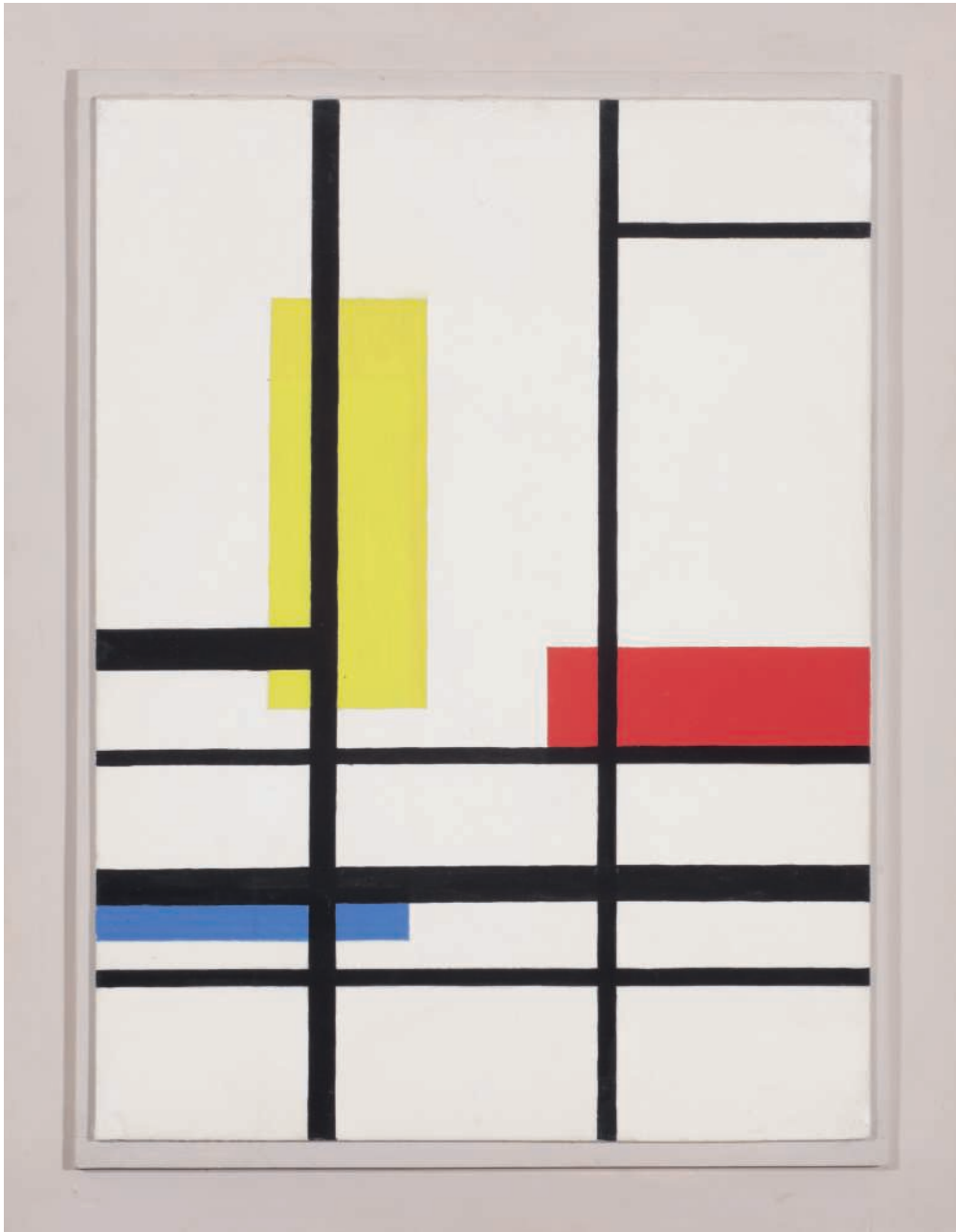
€2,500-3,500

\$3,000-4,100

PROVENANCE

Gallery Delaive, Amsterdam.

Acquired from the above by the present owner *circa* 2007.



λ!211

JEAN GORIN (1899-1981)

Composition

signed, titled, inscribed and dated 'JEAN GORIN COMPOSITION NICE 1953'
(on the reverse)

oil on cardboard, in artist's frame
62 x 48cm.

Painted in 1953

€12,000-16,000

\$15,000-19,000

PROVENANCE

Mr Jack Waser, Weiningen.

Acquired from the above by the parents of the present owner *circa* 1990.

EXHIBITED

Nantes, Musée des Beaux Arts, *Jean Gorin*, 1965, no. 47.

LITERATURE

M. Le Pommeré, *The works of Jean Gorin*, Zurich 1985, no. 98P, p. 150
(illustrated in colour, p. 151).

λ212

MATTA (1911-2002)

Untitled

signed 'Matta' (lower right); signed and dated 'Matta 58' (on the reverse)

oil on canvas

81 x 100cm.

Painted in 1958

€40,000-60,000

\$48,000-71,000

PROVENANCE

Galerie Arditti, Paris.

Acquired from the above by the present owner.

EXHIBITED

Turin, Galleria Gissi, *Pittori stranieri contemporanei*, 1962.

Arezzo, Galleria Comunale d'Arte Contemporanea, *Mostra Inaugurale*, 1965.

This work is registered in the Archives de l'Oeuvre de Matta and is accompanied by a photo-certificate of authenticity from Germana Matta Ferrari.





!213

CORNEILLE (1922-2010)

Le flamboyant été (The Flamboyant Summer)

signed and dated 'Corneille '71' (lower right); signed, titled and dated 'Le flamboyant été Corneille '71' (on the reverse)

acrylic on canvas

100 x 80.5cm.

Painted in 1971

€10,000-15,000

\$12,000-18,000



!214

MARYAN (1927-1977)

Untitled

signed and dated 'maryan 67' (lower right)

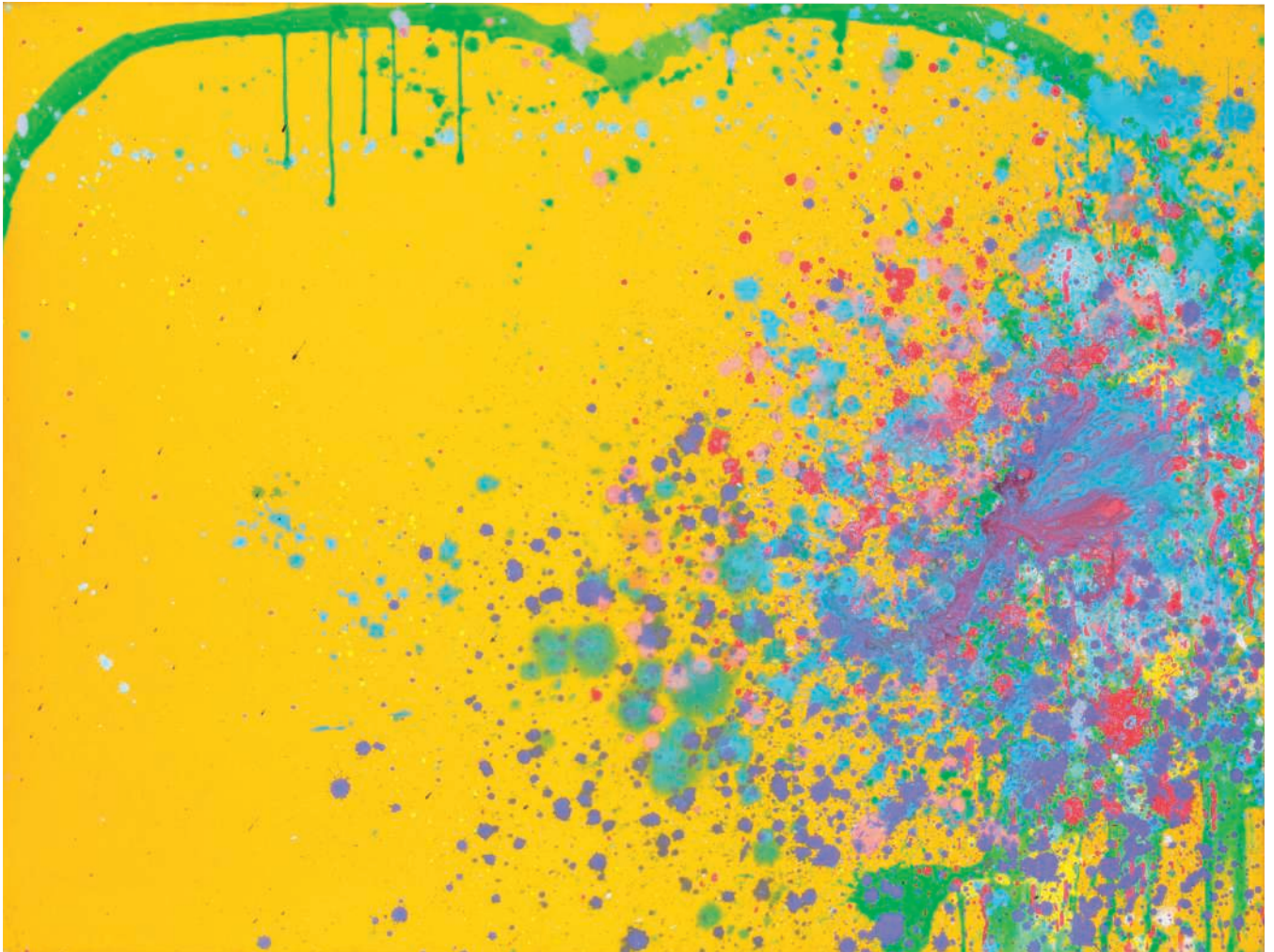
oil on canvas

89 x 76.5cm.

Painted in 1967

€4,000-6,000

\$4,800-7,100



!215

WALASSE TING (1929-2010)

A Swarm of Bees

signed, titled and dated 'A swarm of bees ting 1971' (on the reverse)

acrylic on canvas

87.5 x 116cm.

Painted in 1971

€30,000-50,000

\$36,000-59,000

PROVENANCE

Lefebvre Gallery, New York.



