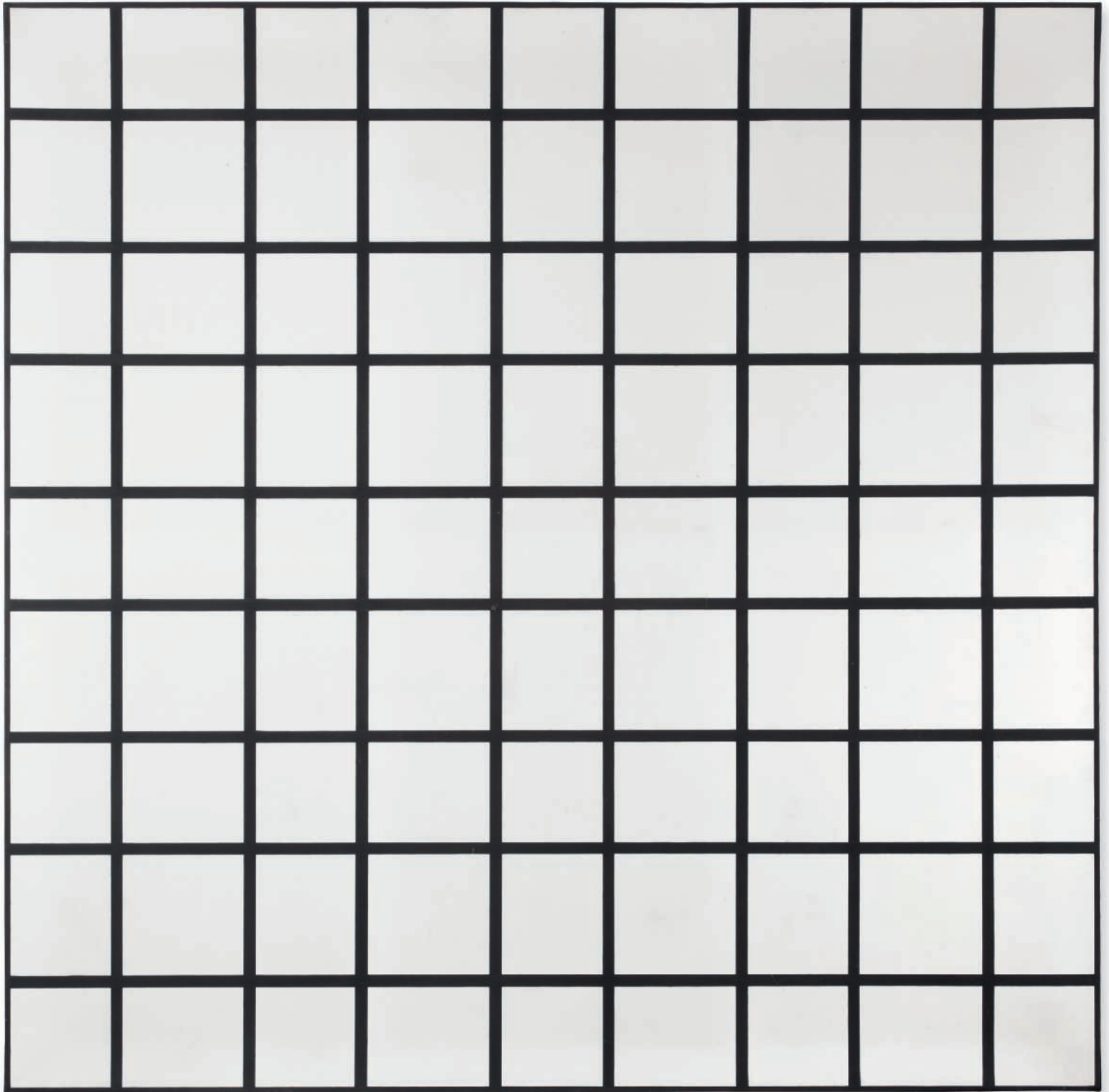


POST-WAR AND CONTEMPORARY ART  
AMSTERDAM



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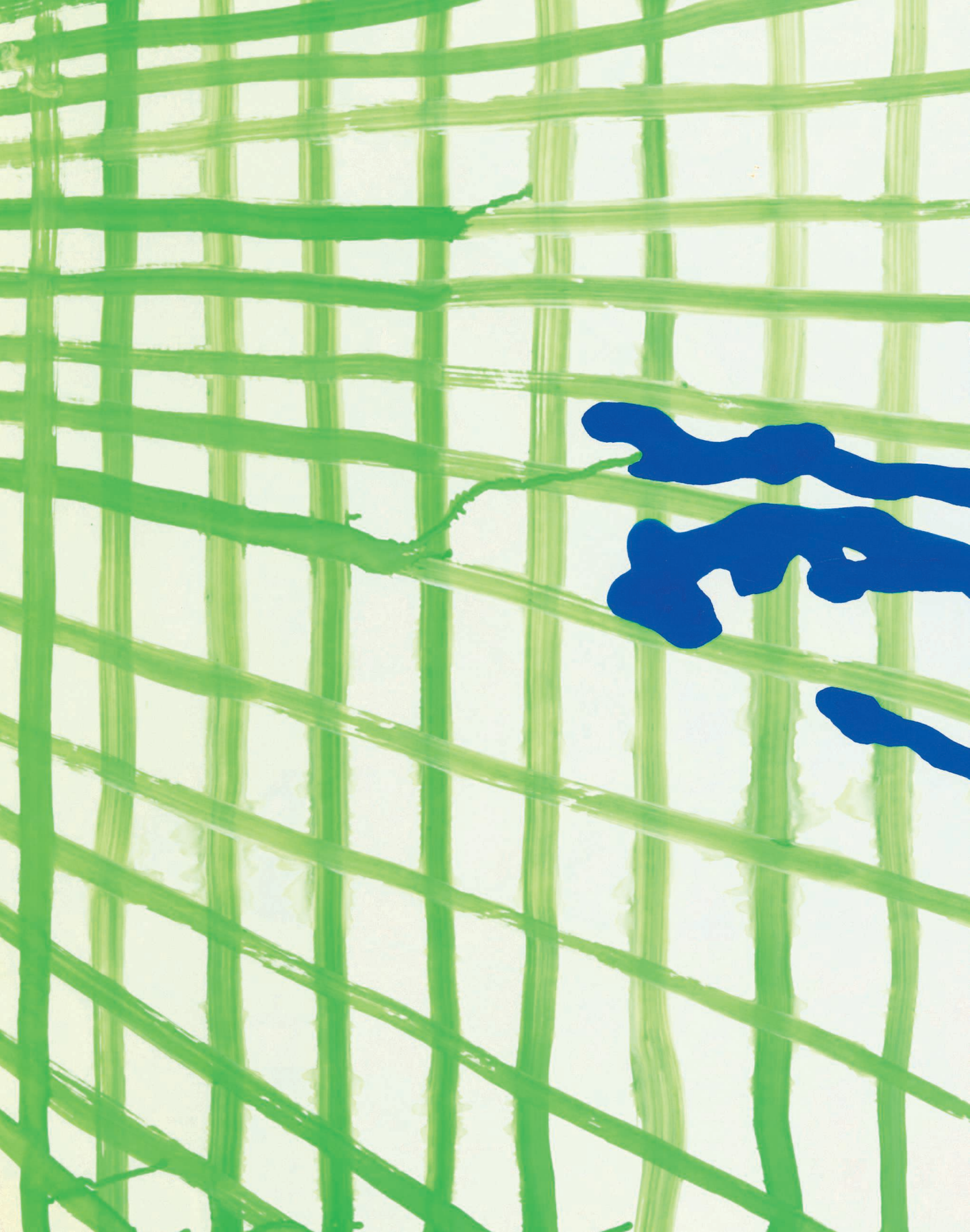




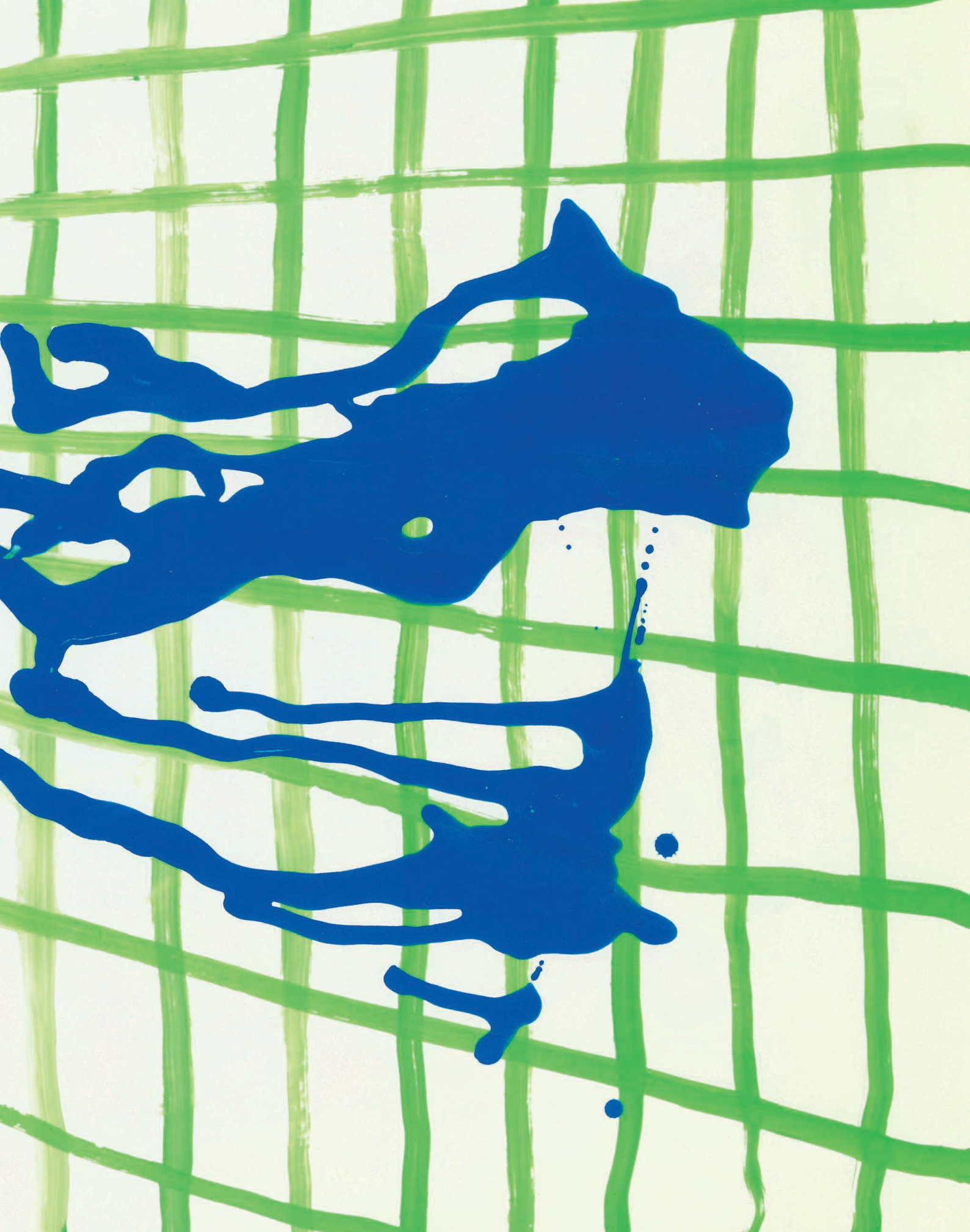












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# POST-WAR AND CONTEMPORARY ART

FEATURING WORKS FROM

THE JAN AND TINEKE HOEKSTRA COLLECTION

**TUESDAY 30 APRIL 2019 AND WEDNESDAY 1 MAY 2019**

## AUCTION

Evening Sale Tuesday 30 April 2019

at 7.00 pm (Lots 1-60) and

Day Sale Wednesday 1 May 2019

at 10.30 am (Lots 101-276)

## VIEWING

Thursday	25 April	10.00 am - 9.00 pm
Friday	26 April	10.00 am - 5.00 pm
Saturday	27 April	closed due to national holiday
Sunday	28 April	10.00 am - 5.00 pm
Monday	29 April	10.00 am - 5.00 pm
Tuesday	30 April	10.00 am - 1.00 pm

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under the aegis of

Mr M.J. Meijer c.s. Notarissen

## AUCTION CODE AND NUMBER

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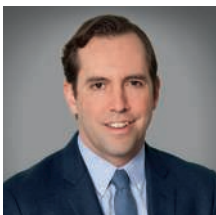
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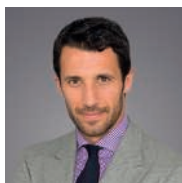
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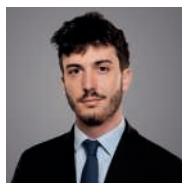
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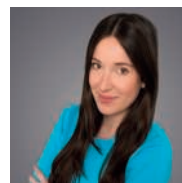
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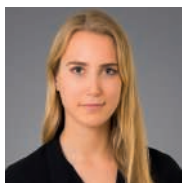
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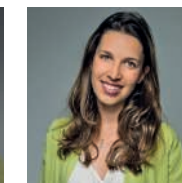
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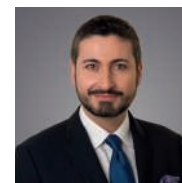
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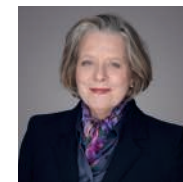
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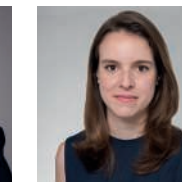
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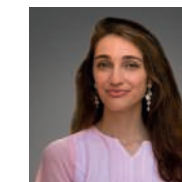
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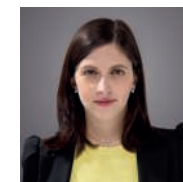
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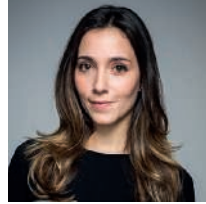
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# EVENING SALE TUESDAY 30 APRIL 2019

7.00PM

LOTS 1-60





PROPERTY FROM AN  
IMPORTANT PRIVATE EUROPEAN COLLECTION

λ1

## THOMAS RUFF (B. 1958)

### *Substrat 12 III*

signed, titled, numbered and dated 'sub 12 III Th Ruff 1/3 2003'  
(on the backing board)

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

image: 227 x 140cm.

overall: 253.5 x 165cm.

Executed in 2003, this work is number one from an edition of three

€30,000-50,000

\$35,000-57,000

#### PROVENANCE:

David Zwirner, New York.

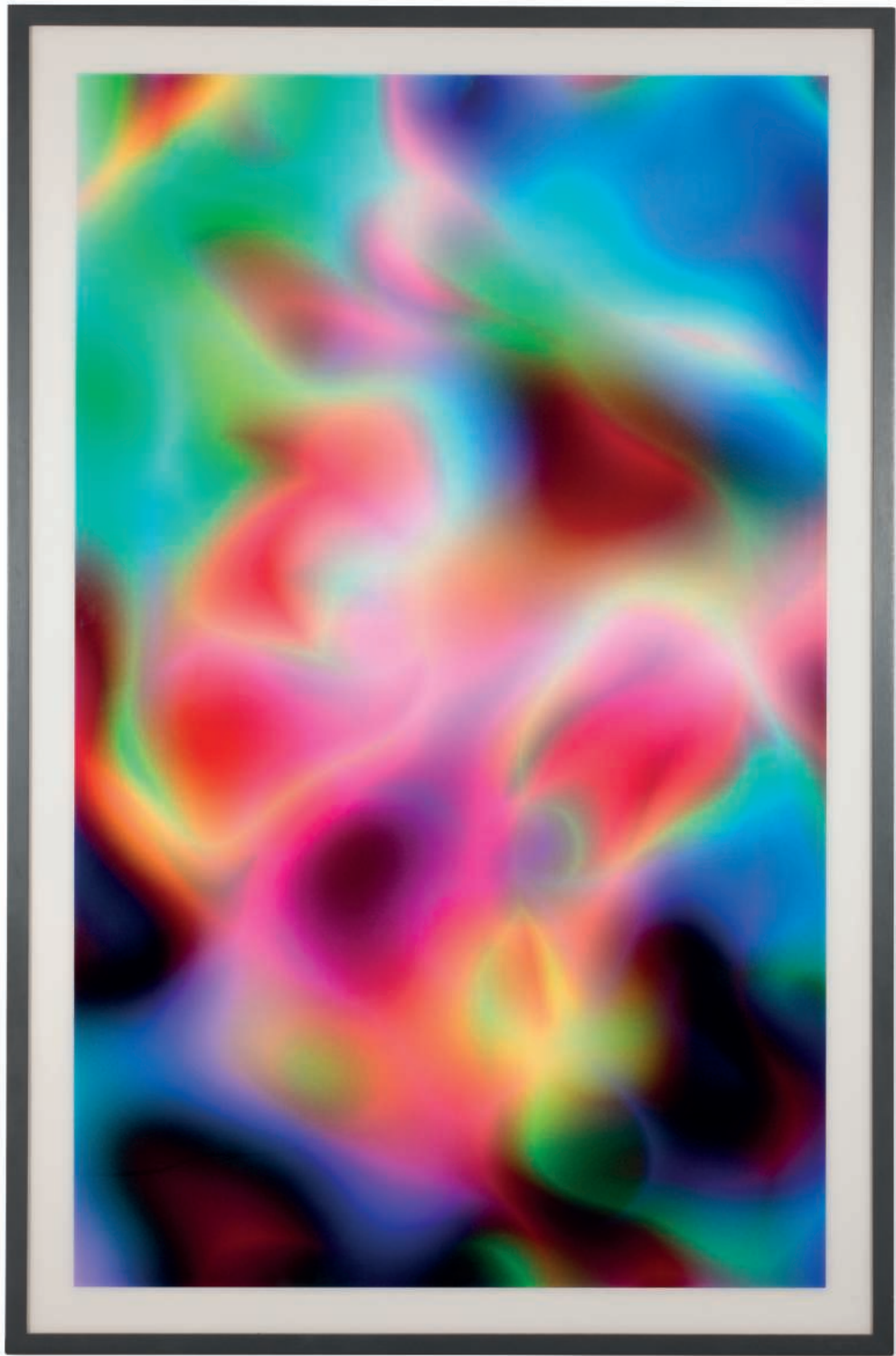
Private Collection (acquired from the above).

Anon. sale, Sotheby's London, 16 February 2011,  
lot 182.

Acquired at the above sale by the present owner.

'Photography became the most influential medium in the Western world. So nowadays you don't have to paint to be an artist. You can use photography in a realistic, sachlich way. You can even do abstract photographs. It's become autonomous.'

-Thomas Ruff





PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ2

IMI KNOEBEL (B. 1940)

*Untitled*

each: consecutively numbered '1' to '6' (lower centre)

oil and chalk on paper, in six parts

each: 100 x 70cm.

Executed in 1977

€30,000-50,000

\$35,000-57,000

PROVENANCE:

Kewenig Galerie, Berlin/Palma de Mallorca.

Acquired from the above by the present owner

in 2013.

EXHIBITED:

Palma de Mallorca, Kewenig Galerie,

*Imi Knoebel "Constel.lació", 2010.*

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

-Imi Knoebel





PROPERTY FROM A PRIVATE COLLECTION, GERMANY

13

## GOTTHARD GRAUBNER (1930-2013)

### *Farbraumkörper*

signed and dated 'Graubner 1980' (on the reverse)

oil and acrylic on foam-filled canvas

61.5 x 42.5 x 5.5cm.

Executed in 1980

€70,000-90,000

\$80,000-100,000

#### PROVENANCE:

Galerie Edith Wahlandt, Stuttgart.

Acquired from the above by the present owner in 2002.

'My nylon-spanned paintings have a minimum of actual colour. The veil of gauze filters everything that pulsates as colour light space under this skin. The light vibrates. Colour can be experienced through its nuances.'

-Gotthard Graubner



alternate view of the present work





PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ4

## GÜNTHER FÖRG (1952-2013)

*Untitled*

bronze with blue-green patina

120 x 70 x 6cm.

Executed in 1986, this work is from an edition of three,  
only two of which were produced

€30,000-50,000

\$34,000-57,000

### PROVENANCE:

Massimo de Carlo Gallery, London.

Acquired from the above by the present owner  
in 2013.

This work is recorded in the archive of  
Günther Förg as no. *WVF.86.BR.0862*.

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

‘Abstract art today is what one sees and nothing more.’

-Günther Förg





PROPERTY OF A DISTINGUISHED BELGIAN GENTLEMAN

15

## SIGMAR POLKE (1941-2010)

*Untitled*

signed and dated 'S. Polke 93' (lower right)

gouache on paper

69.5 x 99cm.

Executed in 1993

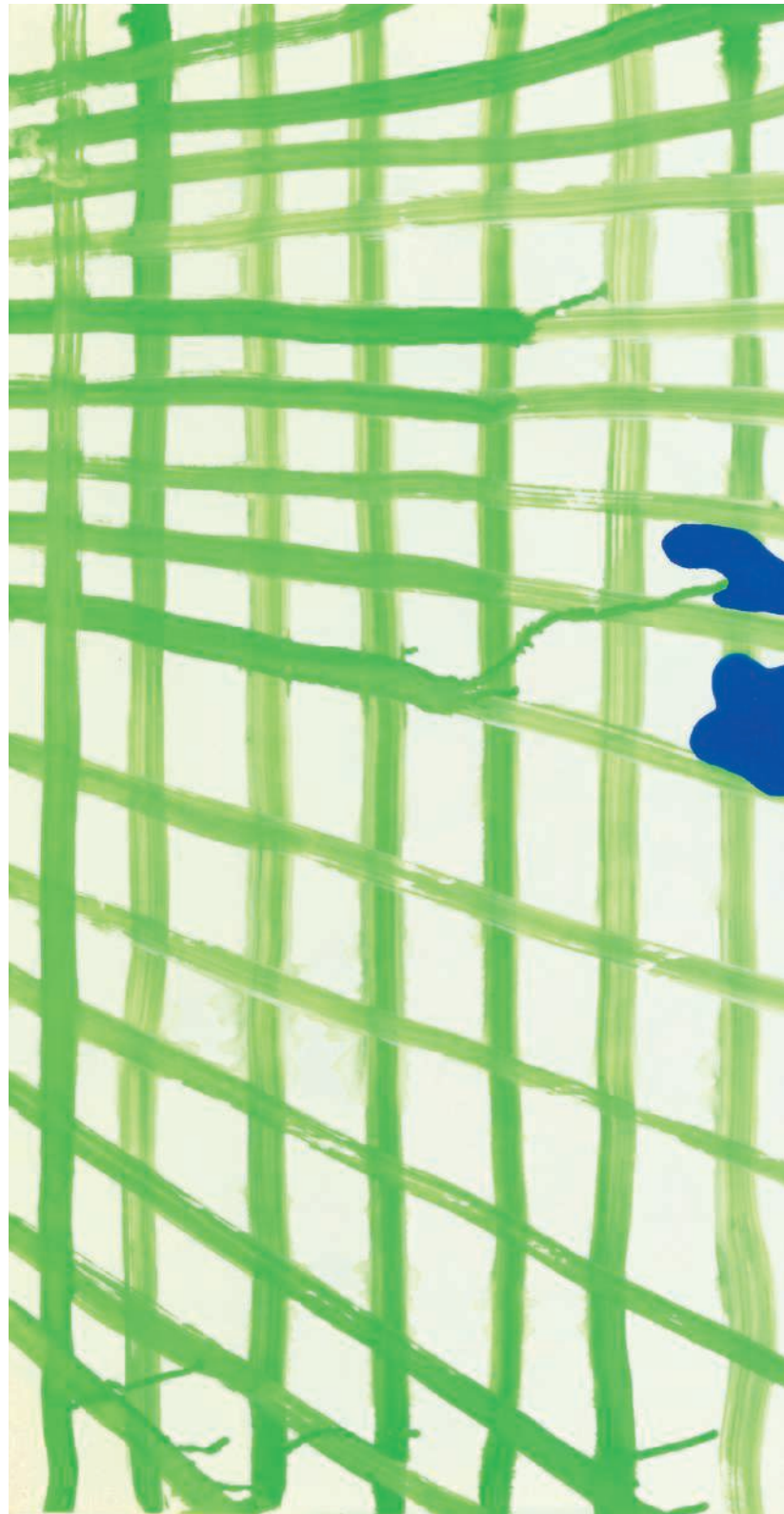
€40,000-60,000

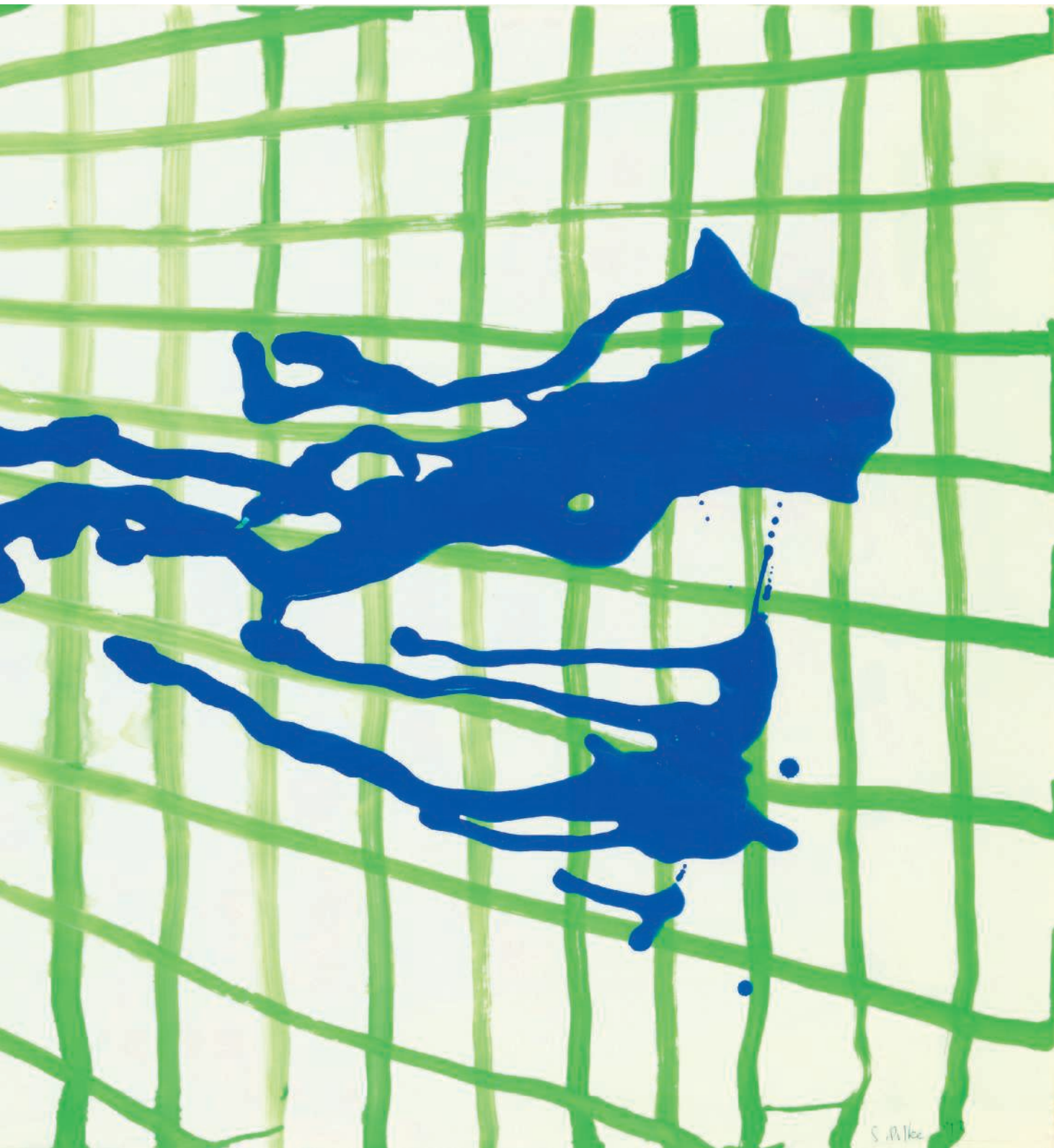
\$46,000-68,000

### PROVENANCE:

Anon. sale, Kunsthaus Lempertz Cologne, 31 May  
1996, lot 397.

Acquired at the above sale by the present owner.







PROPERTY FROM A PRIVATE COLLECTION, GERMANY

λ6

## RUPPRECHT GEIGER (1908-2009)

685/74

signed and titled 'geiger 685/74' (on the overlap); signed,  
dedicated and dated 'geiger für Flori 1974' (on the stretcher)  
acrylic on canvas  
140.5 x 140.5cm.  
Painted in 1974

€60,000-80,000  
\$68,000-91,000

### PROVENANCE:

Galerie Edith Wahlandt, Stuttgart.  
Acquired from the above by the present owner  
in 1992.

### EXHIBITED:

Ahlen, Fritz-Winter-Haus, *Rupprecht Geiger*.  
*Ölbilder und Graphiken von 1950 bis 1982*, 1982,  
no. 15.

‘What matters to me is the colour, just the colour and its perceptibility.’

-Rupprecht Geiger



Rupprecht Geiger at the Kunstakademie, Dusseldorf, 1973.  
Photo: Dietmar Schneider, Cologne. Artwork: © 2019 Artists Rights Society (ARS),  
New York/VG Bild-Kunst, Bonn / Archiv Geiger, Munich.





WORKS FROM A PRIVATE GERMAN COLLECTION

17

## JAN SCHOONHOVEN (1914-1994)

### *Zero-Blumen (Zero Flowers)*

signed twice, titled, dedicated and dated twice 'J.J. Schoonhoven 1972  
„Zero-Blumen für die Wolleh-Familie" Jan J. Schoonhoven '72' (on the reverse)  
ink on canvas  
50 x 40cm.  
Executed in 1972

€40,000-60,000  
\$46,000-68,000

#### PROVENANCE:

Lothar Wolleh, Dusseldorf (acquired directly  
from the artist in 1972).  
Acquired from the above by the present owner  
in 1972.

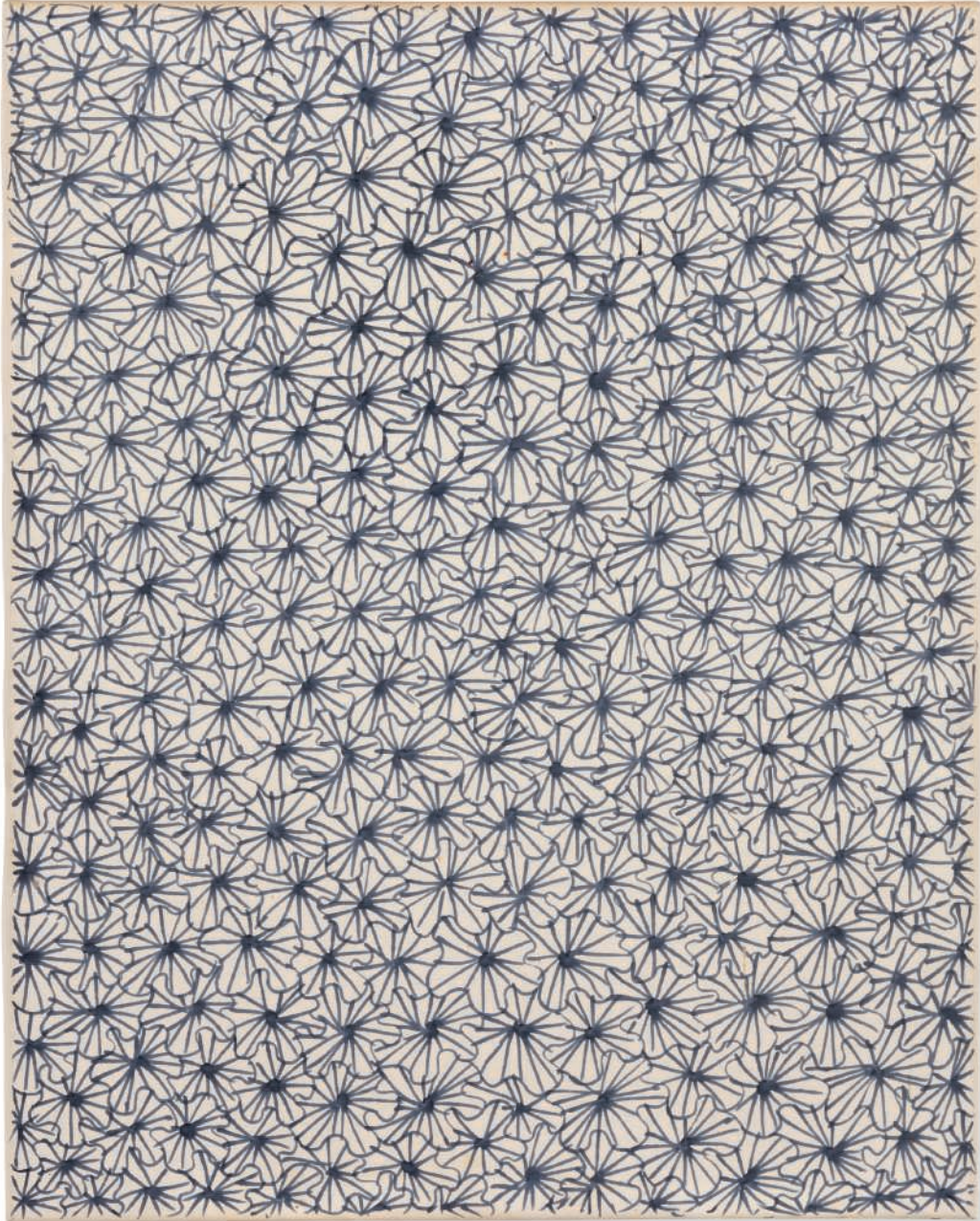


Jan Schoonhoven portrayed by Lothar Wolleh at Galerie Orez, The Hague, 1970.  
Photograph by Lothar Wolleh © Oliver Wolleh, Berlin

German photographer Lothar Wolleh (1930-1979) and Jan Schoonhoven maintained a close friendship since the mid 1960s. As a portraitist of the international ZERO avant-garde and editor-publisher of editions and artists' books, Lothar Wolleh was in close contact with Lucio Fontana, Günther Uecker, Heinz Mack, Otto Piene and the Dutch Nul artists, among others. Wolleh's special relationship with Jan Schoonhoven was reflected in extensive photographic sequences and in elaborate plans for a publication on Jan Schoonhoven, to be accompanied by an embossed print (1969-1972). Lothar Wolleh was regarded 'an artist among artists, a truly free spirit', according to Jan Schoonhoven's closest friend, Nul artist Jan Henderikse: 'Lothar had this special ability of capturing the spirit of artists and their art in a highly personal photographic style.'

