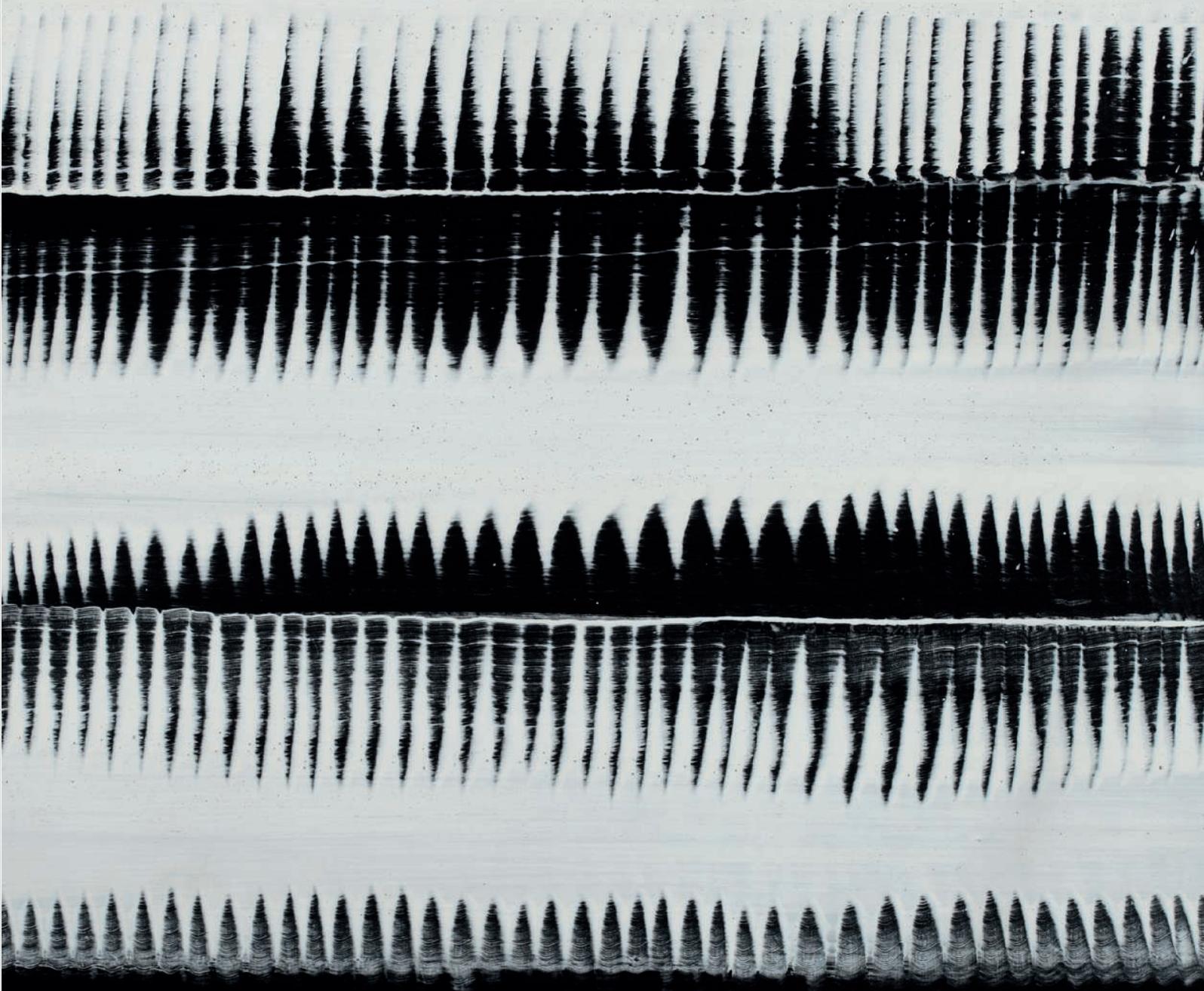
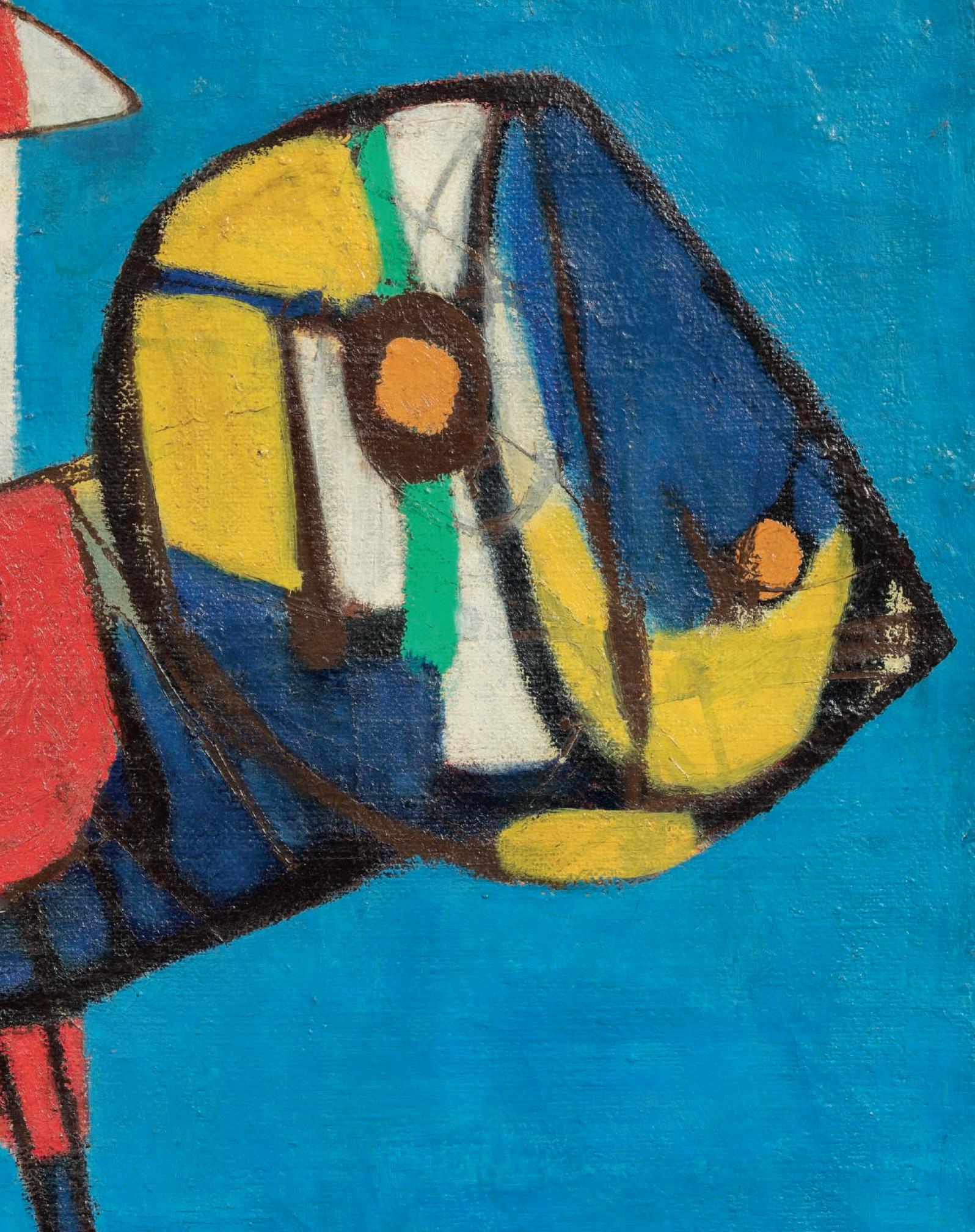


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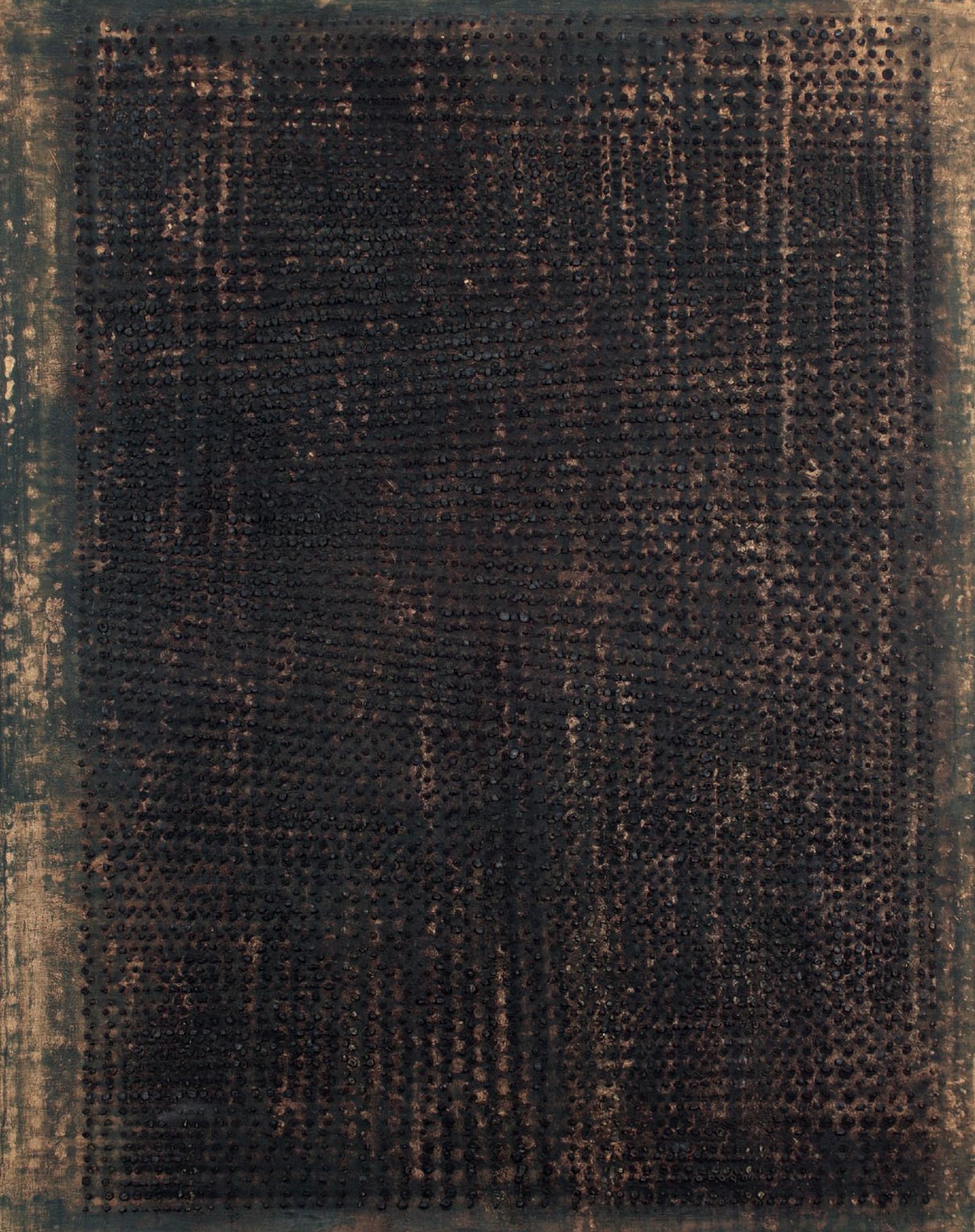


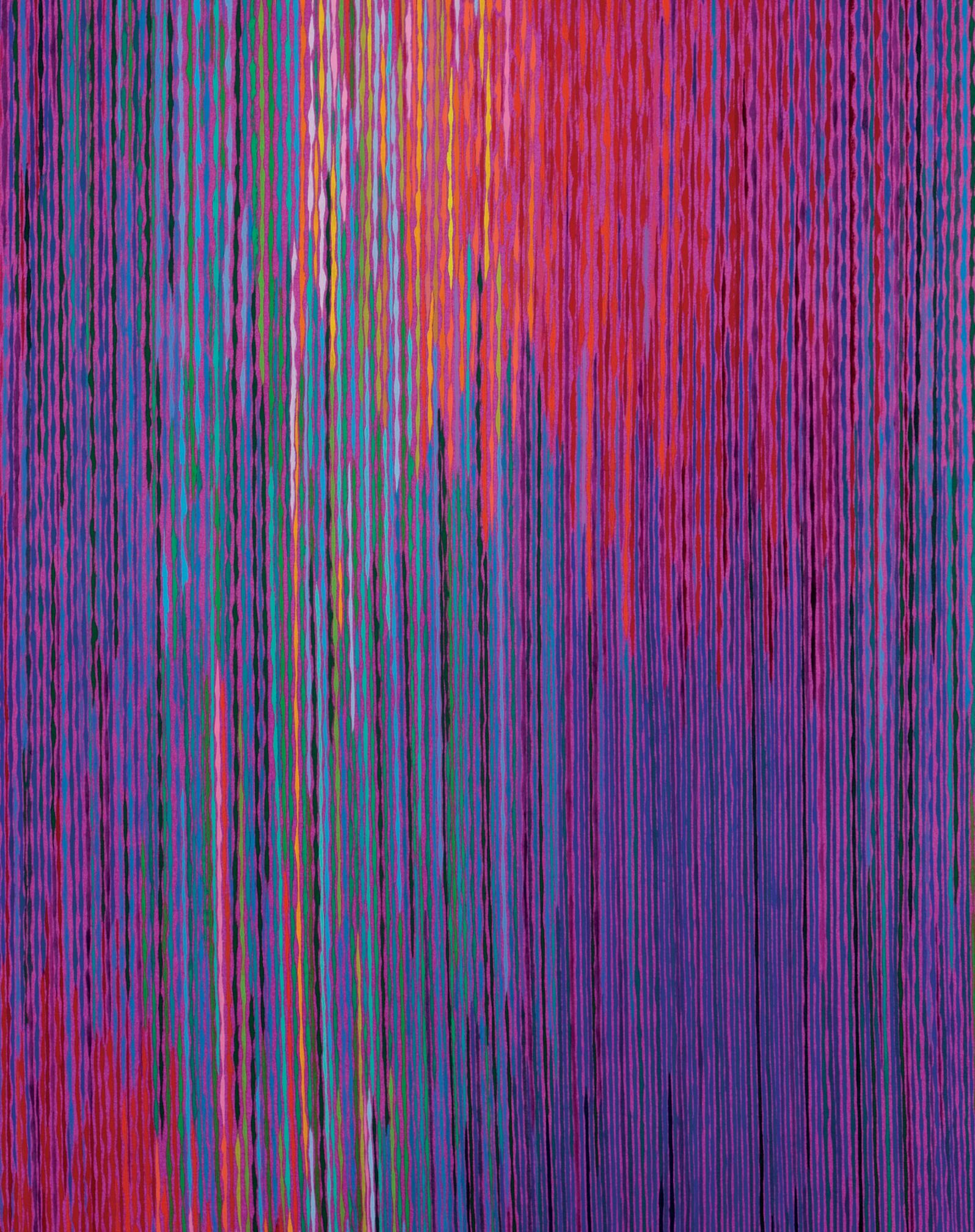
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POST-WAR AND CONTEMPORARY ART

**MONDAY 26 NOVEMBER 2018 &
TUESDAY 27 NOVEMBER 2018**

AUCTION

Monday 26 November 2018

at 7.00 pm (Lots 1-64)

Tuesday 27 November 2018

at 10.30 am (Lots 101-269)

VIEWING

Thursday	22 November	10.00 am - 5.00 pm
Friday	23 November	10.00 am - 5.00 pm
Saturday	24 November	10.00 am - 5.00 pm
Sunday	25 November	10.00 am - 5.00 pm
Monday	26 November	10.00 am - 1.00 pm

VIEWING & AUCTION LOCATION

Westergasfabriek
Zuiveringshal West
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under the aegis of

Mr M.J. Meijer c.s. Notarissen

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **AMS-15910**

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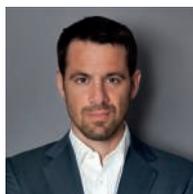
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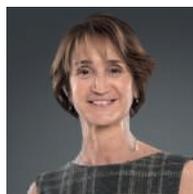
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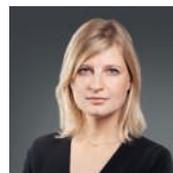
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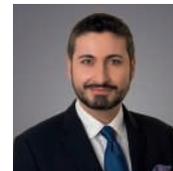
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CREDITS

Dustjacket Outside:

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Lot 31: Asger Jorn, *Myr og Mo (Myra and Mo)*, 1951 (detail).
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Lot 29: Pierre Alechinsky, *Plus (More)*, 1974 (detail).
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Dustjacket Inside:

Lot 10: Jan Schoonhoven, *R74-6*, 1974 (detail).
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Lot 17: Robert Motherwell, *In Black + White*, 1960 (detail).
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Lot 11: Heinz Mack, *Dynamische Struktur (Dynamic Structure)*, 1962 (detail).
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Inside Front Cover:

Lot 34: Karel Appel, *La fleur et les oiseaux (The Flower and the Birds)*, 1951 (detail).
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Lot 58: Luc Tuymans, *A Place in the Sun*, 1986 (detail).
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Lot 42: Otto Piene, *Bronze und Gold*, 1958-1959 (detail).
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Lot 47: Piero Dorazio, *Smagliante II (Dazzling II)*, 1982 (detail).
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Lot 27: Georg Baselitz, *Sujet populaire contraire (Contrary Popular Subject)*, 2007 (detail).
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Page 7:

Lot 5: Franz Gertsch, *Cima del Mar (Ibiza)*, 1990 (detail).
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Opposite Contents Page:

Lot 52: Marlene Dumas, *The Kiss*, 1992 (detail).
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Opposite Index Page:

Lot 55: Peter Dreher, *Tag um Tag guter Tag (Day by Day Good Day)*, 1992 (detail).
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Back cover:

Lot 28: Karel Appel, *L'Homme de la Terre (Man of the Earth)*, 1955 (detail).
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EVENING SALE MONDAY 26 NOVEMBER 2018 7:00PM
LOTS 1- 64

λ.1

IMI KNOEBEL (B. 1940)

Face (12)

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

acrylic on aluminium

40 x 40 x 9cm.

Executed in 2003

€35,000-45,000

\$41,000-52,000

PROVENANCE:

Galerie Achim Kubinski, Berlin.

Acquired from the above by the present owner
in 2003.



λ.2

TAL R (B. 1967)

Dutch

signed, titled and dated "'DUTCH" 04 TAL R' (on the reverse)
oil and collaged paper, cardboard and canvas on canvas
250 x 250cm.
Executed in 2004

€30,000-50,000

\$35,000-58,000

‘I think art is probably the only field or discipline where vulnerability is thought of as a good quality.
That’s one of the things that make art special.’

- Tal R

PROVENANCE:

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Humblebaek, Louisiana Museum of Modern Art, *Tal R - The Sum*, 2007-2008 (illustrated in colour, unpagged). This exhibition later travelled to Maastricht, Bonnefantenmuseum and London, Camden Arts Centre.



λ13

IMI KNOEBEL (B. 1940)

Untitled (115 Siebenecke (115 Heptagon))

signed and dated 'IMI 75 87' (on the reverse)

acrylic on shaped plywood

122 x 122 x 7.5cm.

Executed in 1975-1987

€50,000-70,000

\$59,000-81,000

‘If you want to stay alive,
you have to do something
radical.’

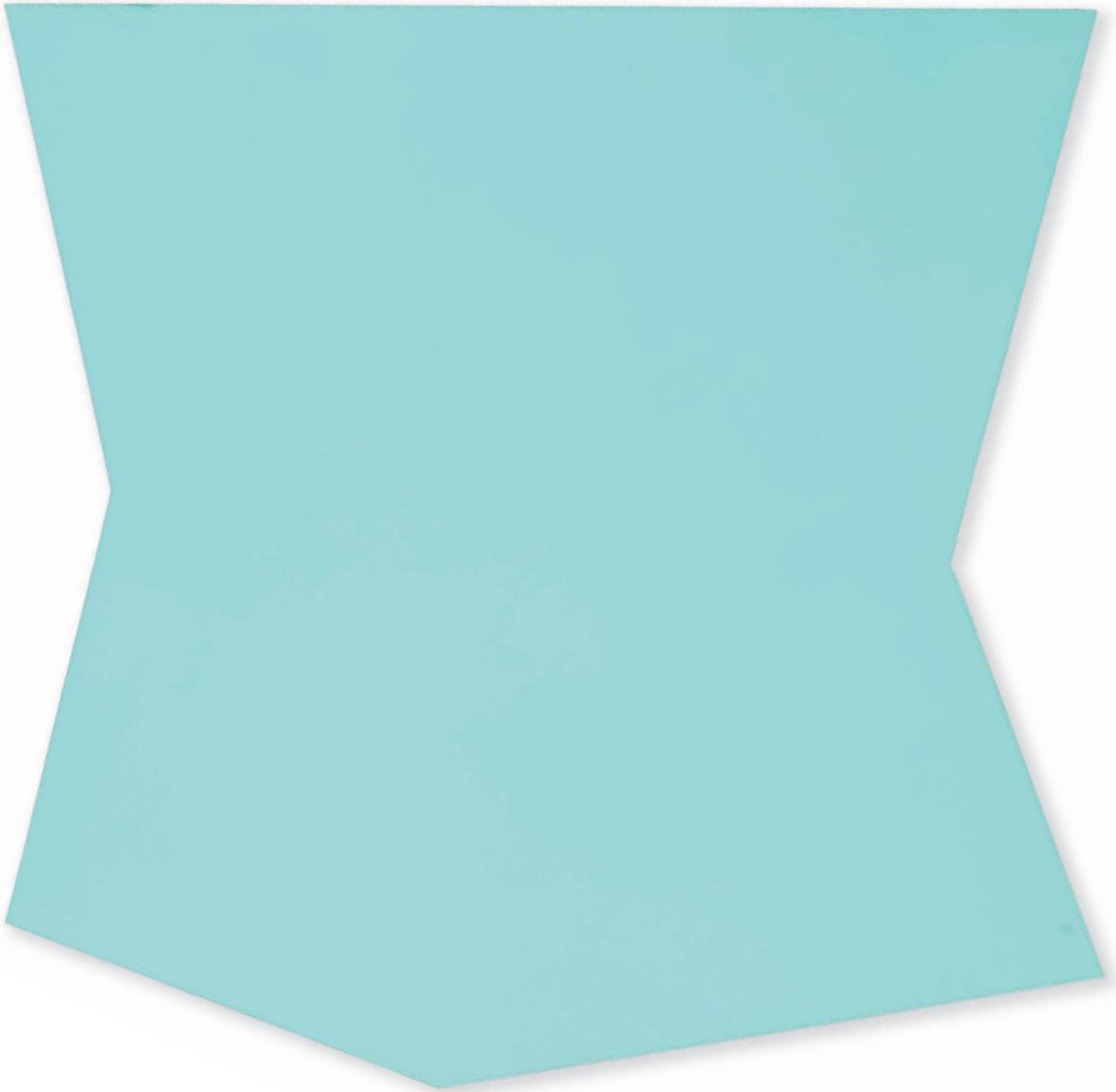
- Imi Knoebel

PROVENANCE:

Private Collection, New Orleans.

Anon. sale, Christie's New York, 22 July 2015, lot 231.

Acquired at the above sale by the present owner.



λ 4

GÜNTHER FÖRG (1952-2013)

Untitled

each signed and dated 'Förg 88' (upper right); each numbered '1' to '30' (on the reverse)

gouache on paper, in thirty parts

each: 39.5 x 29.5cm.

Executed in 1988

€150,000-200,000

\$180,000-230,000

PROVENANCE:

Galerie Max Hetzler, Berlin.

Acquired from the above by the present owner in 1997.

This work is recorded in the archive of Günther Förg as no. *WVF.88.P.0540*.

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

Günther Förg's *Untitled* comprises thirty sheets of equal dimension, each painted in unique geometric patterns made up of one to four colours. Painted in 1988, this large-scale piece is preceded by an even larger chromatic pattern series created for the Museum Haus Lange in Krefeld in 1987, and followed by another in 1989, now housed in the Museum of Modern Art in New York. Placed within the context of Förg's *oeuvre*, these series can be seen as a breakdown of his monochrome monoliths of the 1970s and as a precursor

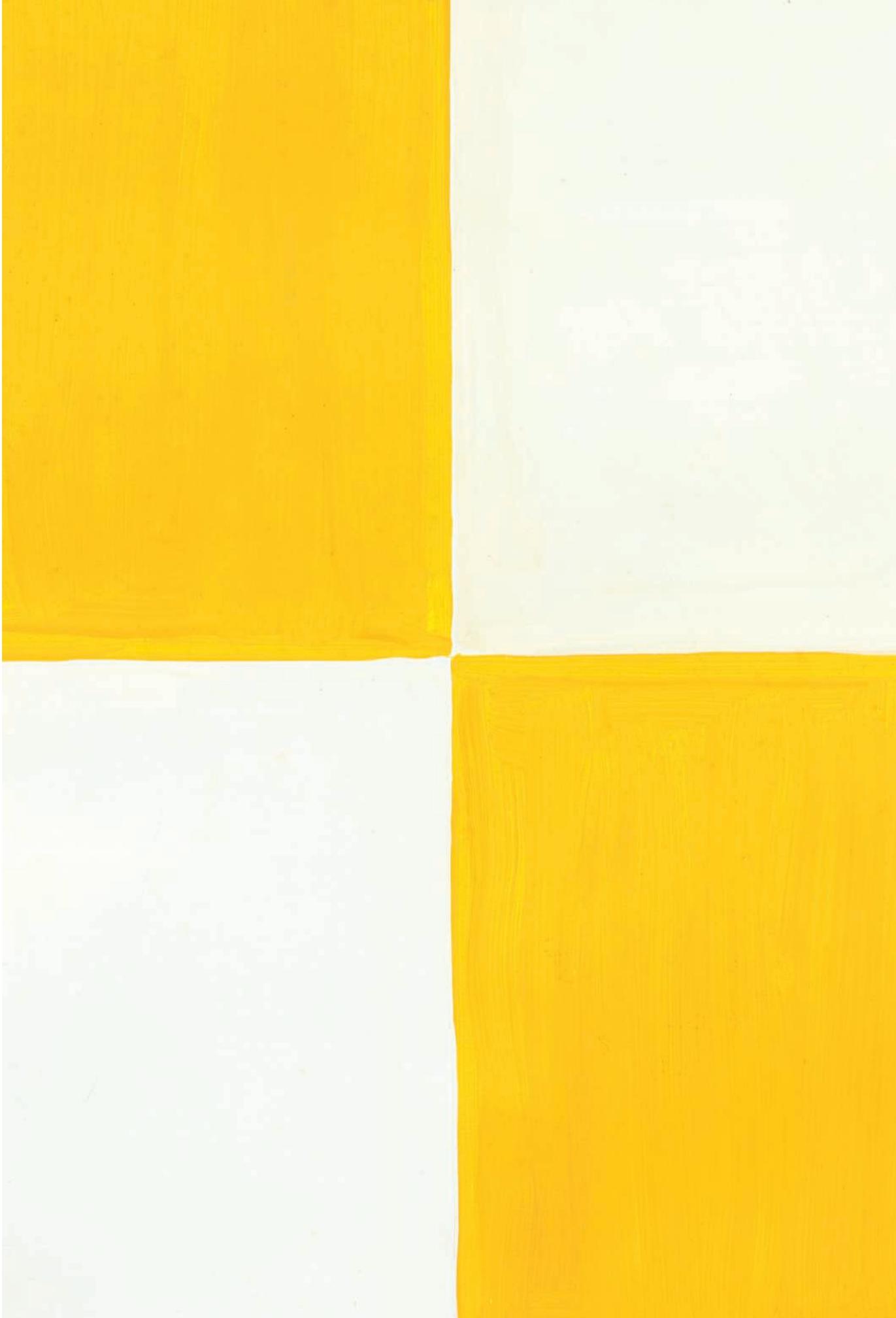
to his free-handed spot paintings of the 1990s. While they still share the same commitment to solid structures and colour as Förg's monochromes and architectural photographs from the previous decade, their rigidity in form is offset by his large, visible brush strokes and the lightness of the paper that sits beneath.

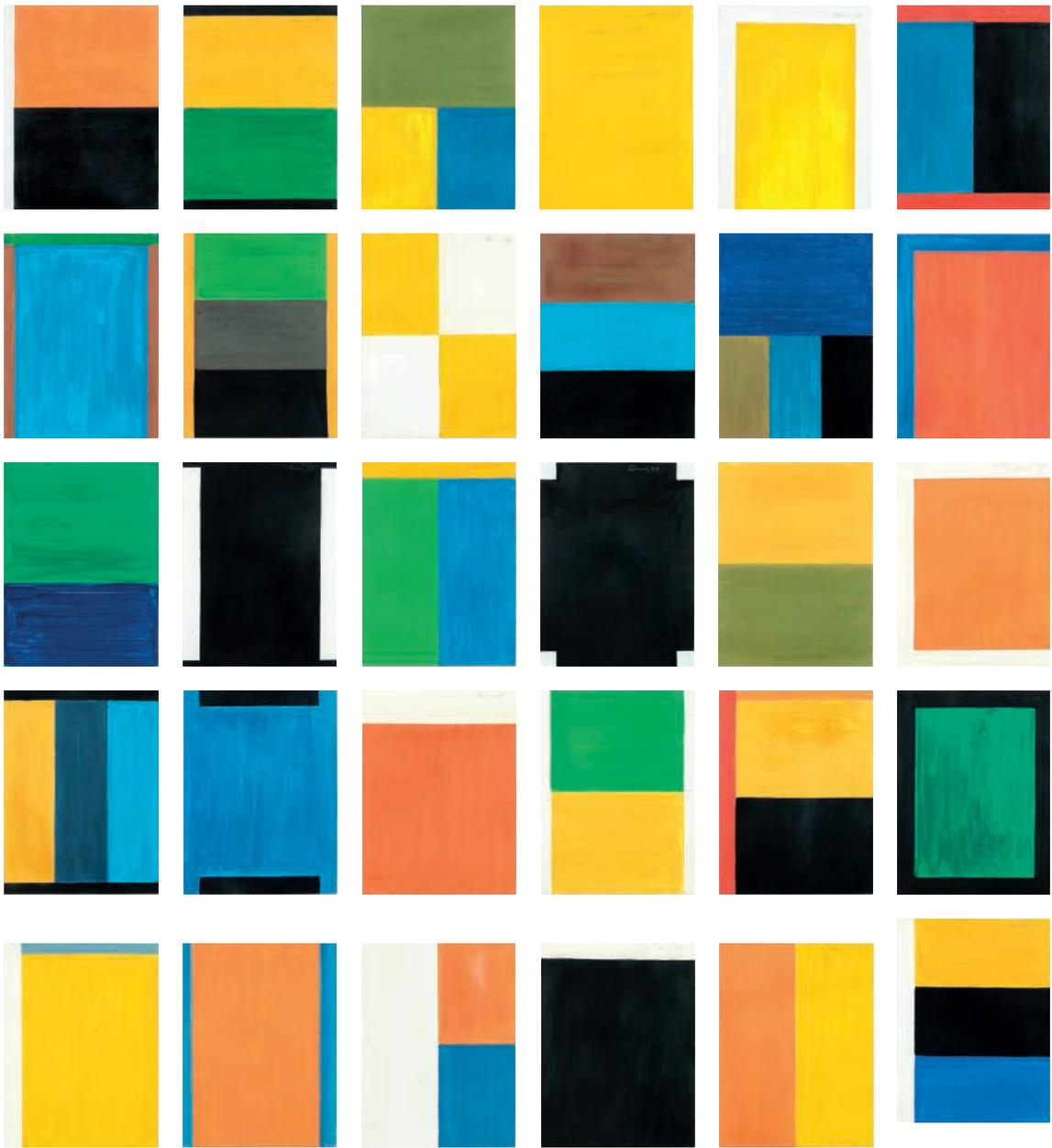
Born in Füssen in 1952, Förg forged a reputation as a protean master of mediums, working prolifically in photography, painting, and sculpture alike. Shortly after venturing into his exploration of grey monochromes, Förg began photographing Bauhaus architecture, capturing its pure and unornamented forms. These same qualities would attract him to photographing fascist architecture in Italy. The search for an ideal form has consumed the minds of architects and painters alike for centuries – from Vitruvius to Le Corbusier, Da Vinci to Dalí – the question of a golden ratio has been revisited by every era. Förg's *Untitled* belongs to such a canon, and serves as a forceful ambassador of the artist's own unique strand of Minimalism. Perhaps one of the most liberating aspects of painting in relation to architecture is its lack of function. In answering the question of ideal forms, no medium is better suited to the task. Förg's architectural photographs isolate the buildings' structures from their

operational purposes, transforming them into prototypes for abstract compositions. *Untitled* represents a final phase of abstraction before he began disintegrating structure into shapeless movement and, just before his passing, returning to the grey monoliths of his youth. Never exceeding four colours per sheet and with a reserved palette, Förg presents his viewers with thirty individual experiments in ratio.

'For me,' Förg said, 'abstract art today is what one sees and nothing more' (G. Förg, quoted in *Günther Förg: Painting / Sculpture / Installation*, exh. cat., Newport, Newport Harbor Art Museum, 1989, p. 6). Förg's own strand of abstraction was as he defined it: a final stage of the quest for a perfect form, stripped down to its most essential qualities, void of all purpose and context. His *oeuvre* illustrates this exploration: from his insistence on architecture being at the heart of female portraiture to his later regression into grids, Förg sought purity through abstraction.

Förg's Minimalism was grandiose; he understood the power of repetition and working on a larger scale, awarding his works permanent homes in collections around the world. His intellectual rigor, as well as his tireless pursuit of an aesthetic ideal, are demonstrated in *Untitled*, a decorative work of sublime aspiration.





10/1/20



5

FRANZ GERTSCH (B. 1930)

Cima del Mar (Ibiza)

signed and numbered 'Franz Gertsch II/X' (on the reverse)

colour woodcut in blue on Japan paper, in artist's frame

l.: 145 x 126cm.

S.: 169 x 153cm.

overall: 178.5 x 161cm.

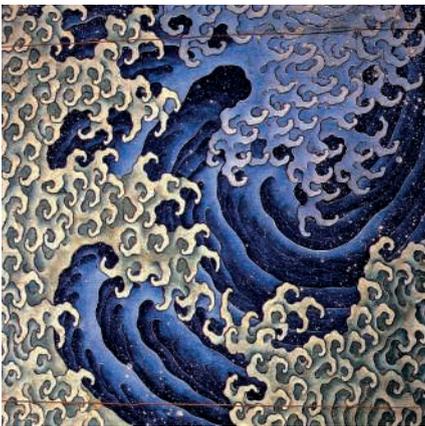
Executed in 1990, this work is the second artist's proof from ten besides the edition of thirty, each with a unique colour

€70,000-100,000

\$82,000-120,000

'Mein Ziel ist das zusammenschmelzen von absolutem Naturalismus und der Direktheit einer Malerei, die so rein wäre, wie ein monochromes Bild.'

- Franz Gertsch



Katsushika Hokusai (1760-1849) *Masculine Wave*, woodblock.



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

λ 6

FRANZ WEST (1947-2012)

Passtück (Adaptive)

papier-mâché, plaster and acrylic on a plastic bucket
39.5 x 50 x 34cm.
Executed in 1988

€50,000-70,000
\$59,000-81,000

‘If I make sculptural work, then I always want to move away from the oppressive. By nature I tend to be depressive, thus I always try to make something more euphoric, even if that fails.’

- Franz West

PROVENANCE:

David Zwirner, New York.
Acquired from the above by the present owner in 1998.

EXHIBITED:

New York, Koury Wingate Gallery, *Franz West, Seats and Sculptures*, 1989.
New York, David Zwirner, *Franz West. New sculptures and Installations*, 1996.



JAN SCHOONHOVEN (1914-1994)

R56-1

signed with the artist's initials and dated 'JJS '56' (lower right);
signed and titled 'J.J. Schoonhoven R56-1' (on the reverse)
pigments on papier-mâché relief
76.5 x 110cm.
Executed in 1956

€50,000-70,000

\$59,000-81,000

PROVENANCE:

Acquired directly from the artist by the
present owner in 1956.

EXHIBITED:

Eindhoven, Stedelijk Van Abbemuseum,
Jan Schoonhoven, 1968, no. 1.
Mönchengladbach, Städtisches Museum
Mönchengladbach, *Jan J. Schoonhoven*, 1972.
This exhibition later travelled to Münster,
Westfälischer Kunstverein; Venlo, Museum
Van Bommel van Dam and Karlsruhe,
Badischer Kunstverein.



Jan Schoonhoven, *Bernie's Tune*, 1956.
©2018 Jan J. Schoonhoven/Artists Rights Society (ARS),
New York; courtesy of David Zwirner, New York/London.
© Museum Voorlinden, Wassenaar.

R56-1 is one of the first reliefs ever created by Jan Schoonhoven. A papier-mâché concoction of matchstick boxes and toilet paper rolls gives the piece a rough and earthy texture that drastically separates it from Schoonhoven's later oeuvre by revealing the artist's hand to the viewer. It is evidence of the very early development of Schoonhoven's Nul principles. The Dutch Nul Group, to which Schoonhoven was a founding member, would go on to seek to detach artist from artwork, preferring repetitious productions without a personal signature. The present work's use of readymade

materials and geometric patterns are both characteristics that recur in Schoonhoven's later works. Its tactile surface, however, as well as the lines that appear to be incised by the artist's own finger, and an apparent signature in the lower right, distinguish *R56-1* from works produced in the later stages of his career. One of the more remarkable deviations from Dutch Nul ideals, which emphasised a detachment from context and place, appears in the lower right corner of the canvas: an upper-case 'D', perhaps in reference to the artist's hometown of Delft. *R56-1* is a rare and intimate legacy of Schoonhoven's early work.



λ!8

HEINZ MACK (B. 1931)

Kleine Sonne No II (Small Sun II)

signed twice, titled, inscribed and dated twice 'Silber rotor'
'Kleine Sonne No II' Mack 64' (on the reverse)

aluminium, glass and motor

52 x 52 x 21cm.

Executed in 1964

€60,000-80,000

\$70,000-93,000

'For me the word beauty is not taboo. I stand by the fact that things can be beautiful. And I am not afraid to make things that are beautiful.'

- Heinz Mack

PROVENANCE:

Galerie Denise René, Paris.

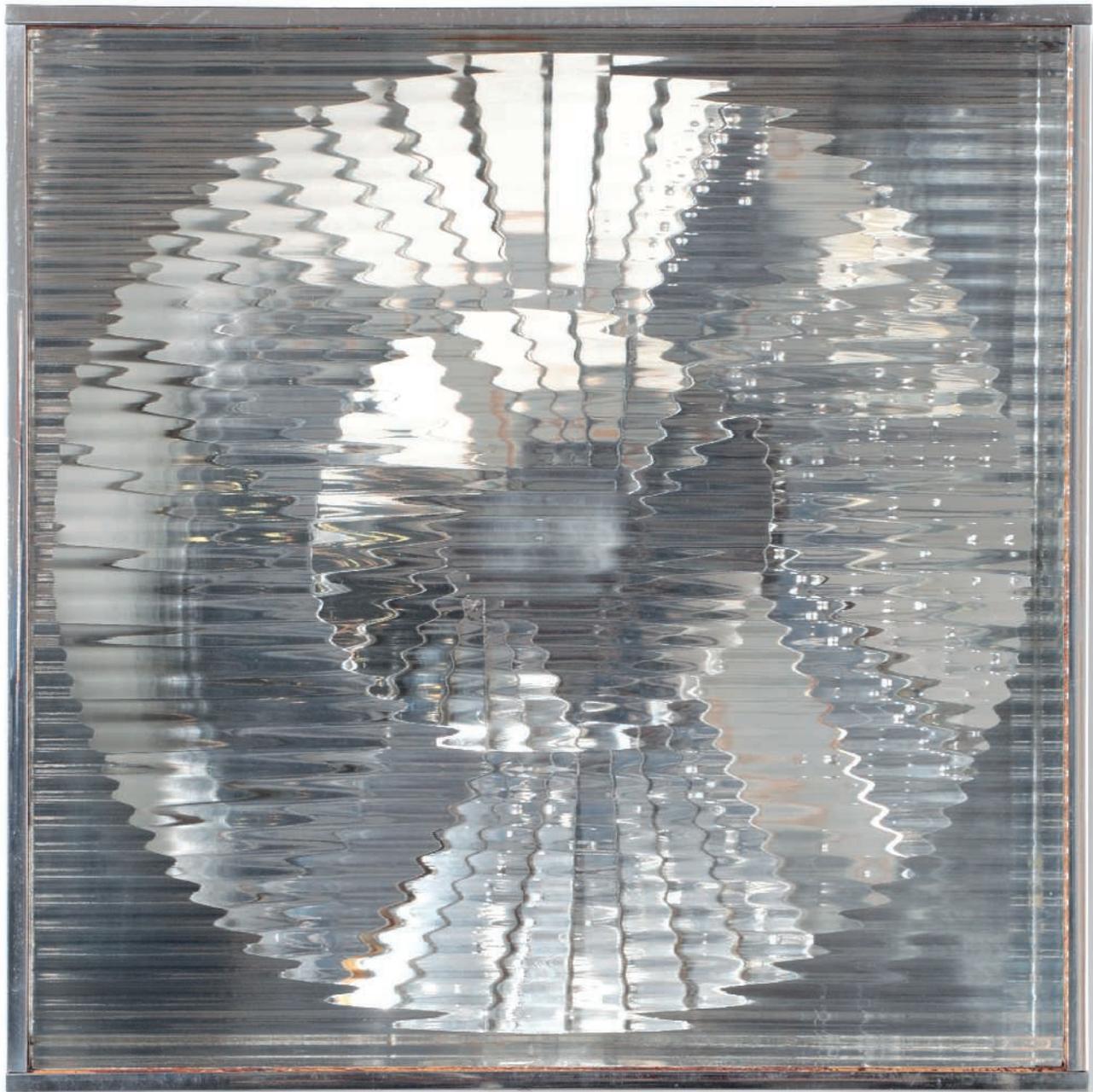
Private Collection, New York (acquired from the above).

Thence by descent to the present owner.

LITERATURE:

D. Honisch, *Mack: Sculptures 1953-1986*, Dusseldorf

1987, no. 280.



λ 9

FRANÇOIS MORELLET (1926-2016)

4 Double Trames - 4° + 4° - 8° + 8°
(*4 Double Frames - 4° + 4° - 8° + 8°*)

signed twice, titled and dated '4 double trames - 4° + 4° - 8° + 8°'
Morellet F. Morellet 1959' (on the reverse)

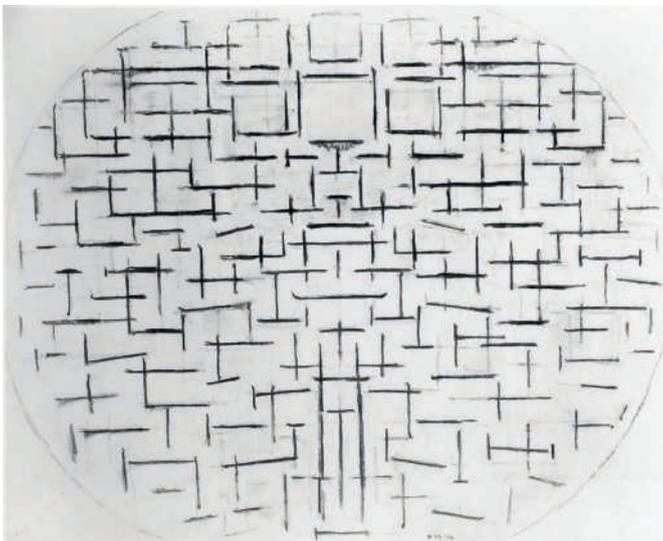
oil on board

81 x 81cm.

Painted in 1959

€40,000-60,000

\$47,000-70,000



Piet Mondrian, *Zee, Pier en Oceaan*, 1915. Collection Gemeentemuseum The Hague.

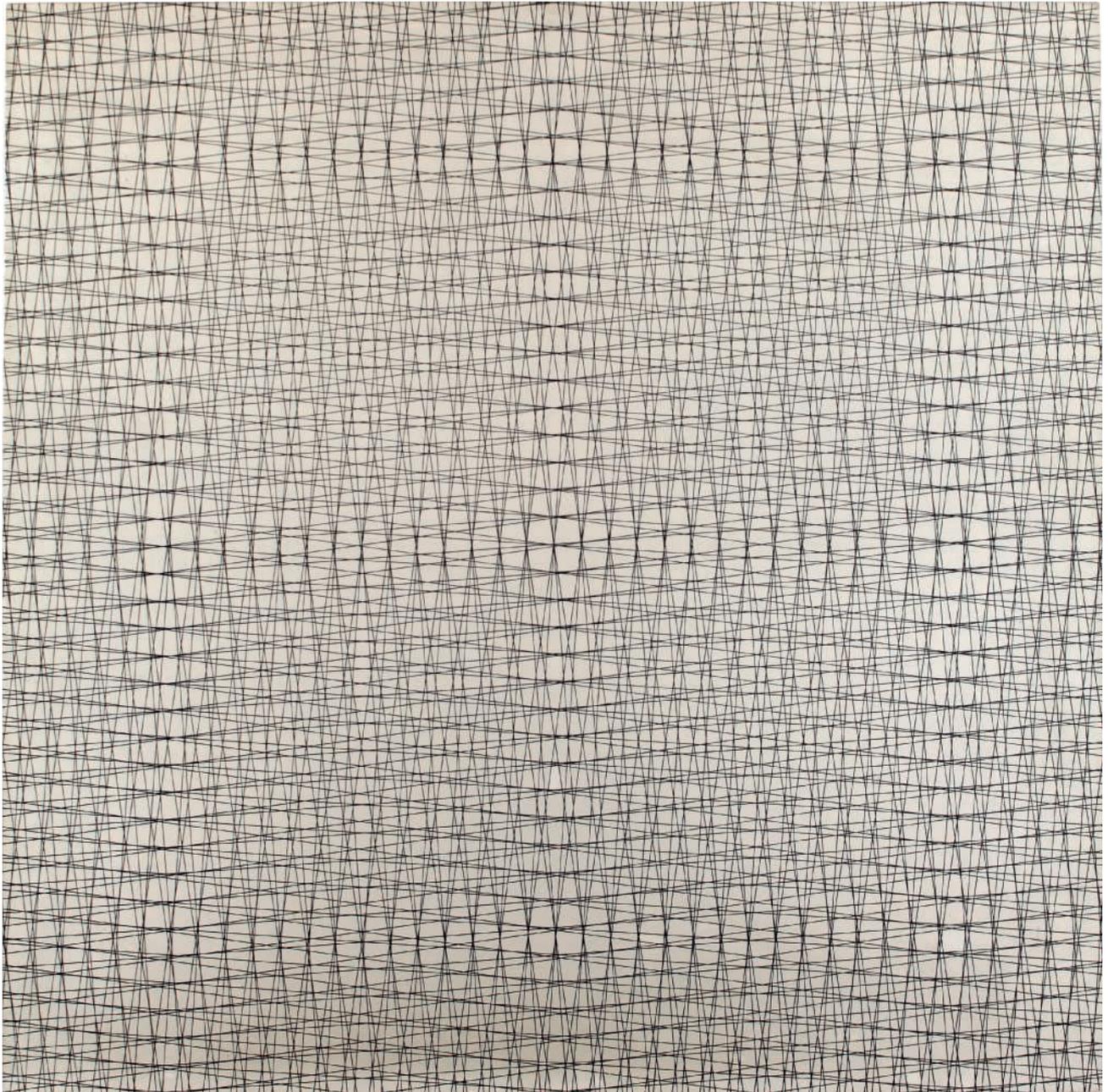
PROVENANCE:

Lucy Milton Gallery, London (acquired directly from the artist).
Thence by descent to the present owner.

EXHIBITED:

Pittsburgh, Carnegie Institute, 1961
Exposition Internationale des Peintures et Sculptures Contemporaines, 1961-1962, no. 270, unpagged, as: *Trames 4°8°*.
San Marino, Celebrazioni Sammarinesi, Palazzo del Kursal, *IV Biennale Internazionale d'Arte*, 1963 (illustrated, p. 118), as: *Trames 4.a 8.a*.

This work is registered in the archive of François Morellet under no. 59010.



JAN SCHOONHOVEN (1914-1994)

R74-6

signed twice, titled and dated twice 'J.J. Schoonhoven 1974 "R74-6"
Jan J. Schoonhoven 1974' (on the reverse)
acrylic on papier-mâché relief on board
64 x 74cm.
Executed in 1974

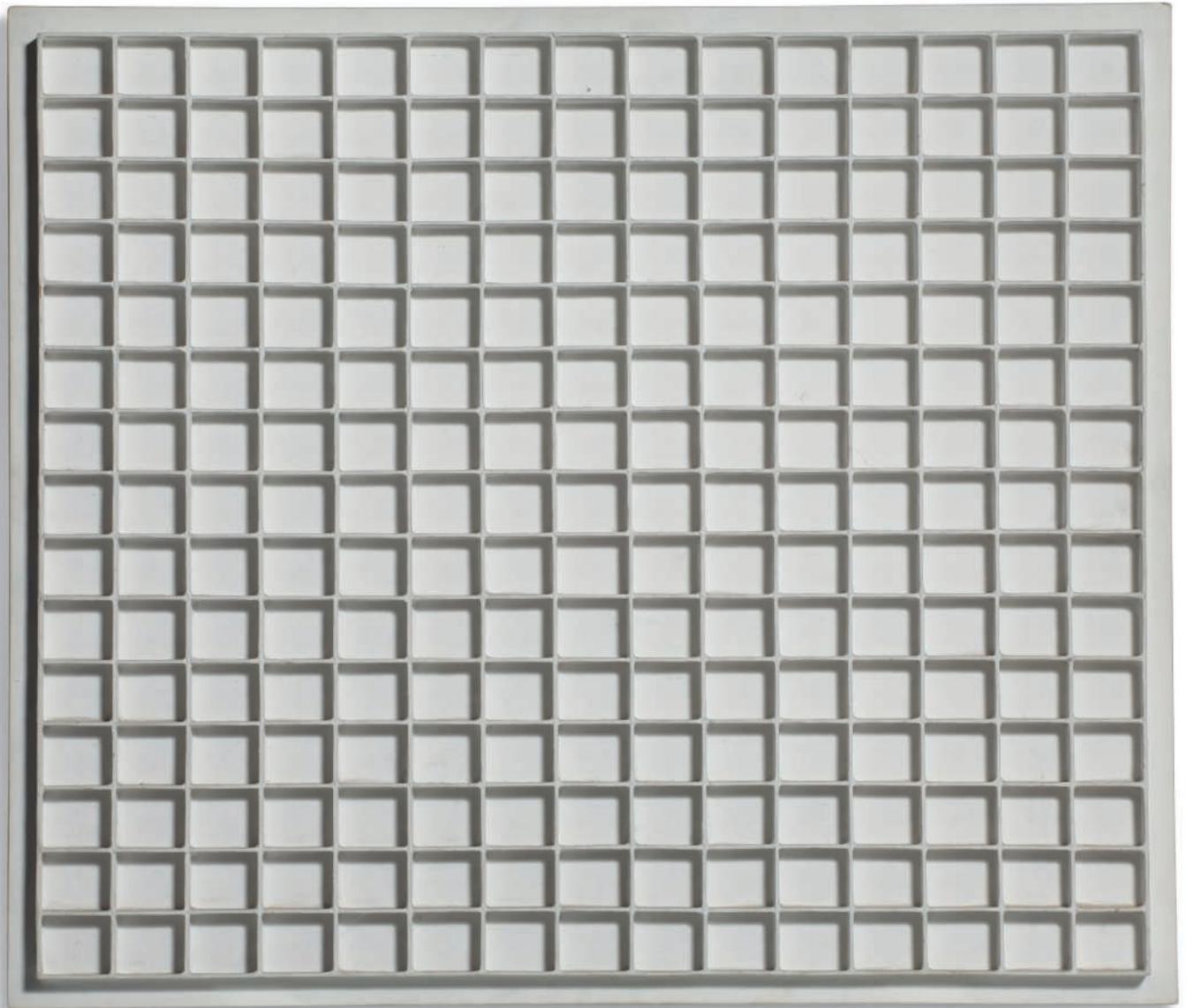
€150,000-200,000

\$180,000-230,000

PROVENANCE:
Galerie m, Bochum.
Acquired from the above by the present
owner in the 1970s.

