

POST-WAR AND CONTEMPORARY ART  
AMSTERDAM



CHRISTIE'S



































**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

**MONDAY 23 APRIL 2018 &  
TUESDAY 24 APRIL 2018**

## **AUCTION**

Monday 23 April 2018

at 7.00 pm (Lots 1-58)

Tuesday 24 April 2018

at 2.00 pm (Lots 101-248)

## **VIEWING**

Thursday	19 April	10.00 am - 5.00 pm
Friday	20 April	10.00 am - 5.00 pm
Saturday	21 April	10.00 am - 5.00 pm
Sunday	22 April	10.00 am - 5.00 pm
Monday	23 April	10.00 am - 1.00 pm

## **VIEWING & AUCTION LOCATION**

Westergasfabriek  
Zuiveringshal West  
Pazzanistraat 37  
1014 DB Amsterdam

under the aegis of

Mr M.J. Meijer c.s. Notarissen

Catalogue notes  
Anna Campbell  
Leah Goldkorn  
Billy Jobling  
Natasha Shoory

Copyright co-ordinators  
Natasha Shoory  
Dominic Lynch

Research  
Daan Ram

## **AUCTION CODE AND NUMBER**

In sending absentee bids or making enquiries, this sale should be referred to as **AMS-15805**

## **AUCTION RESULTS**

UK: +44 (0)20 7839 9060

[christies.com](http://christies.com)

## **CONDITIONS OF SALE**

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

[21]



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

**CHRISTIE'S LIVE**  
*Bid live in Christie's salerooms worldwide  
register at [christies.com](http://christies.com)*

# CHRISTIE'S

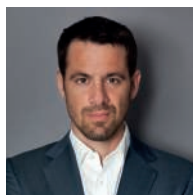
View catalogues and leave bids  
online at [christies.com](http://christies.com)



# POST-WAR & CONTEMPORARY ART SENIOR INTERNATIONAL TEAM



**Francis Outred**  
*Chairman and  
Head of Post-War &  
Contemporary Art,  
EMERI*  
+44 20 7389 2270



**Loic Gouzer**  
*Co-Chairman of Post-  
War & Contemporary  
Art, New York*  
+1 212 636 2248



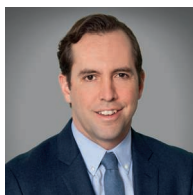
**Alexander Rotter**  
*Co-Chairman of Post-  
War & Contemporary  
Art, New York*  
+1 212 636 2101



**Mariolina Bassetti**  
*Chairman Italy and  
Head of Southern  
Europe*  
+39 06 686 3330



**Jussi Pylkkänen**  
*Global President*  
+44 20 7389 2836



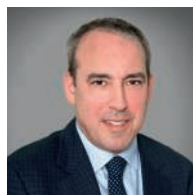
**Barrett White**  
*Executive Deputy  
Chairman, Head  
of Post-War &  
Contemporary Art,  
Americas*  
+1 212 636 2151



**Xin Li**  
*Deputy Chairman, Asia*  
+1 212 636 2538



**Eric Chang**  
*Deputy Chairman, Asia,  
Director of Asian  
20th Century &  
Contemporary Art*  
+852 2978 9983



**Andy Massad**  
*Deputy Chairman,  
New York*  
+1 212 636 2104



**Koji Inoue**  
*Global Head of Private  
Sales, International  
Director*  
+1 212 636 2159

## INFORMATION AND SERVICES FOR THIS AUCTION

### Enquiries



**Elvira Jansen**  
*Head of Sale,  
Amsterdam*  
+31 20 575 5286  
ejansen@christies.com



**Benthe Tupker**  
*Specialist,  
Amsterdam*  
+31 20 575 52 42  
btupker@christies.com



**Lisa Snijders**  
*Sale Coordinator*  
+31 205 755 957  
lsnijders@christies.com



**Jetske Homan van  
der Heide**  
*Chairman, Amsterdam*  
+31 20 575 52 41  
jhoman@christies.com



**Victoria Gramm**  
*Junior Specialist,  
Amsterdam*  
+31 20 575 5284  
vgramm@christies.com



**Arno Verkade**  
*Managing Director,  
The Netherlands/Germany*  
+49 211 491 59313  
averkade@christies.com

### Services

#### Absentee and Telephone Bids

Tel: +44 20 7839 9060  
bidsamsterdam@christies.  
com  
Internet: www.christies.com

#### Auction Results

UK: +44 20 7839 9060  
Internet: www.christies.com

#### Catalogues Online

Lotfinder®  
Internet: www.christies.com

#### Francine Wolterbeek

*Expert Consultant*  
+31 205 755 287  
fwolterbeek@christies.com

#### Zoe Ainscough

*Regional Managing Director*  
+ 44 20 7389 2958  
zainscough@christies.com

#### Virginie Barocas-Hagelauer

*Business Manager,  
Continental Europe*  
+33 1 40 76 85 63  
vbarocas-hagelauer@  
christies.com

#### Post Sale Services

Fleur Maijs  
Post-Sale Coordinator  
Payment, Shipping, and  
Collection  
Tel: +31 20 575 52 56  
PostSaleAMS@christies.com

#### Conditions of Sale

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

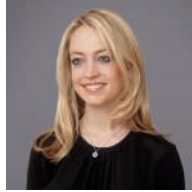




# EUROPE, MIDDLE EAST, RUSSIA AND INDIA



Cristian Albu  
Senior Specialist,  
London  
+44 20 7752 3006



Katharine Arnold  
Senior Specialist,  
London  
+ 44 20 7389 2024



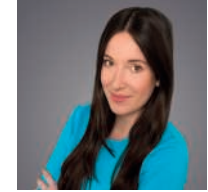
Laetitia Bauduin  
Head of Department,  
Paris  
+33 1 40 76 85 95



Guillermo Cid  
Specialist, Madrid  
+34 91 532 66 27



Alessandro Diotallevi  
Specialist, London  
+44 20 7389 2954



Paola Saracino Fendi  
Specialist, London  
+44 207 389 2796



Edmond Francey  
Head of Department,  
London  
+44 207 389 2630



Laura Garbarino  
Senior Specialist, Milan  
+39 02 3032 8333



Peter van der Graaf  
Senior Specialist,  
Benelux and Nordic  
Countries  
+32 2 289 13 39



Leonie Grainger  
Senior Specialist,  
London  
+44 20 7389 2946



Barbara Guidotti  
Specialist, Milan  
+39 02 3032 8333



Pauline Haon  
Specialist, Brussels  
+32 2 289 1331



Jetske Homan Van Der  
Heide  
Chairman, Amsterdam  
+31 20 575 52 41



Elvira Jansen  
Associate Specialist,  
Amsterdam  
+31 20 575 5286



Zoë Klemme  
Specialist, London  
+44 207 389 2249



Ekaterina Klimochkina  
Junior Specialist, Paris  
+33 140 768 434



Nina Kretzschmar  
Specialist, Dusseldorf  
+49 17 076 958 90



Rene Lahn  
Senior Specialist, Zurich  
+41 44 268 10 21



Anne Lamunier  
Specialist, Geneva  
+41 22 319 17 10



Tessa Lord  
Associate Specialist,  
London  
+44 20 7389 2683



Leonie Moschner  
Senior Specialist,  
London  
+44 20 7389 2012



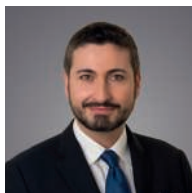
Jutta Nixdorf  
Managing Director  
Zurich,  
+41 44 268 10 10



Paul Nyzam  
Specialist, Paris  
+33 1 40 76 84 15



Beatriz Ordovas  
Senior Specialist,  
London  
+44 20 7389 2920



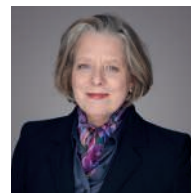
Renato Pennisi  
Senior Specialist,  
Rome +39 06 686 3332



Alice de Roquemaurel  
Senior Specialist,  
London  
+44 20 7389 2049



Etienne Sallon  
Specialist, Paris  
+33 1 40 76 86 03



Herrad Schorn  
Senior Specialist,  
Dusseldorf  
+49 211 491 59311



Tobias Sirtl  
Specialist, Munich  
+49 151 201 206 16



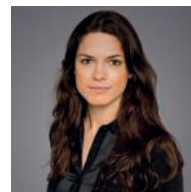
Anna Touzin  
Junior Specialist,  
London  
+44 207 752 3064



Benthe Tupker  
Specialist, Amsterdam  
+31 20 575 52 42



Arno Verkade  
Managing Director,  
The Netherlands/Germany  
+49 211 491 59313



Alexandra Werner  
Specialist, London  
+44 207 389 2713



Elena Zaccarelli  
Specialist, Milan  
+39 02 303 28332



# POST-WAR & CONTEMPORARY ART INTERNATIONAL SPECIALIST DIRECTORY

## AMERICAS

### New York

Martha Baer  
+1 917 912 5426  
mbaer@christies.com  
Michael Baptist  
+1 212 636 2660  
mbaptist@christies.com  
Alexander Berggruen  
+1 212 636 2373  
aberggruen@christies.com  
Laura Bjorstad  
+1 212 636 2249  
lbjorstad@christies.com  
Anne Bracegirdle,  
Photographs  
+1 212 636 2509  
ABracegirdle@christies.com  
Vivian Brodie  
+1 212 636 2510  
vbrodie@christies.com  
Ana Maria Celis  
+1 212 641 5774  
acelis@christies.com  
Noah Davis  
+1 212 468 7173  
ndavis@christies.com  
+1 212 641 7554  
Sara Friedlander  
+1 212 641 7554  
sfriedlander@christies.com  
Loic Gouzer  
+1 212 636 2248  
lgouzer@christies.com  
Darius Himes, Photographs  
+1 212 636 2324  
dhimes@christies.com  
Koji Inoue  
+1 212 636 2159  
kinoue@christies.com  
Alexis Klein  
+1 212 641 3741  
aklein@christies.com  
Andy Massad  
+1 212 636 2104  
amassad@christies.com  
Shlomi Rabi, Photographs  
+1 212 636 2447  
srabi@christies.com  
Alexander Rotter  
+1 212 636 2101  
arotter@christies.com  
Joanna Szymkowiak  
+1 212 974 4440  
jszymkowiak@christies.com  
Barrett White  
+1 212 636 2151  
bwhite@christies.com  
Rachael White  
+1 212 974 4556  
rrwhite@christies.com  
Kathryn Widing  
+1 212 636 2109  
kwiding@christies.com

### San Francisco

Charlie Adamski  
+1 415 982 0982  
cadamski@christies.com

## EUROPE

### London

Cristian Albu  
+44 20 7752 3006  
calbu@christies.com  
Stefano Amoretti  
+44 20 7752 3323  
samoretti@christies.com  
Simon Andrews, Design  
+44 20 7752 3380  
sandrews@christies.com  
Katharine Arnold  
+44 20 7389 2024  
karnold@christies.com  
Alessandro Diotallevi  
+44 20 7389 2954  
adiotallevi@christies.com  
Paola Saracino Fendi  
+44 207 389 2796  
pfendi@christies.com  
Edmond Francey  
+44 207 389 2630  
efrancey@christies.com  
Leonie Grainger  
+44 20 7389 2946  
lgrainger@christies.com  
Jude Hull, Photographs  
+44 20 7389 2315  
jhull@christies.com  
Tessa Lord  
+44 20 7389 2683  
tlord@christies.com  
Joy McCall, Design  
+44 20 7752 3237  
jmccall@christies.com  
Jeremy Morrison, Design  
+44 20 7752 3274  
jmorrison@christies.com  
Leonie Moschner  
+44 20 7389 2012  
lmoschner@christies.com  
Beatriz Ordovas  
+44 20 7389 2920  
bordovas@christies.com  
Francis Outred  
+44 20 7389 2270  
foutedred@christies.com  
Bojana Popovic  
+44 20 7389 2414  
bpopovic@christies.com  
Stephanie Rao  
+44 207 389 2523  
stephanierao@christies.com  
Alice de Roquemaurel  
+44 20 7389 2049  
aderoquemaurel@christies.com  
Claudia Schürch  
+44 20 7389 2889  
cschurch@christies.com  
Anna Touzin  
+44 207 752 3064  
atouzin@christies.com

Alexandra Werner  
+44 207 389 2713  
awerner@christies.com

### Austria

Angela Baillou  
+43 1 583 88 12 14  
abaillou@christies.com

### Belgium

Peter van der Graaf  
+32 2 289 13 39  
pvandergraaf@christies.com  
Pauline Haon  
+32 2 289 1331  
phaon@christies.com

### France

Laetitia Bauduin  
+33 1 40 76 85 95  
lbauduin@christies.com  
Florence de Botton  
+33 1 40 76 84 04  
fdebotton@christies.com  
Sonja Ganne, Design  
+33 140 768 621  
sganne@christies.com  
Ekaterina Klimochkina  
+33 140 768 434  
eklim@christies.com  
Elodie Morel, Photographs  
+33 140 768 416  
emorel@christies.com  
Paul Nyzam  
+33 1 40 76 84 15  
pnyzam@christies.com  
Etienne Sallon  
+33 1 40 76 86 03  
esallon@christies.com  
Pauline de Smedt, Design  
+33 140 768 354  
pdesmedt@christies.com

### Germany

Nina Kretzschmar, Cologne  
+49 17 076 958 90  
nkretzschmar@christies.com  
Christiane Rantzau,  
Hamburg  
+49 40 279 4073  
crantzau@christies.com  
Herrad Schorn, Dusseldorf  
+49 211 491 59311  
hschorn@christies.com  
Eva Schweizer, Stuttgart  
+49 711 226 9699  
eschweizer@christies.com  
Tobias Sirtl, Munich  
+49 892 420 9680  
tsirtl@christies.com  
Arno Verkade, Dusseldorf  
+49 211 491 59313  
averkade@christies.com

## Italy

Mariolina Bassetti, Rome  
+39 06 686 3330  
mbassetti@christies.com  
Laura Garbarino, Milan  
+39 02 3032 8333  
lgarbarino@christies.com  
Barbara Guidotti, Milan  
+39 02 3032 8333  
bguidotti@christies.com  
Renato Pennisi, Milan  
+39 06 686 3332  
rpennisi@christies.com  
Elena Zaccarelli, Milan  
+39 02 303 28332  
ezaccarelli@christies.com

## Netherlands

Jetske Homan van der Heide,  
Amsterdam  
+31 20 575 5287  
jhoman@christies.com  
Elvira Jansen, Amsterdam  
+31 20 575 5286  
ejansen@christies.com  
Benthe Tupker  
btupker@christies.com  
+31 20 575 5242

## Spain

Guillermo Cid, Madrid  
+34 91 532 66 27  
gcid@christies.com

## Switzerland

Eveline de Proyart, Geneva  
+41 22 319 17 50  
edeproyart@christies.com  
Rene Lahn, Zurich  
+41 44 268 10 21  
rlahn@christies.com  
Anne Lamuniere, Geneva  
+41 22 319 17 10  
alamuniere@christies.com  
Jutta Nixdorf, Zurich  
+41 44 268 10 10  
jnixdorf@christies.com

## ASIA

### Hong Kong

Elaine Holt  
+852 2978 6787  
eholt@christies.com

### India

Nishad Avari  
+91 22 2280 7905  
navari@christies.com

### Japan

Gen Ogo  
+81 362 671 782  
gogo@christies.com

### South Korea

Hak Jun Lee  
+82 2720 5266  
hjlee@christies.com

### Taiwan

Ada Ong  
+886 2 2736 3356  
aong@christies.com

## REST OF WORLD

### Argentina

Cristina Carlisle  
+54 11 4393 4222  
ccarlisle@christies.com

### Australia

Ronan Sulich  
+61 2 9326 1422  
rsulich@christies.com

### Brazil

Nathalia Lenci  
+55 11 3061-2576  
nlenci@christies.com

### Israel

Roni Gilat-Baharaff  
+972 3 695 0695  
rgilat-baharaff@christies.com

### Mexico City

Gabriela Lobo  
+52 55 5281 5446  
globo@christies.com

### United Arab Emirates

Hala Khayat, Dubai  
+971 4425 5647  
hkhayat@christies.com



# AMERICAS



Charlie Adamski  
*Specialist*  
+1 415 982 0982



Martha Baer  
*International Director*  
+1 917 912 5426



Alexander Berggruen  
*Specialist*  
+1 212 636 2373



Vivian Brodie  
*Specialist*  
+1 212 636 2510



Ana Maria Celis  
*Specialist*  
+1 212 641 5774



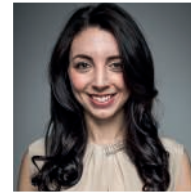
Noah Davis  
*Junior Specialist*  
+1 212 468 7173



Johanna Flaum  
*Specialist*  
+1 212 468 7174



Sara Friedlander  
*Head of Department,  
Specialist*  
+1 212 641 7554



Alexis Klein  
*Senior Specialist*  
+1 212 641 3741



Joanna Szymkowiak  
*Specialist*  
+1 212 974 4440



Stella Wang  
*Associate Specialist,  
New York*  
+1 212 484 4841



Rachael White  
*Junior Specialist*  
+1 212 974 4556



Kathryn Widing  
*Junior Specialist*  
+1 212 636 2109

# ASIA



Elaine Holt  
*Senior Vice President,  
Senior Director,  
Impressionist and Modern,  
Hong Kong*  
+852 2978 6787



Hak Jun Lee  
*General Manager, Korea*  
+822 720 5266



Gen Ogo  
*Vice President, Senior  
Client Relationship  
Manager, Japan*  
+813 6267 1782



Ada Ong  
*Senior Vice President,  
Managing Director,  
Taiwan*  
+886 223 220 009







## CONTENTS

<b>9</b>	Auction Information
<b>10</b>	Specialists and Services for this Auction
<b>11</b>	Christie's International Post-War & Contemporary Art Department
<b>16</b>	Property for Evening Session
<b>138</b>	Property for Day Session
<b>282</b>	Conditions of Sale • Buying at Christie's
<b>285</b>	VAT Symbols and Explanation
<b>286</b>	Important Notices and Explanation of Cataloguing Practice
<b>287</b>	Storage and Collection
<b>293</b>	Absentee Bids Form
<b>294</b>	Salerooms and Offices Worldwide
<b>IBC</b>	Index

## CREDITS

Dustjacket Outside:

Lot 35: Sigmar Polke, *Untitled (Comics)*, 2002 (detail)  
©2018 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn.

Lot 1: Imi Knoebel, *Luise*, 1993  
©2018 Imi Knoebel / Artists Rights Society (ARS) New York / VG Bild-Kunst, Bonn.

Lot 36: Günther Förg, *Untitled*, 1995 (detail)  
©2018 Günther Förg / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

Dustjacket Inside:  
Lot 13: Karel Appel, *Composition*, 1954 (detail)  
© 2018 Karel Appel Foundation / Artists Rights Society (ARS), New York / c/o Pictoright, Amsterdam.

Lot 19: Asger Jorn, *Roussignoble*, 1962 (detail)  
©2018 Asger Jorn / Artists Rights Society (ARS), New York / VISDA, Denmark.

Lot 16: Pierre Alechinsky, *Soutien de famille (Provider)*, 1960 (detail)  
©2018 Pierre Alechinsky / Artists Rights Society (ARS), New York / ADAGP, Paris.

Front Cover:  
Lot 39: A. R. Penck, *General, a, b, c*, 1998 (detail)  
© 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Inside Front Cover:  
Lot 15: Asger Jorn, *Hungriger Vogel (Hungry Bird)*, 1957 (detail)  
©2018 Asger Jorn / Artists Rights Society (ARS), New York / VISDA, Denmark.

Page 2/3:  
Lot 8: Wolfgang Tillmans, *still life (Moscow/Berlin)*, 2009 (detail)

Page 4:  
Lot 3: Helmut Federle, *Untitled*, 1982 (detail)  
©2018 Helmut Federle / Artists Rights Society (ARS), New York / ProLitteris, Switzerland.

Page 5:  
Lot 42: Luc Tuymans, *Vest S*, 1989 (detail)  
© 2018 Luc Tuymans

Page 6:  
Georg Baselitz, *Untitled*, 1977.  
© Georg Baselitz 2018.

Page 7:  
Victor Vasarely, *KODD-K* (detail), 1965-1966.  
© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Opposite Contents Page:  
Lot 50: Otto Piene, *Eclipse*, 1975 (detail)  
©2018 Otto Piene / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany.

Opposite Index Page:  
Lot 4: Imi Knoebel, *Untitled*, 1994 (detail)  
©2018 Imi Knoebel / Artists Rights Society (ARS) New York / VG Bild-Kunst, Bonn.

Back cover:  
Lot 10: Jean-Michel Basquiat, *Untitled*, 1983 (detail)  
©The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York. 2018



EVENING SALE MONDAY 23 APRIL 2018 7.00PM  
LOTS 1-58



Helmut Federle (left) with Rita König, Edgar Federle and Jean Villard in North Carolina, 1980.  
Photo: Willy Spiller.

Christie's is delighted to present the following works from an important private German collection (lots 1-4 and 112). Assembled with an architectural eye for space and form, these are objects which engage with painting's past in order to look to the future. The collector has long been attracted to works from the post-War generation: a period of artistic self-reflection between Pop Art and the new figuration that encompasses a broad range of cerebral artistic positions. From brave large-scale works to radically crafted modes of painting, what unites this collection is a sense of thoughtful construction and self-reflection. Imi Knoebel is preoccupied with the encounter of colour and its material

support, his geometric abstraction refashioning the legacy of Mondrian and Malevich. 'What can I say about my works that they don't say? When I am asked about what I think when I look at a painting, I can only answer that I don't think at all; I look at it and can only take in the beauty, and I don't want to see it in relation to anything else. Only what I see, simply because it has its own validity' (Imi Knoebel, quoted in J. Stüttgen, "I wouldn't Say Anything Voluntary Anyway!" Interview with Imi Knoebel, *Imi Knoebel: Works 1966-2014*, Kunstmuseum Wolfsburg, p. 24). Knoebel's self-justifying principle of beauty stands aptly for the collection, which seeks to fully appreciate art outside of the white cube

gallery setting, integrating even the most monumental works into daily existence. Günther Förg's paintings, emptied of any theory, dogma or subjective aspiration, parody the high-minded spirituality of Modernist abstraction, building planes of shape and colour according to purely objective criteria. Helmut Federle's work demands studied contemplation, setting itself in opposition to the immediacy of the spectacular, reproduced, image: 'Knowing me is easy, but knowing what's in the paintings is difficult' (H. Federle, quoted in 'Helmut Federle In Conversation', *Brooklyn Rail*, 5 November 2009). The present selection gathers things of beauty with a keen awareness of how they are made: with the dual pleasure of insight and enjoyment.





PROPERTY FROM  
**A PRIVATE GERMAN COLLECTION**

11

IMI KNOEBEL (B. 1940)

*Luise*

signed and dated 'imi '93' (on the reverse)

acrylic on five joined wooden panels

50 x 35.5 x 9cm.

Executed in 1993

**€30,000-50,000**

**\$37,000-61,000**

PROVENANCE

Galerie Fahnemann, Berlin.

Acquired from the above by the present owner in  
1993.



PROPERTY FROM  
**A PRIVATE GERMAN COLLECTION**

λ2

GÜNTHER FÖRG (1952-2013)

*Untitled*

signed and dated '2/8/89 Förg' (upper centre)

acrylic on Canson

224 x 147cm.

Painted in 1989

**€50,000-70,000**

**\$62,000-86,000**

PROVENANCE

Galerie Fahnenmann, Berlin.

Acquired from the above by the present owner in 1994.

This work is recorded in the archive of Günther Förg  
as no. *WVF.89.C.0441*.

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





PROPERTY FROM  
**A PRIVATE GERMAN COLLECTION**

3

## HELMUT FEDERLE (B. 1944)

*Untitled*

signed, inscribed and dated 'UNTITLED H. FEDERLE 1982 (ST.M)'  
(on the reverse)

oil on cotton

186.5 x 139.5cm.

Painted in 1982

**€40,000-60,000**

**\$50,000-74,000**

### PROVENANCE

Galerie Nächst St. Stephan, Vienna.

Private Collection, USA.

Anon. sale, Grisebach Berlin, 12 June 2004, lot 440.

Acquired at the above sale by the present owner.

### LITERATURE

M. Brüderlin, 'Geometrie der Einfühlung: Zum Werk von Helmut Federle', in *Kunstforum International*, vol. 81, October-November 1985 (illustrated, p. 157).

Galerie nächst St. Stephan (ed.), *Jedes Zeichen ein Zeichen für andere Zeichen zur Aesthetik von Helmut Federle*, Klagenfurt 1986, p. 115 (illustrated, no. 14).

*Helmut Federle: peintures, dessins*, exh. cat., Grenoble, Musée de Grenoble, 1989 (illustrated, p. 71).





PROPERTY FROM  
**A PRIVATE GERMAN COLLECTION**

λ4

IMI KNOEBEL (B. 1940)

*Untitled*

each: signed and dated 'IMI 94' (lower edge); consecutively numbered  
'1' to '5' (on the reverse)

acrylic on acrylic glass, in five parts, in artist's frames

each: 90 x 66.5cm.

Executed in 1994

**€60,000-80,000**

**\$74,000-98,000**

'When I am asked about what I think when I look at a painting, I can only answer that I don't think at all; I look at it and can only take in the beauty, and I don't want to see it in relation to anything else. Only what I see, simply because it has its own validity'

- Imi Knoebel

PROVENANCE

Galerie Fahnenmann, Berlin.

Acquired from the above by the present owner in 1994.





λ5

## GÜNTHER FÖRG (1952-2013)

*Untitled*

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

**€40,000-60,000**

**\$50,000-74,000**

'In the grid paintings you often don't get a brush stroke, the surface is scratched into or you don't get a sense of the mark starting or finishing on the canvas so it sets up a different kind of surface. I think it is important to do these breaks when the time is right'

- Günther Förg

### PROVENANCE

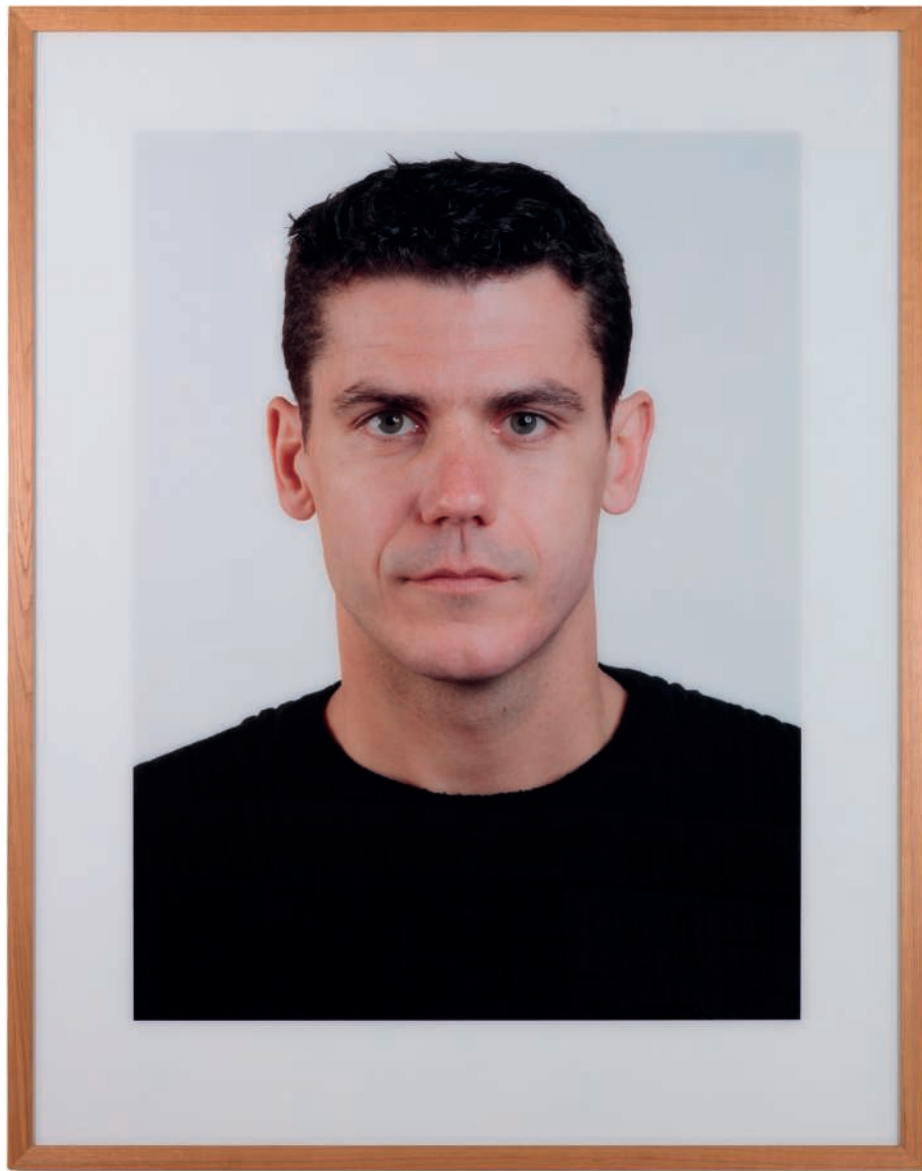
Galeria Estrany de la Mota, Barcelona.  
Acquired from the above by the present owner  
in 2006.

This work is recorded in the archive of Günther  
Förg as no. *WVF.04.B.0307*.

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







λ6

## THOMAS RUFF (B. 1958)

### *Porträt (A. Ruff)*

signed, numbered and dated 'Thomas Ruff 1/4 2000' (on the backing board)

c-print face-mounted on Diasec, in artist's frame

image: 161 x 120.5cm.

overall: 210.5 x 165.5cm.

Executed in 2000, this work is number one from an edition of four,  
plus two artist's proofs

**€12,000-16,000**

**\$15,000-20,000**

#### PROVENANCE

David Zwirner Gallery, New York.

Private Collection, Los Angeles.

Anon. sale, Christie's New York, 26 September 2013, lot 389.

Acquired at the above sale by the present owner.

#### EXHIBITED

Mexico City, Museo Tamayo, *Identificaciones*, 2002 (another from the  
edition exhibited, another from the edition illustrated in colour, unpagged).

#### LITERATURE

M. Winzen (ed.), *Thomas Ruff Fotografien 1979-heute*, exh. cat.,  
Baden-Baden, Staatliche Kunsthalle Baden-Baden, 2001-2002, p. 190,  
no. POR123 (another from the edition illustrated in colour, p. 190).



17

## THOMAS RUFF (B. 1958)

### *Haus Nr. 7 II*

signed, numbered and dated 'Thomas Ruff 3/4 1988 7II' (on the reverse)

c-print face-mounted on Diasec, in artist's frame

image: 177.5 x 133cm.

overall: 235.5 x 187.5cm.

Executed in 1988, this work is number three from an edition of four, plus two artist's proofs

€10,000-15,000

\$13,000-18,000

#### PROVENANCE

Galerie Nelson, Paris.

Private Collection.

Anon. sale, Sotheby's New York, 15 May 2008, lot 412.

Acquired at the above sale by the present owner.

#### LITERATURE

M. Winzen (ed.), *Thomas Ruff Fotografien 1979-heute*, exh. cat., Baden-Baden, Staatliche Kunsthalle Baden-Baden, 2001-2002, p. 191, no. HÄU07 (another from the edition illustrated in colour, p. 191).



## WOLFGANG TILLMANS (B. 1968)

*still life (Moscow/Berlin)*

signed and numbered 'Wolfgang Tillmans 1/1' (on label affixed to the reverse)

c-print, in artist's frame

image: 135 x 202.5cm.

overall: 145 x 213cm.

Executed in 2009, this work is number one from an edition of one, plus one artist's proof

**€50,000-80,000**

**\$62,000-98,000**

'The still lifes, one could say, I think that they are all lived in, lived with, made by me, half made by me, half collected over time. But there is, there has to be, a deep connection for them to become meaningful, for the objects to become so charged that I can take a picture that transforms them from this stuff into something of a larger whole'

- Wolfgang Tillmans

### PROVENANCE

Andrea Rosen Gallery, New York.

Acquired from the above by the present owner in 2009.

### LITERATURE

T. Vischer (ed.), *Wolfgang Tillmans*, exh. cat.,

Basel, Fondation Beyeler, 2017 (another version illustrated in colour, p. 91).





λ9

## KARIN KNEFFEL (B. 1957)

*I need a wall behind me*

signed, numbered and dated 'Karin Kneffel 2013/19' (on the reverse)  
oil on canvas  
90 x 100cm.  
Painted in 2013

**€40,000-60,000**

**\$50,000-74,000**

'Art is a lie in a certain sense. And that is why it can tell the truth to the reality of everyday life without competing with it. The reality of painting is one reality, the reality of everyday life is another'

- Karin Kneffel

### PROVENANCE

Dirimart, Istanbul.

Private Collection, Hong Kong.

Private Collection, Barcelona (acquired from the above in 2014).

### EXHIBITED

Istanbul, Dirimart, *Karin Kneffel*, 2013

(illustrated in colour, unpagged).





PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

10

## JEAN-MICHEL BASQUIAT (1960-1988)

*Untitled*

signed and dated 'basquiat 83' (lower right)

oilstick and ink on paper

75.5 x 56cm.

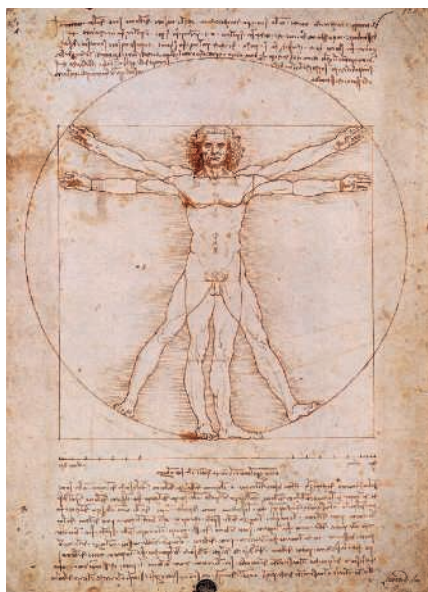
Executed in 1983

€300,000-500,000

\$370,000-610,000

'If the rays accentuating the main figure's nimbus are indeed meant to evoke the crown of thorns, then this same enraged hero is a martyr, a sacrifice like the Christ. In Basquiat's situation... this is meant as a reading of his role as an artist, all the more so when we consider the various Afro-American heroes he honors: athletes and musicians whose lives tended to end as passions suffered beneath the yoke of white oppression'

- Leonhard Emmerling



Leonardo da Vinci, *Uomo Vitruviano*, circa 1490.  
Gallerie dell'Accademia, Venice.

Photo: © Bridgeman Images.

### PROVENANCE

Galerie Barbara Farber, Amsterdam.

Acquired from the above by Martin Visser circa 1983-1984.

### EXHIBITED

Otterlo, Rijksmuseum Kröller-Müller, *Little Arena, Drawings and Sculptures from the collection Adri, Martin and Geertjan Visser*, 1984, p. 34, no. 3 (illustrated, p. 35).

Groningen, Groninger Museum, on long-term loan, 1985-2003.

Groningen, Groninger Museum, *Martin Visser Collection on Loan to the Groninger Museum*, 1985.

Groningen, Groninger Museum, *Basquiat*, 1997.

Otterlo, Kröller-Müller Museum, *Expose I - De aller mooiste werken op papier*, 2010.

Maastricht, Bonnefanten Museum, *Martin Visser: collector, designer, free spirit*, 2012 (illustrated in colour, p. 168).

This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat.

"LUX LUCIT IN AENEASIS"

FORTY SIX 46

45 FORTY FIVE

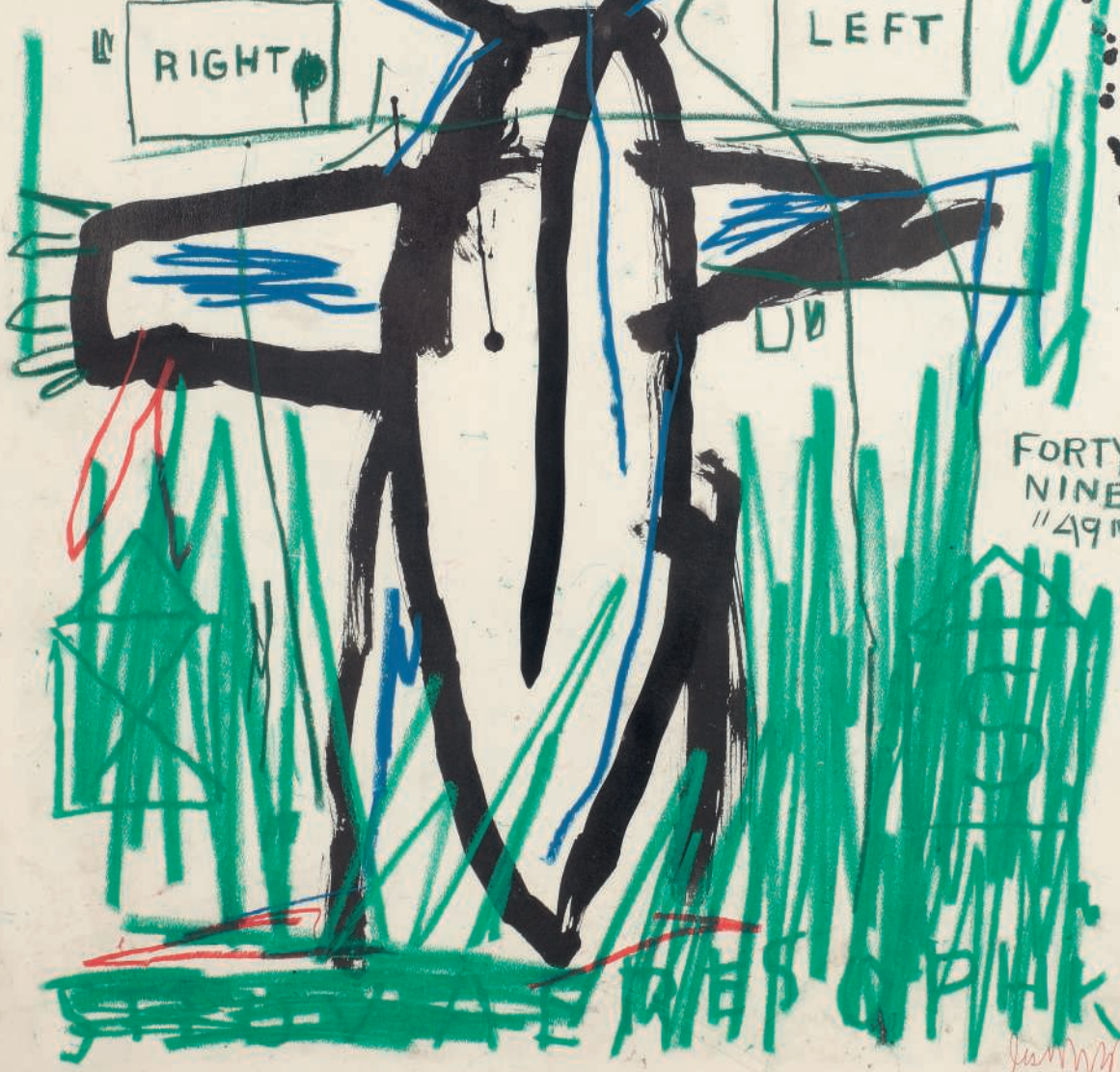


FORTY EIGHT 48

47. FORTY SEVEN

RIGHT

LEFT



FORTY NINE "49"

Jan 1985





Jean-Michel Basquiat, *Untitled*, 1982. Museum Boijmans Van Beuningen, Rotterdam. Artwork: © The Estate of Jean-Michel Basquiat/ADAGP, Paris/ARS, New York 2018. Photo: Studio Tromp, Rotterdam.

‘He was the once-in-a-lifetime real deal: artist as prophet’

–Glenn O’Brien

Acquired shortly after its execution by the celebrated furniture designer and curator Martin Visser, and displayed on long-term loan at the Groninger Museum, Groningen over much of the following two decades, *Untitled* (1983) is an electrifying work on paper by Jean-Michel Basquiat. Visser obtained the work in 1983-84 from Galerie Barbara Farber, an institution that pioneered the promotion of the American avant-garde in the Netherlands, with a particular focus on New York-based artists. *Untitled* fittingly exemplifies Basquiat’s practice at its thrilling height, bringing together vivid motifs, bold mark-making and fragmented text into a cacophony of colour, symbol and mercurial thought. A cruciform figure outlined in broad swathes of black ink dominates the composition. Reminiscent of a saint, a primitive idol or even the swaddled infant Christ, it also echoes the X-ray gaze of Basquiat’s iconic depictions of skull-like heads, which often bore an element of self-portraiture. Aflame with sparks and rays of bright blue, the figure’s face is accented by an ochre ring around one eye. A halo of red and green crowns its head, enhancing the sense of holy radiance; this aura is underscored by the partly crossed-out Latin legend ‘LUX LUCET IN TENEBRIS’ – ‘light shines in the darkness’ – above, which is taken from the Prologue to the Gospel of St. John. Scattered across the raw paper are other words and glyphs. The numbers 45 through 49 are written in both numerical and textual form, jostling with splashed ink and scrawled line; ‘LEFT’ and ‘RIGHT’ are boxed (in reverse, for the viewer) around the

figure’s arms; two house-like icons below, one containing an ‘X’ and the other an ‘S’, are consumed by a vigorous vertical blaze of bright green, which also conceals an illegible caption beneath the figure. ‘I cross out words so you will see them more: the fact that they are obscured makes you want to read them’, claimed Basquiat in a 1987 interview (J-M. Basquiat, 1987, quoted in *Jean-Michel Basquiat, Gemälde und Arbeiten auf Papier (Paintings and works on paper)*, exh. cat., Museum Würth, Künzelsau, 2001, p. 54). *Untitled*’s enigmatic chorus of script, symbol and significance is a superb demonstration of the artist’s fascination with linguistic as well as imagistic force. Quoting from myriad art-historical, scientific and literary sources – *Gray’s Anatomy*, Leonardo, Picasso, Twombly, ancient cave paintings, contemporary graffiti, encyclopaedias, maps, liner notes from jazz LPs – Basquiat channelled words and images directly onto paper like a medium. His works often convey a particular mood with the overall tone of their semiotic and semantic ingredients, yet always hover enticingly on the brink of full legibility. The figure in *Untitled* is divine icon, radiant child, wicker man and voodoo doll all at once, surrounded by a polyvocal clamour of mutable meaning. The numbers and the Latin motto, instead of offering sequential understanding or a clear statement of purpose, become elements in a graphic whole that is composed from the whirl of a quickfire mind: words and figures no longer explain, but are unmoored into a luminous diversity of verbal and visual excitement.

Martin Visser, who had worked as an architectural draughtsman before making his acclaimed minimalist furniture for manufacturer ‘t Spectrum in the 1950s and 1960s, was head curator of modern art at Rotterdam’s Boijmans-van Beuningen Museum from 1978 to 1983; later in the eighties he returned to furniture-making, using unusual materials in a new aesthetic that, it has been claimed, stemmed from his heightened passion for contemporary art. He amassed an important collection of more than 400 works of modern art and design over his lifetime, including works by Georg Baselitz, Carl Andre, Donald Judd, Keith Haring, Andy Warhol, Piero Manzoni, Joseph Beuys, Sol Lewitt, and Bruce Nauman. He surely appreciated the multidisciplinary imagination displayed by Basquiat in works like *Untitled*, which riffs on innumerable ideas and influences to conjure a rich and unexpected synthetic vision. As Robert Storr has written of Basquiat, ‘much of his work on paper bears the direct imprint of his urgency. Drawing, for him, was something you did rather than something done, an activity rather than a medium ... [the drawings] were, quite simply, indestructibly vivid’ (R. Storr, ‘Two hundred beats per min.’, in *Jean-Michel Basquiat: Drawings*, exh. cat., New York, Robert Miller Gallery, 1990, unpagged). *Untitled* stands as a vital vindication of this statement: alive with Basquiat’s unmistakable energy, its incandescent colours, words and totemic power bear witness to the pure, immediate joy of creation.





47. FORT SEVEN

LEFT

BQ



## GEORG BASELITZ (B. 1938)

*Vier Streifen, Die Kuh (Four Stripes, The Cow)*

ink and pencil on four joined sheets of paper  
36 x 30cm.  
Executed in 1966

€100,000-150,000

\$130,000-180,000

'I was born into a destroyed order, a destroyed landscape, a destroyed nation, a destroyed society. And I didn't want to reestablish an order: I'd seen enough of so-called order'

- Georg Baselitz

### PROVENANCE

Wide White Space Gallery, Antwerp.  
Acquired from the above by Martin Visser circa 1970-1976.

### EXHIBITED

Antwerp, Wide White Space Gallery, *Georg Baselitz - Tekeningen en Schilderijen*, 1970, no. 16 (illustrated, unpagged).  
Otterlo, Rijksmuseum Kröller-Müller, *Little Arena, Drawings and Sculptures from the collection Adri, Martin and Geertjan Visser*, 1984, p. 30, no. 1 (illustrated, p. 31).

### LITERATURE

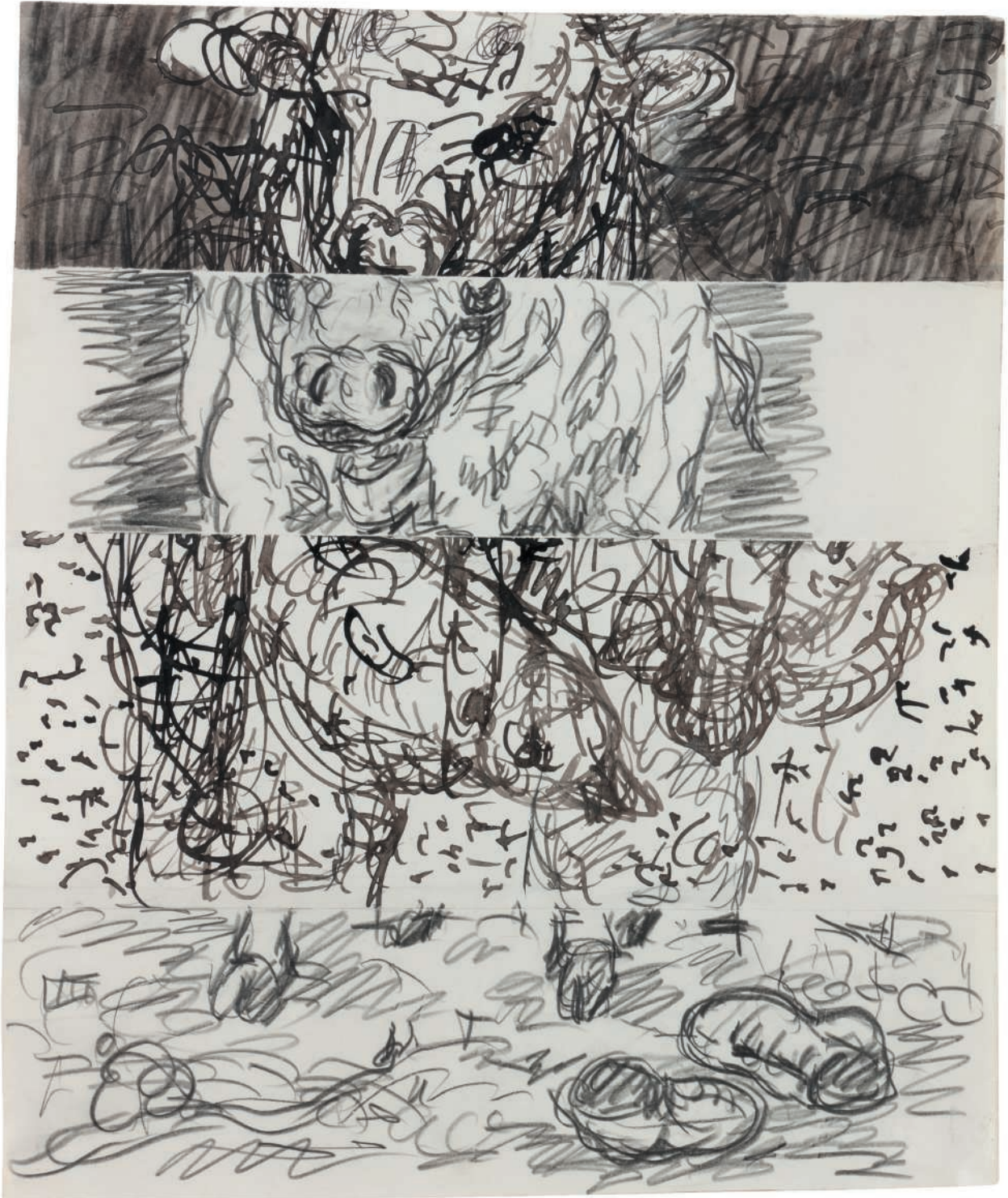
P. van den Bosch, K. Dittel (eds.), *Martin Visser: collector, designer, free spirit*, exh. cat., Maastricht, Bonnefanten Museum, 2012 (installation view at Bergeijk illustrated in colour, p. 69).

Executed in 1966, Georg Baselitz's drawing *Vier Streifen, Die Kuh (Four Stripes, The Cow)* offers a graphic rendition of a cow composed over four conjoined sheets of paper. Each strip has been rendered in alternating strokes of ink and pencil, creating a dynamic and fragmentary image at once reminiscent of Picasso's Cubist planes and the pastoral landscape paintings of Constable and Turner, yet simultaneously indicative of an entirely new pictorial syntax. The drawing belongs to the artist's body of 'Fracture' works, developed between 1966 and 1969, which playfully sought to disrupt narrative structure and subject matter by splicing and distorting the represented image. 'I don't like pictures that tell stories,' he once declared (G. Baselitz, quoted in B. Barker, *Georg Baselitz: Paintings, 1962-1988*, exh. cat., London, Grob Gallery, 1990, p. 8). Unlike many of his contemporaries, Baselitz did not turn to modern materials or pure abstraction but rather strove to reimagine painterly traditions for a fractured post-war world, still scarred from the traumas of the recent past. *Vier Streifen, Die Kuh* was included in the artist's solo exhibition in 1970 at the Wide White Space Gallery, Antwerp: a distinguished institution which showcased works by leading European and American artists until its closure in 1976. The work was subsequently acquired by the eminent Dutch furniture designer, art collector and curator Martin Visser, and has remained in his collection ever since.