λ!216

LUCEBERT (1924-1994)

Brother and Sister

signed and indistinctly dated 'lucebert 6.' (lower right)

oil on canvas

129 x 88.5cm.

Painted in the early 1960s

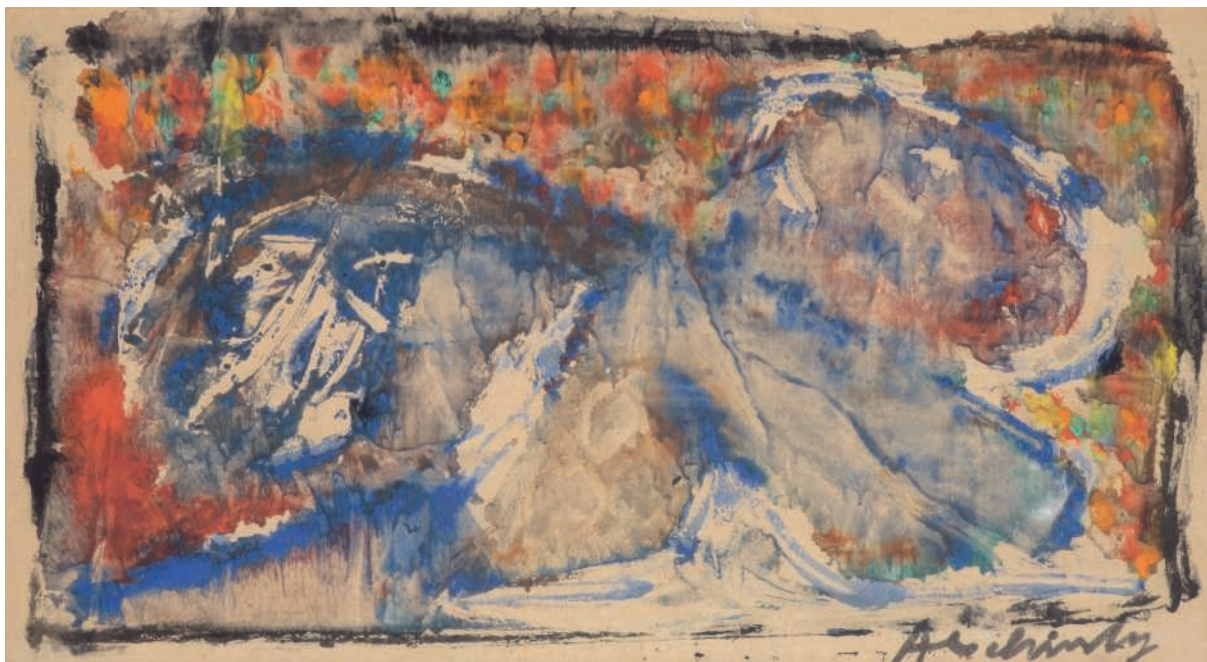
€8,000-12,000

EXHIBITED

Bochum, Städtische Kunstgalerie, *Lucebert: Was das Auge Malt*, 1963, no. 49 (illustrated), as *circa* 1963.

London, Marlborough Fine Art, *Lucebert*, 1963, no. 38 (illustrated), as 1962.

\$9,500-14,000



λ217

PIERRE ALECHINSKY (B. 1927)

Le Pli est Pris

signed 'Alechinsky' (lower right); titled 'Le plis est pris' (on the stretcher)

watercolour on paper laid down on canvas

36 x 65cm.

€8,000-12,000

\$9,500-14,000

PROVENANCE

Private Collection, Brussels.

λ218

BRIGITTE MATSCHINSKY-
DENNINGHOFF (1921-2011)

Untitled

brass and tin

27.5 x 9 x 8cm.

€2,500-3,500

\$3,000-4,100

PROVENANCE

Malborough-Gerson Gallery, New York.

Albright-Knox Art Gallery, New York.





PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ219

EUGÈNE LEROY (1910-2000)

Untitled

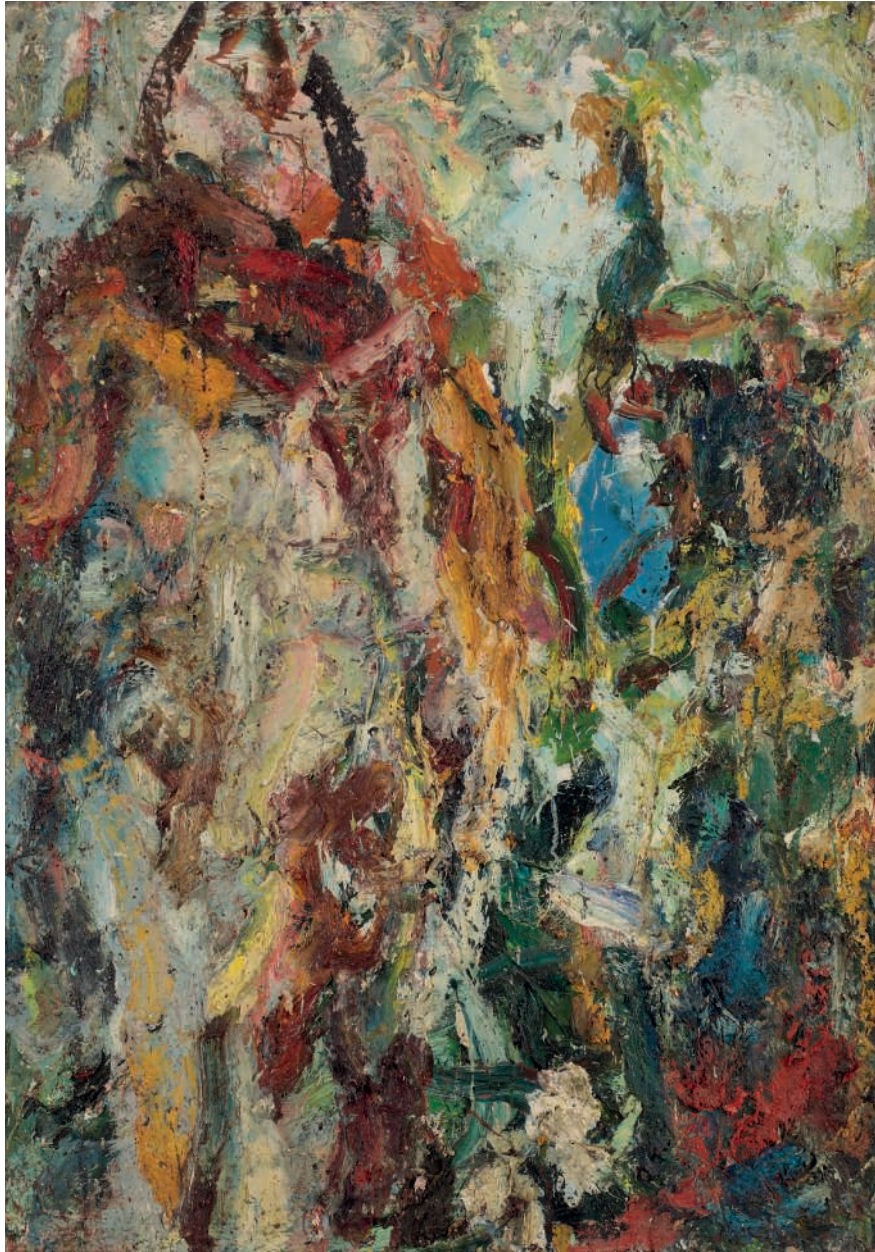
signed and dated 'ELeroy 88' (lower right)
oil and gouache on paper laid down on canvas
108.5 x 76cm.
Executed in 1988

€6,000-8,000

\$7,100-9,400

PROVENANCE

Acquired directly from the artist by Martin Visser.



PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ220

EUGÈNE LEROY (1910-2000)

Nu à la Tache Bleue (Nude with a Blue Spot)

signed, titled and dated 'Nu à la tache bleue 1967 ELeroy' (on the reverse)

oil on canvas

116 x 81cm.

Painted in 1967

€8,000-12,000

\$9,500-14,000

PROVENANCE

Acquired directly from the artist by Martin Visser.

EXHIBITED

Eindhoven, Stedelijk Van Abbemuseum, *Eugène Leroy*, 1988, no. 1772 (titled *Paysage à la tache bleue*). This exhibition later travelled to Paris, Musée d'art moderne de la ville de Paris, ARC.

Cologne, Galerie Michael Werner, *Eugène Leroy. Fünf Bilder*, 1985 (illustrated).
Villeneuve d'Ascq, Musée d'Art Moderne, *Eugène Leroy*, 1987.

LITERATURE

B. Marcadé, *Eugène Leroy*, Paris, 1994 (illustrated, p. 149) (titled *Paysage à la tache bleue*).



λ221

KAREL APPEL (1921-2006)

Portrait Number 8

signed 'appel' (lower right)

oil on canvas

35 x 35cm.

Painted in 1971

€10,000-15,000

PROVENANCE

Martha Jackson Gallery, New York.

London Arts Group, London/Detroit.

Thence by descent to the present owner.

\$12,000-18,000

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



λ!222

ASGER JORN (1914-1973)

The Little Grey Home in the West (Modification)

signed 'JORN' (lower right)
oil on canvas over an earlier painting
48 x 100cm.
Painted in 1959

€25,000-35,000

\$30,000-41,000

PROVENANCE

Arthur Tooth & Sons, London.
Galleria Gissi, Turin.
J. Peter Cochrane, London.

EXHIBITED

Basel, Kunsthalle Basel, *Asger Jorn, Eugene Dodeigne*, 1964, no. 75.
Amsterdam, Stedelijk Museum, *Jorn*, 1964-1965, no. 86.
Humblebæk, Louisiana Museum of Modern Art, *Asger Jorn*, 1965, no. 88.

LITERATURE

Virtus Schade, *Asger Jorn*, Copenhagen 1965, p. 71.
G. Atkins, *Asger Jorn: The Crucial Years: 1954-1964*, London 1977,
no. 1203 (illustrated).



λ223

KAREL APPEL (1921-2006)

Love is all

signed and dated 'appel 74' (lower right)
gouache, watercolour, wax crayons and black ink on paper on canvas
68 x 84cm.