A perfect rectangular relief comprised of 225 smaller squares, Jan Schoonhoven's *R74-6* is mesmerising in its unassuming elegance. The movement of light across the papier-mâché intersections and planes creates a rhythmic sequence, which critic Roberta Smith described as a sensation that achieves 'both a quietly stunning variety and a sense of timelessness through utmost simplicity' (R. Smith, 'Jan Schoonhoven at David Zwirner', *The New York Times*, February 12, 2015, p. C30). Through his restricted geometric formula of horizontal and vertical marks, Schoonhoven produced a poetics of line and form, embodied in the present work's intricate, almost ethereal lattice of white. Together with Armando, Henk Peeters and Jan Henderikse, Schoonhoven founded the Dutch Nul Group in 1961. Nul represented an anti-bohemian movement against artistic uniqueness and authenticity by advocating for repetition, seriality, and monochromaticity. Their

artworks were not to be interpretative or creative bursts of expression, but matters of objective fact. Dutch Nul was closely aligned with the influential German ZERO group, whose ethos Schoonhoven found inspiring: 'The need to avoid preference for particular places and points in the work of art is essential to ZERO and necessary to provide an isolated reality... ZERO is first and foremost a new concept of reality, in which the individual role of the artist is kept to a minimum' (J. Schoonhoven, quoted in *De nieuwe stijl, werk van de internationale avant-garde, deel 1*, Amsterdam, 1965, pp. 118, 123). Schoonhoven was perhaps the most ardent follower of his own group's maxims, evidenced not only by this work's neutral white tone and structured grid, but also by its title: R signifies relief, 74, the year of its creation, and 6, the number in the series in that year. *R74-6* is a meticulously executed demonstration of Dutch Nul's ideal and Schoonhoven's unique interpretation of it.



GERMAN MASTERPIECES FROM A PRIVATE COLLECTION

λ.11

HEINZ MACK (B. 1931)

Dynamische Struktur (Dynamic Structure)

signed and dated 'mack 62' (on the reverse)

synthetic resin on canvas

90 x 80cm.

Painted in 1962

€200,000–300,000

\$240,000–350,000

PROVENANCE:

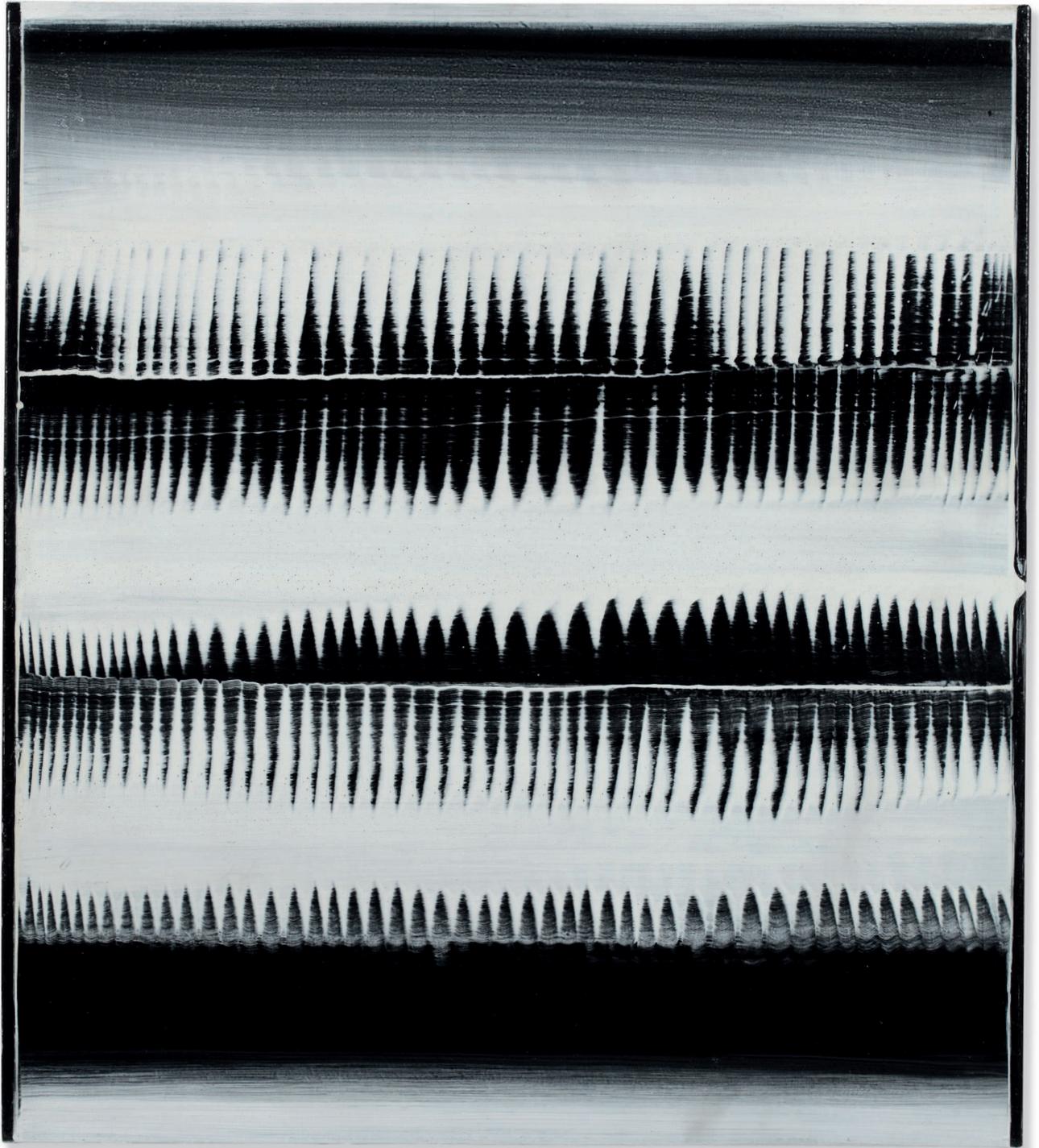
Acquired directly from the artist by the present owner in 1963.

EXHIBITED:

Hannover, Kunstverein, *Moderne Kunst aus Privatbesitz in Hannover*, 1969.

LITERATURE:

R. Fleck (ed.), *Heinz Mack. ZERO Malerei / painting. Catalogue raisonné 1956-1968*, Munich 2017, no. 33 (illustrated in colour, p. 72).



'Zero is stillness.
 Zero is beginning.
 Zero is round. Zero is moving.
 Zero is the moon.
 The sun is Zero.
 Zero is white.
 The desert Zero.
 The sky over Zero.
 The night. Zero is flowing...
 Zero is beautiful,
 dynamo, dynamo, dynamo.'

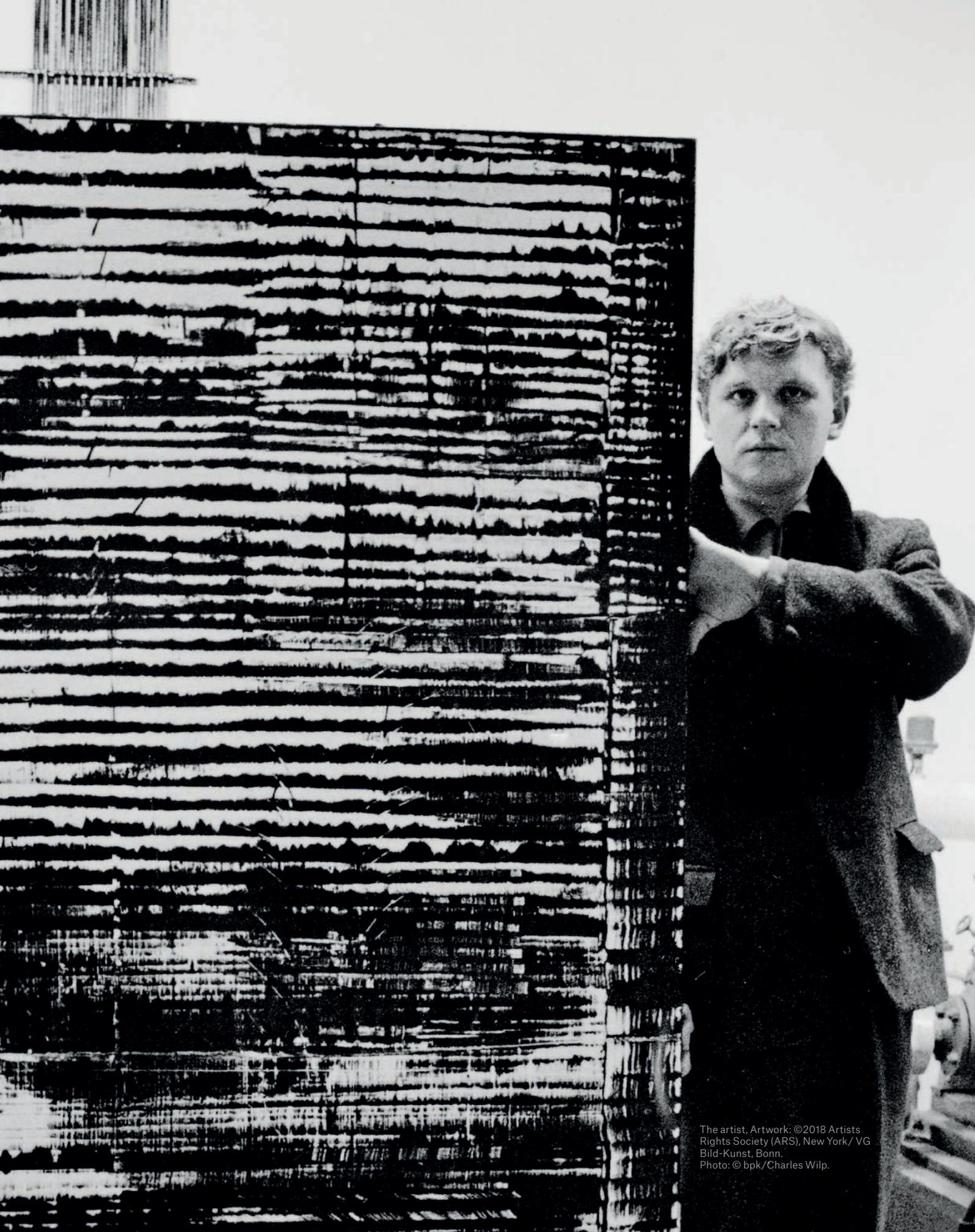
- Heinz Mack

With its corrugated texture and solarized palette, *Dynamische Struktur* (*Dynamic Structure*) is a stunning example of Heinz Mack's exploration of light, reflection and motion. Painted in 1962, the work was exhibited in 1969 at Kunstverein, Hannover, in the exhibition *Moderne Kunst aus Privatbesitz in Hannover*. Mack began his series of works entitled *Dynamische Struktur* in 1958, and the present work is a reverent meditation on the transformative power of light. Here, Mack has superimposed layers of resin to create alternating bands of black and silver, which dance across the large canvas. Using his signature squeegee technique, he raked a comb-like tool over the paint to create crenulations of contrasting colour, at once transparent and opaque.

The luminescent *Dynamische Struktur* pulsates, and structure, for Mack, was both a paramount consideration and a means to resist the static nature of traditional painting. The broad horizontal zones of grey and black and spikey perpendicular ruptures produce an animated and hypnotic tension of shape and colour. Emblematic of his practice overall, the monochromatic canvas both represses colour in favour of form and

simultaneously fuses the two, to propose a hyper-investment in its own materiality. Curator Edouard Derom describes this ethos as 'ultra-materiality and ultra-visibility' (E. Derom, 'The Notion of Dynamic Structure in Heinz Mack's New Concept of Painting', *Heinz Mack: Zero Painting, Catalogue raisonné, 1956-1968*, Munich 2017, p. 24). Conjuring up a kinetic dynamism through reverberating lines, *Dynamische Struktur* exemplifies the conceptual concerns of the radical ZERO group, of which Mack was a co-founder along with Otto Piene. Anticipating many of the considerations of the Minimalist, Conceptual, and Optical art movements, ZERO was invested in the dematerialization of the art object through an interrogation of material property. ZERO's goal was to address and articulate light and space in art. As Mack and Piene wrote in *The New Dynamic Structure*, ZERO group's manifesto, 'the new structural order of pictorial space is primarily determined by the space value of a colour and its frequency' (H. Mack and O. Piene, 'The New Dynamic Structure', 1958, reproduced in *Heinz Mack: Zero Painting, Catalogue raisonné, 1956-1968*, Munich 2017, p. 35). Indeed, *Dynamische*

Struktur suggests its own electrified current and presents a realm open to possibility: as Mack said, 'Zero is stillness. Zero is beginning. Zero is round. Zero is moving. Zero is the moon. The sun in Zero. Zero is white. The desert Zero. The sky over Zero. The night. Zero is flowing... Zero is beautiful, dynamo, dynamo, dynamo' (H. Mack quoted in K. Thomas, *Heinz Mack*, Recklinghausen 1975, p. 10). Light's sculptural potential is what so entranced Mack, and *Dynamische Struktur* is dimensionally radiant: 'The quality of light, that is its beauty, is essentially a purely sensorial value, its perception a creative act of freedom within the sphere of our sensibility. By this I mean to say that the quality of light is conceptually not verifiable' (H. Mack, 'Light is not Light', 1964, quoted in *Heinz Mack: Early Metal Reliefs 1957-1967*, exh. cat., New York, Sperone Westwater, 2011, unpagged). *Dynamische Struktur* both contains and emanates light; it is the image of a sensation in flashes of silver and black. Indeed, its surface oscillates rhythmically, an arrest of light and form in shimmering paint.



The artist, Artwork: ©2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.
Photo: © bpk/Charles Wilp.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

12

BRICE MARDEN (B. 1938)

Hydra

signed and dated 'Marden 87-8' (lower centre)

ink on paper

28 x 14cm.

Executed in 1987-1988

€30,000-50,000

\$35,000-58,000

PROVENANCE:

Matthew Marks Gallery, New York.
Acquired from the above, thence by
descent to the present owner.

EXHIBITED:

London, Anthony d'Offay Gallery, *Brice
Marden: Recent Paintings & Drawings*,
1988, no. 39 (illustrated, p. 53).
Basel, Museum für Gegenwartskunst,
Brice Marden, 1993, no. 66 (illustrated, p. 54).

The present lot comes from a series of
works titled *Hydra*. Its name pays tribute
to the place of its creation: Marden's
studio on the Greek island of Hydra.

The work itself honours the calligraphic
strokes of Chinese and Japanese
ideograms. Marden became enamoured
with the lyrical forms and aesthetic
depictions of their written characters
after extensive travel through both
countries. A visit to the 1984 exhibition
*Masters of Japanese Calligraphy, 8th-
19th Century* at New York's Japan House

Gallery and Asia Society inspired Marden
to incorporate such brushstrokes into
his artwork. Marden was adamant in
never learning either language for fear
that, through utility and understanding,
they might lose their visual beauty; this
work demonstrates the profound respect
and appreciation the artist holds for the
tradition of calligraphy.



M. 87-8

ALEXANDER CALDER (1898-1976)

Untitled

signed, dedicated and dated 'à Em. et Steffi Langui Sandy Calder '64'
(along the lower edge)

gouache and ink on paper
108 x 74.5cm.

Executed in 1964

€35,000-55,000

\$41,000-64,000

PROVENANCE:

Collection Emile and Stephy Langui,
Brussels (acquired directly from the
artist in 1964).

Acquired from the above by the present
owner in 2008.

EXHIBITED:

Charleroi, Palais des Beaux-Arts, *Biennale
de la Critique 1972-73, 1973-74, 1975, no. 57.*

This work is registered in the archives
of the Calder Foundation, New York,
under application number A28700.

Alexander 'Sandy' Calder dedicated this work to Emile Langui and his wife Stephy in 1964. Langui was a Belgian art historian, curator, and decorated resistance hero during World War II, celebrated for his efforts to retrieve looted art from the Nazis, most notably the Van Eyck brothers' *Ghent Altarpiece*. He had an expansive network within the art world and wrote on a broad spectrum of artistic genres, from fifteenth century Flemish portraiture to modern sculpture. As curator of the 1958 World Exhibition of Brussels six years prior, Langui had exhibited Calder's kinetic sculpture *The Whirling Ear* in front of the US Pavilion. Calder and Langui were kindred spirits: the first studio artist to receive a Presidential Medal of Freedom, Calder was a non-ideological proponent of peace boasting a wide variety of artistic interests. An exceptional work from the collection of Emile and Stephy Langui, this playful composition of black ink and brightly coloured dots is a testament to their relationship.



Letters from Alexander Calder to Emile Langui.



14

LEON POLK SMITH (1906-1996)

Black & Red Forms

signed, titled and dated 'LEON POLK SMITH BLACK & RED FORMS 1960'
(on the reverse)

oil on canvas

91.5 x 91.5cm.

Painted in 1960

€45,000-55,000

\$53,000-64,000

'Draw on both sides of the line, not just what you're enclosing.

The shape you're making on the outside is as important as the one you're making on the inside.'

- Leon Polk Smith

PROVENANCE:

Galerie Hoffmann, Friedberg.

Acquired from the above, thence
by descent to the present owner.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

!15

ELLSWORTH KELLY (1923-2015)

Untitled (Black Variant)

signed and dated 'Kelly 60' (lower right)

ink and watercolour on paper

71.5 x 57.5cm.

Executed in 1960

€60,000-80,000

\$70,000-93,000

PROVENANCE:

New London Gallery, London.

Lord Peter Palumbo, London.

Knoedler Gallery, London.

Margo Leavin Gallery, Los Angeles.

Jeffrey Hoffeld & Co. Inc., New York.

Private Collection, London, 1984.

Anon. sale, Christie's London, 23 October
1998, lot 93.

Private Collection, Hertfordshire.

Galerie Lambert Tegenbosch, Heusden.

Acquired from the above, thence by
descent to the present owner.



!16

FRANZ KLINE (1910-1962)

Composition

signed 'KLINE' (lower left)
oil on paper
29 x 22cm.

€35,000-45,000
\$41,000-52,000

‘Everybody likes calligraphy.
You don’t have to be an artist to like it, or go to Japan.
Mine came out of drawing, and light. When I look out of the window
-- I’ve always lived in the city -- I don’t see trees in bloom or mountain laurel.
What I do see -- or rather, not what I see but the feelings aroused in me
by that looking -- is what I paint.’

- Franz Kline

PROVENANCE:
Robert Kulicke Collection, New York
(acquired directly from the artist).
Anon. sale, Parke Bernet New York,
4 March 1970, lot 36.
Private Collection (acquired at
the above sale).
Robert Elkon Gallery, New York
(acquired from the above).
Jeanne Frank, New York.
Acquired from the above by the
present owner in 1972.



!17

ROBERT MOTHERWELL (1915-1991)

In Black + White

signed with the artist's initials and dated 'RM 60' (lower right); signed,
titled, numbered, inscribed and dated 'G6 In Black + White (gouache)
Robert Motherwell 1960' (on the reverse)
gouache and pencil on paper
58 x 73.5cm.
Executed in 1960

€90,000-120,000
\$110,000-140,000

'The subject does not pre-exist. It emerges out of the interaction between the artist and the medium. That is why, and only how a picture can be created, and why its conclusions cannot be predetermined. When you have a predetermined conclusion, you have 'academic art' by definition.'

- Robert Motherwell

PROVENANCE:

Sidney Janis Gallery, New York.
Gimpel Fils Gallery, London.
William Pall Gallery, New York.
James Goodman Gallery, New York.
Acquired from the above by the
present owner in 1976.

This work will be included in the
forthcoming *Catalogue Raisonné* of
Robert Motherwell's drawings being
prepared by the Dedalus Foundation.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

!18

BRICE MARDEN (B. 1938)

Masking Drawing #13 (Nick's Drawing)

signed, titled and dated '13 B. Marden 1984 Masking Drawing'
(on the reverse)

oil, gouache and ink on paper

38 x 13.5cm.

Executed in 1984

€50,000-70,000

\$59,000-81,000

PROVENANCE:

Galerie Montenay, Paris.

Private collection, Zurich.

Pace Gallery, New York.

Private collection, New York.

Lehmann Maupin Gallery, New York.

Acquired from the above, thence by
descent to the present owner.

EXHIBITED:

Paris, Galerie Montenay, *Brice
Marden*, 1987 (illustrated, p. 24).

Brice Marden's *Masking Drawings* came to be in an organic, somewhat serendipitous way. When working on his well-known monochromatic panels, Marden would slide sheets of paper underneath the panel edges to catch excess drips and splashes of paint. He would reuse these sheets of paper, or "masks," over several occasions and ultimately, having fallen in love with the composition that resulted, decided

to recycle them into works themselves: the *Masking Drawings*. Their origin—from the irregular and uncalculated, versus the orderly and premeditated—offers an ideological deviation from Marden's body of work, while still maintaining a direct relationship to it.



SOL LEWITT (1928-2007)

Wall Drawing #528 G

wall installation - a centered cube within a circle, with colour ink washes superimposed

dimensions variable

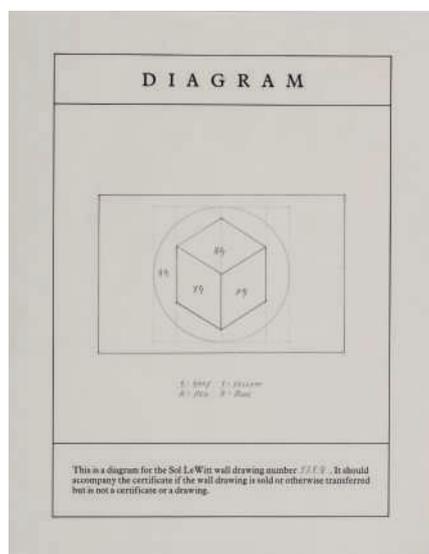
Conceived in 1987, this work is designed to be installed on a white wall in India ink and colour ink wash

€130,000-180,000

\$160,000-210,000

‘When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art... Conceptual art is not necessarily logical. The logic of a piece or series of pieces is a device that is used at times only to be ruined. Logic may be used to camouflage the real intent of the artist, to lull the viewer into the belief that he understands the work, or to infer a paradoxical situation (such as logic vs. illogic)... Ideas are discovered by intuition.’

- Sol LeWitt



Part of the lot.

PROVENANCE:

Ugo Ferranti Gallery, Rome.

Galerie Krief, Paris.

Acquired from the above by the present owner in 2003.

EXHIBITED:

Rome, Ugo Ferranti Gallery, *Sol LeWitt. Wall Drawings*, 1987 (first installation, drawn by Andrea Marescalchi, Anthony Sansotta and Aldo Scarpa).
Brescia, Galleria Massimo Minini, *Ettore Spalletti/Sol LeWitt*, 2013.

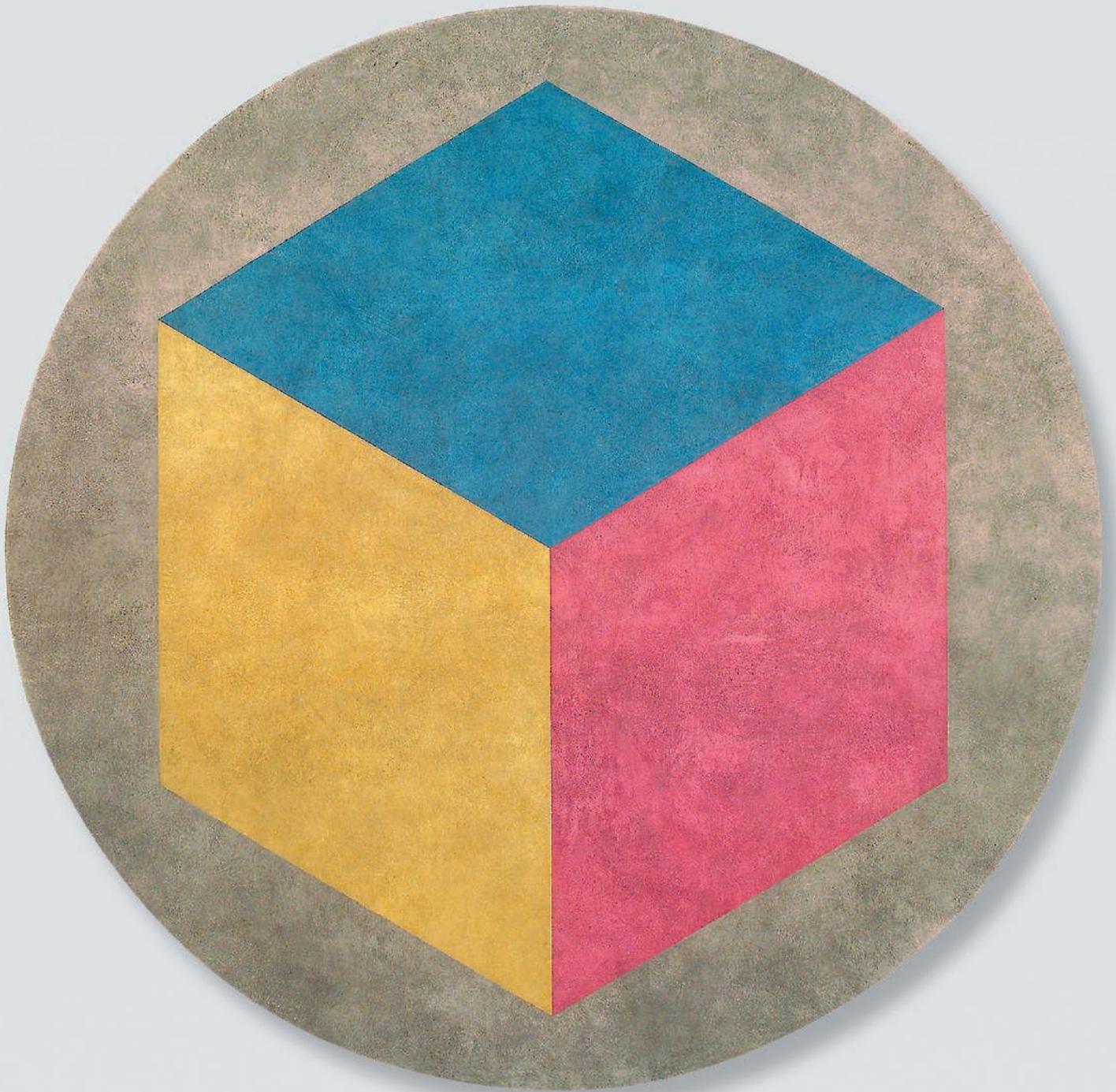
LITERATURE:

S. Singer (ed.), *Sol LeWitt. Wall Drawings 1984-1988. Catalogue raisonné*, exh. cat., Bern, Kunsthalle Bern, 1989, pp. 52-53, 117, 156, 158 (illustrated).

S. Singer (ed.), *Sol LeWitt. Wall Drawings 1984-1992. Catalogue raisonné*, exh. cat., Bern, Kunsthalle Bern; Bilbao: Sala Rekalde; Andover, Addison Gallery of American Art, Phillips Academy, 1992, pp. 52, 53, 147, 220 (illustrated).
B. Corà (ed.), *Sol LeWitt in Italia*, exh. cat., Perugia, CERP; Florence, Maschietto & Musolino, 1998 (illustrated, pp. 140-141).

A. Zevi, *L'Italia nei Wall Drawings di Sol LeWitt*, exh. cat., Naples, Madre, 2012, pp. 36-37, 169, 210-211 (illustrated).

This work consists of a certificate of authenticity signed by the artist and a diagram. This work may only be installed by the artist's assistants, the cost of which is not included in the purchase price.



PROPERTY OF A LADY OF TITLE

λ!20

IMI KNOEBEL (B. 1940)

moment 5

(ii) signed and dated 'imi 2005' (on the reverse)

acrylic on aluminium, in two parts and acrylic on foil

(i) 69 x 99cm.

(ii) 101 x 120cm.

foil: 69 x 99.5cm.

overall: 173.5 x 120 x 6.5cm.

Executed in 2005

€60,000–80,000

\$70,000–93,000

PROVENANCE:

Galerie Von Bartha, Basel.

Bartha Contemporary, London.

Acquired from the above by the
present owner in 2007.





λ 21

GEORG BASELITZ (B. 1938)

Untitled

dated '22.VII.83' (lower right)

gouache on paper

66 x 48cm.

Executed in 1983

€20,000-30,000

\$24,000-35,000

PROVENANCE:
Galerie Neuendorf, Hamburg.
Private Collection, Germany.



λ.22

GEORG BASELITZ (B. 1938)

Untitled (Cow)

signed and dated 'G Baselitz 68' (lower right)
 watercolour and chalk on paper
 35.5 x 50cm.
 Executed in 1968

Verso:

Untitled (Head of a Cow)
 chalk, ink and colour crayons on paper
 50 x 35.5cm.

€40,000-60,000
\$47,000-70,000

PROVENANCE:
 Oda Dahlem, Frankfurt.
 Private Collection, Germany.



Verso.

THOMAS SCHÜTTE (B. 1954)

Architektur Modelle 1980-2006
(*Architecture Models 1980-2006*)

each etching: signed 'T Schütte' (lower left), dated '2006' (lower centre),
numbered '13/35' (lower right)
the complete portfolio, comprising twenty-seven etchings and nyloprints and
justification page in the original folder
each sheet: 76.5 x 53.5cm.
Etchings conceived from 1980 to 2006, the portfolio and etchings printed
in 2006, this work is number thirteen from an edition of thirty-five plus five
artist's proofs

€35,000–45,000
\$41,000–52,000

PROVENANCE:
Galerie Sabine Kunst, Munich.
Acquired from the above by the present owner.

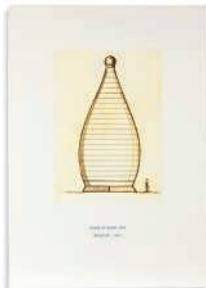
To be sold with the accompanying book published in an edition of five hundred.



Original folder and accompanying book.

Thomas Schütte's collection of architecture models spans over two decades of architectural design by the artist. The portfolio features twenty-seven etching and nyloprints on large sheets of paper, each titled and dated in both German and Chinese. The designs themselves are as varied as they are imaginative. Weaving together his own compelling visions with brutalist aesthetics, Schütte's illustrations are born out of an informed sense of irony and morose provocation. From a Stalinist brothel to a ship in the form of a fixed upward staircase, the etchings comprising *Architektur Modelle 1980-2006* (*Architecture Models 1980-2006*)

are as much cultural commentary as they are creative design. Some have since been transformed into permanent installations or three-dimensional models, while others remain ideas. Born in Oldenburg in 1954, Thomas Schütte studied under Gerhard Richter in Dusseldorf before gaining international fame through sculpting, painting and drawing. In 2005 he won the Golden Lion Award for Best Artist at the Venice Biennale, and in 2010 was awarded the Düsseldorf Prize. His works can be found in international collections including the Tate, MoMa, and the Art Institute of Chicago.



**ARCHITEXTUR
MODELLE**
VON
THOMAS SCHOTT
200 SEITEN

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λ 24

A.R. PENCK (1939-2017)

Norden 3 (The North 3)

signed and titled 'norden 3 ar penck' (on the overlap)
oil on canvas
81 x 100cm.
Painted in 1983

€30,000-50,000

\$35,000-58,000

PROVENANCE:
Michael Werner Gallery, Cologne.
Galerie Maier-Hahn, Dusseldorf.
Acquired from the above by the
present owner in 1988.

A.R. Penck's *Norden 3* depicts one of his characteristic stick figures against a brown background, with the initials 'G.B.' – for Georg Baselitz – painted in large letters alongside of it. Ralf Winkler, better known by his pseudonym of Penck, was born in Dresden in 1939 and met Georg Baselitz in 1957, the same year the latter was kicked out of art school for "sociopolitical immaturity." Both Penck and Baselitz were part of a group of East-German artists who rejected Western

abstraction, opting for a more figurative style. For Penck this led to the creation of a language of symbols which he applied to artworks throughout his career. From the 1970s onwards, Penck and Baselitz were frequently exhibited together under the label of neo-expressionism and were represented by the same gallerist, Michael Werner. *Norden 3*, with its direct reference to Baselitz, is a reflection of Penck's close ties to the artist.





λ!25

SIGMAR POLKE (1941-2010)

Untitled

signed and dated 'S. Polke 83' (lower right)

acrylic and gouache on paper

99 x 70cm.

Executed in 1983

€50,000-70,000

\$59,000-81,000

PROVENANCE:

Private Collection, Switzerland.



λ!26

SIGMAR POLKE (1941-2010)

Untitled

signed 'S. Polke' (lower centre)
spray paint, acrylic and gouache on paper
99 x 70cm.

Executed *circa* 1983

€70,000-100,000

\$82,000-120,000

PROVENANCE:
Private Collection, Switzerland.

PROPERTY OF A DISTINGUISHED EUROPEAN GENTLEMAN

λ.27

GEORG BASELITZ (B. 1938)

Sujet populaire contraire (Contrary Popular Subject)

signed, titled and dated 'G. Baselitz 6. VIII, 2007 "Sujet populaire contraire"
(on the reverse)

oil on canvas

300 x 250cm.

Painted in 2007

€150,000-200,000

\$180,000-230,000

‘You can seduce with colour. You can manipulate with colour. I use them calculatedly.
When you mix complementary colours with white... you create harmony.’

- Georg Baselitz

PROVENANCE:

Galerie Thaddaeus Ropac, Paris.

Acquired from the above by the
present owner in 2008.

EXHIBITED:

Paris, Galerie Thaddaeus Ropac,

Georg Baselitz Remix, 2008

(illustrated in colour, pp. 50-51).



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 Stephen Gilbert, Constant, Corneille, Pierre Alechinsky, Eugène Brands, Antoon Rooskens, Karel Appel, Jacques Doucet, Gerrit Kouwenaar, Theo Wolvecamp and Lucebert bringing their work to the Stedelijk Museum, Amsterdam, in preparation for the Cobra exhibition, November 1949.
Photo: E. Kokkorris-Syrien

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-révolutionnaire* 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



Cobra members Constant, Corneille, Else Alfelt, Tajiri, Doucet, Karel Appel with his wife Tonie Sluyter in Constant's house, November 1949. Artwork: ©2018 Karel Appel foundation/Artists Rights Society (ARS), New York/ c/o Pictoright Amsterdam. Photo: unknown photographer.

together in 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.



Karel Appel, Corneille and Constant in Amsterdam, 1948. Artwork: ©2018 Karel Appel foundation/Artists Rights Society (ARS), New York/ c/o Pictoright Amsterdam. Photo: Ru Melchers.

'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

λ.128

KAREL APPEL (1921-2006)

L'Homme de la Terre (Man of the Earth)

signed and dated 'ck. appel '55' (lower right)

oil on canvas

117 x 67.5cm.

Painted in 1955

€180,000–250,000

\$210,000–290,000

PROVENANCE:

Arthur Tooth & Sons LTD, London.

Acquired from the above *circa* 1955-1956,
thence by descent to the present owner.

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

Painted in 1955 and held in the same family collection ever since, Karel Appel's *L'Homme de la Terre (Man of the Earth)* is a frenzy of vitality and charged colour. The painting was purchased by the artist and collector David Carr, who developed a friendship with Appel shortly thereafter; together, they would frequent galleries in Paris and London, and Carr often dined at Appel's in Montparnasse. The two maintained a long and warm correspondence. As both an artist and a collector, Carr was well-established in the London art scene, and became close to many of the artists whose works he purchased and loved. In *L'Homme de la Terre*, swirls and slashes of impasto paint dominate the canvas: drippy yellow spirals, smears of crimson and dove grey, and drips of orange against a background of richly tactile black. Rhythmic colour was an essential consideration for Appel, but by the mid-1950s, form took on equal importance: 'Out of the chaos of paint and colours and lines, I try to create an image. Usually you don't end up with the image you first had in mind, because when you paint you make discoveries... During your fight with matter, you grow, as it were, toward an image, which has to do with the sketches that you made or with the photographs that you've seen' (K. Appel

interviewed by E. de Wilde, *Appel*, exh. cat., The National Museum of Art, Osaka, 1989, p. 12). The dense paint, often applied directly from the tube, evokes a musical complexity, reminiscent of bebop music that Appel so admired. Indeed, *L'Homme de la Terre* is symphonic and seemingly multi-sensorial.

L'Homme de la Terre was painted during a period of reorientation, in the years directly after Appel left the CoBrA group which he had helped to found. Accordingly, the short-lived period of the mid- to late-1950s are often classified as the artist's Informel period, during which his works became significantly more theatrical than the earlier CoBrA canvases. Consciously sculptural, Appel seemed to have moulded the paint across these canvases, embodied here in the dimensional and undulating surface. *L'Homme de la Terre* allows for an open-ended and capacious interpretation, in part because Appel never completely conceded to abstraction, but rather remained forever invested in figuration. The painting marks the artist's complete and unencumbered engagement with materiality and the graphic gestures of *L'Homme de la Terre* capture an essential exuberance of form, making it one of the most impressive works of this period.



λ.129

PIERRE ALECHINSKY (B. 1927)

Plus (More)

signed, titled and dated 'Alechinsky 1974 PLUS' (on the reverse)

acrylic on paper laid on canvas

114 x 154cm.

Executed in 1974

€60,000–80,000

\$70,000–93,000



λ.30

CORNEILLE (1922-2010)

Le Montagnard (The Mountain Dweller)

signed and dated 'Corneille 50' (lower left)

oil on canvas

35 x 44.5cm.

Painted in 1950

€30,000-50,000

\$35,000-58,000



CoBrA meeting, studio Atlan, Paris, circa 1950 with Jacques Doucet, Constant, Christian Dotremont, Jean-Michel Atlan, Corneille and Karel Appel. Photo: Unknown photographer.

PROVENANCE:

Galerie Krikhaar, Amsterdam.
Collection Stéphane Janssen, Brussels.
Galerie Nieuwenhuizen Segaar, The Hague.
Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Maeght, *Les Mains Éblouies*, 1950.
Brussels, Musée Royal des Beaux-Arts de Belgique, *COBRA*, 2008-2009.
Dunkirk, Lieu d'Art et Action Contemporaine (LAAC), *CoBrA. Le regard d'un passionné*, 2012-2013.
Le Mans, Musée de Tessé, *COBRA, La Couleur Spontanée*, 2017-2018. This exhibition later travelled to Pont-Aven, Musée de Pont-Aven.



λ 31

ASGER JORN (1914-1973)

Myr og Mo (Myra and Mo)

signed and indistinctly dated 'Jorn 5.' (upper right); signed and titled 'MYR OG MO. Asger Jorn.' (on the reverse)

oil on plywood

122 x 122cm.

Painted in 1950-1952

€200,000-300,000

\$240,000-350,000

PROVENANCE:

Galerie Birch, Copenhagen.

Galerie Tapet og Kunst, Odense.

Knud Langaa-Jensen, Faaborg.

His sale, Kunsthallen Copenhagen,

26 February 2003, lot 17.

Acquired at the above sale, thence by descent to the present owner.

LITERATURE:

G. Atkins, *Jorn in Scandinavia 1930-1953*,

London 1968, p. 258, no. 712 (illustrated,

p. 395), dated *circa* 1952.

EXHIBITED:

Copenhagen, Charlottenborg, *Spiralens*

Udstilling, 1951-1952.

Copenhagen, Kunstforeningen København,

1968, no. 58.

Odense, Fyns Stifts Kunstmuseum, *Nyere*

kunst i fynsk privateje, 1969, no. 67.





Asger Jorn at work in the Silkeborg Sanatorium on one of the Seasons paintings, 1952. Artwork: ©2018 Asger Jorn/Artists Rights society (ARS), New York/ COPY-DAN, Copenhagen. Photo: Johannes Jensen, Silkeborg.

Asger Jorn painted *Myr og Mo* (*Myra and Mo*) at a critical turning point in his life and career. Since 1948 he had been involved in the Belgian-Dutch-Danish CoBra movement, together with Constant, Karel Appel, Corneille, Christian Dotremont and Joseph Noiret. His collaboration with these Dutch and Belgian artists and the extensive travel to Europe which it entailed steered Jorn away from experimentation and towards his own unique style. This shift, however, was not inspired entirely by professional circumstances. Constant and Jorn had found good friends in one another in 1948, but by 1949 their relationship was strained: Jorn had left his wife Kirsten for Constant's wife, Matie, whom he married the following year. They bore two children together: Ole and Bodil. At the same time Jorn had fallen into a state of utter poverty, living on coffee and cigarettes so that his children could have enough to eat. His physical condition deteriorated at a rapid pace from 1949 to 1951 due to undiagnosed tuberculosis. By the time Jorn had moved from Islev near Copenhagen to Suresnes, on the outskirts of Paris, he was well aware of his illness but deliberately ignored it: 'to become reconciled to illness is the hardest thing to ask of anyone who comes from one of the Nordic countries,' he once wrote. 'Over there healthiness is the great and (today I have the courage to say it) sick dream' (G. Atkins and E. Schmidt, *Bibliografi over Asger Jorns skrifter til 1963*, Copenhagen 1964, p. 10). When he returned to Denmark, his mother reported, he had tuberculosis, scurvy, and could barely walk (V. Schade, *Asger Jorn*, Copenhagen 1965, p. 109).

The works Jorn composed during this period are emotive and unrestrained. Their distorted faces and figures are formed out of violent brushstrokes and clashing colours. His portraits, such as that of Matie painted in 1950-1951, appear more as representations of emotions evoked by a person than as any formal depiction of the individual herself. *Myr og Mo* shares much in common stylistically with *Matie* (*Constant's Wife*). Painted on a large canvas, the title refers to two people but the artwork seems to depict more figures with every glance. Faces and bodies emerge from within one another or from the background. The creation of *Myr og Mo* coincides with a period of Jorn's career that anticipated an active quest for new hopes, goals, and forms of expression. Around the time of the last CoBra exhibition in 1951, a bedbound Jorn wrote to Constant, 'I see that CoBra went from bad to worse. All the same I think we were onto something there... I ask myself, Who won? We? The surrealists? Or the careerists? [...] Perhaps it's no longer possible to fight for art in a common cause. Perhaps everything that can be done has been done already ...' (Letter from Asger Jorn to Constant, quoted in J. Jørgen Thorsen, *Modernisme I dansk kunst, specielt efter 1940*, Copenhagen 1965, pp. 106-107). The present work represents a part of Jorn's artistic development from 1948 to 1953, leading up to his monumental seven-part cycle *The Silent Myth* (1951-53). It is painted in the style the artist conjured at the time of one of his greatest personal struggles, revived again for the attentive viewer through its size, vibrant colours and powerful forms.





PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

λ!32

KAREL APPEL (1921-2006)

Untitled

signed and dated 'c.k. appel. 1949' (lower centre)

wax crayons on paper

22 x 35.5cm.

Executed in 1949

€10,000-15,000

\$12,000-17,000



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

λ!33

KAREL APPEL (1921-2006)

Untitled (Questioning Children)

signed 'k. appel' (lower left)
wax crayons on paper
10.5 x 16.5cm.
Executed in 1949

€12,000-18,000
\$14,000-21,000

PROVENANCE:

Collection Aldo van Eyck, Amsterdam.
Collection Jeffrey Horvitz, Los Angeles.

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

λ!34

KAREL APPEL (1921-2006)

La fleur et les oiseaux (The Flower and the Birds)

signed and dated 'ck. appel '51' (lower right); signed, inscribed and dated 'Liege ck. appel 1951' (on the stretcher)

oil on burlap

73 x 92cm.

Painted in 1951

€250,000–350,000

\$300,000–410,000

PROVENANCE:

Kootz Gallery, New York.

David Anderson Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Pierre, *5 peintres de CoBrA*, 1951.

Palais des Beaux-Arts, Liège, *Ile Exposition*

Internationale d' Art Expérimental, 1951.

LITERATURE:

J.-C. Lambert, *COBRA*, Paris 1973 (installation view illustrated, Galerie Pierre, Paris, 1951, p. 178).

CoBrA, 1948-1951, exh. cat., Paris, Musée d'Art Moderne de la Ville de Paris, 1982-1983 (installation view illustrated, Palais des Beaux-Arts, Liège, 1951, p. 94).

W. Stokvis, *CoBrA. De Weg naar Spontaniteit*, Blaricum 2001 (installation view illustrated, Galerie Pierre, Paris, 1951, p. 259).

Miró & CoBrA. The Joy of Experiment, exh. cat., Amstelveen, CoBrA Museum, 2015, no. 8 (installation view illustrated, Palais des Beaux-Arts, Liège, 1951, p. 68).

W. Stokvis, *CoBrA. The History of a European Avant-Garde Movement 1948-1951*, Rotterdam 2017 (installation view illustrated, Galerie Pierre, Paris, 1951, p. 171).

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



‘Now you know what RED does:
RED likes to walk in the GREEN grass.
You now know what YELLOW knows:
The sun shines because no one’s fond on dying.
As for BLUE: the BLUE sky seems BLACK
To the kid who welcomes nothing.’

- Lucebert, *circa* 1950

Painted in 1951, Karel Appel's *La fleur et les oiseaux* (*The Flower and the Birds*) is a joyful burst of lyrical colour. A bright and absorbing blue covers much of the canvas, save for a small window of white in the upper left-hand corner. At the centre stands a large bird with a single band of teal flashes on his face; his body is a mosaic of colour – carmine, navy, yellow and radiant white – outlined in black tracery reminiscent of a stained-glass panel. A second bird of ochre and streaky black rests in the window. Despite their stilled almost pensive forms, both are vivacious and cheerful: a whimsical representation in brilliant paint.

As with so many artists of his generation, Appel's art emerged as a direct response to the existential horrors of World War II. In its immediate aftermath, the influential and international CoBrA movement emerged, of which Appel was a co-founder. CoBrA took 'examples from those forms of art which appeared not to have been tainted with the rules and conventions of the Western World...

The artists, in fact, were performing a conscious regression, a return to the archetypal images of fantasy thought to lie hidden under the many layers of the human subconscious' (W. Stokvis, *Cobra: An International Movement in Art after the Second World War*, Barcelona, 1987, p. 7). Rooted in liberal and capacious exploration, CoBrA's artists worked in a variety of mediums including painting, ceramics and poetry; it was, as the manifesto read, 'a people's art' that 'set no aesthetic norms' (C. Nieuwenhuys, 'Manifesto', 1948, reprinted in W. Stokvis, *Cobra: An International Movement in Art after the Second World War*, Barcelona, 1987, pp. 29, 30). Adhering to a new expressionism seeped in primitive and naïve forms, Appel and the members of CoBrA drew upon images of childlike and animalistic imagery. When asked what moved him, he replied, 'I do not know. I am always inspired, it is life' (K Appel quoted in A. Frankenstein, *Karel Appel*, New York 1980, p.98).

La fleur et les oiseaux was painted the year the Appel left CoBrA and moved

to Paris, and the painting is a stunning amalgamation of the artist's practice at a crucial juncture in his career, at once anticipatory of his future work in Paris and a summation of the CoBrA ethos. Indeed, while drawing on the roster of visual motifs he had long investigated, in *La fleur et les oiseaux* (*The Flower and the Birds*), Appel began to apply colour with a new sculptural force. The painterly black outlines, in particular, speak to the delineates developments in his visual vocabulary, here, producing a woodblock-like effect which demarcates the kaleidoscopic hues. The painting is a delightful and jovial expression of life: Appel said, 'Art is an expression of man and his nature, and not the idealism God-man. Like a bird singing according to its nature, like a hungry child that cries' (K. Appel quoted in A. Frankenstein, *Karel Appel*, New York 1980, p. 60). In *La fleur et les oiseaux*, the artist suggests a world at its most wonderful and offers new visual language to reconcile the experience of being.



Installation view of the exhibition 5 peintures CoBrA in Galerie Pierre, Paris, 1951.
Artworks: ©2018 Karel Appel foundation/Artists Rights Society (ARS), New York / c/o Pictoright Amsterdam and ©2018 Asger Jorn/Artists Rights Society (ARS), New York / COPY-DAN, Copenhagen, Photo: Serge Vandercam

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

λ!35

KAREL APPEL (1921-2006)

Runaway Boy with Bird

signed 'Appel' (lower right); titled 'Runaway Boy with Bird' (on the stretcher);

signed and dated 'ck. appel 1971' (on the reverse)

oil on canvas

81 x 65cm.