Antoon Melissen, March 2019.

Antoon Melissen is currently preparing the *Catalogue raisonné* for Jan Schoonhoven.







PROPERTY FROM A  
PRIVATE COLLECTION, GERMANY

λ8

HEINZ MACK (B. 1931)

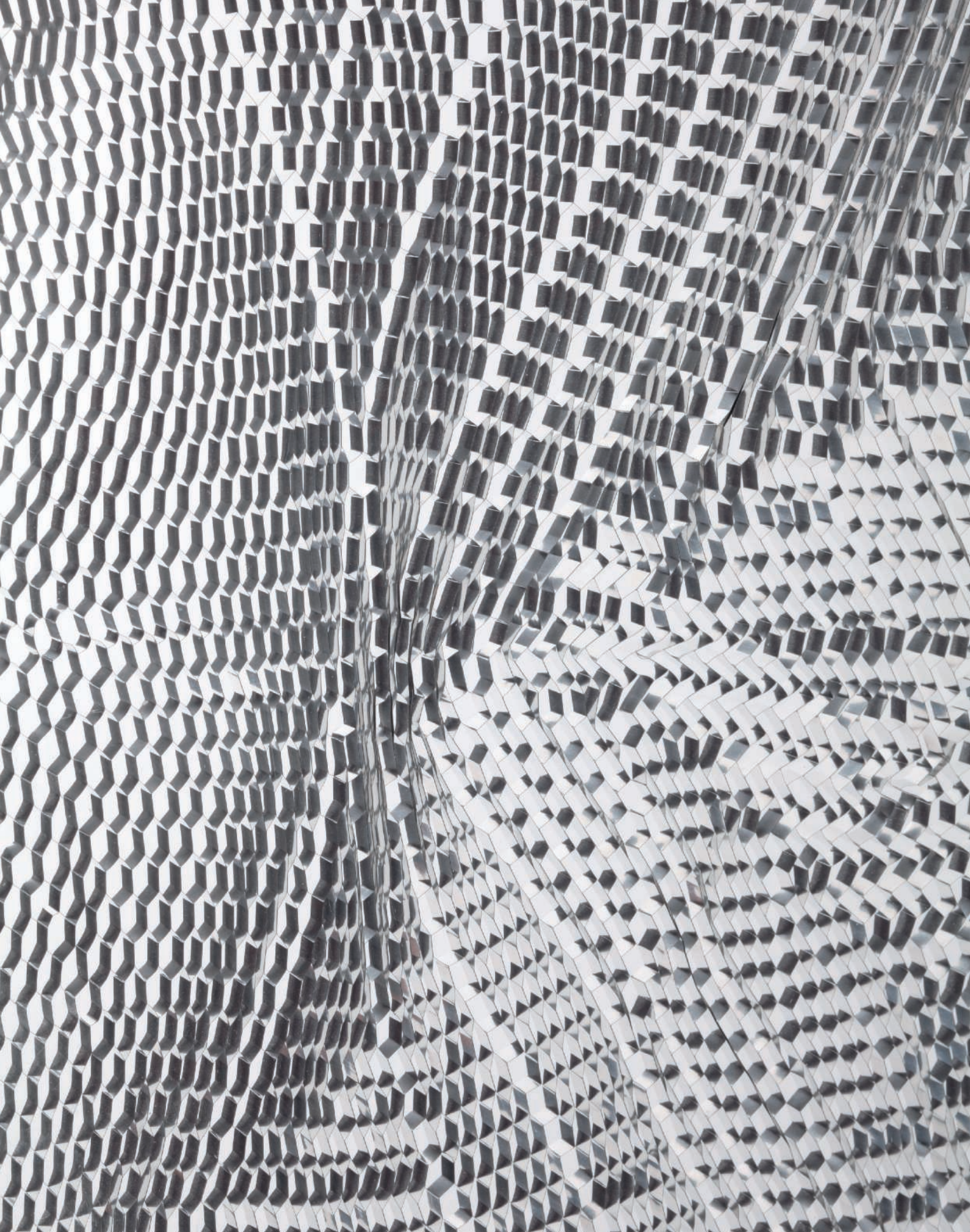
*Untitled*

incised with artist's signature and date 'Mack 66'  
(on top of the base)  
aluminium honeycomb and Plexiglas  
199.5 x 40 x 65cm.  
Executed in 1966

€70,000-90,000  
\$80,000-100,000

PROVENANCE:  
Galerie Neher, Essen.  
Acquired from the above by the present owner in 1994.







PROPERTY OF A DISTINGUISHED BELGIAN GENTLEMAN

λ9

## JAN SCHOONHOVEN (1914-1994)

*R62-19*

signed and titled 'J.J. Schoonhoven R62-19' (on the reverse)

acrylic on papier-mâché relief on board

26 x 15cm.

Executed in 1962

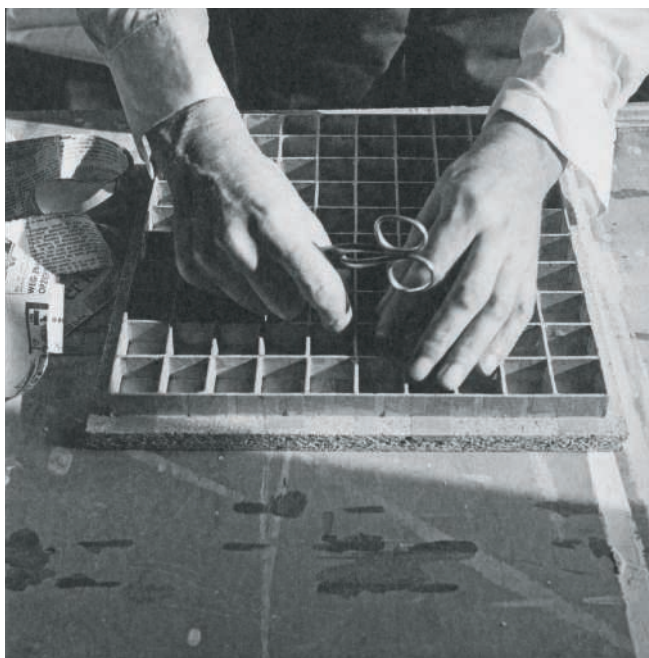
€60,000-80,000

\$68,000-91,000

### PROVENANCE:

Galerie Lambert Tegenbosch, Heusden  
aan de Maas.

Acquired from the above by the present  
owner *circa* 1996.



Jan Schoonhoven, 1972.

Photograph by Lothar Wolleh © Oliver Wolleh, Berlin.

Artwork: © 2019 Jan J. Schoonhoven/Artists Rights Society (ARS), New York.

An early relief by Jan Schoonhoven, *R62-19* is an intimate papier-mâché composition of sixteen quadrants. The individual depth of each square allows light to fall within the work, creating an additional four quadrants made of light and shadow. The title indicates its form in the letter 'R' for 'relief', the year it was made in '62', and its number in the series of that year in '19'.

Schoonhoven, a civil servant for the Postal Service in Delft from 1946 to 1979, acquired artistic fame as one of the founders of the Dutch Nul Group, eventually garnering a reputation as one of the most important Dutch artists of the later 20th Century. The Nul Movement, like its German counterpart the ZERO Movement, sought to distance the artwork from subjective expression, focusing instead on the properties of the material object itself. Each artist within the group developed his own way of approaching this goal. For Schoonhoven, serial abstraction, monochrome, and the grid became the three anchors of his entire artistic oeuvre.

In some of his very first reliefs of the mid 1950s, Schoonhoven incorporated much more of his own artistic hand and laid bare the materials he used for the viewer to see plainly. While the current work's natural appearance recalls this period in part, it is a significant deviation from this earlier process, due to its smoother surfaces, symmetry, and consistency in grid-form. *R62-19* simultaneously anticipates Schoonhoven's reliefs of the 1970s, which rely on still smoother surfaces and tighter, complex grid structures to allow the work to interact with light and shadow in a different manner.

The depth of this work gives it particular prominence when compared with other larger works in the artist's oeuvre. Because of this single quality, this small-scale piece interacts closely with its environs, enabling light and shadow to add and remove its own grids within the relief. *R62-19* is an enticing articulation of Schoonhoven's own Dutch Nul principles and his pursuit of aesthetic sublimation.





PROPERTY FROM A DISTINGUISHED TURKISH COLLECTION

λ10

## IMI KNOEBEL (B. 1940)

*Zion*

(ii): signed and dated 'IMI 98 99' (on the reverse)

acrylic on aluminum, in two parts

overall: 260 x 312cm.

Executed in 1998-1999

€140,000-180,000

\$160,000-200,000

### PROVENANCE:

Ikeda Collection, Nagoya.

Anon. sale, Beyaz Müzayede Istanbul, 29 May

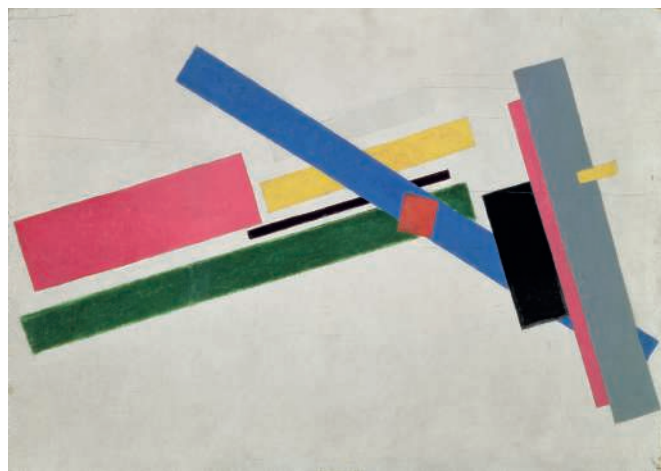
2011, lot 156.

Acquired at the above sale by the present owner.

### EXHIBITED:

Nagoya, Akira Ikeda Gallery, *Imi Knoebel - New Works*, 1999 (illustrated).

Spanning nearly three metres in height and width, Imi Knoebel's *Zion* is a monumental symphony of chromatic form. Knoebel signed and dated the reverse of the work with a looping signature of overlapping primary colours. *Zion* is divided into two orange halves, each covered with a rhythmic arrangement of painted bars in rose, navy, powder blue, and red. Uniting these sections is a colourful border that bounds the two rectangles together.

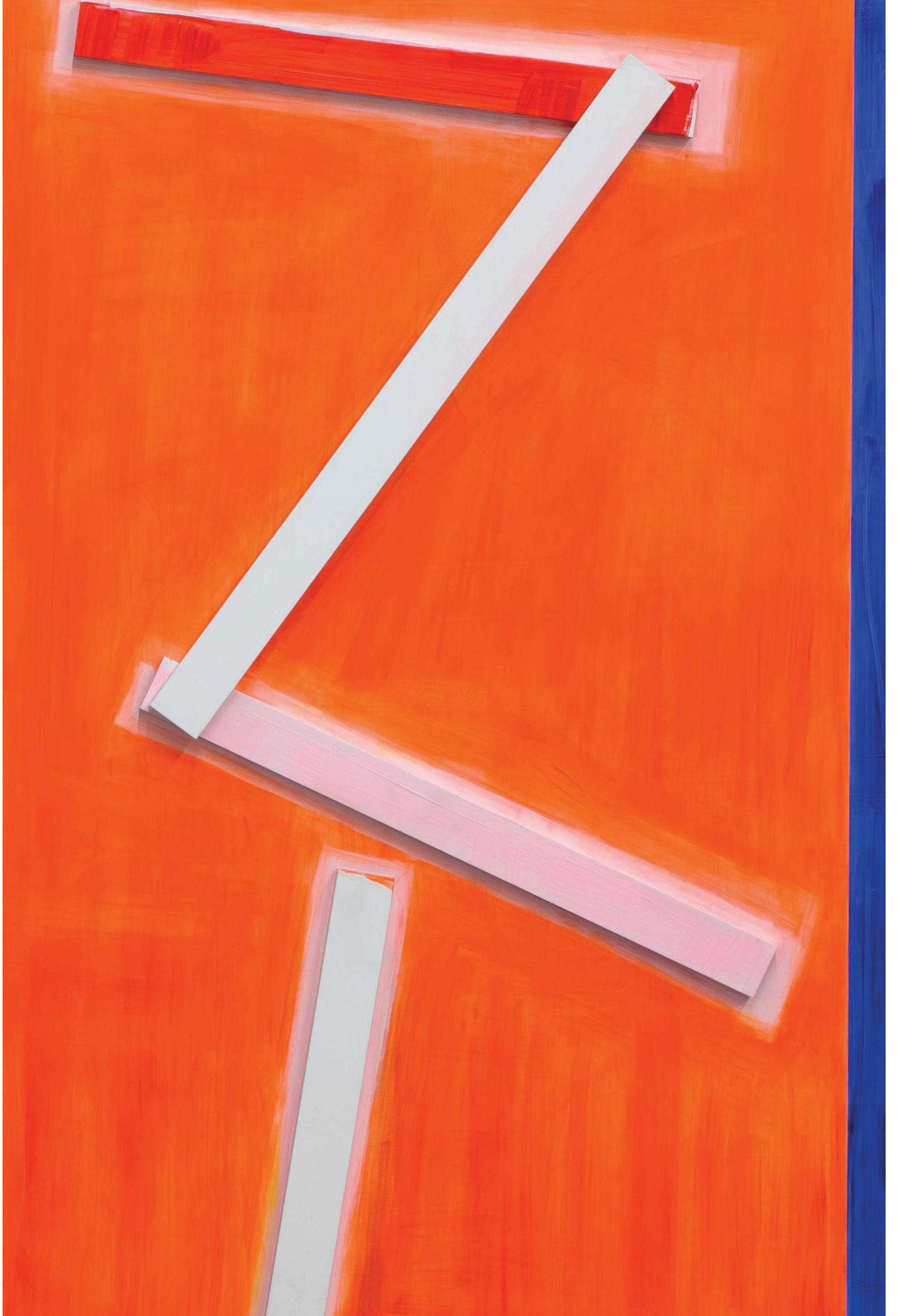


Kazimir Malevich, *Suprematist Construction*, 1915.

State Russian Museum, St. Petersburg.

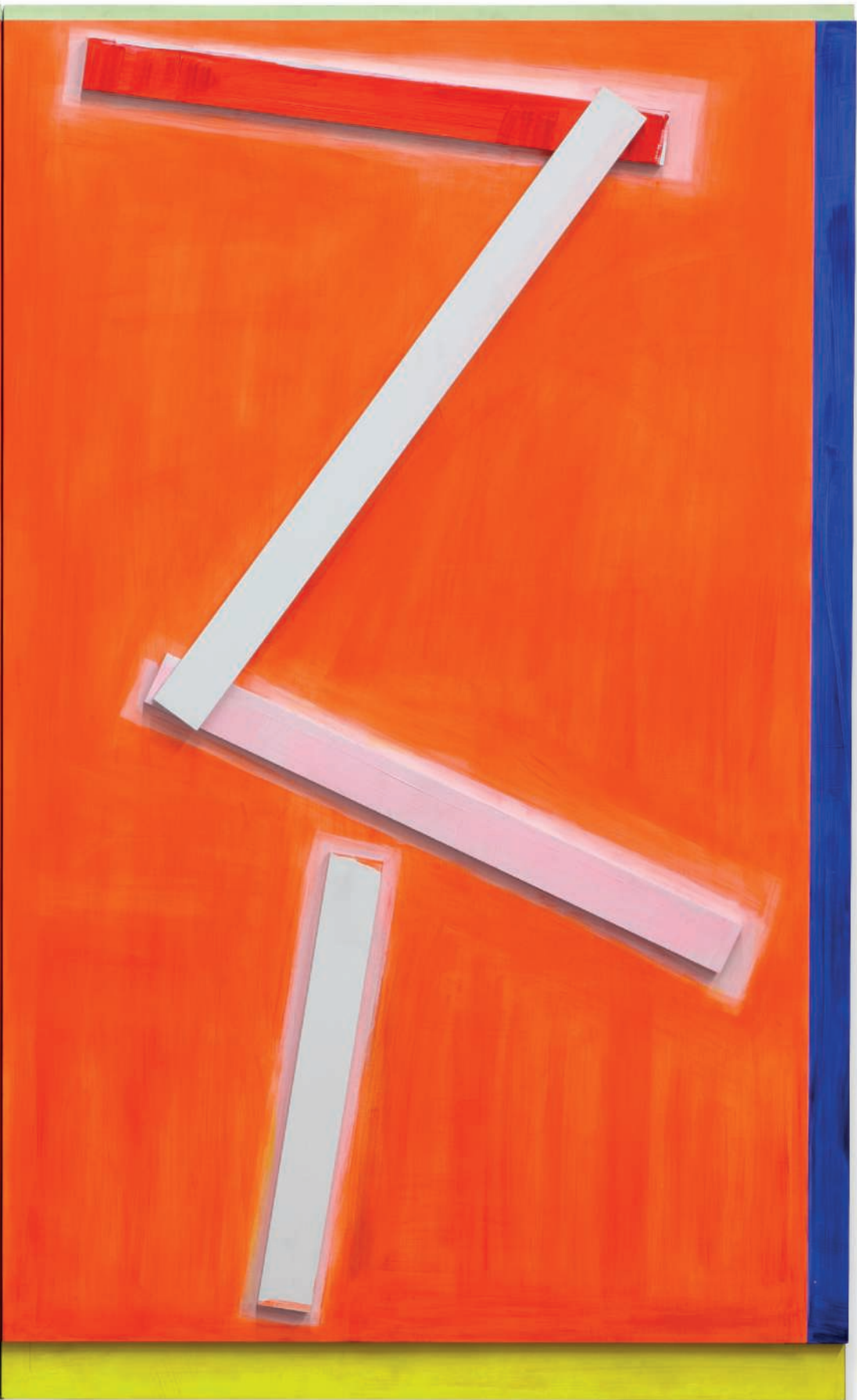
Photo: © State Russian Museum, St. Petersburg, Russia / Bridgeman Images.

Transcending the division between sculpture and painting, Knoebel used strips of metal to explore an endless variety of formal contrasts and affinities. *Zion* not only presents a complex choreography of tones, but also extends colour's materiality into the third dimension, further nuanced by an elaborate play of light and shadow that react to the rising and waning sun. Long preoccupied with the encounter of colour and its material support, Knoebel's abstractions respond to the legacy Kazimir Malevich, whose practice concentrated on the representation of geometric form and what he called 'pure feeling' (K. Malevich, 'Suprematism', 1927 reprinted in R. Herbert (ed), *Modern Artists on Art: Ten Unabridged Essays*, Ann Arbor, 1965, p. 120). Although rooted in these formal considerations of Modernism, Knoebel's Day-Glo palette is more playful and loose than his predecessors. Funnelled through an eclectic array of influences, he forged a vivid visual language distinctly his own, producing serenely graphic works that reverberate with emotion. As Knoebel said when asked about his paintings, 'I look at it and can only take in the beauty, and I don't want to see it in relation to anything else. Only what I see, simply because it has its own validity' (Imi Knoebel, quoted in J. Stüttgen, "I wouldn't Say Anything Voluntary Anyway!" Interview with Imi Knoebel', *Imi Knoebel: Works 1966- 2014*, exh. cat., Kunstmuseum Wolfsburg, Wolfsburg, p. 24). In *Zion*, Knoebel's passionate, exacting approach results in a work of both coolness and warmth, suffused with the infinite potential of colour rendered as luminous form.











## GEORG HEROLD (B. 1947)

### *Literarisches Quartett (Literary Quartet)*

each: signed and dated 'herold 2009' (underneath the top of the base)  
wood, acrylic, wood stain, plaster and polyester on plywood base, in four parts

(i) 177.5 x 25 x 25cm.

(ii) 203 x 25 x 25cm.

(iii) 171 x 52 x 43cm.

(iv) 179 x 64 x 25cm.

Executed in 2009

€35,000-55,000

\$40,000-63,000

#### PROVENANCE:

Galería Juana de Aizpuru, Madrid.

Private Collection, Madrid.

#### EXHIBITED:

Berlin, Contemporary Fine Arts, *Georg Herold. Place The Lord*, 2009.





PROPERTY OF AN IMPORTANT  
PRIVATE COLLECTOR, ISTANBUL

λ.12

A. R. PENCK (1939-2017)

*Extrem (Extreme)*

signed 'ar. penck' (lower right)  
acrylic on canvas  
120 x 160cm.  
Painted in 2007

€40,000-60,000  
\$46,000-68,000

PROVENANCE:

Anon. sale, Grisebach Berlin, 27 November 2010, lot 425.  
Private Collection (acquired at the above sale).  
Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Jérôme de Noirmont, *A. R. Penck. Peintures et bronzes, 2007-2008* (illustrated in colour, p. 53).



λ.113

## MARTIN KIPPENBERGER (1953-1997)

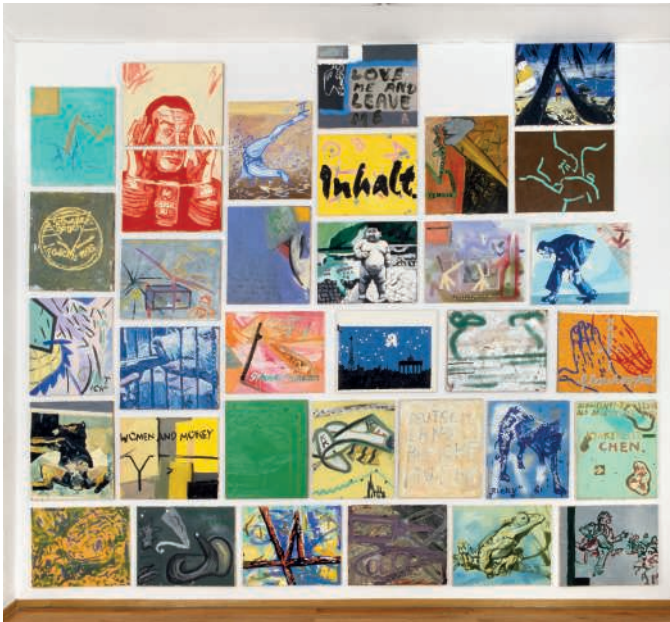
### *Sabine springt (Sabine Jumping)*

inscribed 'S.S. II' (upper right)  
oil on canvas  
60 x 50cm.  
Executed *circa* 1980

€60,000-80,000  
\$69,000-91,000

#### PROVENANCE:

Private Collection, Austria (acquired directly from the artist, thence by descent).  
Anon. sale, Christie's London, 12 February 2015, lot 150.  
Acquired at the above sale by the present owner.



Martin Kippenberger, the present work installed at Galerie Max Hetzler, Stuttgart in 1981.  
© Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.







λ14

ALBERT OEHLLEN (B. 1954)

each: *Untitled*

(i) watercolour, pen and chalk on paper

(ii) watercolour and pencil on paper

each: 71.5 x 49.5cm.

each: Executed in 1993

€40,000-60,000

\$46,000-68,000

PROVENANCE:

each: Galería Juana de Aizpuru, Madrid.

Private Collection, Madrid.



'If someone stands in front of one of my paintings and says, 'This is just a mess', the word 'just' is not so good, but 'mess' might be right. Why not a mess? If it makes you say, 'Wow, I've never seen anything like that', that's beautiful.'

-Albert Oehlen



## BRAM VAN VELDE (1895-1981)

*Untitled*

gouache on paper on canvas  
124 x 120cm.  
Executed in Belleville or Paris circa 1960

€180,000-250,000  
\$210,000-280,000

## PROVENANCE:

Jacques Putman, Paris.  
Luciano Pistoï, Turin.  
Carlo Monzino, Turin.  
Anon. sale, Laurin, Guilloux, Buffetaud, Tailleur,  
Paris, 10 December 1979, lot 126.  
Acquired at the above sale by the present owner.

## EXHIBITED:

Geneva, Galerie Krugier et Cie, *Bram van Velde*,  
1962, no. 27.  
Turin, Galleria Civica d'Arte Moderna, *Bram van  
Velde*, 1966, no. 48 (illustrated, p. 86 with incorrect  
measurements).

## LITERATURE:

J. Putman, *Bram van Velde*, Turin 1961, no. 243  
(illustrated, no. 98, unpagged).  
J. Putman, C. Juliet, *Bram van Velde*, Paris 1975,  
no. 29 (illustrated, p. 65).

We kindly thank Rainer Michael Mason for  
his help in cataloguing this lot.



Pablo Picasso, *Seated Bather*, circa 1930.  
Museum of Modern Art (MoMA), New York.  
Artwork: © 2019 Estate of Pablo Picasso / Artists Rights  
Society (ARS), New York.  
Photo: © 2019. Digital image, The Museum of Modern Art,  
New York/Scala, Florence, Acc. n.: 82.1950.

There are few artists who spoke so eloquently of their art as did Bram van Velde (1895-1981) — an insight, perhaps, into his intimate, lifelong friendship with writer Samuel Beckett. 'I only show what's there. Yes, somewhere, there might also be joy,' Van Velde once said of his work (J. Putman, *Bram van Velde*, Paris 1975, p. 16). At another point he would go on to give a more visual elucidation of the same theme: 'We are always two. A living and a dead. And they are always at odds' (J. Putman 1975, p. 21).

To a viewer of the current work, such quotes seems to speak to it directly. Van Velde's *Untitled*, painted circa 1959-1960, shows two conjoined figures against an abstract interpretation of a landscape. To the left of the piece, browns, greys and black consume the space, while to the right, bright strokes and soft spots of red, yellow, and light blue are placed at the forefront.

Van Velde's oeuvre walks a tightrope between figurative and non-figurative art, leading the viewer to the edge of an interpretation without ever permitting him to reach one. He achieved this by using his own unique language of lyrical abstraction, so esteemed by Beckett that he declared it to be like no other in existence: 'what is this coloured surface that wasn't there before? I do not know, having never seen anything of its kind. It seems to have no connection to art, if my memories of art are correct' (S. Beckett in J. Putman, 1975, p. 38).





*Untitled* was painted just two years after a career-revitalising exhibition at Galerie Michel Warren in Paris. In 1959 Van Velde's long term partner, Marthe Arnaud, died. Van Velde was a highly sensitive being, and his painting habits were deeply influenced by his surroundings and current events. He stopped painting for the whole of World War Two, picked up his brush again in 1945, and stopped again for one year after the commercial failure of an exhibition at New York's Kootz Gallery in 1948. By the time he produced *Untitled* the peak-period of his career had been set into motion, and he continued to paint through the tragedy of his partner's passing, incorporating it into the lyricism of his canvases.

At around the same time he created the current work, in 1960, he would paint a work of slightly larger dimensions in bright pastel-coloured oil paint. In the words of his mentor and friend who supported him after his departure from Galerie Maeght, Jacques Putman, the oil-on-canvas displays a 'sovereign equilibrium' and the 'tragedy so often inherent to the paintings of Bram van Velde, gives way to peace' (J. Putman, 1975, p. 23). The brightness of this painting is set almost entirely free from the heavy blacks and browns that outline the forms of many of Van Velde's post-war works. *Untitled* stands between the liberated peace evoked through so many of his paintings of the 1960s and '70s, and the dissonant sadness of his earlier works. The conjoined figures at the forefront of the painting seem to evoke this dissonance directly: with Van Velde's own words in mind, perhaps the form on the left resembles 'the living', irremediably attached to its essential counterpart, 'the dead', depicted here with a faintly discernible face and what appears to be a scythe.

*Untitled*, painted at a high-point of the artist's career, anticipates Van Velde's exploration of a deeper abstraction in the 1960s while simultaneously looking back to his earliest representational works. *Paysage de Neige*, painted in 1923, depicts two black-cloaked men walking a snow-covered route to a solitary village in the distance, their worn faces turned towards the viewer. It is difficult not to see these two figures in the abstracted forms of *Untitled*.

Bram van Velde was a true artist's artist, whose works, in the words of Asger Jorn, 'subsist of nothing but his soul' (A. Jorn, 1967, quoted in J. Putman 1975, inside cover). Van Velde himself saw painting as his liberation from the world: 'The real world with its common logic pushes us toward catastrophe. The artist seeks in his work to free himself from this weight. ... Painting is man in the face of his downfall' (M. Seuphor, *Abstract Painting*, New York 1964, p. 134). *Untitled* is an exemplary summation of the psychological and artistic peaks of this most esteemed and unique painter.









## ASGER JORN (1914-1973)

### *Børneleg (Children's Game)*

signed and dated 'Jorn 53' (upper right); signed,  
titled and dated 'Børneleg Asger Jorn 1953' (on the reverse)  
oil on board  
60 x 91cm.  
Painted in 1953

€70,000-90,000  
\$80,000-100,000

#### PROVENANCE:

Poul Borchsenius Collection, Randers.  
Svend Hansen Collection, Aarhus.  
Christian Broundal Collection, Vinderup.  
Galerie Nova Spectra, The Hague.  
Private Collection, The Netherlands.  
Acquired from the above by the present owner  
in the 1990s.

#### EXHIBITED:

Aarhus, Universitet Aarhus, *Asger Jorn - Robert  
Jacobsen*, 1961, no. 65.

#### LITERATURE:

G. Atkins, *Jorn in Scandinavia 1930-1953*, London  
1968, no. 836, p. 270 (illustrated, p. 407).



Asger Jorn in front of his painting *Lettre à mon fils (Letter to my son)*  
from 1956-1957.  
Photograph by Gunni Busck, Aarhus. Artwork: © 2019 Asger Jorn /  
Artists Rights Society (ARS), New York / COPY-DAN, Denmark.