Executed in 1974

€8,000-12,000

\$9,500-14,000

PROVENANCE

Anon. sale, Sotheby's Amsterdam, 8 June 1999, lot 383.
Anon. sale, Christie's Amsterdam, 30 November 2004, lot 216.
Lionel Gallery, Amsterdam.
Acquired from the above by the present owner in 2005.



λ224

KAREL APPEL (1921-2006)

Rabbit

signed and dated 'appel 69' (lower right)

acrylic on paper laid down on board

49 x 64cm.

Painted in 1969

€25,000-35,000

\$30,000-41,000

PROVENANCE

The Engel Gallery, Jerusalem, 1970.

Jack L. Stein, New York.

Acquired from the above by the present owner in 2007.



λ225

BENGT LINDSTRÖM
(1925-2008)

Personnage

signed 'Lindström' (lower right)

oil on canvas

64.5 x 54cm.

Painted in 1971

€2,500-3,000

\$3,000-3,500

PROVENANCE

New Style Gallery, The Hague.

Acquired from the above by the present owner.



λ226

BENGT LINDSTRÖM
(1925-2008)

Untitled

signed 'Lindstrom' (lower centre)

oil on canvas

60 x 73cm.

€2,000-3,000

\$2,400-3,500

PROVENANCE

Edward Totah Gallery, London.

Acquired from the above by the present owner.

λ227

GER LATASTER
(1920-2012)

Nocturne

signed and dated 'G. Lataster '64' (lower right)

oil on canvas

200 x 200cm.

Painted in 1964

€6,000-8,000

\$7,100-9,400

PROVENANCE

Galerie Willy Schoots, Eindhoven.

EXHIBITED

Paris, Galerie Paul Facchetti, *Ger Lataster*, 1966, no. 18.

Amsterdam, Stedelijk Museum, *Lataster*, 1972.

LITERATURE

Ger Lataster. Een overzicht van 1957 tot 1995, exh. cat.,

Eindhoven, Galerie

Willy Schoots, 1996, no. 4 (illustrated in colour,
unpaged).

A. van Grevenstein (ed.), *Lataster: Schilderijen 1939-*

1996, Ghent 1998,

no. 71, p. 364 (illustrated in colour, p. 93).



λ228

GER LATASTER (1920-2012)

Alert

signed and dated 'G. Lataster '66' (lower right)

oil on canvas

127 x 86.5cm.

Painted in 1966

€3,000-5,000

\$3,600-5,900

PROVENANCE

Graham Gallery, New York.

Galerie Paul Facchetti, Paris.

EXHIBITED

Minneapolis, Minneapolis School of Art, *Ger Lataster*, 1966.





λ229

GEORGES COLLIGNON
(1923-2002)

Untitled

signed with the artist's monogram (lower right)

collage on paper

74 x 74cm.

Executed *circa* 1958-1960

€4,000-6,000

PROVENANCE

Private Collection, Liège, acquired directly from the artist in the 1970s.

Acquired from the above by the present owner.

\$4,800-7,100



λ230

KAREL APPEL (1921-2006)

Untitled

signed and dated 'appel 75' (lower right)
acrylic and ink on paper laid down on canvas
66.5 x 82cm.
Executed in 1975

€7,000-9,000

PROVENANCE

Anon. sale, Stockholms Auktionsverk, 27 November 2000, lot 853.
Guy Pieters Gallery, Knokke-Heist.
Acquired from the above by the present owner in 2002.

\$8,300-11,000



λ231

ENRICO BAJ (1924-2003)

Lady Elisabeth de Poitiers

signed 'Baj' (lower left); signed, titled, dated and dedicated 'baj LADY ELISABETH DE POITIERS à J.J. Levèque à Paris en decembre 1964' (on the stretcher)

oil, fabric, passementerie, beads, dials and collage on fabric
38 x 46cm.

Executed in 1964

€10,000-15,000

\$12,000-18,000

PROVENANCE

Jean-Jacques Levèque, Paris (a gift from the artist in 1964).

Galerie Christel, Helsinki.

Acquired from the above by the present owner *circa* 1980.

LITERATURE

E. Crispolti, *Catalogo generale Bolaffi dell'opera di Enrico Baj*, Turin 1973, no. 976 (illustrated, p. 142).

EXHIBITED

Helsinki, Galerie Christel, *Enrico Baj*, 1975.



actual size

λ.232

CÉSAR (1921-1998)

Compression Schweppes

incised with the artist's signature 'César' (along one side)

compressed bottle caps

6 x 2 x 2cm.

Executed in 1990, this work is from a series of five hundred unique works

€2,000-3,000

\$2,400-3,500

PROVENANCE

Private Collection, Germany.

This work is registered in the Archives of Denyse Durand-Ruel under no. 2911.

λ.236

CAREL VISSER (1928-2015)

Untitled

signed with the artist's initials 'CNV' (on the underside)

oxidized iron

95.5 x 19 x 16cm.

Executed circa 1954-1955

€12,000-16,000

\$15,000-19,000

PROVENANCE

Anon. sale, Glerum The Hague, 14 December 2000, lot 516.

Acquired at the above sale by the present owner.

EXHIBITED

Bern, Kunsthalle Bern, *Junge Kunst aus Holland 1945-1955*, 1956.





λ237

MAURICE WYCKAERT (1923-1996)

Untitled

signed 'Wyckaert' (lower right)

oil on canvas

60 x 80cm.

Painted in 1963

€4,000-6,000

\$4,800-7,100

PROVENANCE

Galerie van de Loo, Munich (acquired from the artist).

Acquired from the above by the present owner in 1997.

LITERATURE

G. Berréby and D. Orhan (eds.), *Maurice Wyckaert. L'Œuvre peint 1947-1996, Tentative de Catalogue raisonné*, Paris 2012, no. 198 (illustrated in colour, p. 125).



λ238

MAURICE WYCKAERT (1923-1996)

Le Grand Nuage (The Great Cloud)

signed 'Wyckaert' (lower right); titled and dated '“Le grand nuage” 1961'

(on the reverse)

oil on canvas

80 x 100cm.

Painted in 1961

€7,000-9,000

\$8,300-11,000

PROVENANCE

Galerie van de Loo, Munich (acquired from the artist).

Acquired from the above by the present owner in 1997.

LITERATURE

G. Berréby and D. Orhan (eds.), *Maurice Wyckaert. L'Œuvre peint 1947-1996, Tentative de Catalogue raisonné*, Paris 2012, no. 100 (illustrated in colour, p. 77).



λ!239

KEES VAN BOHEMEN (1928-1985)

Untitled

signed and dated 'KvBohemen '66' (lower right)

oil on canvas

152 x 127cm.

Painted in 1966

€8,000-12,000

PROVENANCE

Henk Berkman, New York (a gift from the artist).

Thence by descent to the present owner.

\$9,500-14,000



λ240

MAURICE WYCKAERT (1923-1996)

Le Fond du Jardin (The Back of the Garden)

signed 'Wyckaert' (lower right); titled and dated 'Le Fond du Jardin 1989'
(on the reverse)

oil on canvas

100 x 120cm.

Painted in 1989

€7,000-9,000

\$8,300-11,000

PROVENANCE

Galerie van de Loo, Munich (acquired from the artist).

Acquired from the above by the present owner in 1997.

LITERATURE

G. Berréby and D. Orhan (eds.), *Maurice Wyckaert. L'Œuvre peint 1947-1996, Tentative de Catalogue raisonné*, Paris 2012, no. 887(illustrated in colour, p. 458).



PROPERTY OF A PATRON OF THE ARTS

λ241

JAN CREMER (B. 1940)

Tulip Gemini

signed 'Cremer' (lower right); signed, titled, inscribed and dated twice 'cremer OD93.04 93 TULIP GEMINI' (on the reverse)

oil on two attached canvases

210 x 170cm.

Painted in 1993

€5,000-7,000

\$5,900-8,200

PROVENANCE

Galerie Centaur I.C.A., Amsterdam.

Collection Peter Stuyvesant Foundation.

Their sale, Sotheby's Amsterdam, 19 April 2011, lot 159.

Acquired at the above sale by the present owner.

EXHIBITED

Amstelveen, Museum van der Togt, *Cremer, Paris-New York 1955-1995*, 1996 (illustrated in colour, p. 49).

λ242

ARMANDO (B. 1929)

Untitled

signed and dated 'ARMANDO 16-11-92' (on the stretcher)

oil on canvas

70 x 50cm.

Painted in 1992

€2,500-3,500

\$3,000-4,100

PROVENANCE

Acquired directly from the artist by the previous owner.

Thence by descent to the present owner.



λ243

ARMANDO (B. 1929)

Die Leiter (The Ladder)

signed, titled and dated 'ARMANDO 16-11-92 die LEITER' (on the stretcher)

oil on canvas

70 x 50cm.

Painted in 1992

€2,500-3,500

\$3,000-4,100

PROVENANCE

Acquired directly from the artist by the previous owner.

Thence by descent to the present owner.





PROPERTY OF A DUTCH COLLECTOR

λ244

BRAM BOGART (1921-2012)

Staande (Standing)

signed and dated 'Bogart '71' (lower left vertical turnover edge); signed, titled and dated 'Bram Bogart Oct. 1971 STAANDE' (on the reverse)

painted mixed media relief

80 x 48 x 8cm.

Executed in 1971

€6,000-8,000

\$7,100-9,400

PROVENANCE

MK Galerie, Rotterdam.

Acquired from the above by the present owner in 2009.



PROPERTY OF A DUTCH COLLECTOR

λ245

EMO VERKERK (B. 1955)

Dostojevski

signed, titled and dated 'DOSTOJEVSKI Emo Verkerk 2004' (on the reverse)

sheet metal, rivets, felt-tip pen, rope and float

57 x 30 x 13cm.

Executed in 2004

€3,000-5,000

\$3,600-5,900

PROVENANCE

Galerie Tanya Rumpff, Haarlem.

Acquired from the above by the present owner in 2006.