Painted in 1971

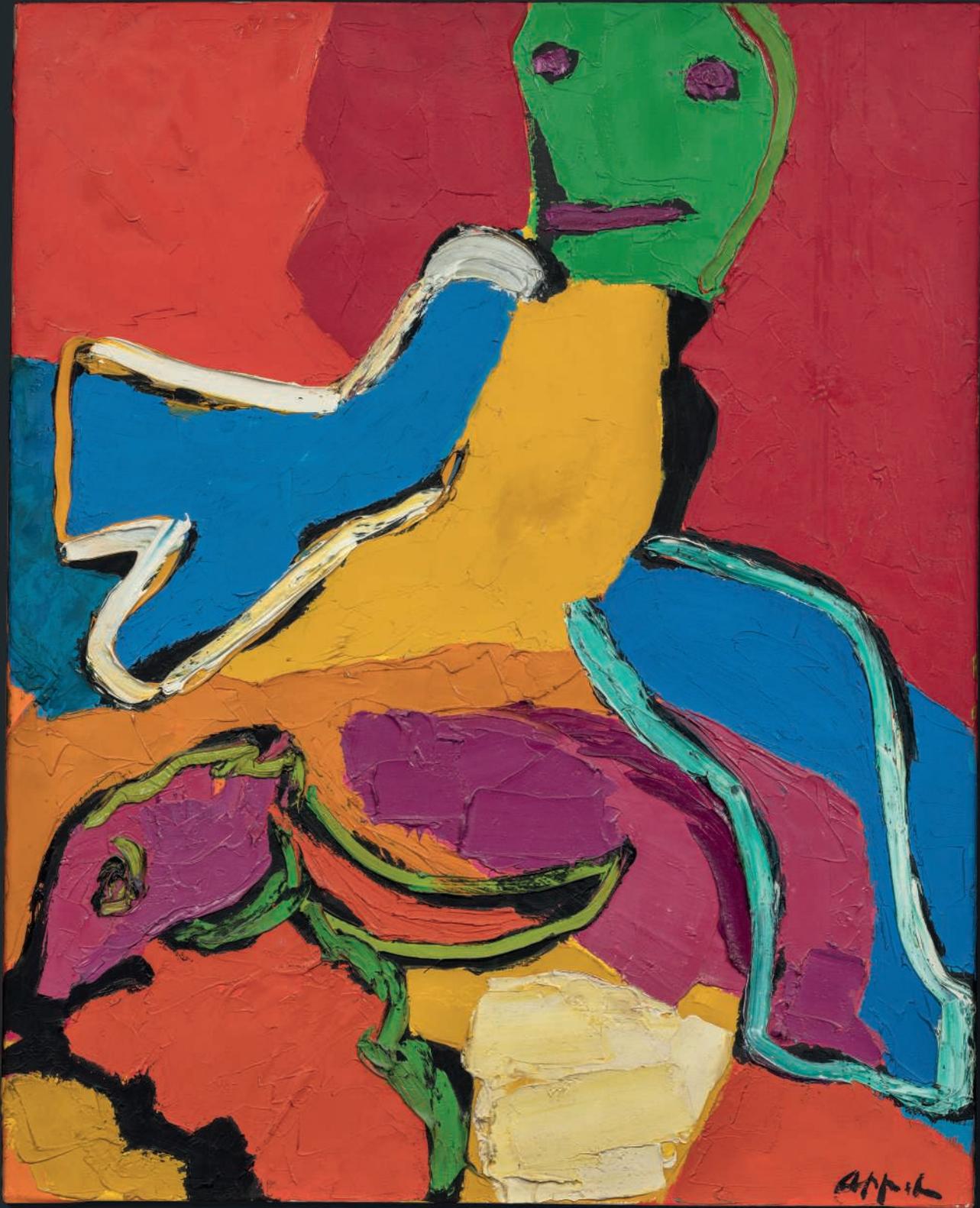
€25,000–35,000

\$30,000–41,000

PROVENANCE:

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

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



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

λ!36

KAREL APPEL (1921-2006)

Tête Bleue (Blue Head)

signed and dated 'ck. appel '53' (upper left)

oil on canvas

115.5 x 89cm.

Painted in 1953

€250,000–350,000

\$300,000–410,000

PROVENANCE:

Galerie Charles Lienhard, Zurich.
Esther Robles Gallery, Los Angeles.
Martha Jackson Gallery, New York.
David Anderson Gallery, New York.
Acquired from the above by the
present owner.

EXHIBITED:

Basel, Kunsthalle Basel, *Appel, Mathieu, Moreni, Riopelle*, 1959, no. 6.
San Francisco, San Francisco Art Museum, *Karel Appel. West Coast Exhibition*, 1961-1962, no. 21 (illustrated, unpagged). This exhibition later travelled to Pasadena, Pasadena Art Museum; Phoenix, Phoenix Art Museum; Santa Barbara, Santa Barbara Art Museum; Seattle, Seattle Art Museum; La Jolla, La Jolla Art Museum.
New York, Stephen Hahn Gallery, *Karel Appel. Paintings 1951-1956*, 1962 (illustrated).
New York, Martha Jackson Gallery, *Karel Appel: The Early Fifties – Paintings, Gouaches, Drawings, Ceramics 1950-1956. Works from The Martha Jackson Gallery Collection, including recent acquisitions*, 1973 (illustrated, unpagged).

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

Karel Appel's riveting painting, *Tête Bleue (Blue Head)*, depicts a single child, a corporality of lapis and navy. The bodily forms are coloured with washes of goldenrod and burnt sienna, set against a background of rose and creamy white; atop, Appel has inscribed a lattice of black marks. The painting is vividly unrestrained: heavy and thick black lines forcefully streak the canvas while the figure's probing stare penetrates the viewer's sphere. Characteristic of Appel's practice, *Tête Bleue* is governed by a tumult of sophisticated chromatic harmonies and robust lines, what art critic Alfred Frankenstein referred to as the 'infinity of textural effects' (A. Frankenstein, *Karel Appel*, New York 1980, p. 13). Devoted to chromatic juxtapositions, Appel understood blue to be the most introspective of colours, and it allowed the artist to summon the whole spectrum of emotion: 'In modern art, I feel closest to Van Gogh, to the vehemence of his emotions and to his revolutionary spirit. When he paints the blue of the sky, this isn't the blue that the eye sees; it's bluer than the blue of the sky, it's the blue of his emotion. He, too, showed us something of life's secret' (K. Appel, quoted in *Appel*, exh. cat., Osaka,

The National Museum of Art, 1989, p. 12). Appel co-founded the influential artist group CoBrA, but by 1953, its frenetic energy had been exhausted. Seeking new inspiration, he moved to Paris, the centre of the European art world. Appel was particularly enthusiastic about Jean Dubuffet, whose work he had first seen exhibited years earlier at the Galerie Drouin in Paris, and he felt an affinity for Dubuffet's embrace of the primitive and naïve. '[Dubuffet's] strength,' remarked Appel, 'lay in the primitiveness of his figures and portraits as well as the simplicity of his expression. We [sic] were especially inspired by the drawings done by children... Dubuffet gave us the stimulus to break away, to conquer a new expression, a new dimension, a new space' K. Appel, quoted in *Appel*, exh. cat., Osaka, The National Museum of Art, 1989, p. 12). Indeed, children were a recurrent subject for Appel, as was the visualization of a childlike state, embodied in *Tête Bleue* through the wildly expressionistic composition. The lyrical portrait is a confrontation, at once innocent and unsettling, an homage to spontaneity and momentum in a bold, new formal language.



PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ 37

ASGER JORN (1914-1973)

Conte du Nord (Northern Count) (Modification)

signed 'Jorn' (lower right)
oil on canvas on found painting
80.5 x 53.5cm.
Painted in 1959

€60,000-80,000

\$70,000-93,000

PROVENANCE:

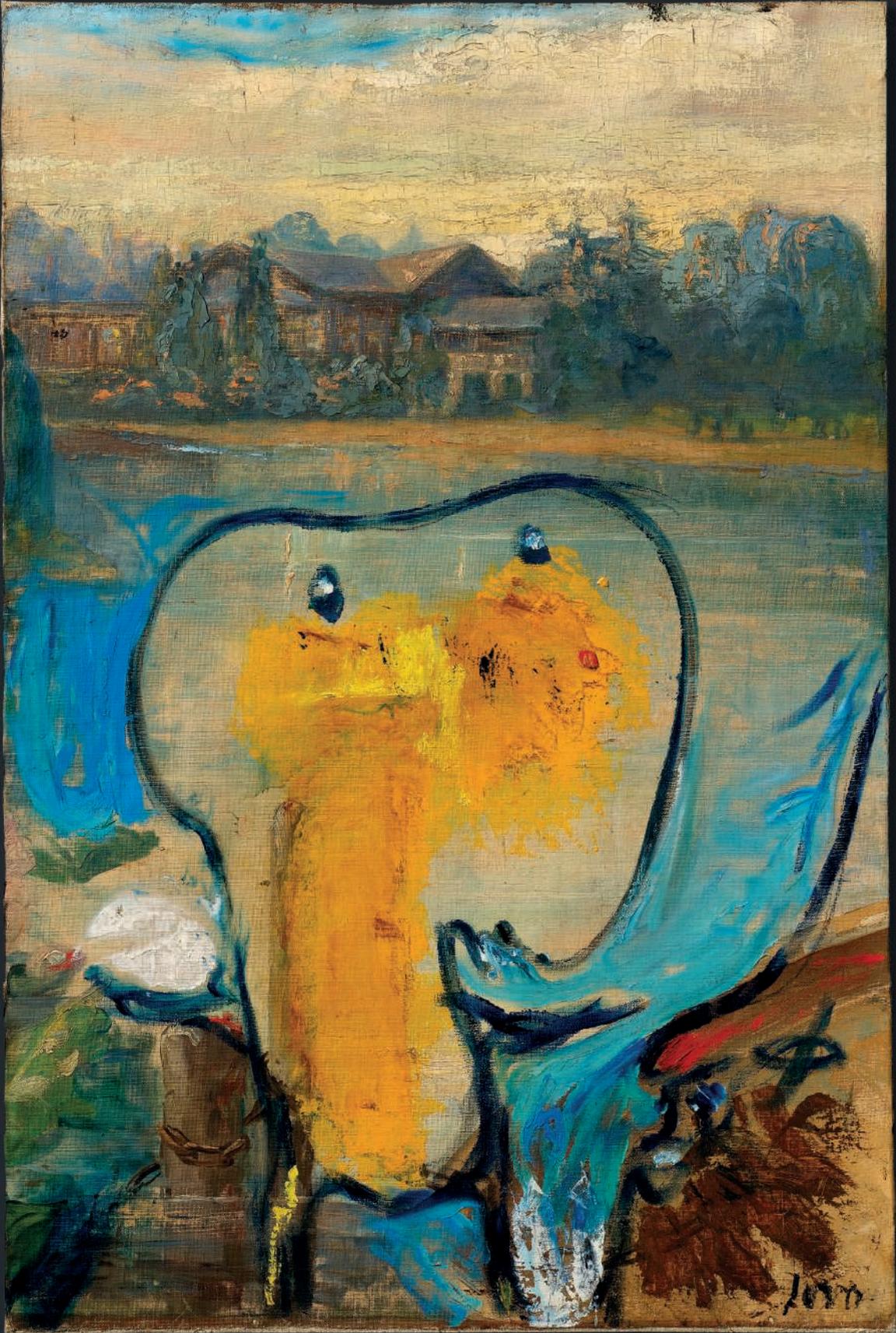
Collection Giuliano Briganti, Rome.
Galleria Tornabuoni, Florence.
Private Collection.
Anon. sale, Sotheby's Milan, 26 November
2007, lot 207.
Private Collection, Milan.
Acquired from the above by the present
owner.

EXHIBITED:

Paris, Galerie Rive Gauche, *Asger Jorn.
Modifications*, 1959 (illustrated).

LITERATURE:

G. Atkins, *Asger Jorn. The Crucial Years:
1954-1964*, London 1977, no. 1187
(illustrated, p. 339).
R. van de Velde, *Asger Jorn. Modifications*,
Leuven 1998 (illustrated).



λ 38

PIERRE ALECHINSKY (B. 1927)

Cache-télé (Hidden Television)

signed 'Alechinsky' (lower right); signed, titled and dated
'Alechinsky 1973 cache-télé' (on the reverse)

acrylic on paper laid on canvas

115 x 153cm.

Executed in 1973

€70,000–100,000

\$82,000–120,000

PROVENANCE:

Fondation Maeght, Saint-Paul de Vence.

Acquired from the above by the present owner
circa 1973.

EXHIBITED:

Arezzo, Museo Civico d'Arte Moderna e
Contemporanea di Arezzo, *Da Picasso a Botero.*
Capolavori dell'Arte del Novecento da una
Collezione Privata, 2004 (illustrated in colour, p.
5). This exhibition later travelled to Forlì, Palazzo
Albertini.

Pierre Alechinsky has confirmed the authenticity
of this work.



λ.39

ASGER JORN (1914-1973)

La Nuit Blanche (The White Night)

incised with artist's signature 'JORN' (lower right); signed,
titled and dated 'la nuit blanche Jorn 58' (on the reverse)

oil on canvas

79.5 x 64.5cm.

Painted in 1958

€100,000-150,000

\$120,000-170,000

'Art is like form: beautiful, ugly, impressive, disgusting,
meaningless, grim, contradictory, etc.- It makes no difference, as
long as it is life, vigorously pouring forth.'

- Asger Jorn

PROVENANCE:

Galleria del Naviglio, Milan.

Anon. sale, Finarte Milan, 15 May 2007, lot 450.

Acquired at the above sale by the present owner.

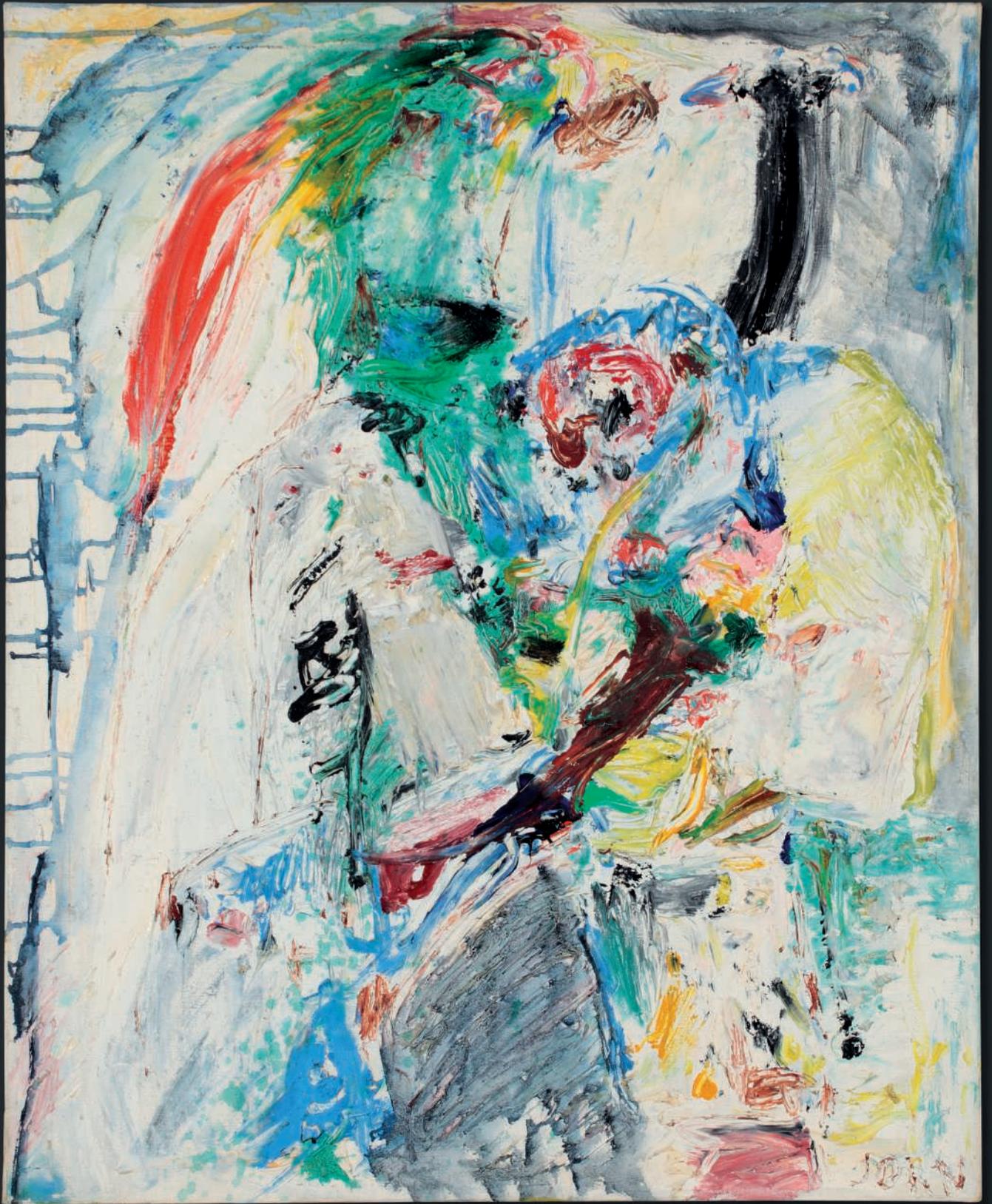
EXHIBITED:

Rome, Galleria dell'Obelisco, *5 del Cobra*, 1963, no. 4.

LITERATURE:

G. Atkins, *Asger Jorn. The Crucial Years: 1954-1964*,

London 1977, no. 1107 (illustrated, unpagged).



λ 40

MARIA HELENA VIEIRA DA SILVA
(1908-1992)

Ville (City)

signed 'Vieira da Silva' (lower right), dated '11 78' (lower left)

gouache and tempera on paper

38 x 55cm.

Executed in 1978

€18,000-22,000

\$21,000-26,000

PROVENANCE:

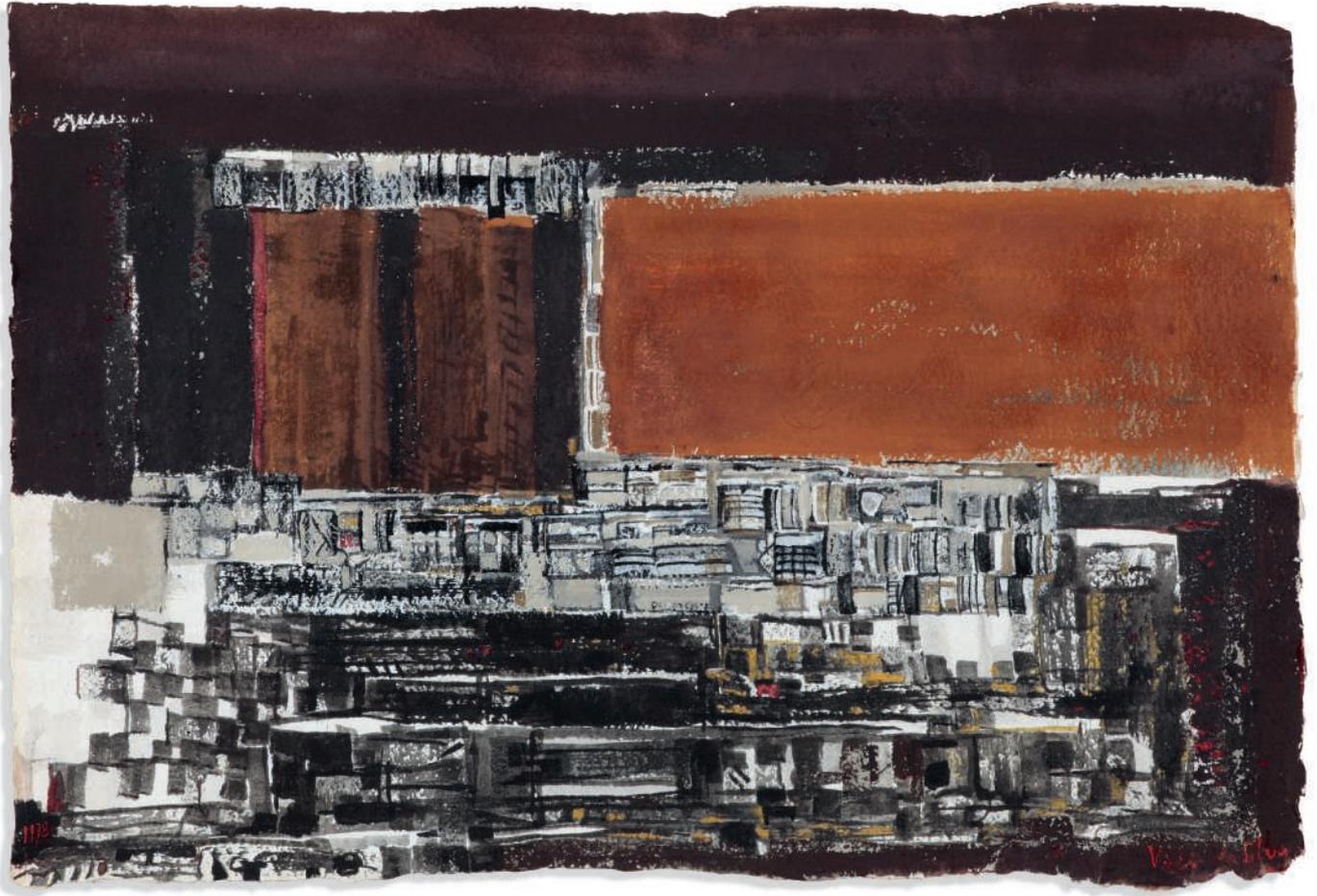
Anon. sale, Briest Scp Paris, 30 November 1991, lot 15.

Acquired at the above sale, thence by descent to the present owner.

LITERATURE:

C. Esteban, *L'immédiat et l'inaccessible*, Paris 1978 (illustrated on the cover).

G. Weelen, J.-F. Jaeger, *Vieira da Silva - Catalogue raisonné*, Geneva 1994, no. 3080 (illustrated, p. 611).



GERMAN MASTERPIECES FROM A PRIVATE COLLECTION

λ 41

EMIL SCHUMACHER (1912-1999)

Sintra

incised with signature and date 'Schumacher 58' (lower right)

oil on canvas

80.5 x 60.5cm.

Painted in 1958

€50,000-70,000

\$59,000-81,000

'Ich nehme eine Farbe in den Pinsel, wie ich in einen Apfel beiße oder
einem Freund die Hand gebe.'

- Emil Schumacher

PROVENANCE:

Acquired directly from the artist by the present
owner in 1958.

EXHIBITED:

Hannover, Kestner Gesellschaft, *Emil Schumacher*,
1961.

The authenticity of this work has been kindly
confirmed by Dr. Ulrich Schumacher.

The work is registered in the Emil Schumacher
archive under no. 0/5.187.



GERMAN MASTERPIECES FROM A PRIVATE COLLECTION

λ 42

OTTO PIENE (1928-2014)

Bronze und Gold

signed with the artist's monogram 'OPienc' (on the reverse)

oil, bronze paint and gold paint on canvas

100 x 80cm.

Executed in 1958-1959

€250,000-350,000

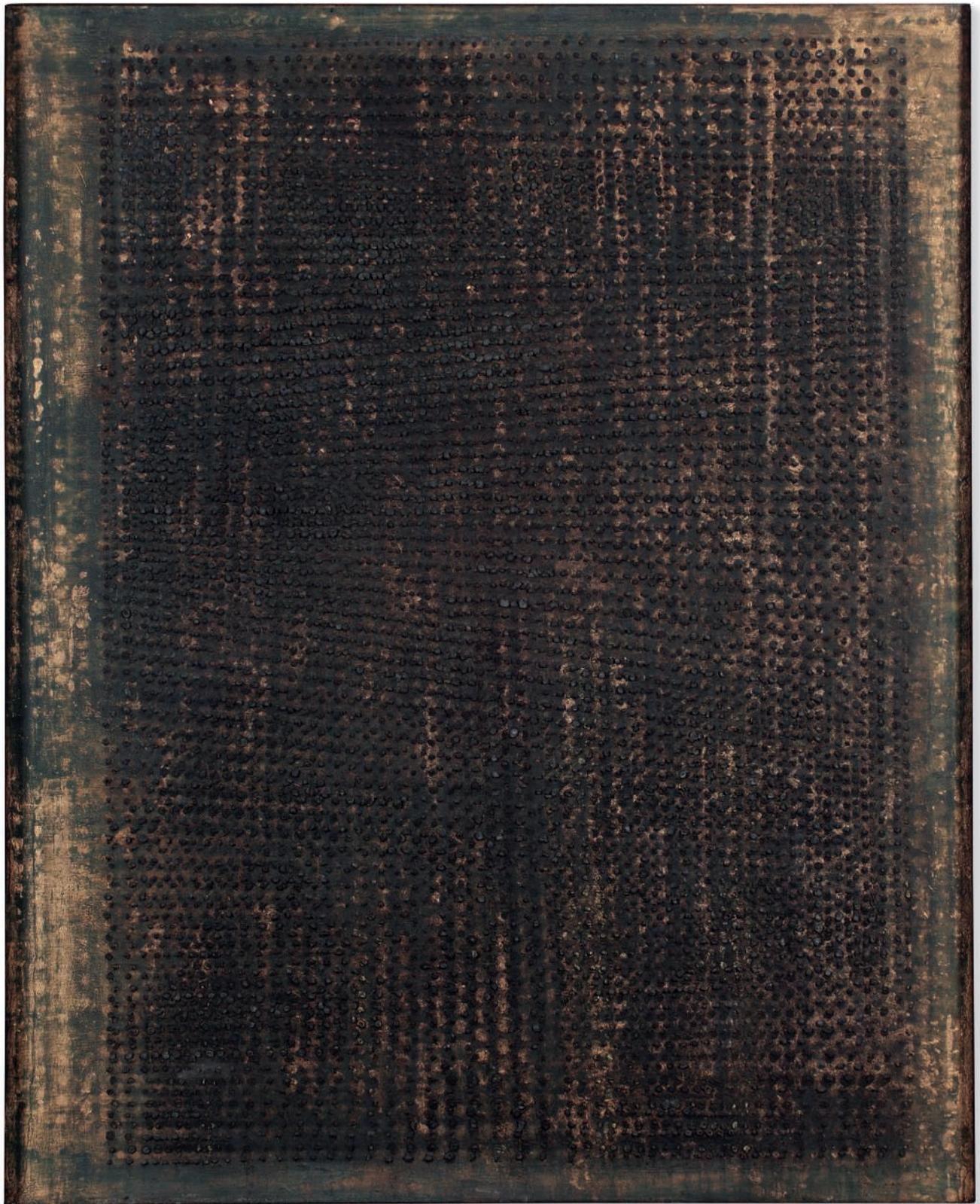
\$300,000-410,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1959.

EXHIBITED:

Wiesbaden, Städtisches Museum Wiesbaden,
Gemäldegalerie, *Ausstellung Deutscher
Künstlerbund*, 1959.



Executed in 1958-1959, Otto Piene's *Gold und Bronze* is a stunning array of luminescence. Extending across the vast surface of the painting, gold and bronze dots shimmer in rhythmic surges of paint. Building on his *Rasterbild* works, *Gold und Bronze* emits a vibrating power, enveloping the viewer in a metallic glow. Generating its own light-intensity, the *Rasterbilder* aimed at depicting a wave-like sensation in radiant colour. Curator Michelle Y. Kuo described the experience of looking at the *Rasterbilder*: 'If the eye is stimulated by the all over 'vibration' of the picture, it is also pulled into a scanning motion, tracking the lines as if reading information' (M.Y. Kuo, 'Spectre', *Otto Piene: Lichtballett*, exh. cat., Cambridge, MA, MIT List Visual Arts Center, 2011, p. 62). Fundamental to Piene's conceptual framework were his understandings of vibration and of the image as an energy-generating surface; the artist described this as a 'vehicle of frequency, the blood of colour, the pulse of light, pure emotion, the purity of a picture, pure energy' (O. Piene quoted in *Zero Künstler einer europäischen Bewegung, Sammlung*

Lenz Schönberg 1956-2000, exh. cat., Salzburg, Museum der Moderne Salzburg Mönchsberg, 2006, p. 122). Indeed, *Gold und Bronze* is at once illusory and inviting, and a dizzying evocation of the spatialist regard for and fascination with light, which would come to dominate the rest of his career.

In 1958, Piene co-founded the ZERO group with Heinz Mack with the aim of imaging light and space through the introduction of new methods of painting. Like the avant-garde movements of the early 20th century, ZERO, too, endeavoured to remake the in the aftermath of World War II. ZERO would grow to include artists such as Yves Klein, Piero Manzoni and Lucio Fontana, among others, who together strived for a radical and ambitious new visual vocabulary. Particularly inspired by Klein's monochromes and Fontana's punctured and slashed canvases, Piene embraced a new spatiality that would allow him to use space, time, light and movement as sculptural mediums. Abandoning conventional methods of creation, he instead fashioned an innovative system:

to render his dots he used a perforated screen to produce a dazzling tactility. As Piene wrote, 'Although painting, like a living organism, relies on light for its existence, painters have seldom given light the attention it deserves' (O. Piene, 'On the Purity of Light', 1958, reprinted in *Otto Piene: Lichtballett*, exh. cat., Cambridge, MA, MIT List Visual Arts Center, 2011, p. 25). *Gold und Bronze* presents a hypnotic field of thrumming lustrous striations, and the colour has its own persuasively buoyant power: 'The energy of light emanating from the field,' said Piene, 'is converted mysteriously into the spectator's vital energy' (O. Piene, 'Zero 2', 1958, *Otto Piene: Lichtballett*, exh. cat., Cambridge, MA, MIT List Visual Arts Center, 2011, p. 23). Certainly, *Gold und Bronze* foreshadows the three-dimensional light works that Piene would create. Still, to look at the painting is to be all-consumed in a palpable evanescence. *Gold und Bronze* is the glory of light through paint, a fleeting atmospheric presence caught on canvas.



Otto Piene *circa* 1960.
Photo: Lothar Wolleh.

λ.43

BERNAR VENET (B. 1941)

224.5° ARC x 5

titled '224.5° ARC x 5' (along a lower edge)
rolled steel with black patina
128 x 129 x 31cm.
Executed in 1998

€120,000-180,000

\$140,000-210,000

PROVENANCE:

Galerie Scheffel, Bad Homburg.

Acquired from the above by the present owner in 2005.

This work is registered in the Bernar Venet Archives under no. *bv98s35*.



λ 44

JAN SCHOONHOVEN (1914-1994)

R71-11

signed, titled and dated 'J.J. Schoonhoven 1971 "R71-11"' (on the reverse)

acrylic on papier-mâché relief on board

44 x 44cm.

Executed in 1971

€80,000-120,000

\$93,000-140,000

PROVENANCE:

Lucy Milton Gallery, London (acquired directly from the artist).

Thence by descent to the present owner.

EXHIBITED:

London, Institute of Contemporary Arts, *Basically White*, 1974, p. 65, no. 35 (illustrated, p. 53).





λ 45

WALTER LEBLANC (1932-1986)

Twisted Strings 130C. X 378

signed, dated and with stamped title 'Walter Leblanc 130C. X 378 1977
TWISTED STRINGS' (on the reverse)
cotton threads and latex on canvas
130 x 130cm.
Executed in 1977

€40,000-60,000
\$47,000-70,000

PROVENANCE:

Moeller Fine Art, New York/Berlin.

Acquired from the above by the present owner.

EXHIBITED:

Brussels, Charles Kriwin, *Walter Leblanc. Stringfields*, 1977 (illustrated, unpagged).

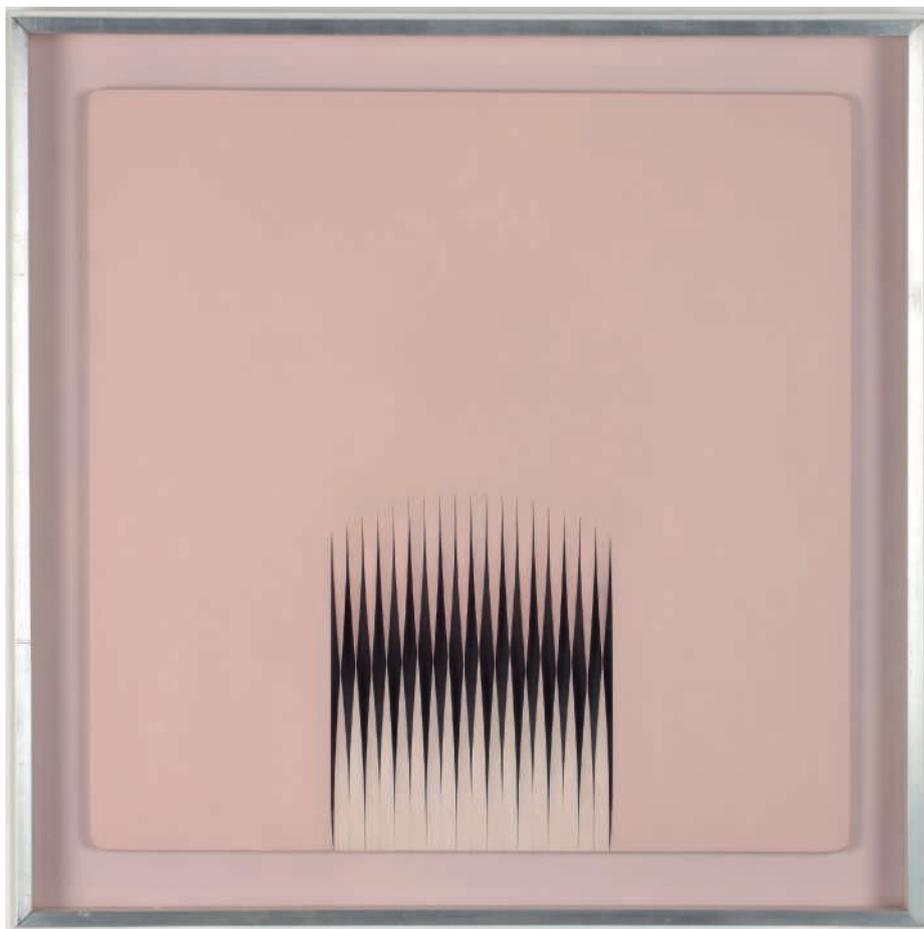
Dusseldorf, Schoeller, *Kuno Gonschior, Malereien - Walter Leblanc, Torsionen*, 1959-1977, 1983.

Brussels, Société des Expositions du Palais des Beaux-Arts, *40 ans de Jeune Peinture Belge 1950-1990*, 1990, no. 51 (illustrated, p. 106 and on the cover).

New York, Moeller Fine Art, *Vibration in Zero - Zero in Vibration*, 2014 (illustrated).

LITERATURE:

N. Leblanc and D. Everarts de Velp-Seynaeve (eds.), *Walter Leblanc. Catalogue raisonné*, Ghent 1997, no. 1181 (illustrated, p. 273).



λ 46

WALTER LEBLANC (1932-1986)

Torsions T.O. 270

signed, titled, numbered and dated 'Walter Leblanc TORSIONS T.O. 270 1974'
(on the reverse)

latex and shaped canvas over board, in artist's frame
60 x 60cm.

Executed in 1974

€20,000-30,000

\$24,000-35,000

PROVENANCE:

Fondation Walter & Nicole Leblanc, Brussels.

Acquired from the above by the present owner in 2007.

EXHIBITED:

Brussels, Hilton, *Panorama van de Vlaamse Kunst van St-Martens-Latem tot heden*, 1976, no. 69 (illustrated, p. 93).

Lissewege-Brugge, De Valckenaere, *Konstruktief*, 1985.

Knokke, Sabine Wachters, *Walter Leblanc*, 1990.

Knokke, Emile Verhaeren, *Walter Leblanc 1932-1986. Archétypes - Twisted Strings - Sérigraphies - Torsions*, 1994.

LITERATURE:

N. Leblanc and D. Everarts de Velp-Seynaeve (eds.), *Walter Leblanc. Catalogue raisonné*, Ghent 1997, no. 1081 (illustrated, p. 260).

PROPERTY FROM A PRIVATE COLLECTION

λ.47

PIERO DORAZIO (1927-2005)

Smagliante II (Dazzling II)

signed, titled and dated 'Piero Dorazio 1982 "SMAGLIANTE" II' (on the reverse)

oil on canvas

200 x 150cm.

Painted in 1982

€60,000-80,000

\$70,000-93,000

PROVENANCE:

Galleria Seno, Milan.

Anon. sale, Aste Boetto Genoa, 21 April 2015, lot 54.

Acquired at the above sale by the present owner.

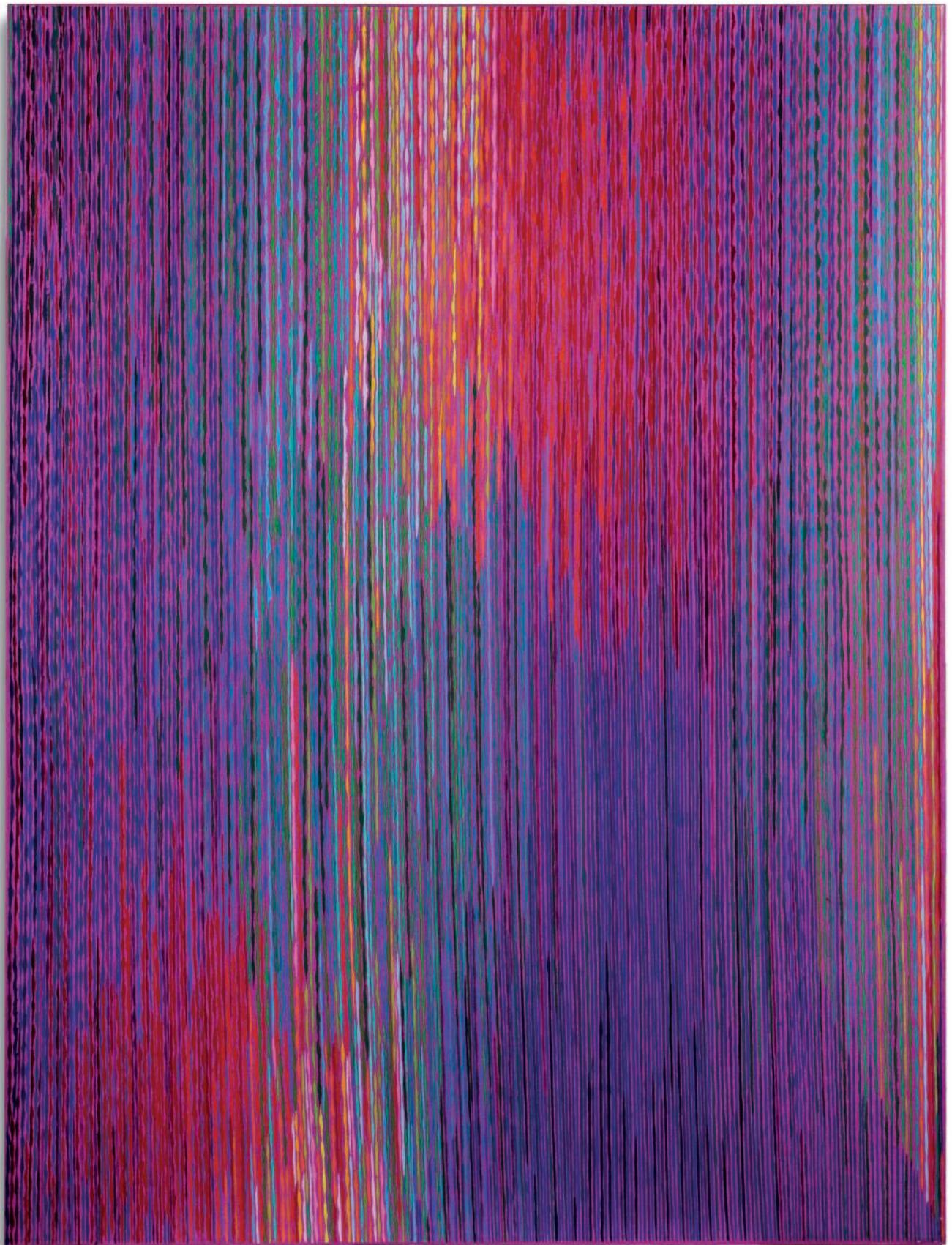
EXHIBITED:

London, Hayward Gallery, *Arte Italiana 1960-1982*, 1982-83.

LITERATURE:

G. Garroni, *Dorazio*, Rome 1983 (illustrated, p. 90).

This work is registered in the Archivio Piero Dorazio, Milan, under no. 82 090128 154051 005, and is accompanied by a certificate of authenticity.



λ.48

ALIGHIERO BOETTI (1940-1994)

Una parola al vento due parole al vento tre parole al vento cento parole al vento (One Word in the Wind Two Words in the Wind Three Words in the Wind One-Hundred Words in the Wind)

signed 'alighiero e boetti' (on the overlap)

embroidery on canvas

86 x 25cm.

Executed in 1989

€50,000-70,000

\$59,000-81,000

PROVENANCE:

Galerie Kaess-Weiss, Stuttgart.

Acquired from the above by the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, and is accompanied by a certificate of authenticity.



PROPERTY FROM A PRIVATE COLLECTION

λ 49

GIULIO PAOLINI (B. 1940)

L'idolo (The Idol)

shattered plaster casts and colour photograph in perspex case

perspex case: 110 x 90 x 90cm.

Executed in 1983-1984

€120,000-180,000

\$140,000-210,000

PROVENANCE:

Galleria Christian Stein, Milan.
Rhona Hoffmann Gallery, Chicago.
Galerie Albert Baronian, Brussels.
Gilbert De Baene, Bruges.
Anon. sale, Sotheby's London,
7 October 2016, lot 38.
Acquired at the above sale by the
present owner.

EXHIBITED:

Spoletto, Palazzo Rosari Spada, XXVII Festival dei
Due Mondi, *Giulio Paolini. Casa di Lucrezio*, 1984,
no. 10, p. 30, as: *Aria*.
Rivoli, Castello di Rivoli, *Ouverture*, 1984-1985,
no. 73, p. 131 (installation view illustrated, p. 62).
Chicago, Rhona Hoffman Gallery, *Anselmo, Fabro,
Kounellis, Mario Merz, Paolini, Zorio*, 1986.
Antwerp, ICC Internationaal Cultureel Centrum,
Galerie Albert Baronian in ICC, 1988 (illustrated
in colour, p. 51) (incorrectly dated 1982-1983).

LITERATURE:

Rosenfest Berlin 1984, exh. cat., Berlin,
Daadgalerie, 1984 (illustrated, p. 134).
Paolini, Melanconia ermetica, exh. cat., Paris,
Galerie Maeght Lelong, 1985 (installation
view illustrated in colour, p. 13).
Giulio Paolini. Casa Lucrezio, 1981-84, Rivoli,
Castello di Rivoli, Museo d'arte contemporanea,
1987 (installation view illustrated, unpagged).
M. Disch, *Giulio Paolini, Catalogo Ragionato*,
1983-1999, vol. II, 1984, no. 515 (illustrated in
colour, p. 526).



Merry-Joseph Blondel, *The sun or the fall of Icarus*,
1819, Louvre museum, Denon, first floor, Rotonde
d'Apollon (*in situ*). © Marie-Lan Nguyen.

In Giulio Paolini's *L'idolo*, a shattered
plaster cast of an angel rests scattered
on the ground of a perspex box beneath a
photograph of a bright, blue sky. Utilising
the ready-made and minimalist language
of Arte Povera, the movement to which
Paolini has been most associated, *L'idolo*

presents its viewers with a series of clearly
iterated references to antiquity, art history,
and, most compellingly, the Greek myth of
the fall of Icarus.

Living and working in Turin, Paolini has
set himself apart from other conceptual
artists through his recurring allusions to the
Western canon of art and literature, finding
inspiration in a wide array of sources, from
Greek mythology to the writings of Jorge
Luis Borges. His works gravitate around
grand themes while addressing more
specific concerns on the nature of art itself.
Paolini had already alluded to Icarus – the
proud son of Daedalus who fell into the sea
after flying too close to the sun with wax
wings – in his 1982 work *La Caduta di Icaro*
(*The Fall of Icarus*). Both works stand out
for their representation of the aftermath of
Icarus's fall, placing the pitiful remnants of
the victim in an enclosed space beneath the
gaze of their observers.

L'idolo can provoke questions on the role
of classical art in the contemporary world
and the nature of our relationship to it.
While the shattered angel may suggest to
some that the classical world is lost to us,
Paolini's refreshing ability to create a unique
interpretation of an age-old myth suggests
that our esteem for it never fell at all.



λ!50

AGOSTINO BONALUMI (1935-2013)

Nero (Black)

vinyl tempera on shaped canvas
100 x 100cm.
Executed in 1979

€40,000-60,000
\$47,000-70,000

‘Each work for me is already conceived as having a certain colour:
we might say that it is born in colour. I have even written that my works
are not coloured forms, but forms emerging from colours, hence light.’

- Agostino Bonalumi

PROVENANCE:

G.P. Catani Gallery, New York.

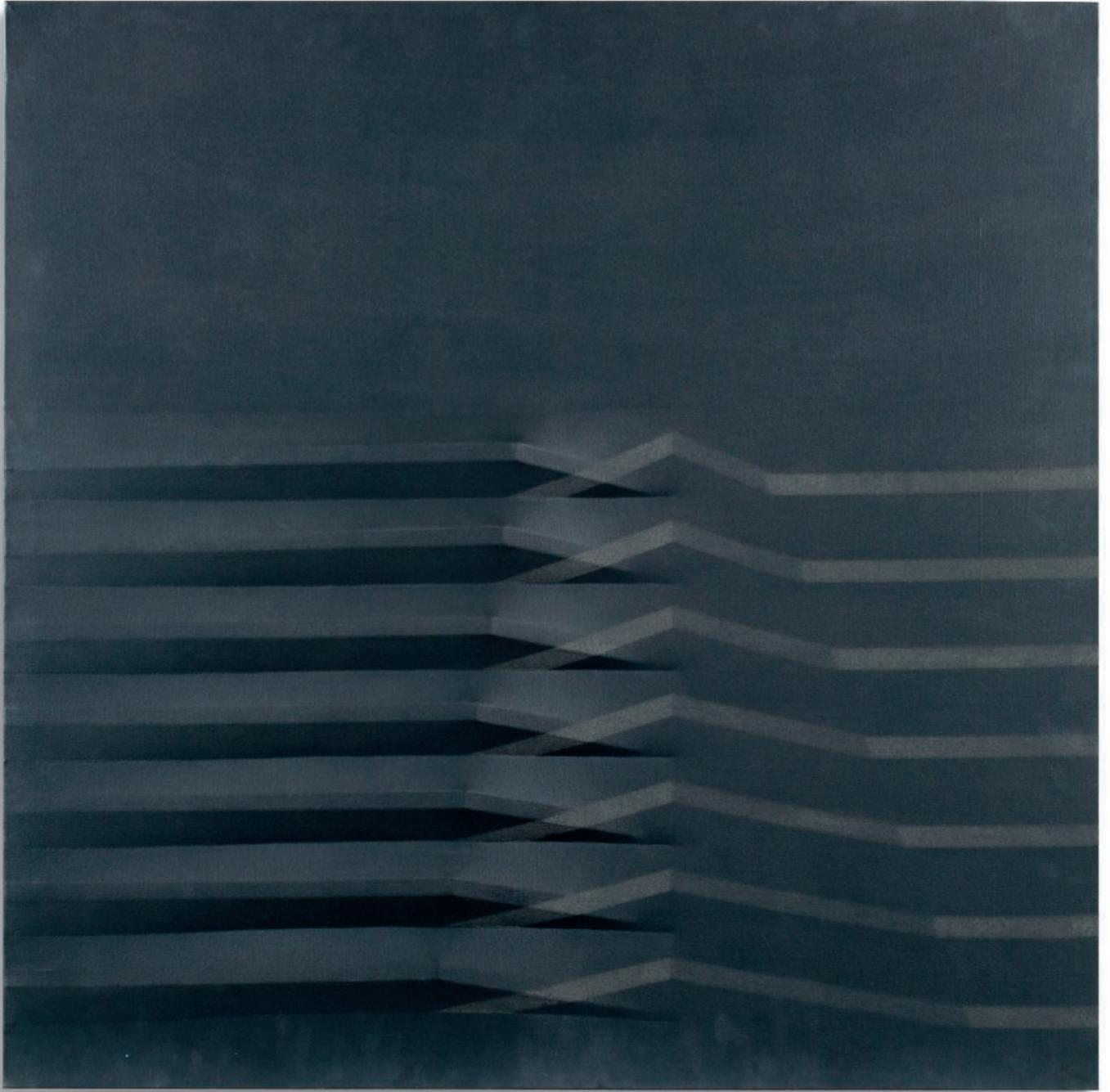
Acquired from the above by the present owner in 1981.

LITERATURE:

Bonalumi, exh. cat., Mantua, Museo Civico di
Palazzo Te, 1980 (illustrated, p. 49).

F. Bonalumi and M. Meneguzzo (eds.), *Agostino
Bonalumi. Catalogo ragionato*, Vol. II, Milan 2015,
no. 869 (illustrated, p. 524).

This work is registered in the Archivio Agostino
Bonalumi, Milan, under no. 79-074.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

λ 51

AGOSTINO BONALUMI (1935-2013)

Ocra (Ochre)

signed 'Agostino Bonalumi' (on the reverse)

vinyl tempera on shaped canvas

110 x 100cm.

Executed in 1965

€80,000-120,000

\$93,000-140,000



Agostino Bonalumi next to *Grande Nero*, Museum am Ostwall, Dortmund, 1968.
©2018 Artists Rights Society (ARS), New York/SIAE, Rome.
Photo: Archivio Bonalumi, Milano.

PROVENANCE:

Galleria il Mercante, Milan.
Acquired from the above by the
present owner *circa* 1988.

This work is registered in the Archivio
Agostino Bonalumi, Milan, under
no. 65-059 and is accompanied by a
certificate of authenticity.



λ 52

MARLENE DUMAS (B. 1953)

The Kiss

titled 'the Kiss.' (lower left); signed, titled and dated
'The Kiss Marlene Dumas 1992' (on the reverse)

oil on canvas

30 x 24cm.

Painted in 1992

€35,000-45,000

\$41,000-52,000

'I always wanted to be an abstract artist. There was a time when I didn't want to use the figure, but I went back to it because it carries so many psychological associations that are hard to name or pinpoint. My interest in the figure has nothing to do with anatomy but instead with what happens between people.'

- Marlene Dumas

PROVENANCE:

Jack Tilton Gallery, New York.

Acquired from the above by the present owner in 1994.

EXHIBITED:

New York, Jack Tilton Gallery, *Not From Here*, 1994.

LITERATURE:

4 x 1 im Albertinum, Marlene Dumas, Günther Fruhtrunk, Louise Lawler, Marcel Odenbach, exh. cat., Dresden, Staatliche Kunstsammlungen, 1994 (illustrated p. 13).



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

λ.53

BERLINDE DE BRUYCKERE (B. 1964)

0.28, 2007

wax, glass, wood, blankets, iron and epoxy

293.5 x 392 x 74cm.

Executed in 2007

€180,000-250,000

\$210,000-290,000



PROVENANCE:

Galleria Continua, San Gimignano.
Acquired from the above by the present
owner in 2007.

EXHIBITED:

San Gimignano, Galleria Continua,
Berlinde De Bruyckere. 12th May, 2007.
Montreal, DHC art, *Berlinde De Bruyckere*, 2011.
Ghent, SMAK, *Berlinde De Bruyckere. Sculptures
and drawings 2000-2014, 2014-2015*, p. 291,
no. 143 (illustrated in colour, pp. 188-189).