λ17

## CONSTANT (1920-2005)

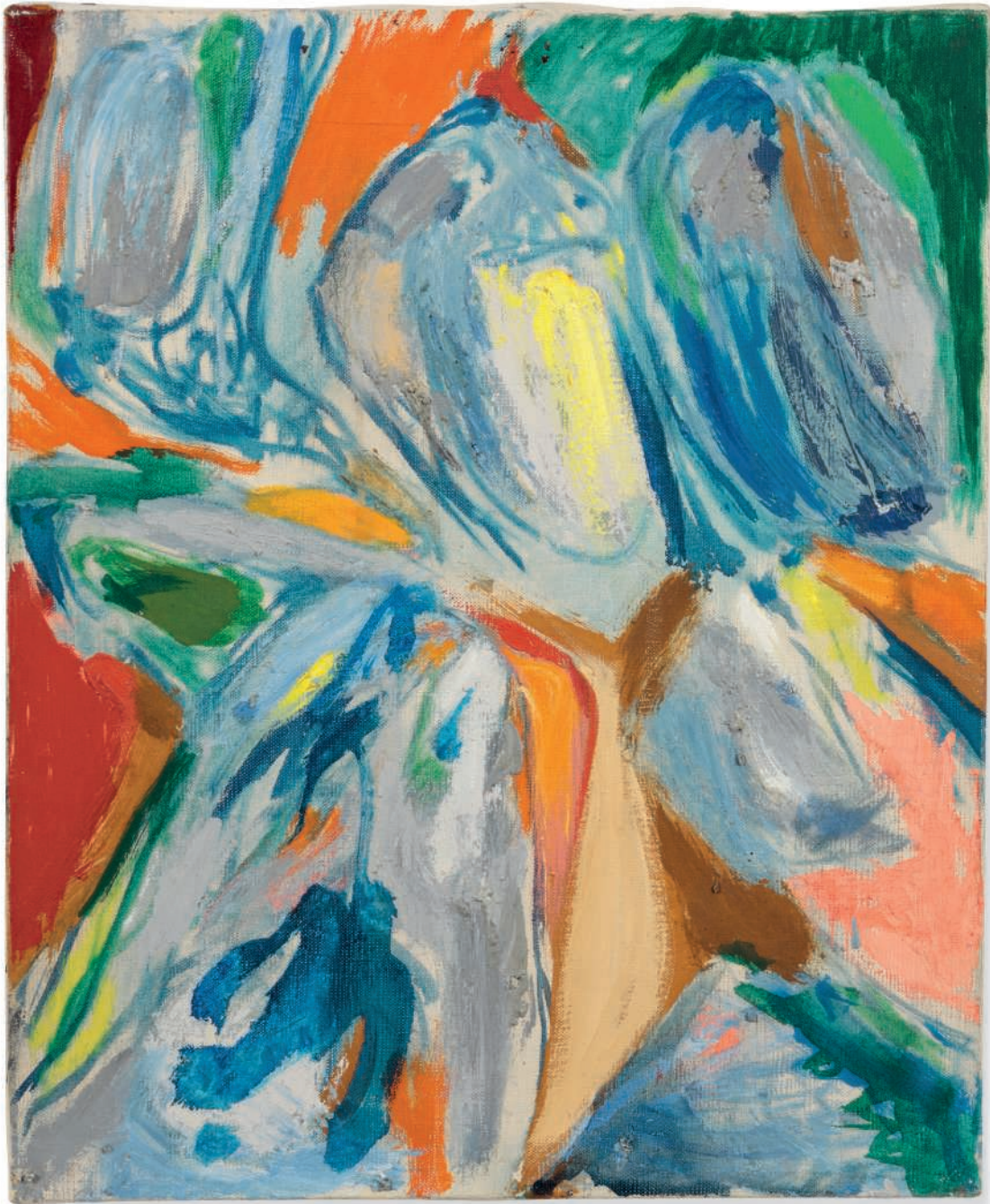
### *Haan (Rooster)*

signed and dated 'constant '48' (lower left)  
watercolour, gouache, ink and wax crayon on paper  
41 x 31.5cm.  
Executed in 1948

€15,000-20,000  
\$18,000-23,000

#### PROVENANCE:

Private Collection, The Netherlands (acquired in the late 1960s).  
Thence by descent to the present owner.



λ18

ASGER JORN (1914-1973)

*Untitled*

oil on canvas  
46 x 37.5cm.  
Painted circa 1972

€30,000-50,000  
\$35,000-57,000

PROVENANCE:  
The Artist, thence by descent to the present owner.

LITERATURE:  
G. Atkins, *Asger Jorn: The Final Years 1965-73*, Paris 1980, no. 1994  
(illustrated, unpagged).



## CONSTANT (1920-2005)

### *Kinderkopje (Head of a Child)*

signed and dated 'Constant 49' (lower left); signed and dated 'CONSTANT '49' (on the reverse)

oil on canvas

70 x 60cm.

Painted in 1949

€100,000-150,000

\$120,000-170,000

#### PROVENANCE:

Galerie Nova Spectra, The Hague.

Acquired from the above *circa* 1978, thence by descent to the present owner.

#### EXHIBITED:

Rotterdam, Galerie Delta, *COBRA 1948-1952, 1978* (illustrated in colour, unpagged).



Jean Dubuffet, *Gymnosophie*, 1950.  
Centre Pompidou, Paris.

Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migéat.

Constant completed the current work, *Kinderkopje (Head of a Child)*, in the first year of CoBrA's brief but prolific existence. In it, a yellow figure stands against a blue background latticed with white. Its head, as large as its body, features engulfing black eyes outlined in red, a white nose and a black mouth. Its two stick-figure hands extend forward towards the spectator.

One year prior, Constant wrote in what would become the manifesto for CoBrA, 'A painting is not a structure of colours and lines, but an animal, a night, a cry, a man, or all of these together' (C. Nieuwenhuys, *Manifesto. Reflex: Orgaan van de experimentele groep in Holland*, Amsterdam 1948). The text summarily defined what Constant would later declare to be the 'experimental method', whose positions were twofold: that the creative process was more important than the final product, and that the artist based his aesthetic position in opposition to the prevailing standard of his time. Held to these standards, *Head of a Child* stands its ground firmly, as a challenge to both post-war abstraction and conventional notions of predetermined figurative beauty.

The CoBrA years were to be some of the most productive for the artist: by the time the movement had come to an end in 1951, Constant had produced roughly half of the works that would eventually comprise his entire painting oeuvre (M. Hummelink, *Constant: Paintings*, exh. cat. Stedelijk Museum, Amsterdam





1995, p. 30). For most of the following decade, with rare exception, Constant shunned painting in favour of sculpture and architecture, only to return to his original medium in the latter half of the 1960s. In 1952, his friend and CoBrA collaborator Asger Jorn wrote to him encouragingly in the hope of reviving their movement: 'I see a continuation in everything you have done since always, keep it, keep your own conscience through everything, and you can do *anything*. You have precisely that rare talent to do anything and keep your personality' (A. Jorn to Constant, cited in M. Hummelink, 1995, p. 28). Unfortunately for Jorn, Constant could not have disagreed more. He wrote back to his friend that CoBrA had produced little of value and that he had undergone an abrupt break with his former artistry. For Constant, recreating the movement would be an impossible and futile task.

Throughout Constant's highly variegated oeuvre, however, Jorn's words would ring true. As the art world surrounding him continued to evolve, from requiring an antithesis within painting in the immediate post-war years to eventually demanding a defence of the painted image in an increasingly conceptual arena, Constant's work tread back to its origins in the CoBrA era. His 1995 work, *De Wees (The Orphan)*, bears an unmistakable resemblance to the current work by way of the figure's black eyes and mouth, clasped hands, and despondent expression. The standards he laid out in the late forties are still upheld through the more representational nature of the piece as a whole — a reaction, perhaps, against the changing aesthetic tides of his time.

Constant was at endless odds with his individuality. He aspired to a world in which an artist could assimilate to a collective and be understood under such terms, not pertaining to a unique personality but to a specific zeitgeist or reactionary force. It is this contradiction within himself, and by consequence his work, that continues to intrigue a multitude of admirers. *Head of a Child* offers its viewer such a combination of self and collective, a sincere and forceful unity of Constant's creative force and CoBrA's emancipatory character.









λ20

## KAREL APPEL (1921-2006)

### *Flying People*

signed and dated 'appel 75' (lower right)  
oil on canvas  
130 x 195cm.  
Painted in 1975

€60,000-80,000  
\$69,000-91,000

#### PROVENANCE:

Galerie Nova Spectra, The Hague.  
Acquired from the above by the present owner  
in 1981.

#### EXHIBITED:

The Hague, Galerie Nova Spectra, *CoBrA: het  
wapendier van '50*, 1981, no. 10 (illustrated in  
colour).

#### LITERATURE:

E. Wingen, *Het gezicht van Appel*, Venlo 1977  
(illustrated, unpagged).

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



Karel Appel in his studio.  
Photo: Nico Koster/MAI.  
Artwork: © 2019 Karel Appel Foundation / Artists Rights Society (ARS), New York /  
c/o Pictoright Amsterdam





λ21

## GEORGES MATHIEU (1921-2012)

### *Espoirs cruels (Cruel Hopes)*

signed 'Mathieu' (lower left); titled "'ESPOIRS CRUELS'" (on the stretcher)  
alkyd on canvas  
146 x 114.5cm.  
Painted in 1988

€60,000-80,000  
\$69,000-91,000

#### PROVENANCE:

Galerie Guy Pieters, Knokke.  
Acquired from the above by the present owner.

We are grateful to Mr. Jean-Marie  
Cusinberche for the information he has  
kindly provided for this catalogue.

'I'm the incarnation of my own myths and [even more]  
I am my painting.'

-Georges Mathieu





λ22

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

### *Der Schritt (The Step)*

signed 'ar. penck' (lower left); signed and titled 'ar penck  
DER SCHRITT (a.xyz)' (on the stretcher)  
acrylic on canvas  
136 x 170cm.

€60,000-80,000  
\$69,000-91,000

#### PROVENANCE:

Acquired directly from the artist by the present  
owner *circa* 1998.



Jean Dubuffet, *Le cours des choses*, 1983.

Centre Pompidou, Paris.

Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Photo : © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migéat.





PROPERTY OF AN IMPORTANT COLLECTOR

λ!23

## KAREL APPEL (1921-2006)

### *Running Through*

signed 'appel' (lower right), dated '1983' (lower left)

oil on canvas, in two parts

overall: 183 x 488cm.

Painted in 1983

€60,000-80,000

\$69,000-91,000

#### PROVENANCE:

Acquired directly from the artist by the present owner in 1985.

#### EXHIBITED:

Fort Lauderdale, Florida, Museum of Art, *Karel Appel: Recent Paintings and Sculpture: Clouds, Windmill, Nudes and Other Mythologies*, 1986, no. 3 (illustrated, pp. 22-23).

Long Beach, The University Art Museum, California State University, *Portrait of a Collector*, 1987.

Scottsdale, Scottsdale Center for the Arts, *A Museum in the Making*, 1991.

Tempe, Arizona State University Art Museum, *CoBrA: Before, During and After*, 2003.

Painted in 1983, *Running Through* is an immense late work by Karel Appel. In the diptych, a ghostly bishop walks obliviously through a flaming land dotted with skulls. His body is a haunting form of vigorous, frenetic white. In the lower panel, piles of skulls line a grassy knoll, each with glowing eyes in electric blue and red. A single skeleton in blazing orange stretches out along the vivid green. With its overt references to mortality, *Running Through* is a nod to *momento mori* imagery. Latin for 'remember we must die', *momento mori* often incorporate skulls to reflect upon the transience of life, but in Appel's meditation, mortality is represented in expressive paint and bright colours, a visual language emblematic of the CoBrA movement which Appel cofounded. CoBrA championed process and introduced mythical and folkloric imagery in simplified, animated gestures, and *Running Through* presents a wry comment on the evanescent life rendered in thick, tactile paint.

While the painting may playfully look to death, *Running Through* also evokes Jean-Michel Basquiat's colossal skulls, a motif introduced in 1982 in works such as *Red Skull* and *Untitled*, part of The Broad collection. Both artists share a neo-expressionist pictorial language, evinced in the emphatic brushwork and bright blues, reds and blacks of these canvases. Fortuitously, both artists showed at Annina Nosei gallery, where Appel's paintings were introduced to younger artists and critics active in New York's buzzing art world. Appel loved New York City's creative community, and after falling in love with the city during his first visit in 1957, he finally moved in 1971. Remembering how much Appel felt at home in New York, his friend, the critic Carlo McCormick said, 'Karel loved New York...for the chaos and madness, and especially the overwhelming polyglot culture of so many people navigating this single congested space' (C. McCormick speaking at a memorial for K. Appel, September 23, 2006 reprinted in 'IN MEMORIAM: KAREL APPEL', *Artnet*). Thrumming with vitality, *Running Through* alludes to both life and death in a stirring landscape of vibrant colour.

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



Jean-Michel Basquiat, *Flesh and Spirit*, 1982-1983.

Collection of an anonymous charitable foundation.

© The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019









PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

124

A. R. PENCK (1939-2017)

*Man Descending Stairway*

signed and dated '∞.r. penck 82' (lower left)

acrylic on canvas

147.5 x 146.5cm.

Painted in 1982

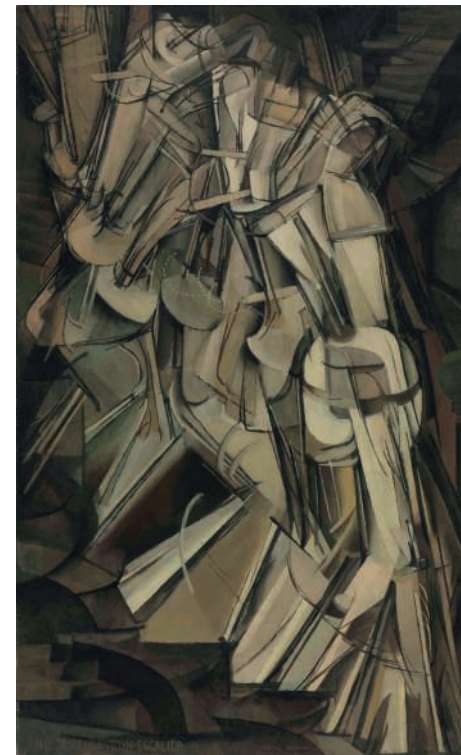
€120,000-180,000

\$140,000-210,000

PROVENANCE:

Maria Osthoff Collection, Görwihl.

Acquired from the above by the present owner in 1983.



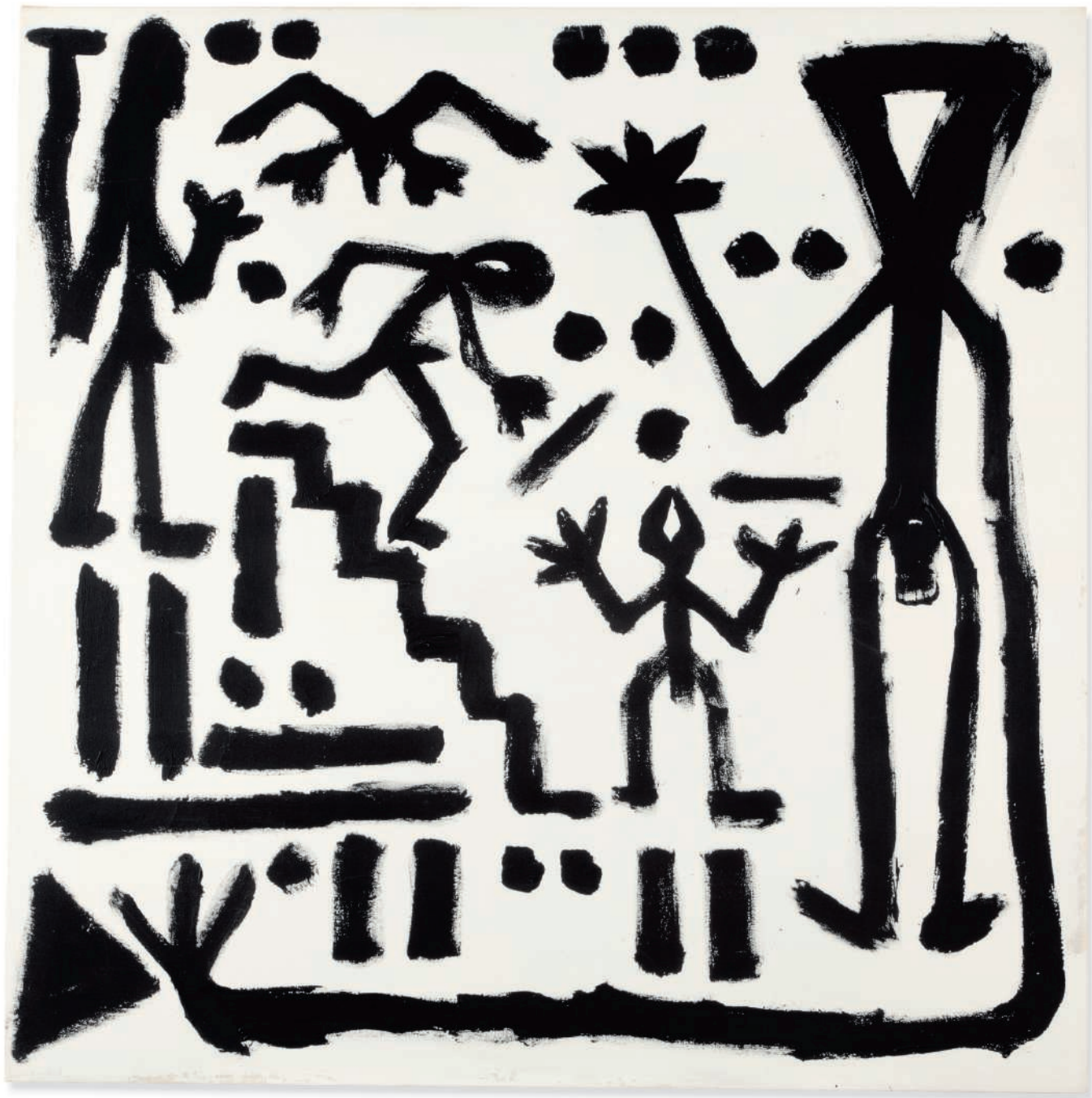
Marcel Duchamp, *Nude Descending a Staircase, No. 2*, 1912.  
Philadelphia Museum of Art, The Louise and Walter  
Arensberg Collection, 1950  
© Association Marcel Duchamp / ADAGP, Paris / Artists  
Rights Society (ARS), New York 2019.

Painted in 1982, *Man Descending Stairway* exemplifies the complex world of symbols and systems that energised the art of A. R. Penck. In thick, brazen strokes, the German neo-Expressionist painted graphic icons and geometric patterns against an expanse of white. Like Chronophotography, an antique photographic technique which showed sequential movement within a single print, *Man Descending Stairway*, too, images motion as three of Penck's signature stick-figures appear to be walking down the titular staircase. A fourth, the largest, stands in the right hand corner, raising his arm in salute.

The painting's title is a nod to Marcel Duchamp's *Nude Descending a Staircase, No. 2*, 1912, an icon of Modernism which presented three-dimensional movement on canvas. Surrounding Penck's stairs are daubs and dashes that remove any sense of depth; *Man Descending Stairway* is emblematic of the artist's 'Standart' style, a term he coined to describe a pictorial aesthetic inspired by hieroglyphs and cave paintings. As Penck explained, 'Every Standart can be imitated and reproduced and can thus become the property of every individual. What we have here is a true democratisation of art' (A. R. Penck quoted in O. Basciano, 'A. R. Penck Obituary', *The Guardian*, May 5, 2017). Characterised by rudimentary imagery and simplified forms and figures, Penck's reliance on ancient visual systems was an endeavour to communicate with all of humanity.

The rhythmic composition of *Man Descending Stairway* was also inspired by the artist's interest in jazz music, and Penck himself was drummer and played in the band Triple Trip Touch in the late 1980s. When asked by curator Klaus Ottmann in 1985 whether he saw a relationship between music and his paintings, Penck responded, 'Yes, in the rhythm because I am very interested in rhythm' (A. R. Penck, quoted in 'Interviews: A. R. Penck', in *Journal of Contemporary Art*, vol. 7, no. 1, Summer 1994, pp. 80-88). The recurring motifs of *Man Descending Stairway* visualise the musicality and improvised syncopation of jazz. The painting vibrates with an intensity of life.







PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

λ!25

## HORST ANTES (B. 1936)

### *Kopffigur (Head Figure)*

signed 'Antes' (lower right); signed, titled, inscribed and dated

'KOPFFIGUR Aquatec Juni 1968/71 Antes' (on the reverse)

acrylic on canvas

120.5 x 101cm.

Painted in 1968-1971

€45,000-55,000

\$52,000-63,000

#### PROVENANCE:

Private Collection, Rheinfelden.

Galerie Gimpel & Hanover, Zurich.

Anon. sale, Hauswedell & Nolte, Hamburg,

9 June 1986, lot 14.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Munich, Galerie Stangl, *Antes, neuer Ölbilder und*

*Plastiken*, 1968, no. 18 (illustrated, no. 20).

Öflingen, Evang. Kirche Öflingen, *Kunstaussstellung*  
*in der Evang. Kirche Öflingen*, 1971.

#### LITERATURE:

K. Dettmann, V. Volkens, *Horst Antes:*

*Werkverzeichnis der Gemälde 1969 bis 1971. Band*

3, Künzelsau 2010, no. 1971-1 (illustrated, p. 174).



René Magritte, *Le Faux Miroir (The False Mirror)*, 1928.

Museum of Modern Art (MoMA), New York.

Artwork: © 2019 C. Herscovici, London / Artists Rights Society (ARS), New York.

Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence,  
Acc. n.: 133.1936.





λ + 26

## JUAN GENOVÉS (B. 1930)

### *Fases (Phases)*

signed and dated 'genovés 07' (lower right); signed, titled and dated 'GENOVÉS "FASES" 2007' (on the reverse)  
acrylic and collage on canvas laid on plywood  
125 x 150cm.  
Executed in 2007

€70,000-90,000  
\$80,000-100,000

#### PROVENANCE:

Marlborough Gallery, London/Madrid.

Acquired from the above by the present owner in 2008.

Against a dusty rose ground, a crowd coalesces and swells into a crested wave in Juan Genovés' *Fases (Phases)*. Evincing a wholly cinematic viewpoint inspired, in part, by the films of his childhood, the painting presents an aerial view of a featureless land; this is *terra incognita* and the reason for such an assembly of these colourfully impasto figures remains unclear. For Genovés, crowds are the enduring theme of his extensive oeuvre, evoking his earliest memories of the Spanish Civil War. He believes strongly that art must have a social and political consciousness, which he feels his tiny figures embody: they are fleeing, he explained, 'to any place where there is a bit of harmony, where there is a sense of justice' (J. Genovés interviewed by M. Vincent, 'The Latest Undertaking of Juan Genovés', *Genovés*, exh. cat., IVAM Centre Julio González, Madrid, 1992, unpagged). Indeed, *Fases* is a meditation on the individual within the mass, and the responsibility of both.





λ27

## WOLFGANG TILLMANS (B. 1968)

### *Kasper König's Bookshelf*

bubblejet print, in two parts

overall: 136 x 201cm.

Photographed in 1995 and printed in 2019, this work is number one from an edition of one plus one artist's proof

€30,000-50,000

\$34,000-57,000

#### PROVENANCE:

Galerie Buchholz, Cologne.

Acquired from the above by the present owner in 1998.

#### EXHIBITED:

Wolfsburg, Kunstmuseum Wolfsburg, *Wolfgang*

*Tillmans. Wer Liebe wagt lebt morgen*, 1996, p. 102

(another example exhibited, illustrated in colour, p. 105).

#### LITERATURE:

*Wolfgang Tillmans: If One Things Matters, Everything*

*Matters*, exh. cat., London, Tate Britain, 2003 (another

example illustrated in colour, p. 96).

This work is accompanied by a signed certificate of authenticity; a colour match print of the present work, and a data CD.









λ28

## STANLEY BROUWN (1935–2017)

*1 ell on 1 x 1 step 1 step on 1 x 1 m*

incised with the artist's initials, title and date '1 ell (s b) on 1 x 1 step  
(s b) 1 step (s b) on 1 x 1 m SB 89' (on the small strip)

two aluminium plates and two aluminium strips

(i) 100 x 100cm.

(ii) 75 x 75cm.

(iii) 75 x 1cm.

(iv) 47 x 1cm.

Executed in 1989

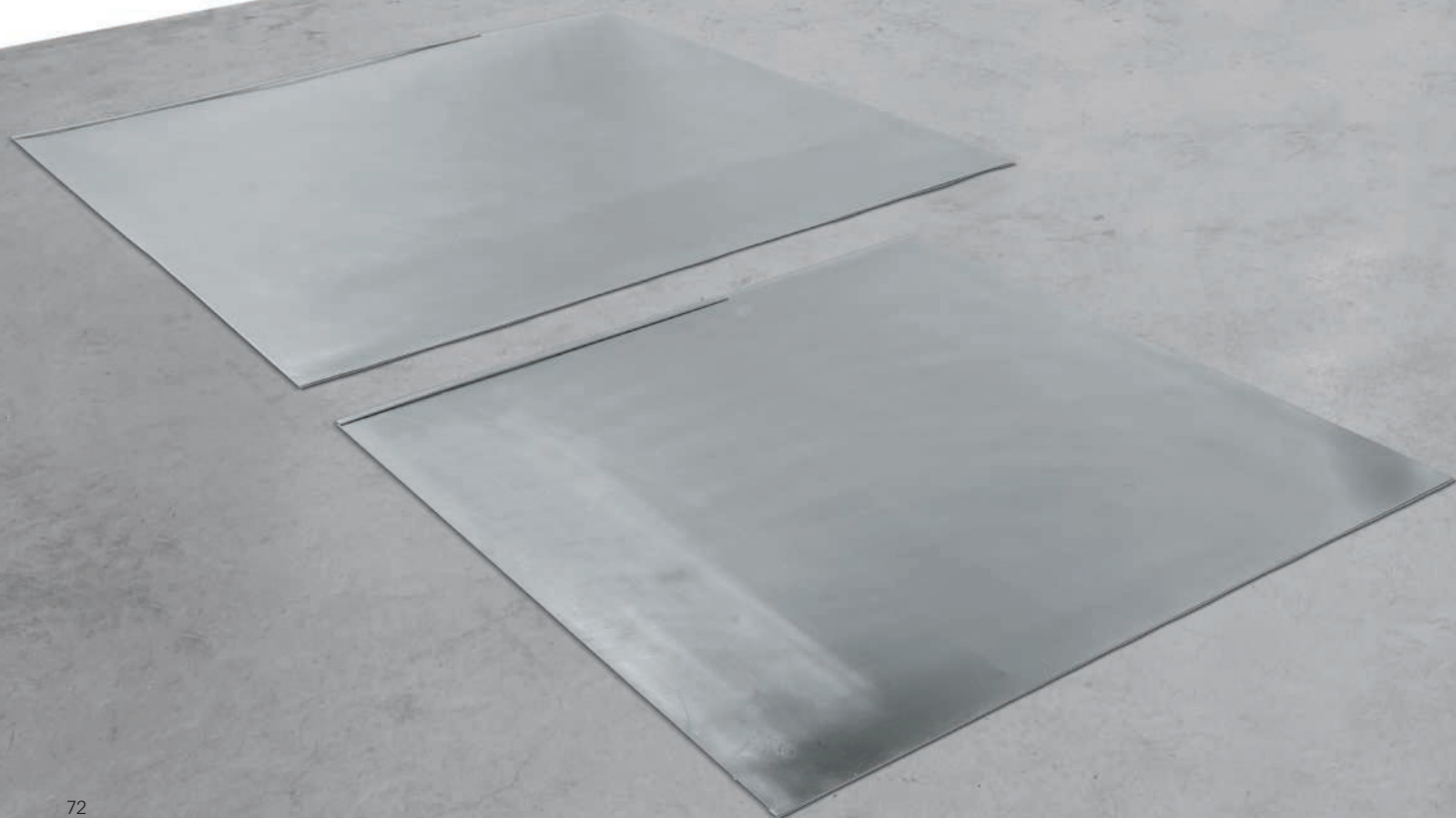
€20,000-30,000

\$23,000-34,000

### PROVENANCE:

Link Art Company, Amsterdam (acquired directly from the artist in 1989).

Acquired from the above by the present owner in 2014.



PROPERTY OF A DISTINGUISHED  
CONTEMPORARY COLLECTOR

λ29

## STANLEY BROUWN (1935-2017)

*1 x 1 x 1 foot - 2 x 2 x 2 feet - 3 x 3 x 3 feet*

plywood, in three parts

(i) 23.5 x 23.5 x 23.5cm.

(ii) 52 x 52 x 52cm.

(iii) 78 x 78 x 78cm.

Executed in 1998

€30,000-40,000

\$34,000-45,000

PROVENANCE:

Galerie Micheline Szwajcer, Antwerp.

Acquired from the above by the present owner in 1999.





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PRIVATE COLLECTOR, ISTANBUL

λ130

## RICHARD LONG (B. 1945)

### *Black and White Circle*

coal and marble pieces  
diameter: 600cm.  
Executed in 1988

€100,000-150,000  
\$120,000-170,000

#### PROVENANCE:

Galerie Konrad Fischer, Dusseldorf.  
Acquired from the above by the present owner in 2011.

#### EXHIBITED:

St. Gallen, Kunstmuseum St. Gallen, *Richard Long. Angels Flying too Close to the Ground*, 1989.  
Berlin, Hamburger Bahnhof, Museum für Gegenwart, *Richard Long. Berlin Circle*, 2011.

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











Myoren-ji garden, Kyoto, Japan.  
Photo: John S Lander/LightRocket via Getty Images.

One of Richard Long's outstanding circular works, *Black and White Circle*, 1988, presents a harmonious vision of nature and an elegant meeting of material and form, two themes that have occupied the artist since the beginning of his career. Composed of irregular pieces of coal and marble, *Black and White Circle*

consists of two circles, a black centre surrounded by a halo of white, and the monumental floor sculpture has a palpable presence redolent with symbolic power. Long balances the individual, jagged rocks and the overall resolved composition, exemplifying the inherent tension between the chaos of the natural world and man's endeavour to contain the uncontrollable.



The present work exhibited in Richard Long. *Angels Flying too Close to the Ground* at Kunstmuseum St. Gallen, 1989.

The artist grew up steeped in Minimalist discourses, and although *Black and White Circle* is reminiscent of Minimalist works such as Carl Andre's floor sculptures or Robert Smithson's earthworks, Long's aesthetic concerns were more aligned with contemporaneous debates regarding informality, chance and non-traditional media. Long has produced his sculptures in a variety of materials including rocks, branches, bark and charcoal, all of which are locally sourced, and his techniques and choices aim at universality. He continues to return to circles because he sees the form as a means of appealing to all of humanity: 'I think the fact that they are images that do not belong to me and, in fact, are shared by everyone because they have existed throughout history, actually makes them more powerful than if I was inventing my own idiosyncratic, particular Richard Long-type images' (R. Long interviewed by R. Cork in *Richard Long: Walking in Circles*, New York, 1991, p. 250). *Black and White Circle* is a personal mythology of the natural world and a meditation on the terrestrial as an enduring source of life.









PROPERTY FROM A BELGIAN ESTATE

λ31

MARCEL BROODTHAERS  
(1924-1976)

*Allegro Moderato*

numbered '3A 3/7' (on a label affixed to the reverse)  
enamel on a vacuum-formed plastic relief  
83 x 120.5cm.  
Executed in 1969, this work is number three from an edition of seven

€40,000-60,000  
\$46,000-68,000

PROVENANCE:

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

EXHIBITED:

New York, Marian Goodman Gallery, *Marcel Broodthaers*, 1977.  
Venice, *La Biennale di Venezia. 41. Esposizione*, 1980, no. 52.

LITERATURE:

Galerie Isy Brachot (ed.), *Marcel Broodthaers*, 1987, no. 26  
(another one from the edition illustrated, unpagged).



PROPERTY FROM A BELGIAN ESTATE

λ32

MARCEL BROODTHAERS  
(1924-1976)

*Chez votre fournisseur (Le Vinaigre des aigles)*

signed with the artist's initials, numbered and dated 'M.B.69. n°3 3/7'  
(on the reverse)

enamel on vacuum-formed plastic relief

82.5 x 119.5cm.

Executed in 1969, this work is number three from an edition of seven

€40,000-60,000

\$46,000-68,000

PROVENANCE:

Marian Goodman Gallery, New York.

Acquired from the above by the present owner in 1977.

EXHIBITED:

New York, Marian Goodman Gallery, *Marcel Broodthaers*, 1977.

LITERATURE:

M. J. Borja-Villel, C. Cherix (eds.), *Marcel Broodthaers. A Retrospective*,  
New York 2016 (another one from the edition illustrated, p. 234).



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PRIVATE COLLECTOR, ISTANBUL

λ33

## WIM DELVOYE (B. 1965)

*Ben*

signed, inscribed and dated '2005 "BEN" WDelvoye Yang Chen China'  
(on the reverse)  
tattooed pig skin  
103 x 66cm.  
Executed in 2005

€40,000-60,000  
\$46,000-68,000

### PROVENANCE:

Private Collection, Belgium (acquired directly  
from the artist in 2005).  
Anon. sale, Christie's Paris, 3 June 2015, lot 198.  
Acquired at the above sale by the present owner.

The Wim Delvoye Studio confirmed the  
authenticity of the work.



Ohara Koson, *koi carp*, 1887 – 1945.  
Rijksmuseum, Amsterdam







WORKS FROM A DISTINGUISHED  
CONTEMPORARY COLLECTION

λ34

THOMAS HOUSEAGO  
(B. 1972)

*Block/Column*

tuf-cal, hemp, iron rebar, California redwood, graphite,  
charcoal  
270 x 61 x 61cm.  
Executed in 2009

€25,000-35,000  
\$29,000-40,000

PROVENANCE:  
Galleria Zero, Milan.  
Acquired from the above by the present owner in 2009.

EXHIBITED:  
Milan, Galleria Zero, *Ode*, 2009.