Through blurring and blending medium, graphic technique and imagery, *Vier Streifen, Die Kuh* presents the viewer with an array of discontinuous perspectives: a cow's head composed in calligraphic ink brusquely switches into the frontal depiction of a cow's muzzle and upper torso in softer pencil tones; a diving bird emerges mid-flight from a haze of inky scrawls and flecks, before abruptly morphing into a depiction of the cow's hooves and a pair of boots, abandoned in a grassy meadow. In the year this work was produced, Baselitz left West Berlin, where he had lived since 1957, for the Rhineland countryside. Something of a homecoming, this transition to a rural environment had a profound impact on the artist, whose works from this period frequently explore pastoral themes. Cut cleanly into four horizontal strips, each paper segment in this drawing has been slightly misaligned to create an overall vision that does not quite register yet nonetheless conveys a raw and essential vitality. This shift between pictorial clarity and incoherence exemplifies Baselitz's search for a means of representation liberated from the constraints of content and context, which was to culminate in his signature 'upside-down' paintings initiated in 1969. In embracing a new pictorial language whilst acknowledging the burdens of the past, *Vier Streifen, Die Kuh* epitomises the central concerns of one of Germany's most provocative post-war artists.



Pablo Picasso, *Étude pour Guernica*, 1937. Museo Nacional Centro de Arte Reina Sofía, Madrid.  
Artwork: © Estate of Pablo Picasso/Artists Rights Society (ARS), New York. Photo: Album/Scala, Florence.





## A. R. PENCK (1939-2017)

*General a, b, c*

signed 'ar. penck' (lower right); signed and titled 'ar. penck "general a, b, c"'  
 (on the stretcher)  
 acrylic on canvas  
 180 x 120cm.  
 Painted in 1998

€100,000-150,000

\$130,000-180,000

Executed in 1998, *General a, b, c* exemplifies the complex world of symbols and systems that have fuelled the works of A. R. Penck since the development of his iconic Standart style in the late 1960s. In this large-scale painting, an animated stick figure is rendered in scarlet red against a mottled blue background, awash with an enigmatic lexicon of cyphers. Penck's signature aesthetic is characterised by a 'primitive' and almost childlike pictorial language of simplified forms, mask-like heads, totemic imagery and rudimentary stick figures over vibrant backdrops of primary colours. Coined by the artist himself, the term 'Standart' was born from a conflation of the English word 'Standard' and the German *Standarte*, meaning 'banner' or 'flag'. Indeed, taking its first impulses from visual systems like cave paintings, tribal art and hieroglyphics, Penck's reductive approach is emblematic of a human universality. Replete with the artist's impulsive brushwork, expression and spontaneity, the primitive symbols in works like the present recall the African masks that Picasso and other artists from the early 20<sup>th</sup> century used as inspiration in their art. At the same time, the dynamism and exuberance in *General a, b, c* is testament to Penck's love of music. A keen drummer, pianist and guitarist, the artist was a member of a jazz group, and, when asked by curator Klaus Ottmann in a 1985 interview whether he saw a relationship between music and his paintings, he responded,

'Yes, in the rhythm because I am very interested in rhythm' (A. R. Penck, quoted in 'Interviews: A. R. Penck', in *Journal of Contemporary Art*, vol. 7, no. 1, Summer 1994, pp. 80-88). With its raw immediacy and schematic syntax, the recurring motifs in this work read like a visual manifestation of jazz's improvised syncopation.

Born in Dresden in 1939, Penck grew up in a divided and war-torn Germany, which was to greatly inform his artistic practice. In the 1970s, under the watchful eye of the East German communist regime, the secret police began confiscating many of his artworks on account of alleged dissidence. By 1980, he was formally expatriated and moved to West Germany where his career flourished. Painted some nine years after the fall of the Berlin Wall, *General a, b, c* seems nonetheless troubled by a deep-rooted sense of the artist's own hybrid and split identity: in symbolic hues of red and blue, its asymmetrical stickman presents an underlying duality. At once figurative and abstract, modern and otherworldly, Penck's paintings speak of the present even as they are firmly rooted in the past. As William Grimes has commented, 'His crowded scenes suggested conflict, or deep psychic distress, annotated in a forgotten hieroglyphic language or a proto-computer code, and set in a time that seemed at once mythic and contemporary' (W. Grimes, 'A. R. Penck, German Neo-Expressionist of Cold-War Era, Dies at 77,' *New York Times*, 5 May 2017).

## PROVENANCE

Galerie Terminus, Munich (acquired directly from the artist in 1999).  
 Private Collection, Vienna (acquired from the above in 2002).  
 Private Collection, Switzerland.





corneille and appel came to see me  
told about the new group  
founded in paris  
on a terrace near notre dame

artists from occupied capitals

COpenhagen BRussels Amsterdam (cobra)  
wanted to demonstrate together  
their spontaneous vitality  
next fall in the stedelijk:  
the first cobra show!

when the exhibition was mounted  
i felt enchanted:

red roaring beasts black monsters  
shouting from the museum walls  
frightening visitors  
who had come to enjoy "fine arts"

a black cage at the entrance  
hung with manifestos by writers  
outcries of poets against the establishment  
infuriated the critics

newspaper headlines  
strongly decried the scandal:

"insanity extolled as art!"  
"tumult in a museum!"

- Willem Sandberg,  
curator of the Stedelijk Museum, 1974

Cobra

70 YEARS: CREATION  
BEFORE THEORY





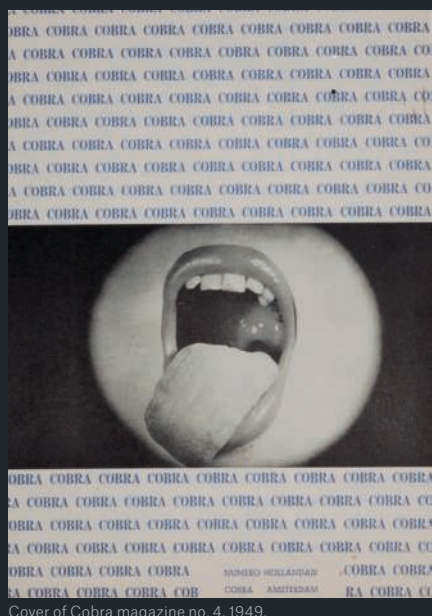


Cobra members, among them Constant, Eugène Brands, Tony Appel, Antoon Rooskens, Karel Appel, Jacques Doucet, Gerrit Kouwenaar, Theo Wolvecamp, Lucebert and Jan Elburg, entering the Stedelijk Museum, Amsterdam in preparation for the Cobra exhibition, November 1949.  
Photo: unknown photographer.



# Cobra 70 YEARS: CREATION BEFORE THEORY

When the painter Pierre Alechinsky first saw the work of the Cobra movement in Brussels in 1949, he instantly declared allegiance to its utopian, revolutionary spirit. 'Cobra', he said, 'means spontaneity; total opposition to the calculations of cold abstraction, the sordid or "optimistic" speculations of Socialist Realism, and to all forms of split between free thought and the action of painting freely; it also means a step towards internationalism, and a desire for despecialisation (painters write, writers paint)' (P. Alechinsky, 1949, quoted in A. Frankenstein, 'Cobra', in *Karel Appel*, New York, 1980, p. 21). In the first days of a newly-liberated Europe, the artists of Cobra drew on a powerful, hopeful energy that was permeating the continent. Transcending the traditional domains of painted canvas and printed page, they sought to create a new art for a new society. Bound together by their uncontrollable exuberance, raw vitality and spirited resistance to accepted modes of art-making, their aspiration to reinvent civilisation through reinventing art made Cobra perhaps the last true avant-garde movement of the 20th century.



Cover of Cobra magazine no. 4, 1949.

'It is undeniable that Cobra has not ceased to be haunted by a violent desire for a form of art capable of transforming everybody's existence'

- Max Loreau

Across the Post-War Contemporary Evening and Day sales, Christie's is delighted to present a selection of works which document the dynamism of this period of European history. Though it is difficult now to reconstruct the essence of vigilance, resistance and revolt which permeated the meetings of the artists, and which crowded the pages of the Cobra journals with polemical letters and declarations, the movement had its origins like all true avant-gardes: in the smoky back rooms of a Paris café. On 8 November 1948, in the café-hôtel *Nôtre-Dame* on the corner of Rue Saint-Jacques, members of the Dutch *De Experimentele Groep*, Constant, Karel Appel and Corneille, met with their Danish counterpart, Asger Jorn. Escaping the warring factions of post-war Surrealism, and guided by the Belgian *surréaliste-revolutionnaire* Christian Dotremont, then and there they wrote and signed their first manifesto, *The Case Was Heard*. Dotremont later recalled the founding principles which had, in that moment, united them: 'Creation before theory; that art must have roots; materialism which begins with the material; the mark as a sign of wellbeing, spontaneity, experimentation: it was the simultaneity of these elements which created Cobra. Cobra was, fundamentally, a simultaneity. Also elements of the popular, crude, expressionist, infantile, surrealist, even. Also that of painting and of written verbal expression' (C. Dotremont, 'Archive Cobra', 1963, reproduced in *Cobra*, exh. cat., Royal Museum of Fine Arts of Belgium, Brussels 2008, p. 14).

Defined by the geographical loci of Copenhagen, Brussels, and Amsterdam – all cities, pertinently, that had been only recently liberated from the cultural dictates of Nazi occupation – the original Cobra members sought to distance themselves from the theoretical infighting of Paris, founding a collaborative northern European network. They were as much opposed to the hard geometry of Mondrian and de Stijl as they were to the Academy, seeking to break free from the rigid forms and restricted palettes that dominated the avant-garde scene at the time. The movement quickly outgrew its origins, eventually involving some sixty poets, painters and sculptors from Germany, Sweden, France and England, as well as from Denmark, Belgium and the Netherlands. Together, they made exuberant, collective, experimental and interdisciplinary works, striving to capture that most elusive and authentic act: creating freely and spontaneously. Inspired in part by Surrealist automatism, which revered the secret, magic instant of unconscious inspiration, the Cobra artists set about supplementing their visual vocabulary with sources outside classical Western art. Ancient Nordic myths, children's drawings, primitivism in the tradition of Miró and Picasso – Karel Appel once wrote he was 'making a powerful primitive work, more primitive than ... Picasso' – all came together in



Corneille and Constant in Corneille's studio, 1949.  
Photo: © Nico Koster.



Theo Wolvecamp and Karel Appel in Corneille's studio, 1949.  
Photo: © Nico Koster.

'Cobra has existed for three years. So they say. Three extraordinary years for Constant...

Three exhausting years for Jorn.

Explosive for Appel.

Surprising for Corneille.

Gruelling for Dotremont.

Instructive for me'

- Pierre Alechinsky

what would later become known as the 'language of Cobra' (K. Appel, letter to Corneille, 1947, quoted in K. Kurczynski and N. Pezolet, 'Primitivism, humanism and ambivalence: Cobra and Post-Cobra', *RES: Anthropology and Aesthetics*, no. 59/60, 2001, p. 290). On the pages and canvases produced by the Cobra artists, a joyous chaos ensued, where form and colour, finally liberated, erupted and clashed in a riot of semi-figural, symbolic forms. For Asger Jorn and the other Cobra artists, these sources of inspiration brought renewal, the feeling of spring after winter, of new life after a shackled sleep. 'When spring comes, children – like hunted dangerous animals – always know where to steal a piece of chalk to anoint dead concrete walls or streets of lifeless asphalt with their living language' (A. Jorn, quoted in *Cobra*, exh. cat., Royal Museum of Fine Arts of Belgium, Brussels 2008, p. 155). In the end, Cobra would soon be consumed by its own furious energy. 'The simultaneity was as powerful as a railway catastrophe,' Dotremont recalled. 'A short sharp shock. And we, we did not know anymore whether it was Copenhagen, or Brussels, or Amsterdam. We did not know anymore whether we were painters or writers.

This lasted exactly a thousand days and a thousand nights. This, for a railway catastrophe, was enormous. In the end, Alechinsky collapsed ... We went too far, Jorn departed for the sanatorium, as did I. If we had continued for another month, at that rate, there would not have been any survivors' (C. Dotremont, 'Archive Cobra', 1963, reproduced in *Cobra*, exh. cat., Royal Museum of Fine Arts of Belgium, Brussels 2008, pp. 14-15). Yet Cobra undoubtedly laid its mark on the lives of its members, whether they went on to pursue other ideological struggles like Asger Jorn in the Situationist International, veered into entirely new territories like Enrico Baj, or, like Karel Appel and Pierre Alechinsky, went on to develop the Cobra idiom into sustained, ambitious bodies of work. Their boldness and vitality resounded throughout the world: the lifeblood of Cobra can be traced through Dubuffet's primitivist Art Brut in France, the performances of the Japanese Gutai group, the gestural passions of Abstract Expressionism in New York, and even the vivid image-channelling of Jean-Michel Basquiat. While the Cobra artists may not have rebirthed society through art, their ethos of vibrant, spontaneous and joyful experiment is very much alive.



λ113

## KAREL APPEL (1921-2006)

### Composition

signed and dated 'ck.appel '54' (lower left)  
oil on canvas  
133 x 110cm.  
Painted in 1954

€100,000-150,000

\$130,000-180,000

#### PROVENANCE

Studio Paul Facchetti, Paris.  
Acquired from the above by the present owner  
in 1958.

#### EXHIBITED

Amsterdam, Stedelijk Museum, *De V Generaties*,  
1955-1956.

#### LITERATURE

F. van den Berg, 'Appel krachtpatser met mes  
en troffel in Amsterdam', in *Het Vrije Volk*, 16  
December 1955 (illustrated).

J.v.d.S., 'Karel Appel', in *De Groene Amsterdammer*,  
vol. LXXIX, no. 51, 17 December 1955, p. 14  
(illustrated, p. 14).

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

Painted in 1954, and held in the same collection since 1958, Karel Appel's *Composition* quivers with raw painterly vitality. From thick, molten terrains of impasto, rendered in bright primary colours against a maelstrom of white and grey, a primitive humanoid form writhes into being. Created three years after the disbandment of Cobra – the revolutionary artistic movement co-founded by Appel – the work combines the visceral dynamism of the group's early years with the liberated, expressionistic language developed in its wake. 1954 was a pivotal year for Appel. Having travelled extensively throughout North and South America, as well as Europe, he began to take his place on the global stage, receiving the UNESCO Prize at the 1954 Venice Biennale and making his American solo debut at Martha Jackson Gallery. The following year he featured in the seminal group exhibition *The New Decade* at the Museum of Modern Art, New York, which placed him alongside artists such as Francis Bacon, Pierre Soulages and Jean Dubuffet. Drawing inspiration from Art Informel, as well as children's drawings and folk art, Appel sought to channel the energy of post-war Europe into a new visual language: one in which figurative, bestial and abstract forms were brought together in howling, primal discord. 'The human figure comes to the fore in the pictures of the middle and late 1950s', writes Alfred Frankenstein. '... What

immediately seizes one's attention is the great whirlpool of their eyes' (A. Frankenstein, *Karel Appel*, New York 1980, p. 13). With its gaping black sockets peering out from the surrounding painterly furore, the present work is a fitting embodiment of this statement. Appel's intensely physical approach to his materials – variously likened to a battle or a boxing match – was the product of an innate sculptural sensibility. His early assemblages, created with materials salvaged from the streets of Amsterdam, fuelled his approach to pigment, which frequently piled up on the canvas in grainy, half-formed protrusions. In 1950, Appel had moved to Paris, where he had immersed himself in the city's vibrant cultural scene. He greatly admired Picasso and Dubuffet and, after his work was spotted by the influential critic Michel Tapié, became associated with the thriving Art Informel movement. Though he rejected comparison with Abstract Expressionism, his work was nonetheless underpinned by a deep emotional resonance. The colour blue, in particular – which dominates the present work – held great significance for Appel as a vehicle for introspection. 'In modern art, I feel closest to Van Gogh', he wrote. '... 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).



Jean Dubuffet, *Body of a Woman*, 1950. Collection Emily Fischer Landau, New York.  
Artwork: © 2018 Artists Rights Society (ARS), New York/  
ADAGP, Paris. Photo: © Bridgeman Images.







λ14

## ASGER JORN (1914-1973)

### *Brutto scherzo (Rotten Trick)*

incised with the artist's signature and date 'Jorn 72' (along the lower edge)

bronze with green patina

54 x 45 x 34cm.

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

€25,000-35,000

\$31,000-43,000

#### PROVENANCE

Private Collection, Italy.

#### EXHIBITED

Munich, Galerie van de Loo, *Asger Jorn, 1973*,

no. 40 (another from the edition exhibited).

Hannover, Kestner-Gesellschaft, *Asger Jorn, 1973*,

no. 111 (another from the edition exhibited, another from the edition illustrated).

Turin, Galleria Narciso, *Jorn, 1973*, no. 26 (another from the edition exhibited, another from the edition illustrated).

Turin, Galleria Narciso, *Jorn, Lam, Seborgia, 1977*,

no. 14 (another from the edition exhibited).

Munich, Lenbachhaus, *Asger Jorn 1914-1973, 1987*, p. 283, no. 210 (another from the edition exhibited, another from the edition illustrated, p. 265).

#### LITERATURE

M. De Micheli, *Jorn scultore*, Milan 1973, no. 12

(another from the edition illustrated, p. 13).

G. Atkins, *Asger Jorn, The Final Years 1965-1973*, London 1980 (ceramic version illustrated, pp. 98, 99, 117).

T. Andersen (ed.), *Asger Jorn's samlinger*, Silkeborg

1982, p. 166 (another from the edition illustrated, p. 169).

T. Andersen (ed.), *Asger Jorn: Malerier, keramik, vævninger*, Silkeborg 1985, no. 175 (another from the edition illustrated, unpagged).

L. Morell, *Asger Jorns kunst*, Aarhus 2014, no. 169 (another from the edition illustrated in colour, p. 238).

K. Frijs (ed.), *In the Beginning was the Image*, exh. cat., Silkeborg, Museum Jorn, 2016 (studio view of the ceramic version illustrated, p. 187).

Another from the edition is in the collection of Museum Jorn, Silkeborg.





λ15

## ASGER JORN (1914-1973)

### *Hungriger Vogel (Hungry Bird)*

signed 'Jorn' (lower left), signed 'Jorn' (lower right); signed, titled, inscribed and dated 'Jorn München 1957 Hungriger Vogel 1957' (on the reverse)

oil on canvas

60.5 x 80.5cm.

Painted in 1957

€100,000-150,000

\$130,000-180,000

#### PROVENANCE

Galerie Van De Loo, Munich.

Gallery Krugier, Geneva.

Parido Accetti, Milan.

Galleria Seno, Milan.

Private Collection, Switzerland.

Anon. sale, Christie's Amsterdam, 4 December 2007, lot 205.

Acquired at the above sale by the present owner.

#### LITERATURE

G. Atkins, *Asger Jorn. The crucial years 1954-1964*, London 1977, no. 1160 (illustrated, unpagged).

#### EXHIBITED

Basel, Kunsthalle, *Asger Jorn, Eugène Dodeigne*, 1964, no. 49.

Amsterdam, Stedelijk Museum, *Jorn*, 1964 - 1965, no. 54.

Humblebaek, Louisiana Foundation, *Jorn*, 1965, no. 56.

Milan, Galleria d'Arte Borgogna, *A. Jorn*, 1969, no. 27 (illustrated).

Milan, Palazzo Reale, *Jerry e la Patafisica*, 1983.













PROPERTY OF AN IMPORTANT COLLECTOR

λ16

## PIERRE ALECHINSKY (B. 1927)

*Soutien de famille (Provider)*

signed 'Alechinsky' (lower centre)

oil on canvas

200 x 190cm.

Painted in 1960

€280,000-400,000

\$350,000-490,000

Would I start? Would I start with small lines, small crosses, small dots, with something big going from here to there, with a large patch that would watch me acting, with an idea? Would I start by caressing the canvas that I dreamed of finishing? No, I start'

- Pierre Alechinsky

### PROVENANCE

Acquired directly from the artist by the present owner in 1961.



Pierre Bonnard, *L'Été*, 1917. Fondation Marguerite et Aimé Maeght, Saint-Paul de Vence.

### EXHIBITED

Eindhoven, Stedelijk van Abbemuseum, *Alechinsky*, 1963, no. 2 (illustrated in colour, unpagged).

Brussels, Palais des Beaux-Arts, *Pierre Alechinsky*, 1969. This exhibition later travelled to Humbebaek, Louisiana Museum of Modern Art and Düsseldorf, Kunstverein für die Rheinlande und Westfalen.

Brussels, Palais des Beaux-Arts, *Belgique Pays-Bas: Convergences et paralleles dans l'art depuis 1945*, 1980, no. 4. This exhibition later travelled to Rotterdam, Museum Boymans-van Beuningen. Lisbon, Fundação Calouste Gulbenkian, *Arte Belga depois de 1945*, 1980.

Paris, Galerie Nationale du Jeu de Paume, *Alechinsky*, 1998. This exhibition later travelled to Hovikodden, Henie-Ostad Kunstcenter.

Monterrey, Museo de Arte Contemporáneo, *Alechinsky*, 1999. This exhibition later travelled to Mexico City, Museo José Luis Cuevas.

Valencia, IVAM Centre Julio Gonzalez, *Alechinsky*, 2000.

Ostend, PMMK Museum voor Moderne Kunst, *Pierre Alechinsky Retrospective*, 2000.

### LITERATURE

J. Putman, *Alechinsky*, Milan 1967, no. 35 (illustrated, unpagged).

Pierre Alechinsky has confirmed the authenticity of this work.







Above: Pieter Breughel the Elder, *The Fall of the Rebel Angels*, 1562. Royal Museums of Fine Arts of Belgium, Brussels.

Right: Pierre Alechinsky with his son, working on *In het daaglicht*, 1958.

Photo: © Gabrielle Durant. Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

‘Alechinsky reveals a perfect mastery ... Alechinsky says he is looking for a new figuration. And indeed, he has already arrived ... he moves from the abstract to the concrete; from what could be ornamental to what could be figurative. The art of Alechinsky is that of broken interlacing ... In which it is well of our time by its refusal to be defined, by the crumbling, the vaporising, the thirst for destruction which accompanies all living work today, as the shadow makes the body. And to this new thrill he has given a new harmony’

- Jean Grenier

A rare early masterpiece painted in 1960, the same year that the artist represented Belgium at the 30th Venice Biennale, *Soutien de famille* (*Provider*) is a superb icon of Pierre Alechinsky’s vibrant improvisatory style. Churning across the vast canvas, which stretches two metres in height, is a vivid array of abstracted biomorphic form: faces and bodies, human and animal, monstrous and playful, erupt in energetic blue, white, green and turquoise against a background awash with pale blue. Flashes of yellow and orange ignite the composition. Birdlike and feline profiles can be glimpsed to the left, while a schematic head gleefully breathes flame to the lower right. Cartoonish eyes and grins jostle amid curtains of dripped colour. The whole assembly explodes upwards like a tree of life, coalescing into what might be the standing form of a winged, many-headed god.

It was only during the later 1950s that Alechinsky fully developed his own painterly idiom, having largely sidelined his own work during his leadership of CoBrA, the avant-garde movement he founded and organised between 1948 and 1951. To this day he channels myriad influences into his works, which are never pre-planned but take shape at the moment of painting. In *Soutien de famille* we can see the teeming menageries of

his favourites Bosch and Bruegel, and the intricate, fantastical illuminations of medieval manuscript. Alechinsky’s visceral brushwork has echoes of De Kooning’s monumental *Women*, and his joyful grotesquery recalls the crowd scenes of James Ensor. Perhaps his most central inspiration, however, was the art of Japanese calligraphy, which had fascinated him since he moved to Paris in 1951, and on which subject he made the acclaimed film *Calligraphie japonaise* during a visit to Japan in 1955. In 1965 came the discovery of acrylic paint, which he would apply from above to paper on the floor in the manner of a calligraphist. Yet even in the rare, large-scale oil on canvas of *Soutien de famille*, his liquid medium provides the perfect vehicle for a direct and organic flow of image and line. For all its wild painterly exuberance and complex polyphony of different elements, the composition is held together with the balance and logic of a scriptural character. The act of painting is what is important. Like a jazz solo whose integral form is discovered only in being played, Alechinsky’s forms are only revealed in their creation. Conjuring a mythic, totemic chorus of effervescent shape and colour, in *Soutien de famille* Alechinsky triumphantly consolidates his unique approach to paint.





λ17

## KAREL APPEL (1921-2006)

*Têtes dans Tempête (Heads in the Tempest)*

signed and dated '1960 Appel' (lower left)

oil on canvas

97 x 146cm.

Painted in 1960

€120,000-160,000

\$150,000-200,000

### PROVENANCE

Galerie H. Odermatt, Paris.

Anon. sale, Sotheby's New York, 19 February 1988, lot 49.

Private Collection, Stockholm.

Anon. sale, Christie's London, 3 December 1992, lot 9.

Galleria Fides Arte, Mestre.

Renato Roncaglia Collection, Switzerland.

Anon. sale, Matsart and Millon & Associés Jerusalem, 5 July 2011, lot 113.

Acquired at the above sale by the present owner.

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





PROPERTY OF AN IMPORTANT COLLECTOR

λ18

## PIERRE ALECHINSKY (B. 1927)

*Cosmonaute inculte (Uncultivated Cosmonaut)*

signed 'Alechinsky' (upper right); signed, titled and dated 'Alechinsky  
COSMONAUTE INCULTE 1966' (on the reverse)

oil on canvas

61 x 46.5cm.

Painted in 1966

€30,000-50,000

\$37,000-61,000

### PROVENANCE

Galerie La Balance, Brussels.

Private Collection (acquired from the above in 1966).

Private Collection, Brussels.

Anon. sale, Christie's London, 4 December 1984, lot 682.

Private Collection (acquired at the above sale).

Anon. sale, Christie's London, 25 March 1986, lot 36.

Acquired at the above sale by the present owner.

### EXHIBITED

Brussels, Galerie La Balance, *Alechinsky, Appel,  
Reinoud*, 1966.

Pierre Alechinsky has confirmed the authenticity  
of this work.





λ19

## ASGER JORN (1914-1973)

### *Roussignoble*

signed 'Jorn' (lower right); signed, titled and dated 'ROUSSIGNOBLE Jorn 62'  
(on the reverse)

oil on canvas

72.5 x 60cm.

Painted in 1962

€60,000-80,000

\$74,000-98,000

#### PROVENANCE

Galerie Rive Gauche, Paris.

Galleria S. Erasmo, Milan.

Acquired from the above by the present owner in 1972.

#### EXHIBITED

Paris, Galerie Rive Gauche, *23 peintures de Asger Jorn*, 1963, no. 4 (illustrated).

Venice, Palazzo Grassi Centro Internazionale delle Arti e del Costume, *Visione  
Colore*, 1963.

#### LITERATURE

P. Marinotti, *Jorn a Venezia*, Venice 1965, no. 23.

G. Atkins, *Asger Jorn, The crucial years 1954-1964*, London 1977, no. 1445  
(illustrated, unpagged).





PROPERTY FROM A PRIVATE CALIFORNIAN COLLECTION

120

## KAREL APPEL (1921-2006)

### *White Mask*

signed and dated 'CK. Appel '58' (lower right)

oil on canvas

96.5 x 129.5cm.

Painted in 1958

€100,000-150,000

\$130,000-180,000

'A painting is not a construction of colours and lines. But  
an animal. A night, a cry, a person, or all of that together'

- Karel Appel

#### PROVENANCE

Martha Jackson Gallery, New York.

Esther Robles Gallery, Los Angeles.

Acquired from the above by the present owner  
in 1959.

#### EXHIBITED

San Francisco, San Francisco Art Museum, *Karel*

*Appel West Coast Exhibition*, 1961-1962, no.

23. This exhibition later travelled to Pasadena,

Pasadena Art Museum; Phoenix, Phoenix Art

Museum; Santa Barbara, Santa Barbara Art

Museum; Seattle, Seattle Art Museum and La

Jolla, La Jolla Art Museum.

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







PROPERTY OF AN IMPORTANT COLLECTOR

λ.121

CARL-HENNING PEDERSEN  
(1913-2007)

*In the Blue Room*

oil on canvas  
127 x 100cm.  
Painted circa 1974

€18,000-22,000

\$23,000-27,000

PROVENANCE

Lefebvre Gallery, New York.  
Acquired from the above by the present owner in 1977.

EXHIBITED

Tempe, Arizona State University Art Museum, *CoBra: Before, During and After*, 2002.



1.22

## KAREL APPEL (1921-2006)

*Untitled*

signed 'appel' (lower right)  
oil on canvas  
100 x 81cm.  
Painted *circa* 1964

€50,000-70,000  
\$62,000-86,000

### PROVENANCE

Jack L. Stein, New York.  
Acquired from the above by the present owner in 2007.

### EXHIBITED

Copenhagen, Kunstforeningen, *Appel, Corneille*, 1971, no. 7.

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



1.23

## ASGER JORN (1914-1973)

*Nitchevo*

signed 'Jorn' (lower right); signed, titled and dated 'NITCHEVO Jorn 62'  
(on the reverse)  
oil on canvas  
81 x 60cm.  
Painted in 1962

€50,000-70,000

\$62,000-86,000

### PROVENANCE

Galerie Rive Gauche, Paris.  
Private Collection, Brussels.  
Anon. sale, Christie's Amsterdam, 21 April 1998, lot 89.  
Acquired at the above sale by the present owner.

### EXHIBITED

Basel, Kunsthalle Basel, *Asger Jorn, Eugène Dodeigne*, 1964, no. 93  
Amsterdam, Stedelijk Museum, *Jorn*, 1964-1965, no. 110.  
Humblebæk, Louisiana Foundation, *Jorn*, 1965, no. 113.  
Paris, Galerie Rive Gauche, *Asger Jorn*, 1965, no. 13.

### LITERATURE

G. Atkins, *Asger Jorn, The crucial years 1954-1964*, London 1977, no. 1437  
(illustrated, unpagged).





PROPERTY FROM A PRIVATE CALIFORNIAN COLLECTION

λ!24

## KAREL APPEL (1921-2006)

*Oiseau (Bird)*

signed 'Appel' (lower left)

oil on canvas

88.5 x 116cm.

Painted in 1964

€50,000-70,000

\$62,000-86,000

### PROVENANCE

Gimpel Fils Gallery, London.

Acquired from the above by the present owner in 1968.

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





λ.25

## ENRICO BAJ (1924-2003)

*Elizaveta Petrovna, Imperatrice*  
(*Elizaveta Petrovna, Empress*)

signed 'baj' (lower right)  
passementerie, trimmings and fabric collage and oil on  
papier-maché and fabric, in artist's frame  
66.5 x 51.5cm.  
Executed in 1963

€15,000-20,000

\$19,000-25,000

### PROVENANCE

Galleria Schwarz, Milan.  
Galerie Pauli, Lausanne.  
Galerie Pierre, Stockholm.  
Galleria d'arte San Luca, Bologna.  
Acquired from the above in the late 1960s, thence by descent.

### EXHIBITED

Lausanne, Galerie Pauli, *Enrico Baj, Ladies and Gentlemen*, 1964, no. 16.  
Stockholm, Galerie Pierre, *Enrico Baj*, 1965, no.7.  
Malmö, Galerie Leger, *Baj*, 1966, no.5.  
The Hague, Gemeentemuseum Den Haag, *Enrico Baj*, 1967, no. 18 (illustrated,  
unpaged). This exhibition later travelled to Ghent, Museum voor Schone  
Kunsten Gent.

### LITERATURE

E. Crispolti, *Catalogo generale Bolaffi dell' opera di Enrico Baj*, Turin 1973,  
no. 623 (illustrated, p. 99).





λ26

## ANTONI TÀPIES (1923-2012)

*Cadira i blanc (Chair and White)*

signed 'tàpies.' (on the reverse)

soil and acrylic on canvas

97 x 130cm.

Executed in 1999

**€70,000-100,000**

**\$86,000-120,000**

### PROVENANCE

Galeria Toni Tàpies, Barcelona.

Private Collection, Barcelona.

Acquired from the above by the present owner  
in 2001.

### LITERATURE

A. Agustí (ed.), *Tàpies: Obra Completa, Vol. 8 1998 – 2004*, Barcelona 2005, no. 7251 (illustrated, p. 121).





## MIQUEL BARCELÓ (B. 1957)

*Cabrit i Rajada (Kid and Stingray)*

signed, titled and dated 'Barceló. CABRIT I RAJADA VIII. 94' (on the reverse)  
oil and mixed media on canvas  
200 x 200cm.  
Executed in 1994

€100,000-150,000

\$130,000-180,000

'What interests me in still life is to work with it as organic material, to feel it as pure material. I want to try different renderings to get to the saturation of baroque still lifes. Sometimes I use the elements as a pretext to create a kind of dance inside the picture; in other words, the still life is just an excuse'

- Miquel Barceló

## PROVENANCE

Galerie Bischofberger, Zurich.  
Private Collection, Europe.  
Acquired from the above by the above by the present owner in 2001.

Majestic in its monumentality, Miquel Barceló's mixed media painting *Cabrit i Rajada (Kid and Stingray)*, 1994, plunges the viewer into a dreamy world of pastel hues and sandy tones. Rendered in cool whites and peachy creams with passages of warm ochre and burnt umber, its impasto palette and sculptural *haute pâte* surface evoke an ethereal realm which shifts between earth and sea, figuration and abstraction. A formless mass of mahogany brown in the centre of the painting transmutes into a splayed animal, limbs flailing wildly in the air. Below it, a golden sweep of watery paint morphs into a blue rimmed fish reeling in the depths of the ocean, as a

biomorphic mass beside it transforms into the stingray to which the title refers. The animal, then, becomes the hapless kid, impregnated with the seaborne creature's noxious sting. The underwater world is a recurring theme in a number of Barceló's works, and indeed the artist recalls a fascination with subaquatic life from a young age: 'As a teenager, I did a lot of underwater fishing. During a certain phase, I found myself spending more time underwater than on earth. The sandy bottoms of the sea striated by the waves, as the reflections of the ocean's surface seemed deserted, nothing...' (M. Barceló, quoted in *Miquel Barceló*, exh. cat., London, Ben Brown Fine Arts, 2011, p. 10). Engaging the viewer through a powerful physicality of richly textured surface, Barceló combines oil paint with organic matter to present a visceral world that speaks to our most raw and primal instincts.

A great lover of travel, Barceló divided his time from the late 1980s onwards between Paris, Majorca, and Mali.

Profoundly influenced by the scorching sunlight that would beat down over vast stretches of arid desert, he returned to West Africa countless times, an artist forever in search of his muse. To stand in front of this and many of Barceló's large-scale canvases is a sublime and immersive experience. The vast scale absorbs us, the world around diminished by the opulent vigour of the enigmatic surrounding space: impalpable, a multitude of connotations are inferred, from the sandy seabed and rippling pools of coral, to fleshy skin tones and dizzying panoramas of a world seen from up high. Paint becomes pure momentum: undulating flecks and swirls reveal a deft manipulation of tone and density, whilst the mixed media elements blur the line between image and represented object, taking *trompe-l'oeil* to a new and subversive level. At once a celebration of the hidden world of science and a deliberate disruption of the natural order of things, *Cabrit i Rajada* breathes life into nature's invisible domain.







128

## LUCIO FONTANA (1899-1968)

### *Testina (Little Head)*

incised with the artist's initials twice 'L.F.' (on the reverse and interior)  
glazed ceramic  
10.5 x 13.5 x 13cm.  
Executed in 1950-1955

€20,000-30,000

\$25,000-37,000

#### PROVENANCE

Oswaldo Borsani Collection, Milan.  
Acquired from the above, thence by descent.

This work is registered in the Fondazione Lucio Fontana, Milan,  
under no. 2677/2.

λ29

## IGOR MITORAJ (1944-2014)

### *Centurione*

incised with the artist's signature 'MITORAJ' and stamped with foundry mark  
'FONDERIA TESCONI PIETRASANTA' (lower right edge)

bronze with brown patina

90 x 62 x 51cm.

Executed in 1986

**€40,000-60,000**

**\$50,000-74,000**

### PROVENANCE

Galleria Apollodoro, Rome.

Acquired from the above by the present owner in 1986.







30

CONRAD MARCA-RELLI  
(1913-2000)

*M-4-73*

signed and titled 'MARCA-RELLI M-4-73' (on the reverse)  
acrylic on canvas, burlap and newspaper collage on canvas  
100.5 x 158.5cm.  
Executed in 1973

€50,000-70,000

\$62,000-86,000

PROVENANCE

Galeria Internacional de Arte, Madrid.  
Acquired from the above before 1982, thence by descent.

This work is registered with the Archivo Marca-Relli, Parma, as archive number MARE-6196 / © Archivo Marca-Relli, Parma.



λ31

## ANTONI TÀPIES (1923-2012)

### *Empremtes de fulla (Imprints of a Leaf)*

signed 'tapiés' (lower right)  
light-sensitive emulsion, ink, acrylic and crayon on fabric  
111 x 65cm.  
Executed in 1982

€25,000-35,000

\$31,000-43,000

#### PROVENANCE

Acquired directly from the artist circa 1985, thence by descent to the present owner.

This work is recorded in the archives of Comissió Tàpies, Barcelona under no. T-7943, and is accompanied by a certificate of authenticity.



λ32

## GEORG BASELITZ (B. 1938)

### *Fahrradfahrer (Cyclist)*

signed and dated 'G. Baselitz 82' (lower right)

oil on woodcut on paper laid on canvas

image: 193 x 152cm.

overall: 195.5 x 154cm.

Executed in 1982, this work is from a series of four, each unique,  
plus one artist's proof

**€28,000-32,000**

**\$35,000-39,000**

#### PROVENANCE

Galerie Springer & Winckler, Frankfurt.

Acquired from the above by the present owner  
before 1997.

#### EXHIBITED

Braunschweig, Kunstverein, *Georg Baselitz:*

*Druckgraphik 1964-1989*, 1997, no. 116 (illustrated  
in colour, pl. 58).

#### LITERATURE

F. Jahn, *Baselitz: Werkverzeichnis der Druckgrafik,*  
*1974-1982*, vol. II, Bern-Berlin 1987, no. 436  
(another from the edition illustrated, p. 263).





PROPERTY FROM A PRESTIGIOUS DUTCH COLLECTION

λ33

## GÜNTHER FÖRG (1952-2013)

### *32 Bilder (32 Paintings)*

each: signed and dated 'Förg 86' (on the reverse)

instruction sheet: signed and dated 'Förg 1986' (upper left), titled '32 Bilder' (upper right)

watercolour on paper in thirty-two parts, plus one instruction sheet

each: 31.5 x 23.5cm.

Executed in 1986

€150,000-200,000

\$190,000-250,000

#### PROVENANCE

Galerie van Krimpen, Amsterdam.

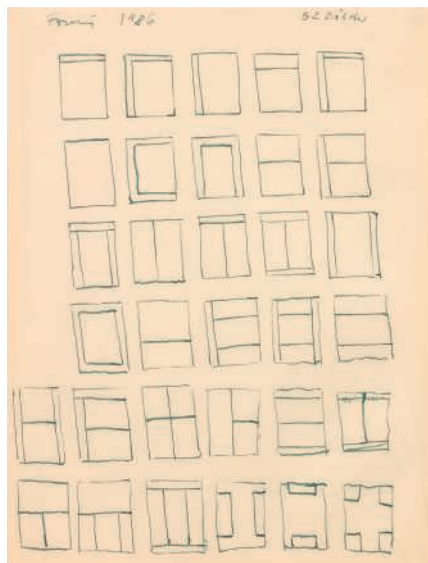
Acquired from the above by the present owner in 1986.

This work is recorded in the archive of Günther Förg as no. *WVF.86.P.0597*.

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

Executed in 1986, this multifarious set of thirty-two works is an iconic example of Günther Förg's sequential chromatic explorations. With a similar set of works on paper housed in the Museum of Modern Art, New York, the present group is a precursor to Förg's thirty-two-part series of paintings originally developed for the Museum Haus Lange, Krefeld, the following year. Demonstrating the artist's fascination with the relationship between artwork and object, each of the sheets reveals a unique arrangement of forms, hues and textures, confronting the viewer like letters of an abstract alphabet. On a separate sheet, Förg enumerates, in simple linear sketches of ink, the thirty-two arrangements of colour which would define his *oeuvre*. With a palette ranging from cerulean blue, jet black, bright orange and aqua, to the deeper, more muted hues of grey, violet and olive green, the series offers a thesis on the interaction of colour and material. Whilst the geometric forms appear as blocks of colour from a distance, up close they quiver with nuanced tones and soft, energised brushstrokes, documenting the subtle interaction of watercolour and paper. The relationship between surface and medium would come to define Förg's artistic explorations, ultimately giving rise to his celebrated lead paintings.

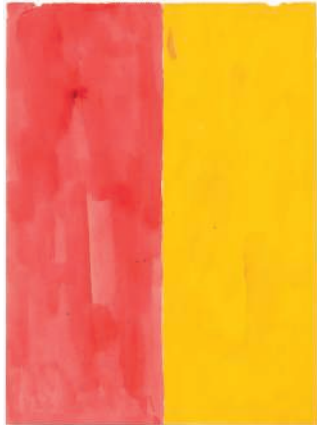
Though Förg's work may be understood within the context of twentieth-century abstraction, his sensibilities diverged from those of his forebears. Whilst elements of his practice evoke Barnett Newman's 'zip' paintings and Mark Rothko's shimmering fields, Förg consciously distanced himself from the spiritual, mystical aesthetic espoused by his Abstract Expressionist forebears, preferring instead to conceive his work in purely material terms. In this sense, Förg is conceptually closer to artists such as Ad Reinhardt, who hoped to 'purge painting of all its non-art content'; essentially, to create an artwork that 'is just this and nothing else' (P. Schimmel, quoted in *Günther Förg*, exh. cat., Newport Harbor Art Museum, Newport, 1989, p. 13). Seeking to avoid all claims to transcendence, Förg conceived abstraction in purely material, formal terms: 'for me, abstract art today is what one sees and nothing more', he professed (G. Förg, quoted in *Günther Förg: Painting / Sculpture / Installation*, exh. cat., Newport Harbor Art Museum, Newport, 1989, p. 6). The clarity of *32 Bilder* invites us to meditate simply on the colours, shapes and surfaces before us, demanding that we experience them in the moment.



instruction sheet

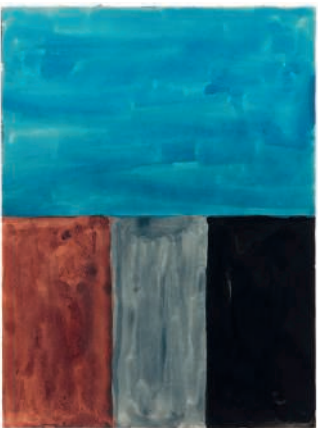
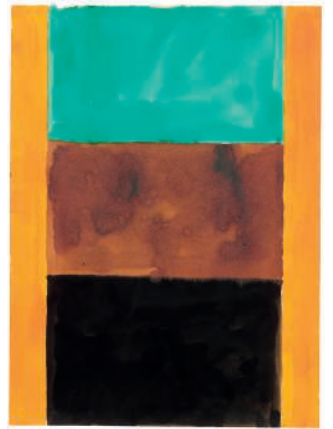


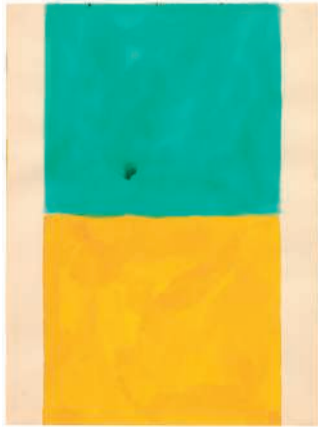














λ34

## SIGMAR POLKE (1941-2010)

### *Untitled (Mönchengladbach 1987)*

signed, numbered and dated '2/30 Sigmar Polke 87' and stamped with the editor's stamp 'Museumsverein Mönchengladbach' (on the reverse)  
acrylic and gloss paint on card  
100 x 70cm.

Executed in 1987, this work is number two from a series of thirty, each unique

**€25,000-35,000**

**\$31,000-43,000**

#### PROVENANCE

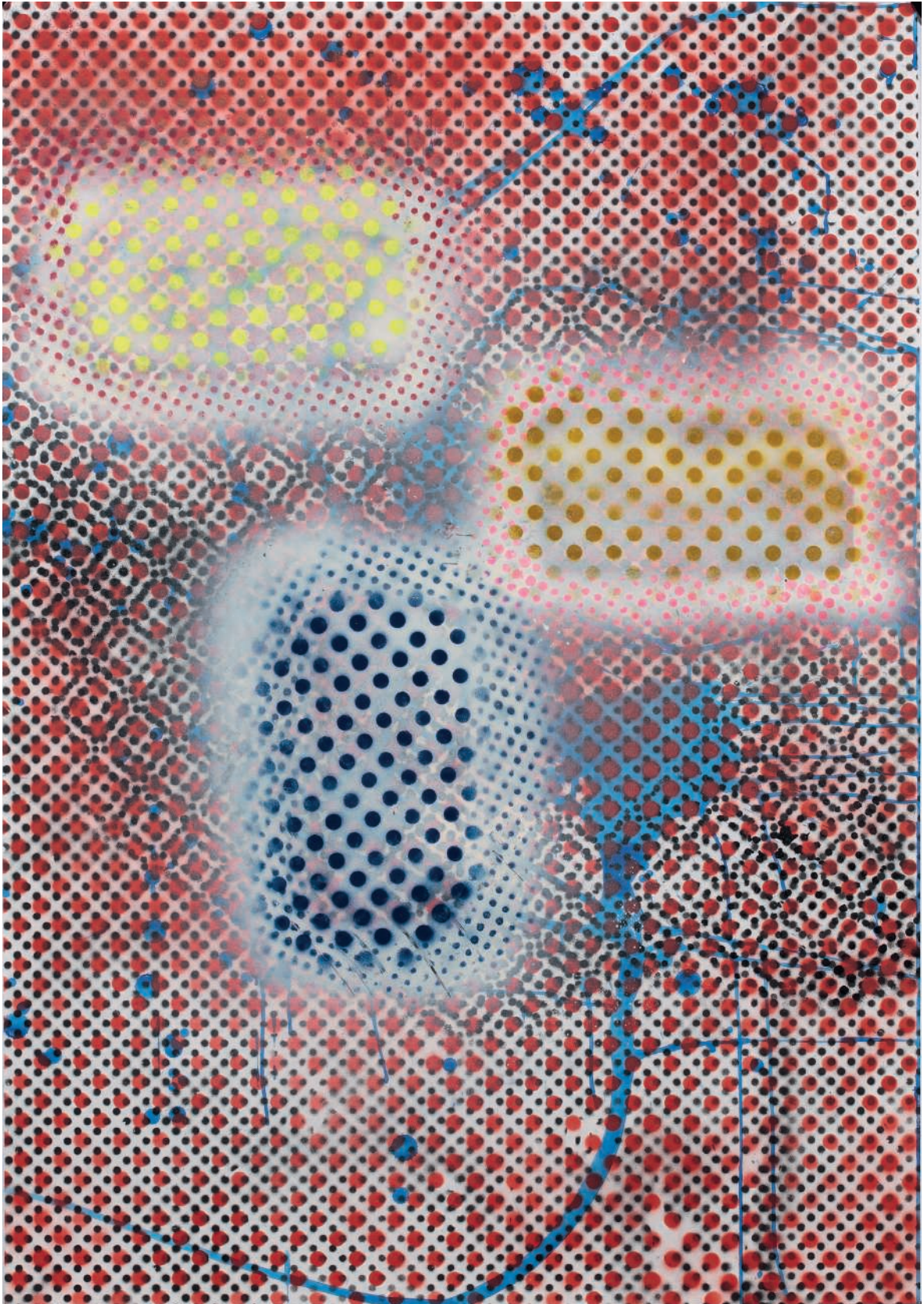
Museumsverein Mönchengladbach,  
Mönchengladbach.

Acquired from the above by the present owner in 1987.

#### LITERATURE

J. Becker and C. von der Osten (eds.), *Sigmar Polke: The Editioned Works, 1963-2000, Catalogue Raisonné*, Ostfildern Ruit 2000, no. 73 (others from the edition illustrated in colour, pp. 237-239).

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





λ35

## SIGMAR POLKE (1941-2010)

### *Untitled (Comics)*

signed and dated 'Sigmar Polke 2002' (lower right)  
acrylic and interference paint on paper  
198.5 x 149.5cm.  
Executed in 2002

€280,000-350,000

\$350,000-430,000



Sigmar Polke, *Supermarkets*, 1976. Private Collection. Artwork: © 2018 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn. Photo: Olaf Pascheit, Hamburg.

#### PROVENANCE

Galerie Michael Kewenig, Cologne.  
Acquired from the above by the present owner in 2005.

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







Roy Lichtenstein, *Thinking of Him*, 1963. Yale University Art Gallery, New Haven. Artwork: © Estate of Roy Lichtenstein. Photo: © Yale University Art Gallery.

‘[Polke’s] work is a font of ideas ... The roller-coaster ride he takes one on with various stops for high and low culture is unpredictable, brash and irreverent ... He makes me glad that I’m an artist’

- John Baldessari

Stretching nearly two metres in height, *Untitled (Comics)* is a large-scale work on paper that demonstrates Sigmar Polke’s enduring fascination with the volatile nature of reality and perception. Upon a dark background, five window-like structures reveal fragments of a black and white cartoon strip, bracketed by iridescent strips. Executed in 2002 – the year that Polke was awarded Japan’s prestigious Praemium Imperiale – the work takes its place within his encyclopaedic appropriation of ready-made imagery. Beginning in the 1960s, the artist obsessively collected newspaper clippings, cartoons and contemporary advertisements, pasting them into overflowing notebooks, piling them up in his studio and turning them into slides. Various dragged through photocopiers, splashed with paint and collaged into oblivion, these images fuelled his investigations into the binaries of high and low culture, as well as the relationship between figuration and abstraction. In the present work, isolated scenes are imprisoned within rectangular cells, like pieces of a broken storyboard. Narratives strain to emerge: a radio transmission; a fatal swipe; a death; a crime scene. This populist comic-book imagery is framed by allusions to the languages of high art – from Roy Lichtenstein’s *Brushstrokes* to the geometric forms of Modernist abstraction. Throughout his career, Polke flooded his studio and imagination with sources: from art history to magazines and beyond. By the time of the present work – well into the age of the internet – this integrated flow of imagery had become a widespread cultural phenomenon. With its protagonist

seemingly tuned in to the electronic signals blaring above his head, the work offers a commentary on how we receive meaning from images in a world of perpetual flux. Whilst Polke mined second-hand imagery throughout his career, the early 2000s saw a resurgence of interest, particularly in relation to the shifting political landscape. At the time of the present work, Polke was preparing for his major 2003 exhibition *History of Everything* at the Dallas Museum of Art, scouring stacks of regional Texas newspapers for inspiration. His alchemical approach to materials, sources and concepts was informed by his appreciation of Werner Heisenberg’s ‘Uncertainty Principle’. This fundamental law of particle physics, first established in the 1920s, asserts that ‘the more precisely that the position of an entity is determined, the less precisely its momentum is known’. The principle posits the understanding that reality is neither fixed nor stable, but reveals itself only in a series of shifting contexts. Polke came to appreciate Heisenberg’s principle through his exploratory use of psychedelic drugs in the 1960s and 1970s, and was one of the first artists to seriously engage with its parameters in relation to art. ‘[Polke] wasn’t interested in representing the great contaminated wash of what we see; he knew that was a fool’s delusional pursuit’, writes Kathy Halbreich. ‘He wanted to demonstrate how the unconscious, in combination with all other forms of knowledge, casts its shadow on how we imagine. By being aware of the fictive nature of the order we impose, by embracing ambiguity and letting go of certainty, we free ourselves

of the need for – and the comfort of – a single authoritarian vision’ (K. Halbreich, ‘Alibis: An Introduction’, in *Sigmar Polke: Alibis*, exh. cat., Museum of Modern Art, New York, 2014, p. 92). Polke consistently challenged his audience to reconcile ‘low culture’ imagery – from pornographic snapshots to furniture advertisements – with the traditional perception of the artist as an enlightened figure. He repeatedly mocked the notion of the painter as a conduit to ‘higher beings’: most significantly in his 1969 work *Höhere Wesen befehlen*, which took to task the transcendental claims of abstraction. In the present work, Polke taps into this line of enquiry: his arrangement of images conjures the geometric grids of Piet Mondrian, whilst mysterious abstract forces appear to guide the protagonist to his deadly fate. With its faint echoes of Andy Warhol’s *Death and Disaster* pictures – comments on the uneasy relationship between tragic events and their dissemination via mass media – the work may be understood as a warning against our progressive enslavement to images. As Jonathan Fineberg has observed, Polke deliberately enhances the ‘dissonance between ... appropriated images and the visual seductiveness of the colour and patterning underneath. This creates multiple layers of conceptual “static” superimposed on one another. It is in this sense that Polke – more like Burroughs than Beuys – is the innocent transcriber, appropriating only dead, second-hand or mediated forms to point up to our entrapment within them’ (J. Fineberg, *Art Since 1940*, London 1995, p. 361).