Berlinde De Bruyckere's *oeuvre* belongs to a Nietzschean tradition of capturing the Dionysian underbelly of Apollonian existence through art. With her embryonic palette of translucent flesh tones and her preferred medium of wax, she excavates the soft, pulsing forms that lie unseen beneath the surface of living things. Created in 2007, *028* features a row of wax trees and branches clustered together in the upper gallery of a two-century old museum vitrine. In the lower gallery, piles of soft-hued blankets resume the place of absent roots. The subject matter of the present work stands apart from much of the artist's *oeuvre* by representing trees instead of equine or human forms — a theme she would revisit that same year in the works *019* and *029*, and yet again on a grander scale in *Kreupelhout — Cripplewood* (2013), a monumental wax sculpture of a fallen elm conceived alongside Nobel prize-winning author J.M. Coetzee for the 55th Venice Biennale. Together with De Bruyckere's severed horse torsos and antlered-corpses, *028* appears as a *memento mori* to the most powerful forces of nature, and revels in its exposed fragility. 'Behind the distorted, antique glass, you see sculptures in the shape of trees or branches. The trees are nearly the same colour as human skin, so you end up with something fragile. Because the

antique glass distorts your view, a couple of doors are left open, inviting you to look inside. I don't want people to see the sculptures as trees, but as strange, vulnerable beings' (B. De Bruyckere, quoted in Berlinde De Bruyckere: *We Are All Flesh*, ACCA Education, produced for Berlinde De Bruyckere: *We Are All Flesh*, Australian Centre for Contemporary Arts, Melbourne, 2012).

De Bruyckere began working with horses when she used them as a metaphor for death in a commissioned work on World War I in the late 1990s. Her 2015 *No Life Lost II* is a variation on this theme, presenting the viewer with a heap of leather-bound equine corpses thrust inside an opened display case. 'Because in war, you don't talk about one thing or person who died,' De Bruyckere said of her horse sculptures. 'There's this enormous loss, and for me this could only be represented by the body of the horse, which is huge and strong, but also helpless when it is dead' (Berlinde De Bruyckere interviewed by Jeanett Stampe. Produced by Marc-Christoph Wagner. Kunsthall Aarhus, Denmark. November 2017). *028* can be viewed in the same light: as a protected display of the remnants of a forest, inviting its audience to safely gaze at a once omnipotent and fear-inducing entity. The wilderness, a Dionysian realm of insuppressible and unpredictable pleasure and violence,

has been given refuge in a glass cabinet, responding to the Apollonian call to reason and order. De Bruyckere has likewise referenced the myth of Daphne from Ovid's *Metamorphoses*, who escaped the infatuated Apollo by running into the forest and transforming into a laurel tree. 'I was very happy when I found the myth of Ovid where the human transformed into a tree. When the body is dead and a tree is growing out of it, it becomes a symbol of life and hope' (B. De Bruyckere, quoted in Berlinde De Bruyckere: *We Are All Flesh*, ACCA Education, produced for Berlinde De Bruyckere: *We Are All Flesh*, Australian Centre for Contemporary Arts, Melbourne, 2012). De Bruyckere's well of inspiration is as profound as her technical mastery, permitting her works to sit comfortably among the Old Masters, as they did in the 2012 exhibition *Mysterium Lieb. Berlinde De Bruyckere im Dialog mit Cranach und Pasolini (Mysterious Body: Berlinde De Bruyckere in dialogue with Cranach and Pasolini)* at the Kunsthalle in Vienna. Her work continues a long legacy of finding beauty in the inevitable tragedy of the human condition. *028* is a stunning expression of the Janus face of nature, combining in one work the irreconcilable dualities of our existence: time past and time future, life and death, hope and nostalgic despair.



Detail.

124

λ 54

MARLENE DUMAS (B. 1953)

Hall of Fame

signed and dated 'MDumas 1992' (on the stretcher); signed, titled and dated 'Hall of Fame 1992/97 MDumas' (on the reverse)

oil on canvas

30 x 24cm.

Painted in 1992-1997

€30,000-50,000

\$35,000-58,000

PROVENANCE:

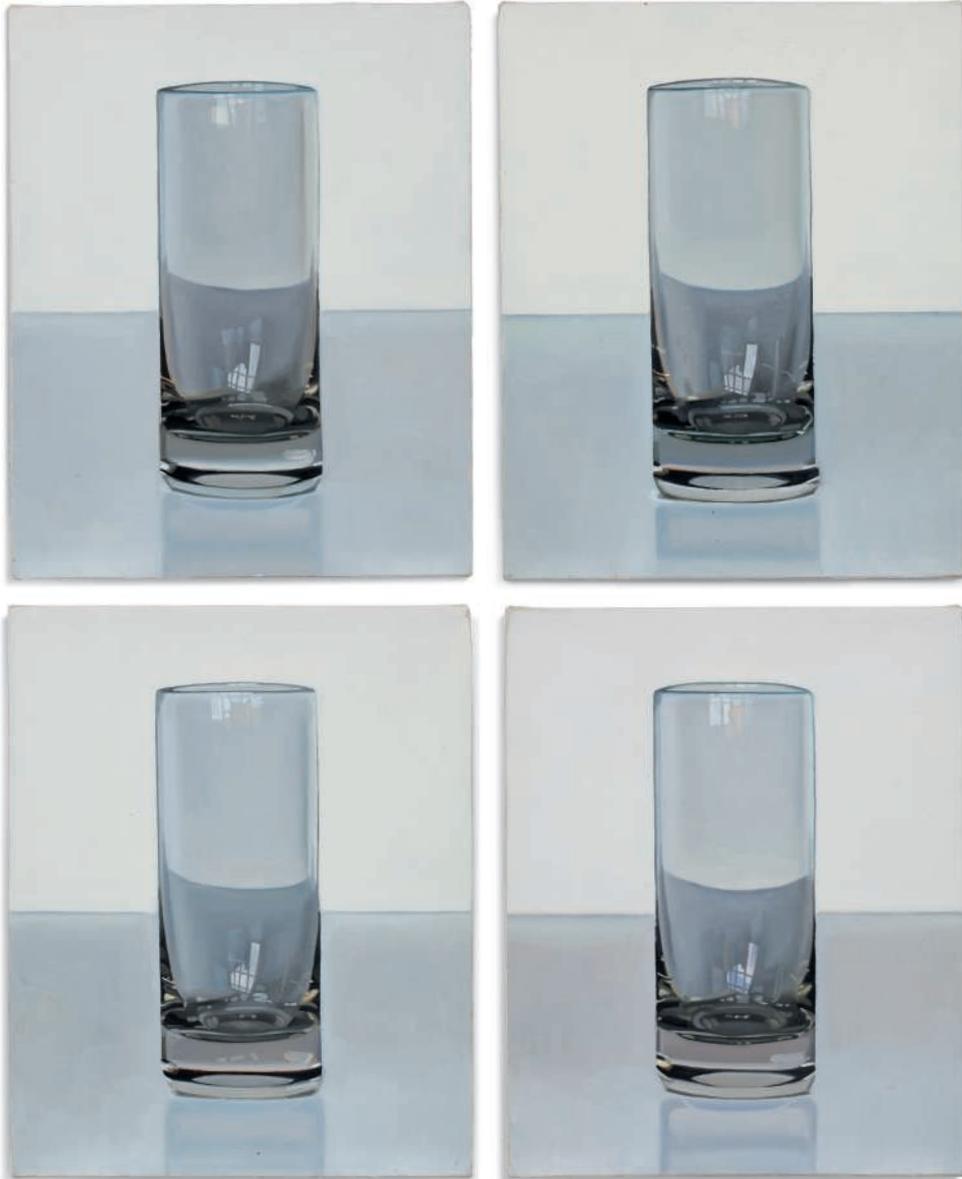
Galerie Paul Andriessse, Amsterdam.

Acquired from the above by the present owner in 1998.

EXHIBITED:

Amsterdam, Galerie Paul Andriessse, *Miss World*, 1998.





λ 55

PETER DREHER (B. 1932)

Tag um Tag guter Tag (Day by Day Good Day)
(from the Day Series)

each incised with number '716' to '719' (upper centre)

oil on canvas, in four parts

each: 25 x 20cm.

Painted in 1992

€20,000-30,000

\$24,000-35,000

PROVENANCE:

Acquired directly from the artist.

Thence by descent to the present owner.



λ.56

JOHANNES KAHRs (B. 1965)

Untitled (Empty 2)

oil on canvas, in artist's frame

79.5 x 102.5cm.

Painted in 2006

€25,000–35,000

\$30,000–41,000

PROVENANCE:

Zeno X Gallery, Antwerp.

Acquired from the above by the present owner in 2007.

λ 57

MARLENE DUMAS (B. 1953)

The Artist, the Model and her Lawyer

titled 'the artist, the model + her lawyer' (along the upper edge); signed, titled and dated 'MDumas 1992 The artist the model and her lawyer' (on the reverse)

oil on canvas

30.5 x 24cm.

Painted in 1992

€30,000–50,000

\$35,000–58,000



Édouard Manet, *Déjeuner sur l'Herbe*, 1863. Musée d'Orsay, Paris.
Photo: ©Musée d'Orsay/RMN.

PROVENANCE:

Jack Tilton Gallery, New York.
Acquired from the above by the present owner in 1994.

EXHIBITED:

New York, Jack Tilton Gallery, *Not From Here*, 1994.

LITERATURE:

4 x 1 im Albertinum, Marlene Dumas, Günther Fruhtrunk, Louise Lawler, Marcel Odenbach, exh. cat., Dresden, Staatliche Kunstsammlungen, 1994 (illustrated p. 13).
M. Bloemheugel, J. Mot and I. Gianelli, *Marlene Dumas, Francis Bacon*, exh. cat., Malmö, Konsthall, 1995 (illustrated, p. 30).



λ 58

LUC TUYMANS (B. 1958)

A Place in the Sun

signed and dated 'Luc Tuymans '86' (on the reverse)
oil on canvas
60 x 50cm.
Painted in 1986

€100,000-150,000

\$120,000-170,000



Installation view of *Luc Tuymans: Schilderijen/Peintures, 1978-1989*, Plateau, Brussels, 1990-91.
© 2018 courtesy Studio Luc Tuymans

PROVENANCE:

Zeno X Gallery, Antwerp.
Acquired from the above by the present
owner *circa* 1992.

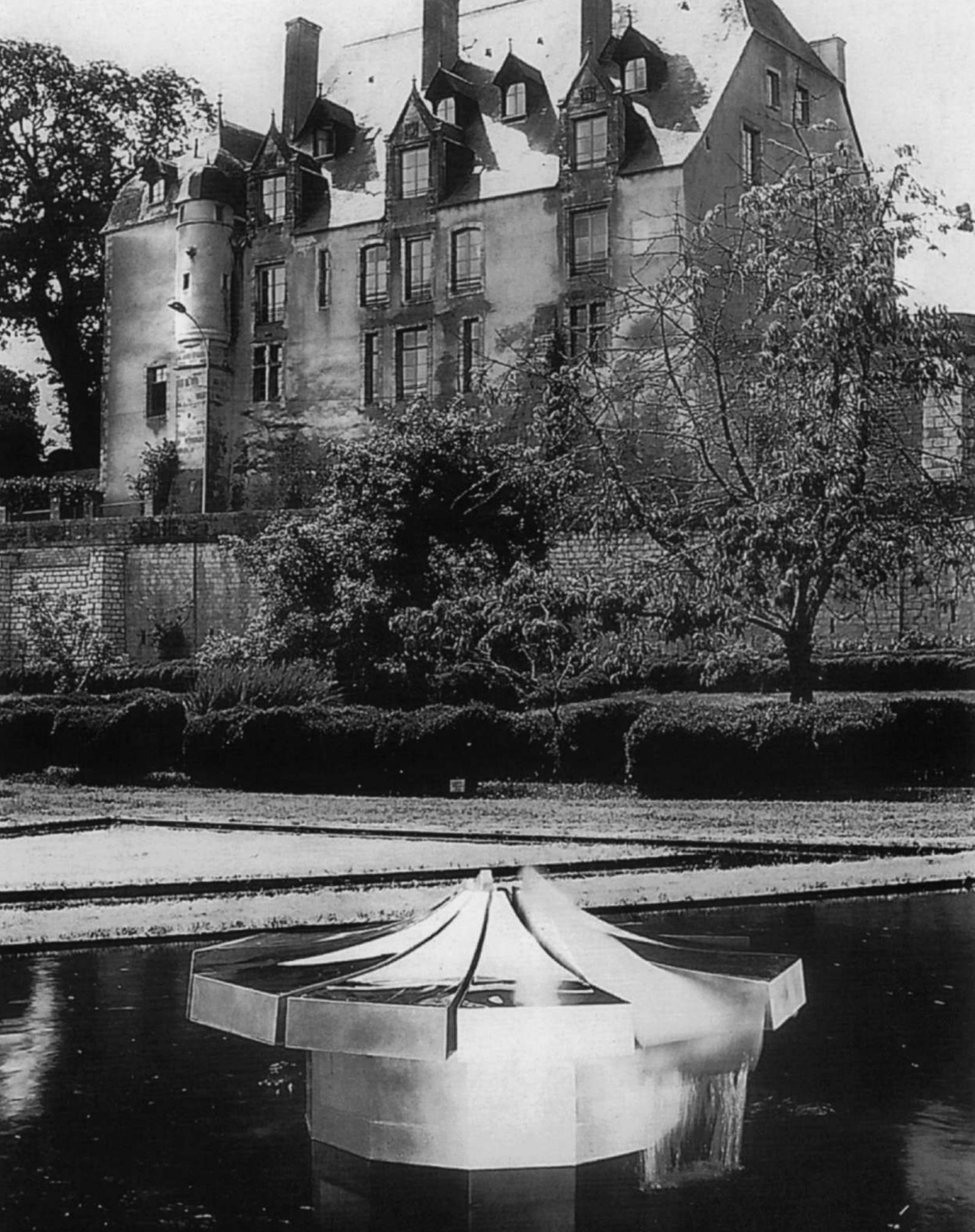
EXHIBITED:

Brussels, Plateau, *Schilderijen/Peintures:*
1978-1989, 1990-1991.
Bern, Kunsthalle Bern, *Luc Tuymans*, 1992.

LITERATURE:

E. Meyer-Hermann, *Luc Tuymans. Catalogue
Raisonné of Paintings. Volume 1: 1972-1994*,
New Haven 2017, no. 42 (illustrated in colour,
pp. 102-103).





POL BURY (1922-2005)

Fontaine 12 triangles concaves avec écoulement extérieur (*Fountain 12 Concave Triangles with External Flow*)

brushed stainless steel, polished mirror and hydraulic pump
80 x 140 x 140cm.
Executed in 1993, this work is unique

€40,000-60,000
\$47,000-70,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Nice, Galerie Sapone, *Pol Bury*, 1989, no. 59 (prototype exhibited).
Bottrop, Quadrat Bottrop, Josef Albers Museum, *Pol Bury*, 1990, no. 33 (another from the series exhibited and illustrated).
Paris, Artcurial, *Pol Bury, Socles et Fontaines*, 1991, no. 5 (another from the series exhibited and illustrated, p. 25).
New York, Arnold Herstand & Company, *Pol Bury*, 1991, no. 12 (another from the series exhibited and illustrated on the cover).
Châtillon-en-Bazois, Orangerie du château de Châtillon-en-Bazois, *Pol Bury, Socles et Fontaines*, 1993 (this work exhibited and illustrated, unpagged).
Seneffe, Domaine du château de Seneffe, Musée de l'Orfèverie de la Communauté française de Belgique, *Pol Bury, Des Fontaines et des Sculptures*, 2005 (another from the series exhibited and illustrated, p.16).
Bruxelles, Musée et Jardins van Buuren, *Pol Bury, Côté Jardin*, 2009, no. 6 (another from the series exhibited).
Eymoutiers, Espace Paul Rebeyrolle, *Pol Bury. Le mouvement ralenti*, 2012 (another from the series illustrated, p. 30).
Paris, Fondation EDF, *Pol Bury, Instants donnés 50 ans de sculpture*, 2015 (another from the series illustrated in colours, p. 105).

LITERATURE:

R.E. Pahlke, *Pol Bury*, Ghent 1994, no. 90-40 (another from the series illustrated in colours, p. 83).
A. Balthazar, *Pol Bury, Rencontres et Connivences*, exh. cat., La Louvière, Musée lanchelevici, 2002 (another from the series illustrated in colours).
J.-P. Ameline, *Catalogue raisonné des fontaines de Pol Bury*, Paris 2006, no. 40 (illustrated, p.131).

This work will be included in the upcoming *Catalogue raisonné* for works by Pol Bury, currently being prepared by Gilles Marquenie in collaboration with Velma Bury.

We thank Monsieur Pascal Gillard for the information he has kindly provided.



λ 60

STEPHAN BALKENHOL (B. 1957)

Femme burlesque (Burlesque Woman)

painted linden wood on a table
210 x 80 x 80cm.
Executed in 2013

€45,000-65,000
\$53,000-75,000

‘Balkenhol... allow[s] his subjects an unusual degree of autonomy and dignity. Their nudity belongs to them rather than to him or us... they insist that we accept them (and, by implication, ourselves) as they are.’

- Sarah Kent

PROVENANCE:

Galerie Rüdiger Schöttle, Munich.
Galleria Valentina Bonomo, Rome.
Acquired from the above by the
present owner in 2014.

EXHIBITED:

Linz, Landesgalerie Linz, *Stephan Balkenhol*, 2014-2015 (illustrated in colour, pp. 66-67).



λ 61

GILBERT & GEORGE (B. 1943 & B. 1942)

Cocks

signed and dated '1988 Gilbert & George' (lower right); each element titled 'COCKS' and numbered '1' to '9' (on the backing)

hand dyed gelatin silver print, in artists' frame, in nine parts

each: 60 x 50cm.

overall: 180 x 150cm.

Executed in 1988

€50,000-70,000

\$59,000-81,000

PROVENANCE:

Galerie Ascan Crone, Hamburg.

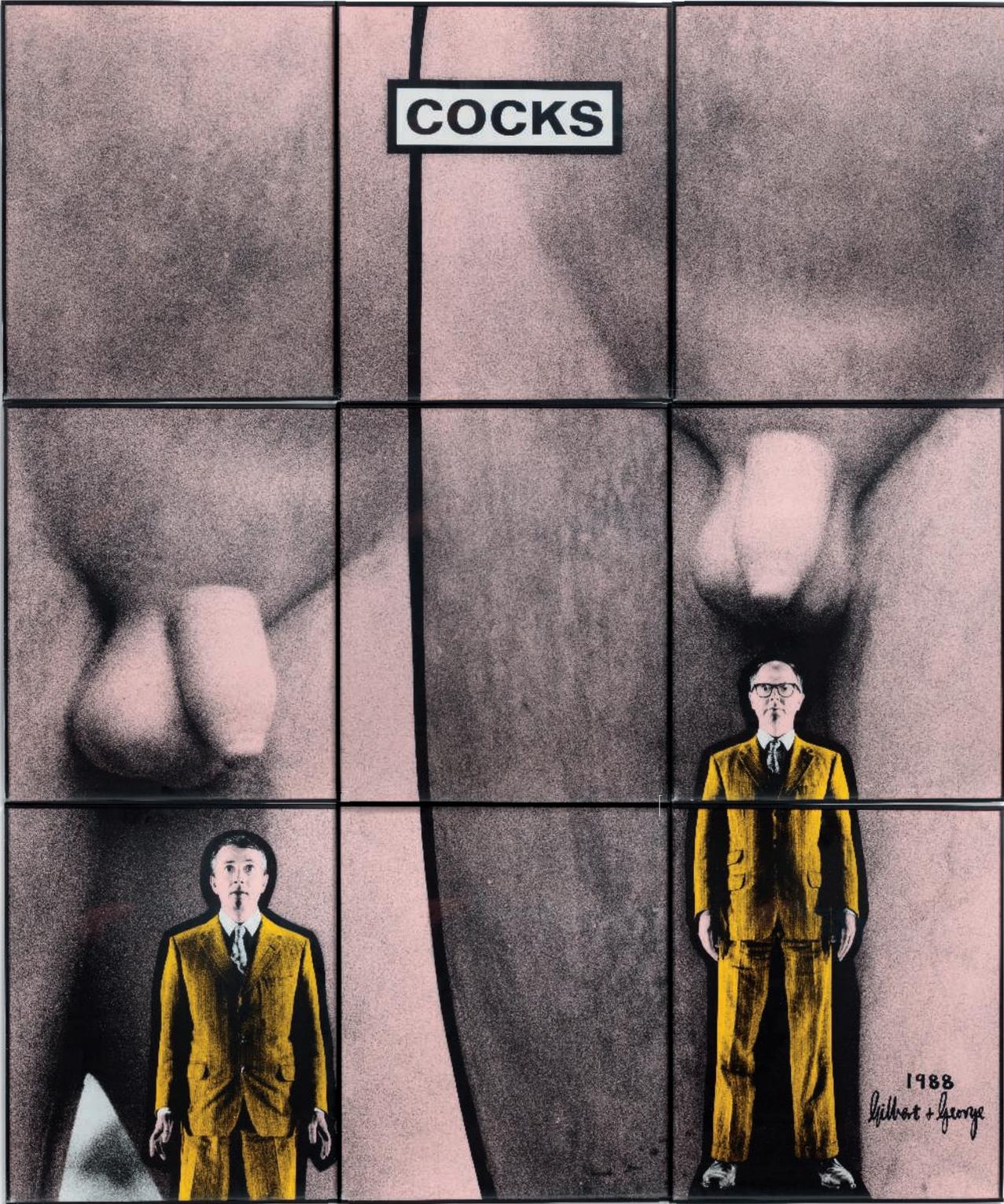
Acquired from the above by the present owner in 1989.

LITERATURE:

R. Fuchs, *Gilbert & George: the complete pictures 1971-2005*, New York 2007 (illustrated in colour, pp. 589 and 603).

H.U. Obrist and I. Philbrick, *Gilbert & George: art titles 1969-2010 in alphabetical order: Gilbert & George: art titles 1969-2010: in chronological order*, Cologne 2011 (p. 42).

COCKS



1988
Gilbert + George



62

CHRISTO (B. 1935)

Wrapped Walk Ways (Two Parks Project)
(Ueno Park, Tokyo Japan)

titled 'WRAPPED WALK WAYS (TWO PARKS PROJECT) UENO PARK, TOKYO JAPAN 1970; SONSBEK, ARNHEM, HOLLAND 1971' (along the lower horizontal edge), signed and dated 'Christo 1970' (lower right)

fabric, pencil, collage, pen, colour crayon and staples on card, framed on masonite in perspex box

71 x 56cm.

Executed in 1970

€30,000-50,000

\$35,000-58,000

PROVENANCE:

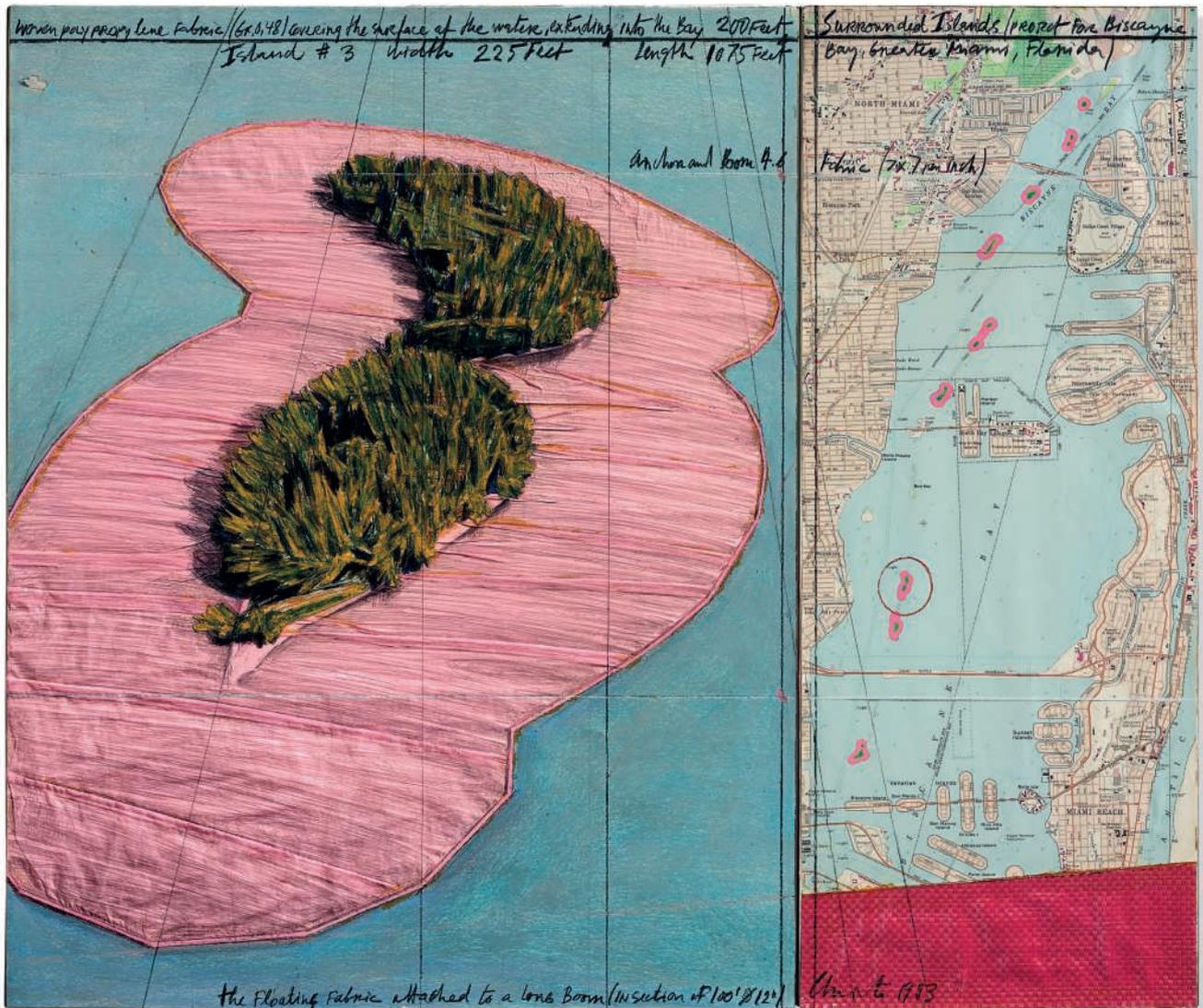
Wide White Space, Antwerp.

Galerie Mikro, Berlin.

Acquired from the above by the present owner in 1971.

EXHIBITED:

Rotterdam, Museum Boymans-van Beuningen, *La Métamorphose de l'Objet*, no. 47.



PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

63

CHRISTO (B. 1935)

Surrounded Islands
(Project for Biscayne Bay, Greater Miami, Florida)

signed and dated 'Christo 1983' (lower right), titled 'Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida)' (upper right)
 acrylic, wax crayons, pencil, map, fabric and enamel paint on board, framed on board, in two attached parts, in perspex box

(i) 71 x 56cm.

(ii) 71 x 28cm.

overall: 71 x 84cm.

Executed in 1983

€40,000–60,000

\$47,000–70,000

PROVENANCE:

Carl Flach, Sweden (acquired in 1983).

Galleria Orler, Favaro Veneto.

Acquired from the above by the present owner in 2005.

λ 64

JUAN GENOVÉS (B. 1930)

Intermedio (Intermediate)

signed and dated 'Genovés 08' (lower right); signed, titled and dated
'Genovés "INTERMEDIO" 2008' (on the reverse)

acrylic on canvas laid on plywood

150 x 180cm.

Painted in 2008

€70,000-90,000

\$82,000-100,000



Detail.

PROVENANCE:

Galería Marlborough, London/Madrid.

Acquired from the above by the present owner in 2008.

END OF EVENING SALE



DAY SALE TUESDAY 27 NOVEMBER 2018 10:30AM
LOTS 101 - 269



101

SOL LEWITT (1928-2007)

Irregular Grid

signed and dated 'S. Lewitt 00.' (lower right)

gouache on paper

28.5 x 27.5cm.

Executed in 2000

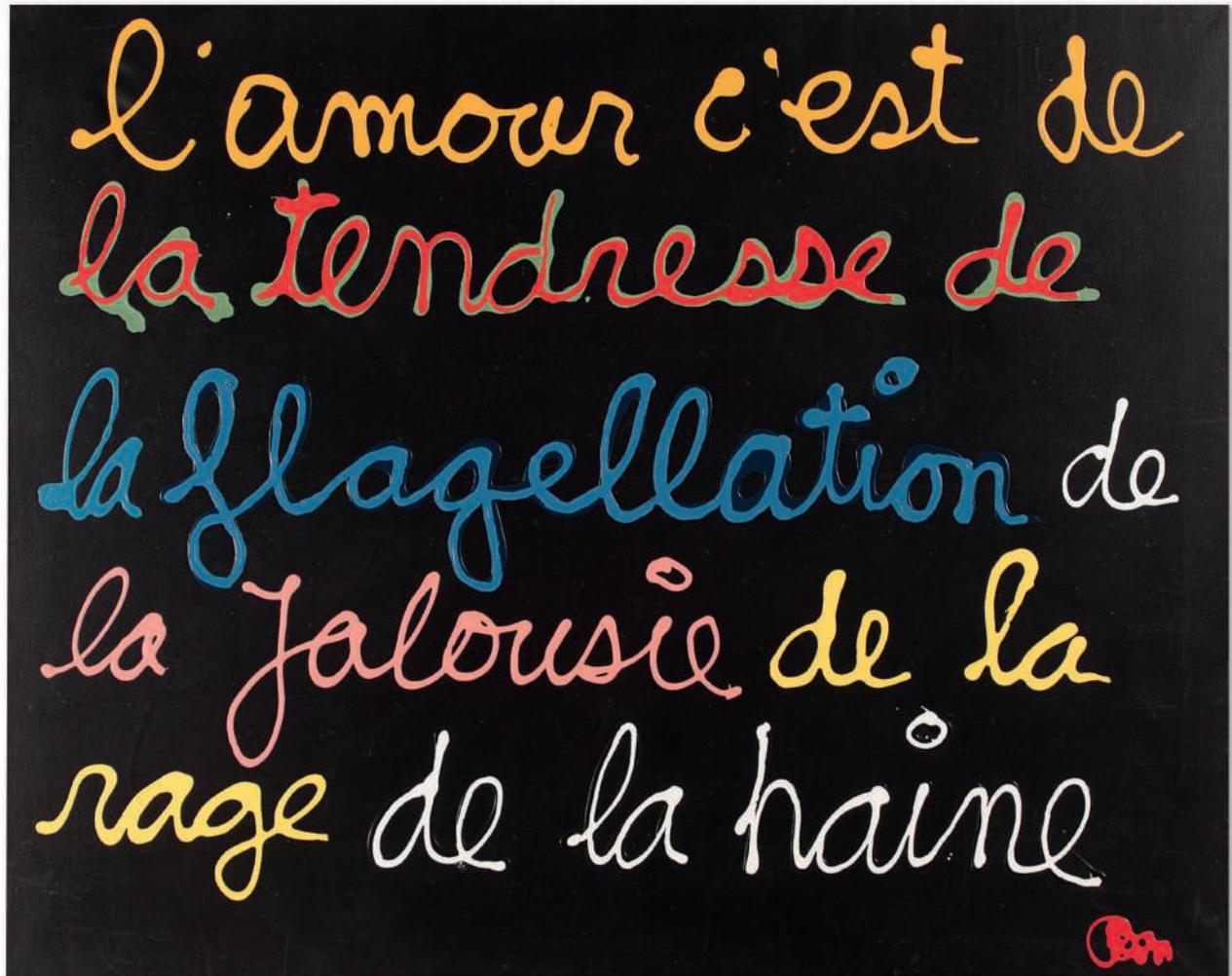
€5,000-7,000

\$5,900-8,100

PROVENANCE:

Adam Gallery, London.

Acquired from the above by the present owner in 2012.



λ 102

BEN (B. 1935)

L'Amour c'est de la Tendresse (Love is Tenderness)

signed 'Ben' (lower right); signed and dated 'Ben, 2002' (on the reverse)

acrylic on canvas

130 x 162cm.

Painted in 2002

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Anon. sale, Artcurial Paris, 1 June 2012, lot 413.

Acquired at the above sale by the present owner.

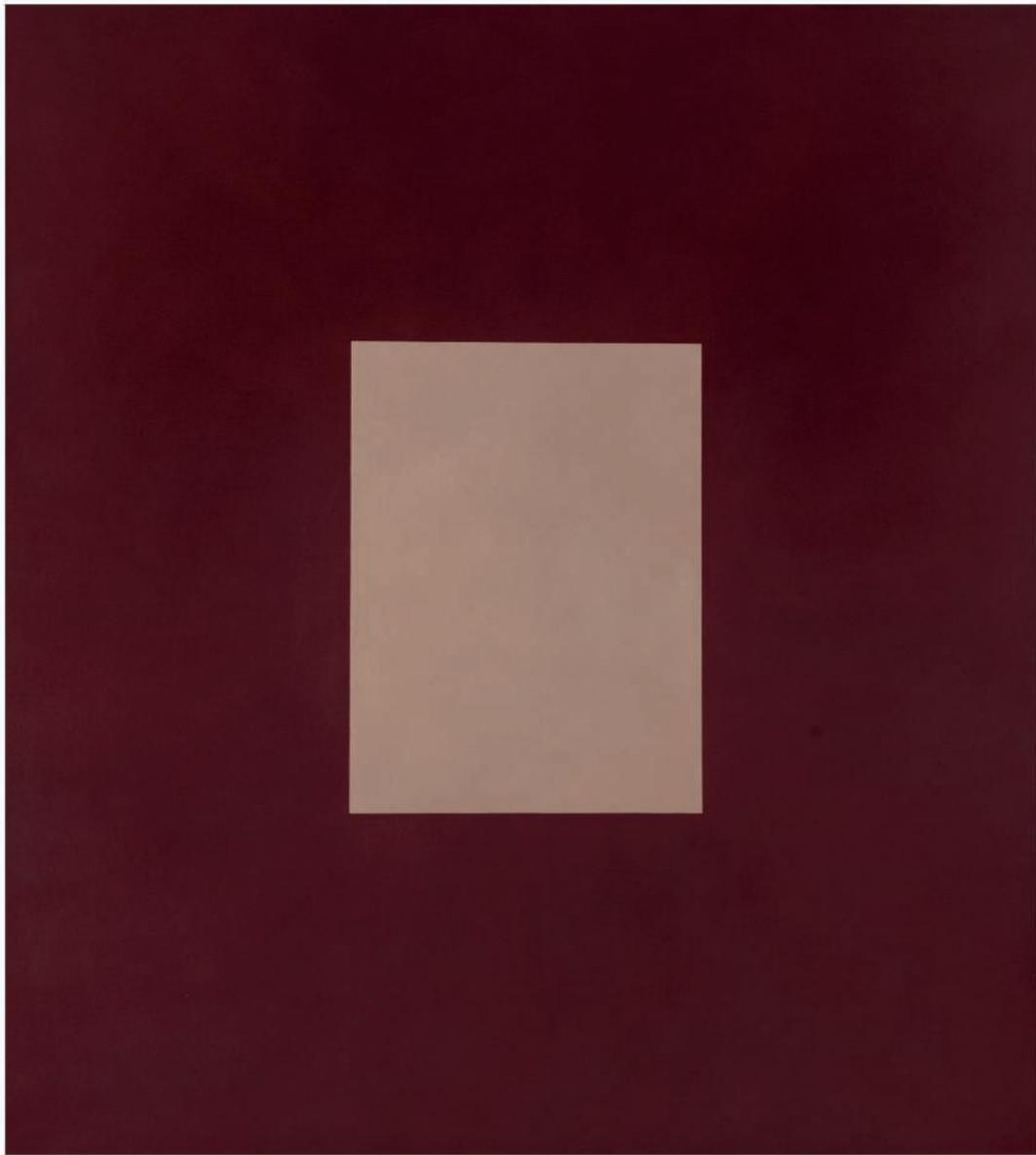
EXHIBITED:

Metz, Chapelle des Templiers, Saint-Pierre-aux-Nonnains, *Ben. Le monde change*, 2004.

Perpignan, Centre d'art contemporain, *A cent mètres du centre du monde. Que le nouveau émerge de l'ancien*, 2005.

Clermont-Ferrand, Galerie Arkos, *Ben. Aller au bout du bout-à-bout*, 2005.

This work is registered in the *Catalogue raisonné* of Ben Vautier under no. 3247.



λ 103

PETER JOSEPH (B. 1929)

Light Brown with Dark Red

signed 'Peter Joseph' (on the overlap); titled and dated 'LIGHT BROWN WITH DARK RED Aug '93' (on the stretcher)

acrylic on canvas

150 x 134.5cm.

Painted in 1993

€6,000-8,000

\$7,000-9,300

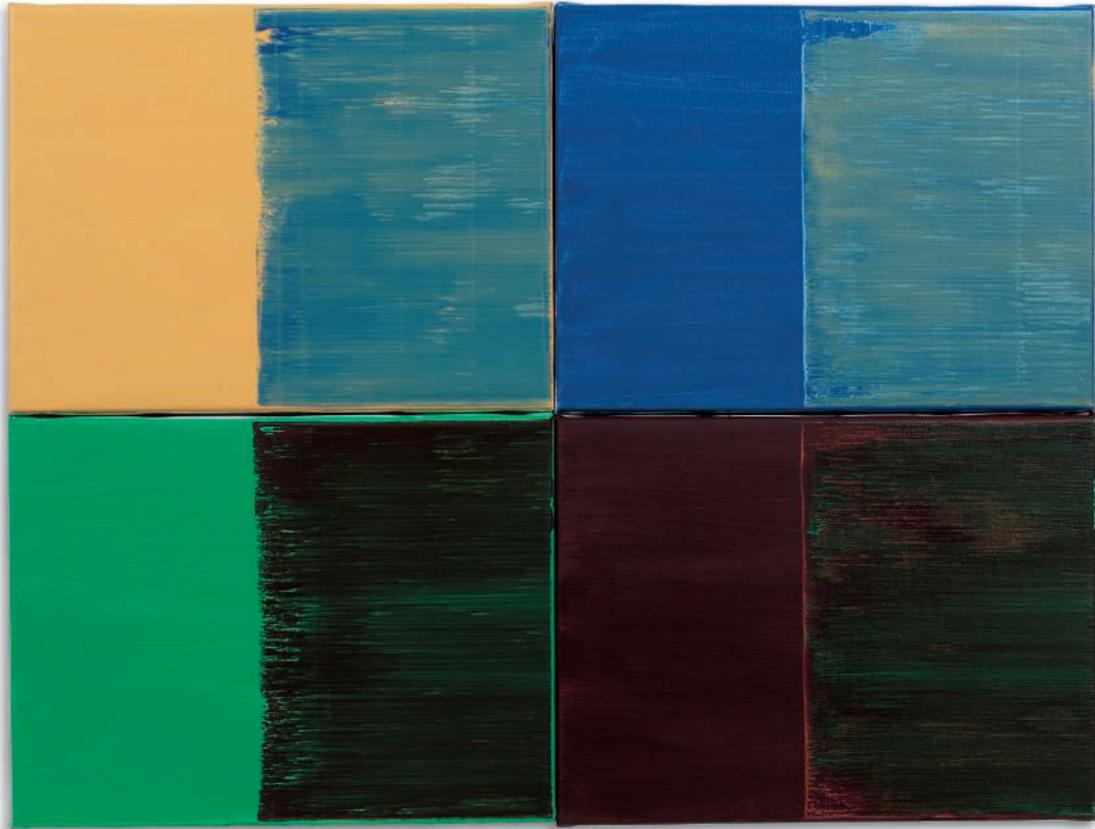
PROVENANCE:

Galerie Meert Rihoux, Brussels.

Acquired from the above by the present owner in 1993.

EXHIBITED:

Brussels, Galerie Greta Meert, *Peter Joseph*, 1993.



λ 104

ROB VAN KONINGSBRUGGEN (B. 1948)

Untitled

signed and dated 'RvKONINGSBRUGGEN 1996' (on the overlap)

oil on four attached canvases

61 x 80.5cm.

Painted in 1996

€7,000-9,000

\$8,200-10,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

105

LEE UFAN (B. 1936)

Dialogue (Grey)

signed and dated 'L. Ufan '07' (lower right)

gouache on paper in two parts

each: 77 x 57.5cm.

overall: 77 x 115.5cm.

Executed in 2007

€20,000-30,000

\$24,000-35,000

PROVENANCE:

Galerie m, Bochum.

Acquired from the above, thence by descent to the present owner.

EXHIBITED:

New York, Senior & Shopmaker Gallery, *From Point to Line*, 2016.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

!106

LEE UFAN (B. 1936)

Untitled (From Line Series)

signed and dated 'LEE UFAN 76' (lower right)

charcoal on paper

56 x 76cm.

Executed in 1976

€10,000-15,000

\$12,000-17,000

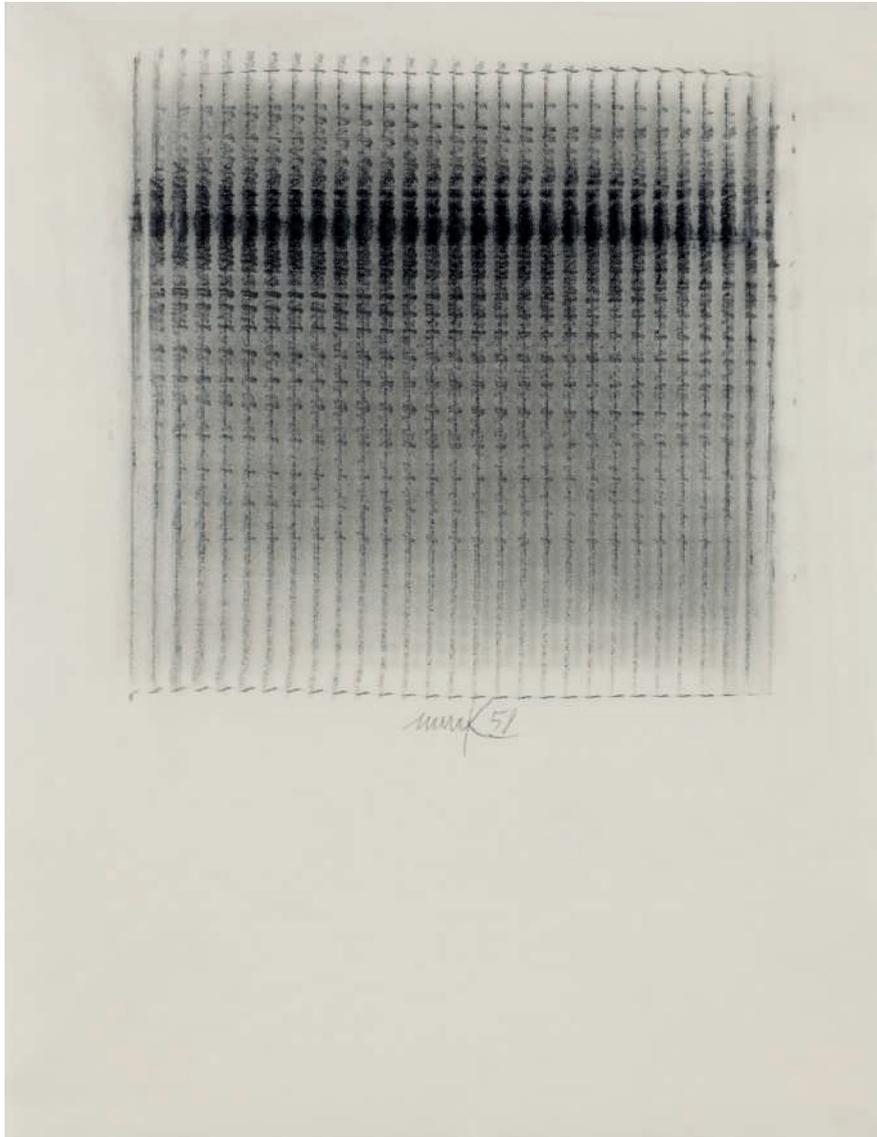
PROVENANCE:

Galerie m, Bochum.

Acquired from the above, thence by descent to the present owner.

EXHIBITED:

New York, Senior & Shopmaker Gallery, *From Point to Line*, 2016.



λ.107

HEINZ MACK (B. 1931)

Untitled

signed and dated 'mack 58' (centre)

pencil on paper

62 x 48cm.

Executed in 1958

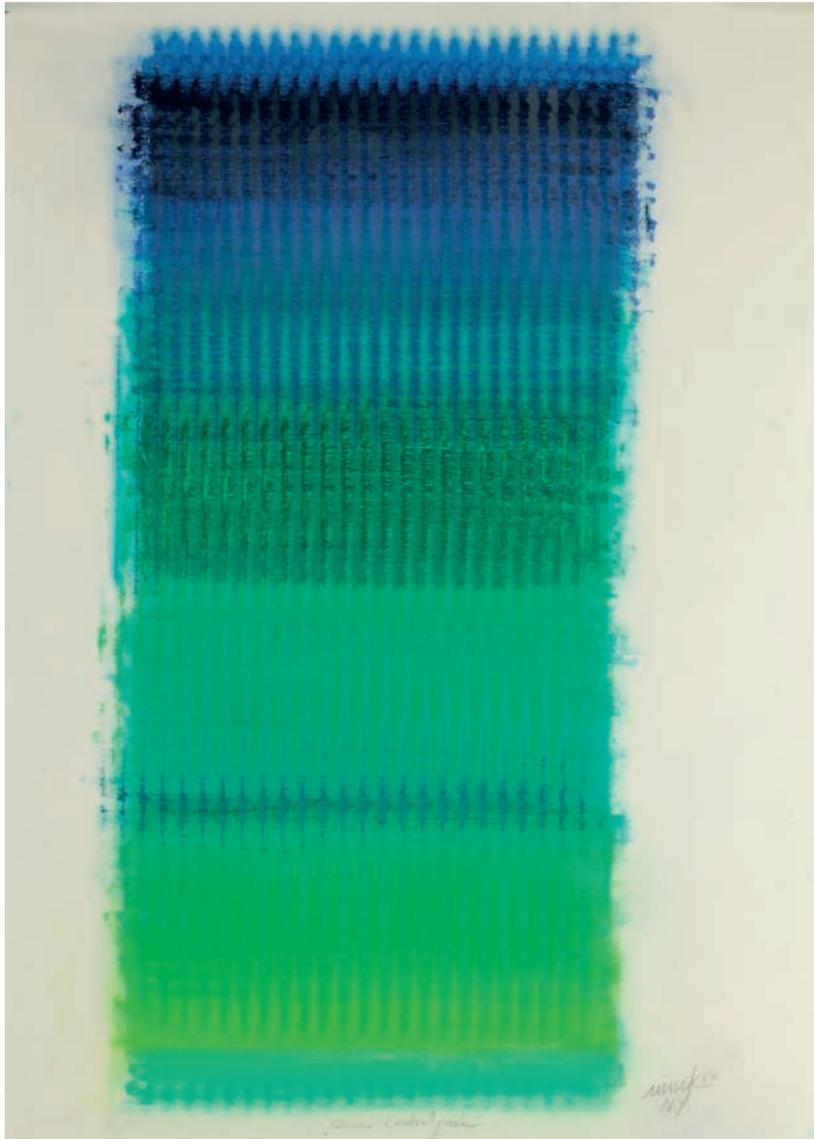
€12,000-16,000

\$14,000-19,000

PROVENANCE:

Galerie m, Bochum.

Acquired from the above by the present owner.



λ.108

HEINZ MACK (B. 1931)

Kleiner Centralpark (Small Central Park)

signed, inscribed and dated 'mack 64 N.Y.' (lower right), titled "'Kleiner

Centralpark"' (lower centre)

wax crayons on paper

72.5 x 51cm.

Executed in 1964

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Galerie Wilbrand, Swisttal.

Acquired from the above by the present owner in 1985.

λ!109

GÜNTHER FÖRG (1952-2013)

Untitled

(i) signed and dated 'Förg 88' (lower right); each signed and dated 'Förg 88' (on the reverse)

(i) oil crayons, gouache and chalk on paper

(ii) - (xiii) monotype on paper, some with handpainting in gouache and oil crayons

(xiv) oil crayons and gouache on paper

each: 31 x 23.5cm.

Executed in 1988

€14,000-18,000

\$17,000-21,000

PROVENANCE:

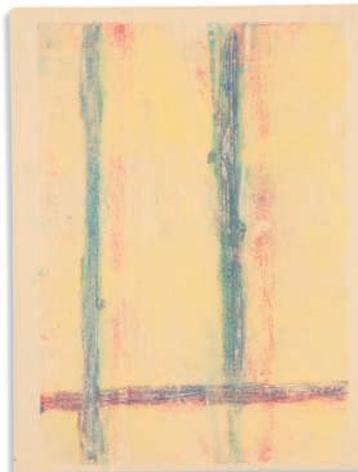
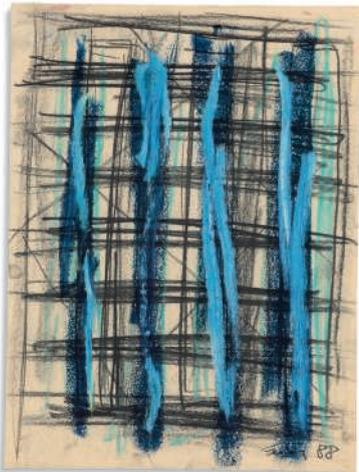
Viart Corporation, New York.

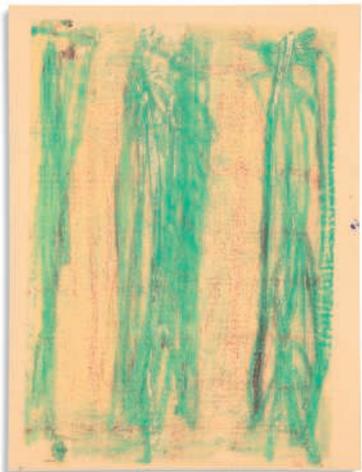
Anon. sale, Bonhams New York, 5 December 2017, lot 108.

Acquired at the above sale by the present owner.

This work is recorded in the archive of Günther Förg as No. *WVF.88.P.0516*.

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







λ • 110

JAN HENDERIKSE (B. 1937)

America

signed, numbered and dated '3/12 JHenderikse 1993' (underneath the transformer)

red neon and transformer

17 x 40 x 9.5cm.

Executed in 1993, this work is number three from an edition of twelve

€1,500-2,000

\$1,800-2,300

PROVENANCE:

Family of the Artist, Delft.

Acquired from the above by the present owner.

EXHIBITED:

Berlin, Galerie Bleibtreu, *NUL*, 2005 (another from the edition exhibited).

LITERATURE:

R. Wiehager and A. Melissen (eds.), *Jan Henderikse. Acheiropoieta*, Ostfildern 2010 (installation view, another from the edition illustrated in colour, p. 286).