WORKS FROM A DISTINGUISHED  
CONTEMPORARY COLLECTION

λ35

THOMAS HOUSEAGO  
(B. 1972)

*Berlin Panel*  
*(There is a Crack in Everything)*

crayon and oil crayon on hemp, plaster  
and iron rebar  
250 x 127 x 9cm.  
Executed in 2009

€25,000-35,000  
\$29,000-40,000

PROVENANCE:

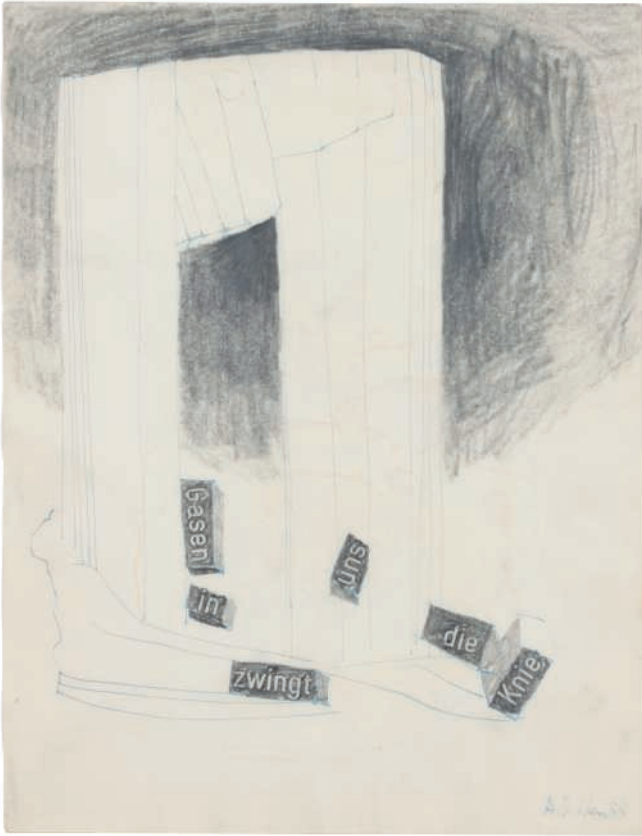
Contemporary Fine Arts, Berlin.  
Acquired from the above by the present owner in 2009.

EXHIBITED:

Berlin, Contemporary Fine Art, *Thomas Houseago*.  
*There is a crack in everything that's how the light gets in*,  
2009, no. 27 (illustrated in colour).  
Oxford, Modern Art, *Thomas Houseago*. *What Went  
Down*, 2010-2011 (illustrated in colour, p. 133).







λ36

## ALBERT OEHLLEN (B. 1954)

each: *Untitled (from the Sculpture series)*

each: signed and dated 'A. Oehlen 88' (lower right)

(i) pen and chalk on paper

(ii) pen, chalk and wax crayons on paper

(iii) watercolour and pencil on paper

(iv) watercolour, chalk, pen and correction fluid on paper

(i) 58 x 45cm.

(ii) 58 x 45cm.

(iii) 58 x 44.5cm.

(iv) 57.5 x 44.5cm.

each: Executed in 1988

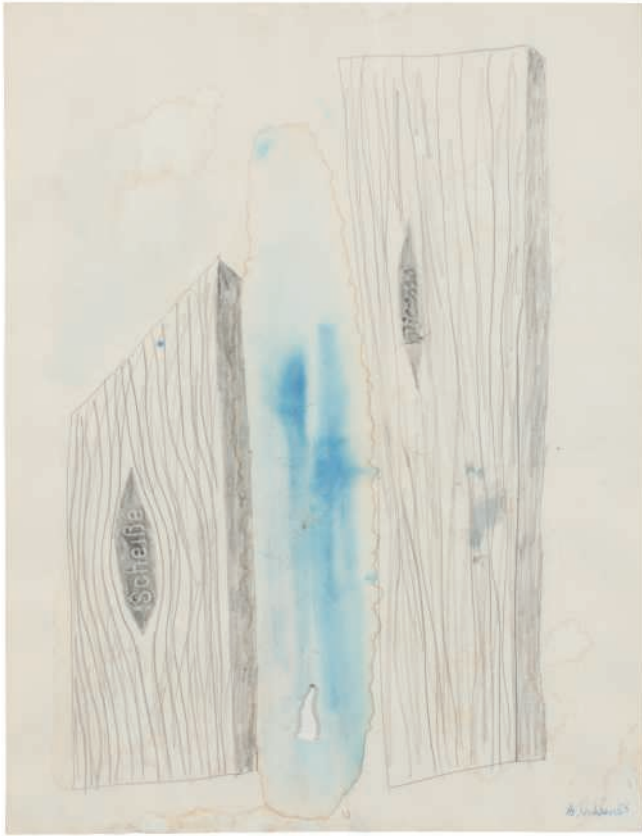
€80,000-120,000

\$91,000-140,000

PROVENANCE:

each: Galería Juana de Aizpuru, Madrid.

Private Collection, Madrid.



'I had always had a wish to become an abstract painter ...  
But I wasn't ready to make the change before 1988.'

-A. Oehlen





Albert Oehlen's four drawings *Untitled (from the Sculpture series)* are each an homage to a different artist whose identity remains a secret. Hints abound, however: in one drawing, a weighty cube replicates Martin Kippenberger's poster for the group exhibition *Broken Neon*, 1987, while in another, Picasso is spelled out alongside slabs of grainy wood. Fellow schoolmate Georg Herold has been cited as has Reinhard Mucha, yet exactly how these influences are manifest is a mystery. All four drawings are characterised by their minimal use of colour and delicate yet emotive lines. Executed in 1988, *Untitled (from the Sculpture series)* signals a pivotal moment in the artist's career, as until 1987, Oehlen created entirely figurative paintings that incorporated mirrored fragments into landscapes and interior scenes. Previously, he had studied under Sigmar Polke, the brash, unclassifiable German artist, and Oehlen took up a similarly irreverent approach that first embraced then resisted Polke's teachings.

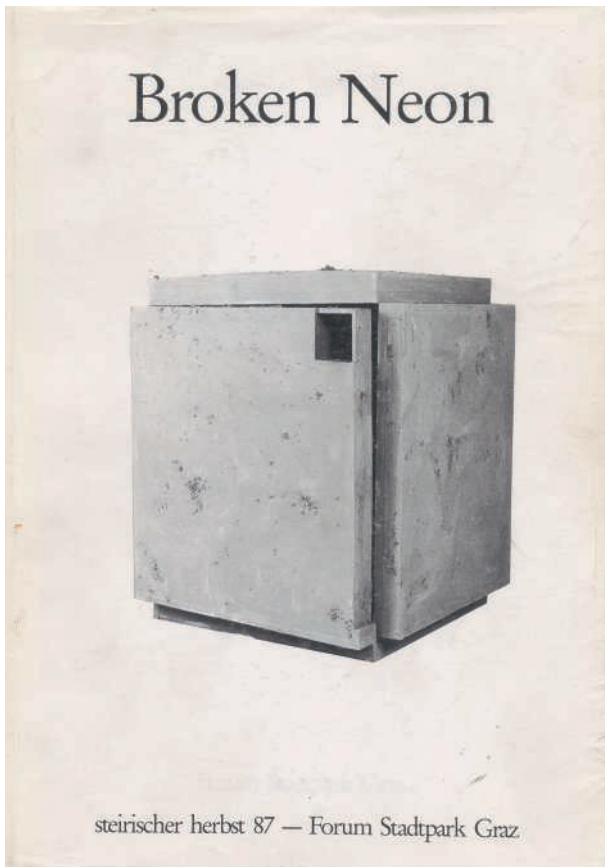
In 1988, in search of a new, exhilarating energy, he and his friend, the artist Martin Kippenberger left Germany, first for the Spanish countryside, and then to Madrid. They worked in the same house and critiqued each other's work, and the two years Oehlen spent in Spain were transformative. There, his practice turned towards the abstract, a shift he saw as echoing the canonical progression of western art: 'I had always had a wish to become an abstract painter. I wanted to reproduce in my own career the classical development in the history of art from figurative to abstract painting. But I wasn't ready to make the change before 1988. In Spain, I made myself free for the project' (A. Oehlen quoted in A. Sooke, 'I Want My Paintings to Like Me', *The Telegraph*, July 1, 2006).

Oehlen's nascent embrace of the abstract gesture can be seen in *Untitled (from the Sculpture series)*, in which each drawing straddles the gap between figuration and non-representation. Hovering in isolation, the drawn sculptural sketches seem plucked from a dream world swathed in washes of blue and grey. For Oehlen, the act of drawing itself is as much of a subject as any imaged motif, and *Untitled (from the Sculpture series)* is simultaneously a consideration of gesture and formal, albeit surreal, representation. As the artist himself said, 'I work and sometimes I get ideas and I pursue those ideas until I exhaust them. To me, it all fits together. It's a continuous work for me - and of me' (A. Oehlen quoted in S. O'Hagen, 'Albert Oehlen: There's something hysterical about magenta', *The Guardian*, February 5, 2016). *Untitled (from the Sculpture series)* reveals some of the artist's earliest fascinations and the beginning entertainment of abstract expression.

Left: Martin Kippenberger with Albert Oehlen in his studio at Friesenplatz, Cologne, 1983. Photograph by © Bernhard Schaub/Cologne.



Markus Oehlen, Martin Kippenberger, Georg Herold, Albert Oehlen, Werner Buttner (from left to right).  
 Photograph by © Bernhard Schaub/Cologne.



Martin Kippenberger, *Broken Neon*. Steirischer Herbst 87, 1987.  
 Museum of Modern Art (MoMA), New York.  
 Artwork: © Estate of Martin Kippenberger, Galerie Gisela Capitain, Cologne.  
 Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala,  
 Florence, Acc. no.: 579.2015.



Georg Herold, *Mythological V*, 1984.  
 Installation view, Georg Herold, Kunsthalle Zürich, 1989.  
 Artwork: © 2019 Georg Herold / Artists Rights Society (ARS),  
 New York / VG Bild-Kunst, Germany.





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PRIVATE EUROPEAN COLLECTION

137

## ANSELM KIEFER (B. 1945)

*Bilderstreit*

titled 'Bilderstreit' (lower centre)  
a black and white photograph, in artist's frame  
70.5 x 105.5cm.  
Executed in 1988-2011

€35,000-45,000  
\$40,000-51,000

**PROVENANCE:**

Hilfe für ALS-kranke Menschen, Benefit Auction, Berlin, 17 September 2013.  
Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, GERMANY

λ38

## GÜNTHER UECKER (B. 1930)

### *Aschegarten (Ash Garden)*

signed twice, titled and dated twice 'Aschegarten Uecker 91 Uecker 91'  
(on the reverse)

ashes and stones on canvas laid on board

105 x 75 x 11cm.

Executed in 1991

€50,000-70,000  
\$57,000-79,000

#### PROVENANCE:

Hans Strelow, Dusseldorf.

Acquired from the above by the present owner in 1993.

#### EXHIBITED:

St. Gallen, Erker-Galerie, *Günther Uecker, Aufbruch: Werke 1986-1991*,  
1991-1992 (illustrated in colour, p. 42).

This work is registered in the Uecker Archiv under the number  
*GU.91.005* and will be noted for inclusion in the forthcoming  
*Uecker Catalogue raisonné*.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ39

MARTIN KIPPENBERGER  
(1953-1997)

*Untitled*

signed and dated 'KIPPENBERGER 90' (on the reverse)  
oil, acrylic and latex on canvas  
90 x 75cm.  
Executed in 1990

€18,000-25,000  
\$21,000-28,000

PROVENANCE:

Galleri Nordanstad - Skarstedt, Stockholm.  
Galerie Ritthaler, Hamburg.  
Acquired from the above by the present owner in 2007.

EXHIBITED:

Stockholm, Galleri Nordanstad - Skarstedt, *Kippenberger. We were anchored at the coast of Zanzibar and had a manifesto on board*, 1990.

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.1990.72 (illustrated in colour, p. 270).



λ140

MARTIN KIPPENBERGER  
(1953-1997)

*Copa*

signed with artist's monogram and dated '86' (lower right)  
oil, lacquer, silicone on canvas with silk-screened cardboard frame  
90 x 75cm.  
Executed in 1986

€40,000-60,000  
\$46,000-68,000

PROVENANCE:  
Private Collection (acquired directly from the artist).  
Anon. sale, Phillips London, 16 October 2014, lot 173.  
Acquired at the above sale by the present owner.



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ41

## WALTER LEBLANC (1932-1986)

### *Twisted Strings TX. 171*

each: signed, titled, numbered 'Phase 1' to 'Phase 3', dated and with stamped titled 'walter leblanc TX. 171 1971 TWISTED-STRINGS' (on the reverse)  
cotton string and white latex on canvas, in artist's frame, in three parts  
each: 59 x 59cm.  
Executed in 1971

€70,000-90,000  
\$80,000-100,000

#### PROVENANCE:

André Simoens Gallery, Knokke.  
Walter and Nicole Leblanc Foundation, Brussels.  
Galerie Luc Van Middellem, Knokke.  
Acquired from the above by the present owner in 2014.

#### LITERATURE:

N. Leblanc and D. Everarts de Velp-Seynaeve (eds.),  
*Walter Leblanc. Catalogue raisonné*, Ghent 1997, no.  
924 (illustrated, pp. 240-241).







## HEINZ MACK (B. 1931)

### *Der Himmel über Samarkand (The Sky Over Samarkand)*

titled "der Himmel über Samarkand" (on the reverse)  
synthetic resin on canvas  
199.5 x 160cm.  
Executed in 1963

€200,000-300,000  
\$230,000-340,000

#### PROVENANCE:

Premio Marzotto Collection, Valdagno.  
Acquired from the above by the present owner.

#### EXHIBITED:

Dusseldorf, Kunstverein für die Rheinlande und Westfalen, *Zehn junge Düsseldorfer Maler*, 1964, no. 51.

Valdagno, *Premio Marzotto: Mostra di pittura contemporanea comunità europea*, 1963-1964 (illustrated in colour, p. 85).

Valdagno, *Premio Marzotto: Mostra di pittura contemporanea comunità europea*, 1964-1965, no. 64 (illustrated in colour, unpagged). This exhibition later travelled to Baden-Baden; Berlin; London, Whitechapel Gallery; Amsterdam and Paris.

Berlin, Akademie der Künste, *Mack. Objekte, Aktionen, Projekte*, 1972. This exhibition later travelled to Dusseldorf, Städtische Kunsthalle. Eindhoven, Van Abbemuseum, *Heinz Mack*, 1973, no. 10.

Paris, Musée d'art moderne de la ville de Paris, *Mack*, 1973, no. 17.

Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, *Heinz Mack. Licht-Raum-Farbe*, 2011, p. 222 (illustrated in colour, p. 193; with incorrect dimensions).

#### LITERATURE:

R. Ghio (ed.), *I Premi Marzotto 1951-1968*, Valdagno 1986 (illustrated in colour, p. 96).

R. Fleck (ed.), *Heinz Mack Zero-Malerei / Painting Catalogue Raisonné 1956-1968*, Munich 2017, vol. II, p. 75, no. 1963/13 (illustrated in colour, vol. I, p. 307, vol. II, p. 75; with incorrect dimensions).







View of the Shakh-i Zindeh mosque in Samarkand.  
 Photo: © Sergei Mikhailovich Prokudin-Gorskii, c.1910. / Granger / Bridgeman Images.

Shortlisted for the prestigious Premio Marzotto, the stunning *Der Himmel über Samarkand* (*The Sky Over Samarkand*), 1963, is one of Heinz Mack's only blue canvases. *Der Himmel über Samarkand* presents a vast expanse of cheerful, luminescent blue over which Mack painted sheer cerulean and sapphire ribbons; at the top, corrugated clouds vibrate across the boundless sky, each scored by the comb-like tool that the artist would rake through paint. Characteristic of Mack's early work, *Der Himmel über Samarkand* is 'gently optical' as it warmly envelopes the viewer (R. Smith, '3 Men and a Posse, Chasing Newness', *New York Times*, October 10, 2014, p. C23). Light, for Mack, was the medium of choice, and his works aimed at another world.

Believing that light could unlock radical new potentials and inspired by the first voyages into outer space, in 1957, Mack along with the artist Otto Piene co-founded the international ZERO group; theirs was a search for a utopian synthesis of art and science. Within the earthly realm of the picture plane, Mack himself was greatly influenced by Lucio Fontana and his Spatialist manifesto, writing, 'This incision ripped apart the

curtain of the old temple of culture. This incision had more future in my sense of things. Fontana's radical transgression had – quite early – unsettled me, and I soon recognized the significance of this violation of borders. Here a new space was opened, one in which new ideas found 'space', as it were. And Fontana's claim to a future, to a change in the world and in the society living in it, is essentially just as idealistic as the aspirations of Yves Klein or Manzoni' (H. Mack quoted in *Licht der Zero-Zeit*, exh. cat., Ludwig Museum, Cologne, 2009, p. 27).

If new dimensions could be uncovered in Fontana's physical cuts, then Mack hoped the same could be found in his painterly rhythms and dynamisms. As a main outpost on the historic Silk Road trade route, Samarkand itself was once suggested such possibility, a flourishing nexus of cultural exchange. Location was fundamental to Mack's work, and *Der Himmel über Samarkand* suggests new encounters within the infinite celestial. Rather than proposing any specific answer, *Der Himmel über Samarkand* poses only questions, its vibrating blue serving as a gateway to new temporal and physical dimensions, a painting teeming with light.







Jan Schoonhoven at Stedelijk Museum, Amsterdam.  
Photograph by Lothar Wolleh © Oliver Wolleh, Berlin.  
Artwork: ©2019 Jan J. Schoonhoven / Artists Rights Society (ARS).



PROPERTY OF A DISTINGUISHED BELGIAN GENTLEMAN

λ43

JAN SCHOONHOVEN (1914-1994)

*7 Horizontals*

signed, titled and dated 'J.J. Schoonhoven 1965 „7 horizontals“' (on the reverse)  
acrylic on papier-mâché relief on board  
27.5 x 19.5cm.  
Executed in 1965

€60,000-80,000  
\$68,000-91,000

PROVENANCE:

Anon. sale, Sotheby's Amsterdam, 10 April 1990, lot 139.  
Galerie Lambert Tegenbosch, Heusden aan de Maas.  
Acquired from the above by the present owner *circa* 1996.



PROPERTY OF AN IMPORTANT PRIVATE BELGIAN COLLECTOR

λ44

## WALTER LEBLANC (1932-1986)

### *Torsions 40F9*

polyvinyl on board  
100 x 81cm.  
Executed *circa* 1965-1966

€60,000-80,000  
\$68,000-91,000

#### PROVENANCE:

Patrick Derom Gallery, Brussels.  
Acquired from the above by the present owner in 2011.

#### EXHIBITED:

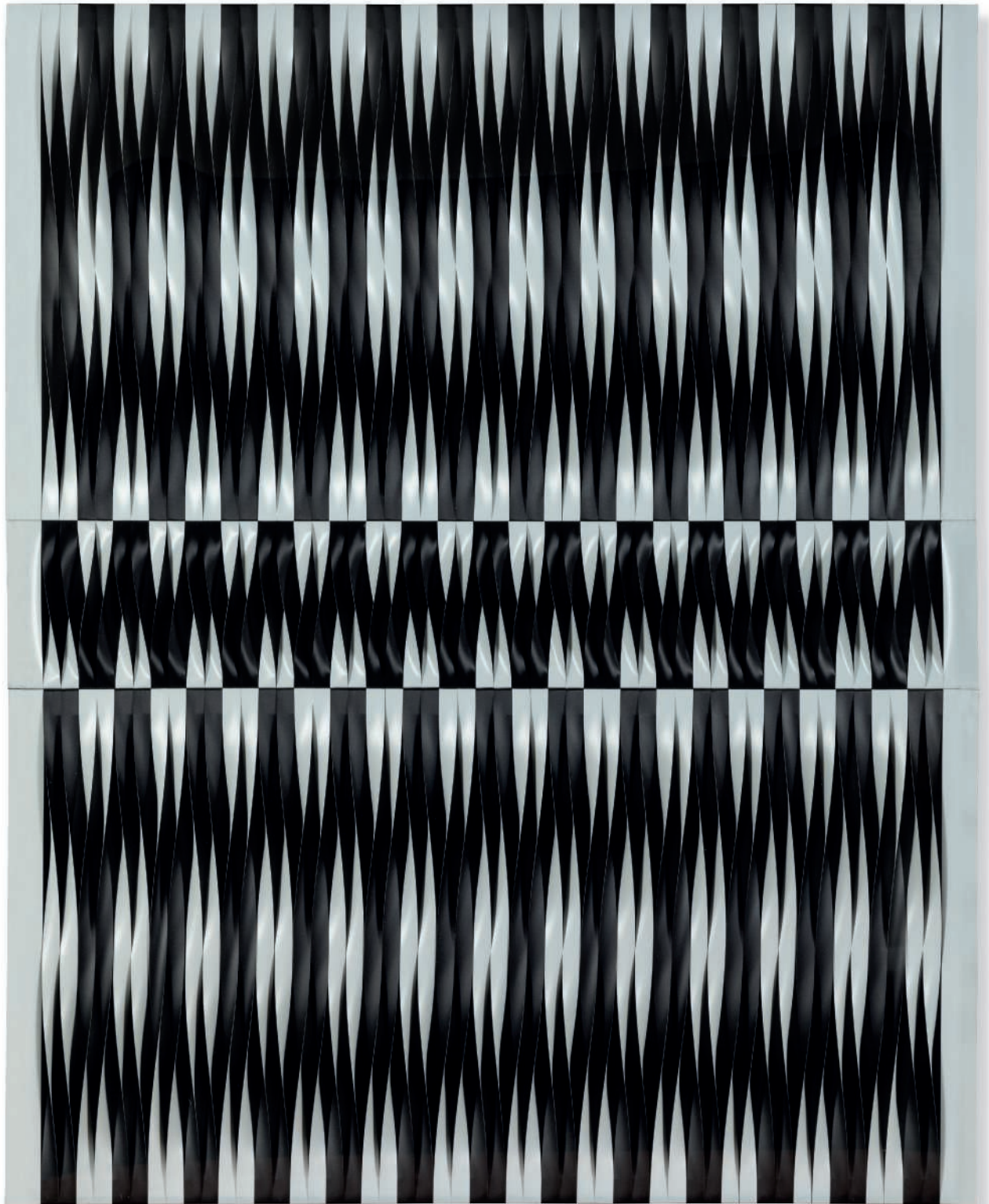
Brussels, Palais des Beaux-Arts, *Walter Leblanc. Torsions*, 1968.  
Verviers, Société Royale des Beaux-Arts, *Walter Leblanc*, 1970.

#### LITERATURE:

A. Peeters, *Introduction à l'Art Moderne (peinture, musique)*, Louvain 1969 (illustrated, unpagged).  
N. Leblanc and D. Everarts de Velp-Seynaeve, *Walter Leblanc. Catalogue raisonné*, Ghent 1997, no. 709 (illustrated, p. 216).

Twisting strips of black and white tape vibrate across Walter Leblanc's *Torsions 40F9*. Executed *circa* 1965-1966, the work was included in two of the artist's subsequent solo presentations: first, in 1968, at the Palais des Beaux-Arts in Brussels, and then at Verviers' Société des Beaux-Arts in 1970. In *Torsions 40F9*, Leblanc divided the metre-tall work into three sections, filling each with flattened strips that together form an interlocking pattern of optical exuberance. Anticipating the nascent discourses that would come to define both Minimalism and Op-Art, Leblanc's abstractions present a 'sensorial geometry' and an incandescent choreography ('Walter Leblanc "Sensorial Geometries" at Cortesi Gallery, London', *Mousse*, n. date). Moving beyond a conventional understanding of both painting or sculpture, *Torsions 40F9* instead proposes a new spatiality and a new perceptual awareness, in part inspired by Leblanc's role as a founding member of Antwerp's artist group G58 and an active participant

in the influential and international ZERO group. The inception of both the short-lived G58 as well as ZERO signalled a revival of an avant-garde and experimental art as both groups purposefully sought out new artistic horizons. The use of light as a medium by ZERO artists was particularly resonant within Leblanc's practice, for whom abstraction was never purely a flat, pictorial element. Indeed, Leblanc began his career as a painter but by the mid-1960s, he had begun embracing sculpture and sculptural paintings. In 1959, he began incorporating the torsions, using the pictorial element to bring dimensionality to his canvases. For these, he investigated a range of non-traditional materials including thread, latex, metal and polyvinyl tape as seen in the present work. In *Torsions 40F9*, the strips of tape never seem fully fixed, caught in the act of unspooling. The bands of black and white create flickering rays of dizzying rhythm that generate their own vitality.





WORKS FROM A PRIVATE GERMAN COLLECTION

λ45

## JAN SCHOONHOVEN (1914-1994)

### *Hommage à Fontana (Homage to Fontana)*

signed, titled and dated 'J.J. Schoonhoven 1970 Hommage à Fontana'  
(on the reverse)

corrugated cardboard on plywood, in artist's frame  
110 x 95cm.

Executed in 1970

€100,000-150,000

\$120,000-170,000

#### PROVENANCE:

Lothar Wolleh, Dusseldorf (acquired directly from the  
artist).

Acquired from the above by the present owner in 1972.

#### EXHIBITED:

Mönchengladbach, Städtisches Museum, *Jan J.  
Schoonhoven*, 1972, no. 60 (illustrated, p. 21). This  
exhibition later travelled to Münster, Westfälischer  
Kunstverein and Venlo, Museum van Bommel van Dam.

‘The principal task of Zero is to show the truth in its essence,  
the true reality of materials, of localised objects in an isolated clarity.  
Zero’s method is determined by its starting-point.’

-Jan Schoonhoven





By virtue of both title and appearance, *Hommage à Fontana* is a singular work in Jan Schoonhoven's oeuvre. Entitled in honour of the father of Spatialism, Lucio Fontana, Schoonhoven's *Hommage* is a large panel covered in irregularly fluted cardboard. A combination of light and dark, short and elongated, and thick and thin ridges come together to create a warmly-toned surface with intermittent dark trenches.

Schoonhoven's oeuvre can be roughly bifurcated into two artistic pursuits: his series of white grid-reliefs and his black ink drawings. *Hommage à Fontana* cannot be neatly assigned to either category: its structure bears a strong resemblance to his horizontal line drawings, such as *R71-14*, executed in 1971, while its size and three dimensionality, combined with a white artist's frame, encourage an association with his larger reliefs. *Hommage* finds an early predecessor in the corrugated cardboard reliefs Schoonhoven constructed following a 1964 exhibition of Nul art at the Gemeentemuseum in the Hague, including a likeminded but much smaller work in cardboard and wood from that same year, simply titled *Relief*.

Together with artists Henk Peeters, Armando, and Jan Henderikse, Schoonhoven founded the Dutch Nul Group in 1961 out of 'a desire for silence, emptiness, and space' (Henk Peeters, quoted in A. Melissen, *Jan Schoonhoven*, Rotterdam 2015, p. 53). 'When CoBrA's belly swelled and finally gave birth to a new generation, it was the generation of the opposite,' Peeters said of the Nul Collective in 1976. '...It was the generation that wanted to be as cool as ice. Against romanticism. Against aesthetics. And in favour of a new objectivity in the most absolute terms' (A. Melissen, "'Zero's going round the world!'" Birth and growth of a transnational artists' network', *Zero*, Cologne 2015, p. 179). Schoonhoven, a civil servant for the Dutch postal service by day, maintained the importance of his repetitious day-job for the integrity of his art. 'It makes no demands on your aesthetic emotions, abilities, so you feel fit when you return home' (Jan Schoonhoven, quoted in interview by Flip Bool and Enno Develing, 11 January 1984, unpublished manuscript, Henk Peeters Archive, Netherlands Institute for Art History, the Hague). When offered an early pension by his employer for his contribution to the arts, Schoonhoven declined, stating that 'the order, the discipline, is mirrored in my work' (A. Melissen, *Jan Schoonhoven*, Rotterdam 2015, p. 107).

Fontana was viewed by many within the Nul and ZERO generation of artists as a *paterfamilias* of their collective attitude, citing his 1946 manifesto demanding a clean slate for post-war art, *Tabula Rasa*, as a proto-document of origin. In 1960, Jan Henderikse travelled back to the Netherlands with a catalogue from the exhibition *Monochrome Malerei (Monochrome Painting)* in Leverkusen, in which gridded and monochrome works by Mark Rothko, Yayoi Kusama, Enrico Castellani, Heinz Mack, Otto Piene, Günther Uecker, self-declared inventor of the monochrome Yves Klein, and Lucio Fontana were exhibited. The catalogue left such a large impression on Schoonhoven that he later credited it with initiating his true oeuvre: 'Then I realised, that's it, that's the way to go, and so I began working with a plan in my reliefs too, that was the beginning' (Jan Schoonhoven, quoted in A. Melissen, *Jan Schoonhoven*, New York 2015, p. 32).

Compared side by side, the oeuvres of Schoonhoven and Fontana might be viewed as two polar-ends of the spectrum comprising the Europe-wide ZERO and Nul art collectives. Fontana drew in his spectators by deconstructing space through incising large slashes into canvas; Schoonhoven, by means of the tireless process of papier-mâché, steadily built up a constructed grid. While the former pulls the viewer's gaze into the an absence of space within the lacerations, the latter permits it to glide vertically or horizontally along the undulating surface of the relief. *Hommage à Fontana* rests somewhere in between the oeuvres of the two artists, combining lacerated space with built-up surface. The result bears the unassuming, hand-crafted elegance of Schoonhoven's white reliefs as well as hints of Fontana's dramatic spatial interjections.

Schoonhoven once wrote a brief text advising against the use of symbols: 'symbols that are too direct must be avoided. Art speaks primarily for itself and weightiness destroys comprehension' (Jan Schoonhoven quoted in A. Melissen, *Jan Schoonhoven*, New York 2015, p. 26). *Hommage à Fontana* plays with this assumption by way of its title, while continuing to pay tribute to the father of Schoonhoven's artistic generation via its form, which references his cardboard reliefs of the 1960s. As Schoonhoven once said of them, 'With those works I always felt that they originated from Zero theories, the isolation of materials that thereby acquire a new reality' (Jan Schoonhoven, quoted in interview by Flip Bool and Enno Develing, 11 January 1984). Composed just two years after Fontana's death, Schoonhoven's *Hommage* is a grand return to the ideas and minds at the Nul collective's very core.





Jan Schoonhoven in the garden of Het Prinsenhof, Delft, 1970.  
Photograph by Lothar Wolleh © Oliver Wolleh, Berlin.



λ!46

## WALTER LEBLANC (1932-1986)

### *Twisted Strings 25F OX 36*

signed and titled '25F OX 36 walter leblanc' (on the reverse);  
signed and titled '25F OX 36 walter leblanc' (on the stretcher)  
cotton threads and latex on canvas  
81 x 65cm.  
Executed in 1960

€45,000-55,000  
\$51,000-62,000

#### PROVENANCE:

Toni Brechbühl Gallery, Grenchen.  
Collection Othmar Tschaler, Bern (acquired  
from the above in 1962).  
Gerald Lechner, Grenchen.  
Bruckmann Collection, Zurich (acquired from  
the above in 2003).  
Private Collection, Zurich

#### EXHIBITED:

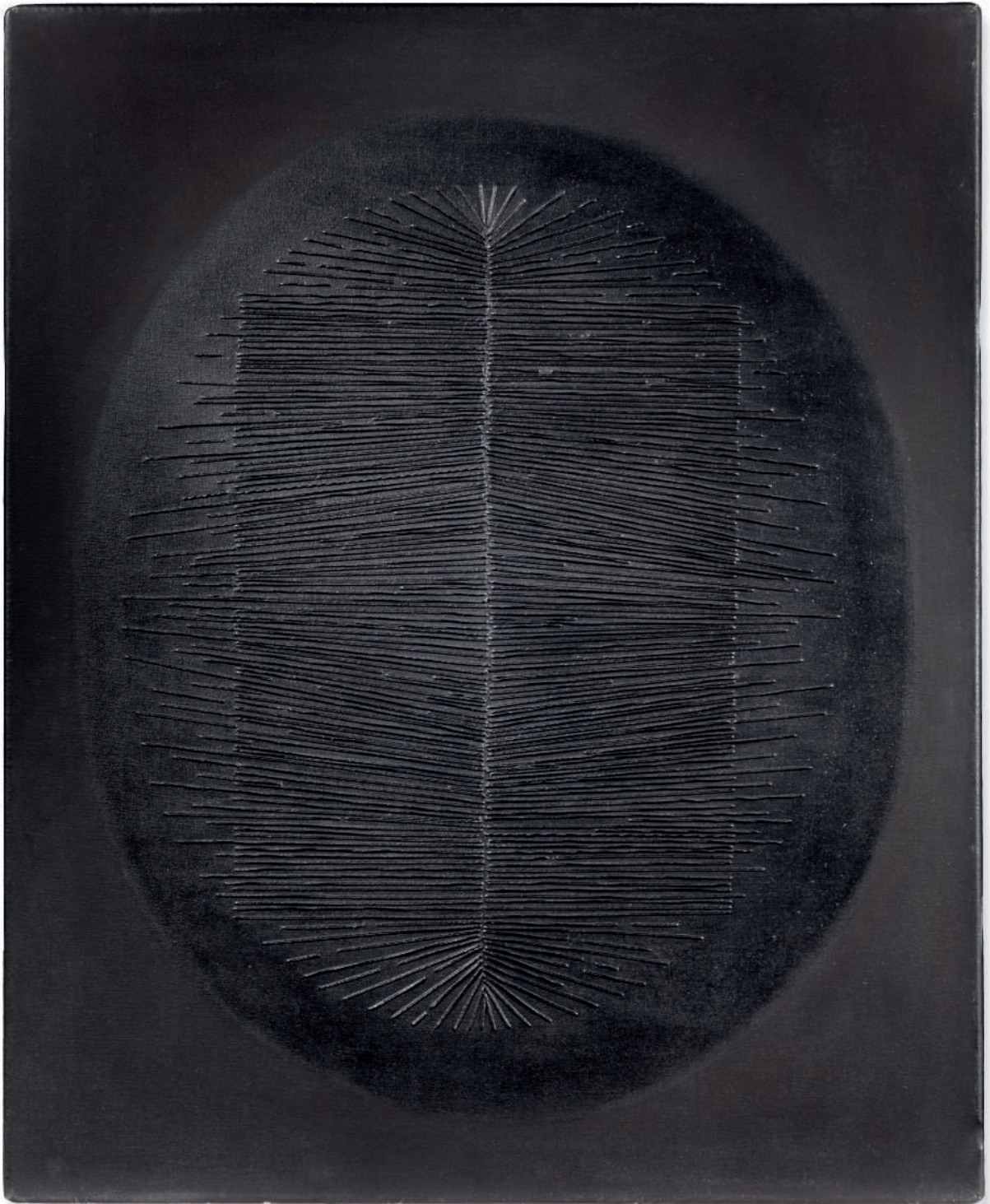
Grenchen, Galerie Toni Brechbühl, *Walter Leblanc*,  
1962.