λ36

## GÜNTHER FÖRG (1952-2013)

*Untitled*

signed and dated 'Förg 95' (upper left)  
acrylic on canvas  
152 x 131cm.  
Painted in 1995

**€80,000-120,000**

**\$99,000-150,000**

'[Painting] is always more than its starting point because of its physical manifestation – because it is a painting. There is also a sensibility, a sensuality... There are things that will always escape the concept'

- Günther Förg

### PROVENANCE

Galleria Lia Rumma, Naples.  
Acquired from the above by the present owner  
in 1998.

This work is recorded in the archive of Günther  
Förg as no. *WVF.95.B.0694*.

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





137

## A. R. PENCK (1939-2017)

### *Bedrängt (Embattled)*

signed 'ar. penck' (lower left)  
acrylic on canvas  
60 x 90cm.  
Painted in 1997

€55,000-75,000

\$68,000-92,000

'Pictures and thoughts belong together. I think in pictures before I think in speech. Before I think in pictures I think in abstract motions. The content of such motions is abstract gesture. Such abstract gesture are what interest me'

- A. R. Penck

#### PROVENANCE

Private Collection, Germany (acquired directly from the artist in 1998).

Private Collection, Switzerland.





## GEORG BASELITZ (B. 1938)

*Untitled*

signed and dated '77 GBaselitz' (lower centre)  
 acrylic on paper  
 157.5 x 115cm.  
 Painted in 1977

€60,000-80,000

\$74,000-98,000

'The hierarchy which has located the sky at the top and the earth at the bottom is, in any case, only a convention. We have got used to it, but we don't have to believe in it. The only thing that interests me is the question of how I can carry on painting pictures'

- Georg Baselitz

## PROVENANCE

Galerie Fred Jahn, Munich.  
 Private Collection, Germany (acquired from the above).

Executed in 1977, *Untitled* is a large-scale work on paper closely related to Georg Baselitz's celebrated upside-down portraits of this period. From lyrical streaks and washes of dark paint, a spectral human figure emerges, rendered in the inverted format that characterised the artist's practice from 1969 onwards. For Baselitz – 'born into a destroyed order' at the outbreak of the Second World War – rotating his subjects by 180 degrees was a means of challenging their imposed symbolic value (G. Baselitz, interview with D. Kuspit, 'Goth to Dance', in *Artforum*, Summer 1995, p. 76).

Initially harnessing folkloric, Germanic imagery, Baselitz sought to demonstrate that, in the aftermath of global conflict, these symbols had lost their emotive and patriotic power. Once upended, he claimed, their political charge was drained, inviting the viewer to confront the work in purely painterly terms. Throughout the 1970s, the artist began to place his personal life under the same scrutiny, creating inverted portraits of both himself and his wife Elke. Formally, *Untitled* may be understood in relation to this body of work, which includes paintings such as *Fingermalerei – Akt*, 1972 (Stedelijk Museum, Amsterdam), *Fingermalerei – Weiblicher Akt*, 1972 (Louisiana Museum of Modern Art, Humlebaek) and *Fingermalerei – Schwarzer Akt*, 1973 (Kunsthalle Kiel). By 1977, Germany's 'destroyed order' had become deeply entwined with the art world. That year, Baselitz and his compatriots famously withdrew their

offerings from Documenta VI in protest of A. R. Penck's replacement by four other 'official' East German artists. As the divisions imposed by the Berlin Wall continued to reign, Baselitz – who had moved from East to West Germany in the late 1950s – increasingly defined himself as an outsider. Unlike his contemporaries Gerhard Richter and Sigmar Polke, both of whom responded to American pop culture and its capitalist implications, Baselitz remained attracted to more fluid, expressive painterly idioms. With his lineage in German Expressionist traditions, he was equally inspired by the work of Jackson Pollock, Willem de Kooning, Franz Kline and Phillip Guston – artists who, like him, had ruptured the traditional relationship between figure and ground. With its visceral human form teetering on the brink of obscurity, the present work bears witness to these dual influences, suspended between the poles of figuration and abstraction.





λ39

## A. R. PENCK (1939-2017)

### *Crosta Relief*

incised with the artist's signature 'AR PENK' and with Frank Breidenbruch signature  
'Briedenbruch' (lower edge of lower left part)  
engraved Carrara marble, in ten parts  
overall: 380 x 340 x 5cm.  
Executed in 1994

€150,000-200,000

\$190,000-250,000

'When I was 13, I painted in an Impressionist manner, later it was more Expressionist - I went through the whole of art history... Then I was faced with the decision of either taking the path of stressing details, which would have taken me in the direction of Pop Art, or of pursuing an abstracted representation of systems. This representation of systems is the result of abstraction, reduction and logic'

- A. R. Penck



Cave paintings in Bhimbetka, India.  
Photo: Bernard Gagnon

#### PROVENANCE

Private Collection, Luxembourg.

Acquired from the above by the present owner in 2011.





## TALA MADANI (B. 1981)

### *The House*

oil and pencil on canvas  
180 x 327cm.  
Executed in 2006

€25,000-35,000

\$31,000-43,000

#### PROVENANCE

Lombard-Freid Projects, New York.  
Acquired from the above by the present  
owner in 2006.

#### EXHIBITED

Malmö, Moderna Museet, *Tala Madani:  
Rip Image*, 2013 (illustrated, pp. 172-173).  
This exhibition later travelled to Stockholm,  
Moderna Museet.

Executed in 2006, Tala Madani's large-scale painting *The House* perfectly encapsulates the Iranian born artist's darkly comedic style. Both provocative and alluring, her large canvases typically show cloistered gatherings of men engaged in perverse yet humorous activities. In the present work, broad sweeps of vivid red paint undulate over an amber hued backdrop. Madani has personified a number of these formless shapes with simplistically rendered mask-like heads, transforming them into kneeling figures engrossed in ritualised prayer or perhaps chastisement. Flitting hypnotically between figuration and abstraction, Madani's work is masterfully elusive: she answers nothing, but questions everything. Drawing on her Iranian heritage, where strict social etiquette drives division between the sexes, as well as from an extensive knowledge of American art including the works of Sue Williams and Lee Lozano, Madani's vibrant and incendiary compositions seek to challenge gender roles and deep-seated stereotypes. 'Humour and satire are certainly effective forms of approaching difficult subjects,' she has commented. 'I'm also very interested in the physical sense of release that humour can give us' (T. Madani quoted in 'Studio Visit: Tala Madani'). An integral element of her work, humour becomes a vital means of expressing and exploring the repressed unconscious. As products of curiosity, fantasy and desire, works such as the present arouse a cacophony of interpretation that, surpassing mere commentary, exists as a powerful mediation and contemplation of the world we live in.







41

## GEORGE CONDO (B. 1957)

*Who am I, where am I and who are they*

signed, inscribed and dated 'Condo 91 Antibes' (on the stretcher)

oil on canvas

80 x 65cm.

Painted in 1991

**€35,000-45,000**

**\$43,000-55,000**

'My painting is all about this interchangeability of languages in art, where one second you might feel the background has the shading and tonalities you would see in a Rembrandt portrait, but the subject is completely different and painted like some low-culture, transgressive mutation of a comic strip'

- George Condo

### PROVENANCE

Galerie Monika Sprüth, Cologne.

Galerie Bischofberger, Zurich.

Anon. sale, Aste Boetto Genoa, 25 October 2016, lot 203.

Galleria di Bella, Palermo.

Acquired from the above by the present owner.





λ.142

## LUC TUYMANS (B. 1958)

Vest S

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

oil on masonite

40 x 40cm.

Executed in 1989

**€20,000-30,000**

**\$25,000-37,000**

‘There is a specific apprehension of light, which is really important. That is the reason for the persistence in working with this tonality. A lot of people could say that my paintings are monochromatic but they are not, because there is much more investment in creating a certain temperature or tonality than just a color, which is very difficult. And I mix these things’

- Luc Tuymans

### PROVENANCE

Zeno X Gallery, Antwerp.

Acquired from the above by the present owner in 1995.





## WORKS FROM A DISTINGUISHED CONTEMPORARY COLLECTION



Francis Alj's, *Turista*, Mexico City, 1996.  
Photo: © Francis Alj's.

Christie's is delighted to present a notable selection of international contemporary art from a Distinguished Contemporary Collection. Spanning across our upcoming Post-War and Contemporary auctions in London, New York and Paris, from First Open and

Prints and Multiples, to Evening and Day Auctions including our Latin American Art sales, the extensive grouping offers a diverse wealth of works suited to all aesthetic palates. With nearly forty works from fifteen different and highly distinguished artists, the collection encompasses a stunningly eclectic compendium of media, including oil painting, works on paper, sculpture, prints, and photography, to mention but a few.

Highlights include a number of eminent works by artists such as Gregor Schneider, Michael Sailstorfer, Sterling Ruby, Thomas Houseago and Maurizio Cattelan. Yet the unrivalled star of this show is Francis Alj's. A seminal artist who has received outstanding critical acclaim, Alj's is one of the most important living contemporary artists of our time. He has recently been the subject of a number of solo exhibitions including at David Zwirner London, in 2016, and the Menil Collection in Houston, Texas, where his *Fabiola Project* is currently being displayed. His prolific oeuvre encompasses painting, sculpture, installation, video, drawing and performance art, displaying a versatile dexterity across a wide and extensive range of media. His art engages with the everyday in unique and profound ways,

rendering the familiar strange as he unravels and explores the intricacies of human nature. He has self-described his practice as 'a sort of discursive argument composed of episodes, metaphors, or parables' and indeed his rich and dynamic work examines everything and beyond in contemporary life, from social and political tensions and contentions, to individual and collective memory and mythology (F. Alj's, quoted in 'Reel-Unreel,' press release, David Zwirner, New York, January 2013).

The strength of this collection is testament to the superb taste of its collectors, and it represents a passionate and personal assemblage of works. But in the depth of its variety, the collection also serves as a powerful statement on the art of the last thirty years: it reflects a profoundly heterogeneous art landscape that is grappling with the explosion of possibilities inherited from the artistic revolutions of the twentieth century, while at the same time responding to the glut of images enabled by a world that is ever more globalised and technologically interconnected. Characterised by innovation and inventiveness, and imbued with a spirit of dynamic, responsive connoisseurship excited by the cutting-edge, this is a collection befitting its time.

### WORKS FROM A DISTINGUISHED CONTEMPORARY COLLECTION

143

## FRANCIS ALJ'S (B. 1959)

### *The Liar / The Copy of the Liar*

(i) signed, numbered and dated 'F. Alj's 1994 1' (on the stretcher)  
(ii) signed, numbered and dated 'F. Alj's 1993 2' (on the reverse)  
oil on card, in two parts  
each: 16 x 22cm.  
Painted in 1993-1994

€45,000-55,000

\$56,000-68,000

#### PROVENANCE

Galeria Ramis Barquet, New York.  
Acquired from the above by the present owner in 2005.

#### LITERATURE

C. Lampert, *Francis Alj's, The Prophet and the Fly*, exh. cat., Zurich, Kunsthhaus, 2003 (illustrated in colour, p. 13).

T. Vischer, *Sign Painting Project - Francis Alj's with Juan Garcia, Emilio Rivera, Enrique Huerta*, Basel 2011 (illustrated in colour, p. 112).





PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ44

## DAAN VAN GOLDEN (1936-2017)

*Heerenlux*

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

oil on canvas

60 x 50cm.

Painted in 2003

**€40,000-60,000**

**\$50,000-74,000**

### PROVENANCE

Acquired directly from the artist by Martin Visser.

### EXHIBITED

Maastricht, Bonnefanten Museum, *Martin Visser: collector, designer, free spirit*, 2012 (illustrated in colour, p. 163, installation views at Bergeijk illustrated in colour, pp. 67, 72).

### LITERATURE

A. Pontégnie, A.-M. Wilson (eds.), *Daan van Golden, Red or Blue*, exh. cat., London, Camden Arts Centre, 2008-2009, p. 69 (installation view of another version illustrated in colour).

D. Bayar, E. Battista (eds.), *Daan van Golden: Apperception*, exh. cat., Brussels, WIELS, 2012, p. 215 (another version illustrated in colour, p. 53, historic installation view of another version illustrated in colour, p. 152).







## THE TRITON COLLECTION FOUNDATION

λ45

ROBERT ZANDVLIET (B. 1970)

*Untitled*

signed and dated 'zandvliet 2006' (on the overlap)

egg tempera on canvas

126.5 x 172cm.

Executed in 2006

**€15,000-20,000**

**\$19,000-25,000**

### PROVENANCE

Peter Blum Gallery, New York.

Acquired from the above by the present owner in 2006.

### EXHIBITED

Rotterdam, Kunsthal, *Avant-Gardes. De Collectie van de Triton Foundation*, 2012-2013.

### LITERATURE

S. van Heugten, *Avant-Gardes 1870 to the Present, The Collection of the Triton Foundation*, Brussels 2012, p. 567 (illustrated in colour, p. 488).





46

## SOL LEWITT (1928-2007)

### *Splotch #21*

fibreglass

173 x 173 x 173cm.

Executed in 2005, this work is unique

**€70,000-90,000**

**\$86,000-110,000**



alternate view

#### PROVENANCE

Margo Leavin Gallery, Los Angeles.

Acquired from the above by the present owner in 2006.

#### EXHIBITED

Los Angeles, Margo Leavin Gallery, *Sol LeWitt: Structures and Gouaches*, 2005-2006.

This work is accompanied by a photo-certificate of authenticity signed by the artist.





PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGELJK

47

## CARL ANDRE (B. 1935)

### *Belgica Blue IV*

Belgian blue limestone, in eight parts

each: 15 x 15 x 45cm.

overall: 75 x 45 x 45cm.

Executed in 1986

€40,000-60,000

\$50,000-74,000

‘Why carve?

It’s a better sculpture that way.

I’ll never improve the block...

It has the potentiality of being anything.

Once you turn something into something,  
its universal usage is over’

- Carl Andre

#### PROVENANCE

Galerie Plus-Kern, Brussels.

Acquired from the above by Martin Visser in 1988.

#### EXHIBITED

Brussels, Galerie Plus-Kern, *Carl Andre: Belgian Blue Limestone*, 1986.

This work is accompanied by a certificate of authenticity signed by the artist.





λ148

## GOTTHARD GRAUBNER (1930-2013)

### *Kissenbild*

signed and dated 'Graubner 68' (on the reverse)  
oil on Perlon and foam-filled canvas  
90 x 90 x 13cm.  
Executed in 1968

€70,000-100,000

\$86,000-120,000

‘The actual reference to nature in my painting happens when I recreate an organism. It is breathing, expansion and and contraction. Organic movements as they are found in cloud formations, in the rhythm of flowing water, or in the still movement of a human body’

- Gotthard Graubner



John Constable, *Cloud Study: Stormy Sunset*, 1821-1822. National Gallery of Art, Washington.  
Photo: Courtesy National Gallery of Art, Washington.

#### PROVENANCE

Galerie Schmela, Düsseldorf.

Galerie Neher, Essen.

Anon. sale, Sotheby's London, 1 December 1994, lot 187.

Acquired at the above sale by the present owner.





λ49

## ANTONI TÀPIES (1923-2012)

*Tela atada (Tied Canvas)*

signed 'tàpies' (on the reverse)  
rope and crayon on canvas  
114 x 146cm.  
Executed in 1969

**€80,000-120,000**

**\$99,000-150,000**

### PROVENANCE

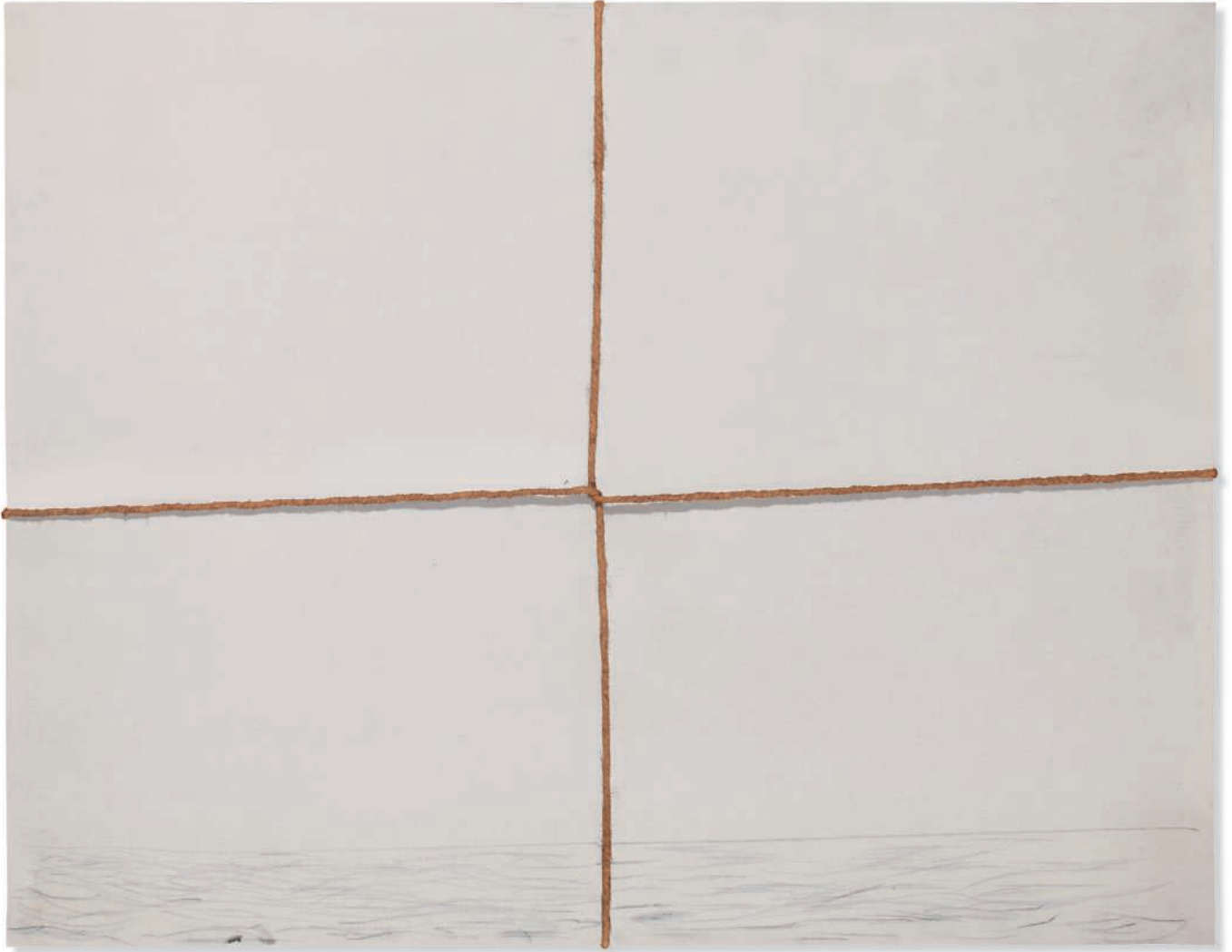
Martha Jackson Gallery, New York.  
Galerie Maeght, Paris.  
Galeria Carles Taché, Barcelona.  
Dougall Arts Limited, London.  
Acquired from the above by the present owner  
in 2003.

### EXHIBITED

San Sebastian, Centro Cultural Koldo Mitxelena,  
*Duela 30 urte: hamarkada bateko pintura eta  
eskultura*, 1995 (illustrated in colour, p.117).

### LITERATURE

A. Agustí (ed.), *Tàpies: Obra Completa, Vol. 3 1969 –  
1975*, Barcelona 1995, no. 2028 (illustrated, p. 66).





λ!50

## OTTO PIENE (1928-2014)

### *Eclipse*

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

oil and soot on canvas

121.5 x 121.5cm.

Executed in 1975

**€100,000-150,000**

**\$130,000-180,000**

'I pierce [the dark] with light, I make it transparent, I take its  
terror from it, I turn it into a volume of power with breath of  
my life like my own body, and I take smoke so it can fly'

- Otto Piene

#### PROVENANCE

Acquired directly from the artist by the present owner in 1975.





λ51

## VICTOR VASARELY (1906-1997)

*KODD-K*

signed 'vasarely-' (lower right); signed, titled and dated 'Vasarely- "KODD-K"  
1965-66' (on the reverse)

acrylic on canvas

180 x 180cm.

Painted in 1965-1966

**€100,000-150,000**

**\$130,000-180,000**

'For me, Kineticism is what moves through the soul of the  
spectator when the eye is forced to organise an unstable  
perceptive field'

- Victor Vasarely

### PROVENANCE

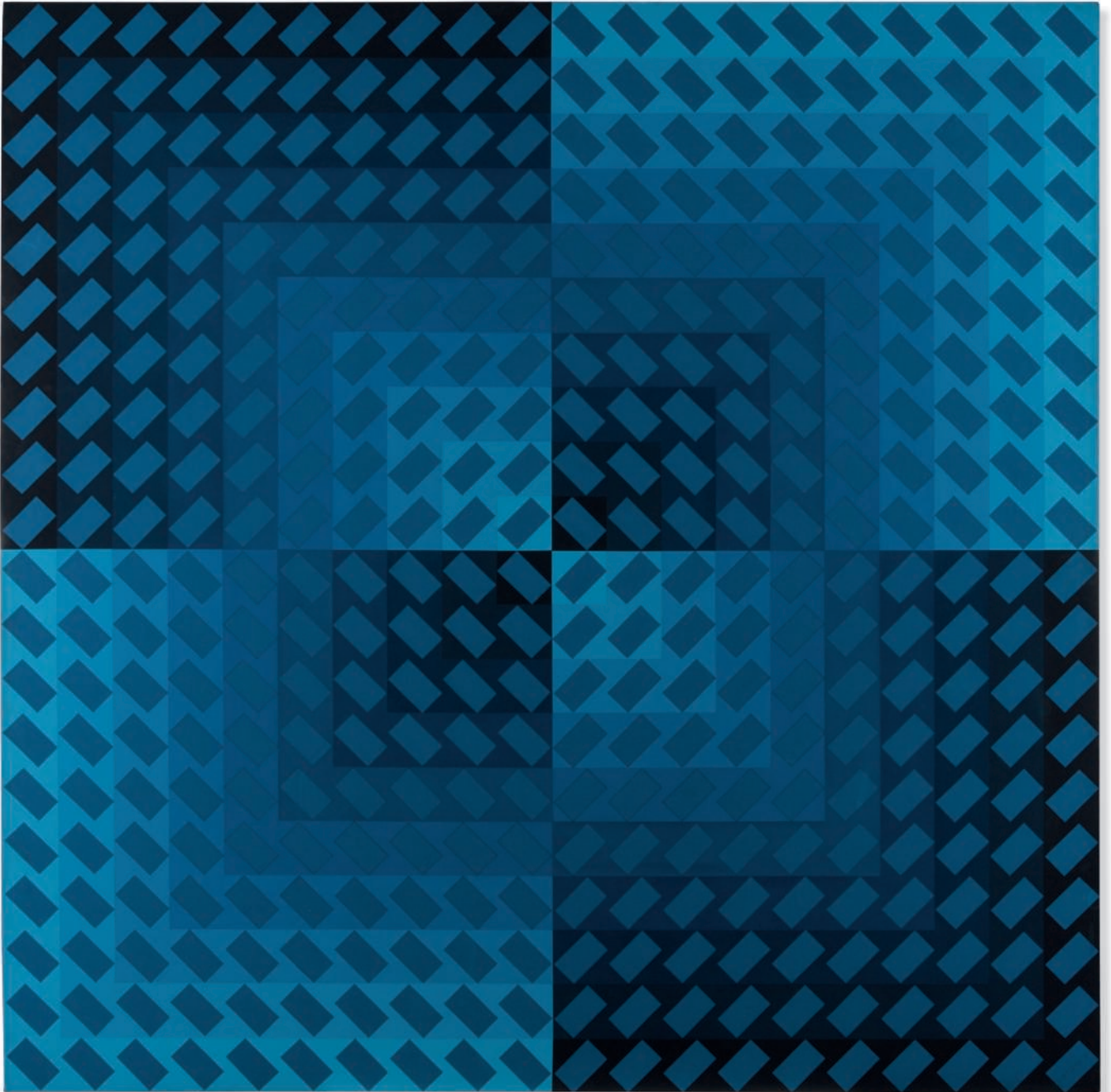
Private Collection, Brussels (acquired directly from the artist).

Anon. sale, Christie's London, 20 May 1998, lot 135.

Private Collection, Germany.

Anon. sale, Nagel Auktionen Stuttgart, 30 January 1999, lot 775.

Acquired at the above sale by the present owner.





52

## GEORGE RICKEY (1907-2002)

### *Two Lines Up Excentric VI (Two Slender Lines Excentric)*

incised with the artist's signature, number and date '2/3 Rickey 1980' (on top of the base)

stainless steel

base: 320 x 71.5 x 5cm.

each blade length: 457cm.

overall maximum height: 697cm.

Executed in 1980, this work is number two from an edition of three

**€150,000-200,000**

**\$190,000-250,000**



alternate view

#### PROVENANCE

Private Collection, Santa Barbara.

Anon. sale, Christie's New York, 4 May 1994, lot 147.

Galerie Hans Mayer, Düsseldorf.

Acquired from the above by the present owner.







PROPERTY OF A BELGIAN COLLECTOR

λ53

## CARLOS CRUZ-DIEZ (B. 1923)

### *Physichromie No. 1124*

signed, signed with the artist's initials, titled, inscribed and dated 'PHYSICHROMIE N° 1.124 CRUZ-DIEZ PARIS NOV. 1978 cd' and stamped with the artist's signature, title, inscription and date 'PHYSICHROMIE NO. 1.124 CRUZ-DIEZ PARIS 1978' (on metal plate affixed to the reverse)  
acrylic on plastic strips and aluminium, in aluminium frame  
70.5 x 70.5cm.  
Executed in 1978

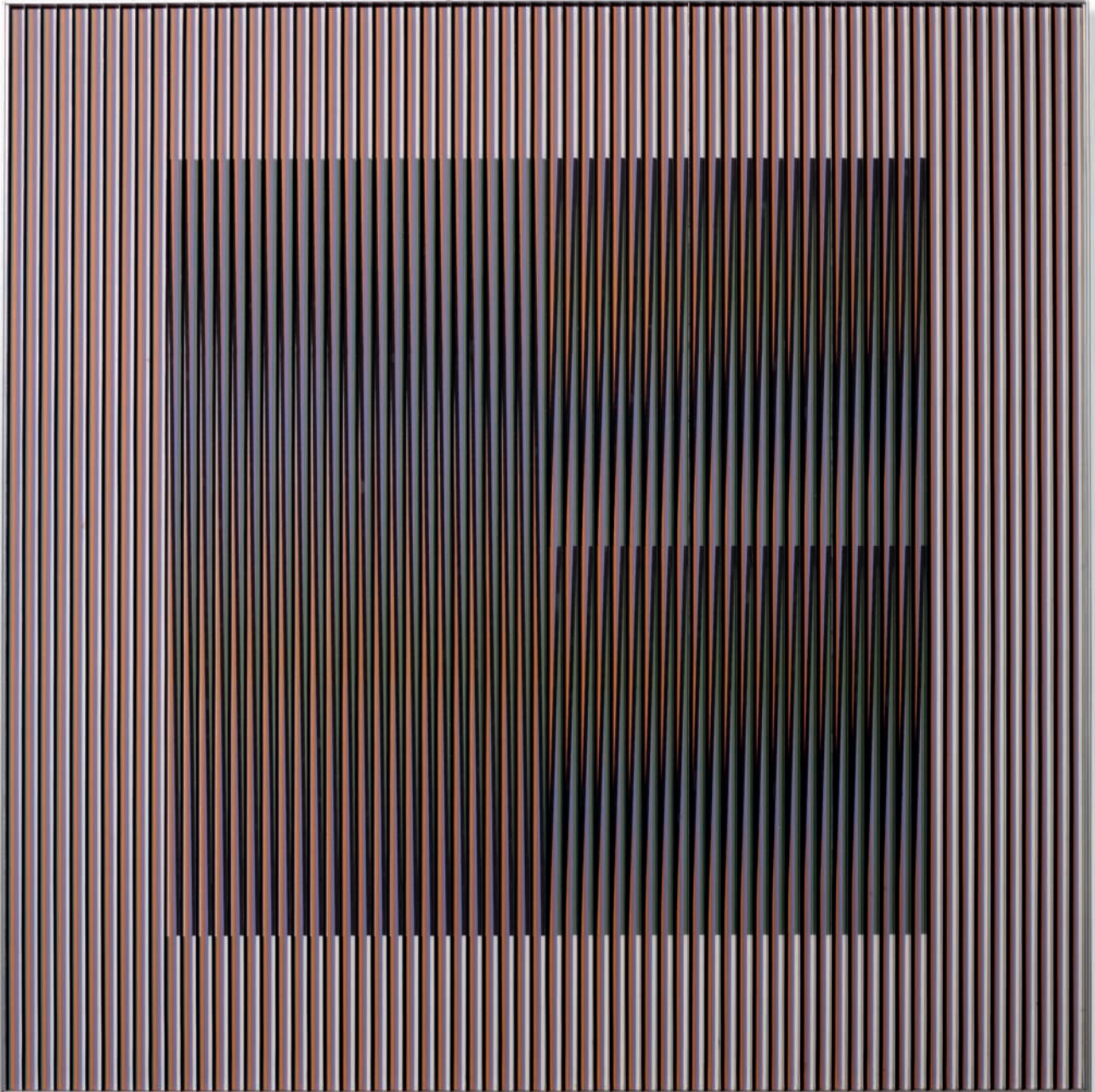
**€70,000-90,000**

**\$86,000-110,000**

#### PROVENANCE

Galerie Ubu, Knokke-Heist.

Acquired from the above by the present owner in the late 1970s.





λ54

## ADOLF LUTHER (1912-1990)

*Untitled*

fifty concave lenses in five Perspex boxes  
each: 198.5 x 40 x 16cm.  
overall: 198.5 x 200 x 16cm.  
Executed in the early 1980s

**€60,000-80,000**

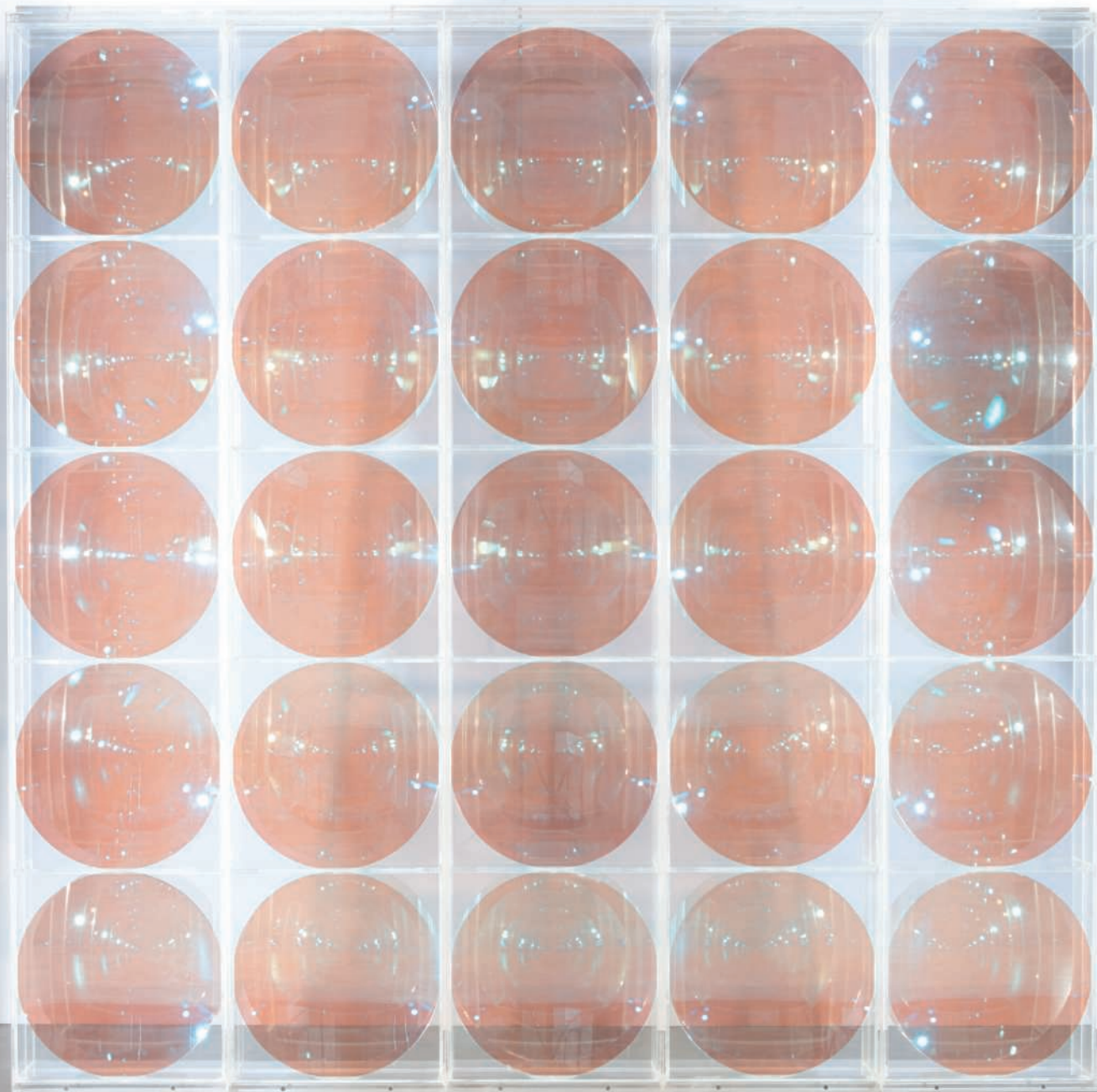
**\$74,000-98,000**

### PROVENANCE

Commissioned from the artist by the present  
owner in the late 1970s.



**alternate view**





λ55

## VICTOR VASARELY (1906-1997)

### *Taler-IF*

signed 'vasarely-' (lower right); signed twice, numbered and dated '2997  
VASARELY- "TALER-IF" 1977/78 Vasarely-' (on the reverse)

acrylic on canvas

100 x 100cm.

Painted in 1977-1978

**€45,000-65,000**

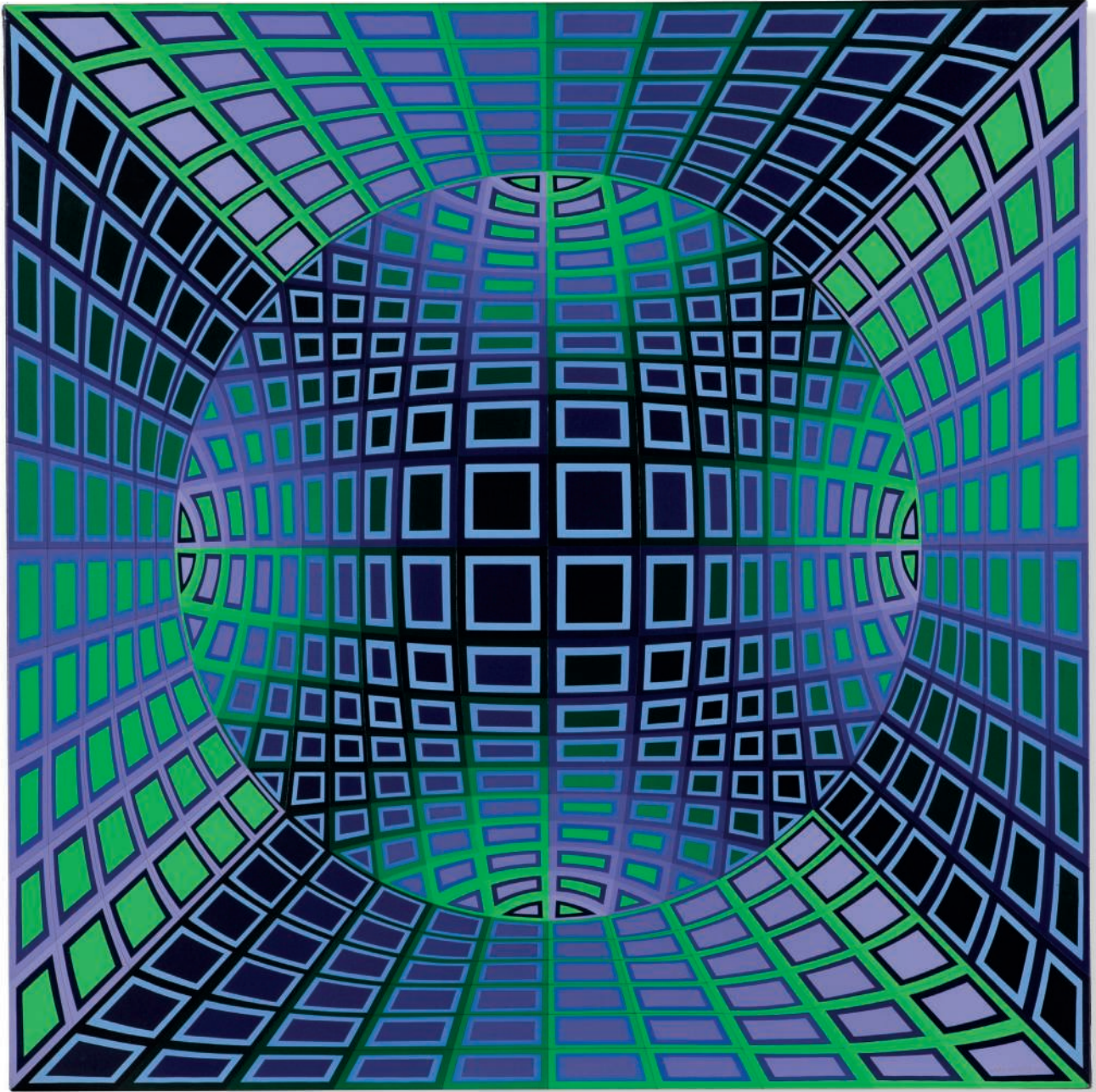
**\$56,000-80,000**

'Painting and sculpture become anachronistic terms: it's more exact to speak of bi-, tri- and multidimensional plastic art. We no longer have distinct manifestations of a creative sensibility, but the development of a single plastic sensibility in different spaces'

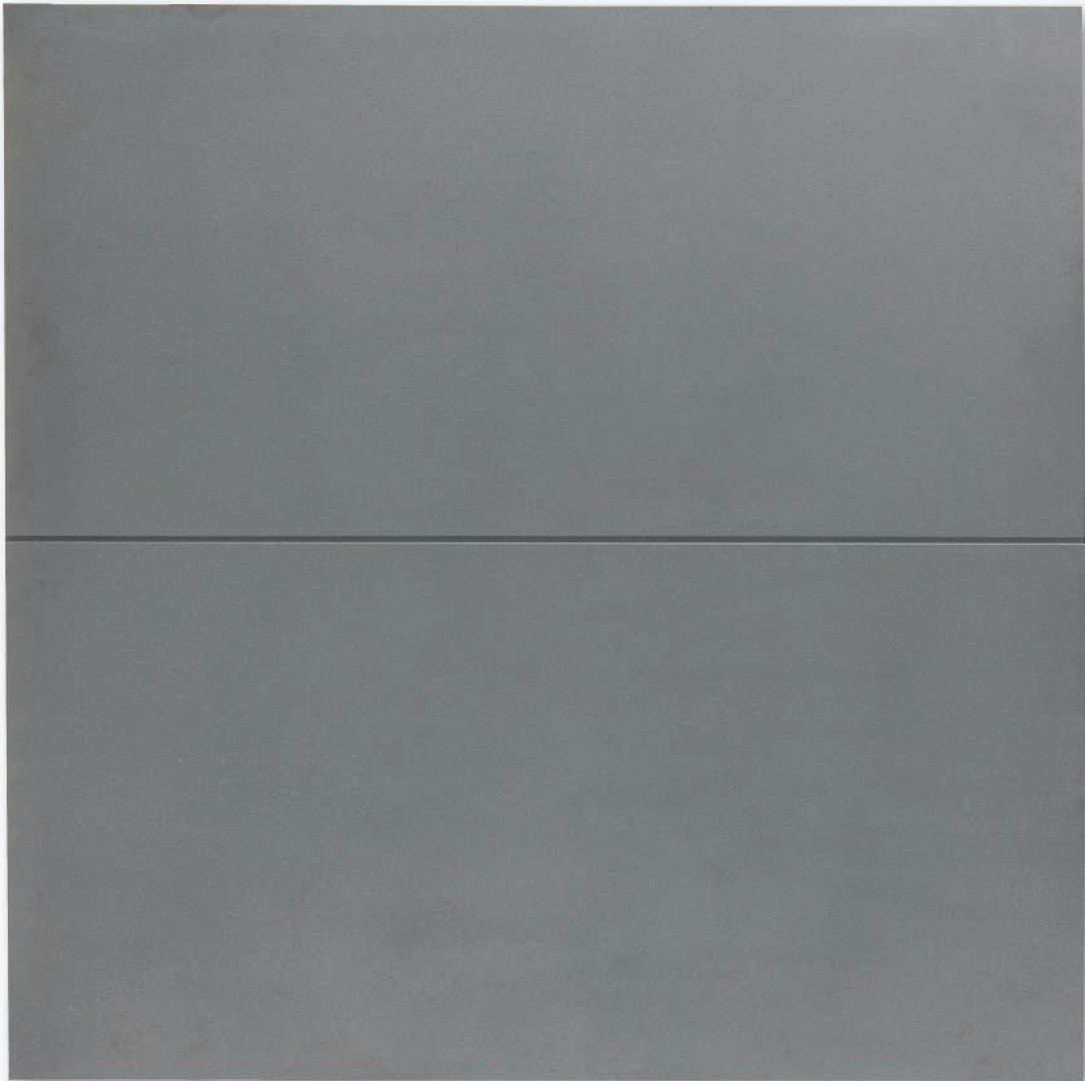
- Victor Vasarely

#### PROVENANCE

Acquired in Miami by the present owner in the late 1990s.







56

## DONALD JUDD (1928-1994)

### *Untitled (Folded Meters)*

stamped with the artist's signature, number, date and the foundry mark 'JUDD  
1982 Lippincott NORTHHAVEN CONN 81-101.48' (on metal plate affixed to  
the reverse)

cold-rolled steel

100 x 100cm.

Executed in 1983, this work is from an edition of three plus one artist's proof

**€20,000-30,000**

**\$25,000-37,000**

#### PROVENANCE

Edition Schellmann, Munich.

Acquired from the above by the present owner in 2001.

#### LITERATURE

J. Schellmann and M. J. Jitta (eds.), *Donald Judd: Prints and Works in Editions*,  
Munich 1996, p. 142 (another from the edition illustrated, p. 143).

PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

57

## CARL ANDRE (B. 1935)

### *Belgica Tin Step*

tin and Belgian blue limestone  
tin element: 1 x 15 x 30cm.  
limestone element: 15 x 15 x 15cm.  
overall: 15 x 15 x 45cm.  
Executed in 1990

€8,000-12,000

\$9,900-15,000

### PROVENANCE

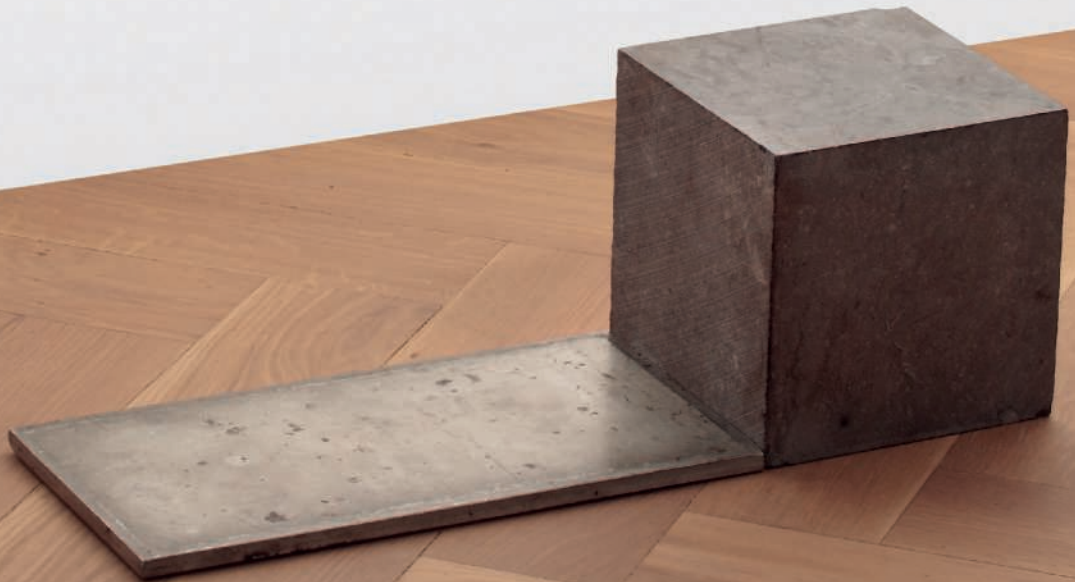
Galerie Plus-Kern, Brussels.

Acquired from the above by Martin Visser in 1992.

### EXHIBITED

Brussels, Galerie Plus-Kern, *Carl Andre*, 1990.

This work is accompanied by a certificate of authenticity signed by the artist.





58

## CHRISTIAN MEGERT (B. 1936)

### *Lichtkasten (Lightbox)*

signed and dated 'c. megert 71' (on the reverse)  
mirror, transparent mirror, neon, wood and aluminium  
127 x 132 x 17.5cm.  
Executed in 1971

€20,000-30,000

\$25,000-37,000

#### PROVENANCE

The Artist.

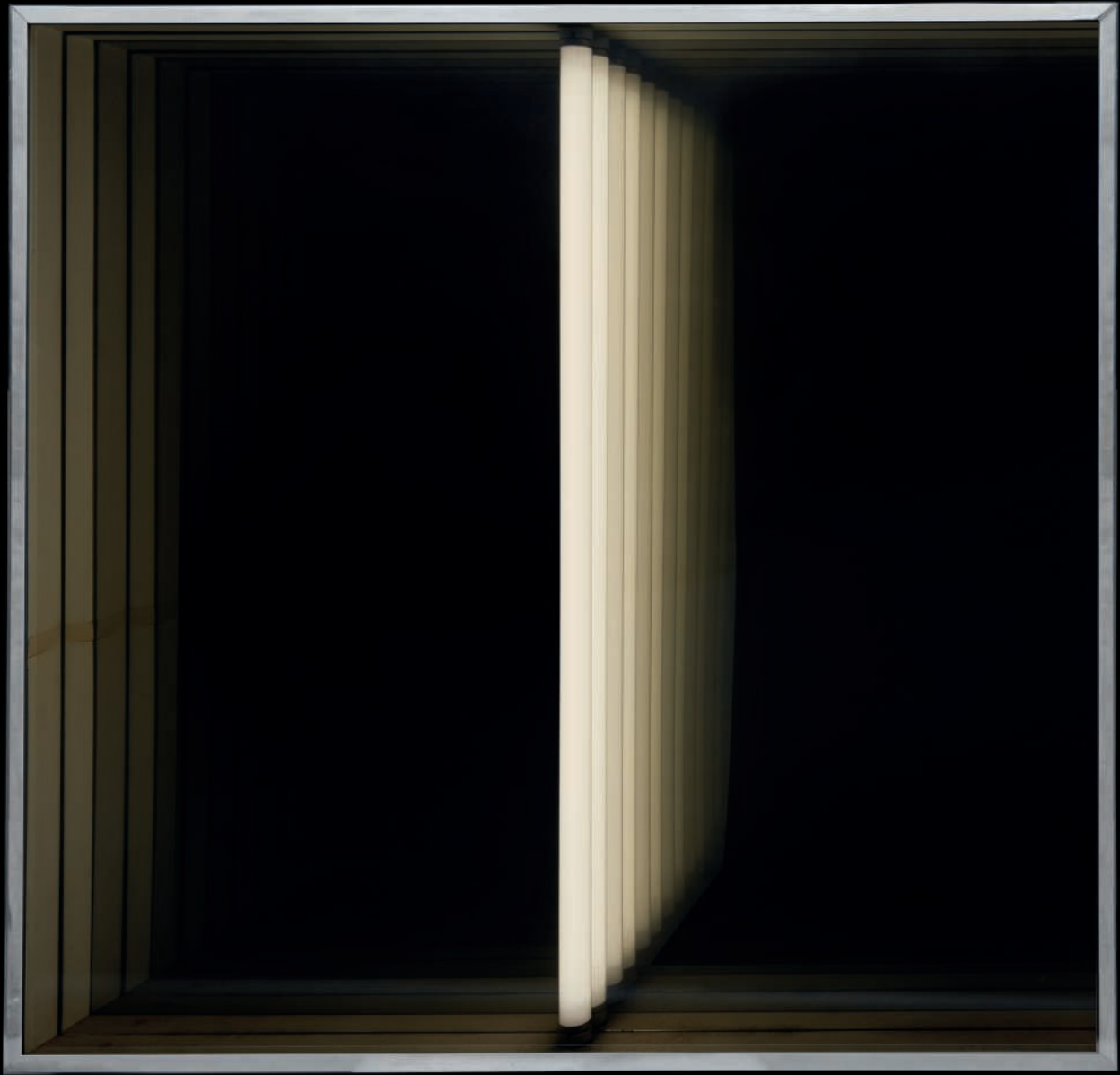
Galerie Volker Diehl, Berlin.