λ • 111

JAN HENDERIKSE (B. 1937)

Nul

signed and dated 'Jan Henderikse 1997' (underneath the transformer)

red neon and transformer

19 x 24 x 9.5cm.

Executed in 1997, this work is from an edition of twelve

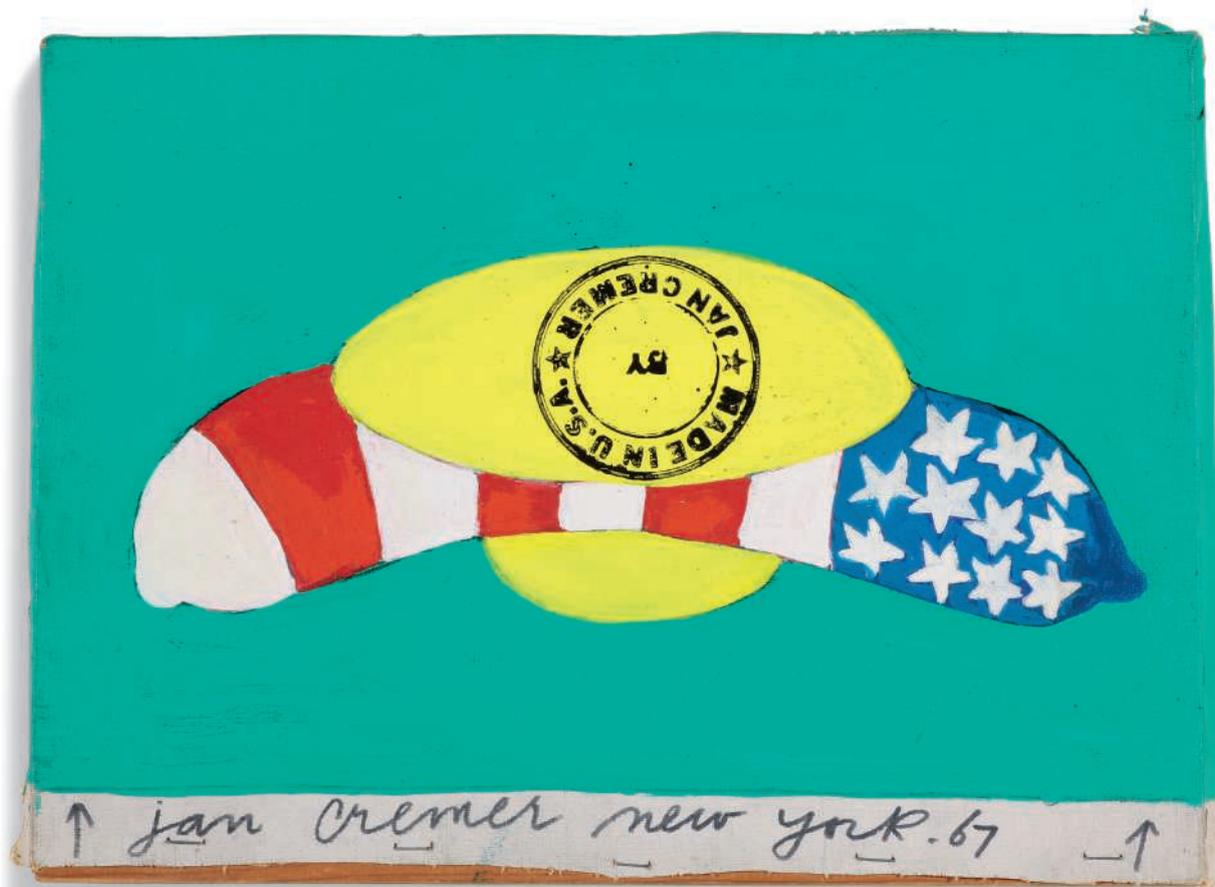
€1,500-2,000

\$1,800-2,300

PROVENANCE:

Family of the Artist, Delft.

Acquired from the above by the present owner.



λ.112

JAN CREMER (B. 1940)

Hot Dog USA #8

signed, inscribed and dated 'jan cremer new york.67' (along the lower edge); with artist's stamp (in the centre); signed, titled, numbered, dated and with artist's stamp 'jan cremer n.y.#8 hotdog usa 1967' (on the reverse); signed 'cremer' (on the stretcher)

oil on canvas

25.5 x 35cm.

Painted in 1967

€2,000–3,000

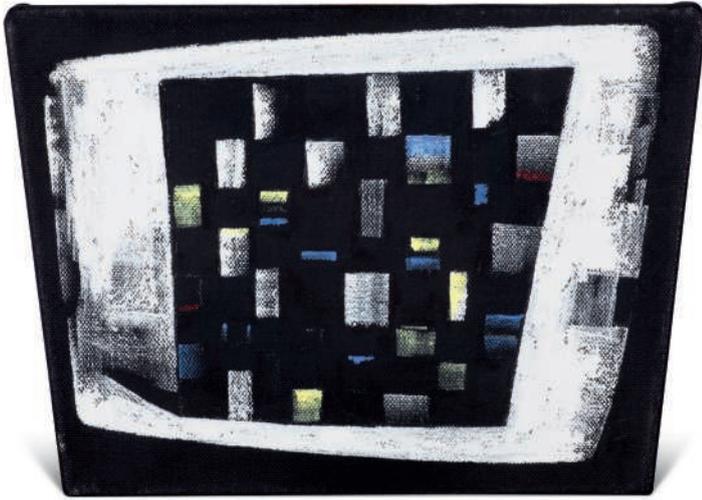
\$2,400–3,500

PROVENANCE:

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

Anon. sale, Christie's Amsterdam, 17 June 2009, lot 99.

Acquired at the above sale by the present owner.



λ 113

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

Checker on Monitor

signed, titled and dated 'CHECKER ON MONITOR JCJ
VANDERHEYDEN 2001' (on the stretcher)

oil on canvas

25.5 x 36cm.

Painted in 2001

€2,000-3,000

\$2,400-3,500

PROVENANCE:

Acquired directly from the artist by the present owner.

λ 114

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

Sky Bow

signed, titled and dated 'J.C.J. VAN DER HEYDEN

1989 "Sky Bow" (on the reverse)

oil on canvas over board

35 x 63cm.

Painted in 1989

€3,000-5,000

\$3,500-5,800

PROVENANCE:

Toon Michiels, 's-Hertogenbosch.

Acquired from the above by the present owner.



λ 115

ANDRÉ VOLTEN (1925-2002)

Constructie van zeven gelijke elementen
(Construction of Seven Equal Elements)

welded iron

147 x 40 x 17.5cm.

Executed in 1962, this work is from a series of two

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Acquired directly from the artist in 1968-1969, thence by descent to the present owner.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Nederlandse Bijdrage tot de Internationale Ontwikkeling sedert 1945*, 1962, no. 119 (illustrated).



λ 116

ARMANDO (1929-2018)

Gestalt (Figure)

incised with the artist's initials, number and date 'AO 2/3 1999'

(on the reverse of a leg)

bronze with black patina

185 x 77 x 63cm.

Executed in 1999, this work is number two from an edition of three

€15,000-20,000

\$18,000-23,000

PROVENANCE:

Galerie Helga Hofman, Alphen aan den Rijn.

Acquired from the above *circa* 1999-2000.

Thence by descent to the present owner.

EXHIBITED:

Maastricht, Bonnefantenmuseum, *Armando: 'de tand des tijds'*, 1999 (another from the edition exhibited).

Amersfoort, Armando Museum, *Geschiedenis van een Plek*, 2000.

Künzelsau, Hirschwirtscheuer, *Armando*, 2000 (another from the edition exhibited, illustrated, p. 30).

Bedburg-Hau, Museum Schloss Moyland, *Armando: neue Horizonte*, 2005-2006 (another from the edition exhibited).

Amstelveen, Cobra Museum voor Moderne Kunst, *Armando: 1952-2005*, 2006, no. 76 (another from the edition exhibited, illustrated p. 40).

LITERATURE:

R. Janssens (ed.), *Beeldhouwer. Armando*.

Oeuvrecatalogus 1988-2006, exh. cat., Eindhoven, Galerie Willy Schoots, 2006, no. 75 (another from the edition illustrated, pp. 95, 176).

W. van den Belt (ed.), *Armando, Alle beelden*, Eindhoven 2017, no. 75 (another from the edition illustrated, p. 162).





λ 117

ASGER JORN (1914-1973)

Fuori posto (Out of Place)

signed and dated 'Jorn 72' (along a lower edge)
bronze with brown patina
25 x 16 x 20cm.
Executed in 1972, this work is from an edition of five

€10,000-15,000
\$12,000-17,000

PROVENANCE:

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

EXHIBITED:

Machelen-Zuite, Roger Raveelmuseum, *Albisola*, 2011 (another from the edition exhibited).

LITERATURE:

M. De Micheli, *Jorn scultore*, Milan 1973, no. 22 (illustrated, unpagged).
T. Andersen (ed.), *Asger Jorn. Malerier, keramik, vævninger*, Silkeborg 1985, no. 172 (illustrated, unpagged).

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



λ 118

ASGER JORN (1914-1973)

Untitled

signed 'Jorn' (lower centre)

oil on canvas

24 x 18.5cm.

Painted in 1969

€8,000-12,000

\$9,300-14,000

PROVENANCE:

Galleria Extra, Taranto.

Studio Gastaldelli, Milan.

Acquired from the above by the present owner in 1988.

LITERATURE:

G. Atkins, *Asger Jorn: The Final Years 1965-73*, Paris 1980, no. 1824 (illustrated).



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

λ.1119

KAREL APPEL (1921-2006)

Untitled

signed and dated 'ck. appel 53' (on the underside)
glazed ceramic
diameter: 25cm.
Executed in 1953

€6,000-8,000
\$7,000-9,300

PROVENANCE:

Acquired by the present owner in the mid-1970s.



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

λ.1120

KAREL APPEL (1921-2006)

Black Cat

signed 'appel' (upper right)
oil on canvas
48 x 62.5cm.
Painted in 1979

€20,000–30,000
\$24,000–35,000

PROVENANCE:

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

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



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

λ.1121

KAREL APPEL (1921-2006)

Untitled

signed and dated 'appel '80' (lower left)

acrylic on paper laid on canvas

76 x 56cm.

Executed in 1980

€12,000-18,000

\$14,000-21,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 1980-1981.



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

λ!122

KAREL APPEL (1921-2006)

Untitled

signed 'appel' (lower left)
oil on canvas
31 x 40.5cm.
Painted in 1973

€12,000-18,000
\$14,000-21,000

PROVENANCE:
Martha Jackson Gallery, New York.
Acquired from the above by the present owner.

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



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

λ.1123

KAREL APPEL (1921-2006)

Untitled

signed and dated 'appel 71' (lower left)
acrylic on paper laid on canvas
57 x 75.5cm.
Executed in 1971

€12,000-18,000
\$14,000-21,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 1972.



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

λ.1124

KAREL APPEL (1921-2006)

Cat

signed and dated 'appel 1977' (lower right)
acrylic on paper laid on canvas
56 x 75.5cm.
Executed in 1977

€8,000-12,000
\$9,300-14,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 1977-1978.



λ 125

PIERRE ALECHINSKY (B. 1927)

Mott Street

signed and dated 'Alechinsky 1983' (lower right); titled and dated

'MOTT STREET 1983' (on the stretcher)

acrylic on paper laid on canvas

64 x 94cm.

Executed in 1983

€30,000–40,000

\$35,000–46,000

PROVENANCE:

Galerie Lelong, Paris/Zurich.

Acquired from the above by the present owner.

LITERATURE:

V. Sgarbi and G. Faccenda (eds.), *Da Picasso a Botero. Capolavori dell'Arte del Novecento da una Collezione Privata*, exh. cat., Arezzo, Museo Civico d'Arte Moderna e Contemporanea di Arezzo, 2004 (illustrated in colour, p. 6).



PROPERTY OF AN IMPORTANT COLLECTOR

λ!126

HENRY HEERUP (1907-1993)

Torso

granite
24 x 44 x 32cm.
Executed in 1950

€2,500-3,500
\$3,000-4,100

PROVENANCE:

Galerie Nova Spectra, The Hague.
Acquired from the above by the present owner in 1986.

EXHIBITED:

The Hague, Galerie Nova Spectra, *Heerup*, 1985,
no. 14 (illustrated, unpagged).
Tempe, Arizona State University Art Museum, *CoBrA:
Before, During and After*, 2003.
Brussels, Royal Museum of Fine Arts Belgium, *CoBrA*,
2008-2009, no. M98 (illustrated in colour), as: *Torse*.

LITERATURE:

A. L. Nielsen, *The Hardboiled Egg of Nature: Stoneart
by Henry Heerup*, no. 278 (illustrated, p. 158).

PROPERTY OF AN IMPORTANT COLLECTOR

λ!127

HENRY HEERUP (1907-1993)

Running Angel

painted granite
41 x 55 x 26cm.
Executed circa 1949

€2,000-3,000
\$2,400-3,500

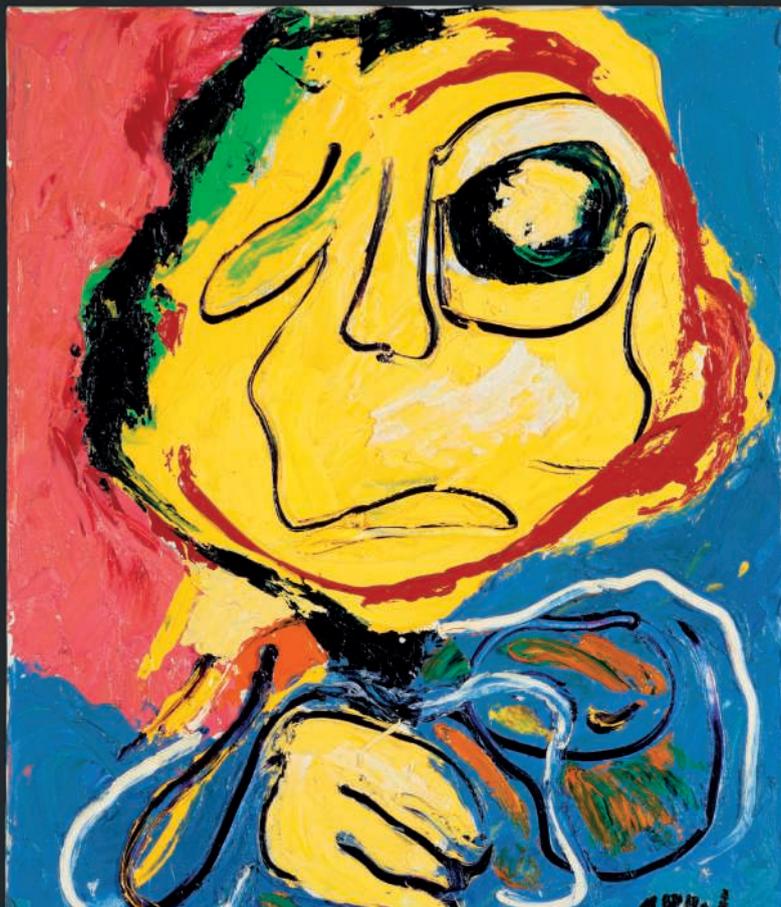
PROVENANCE:

Galerie Modern, Silkeborg.
Acquired from the above by the present owner.

EXHIBITED:

Tempe, Arizona State University Art Museum, *CoBrA:
Before, During and After*, 2003.
Brussels, Royal Museum of Fine Arts Belgium, *CoBrA*,
2008-2009, no. M91 (illustrated in colour), as: *Ange Courant*.





λ 128

KAREL APPEL (1921-2006)

Untitled

signed 'appel' (lower right)
oil on canvas
65 x 54cm.
Painted in 1972-1974

€15,000-20,000
\$18,000-23,000

PROVENANCE:

Galerie Ile de France, Paris.
Acquired from the above by the present owner in 1974.

EXHIBITED:

Arezzo, Museo Civico d'Arte Moderna e Contemporanea di Arezzo, *Da Picasso a Botero. Capolavori dell'Arte del Novecento da una Collezione Privata*, 2004 (illustrated in colour, p. 9). This exhibition later travelled to Forlì, Palazzo Albertini.

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



λ!129

KAREL APPEL (1921-2006)

Untitled

signed and dated 'appel 74' (lower left)
oil on canvas
81.5 x 100.5cm.
Painted in 1974

€35,000-45,000
\$41,000-52,000

PROVENANCE:

Galleri Faurschou, Copenhagen.

Acquired from the above by the present owner in 1994.

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



λ!130

KAREL APPEL (1921-2006)

Untitled

signed 'appel' (lower right)
acrylic on paper laid on canvas
110 x 75.5cm.
Executed in 1982

€10,000-15,000
\$12,000-17,000

PROVENANCE:
International Fine Arts, Fort Lauderdale.
Acquired from the above by the present owner.



PROPERTY OF AN IMPORTANT COLLECTOR

λ!131

HENRY HEERUP (1907-1993)

Fallos

painted granite
59 x 22 x 22cm.
Executed in 1949

€2,000-3,000
\$2,400-3,500

PROVENANCE:

Anon. sale, Kunsthallen Auktioner Copenhagen, 8 November 1988, lot 59.
Acquired at the above sale by the present owner.

EXHIBITED:

Tempe, Arizona State University Art Museum, *CoBrA: Before, During and After*, 2003.
Brussels, Royal Museum of Fine Arts Belgium, *CoBrA*, 2008-2009, no. M92 (illustrated in colour), as: *Phallus*.

λ 132

CORNEILLE (1922-2010) AND WALASSE TING (1929-2010)

The Dreaming Mermaid

signed and dated 'Ting 87' (lower left), signed and dated 'Corneille '87'
(lower right); signed and dated 'April 28. 1987 Painted Agam Ting'
(on the reverse)

oil on canvas
176.5 x 247cm.
Painted in 1987

€20,000-30,000

\$24,000-35,000



Corneille and Walasse Ting working on the present lot, 1987.

PROVENANCE:
Galerie Willy Schoots, Eindhoven.
Acquired from the above by the
present owner in 1987.





PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ.133

HANS HARTUNG (1904-1989)

T1983-R15

acrylic on canvas
46 x 33cm.
Painted in 1983

€10,000-15,000
\$12,000-17,000

PROVENANCE:
Galleria Cafiso d'Arte, Milan.
Galleria Orler, Favaro Veneto.
Acquired from the above by the present owner.

EXHIBITED:
Milan, Galleria Cafiso d'Arte, Hans Hartung, 2005.

This work is registered in the Hartung Bergman Foundation under no. CT244 and will be included in the forthcoming *Hans Hartung Catalogue raisonné* being prepared by the Foundation Hans Hartung and Eva Bergman, Antibes.



PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ 134

GEORGES MATHIEU (1921-2012)

Untitled

incised with artist's signature, date and indistinct dedication

'Mathieu 55' (lower right)

oil on paper

50.5 x 65.5cm.

Painted in 1955

€6,000-8,000

\$7,000-9,300

PROVENANCE:

Galerie Semiha Huber, Zurich.

Private Collection, Switzerland.

Anon. sale, Kunsthaus Lempertz Cologne, 2 June 2006, lot 301.

Galleria Orler, Favaro Veneto.

Acquired from the above by the present owner.

MODERNISM TO ABSTRACT EXPRESSIONISM: WORKS
FROM A DISTINGUISHED PRIVATE COLLECTION

!135

YEHIEL SHEMI (1922-2003)

Canyon

signed and dated 'SHEMI 59' (on the top of the base)

welded steel

87 x 52 x 42cm.

Executed in 1959

€8,000-12,000

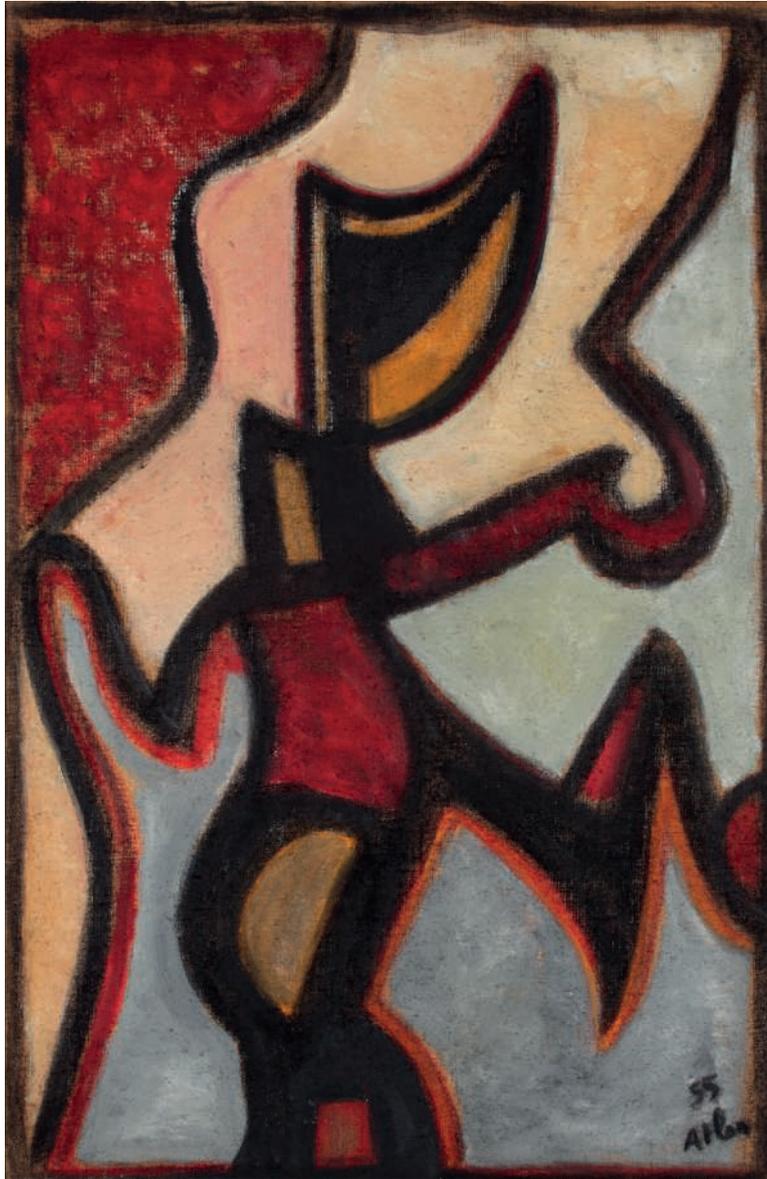
\$9,300-14,000

PROVENANCE:

Jeanne Frank, New York.

Acquired from the above by the present owner in 1974.





λ 136

JEAN-MICHEL ATLAN (1913-1960)

Untitled

signed and dated '55 Atlan' (lower right)
oil on canvas
100 x 65cm.
Painted in 1955

€40,000-60,000
\$47,000-70,000

PROVENANCE:

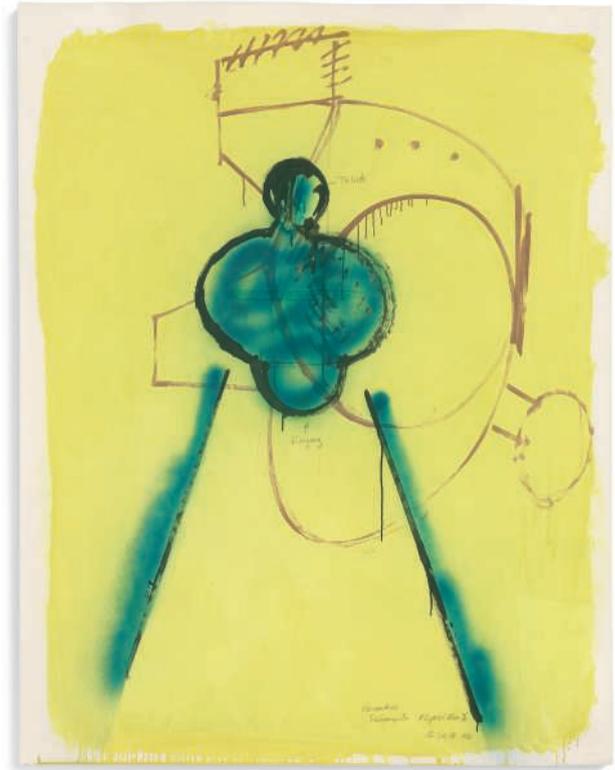
Anon. sale, Ader Paris, 26 June 1986, lot 133.
Galerie Matignon, Paris.
Galerie Erval, Paris.
Collection Stéphane Janssen, Brussels.
His Sale, Christie's London, 30 April 1999, lot 32.
Acquired at the above sale by the present owner.

EXHIBITED:

Scottsdale, Scottsdale Center for the Arts, *A Museum in the Making: the Stéphane Janssen Collection of Contemporary European and American Art*, 1991.

LITERATURE:

J. Polieri, *Atlan. Catalogue Raisonné of the Complete Works*, Paris 1996, no. 250 (illustrated in colour, pp. 238-239).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ!137

THOMAS SCHÜTTE (B. 1954)

Dokumenta. Projekt III

signed, titled and dated 'Dokumenta Projekt III Th Schütte 1986' (lower right)
lacquer, spray enamel, pencil and tape on paper
140.5 x 109.5cm.
Executed in 1986

€6,000–8,000
\$7,000–9,300

PROVENANCE:

Galerie Chantal Crousel, Paris.
Galería Marta Cervera, Madrid.
Lorena Ruiz de Villa, Barcelona.
Acquired from the above by the present owner in 2007.

Dokumenta II and *Dokumenta III* were two projects meant to be executed by Thomas Schütte during Documenta 8 of 1987. He finally chose a third project which gave rise to his famous *Eispavillon*.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ!138

THOMAS SCHÜTTE (B. 1954)

Dokumenta. Projekt II

signed, titled, inscribed and dated 'Grundriss Dokumenta Eispavillon II Th. Schütte 1986' (lower right)
lacquer, spray enamel, felt tip pen and pencil on paper
142.5 x 110cm.
Executed in 1986

€6,000–8,000
\$7,000–9,300

PROVENANCE:

Galerie Chantal Crousel, Paris.
Galería Marta Cervera, Madrid.
Lorena Ruiz de Villa, Barcelona.
Acquired from the above by the present owner in 2007.

WORKS FROM A DISTINGUISHED CONTEMPORARY COLLECTION

λ!139

GREGOR SCHNEIDER (B. 1969)

Heizkörper (Radiator)

signed, titled, inscribed and dated 'TOTES HAUS ur HEIZKÖRPER SCHNEIDER 2002' (on the reverse)
radiator, dried meat and silicone
60 x 66.5 x 13cm.
Executed in 2002

€2,500-3,500
\$3,000-4,100

PROVENANCE:
Galerie Luis Campaña, Berlin.
Acquired from the above by the present owner.



Schneider's *Heizkörper (Radiator)* is a fragment from a completed rendition of the artist's largest and longest-lasting work, *Haus ur* (1985 --). After the death of his father, the sixteen-year-old artist began what would become an unending process of reconstructing his childhood home in Rheydt. Schneider recreated *Haus ur* as *Totes Haus ur (Dead House ur)*, with *ur* referencing the home's address on the Unterheydener Straße for the first time in 2001, rebuilding rooms and adding new ones to the German Pavilion

at the Venice Biennale. While *Haus ur*, with its ever-changing walls, lighting and furniture, seeks to capture lingering emotional memories before they dissipate, *Totes Haus ur* serves as a conclusive performance of a single moment within the life of the original work. Every minute detail Schneider incorporates into *Haus ur* is intended to imperceptibly sway the visitor's immersive experience: 'A whole world opens up with all sorts of things that are not recognizable but which are there and which influence the way we feel,

think, and act, how we live our daily lives. ... Cladding in various materials can alter the effect of a room without you quite being able to say why' (Gregor Schneider and Ulrich Loock, '...I never Throw Anything Away, I just Go On...' in *Gregor Schneider: Totes Haus ur/Dead House ur/Martwy Dom ur 1985—1997*, Frankfurt/Warsaw/Mönchengladbach/Paris 1998, p. 25). Schneider's *Heizkörper* is just such a detail: a remnant of Schneider's psychosomatic world, the scope of whose influence on its visitors cannot be known.



λ 140

MARTIN KIPPENBERGER (1953-1997)

Untitled

signed with the artist's initial and dated 'K 85' (upper left)

oil and perspex element on canvasboard

50 x 40cm.

Executed in 1985

€30,000-50,000

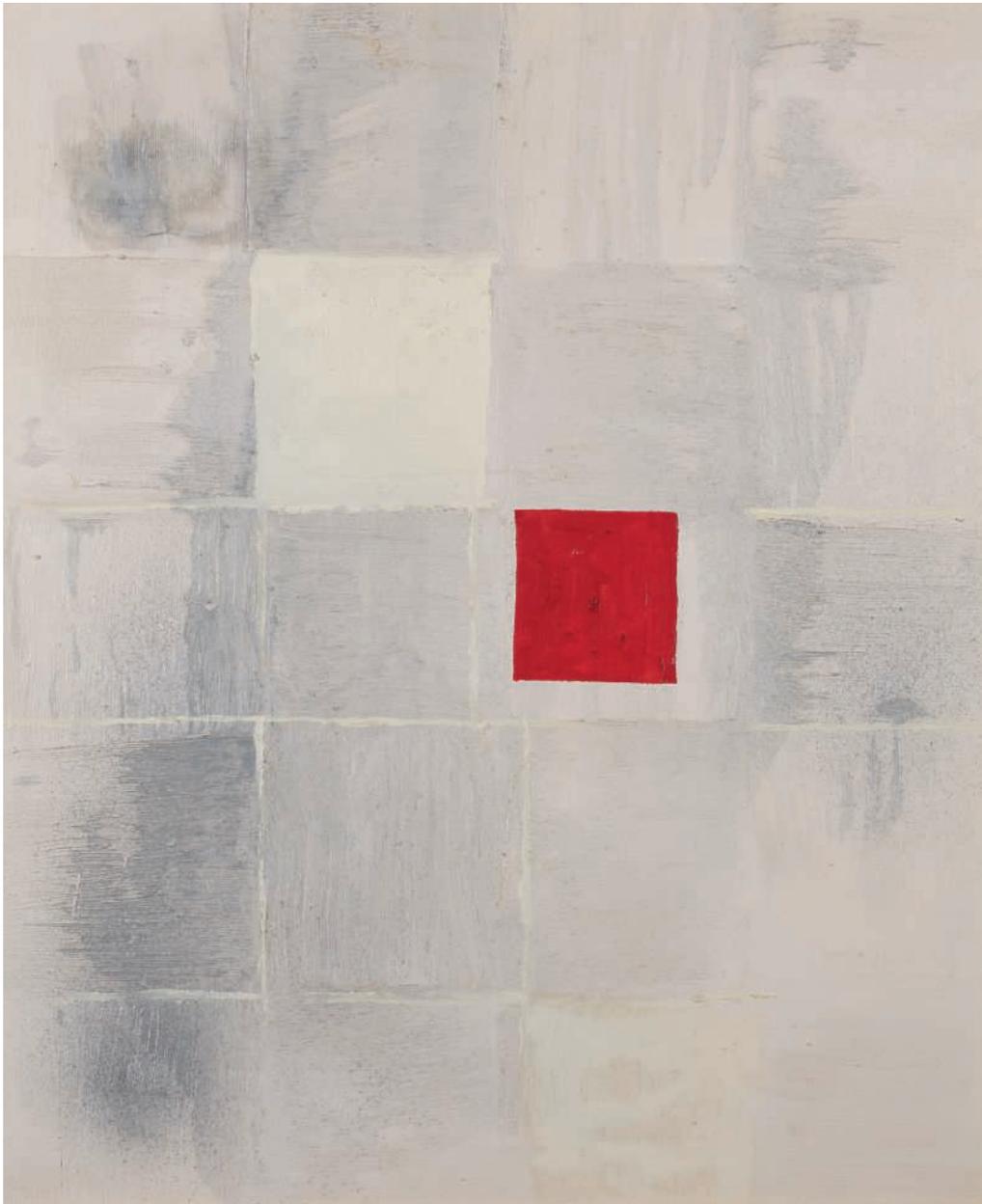
\$35,000-58,000

PROVENANCE:

Galerie Konzett, Vienna.

Collection Reinhardt Diethardt, Graz.

Acquired from the above by the present owner.



λ 141

MARTIN KIPPENBERGER (1953-1997)

Untitled

signed and dated 'KIPPENBERGER 87' (on the reverse)

oil on canvas

90 x 75cm.

Painted in 1987

€40,000–60,000

\$47,000–70,000

PROVENANCE:

Acquired directly from the artist.

Thence by descent to the present owner.

LITERATURE:

G. Capitain, R. Fiorito and L. Franzen (eds.), *Martin Kippenberger. Catalogue Raisonné of the Paintings (Vol. III 1987-1992)*, Cologne 2016, no. MK.P.1987.17 (illustrated upside down in colour, p. 81).



λ 142

MARTIN KIPPENBERGER (1953-1997)

Untitled (Gesundheitszentrum Lanserhof)

signed with the artist's initials and dated 'm.k. 90' (lower right)

pencil and wax crayons on hotel stationery

28.5 x 20.5cm.

Executed in 1990

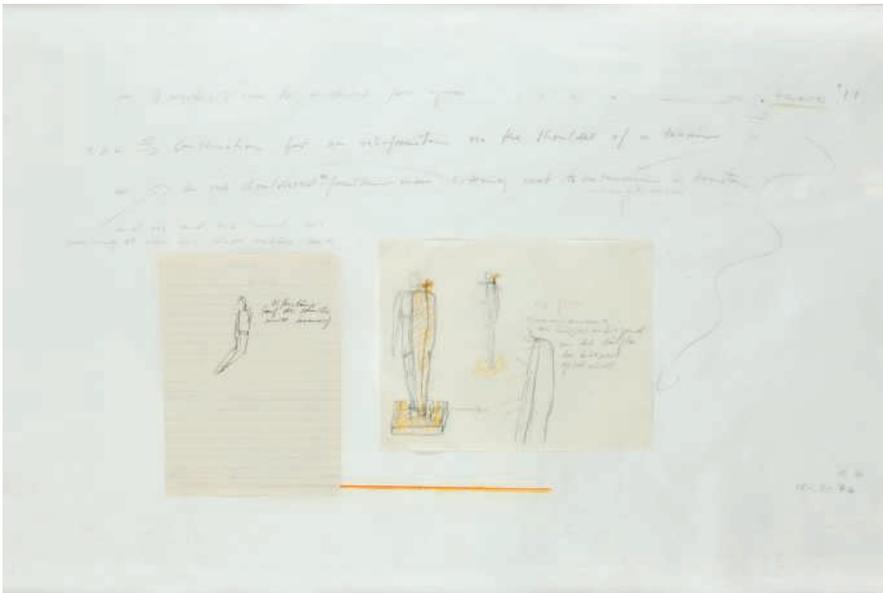
€8,000-12,000

\$9,300-14,000

PROVENANCE:

Acquired directly from the artist.

Thence by descent to the present owner.



λ 143

REBECCA HORN (B. 1944)

Untitled (Study for Oil Fountain)

signed with the artist's initials and dated

'R.H 15-3-76' (lower right)

pencil, pen, colour crayons and collage on paper

60.5 x 90.5cm.

Executed in 1976

€4,000-6,000

\$4,700-7,000

PROVENANCE:

Acquired directly from the artist by the present owner circa 1992.



λ.144

REBECCA HORN (B. 1944)

Oyster Piano

signed and indistinctly numbered 'R Horn 10' (on the proper left metal bracket)

oyster shells, metal balls, electric motor and metal rods

10 x 40 x 40cm.

Executed in 1992, this work is from an edition of ten

€20,000–30,000

\$24,000–35,000

PROVENANCE:

Acquired directly from the artist by the present owner *circa* 1992.

λ!145

ANDREAS GURSKY (B. 1955)

Taipei

signed, titled, numbered and dated 'Gursky Taipei 2000 3/25' (on the reverse)

c-print mounted to plexiglass, in artist's frame

image: 79 x 110.5cm.

frame: 117.5 x 150cm.

Executed in 2000, this work is number three from an edition of twenty-five

€22,000-28,000

\$26,000-32,000

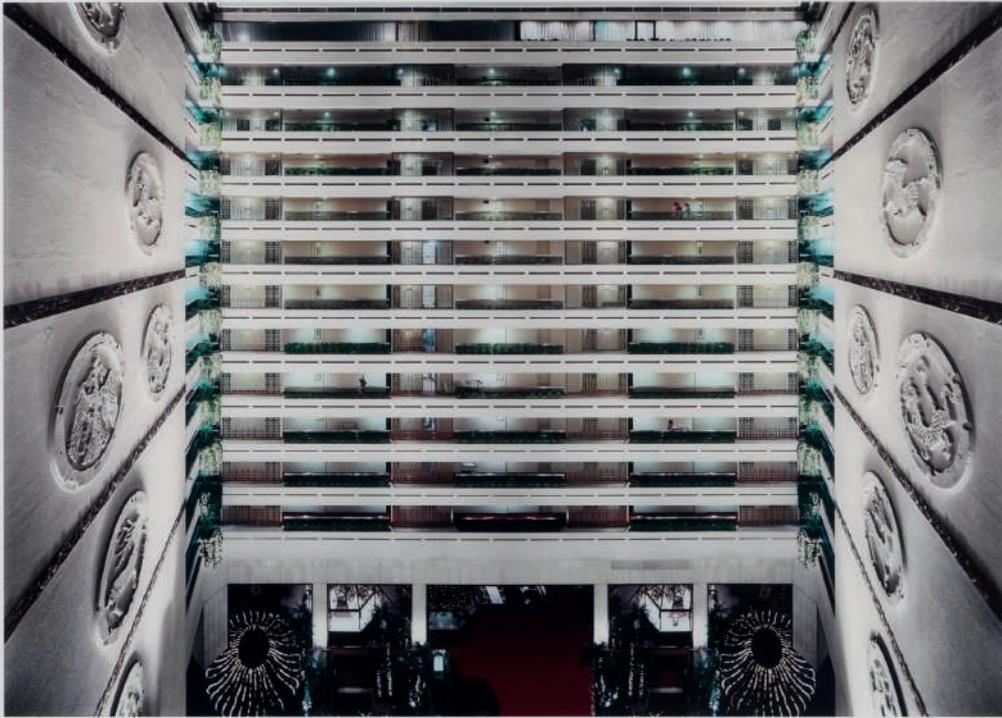
PROVENANCE:

Bernier/Eliades Gallery, Athens.

Acquired from the above by the present owner
circa 2000.

EXHIBITED:

Baden-Baden, Staatliche Kunsthalle Baden-Baden, *Room Service - Vom Hotel in der Kunst und Künstler im Hotel*, 2014 (another from the edition exhibited, illustrated in colour on the cover, p. 187).





λ 146

WOLFGANG TILLMANS (B. 1968)

Concorde

c-print
32 x 22cm.

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

€4,000–6,000

\$4,700–7,000

PROVENANCE:

neugerriemschneider, Berlin.

Acquired from the above by the present owner in 1999.

EXHIBITED:

Chicago, Museum of Contemporary Art, *Wolfgang Tillmans*, 2006, p. 46 (another from the edition exhibited, illustrated in colour, p. 47). This exhibition later travelled to Los Angeles, Hammer Museum and Washington DC, Hirshhorn Sculpture Garden.

LITERATURE:

J. Verwoert, P. Halley, M. Matsui, *Wolfgang Tillmans*, London 2002, p. 96 (another from the edition illustrated in colour, p. 97).

J. Verwoert, P. Halley, M. Matsui, J. Burton, *Wolfgang Tillmans*, London 2014, p. 88 (another from the edition illustrated in colour, p. 89).



λ 147

WOLFGANG TILLMANS (B. 1968)

Rem Koolhaas, Sitting

signed, titled, numbered and dated 'Rem Koolhaas, sitting photo 04-00 print WT 05-01 1/10 +1 Wolfgang Tillmans' (on the reverse)

c-print
40.5 x 30.5cm.

Executed in 2000 and printed in 2001, this work is number one from an edition of ten plus one artist's proof

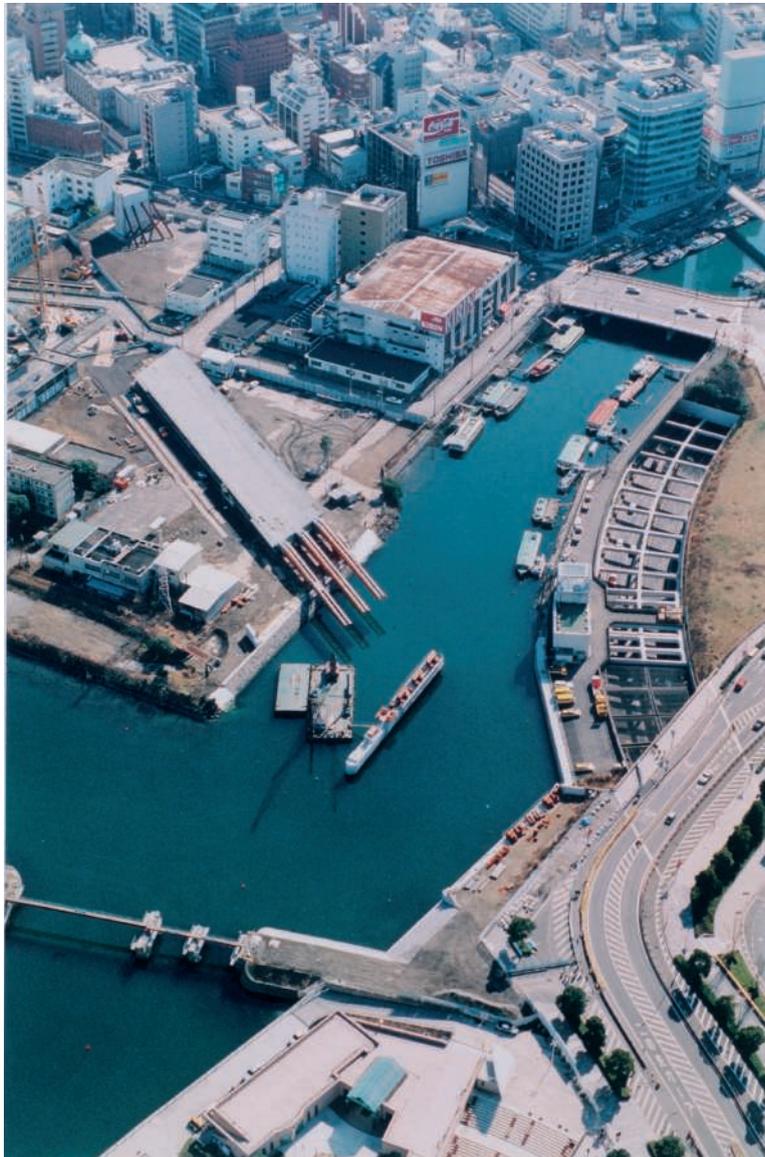
€5,000–7,000

\$5,900–8,100

PROVENANCE:

Andrea Rosen Gallery, New York.

Acquired from the above by the present owner in 2001.



λ 148

WOLFGANG TILLMANS (B. 1968)

Minato-Mirai-21

signed, titled, numbered twice and dated twice, 'Minato Mirai -21 ph 97
pr WT 6 99 6/10 + 1 Wolfgang Tillmans 97-8-6/10' (on the reverse)
c-print

40.5 x 30.5cm.

Executed in 1997 and printed in 1999, this work is number six from an edition
of ten plus one artist's proof

€5,000-7,000

\$5,900-8,100

PROVENANCE:

Galerie Buchholz, Cologne.

Acquired from the above by the present owner in 1999.

EXHIBITED:

London, Tate Britain, *if one thing matters, everything matters*, 1995-1997
(another from the edition exhibited).

Stockholm, Moderna Museet, *Wolfgang Tillmans*, 2012-2013 (another
from the edition exhibited).

Düsseldorf, Kunstsammlung Nordrhein-Westfalen, K21 Ständehaus,
Wolfgang Tillmans, 2013 (another from the edition exhibited).



λ 149

DÉSIRÉE DOLRON (B. 1963)

Self Portrait Sudan

signed, numbered and dated (erroneously) 'Desirée Dolron
1994 6/10' (on a plate affixed to the backing)
gelatin silver print
42.5 x 42.5cm.

Conceived in 1991 and executed in 1993, this work is number
six from an edition of ten

€5,000-7,000

\$5,900-8,100

PROVENANCE:

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

EXHIBITED:

Amsterdam, De Nederlandsche Bank, *Desirée Dolron*, 1993.



λ 150

DÉSIRÉE DOLRON (B. 1963)

Untiteld

gelatin silver print
56 x 46cm.

€2,000-3,000

\$2,400-3,500

PROVENANCE:

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

EXHIBITED:

Amsterdam, De Nederlandsche Bank, *Desirée Dolron*, 1993.

λ 151

RENÉ DANIËLS (B. 1950)

Untitled

signed with the artist's initials and dated 'rd 87' (lower right)
watercolour and ink on paper
21 x 29.5cm.
Executed in 1987

€7,000-9,000

\$8,200-10,000

PROVENANCE:

Galerie Joost Declercq, Ghent.

Acquired from the above by the present owner.



λ 152

MARLENE DUMAS (B. 1953)

Men

signed, titled and dated 'Men / Marlene Dumas 1986.' (lower right)
ink, chalk and pencil on paper
31.5 x 24cm.
Executed in 1986

€3,000-5,000

\$3,500-5,800

PROVENANCE:

Kunstcentrum Marktzeventien, Enschede.

Acquired from the above by the present owner in 1987.

EXHIBITED:

Enschede, Kunstcentrum Marktzeventien, *Mother Explains Life to Her Son*, 1987.





PROPERTY FROM AN IMPORTANT BRITISH PRIVATE COLLECTION

λ.153

JAN DIBBETS (B. 1941)

Sonesta Koepel Amsterdam
(*Sonesta Cupola Amsterdam*)

signed, titled and dated 'Jan Dibbets 1985, Sonesta Koepel Amsterdam' (lower centre)
colour photograph and pencil on card on board in perspex box
76 x 76.5cm.
Executed in 1985

€8,000-12,000
\$9,300-14,000

PROVENANCE:

Obelisk Gallery, Boston.

Miller Block Gallery, Boston.

Acquired from the above by present owner in 1999.



PROPERTY FROM AN IMPORTANT BRITISH PRIVATE COLLECTION

λ 154

JAN DIBBETS (B. 1941)

Wayzata Window

signed, titled and dated 'Jan Dibbets "Wayzata" 1990' (on the reverse)
colour photograph, pencil and watercolour on paper on chipboard
125 x 125cm.

Executed in 1990

€15,000-20,000

\$18,000-23,000

PROVENANCE:

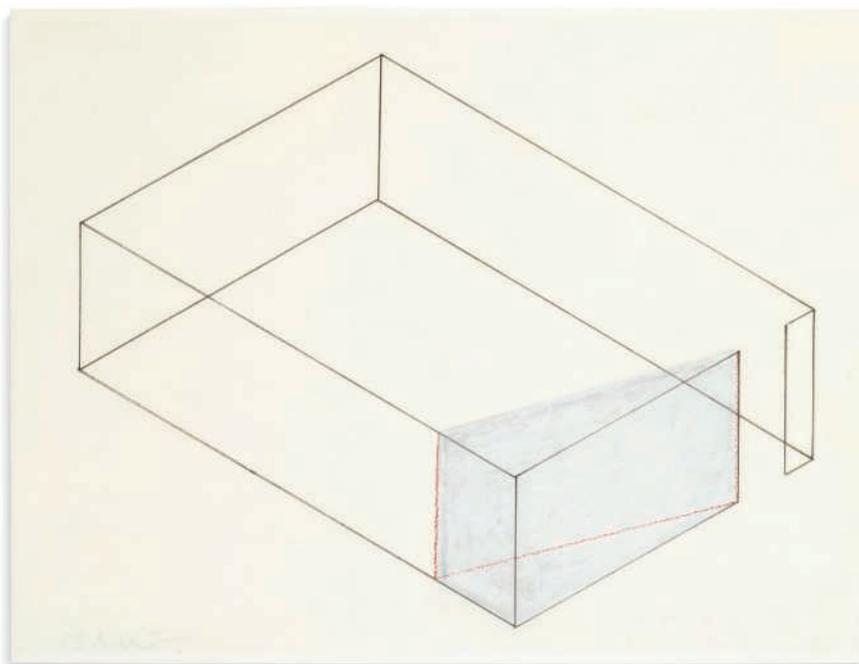
Obelisk Gallery, Boston.

Miller Block Gallery, Boston.

Acquired from the above by present owner in 1999.

LITERATURE:

R. Fuchs and G. Moure, *Jan Dibbets. Interior Light. Works on Architecture 1969-1990*, New York 1991, no. 123 (illustrated in colour, p. 141).