#### LITERATURE:

N. Leblanc and D. Everarts de Velp-Seynaeve  
(eds.), *Walter Leblanc. Catalogue raisonné*, Ghent  
1997, no. 430 (illustrated, pp. 19, 71).



Reverse of the present work





λ47

## CAREL VISSER (1928-2015)

### *Gat (Hole)*

oxidized welded iron

90 x 90 x 15cm.

Conceived in 1966 and executed in 1968

€40,000-60,000

\$46,000-68,000

#### PROVENANCE:

Galerie Fenna de Vries, Rotterdam.

Acquired from the above by the present owner in 1978.

#### EXHIBITED:

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

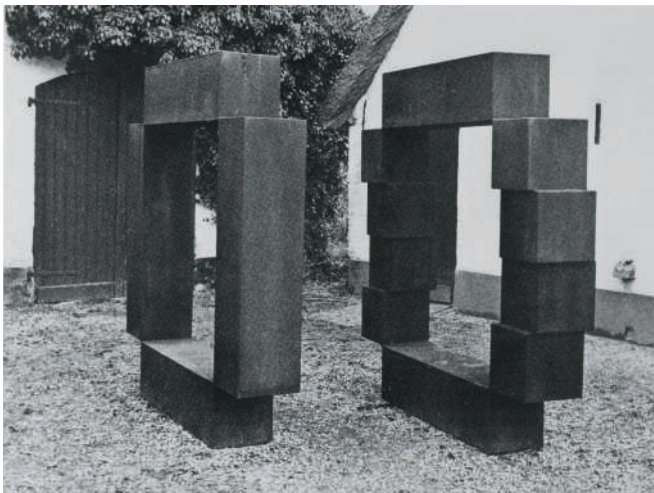
#### LITERATURE:

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

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

The wooden base has been made in collaboration with the artist in 1996.

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



The present work illustrated on the right in the artist's garden, together with another work, *Gat*, circa 1968.

© Carel Visser, *Gat*, c/o Pictoright Amsterdam 2019





PROPERTY OF AN IMPORTANT PRIVATE BELGIAN COLLECTOR

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## JEF VERHEYEN (1932-1984)

### *Essentie II (Essence II)*

signed, inscribed and dated 'jef verheyen 1961 anvers' (on the reverse)

oil on burlap

135 x 97cm.

Painted in 1961

€80,000-120,000

\$91,000-140,000

#### PROVENANCE:

Banque de Paris & des Pays Bas Collection,  
Brussels.

Maurice Naessens Collection.

Anon. sale, Campo Antwerp, 4 April 1990, lot 173.

Private Collection, Belgium.

Galerie Luc van Middellem, Knokke.

Acquired from the above by the present owner.

#### EXHIBITED:

Bochum, Städtische Kunstgalerie, *Profile II*.

*Belgische Kunst heute*, 1963.

Eindhoven, Stedelijk van Abbemuseum, *Abstracte kunst in Vlaanderen*, 1965, no. 75.

Venice, La Biennale di Venezia XXXV, *Belgian Pavillion*, 1970.

A velvety black veil fills Jef Verheyen's beguiling matte monochrome *Essentie II*. Painted in 1961, *Essentie II* asks for patience for its slow reveal of a perfect, subtle gradient of infinite black. Verheyen used paint which dried quickly and allowed him to achieve graceful gradations in colour. Using a wide bristle brush, he applied thin coats of translucent glaze, building up the layers to create a balanced sheen of colour that appears to fold into itself. These paintings, Verheyen said, endeavoured to create 'something that has the same force as the act of breathing' (J. Verheyen quoted in 'Essentialism is the Rhythm of Life', in *Jef Verheyen: Le Peintre Flamant*, exh. cat., Langen Foundation, Neuss, 2010, p. 9).

The early 1960s were key years for Verheyen, during which his paintings were shown alongside works by Lucio Fontana, Yves Klein, Ad Reinhardt and Marc Rothko, among others, in a series of exhibitions that considered monochromatic painting held at the Museum Schloss Morsbroich. At one of these openings, Verheyen met Heinz Mack and Otto Piene, the co-founders of the influential ZERO group which sought new ways to image light and space. Although Verheyen soon became affiliated with ZERO, he saw himself as a traditional painter, citing the influences of Old Masters such as Jan van Eyck, Vermeer and Botticelli, and located his practice firmly within figurative traditions of Dutch art; even his method of layering glazes was indebted to techniques used by Van Eyck. As the artist himself said, 'Vermeer, Van Eyck and I perceive nature in a similar way. Our depiction of the natural world has nothing to do with the natural landscape, but within an eternal rhythm' (J. Verheyen quoted in 'Pour une peinture non plastique', 1959, reprinted in J. Trautwein, 'Materiality and Transcendence of Colour: Jef Verheyen's Paintings', exh. cat., Langen Foundation, Neuss, 2010, p. 82). Striving towards chromatic purity, Verheyen's paintings nevertheless feel wholly contemporary, and like its title suggests, *Essentie II*, too, endeavours to represent an essential force, the essence of being, in lush and boundless black.



Mark Rothko, 1957 #20, 1957.  
National Gallery of Australia, Canberra.  
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.  
Photo: National Gallery of Australia, Canberra / Purchased 1978 / Bridgeman Images.





49

## GEORGE RICKEY (1907-2002)

### *One Up One Down Oblique II*

incised twice with signature, number and date '2/3 Rickey 1974' (on top of the base); incised with title 'One up one down oblique' (on the underside of the base)

stainless steel

100 x 62 x 10cm.

Executed in 1974, this work is number two from an edition of three besides one artist's proof

€25,000-35,000

\$29,000-40,000

#### PROVENANCE:

Galerie Espace, Amsterdam.

Virginie Regnault, Laren.

Auke van der Werff, Amsterdam.

Acquired from the above by the present owner in 2000.

#### EXHIBITED:

London, Marlborough Fine Art, *George Rickey: Sculpture from the Estate*, May 2017, no. 12 (another from the edition exhibited, illustrated, p. 34).

'I tried to keep my mind on movement itself, pushing gently on to try to find what was possible and discovering, with each new idea, how near the beginning I still was.'

-George Rickey



George Rickey, Berlin, 1972  
© The Estate of George Rickey





PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

150

## RAOUL DE KEYSER (1930-2012)

*Untitled (Warande?) (Park?)*

signed, numbered, inscribed and dated '7 raoul de keyser 'ZONDER TITEL (WARANDE?)' (on the reverse)

oil on canvas

72 x 72cm.

Painted in 1977

€50,000-70,000

\$57,000-80,000

### PROVENANCE:

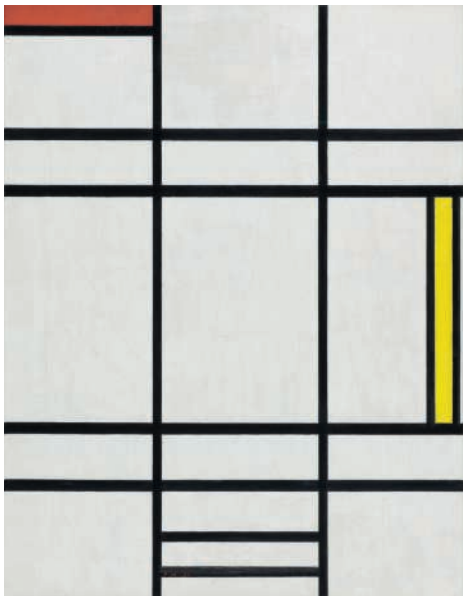
Anon. sale, De Vuyst Lokeren, 14 May 2005, lot 504.

André Simoens Gallery, Knokke.

Acquired from the above by the present owner in 2011.

'I don't want to become the "pretty" painter...  
Ultimately I want to paint ruthlessly.'

-Raoul De Keyser



Piet Mondrian, *Composition in White, Red, and Yellow*, 1936.  
Los Angeles County Museum of Art (LACMA), Los Angeles.  
Photo: © 2019. Digital Image Museum Associates/LACMA/  
Art Resource NY/Scala, Florence.





## NEW DUTCH CONSTRUCTIVISM AND MORE: THE JAN AND TINEKE HOEKSTRA COLLECTION

In 1968, Jan Hoekstra (1932-1992) bought his very first work with a bag of silver guilders saved up from a meagre starting salary: Ad Dekkers' *Van Cirkel naar Vierkant*, executed one year prior. That same year, Hoekstra's purchase went on to be exhibited at the Stedelijk Museum in Amsterdam as well as the Biennale in São Paulo. It was an auspicious start to what would expand into a world-class collection of Dutch Constructivist art and more, accrued with both a strong aesthetic sense and a clear-guided vision.

The Jan and Tineke Hoekstra Collection possesses an assemblage of some of the finest works of Dutch constructivist and abstract geometric art, as well as fellow artists from abroad working within the constructivist tradition, such as François Morellet, and English artists from the Systems Group, such as Steele and Hughes, hand selected by the Hoekstra's based on a personal predisposition for the style: 'I think I came across that sort of abstract geometric art because of my interest in typography,' Hoekstra said in an interview for an exhibition of select works out of his collection in 1992. 'Books without images wherein the typeface was the only form of illustration, such as those made by Jan van Krimpen; those were the things I found beautiful until the moment I started buying art' (J. Hoekstra quoted in interview with Marie Hélène Cornips, 'Keuze uit de verzameling van Jan Hoekstra', Groningen 1992).



Lots 53, 59 and 120 installed in the home of Jan and Tineke Hoekstra. Photo John Stoel, 1981.

Born in 1932 in Bommelerward, Hoekstra's father was a general practitioner and a collector of antiques. Modern art had no presence in their household. Hoekstra first came into contact with it when his father took over a practice in Maarsse during World War II, where he recalled seeing Rietveld furniture for the first time. Professionally, Hoekstra followed in his father's footsteps, eventually becoming a doctor. It was during his residency in his late-twenties at a military hospital in Utrecht that he met Tineke, his future wife.

When asked where the idea came from to begin accruing art, Hoekstra laughed, explaining that his life as a collector began when he decided to move into a larger house where there were still empty spans of wall between the bookshelves (Cornips). He lived with his collection in Haren from 1970 to 1981.

Hoekstra's taste evolved over the course of his life while rarely straying far from its initial aspiration to present an overview of constructivist-inspired art. The Hoekstra Collection currently on auction can be regarded as a repertoire of his variegated phases. For Hoekstra, Ad Dekkers spoke to his early purist vision more than Schoonhoven or Struycken, both of whose works he would purchase later: 'I think I still found Schoonhoven too lyrical, because you so clearly see that it's hand-crafted, and the structure of the cardboard is so present. That tense smoothness of Dekkers — I found it to be an enormous challenge, something impossible — from square to circle — put into image. Dekkers appealed to me; I thought, here is someone that doesn't think like I do. I still thought Struycken was a little too complicated then. I was looking for a simpler structure, although I did buy a perspex by Struycken at Riekje Swart later on' (Cornips).

The 1968 purchase of Dekkers opened an entire world for Hoekstra, who began delving into art historical books as well as meeting with many of the artist's contacts. One contact would be particularly fateful for his collection: the gallerist Riekje Swart (1923-2008). 'I ended up at Riekje Swarts, and got to know Bob Bonies, Gerhard von Graevenitz, Norman Dilworth, Joost Baljeu, Ewerdt Hilgemann and herman de vries. I had a sort of urgency about me and consequently wanted to collect in the abstract-geometric direction, and sought out artists that were active at that time. It was a governable group, not a tremendous amount of people, and so I got to work systematically (Cornips).

Although Hoekstra adamantly defended his autonomy from influence of others in his collecting habits, Riekje Swart played an unassailably important role in defining the collector's artistic groups of interest. Swart came into contact with the Dutch art scene upon moving back to the Netherlands with her family from Batavia. After finishing school she worked as a manager at a bank and it was only in the early 1960s that Swart embarked on a career-change, first becoming a gallery assistant before deciding on the importance of pursuing her own vision as a gallerist in 1964. From then until its closing in 2000, Galerie Swart promoted the most challenging and avant-garde art of its time while remaining faithful to Swart's personal preference of systematic constructivist art. Like the post-war director of the Stedelijk Museum, Willem Sandberg, Swart insisted that appreciators of art should persistently ask themselves, what



Lot 57 installed in the home of Jan and Tineke Hoekstra.  
Photo John Stoel, 1981.









Lots 51, 52, 56, 60 and 117 installed at the home of Jan and Tineke Hoekstra.  
Photo John Stoel, 1981.





Lots 54, 128, 103, 104, 108 and a work by Truus Wilmink installed in the home of Jan and Tineke Hoekstra.  
© Truus Wilmink  
Photo John Stoel, 1981

is art, and why? Swart once retorted to a skeptic of her view, 'if there is something that sparks resistance, a power in me breaks loose' (L. Wijers, 'De kunst van het risico. Riekje Swart galeriehoudster', in: *Algemeen Handelsblad*, 15 June 1968).

Constructivism began as a movement in Russia in 1913 with Vladimir Tatlin. It would be the last significant avant-garde movement produced by 20th century Russia, but it would go on to produce the International Constructivism movement in 1922, comprising both Bauhaus and De Stijl artists. The later German and Dutch collectives, Zero and Nul, were heavily influenced by Constructivism. Bob Bonies, Ad Dekkers, and Peter Struycken — all of whose works are included in Hoekstra's collection, belonged to a post-war generation of constructive artists, following in the footsteps of Theo van Doesburg's 1930 manifesto for Concrete Art, which called for an adherence to rational aesthetics. This generation reacted strongly against the then-dominant position of the CoBrA group, whose work was highly emotional, colourful and expressive. The same year that Swart's gallery opened in 1964, constructivist sculptor and painter Joost Baljeu wrote that, should one be given the choice between Pop-Art and Zero, one should always opt for the latter, as it aims not to fill the world 'with junk' but pure, objective truth (J. Baljeu, 'The Constructive Approach Today' reprinted in C. Elgin, *Reconceptions in Philosophy and Other Arts and Sciences*, London 1988, p. 291). He went on to cite the original statement made by early constructivist artists El Lissitzky and Ilya Ehrenberg in *De Stijl* magazine in 1922, which read, 'The new art is founded not on a subjective, but on an objective basis. This, like science, can be described with precision and is by nature constructive. It unites not only pure art, but all those that stand at the frontier of the new culture. The artist is companion to the scholar, the engineer, and the worker' (C. Harrison and P. Wood (eds.), *Art in Theory: 1900 - 1990*, Oxford 1992, p. 321). Baljeu would go on to design a house in Utrecht for Hoekstra in 1969 — a project which was never to be realised, due to Hoekstra's relocation to Groningen.

Viewed through a historicist's lens, Hoekstra began his collection by embracing the pure objective of the original constructivist movement found in the 'tense smoothness' of Ad Dekkers, and then expanded outward to embrace alternative interpreters such as Schoonhoven, who embraced a more human touch, Peter Struycken, who embodied the material future of Constructivism by incorporating new technologies, and Herman de Vries, a biologist who concentrated his work on the merging of art and science. Hoekstra's admiration for Constructivism seems to have found an intuitive basis in Lissitzky and Ehrenberg's 1922 declaration, assembling an entire art-historical trajectory of works in pursuit of this pure aesthetic, from Rietveld to Dekkers, Bonies and Baljeu. Hoekstra also collected works by the concurrently evolving British movement known as the Systems Group, which was exhibited at the Swart Gallery in 1973 with considerable acclaim. The Systems Group, which included artists Jeffrey Steele and Malcolm Hughes, aspired to finding order within chaos, by denoting probable patterns within certain painterly and sculptural arrangements. By the 1980s, Hoekstra had extended his gaze to artists as diverse as Milan Kunc, Bernd Zimmer and Jürgen Partenheimer.

The notion that Hoekstra sensed the historical importance of his collection is not at all far from the truth. Indeed, the collector himself spoke of this feeling while visiting an exhibition of his acquired works at the Groningen Museum in 1992, to whom he had donated a large Morellet painting twelve years prior: "Hands yet unborn will caress the shafts of these columns," these words attributed by Yourcenar to Emperor Hadrian spoke to me especially as I walked around, looking at my own collection. Indeed, I feel as if I am a sort of administrator of things that still have a future, rather than a true collector who has something around him that he can truly consider his' (Cornips.). Jan Hoekstra died just two months after viewing his exhibition in Groningen in a car accident in Ethiopia. His wife Tineke passed away in 2017. With its international reach to likeminded artists, working in one of the most historically significant artistic traditions of the 20th century, the Hoekstra Collection has already lived up to Hadrian's words and will continue to do so for generations to come.



Lots 56, 51 and 60 installed at the home of Jan and Tineke Hoekstra.  
Photo John Stoel, 1981.



Lots 51, 52 and 60 installed at the home of Jan and Tineke Hoekstra.



λ51

## FRANÇOIS MORELLET (1926-2016)

*2 Trames 0°, 90° (intervalles 14 cm et 17 cm)*

titled and dated '2 Trames 0° 90° intervalles 14cm-17cm 1972' (on the stretcher)

oil on canvas

140 x 140cm.

Painted in 1972

€80,000-120,000

\$91,000-140,000

### PROVENANCE:

Galerie Swart, Amsterdam.

Acquired from the above by Jan and Tineke

Hoekstra circa 1972.

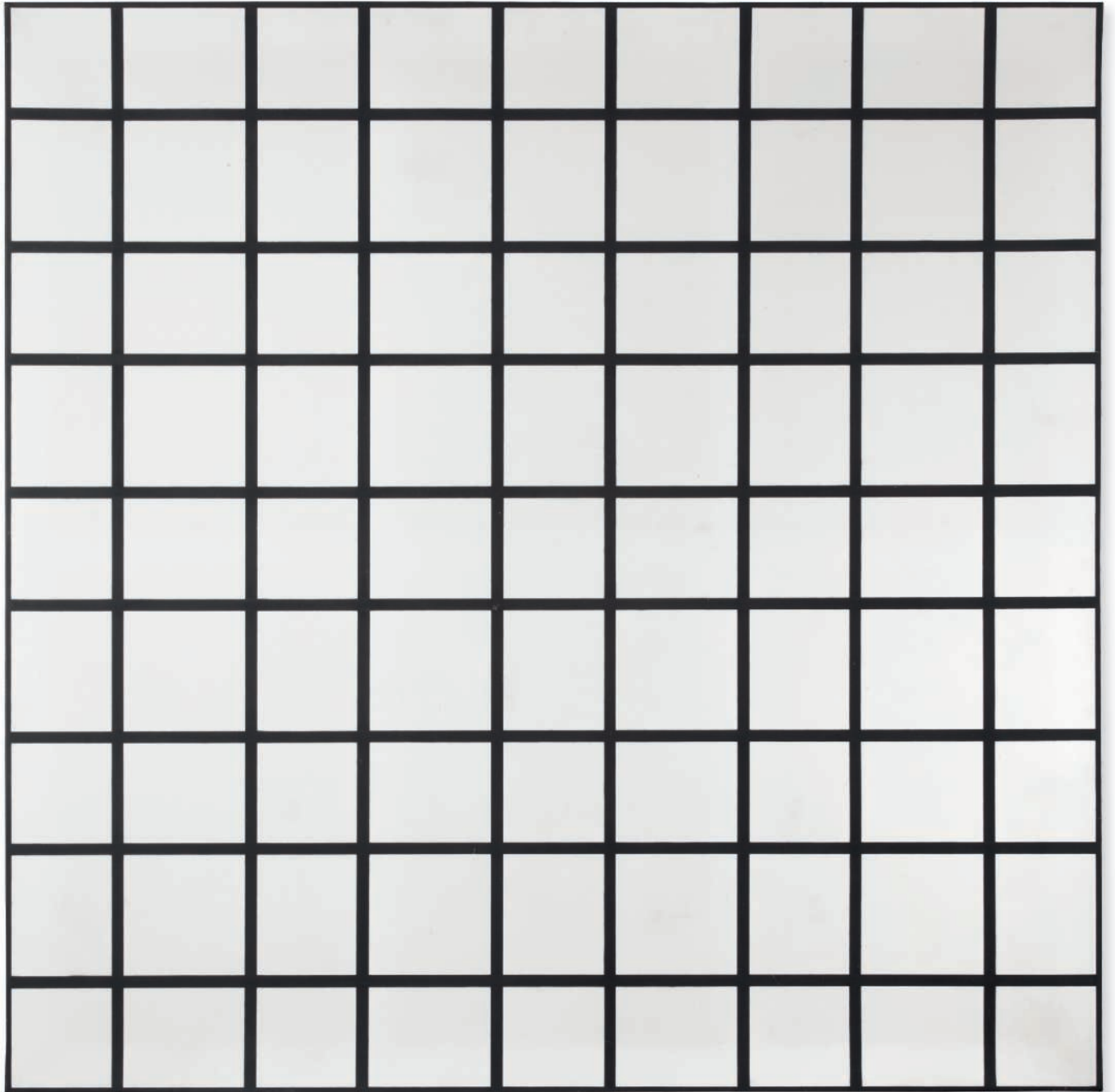
This work is registered in the archive of  
François Morellet under no. 72030.

François Morellet's *2 Trames 0° 90° interval 14-17* is a large, black and white square with two grids, one superimposed over the other, resulting in a more complex grid with four alternately sized squares found within. The interplay of lines is such that as the viewer's eyes are naturally guided to the central square, the surrounding grid appears to ebb and flow — a well calculated optical illusion.

Born in Cholet, France, in 1926, Morellet definitively switched to abstract art after his first solo exhibition at the Galerie Creuze in Paris in 1950. He then sought to remove the artist from his art by creating a language of lines assembled into optically-unnerving shapes, kinetic sculptures, and chance-driven artworks. In 1961, he founded the Groupe de Recherche d'Art Visuel (Visual Art Research Group, or GRAV), together with, among others, artists Francisco Sobrino, Jésus Raphael Soto, Julio Le Parc, and Jean-Pierre Yvaral, the son of Victor Vasarely. GRAV experimented with removing the individual artist from the artwork by encouraging collective authorship and audience participation. The founding of the group marked Morellet's transition to systems-based artwork, a path he would follow for the rest of his life. Until 1975, he balanced his painting career with his position running a family business that made model cars for children.

Morellet's sources of inspiration were many. His geometric aesthetic focus found its origins in the works of Piet Mondrian. The constraints he applied to his system-based art, as well as some of the humour woven into them, looked to the works of French novelist Georges Perec, member of the writer-mathematician group Oulipo, which advocated constrained writing techniques often based on mathematical problems. John Cage's chance-based music suggested a sense of rhythm to be found in imposed limits. The current work, *2 Trames*, with *trames* translating to warps, grids, or matrices, is representative of a five decade-long pursuit for the artist: that of finding beauty and complexity in repeated, simple constructions.

One of four works by François Morellet on auction from the Hoekstra Collection, the current piece is an important cornerstone of the collection's overall representation of the international Constructivist and Systems-based artistic movements of the latter half of the 20th century, including artists such as Jeffrey Steele, Malcolm Hughes, Peter Struycken, Herman de Vries, Jan Schoonhoven, and Ad Dekkers. Hoekstra donated another work in his possession by Morellet to the Groningen Museum in 1980. Morellet, who remained prolifically productive until his final days, died at the age of ninety in his lifelong hometown of Cholet in 2016.





λ52

## AD DEKKERS (1938-1974)

### *Cirkel en Vierkant in Overgang* (Circle and Square in Transition)

signed, titled and dated 'AD DEKKERS 1966 CIRKEL EN  
VIERKANT IN OVERGANG' (on the reverse)

painted board relief  
90 x 90 x 9.5cm.  
Executed in 1966

€25,000-35,000  
\$29,000-40,000

#### PROVENANCE:

Acquired directly from the artist by Jan and Tineke  
Hoekstra circa 1967-1968.

#### EXHIBITED:

São Paulo, IX Bienal 1967 São Paulo, *Holanda. Ad  
Dekkers - Jan Schoonhoven - Peter Struycken*, 1967,  
no. 9 (illustrated, unpagged).  
Amsterdam, Stedelijk Museum, *Nederlandse  
Inzending Biennale São Paulo 1967*, 1968, no. 7.  
The Hague, Haags Gemeentemuseum, *Ad  
Dekkers*, 1972, no. 13 (illustrated, p. 28).  
Baden-Baden, Staatliche Kunsthalle, *Ad Dekkers*,  
1982, no. 10 (illustrated). This exhibition later  
travelled to Amsterdam, Stedelijk Museum and  
Château-sur-Saône, Maison de la culture.  
Groningen, Groninger Museum, *Keuze uit de  
verzameling van Jan Hoekstra*, 1992.

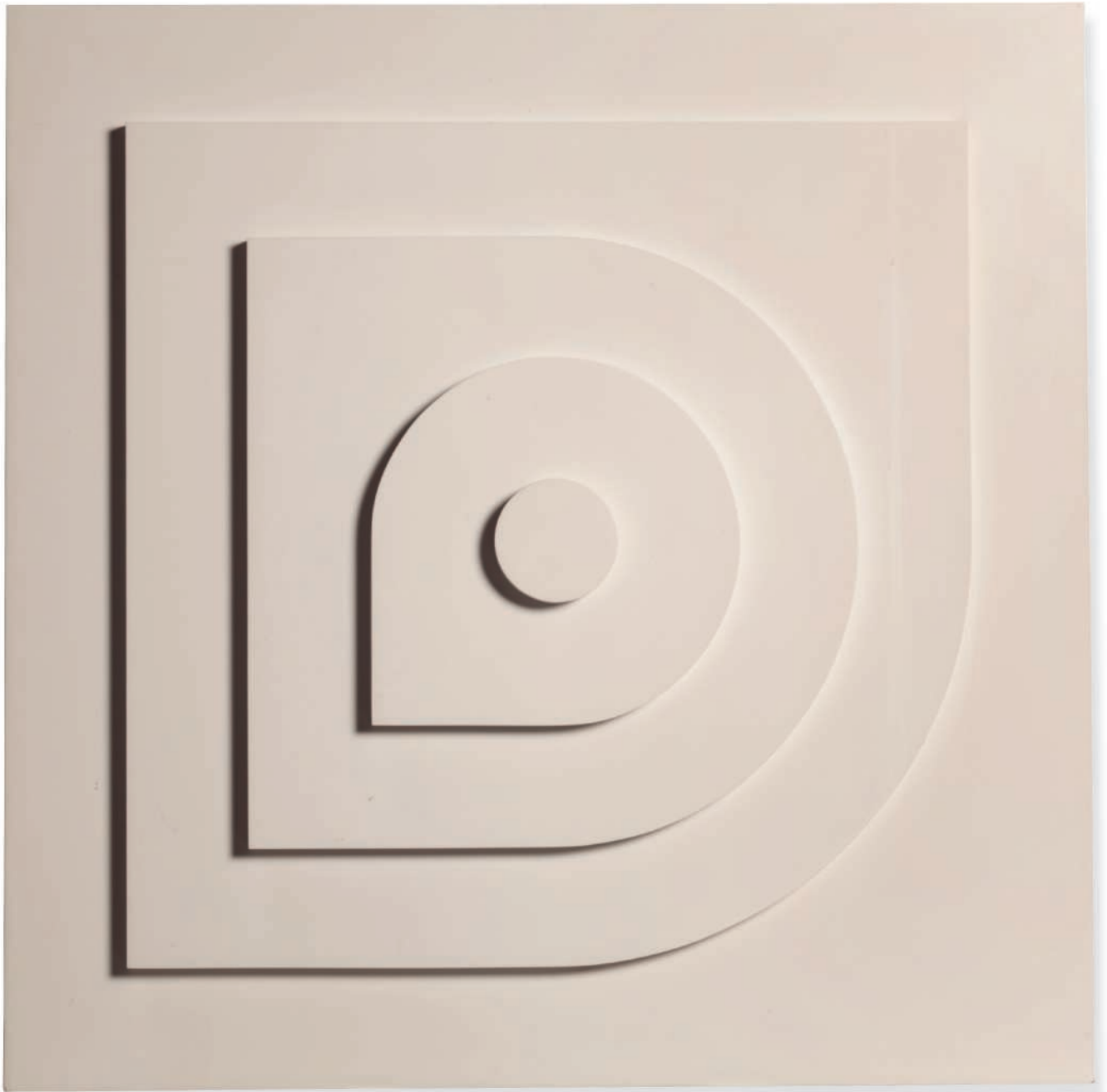
#### LITERATURE:

J. Leering, *Ad Dekkers*, Frankfurt am Main 1973,  
no. 5 (illustrated, pp. 7, 10).  
C. Blotkamp, *Ad Dekkers*, The Hague 1981, no. 85  
(diagram illustrated, p. 181), as: *Vierkant en cirkel  
in overgang*.



Riekje Swart with Ad Dekkers, Hans Koetsier, Bob Bonies and Peter Struyken at  
Galerie Swart, Amsterdam 1968.  
© Bram Wisman/MAI

Ad Dekkers (1938-1974) was a Dutch artist who became prominent in the 1960s for his reliefs and monumental sculptures involving simple geometric forms. From 1954 to 1958 he studied at the Willem de Kooning Academy in Rotterdam, and focused primarily on the drawing of still lifes and landscapes. A few years after his graduation, he sought increasing inspiration in De Stijl artists such as Piet Mondrian, with whom he shared the view that universal truths should be expressed in the simplest and purest means possible. This eventually led to the creation of relief editions cast in polyester or made in wood or aluminium. Their structures revolved around Dekker's repeated use of the circle, square or triangle, and were mostly painted in white, enabling them to better interact with light. Dekkers was represented by the Amsterdam gallerist Riekje Swart, who specialised in avant-garde, Constructivist and Systematic art. His work was also supported by the director of the Van Abbe Museum in Eindhoven, Jean Leering, and exhibited together with the works of Jan Schoonhoven and Peter Struycken in the 1967 São Paulo Biennale. His relief *Cirkel en Vierkant in Overgang* (Circle and Square in Transition) was the first purchased work of art by Jan Hoekstra, and as such he exerted a considerable initial influence on the young collector's pursuits, introducing him, most importantly, to Riekje Swart. A long-time sufferer of manic-depression, Dekkers took his own life in 1974, cutting short the realisation of several artistic projects the artist had designed.





λ53

## EDGAR FERNHOUT (1912-1974)

### *Herfst (Autumn)*

signed and dated 'Fernhout 72' (lower left); signed, titled  
and dated '-herfst- Fernhout 1972' (on the reverse)

oil on canvas

91x 91cm.

Painted in 1972

€70,000-90,000

\$80,000-100,000

#### PROVENANCE:

Acquired directly from the artist by Jan and Tineke  
Hoekstra in 1972.