Acquired from the above by the present owner in 2013.

#### EXHIBITED

Berlin, Galerie Volker Diehl, *Licht und Bewegung: Christian Megert*, 2013  
(illustrated, unpagged).

END OF EVENING SALE





DAY SALE TUESDAY 24 APRIL 2018 2.00PM  
LOTS 101-248

λ101

ALIGHIERO BOETTI (1940-1994)

*Pensato e quadrato (Thought and Squared)*

signed 'alighiero e boetti' (on the reverse)

embroidery on canvas

16.5 x 17cm.

Executed in 1987

**€18,000-24,000**

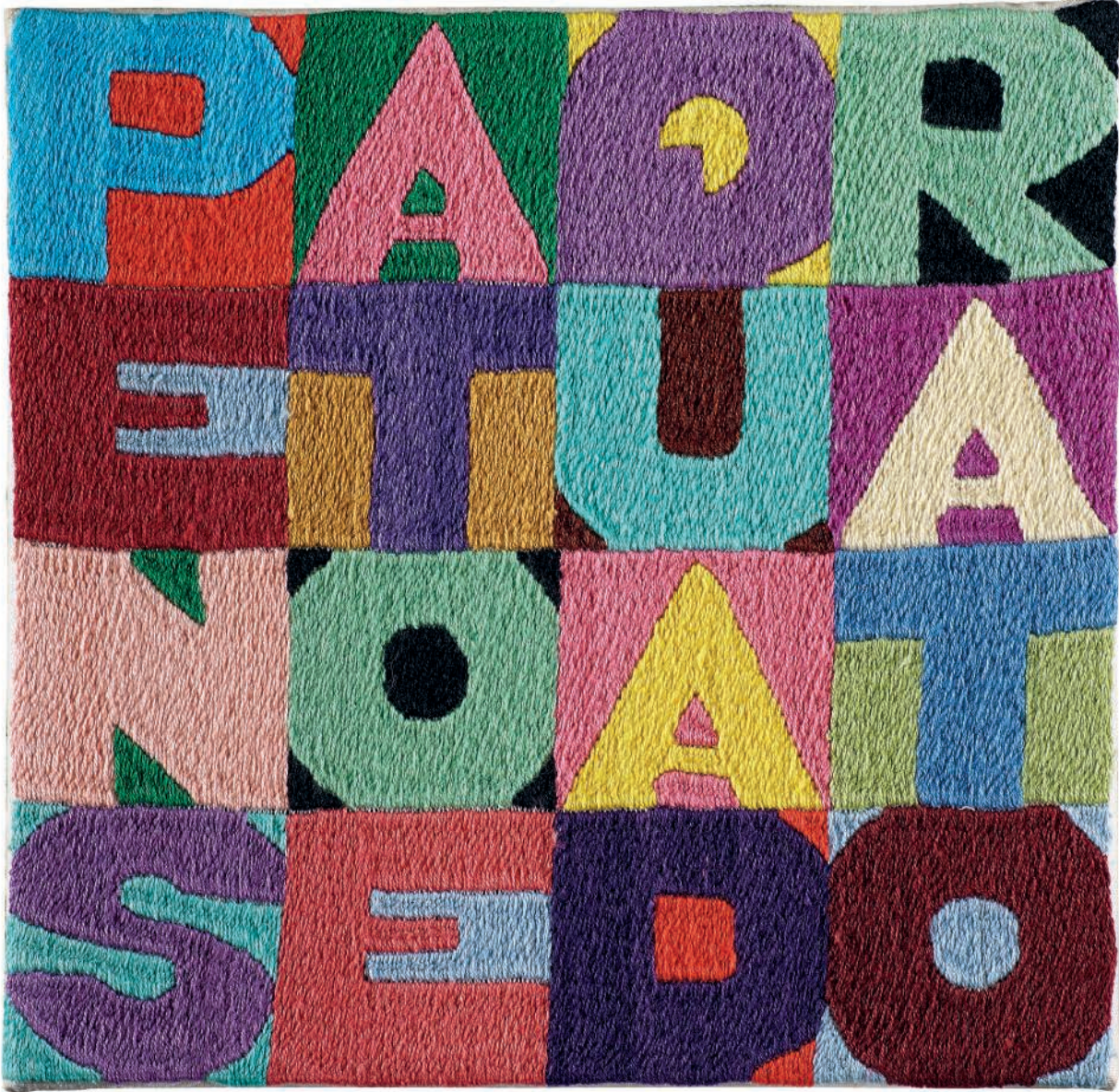
**\$23,000-29,000**

PROVENANCE

Private Collection, Rome.

Acquired from the above by the present owner in 2008.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 5095  
and is accompanied by a certificate of authenticity.







PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ102

ALIGHIERO BOETTI (1940-1994)

*Calendario (Calendar)*

signed 'alighiero e boetti' (lower centre), inscribed 'a pasquale da Lecce'

(upper centre)

calendar collage on paper

18.5 x 32.5cm.

Executed in 1982

€4,000-6,000

\$5,000-7,400

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 8815 and is accompanied by a certificate of authenticity.

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ103

ALIGHIERO BOETTI (1940-1994)

*Calendario (Calendar)*

signed 'alighiero e boetti' (upper centre), dedicated 'per gianfranco'

(lower centre)

calendar collage on paper

17.5 x 25.5cm.

Executed in 1983

€4,000-6,000

\$5,000-7,400

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 8816 and is accompanied by a certificate of authenticity.



λ104

A. R. PENCK (1939-2017)

*Untitled*

signed 'a. r. penck' (lower right)  
oil on cardboard  
80 x 31cm.  
Executed in 1979

€5,000-7,000  
\$6,200-8,600

PROVENANCE

Galleria Cleto Polcina, Rome.  
Galleria Officine delle Arti, Agrigento.  
Onin Allebid Modern and Contemporary Art, Palermo.  
Acquired from the above by the present owner.





λ!105

HORST ANTES (B. 1936)

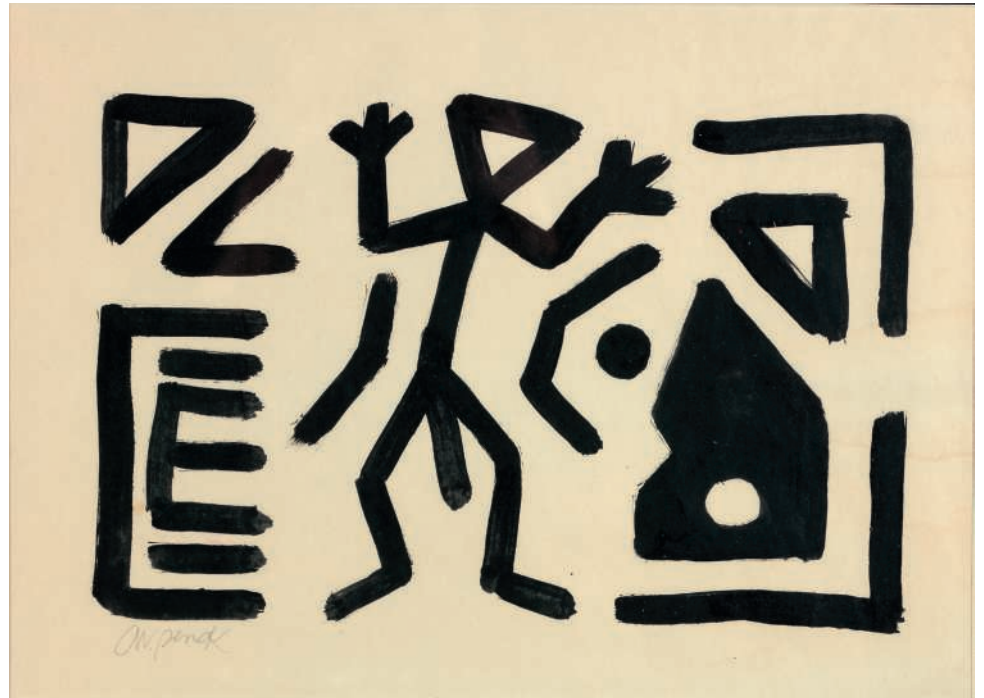
*Untitled*

signed 'Antes' (lower left)  
recto: oil and pencil on paper laid on card  
verso: pencil on card  
40 x 29.5cm.  
Executed *circa* 1974-1977

€5,000-7,000  
\$6,200-8,600

PROVENANCE

A gift from the artist to the present owner in the mid-1970s.



λ106

A. R. PENCK (1939-2017)

*Untitled*

signed 'ar. penck' (lower left)  
ink on paper  
31.5 x 44.5cm.  
Executed *circa* 1982-1986

€2,500-3,500

\$3,100-4,300

PROVENANCE  
Private Collection, Piacenza.  
Private Collection, Italy.

λ107

A. R. PENCK (1939-2017)

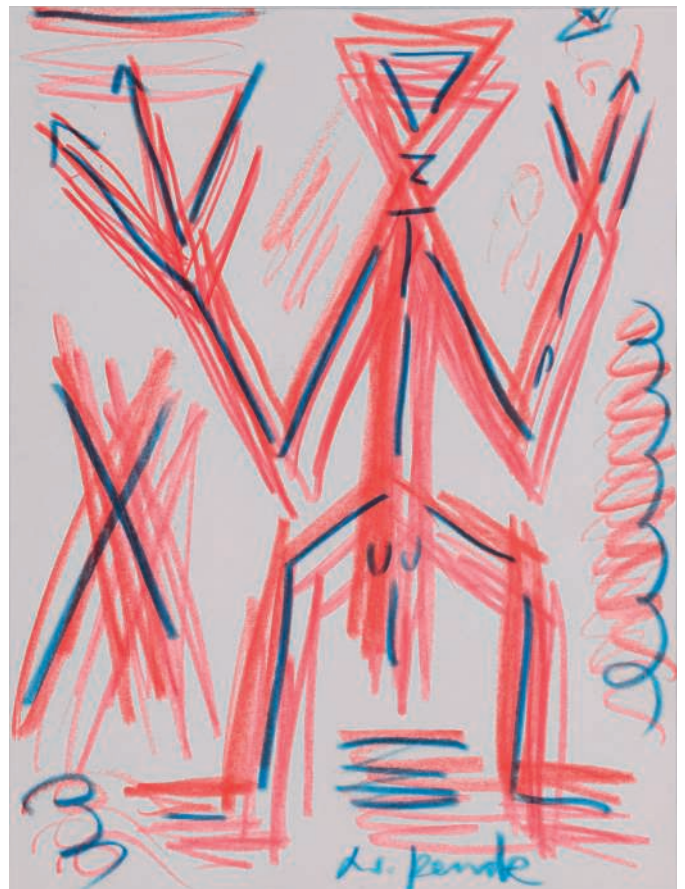
*Untitled*

signed 'ar. penck' (lower centre)  
coloured pencil on paper  
28 x 21cm.  
Executed *circa* 1990-1995

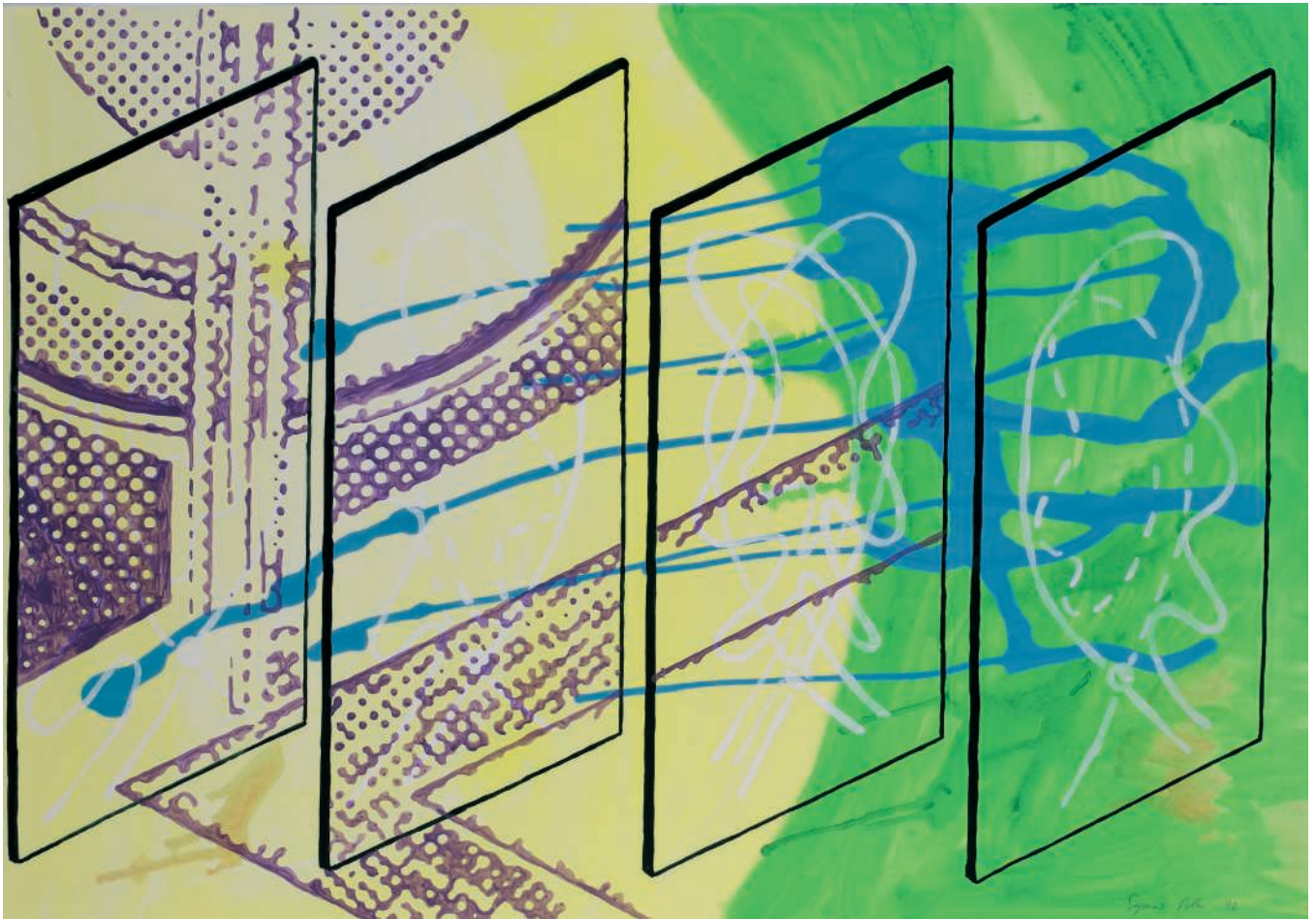
€3,000-4,000

\$3,700-4,900

PROVENANCE  
Galleria Proposte d'Arte Contemporanea, Pietrasanta.  
Galleria Marco Golzi Arte Contemporanea, Pietrasanta.  
Private Collection, Italy (acquired in 2016).







λ108

## SIGMAR POLKE (1941-2010)

*Untitled (Mönchengladbach 1992)*

signed and dated 'Sigmar Polke' (lower right); stamped with the editor's stamp 'Jahresgabe 1992 Museumsverein Mönchengladbach' and numbered '75/80' (on the reverse)

ink on offset lithograph on paper  
99,5 x 69,5cm.

Executed in 1992, this work is number seventy-five from an edition of eighty, each unique

€10,000-12,000

\$13,000-15,000

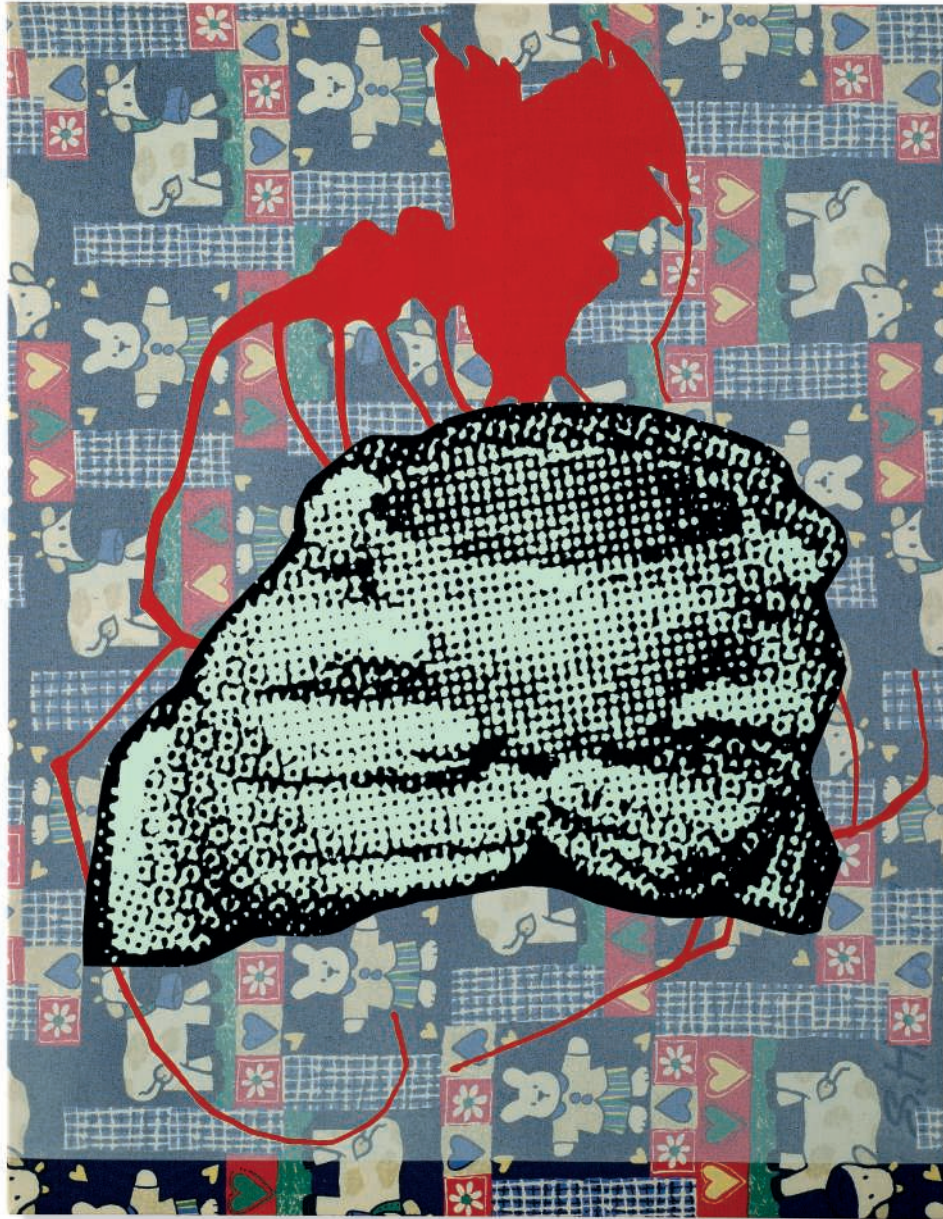
### PROVENANCE

Museumsverein Mönchengladbach, Mönchengladbach.  
Acquired from the above by the present owner.

### LITERATURE

J. Becker and C. von der Osten (eds.), *Sigmar Polke: The Editioned Works, 1963-2000, Catalogue Raisonné*, Ostfildern Ruit 2000, no. 98 (others from the edition illustrated in colour, pp. 274-277).

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



λ109

## SIGMAR POLKE (1941-2010)

*S.H. - oder wann zählen die Punkte?*  
(*S.H. - or when do the points count?*)

signed, numbered and dated 'Sigmar Polke 2002 AP XXV' (on the stretcher)  
enamel and silkscreen ink on fabric  
90 x 70cm.

Executed in 2002, this work is the twenty-fifth artist's proof besides the  
edition of sixty-six, each on different fabric

€12,000-16,000

\$15,000-20,000

### PROVENANCE

Studio d'Arte Cannaviello, Milan.

Acquired from the above by the present owner in 2002.

Another from the edition is in the collection of Walker Art Center,  
Minneapolis.

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





λ110

DANIEL RICHTER (B. 1962)

*Untitled*

signed with the artist's initials and dated 'DR06' (lower right)

oil and tape on paper

46,5 x 21cm.

Executed in 2006

€4,000-6,000

\$5,000-7,400

PROVENANCE

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner in 2006.



λ111

DANIEL RICHTER (B. 1962)

*Untitled*

signed with the artist's initials and dated 'DR 06' (lower right)

oil and tape on paper

40 x 55cm.

Executed in 2006

€5,000-7,000

\$6,200-8,600

PROVENANCE

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner in 2006.



PROPERTY FROM  
**A PRIVATE GERMAN COLLECTION**

λ112

## GÜNTHER FÖRG (1952-2013)

*(i) Untitled*

*(ii) Untitled*

*(iii) Untitled*

each: signed and dated 'Förg 96' (upper right)

each: gouache on paper

each: 35 x 49.5cm.

each: Executed in 1996

**€15,000-20,000**

**\$19,000-25,000**

### PROVENANCE

each: Galerie Max Hetzler, Berlin.

Acquired from the above by the present owner  
in 1996.

These works are recorded in the archive  
of Günther Förg as nos. *WVF.96.P.0813*,  
*WVF.96.P.0814* and *WVF.96.P.0815*.

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







PROPERTY FROM  
A PRIVATE SWISS COLLECTION

λ.113

FRANCIS ALÿS (B. 1959)

*Untitled (The Procession)*

signed and dated 'Francis Alÿs 2002' (lower right); signed with the artist's initials and dated 'FA 10/02' (on the reverse)  
pencil, acrylic and photograph and tape collage on Mylar  
20.5 x 29.5cm.  
Executed in 2002

€8,000-12,000  
\$9,900-15,000

PROVENANCE

Galerie Peter Kilchmann, Zurich.

Acquired from the above by the present owner in 2002.



PROPERTY FROM  
A PRIVATE SWISS COLLECTION

---

λ.114

MARISA MERZ (B. 1926)

*Untitled*

signed 'Marisa' (on the reverse)  
pastel, watercolour and pencil on paper  
32 x 24cm.

€18,000-25,000

\$23,000-31,000

PROVENANCE

Private Collection, Milan.

Galleria Minini, Brescia.

Acquired from the above by the present owner in 2013.



λ.115

## TATIANA TROUVÉ (B. 1968)

*Untitled (La Corde) (The Rope)*

incised with the artist's signature and number 'T. Trouvé 1/1' and stamped with the foundry mark 'FONDERIE DE LA PLAINE' (on the underside of each sphere)

bronze with blue-green patina

rope: 275 x 180 x 184cm.

larger sphere diameter: 25cm.

smaller sphere diameter: 18cm.

Executed in 2009, this work is a unique patinated version

**€18,000-25,000**

**\$23,000-31,000**

### PROVENANCE

Galerie Johann König, Berlin.

Acquired from the above by the present owner in 2010.

### EXHIBITED

Berlin, Galerie Johan König, *Tatiana Trouvé: Density of Time*, 2008 (another version exhibited).

Paris, Centre Pompidou, Espace 315, *Tatiana Trouvé: 4 Between 3 and 2*, 2008 (another version exhibited).

Graz, Kunsthhaus Graz, *Tatiana Trouvé: Il Grande Ritratto*, 2010 (another version exhibited, another version illustrated on front cover, pp. 3, 5).

Geneva, MAMCO, *Tatiana Trouvé: The Longest Echo*, 2014 (another version exhibited).

### LITERATURE

S. Berg, L. Ragaglia (eds.), *Tatiana Trouvé: I Tempi Doppi*, exh. cat., Bonn, Kunstmuseum Bonn, 2014 (illustrated in colour, p. 35).



PROPERTY FROM  
A PRIVATE SWISS COLLECTION

λ.116

DAVID CLAERBOUT  
(B. 1969)

*Man Under Arches (Study)*

signed and dated 'David Claerbout 2000' (lower right)  
ink and wash on paper  
47 x 66.5cm.  
Executed in 2000

€2,500-3,500

\$3,100-4,300

PROVENANCE

Galerie Micheline Sz wajcer, Antwerp.  
Acquired from the above by the present owner in 2003.

LITERATURE

C. Van Assche (ed.), *David Claerbout: The Shape of Time*, exh. cat., Paris, Centre Pompidou, 2008 (illustrated, p. 62).  
S. Kelly (ed.), *David Claerbout: Drawings and Studies*, Ostfildern 2015 (illustrated in colour, pp. 15, 135).



PROPERTY FROM  
A PRIVATE SWISS COLLECTION

λ.117

DAVID CLAERBOUT  
(B. 1969)

*The Kiss*

signed and dated 'David Claerbout 2000' (lower right)  
ink and wash on paper  
65.5 x 46cm.  
Executed in 2000

€2,500-3,000

\$3,100-3,700

PROVENANCE

Galerie Micheline Sz wajcer, Antwerp.  
Acquired from the above by the present owner in 2003.

LITERATURE

S. Kelly (ed.), *David Claerbout: Drawings and Studies*, Ostfildern 2015 (illustrated, p. 135).







PROPERTY FROM  
A PRIVATE SWISS COLLECTION

λ.118

TATIANA TROUVÉ (B. 1968)

*Untitled*

signed, inscribed and dated 'Paris Avril 2008 Trouvé' (on the reverse)  
pencil, paper and foil collage, and smoke on paper  
57 x 76cm.  
Executed in 2008

€5,000-7,000

\$6,200-8,600

PROVENANCE

Galerie Johann König, Berlin.

Acquired from the above by the present owner in 2008.

EXHIBITED

Berlin, Galerie Johann König, *Tatiana Trouvé: Density of Time*, 2008.

Paris, Centre Pompidou, Espace 315, *Tatiana Trouvé: 4 Between 3 and 2*, 2008 (illustrated, p. 73).

Zurich, Migros Museum, *Tatiana Trouvé: A Stay Between Enclosure and Space*, 2009-2010 (illustrated in colour, p. 196 and back cover).

Geneva, MAMCO, *Tatiana Trouvé: The Longest Echo*, 2014.

Lyon, La Biennale de Lyon, *La Vie Moderne*, 2015.



PROPERTY FROM  
A PRIVATE SWISS COLLECTION

---

λ.119

MAGNUS PLESSEN (B. 1967)

*Licking*

c-print, mounted between Plexiglas and aluminium  
77.5 x 103cm.

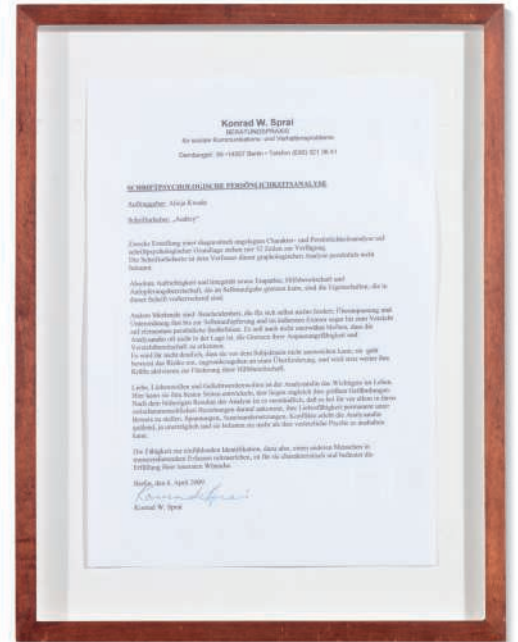
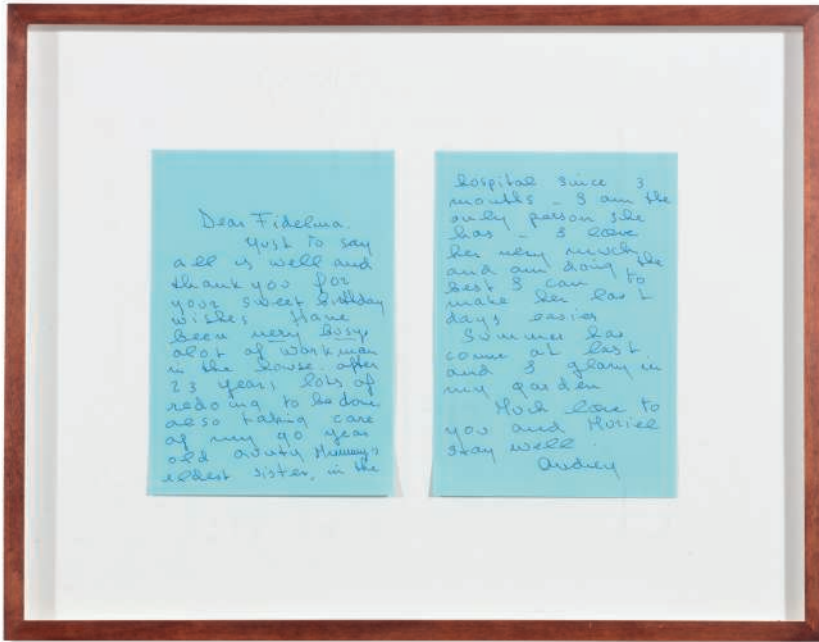
Executed in 1998, this work is number three from an edition of five

€2,500-3,500

\$3,100-4,300

PROVENANCE

Acquired directly from the artist by the present owner in 2002.



PROPERTY FROM  
A PRIVATE SWISS COLLECTION

λ:120

ALICJA KWADE (B. 1979)

*Being Audrey Hepburn, Alicja Kwade*

ink on coloured paper, in two parts, and printed graphological report

(i), (ii) 20.5 x 14.5cm

(iii) 29.5 x 21cm.

Executed in 2009

€3,000-5,000

\$3,700-6,100

PROVENANCE

Galerie Johan König, Berlin.

Acquired from the above by the present owner in 2010.



λ.121

## FRIEDRICH KUNATH (B. 1974)

(i) *I hope, I think, I know*

(ii) *Die Hard*

(iii) *Hello*

(iv) *Lonely 9*

(v) *This is the face I make when I'm sad*

(vi) *This is a big drawing for someone with nothing to think about*

(vii) *Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday*

(viii) *Untitled*

(i) signed and dated 'F Kunath 2002' (on the reverse)

(ii) signed and dated 'Kunath 2002' (on the reverse)

(iii), (iv) signed and dated 'Friedrich Kunath 2003' (on the reverse)

(v) inscribed and dated 'Friedrich Kunath is not sad 2004' (on the reverse)

(vi), (vii), (viii) signed and dated 'Friedrich Kunath 2004' (on the reverse)

(i) watercolour and carbon transfer on paper

(ii), (v) watercolour and pen on paper

(iii) oil pastel, felt-tip pen and pen on paper

(iv) watercolour on coloured paper

(vi) pastel and pen on paper

(vii) ink and gouache on paper

(viii) acrylic on printed paper

(i) 48 x 63cm.

(ii), (viii) 28 x 21cm.

(iii) 40 x 30cm.

(iv) 29.5 x 21cm.

(v), (vi) 40 x 29.5cm.

(vii) 57 x 42cm.

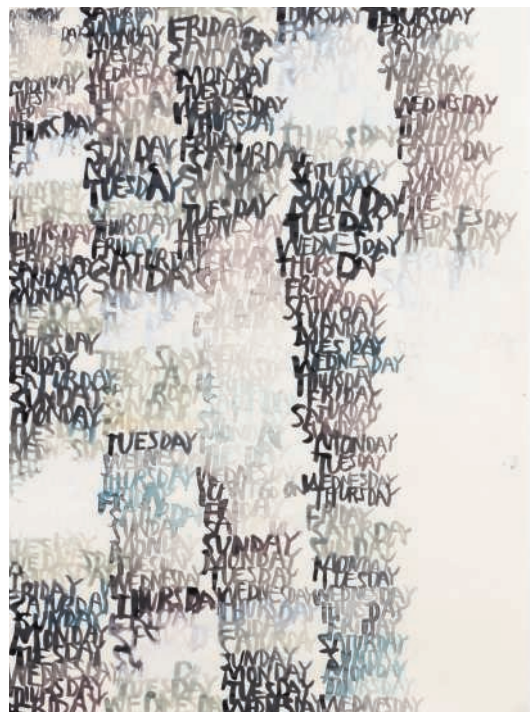
(i), (ii) Executed in 2002

(iii), (iv) Executed in 2003

(v), (vi), (vii), (viii) Executed in 2004

€4,000-6,000

\$5,000-7,400



(vii)

### PROVENANCE

BQ, Cologne.

Acquired from the above by the present owner in 2004-2005.



(i)



(ii)



(iii)



(iv)



(v)



(vi)



(viii)

PROPERTY FROM  
A PRIVATE SWISS COLLECTION

---

λ.122

## FRANZ WEST (1947-2012)

*Beistelltisch (Side Table)*

lacquer on glass, wood and steel  
64 x 66.5 x 50cm.

Executed in 2004, this work is from an open edition

€4,000-6,000

\$5,000-7,400

PROVENANCE

Kunstverein Braunschweig, Braunschweig.

Acquired from the above by the present owner in 2006.

λ.123

## FRANZ WEST (1947-2012)

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

stamped with the artist's signature, number, date and maker's mark  
'METAMEMPHIS FRANZ WEST 1989 -594-' (on metal plate affixed to the underside)

iron chain, wiring, fitting and bulb

197 x 36 x 36cm.

Executed in 1989

€5,000-7,000

\$6,200-8,600

PROVENANCE

Meta Memphis, Milan.

Acquired from the above by the present owner in 2012.





λ124

## FRANZ WEST (1947-2012)

(i) *Onkel-Stuhl (Uncle Chair)*

(ii) *Onkel-Stuhl (Uncle Chair)*

(iii) *Lamp*

(i) stamped with number 'P836L' (on the inside of one leg)

(ii) stamped with number 'P838L' (on the inside of one leg)

(i), (ii) woven synthetic textile bands and steel

(iii) fabric lampshade, steel, wiring, fitting and bulb

(i), (ii) 85 x 61 x 61cm.

(iii) 194 x 35 x 35cm.

(i), (ii) Executed in 2009, this work is from an open edition

(iii) Executed in 2004, this work is from an open edition

**€20,000-30,000**

**\$25,000-37,000**

### PROVENANCE

(i), (ii) Galeria Juana de Aizpuru, Madrid.

Acquired from the above by the present owner in 2009.

(iii) Galeria Juana de Aizpuru, Madrid.

Acquired from the above by the present owner in 2008.





125

MARCEL DZAMA (B. 1974)

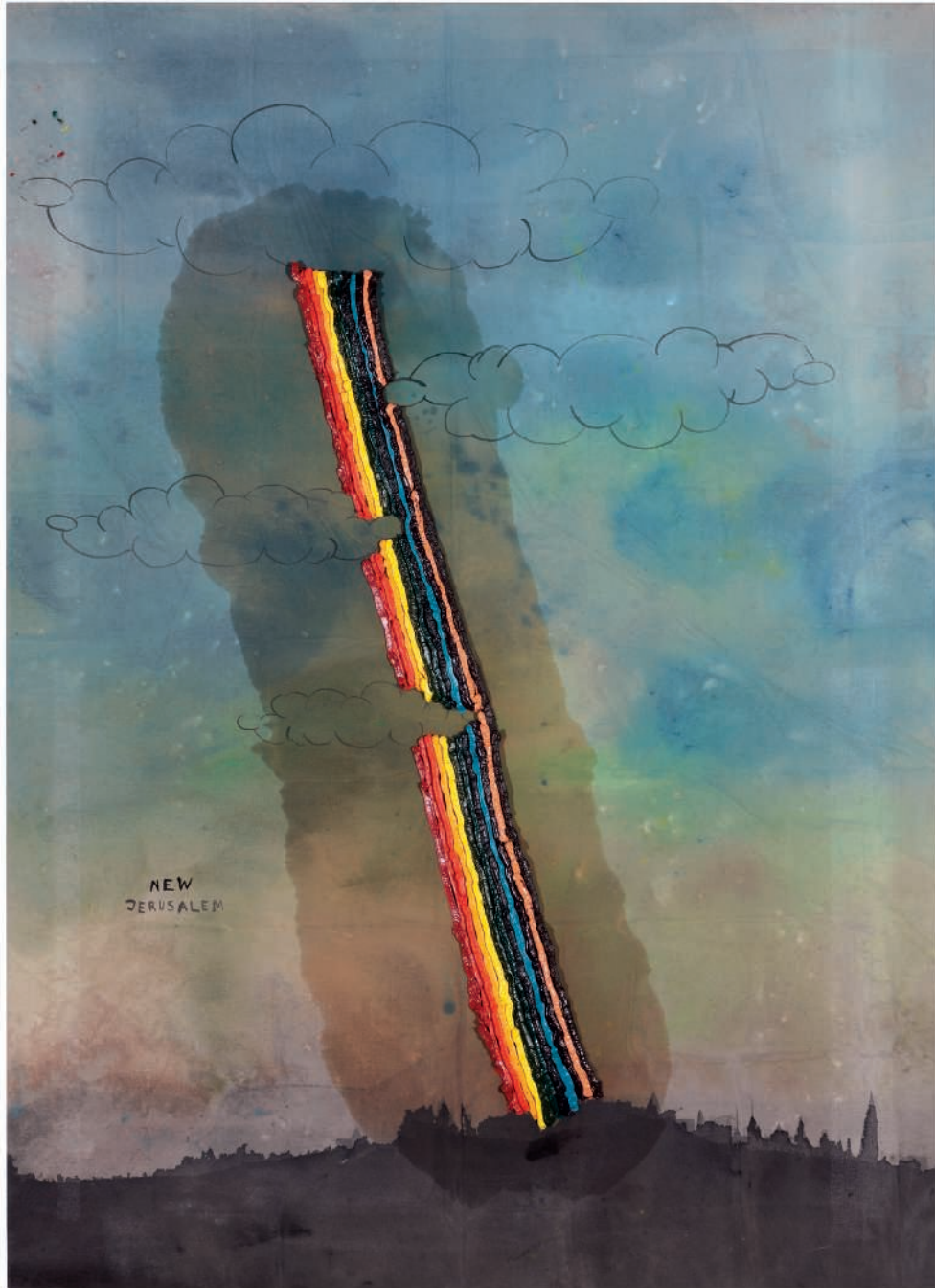
*Untitled*

signed 'MARCEL DZAMA' (lower right)  
acrylic and pen on paper collage on canvas  
41 x 50,5cm.  
Executed in 2004

€3,500-5,500

\$4,300-6,800

PROVENANCE  
David Zwirner, New York.  
Sies + Höke, Düsseldorf.  
Private Collection, Germany.



λ+126

## FRIEDRICH KUNATH (B. 1974)

*Untitled*

signed and dated 'Friedrich 3 2006/2007' (on the stretcher)

watercolour and oil on linen

180 x 130.5cm.

Executed in 2006-2007

€12,000-18,000

\$15,000-22,000

### PROVENANCE

BQ, Berlin.

White Cube, London.

Private Collection, UK.

### LITERATURE

P. Luckraft (ed.), *Raymond Moody's Blues*, exh. cat., Oxford, Modern Art Oxford, 2013, p. 245 (illustrated in colour, p. 53).



PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ127

## PANAMARENKO (B. 1940)

### *Thermo Photovoltaic Energy Converter*

signed and numbered 'Panamarenko 1/25' (on the underside)  
spray paint and pencil on wood, Plexiglas, solar panels, foil, electric motor,  
light bulbs and toy car parts

16 x 32 x 65cm.

Executed in 2001, this work is number one from an edition of twenty-five  
plus three artist's proofs and one prototype

€3,000-5,000

\$3,700-6,100

#### PROVENANCE

Galerie Ronny Van de Velde, Antwerp.

Acquired from the above by Martin Visser.

#### EXHIBITED

Antwerp, Antwerp Zoo, *Thermo Photovoltaic Energy Converter*, 2001  
(another from the edition exhibited).

Antwerp, Galerie Jos Jamar, *Panamarenko, Multiples 1995-2002*, 2003  
(another from the edition exhibited).

Cologne, Kewenig Galerie, *Panamarenko, Thermo Photovoltaic Energy  
Converter*, 2003 (another example exhibited).

#### LITERATURE

H. Theys (ed.), *Panamarenko, Multiples Deel 2, 1995-2002*, Antwerp 2002,  
p. 64, no. 91 (another from the edition illustrated in colour, p. 65).

P. van den Bosch, K. Dittel (eds.), *Martin Visser: collector, designer, free spirit*,  
exh. cat., Maastricht, Bonnefanten Museum 2012 (installation view at Bergeijk  
illustrated in colour, p. 60).



λ128

NIKI DE SAINT PHALLE  
(1930-2002)

*The Couple*

stamped with the artist's signature, number, date  
and editor's stamp 'Niki de Saint Phalle 28/150  
GERARD HALIGON 2000' (on the underside)  
painted polyester resin  
31 x 19 x 17cm.

Executed in 2000, this work is number twenty-eight  
from an edition of one hundred and fifty

€10,000-15,000

\$13,000-18,000

PROVENANCE

Gallery Delaive, Amsterdam.

Acquired from the above by the present owner in 2000.



λ129

## CO WESTERIK (B. 1924)

*Kamerscène (Room Scene)*

signed and dated 'WESTERIK – 2016' (upper centre); signed, titled and dated  
'Co Westerik - "Kamerscène" 2016' (on the stretcher)

tempera, alkyd and oil on canvas

73 x 94.5cm.

Executed in 2016

**€30,000-50,000**

**\$37,000-61,000**

### PROVENANCE

Acquired directly from the artist by the present  
owner in 2016.



WESTERIK — 2016



λ130

## JONATHAN MEESE (B. 1970)

*Totalstes Hotbabyhot de Totalneutralität im  
Kolloseum de Large der Kunst*

signed, signed with the artist's initials twice and dated thrice 'JH 2010  
JMEESE 2010 JM 2010' (upper left and lower right); signed thrice, titled  
and dated thrice 'JMEESE 2010 JMEESE 2010 TOTALSTES HOTBABYHOT  
de TOTALNEUTRALITÄT IM KOLOSSEUM de Large der Kunst JMEESE  
2010' (on the reverse)

acrylic on kettle base, printed plastic and found household objects

collage on canvas

155.5 x 108cm.

Executed in 2010

**€12,000-18,000**

**\$15,000-22,000**

'Becoming mature is not important for art. Technical perfection is not relevant to art. Precision in art is only achieved by total duty of loyalty Love, lushiousness, birth and fertility are precise tools of art, like laws'

- Jonathan Meese

### PROVENANCE

Bortolami Gallery, New York.

Private Collection, Naples (acquired from the above).

Anon. sale, Christie's London, 14 Februari 2014, lot 284.

Acquired at the above sale by the present owner.









131

## NAN GOLDIN (B. 1953)

*Bathroom, Hafen Bar, Berlin.*

signed, titled, numbered and dated 'Bathroom. Hafen Bar. Berlin. 1992.  
Nan Goldin # 1/25' (on the reverse)  
c-print  
image: 40 x 57cm.  
Executed in 1992, this work is number one from an edition of twenty-five

€1,500-2,000

\$1,900-2,500

### PROVENANCE

Anon. sale, Kunsthaus Lempertz Cologne, 6 November 1999, lot 90.  
Acquired at the above sale by the present owner.

### LITERATURE

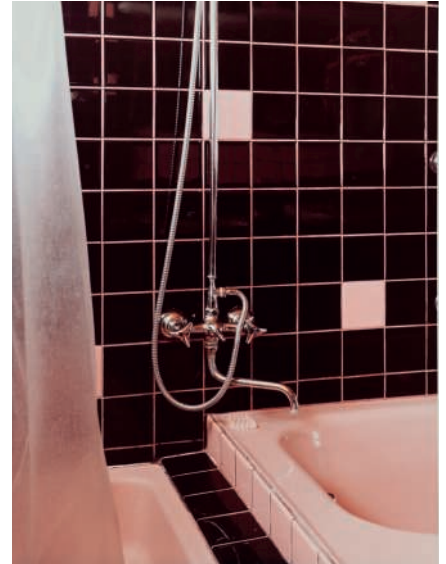
N. Goldin, *Nan Goldin: I'll be your Mirror*, Zurich 1996 (another from the edition illustrated in colour, p. 114).  
*Emotions & Relations: Nan Goldin, David Armstrong, Mark Morrisroe, Jack Pierson, Philip-Lorca Dicorcia*, exh. cat, Hamburg, Hamburger Kunsthalle, 1998 (another from the edition illustrated in colour, p. 63).



(i)



(ii)



(iii)

λ132

## THOMAS RUFF (B. 1958)

(i) *Interieur 5A (Zell am Harmersbach)*

(ii) *Interieur 2B (Zell am Harmersbach)*

(iii) *Interieur 4D (Tegernsee)*

(i) signed and dated '1979 Thomas Ruff' (on the reverse)

(ii) signed and dated '1980 Thomas Ruff' (on the reverse)

(iii) signed and dated '1982 Thomas Ruff' (on the reverse)

each: c-print

each, image: 27.5 x 20.5cm.

each, sheet: 30 x 23.5cm.

(i) Executed in 1979, this work is from an edition of twenty plus five artist's proofs

(ii) Executed in 1980, this work is from an edition of twenty plus five artist's proofs

(iii) Executed in 1982, this work is from an edition of twenty plus five artist's proofs

€3,000-5,000

\$3,700-6,100

### PROVENANCE

Artax Kunsthandel, Dusseldorf.

Acquired from the above by the present owner circa 2006.

### LITERATURE

M. Winzen (ed.), *Thomas Ruff Fotografien 1979-heute*, exh. cat., Baden-Baden, Staatliche Kunsthalle Baden-Baden, 2001-2002, pp. 177, 179, nos. INT06, INT10, INT37 (another from the edition of (i), (ii), (iii) illustrated in colour, pp. 130, 177, 179).

Another from the edition of (ii) is in the permanent collection of Art Gallery of Ontario, Ontario.



133

## JACK PIERSON (B. 1960)

### *After Swimming*

signed and numbered 'JPP. 01170' (on the reverse)

c-print

image: 76 x 101.5cm.

Executed in 1995, this work is from an edition of eleven

€2,000-3,000

\$2,500-3,700

### LITERATURE

J. Pierson, *All of a Sudden*, New York 1995 (another from the edition illustrated in colour, unpagged).





134

## JACK PIERSON (B. 1960)

### *Lights (42nd Street)*

c-print flush-mounted on Perspex

image: 75.5 x 75.5cm.

sheet: 101 x 75.5cm.

Executed in 1995, this work is number four from an edition of ten

€2,500-3,500

\$3,100-4,300

#### PROVENANCE

Cheim & Read, New York.

Acquired from the above by the present owner in 2000.

#### EXHIBITED

Boston, The Institute of Contemporary Art, *Boston School*, 1995 (another from the edition exhibited, another from the edition illustrated, p. 169).

Hamburg, Hamburger Kunsthalle, *Emotions & Relations*, 1998 (another from the edition exhibited, another from the edition illustrated, p. 146).

#### LITERATURE

J. Pierson, *All of a Sudden*, New York 1995 (another from the edition illustrated in colour, unpagged).

J. Pierson, *The Lonely Life*, Zurich 1997 (another from the edition illustrated in colour, unpagged).



λ135

## RINEKE DIJKSTRA (B. 1959)

*Almerisa, Wormer, The Netherlands, February 21, 1998*

c-print flush-mounted on aluminium

image: 94 x 75cm.

sheet: 120 x 100cm.

Executed in 1998, this work is number one from an edition of six, plus two artist's proofs

**€6,000-8,000**

**\$7,400-9,800**

### PROVENANCE

Barbara Gladstone Gallery, New York.

Metropolitan Bank and Trust Collection, New York.

Anon. sale, Christie's New York, 14 November 2002, lot 420.

Private Collection, Europe.

Anon. sale, Phillips de Pury & Company, London, 30 June 2008, lot 568.

Acquired at the above sale by the present owner.

### EXHIBITED

Cleveland, The Cleveland Museum of Art, *Photography Transformed: Selections from the Metropolitan Bank and Trust Collection*, 2002 (this work exhibited, this work illustrated in colour, p. 77).

San Francisco, San Francisco Museum of Modern Art, *Rineke Dijkstra: A Retrospective*, 2012 (another from the edition exhibited, another from the edition illustrated in colour, p. 129). This exhibition later travelled to New York, Solomon R. Guggenheim Museum.

Tilburg, De Pont, *Rineke Dijkstra. Retrospective*, 2018 (another from the edition exhibited).

### LITERATURE

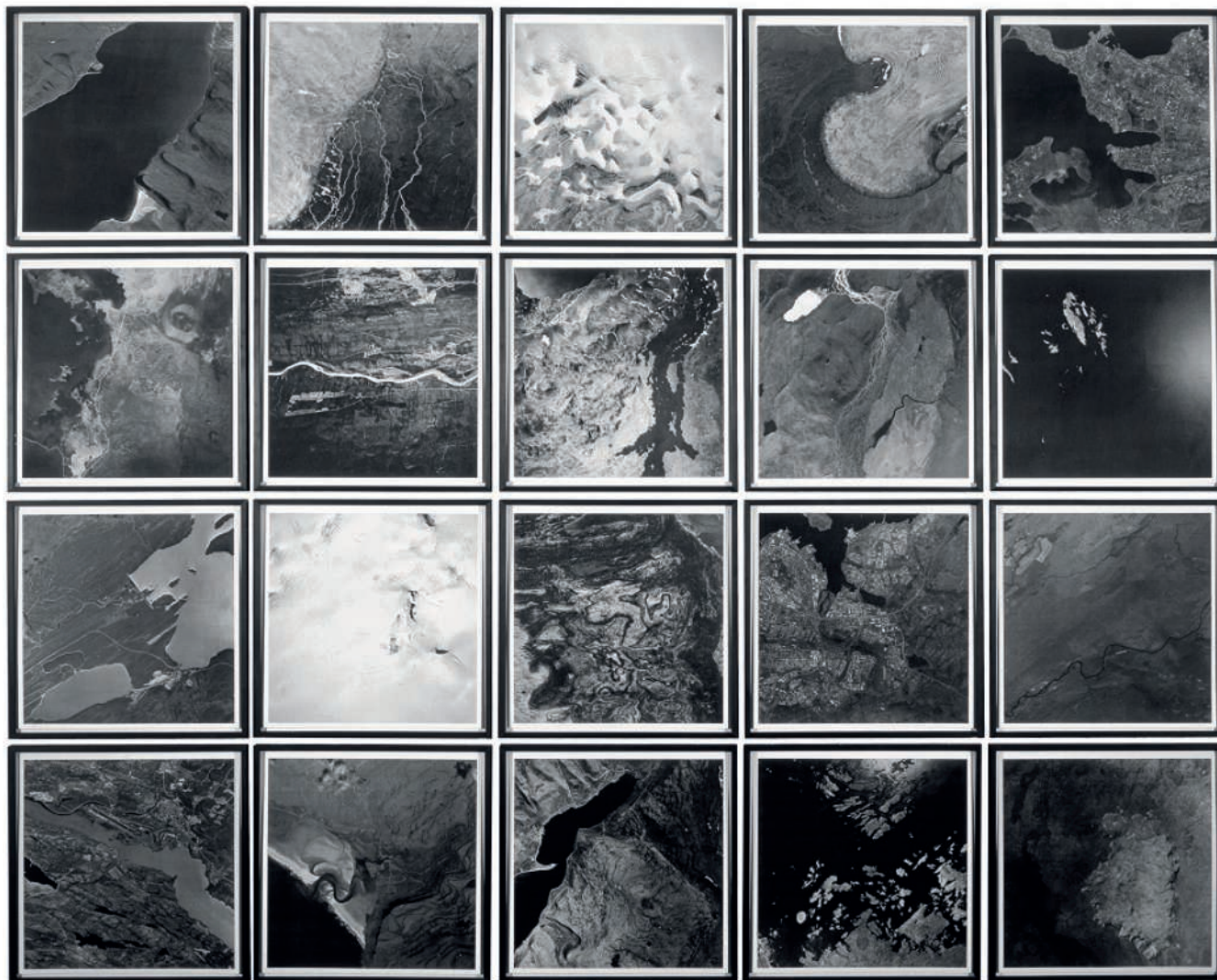
J. Morgan (ed.), *Rineke Dijkstra: Portraits*, exh. cat., Boston, Institute of Contemporary Art, 2001 (another from the edition illustrated in colour, p. 71).