PROPERTY OF A DUTCH COLLECTOR

λ246

HERMAN DE VRIES (B. 1931)

Untitled

collage of various natural materials in cellophane bags on board, in nine parts
each: 31.5 x 26.5cm.

Executed in 1999

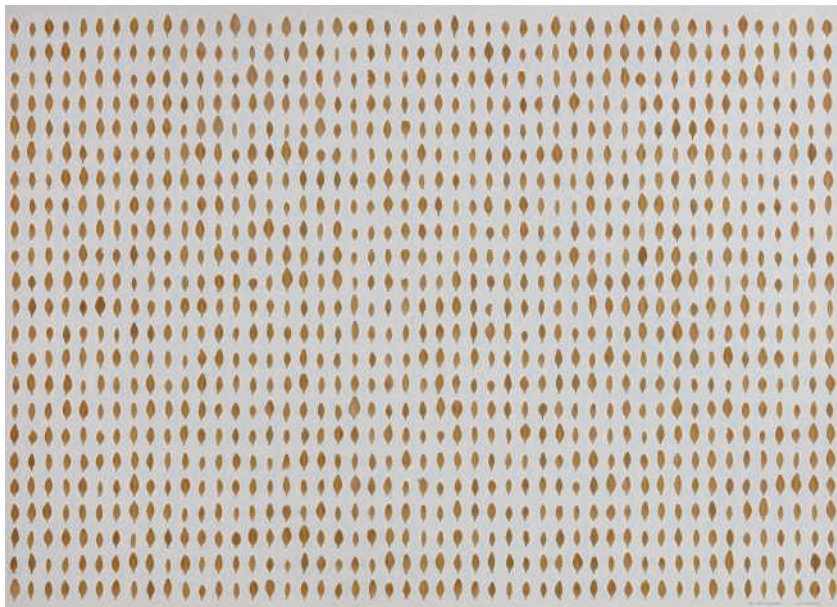
€6,000-8,000

PROVENANCE

Johan Deumens Gallery, Amsterdam.

Acquired from the above by the present owner in 2014.

\$7,100-9,400



PROPERTY OF A DUTCH COLLECTOR

λ247

HERMAN DE VRIES
(B. 1931)

1127x_Buxus Semper Virens

signed, titled and dated "1127x_buxus semper virens"

herman de vries 1994' (lower right)

leaves on paper

72 x 101cm.

Executed in 1994

€4,000-6,000

\$4,800-7,100

PROVENANCE

Art Affairs, Amsterdam.

Acquired from the above by the present owner in 1999.



PROPERTY OF A DUTCH COLLECTOR

λ248

ARMANDO (B. 1929)

Rotes Bild (Red Painting)

signed, titled and dated 'ARMANDO 27-12-05 ROTES

BILD' (on the stretcher)

oil on canvas

120 x 120cm.

Painted in 2005

€5,000-7,000

\$5,900-8,200

PROVENANCE

Galerie Rob de Vries, Haarlem.

Acquired from the above by the present owner in 2006.

PROPERTY OF A DUTCH COLLECTOR

λ249

HERMAN DE VRIES
(B. 1931)

From Earth: Gomera Lomo Loco 284

signed and dated 'herman de vries 1997' (lower
right); titled 'from earth: gomera, lomo loco 284.'
(lower left)

soil on paper

71.5 x 101cm.

Executed in 1997

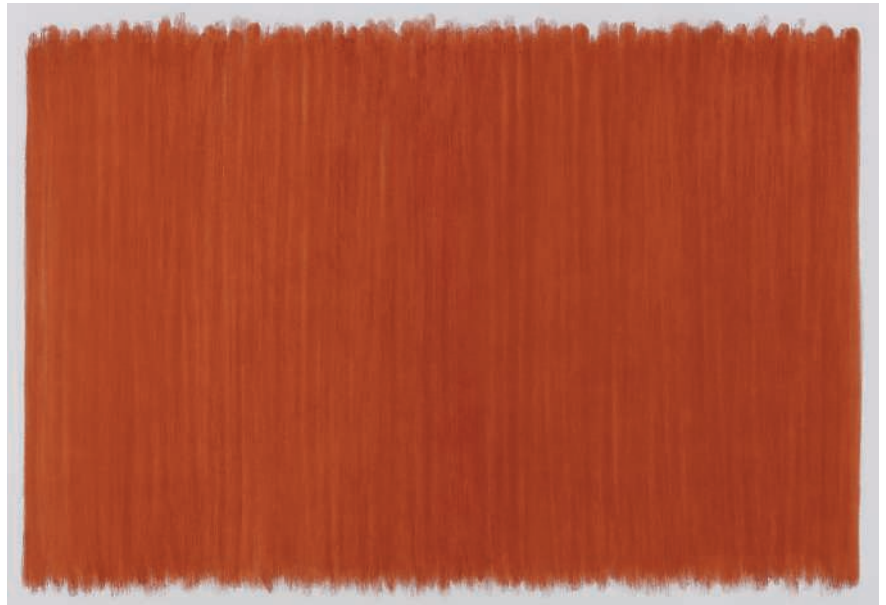
€3,000-5,000

\$3,600-5,900

PROVENANCE

Art Affairs, Amsterdam.

Acquired from the above by the present owner in
1999.



PROPERTY OF A DUTCH COLLECTOR

λ250

J.C.J. VANDERHEYDEN
(1928-2012)

Red Cross

signed, titled twice and dated "'Red Cross" JCJ
VANDERHEYDEN 1998' (on the reverse)

tempera on wood

24 x 21 x 2.5cm.

Painted in 1998

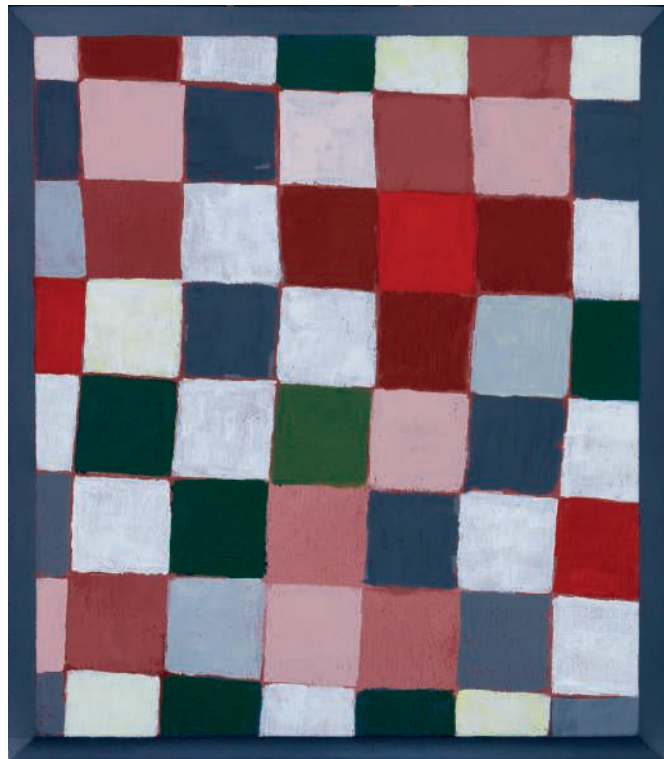
€2,500-3,500

\$3,000-4,100

PROVENANCE

Galerie Arti Capelli, 's-Hertogenbosch.

Acquired from the above by the present owner in 1999.





λ251

MONIKA BAER (B. 1964)

Untitled

dated '29.7.1987' (on the reverse)

oil on canvas

67 x 82cm.

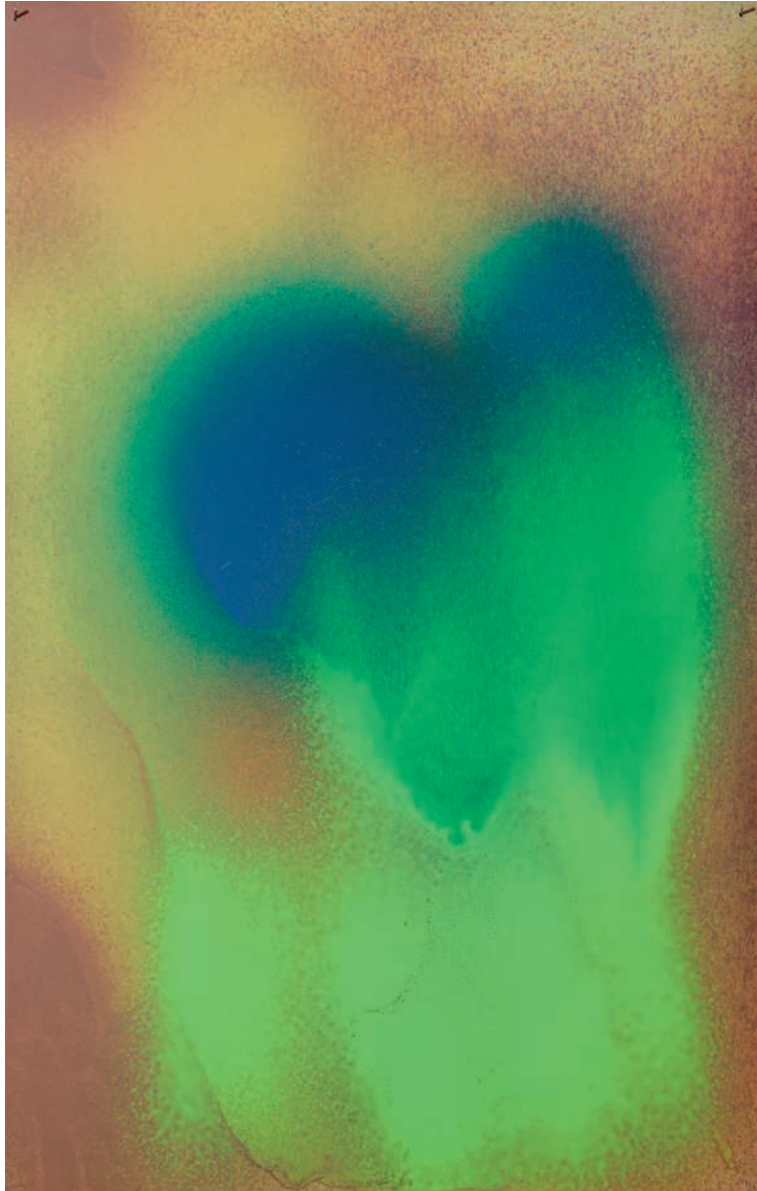
Painted in 1987

€2,500-3,500

\$3,000-4,100

PROVENANCE

Acquired directly from the artist by the present owner in 1987.