#### LITERATURE:

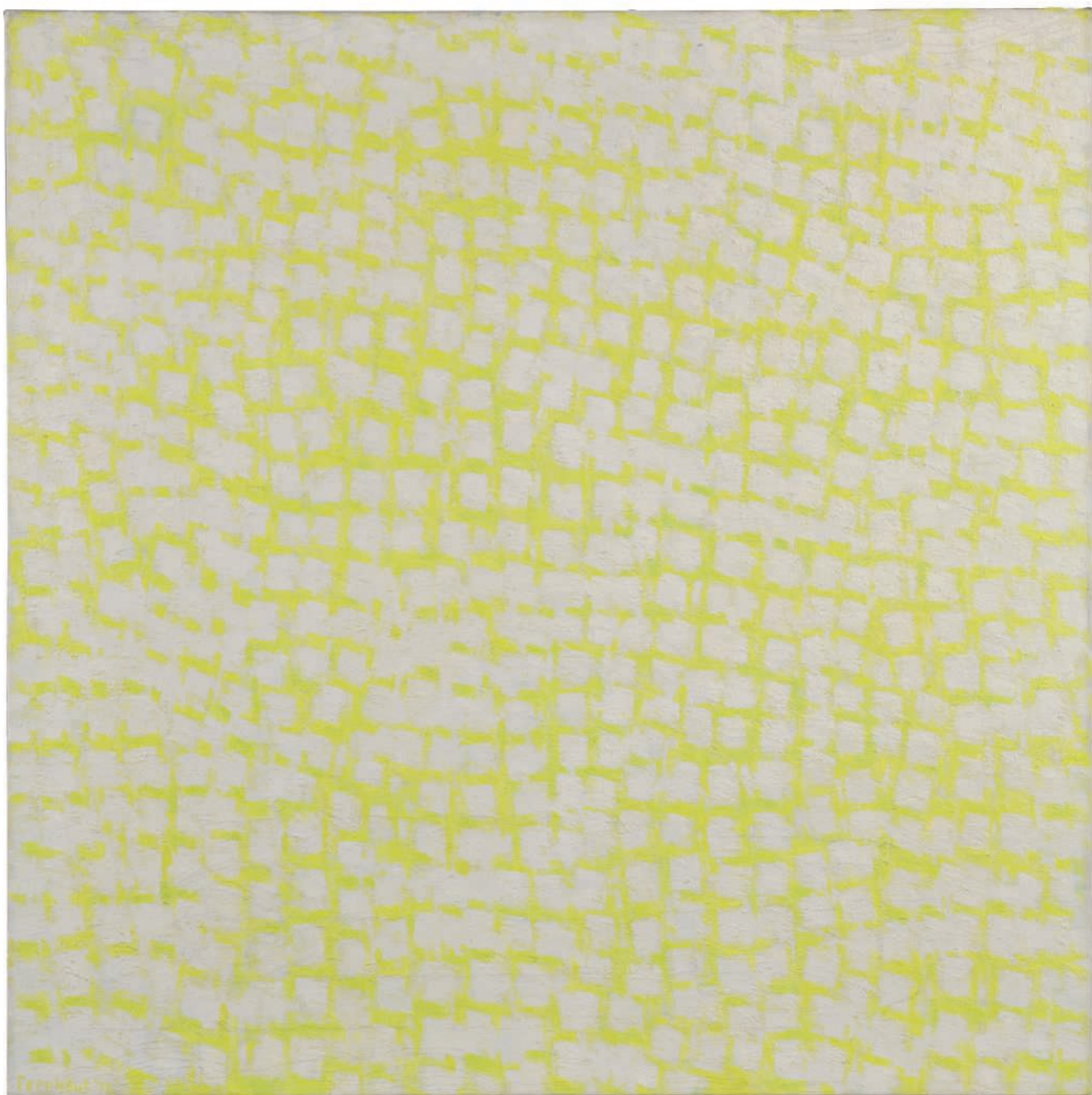
A. van den Berk, *Edgar Fernhout*, Amsterdam  
1990, no. 341.

Ad Dekkers introduced Jan Hoekstra to Edgar Fernhout. They visited his house together and Hoekstra purchased *Herfst* when it was still at the easel.

Edgar Fernhout painted in a Magic Realist manner from 1930 to 1955. His work was often exhibited alongside works by Pyke Koch, Carel Willink and Dik Ket. In the mid-1950s, he became inspired by CoBrA, l'Art Informel and the École de Paris. 1956 was a turning point for Fernhout: his mother Charley Toorop died the year before and Fernhout moved to her house 'The Vlerken' in Bergen. His source of inspiration had always been nature and landscape played a major role in his works for years, but as he lived in the rural surroundings of Bergen, nature now became his most important focus. His work became gradually more abstract. The paint, the colour and the texture became of more importance than the depicted object.

After 1966 his brushstrokes became more powerful and rhythmic as he looked to simplify the image even further. As a result he limited his use of colours in which he focused on cool and light tones. He divided them more or less in the same combinations across the canvas, thereby losing the sense of depth and creating an almost fabric-like structure. Within this development the connection with his subjects could only be recognized by the titles he gave the works; *Spring, Autumn, Sea* etc.

Fernhout was a real godfather to an entire generation of young Dutch artists who started their careers after World War II. He was a teacher at 'Ateliers '63' in Haarlem, and among his students were Jan Dibbets, Carel Visser and Rob van Koningsbruggen.



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NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ54

ROB VAN KONINGSBRUGGEN  
(B. 1948)

*Untitled*

oil on four attached canvases  
60 x 241cm.  
Painted in 1977

€15,000-20,000  
\$18,000-23,000

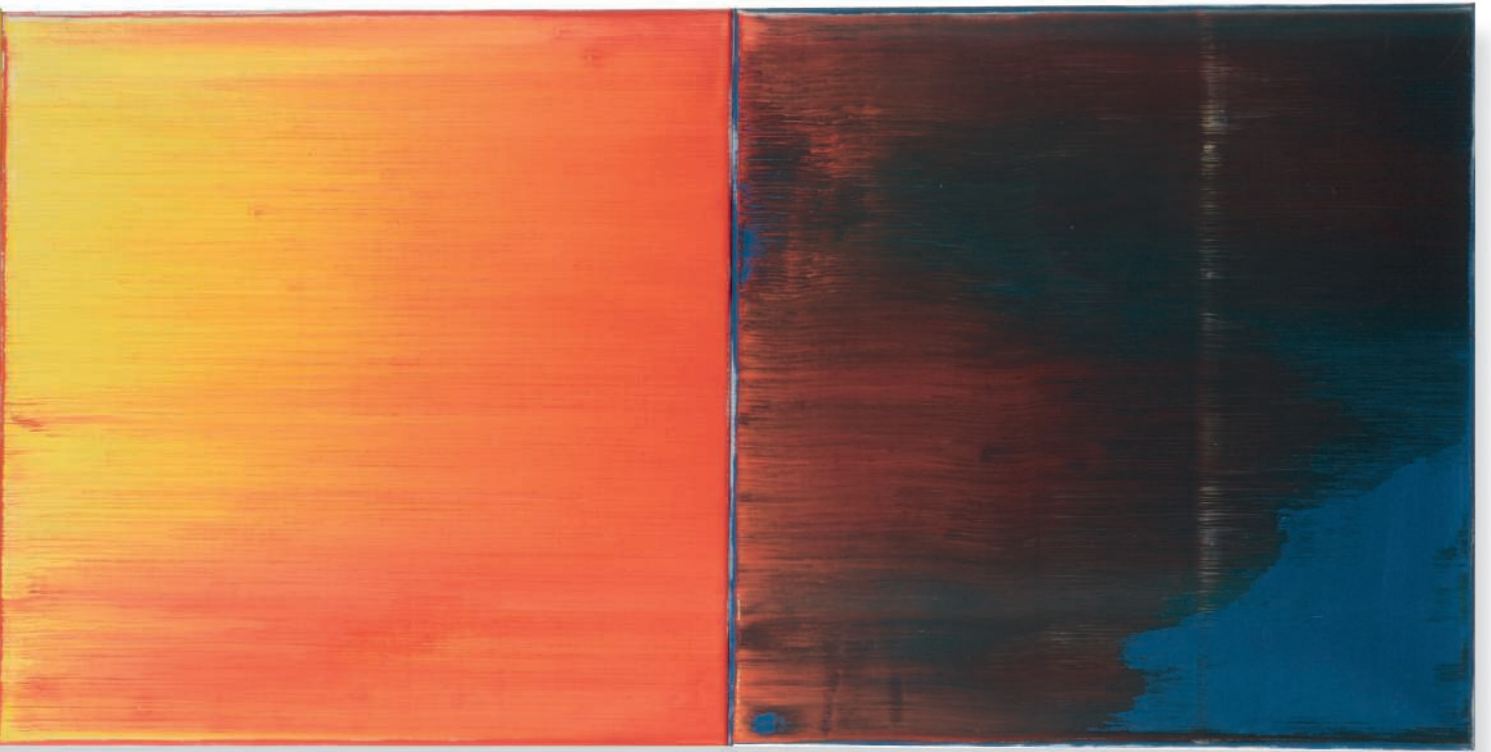
PROVENANCE:

Galerie Swart, Amsterdam.

Acquired from the above by Jan and Tineke Hoekstra *circa* 1980-1981.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Rob van Koningsbruggen. Schilderijen 1971-78*, 1979, no. 31 (illustrated in colour, unpagged).



'I want paintings to rise above themselves, colour and form should not matter anymore. I consider a painting to be good, when I do not see the paint anymore, when the paint is beyond material and has completely been absorbed in the painting.'

-Rob van Koningbruggen





Lots 55, 56, 117 and 119 installed in the home of Jan and Tineke Hoekstra.  
Photo John Stoel, 1981.



NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ55

## JOOST BALJEU (1925-1991)

*Synth. constr. WXI\_4c*

signed, titled and dated 'Baljeu synth. constr. WXI\_4c 1960/69'  
(on the reverse)  
perspex on board  
100 x 200 x 30cm.  
Executed in 1960-1969

€30,000-50,000  
\$35,000-57,000

**PROVENANCE:**

Acquired directly from the artist by Jan and Tineke Hoekstra.

**EXHIBITED:**

The Hague, Gemeentemuseum, *Joost Baljeu*, 1975-1976, no. 38b (illustrated).



NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ56

## JOOST BALJEU (1925-1991)

*F7-1973/74 nr. 4 c.d.*

stainless steel  
194 x 32 x 32cm.  
Executed in 1973-1974

€25,000-35,000  
\$29,000-40,000

### PROVENANCE:

Acquired directly from the artist by Jan and Tineke Hoekstra in 1973-1974.

### EXHIBITED:

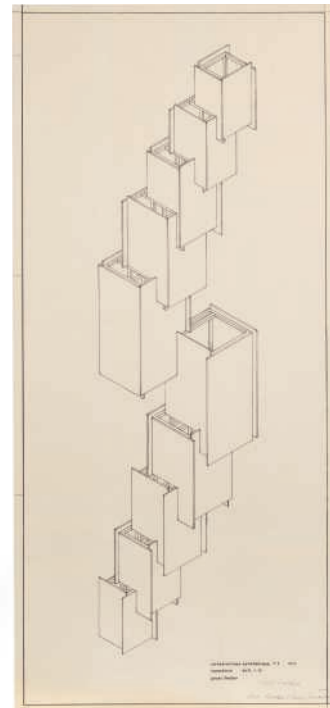
The Hague, Gemeentemuseum, *Joost Baljeu*, 1975-1976, no. 48b.

Groningen, Groninger Museum, *Keuze uit de verzameling van Jan Hoekstra*, 1992.

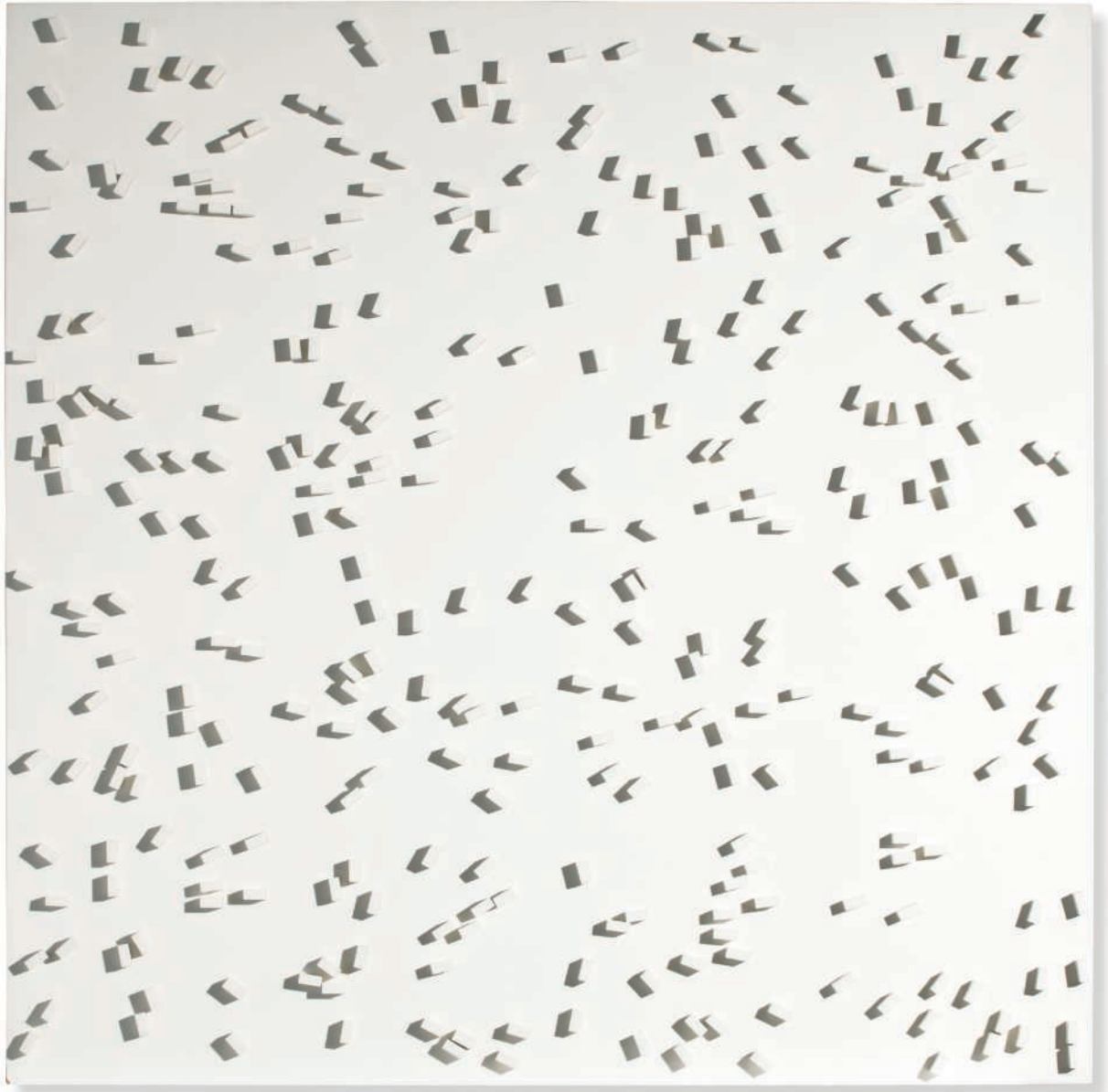
### LITERATURE:

J. Bastenayen, *Joost Baljeu: space-time constructions / Zeit-Raum Konstruktionen*, Amsterdam 1989, no. 42.

And with the technical drawing of the sculpture, signed and dedicated 'joost baljeu voor tineke en jan hoekstra' (lower right)



technical drawing included with this work



NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ57

herman de vries (B. 1931)

V70-27B

signed and titled 'herman de vries V70-27B' (on the reverse)  
acrylic on wooden relief  
100 x 100cm.  
Executed in 1970

€30,000-50,000  
\$35,000-57,000

PROVENANCE:

Acquired directly from the artist by Jan and Tineke Hoekstra in 1970.

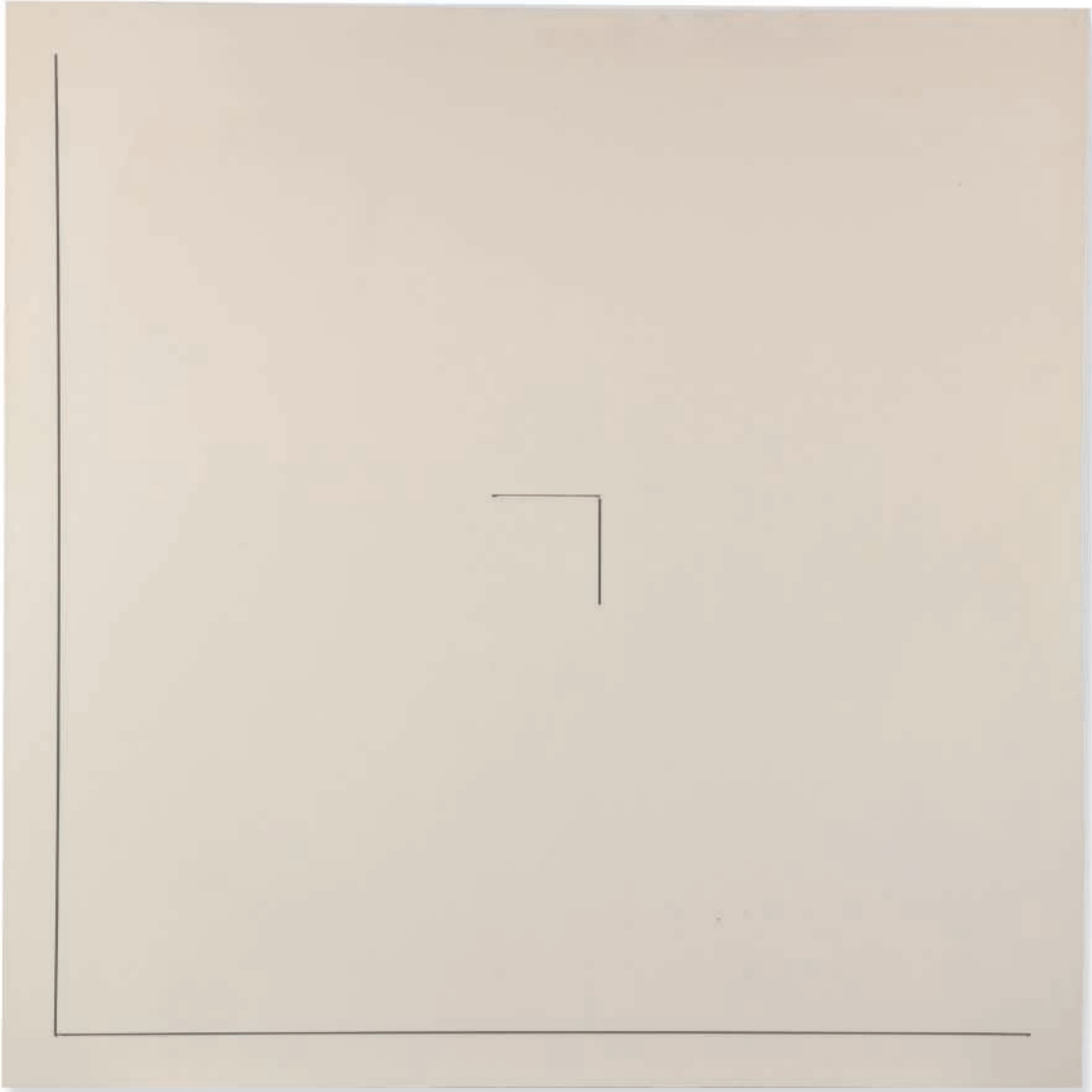
EXHIBITED:

Groningen, Groninger Museum, *herman de vries. werken 1954-1980*, 1980,  
no. 2.29 (illustrated, pp. 90, 148).  
Groningen, Groninger Museum, *Keuze uit de verzameling van Jan Hoekstra*,  
1992.

LITERATURE:

C. de Boer, *herman de vries. overal stroomt mijn oog*, Zwolle 2014 (illustrated,  
p. 105).





NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

158

## AD DEKKERS (1938-1974)

### *Houtgrafiek No VI*

signed, titled, inscribed and dated 'HOUTGRAFIEK n° VI 1970. AD.DEKKERS.'  
(on the reverse)  
painted board relief  
120 x 120cm.  
Executed in 1970

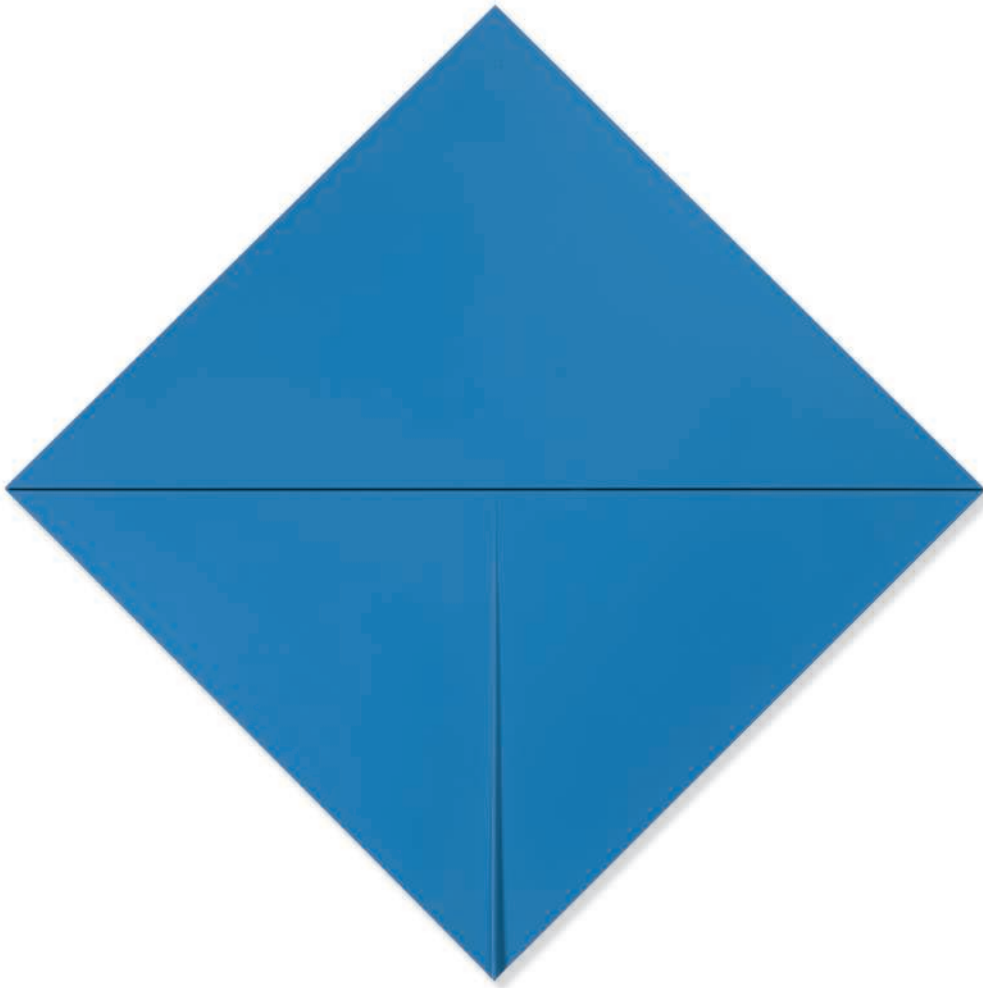
€20,000-30,000  
\$23,000-34,000

#### PROVENANCE:

Acquired directly from the artist by Jan and Tineke Hoekstra in 1970.

#### LITERATURE:

C. Blotkamp, *Ad Dekkers*, The Hague 1981, no. 154 (diagram illustrated, p. 191).



NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

159

## AD DEKKERS (1938-1974)

*Reliëf met Anderhalve Lijn (Relief with One and a Half Line)*

signed, titled and dated 'RELIËF MET 1 1/2 LIJN 1965-1967 AD. DEKKERS'  
(on the reverse)  
painted board relief  
91 x 91cm.  
Executed in 1965-1967

€18,000-25,000  
\$21,000-28,000

PROVENANCE:

Acquired directly from the artist by Jan and Tineke Hoekstra.

LITERATURE:

C. Blotkamp, *Ad Dekkers*, The Hague 1981, no. 71 (diagram illustrated, p. 179).



NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

160

## PETER STRUYCKEN (B. 1939)

### *Structuur II (Structure II)*

signed, titled and dated 'STRUCTUUR II\_'69 P. STRUYCKEN.' (on the reverse)

lacquer on perspex

150 x 150cm.

Executed in 1969

€12,000-16,000

\$14,000-18,000

#### PROVENANCE:

Galerie Swart, Amsterdam.

Acquired from the above by Jan and Tineke

Hoekstra in 1970.

#### EXHIBITED:

Nuremberg, *Biennale Konstruktive Kunst: Elemente und Prinzipien*, 1969, no. 3.

Utrecht, Centraal Museum, *Peter Struycken*, 1974-1975, no. 25. This exhibition later travelled to Eindhoven, Van Abbemuseum; Rotterdam, Museum Boijmans van Beuningen and Brussels, Palais des Beaux-Arts.

Groningen, Groninger Museum, *Keuze uit de verzameling van Jan Hoekstra*, 1992.

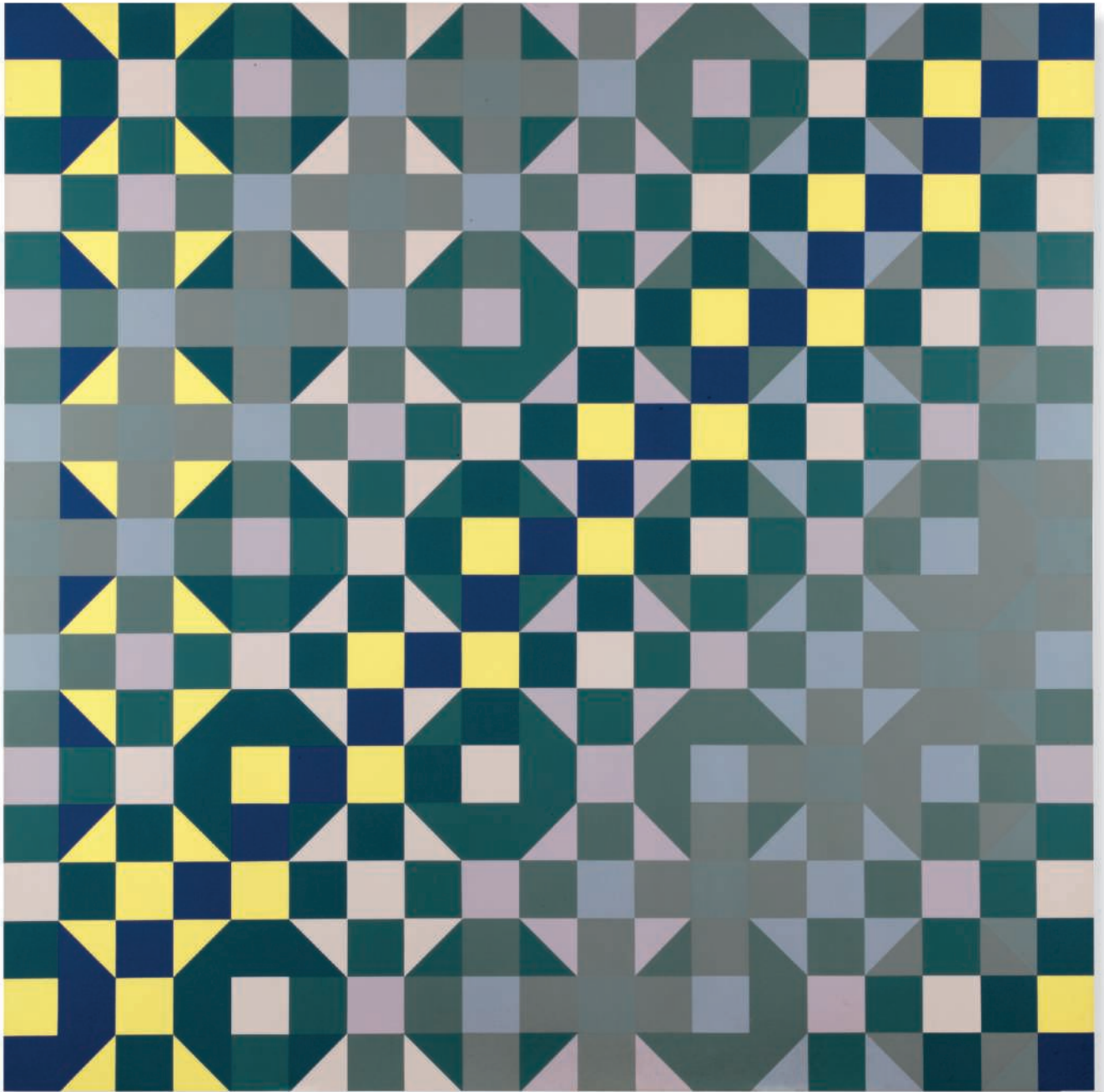
#### LITERATURE:

C. Blotkamp, 'Peter Struycken laat vormen verschijnen en verdwijnen', in: *Vrij Nederland*, 15 March 1969.

Peter Struycken began his career as an artist working within the Concrete Art tradition first put forward by Theo van Doesburg by creating geometric abstract paintings in which form and colour were put through systematic changes. In 1968, he attended courses on electronic music and programming at the Institute for Sonology at the University of Utrecht, spurring him to create his very first computer drawings the following year with help from two physicists. *Computerstructuren (Computer Structures)* was a series of eight hand-painted canvases selected from a large sequence of images based on computer-generated visual compositions. *Computer Structures* investigated the interplay of chance and control within an artist's creative output process — a theme that he would go on to investigate throughout much of his long career. From the

late 1960s onward, Struycken continued to pioneer computer-generated artworks, and was exhibited together with other Concrete Artists utilising computer programming, such as Lambert Meertens and Leo Geurts, at Galerie Riekje Swart in Amsterdam. In the tradition of constructivist art, Struycken's spatial, light and sound designs walk a fine line between non-figurative fine art and decorative art. Although his oeuvre graces museums and public spaces across the Netherlands, he is perhaps most notably known by the Dutch public for his 1981 portrait of Queen Beatrix, made of digital shifted dots, still displayed on Dutch postage stamps nearly four decades later. In recognition of his exceptional achievements, Struycken was awarded the Dr. A. H. Heineken Prize for Art in 2012.

END OF EVENING SALE





**DAY SALE WEDNESDAY 1 MAY 2019**

10.30 AM

LOTS 101-276

NEW DUTCH CONSTRUCTIVISM AND  
MORE: THE JAN AND TINEKE HOEKSTRA  
COLLECTION

λ101

herman de vries  
(B. 1931)

*random structures: an essay*

*Collages: V71-08e: Ia; V71-27: Ib; V71-  
11e: II; V71-12e:III; V71-13e: IV; V71-17e:  
V; V71-16e: VI; V71-26: VII*

signed, dedicated, dated and with poem 'voor jan  
en tineke hoekstra a'dam 19-6-1971 herman' (on  
the inside of the paper folder); signed, numbered  
and dated 'herman de vries '1971. 1/1.' (on the title  
page); each collage: signed and titled 'herman de  
vries' (on the reverse)

eight paper collages, in paper folder with printed  
title page

each collage: 32.5 x 32.5cm.

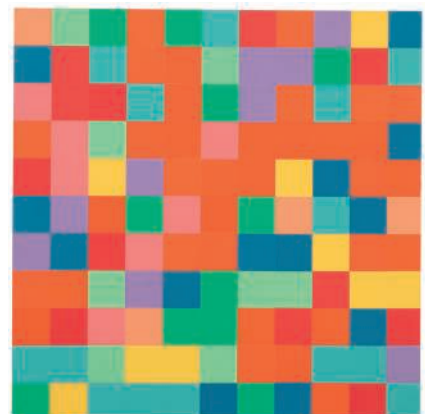
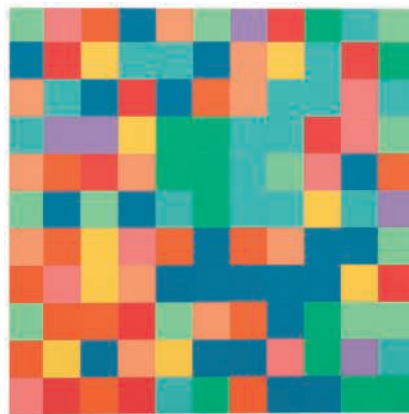
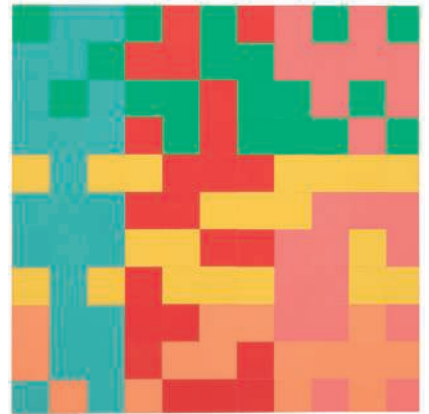
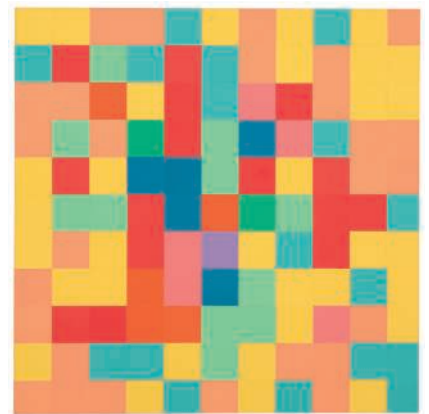
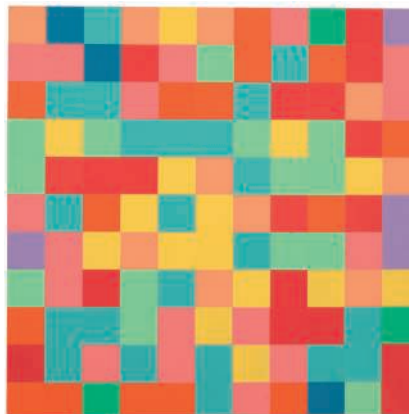
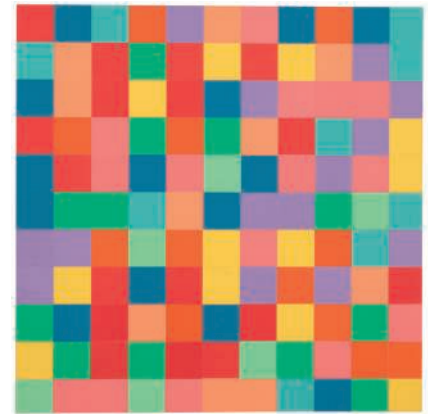
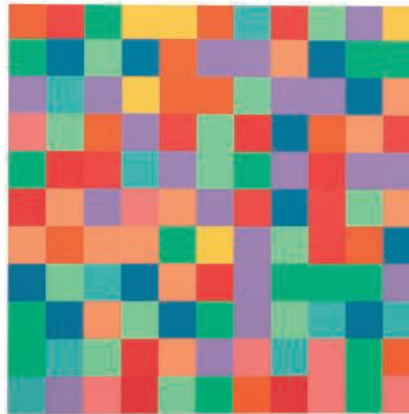
Executed in 1971, this work is number one from  
an edition of one

€6,000-8,000

\$6,800-9,100

PROVENANCE:

Acquired directly from the artist by Jan and Tineke  
Hoekstra in 1971.