PROPERTY FROM AN IMPORTANT
EUROPEAN COLLECTION

155

**FRED SANDBACK
(1943-2003)**

Untitled

signed and dated 'Fred Sandback 87'
(on the reverse)
pencil and coloured pencil on vellum
21.5 x 28cm.
Executed in 1987

**€4,000-6,000
\$4,700-7,000**



PROPERTY FROM AN IMPORTANT
EUROPEAN COLLECTION

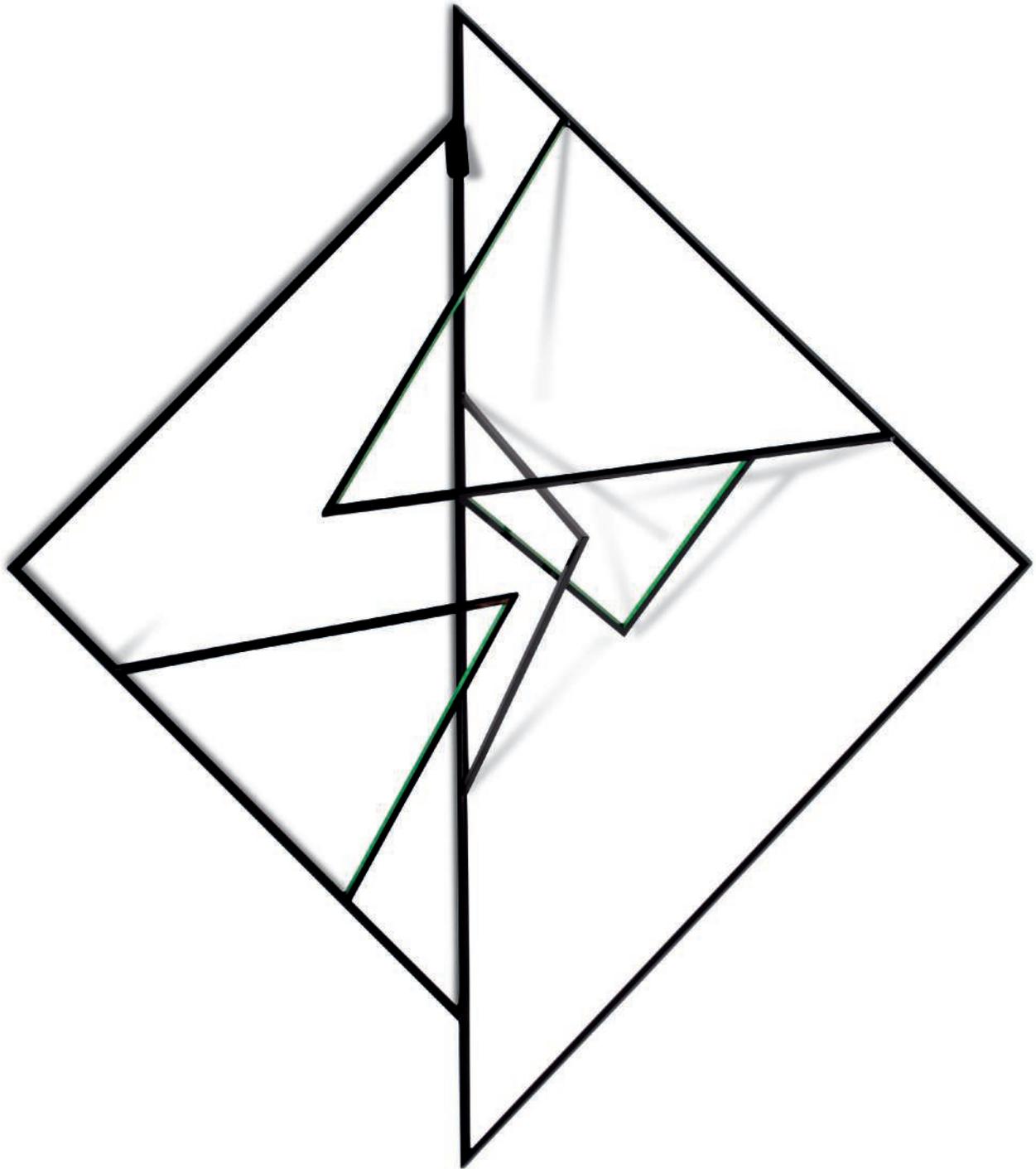
156

**FRED SANDBACK
(1943-2003)**

Untitled

signed 'Sandback' (lower right)
pastel on paper
45.5 x 61cm.
Executed *circa* 1974

**€6,000-8,000
\$7,000-9,300**



λ!157

EVA ROTHSCHILD (B. 1972)

Mastermind

powder coated aluminum
200 x 115.5 x 100cm.
Executed in 2009

€7,000-9,000
\$8,200-10,000

PROVENANCE:

303 Gallery, New York.

Acquired from the above in 2009, thence
by descent to the present owner.



λ!158

FRANK NITSCHKE (B. 1964)

ADI-11-2010

signed and titled 'ADI-11-2010 Nitsche' (on the reverse)

oil on canvas

220 x 200cm.

Painted in 2010

€5,000-7,000

\$5,900-8,100

PROVENANCE:

Galerie Max Hetzler, Berlin.

Acquired from the above in 2011, thence by descent to the present owner.



λ 159

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 -583-' (on metal plate affixed to the underside)

iron chain, wiring, fitting and bulb
197 x 36 x 36cm.
Executed in 1989

€4,000-6,000

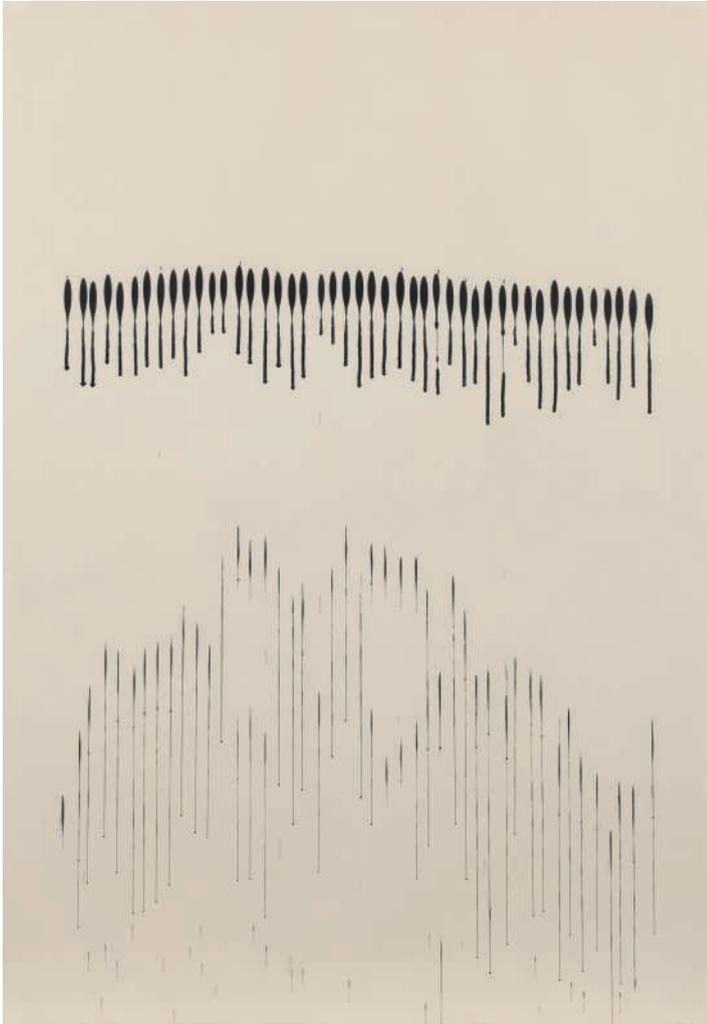
\$4,700-7,000

PROVENANCE:

Meta Memphis, Milan.

Private Collection, Austria.

Acquired from the above by the present owner.



λ.160

OSKAR HOLWECK
(1924-2007)

Untitled

inscribed with number and dated '30 XII 75/14' (lower right)
ink on paper
99 x 70cm.
Executed in 1975

€2,500-3,500
\$3,000-4,100

PROVENANCE:
Galerie m, Bochum.
Acquired from the above by the present owner.



161

RICHARD TUTTLE (B. 1941)

Works #35

signed, titled and dated 'Works #35 Richard Tuttle 1982'
(on the reverse)
watercolour on paper, in artist's frame
24 x 35.5cm.
Executed in 1982

€3,500-5,500
\$4,100-6,400

PROVENANCE:
Galleria Ugo Ferranti, Rome.
Acquired from the above by the present owner in 1988.



λ.162

OLAFUR ELIASSON (B. 1967)

360° Compass

magnet, steel, wood and nylon thread with cardboard box
diameter steel ring: 60cm.

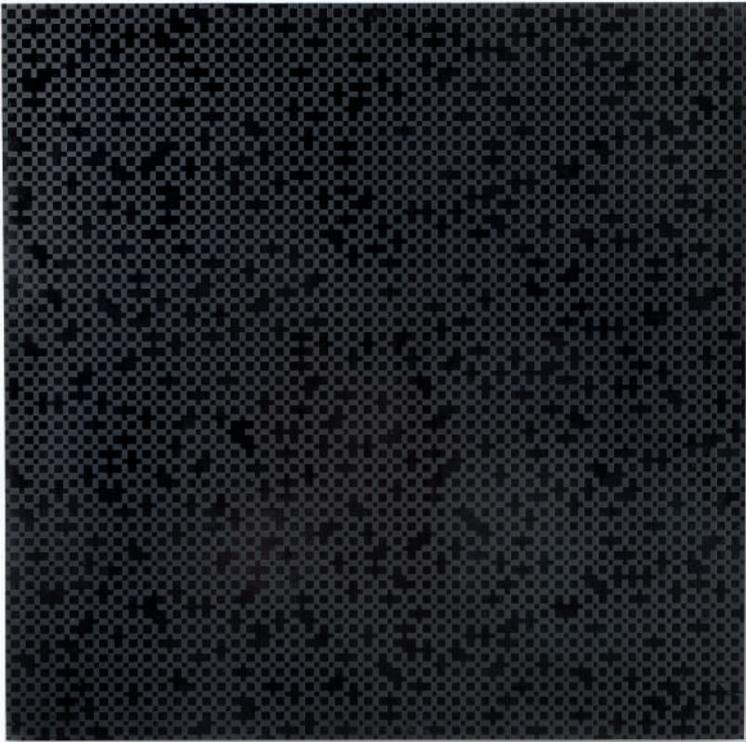
Executed in 2009, this work is number sixty-eight from an edition of
360 plus thirty-six artist's proofs

€1,500–2,000

\$1,800–2,300

PROVENANCE:

neugerriemschneider, Berlin.



λ 163

JAAP VAN DEN ENDE
(B. 1944)

S.B. (I)

signed, titled, dated and dedicated 'VOOR LEO,
JAAP VAN DEN ENDE S.B. (I) '74' (on the reverse)
lacquer and formica on board
80.5 x 80.5cm.
Executed in 1974

€1,000-1,500

\$1,200-1,700

PROVENANCE:

Leo Verboon, The Hague (acquired directly from
the artist).

Collection Mrs. C.M. Polak, The Hague.

Acquired from the above by the present owner.



λ 164

JAN SCHOONHOVEN
JR. (B. 1975)

Homage à Manzoni
(*Homage to Manzoni*)

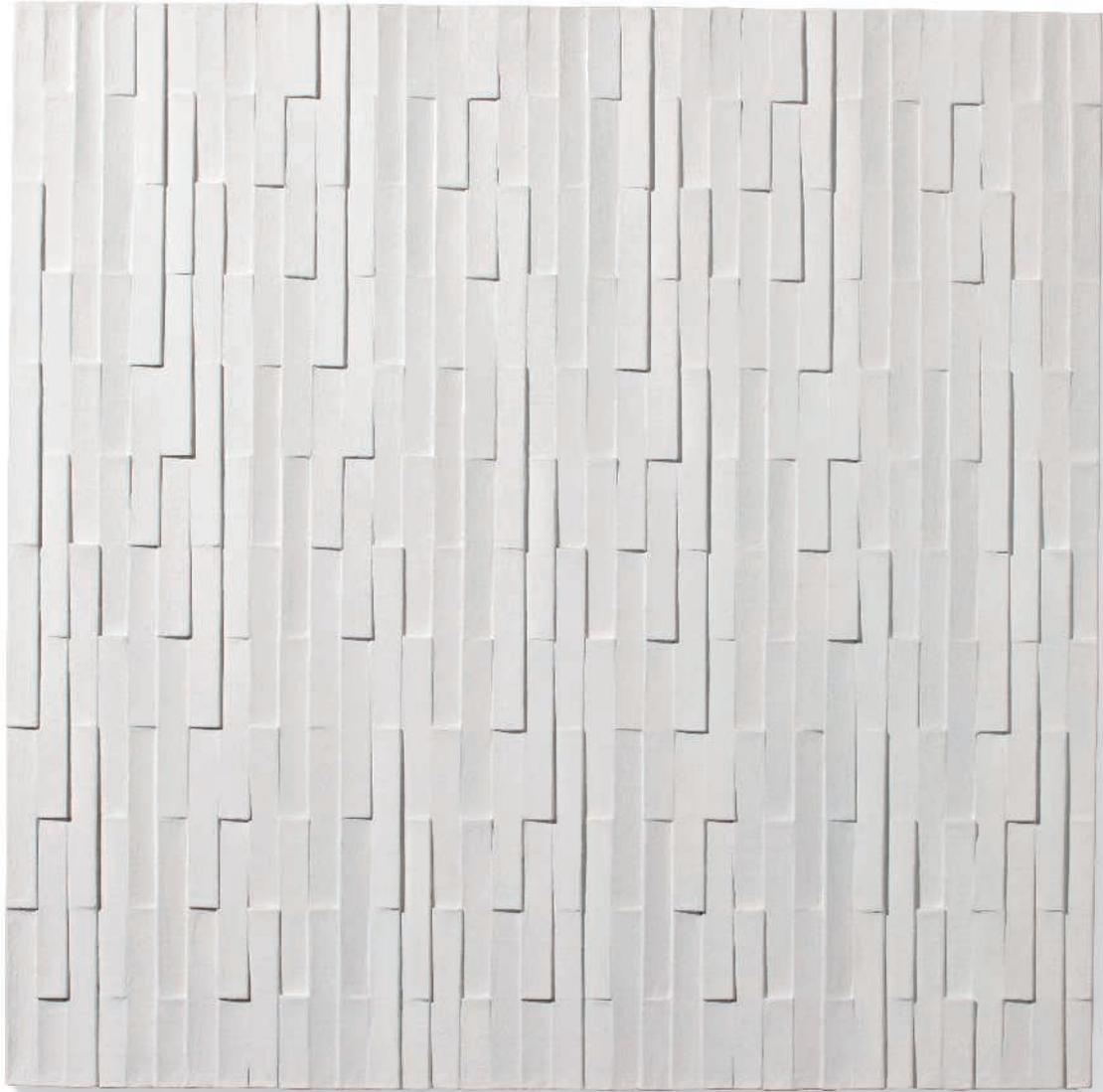
signed, titled, numbered and dated 'Jan
Schoonhoven Jr 11.412-02 HOMAGE A MANZONI
2012' (on the reverse)
acrylic on papier-mâché relief on canvas
60 x 60cm.
Executed in 2012

€2,000-3,000

\$2,400-3,500

PROVENANCE:

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



λ.165

JAAP EGMOND (1913-1997)

Toetsenspel 1 op 1 (Game of Keys 1 on 1)

latex on papier-mâché relief on cardboard
108 x 108cm.
Executed in 1974

€5,000-7,000
\$5,900-8,100

PROVENANCE:
Private Collection, The Netherlands.

LITERATURE:
J. Egmond Jr., *Jaap Egmond 1913-1997. In de ban van het licht*,
Amsterdam 2013 (illustrated, p. 40).



λ 166

JAN SCHOONHOVEN (1914-1994)

T91-33

signed and dated 'Schoonhoven 1991' (lower right), titled 'T91-33' (lower left);
signed, titled and dated 'Jan J. Schoonhoven 1991 "T91-33"' (on the reverse)
ink on paper
50 x 32.5cm.
Executed in 1991

€2,000-3,000

\$2,400-3,500

PROVENANCE:

Acquired directly from the artist by the present owner.



λ 167

JAN SCHOONHOVEN (1914-1994)

T83-88

signed and dated 'Schoonhoven 1983' (lower right), titled 'T83-88' (lower left);
signed, titled and dated 'Jan J. Schoonhoven-1983 "T83-88"' (on the reverse)
ink on paper
50 x 32.5cm.
Executed in 1983

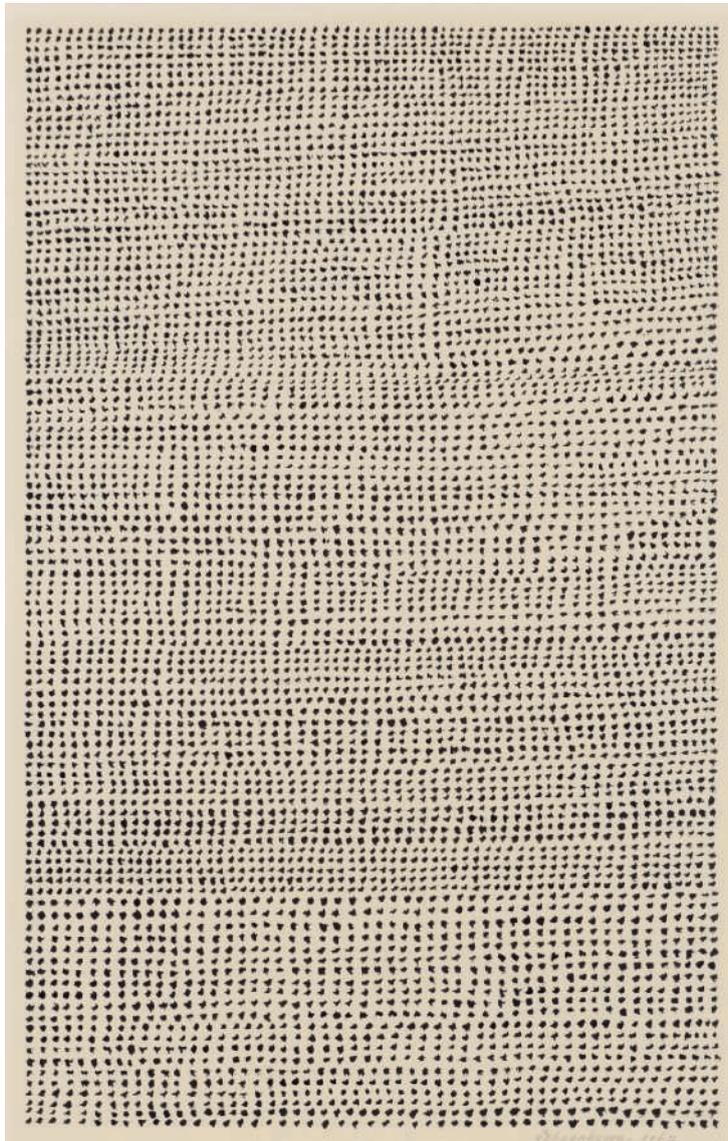
€1,500-2,000

\$1,800-2,300

PROVENANCE:

The Estate of Jan Schoonhoven.

Acquired from the above by the present owner in 2012.



λ 168

JAN SCHOONHOVEN (1914-1994)

NA 19

signed and dated 'Schoonhoven - 1967' (lower right); signed, titled and dated 'J.J.Schoonhoven 1967 "NA 19"' (on the reverse)
ink on paper
49.5 x 32cm.
Executed in 1967

€8,000-12,000

\$9,300-14,000

PROVENANCE:

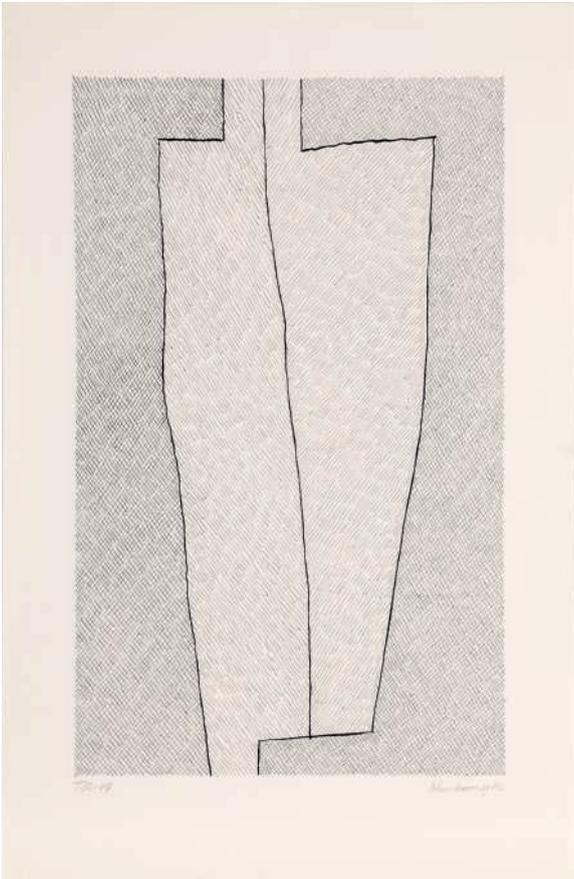
Galerie m, Bochum.

Acquired from the above by the present owner.

EXHIBITED:

Mönchengladbach, Städtisches Museum, *Jan J. Schoonhoven*, 1972.

This exhibition later travelled to Münster, Westfälischer Kunstverein; Venlo, Museum van Bommel-van Dam and Karlsruhe, Badischer Kunstverein.



λ 169

JAN SCHOONHOVEN (1914-1994)

T82-47

signed and dated 'Schoonhoven 1982' (lower right), titled 'T82-47' (lower left);
signed, titled and dated 'Jan J. Schoonhoven-1982 "T82-47"' (on the reverse)

ink on paper

50 x 33cm.

Executed in 1982

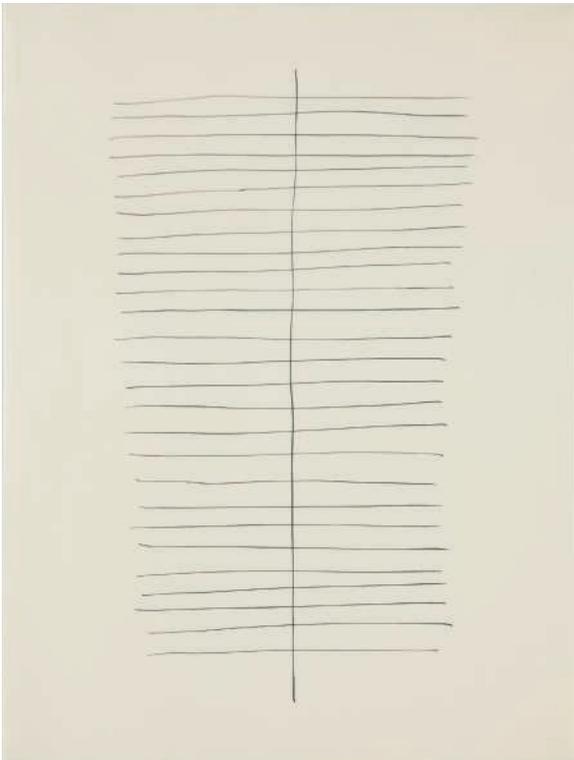
€2,000-3,000

\$2,400-3,500

PROVENANCE:

The Estate of Jan Schoonhoven.

Acquired from the above by the present owner in 2012.



λ 170

JAN SCHOONHOVEN (1914-1994)

T62-80

signed and titled 'J.J. Schoonhoven - T62-80' (on the reverse)

ink on paper

49.5 x 37.5cm.

Executed in 1962

€7,000-10,000

\$8,200-12,000

PROVENANCE:

Collection Henk Peeters, Hall.

Acquired from the above by the present owner in 2004.



λ 171

CAREL VISSER (1928-2015)

Gat (Hole)

oxidised welded iron
44.5 x 45.5 x 8.5cm.
Executed in 1966

€20,000-30,000
\$24,000-35,000

PROVENANCE:

Acquired directly from the artist in the late 1960s.
Thence by descent to the present owner.

EXHIBITED:

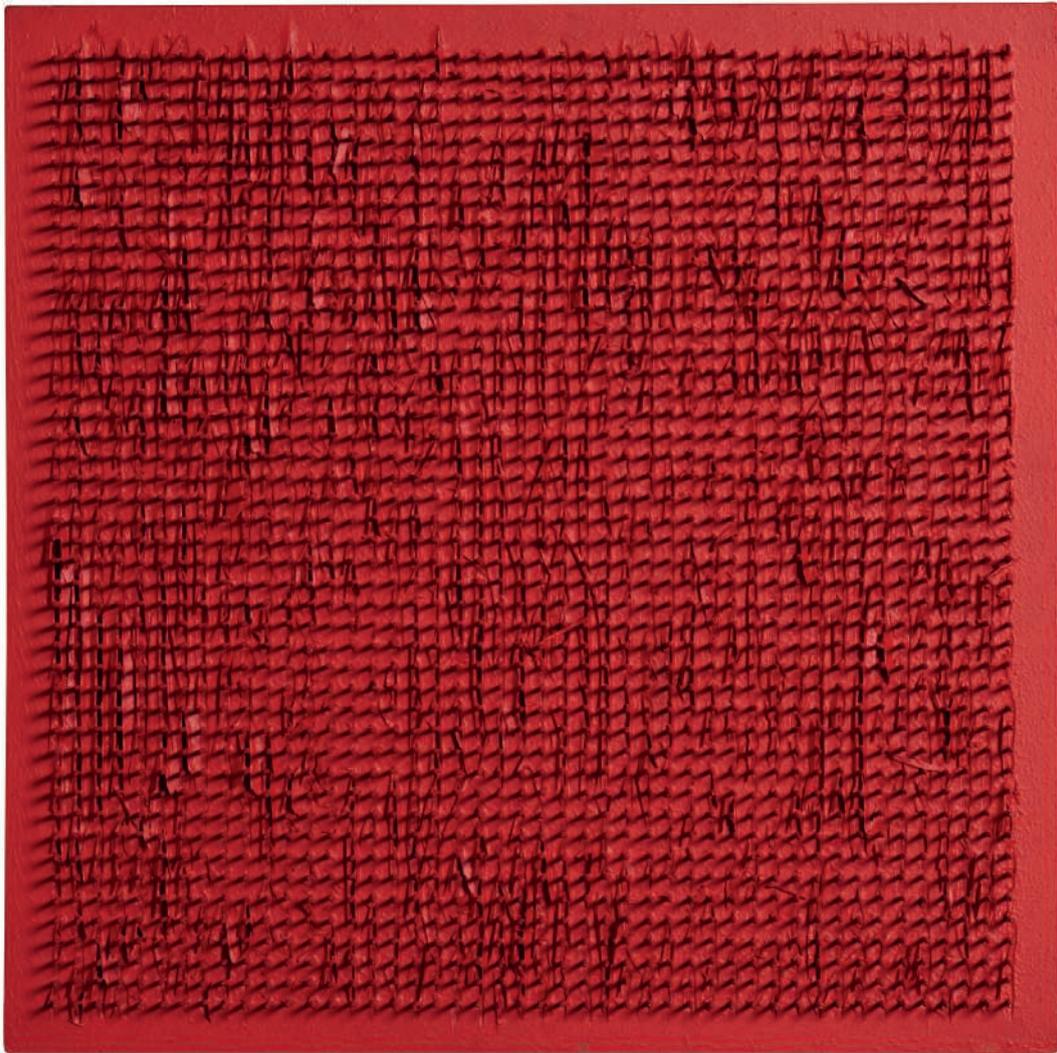
The Hague, Gemeentemuseum, *Carel Visser, beelden - tekeningen - grafiek*, 1972-1973, p. 53, no. 72 (another from the series exhibited, illustrated p. 53).

LITERATURE:

C. Blotkamp, *Carel Visser*, Utrecht 1989, p. 129, no. 105 (another from the series illustrated, p. 129).

Caldic Collectie, Een Verzameling Beelden, Rotterdam 2001, p. 17 (another from the series illustrated, p. 18).

Others from the series are in the collection of Kröller-Müller Museum, Otterlo and Caldic Collectie, Wassenaar.



λ.172

BERNARD AUBERTIN (1934-2015)

Tableau Clous (Nail Painting)

signed and dated 'Bernard Aubertin 1969' (on the reverse)

acrylic and nails on plywood

50 x 50cm.

Executed in 1969

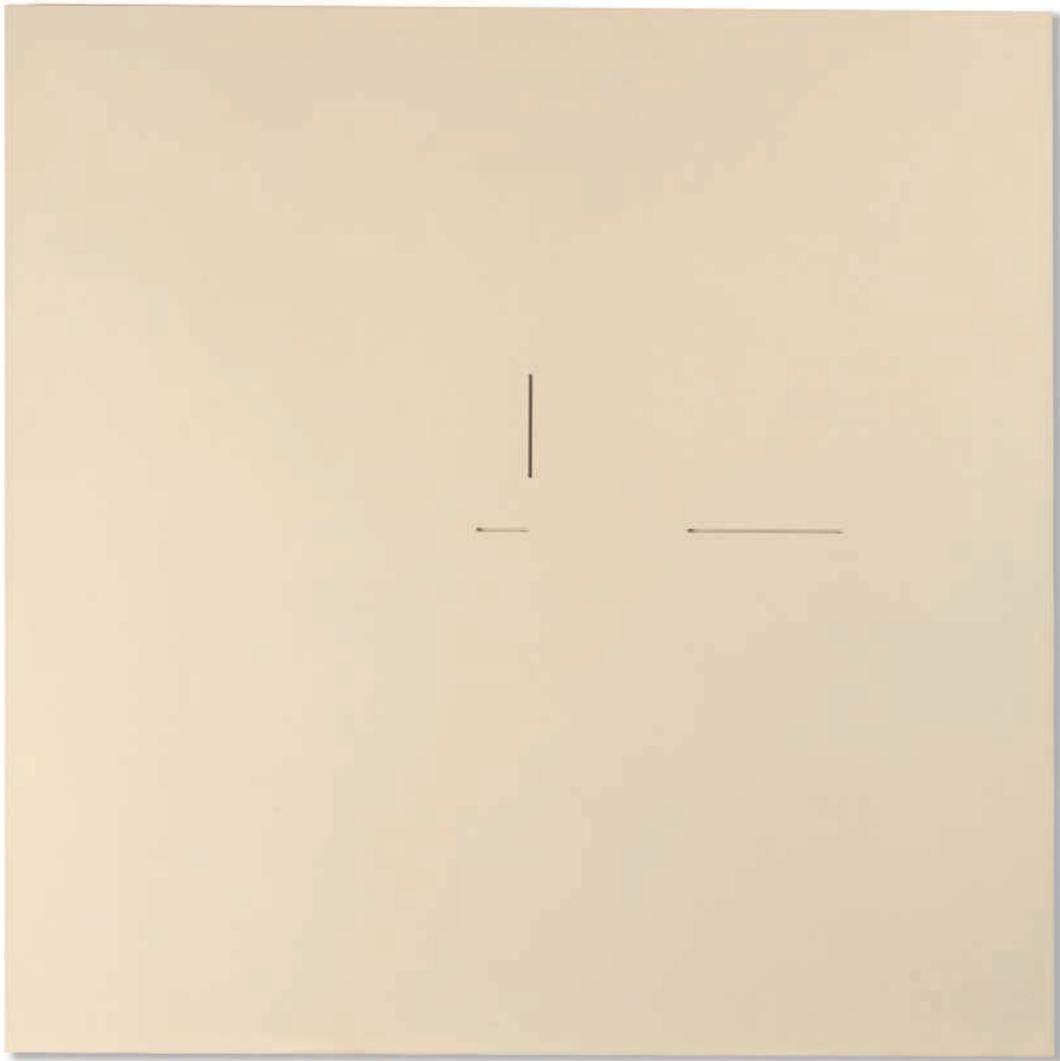
€6,000-8,000

\$7,000-9,300

PROVENANCE:

Poleschi Arte, Lucca.

Acquired from the above by the present owner in 2015.



λ 173

AD DEKKERS (1939-1974)

Houtgrafiek No. VIII

signed, signed with the artist's initials, titled and dated 'HOUTGRAFIEK
NO VIII 1970. AD. DEKKERS. AD '70' (on the reverse)
painted wood relief
80 x 80cm.
Executed in 1970

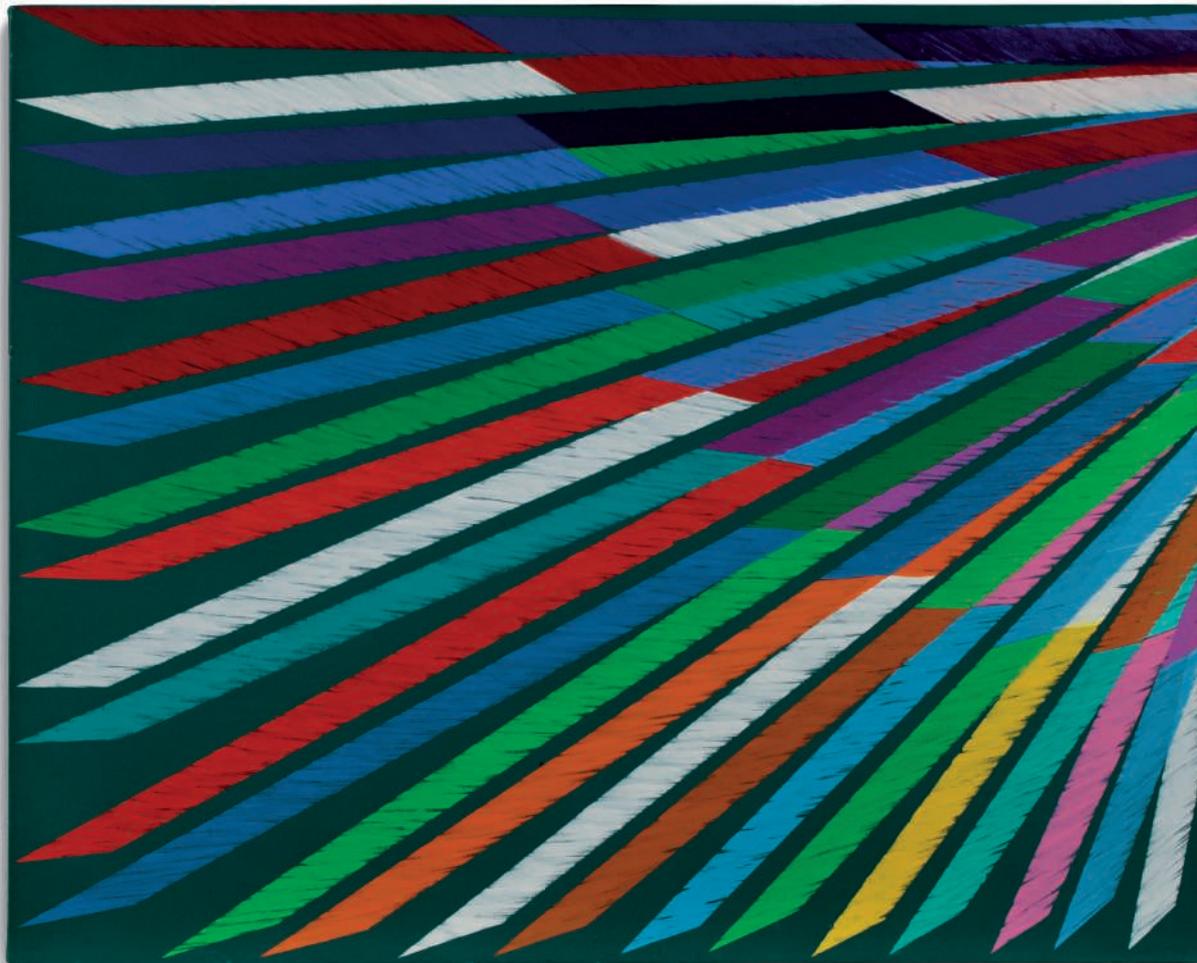
€12,000-16,000
\$14,000-19,000

PROVENANCE:

Anon sale, Kunsthaus Lempertz, 3 December 2004, lot 167.
Galerie de Rijk, The Hague.
Acquired from the above by the present owner.

LITERATURE:

C. Blotkamp, *Ad Dekkers*, The Hague 1981, no. 156, p. 191.



λ 174

PIERO DORAZIO (1927-2005)

Birdland I

signed, titled and dated 'PIERO DORAZIO 1989 "BIRDLAND I"'
(on the reverse); with three numbered artist's stamps '2158'
(on the stretcher and overlap)

oil on canvas

81 x 100cm.

Painted in 1989

€20,000-30,000

\$24,000-35,000

PROVENANCE:

Galleria d'Arte Il Prisma, Cuneo.

Acquired from the above by the present owner.

This work is registered in the Archivio Piero Dorazio, Milan,
under no. 1989-002589-233B, and is accompanied by a
certificate of authenticity.



λ.175

TURI SIMETI (B. 1929)

Un Ovale Bianco (A White Oval)

signed and dated 'Simeti 1975' (on the stretcher)
acrylic on shaped canvas
150 x 150cm.
Executed in 1975

€35,000-45,000
\$41,000-52,000

PROVENANCE:

Galleria Poleschi, Milan.
Acquired from the above by the present owner in 2006.

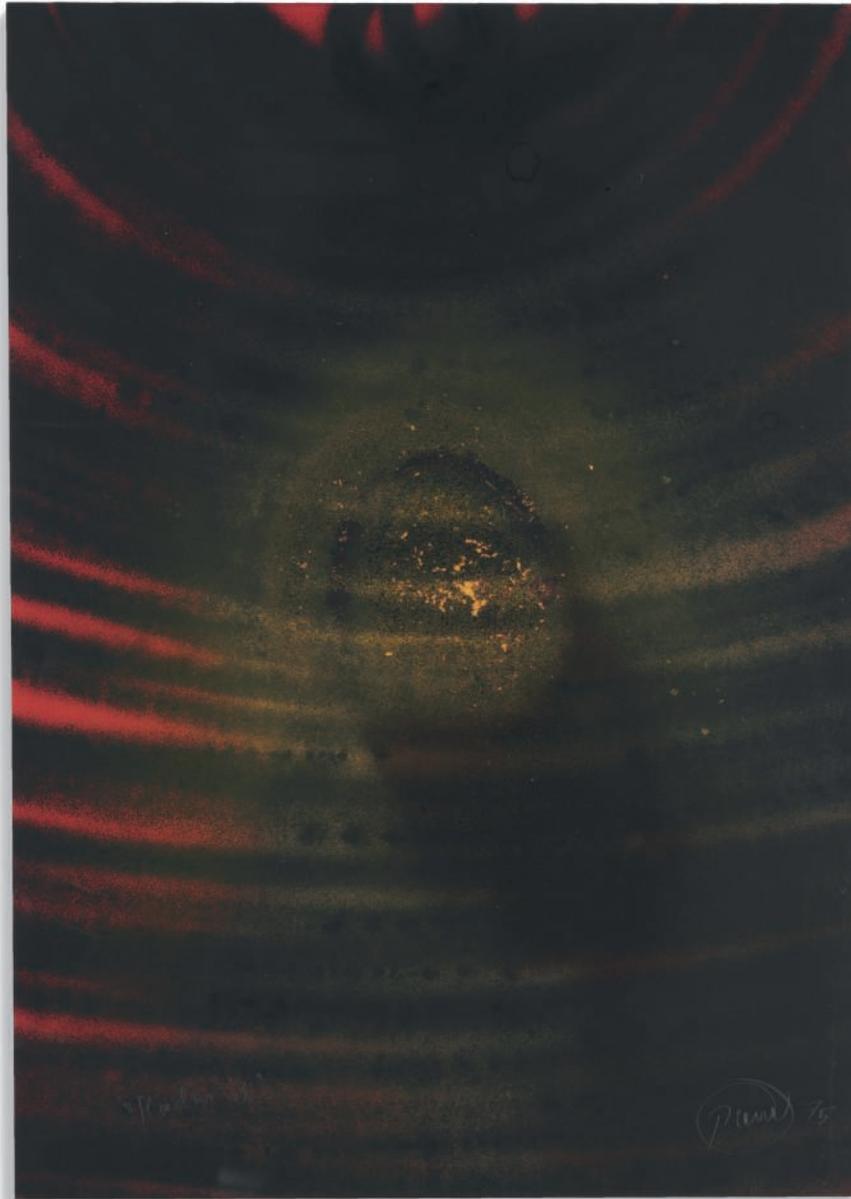
EXHIBITED

Milan, Galleria Poleschi, *Turi Simeti. Opere 1990-2004*, 2004.

LITERATURE:

C. Maretti (ed.), *Turi Simeti. Catalogo Generale*, volume II, Falciano 2009 (illustrated in colour, p. 43).
A. Addamiano and F. Sardella, *Turi Simeti: Catalogo Ragionato, Tomo Secondo*, Milan 2017, no. 328 (illustrated in colour, p. 570).

This work is registered in the Archivio Turi Simeti edited by Galleria Dep Art, Milan, under number 1975-B1501.



λ!176

OTTO PIENE (1928-2014)

Radar 3

signed with the artist's monogram and dated 'OPiене 75'
(lower right), titled "Radar 3" (lower left)

oil and soot on card
67 x 47cm.

Executed in 1975

€8,000-12,000
\$9,300-14,000

PROVENANCE:

Acquired directly from the artist by the present owner.

λ 177

ARNALDO POMODORO (B. 1926)

Quadrato II (Square II)

incised with artist's signature and number 'Arnaldo Pomodoro 2/3'
(on top of the base)
bronze with a gold patina on a metal base
27 x 24 x 9cm.
Executed in 1981, this work is number two from an edition of three
plus one artist's proof

€15,000-20,000

\$18,000-23,000

PROVENANCE:

Galleria Arte Borgogna, Milan.

Acquired from the above by the present owner circa 2000.

EXHIBITED:

Paris, Artcurial, *Arnaldo Pomodoro. Architectures Imaginaires Sculptures*, 1982.

LITERATURE:

F. Gualdoni, *Arnaldo Pomodoro: Catalogo Ragionato della Scultura, Volume II*,
Milan 2007, no. 679 (illustrated, p. 619).

This work is registered in the Archivio Arnaldo Pomodoro, Milan, no. AP 457.



λ!178

VICTOR VASARELY (1906-1997)

Barson

signed 'vasarely-' (lower right); signed, titled and dated
'VA - 22 BARSON 1966/69 vasarely' (on the reverse)

tempera on plywood

80 x 80cm.

Painted in 1966-1969

€40,000-60,000

\$47,000-70,000

‘Art must become generous and totally diffusible...
art must be truly contemporary and not posthumous.
From now on,
the new technologies are here to diffuse art instantaneously to the masses.’

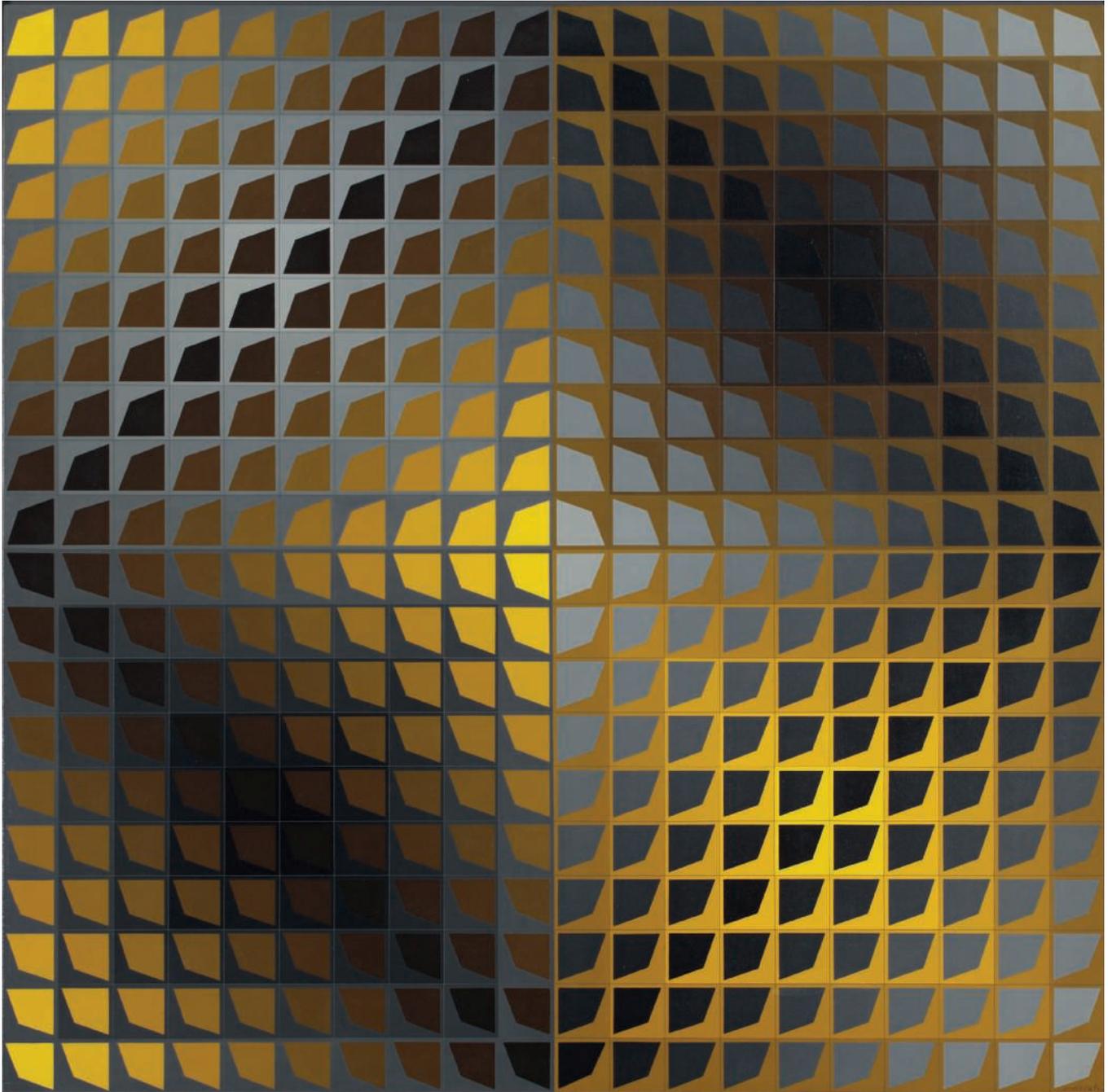
- Victor Vasarely

PROVENANCE:

Gallery Moos, Toronto.

Private Collection, Switzerland.

Acquired from the above by the present owner.





PROPERTY FROM A NORWEGIAN COLLECTION

λ!179

GENEVIÈVE CLAISSE
(1935-2018)

Cercle (Circle)

signed and dated 'Claisse 66' (lower right)
gouache on paper
72 x 50cm.
Executed in 1966

€1,200-1,800
\$1,400-2,100

PROVENANCE:
Galerie Denise René, Paris.
Private Collection, Norway (acquired from the
above *circa* 1966-1970).
Thence by descent to the present owner.



PROPERTY FROM A NORWEGIAN COLLECTION

λ!180

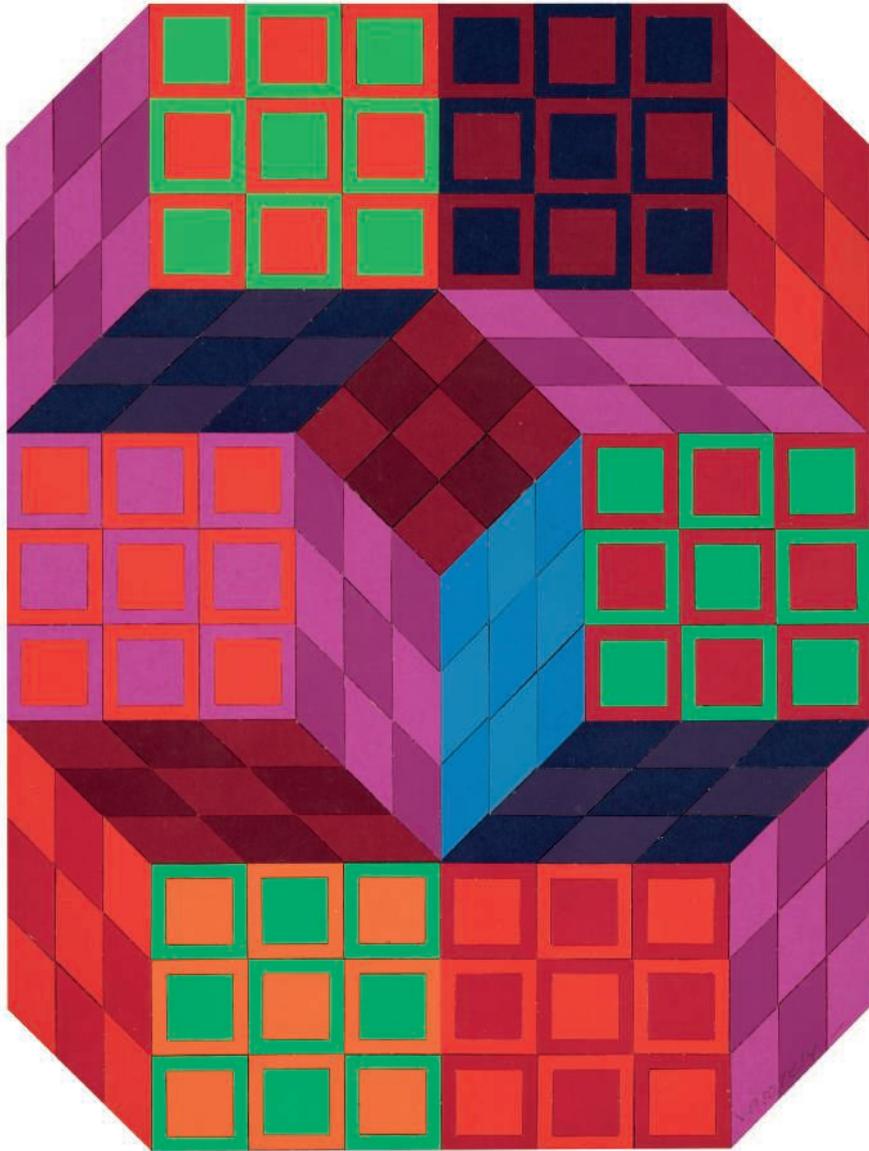
VICTOR VASARELY
(1906-1997)

Véga Cox Négatif

signed 'vasarely -' (in a lower right corner)
screenprint on anodized aluminum cube
cube: 17 x 17 x 17cm.
with perspex base: 37 x 27 x 27cm.
Executed in 1970, this work is from an edition of one
hundred and fifty

€1,500-2,000
\$1,800-2,300

PROVENANCE:
Galerie Denise René, Paris.
Private Collection, Norway (acquired from the
above *circa* 1970).
Thence by descent to the present owner.



PROPERTY FROM A NORWEGIAN COLLECTION

λ!181

VICTOR VASARELY (1906-1997)

XIKO-B

signed 'vasarely -' (lower right); signed twice, titled, numbered and dated
"VASARELY 1034" "XIKO-B" 1972 vasarely -' (on the backing)

cardboard collage

36 x 27cm.

Executed in 1972

€5,000-7,000

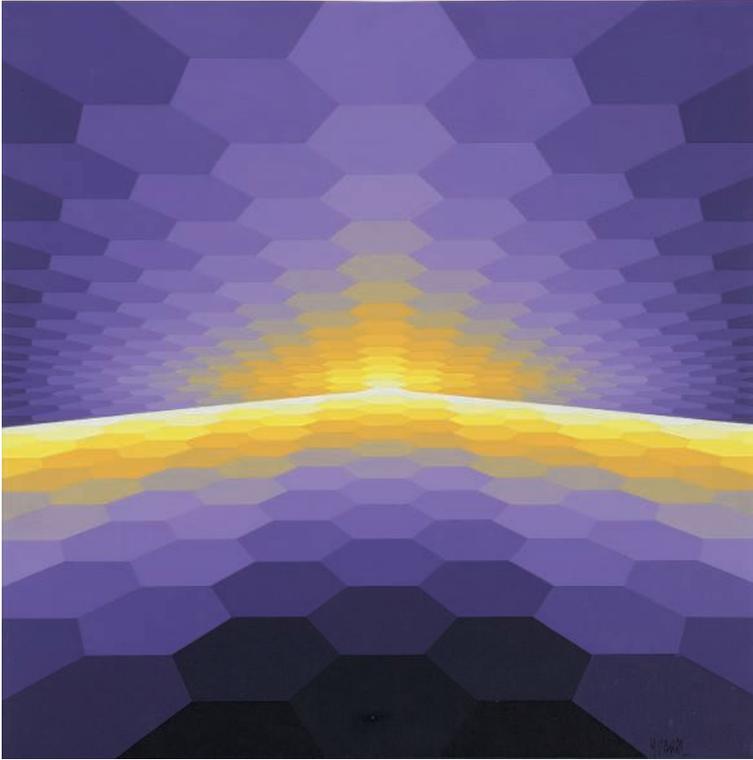
\$5,900-8,100

PROVENANCE:

Galerie Denise René, New York.