λ!252

KATHARINA GROSSE (B. 1961)

Untitled

signed, numbered and dated '2000/2080S Katharina 2000' (on the reverse)

acrylic on aluminium

66 x 41.5cm.

Executed in 2000

€6,000-8,000

\$7,100-9,400

PROVENANCE

Barbara Gross Galerie, Munich.

Acquired from the above by the present owner *circa* 2005-2007.



λ253

MAAIKE SCHOOREL (B. 1973)

Girls on the Lake

signed, signed with the artist monogram, titled and dated "GIRLS ON THE LAKE" 2005 MAAIKE SCHOOREL' (on the overlap)

oil on canvas
137 x 198cm.

Painted in 2005

€5,000-7,000

\$5,900-8,200

PROVENANCE

Maureen Paley, London.

Acquired from the above by the present owner in 2005.



λ254

NORBERT BISKY (B. 1970)

(i) *Probe (Test)*

(ii) *Local Warming*

(iii) *Shirtlifter*

(iv) *Einbruch (Burglary)*

(v) *Bluter (Bleeding)*

each: signed, titled and dated 'Bisky 2007' (lower centre)

each: watercolour and pencil on paper

each: 42 x 56cm.

Executed in 2007

€10,000-15,000

\$12,000-18,000

PROVENANCE

Leo Koenig Inc. New York.

Acquired from the above by the present owner in 2008.

EXHIBITED

New York, Leo Koenig Inc., *Norbert Bisky. What's Wrong with Me?*, 2007.



λ255

A.R. PENCK (1939-2017)

Untitled

signed, dated and indistinctly inscribed 'a Y. penck 80' (lower right)

pastel and gouache on black paper

52.5 x 84cm.

Executed in 1980

€6,000-8,000

\$7,100-9,400

PROVENANCE

Galerie Gillespie-Laage-Salomon, Paris.

Acquired from the above by the present owner.



λ256

MARKUS OEHLLEN
(B. 1956)

Kumura Musician

signed and dated 'M. Oehlen 92' (lower right)

foil, collage and mixed media over a printed base

145 x 123cm.

Executed in 1992

€2,500-3,500

\$3,000-4,100



λ257

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 95' (upper right)

acrylic on canvas

90 x 70cm.

Painted in 1995

€8,000-12,000

\$9,500-14,000

This work is registered in the artist's archives under the archive no. *WVF.95.B.0674*.

We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.



PROPERTY OF A PATRON OF THE ARTS

λ258

GÜNTHER FÖRG (1952-2013)

(i) *Untitled*

(ii) *Untitled*

(iii) *Untitled*

each signed, inscribed and dated 'Förg 99 E.A.' (on the reverse)

acrylic on lead on wood, in three parts

each: 40 x 30cm.

each: Executed in 1999, this work is one of two artist's proofs beside the series of ten, each uniquely painted

€20,000-30,000

\$24,000-35,000

PROVENANCE

Private Collection (acquired directly from the artist).

Anon. sale, Sotheby's London, 30 June 2000, lot 144.

Acquired at the above sale by the present owner.

EXHIBITED

Enschede, Rijksmuseum Twenthe, *De Nieuwe Smaak. De Kunst van het Verzamelen in de 21ste Eeuw*, 2016, no. 8 (illustrated in colour, p. 46).

This work is registered in the artist's archives under the archive no. *WVF.99.B.0445*.

We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on these works.





λ259

HAN SCHUIL (B. 1958)

Untitled

signed and dated twice 'Han Schuil 2003' (on the reverse)

oil on folded and perforated aluminium

64 x 63 x 19cm.

Executed in 2003

€3,000-5,000

PROVENANCE

Galerie Onrust, Amsterdam.

Acquired from the above by the present owner.

EXHIBITED

Oss, Museum Jan Cunen, *Crashed and Gobsmaeked*, 2008-2009.

\$3,600-5,900



PROPERTY OF A EUROPEAN COLLECTOR

λ260

IMI KNOEBEL (B. 1940)

11 Farben 15 Stäbe Ed.

signed and dated 'imi 2013' (on the reverse)

acrylic on plastic film

37 x 37cm.

Conceived in 1993 and executed in 2013, this work is number four from an edition of five

€8,000-12,000

\$9,500-14,000

PROVENANCE

Heinrich Ehrhardt Gallery, Madrid.

Acquired from the above by the present owner in 2015.



261

RYAN MCGINNESS (B. 1972)

Ancient Astronauts

signed, titled and dated "Ancient Astronauts" Ryan McGinness 2013'
(on the reverse)

acrylic on plywood
122 x 122cm.

Executed in 2013

€15,000-20,000

PROVENANCE

Acquired directly from the artist by the present owner in 2013.

\$18,000-24,000



λ.262

JONATHAN MEESE (B. 1970)

Der Teufel "Schuljunge" lacht den Sportplatz an und aus
(The Devil "Schoolboy" Laughs in and at the Sportsground)

signed with the artist's initials and dated 'JM 2013' (lower right); signed twice, titled and dated twice 'JMeese 2013 JMeese 2013 DER TEUFEL "SCHULJUNGE" LACHT DEN SPORTPLATZ AN UND AUS' (on the reverse)

oil and acrylic on canvas

210 x 140.5cm.

Painted in 2013

€15,000-20,000

PROVENANCE

Galerie Thaddaeus Ropac, Salzburg.

\$18,000-24,000

PROPERTY FROM A GERMAN FOUNDATION

263

ASHLEY BICKERTON (B. 1959)

Wall Wall #7

inscribed 'Plato: to be is to do! Aristotle: to do is to be! Sinatra: do be do be do! What's Michael Jackson doing lately? He's Janet. If sex were food Joan Collins would have a golden arch over her bed. Not long ago, Liz Taylor went to McDonalds on her way out she got stuck, after much effort rescue squads did manage to release her by greasing the arches and holding a "Big-Mac" in front of her' (on the reverse)

lacquer paint, acrylic, Hydrocal, aluminium and formica on wood

233 x 142 x 14cm.

Executed in 1986

€20,000-30,000

\$24,000-35,000

PROVENANCE

Sonnabend Gallery, New York.

Private Collection (acquired from the above in 1986).

Anon. sale, Sotheby's New York, 14 November 1991, lot 203.

Acquired at the above sale by the present owner.

LITERATURE

R. Smith, 'Art: 4 Young East Villagers at Sonnabend Gallery', in *New York Times*, 24 October 1986 (illustrated, p. C30).

EXHIBITED

New York, Sonnabend Gallery, *Group Show*, 1986.

Zurich, Studiolo, *Ashley Bickerton: Susie*, 2013.





264

JEFF KOONS (B. 1955)

Balloon Dog (Red)

numbered and with printed signature, title, inscription and date 'BALLOON
DOG BY JEFF KOONS LIMITED EDITION FINE PORCELAIN 479/2300 '95'
(on a label on the reverse)

porcelain

26.5 x 26.5 x 12.5cm.

Executed in 2002, this is number four hundred and seventy-nine from
an edition of two thousand three hundred published by the Museum of
Contemporary Art, Los Angeles

€5,000-7,000

\$5,900-8,200



λ.265

ANSELM REYLE (B. 1970)

Untitled

foil on canvas, in acrylic glass box

50 x 40 x 13.5cm.

Executed in 2008

€15,000-20,000

\$18,000-24,000

PROVENANCE

Acquired directly from the artist by the present owner in 2012.



266

WADE GUYTON (B. 1972)

Untitled

printed with the artist's signature twice, inscription and date twice 'GUYTON
2011 Neuer Aachener Kunstverein GUYTON 2011' (on the reverse)
Epson DURABrite inkjet on book page
24 x 21.5cm.
Executed in 2011, this work is unique

€4,000-6,000

\$4,800-7,100

PROVENANCE

Neuer Aachener Kunstverein Charity sale, 10 December 2011.
Acquired at the above sale by the previous owner.
Anon. sale, Christie's London, 23 September 2015, lot 18.
Acquired at the above sale by the present owner.



267

SAM FRANCIS (1923-1994)

(i) Untitled

(ii) Untitled

each: acrylic on canvas

each: 5 x 8cm.

(i) Painted *circa* 1984

(ii) Painted in 1986

€8,000-12,000

\$9,500-14,000

PROVENANCE

Gallery Delaive, Amsterdam, 1994.

Baukunst Galerie, Cologne.

Anon. sale, Sotheby's London, 18 June 2007, lot 668.

Acquired at the above sale by the present owner.

These works are identified with the archival identification numbers of *SFF.1079* and *SFF.1297* in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.



λ268

REZI VAN LANKVELD (B. 1973)

Moon/Abyss/Malibu

signed, titled and dated ' 'MOON/ABYSS/MALIBU' REZI VAN LANKVELD
2002' (on the reverse)

oil on plywood

144 x 103cm.

Painted in 2002

€4,000-6,000

\$4,800-7,100

PROVENANCE

The Approach Gallery, London.

Acquired from the above by the present owner.



λ269

JAN SCHOONHOVEN JR. (B. 1975)

White Square

signed, titled and dated twice 'Jan Schoonhoven Jr 2014 WHITE SQUARE'
(on the reverse)

acrylic on papier-mâché on canvas

80 x 80cm.

Executed in 2014

€2,000-3,000

\$2,400-3,500

PROVENANCE

Acquired directly from the artist by the present owner in 2014.

λ-270

JÜRGEN DRESCHER (B. 1955)

Abgelegte Kleidung (Worn Clothes)

aluminium sandcasting

7 x 105 x 52.5cm.

Executed in 2009

€2,000-3,000

\$2,400-3,500

PROVENANCE

Mai 36 Galerie, Zurich.

Acquired from the above by the present owner in 2010.