*Rineke Dijkstra, Paula Modersohn-Becker, Portraits*, exh. cat., Bremen, Paula Modersohn-Becker Museum, 2003-2004 (another from the edition illustrated in colour, p. 13).

H. Visser (ed.), *Rineke Dijkstra: Portraits*, exh. cat., Paris, Jeu de Paume, 2004-2005, p. 74 (another from the edition illustrated in colour, p. 75).

M. J. Holm (ed.), *Rineke Dijkstra: The Louisiana Book*, exh. cat., Louisiana, Louisiana Museum of Modern Art, 2017, p. 112, no. 3 (another from the edition illustrated in colour, pp. 113, 117).

J. Blessing, *Rineke Dijkstra: WO MEN*, Cologne 2017 (another from the edition illustrated in colour).



λ136

## OLAFUR ELIASSON (B. 1967)

### *The Cartographic Series II*

each: signed and dated 'Olafur Eliasson. 2002' (lower right), numbered '4/16' (lower left)

photogravure on paper in twenty parts, in artist's frames

each image: 45.5 x 45.5cm.

each part: 52 x 52cm.

Executed in 2002, this work is number four from an edition of sixteen

€12,000-18,000

\$15,000-22,000

#### PROVENANCE

Niels Borch Jensen, Berlin.

Acquired from the above by the present owner.



λ137

## MIROSLAW BALKA (B. 1958)

180 x 40 x 142

steel and wood structure and salt  
141 x 180 x 40cm.  
Executed in 1990

€4,000-6,000

\$5,000-7,400

### PROVENANCE

Galerie Nordenhake, Stockholm.  
Galerie Barbara Farber, Amsterdam.  
Acquired from the above by the present owner in 1994.

This work is accompanied by a photo-certificate of authenticity signed by the artist.





λ138

## JOSEPH BEUYS (1921-1986)

### Ölflasche (Oil Bottle)

signed and numbered 'Joseph Beuys 7/12'  
 (on paper label affixed to the side)  
 glass bottle of olive oil with printed gold label  
 height: 26cm.  
 diameter: 8cm.

Executed in 1984, this work is number seven from an edition of twelve

€3,000-5,000

\$3,700-6,100

#### PROVENANCE

Edizioni Lucrezia de Domizio, Pescara.  
 Acquired from the above by the present owner circa 1988-1990.

#### LITERATURE

J. Schellmann (ed.), *Joseph Beuys Die Multiples*, Munich 1992, p. 493, no. 504 (another version illustrated, p. 374).

Others from the edition are in the collections of The Broad, Los Angeles and Harvard Art Museums, Cambridge, MA.



λ139

## JOSEPH BEUYS (1921-1986)

### Objekt zum Schmieren und Drehen (Object to Smear and Turn)

signed and numbered '78/100 Joseph Beuys' (on card certificate)  
 oil on tin can of grease and screwdriver, in card box  
 can: 3.5 x 5.5 x 5.5cm.  
 screwdriver length: 13cm.

Executed in 1972, this work is number seventy-eight from an edition of one hundred

€4,000-6,000

\$5,000-7,400

#### PROVENANCE

Museumsverein Mönchengladbach, Mönchengladbach.  
 Acquired from the above by the present owner in 1973.

#### LITERATURE

J. Schellmann (ed.), *Joseph Beuys Die Multiples*, Munich 1992, p. 439, no. 53 (another from the edition illustrated in colour, p. 89).

Others from the edition are in the collections of Pinakothek der Moderne, Munich; The Broad, Los Angeles; Walker Art Center, Minneapolis and Harvard Art Museums, Cambridge, MA.



λ140

## JOSEPH BEUYS (1921-1986)

### *DDR-Filz (GDR Felt)*

stamped 'Hauptstrom' and numbered '9/12' (on the label)

felt typewriter underlay with paper label

33 x 30 x 1.5cm.

Executed in 1979, this work is number nine from an edition of twelve, plus five artist's proofs

€3,000-5,000

\$3,700-6,100

#### PROVENANCE

Kunsthau Hahn, Cologne.

Acquired from the above by the present owner in 2000.

#### LITERATURE

J. Schellmann (ed.), *Joseph Beuys Die Multiples*, Munich 1992, p. 469, no. 315 (another from the edition illustrated in colour, p. 255).

This work is accompanied by a certificate of authenticity signed by Prof. Klaus Staeck on behalf of Edition Staeck.

Others from the edition are in the collections of The Broad, Los Angeles and Walker Art Center, Minneapolis.





λ141

## JOSEPH BEUYS (1921-1986)

### *1 Wirtschaftswert (1 Economic Value)*

signed 'Joseph Beuys' and stamped 'Hauptstrom' (on the front of the handle);  
signed and titled 'Joseph Beuys 1 Wirtschaftswert' (on the back of the handle)  
steel putty knife with wooden handle  
20 x 2.5 x 1.5cm.

Executed in 1980, this work is unique

€4,000-6,000

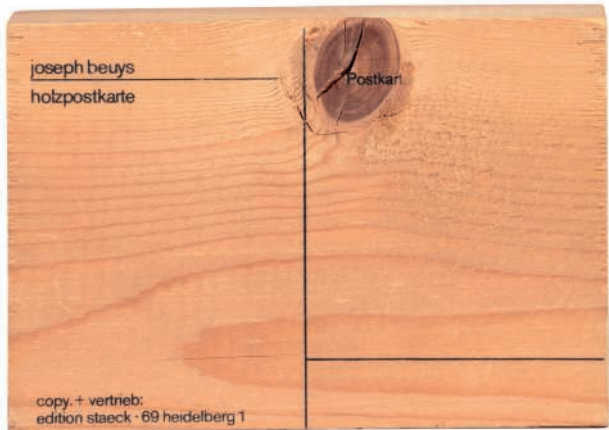
\$5,000-7,400

#### PROVENANCE

Lucrezia De Domizio Durini Collection, Pescara (acquired directly from the artist).

Acquired from the above by the present owner in 1990.

This work is accompanied by a photo-certificate of authenticity signed by the artist.



λ-142

## JOSEPH BEUYS (1921-1986)

### *Holzpostkarte (Wood Postcard)*

signed 'Joseph Beuys' (on the reverse)  
silkscreen on pinewood  
10 x 15 x 3.5cm.  
Executed in 1974, this work is from an edition of six hundred signed copies, beside the unlimited edition

€300-500

\$370-610

#### PROVENANCE

Edizioni Lucrezia de Domizio, Pescara.  
Acquired from the above by the present owner circa 1988.

#### LITERATURE

J. Schellmann (ed.), *Joseph Beuys Die Multiples*, Munich 1992, p. 445, no. 104 (another from the edition illustrated in colour, p. 133).

Others from the edition are in the collections of Pinakothek der Moderne, Munich; The Broad, Los Angeles and Walker Art Center, Minneapolis.

λ-143

## JOSEPH BEUYS (1921-1986)

### *Ja Ja Ja Ja Ja, Nee Nee Nee Nee Nee*

stamped with the artist's signature and number 'BEUYS + 0313' (on the interior)  
album with long-playing vinyl record and offset-printed brochure  
album: 31 x 31cm.  
record diameter: 30cm.  
Executed in 1970, this work is number three hundred and thirteen from an edition of five hundred

€600-800

\$740-980

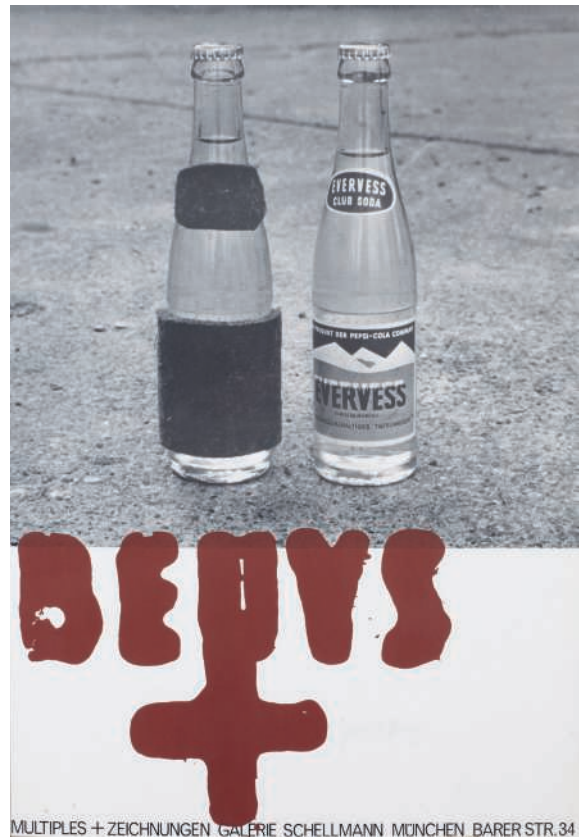
#### PROVENANCE

Gabriele Mazzotta Editore, Milan.  
Galeria Sant'Andrea, Milan.  
Acquired from the above by the present owner in 1981.

#### LITERATURE

J. Schellmann (ed.), *Joseph Beuys Die Multiples*, Munich 1992, p. 431, no. 13 (another from the edition illustrated, p. 54).

Others from the edition are in the collections of Stedelijk Museum, Amsterdam; Fondazione Bonotto, Molvena; The Broad, Los Angeles; Walker Art Center, Minneapolis and National Gallery of Art, Washington.



λ-144

## JOSEPH BEUYS (1921-1986)

### *Difesa della natura (Defence of Nature)*

signed 'Joseph Beuys' (upper centre); numbered '39' (on the reverse)

colour offset print on paper

60 x 82cm.

Executed in 1984, this work is number thirty-nine from an edition of three hundred, approximately only one hundred and fifty of which were produced

€800-1,200

\$990-1,500

#### PROVENANCE

Edizioni Lucrezia De Domizio, Pescara.

Acquired from the above by the present owner in 1990.

#### LITERATURE

J. Schellmann (ed.), *Joseph Beuys Die Multiples*, Munich 1992, p. 491, no. 486 (another from the edition illustrated, p. 366).

C. von der Osten, *Joseph Beuys Plakate*, Munich 2004, p. 86, no. 233 (another from the edition illustrated in colour, pl. 44).

Others from the edition are in the collections of Tate, London and Fondazione Bonotto, Molvena.

λ-145

## JOSEPH BEUYS (1921-1986)

### *Beuys. Multiples + Zeichnungen (Beuys. Multiples + Drawings)*

signed 'Joseph Beuys' (lower centre)

colour offset print and screenprint on paper

75.5 x 52cm.

Executed in 1971, this work is from an edition of an unknown size

€300-500

\$370-610

#### PROVENANCE

Acquired by the present owner in 1993-1994.

#### LITERATURE

C. von der Osten, *Joseph Beuys Plakate*, Munich 2004, p. 65, no. 21 (another from the edition illustrated in colour, pl. 12).

Others from the edition are in the collections of Tate, London and the Bonnefanten Museum, Maastricht.



λ146

## HANS HARTUNG (1904-1989)

T1965-E45

signed and dated 'Hartung 65' (lower right)  
acrylic on canvas  
46.5 x 65cm.  
Painted in 1965

€25,000-35,000

\$31,000-43,000

'Always, I was always looking for a law, the golden rule, as an alchemist of the rhythm, of the movements, of the colours'

- Hans Hartung

### PROVENANCE

Private Collection, Mannheim (acquired in 1970).  
Vetter Collection (acquired in 2003).  
Private Collection, Switzerland.  
Anon. sale, Koller Auktionen Zurich, 30 June 2008,  
lot 3607.  
Private Collection, Italy (acquired in 2015).

This work is registered in the Hartung Bergman Foundation and will be included in the forthcoming *Hans Hartung Catalogue Raisonné* being prepared by the Foundation Hans and Eva Bergman, Antibes.



147

## CONRAD MARCA-RELLI (1913-2000)

M-14-73

signed and titled 'MARCA-RELLI M-14-73' (on the reverse)  
acrylic on canvas, burlap and newspaper collage on canvas  
116 x 94cm.  
Executed in 1973

€30,000-50,000

\$37,000-61,000

'Collage painting has opened a door I can use, thanks not so much to the material in itself as to the working system possible, which lets me think much more clearly, for I can change the forms a thousand times if necessary without waiting for the paint to dry'

- Conrad Marca-Relli

### PROVENANCE

Acquired before 1982, thence by descent to the present owner.

This work is registered with the Archivio Marca-Relli, Parma, as archive number MARE-6195 /  
© Archivio Marca-Relli, Parma.







λ148

## JAAP WAGEMAKER (1906-1972)

### *Smeltende sneeuw (Melting Snow)*

signed 'Wagemaker' (lower left); signed and dated 'jaap Wagemaker '55' (on the stretcher); numbered '108' (on the reverse)

oil on canvas  
85.5 x 94.5cm.

Painted in 1955

€8,000-12,000

\$9,900-15,000

#### PROVENANCE

Peter Pappot Art Gallery, Amsterdam.  
Private Collection, The Netherlands.

#### LITERATURE

S. den Heijer, M. van der Knaap, *Jaap Wagemaker, Schilder van het Elementaire*, Zwolle 1995, p. 146, no. S.56-021.





λ149

## JEF VERHEYEN (1932-1984)

*Untitled*

incised with the artist's signature, number and date 'jef Verheyen 57-3'

(lower right)

oil and mixed media on masonite

61 x 81 cm

Executed in 1957

€12,000-16,000

\$15,000-20,000

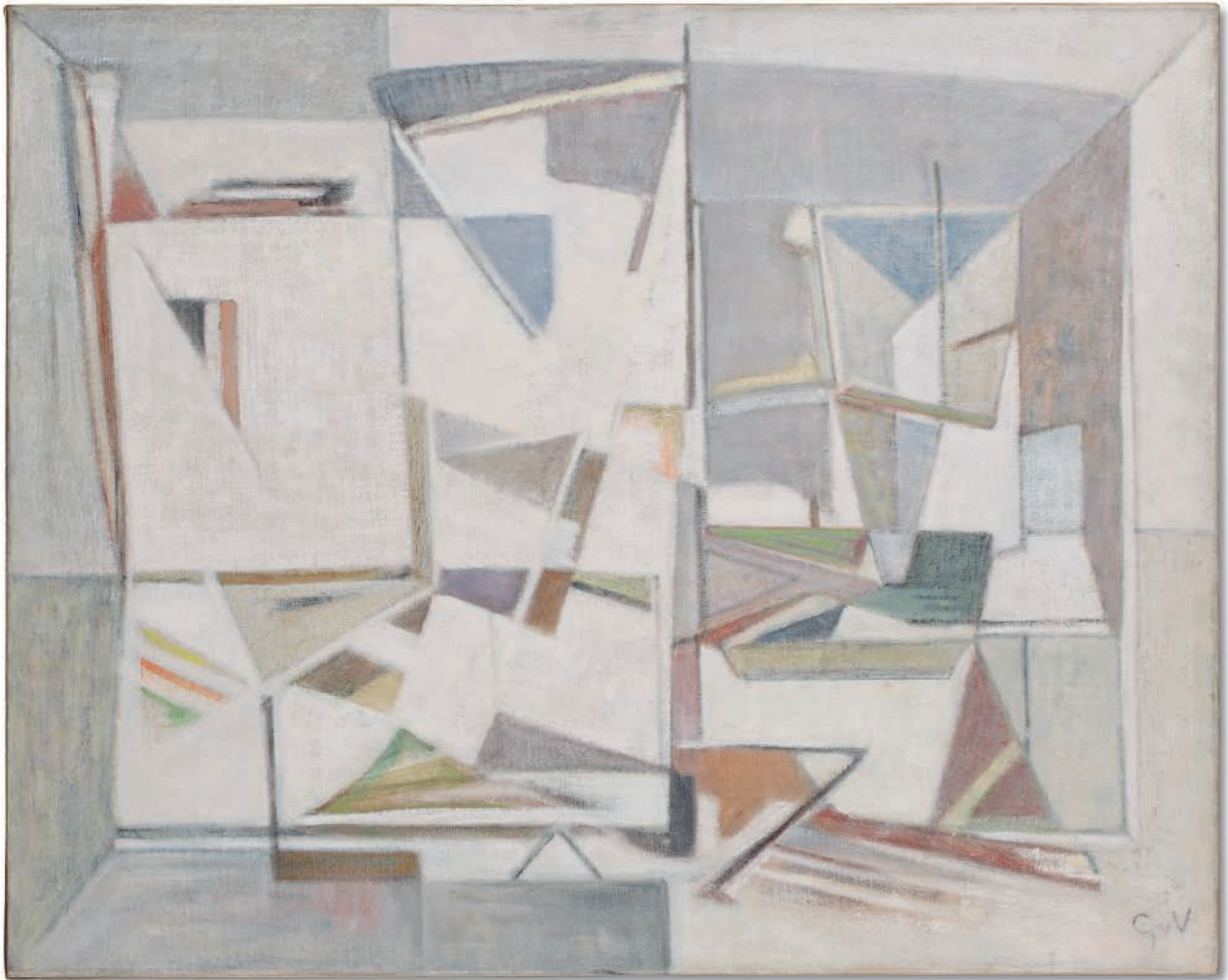
### PROVENANCE

Ivo Michiels and Christiane Faes Collection, Le Barroux (a gift from the artist).

Anon. sale, Christie's Amsterdam, 4 November 2015, lot 160.

Acquired at the above sale by the present owner.





PROPERTY FROM A DUTCH COLLECTION OF 20TH CENTURY ART

λ150

## GEER VAN VELDE (1898-1977)

### *Composition*

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

oil on canvas  
65.5 x 81.5cm.

Painted *circa* 1956

€24,000-30,000

\$30,000-37,000

### PROVENANCE

Private Collection, Laren.

Anon. sale, Christie's Amsterdam, 22 May 1990, lot 293.

Private Collection, Switzerland.

Anon. sale, Loudmer Paris, 7 October 1995, lot 35.

Private Collection.

Acquired from the above by the present owner in 1995.

### EXHIBITED

Schiedam, Stedelijk Museum Schiedam, *Kunst uit huis VI*, 2010.

Amersfoort, Museum Flehite and Mondriaanhuis, *Cobra tot Zero*, 2015-2016 (illustrated in colour, p. 28).

### LITERATURE

*Eigen weg*, Schiedam 2010 (illustrated in colour, p. 130).



PROPERTY FROM A DUTCH COLLECTION OF 20TH CENTURY ART

λ151

## GEER VAN VELDE (1898-1977)

### *Composition*

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

oil on canvas

85 x 80.5cm.

Painted *circa* 1958

€24,000-30,000

\$30,000-37,000

### PROVENANCE

Simon/Neuman<sup>2</sup> Gallery, Stockholm.

Anon. sale, Christie's Amsterdam, 8 December 1993, lot 253.

Acquired at the above sale by the present owner.

### EXHIBITED

Schiedam, Stedelijk Museum Schiedam, *Kunst uit huis VI*, 2010.

Amersfoort, Museum Flehite and Mondriaanhuis, *Cobra tot Zero*, 2015-2016 (illustrated in colour, p. 29).

### LITERATURE

*Eigen weg*, Schiedam 2010 (illustrated in colour, p. 131).





λ152

## GER LATASTER (1920-2012)

### *Nuit chargée (The Loaded Night)*

signed and dated 'G. Lataster 65' (lower centre); titled 'NUIT CHARGÉ'  
(on the stretcher); signed and dated 'G. Lataster 64' (on the reverse)  
oil on canvas  
130 x 130cm.  
Painted in 1965

€5,000-7,000

\$6,200-8,600

#### PROVENANCE

Galerie Paul Facchetti, Paris.  
Private Collection, Belgium.

#### EXHIBITED

Paris, Galerie Paul Facchetti, *Ger Lataster*, 1966, no. 14  
(illustrated in colour, unpagged).





PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGELJK

153

## EUGÈNE LEROY (1910-2000)

*Dorade*

signed, titled, inscribed and dated 'fich dorade Eleroy 99'

(on the reverse)

oil on canvas

46 x 55cm.

Painted in 1999

€6,000-8,000

\$7,400-9,800

### PROVENANCE

Acquired directly from the artist by Martin Visser.



λ154

## JAAP WAGEMAKER (1906-1972)

### *Mur vivant (Living Wall)*

signed and dated 'Wagemaker '59' (lower right); signed, inscribed, numbered and dated 'jaap Wagemaker '59 amsterdam 49' (on the stretcher); numbered '49' (on the reverse)

mixed media on burlap and board

138 x 100cm.

Executed in 1959

€4,000-6,000

\$5,000-7,400

#### PROVENANCE

Private Collection, The Netherlands.

#### EXHIBITED

Recklinghausen, Kunsthalle Recklinghausen, *Monteur. Jaap Mooy, Plastiken, Bilder, Zeichnungen; Jaap Wagemaker, Bilder*, 1959.

Darmstadt, Ausstellungsgebäude auf der Mathildehöhe, *11. Jahrausstellung der Neuen Darmstädter Sezession, mit italienische Malern*, 1959.

Rotterdam, Rotterdamse Kunstkring, *Jaap Wagemaker*, 1960.

#### LITERATURE

S. den Heijer, M. van der Knaap, *Jaap Wagemaker, Schilder van het Elementaire*, Zwolle 1995, p. 157, no. S.59-006 (illustrated, p. 157).





λ155

## BRAM BOGART (1921-2012)

### *Rythme d'Ocre (Ochre Rhythm)*

signed and dated 'Bogart '57' (lower right); signed, titled, numbered and dated 'Rythme d'Ocre Bogart Juillet 57 79' (on the reverse)

mixed media on canvas

41 x 61cm.

Executed in 1957

€4,000-6,000

\$5,000-7,400

#### PROVENANCE

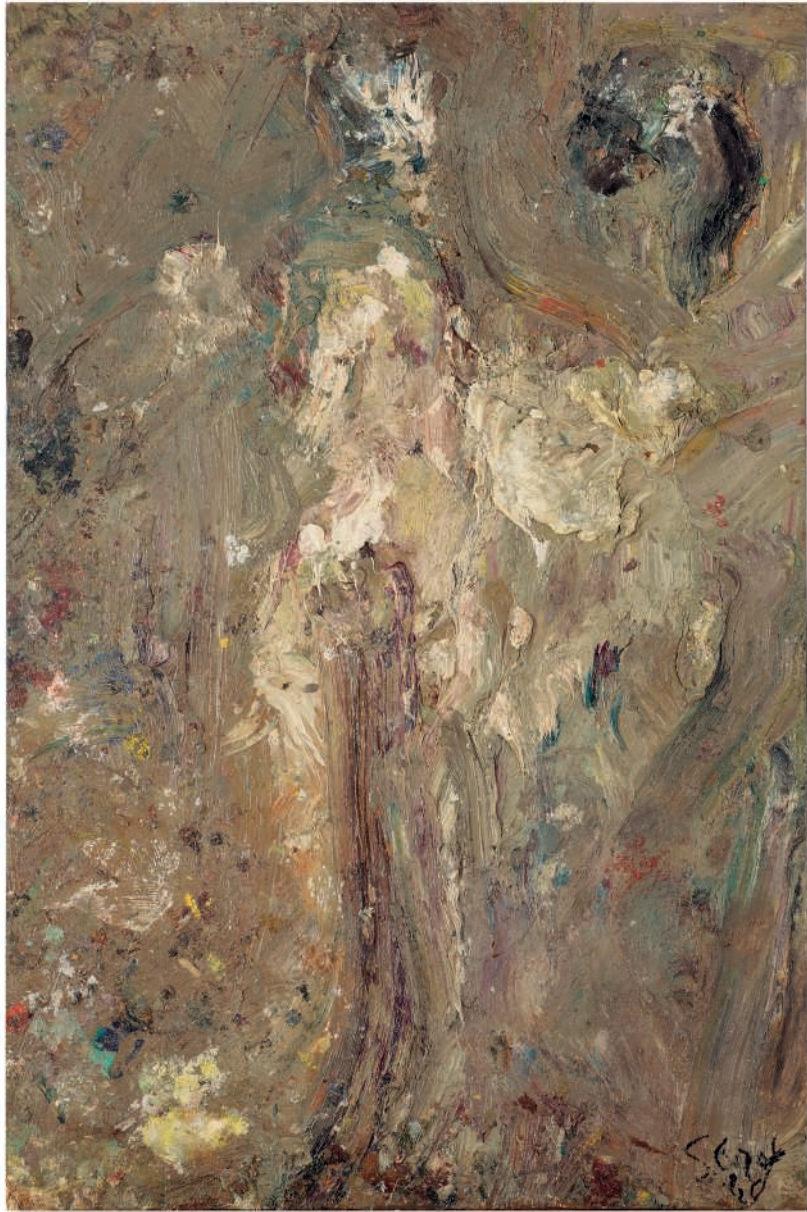
MDZ Gallery, Knokke.

Private Collection, Belgium (acquired from the above).

Anon. sale, Christie's Amsterdam, 4 November 2015, lot 169.

Acquired at the above sale by the present owner.





PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ156

EUGÈNE LEROY (1910-2000)

*Nu (Nude)*

signed and dated 'Eleroy 89' (lower right)

oil and gouache on card laid on board

100.5 x 67cm.

Executed in 1989

€5,000-7,000

\$6,200-8,600

PROVENANCE

Acquired directly from the artist by Martin Visser.



λ157

## THEO WOLVECAMP (1925-1992)

*Schuw Beest (Shy Animal)*

signed and dated 'Wolvecamp '60' (on the reverse)  
oil on canvas  
80 x 95cm.  
Painted in 1960-1974

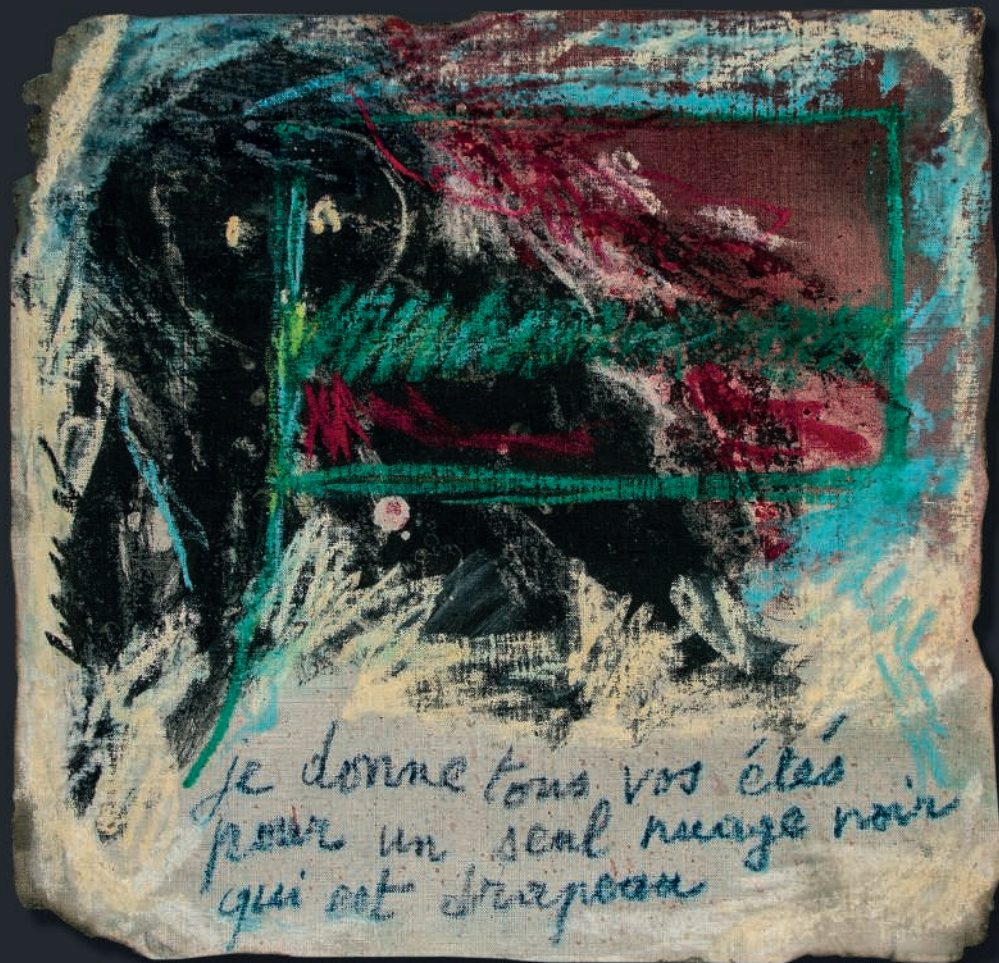
€7,000-9,000

\$8,600-11,000

EXHIBITED

Amstelveen, CoBrA Museum voor Moderne Kunst, *Theo Wolvecamp*, 2002  
(illustrated in colour, p. 148).





PROPERTY OF AN IMPORTANT COLLECTOR

λ.1158

SERGE VANDERCAM (1924-2005)  
AND CHRISTIAN DOTREMONT  
(1922-1979)

*Je donne tous vos étés pour un seul nuage noir qui est  
drapeau (I give all your summers for a single black cloud  
which is a flag)*

oil and oilstick on canvas  
28.5 x 29cm.  
Executed in 1958

€1,500-2,500

\$1,900-3,100

PROVENANCE

Acquired directly from Serge Vandercam by the present owner in 1973.



PROPERTY OF AN IMPORTANT COLLECTOR

λ.1159

## HENRY HEERUP (1907-1993)

*Ægteskab (Marriage)*

(i) sandstone

(ii) granite

(i) 45.5 x 29 x 11.5cm.

(ii) 51 x 30 x 15cm.

Executed in 1939

€7,000-9,000

\$8,600-11,000

### PROVENANCE

Erik Andreasen Collection, Denmark.

Galerie Birch, Copenhagen.

Acquired from the above by the present owner circa 1975.

### EXHIBITED

Tempe, Arizona State University Art Museum, *CoBrA: Before, During and After*, 2002.

Brussels, Royal Museum of Fine Arts Belgium, *CoBrA*, 2008-2009.

### LITERATURE

Anni Lave Nielsen, *The Hardboiled Egg of Nature: Stoneart by Henry Heerup*, no. 372 (illustrated, p. 173).



PROPERTY FROM A PRIVATE CALIFORNIAN COLLECTION

λ1160

## KAREL APPEL (1921-2006)

*Let's Face It*

signed 'Appel' (lower left)

oil on canvas

59.5 x 71cm.

Painted in 1964

€35,000-45,000

\$43,000-55,000

### PROVENANCE

Martha Jackson Gallery, New York.

American Art Gallery, Copenhagen.

Acquired from the above by the present owner in 1968.

### EXHIBITED

Copenhagen, American Art Gallery, *Appel*, 1964, no. 16  
(illustrated in colour, unpagged).

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





PROPERTY OF AN IMPORTANT COLLECTOR

λ.161

## HENRY HEERUP (1907-1993)

### *Boldmanden*

signed and dated 'Heerup 38' (along the lower left edge)

painted granite

49.5 x 26.5 x 15cm.

Executed in 1938

€3,000-5,000

\$3,700-6,100

### PROVENANCE

Galerie Birch, Copenhagen.

Acquired from the above by the present owner *circa* 1975.



λ162

ANTON ROOSKENS  
(1906-1976)

*Untitled*

signed and dated 'Rooskens 68' (upper right);  
signed and numbered 'A. Rooskens N°277'  
(on the reverse)

oil on canvas

50 x 60cm.

Painted in 1968

€4,000-6,000

\$5,000-7,400

PROVENANCE

Galerie Krikhaar, Amsterdam.

Acquired from the above in the late 1960s, thence  
by descent to the present owner.



λ163

CORNEILLE  
(1922-2010)

*Untitled*

signed and dated 'Corneille -57' (lower right)

gouache and wax crayon on paper

33 x 50.5cm.

Executed in 1957

€3,000-5,000

\$3,700-6,100

PROVENANCE

Anon. sale, Helsingborgs Auktionsverk

Helsingborg, 21 May 2017, lot 84.

Acquired at the above sale by the present  
owner.



PROPERTY OF AN IMPORTANT COLLECTOR

λ.164

HENRY HEERUP (1907-1993)

*Untitled*

granite  
43 x 19 x 25cm.

€3,000-5,000

\$3,700-6,100

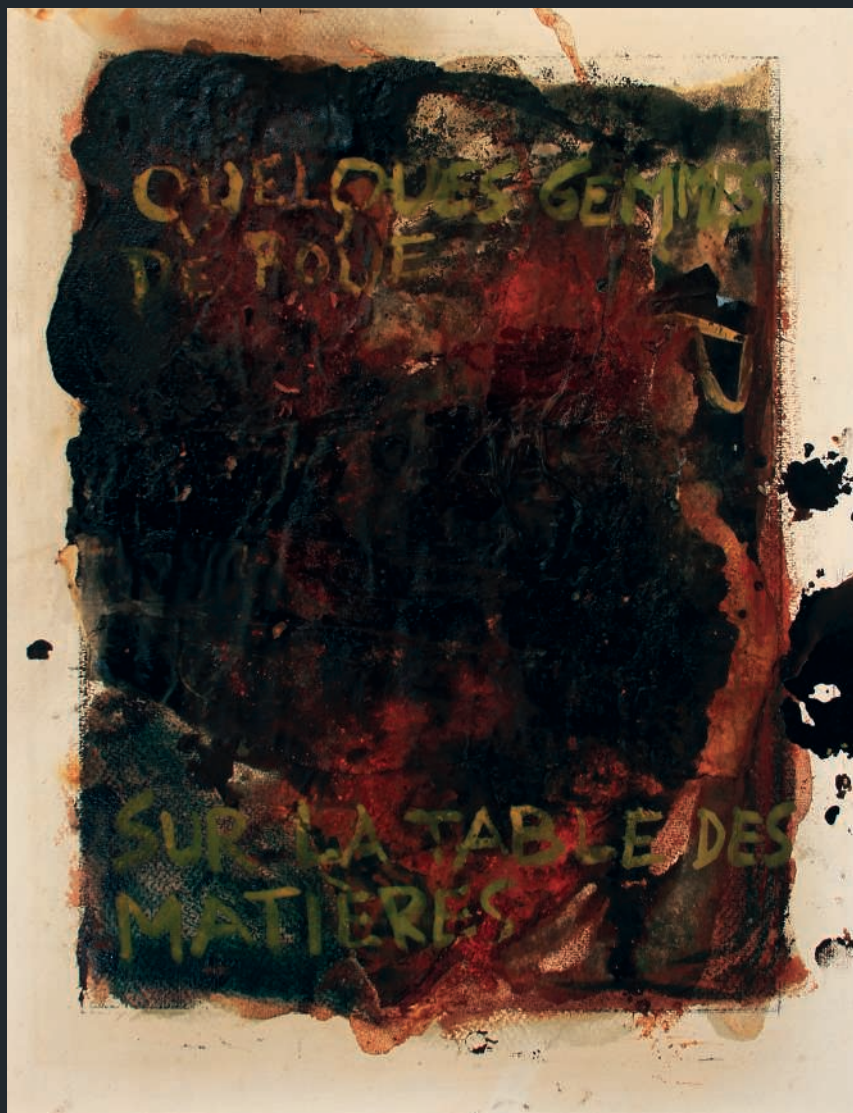
PROVENANCE

Galerie Birch, Copenhagen.

Acquired from the above by the present owner *circa* 1975.







PROPERTY OF AN IMPORTANT COLLECTOR

λ1165

SERGE VANDERCAM (1924-2005)  
AND CHRISTIAN DOTREMONT  
(1922-1979)

*Quelques gemmes de boue sur la table des matières*  
(Some gems of mud on the table of contents)

soil, casein and varnish on paper collage on paper  
59.5 x 44.5 cm.  
Executed in 1958-1959

€2,000-3,000  
\$2,500-3,700

PROVENANCE

Acquired directly from Serge Vandercam by the present owner in 1973.

EXHIBITED

The Hague, Haags Gemeentemuseum, *Informelen*.  
Commissariat General aux Relations internationales de la Communauté  
française de Belgique, *Art Informel*.

LITERATURE

M. Draguet, *Cobra en Fange: Vandercam-Dotremont: dessin, écriture, matière*  
(1958-1960), Brussels 1994 (illustrated, p. 59).



λ166

## ENRICO BAJ (1924-2003)

*Decorato (Decorated)*

signed 'baj' (lower right)  
ink, acrylic, medals, military insignia and pin on coloured paper  
71 x 48.5cm.  
Executed in 1964

€3,000-4,000

\$3,700-4,900

### PROVENANCE

Galleria d'arte San Luca, Bologna.  
Acquired from the above in the late 1960s, thence by descent.



PROPERTY OF A BELGIAN COLLECTOR

167

REINHOUD D'HAESE  
(1928-2007)

*Peu importe l'anecdote (M. et Mme G. Pompidou) (No Matter the Anecdote (Mr and Mrs G. Pompidou))*

signed and titled 'Reinhouid Peu importe l'anecdote'  
(on label affixed to the underside of base)  
welded copper, in two parts, on lithographic  
limestone base  
overall: 91 x 48 x 44.5cm.  
Executed in 1973

€3,000-5,000

\$3,700-6,100

PROVENANCE

Lens Fine Art, Antwerp.  
Private Collection, Belgium.

EXHIBITED

Antwerp, Lens Fine Art, *Reinhouid: Nobody is Perfect*, 1974, no. 25 (illustrated, unpagged).

LITERATURE

N. D'Haese, *Reinhouid: Catalogue raisonné, Tome 2, Sculptures 1970-1981*, Paris 2003, no. 651 (illustrated, p. 146, historic studio view illustrated, p. 147).





PROPERTY OF AN IMPORTANT DUTCH COLLECTOR

λ168

## CONSTANT (1920-2005)

### *Moeder en kind III (Mother and Child III)*

signed and dated 'Constant '52' (centre left)

ink on graph paper

61 x 88cm.

Executed in 1952

€5,000-7,000

\$6,200-8,600

#### PROVENANCE

Nellie Riemens Collection, Amsterdam (acquired directly from the artist).

Anon. sale, Christie's Amsterdam, 30 May 2006, lot 188.

Acquired at the above sale by the present owner.

#### EXHIBITED

Amsterdam, Stedelijk Museum, *Constant, Een illustratie van vrijheid*, 1974-1975, p. 39.



λ169

## HENRY HEERUP (1907-1993)

### *Menneske Draaber (Human Drops)*

signed and dated 'HEERUP 71' (lower right); titled 'Menneske Draaber'  
(on the reverse)  
oil on board  
57 x 135cm.  
Painted in 1971

€3,000-5,000  
\$3,700-6,100

#### PROVENANCE

The Estate of Herbert Mayer.  
Anon. sale, Sotheby's Amsterdam, 8 December 1994, lot 363.

#### EXHIBITED

Kongens Lyngby, Sophienholm, *Heerup på Sophienholm*, 1972.

PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ170

## ARMANDO (B. 1929)

### *Kopf (Head)*

incised with the artist's initials, number and date 'Ao '97 1-3' (on the underside)  
bronze with black patina

9 x 12 x 14.5cm.

Executed in 1997, this work is number one from an edition of three, plus one artist's proof

€2,000-3,000

\$2,500-3,700

### PROVENANCE

Galerie Nouvelles Images, The Hague.

Acquired from the above by Martin Visser in 2002.

### EXHIBITED

The Hague, Galerie Nouvelles Images, *Armando*, 2002 (this work exhibited).

Rotterdam, Chabot Museum, *Armando - Brokstukken / Bruchstücke*, 2015 (another from the edition exhibited). This exhibition later travelled to Potsdam, Potsdam Museum.

### LITERATURE

*Armando, De tand des tijds*, exh. cat., Maastricht, Bonnefanten Museum, 1999, no. 48 (another from the edition illustrated, p. 109).

L. Grisebach (ed.), *Beeldhouwer Armando 1988 - 2006*, exh. cat., Eindhoven, Galerie Willy Schoots, 2006, no. 48 (another from the edition illustrated, p. 170).

W. van den Belt, *Armando - alle beelden*, Eindhoven 2017 (another from the edition illustrated, p. 157).





λ171

## IGOR MITORAJ (1944-2014)

### *Torso*

incised with the artist's signature 'MITORAJ' and stamped with foundry mark 'FONDERIA TESCONI PIETRASANTA' (lower right edge)

bronze with brown patina

45 x 30 x 17cm.

Executed in 1982

**€20,000-30,000**

**\$25,000-37,000**

#### PROVENANCE

Galleria Apollodoro, Rome.

Acquired from the above by the present owner in 1985-1986.



λ172

## GEORG BASELITZ (B. 1938)

### *Das Strassenbild (The Streetscape)*

each: signed and dated 'Baselitz 81' (lower right) and numbered '14/20' (lower left)

colophon: signed, numbered and dated '14/20 Baselitz 81' (centre)

etching and aquatint on paper, in twenty-seven parts,

and linocut on paper, in three parts

each etching, image: 31.5 x 24.5cm.

each linocut, image: 65.5 x 50.5cm.

Executed in 1981, this work is number fourteen from an edition of twenty

€20,000-30,000

\$25,000-37,000



part lot illustrated

#### PROVENANCE

Private Collection, Germany.

Acquired from the above by the present owner before 1997.

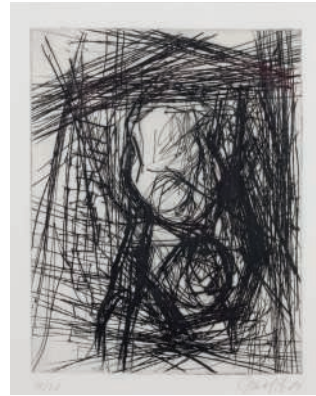
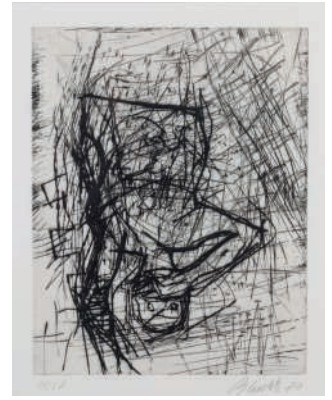
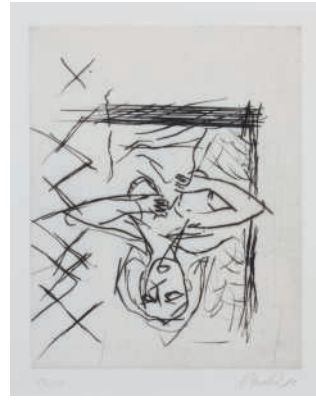
#### EXHIBITED

Braunschweig, Kunstverein, *Georg Baselitz: Druckgraphik 1964-1989*, 1997, nos. 74-103 (these works exhibited, these works illustrated, pl. 50-57).

#### LITERATURE

F. Jahn, Baselitz. *Peintre-Graveur, Band II. Werkverzeichnis der Druckgrafik 1974-1982*, Bern-Berlin 1987, nos. 254-283 (others from the edition illustrated, pp. 115-133).







λ173

## MARKUS LÜPERTZ (B. 1941)

### *Sankt Sebastian*

incised with the artist's monogram, title and number 'ML 2/6 ST SEBASTIAN'  
(on the base)

bronze with black patina

222 x 77 x 88cm.

Executed in 1987, this work is number two from an edition of six, each uniquely painted

€30,000-50,000

\$37,000-61,000

#### PROVENANCE

Michael Werner Gallery, Cologne.

Galerie Sfeir-Semler, Kiel.

Acquired from the above by the present owner in 1991.

#### EXHIBITED

Cologne, Galerie Michael Werner, *Markus Lüpertz Bildur und Skulpturen*, 1987, no. 10 (another from the edition exhibited, another from the edition illustrated in colour, unpagged).

Kiel, Kunsthalle zu Kiel und Schleswig-Holsteinischer Kunstverein, *Markus Lüpertz. Bilder 1985-1988*, 1988 (another from the edition exhibited, another from the edition illustrated, p. 5).

Rouen-Darnétal, École d'architecture de Normandie, *Skulptur: Baselitz-Immendorff-Kirkeby-Lüpertz-Penck*, 1989, p. 120, no. 85 (another from the edition exhibited, another from the edition illustrated in colour, vol. II, unpagged). This exhibition later travelled to Aarhus, Aarhus Kunstmuseum.

Spoletto, Villa Redenta, Fonti del Clitunno, Associazione Culturale, Villa Redenta, *Markus Lüpertz. Al Dio Clitunno*, 1990 (another from the edition exhibited).

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Markus Lüpertz Retrospectiva 1963-1990*, 1991, no. 133 (this work exhibited, this work illustrated, p. 221).

Mannheim, Städtische Kunsthalle Mannheim, *Markus Lüpertz Skulpturen in Bronze*, 1995 (another from the edition exhibited, another from the edition illustrated, pp. 105-111). This exhibition later travelled to Augsburg, Städtische Kunstsammlungen Augsburg and Bremen, Gerhard Marcks-Haus Bremen.

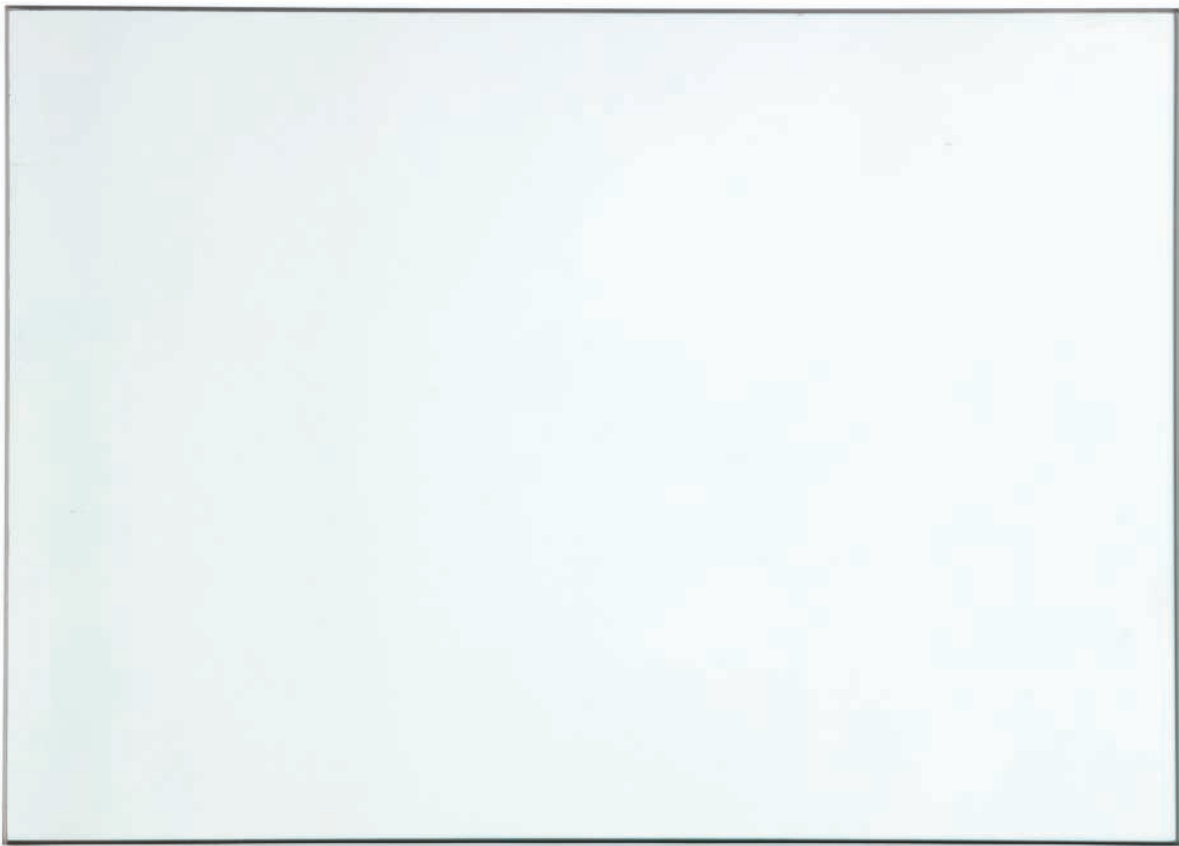
Regensburg, Museum Obermünster, *Gegenüberstellung, Brücke zwischen Mensch und Gott*, 2014 (another from the edition exhibited).

#### LITERATURE

G. Carandente, *Markus Lüpertz*, Milan 1994 (another from the edition illustrated, p. 50).

Another from the edition is in the permanent collection of Museum Obermünster, Regensburg.





λ174

## GERHARD RICHTER (B. 1932)

### *Spiegel (Mirror)*

signed, numbered and dated 'Richter, 1986 69/100' (on the reverse)

mirror laid on cork board

21 x 30cm.