Private Collection, Norway (acquired from the above in the 1970s).

Thence by descent to the present owner.



PROPERTY FROM A NORWEGIAN COLLECTION

λ.1182

YVARAL (1934-2002)

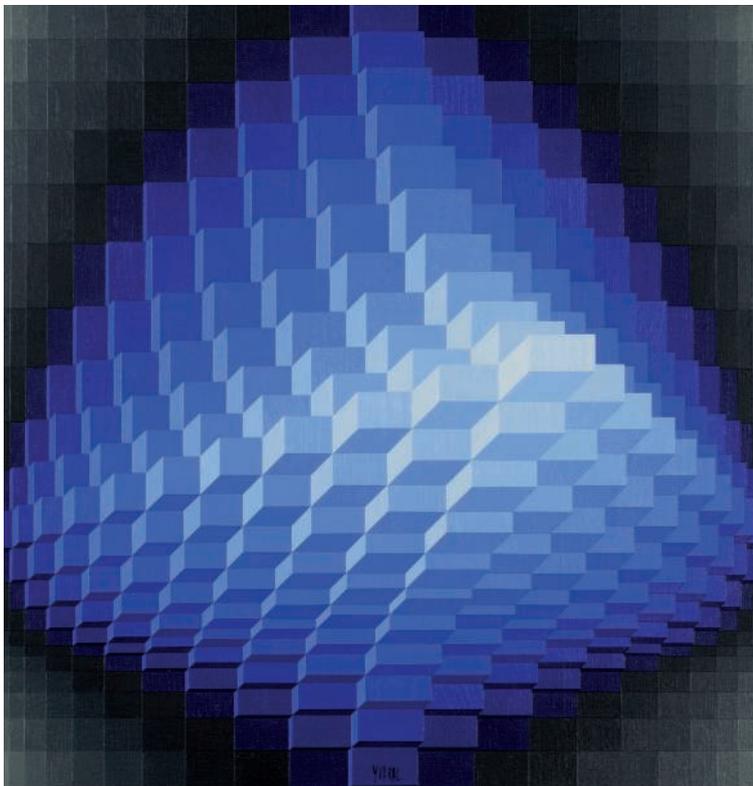
Horizon Structuré VI2
(*Structured Horizon VI2*)

signed 'Yvaral' (lower right); signed twice, titled, numbered and dated 'YVARAL HORIZON STRUCTURÉ VI2 1976 Yvaral N°1660' (on the reverse)
oil on canvas
40 x 40cm.
Painted in 1976

€3,000-5,000
\$3,500-5,800

PROVENANCE:

Private Collection, Norway (acquired directly from the artist *circa* 1976-1980).
Thence by descent to the present owner.



PROPERTY FROM A NORWEGIAN COLLECTION

λ.1183

YVARAL (1934-2002)

Structure Cubique bleue
(*Square Blue Structure*)

signed 'Yvaral' (lower centre); signed twice, titled, numbered and dated 'Yvaral "STRUCTURE CUBIQUE BLEUE" 1975 Yvaral N°1609' (on the reverse)
oil on canvas
60 x 60cm.
Painted in 1975

€3,500-4,500
\$4,100-5,200

PROVENANCE:

Private Collection, Norway (acquired directly from the artist *circa* 1975-1980).
Thence by descent to the present owner.



PROPERTY FROM A NORWEGIAN COLLECTION

!184

KUMI SUGAI (1919-1996)

Untitled

signed 'SUGAI' (lower right); signed and dated 'SUGAI 1965' (on the reverse)
oil on canvas
72.5 x 50cm.
Painted in 1965

€8,000-12,000
\$9,300-14,000

PROVENANCE:

Private Collection, Norway (acquired directly from the artist *circa* 1965).
Thence by descent to the present owner.

EXHIBITED:

Oslo, Kunsternes Hus, *Sugai*, 1967, no 49.

185 no lot

PROPERTY FROM A NORWEGIAN COLLECTION

λ!186

ALBERTO GUZMÁN (1927-2017)

Untitled

incised with the artist's initials, inscription and date 'A.G. Paris 68'
(on top of the base)
gilt bronze
18.5 x 28 x 16.5cm.
Executed in 1968

€5,000-7,000

\$5,900-8,100

PROVENANCE:

Private Collection, Norway (acquired in the late 1960/1970s).
Thence by descent to the present owner.



PROPERTY FROM A NORWEGIAN COLLECTION

λ!187

VICTOR VASARELY (1906-1997)

Gaia

each sheet signed 'vasarely_' (lower right), each sheet numbered '32/250' (lower left)
the complete portfolio, with eight screenprints in colour, plus title page, justification page and text by Maurice Bruzeau in the original folder
each sheet: 83 x 83cm.
Executed in 1975, this work is number thirty-two from an edition of two-hundred and fifty plus twenty *hors commerce*

€2,500-3,500

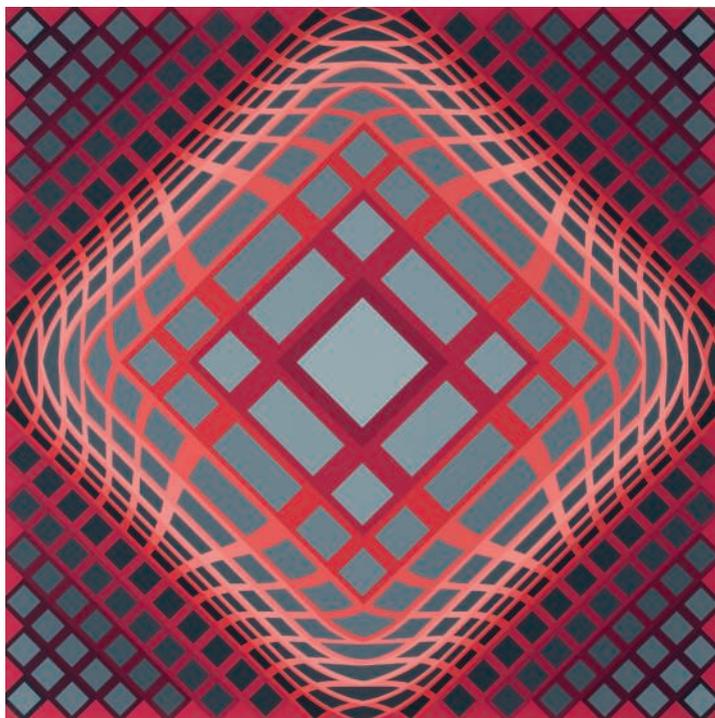
\$3,000-4,100

PROVENANCE:

Galerie Denise René, Paris.
Private Collection, Norway (acquired from the above *circa* 1975).
Thence by descent to the present owner.

LITERATURE:

E. Hárs, *Vasarely Múzeum*, Budapest 1976, nos. 162-169 (other screenprints from the edition illustrated in colour, unpagged).



part lot

PROPERTY FROM A NORWEGIAN COLLECTION

λ!188

VICTOR VASARELY (1906-1997)

Vi-Va

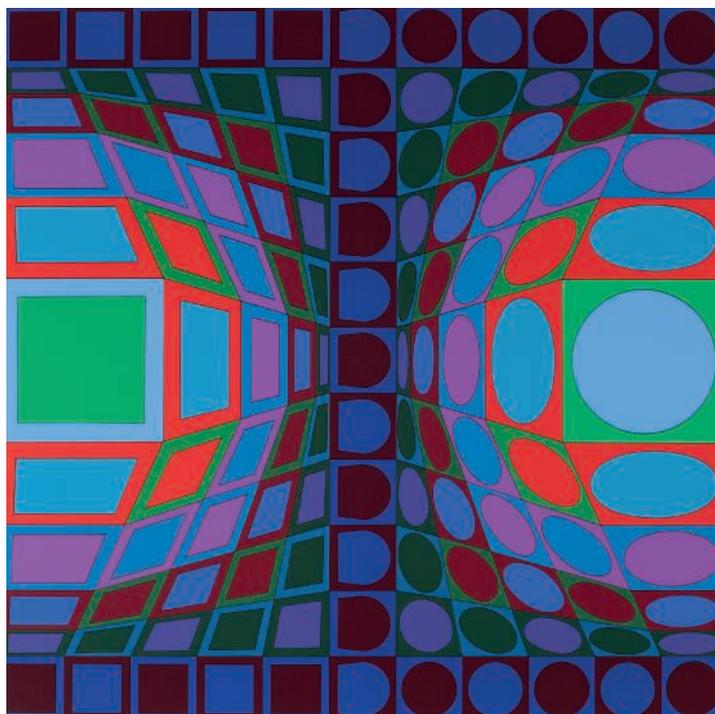
each sheet signed 'vasarely -' (lower right), each sheet numbered '44/250' (lower left)
the complete portfolio, with eight screenprints in colour, plus title page and justification page in the original folder
each sheet: 97 x 97cm.
Executed in 1978, this work is number forty-four from an edition of two hundred and fifty plus seventeen *hors commerce*

€3,000-5,000

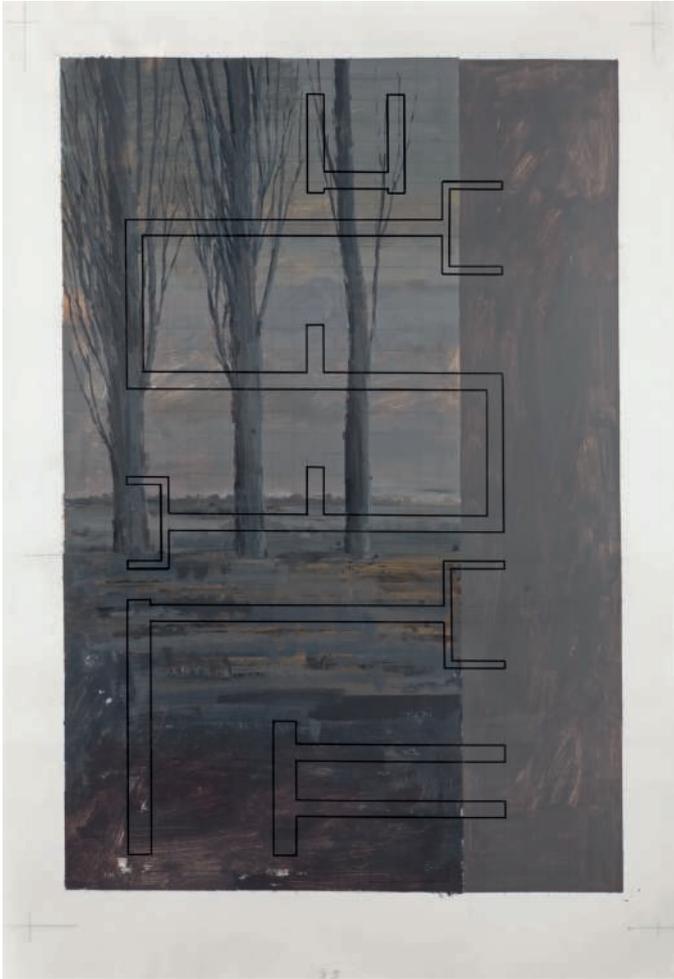
\$3,500-5,800

PROVENANCE:

Galerie Denise René, Paris.
Private Collection, Norway (acquired from the above *circa* 1978).
Thence by descent to the present owner.



part lot



λ 189

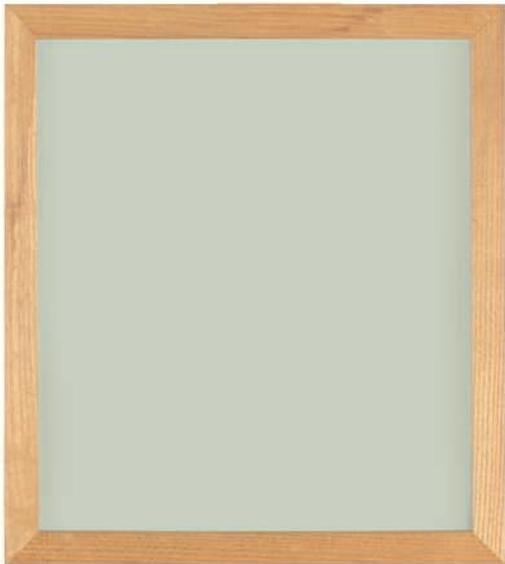
ART & LANGUAGE
(ACTIVE SINCE 1967)

Study for Hostage 83

signed and dated twice 'Michael Baldwin 1991 Mel Ramsden 1991' and stamped 'ART & LANGUAGE' (lower centre)
acrylic, pencil and felt-tip pen on paper
140.5 x 100cm.
Executed in 1991

€4,000-6,000
\$4,700-7,000

PROVENANCE:
Estate of Charles Harrison, England.
Private Collection, London.



λ 190

ART & LANGUAGE
(ACTIVE SINCE 1967)

Portrait of CH

signed and dated 'Michael Baldwin Mel Ramsden 2002'
and stamped 'ART & LANGUAGE' (on the reverse)
oil on glass over oil on board, in artist's frame
25 x 22cm.
Executed in 2002

€1,000-1,500
\$1,200-1,700

PROVENANCE:
Estate of Charles Harrison, England.
Private Collection, London.



λ 191

ART & LANGUAGE (ACTIVE SINCE 1967)

Background, Incident, Foreground, I

signed, titled and dated 'BACKGROUND, INCIDENT, FOREGROUND, I
1994 Michael Baldwin Mel Ramsden' and stamped 'ART & LANGUAGE'
(on the backing board)

oil on canvas laid down on board

61 x 76cm.

Painted in 1994

€6,000–8,000

\$7,000–9,300

PROVENANCE:

Estate of Charles Harrison, England.

Private Collection, London.



λ 192

PANAMARENKO (B. 1940)

Studie voor het theoretis beste vliegtuig
(Study for the Best Theoretical Airplane)

signed, dated and with artist's stamp '1/1/1971 panamarenko' (lower right)
ink and graphite on paper
64 x 98.5cm.
Executed in 1971

€5,000-7,000
\$5,900-8,100

EXHIBITED:

Berlin, Nationalgalerie Berlin Staatliche Museen Preußischer Kulturbesitz, *Panamarenko*, 1978, as: *Studie für Donnerwolke*. This exhibition later travelled to Otterlo, Rijksmuseum Kröller-Müller and Brussels, Société des Expositions du Palais des Beaux-Arts.

Lucerne, Kunstmuseum Luzern, *Panamarenko. Automobile und Flugmaschinen*, 1972-1973, no. 44 (illustrated, unpagged), as: *Studie für Donnerwolke*. This exhibition later travelled to Dusseldorf, Staatliche Kunsthalle Düsseldorf and Stuttgart, Württembergischer Kunstverein Stuttgart.

Paris, Musée d'Art Moderne de la Ville de Paris, *Panamarenko*, 1973, no. 35 (illustrated, unpagged), as: *Étude pour Nuée Dorage*.

λ 193

PANAMARENKO (B. 1940)

Meganeudon

signed, numbered and dated 'Panamarenko 9/50 73' (on the top of the plywood)
metal, plywood, plastic and batteries in perspex box
24 x 50 x 23.5cm.
Executed in 1973, this work is number nine from an edition of fifty

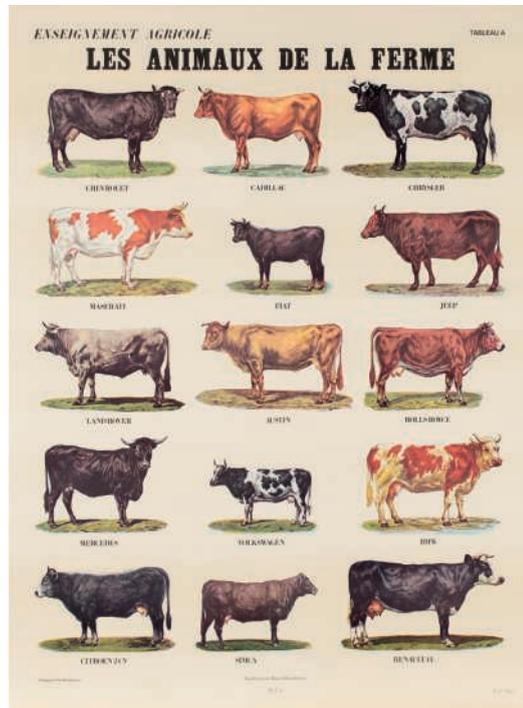
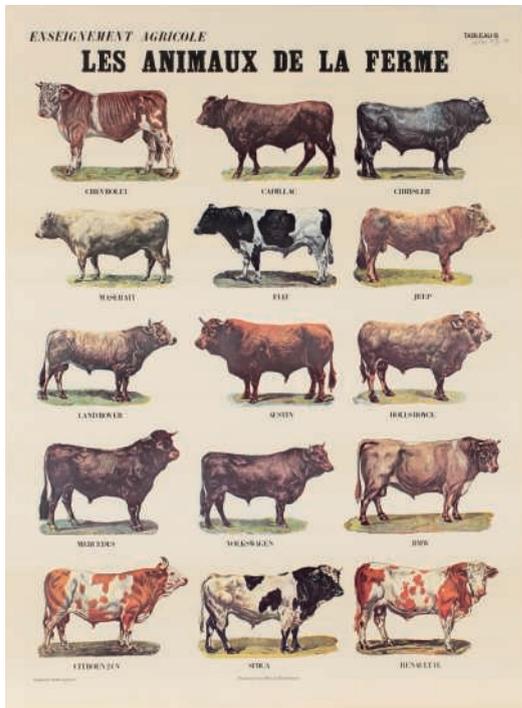
€5,000-7,000
\$5,900-8,100

LITERATURE:

H. Theys, *Panamarenko. A Book by Hans Theys*, Brussels 1992, no. 12 (another from the edition illustrated in colour, p. 209).

H. Theys, *Panamarenko Multiples*, 1966-1994, Antwerp 1995, no. 12 (another from the edition illustrated in colour, pp. 24-25).





λ 194

MARCEL BROODTHAERS (1924-1976)

Les Animaux de la ferme (The Farm Animals)

(i) dated '1974' (lower centre), numbered '4/120' (lower right),
(ii) signed with the artist's initials, numbered and dated '4/120 M.B. 74.' (upper right)
offset lithograph on paper, in two parts
each: 82 x 60cm.

Executed in 1974, this work is number four from an edition of one hundred and twenty

€8,000-12,000

\$9,300-14,000

λ 195

GER VAN ELK (1941-2014)

Untitled

signed and dated 'G. van Elk 1982.' (lower right)

oil, chalk and c-print on paper

30 x 30cm.

Executed in 1982

€1,500-2,000

\$1,800-2,300

PROVENANCE:

Acquired directly from the artist by the present owner in 1982.

PROVENANCE:

Private Collection, Germany.

Acquired from the above by the present owner circa 2010.

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).



λ!196

DAVID CLAERBOUT (B. 1969)

Riverside Storyboard (01, 08, 09 and 12)

- (i) signed, inscribed and dated 'David Claerbout 2009 STORYBOARD - END SCENE - BOY - FILM.' (lower right), titled and numbered 'RIVERSIDE S.B. 01' (lower centre)
(ii) numbered '08' (lower left)
(iii) signed, inscribed, numbered and dated '2007-2008 David Claerbout - RIVERSIDE STORYBOARD 09-' (upper left), numbered '09' (lower right)
(iv) signed, inscribed, numbered and dated '2009 David Claerbout - STORYBOARD RIVERSIDE 12' (lower right), numbered '12' (lower left)
(i) washed ink, watercolour, pencil, pen and marker on paper
(ii) collage, washed ink, pencil, pen and marker on paper
(iii) washed ink, collage, colour crayons, pencil and marker on paper
(iv) washed ink, collage, pencil, pen and marker on paper
each: 46 x 61cm.
(i), (ii), (iv) Executed in 2009
(iii) Executed in 2007-2008

€10,000–15,000

\$12,000–17,000

PROVENANCE:

Galerie Micheline Szwajcer, Antwerp.
Acquired from the above by the present owner in 2011.

LITERATURE:

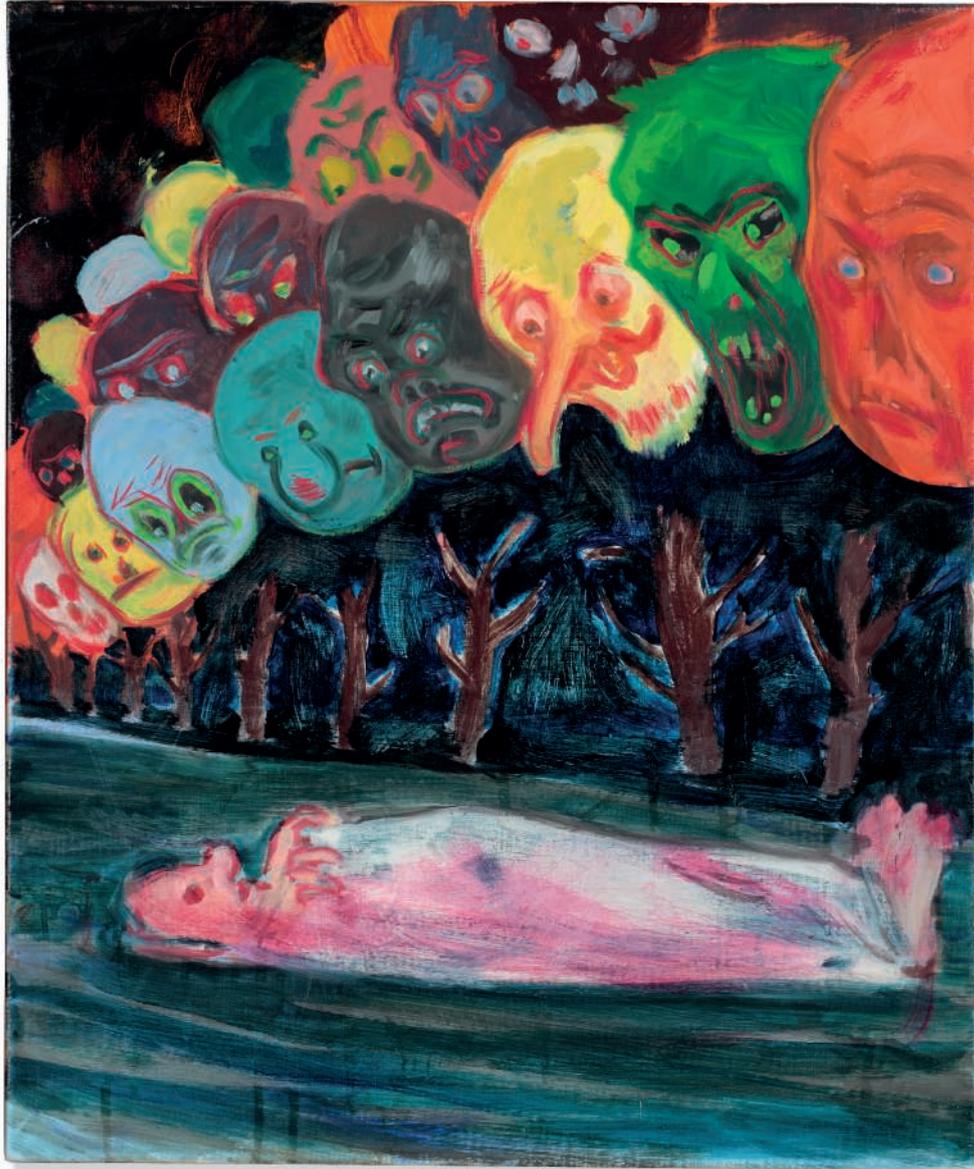
- (i), (ii) *David Claerbout. Uncertain Eye*, exh. cat., Munich, Pinakothek der Moderne, 2010-2011 (illustrated in colour, pp. 64, 65).
(ii), (iii) C. McMonagle (ed.), *David Claerbout. drawings and studies*, New York/Ostfildern 2015 (illustrated in colour, pp. 50, 51).

David Claerbout's two-channel video installation *Riverside* was shown in De Pont museum of contemporary art, Tilburg, 2010, Museu do Chiado, Lisbon, 2010 and Pinakothek der Moderne, Munich, 2010.

Set in a French valley along a small river, the stories of a man and woman are depicted on two screens. We see the man gain consciousness after having fallen from his bike and follow the river. The woman is driving but lost, and decides to get out and walk along the same river. The man and woman seem to move towards

each other, eventually crossing the river at the same spot marked by a tree trunk. Though they meet geographically, they remain separated in time. 'It may seem like a very clear narrative about how those two worlds never meet, but the triggering of these odysseys is an almost unnoticeable sensorial quality, through which I try and say something about the lack of unity in perception and the separation of those two films' (David Claerbout, quoted by O. Ward, 'Extrasensorial. David Claerbout', in: *Art in America*, New York, June/July 2009, p. 174).





λ 197

DANIEL RICHTER (B. 1962)

Mahnungen (Reminders)

signed, titled and dated 'Mahnungen D. Richter 2008' (on the reverse)

oil on canvas

60 x 50cm.

Painted in 2008

€10,000–15,000

\$12,000–17,000

PROVENANCE:

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner.

λ.198

FOLKERT DE JONG (B. 1972)

Clean Hands

styrofoam, pigmented polyurethane foam
97 x 45 x 44cm.
Executed in 2007

€4,000-6,000
\$4,700-7,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2009.

EXHIBITED:

Berlin, Peres Projects, *Folkert de Jong. Der Falsche Prophet*, 2007.

LITERATURE:

Folkert de Jong. Circle Of Trust, exh. cat., Groningen, Groninger Museum, 2009 (illustrated in colour, pp. 33, 88; installation view, pp. 34-35).
S. Indrisek, 'The Alchemist', in: *Modern Painters*, October 2011, pp. 62-67 (illustrated in colour, p. 67).



198



199

λ.199

FOLKERT DE JONG (B. 1972)

Europa

styrofoam, pigmented polyurethane foam and mixed media
183 x 74 x 68cm.
Executed in 2009

€7,000-9,000
\$8,200-10,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2009.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 200

UWE HENNEKEN (B. 1974)

Somewhere in Europe

signed, titled and dated "'Somewhere in Europe' Uwe Henneken 2006'
(on the reverse)

oil on canvas

66 x 46cm.

Painted in 2006

€1,000-2,000

\$1,200-2,300

PROVENANCE:

Galerie Gisela Capitain, Cologne.

Acquired from the above by the present owner in 2006.

EXHIBITED:

Cologne, Galerie Gisela Capitain, *Uwe Henneken. Imperium*, 2006.

LITERATURE:

Imperium Schlemihlium, exh. cat., Haarlem, Frans Hals Museum / De Hallen, 2007 (illustrated in colour, p. 67).



λ 201

BILJANA DJURDJEVIC (B. 1973)

Prayer

titled seven times 'Prayer' (on the stretcher and attachments)

oil on canvas

144.5 x 96cm.

Painted in 2006

€3,000-5,000

\$3,500-5,800

PROVENANCE:

Galerie Davide Gallo, Berlin.

Acquired from the above by the present owner in 2006.



202

HUNT SLONEM (B. 1951)

60

signed, titled and dated 'Hunt Slonem 60 1988' (on the reverse)

oil on canvas

122 x 122cm.

Painted in 1988

€3,000-5,000

\$3,500-5,800

PROVENANCE:

Witteveen Visual Art Centre, Amsterdam.

Acquired from the above, thence by descent to the present owner in 2016.



203

DAN GRAHAM
(B. 1942)

Around Christmas

titled and inscribed 'Around Christmas, Chinatown, New York, N.Y.' (lower left margin), signed and dated 'Dan Graham 1988-89' (lower right margin)

c-print

25.5 x 38.5cm.

Executed in 1988-1989, this work is unique

€4,000-6,000

\$4,700-7,000

PROVENANCE:

Galerie Christine Mayer, Munich.

Acquired from the above by the present owner in 2003.



204

PAUL WINSTANLEY
(B. 1954)

Walkway

signed, numbered and dated 'WINSTANLEY 1995 (P99)' (on the reverse)

oil on canvas

75 x 80.5cm.

Painted in 1995

€3,000-5,000

\$3,500-5,800

PROVENANCE:

Mitchell-Innes & Nash, New York.

Private Collection, USA.

Anon. sale, artnet Auctions, 11 January 2013, lot 77417.

Acquired at the above sale by the present owner.

PROPERTY FROM A PRIVATE SWISS
COLLECTION

λ•!205

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

€1,000-1,500

\$1,200-1,700

PROVENANCE:

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



WORKS FROM A DISTINGUISHED
CONTEMPORARY COLLECTION

λ•!206

MICHAEL
SAILSTORFER
(B. 1979)

Production e-moll (2)

c-print

49 x 74cm.

Executed in 2006, this work is number one
from an edition of nine plus two artist's proofs

€800-1,200

\$930-1,400

PROVENANCE:

König Galerie, Berlin.

Acquired from the above by the present owner.





WORKS FROM A DISTINGUISHED CONTEMPORARY
COLLECTION

207

RICHARD ALDRICH (B. 1975)

Untitled

signed and dated '05/ dec. 07 Richard Aldrich' (on the stretcher);
dated 'dec. 2005/2007' (on the reverse)

oil and wax on board

37 x 27.5cm.

Executed in 2005-2007

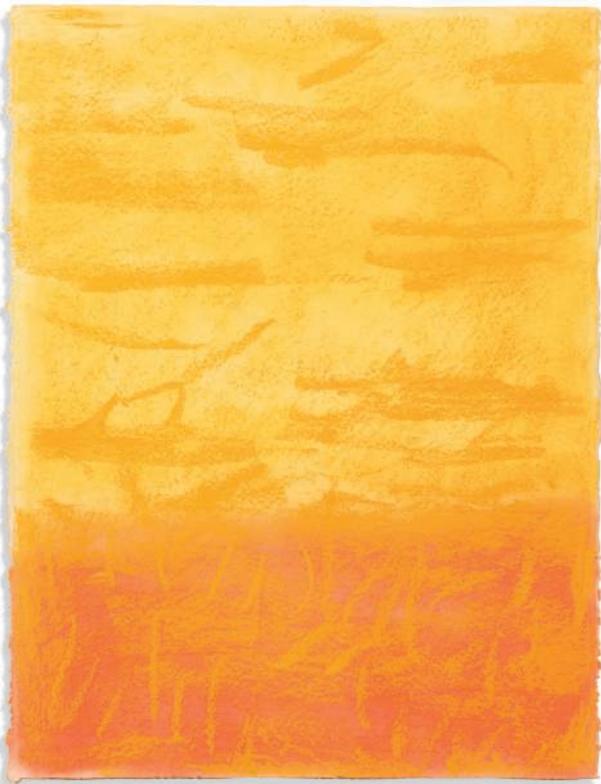
€4,000-6,000

\$4,700-7,000

PROVENANCE:

Bortolami Gallery, New York.

Acquired from the above by the present owner in 2009.



208

MONIQUE FRYDMAN (B. 1943)

Untitled (MF VI)

signed, inscribed and dated 'M. Frydman 1997 MF VI' (on the reverse)

pastel on paper

76 x 57.5cm.

Executed in 1997

€1,000-1,500

\$1,200-1,700

PROVENANCE:

Galerie Laage-Salomon, Paris.

Acquired from the above by the present owner in 1999.

λ.209

JEPPE HEIN (B. 1974)

Fusion of Movement 3

welded sheets of aluminium
53 x 114 x 118cm.
Executed in 2004

€5,000-7,000
\$5,900-8,100

PROVENANCE:
303 Gallery, London.
Acquired from the above by the present owner in 2010.

LITERATURE:
M. Ammann, *Jeppe Hein: Until now*, Cologne 2006 (illustrated, pp. 16 and 271).



PROPERTY FROM A PRIVATE GERMAN COLLECTION

210

SUZAN FRECON (B. 1941)

Red Portions

signed 'Suzan Frecon' (on the reverse); titled 'red portions'
(on the stretcher)

oil on canvas

183 x 239cm.

Painted in 1993

€30,000-35,000

\$35,000-41,000

'All my decisions are visual.
I have ideas but...
The paint speaks'

- Suzan Frecon

PROVENANCE:

Hirshl & Adler Modern, New York.

Galerie Franck + Schulte, Berlin.

Acquired from the above by the present
owner in 1995.



λ 211

CLAUDIO PARMIGGIANI (B. 1943)

Figura con uovo nero (Figure with Black Egg)

oil on plaster and egg
figure: 30 x 17.3 x 23cm.
egg: 13.5 x 14 x 16.5cm.
Executed in 1985

€15,000-20,000

\$18,000-23,000

PROVENANCE:

Galleria Christian Stein, Turin.

Acquired from the above by the present owner.

EXHIBITED:

Turin, Galleria Christian Stein, *Claudio Parmiggiani*, 1986.

New York, Albert Totah Gallery, *Claudio Parmiggiani*, 1986-1987.

LITERATURE:

Art in America, March 1987 (illustrated, p. 135).

Claudio Parmiggiani, exh. cat., Vienna, Museum Moderner

Kunst, 1987, no. 32 (illustrated in colour, p. 56). This exhibition
later travelled to Nice, Villa Arson.



λ 212

GIULIO PAOLINI (B. 1940)

Untitled

signed and dated 'Giulio Paolini 1973' (on the reverse)
collage on paper
47 x 33cm.
Executed in 1973

€5,000-7,000

\$5,900-8,100

PROVENANCE:

Galleria Notizie, Turin.

Acquired from the above by the present owner.

The authenticity of this work has been confirmed verbally by the
Fondazione Paolini, Turin.



λ 213

SANDRO CHIA (B. 1946)

Head Hunter

signed and dated 'Sandro Chia 84' (lower right); numbered '39'
(on the reverse)
watercolour and ink on paper
25 x 21cm.
Executed in 1984

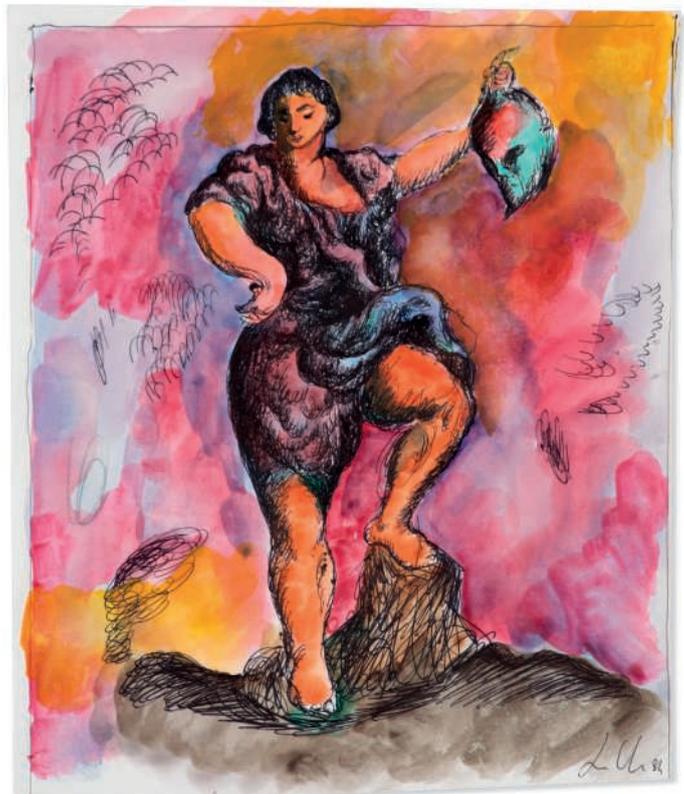
€1,500-2,500

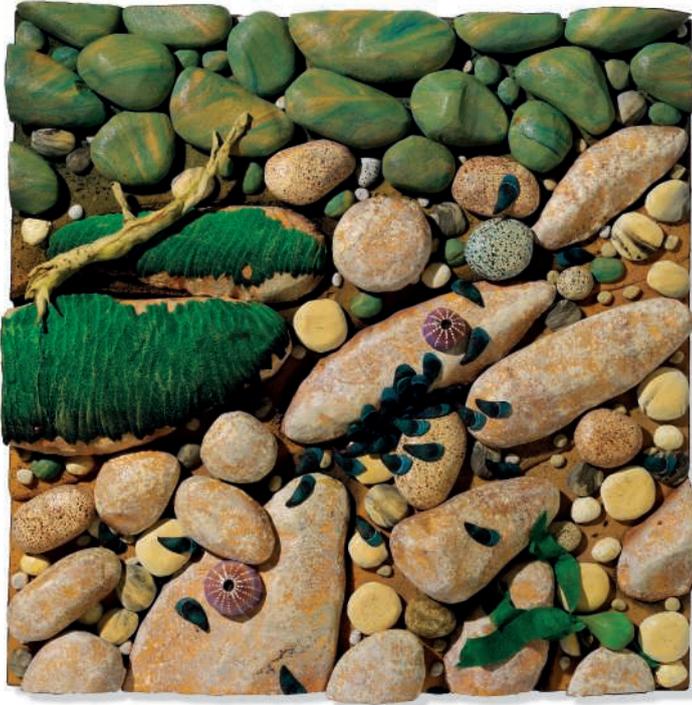
\$1,800-2,900

PROVENANCE:

Collection Heiner Bastian, Berlin.

Acquired from the above by the present owner in the 1990s.





PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ.214

PIERO GILARDI (B. 1942)

Il Confine (The Border)

signed and titled "IL CONFINE" Gilardi' (on the reverse)

painted polyurethane on plywood in perspex box

101 x 101 x 20.5cm.

Executed in 2005

€4,000-6,000

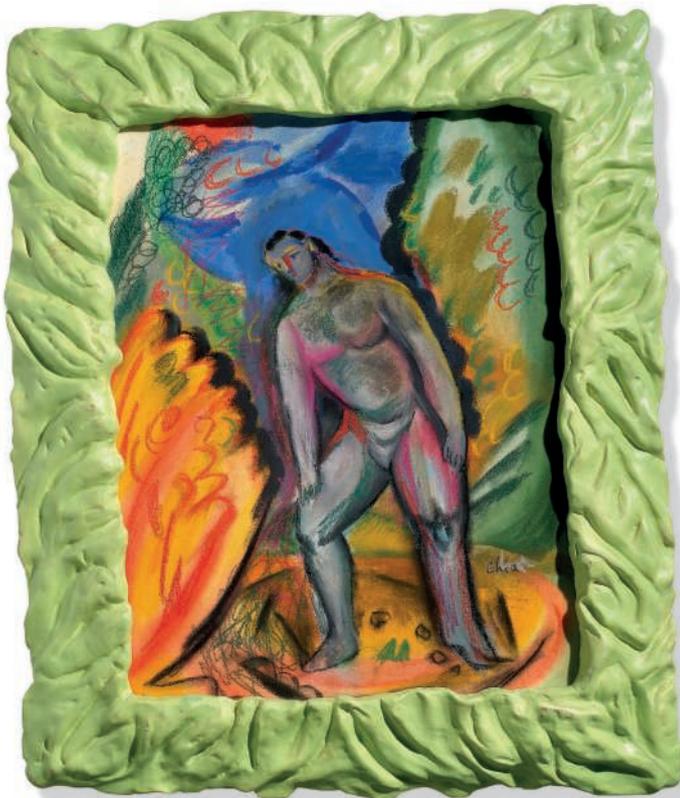
\$4,700-7,000

PROVENANCE:

Galleria Orlor, Favaro Veneto.

Acquired from the above by the present owner in 2007.

This work is accompanied by a photocertificate signed by the artist.



PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ.215

SANDRO CHIA (B. 1946)

Untitled

signed 'Chia' (lower right)

wax crayons and tempera on cardboard, in artist's frame

124 x 101cm.

Executed in 2004

€8,000-12,000

\$9,300-14,000

PROVENANCE:

Giò Arte, Mestre.

Acquired from the above by the present owner.

This work is registered in the Archivio Sandro Chia, no. 2016/10.



λ 216

HELMUT MIDDENDORF (B. 1953)

The Singer Standing

signed, titled and dated 'Middendorf "The Singer Standing" 1981'
(on the reverse)
acrylic on canvas
220 x 180cm.
Painted in 1981

€10,000–15,000
\$12,000–17,000

PROVENANCE:

Studio d'Arte Cannaviello, Milan.
Graziella Lonardi Buontempo, Italy (acquired from the above in the 1980s).
Anon. sale, Christie's London, 12 October 2012, lot 332.
Acquired at the above sale by the present owner.

EXHIBITED:

Rome, Académie de France à Rome, Villa Medici, *Incontri...Dalla Collezione di Graziella Lonardi Buontempo*, 2003 (illustrated in colour, pp. 175 and 265).



λ! 217

A.R. PENCK (1939-2017)

Chamelion

(i)-(iii) signed 'Y' (lower right)
 (iv) signed 'Y' (lower left)
 pencil on paper, in four parts
 each: 29.5 x 42cm.
 Executed in 1977

€10,000-15,000
 \$12,000-17,000

PROVENANCE:

Galerie Michael Werner, Cologne/New York.
 Anon. sale, Sotheby's Olympia, 18 June 2007, lot 622.
 Acquired at the above sale by the present owner.

EXHIBITED:

Cologne, Kunsthalle Köln, *A.R. Penck*, 1981 (illustrated, p. 96).

λ!218

MIROSLAW BALKA (B. 1959)

190 x 60 x 70; 2 x (8 x 11 x 10)

a steel and linoleum spiral and two ashes

190 x 60 x 70cm.

Executed in 1996

€12,000–16,000

\$14,000–19,000

PROVENANCE:

London Projects, London.

Acquired from the above by the present owner in 1998.

EXHIBITED:

Toronto, Art Gallery of Ontario, *Displacements: Miroslaw Balka, Doris Salcedo, Rachel Whiteread*, 1998, no. 2 (illustrated in colour, pp. 48-49, 67).





λ 219

A.R. PENCK (1939-2017)

Untitled

signed 'ar penck' (lower left)
acrylic on paper
50 x 70cm.

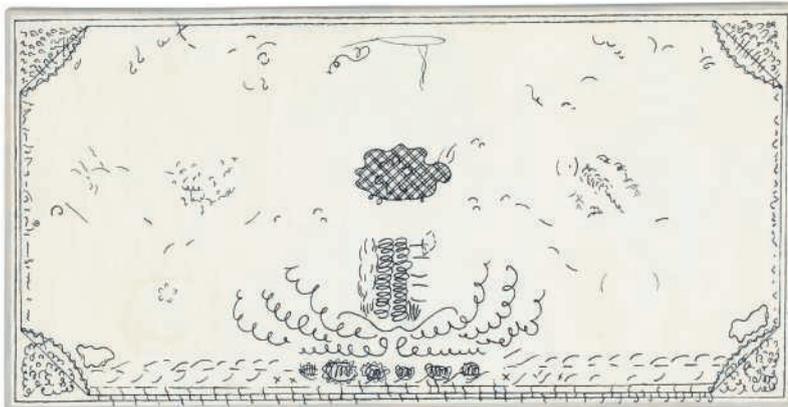
€5,000-7,000
\$5,900-8,100

PROVENANCE:

Anon. sale, Galerie Fischer Auktionen Lucerne,
25 November 2010, lot 579.

Anon. sale, Fidesarte Venice, 22 October 2017,
lot 139.

Acquired at the above sale by the present owner.



λ 220

LILY VAN DER
STOKKER (B. 1954)

Untitled

each signed and dated 'Lv/d STOKKER 1988'
(on the reverse)

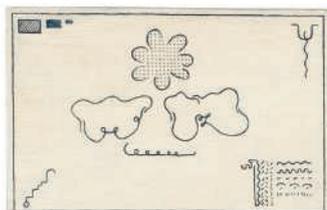
acrylic and felt-tip pen on plywood, in two parts

(i) 39.5 x 77cm.

(ii) 20 x 31.5cm.

Executed in 1988

€4,000-6,000
\$4,700-7,000





λ 221

ALMUT HEISE (B. 1944)

Rothaarige (Sarah K.) (Redhead (Sarah K.))

signed and dated 'ALMUT HEISE AUGUST 1978' (lower left)

conté pen on paper

96.5 x 70.5cm.

Executed in 1978

€4,000–6,000

\$4,700–7,000

LITERATURE:

Almut Heise: Bilder und Zeichnungen 1974-1988, exh. cat., Hamburg, Galerie Christian Zwang, 1988 (illustrated in colour, p. 39), as: *Rothaarige*.

Almut Heise's *Sarah K.* depicts Sarah Kirsch (1935-2013), one of Germany's most prominent post-war poets. Along with Wolf Biermann, Volker Braun, and her once-husband, Rainer Kirsch, she represented a new group of poets who thwarted ideologically-oriented poetry in Eastern Germany by emphasising subjective language and personal expression. Kirsch remained politically active even after her departure from the GDR in 1977, expanding her *oeuvre* from poetry to prose and journal articles. She received numerous awards, including the Georg Buchner Prize in 1996. Heise would paint her again in a nearly identical pose in her 1980 *Rothaarige (Redhead)*.



λ 222

ROGER RAVEEL (1921-2013)

Dramatische Verwondering (Dramatic Wonder)

signed 'R. Raveel' (lower right); titled and dated "'Dramatische Verwondering", 1992' (on the reverse)

oil on plywood

78 x 93cm.

Painted in 1992

€10,000–15,000

\$12,000–17,000

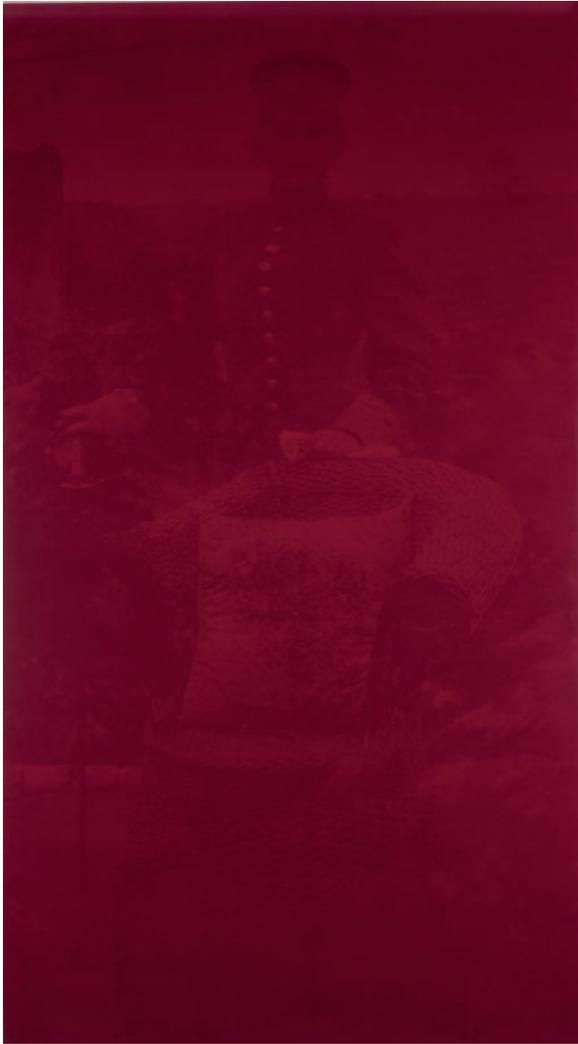
PROVENANCE:

Galerie Guy Pieters, Knokke.

Acquired from the above by the present owner in 2002.

LITERATURE:

R. Jooris & O. Scheire, *Roger Raveel. Vie et Oeuvre*, Knokke 2007, Galerie Guy Pieters, no 96 (illustrated in colour, unpagged).



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

223

ROSÂNGELA RENNÓ (B. 1962)

Untitled (Young Prussian), Untitled (Old Prussian)
(from the Red Series (Militantes))

(i) titled 'Young Prussian' (on a label taped to the backing)

(ii) titled 'Old Prussian' (on a label taped to the backing)

laminated lightjet print on Fuji Crystal Archive paper, in two parts
each: 179.5 x 100cm.

Executed in 2000, this work is from an edition of five

€20,000-30,000

\$24,000-35,000

PROVENANCE:

Galeria Fortes Vilaça, São Paulo.

Acquired from the above by the present owner in 2004.



λ 224

GREGOR
HILDEBRANDT (B. 1974)

Graue Zone (Eisbär)
(Grey Zone (Icebear))

signed, titled and dated '2008 Gregor Hildebrandt
"graue Zone (Eisbär)"' (on the reverse)
cassette tape on canvas
92 x 74cm.
Executed in 2008

€6,000–8,000

\$7,000–9,300

PROVENANCE:

Galerie Jan Wentrup, Berlin.

Almine Rech Gallery, Brussels.

Acquired from the above by the present owner.



λ 225

JUAN USLÉ (B. 1954)

Key or Perfume

signed and dated 'USLÉ 93' (on the reverse)
vinyl, dispersion and pigments on canvas over plywood
30.5 x 46cm.
Executed in 1993

€6,000–8,000

\$7,000–9,300

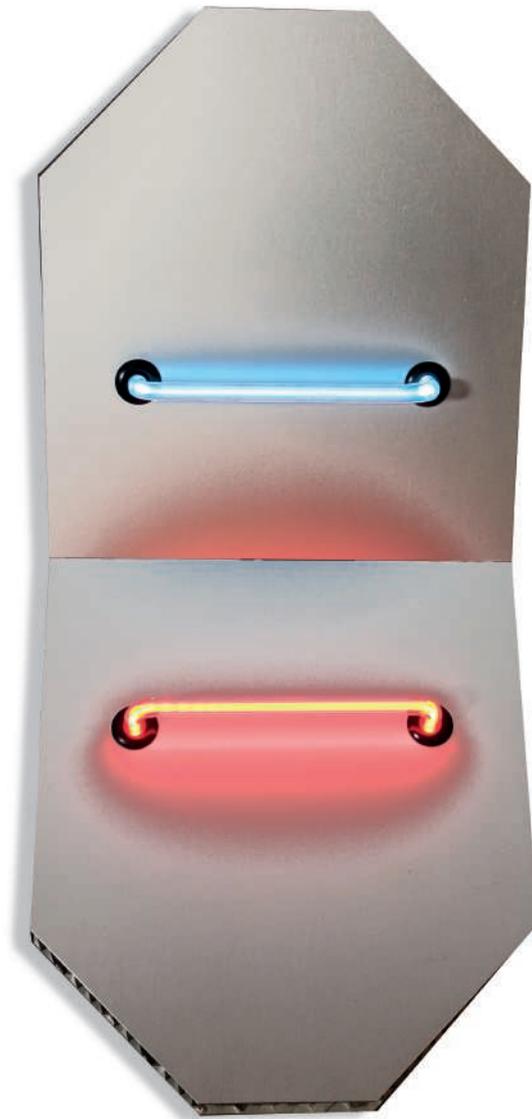
PROVENANCE:

Galerie Barbara Farber, Amsterdam.