EXHIBITED

Zurich, Mai 36 Galerie, *Jürgen Drescher. Fund*, 2009.





λ271

KOEN DELAERE (B. 1970)

Untitled

signed and dated 'KDELAERE 2007' (on the reverse)

oil and alkyd on canvas

150 x 250cm.

Painted in 2007

€5,000-7,000

\$5,900-8,200

PROVENANCE

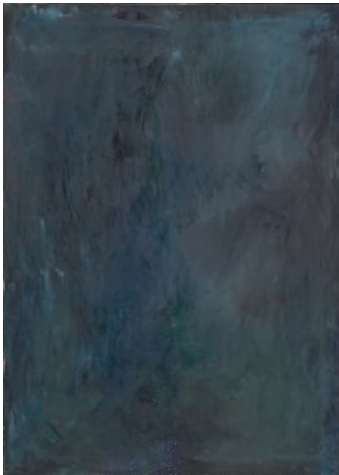
Aschenbach & Hofland Galleries, Amsterdam.

Acquired from the above by the present owner.

EXHIBITED

LITERATURE

Koen Delaere, exh. cat., Kunstcentrum Hengelo, Hengelo, 2007 (illustrated in colour, p. 46-47).



λ272

ANDY HOPE 1930

NSG

each: signed with the artist's initials and dated 'A.H. 2002' (on the overlap)

oil on canvas, in three parts

(i) 105 x 75cm.

(ii) 105 x 140cm.

(iii) 100 x 69.5cm.

Painted in 2002

€10,000-15,000

PROVENANCE

Galerie Guido W. Baudach, Berlin.

Acquired from the above by the present owner *circa* 2003.

\$12,000-18,000



λ273

ROB SCHOLTE (B. 1958)

Untitled

signed and dated 'ROB SCHOLTE 1982' (on the reverse)

acrylic on canvas

82.5 x 56cm.

Painted in 1982

€3,000-5,000

\$3,600-5,900



λ274

ROB SCHOLTE (B. 1958)

Kofferman (Suitcase Man)

signed and dated 'ROB SCHOLTE 1982' (on the reverse)

oil on canvas

51.5 x 90.5cm.

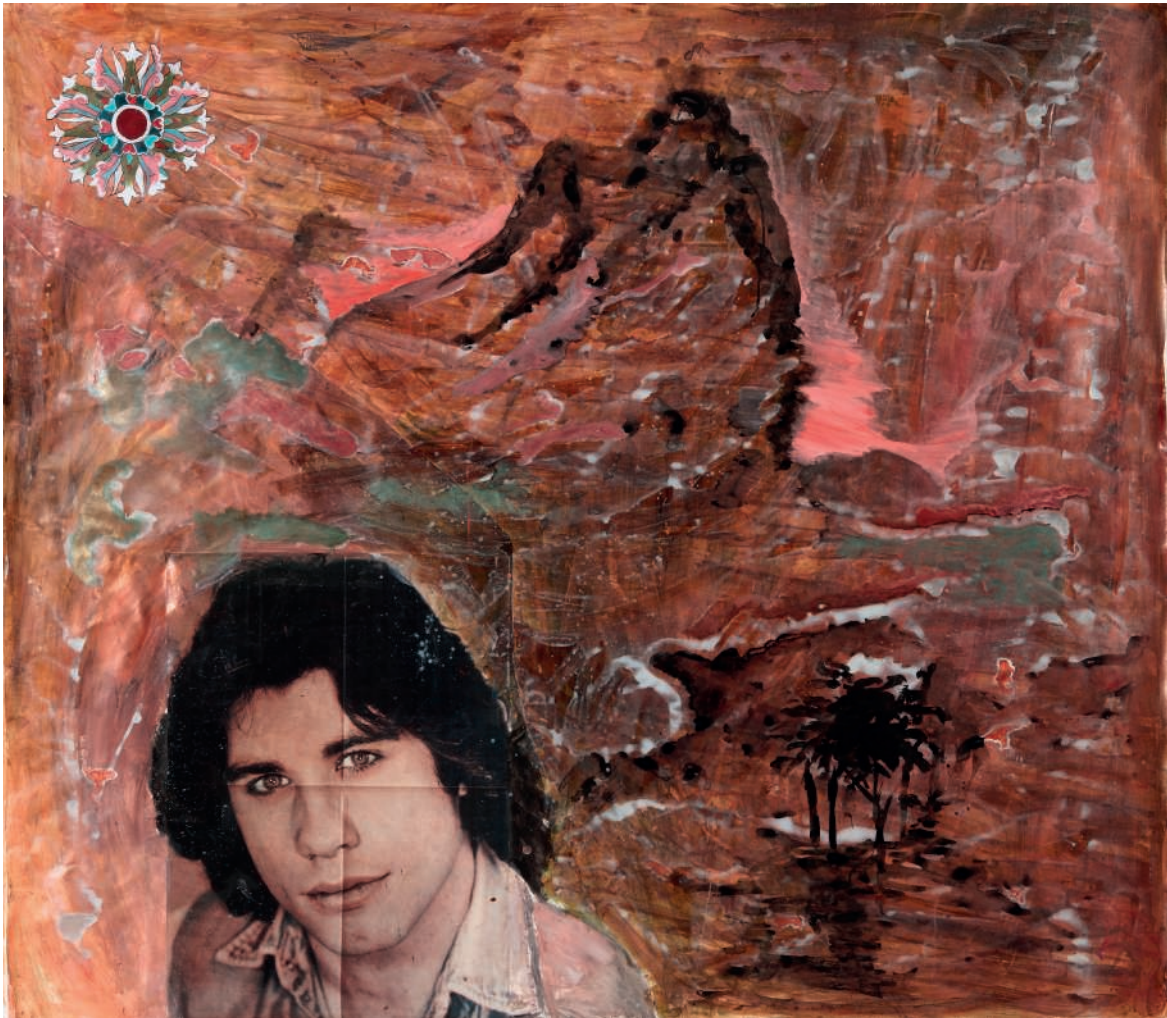
Painted in 1982

€3,000-5,000

\$3,600-5,900

PROVENANCE

Acquired directly from the artist by the present owner.



λ275

AMELIE VON WULFFEN (B. 1966)

Untitled

mixed media collage on paper

150 x 173cm.

Executed in 2003

€4,000-6,000

PROVENANCE

Crone Gallery, Berlin.

Acquired from the above by the present owner.

\$4,800-7,100



λ276

ERIK ANDRIESSE (1957-1993)

Ramschedel en dooie vliegenvanger (Ram Skull and Death Flycatcher)

dated '8 10 85' (lower right)

gouache, watercolour, wax crayons and pencil on paper
48 x 187.5cm.

Executed in 1985

€2,500-3,500

\$3,000-4,100

PROVENANCE

Galerie Paul Andriessse, Amsterdam.

Acquired from the above by the present owner in 1986.

EXHIBITED

Amsterdam, Galerie Paul Andriessse, *Tekeningen*, 1986.



λ277

MARC MULDER (B. 1958)

Papegaaitulpen I lente (Parrot Tulips I Spring)

signed, titled and dated twice 'MARC MULDER PAPEGAAITULPEN I
LENTE PARROT TULIPS MEI '95' (on the reverse)

oil on canvas

150 x 150cm.

Painted in 1995

€12,000-16,000

PROVENANCE

Galerie Barbara Farber, Amsterdam.

Acquired from the above by the present owner.

\$15,000-19,000



λ!278

ERIK VAN LIESHOUT
(B. 1968)

Untitled

oil on canvas
310 x 94cm.
Painted in 1996-1997

€4,000-6,000

\$4,800-7,100

PROVENANCE

Oosterhof/Donia, Rotterdam.
Peter Stuyvesant Collection, The Netherlands
(acquired from the above by Wim Beeren in 1997)
Their sale, Sotheby's Amsterdam, 8 March 2010,
lot 144.

Acquired at the above sale by the present owner.

EXHIBITED

Rotterdam, Oosterhof/Donia Tentoonstellingen
with Kaus Australis, *Erik van Lieshout*, 1997.
Amsterdam, BAT offices (& travelling), *Growth in
the Peter Stuyvesant Collection*, 1997.



ΔΛ.279

BJARNE MELGAARD (B. 1967)

Untitled (Fuck punk. Jasmin was never punk)

signed and dated 'Bjarne Melgaard 2006' (on the reverse)

oil on canvas

200 x 300cm.

Painted in 2006

€6,000-8,000

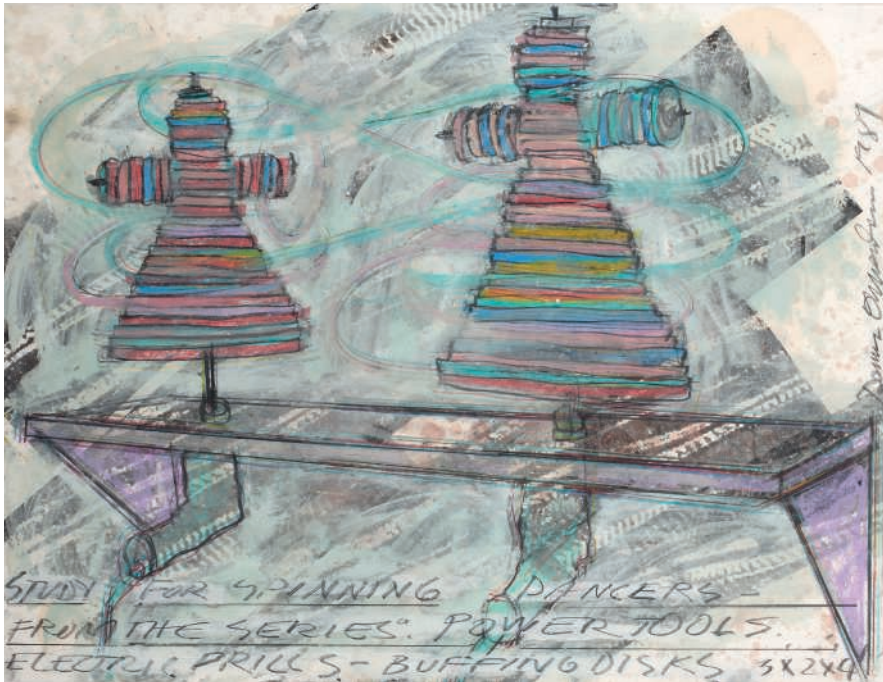
PROVENANCE

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

EXHIBITED

Copenhagen, Galleri Faurshou.