Executed in 1986, this work is number sixty-nine from an edition of one hundred plus seventeen copies numbered I-XVII

**€5,000-7,000**

**\$6,200-8,600**

#### PROVENANCE

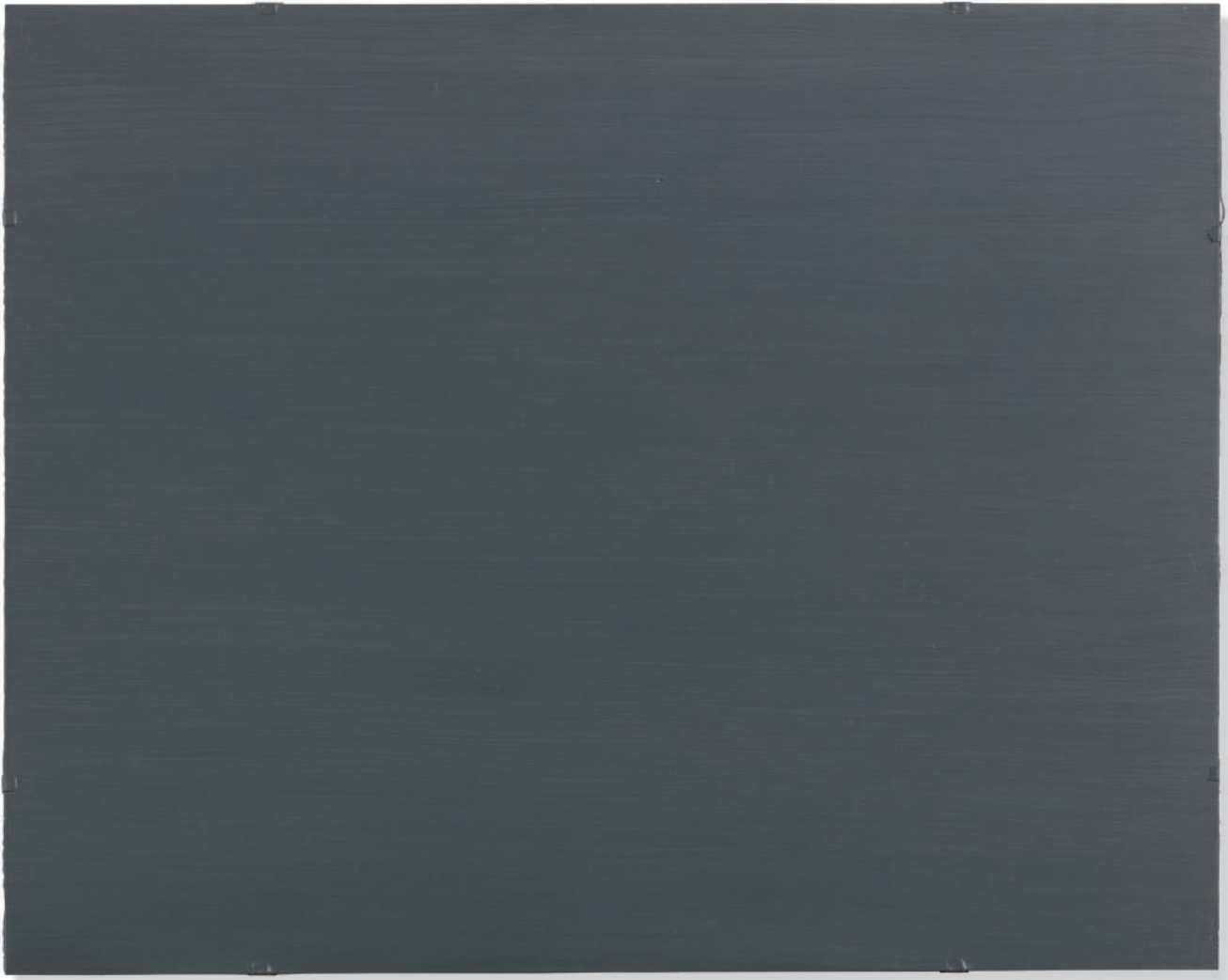
Anon. sale, Venator & Hanstein Cologne, 27 September 2008, lot 2106.

Acquired at the above sale by the present owner.

#### LITERATURE

H. Butin (ed.), *Gerhard Richter. Editions 1965-2013*, Ostfildern 2014, no. 61 (another from the edition illustrated in colour, pp. 25, 230).





λ175

## GERHARD RICHTER (B. 1932)

*Grau (Grey)*

signed, numbered and dated 'XIV/XX Richter 1974' (on the reverse)  
oil on glass on board with metal framing clips  
40 x 50cm.

Executed in 1974, this work is number XIV from twenty copies numbered I-XX,  
beside the edition of sixty

€15,000-20,000

\$19,000-25,000

### PROVENANCE

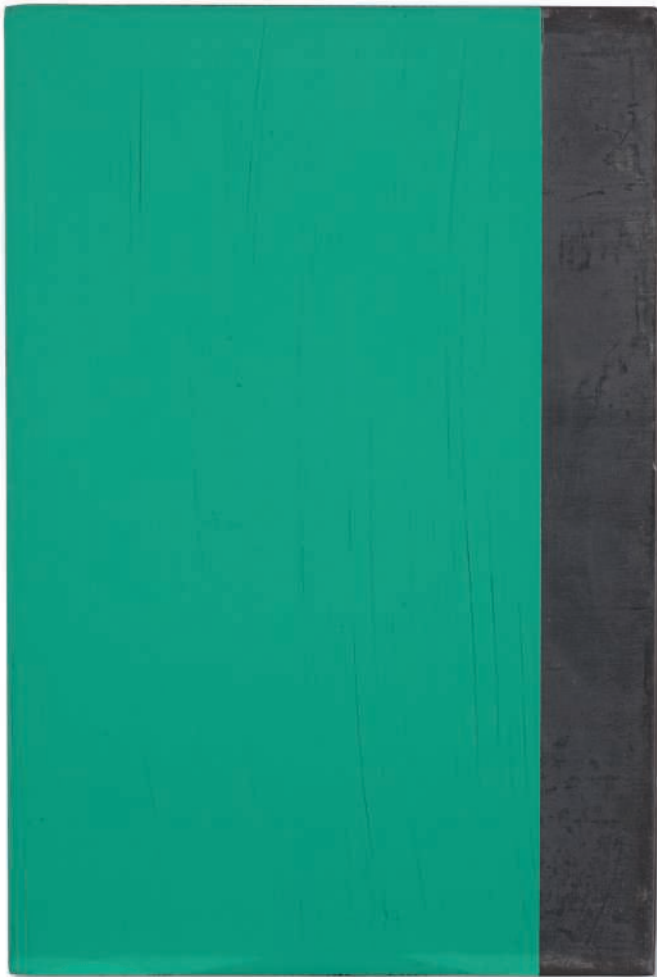
Anon. sale, Kunsthaus Lempertz Cologne, 3 December 2004, lot 530.  
Acquired at the above sale by the present owner.

### LITERATURE

H. Butin (ed.), *Gerhard Richter. Editions 1965-2013*, Ostfildern 2014, no. 53  
(another from the edition illustrated in colour, pp. 28, 222).

Others from the edition are in the collections of mumok, Vienna and Dallas  
Museum of Art, Dallas.





λ+176

## GÜNTHER FÖRG (1952-2013)

### *Untitled*

each: signed, inscribed and dated 'ea Förg 01' (on the reverse) and consecutively numbered '1' to '4' (on the reverse)

acrylic on lead on wood, in four parts

each: 30 x 20cm.

Executed in 2001, this work is an artist's proof from an edition of thirty-six plus several artist's proofs

€30,000-50,000

\$37,000-61,000

### PROVENANCE

Galerie Fahnemann, Berlin.

Günther Schlein, Berlin.

White Cube, London.

Private Collection, London.

This work is recorded in the archive of Günther Förg as no. *WVF.01.B.0577*.

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



λ177

## IMI KNOEBEL (B. 1940)

### *Revolver II*

acrylic on plastic foil collage

46.5 x 62cm.

Executed in 2002-2008, this work is number three from a series of five, each uniquely painted

**€20,000-30,000**

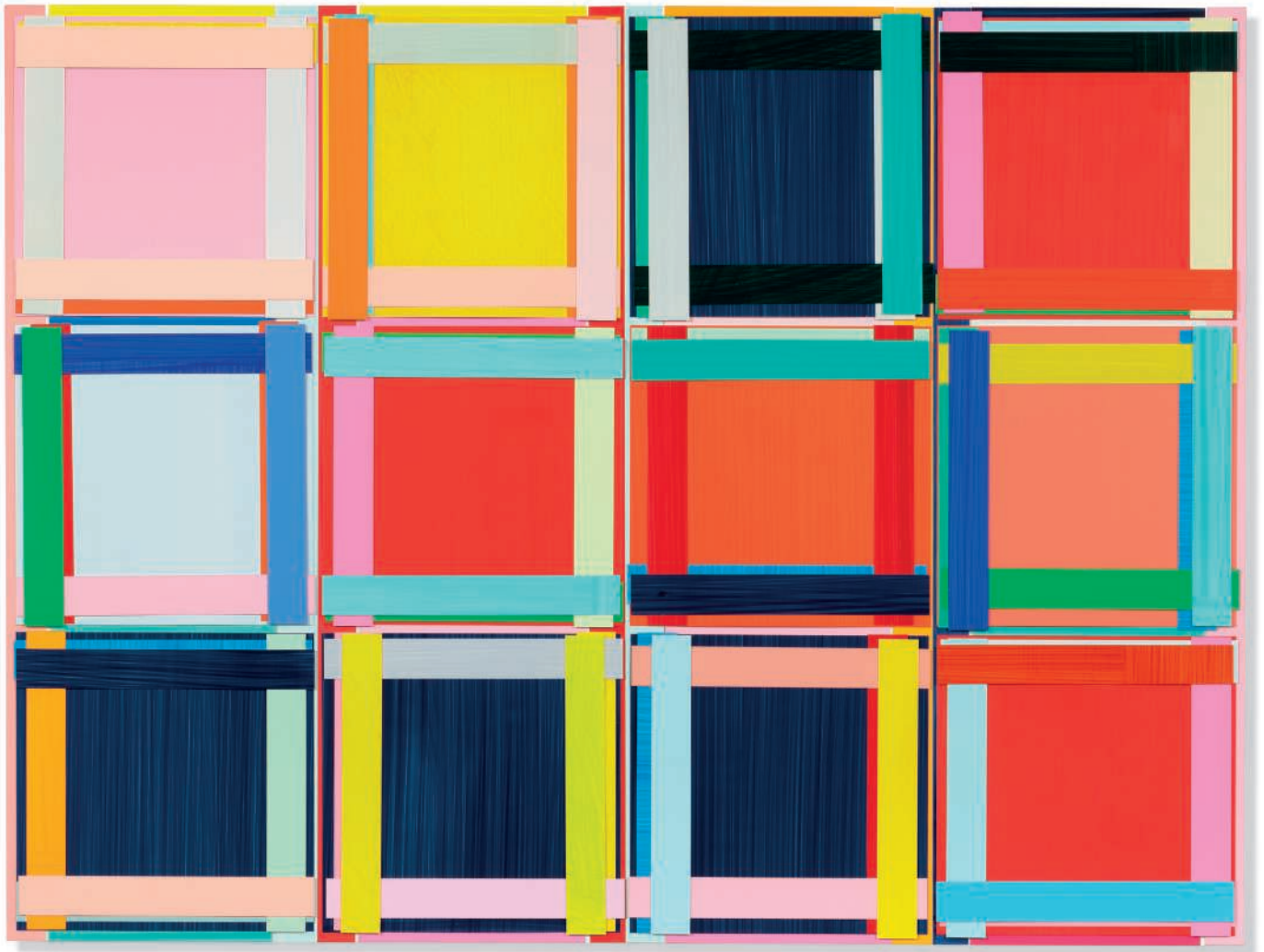
**\$25,000-37,000**

‘We rejected painting styles, knacks and tricks because we didn’t want to put something on canvas that wasn’t yet our own. We had to find our materials and we wanted to start from scratch, the zero point’

- Imi Knoebel

#### PROVENANCE

Private Collection, Germany.





178

DANIEL HESIDENCE (B. 1975)

*Untitled (post Farm)*

signed and dated 'Daniel Hesidence 05' (on the reverse)

oil on canvas

56.5 x 66cm.

Painted in 2005

€3,000-5,000

\$3,700-6,100

PROVENANCE

Zach Feuer, New York.

Acquired from the above by the present owner in 2005.





λ179

IDA EKBLAD (B. 1980)

*Untitled*

signed with the artist's initials 'I.E.' (lower right)  
oil and ink on canvas, in artist's frame  
101 x 81cm.  
Executed in 2009

€5,000-7,000

\$6,200-8,600

PROVENANCE  
Private Collection, Europe.

EXHIBITED  
Berlin, Nymphius Projekte, *Ida Ekblad / Markus Karstiess*, 2010.

180

## RAMMELLZEE (1960-2010)

*Cycdoome E.pimp Handled*

signed with the artist's monogram, titled and dated 'CYCDOOME  
E.pimp HANDLED Rammellzee 89' (on the reverse)

spray paint and felt-tip pen on card  
70 x 99.5cm.

Executed in 1989

€15,000-20,000

\$19,000-25,000



### PROVENANCE

Acquired directly from the artist in 1989.









181

DANIEL HESIDENCE (B. 1975)

*Untitled (post Farm)*

signed 'Daniel Hesidence' and incised with date and inscription '05 PF'  
(on the reverse)  
oil on panel  
58.5 x 48.5cm.  
Painted in 2005

€3,000-5,000  
\$3,700-6,100

PROVENANCE

Zach Feuer, New York.

Acquired from the above by the present owner in 2005.



PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

182

## RAMMELLZEE (1960-2010)

### *Palladium's Palladium*

titled 'Palladium's Palladium' (on the reverse)  
spray paint, felt-tip pen, pen and acrylic on card  
50.5 x 76cm.  
Executed in 1983

€6,000-8,000

\$7,400-9,800

### PROVENANCE

Galerie Yaki Kornblit, Amsterdam.  
Acquired from the above by Martin Visser circa 1983-1984.

### EXHIBITED

Otterlo, Rijksmuseum Kröller-Müller, *Little Arena, Drawings and Sculptures from the collection Adri, Martin and Geertjan Visser*, 1984, p. 66, no. 4 (illustrated, p. 67).





PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ183

## PETER STRUYCKEN (B. 1939)

*Zwart-33 (Black-33)*

signed with the artist's initials, titled and dated 'ZWART\_33 1998 PS'

(lower left)

pigment on PVC film

120 x 120cm.

Executed in 1998

€3,000-5,000

\$3,700-6,100

### PROVENANCE

Galerie De Expeditie, Amsterdam.

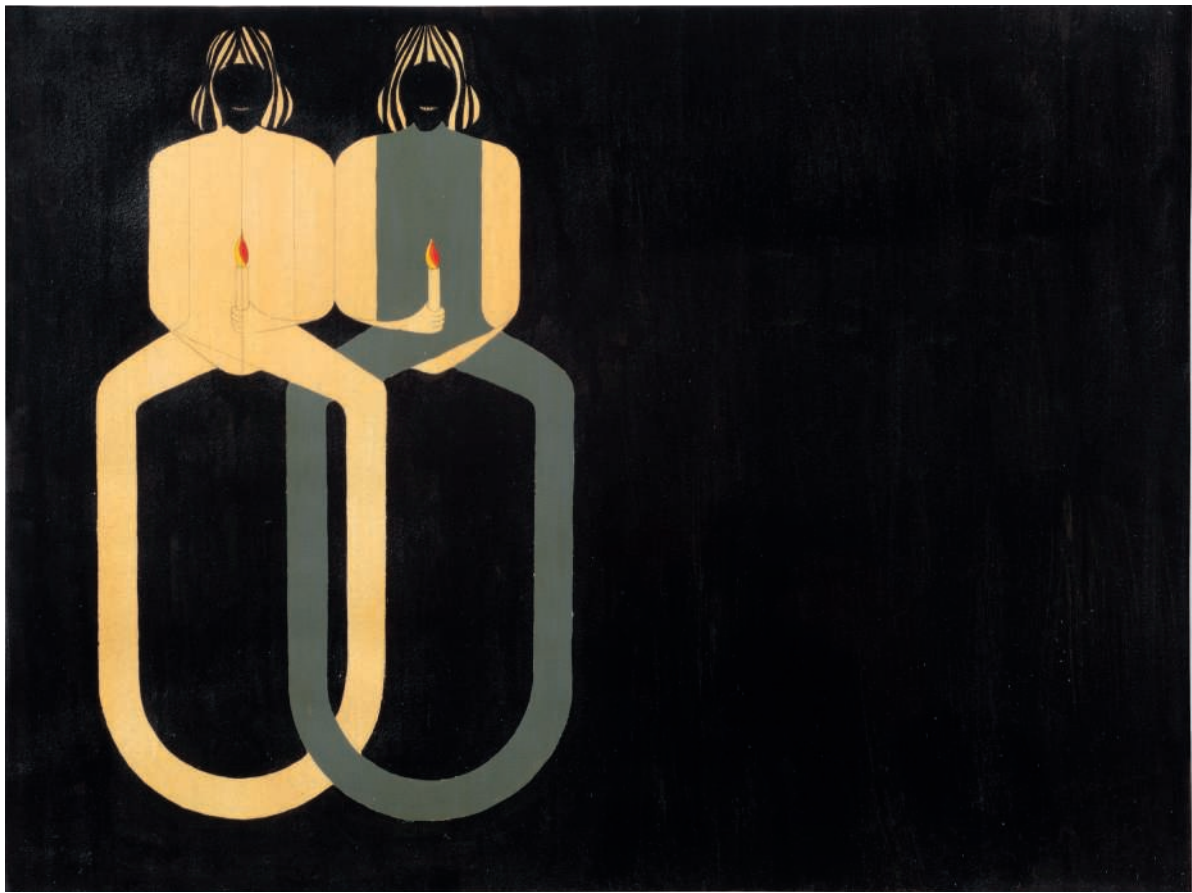
Acquired from the above by Martin Visser in 1999.

### EXHIBITED

Amsterdam, Galerie De Expeditie, *Peter Struycken*, 1999, no. 9  
(illustrated in colour on the invitation).

Otterlo, Kröller-Müller Museum, on long-term loan, 2000-2017.





λ184

ENRICO DAVID (B. 1966)

*Untitled*

signed and dated 'Enrico David. 2004' (on the reverse)

oil, varnish and pencil on paper

38 x 50.5cm.

Executed in 2004

€4,000-6,000

\$5,000-7,400

PROVENANCE

Galerie Daniel Buchholz, Cologne.

Acquired from the above by the present owner in 2005.



λ185

## LUIS FEITO (B. 1929)

### *Untitled*

signed, numbered and dated '1966 539 Feito' (on the reverse)

acrylic on two jointed canvases

146 x 100cm.

Painted in 1966

€10,000-15,000

\$13,000-18,000

### PROVENANCE

Lens Fine Art, Antwerp.

Anon. sale, De Vuyst Lokeren, 11 October 1997, lot 154.

Anon. sale, Calmels Chambre Cohen Paris, 13 December 1999, lot 70.

Manuel Cardia, Porto.

Acquired from the above by the present owner in 2000.



λ186

## MIQUEL BARCELÓ (B. 1957)

### *Untitled (Pêcheurs en Barque)*

signed and dated 'M. Barceló JUNY. 1984' (on the reverse)

oil and gouache on paper laid on canvas

50 x 70.5cm.

Executed in 1984

€12,000-18,000

\$15,000-22,000

#### PROVENANCE

Dau al Set, Barcelona.

Galeria Nasoni, Porto.

Acquired from the above by the present owner in 2002.





187

## MARCEL DZAMA (B. 1974)

*Untitled*

signed 'MARCEL DZAMA' (lower right); signed and dated 'MDzama Nov/07' (on the reverse)

ink, watercolour and pencil on paper

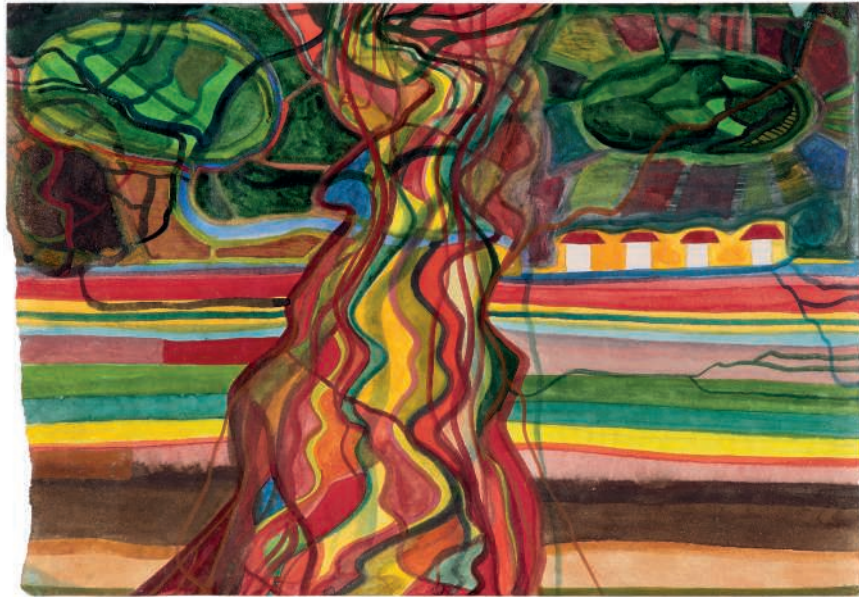
35 x 27cm.

Executed in 2007

€1,200-1,800

\$1,500-2,200

PROVENANCE  
David Zwirner, New York.  
Sies + Höke, Düsseldorf.  
Private Collection, Germany.



λ+188

FRANZ ACKERMANN (B. 1963)

*Untitled (Mental Map: around 1920)*

signed 'Franz Ackermann' (on the reverse)  
felt-tip pen and gouache on paper  
13 x 19cm.  
Executed in 1994

€2,000-3,000

\$2,500-3,700

PROVENANCE

White Cube, London.

Acquired from the above by the present owner.



λ+189

FRANZ ACKERMANN (B. 1963)

*Untitled (Pocket Park: in gold we trust)*

signed 'Franz Ackermann' (on the reverse)  
felt-tip pen, gouache, pencil and adhesive bandage collage on paper  
13 x 19cm.  
Executed in 1994

€2,000-3,000

\$2,500-3,700

PROVENANCE

neugerriemschneider, Berlin.

White Cube, London.

Acquired from the above by the present owner.



190

## MARCEL DZAMA (B. 1974)

### *Bat Lady*

signed 'MARCEL DZAMA' (lower right); signed, titled, inscribed and dated 'Bat Lady (when the deal goes down costume idea) (Bob Dylan video) Marcel Dzama 7/06' (on the reverse)

ink, pencil and watercolour on paper  
35.5 x 28cm.

Executed in 2006

€1,200-1,800

\$1,500-2,200

#### PROVENANCE

David Zwirner, New York.  
Sies + Höke, Düsseldorf.  
Private Collection, Germany.

#### EXHIBITED

The Hague, GeM Museum voor Actuele Kunst, *Marcel Dzama: A Game of Chess*, 2011.

PROPERTY FROM AN IMPORTANT SWISS COLLECTION

λ:191

## STANLEY WILLIAM HAYTER (1901-1988)

### *Bat*

signed and dated 'Hayter 19.7.46.' (lower right), titled 'Bat.' (lower left)  
ink on paper  
53 x 45.5cm.  
Executed in 1946

€1,000-1,500

\$1,300-1,800







λ192

MIQUEL BARCELÓ (B. 1957)

*Untitled*

oil, watercolour and charcoal on two joined sheets of card  
70 x 178cm.

Executed in 1998

€8,000-12,000

\$9,900-15,000

PROVENANCE

Acquired directly from the artist by the present owner.

EXHIBITED

Palermo, Santa Eulalia dei Catalani, *Miquel Barceló, Il Cristo della Vucciria*,  
1998 (illustrated, pp. 27, 30 and 35).



WORKS FROM A DISTINGUISHED CONTEMPORARY COLLECTION

λ.193

## AARON VAN ERP (B. 1978)

*Untitled*

signed and dated 'Aaron 2008' (on the reverse)

oil on canvas

160 x 190cm.

Painted in 2008

€3,000-5,000

\$3,700-6,100

### PROVENANCE

Sperone Westwater, New York.

Acquired from the above by the present owner in 2008.

### EXHIBITED

New York, Sperone Westwater, *Aaron van Erp and Sebastian Ludwig*, 2008.





194

JOSH SMITH (B. 1976)

*Untitled*

signed and dated 'Josh Smith 2005' (on the reverse)

oil and varnish on canvas

60.5 x 45.5cm.

Painted in 2005

€5,000-7,000

\$6,200-8,600

PROVENANCE

Private Collection (acquired directly from the artist).

Anon. sale, Phillips de Pury & Company New York, 8 March 2012, lot 41.

Private Collection, Hong Kong.

Private Collection, Barcelona (acquired from the above in 2014).





195

REZI VAN LANKVELD (B. 1973)

*Mother of Pearl*

signed, titled and dated 'MOTHER OF PEARL REZI VAN LANKVELD 2005'

(on the reverse)

oil on panel

46 x 46cm.

Painted in 2005

€3,000-5,000

\$3,700-6,100

PROVENANCE

Diana Stigter, Amsterdam.

Acquired from the above by the present owner in 2005.



WORKS FROM A DISTINGUISHED  
CONTEMPORARY COLLECTION

λ.196

GREGOR SCHNEIDER  
(B. 1969)

*Weißer Negativ Kern Massiv*  
(*White Negative Core Massive*)

titled 'WEIßER NEGATIV KERN MASSIV' (on front of  
wooden truss); signed and dated 'GSCHEIDER '99'  
(on underside of wooden truss)  
plaster on acoustic insulation material with steel cable,  
and paint and electrical tape on iron and wood structure  
185.5 x 110 x 74cm.  
Executed in 1999

€3,000-5,000

\$3,700-6,100

PROVENANCE

Massimo De Carlo, Milan.

Acquired from the above by the present owner in 2000.

197

NICK VAN WOERT (B. 1979)

*Loom*

coal slag and steel  
164 x 155 x 120cm.  
Executed in 2012

€4,000-6,000

\$5,000-7,400

PROVENANCE

Grimm Gallery, Amsterdam.

Acquired from the above by the present owner in 2012.

EXHIBITED

Amsterdam, Grimm Gallery, *Improvised Munition*, 2012.





WORKS FROM A DISTINGUISHED CONTEMPORARY COLLECTION

!198

## STERLING RUBY (B. 1972)

*Bad Moon Rising*

incised with the artist's initials and dated 'SR 09' (on the underside)

glazed ceramic

42.5 x 53 x 52cm.

Executed in 2009

€6,000-8,000

\$7,400-9,800

### PROVENANCE

Gagosian Gallery, Los Angeles.

Marc Foxx Gallery, Los Angeles.

Acquired from the above by the present owner in 2010.

### EXHIBITED

Los Angeles, Marc Foxx Gallery, *Gallery Artists*, 2009.





•199

## SHENG QI (B. 1965)

### *Most Wanted*

signed, signed in Chinese and dated 'Sheng Qi 2008' (on the reverse)  
 acrylic on linen  
 80 x 60cm.  
 Painted in 2008

€1,500-2,000

\$1,900-2,500

#### PROVENANCE

Private Collection, Hong Kong.  
 Private Collection, Barcelona (acquired from the above in 2014).



200

## DENNIS OPPENHEIM (1938-2011)

### *Study for High Energy Expression*

signed and dated 'Dennis Oppenheim 1988.' (along the right vertical edge),  
 titled 'STUDY FOR HIGH ENERGY EXPRESSION.' (along the lower edge)  
 pencil, coloured pencil, oil wash and oil stick on paper  
 95 x 61cm.  
 Executed in 1988

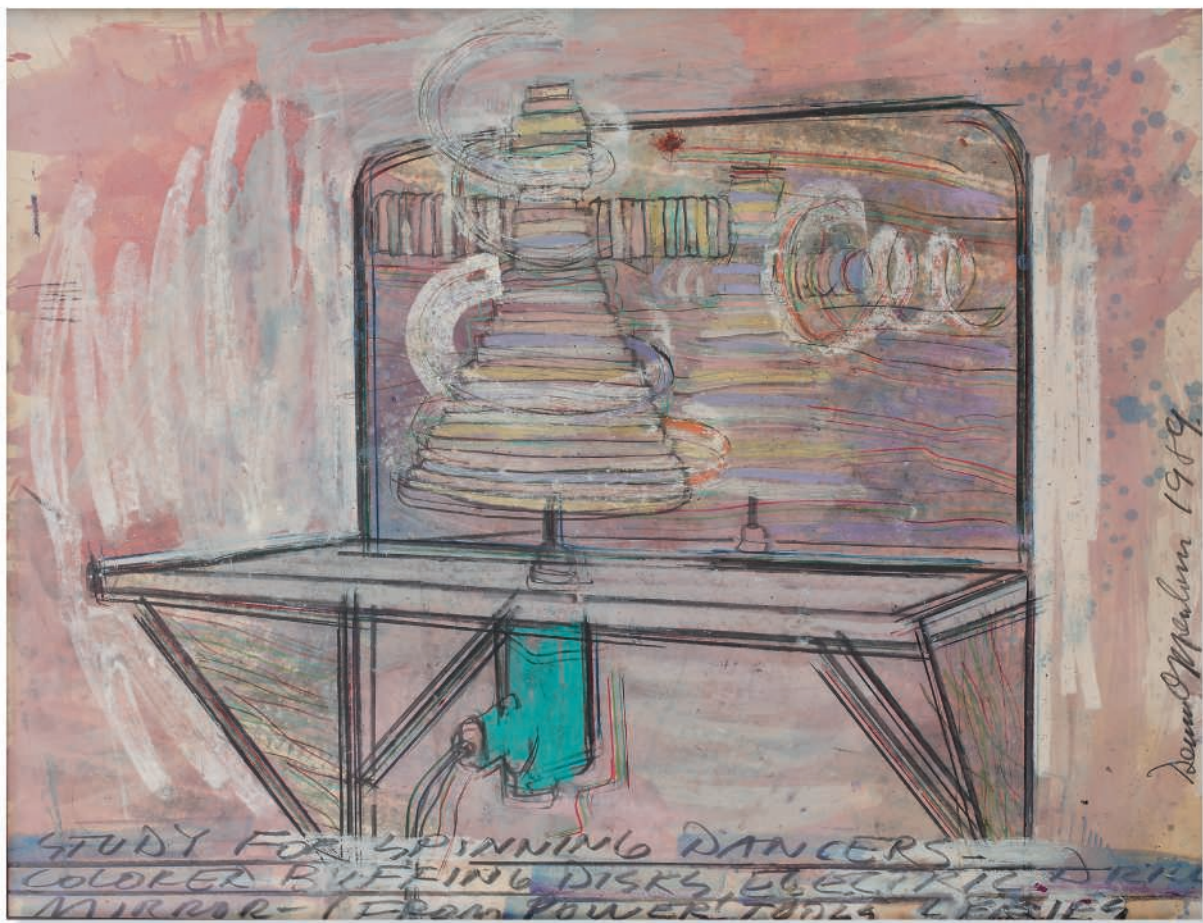
€2,000-3,000

\$2,500-3,700

#### PROVENANCE

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





201

## DENNIS OPPENHEIM (1938-2011)

### *Study for Spinning Dancers*

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  
96 x 126cm.

Executed in 1989

€3,000-5,000

\$3,700-6,100

#### PROVENANCE

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



PROPERTY FROM AN IMPORTANT SWISS COLLECTION

λ.1202

## PHILLIP MARTIN (B. 1927)

### *High Trinity*

signed and dated 'Martin 6/52' (lower right); signed, titled and dated 'Ph. Martin High TRINITY 6/52' (on the reverse)

oil on three joined sheets of paper laid on masonite, in artist's frame  
192 x 59cm.

Executed in 1952

€1,000-1,500

\$1,300-1,800

PROPERTY OF A BELGIAN COLLECTOR

λ.203

## JIŘÍ KOLÁŘ (1914-2002)

### *Žádost o vystěhování (Request for Emigration)*

signed twice, titled, inscribed and dated twice 'JIŘÍ KOLÁŘ 82 ŽÁDOST O VYSTĚHOVÁNÍ ŽÁVĚSKA: PTACI JKolar 82' (on the reverse)

printed paper and card collage on panel and suspended board, in artist's frame  
43.5 x 33cm.

Executed in 1982

€1,500-2,000

\$1,900-2,500

PROVENANCE

Private Collection, Belgium.







204

## MARC MULDER (B. 1958)

*Witte Lelies/Herfst (White Lillies/Autumn)*

signed twice, titled, inscribed and dated 'MARC M WITTE LELIES/HERFST./  
Nr I Sep '94 Mulders' (on the reverse)

oil on canvas  
160.5 x 200.5cm.  
Painted in 1994

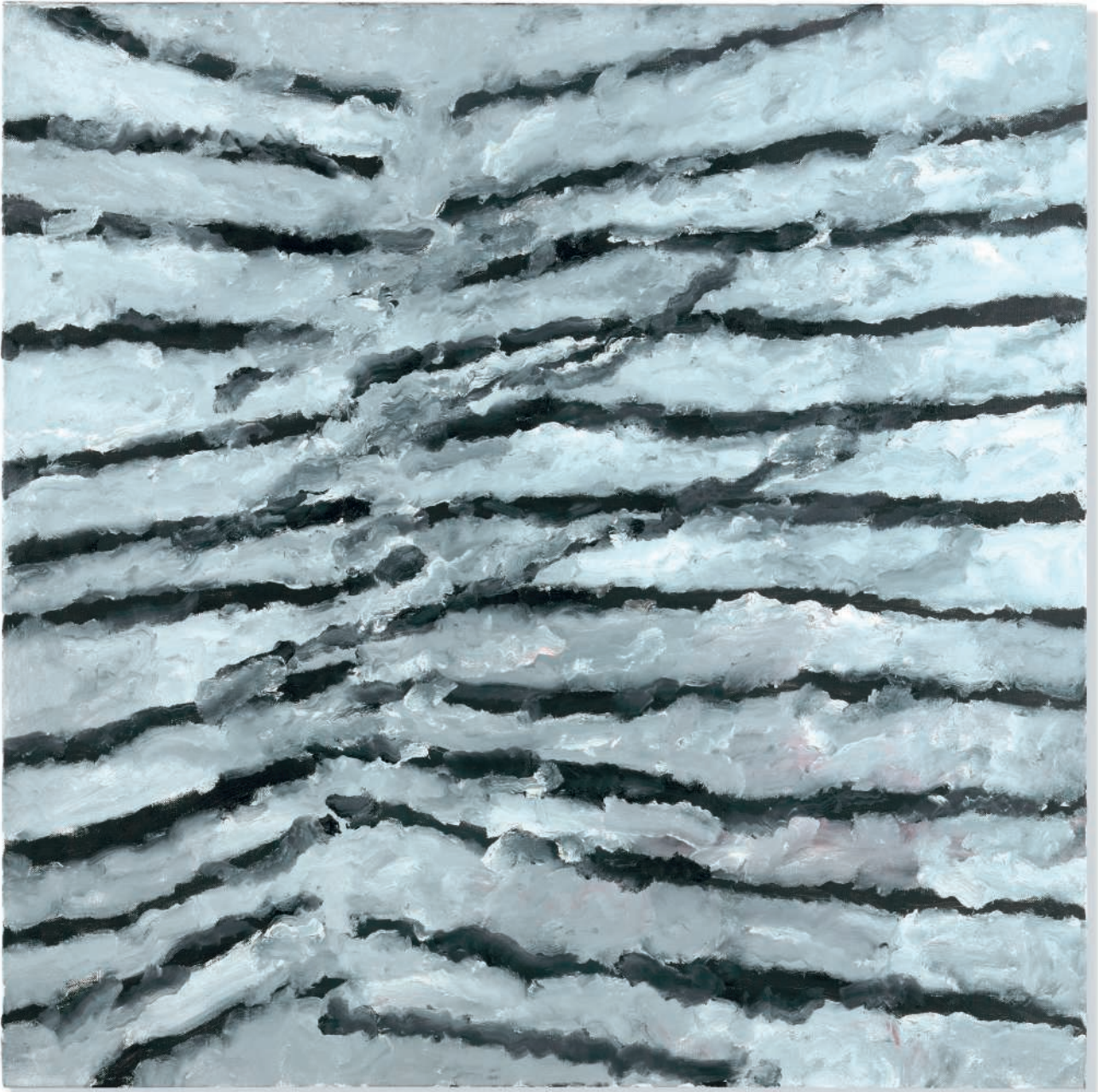
€8,000-12,000

\$9,900-15,000

### PROVENANCE

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





λ205

ARMANDO (B. 1929)

*Zurück 20-6-10 (Back 20-6-10)*

signed, titled and dated twice 'ARMANDO ZURÜCK 20-6-2010 20-6-2010'  
(on the stretcher)

oil on canvas

150 x 150cm.

Painted in 2010

€6,000-8,000

\$7,400-9,800

PROVENANCE

Acquired directly from the artist by the present owner.

LITERATURE

H. den Hartog Jager, *Armando*, Rotterdam 2015 (illustrated in colour, p. 243).





λ206

J. C. J. VAN DER HEYDEN  
(1928-2012)

*Untitled*

signed twice and dated '1979/1980 J.C.J. VAN DER HEYDEN. VDHeyden'  
(on the reverse)  
acrylic on wood  
21.5 x 42cm.  
Executed in 1979-1980

€2,000-3,000

\$2,500-3,700

PROVENANCE  
Collection Van Tright, Delfzijl.

λ207

J. C. J. VAN DER HEYDEN  
(1928-2012)

*Rood-Wit-Groen (Red-White-Green)*

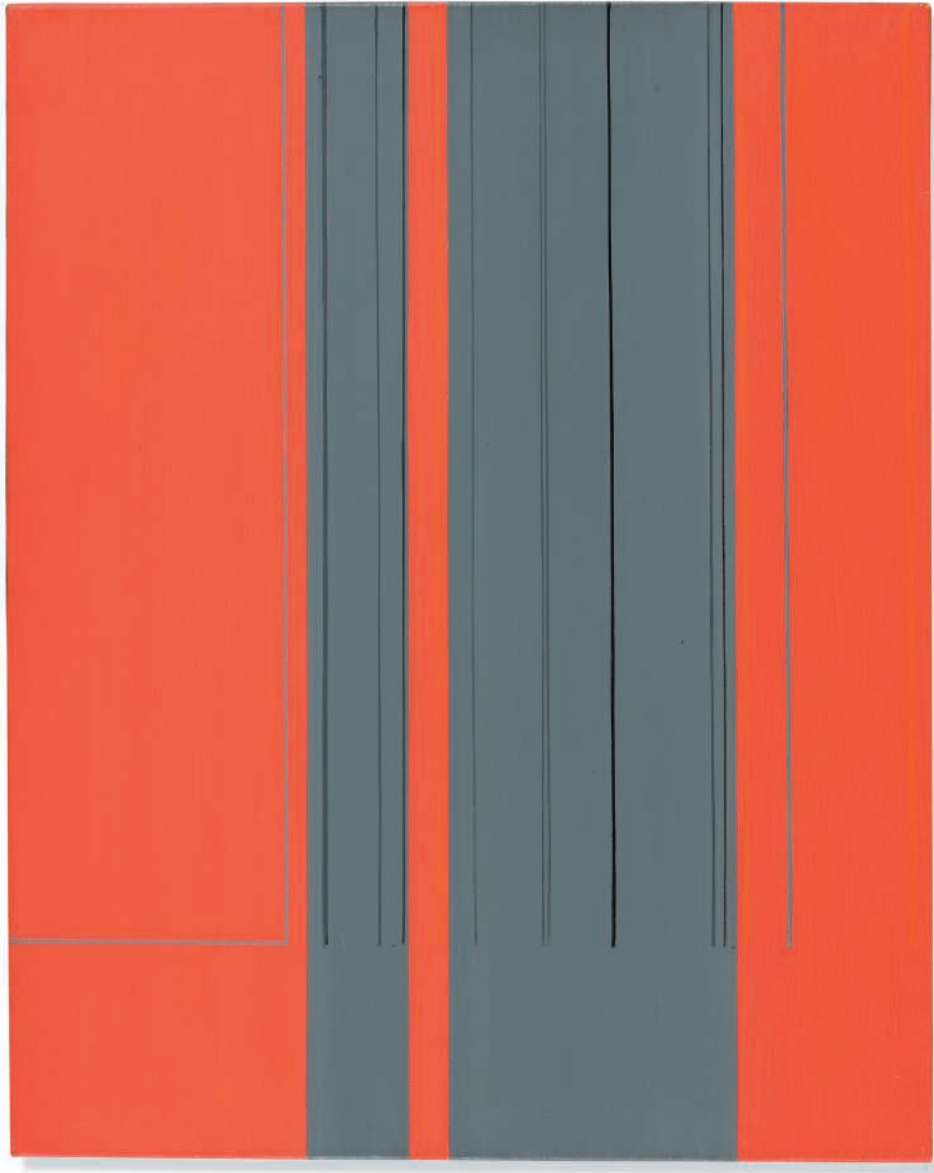
signed twice, titled and dated "'ROOD-WIT-GROEN" J.C.J. VAN DER  
HEYDEN VDHEYDEN ± 1964' (on the stretcher)  
oil on canvas  
80.5 x 43cm.  
Painted *circa* 1964

€6,000-8,000

\$7,400-9,800

PROVENANCE  
Domien van Gent, 's-Hertogenbosch.  
Collection Van Tright, Delfzijl.





PROPERTY OF A BELGIAN COLLECTOR

1208

## LUC PEIRE (1916-1994)

*Grigeriom*

signed 'Peire' (on label affixed to the stretcher); signed and numbered

'856 Peire' (on the reverse)

oil on canvas

81 x 65cm.

Painted in 1971

€4,000-7,000

\$5,000-8,600

### PROVENANCE

Magnus Fine Arts, Ghent.

Kunstgalerij Amaryllis, Brussels.

Anon. sale, De Vuyst Lokeren, 10 October 1992, lot 427.

Anon. sale, Campo Antwerp, 25 April 1995, lot 538.

Acquired at the above sale by the present owner.

### EXHIBITED

Ghent, Magnus Fine Arts, *Rede en roes*, 1990.

### LITERATURE

M. Peire and E. Soetaert (eds.), *Luc Peire: Catalogue raisonné of the oil paintings*, Tielt 2005, no. 1083 (illustrated in colour, p. 267).

λ209

## JOOST BALJEU (1925-1991)

F27

painted steel  
66.5 x 133 x 77cm.  
Executed in 1990

€12,000-16,000

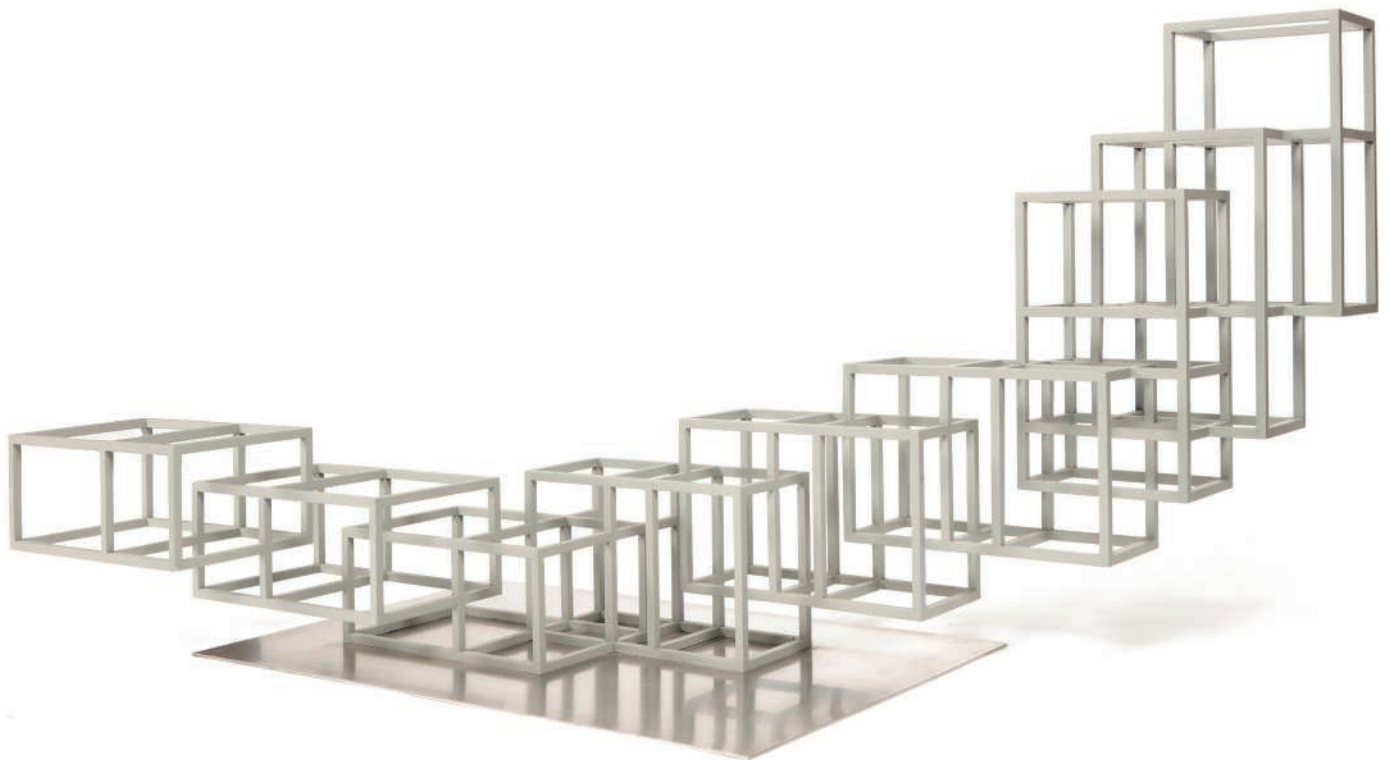
\$15,000-20,000

### EXHIBITED

Amsterdam, Borzo Gallery, *Na Nul*, 2011.

### LITERATURE

S. Bahn, M. Dopp (eds.), *Joost Baljeu*, exh. cat., Amsterdam, Stedelijk Museum, 1991 (another version exhibited, another version illustrated in colour, no. 41, axonometric drawing illustrated, p. 67).







PROPERTY OF A BELGIAN COLLECTOR

1210

## GASTON BERTRAND (1910-1994)

*Exposition d'un triangle rectangle N° 290*  
*(Exposition of a Right-angled Triangle N° 290)*

signed and dated 'BERTRAND 58' (lower right); signed, titled and dated  
 'Gaston BERTRAND EXPOSITION D'UN TRIANGLE RECTANGLE 1958  
 N° 290' (on the reverse)

oil on canvas

81 x 65cm.

Painted in 1958

€4,000-6,000

\$5,000-7,400

### PROVENANCE

Bank van Parijs en de Nederlanden Collection, Brussels

(acquired via Maurice Naessens from the artist in 1962).

Anon. sale, Campo Antwerp, 14 October 1975, lot 16.

Private Collection, Belgium.

Their sale, Sotheby's Amsterdam, 26 May 2005, lot 35.

Acquired at the above sale by the present owner.

### EXHIBITED

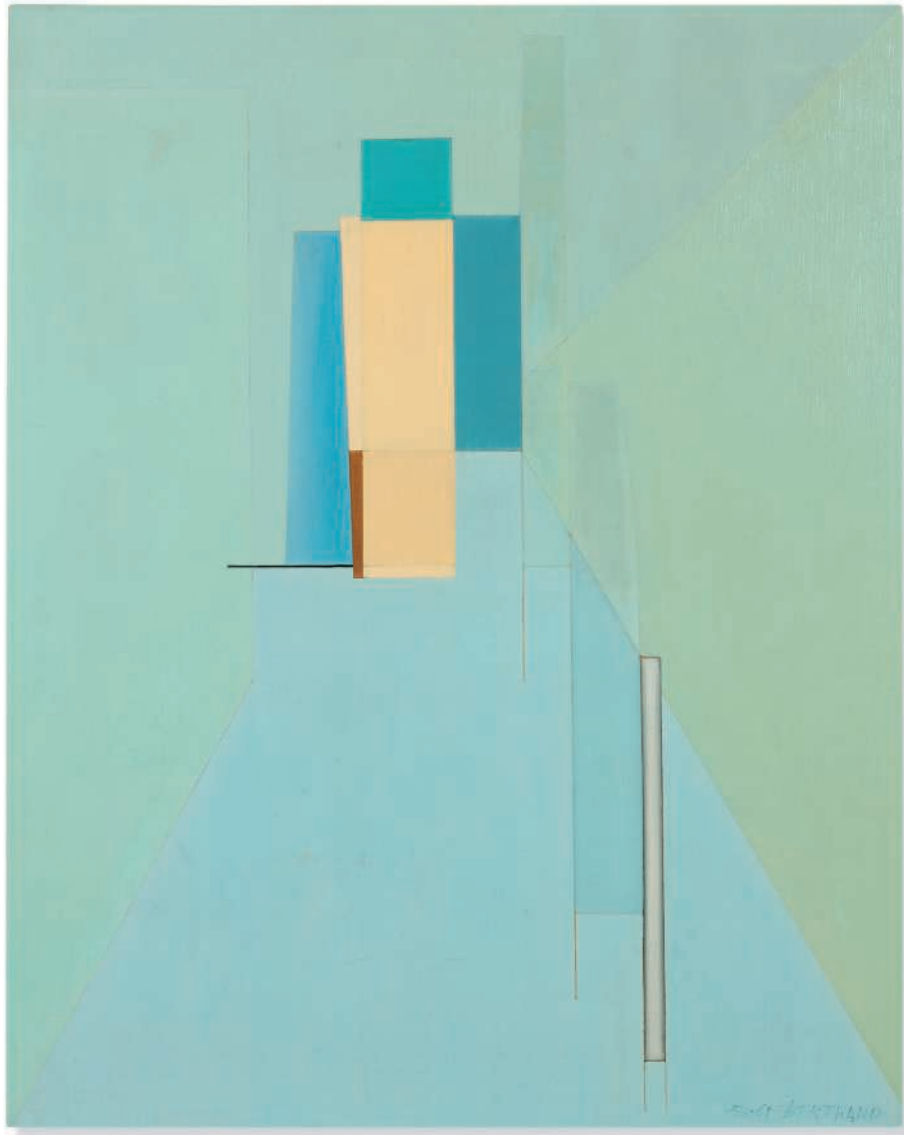
Antwerp, Hessenhuis, *De Abstracte Schilderkunst in Vlaanderen*, 1963-1964,  
 no. 9.

Eindhoven, Stedelijk van Abbemuseum, *Abstracte kunst in Vlaanderen in de  
 verzamelling van de bank van Parijs en de Nederlanden*, Brussel, 1965, no. 3.