'so weiss  
als weiss  
so weiss  
wie weiss  
ich weiss  
weiss du'

-10 kleuren als bewijs van vrijheid  
poem by herman de vries, 1971.





NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ102

## BOB BONIES (B. 1937)

*Blauw-wit (Blue-White)*

(iii) signed and dated 'BONIES '75' (on the stretcher)  
acrylic on canvas, in three parts  
(i),(iii) 70 x 140cm.  
(ii) 140 x 70cm.  
overall: 210 x 210cm.  
Painted in 1975

€4,000-6,000  
\$4,600-6,800

### PROVENANCE:

Galerie Swart, Amsterdam.  
Acquired from the above by Jan and Tineke Hoekstra circa 1976-1980.

### EXHIBITED:

Cologne, Galerie Teufel, *Bob Bonies*, 1976 (illustrated).  
Eindhoven, Stedelijk van Abbemuseum, *Bob Bonies*, 1981 (illustrated in colour, unpagged).  
Ludwigshafen am Rhein, Wilhelm-Hack-Museum, *Bob Bonies: Werke 1965-1986*, 1986 (illustrated in colour, unpagged).

NEW DUTCH CONSTRUCTIVISM  
AND MORE: THE JAN AND TINEKE  
HOEKSTRA COLLECTION

λ103

AD DEKKERS  
(1938-1974)

*Reliëf met Middellijn als Zaagsnede*  
(*Relief with Centre Line as a Cut*)

signed and titled 'ontwerp: reliëf met middellijn  
als zaagsnede ad dekkers.' (on the reverse)

painted wood relief  
20 x 20cm.

Executed in 1968

€8,000-12,000

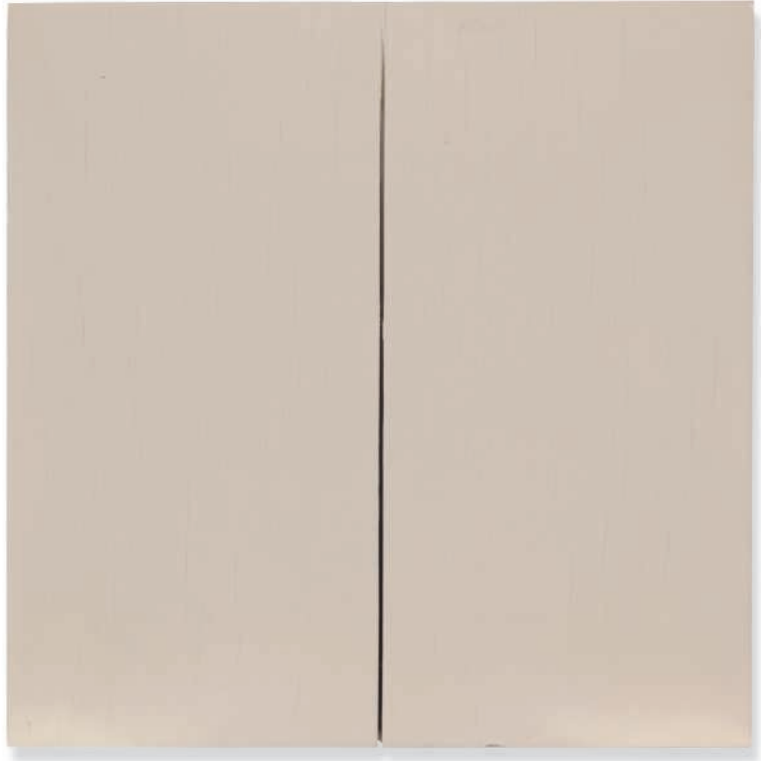
\$9,100-14,000

PROVENANCE:

Acquired directly from the artist by Jan and Tineke  
Hoekstra.

LITERATURE:

C. Blotkamp, *Ad Dekkers*, The Hague 1981,  
no. 130 (diagram illustrated, p. 187), as: *Middellijn  
als ooplopende zaagsnede, vertikaal.*



NEW DUTCH CONSTRUCTIVISM  
AND MORE: THE JAN AND TINEKE  
HOEKSTRA COLLECTION

λ104

AD DEKKERS  
(1938-1974)

*Reliëf met Diagonale Zaagsnede*  
(*Relief with Diagonal Cut*)

signed, titled and dated 'ontwerp: reliëf met  
diagonale zaagsnede 1968./ ad. dekkers.'

(on the reverse)  
painted board relief  
20 x 20cm.

Executed in 1968

€8,000-12,000

\$9,200-14,000

PROVENANCE:

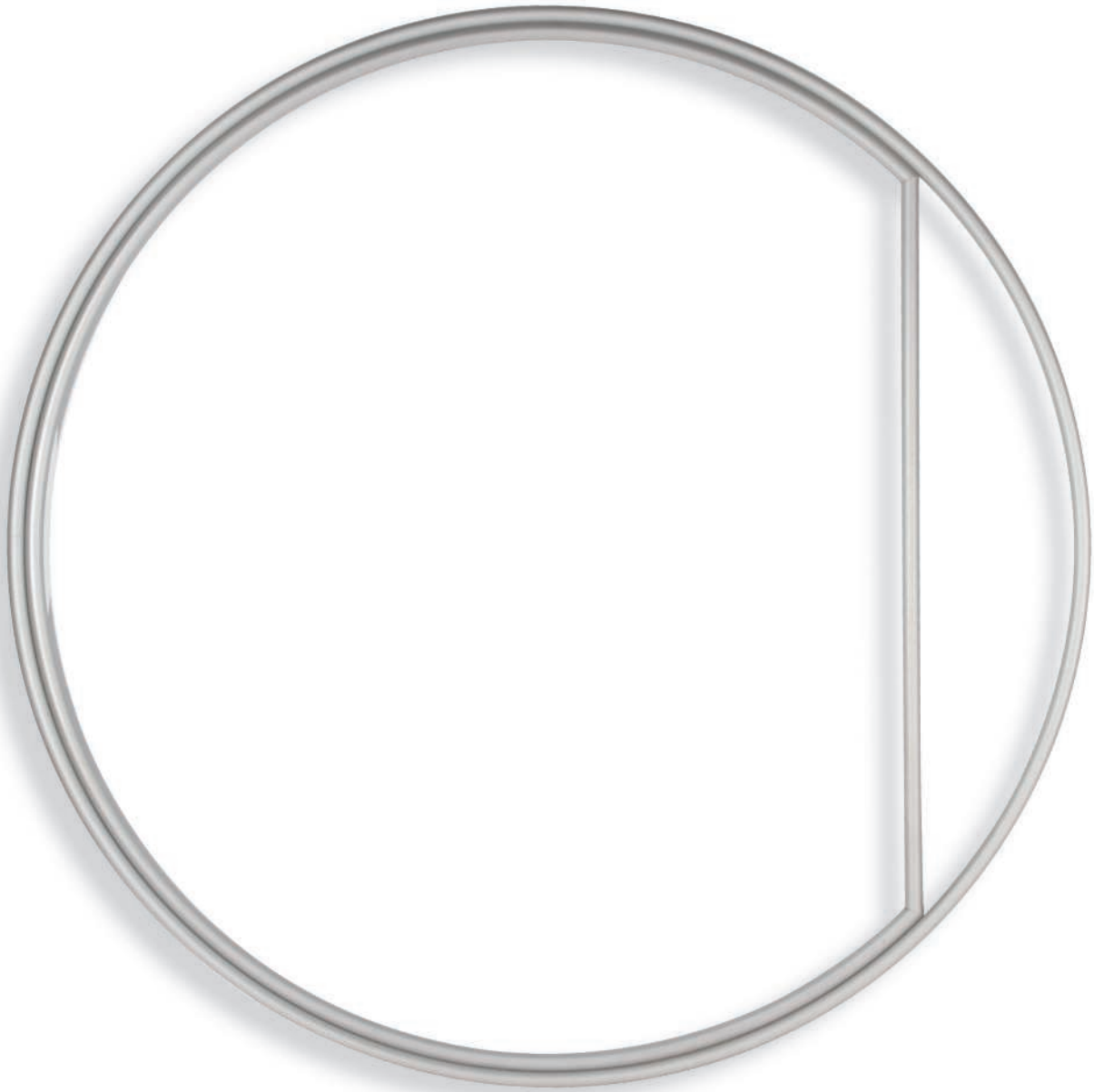
Acquired directly from the artist by Jan and Tineke  
Hoekstra.

LITERATURE:

C. Blotkamp, *Ad Dekkers*, The Hague 1981,  
no. 133 (diagram illustrated, p. 188), as: *Vierkant  
met diagonaal als ooplopende zaagsnede.*







NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ105

## AD DEKKERS (1938-1974)

*Eerste Fase van Cirkel naar Vierkant (First Phase from  
Circle to Square)*

anodized aluminium  
diameter: 150cm.  
Executed in 1972

€10,000-15,000  
\$12,000-17,000

### PROVENANCE:

Acquired directly from the artist by Jan and Tineke Hoekstra.

### EXHIBITED:

Groningen, Groninger Museum, *Keuze uit de verzameling van Jan Hoekstra*, 1992.

### LITERATURE:

C. Blotkamp, *Ad Dekkers*, The Hague 1981, no. 242 (diagram illustrated (90 degrees rotated), p. 202).



NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ106

## MALCOLM HUGHES (1920-1997)

### *White Relief n° 1*

signed, titled and dated 'MALCOLM HUGHES White relief no 1 1972'  
(on the reverse)  
acrylic on wood relief  
59.5 x 121cm.  
Executed in 1972

€3,000-5,000  
\$3,400-5,700

PROVENANCE:  
Galerie Swart, Amsterdam.

Acquired from the above by Jan and Tineke Hoekstra.

EXHIBITED:

London, Whitechapel Art Gallery, *Systems. Arts Council 1972-1973, 1972-1973* (illustrated, p. 25). This exhibition later travelled to Manchester, Whitworth Art Gallery; Sheffield, Graves Art Gallery; Billingham, Art Gallery; Newcastle, Laing Art Gallery; Birmingham, City Art Gallery; Leicester, Art Gallery and Museum; Leeds, City Art Gallery; Southampton, Art Gallery; Newport, Museum and Art Gallery and Oxford, Museum of Modern Art.

NEW DUTCH CONSTRUCTIVISM  
AND MORE: THE JAN AND TINEKE  
HOEKSTRA COLLECTION

107

## KENNETH SNELSON (1927-2016)

### *Gittalore*

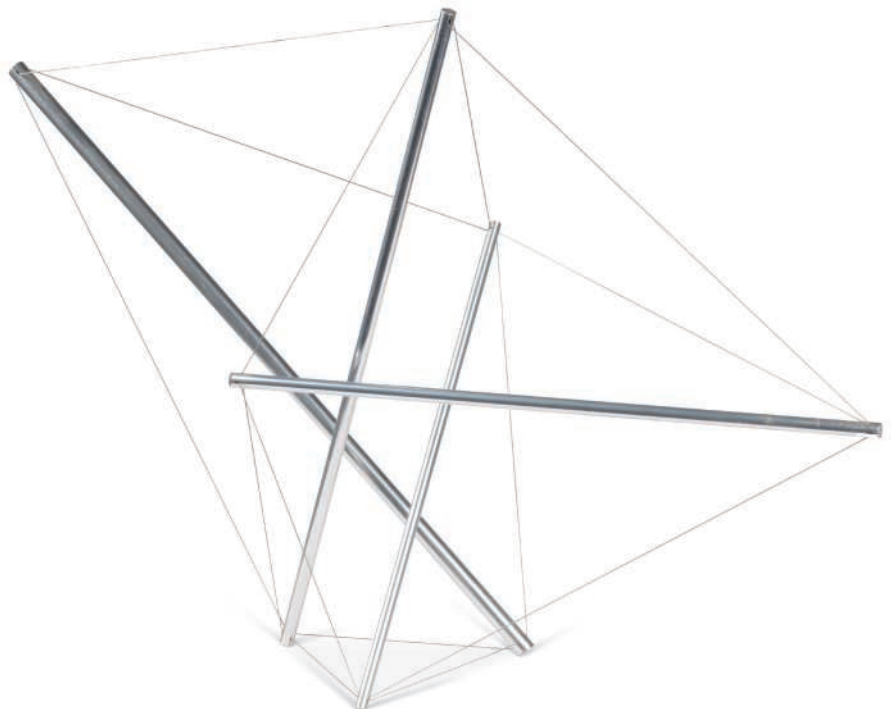
incised with signature, number and date '  
K. Snelson 75 1/4' (on an aluminium tube)  
aluminium and steel wire  
43.5 x 60.5 x 20.5cm.  
Executed in 1975, this work is number one  
from an edition of four

€6,000-8,000  
\$6,800-9,100

PROVENANCE:  
Acquired by Jan and Tineke Hoekstra circa 1976-1977.

LITERATURE:

*Kenneth Snelson*, exh. cat., Munich, Galerie Buchholz,  
1975 (another from the edition illustrated).







NEW DUTCH CONSTRUCTIVISM  
AND MORE: THE JAN AND TINEKE  
HOEKSTRA COLLECTION

λ108

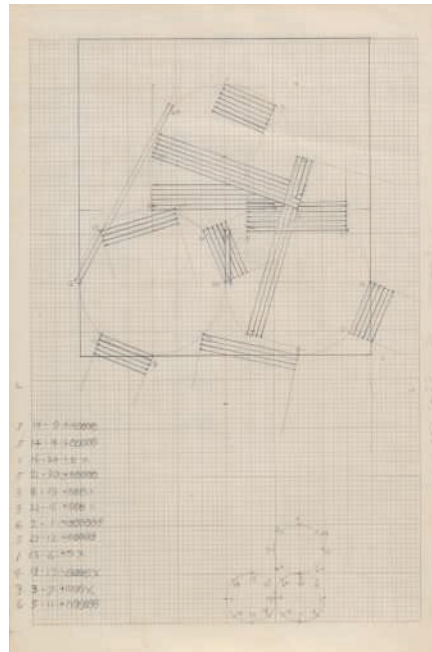
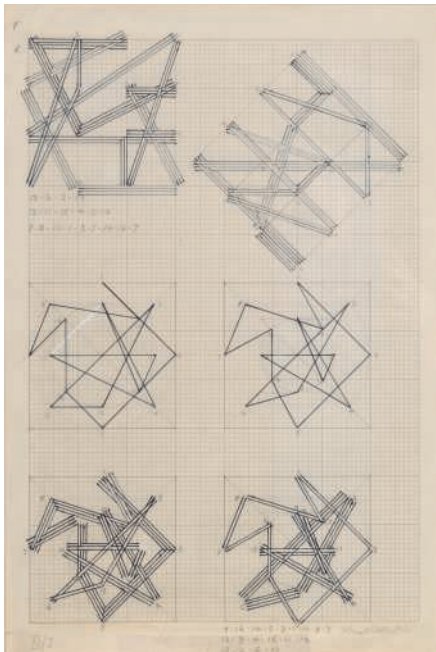
KENNETH MARTIN  
(1905-1984)

*Oscillation*

brass  
14 x 16 x 13cm.

€6,000-8,000  
\$6,800-9,100

PROVENANCE:  
Galerie Swart, Amsterdam.  
Acquired from the above by Jan and Tineke  
Hoekstra.



NEW DUTCH CONSTRUCTIVISM  
AND MORE: THE JAN AND TINEKE  
HOEKSTRA COLLECTION

λ109

KENNETH MARTIN  
(1905-1984)

*each: Chance and Order*

(i) signed 'Kenneth Martin' (lower right)  
each: pen and pencil on paper  
each: 35 x 23.5cm.  
(i) Executed in 1973

€1,200-1,600  
\$1,400-1,800

PROVENANCE:  
each: Galerie Swart, Amsterdam.  
Acquired from the above by Jan and Tineke  
Hoekstra.

EXHIBITED:  
each: Amsterdam, Galerie Swart, *Kenneth Martin.  
Chance and Order - Drawings*, 1973.

(i) The top right-hand drawing is the  
preliminary drawing for *Chance and Order  
16 (Black)*, 1973, oil on canvas, and is  
illustrated on the front cover of Kenneth  
Martin's Tate Gallery Retrospective  
catalogue, 1975.

NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ110

## NORMAN DILWORTH (B. 1931)

### *Three Lines 4*

corten steel  
111.5 x 211 x 225cm.  
Executed in 1974

€5,000-7,000  
\$5,700-7,900

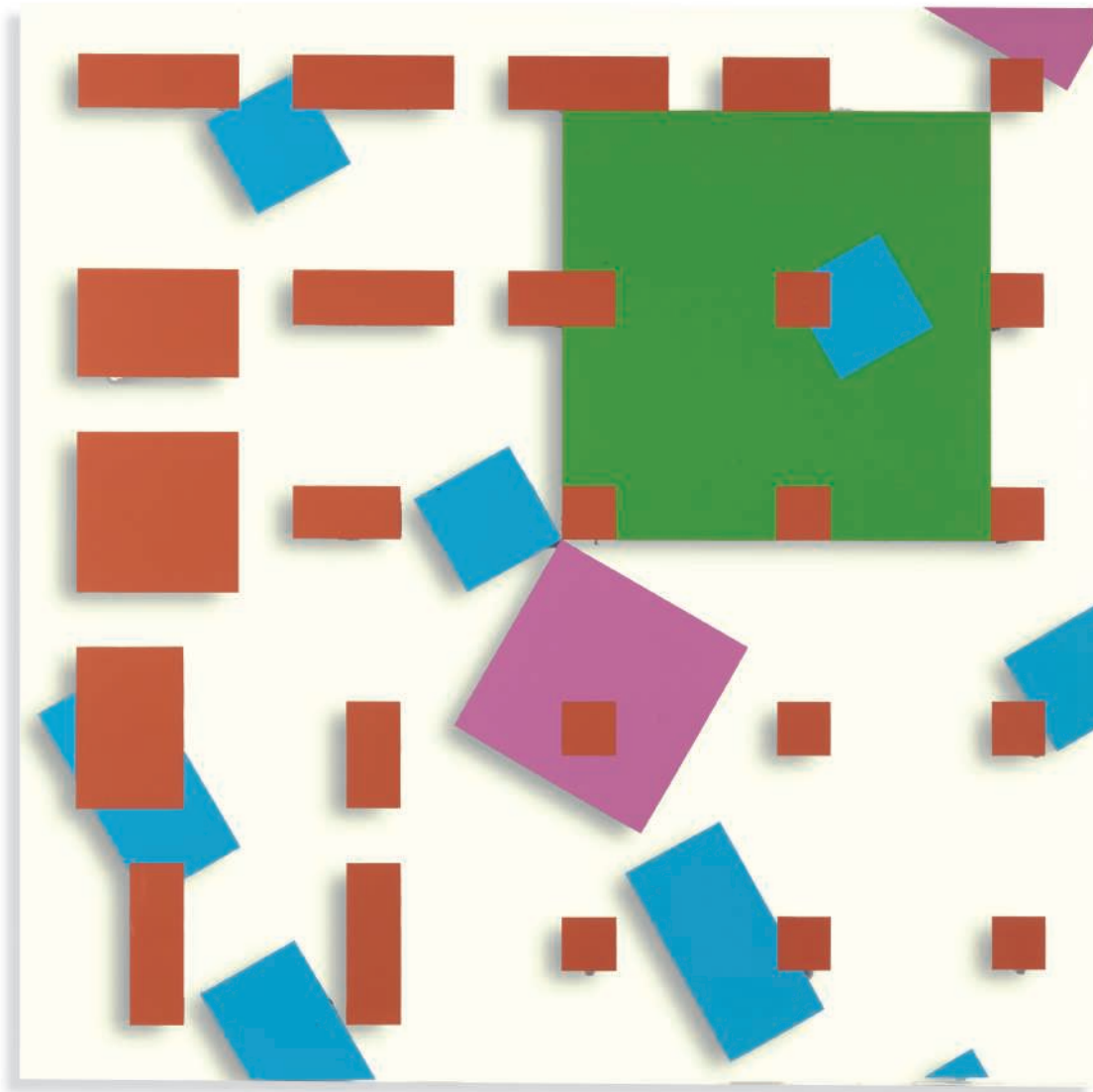
PROVENANCE:  
Galerie Magazijn, Groningen.  
Acquired from the above by Jan and Tineke Hoekstra in 1978.

EXHIBITED:  
Groningen, Galerie Magazijn, *Norman Dilworth*, 1978.

LITERATURE:  
N. Dilworth, *Sculptures and reliefs 1972-1980*, London 1981, no. 23 (illustrated,  
p. 35).







NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ111

## PETER STRUYCKEN (B. 1939)

### *Structuur XVII (Structure XVII)*

titled and dated 'STRUCTUUR XVII\_'67' (on the reverse)  
lacquer on perspex  
100 x 100cm.  
Executed in 1967

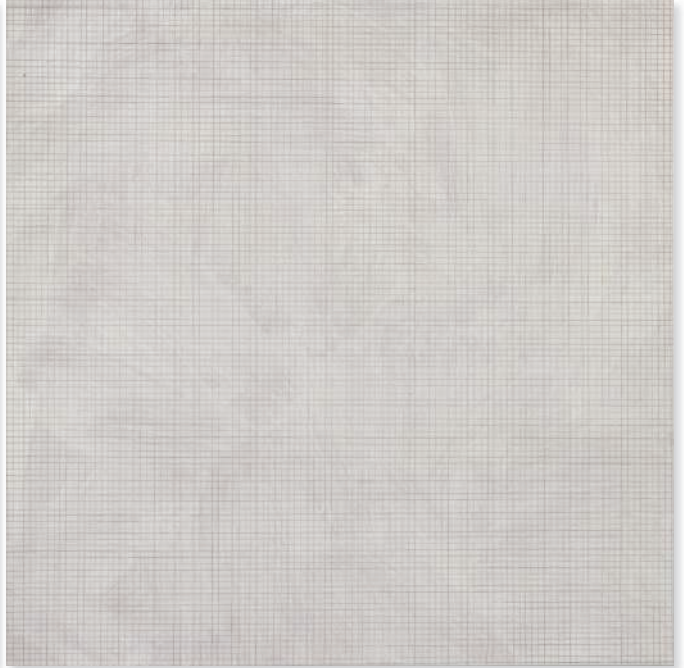
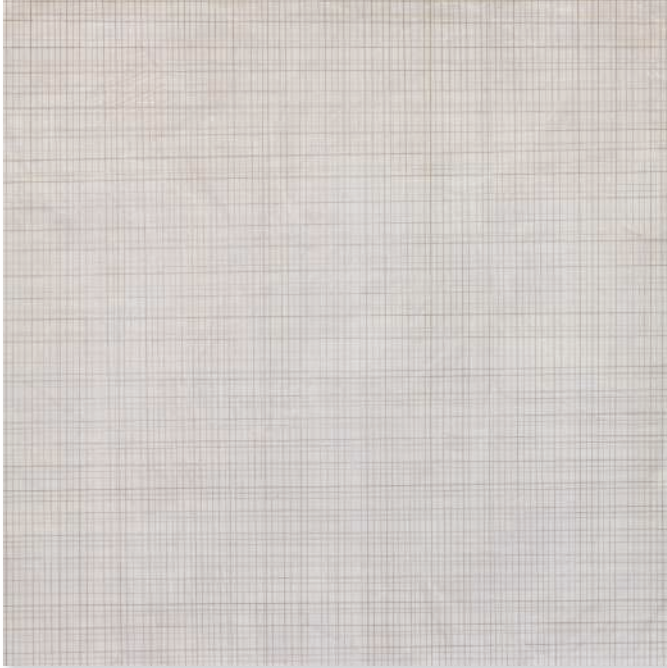
€7,000-9,000  
\$8,000-10,000

#### PROVENANCE:

Galerie Swart, Amsterdam.  
Acquired from the above by Jan and Tineke Hoekstra circa 1978-1980.

#### EXHIBITED:

São Paulo, IX Bienal 1967 São Paulo, *Holanda. Ad Dekkers - Jan Schoonhoven - Peter Struycken*, 1967, no 36.  
Amsterdam, Stedelijk Museum, *Nederlandse Inzending Biennale São Paulo 1967, 1968*, no. 12.



NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ112

TOMAS RAJLICH (B. 1940)

each: *Untitled*

each: signed and dated 'T. RAJLICH 74' (on the reverse)  
each: acrylic and pencil on board  
each: 80 x 80cm.  
each: Executed in 1974

€2,500-3,000  
\$2,900-3,400

PROVENANCE:

each: Art & Project, Amsterdam.  
Acquired from the above by Jan and Tineke Hoekstra.

EXHIBITED:

each: Amsterdam, Stedelijk Museum Amsterdam, *Fundamentele Schilderkunst*, 1975, nos. 2, 3.

NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ113

PETER STRUYCKEN (B. 1939)

*Wetmatige beweging (Legitimate Movement)*

painted PVC  
60,5 x 45 x 32,5cm.  
Executed *circa* 1964-1967

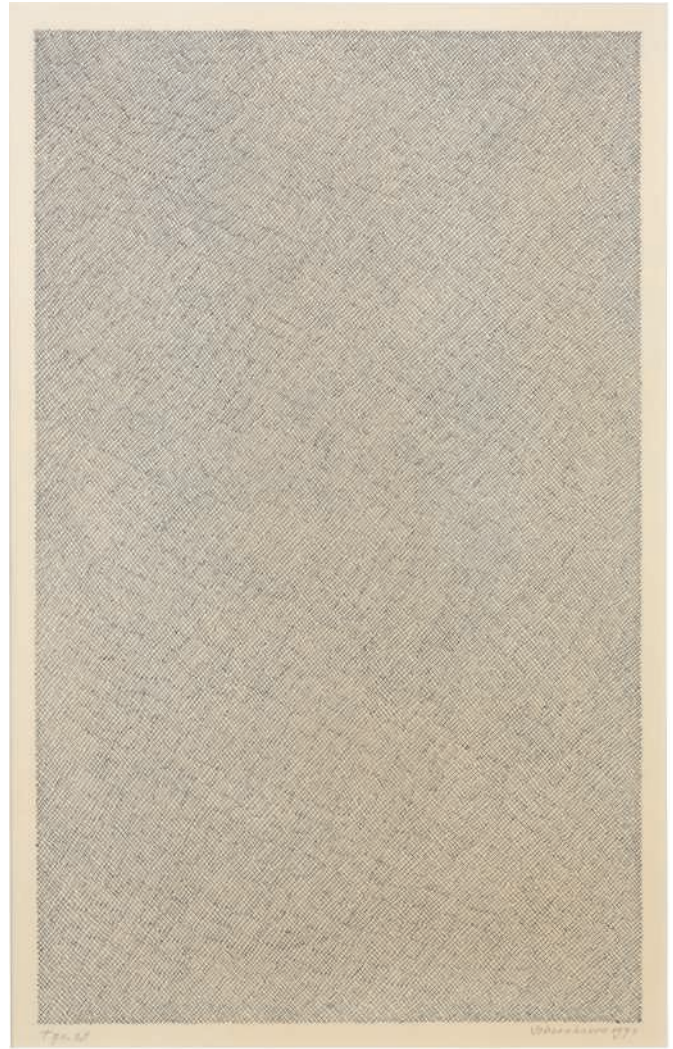
€2,500-3,000  
\$2,900-3,400

PROVENANCE:

Galerie Swart, Amsterdam.  
Acquired from the above by Jan and Tineke Hoekstra *circa* 1978-1980.







NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ114

JAN SCHOONHOVEN (1914-1994)

(i) T71-20

(ii) T71-21

(i) signed and dated 'Schoonhoven 1971' (lower right), titled 'T71-20' (lower left)  
 (ii) signed and dated 'Schoonhoven 1971' (lower right), titled 'T71-21' (lower left)  
 each: ink on paper  
 each: 42 x 26.5cm.  
 each: Executed in 1971

€6,000-8,000  
 \$6,900-9,100

PROVENANCE:

each: Galerie Orez Mobiel, The Hague.  
 Acquired from the above by Jan and Tineke Hoekstra.

EXHIBITED:

(i) Amsterdam, Stedelijk Museum, *J.J. Schoonhoven*, 1971, no. 49  
 (illustrated, unpagged).

NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ115

## CAREL VISSER (1928-2015)

*Op Elkaar (On Top of Each Other)*

oxidized welded iron  
16.5 x 60 x 8cm.  
Executed *circa* 1966

€12,000-18,000  
\$14,000-20,000

PROVENANCE:

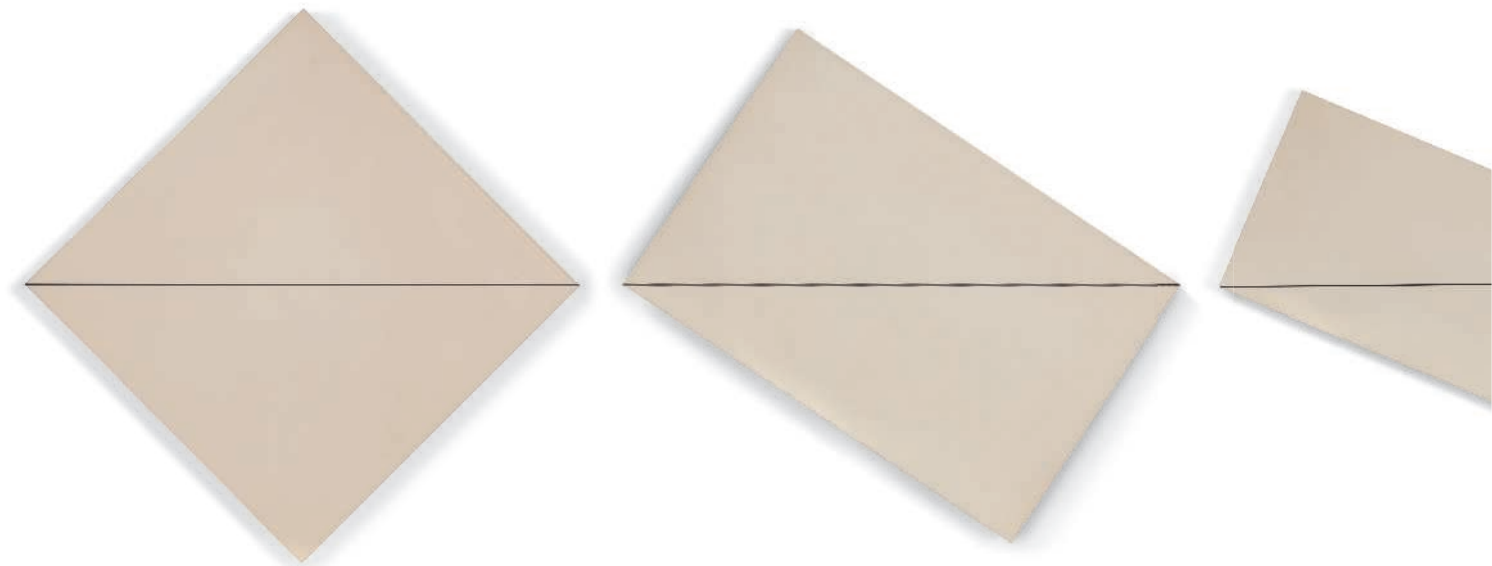
Galerie Swart, Amsterdam.  
Acquired from the above by Jan and Tineke Hoekstra.

LITERATURE:

J. L. Locher, *Carel Visser. Beelden, tekeningen en grafiek*, Vlaardingen 1972,  
no. 69 (another from the series illustrated, p. 51).







NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ116

FRANÇOIS MORELLET  
(1926-2016)

*Diagonale-horizontale (Diagonal-Horizontal)*

each: signed and numbered '13/50 Morellet' (on the reverse)  
silkscreen on board, in five parts, with the original cardboard box and with  
hand-drawn installation instructions by the artist  
overall: 42.5 x 245cm.