\$7,100-9,400



280

DENNIS OPPENHEIM (1938-2011)

Study for Spinning Dancers (from the series Power Tools)

signed and dated 'Dennis Oppenheim 1989' (along the right vertical edge);
 titled 'STUDY FOR SPINNING DANCERS' (along the lower horizontal edge)
 pencil, coloured pencil, oil wash, oil stick and silkscreen on paper
 97 x 127cm.

Executed in 1989

€3,000-5,000

\$3,600-5,900

PROVENANCE

Acquired directly from the artist by the present owner in 1993.



281

DENNIS OPPENHEIM (1938-2011)

Second Generation Image

signed and dated 'Dennis Oppenheim 1988.' (along the right vertical edge);
 titled 'SECOND GENERATION IMAGE' (along the lower horizontal edge)
 pencil, coloured pencil, oil wash, oil stick and silkscreen on paper
 95 x 61.5cm.

Executed in 1988

€3,000-5,000

\$3,600-5,900

PROVENANCE

Acquired directly from the artist by the present owner in 1993.



282

GEORGE CONDO (B. 1957)

Armed Love

signed and dated 'Condo 84.6' (lower right)

oil on canvas

100 x 100cm.

Painted in 1984

€25,000-35,000

\$30,000-41,000

EXHIBITED

Cologne, Monika Sprüth Galerie, *George Condo. Neue Arbeiten*, 1985.

λ283

IGOR MITORAJ (B. 1944)

Sonno I (Sleep I)

signed, numbered, dated and with foundry mark '2001 MITORAJ %' (on the base)

bronze with a brown patina

40 x 40 x 40cm.

Cast in 2001, this work is number three from an edition of eight

€40,000-60,000

\$48,000-71,000

PROVENANCE

Galleria D'Arte Contini, Venice.

Acquired from the above by the present owner.





λ!284

MIMMO ROTELLA (1918-2006)

RS

signed and dated 'Rotella/75' (lower right); titled and dated "'RS" 1975'

(on the reverse)

paper collage laid down on canvas

140 x 100cm.

Executed in 1975

€20,000-25,000

\$24,000-29,000

PROVENANCE

Studio Lattuada, Milan.

JZ Art Trading, Milan.

Anon. sale, Sotheby's Milan, 26 November 2008, lot 349.

Anon. sale, Christie's London, 19 October 2013, lot 342.

Acquired at the above sale by the present owner.

This work is registered in the Archivio Mimmo Rotella, Milan, under number 0468 DC 975/000.

END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in

the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +31 (0)20 575 52 11.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** (inclusive of VAT) on the **hammer price** of each **lot** sold. On all **lots** we charge 30.25% of the **hammer price** up to and including €150,000, 24.2% on that part of the **hammer**

price over €150,000 and up to and including €2,000,000, and 15.13% of that part of the hammer price above €2,000,000.

2 TAXES

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

For lots Christie's ships to the United States, a state sales or use tax may be due on the hammer price, buyer's premium and shipping costs on the lot, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions..

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

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

these Conditions of Sale. The terms of the authenticity warranty are as follows:

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

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

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

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

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

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

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

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

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

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

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

(i) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any condition report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the authenticity

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the purchase price being:

(i) the hammer price; and

(ii) the buyer's premium; and

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

Christie's Stichting Dordengelden:
ABN AMRO Bank (BIC/SWIFT code
ABNANL2A), Apollolaan 171, 1077 AS
Amsterdam, Account No. 54.76.17.100; IBAN
NL79ABNA0547617100.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +31 20 57 55 256 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

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

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

(e) For more information please contact our Post-Sale Services Department by phone on +31 20 57 55 256 or fax on +31 20 57 55 971.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

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

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

(c) Information on collecting lots is set out on an information sheet which you can get from

the bidder registration staff or our Post-Sale Services Department by phone on +31 20 57 55 256. For further information please check the page headed 'Storage and Collection' set out at the back of the catalogue.

2 STORAGE

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

(i) charge you and you will have to pay all storage fees while the **lot** is still at our **saleroom**; or
(ii) charge you and you will have to pay all transport and storage costs if the **lot** is removed to a warehouse.

(b) Important information about the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

We will not be obliged to cancel your purchase and refund the purchase price if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

(b) Lots made of protected species

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

price if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

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

(d) Lots 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.

(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

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 Ψ 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 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or
(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with the agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of the Netherlands. Before either we or you start any court proceedings (except in the limited circumstances where the dispute, controversy

or claim is related to a lawsuit brought by a third party and this dispute could be joined to that proceeding) and if we both settle the dispute by mediation following the mediation procedure agree we shall each attempt to of the Netherlands Mediation Institute (NMI) with a mediator affiliated with the NMI and mutually acceptable to each of us. If the dispute is not settled by mediation, it will be dealt with exclusively in the courts of Amsterdam. A buyer who is a natural person and who is not acting in pursuance of a profession shall have the right, within 32 days after Christie's has invoked this clause against him in writing, to choose to have the dispute adjudicated by the court that has jurisdiction by law.

10 REPORTING ON

WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

condition: the physical condition of a **lot**.

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

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

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

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

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

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

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

provenance: the ownership history of a **lot**.

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

Symbol	
No Symbol	No VAT will be charged on the hammer price . VAT at 21% will be charged on the buyer's premium and invoiced on an inclusive basis.
!	If a Lot is marked '+' or '!', it will have a special VAT status and will be subject to higher rates as follows: Lot is imported from outside the EU. For each lot the buyer's premium is calculated as 37.75% of the hammer price up to a value of €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.

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 256

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the

lot. See Important Notices and Explanation of Cataloguing Practice.

△

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

◆

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

λ

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

•

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

~

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

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

■

See Storage and Collection Pages in the Catalogue.

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

◦ **Minimum Price Guarantees**

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

◦◆ **Third Party Guarantees/Irrevocable bids**

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or

bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

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

Bidding by parties with an interest

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

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Qualified Headings

In Christie's opinion a work by the artist.

* "Attributed to ..."

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

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

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

* "Circle of ..."

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

* "Follower of ..."

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

* "Manner of ..."

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

* "After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

All lots, at our option, will be removed to Crown Fine Art Amsterdam directly following the sale. Our removal and storage of the lot is subject to the terms and conditions of storage which can be found at Christies.com/storage.

All lots will be available for collection from Crown Fine Art, from 9:00AM on Friday, 15th, December, 2017.

Crown Fine Art are open for collections on any working day, Monday to Friday 9:00AM to 5:00PM. Lots are not available for collection at weekend

Please note that collections will not be possible from midday on Friday, 22nd, December, 2017. Crown Fine Art and Christie's will re-open for business at 9:00AM on Tuesday, 2nd January, 2018.

PAYMENT, COLLECTION AND SHIPPING

Lots may only be released on production of the 'Collection Form' from Christie's. Lots will not be released until all outstanding charges are settled.

Christie's Post-Sale Service can help organise local deliveries or international freight.

For all payment, collection and shipping requirements, please contact Christie's Post-Sale Service in advance to facilitate.

Telephone: +31 20 57 55 256

Fax: +31 20 57 55 971

Email: PostSaleAMS@christies.com

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

CROWN FINE ART CONTACT DETAILS:

Address: Gyroscopweg 19, 1042AC, Amsterdam

Telephone: +31 20 65 83 363

Email: Info.nl@crownww.com





PIERRE ALECHINSKY
Passage du col
acrylique sur papier marouflé sur toile
298 x 218.5 cm. Peint en 1968-70.
€200,000-300,000

ART CONTEMPORAIN - VENTE DU SOIR

Paris, 5 décembre 2017

VIEWING

2 - 5 décembre
9, avenue Matignon
Paris 8^e

CONTACT

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Paul Nyzam
pnyzam@christies.com
+ 33 1 40 76 86 15

CHRISTIE'S



© Sean Scully

SEAN SCULLY (B. 1945)
Untitled
signed and dated 'Sean Scully 10.10.85' (lower right)
charcoal, pastel and graphite on paper
30 ¼ x 23 ½ in. (76.8 x 58.7 cm.)
Executed in 1985.
\$30,000-50,000

FIRST OPEN

POST-WAR AND CONTEMPORARY ART

Online Auction, 7-14 December 2017

VIEWING

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Kathryn Widing
kwiding@christies.com
+1 212 636 2109

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



NEO RAUCH (B. 1960)
Hafenstadt (Seaport)
signed and dated 'RAUCH 95' (lower right)
oil, charcoal and wash on paper laid on canvas
50 $\frac{3}{8}$ x 79 $\frac{1}{8}$ in. (127.8 x 201.8cm.)
Executed in 1995

POST-WAR AND CONTEMPORARY
DAY AUCTION

London, 7 March 2018

CONTACT
Zoë Klemme
zklemme@christies.com
+44 (0)20 7389 2249

CONTACT
Alexandra Werner
awerner@christies.com
+44 (0)20 7389 2713

CHRISTIE'S

POST-WAR AND CONTEMPORARY ART

**TUESDAY 12 DECEMBER 2017 AT 7.00 PM AND
WEDNESDAY 13 DECEMBER 2017
AT 10.30 AM AND 2.00 PM**

De Westergasfabriek Zuiveringshal West,
Pazzanistraat 33
1014 DB Amsterdam.

**CODE NAME: AMS
SALE NUMBER: 14879**

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

€100 to €1,000	by €100
€1,000 to €2,000	by €100
€2,000 to €3,000	by €200
€3,000 to €5,000	by €200-500-800
€5,000 to €10,000	by €500
€10,000 to €20,000	by €1,000
€20,000 to €30,000	by €2,000
€30,000 to €50,000	by €2,000-5,000-8,000
€50,000 to €100,000	by €5,000
€100,000 +	by €10,000

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

Auction Results: +44 (0)20 7627 2707

Please also refer to the information contained in Buying at Christie's at the back of this catalogue.