### LITERATURE

M. Seuphor, *La Peinture Abstraite en Flandre*, Brussels 1963, no. 120  
 (illustrated in colour, p. 219).

C. Bricmont (ed.), *Gaston Bertrand: catalogue raisonné de l'œuvre peint*,  
 Brussels 2001, no. 800 (illustrated).



PROPERTY OF A BELGIAN COLLECTOR

λ.211

## GASTON BERTRAND (1910-1994)

### *Composition verticale N° 186 (Vertical Composition N° 186)*

signed and dated '50-61 BERTRAND' (lower right); signed, titled and dated 'Gaston BERTRAND "COMPOSITION VERTICALE" 1950-1961 N° 186' (on the reverse)

oil on canvas

81 x 65cm.

Painted in 1950-1961

€4,000-6,000

\$5,000-7,400

#### PROVENANCE

Bank van Parijs en de Nederlanden Collection, Brussels (acquired via Maurice Naessens from the artist in 1962).

Anon. sale, Campo Antwerp, 14 October 1975, lot 17.

Private Collection, Belgium.

Their sale, Sotheby's Amsterdam, 26 May 2005, lot 36.

Acquired at the above sale by the present owner.

#### EXHIBITED

Ghent, Cercle Royal Artistique et Littéraire, *Oeuvres des Jeunes Peintres Bruxellois*, 1951, no. 11.

Knokke-Zoute, Jeunesses Plastiques et Littéraires, *Visages présents*, 1951, no. 1.

Brussels, Palais des Beaux-Arts, *Gaston Bertrand*, 1952, no. 30.

Charleroi, Salle de la Bourse, *XXVIème Salon du Cercle Artistique et Littéraire de Charleroi*, 1952, no. 74.

Liège, APIAW, *Gaston Bertrand*, 1952, no. 1.

New York, Stable Gallery, *Gaston Bertrand*, 1953, no. 3.

New York, The National Arts Club, *International Exhibition of painting and sculpture*, 1957, no. 17.

Antwerp, Hessenhuis, *De Abstracte Schilderkunst in Vlaanderen*, 1963-1964, no. 11.

Brussels, Eglise Saint-André, *2ème exposition de peintres et sculpteurs belges contemporains*, 1983 (illustrated, p. 8). This exhibition later travelled to Liège, Salle Allende de l'Université Libre de Bruxelles.

#### LITERATURE

M. Seuphor, *La Peinture Abstraite en Flandre*, Brussels 1963, no. 119 (illustrated in colour, p. 218).

J. Dyréau, *l'Art en Belgique IX. Les peintures abstraites*, Brussels 1966 (illustrated, no. 27).

W. van den Bussche, *Kunstgeschiedenis*, Deurne 1983, p. 101.

C. Bricmont (ed.), *Gaston Bertrand: catalogue raisonné de l'œuvre peint*, Brussels 2001, no. 406 (illustrated).



λ212

## JAN SCHOONHOVEN (1914-1994)

T79-102

signed and dated 'Schoonhoven 1979' (lower right), titled 'T79-102' (lower left);  
signed, titled, inscribed and dated 'Jan J. Schoonhoven - 1979 "T79-102" o.i.  
inkpenseeltekening' (on the reverse)

ink on paper

97 x 63cm.

Executed in 1979

€5,000-7,000

\$6,200-8,600

### PROVENANCE

Galerie Samuel Vanhoegaerden, Antwerp.

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





PROPERTY FROM A DUTCH COLLECTION OF 20TH CENTURY ART

λ213

## WALTER LEBLANC (1932-1986)

### *Twisted Strings*

(i) signed 'walter leblanc' (lower right); signed, titled, numbered and dated 'WALTER LEBLANC 8-1 Torsions Twisted Strings Programme de Permutation 1975' (on the reverse)

(ii) signed 'walter leblanc' (lower right); signed, titled, numbered and dated 'WALTER LEBLANC 8-2 Programme de Permutation 1975 Torsions Twisted Strings' (on the reverse)

cotton thread and latex on card, in two parts

each: 40.5 x 40.5cm.

Executed in 1975

€20,000-30,000

\$25,000-37,000

#### PROVENANCE

Patrick Derom Gallery, Brussels.

Galerie Wack, Kaiserslautern.

Acquired from the above by the present owner circa 2006.

#### EXHIBITED

Brussels, Galerie Patrick Derom, *Walter Leblanc*, 1993.

Knokke, Galerie Emile Verhaeren, *Walter Leblanc, Archétypes - Twisted Strings - Sérigraphies - Torsions*, 1994.

Kaiserslautern, Galerie Wack, *Künstler der Zero-Bewegung*, 2006.

Schiedam, Stedelijk Museum Schiedam, *Kunst uit huis VI*, 2010.

#### LITERATURE

N. Leblanc, D. Everarts de Velp-Seynaeve (eds.), *Walter Leblanc: Catalogue raisonné*. Bruges 1997, no. 1103 (illustrated, p. 306).

*Eigen weg*, Schiedam 2010 (illustrated in colour, pp. 128-129).

λ!214

## OTTO PIENE (1928-2014)

### *Mother Star*

signed with the artist's monogram, titled and dated "'Mother Star" O Piene 81'  
(lower right)

fire gouache on two joined sheets of paper

68 x 96cm.

Executed in 1981

**€20,000-30,000**

**\$25,000-37,000**

#### PROVENANCE

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







λ215

## JANNIS KOUNELLIS (1936-2017)

### *Untitled*

incised with the artist's signature and number 'Kounellis 15/25' (on the reverse)  
etching on paper and smoke on glass in galvanised iron and glass box  
65 x 45 x 7,5cm.

Executed in 1990, this work is number fifteen from an edition of  
twenty-five plus two artist's proofs

€3,000-5,000

\$3,700-6,100

### PROVENANCE

Edition Schellmann, Munich.

Ritsaert ten Cate Collection, Amsterdam.

Anon. sale, Sotheby's Amsterdam, 25 June 2008, lot 172.

Acquired at the above sale by the present owner.



216

## CHRISTO (B. 1935)

### *Double Show Window*

signed, numbered and dated 'Christo 1972 28/65'  
(on the inside lower horizontal edge of the left part); numbered  
'28/65' (on the inside lower horizontal edge of the right part)  
paint on Plexiglas, in aluminium frame, in two parts  
each: 91 x 61 x 7.5cm.

overall: 91 x 122 x 7.5cm.

Executed in 1972, this work is number twenty-eight from an edition  
of sixty-five plus ten artist's proofs, thirty of which are white

€4,000-6,000

\$5,000-7,400

#### PROVENANCE

Private Collection, Washington.

Anon. sale, Christie's New York, 10 May 1995, lot 692.

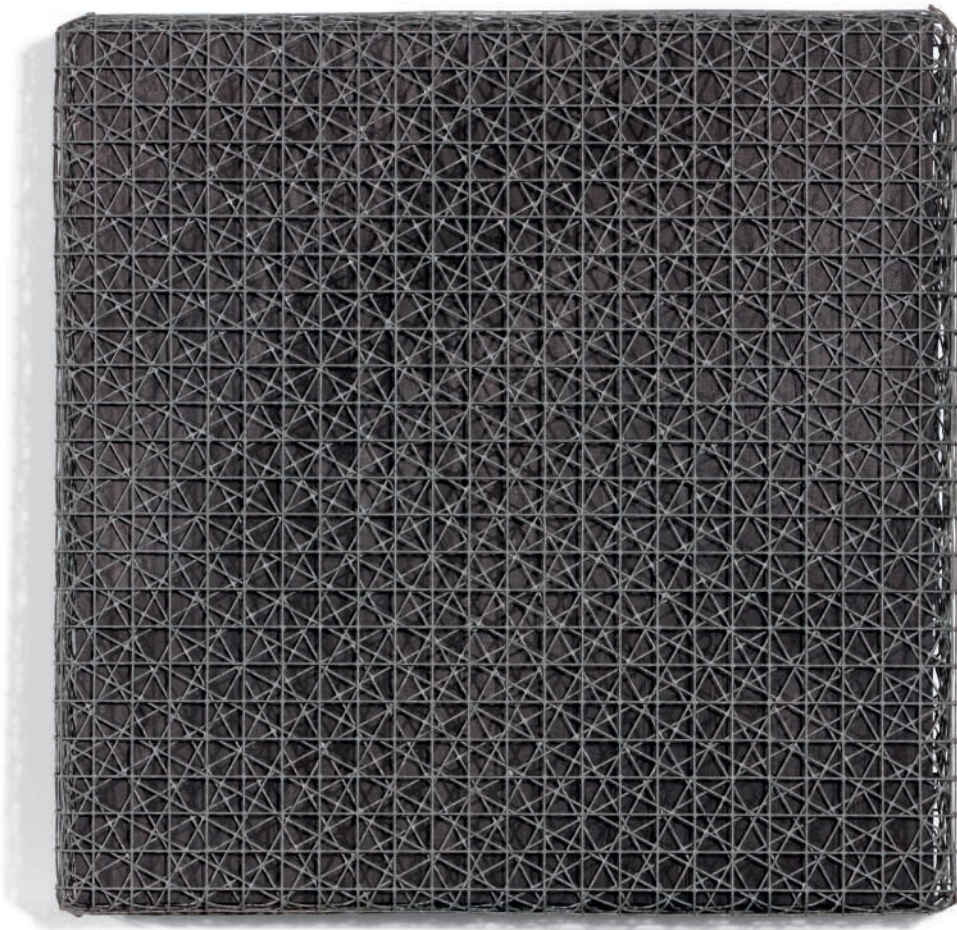
Galerie Kunst Parterre, Viersen (acquired at the above sale).

Galerie Parade, Amsterdam.

Acquired from the above by the present owner in 1997.

#### LITERATURE

J. Schellmann and J. Benecke (eds.), *Christo: Prints and Objects*,  
New York 1988, no. 48 (another from the edition illustrated, p. 66).



λ.217

FRANÇOIS MORELLET (1926-2016)

*3 Trames de grillage 0°-30°-60° (3 Mesh Frames 0°-30°-60°)*

incised with the artist's signature and number 'Morellet 51' (on the reverse)

wire mesh and stained wood on aluminium

31 x 31 x 6.5cm.

Executed in 1973, this work is number fifty-one from an edition of ninety

€5,000-7,000

\$6,200-8,600

PROVENANCE

Anon. sale, AAG Amsterdam, 28 November 2000, lot 535.

Acquired at the above sale by the present owner.

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





PROPERTY OF A BELGIAN COLLECTOR

λ.218

JEF VERHEYEN (1932-1984)

*Untitled*

signed, illegibly dedicated and dated 'jef Verheyen 69' (on the reverse)

oil on canvas

60 x 60cm.

Painted in 1969

**€15,000-20,000**

**\$19,000-25,000**

PROVENANCE

Acquired by the present owner in the 1990s.



PROPERTY FROM A DUTCH COLLECTION OF 20TH CENTURY ART

1219

## BERNARD AUBERTIN (1934-2015)

### *Tableau Clous (Nail Painting)*

signed thrice and dated twice 'Bernard Aubertin 1962 Bernard Aubertin Bernard Aubertin 1962' (on the reverse)

oil and nails on panel

33 x 17.5 x 11.5cm.

Executed in 1962

€8,000-12,000

\$9,900-15,000

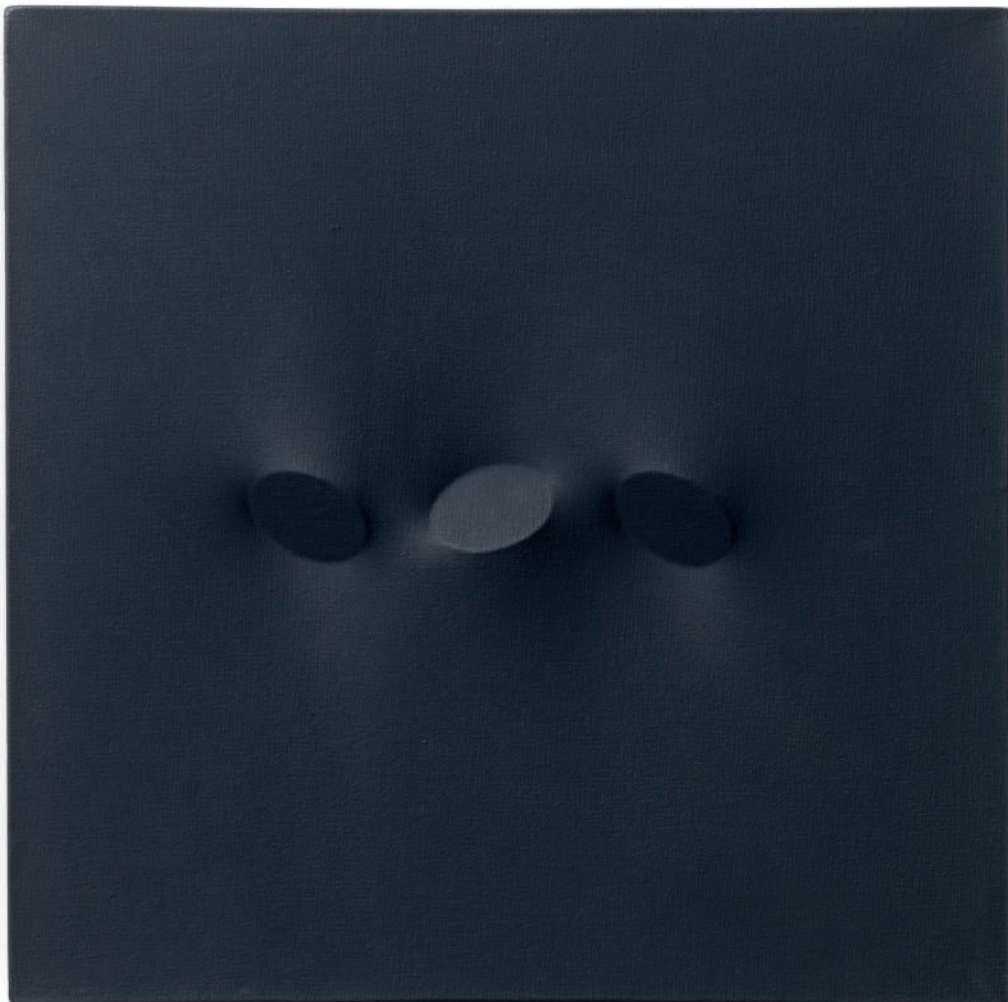
#### PROVENANCE

Acquired directly from the artist by the present owner.

#### EXHIBITED

Heerenveen-Oranjewoud, Museum Belvédère, *Wit-rood-zwart, Aubertin, Erb, Peeters, Schoonhoven*, 2014 (illustrated in colour, p. 12).

Amersfoort, Museum Flehite and Mondriaanhuis, *Cobra tot Zero*, 2015-2016.



λ.220

## TURI SIMETI (B. 1929)

*Tre ovali neri (Three Black Ovals)*

signed and dated 'Simeti 94' (on the stretcher)  
acrylic on shaped canvas  
50.5 x 50cm.  
Executed in 1994

€8,000-12,000

\$9,900-15,000

### PROVENANCE

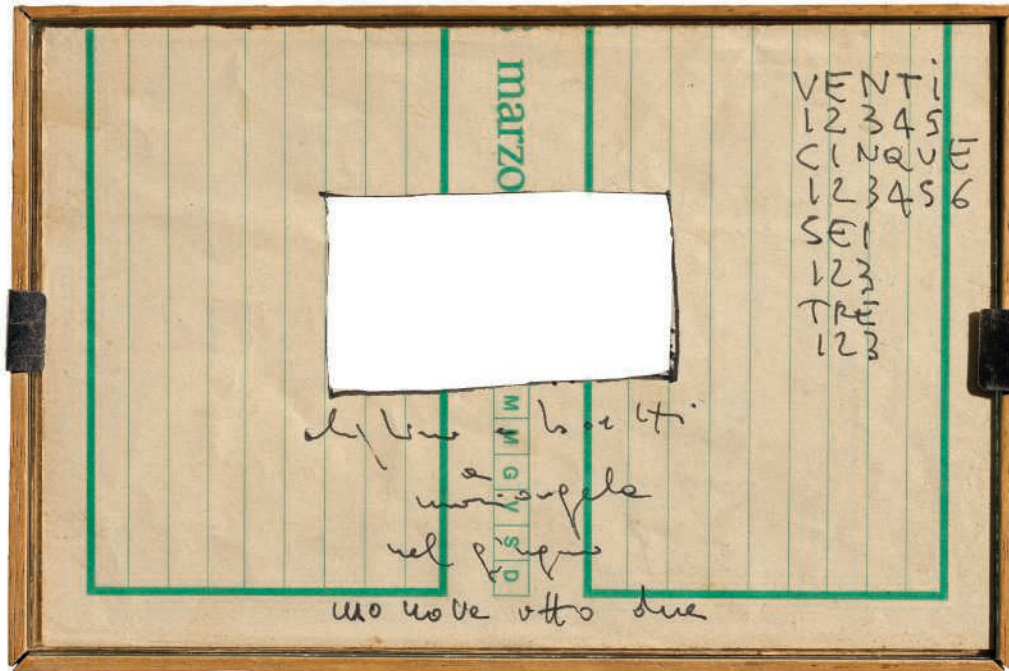
Galerie Linde Hollinger, Ladenburg.  
Acquired from the above by the present owner.

### LITERATURE

A. Addamiano, F. Sardella (eds.), *Turi Simeti. Catalogo ragionato 1960-2016*,  
Milan 2017, no. 615 (illustrated, p. 648).

This work is registered in the Archivio Turi Simeti edited by Galleria Dep Art,  
Milan, under number 1994-N0501.





PROPERTY FROM A PRIVATE ROMAN COLLECTION

1221

## ALIGHIERO BOETTI (1940-1994)

*Clessidra cerniera e viceversa*  
(*Hinged Hourglass and Vice Versa*)

signed, dedicated and dated 'Alighiero e boetti a mariangela nel giugno uno nove otto due' (lower centre)

ink on cut paper

12.5 x 19cm.

Executed in 1982

€2,000-3,000

\$2,500-3,700

### PROVENANCE

Acquired directly from the artist, thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 3761 and is accompanied by a certificate of authenticity.



λ.222

PIERO DORAZIO (1927-2005)

*Tic-Tac I*

signed, titled and dated 'PIERO DORAZIO 1994 "TIC-TAC" I'  
(on the reverse)  
oil on canvas  
65 x 65cm.  
Painted in 1994

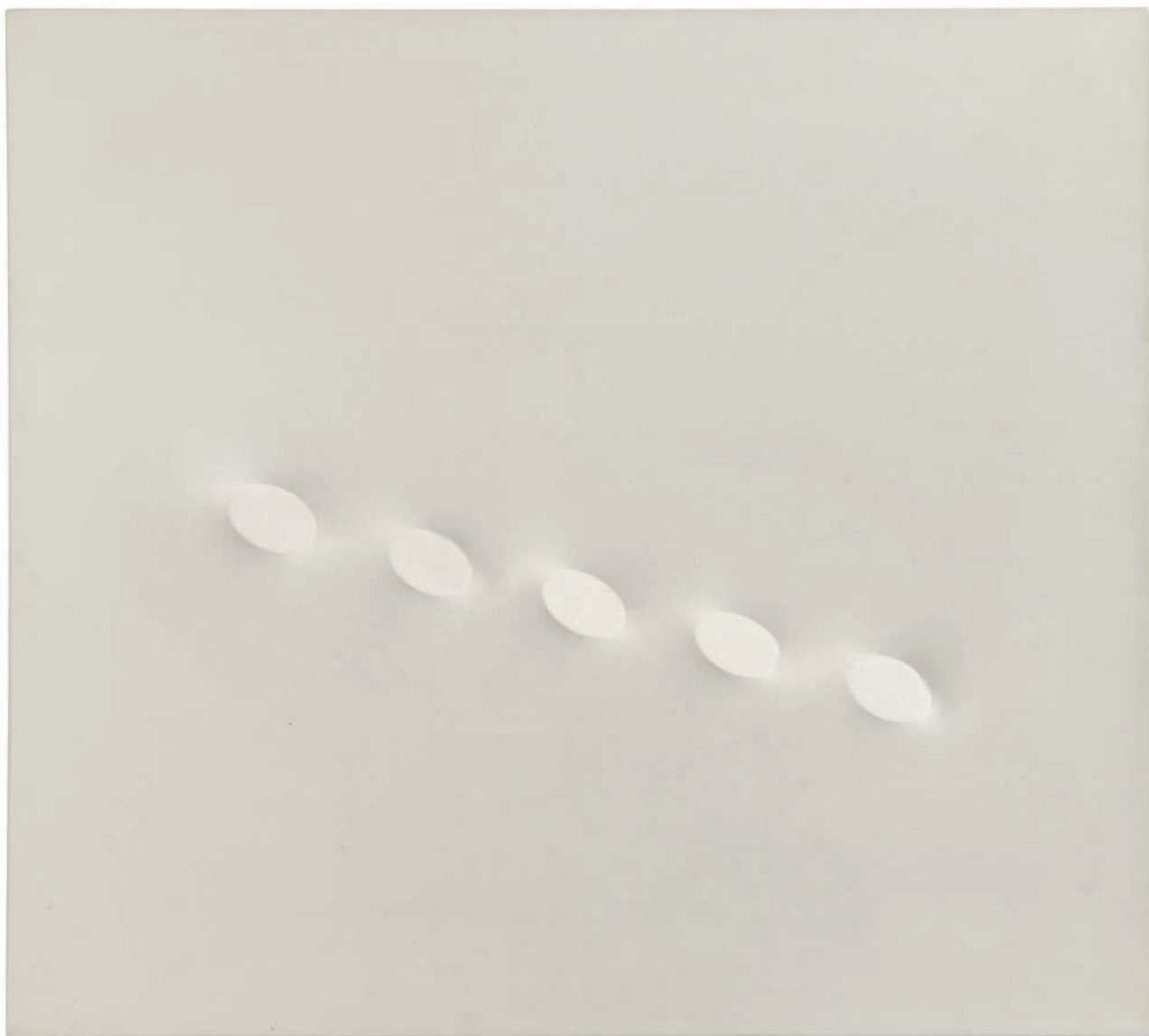
**€8,000-12,000**  
**\$9,900-15,000**

PROVENANCE

Private Collection, Turin.

Galleria Accademia, Turin.

Private Collection, Sarzana (acquired in 2015).



λ223

## TURI SIMETI (B. 1929)

### *Cinque ovali bianchi (Five White Ovals)*

signed and dated 'Simeti 95' (on the stretcher)

acrylic on shaped canvas

90 x 100cm.

Executed in 1995

€15,000-20,000

\$19,000-25,000

#### PROVENANCE

Galerie Linde Hollinger, Ladenburg.

Acquired from the above by the present owner.

#### LITERATURE

Addamiano, F. Sardella (eds.), *Turi Simeti. Catalogo ragionato 1960-2016*, Milan 2017, no. 641 (illustrated, p. 655).

This work is registered in the Archivio Turi Simeti edited by Galleria Dep Art, Milan, under number 1995-B0901.





1.224

## ALIGHIERO BOETTI (1940-1994)

*Untitled (Passepartout ovvero la chiave universale...)*  
*(Skeleton Key, Or Rather The Universal Key...)*

signed 'alighiero e boetti' (lower right)  
paper collage and pencil on card laid on linen  
99 x 74.5cm.  
Executed in 1985

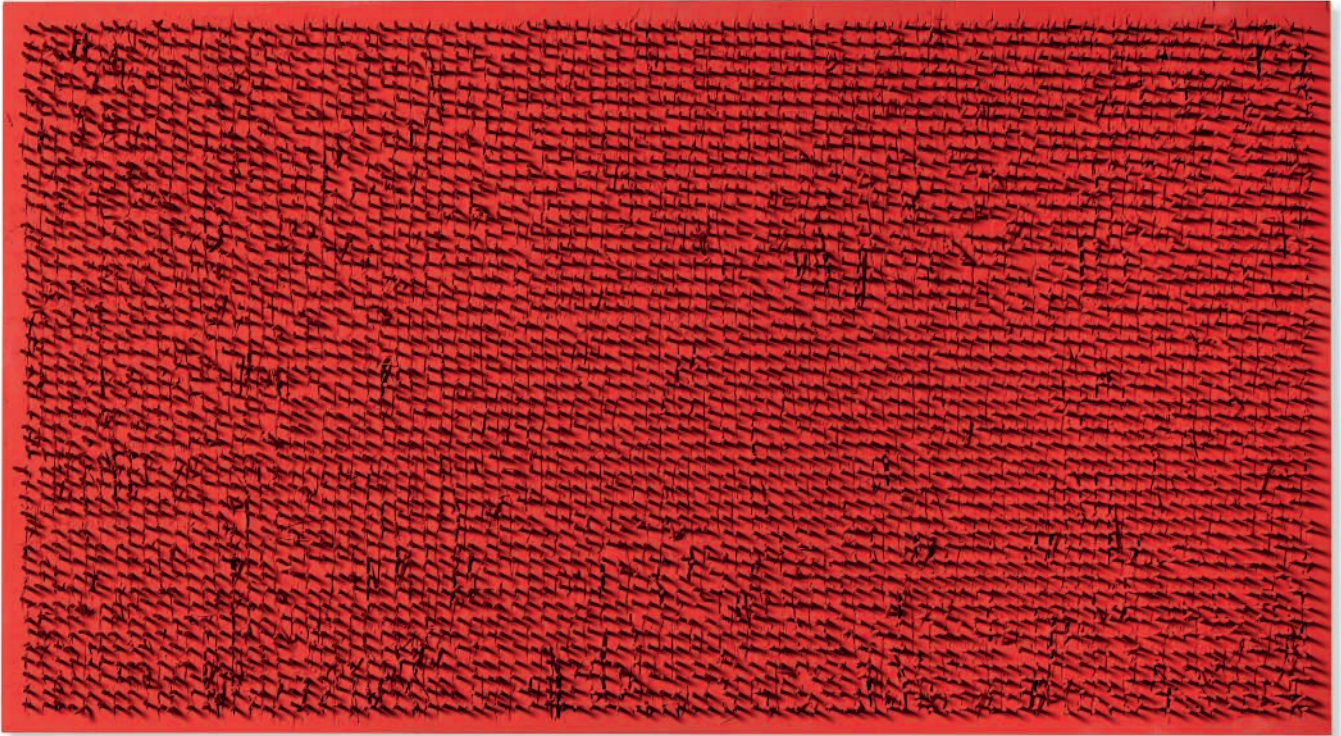
€18,000-24,000

\$23,000-29,000

### PROVENANCE

Private Collection, Italy.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 8415 and is accompanied by a certificate of authenticity.



λ.225

## BERNARD AUBERTIN (1934-2015)

### *Tableau Clous (Nail Painting)*

signed and dated 'Bernard Aubertin 1969' (on the reverse)

acrylic and nails on panel

50 x 90 x 4.5cm.

Executed in 1969

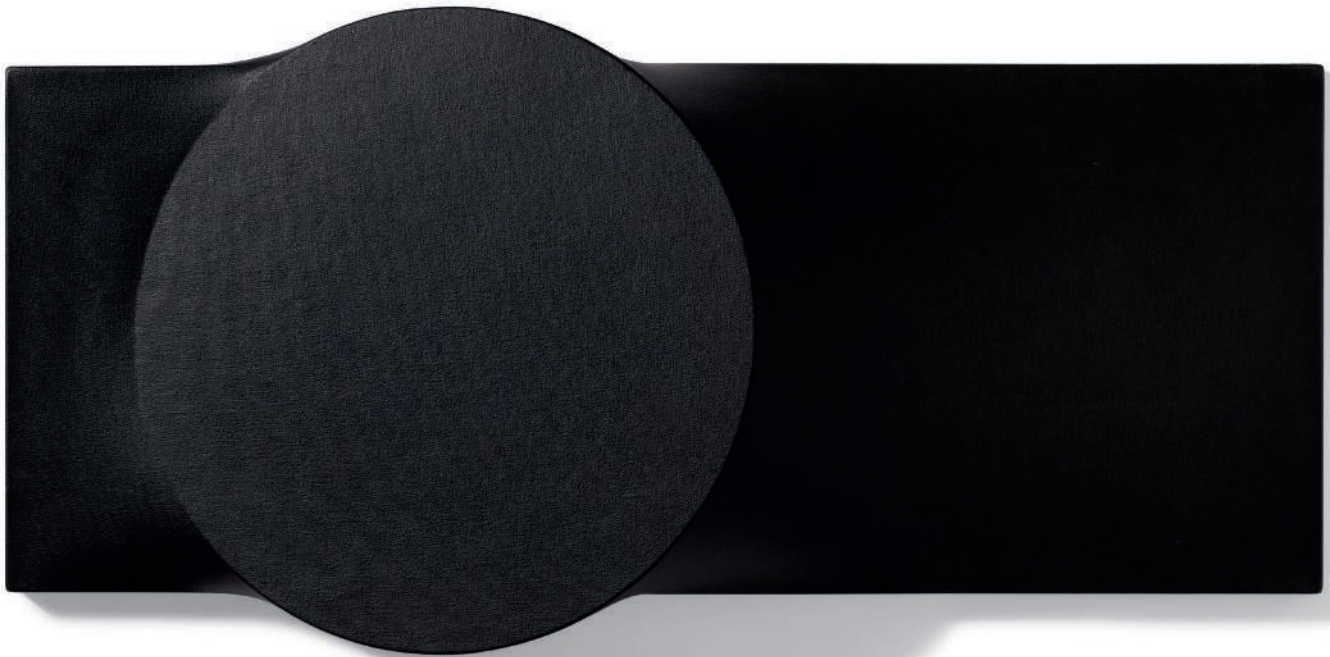
**€10,000-15,000**

**\$13,000-18,000**

#### PROVENANCE

Galleria Allegrini Arte, Brescia.

Private Collection, Italy (acquired in 2016).



λ226

## TURI SIMETI (B. 1929)

*Tondo nero su rettangolo (Black Tondo on Rectangle)*

signed and dated 'Simeti 88' (on the reverse)

acrylic on shaped canvas

47 x 100.5cm.

Executed in 1988

€10,000-15,000

\$13,000-18,000

### PROVENANCE

Private Collection, Italy.

Acquired from the above by the present owner in 2017.

### LITERATURE

A. Addamiano, F. Sardella (eds.), *Turi Simeti. Catalogo ragionato 1960-2016*, Milan 2017, no. 490 (illustrated, p. 615).

This work is registered in the Archivio Turi Simeti edited by Galleria Dep Art, Milan, under number 1988-N0481.



1.227

## ULRICH RÜCKRIEM (B. 1938)

*Rechteckige Eisenplatte (Rectangular Iron Plate)*

signed 'U. Rückriem' (on paper certificate)

torch-cut iron, in two parts

each: 2.5 x 14.5 x 119cm.

Executed in 1976, this work is parts 1g and 2g, number seven from a series of twelve

€1,500-2,000

\$1,900-2,500

### PROVENANCE

Galerie Klein, Bonn.

Acquired from the above by the present owner.

### LITERATURE

F. Meschede (ed.), *Ulrich Rückriem: Multiples and Druckgraphik 1969-1985*, exh. cat., Freiburg, Kunstverein Freiburg, 1986, p. 34, no. 19 (another version illustrated, pp. 34-35).





PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

228

CARL ANDRE (B. 1935)

(i) *THE STRUGGLE BETWEEN HARMONY AND INVENTION*

(ii) *THE LEGEND OF THE PRIMES*

(i) titled 'THE STRUGGLE BETWEEN HARMONY AND INVENTION'

(upper and lower edges); signed and dated '@carl andre 1992' (centre)

(ii) signed, titled and dated 'THE LEGEND OF THE PRIMES @carl andre 1992' (centre)

(i) pencil, metal clips and bolts on plywood

(ii) pencil, metal clips, bolts and packaged preservative on plywood

each: 31.5 x 10.5 x 2cm.

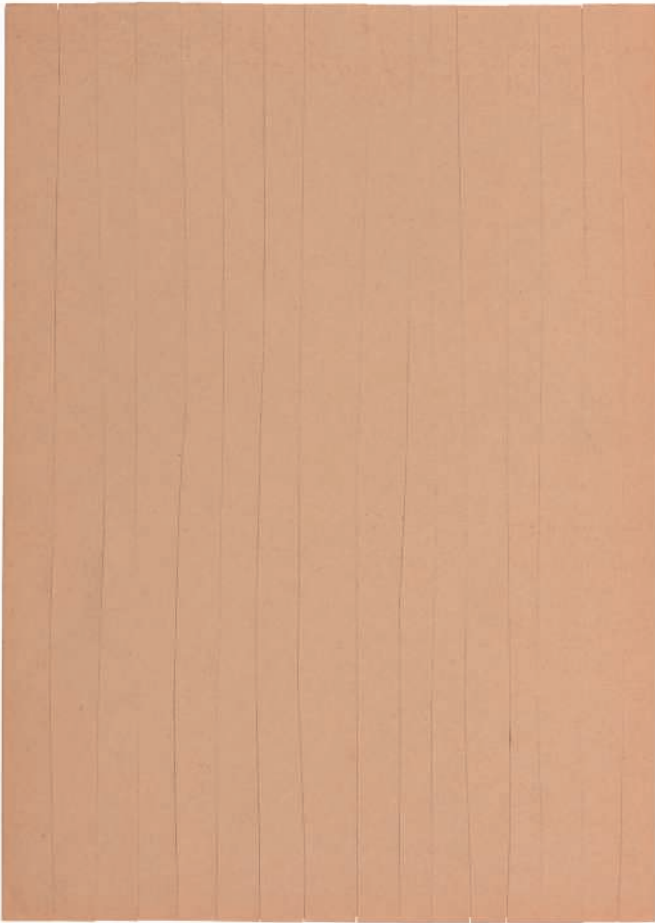
each: Executed in 1992

€6,000-8,000

\$7,400-9,800

PROVENANCE

Acquired directly from the artist by Martin Visser.



λ229

## HERMAN DE VRIES (B. 1931)

*Untitled (Homogene structuur) (Homogenous Structure)*

signed and dated 'herman de vries 1961' (on the reverse)

card collage on card

29.5 x 21cm.

Executed in 1961

**€2,000-3,000**

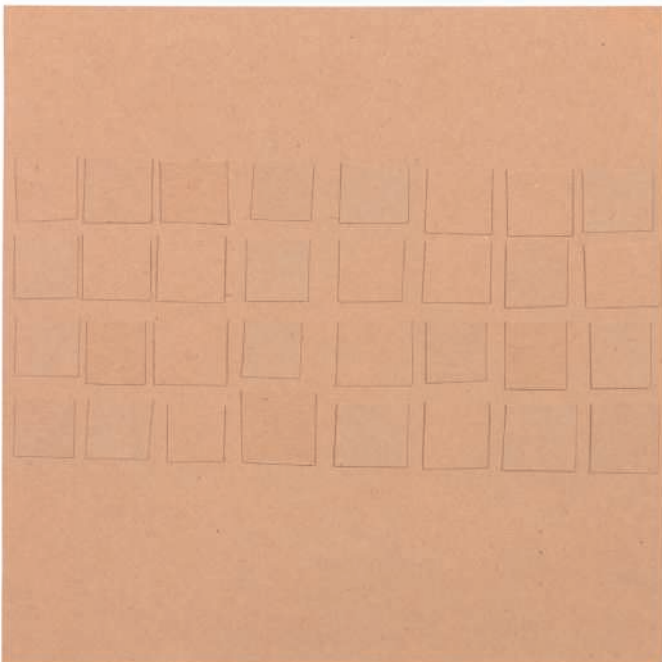
**\$2,500-3,700**

PROVENANCE

Private Collection, Amsterdam.

EXHIBITED

Schiedam, Stedelijk Museum Schiedam, *herman de vries. all*, 2014.



λ230

## HERMAN DE VRIES (B. 1931)

*Untitled*

signed and dated 'herman de vries maart 1962' (on the reverse)

card collage on card

20.5 x 20.5cm.

Executed in 1962

**€2,000-3,000**

**\$2,500-3,700**

PROVENANCE

F. Valk Collection, The Netherlands.

André Swertz, Utrecht.

Acquired from the above by the present owner in 2002.

EXHIBITED

Schiedam, Stedelijk Museum Schiedam, *herman de vries all*, 2014.





PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ231

## PANAMARENKO (B. 1940)

*Lanceerbasis (Launching Base)*

paper, printed card, wood and metal parts

34 x 21 x 18.5cm.

Executed in 1975

€6,000-8,000

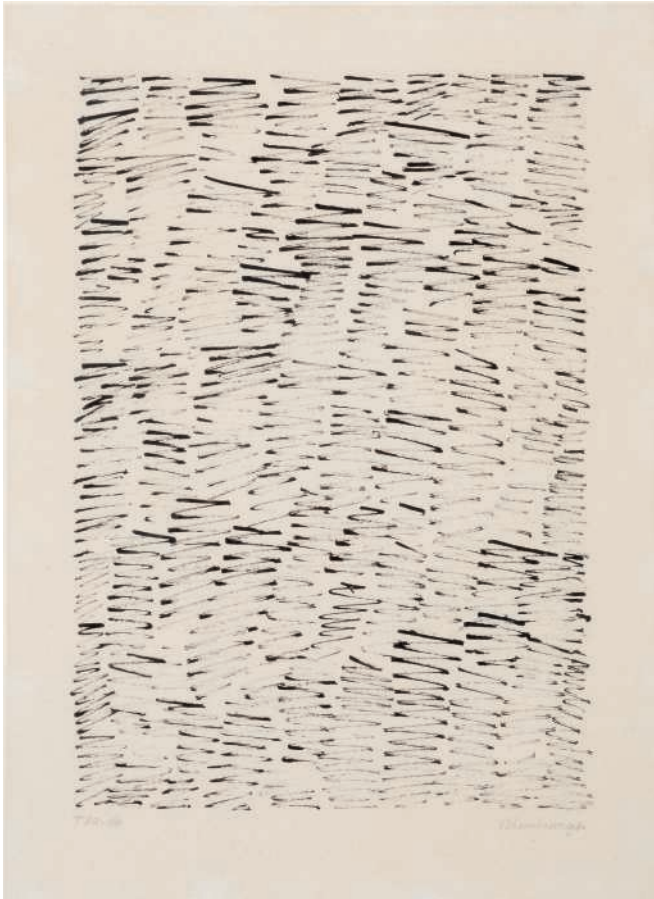
\$7,400-9,800

### PROVENANCE

A gift from the artist to Martin and Mia Visser circa 1975-1977.

### EXHIBITED

Maastricht, Bonnefanten Museum, *Martin Visser: collector, designer, free spirit*, 2012 (illustrated in colour, p. 139).



λ232

JAN SCHOONHOVEN (1914-1994)

T80-16

signed and dated 'Schoonhoven 1980' (lower right),  
titled 'T80-16' (lower left)

ink on paper

38.5 x 28cm.

Executed in 1980

€2,500-3,500

\$3,100-4,300

PROVENANCE

Galerie Delaive, Amsterdam.

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

λ233

OSKAR HOLWECK (1924-2007)

34 - X 62

incised with the artist's signature, title and date '34 - X 62 Holweck'  
(lower right)

punctured paper

41 x 36.5cm.

Executed in 1962, this work is number thirty-four from an edition  
of one hundred, each unique

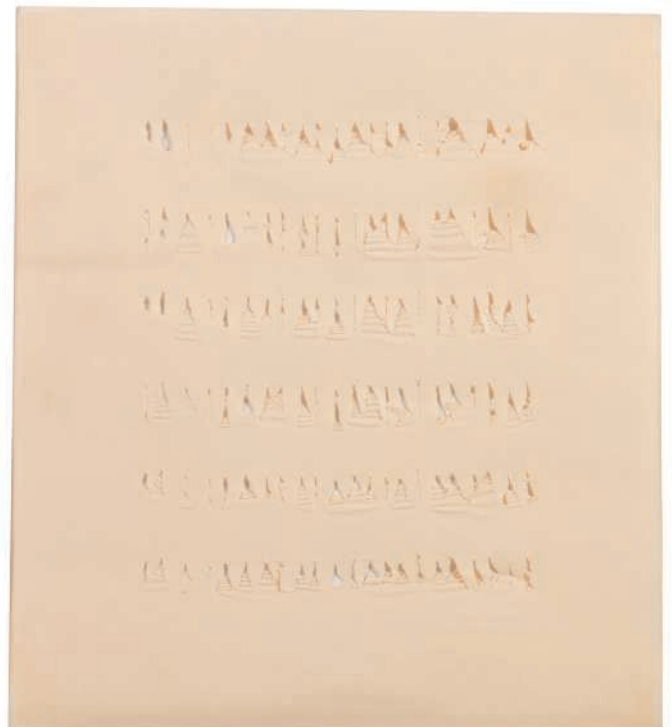
€2,000-3,000

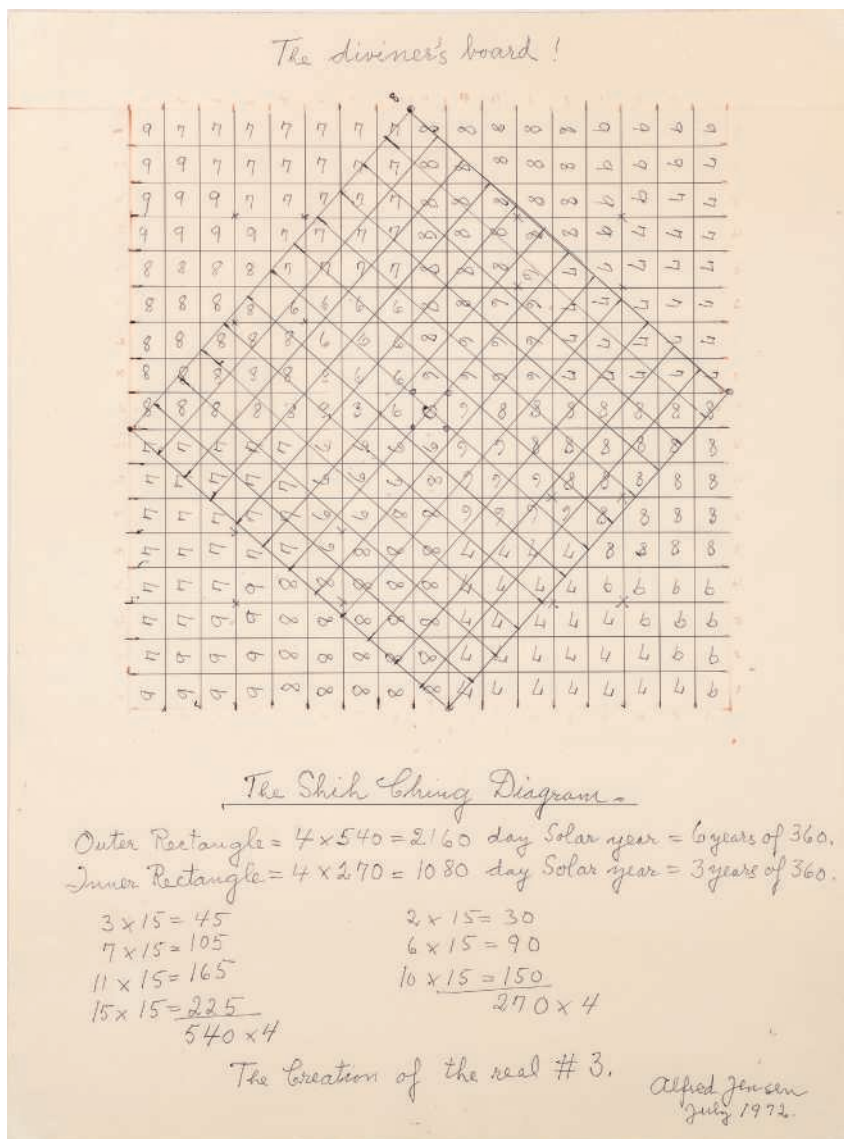
\$2,500-3,700

PROVENANCE

Galerie Parade, Amsterdam.

Acquired from the above by the present owner in 2001.





PROPERTY FROM AN IMPORTANT SWISS COLLECTION

•1234

ALFRED JENSEN (1903-1981)

*The diviner's board!*

signed and dated 'Alfred Jensen July 1972.' (lower right), titled

'The diviner's board!' (upper edge)

pen and felt-tip pen on paper

60.5 x 45cm.

Executed in 1972

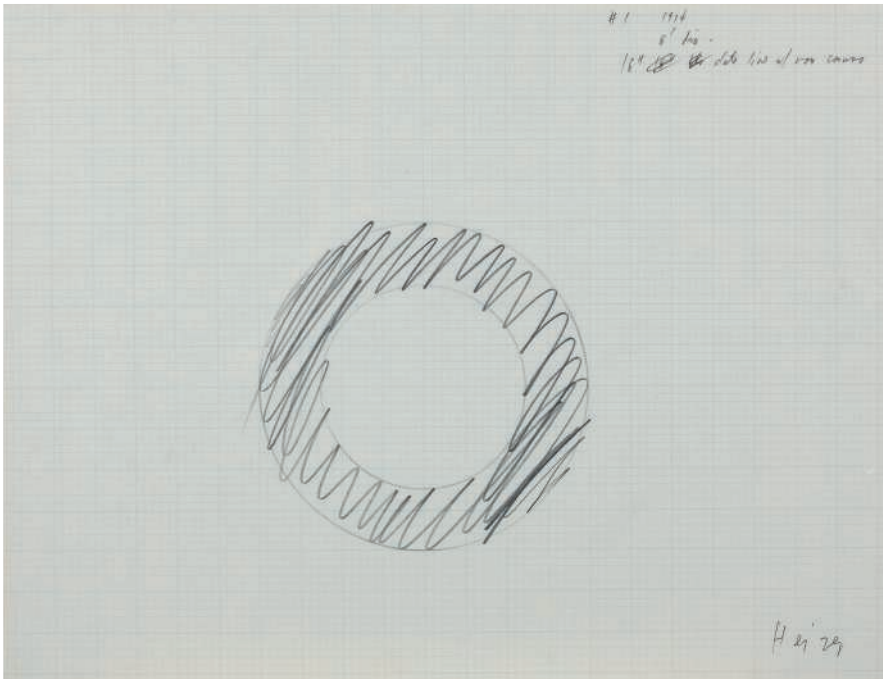
€2,000-3,000

\$2,500-3,700

PROVENANCE

Acquired directly from the artist in 1972, thence by descent to the present owner.





PROPERTY FROM AN IMPORTANT SWISS COLLECTION

•1235

MICHAEL HEIZER  
(B. 1944)

*Untitled (Study for No. 1)*

signed 'Heizer' (lower right), titled, inscribed and dated '#1 1974 8' diam. 16" slate line w/ raw canvas' (upper right)

pencil on graph paper  
43 x 56cm.

Executed in 1974

€1,000-1,500

\$1,300-1,800

PROPERTY FROM AN IMPORTANT SWISS COLLECTION

•1236

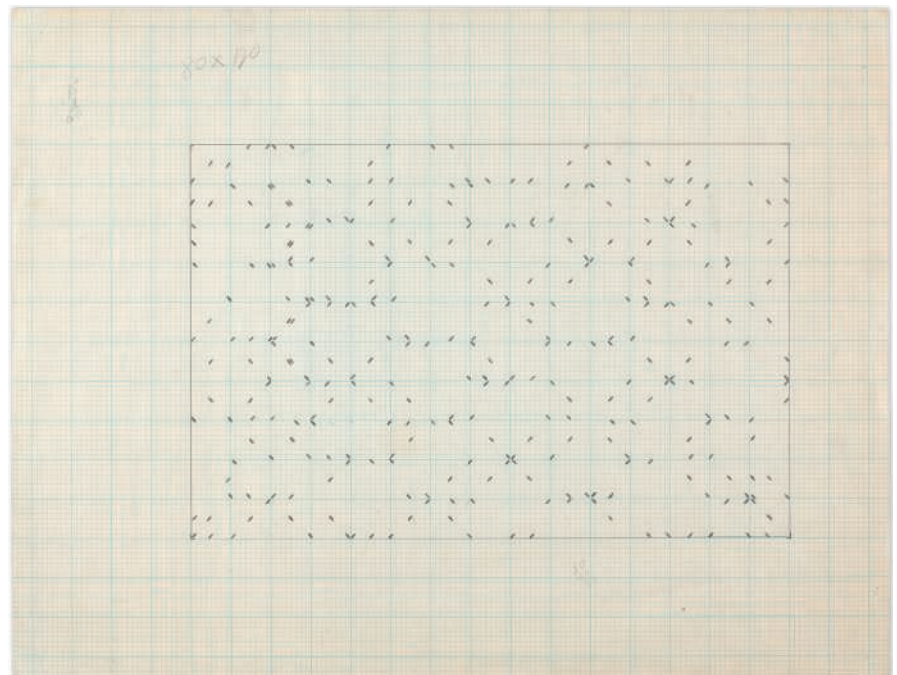
LARRY POONS  
(B. 1937)

*Untitled*

recto: pencil on graph paper  
verso: coloured pencil and pencil on graph paper  
43 x 55.5cm.  
Executed *circa* 1970

€800-1,200

\$990-1,500



λ237

## ULRICH RÜCKRIEM (B. 1938)

### *Schiefer (Slate)*

signed, numbered and dated '2/9 U. Rückriem 1980' (on paper certificate)  
slate, in five parts

four parts: 3.5 x 48 x 96cm.

one part: 3.5 x 96 x 96cm.

overall: 10.5 x 96 x 96cm.

Executed in 1980, this work is number two from an edition of nine

€5,000-7,000

\$6,200-8,600

#### PROVENANCE

Galerie Löhrl, Mönchengladbach.

Acquired from the above by the present owner.

#### LITERATURE

F. Meschede (ed.), *Ulrich Rückriem, Multiples und Druckgraphik 1969-1985*,  
exh. cat., Freiburg, Kunstverein Freiburg, 1986, p. 45, no. 27 (another from  
the edition illustrated, p. 45).