Acquired from the above by the present owner.

EXHIBITED:

Valencia, IVAM Centre del Carme Museum, *Juan Uslé. Back & Forth*, 1996-1997 (illustrated in colour, p.150).



226

KEITH SONNIER (B. 1941)

Elliptical Shields Series V

signed with the artist's initials, numbered and dated 'K.S. '05 0-10'
(on the reverse)

honeycomb-core, aluminium, neon and electrical transformer
73 x 33 x 23cm.

Executed in 2005, this work is from an edition of thirty, each with
unique colours, plus five artist's proofs and five printer's proofs

€2,000-3,000

\$2,400-3,500

PROVENANCE:

Arte y Naturaleza, Madrid.

Acquired from the above by the present owner in 2005.

LITERATURE:

Keith Sonnier: Light Works, exh. cat., Nice, Musée d'art moderne et d'art
contemporain, 2015 (studio view of others from the edition illustrated in
colour, p. 25).

PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

! 227

MIRA SCHENDEL (1919-1988)

Untitled

signed 'Mira' (lower right)
tempera and ink on paper
36 x 26cm.
Executed in 1970

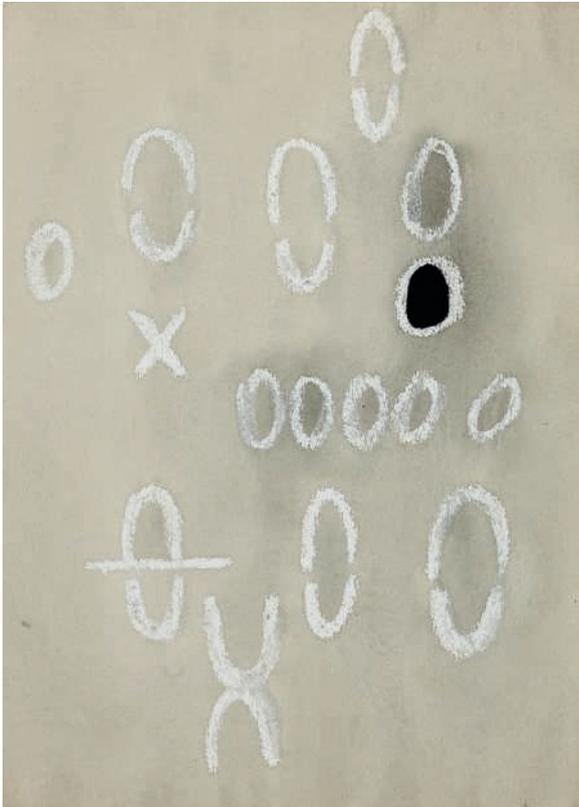
€8,000-12,000

\$9,300-14,000

PROVENANCE:

Galeria Millan, São Paulo.

Acquired from the above in 2010, thence by descent to the present
owner.



228

LIKA MUTAL (1939-2016)

Untitled

incised with the artist's initials and date 'L.M. 73'
(on the edge of the upper element)
marble, in two parts
18.5 x 41.5 x 27.5cm.
Executed in 1973

€4,000-6,000

\$4,700-7,000

PROVENANCE:

Galerie d'Eendt, Amsterdam.

Acquired from the above by the present owner in 1974.

LITERATURE:

Galerie d'Eendt, *Lika Mutal*, Amsterdam 1974, no. 10
(illustrated, unpagged).





λ 229

JOANA VASCONCELOS (B. 1971)

Steelware

signed, titled and dated 'Steelware 2012 Joana Vasconcelos' (on the underside)
stainless steel, viscose crochet and appliqués
32 x 60 x 40cm.

Executed in 2012, this work is from a series of nine, each unique,
plus one artist's proof

€4,000–6,000

\$4,700–7,000

PROVENANCE:

The Artist.
Haunch of Venison, London.

LITERATURE:

E. Juncosa and C. Sartwell, *Joana Vasconcelos: Material World*,
London 2015 (illustrated in colour, pp. 196-197, 331).



λ 230

MARC MULDETS (B. 1958)

Gemengde Tuinrozen V (Mixed Garden Roses V)

signed, titled and dated 'MARC MULDETS GEMENGDE TUINROZEN V OKT.
'98' (on the reverse); with artist's stamp (on the stretcher)

oil on canvas

120 x 120cm.

Painted in 1998

€5,000-7,000

\$5,900-8,100

PROVENANCE:

Private Collection, The Netherlands.

Acquired from the above by the present owner.

MODERNISM TO ABSTRACT EXPRESSIONISM: WORKS FROM
A DISTINGUISHED PRIVATE COLLECTION

λ!231

ALICIA PENALBA (1918-1982)

Calice de feu (Chalice of Fire)

signed and inscribed 'APENALBA E.A.' (along a lower edge)

bronze on a stone base

78 x 64 x 50cm.

Executed in 1958, this work is the artist's proof beside the edition of six

€12,000-16,000

\$14,000-19,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1978.

EXHIBITED:

Paris, Galerie Claude Bernard, *Alicia Penalba*, 1960 (another from the edition exhibited).

Otterlo, Rijksmuseum Kröller-Müller, *Penalba*, 1964, no. 19 (another from the edition exhibited).

This exhibition later travelled to Eindhoven, Stedelijk van Abbemuseum and Leverkusen, Städtisches Museum Leverkusen, Schloss Morsbroich.

Leverkusen, Städtisches Museum Leverkusen, *Kunst am bau*, 1966 (another from the edition exhibited).

Paris, Musée d'art moderne de la ville de Paris, *Lam, Matta, Penalba: Totems et tabous*, 1968, no. 11 (another from the edition exhibited).

Lyon, Musée des Beaux-Arts, *Musée de Leverkusen: Peintures, sculptures, mobiles*, 1968, no. 10, unpagé (another from the edition exhibited).

LITERATURE:

H. Wescher, 'Regards sur la sculpture actuelle', in *Cimaise*, March-April 1958 (another from the edition illustrated, p. 36).

P. Guéguen, 'Sculpture d'aujourd'hui', in: *Aujourd'hui, art et architecture*, no. 19, September 1958 (another from the edition illustrated, p. 17).

M. Seuphor, *Alicia Penalba*, Amriswil 1960, p. 22, no. 14 (another from the edition illustrated, unpagé).

E. Jaguer, *Poétique de la Sculpture: Sculpture 1950-1960*, Paris 1960, p. 8 (another from the edition illustrated).

P. Waldberg, 'Alicia Penalba', in *XXe Siècle*, vol. XXIII, no. 17, December 1961 (another from the edition illustrated).





Δ 232

JOANNE GREENBAUM (B. 1953)

Dead Pretty

signed twice, titled twice and dated thrice 'Joanne Greenbaum 2008 Joanne Greenbaum 2008 DEAD PRETTY 2008 DEAD PRETTY, 2008' (on the overlap)
oil and flashe vinyl on canvas
204 x 191cm.
Executed in 2008

€2,000-3,000

\$2,400-3,500

PROVENANCE:

Private Collection.

Galleri Bo Bjerggaard, Copenhagen.

Acquired from the above by the present owner.

λ 233

FRANZ ACKERMANN
(B. 1963)

Untitled
(*Mental Map: Two Private Sections*)

gouache, pencil and hairs on paper
13 x 18.5cm.

Executed in 1993

€2,000-3,000

\$2,400-3,500

PROVENANCE:

neugerriemschneider, Berlin.

White Cube, London.

Acquired from the above by the present owner.



λ 234

FRANZ ACKERMANN
(B. 1963)

Untitled
(*Mental Map: Unknown Airport*)

gouache and pencil on paper
13 x 19cm.

Executed in 1997

€2,000-3,000

\$2,400-3,500

PROVENANCE:

neugerriemschneider, Berlin.

White Cube, London.

Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ 235

PIERRE ALECHINSKY (B. 1927)

Avec Plaisir (With Pleasure)

signed 'Alechinsky' (lower right); signed, titled and dated 'AVEC PLAISIR
Alechinsky 1960' (on the stretcher)

oil on canvas

60 x 70.5cm.

Painted in 1960

€30,000–50,000

\$35,000–58,000

PROVENANCE:

Anon. sale, Christian de Quay Paris,
21 October 1993, lot 52.

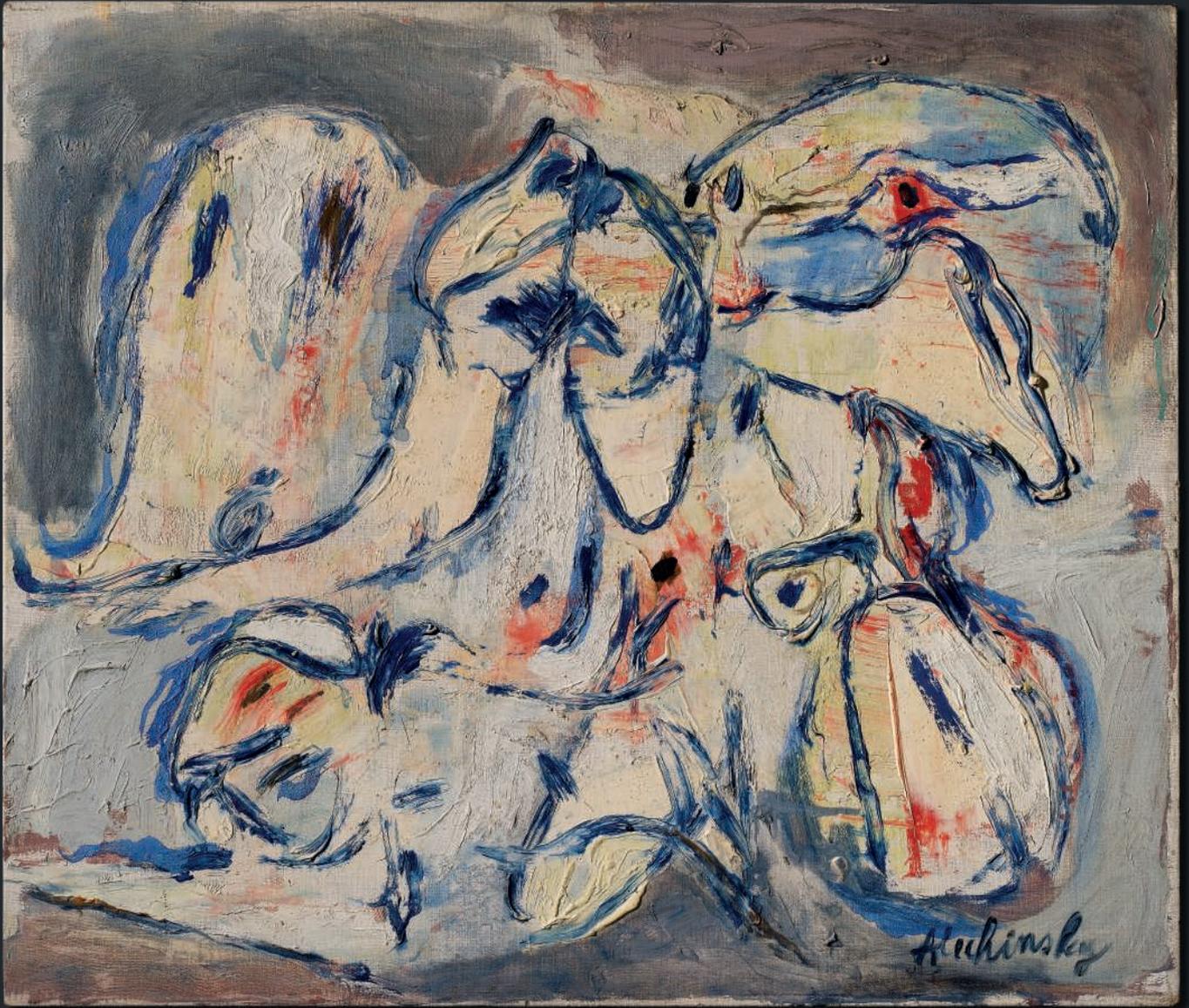
Anon. sale, Briest Scp Paris,
5 December 1998, lot 63.

Private Collection, Switzerland.

Anon. sale, Christie's London,
21 June 2007, lot 309.

Acquired at the above sale by the
present owner.

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





PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ 236

CORNEILLE (1999-2010)

Hoggar (from the series Les déserts (The Deserts))

signed and dated 'Corneille '60' (lower left); signed, titled and dated 'série Les déserts = Hoggar = Corneille '60' (on the reverse)
oil on canvas
81 x 81cm.
Painted in 1960

€15,000-20,000
\$18,000-23,000

PROVENANCE:

Anon. sale, Millon & Associés Paris, 17 May 2000, lot 63.
Galleria Orler, Favaro Veneto.
Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ 237

KAREL APPEL (1921-2006)

Les Animaux Amoureux (Animals in Love)

signed and dated 'appel 59' (lower left); signed and titled
'les animaux amoureux appel' (on the reverse)
gouache and wax crayons on paper
50 x 63.5cm.
Executed in 1959

€12,000-16,000
\$14,000-19,000

PROVENANCE:

Private Collection, London.
Anon. sale, Christie's London, 21 June 2007, lot 305.
Acquired at the above sale by the present owner.



λ 238

KAREL APPEL (1921-2006)

Untitled

signed 'appel' (lower right)
acrylic on paper laid on canvas
49 x 76.5cm.
Executed *circa* 1970

€12,000-16,000
\$14,000-19,000

PROVENANCE:

Sant' Erasmo Club d'Arte, Milan.

Galleria Arte Borgogna, Milan.

Acquired from the above by the present owner in the mid-1990s.



λ!239

KAREL APPEL (1921-2006)

Untitled

signed 'appel' (lower right)
oil on canvas
80.5 x 65cm.
Painted in 1967

€30,000–50,000
\$35,000–58,000

PROVENANCE:

International Fine Arts, Fort Lauderdale.
Acquired from the above by the present owner.

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



λ 240

ENRICO BAJ (1924-2003)

La Combinazione (Coincidence)
(The Combination (Coincidence))

signed 'baj' (upper right)
acrylic, collage, padding, passementerie and
objects on fabric, in artist's frame
86 x 75cm.
Executed in 1966

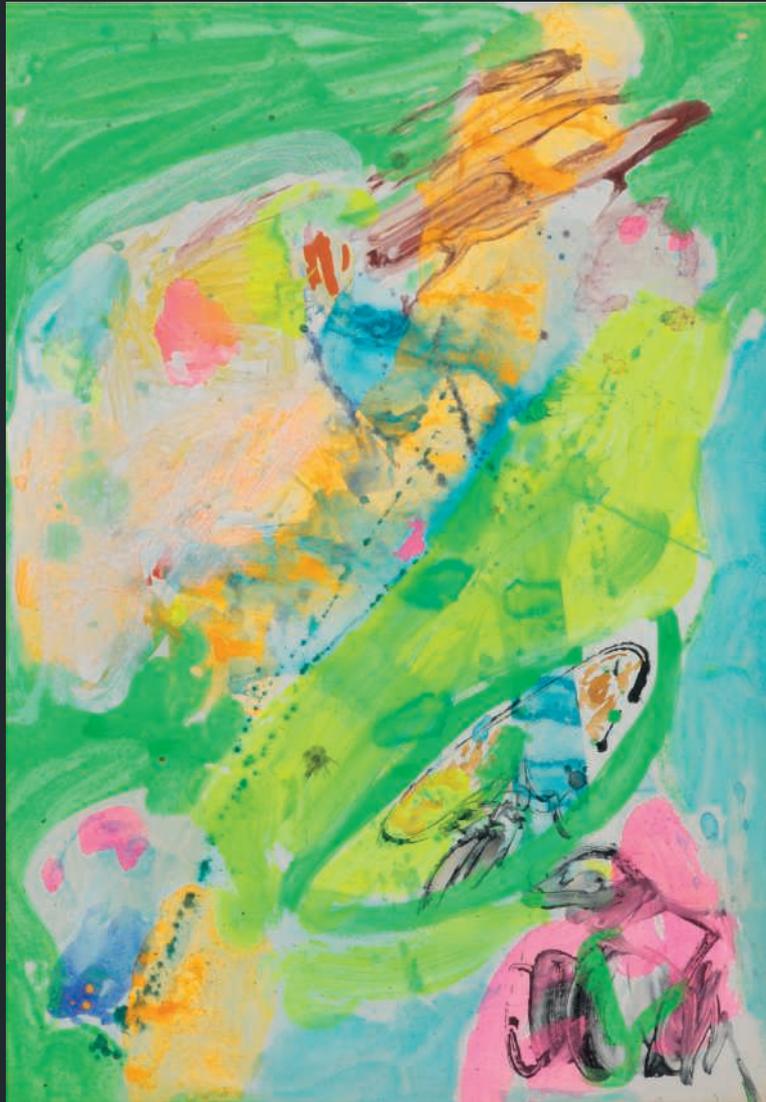
€18,000-25,000
\$21,000-29,000

PROVENANCE:

Galerie Tronche, Paris.
Anon. sale, Centro d'Arte Milan, 18 December 1975, lot 50.
Galleria Arte Borgogna, Milan.
Acquired from the above by the present owner in the mid-1990s.

LITERATURE:

E. Crispolti, *Catalogo generale Bolaffi dell'opera di Enrico Baj*,
Turin 1973, no. 1158 (illustrated, p. 169).
U. Eco, *Testa a Testa. Su immagini di Enrico Baj*, Padua 1981
(illustrated in colour, unpagged).



λ 241

ASGER JORN (1914-1973)

Untitled

signed and dated 'Asger Jorn 71' (lower right)
watercolour on paper laid on canvas
72 x 51cm.
Executed in 1971

€12,000-16,000

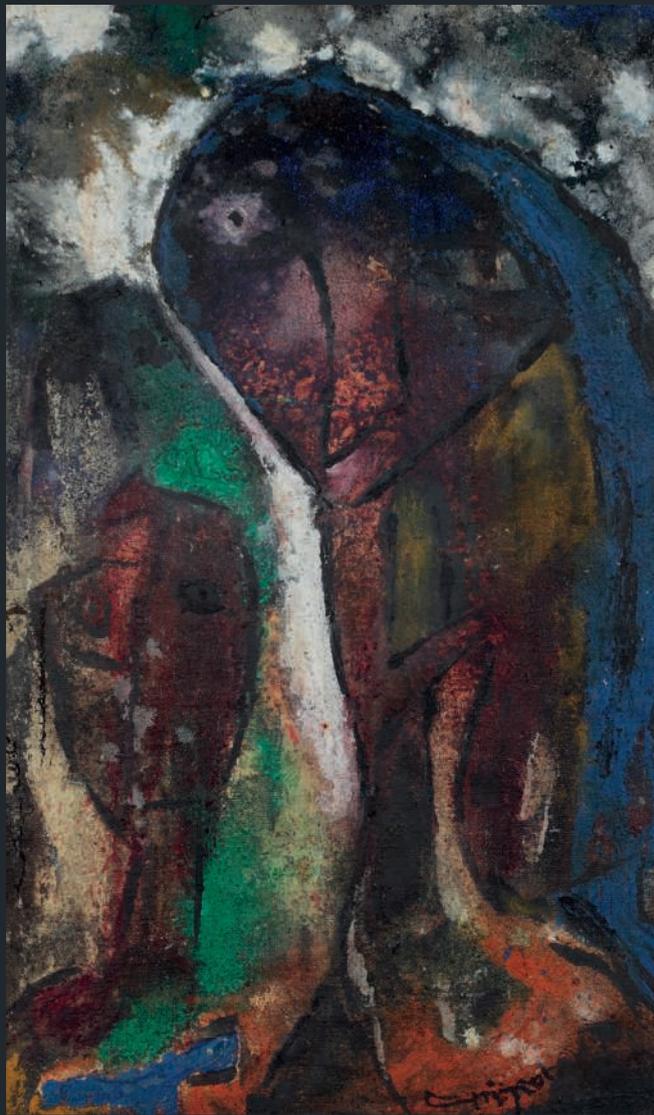
\$14,000-19,000

PROVENANCE:

Galleria Arte Borgogna, Milan.

Acquired from the above by the present owner in the mid-1990s.

This work is registered in the archive of Museum Jorn, Silkeborg.



λ.242

PINOT GALLIZIO (1902-1964)

Figure con cane blu (Figure with Blue Dog)

signed 'Pinot' (lower right)
oil and sand on burlap
91.5 x 54.5cm.
Executed circa 1956-1957

€4,000-6,000
\$4,700-7,000

PROVENANCE:

Galleria Notizie, Turin.

Acquired from the above by the present owner in 1958.

EXHIBITED:

Turin, Galleria Notizie, *Elogio di Pinot Gallizio. Prima mostra di pittura industriale*, 1958.



λ.243

ASGER JORN (1914-1973)

Untitled (Modification)

signed and dated 'Jorn 64.' (lower right)

oil on canvas on found painting

46.5 x 55cm.

Painted in 1964

€12,000-18,000

\$14,000-21,000

PROVENANCE:

Galerie Ariel, Paris.

Galerie Nova Spectra, The Hague.

Private Collection, Belgium.

Anon. sale, Christie's Amsterdam, 16 April 2013, lot 325.

Acquired at the above sale by the present owner.

EXHIBITED:

Tempe, Arizona State University Art Museum, *CoBrA:*

before, during and after, 2003.

LITERATURE:

G. Atkins, *Asger Jorn. Supplement: Paintings 1930-1973*, London 1986, no. S.152 (illustrated, unpagged).



λ!244

CARL-HENNING PEDERSEN
(1913-2007)

Det rode hus (The Red House)

signed, titled and dated 'Carl-Henning Pedersen Det rode hus 1952.'
(on the reverse); titled and dated 'det rode hus 1952' (on the stretcher)

oil on canvas
102 x 121.5cm.
Painted in 1952

€18,000-25,000
\$21,000-29,000

PROVENANCE:

Lefebvre Gallery, New York.

Acquired from the above by the present owner in 1968.



λ.245

PIERRE ALECHINSKY (B. 1927)

En Désuétude (Obsolete)

signed 'Alechinsky' (lower right); signed, titled and dated
'EN DÉSUÉTUDE 2004 Alechinsky' (on the stretcher)
acrylic on paper laid on canvas
65 x 51cm.
Executed in 2004

€20,000-30,000
\$24,000-35,000

PROVENANCE:

Galerie Lelong, Paris/Zurich.
Acquired from the above by the present owner in 2007.

EXHIBITED:

Zurich, Galerie Lelong, *Pierre Alechinsky & Karel Appel.*
Peinture à quatre mains, 2006.



λ 246

KEES VAN BOHEMEN (1928-1985)

Untitled (Racing)

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

oil on canvas

152 x 127cm.

Painted in 1966

€4,000-6,000

\$4,700-7,000

PROVENANCE:

Henk Berkman, New York (acquired directly from the artist).

Thence by descent to the present owner.



λ 247

ARMANDO (1929-2018)

Der Baum (The Tree)

signed, titled and dated 'der Baum 1984 Armando' (on the stretcher)

oil on canvas

100 x 75cm.

Painted in 1984

€4,000-6,000

\$4,700-7,000

PROVENANCE:

Collection d'Art, Amsterdam.

Acquired from the above, thence by descent to the present owner.



λ.248

DAAN VAN GOLDEN (1936-2017)

Rhythm

signed and dated 'v. Golden 60' (lower right); signed and dated
'1960 v. Golden' (on the reverse)
oil on canvas, in artist's frame
102 x 122cm.
Painted in 1960

€7,000-9,000
\$8,200-10,000

PROVENANCE:
Private Collection, United Kingdom.



λ 249

WIM DE HAAN (1913-1967)

Untitled

signed and dated 'de haan '57' (lower right)

oil and mixed media on canvas

91 x 140cm.

Painted in 1957

€2,500-3,500

\$3,000-4,100

PROVENANCE:

Galerie Nouvelles Images, The Hague.

Collection Brokken-Zijp, Liempde.

EXHIBITED:

Enschede, Rijksmuseum Twenthe, *Wie doet mij de tekens verstaan:*

Wim de Haan (1913-1967), 1985 - 1986, no. 37. This exhibition later

travelled to Leiden, Stedelijk Museum de Lakenhal.

Kortenhoeve, Oecumenische Streekgemeente, *Vrijheid in Gevangenschap:*

Tekeningen en Teksten. Wim de Haan (1913-1967), 1989.

LITERATURE:

J. Brand (ed.), *Wim de Haan*, Zwolle 1999, no. S57-4, p. 165.



λ 250

WILLEM HUSSEM (1900-1974)

Untitled

signed with the artist's initials and dated 'WH 62' (lower left);
with artist's stamps (on the stretcher)
oil on burlap
72 x 80.5cm.
Painted in 1962

€4,000-6,000
\$4,700-7,000

PROVENANCE:

Galerie Nouvelles Images, The Hague.
Anon. sale, Arts & Antiques Group Amsterdam, 6 June 2016, lot 43.
Acquired at the above sale by the present owner.

λ 251

SHINKICHI TAJIRI (1923-2009)

Toren van Babel (Tower of Babel)

bronze
101 x 23 x 22.5cm.
Executed in 1963

€25,000-35,000
\$30,000-41,000

PROVENANCE:

Galerie Nouvelles Images, The Hague.
Acquired from the above in the 1960s.
Thence by descent to the present owner.

EXHIBITED:

London, Hamilton Galleries, *Tajiri. Sculptures*, no. 11, 1964
(illustrated, unpagged).





λ 252

GEER VAN VELDE (1898-1977)

Untitled

signed with the artist's initials 'GvV' (lower right); signed 'G van Velde' (on the reverse)

oil on canvas

37 x 73cm.

Painted *circa* 1953

€15,000-20,000

\$18,000-23,000

PROVENANCE:

Kunsthandel M.L. de Boer, Amsterdam.

Anon. sale, Christie's Amsterdam, 4 June 1997, lot 298.

Acquired at the above sale by the present owner.

This work will be included under archive number 118115 in the forthcoming Geer van Velde *Catalogue raisonné*, currently being prepared by Pierre François Moget.

We thank Mr Pierre François Moget for having confirmed the authenticity of this work.



253

WALASSE TING (1929-2010)

I Bring You a Spring

signed, titled and dated 'I bring you a spring Ting 71 spring' (on the reverse)

acrylic on canvas

61 x 86.5cm.

Painted in 1971

€25,000-35,000

\$30,000-41,000

PROVENANCE:

Gallery Delaive, Amsterdam.

Anon. sale, Bruun Rasmussen Auktionere Copenhagen, 4 April 2006, lot 328.

Acquired at the above sale by the present owner.



254

SAM FRANCIS (1923-1994)

Untitled

stamped with the Sam Francis Estate logo and facsimile signature stamps
and notated by studio assistant with Litho Shop identification numbers
'JJ-12 SF82-261' (on the reverse)

acrylic on paper
48 x 39cm.

Executed in 1982

€15,000-20,000

\$18,000-23,000

PROVENANCE:

Estate of the Artist, USA (1994).

Gallery Delaive, Amsterdam.

Acquired from the above by the present owner in 2014.

This work is identified with the interim identification number of SF82-261
in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of
Unique Works on Paper*. This information is subject to change as scholarship
continues by the Sam Francis Foundation.

255

RAMMELLZEE (1960-2010)

Luxturnomere rexx cleff

signed with artist's monogram, titled and dated
'LUXTURNOMERE rexx cleff 87.' (on the reverse)
spraypaint, ink and felt-tip pen on card
50.5 x 76cm.
Executed in 1987

€20,000-30,000
\$24,000-35,000

PROVENANCE:

Private Collection, Rome (acquired directly
from the artist in the late 1980s).
Acquired from the above by the present owner.





PROPERTY FROM A GERMAN FOUNDATION

λ 256

JULIAN OPIE (B. 1958)

Divorce

signed and dated 'Julian Opie '83' (on the reverse)

oil on steel sheets

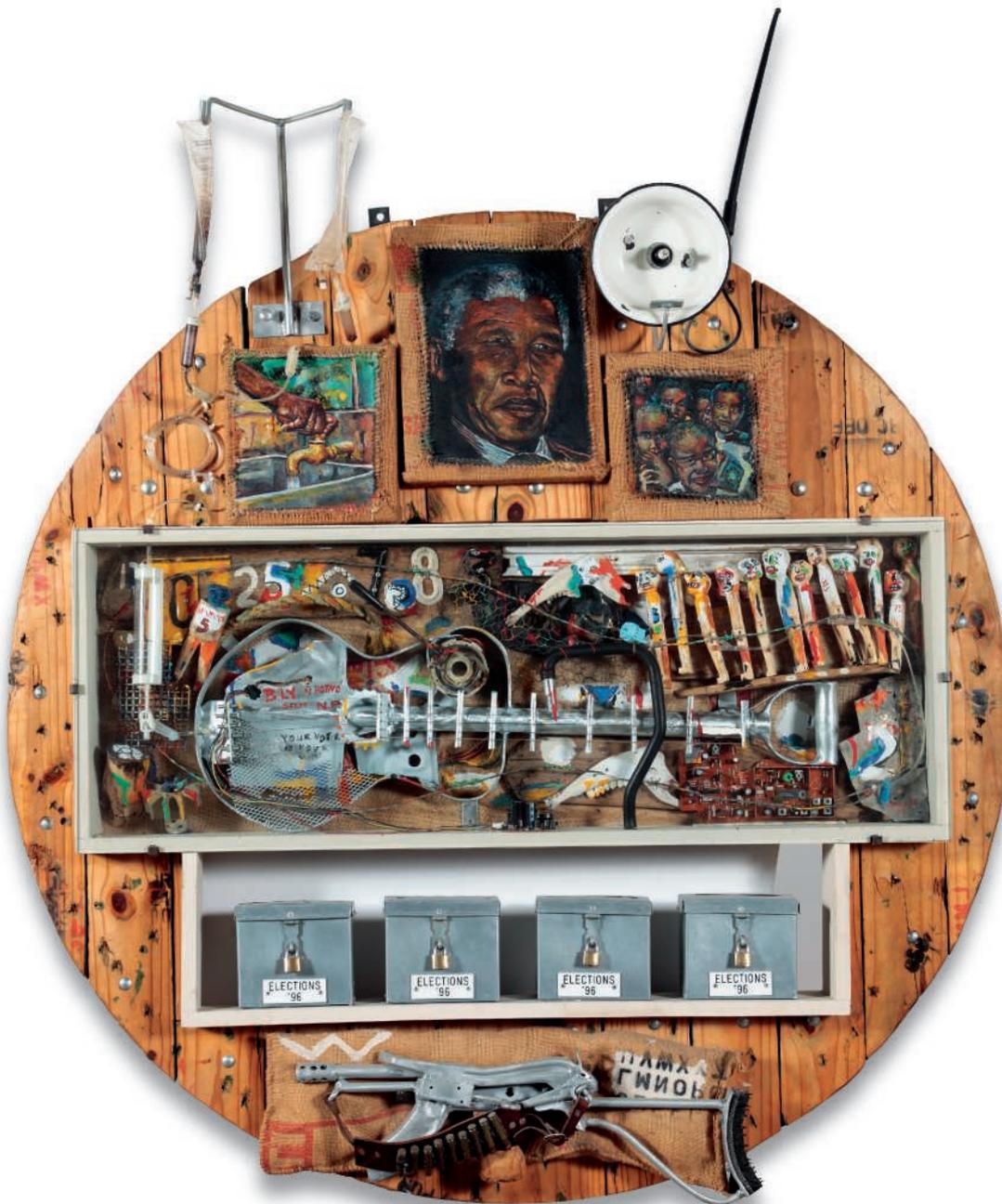
112 x 126 x 74cm.

Executed in 1983

€4,000-6,000

\$4,700-7,000





257

WILLIE BESTER (B. 1956)

Election Day

signed and dated 'W BESTER 96' (centre right)

mixed media on wood

165 x 138 x 20cm.

Executed in 1996

€5,000-7,000

\$5,900-8,100

PROVENANCE:

Leslie Sacks Fine Art, Los Angeles.

Acquired from the above by the present owner circa 2000.



λ 258

NIKI DE SAINT PHALLE (1930-2002)

Nana with Handbag

stamped with artist's signature and number 'Niki de Saint Phalle 131/150' (on a plaque affixed to the reverse), stamped with foundry mark 'Haligon' (on the reverse)
painted polyester resin and ceramic vase on steel base
60 x 30 x 11cm.

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

€18,000-22,000

\$21,000-26,000

PROVENANCE:

Galerie Guy Pieters, Knokke.

Acquired from the above by the present owner in 2008.



λ 259

NIKI DE SAINT PHALLE (1930-2002)

L'oiseau amoureux (Bird in Love)

stamped with artist's signature and number 'Niki de Saint Phalle 85/150' (on a plaque affixed to the reverse), stamped with foundry mark 'Haligon' (on the reverse)
painted polyester resin and ceramic vase
60 x 50 x 22cm.

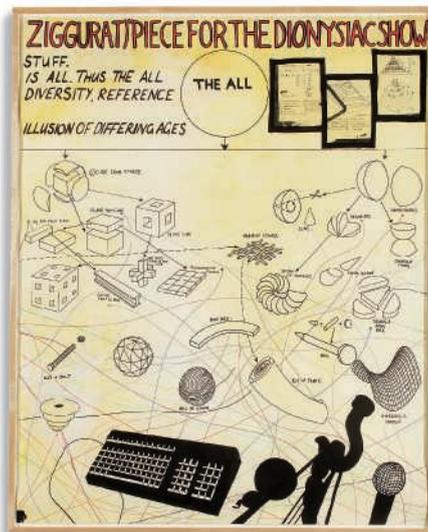
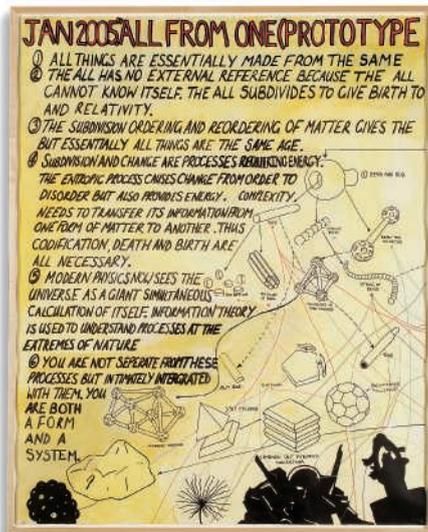
Executed in 2000, this work is number eighty-five from an edition of one hundred and fifty

€18,000-22,000
\$21,000-26,000

PROVENANCE:

Galerie Guy Pieters, Knokke.

Acquired from the above by the present owner in 2008.



λ 260

KEITH TYSON (B. 1969)

Studio Wall Drawing: January 2005: "All from One (Prototype Ziggurat)" Piece for Dionysiac Show at Pompidou Paris (a Pilgrimage)

watercolour, gouache, lacquer, oil stick, wax crayons, collage and pencil on paper, in artist's frame, in six parts
each: 157.5 x 126cm.
overall: 317 x 383cm.
Executed in 2005

€25,000–35,000
\$30,000–41,000

PROVENANCE:

Haunch of Venison, London.
Pace Wildenstein, New York.
Acquired from the above by the previous owner in 2005.
Anon. sale, Christie's Amsterdam, 5 November 2013, lot 44.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Pace Wildenstein, *Summer Group Show*, 2005.



PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

261

KEITH HARING (1958-1990)

Untitled

signed and dated 'K. Haring Nov 5-89' (on the reverse)
gouache, ink and Herb Ritts photograph collage on hand-made paper
61.5 x 74cm.
Executed in 1989

€30,000-50,000
\$35,000-58,000

PROVENANCE:

Fay Gold Gallery, Atlanta.
Anon. sale, Christie's East, 13 November 2001, lot 116.
Daniele Ugolini Contemporary, Florence.
Private Collection, Italy.
Anon. sale, Christie's London, 1 July 2008, lot 346.
Acquired at the above sale by the present owner.

EXHIBITED:

Atlanta, Fay Gold Gallery, *Keith Haring and Herb Ritts*, 1989-1990.

This work is accompanied by a certificate of authenticity issued by
The Estate Keith Haring of with the identification number 00600A15.

262

BARBARA KRUGER (B. 1945)

Untitled (We Will No Longer Be Seen and Not Heard)

numbered '39/50' (lower left), signed and dated
'Barbara Kruger 1985' (lower right)
offset lithograph printed in colours, in nine parts,
one with silver leaf appliqué
each: 50.5 x 50.5cm.
Executed in 1985, this work is number thirty-nine
from an edition of fifty

€20,000-30,000

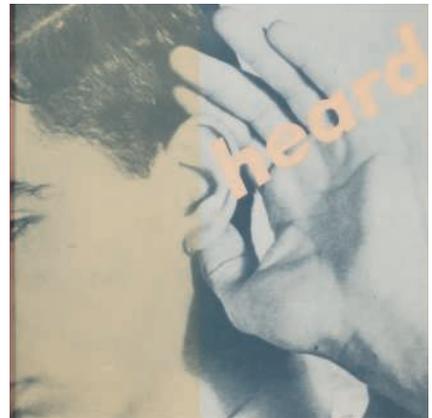
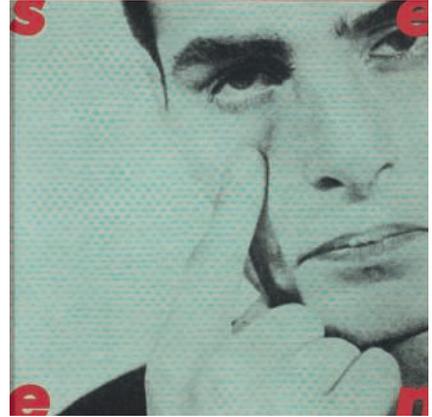
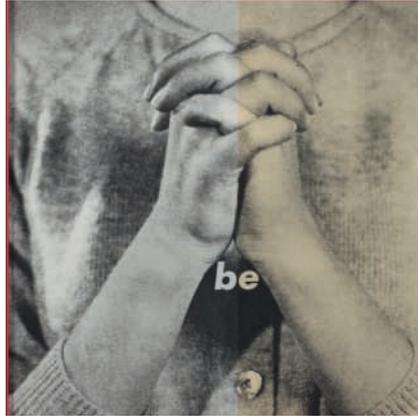
\$24,000-35,000

PROVENANCE:

Peter Blum Gallery, New York.

Galerie Isabella Kacprzak, Stuttgart.

Acquired from the above by the present owner in 1988.





263



264

263

LARRY POONS
(B. 1937)

Smarting Young

signed, titled and dated '1975 L. Poons
"Smarting Young"' (on the reverse)
acrylic on canvas
213.5 x 68.5cm.
Painted in 1975

€15,000-20,000
\$18,000-23,000

PROVENANCE:

Knoedler Contemporary Art, New York.
Anon. sale, Kunsthallen Kunstauktioner
Copenhagen, 3 June 1993, lot 132.
Galerie Willy Schoots, Eindhoven.
Acquired from the above by the present owner.

264

LARRY POONS
(B. 1937)

Realing Round Ivory

signed, titled and dated "'REALING ROUND
IVORY"' 1975 L Poons' (on the reverse)
acrylic on canvas
221.5 x 66cm.
Painted in 1975

€15,000-20,000
\$18,000-23,000

PROVENANCE:

Andre Emmerich Gallery, New York.
Galerie Willy Schoots, Eindhoven.
Acquired from the above by the present owner.



λ 265

ANSELM REYLE (B. 1970)

Untitled

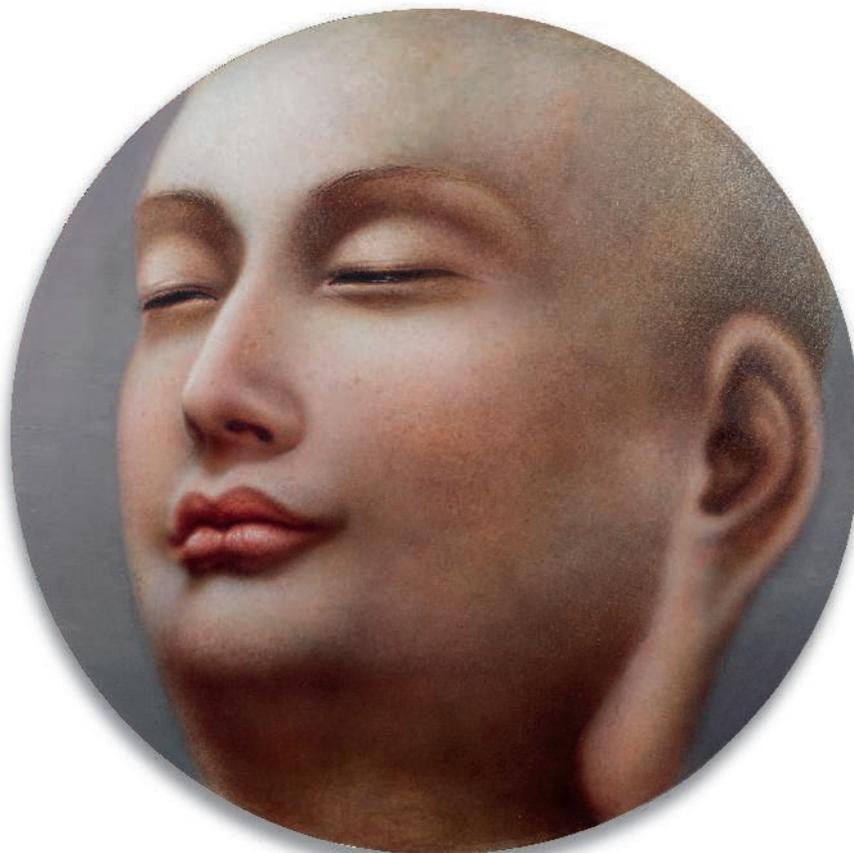
foil and acrylic on canvas in acrylic glass box
71.5 x 60.5 x 10.5cm.
Executed in 2005

€28,000–35,000
\$33,000–41,000

PROVENANCE:

Galerie Giti Nourbaksch, Berlin.

Acquired from the above by the present owner in 2005.



266

LING JIAN (B. 1963)

Untitled

signed, signed in Chinese and dated 'Ling Jian 2002' (on the reverse)
oil and acrylic on canvas
diameter: 40cm.
Painted in 2002

€2,000-3,000
\$2,400-3,500

PROVENANCE:

Galerie van der Straeten, Amsterdam.

Acquired from the above by the present owner *circa* 2002.

267

LING JIAN (B. 1963)

Untitled

signed, signed in Chinese and dated 'Ling Jian 2002' (on the reverse)
oil and acrylic on canvas
diameter: 150cm.
Painted in 2002

€7,000-9,000
\$8,200-10,000

PROVENANCE:

Galerie van der Straeten, Amsterdam.

Acquired from the above by the present owner *circa* 2002.

λ 268

KOBE (1950-2014)

Epona

incised with artist's signature 'KOBE' (on top of the base)

travertine

93 x 64 x 22.5cm.

Executed *circa* 1995

€8,000-12,000

\$9,300-14,000

PROVENANCE:

Anon. sale, De Vuyst Lokeren, 22 October 2011, lot 574.

Acquired at the above sale by the present owner.



PROPERTY FROM A GERMAN FOUNDATION

269

KEITH EDMIER (B. 1967)

Ethiopian Baby, Young Woman

signed with the artist's initials, numbered and dated
'K E 2/3 94' (underneath the woman's left foot)

pigmented polyvinyl, in two parts

baby: 60 x 38 x 14cm.

woman: 159 x 41.5 x 23cm.

Conceived in 1984-1985 and cast in 1994, this work
is number two from an edition of three

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Friedrich Petzel Gallery, New York.

Acquired from the above by the present owner in 1994.

EXHIBITED:

London, Sadie Coles HQ, *Keith Edmier*, 1998.

LITERATURE:

M. Harris, in *Art Monthly*, vol. 217, June 1998, p. 31.



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** (A 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.

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVE

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 λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** 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:

- 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
- 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:

- 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**.
- 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**.
- 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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

(c) You must pay for **lots** bought at Christie's in 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. 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 or contact us at 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 or contact us at 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 Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 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.

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. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

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

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

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

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

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

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

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

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

condition: the physical **condition** of a **lot**.

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

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

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

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

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

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

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

provenance: the ownership history of a **lot**.

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

Symbol	
No Symbol	No VAT will be charged on the hammer price . VAT at 21% will be charged on the buyer's premium and invoiced on an inclusive basis.
! +	If a Lot is marked '+' or '!', it will have a special VAT status and will be subject to higher rates as follows: ! Lot is imported from outside the EU. For each lot the buyer's premium is calculated as 37.75% of the hammer price up to a value of €150,000 plus 31.7% of the hammer price 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

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.

All lots will be available for collection from Crown Fine Art, from 9:00AM on Thursday, 29th November 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.

PAYMENT, COLLECTION AND SHIPPING

Lots may only be released on production of the 'Collection Form' from Christie's. Lots will not be released until all outstanding charges are settled.

Christie's Post-Sale Service can help organise local deliveries or international freight.

For all payment, collection and shipping requirements, please contact Christie's Post-Sale Service in advance to facilitate.

Telephone: +31 20 57 55 256

Fax: +31 20 57 55 971

Email: PostSaleAMS@christies.com

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

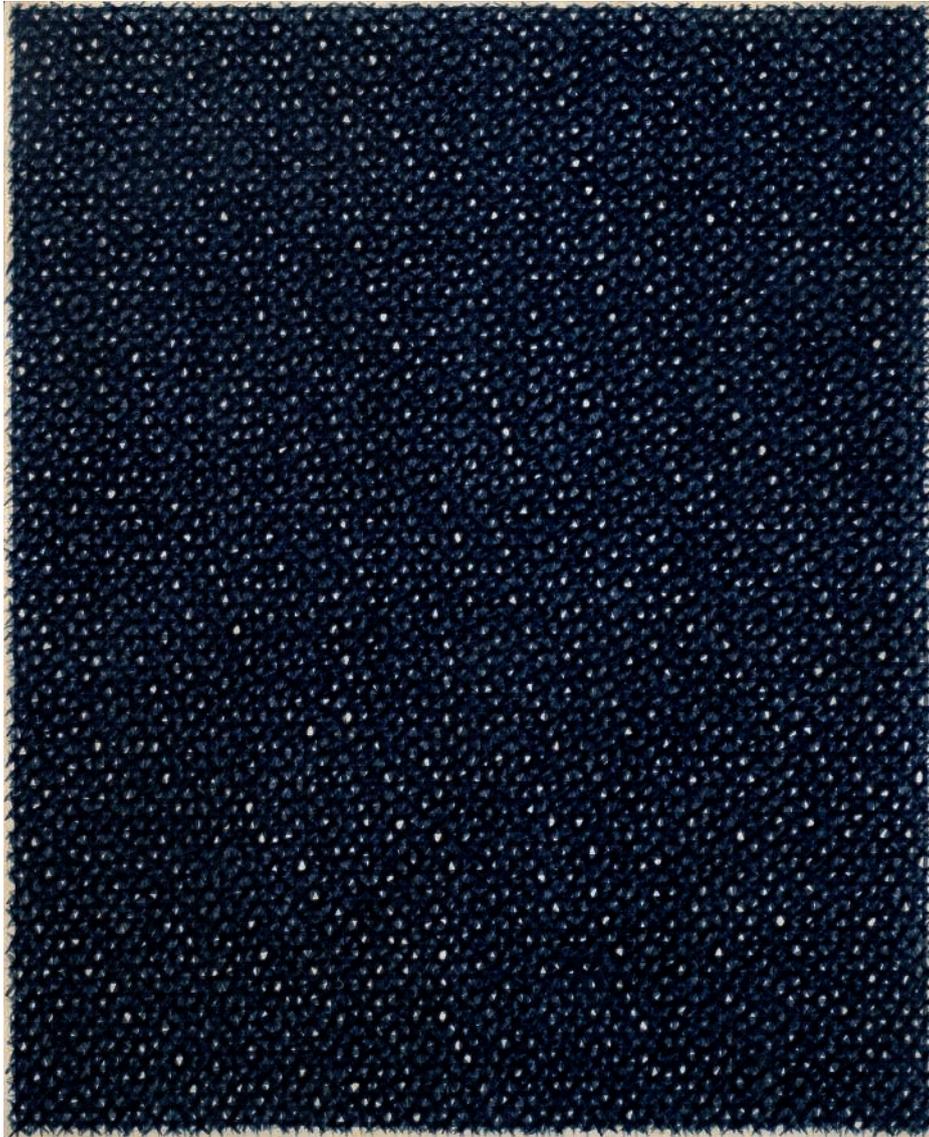
CROWN FINE ART CONTACT DETAILS:

Address: Gyroscopweg 19, 1042AC, Amsterdam

Telephone: +31 20 65 83 363

Email: Info.nl@crownww.com





PIERO DORAZIO (1927-2005)

Berlin Air

Oil on canvas

130.5 x 163 cm.

Executed in 1962

€150,000-200,000

MILAN MODERN AND CONTEMPORARY

Milan, 2-3 April 2019

VIEWING

29 March - 2 April 2019

Palazzo Clerici, Via Clerici 5

Milan

CONTACT

Renato Pennisi

rpennisi@christies.com

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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

CHARITY AUCTION

IN SUPPORT OF THE PINAKOTHEK DER MODERNE
MUNICH ON 24 NOV 2018



WORKS BY:

John Baldessari
Geta Brătescu
André Butzer
Tim Eitel
Olafur Eliasson
Cécile B. Evans
Sylvie Fleury
Isa Genzken
Alex Katz
Albert Oehlen
Florian Pumhösl
Ed Ruscha
Slavs and Tartars
Kiki Smith
Katja Strunz
Wolfgang Tillmans
and many more

Enquiries: +49 89.189 30 95-0
and www.pin-freunde.de

Preview of the works as of 4 Nov 2017
in the Pinakothek der Moderne Munich
Information on online bidding under:
www.pin-freunde.de

Sylvie Fleury

Cuddly Painting (red), 2017
Faux fur on canvas
25 x 25 cm; Signed: verso
Consigned by Karma International, Zürich/Los Angeles
Courtesy Sylvie Fleury



EMILE GALLE (1846-1904)
A 'Lys' Vase, 1900-1903
overlaid, wheel-carved, marquetry, and applied glass
on patinated bronze mount
13 ¼ in. (33.5 cm.) high
\$350,000–550,000

**MASTERPIECES IN GLASS:
THE NAKAMOTO COLLECTION**

New York, 13 December 2018

VIEWING

8-12 December 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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LONDON • NEW YORK • HONG KONG

POST-WAR AND CONTEMPORARY ART
MONDAY 26 NOVEMBER 2018 AT 7.00 PM
AND TUESDAY 27 NOVEMBER 2018 AT 10.30 AM

Westergasfabriek, Zuiveringshal West,
Pazzanistraat 37
1014 DB Amsterdam

CODE NAME: AMS
SALE NUMBER: 15910

(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

Lot number (in numerical order)	Maximum €Price (excluding buyer's premium)	Lot number (in numerical order)	Maximum €Price (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/ BTW/MWST/MOMS

Please quote number below:

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