I request Christie's to bid on the following lots up to the maximum price I have indicated for each lot. I understand that if my bid is successful, the purchase price payable shall be the aggregate of the final bid and a VAT inclusive premium calculated at 30.25% of the Hammer Price for each lot up to and including €150,000, plus 24.2% of the Hammer Price between €150,001 and €2,000,000, plus 15.13% of any amount in excess of €2,000,000. Buyer's Premium is calculated on this basis for each lot individually.

Lots marked with a '+' or '!' VAT is applied differently. I understand that Christie's provides the service of executing absentee bids for the convenience of clients and that Christie's is not responsible for failing to execute bids or for errors relating to execution of bids. On my behalf, Christie's will try to purchase these lots for the lowest possible price, taking into account the reserve and other bids. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If identical absentee bids are received for the same lot, the written bid received first at Christie's will take precedence. Absentee bids in another currency will be converted into Euros using the official exchange rate on the day of receipt of the absentee bid. The results of absentee bids will be mailed after the auction. An invoice will be sent to you on the following business day after the sale.

Please contact the Telephone Bid office at least 24 hours in advance of the sale to make arrangements for telephone bidding.

Tel: +31 (0)20 575 5950.

All bids are subject to the terms of the Conditions of Sale printed in this Christie's catalogue.

**ABSENTEE BIDS FORM
CHRISTIE'S AMSTERDAM**

Absentee bids must be received at least 24 hours before the auction begins.

Christie's will confirm all bids received by fax by return email.

Tel: +31 (0)20 575 5950 on-line www.christies.com

<u>Client Number (if applicable)</u>	<u>Billing Name (please print)</u>
<u>Invoice Address</u>	
<u>City</u>	<u>Post Code</u>
<u>Home Telephone</u>	<u>Mobile</u>
<u>Email</u>	
<input type="radio"/> Please tick if you do not wish to receive your results by e-mail.	
<u>Name</u>	<u>Date</u>
<u>Signature</u>	

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +31 (0)20 575 52 11 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person/entity on whose behalf you are bidding, together with a signed letter of authorisation from the person/entity. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum €Price (excluding buyer's premium)	Lot number (in numerical order)	Maximum €Price (excluding buyer's premium)

**If you are registered within the European Community for VAT/IVA/TVA/
BTW/MWST/MOMS**

Please quote number below:

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Jean-Louis Brémilts
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Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR

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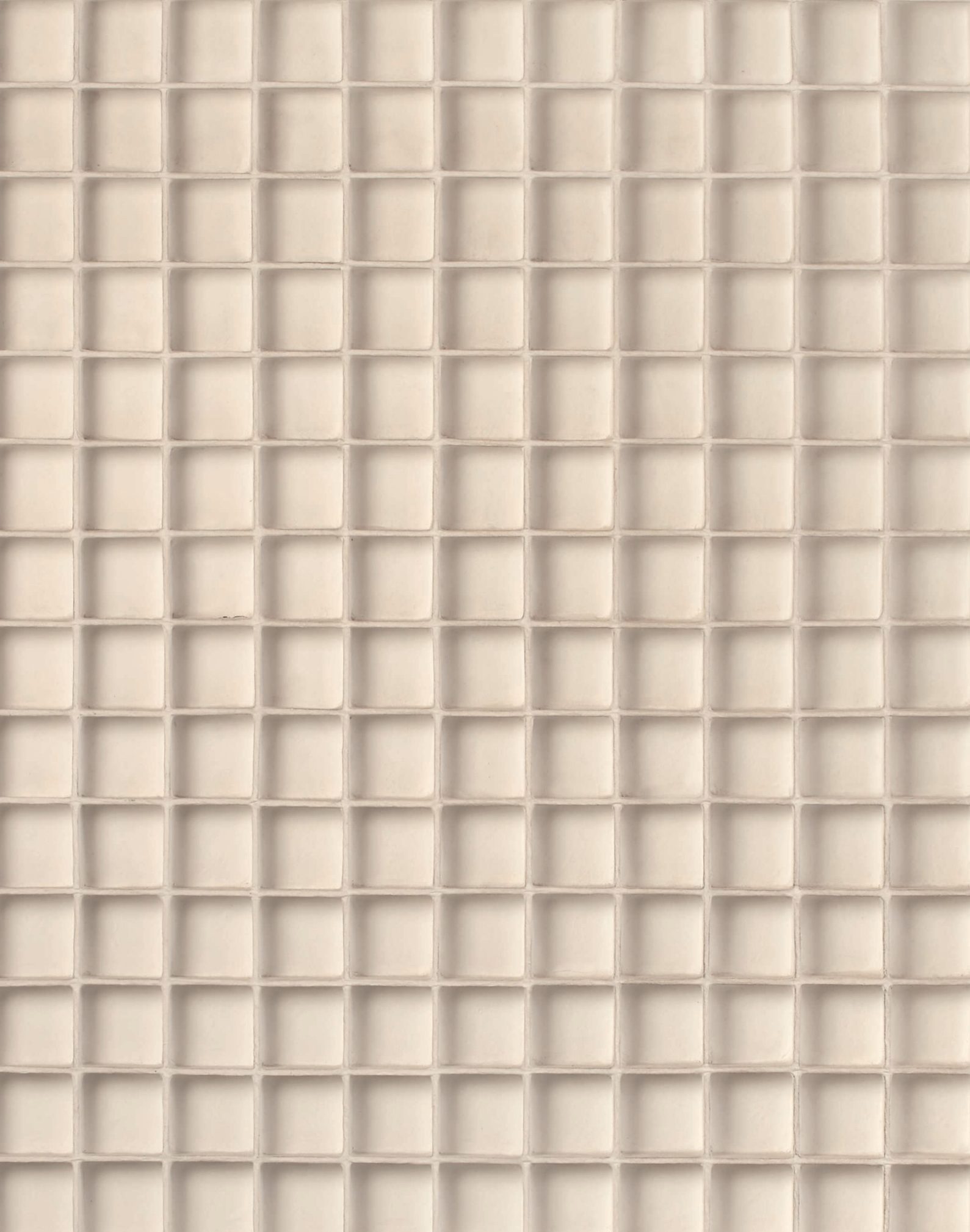
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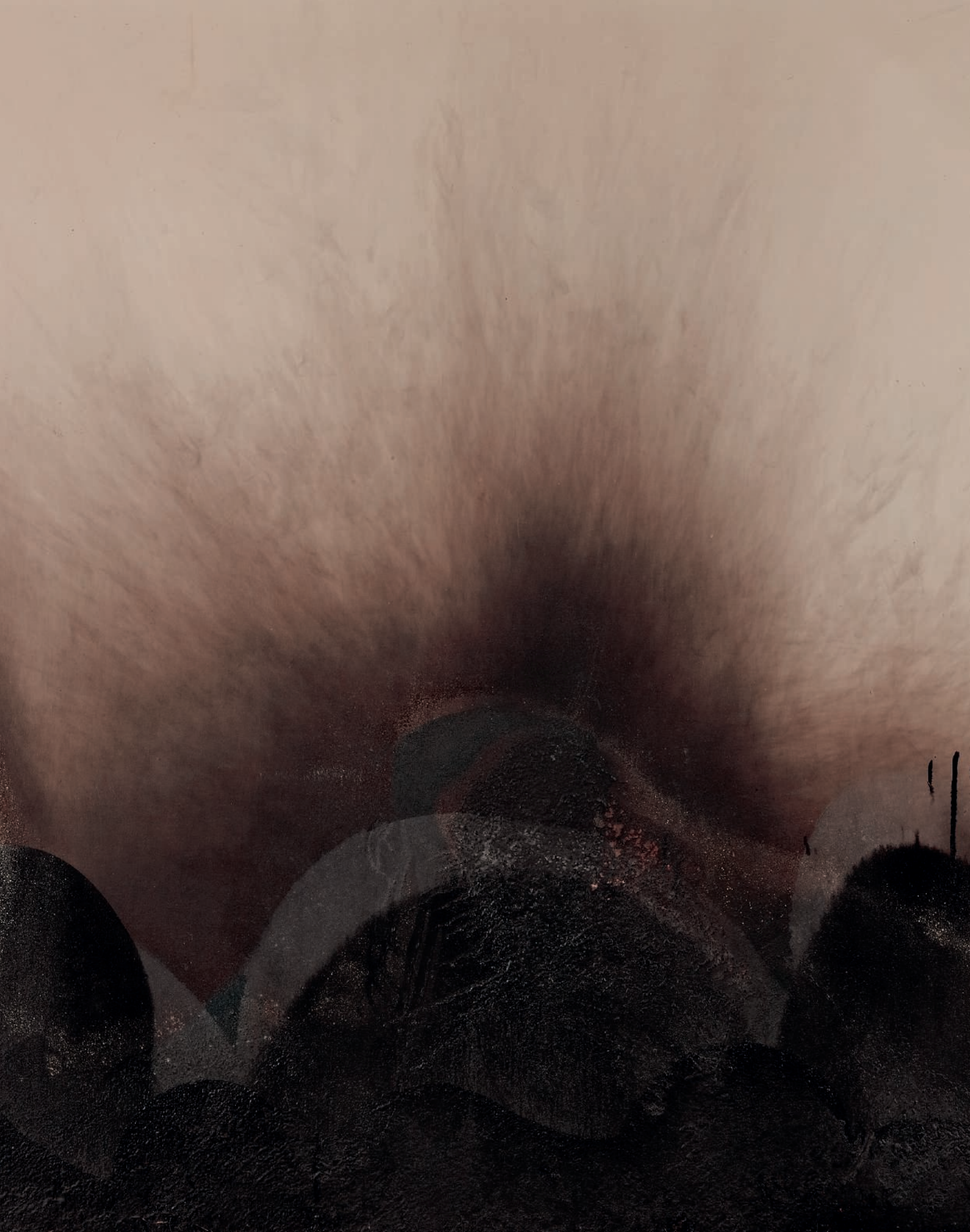
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