1,1,91-12 *accute*

-1- M.d. 1990

2,1,91-13 *accute*

-2-

3,1,91-14 *accute*

-3-

4,1,91-15 *accute*

-4-

5,1,91-16 *accute*

-5-

6,1,91-17 *accute*

-6-

7,1,91-18 *accute*

-7-

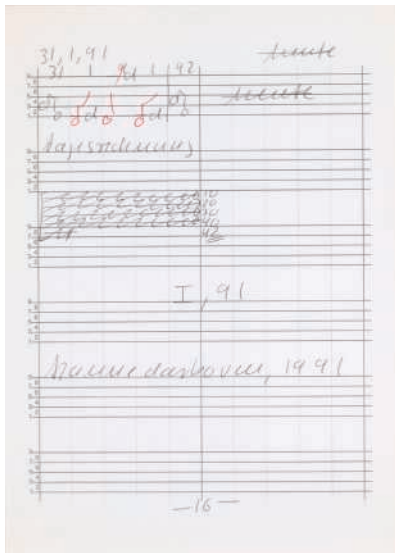
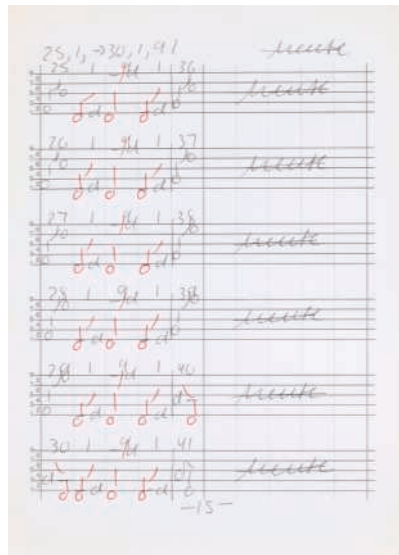
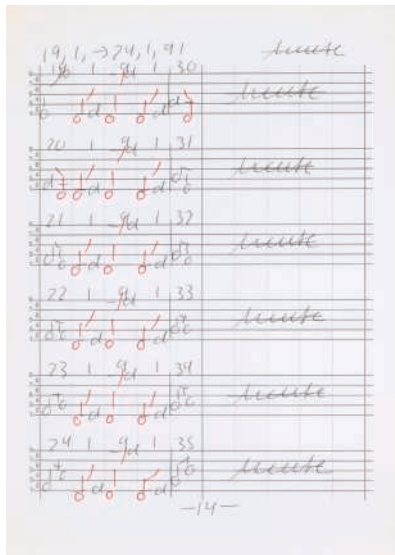
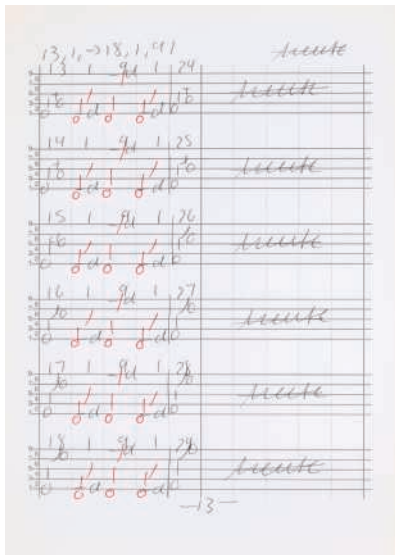
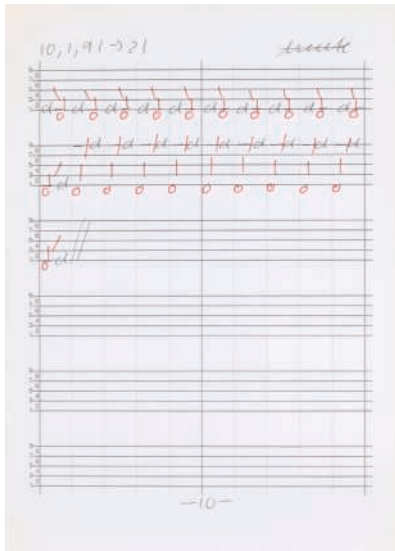
8,1,91-19 *accute*

-8-

9,1,91-20 *accute*

-9-





λ238

## HANNE DARBOVEN (1941-2009)

Partitur (I, 1991) (Score (I, 1991))

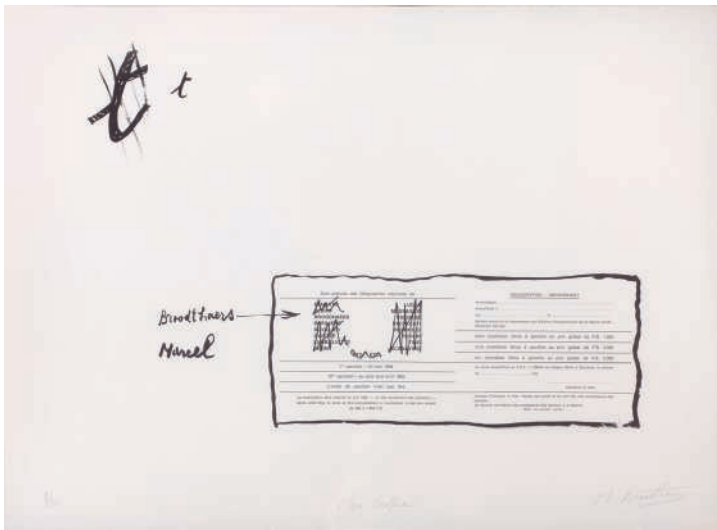
signed with the artist's initials and dated 'h. d. 1990' (lower right of first sheet);  
signed and titled twice 'I, 91 hanne darboven, 1991' (lower centre of sixteenth sheet)  
pen on music manuscript paper, in sixteen parts  
each sheet: 29.5 x 21cm.  
Executed in 1990

€8,000-12,000

\$9,900-15,000

PROVENANCE

Acquired directly from the artist by the present owner.



λ239

## MARCEL BROODTHAERS (1924-1976)

*La Faute d'orthographe (Mea culpa)*  
(*The Spelling Mistake (Mea Culpa)*)

signed, inscribed and numbered '3/30 Mea Culpa M. Broodthaers'  
(lower edge)

offset lithograph  
45.5 x 60.5cm.

Executed in 1964, this work is number three from an edition of thirty  
plus twenty artist's proofs

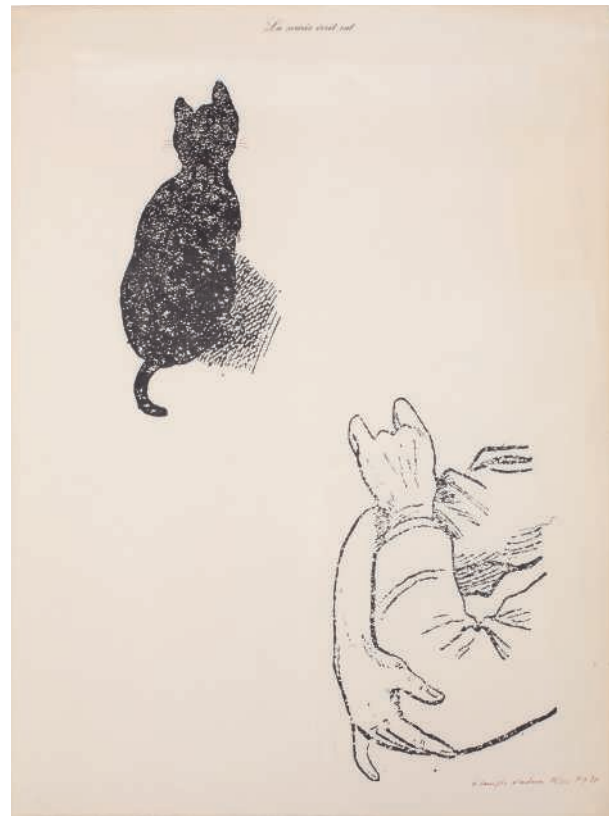
€4,000-6,000

\$5,000-7,400

### LITERATURE

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 1 (another from the edition illustrated in colour, p. 6).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 1 (another from the edition illustrated in colour, p. 17).



λ240

## MARCEL BROODTHAERS (1924-1976)

*La Souris écrit rat (A compte d'auteur)*  
(*The Mouse Writes Rat (At the Author's Expense)*)

signed with the artist's initials, inscribed, numbered and dated 'à compte  
d'auteur. M. B. 38/150 74.' (lower right)

letterpress and ink on card  
76 x 57cm.

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

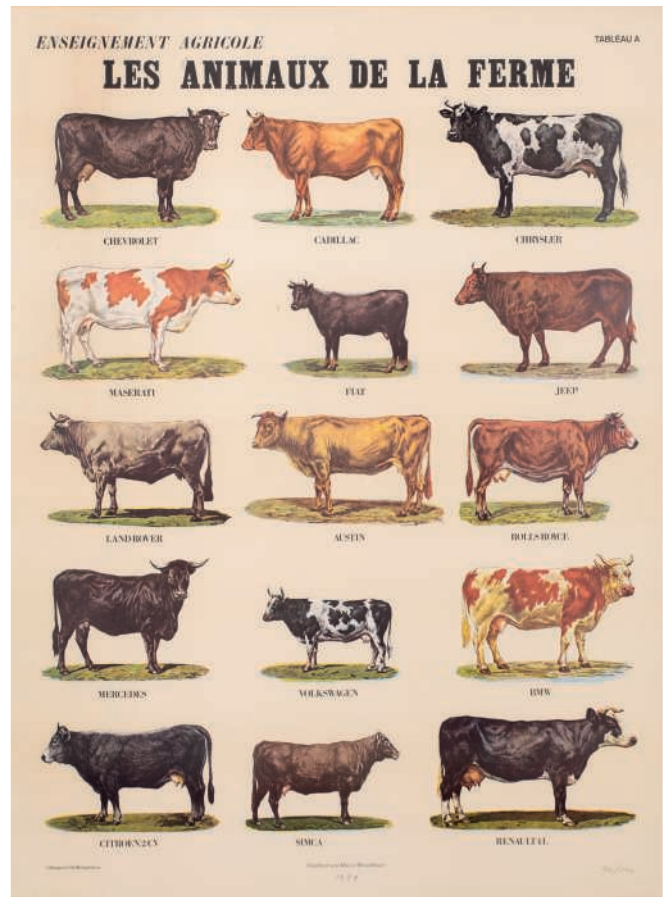
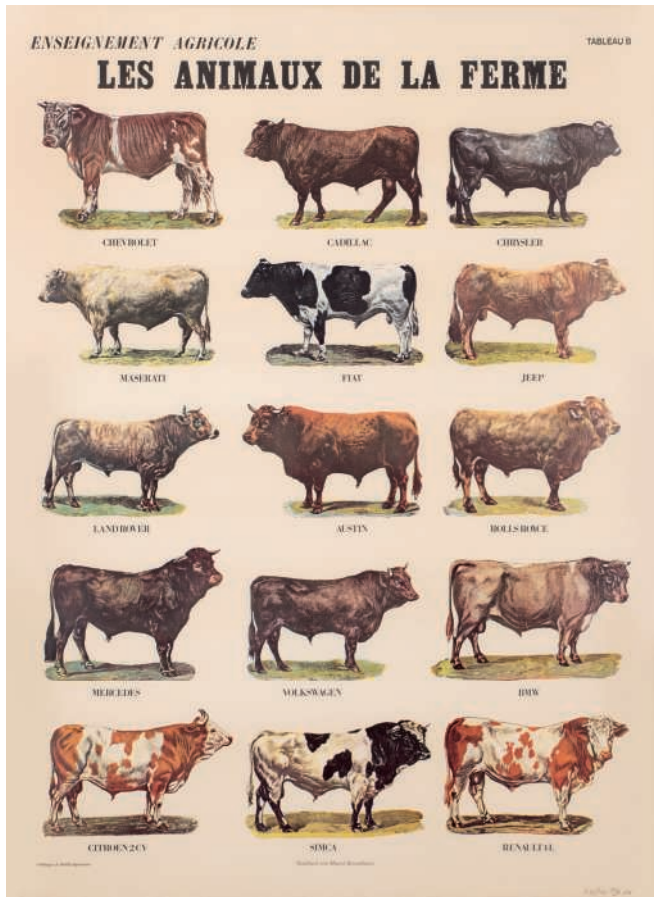
€2,000-3,000

\$2,500-3,700

### 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).



λ241

## MARCEL BROODTHAERS (1924-1976)

*Les Animaux de la ferme (The Farm Animals)*

(i) numbered '24/120' (lower right), dated '1974' (lower centre)  
(ii) signed with the artist's initials, numbered and dated '24/120 M. B. 74' (lower right)  
offset lithograph on card, in two parts  
each: 84 x 62cm.  
Executed in 1974, this work is number twenty-four from an edition of one hundred and twenty

€8,000-12,000

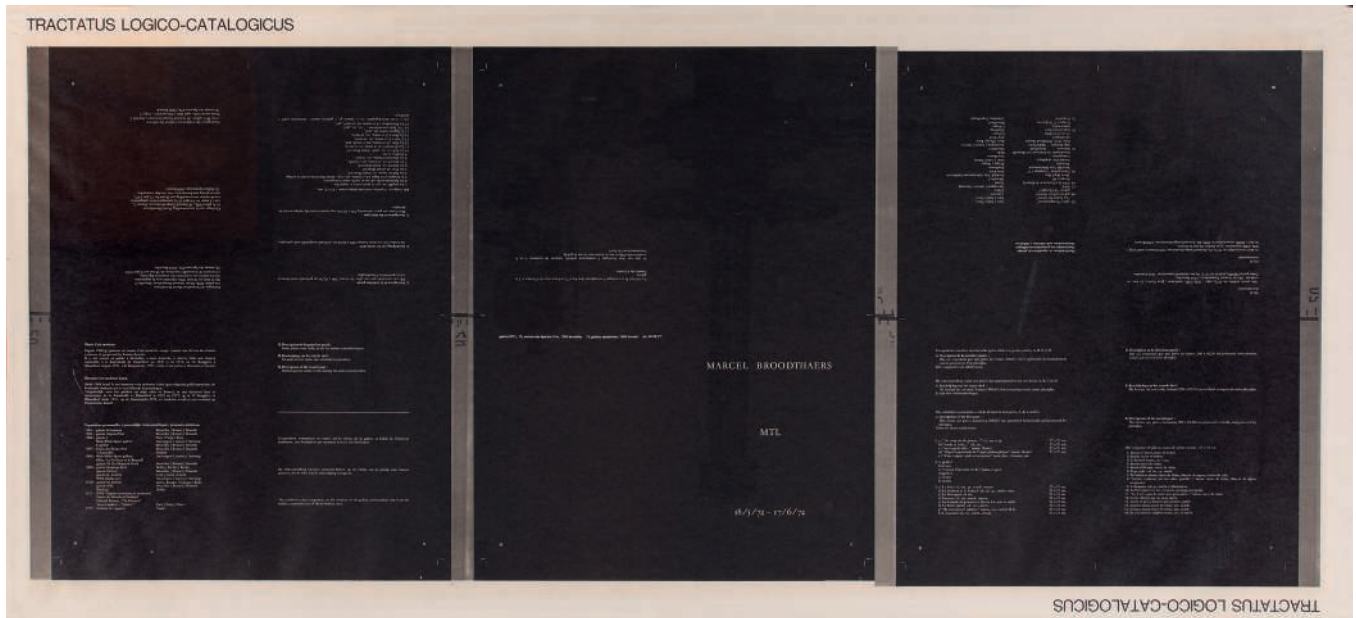
\$9,900-15,000

### LITERATURE

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 21 (another from the edition illustrated in colour, pp. 62-63).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 22 (another from the edition illustrated in colour, p. 47).





λ242

## MARCEL BROODTHAERS (1924-1976)

### *Tractatus logico-catalogicus*

signed with the artist's initials and numbered twice 'Ex. 19 19/100 M.B.'  
(lower right quadrant)  
offset lithograph and screenprint  
70 x 154cm.

Executed in 1972, this work is number nineteen from an edition of one hundred

€3,000-5,000

\$3,700-6,100

#### PROVENANCE

Anon. sale, De Vuyst Lokeren, 17 May 2014, lot 409.

#### LITERATURE

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 6 (another from the edition illustrated in colour, p. 18).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 6 (another from the edition illustrated in colour, p. 23).

λ243

## ART & LANGUAGE (ACTIVE SINCE 1967)

### *Study after Gustave Courbet's 'L'Origine du monde'*

signed and dated 'Michael Baldwin 1992 Mel Ramsden'  
and stamped 'ART & LANGUAGE' (lower right)  
charcoal on paper  
47 x 56.5cm.  
Executed in 1992

€2,000-3,000

\$2,500-3,700

#### PROVENANCE

Charles Harrison Collection, England.  
Private Collection, London.

#### EXHIBITED

Barcelona, Fundació Antoni Tàpies, *Art & Language in Practice*, 1999, no. 69 (illustrated, p. 262).

#### LITERATURE

C. Harrison, *Conceptual Art and Painting: Further Essays on Art & Language*, Cambridge 2001, no. 58 (illustrated, p. 138).





1.244

## ART & LANGUAGE (ACTIVE SINCE 1967)

### *Study for Index: Incident in a Museum (2)*

signed and dated 'Michael Baldwin Mel Ramsden  
1981-1984' (lower right)

oil pastel, acrylic and pencil on paper

101.5 x 153cm.

Executed in 1981-1984

€6,000-8,000

\$7,400-9,800

#### PROVENANCE

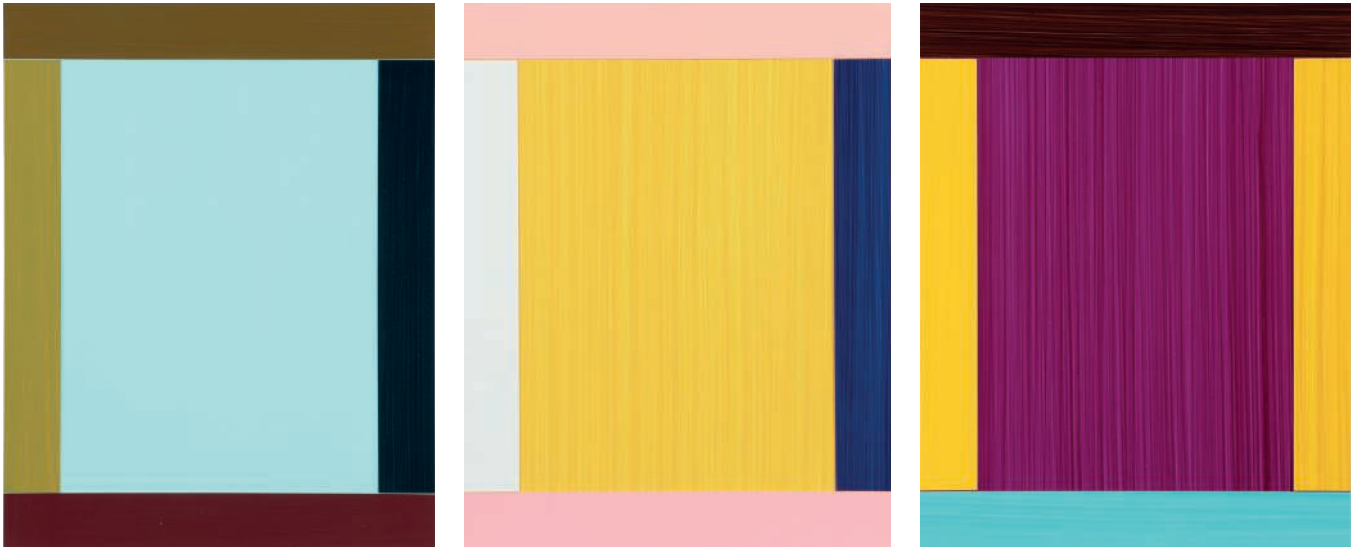
Charles Harrison Collection, England.  
Private Collection, London.

#### EXHIBITED

Barcelona, Fundació Antoni Tàpies, *Art & Language in  
Practice*, 1999, no. 14 (illustrated in colour, p. 78).

#### LITERATURE

C. Harrison, *Essays on Art & Language*, Oxford 1991, no. 97  
(illustrated, p. 181).



1.245

## IMI KNOEBEL (B. 1940)

### *Anima Mundi 79-3*

each: titled, numbered, dated 'AM 79-3 III 2009 2/3' and consecutively numbered 'A' to 'C' (on the reverse)

acrylic on plastic foil collage, in three parts

each: 28.5 x 22.5cm.

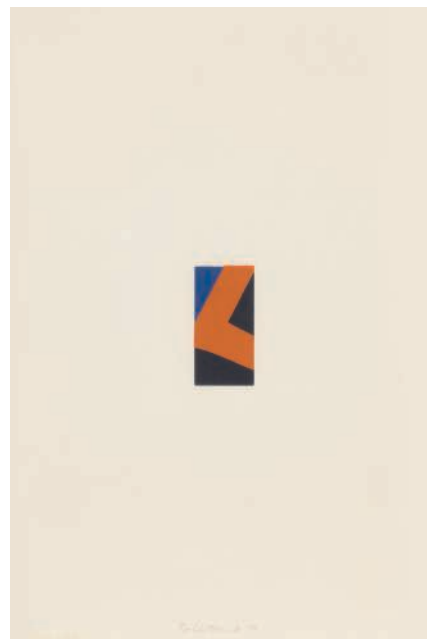
Executed in 2009-2011, this work is number two from a series of three, each uniquely painted

**€8,000-12,000**

**\$9,900-15,000**

PROVENANCE  
Private Collection, Germany.





1.246

## BLINKY PALERMO (1943-1977)

### *Fünf Miniaturen (Five Miniatures)*

each: signed and dated 'Palermo 72' (lower centre); numbered '1/75' and consecutively numbered 'I' to 'V' (on the reverse)

colour foil embossing on paper, in five parts

each: 40 x 27cm.

Executed in 1972, this work is number one from an edition of seventy-five, plus ten copies numbered I-X

€6,000-8,000

\$7,400-9,800

#### PROVENANCE

Galerie Fred Jahn, Munich.

Private Collection, Germany (acquired from the above).

#### LITERATURE

F. Jahn, Palermo. *Die Gesamte Grafik und alle Auflagenobjekte 1966 bis 1975*, Munich 1983, no. 30 (another from the edition illustrated in colour, p. 73).



1.247

## GÜNTHER FÖRG (1952-2013)

### *Bad Honnef Multiple*

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

acrylic on lead on wood

40 x 30cm.

Executed in 1999, this work is the artist's proof from an edition of twenty plus one artist's proof

**€7,000-9,000**

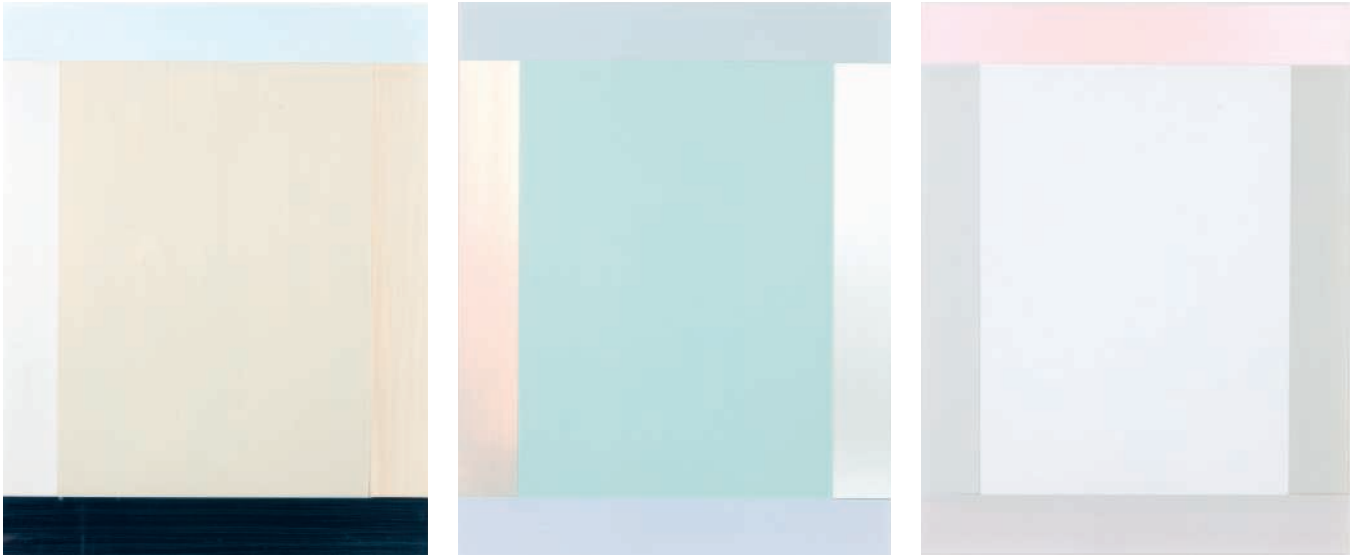
**\$8,600-11,000**

#### PROVENANCE

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

This work is registered in the artist's archives under the archive number *WVF.99.B.0450*.

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



λ248

IMI KNOEBEL (B. 1940)

*Anima Mundi 45-3*

acrylic on plastic foil collage, in three parts  
each: 46 x 35.5cm.

Executed in 2010-2011, this work is number five from a series of five, each  
uniquely painted

€15,000-20,000

\$19,000-25,000

END OF SALE



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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 +44 (0)20 7839 9060.

#### 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 +44 (0)20 7839 9060.

#### 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

(a) **As authorised bidder**. 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.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

#### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's Live™

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

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • 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:

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

### 4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) 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 reclaim 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 UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT.London@christies.com, fax: +44 (0)20 3219 6076). 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

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

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 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*

(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.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## 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 give notice to 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 claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

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

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

the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the time 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 the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(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 +44 (0)20 7752 3200 or for some sales, by

logging into your MyChristie's account by going to: [www.christies.com/mychristies](http://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.

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 £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(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. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, 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, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

### 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 30th 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 5% a year above the UK Lloyds Bank base rate from time to time on the 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.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

### 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

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 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 +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@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 +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@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: 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 £39,219 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  $\Psi$  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the

buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

**condition**: the physical **condition** of a **lot**.

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

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

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

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

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

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

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

**provenance**: the ownership history of a **lot**.

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

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

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

**UPPER CASE type**: means having all capital letters.

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



## VAT SYMBOLS AND EXPLANATION

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

### VAT payable

Symbol	
No Symbol	No VAT will be charged on the <b>hammer price</b> . VAT at 21% will be charged on the <b>buyer's premium</b> and invoiced on an inclusive basis.
!	If a Lot is marked '+' or '!', it will have a special VAT status and will be subject to higher rates as follows: <b>Lot</b> is imported from outside the EU. For each <b>lot</b> the <b>buyer's premium</b> is calculated as 37.75% of the <b>hammer price</b> up to a value of €150,000 plus 31.7% of the <b>hammer price</b> between €150,001 and €2,000,000, plus 22.02% of any amount in excess of €2,000,000.
+	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 €150,000, plus 45.2% of the hammer price between €150,001 and €2,000,000, plus 35.52% of any amount in excess of €2,000,000.

### VAT Exemptions/Refunds on Export

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

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

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

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

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)

Tel: +31 (0)20 5755 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.

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](http://Christies.com/storage).

All lots will be available for collection from Crown Fine Art, from 9:00AM on Thursday, 26nd, April, 2018.

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 on Friday, 27th, April, 2018. Crown Fine Art and Christie's will re-open for business at 9:00AM on Monday, 30th April, 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](mailto: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](http://www.christies.com).

## CROWN FINE ART CONTACT DETAILS:

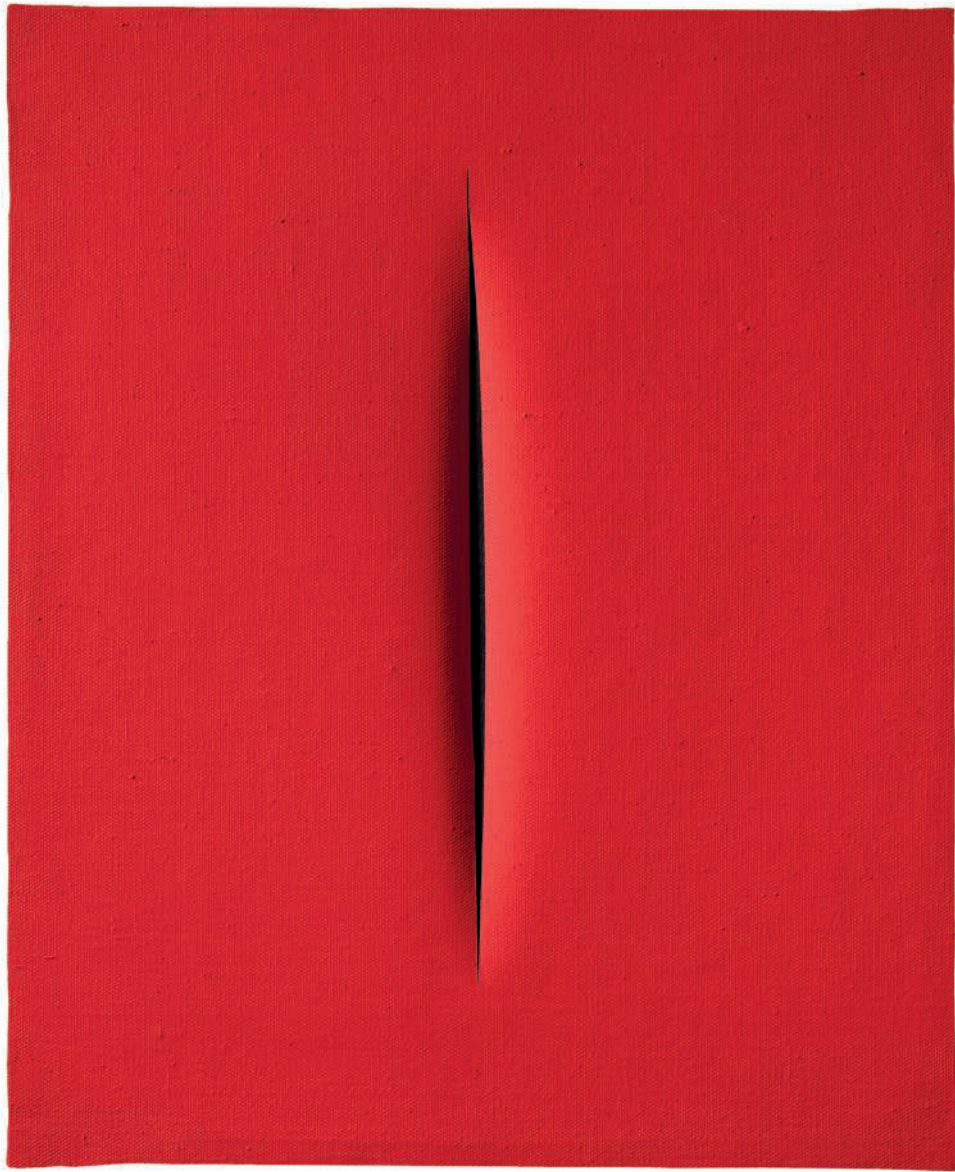
Address: Gyroscopweg 19, 1042AC, Amsterdam

Telephone: +31 20 65 83 363

Email: [Info.nl@crownww.com](mailto:Info.nl@crownww.com)







LUCIO FONTANA (1899-1968)  
*Concetto spaziale, [Attesa]*  
waterpaint on canvas  
61.5 x 50 cm  
executed in 1967  
Estimate €700,000 - 1,000.000

**MILAN MODERN AND CONTEMPORARY**

*Milan, 11 April 2018*

**VIEWING**

6-10 April 2018  
Palazzo Clerici  
Via Clerici 5, Milan

**CONTACT**

Renato Pennisi  
rpennisi@christies.com  
+39 02 30328332

**CHRISTIE'S**



Martin Kippenberger (1953-1997)  
*Untitled (from the series War Wicked)*  
oil and spray paint on canvas  
98½ x 118 in. (250 x 300 cm.)  
Executed in 1991-1992  
£350,000 – £450,000

**POST-WAR/ PRESENT**

*London, 28 June 2018*

**VIEWING**

23-27 June 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Paola Saracino Fendi  
PFendi@christies.com  
+44 207 389 2796

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**

THE COLLECTION OF PEGGY AND DAVID  
**R O C K E F E L L E R**

*“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”*

— DAVID ROCKEFELLER

**THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER**

New York, 7–11 May 2018

**VIEWING**

Begins 28 April 2018

**CONTACT**

Rockefeller@christies.com  
212.636.2000

To receive updates, and for more information,  
please visit us at [Christies.com/Rockefeller](https://www.christies.com/Rockefeller),  
follow our dedicated Instagram feed [@ChristiesRockefeller](https://www.instagram.com/ChristiesRockefeller)





© 2018 Kunsthaus Zürich, The Estate of Fritz Glarner

FRITZ GLARNER (1899-1972)  
*Study for Tondo #54*  
oil on Masonite in artist's frame  
diameter: 15½ in. (39.3 cm.)  
Painted in 1960.  
Estimate: \$200,000-300,000

CHRISTIE'S

# THE COLLECTOR



An neoclassical style bronze-mounted steel console  
Attributed to Jansen  
Second half 20th Century  
€8,000 - 12,000

## LE GOÛT FRANÇAIS

*Paris, 25 April 2018*

### VIEWING

20-21 and 23-24 April 2018  
9, Avenue Matignon  
75008 Paris

### CONTACT

Stéphanie Joachim  
sjoachim@christies.com  
+33 (0)1 40 76 85 67

# CHRISTIE'S

**POST-WAR AND CONTEMPORARY ART**  
**MONDAY 23 APRIL 2018 AT 7.00 PM**  
**AND TUESDAY 24 APRIL 2018 AT 2.00 PM**

Westergasfabriek, Zuiveringshal West,  
Pazzanistraat 37  
1014 DB Amsterdam

**CODE NAME: AMS**  
**SALE NUMBER: 15805**

(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="checkbox"/> 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**

<b>Lot number (in numerical order)</b>	<b>Maximum €Price (excluding buyer's premium)</b>	<b>Lot number (in numerical order)</b>	<b>Maximum €Price (excluding buyer's premium)</b>

**If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS**

**Please quote number below:**



# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

## ARGENTINA BUENOS AIRES

+54 11 43 93 42 22  
Cristina Carlisle

**AUSTRALIA  
SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

**AUSTRIA  
VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

**BELGIUM  
BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

**BRAZIL  
SÃO PAULO**  
+55 21 3500 8944  
Nathalie Lenci  
(Independent Consultant)

**CANADA  
TORONTO**  
+1 647 519 0957  
Brett Sherlock (Consultant)

**CHILE  
SANTIAGO**  
+56 2 22631642  
Denise Ratinoff de Lira

**COLOMBIA  
BOGOTA**  
+571 635 54 00  
Juanita Madrinan  
(Independent Consultant)

**DENMARK  
COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø (Consultant)  
+45 2612 0092  
Rikke Juel Brandt (Consultant)

**FINLAND AND  
THE BALTIC STATES  
HELSINKI**  
+358 40 5837945  
Barbro Schaudman  
(Consultant)

**FRANCE  
BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory (Consultant)

**GREATER  
EASTERN FRANCE**  
+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

**•PARIS**  
+33 (0)1 40 76 85 85

**POITOU-CHARENTE  
AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

**PROVENCE -  
ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

**RHÔNE ALPES**  
+33 (0)6 30 73 67 17  
Françoise Papapietro  
(Representative)

**GERMANY  
DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

**FRANKFURT**  
+49 170 840 7950  
Natalie Radziwill

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

**STUTTGART**  
+49 (0)71 12 26 96 99  
Eva Susanne Schweizer

**INDIA  
MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

**INDONESIA  
JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**ISRAEL  
TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

**ITALY  
•MILAN**  
+39 02 303 2831  
Cristiano De Lorenzo

**ROME**  
+39 06 686 3333  
Marina Cicogna

**NORTH ITALY**  
+39 348 3131 021  
Paola Gradi (Consultant)

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

**VENICE**  
+39 041 277 0086  
Bianca Arrivabene Valenti  
Gonzaga (Consultant)

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori  
Veneti (Consultant)

**GENOA**  
+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

**FLORENCE**  
+39 055 219 012  
Alessandra Niccolini di  
Camugliano (Consultant)

**CENTRAL &  
SOUTHERN ITALY**  
+39 348 520 2974  
Alessandra Allaria  
(Consultant)

**JAPAN  
TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

**MALAYSIA  
KUALA LUMPUR**  
+65 6735 1766  
Julia Hu

**MEXICO  
MEXICO CITY**  
+52 55 5281 5446  
Gabriela Lobo

**MONACO**  
+377 97 97 11 00  
Nancy Dotta

**THE NETHERLANDS  
•AMSTERDAM**  
+31 (0)20 57 55 255  
Arno Verkade

**NORWAY  
OSLO**  
+47 949 89 294  
Cornelia Svedman  
(Consultant)

**PEOPLES REPUBLIC  
OF CHINA  
BEIJING**  
+86 (0)10 8583 1766

**•HONG KONG**  
+852 2760 1766

**•SHANGHAI**  
+86 (0)21 6355 1766

**PORTUGAL  
LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

**RUSSIA  
MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Zain Talyarkhan

**SINGAPORE  
SINGAPORE**  
+65 6735 1766  
Julia Hu

**SOUTH AFRICA  
CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lomborg  
(Independent Consultant)

**DURBAN &  
JOHANNESBURG**  
+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

**WESTERN CAPE**  
+27 (44) 533 5178  
Annabelle Conyngham  
(Independent Consultant)

**SOUTH KOREA  
SEOUL**  
+82 2 720 5266  
Jun Lee

**SPAIN  
MADRID**  
+34 (0)91 532 6626  
Carmen Schjaer  
Dalia Padilla

**SWEDEN  
STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dyhlén (Consultant)

**SWITZERLAND  
•GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

**•ZURICH**  
+41 (0)44 268 1010  
Jutta Nixdorf

**TAIWAN  
TAIPEI**  
+886 2 2736 3356  
Ada Ong

**THAILAND  
BANGKOK**  
+66 (0) 2 252 3685  
Benjawan Uraipraivan

**TURKEY  
ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

**UNITED ARAB EMIRATES  
•DUBAI**  
+971 (0)4 425 5647

**UNITED KINGDOM  
•LONDON**  
+44 (0)20 7839 9060

**NORTH AND NORTHEAST**  
+44 (0)20 3219 6010  
Thomas Scott

**NORTHWEST  
AND WALES**  
+44 (0)20 7752 3033  
Jane Blood

**SOUTH**  
+44 (0)1730 814 300  
Mark Wrey

**SCOTLAND**  
+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon (Consultant)

**ISLE OF MAN**  
+44 (0)20 7389 2032

**CHANNEL ISLANDS**  
+44 (0)20 7389 2032

**IRELAND**  
+353 (0)87 638 0996  
Christine Ryall (Consultant)

## UNITED STATES

**CHICAGO**  
+1 312 787 2765  
Catherine Busch

**DALLAS**  
+1 214 599 0735  
Caperia Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600  
Sonya Roth

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**•NEW YORK**  
+1 212 636 2000

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Notides

## AUCTION SERVICES

**CORPORATE  
COLLECTIONS**  
Tel: +44 (0)20 7389 2548  
Email: norchard@christies.com

**FINANCIAL SERVICES**  
Tel: +44 (0)20 7389 2624  
Fax: +44 (0)20 7389 2204

**HERITAGE AND TAXATION**  
Tel: +44 (0)20 7389 2101  
Fax: +44 (0)20 7389 2300  
Email: rcornett@christies.com

**PRIVATE COLLECTIONS  
AND COUNTRY HOUSE  
SALES**  
Tel: +44 (0)20 7389 2343  
Fax: +44 (0)20 7389 2225  
Email: awaters@christies.com

**MUSEUM SERVICES, UK**  
Tel: +44 (0)20 7389 2570  
Email: lindsay@christies.com

**VALUATIONS**  
Tel: +44 (0)20 7389 2464  
Fax: +44 (0)20 7389 2038  
Email: mwrey@christies.com

## OTHER SERVICES

**CHRISTIE'S EDUCATION  
LONDON**  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: london@christies.edu

**NEW YORK**  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

**HONG KONG**  
Tel: +852 2978 6768  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

**CHRISTIE'S FINE ART  
STORAGE SERVICES  
NEW YORK**  
+1 212 974 4570  
Email: newyork@cfass.com

**SINGAPORE**  
Tel: +65 6543 5252  
Email: singapore@cfass.com

**CHRISTIE'S  
INTERNATIONAL  
REAL ESTATE  
NEW YORK**  
Tel +1 212 468 7182  
Fax +1 212 468 7141  
Email: info@christiesrealestate.com

**LONDON**  
Tel +44 20 7389 2551  
Fax +44 20 7389 2168  
Email: info@christiesrealestate.com

**HONG KONG**  
Tel +852 2978 6788  
Fax +852 2973 0799  
Email: info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Stephen Brooks, Deputy Chief Executive Officer  
Jussi Pykkänen, Global President  
François Curiel, Chairman, Europe & Asia  
Loïc Brivezac  
Gilles Erulin  
Jean-François Palus  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

François Curiel, Chairman  
Prof. Dr. Dirk Boll, President  
Bertold Mueller, Managing Director,  
Continental Europe, Middle East, Russia & India

## SENIOR DIRECTORS, EMERI

Zoe Ainscough, Simon Andrews, Mariolina Bassetti,  
Ellen Berkeley, Jill Berry, Giovanna Bertazzoni,  
Edouard Boccon-Gibod, Peter Brown, Olivier Camu,  
Karen Carroll, Sophie Carter, Karen Cole,  
Robert Copley, Paul Cutts, Isabelle de La Bruyere,  
Roland de Lathuy, Julia Delves Broughton,  
Eveline de Proyard, Leila de Vos, Harriet Drummond,  
Adele Falconer, David Findlay, Margaret Ford,  
Edmond Francey, Daniel Gallen, Roni Gilat-Baharaff,  
Philip Harley, James Hastie, Karl Hermanns,  
Rachel Hidderley, Jetske Homan Van Der Heide  
Michael Jeha, Donald Johnston,  
Erem Kassim-Lakha, Nicholas Lambourn,  
William Lorimer, Catherine Manson,  
Jeremy Morrison, Nicholas Orchard, Francis Outred,  
Henry Pettifer, Will Porter, Paul Raison,  
Christiane Rantzau, Tara Rastrick, Amjad Rauf,  
François de Ricqlès, William Robinson,  
Orlando Rock, Richard Roundell, Matthew Rubinger,  
Andreas Rumbler, Francis Russell, Marc Sands,  
Tim Schmelcher, John Stainton, Nicola Steel,  
Aline Sylla-Walbaum, Sheridan Thompson,  
Alexis de Tiesenhausen, Jay Vincze, Andrew Ward,  
David Warren, Andrew Waters, Nicholas White,  
Harry Williams-Bulkeley, Tom Woolston,  
Mark Wrey, André Zlattinger

## CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,  
Arpad Busson, Kemal Has Cingillioglu,  
Hélène David-Weill, Genevra Elkann,  
I. D. Fürstin zu Fürstenberg,  
Laurence Graff, H.R.H. Prince Pavlos of Greece,  
Marquesa de Bellavista Mrs Alicia Koplowitz,  
Robert Manoukian, Rosita, Duchess of Marlborough,  
Countess Daniela Memmo d'Amelio,  
Usha Mittal, Polissena Perrone, Çiğdem Simavi

## CHRISTIE'S HOLLAND

### DIRECTORS, AMSTERDAM

Arno Verkade, Managing Director  
Jetske Homan van der Heide, Chairwoman

### SENIOR ASSOCIATE DIRECTORS, AMSTERDAM

Jessica Koers

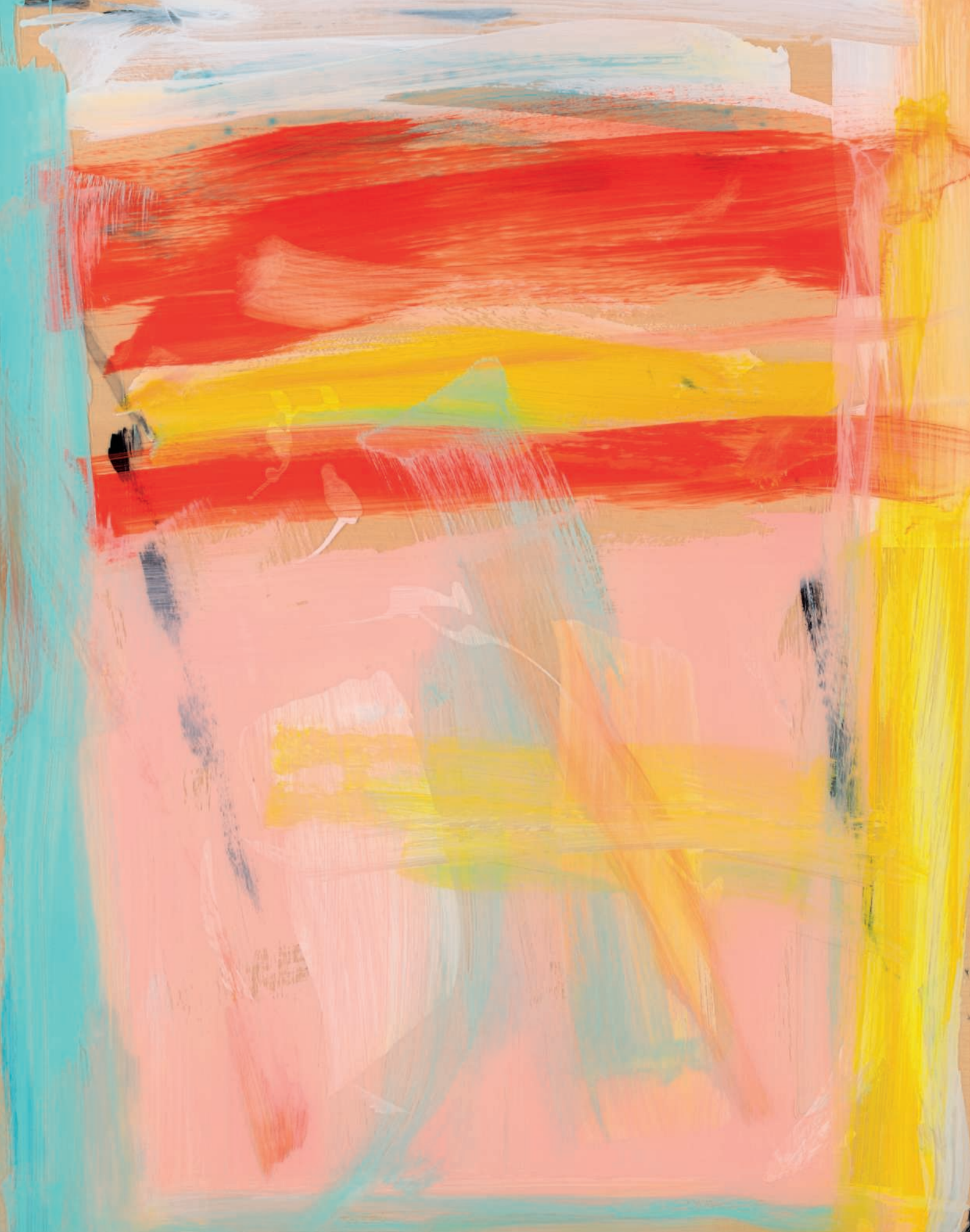
### ASSOCIATE DIRECTORS, AMSTERDAM

Manja Rottink

### AMSTERDAM BASED CERTIFIED VALUERS

Jetske Homan van der Heide, Arno Verkade







## INDEX

### A

Ackermann, F., 188, 189  
Alechinsky, P., 16, 18  
Alÿs, F., 43, 113  
Andre, C., 47, 57, 228  
Antes, H., 105  
Appel, K., 13, 17, 20, 22, 24, 160  
Armando, 170, 205  
Art & Language, 243, 244  
Aubertin, B., 219, 225

### B

Baj, E., 25, 166  
Baljeu, J., 209  
Balka, M., 137  
Barceló, M., 27, 186, 192  
Baselitz, G., 11, 32, 38, 172  
Basquiat, J.-M., 10  
Bertrand, G., 210, 211  
Beuys, J., 138, 139, 140, 141, 142, 143, 144, 145  
Boetti, A., 101, 102, 103, 221, 224  
Bogart, B., 155  
Broodthaers, M., 239, 240, 241, 242

### C

Christo, 216  
Claerbout, D., 116, 117  
Condo, G., 41  
Constant, 168  
Corneille, 163  
Cruz-Diez, C., 53

### D

D'Haese, R., 167  
Darboven, H., 238  
David, E., 184  
de vries, h., 229, 230  
Dijkstra, R., 135  
Dorazio, P., 222  
Dzama, M., 125, 187, 190

### E

Ekblad, I., 179  
Eliasson, O., 136  
Erp, A. van, 193

### F

Federle, H., 3  
Feito, L., 185  
Fontana, L., 28  
Förg, G., 2, 5, 33, 36, 112, 176, 247

### G

Golden, D. van, 44  
Goldin, N., 131  
Graubner, G., 48

### H

Hartung, H., 146  
Hayter, S., 191  
Heerup, H., 159, 161, 164, 169  
Heizer, M., 235  
Hesidence, D., 178, 181  
Holweck, O., 233

### J

Jensen, A., 234  
Jorn, A., 14, 15, 19, 23  
Judd, D., 56

### K

Kneffel, K., 9  
Knoebel, I., 1, 4, 177, 245, 248  
Kolář, J., 203  
Kounellis, J., 215  
Kunath, F., 121, 126  
Kwade, A., 120

### L

Lankveld, R. van, 195  
Lataster, G., 152  
Leblanc, W., 213  
Leroy, E., 153, 156  
LeWitt, S., 46  
Lüpertz, M., 173  
Luther, A., 54

### M

Madani, T., 40  
Marca-Relli, C., 30, 147  
Martin, P., 202  
Meese, J., 130  
Megert, C., 59  
Merz, M., 114  
Mitoraj, I., 29, 171  
Morellet, F., 217  
Mulders, M., 204

### O

Oppenheim, D., 200, 201

### P

Palermo, B., 246  
Panamarenko, 127, 231  
Pedersen, C.-H., 21  
Peire, L., 208  
Penck, A. R., 12, 37, 104, 106, 107  
Piene, O., 50, 214  
Pierson, J., 133, 134  
Plessen, M., 119  
Polke, S., 34, 35, 108, 109  
Poons, L., 236

### R

Rammellzee, 180, 182  
Richter, D., 110, 111  
Richter, G., 174, 175  
Rickey, G., 52  
Rooskens, A., 162  
Ruby, S., 198  
Rückriem, U., 227, 237  
Ruff, T., 6, 7, 132

### S

Saint Phalle, N. de, 128  
Schneider, G., 196  
Schoonhoven, J., 212, 232  
Sheng, Q., 199  
Simeti, T., 220, 223, 226  
Smith, J., 194  
Struycken, P., 183

### T

Tàpies, A., 26, 31, 49  
Tillmans, W., 8  
Trouvé, T., 115, 118  
Tuymans, L., 42

### V

van der Heyden, J. C. J., 206, 207  
Van Velde, G., 150, 151  
Van Woert, N., 197  
Vandercam, S. & Dotremont, C., 158, 165  
Vasarely, V., 51, 55  
Verheyen, J., 149, 218

### W

Wagemaker, J., 148, 154  
West, F., 122, 123, 124  
Westerik, C., 129  
Wolvecamp, T., 157

### Z

Zandvliet, R., 45

"LUX LUCIDAN NENEBAS"

FORTY SIX. 46

45  
FORTY FIVE

FORTY EIGHT 48

47. FORTY SEVEN

RIGHT

LEFT

FORTY NINE  
"49"

CHRISTIE'S

VONDELSTRAAT 76, 1054 GK AMSTERDAM