Executed in 1975, this work is number thirteen from an edition of fifty,  
plus four artist's proofs

€4,000-6,000  
\$4,600-6,800

PROVENANCE:  
Galerie Swart, Amsterdam.  
Acquired from the above by Jan and Tineke Hoekstra.

This work is registered in the archive of François Morellet  
under no. 75003 E.

NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ117

FRANÇOIS MORELLET  
(1926-2016)

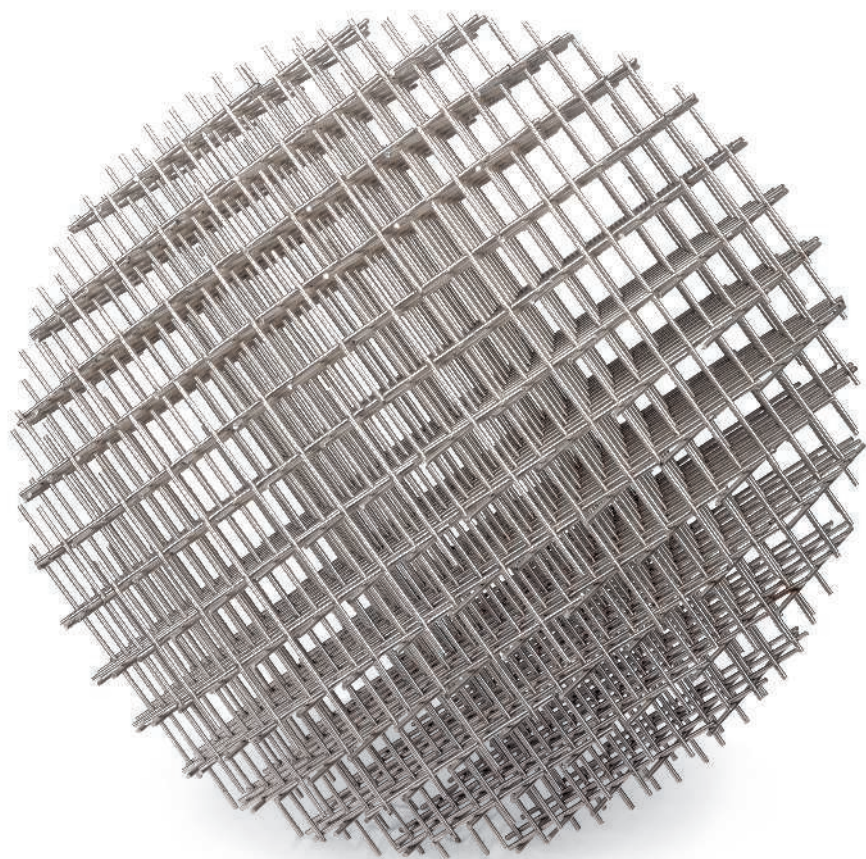
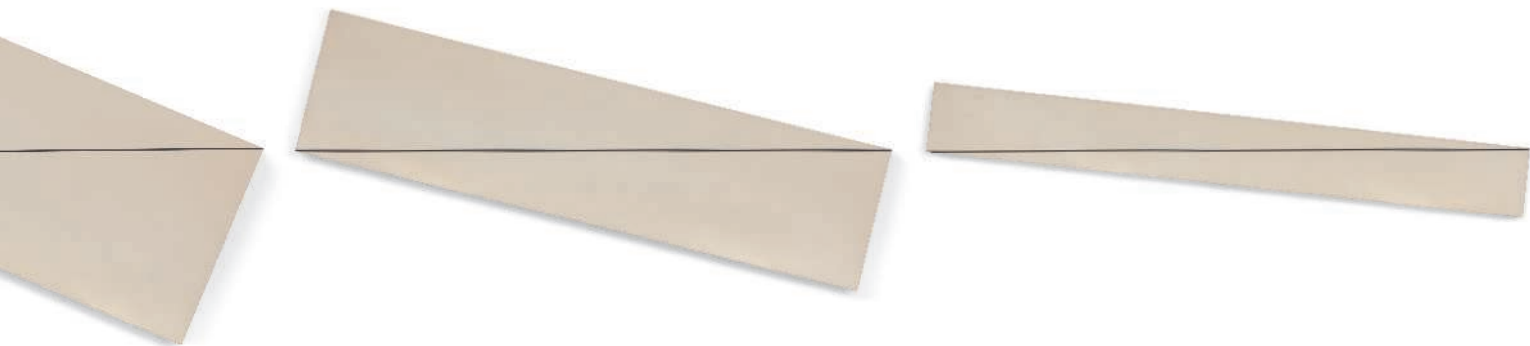
*Sphère-trames*

stainless steel  
diameter: 60cm.  
Executed in 1962, this work is from an edition of fifty

€25,000-35,000  
\$29,000-40,000

PROVENANCE:  
Galerie Swart, Amsterdam.  
Acquired from the above by Jan and Tineke Hoekstra circa 1970.

This work is registered in the archive of François Morellet  
under no. 62001 E.







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NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ118

## SIEBE HANSMA (B. 1949)

*R.1977.05*

signed, titled, numbered and dated 'Siebe Hansma 1977 R.1977.05. 3/3.'  
(on artist's label attached to the reverse)

painted plywood construction

91 x 15 x 7.5cm.

Executed in 1977, this work is number three from an edition of three

€1,500-2,000

\$1,700-2,300

PROVENANCE:

Acquired directly from the artist by Jan and Tineke Hoekstra *circa* 1977.

LITERATURE:

S. Hansma, *Werktekeningen*, Groningen 1977 (diagram illustrated, unpagged).

NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ119

## SIEBE HANSMA (B. 1949)

*P.1979/80.18*

signed, titled and dated 'P.1979/80.18 Siebe Hansma 1985'  
(on artist's label attached to the underside)

painted metal

61.5 x 42.5cm.

Executed in 1979-1980

€800-1,200

\$910-1,400

PROVENANCE:

Acquired directly from the artist by Jan and Tineke Hoekstra *circa* 1980.



119

NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ120

## EWERDT HILGEMANN (B. 1938)

*Kubusstructuur nr. 107/K (negatief)*  
*(Cube Structure no. 107/K (negative))*

signed, titled and dated 'e. hilgemann kubusstructuur nr. 107/K/1970-71'  
(on the underside)  
painted wood  
60 x 60 x 60cm.  
Executed in 1970-1971

€5,000-7,000  
\$5,700-7,900

### PROVENANCE:

Galerie Swart, Amsterdam.  
Acquired from the above by Jan and Tineke Hoekstra.

### EXHIBITED:

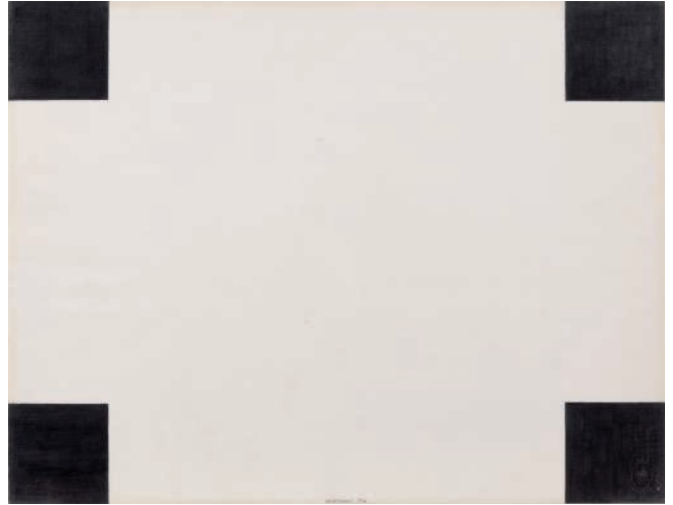
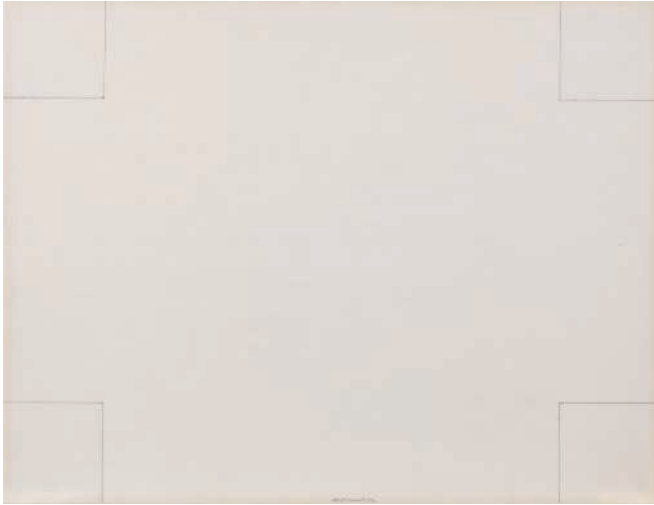
Schiedam, Stedelijk Museum Schiedam, *Hilgemann. Systematic Structures*, 1972.  
Herne, Emschertalmuseum, *Hilgemann. Systematical Series*, 1972.  
Ludwigshafen am Rhein, Städt. Kunstsammlungen, *Systematische Programme*, 1973 (illustrated, unpagged).  
Amsterdam, Nederlandse Kunststichting, *Varianten. Abstrakt-Geometrische Kunst in Nederland*, 1973, no. 10 (illustrated, unpagged).  
Gorinchem, Gorcums Museum, *Ewerdt Hilgemann. Inside out*, 2003 (illustrated, p. 12).

### LITERATURE:

R. H. Fuchs, *About Hilgemann*, Gorinchem 1973 (installation view illustrated, Stedelijk Museum Schiedam, 1972, unpagged; and installation view illustrated, Emschertalmuseum, 1972, unpagged).  
R. H. Fuchs, (ed.), *Lotta Poetica: Ewerdt Hilgemann*, Brussels 1974 (illustrated, unpagged).  
A. Hilgemann-de Stigter, F. Jeursen, U. Rüth, R. H. Fuchs, *Ewerdt Hilgemann: Bodies of Work*, Amsterdam 2009 (installation view illustrated, Stedelijk Museum Schiedam, 1972, pp. 56-58).  
A. Hilgemann-de Stigter, *Ewerdt Hilgemann*, Amsterdam 2015 (installation view illustrated, Stedelijk Museum Schiedam, 1972, pp. 69, 134).







NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ121

## CAREL VISSER (1928-2015)

*Untitled*

each: signed and dated 'carel visser 72' (lower centre)  
pencil on paper, in two parts  
each: 50 x 65cm.  
Executed in 1972

€1,200-1,600  
\$1,400-1,800

PROVENANCE:  
Galerie Swart, Amsterdam.  
Acquired from the above by Jan and Tineke Hoekstra.



NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ122

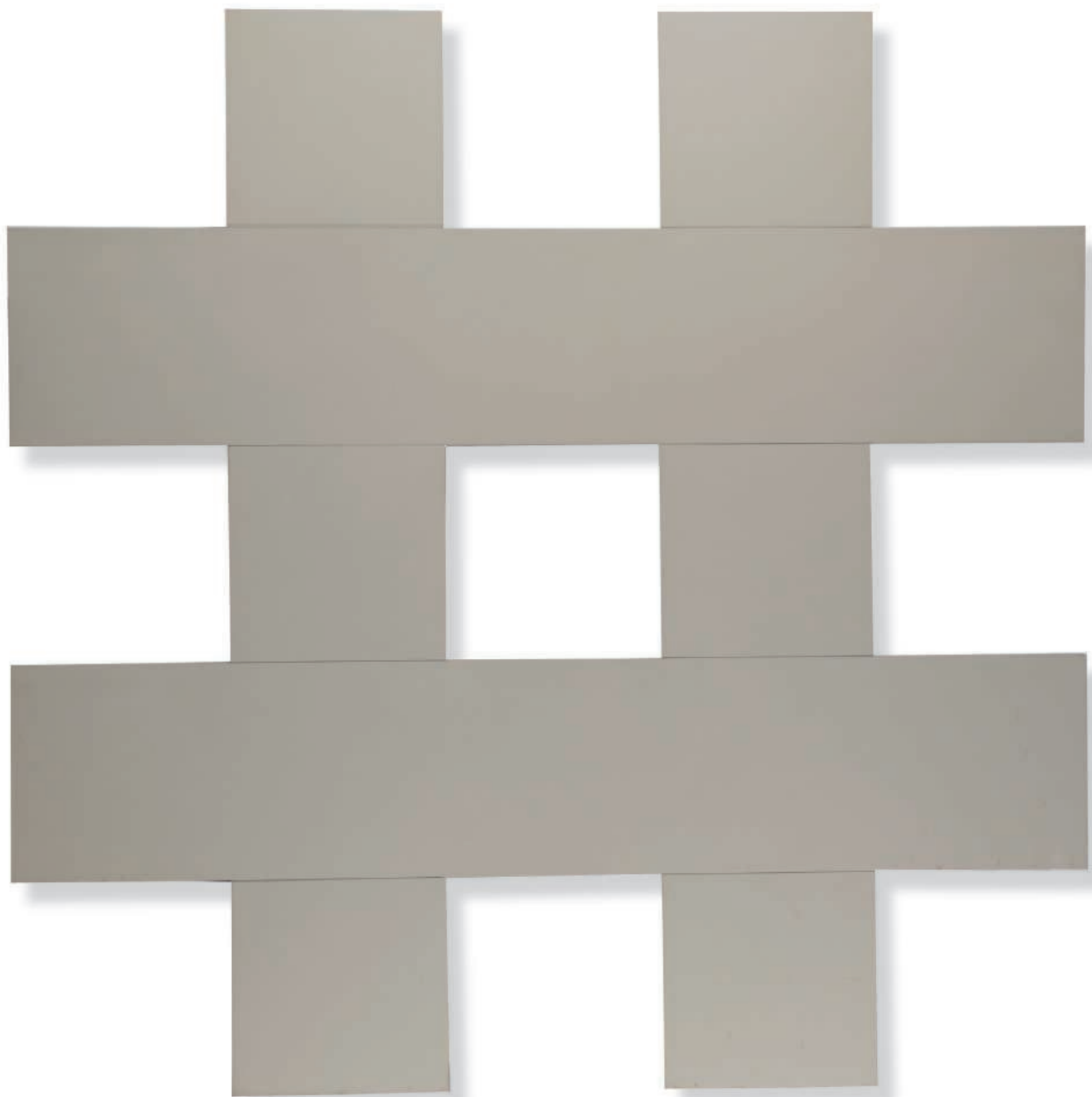
## JEFFREY STEELE (B. 1931)

*Ca II 2, Cy XIX 4*

signed and titled 'Ca II 2, Cy XIX 4. Jeffrey Steele.' (on the overlap)  
oil and pencil on canvas  
100 x 100cm.

€4,000-6,000  
\$4,600-6,800

PROVENANCE:  
Galerie Swart, Amsterdam.  
Acquired from the above by Jan and Tineke Hoekstra circa 1978-1979.



NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ123

## EWERDT HILGEMANN (B. 1938)

*Relief Structure, No. 146-2*

signed, inscribed and dated 'e. hilgemann structuur konstruktie nr. 108/  
sk/1970-72' (on the reverse)

painted board

180 x 180cm.

Conceived in 1970 and executed in 1972

€4,000-6,000  
\$4,600-6,900

PROVENANCE:

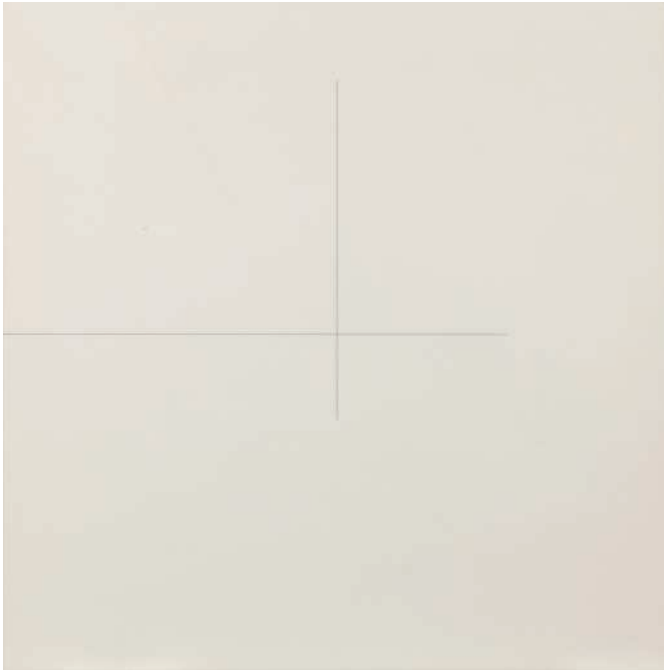
Galerie Swart, Amsterdam.

Acquired from the above by Jan and Tineke Hoekstra.

EXHIBITED:

Schiedam, Stedelijk Museum Schiedam, *Hilgemann. Systematic Structures*,  
1972.





NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ124

AD DEKKERS (1938-1974)

*each: Untitled (Line Drawing)*

each: ink on paper  
each: 60 x 60cm.

€1,500-2,000  
\$1,800-2,300

PROVENANCE:  
Acquired directly from the artist by Jan and Tineke Hoekstra.

NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ125

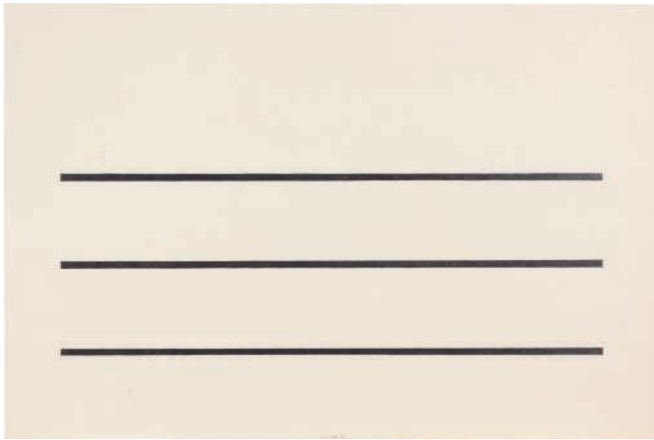
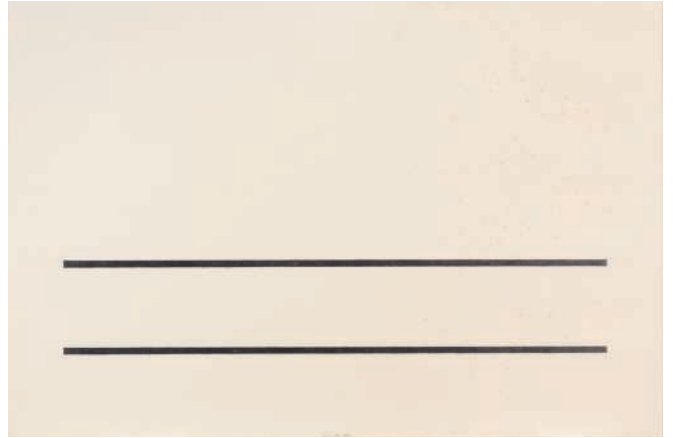
CAREL VISSER (1928-2015)

*Untitled*

each: signed with the artist's initials, dated and numbered 'I' to 'IV' 'C.V.74'  
(lower centre)  
graphite on paper, in four parts  
each: 64 x 95cm.  
Executed in 1974

€800-1,200  
\$910-1,400

PROVENANCE:  
Galerie Swart, Amsterdam.  
Acquired from the above by Jan and Tineke Hoekstra.



NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ126

## AMÉDÉE CORTIER (1921-1976)

*Untitled*

signed and dated 'A. CORTIER 1974' (lower left);  
signed and dated 'A. CORTIER 1974' (on the reverse)  
charcoal on paper  
46 x 38cm.  
Executed in 1974

€600-800  
\$690-920







NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ127

JOOST BALJEU (1925-1991)

F.6 - 1967/75

perspex  
55.5 x 16 x 16cm.

Executed in 1967-1975, this work is from a series of twelve

€4,000-6,000  
\$4,600-6,800

PROVENANCE:  
Acquired directly from the artist by Jan and Tineke Hoekstra.

LITERATURE:  
J. Bastenayen, *Joost Baljeu: space-time constructions / Zeit-Raum Konstruktionen*, Amsterdam 1988, no. 26/37.

NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ128

EWERDT HILGEMANN (B. 1938)

*Kubusstructuur nr. 201-3 (Cube Structure no. 201-3)*

Noir de Mazy marble  
18 x 18 x 18cm.  
Executed in 1977

€1,000-1,500  
\$1,200-1,700

PROVENANCE:  
Acquired directly from the artist by Jan and Tineke Hoekstra.





NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ129

JAN MAASKANT (B. 1939)

*Open Vorm en Zwarte Kern (Open Form and Black Kernel)*

black lacquer and stainless steel, in three parts  
125 x 200 x 200cm.  
Executed in 1970

€2,500-3,500  
\$2,900-4,000

PROVENANCE:

Acquired directly from the artist by Jan and Tineke Hoekstra circa 1973-1974 for their garden.

LITERATURE:

*Jan Maaskant*, exh. cat., The Hague, Haags Gemeentemuseum, 1972, no. 15 (illustrated, p. 22).

This work is accompanied by a floor plan of the sculpture.



The present work installed in Jan and Tineke Hoekstra's garden, circa 1981.



NEW DUTCH CONSTRUCTIVISM  
AND MORE: THE JAN AND TINEKE  
HOEKSTRA COLLECTION

λ130

JÜRGEN  
PARTENHEIMER  
(B. 1947)

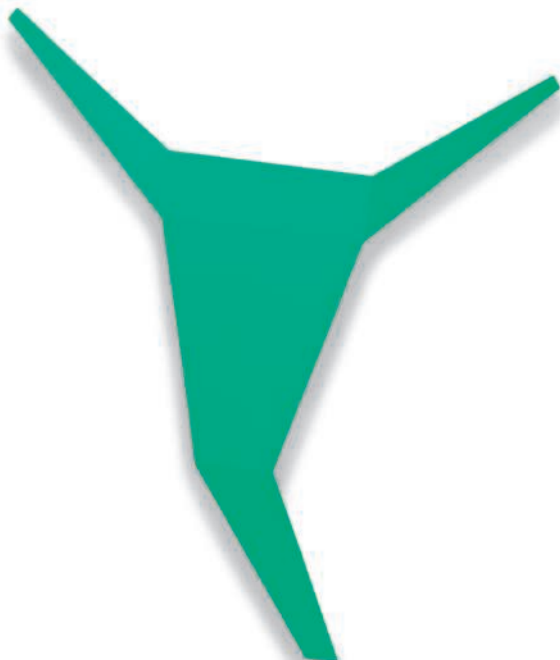
*Frog-Woman*

signed with the artist's initials and dated 'JP 87.9'  
(lower centre); signed, titled and dated 'Frog-  
woman 87.9 J Partenheimer' (on the stretcher)  
oil on canvas  
115 x 90cm.  
Painted in 1987

€7,000-9,000  
\$8,000-10,000

PROVENANCE:  
Galerie Onrust, Amsterdam.  
Acquired from the above by Jan Hoekstra.

EXHIBITED:  
Groningen, Groninger Museum, *Keuze uit  
de verzameling van Jan Hoekstra*, 1992.



NEW DUTCH CONSTRUCTIVISM  
AND MORE: THE JAN AND TINEKE  
HOEKSTRA COLLECTION

λ131

NIKOLAUS URBAN  
(B. 1942)

*Untitled*

signed and dated 'N. Urban 1984' (on the reverse)  
painted wood relief  
145 x 142 x 3,5cm.  
Executed in 1984

€800-1,200  
\$910-1,400

PROVENANCE:  
Galerie Waalkens, Finsterwolde.  
Acquired from the above by Jan Hoekstra.

EXHIBITED:  
Groningen, Groninger Museum, *Keuze uit  
de verzameling van Jan Hoekstra*, 1992.



NEW DUTCH CONSTRUCTIVISM  
AND MORE: THE JAN AND TINEKE  
HOEKSTRA COLLECTION

λ132

PETER STRUYCKEN  
(B. 1939)

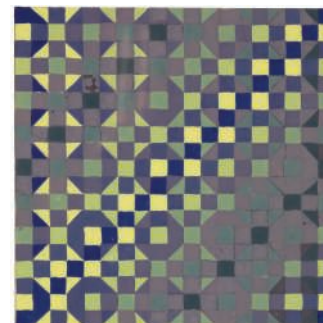
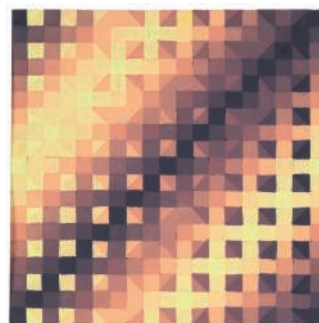
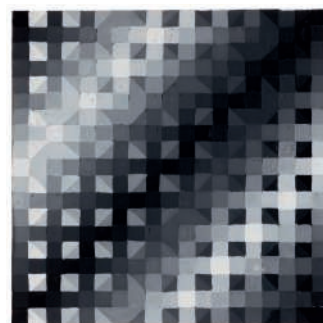
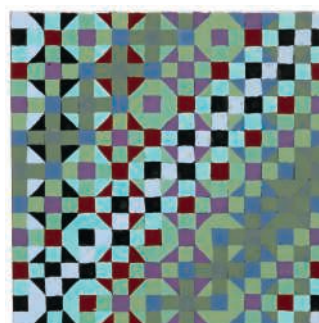
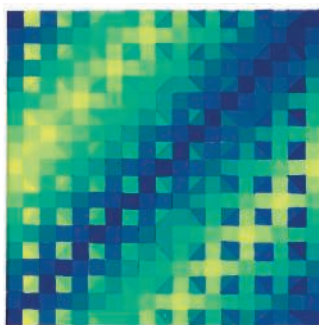
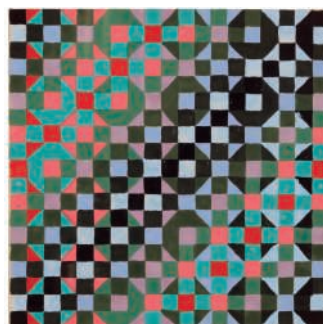
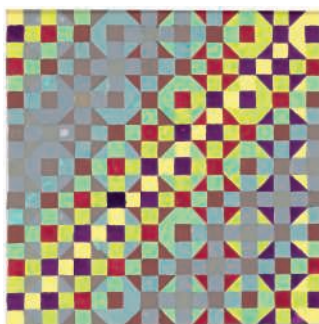
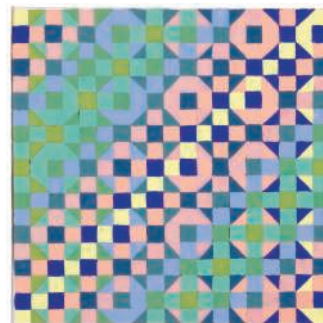
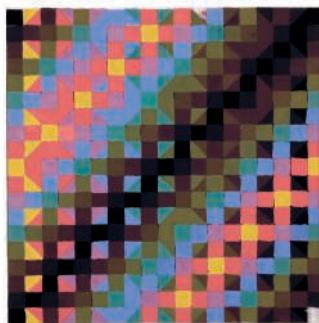
*Untitled (Studies for Structure)*

gouache on plastic, in ten parts  
each: 19 x 19cm.  
Executed in 1968-1969

€3,000-5,000  
\$3,400-5,700

PROVENANCE:

Acquired directly from the artist by Jan and Tineke  
Hoekstra.





NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

133

## GERRIT RIETVELD (1888-1964)

### *Ceiling Light*

painted wood, glass tubes and cylindrical bulbs  
97 x 40 x 40cm.

Designed in 1922, executed by Gerard van de Groenekan in 1976

€800-1,200

\$920-1,400

#### PROVENANCE:

Commissioned from Gerard van de Groenekan by Jan and Tineke Hoekstra in 1976.

#### EXHIBITED:

Utrecht, Centraal Museum, *50 jaar Rietveld Schröder Huis*, 1975 (another version exhibited).

#### LITERATURE:

P. Vöge, *The Complete Rietveld Furniture*, Amsterdam, 1993 (another version illustrated, pp. 30-31, 56-57).

C.-P. Warncke, *De Stijl 1917-1931*, Cologne 1990 (another version illustrated, pp. 128-129).

M. Küper and I. van Zijl, *Gerrit Th. Rietveld 1888-1964, The Complete Works*, Utrecht 1992 (another version illustrated, p. 246).

NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

134

## GERRIT RIETVELD (1888-1964)

### *Rood-Blauwe Stoel (Red-Blue Chair)*

stamped 'H.G.M. G.A.v.d. GROENEKAN DE BILT NEDERLAND'

(on the underside)

painted wood

86 x 61.5 x 67cm.

Designed in 1919-1923, executed in 1976 by Gerard van de Groenekan

€6,000-8,000

\$6,800-9,100

#### PROVENANCE:

Commissioned from Gerard van de Groenekan by Jan and Tineke Hoekstra in 1976.

#### LITERATURE:

P. Vöge, *The Complete Rietveld Furniture*, Rotterdam 1993, no. 46 (another version illustrated, pp. 58-9).

L. D. Delfini, *The Furniture Collection Stedelijk Museum Amsterdam: 1850-2000*, Amsterdam 2004 (another version illustrated, pp. 49, 140, 295-296).

I. van Zijl, *Gerrit Rietveld*, London 2010 (another version illustrated, pp. 35, 65-66).



NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

135

## GERRIT RIETVELD (1888-1964)

### *Steltman Stoel (Steltman Chair)*

branded 'H.G.M. G.A.v.d. GROENEKAN, DE BILT NEDERLAND' and stamped  
'H.G.M. G.A.v.d. GROENEKAN, DE BILT NEDERLAND' (on the underside)  
painted wood  
70 x 49 x 45cm.  
Designed in 1963, executed in 1976 by Gerard van de Groenekan

€10,000-15,000  
\$12,000-17,000

#### PROVENANCE:

Commissioned from Gerard van de Groenekan by Jan and Tineke Hoekstra  
in 1976.

#### LITERATURE:

P. Vöge, *The Complete Rietveld Furniture*, Rotterdam 1993 (another version  
illustrated, p. 167).  
I. van Zijl, *Gerrit Th. Rietveld*, London 2010 (another version illustrated,  
pp. 36, 191).



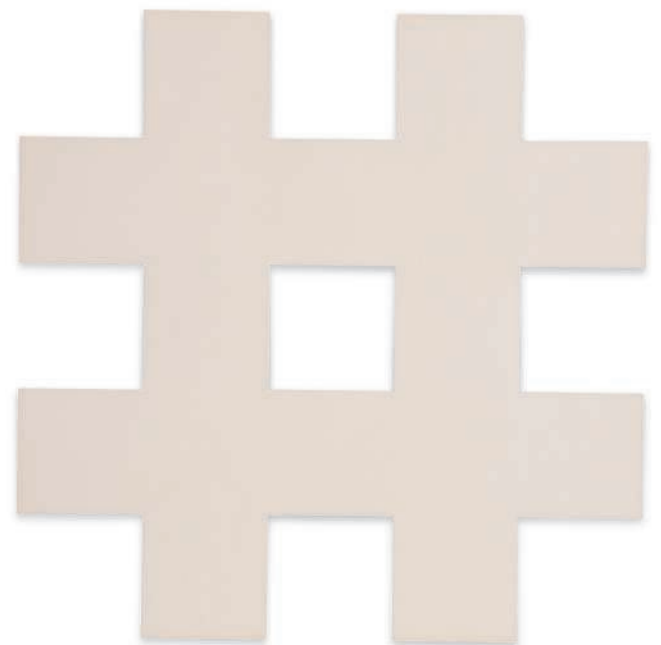
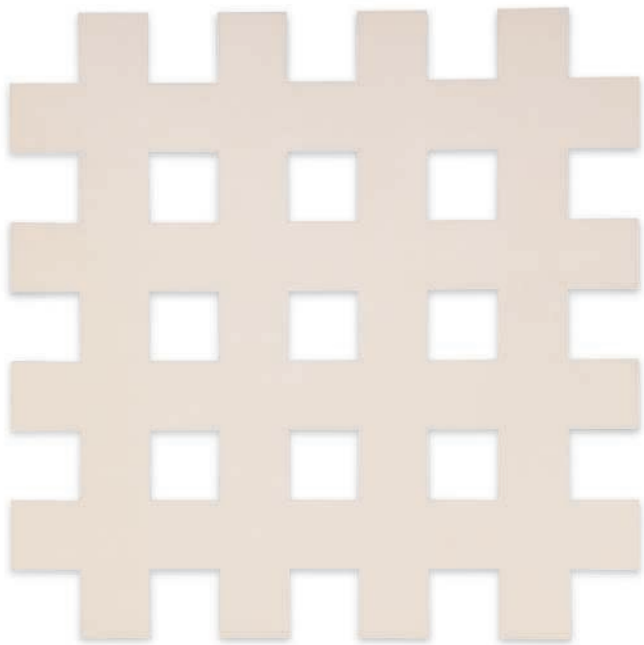
Lots 135, 140 and another work by François Morellet installed in the home of Jan and Tineke Hoekstra.  
© 2019 François Morellet / Artists Rights Society (ARS), New York / ADAGP, Paris Photo John Stoel, 1981



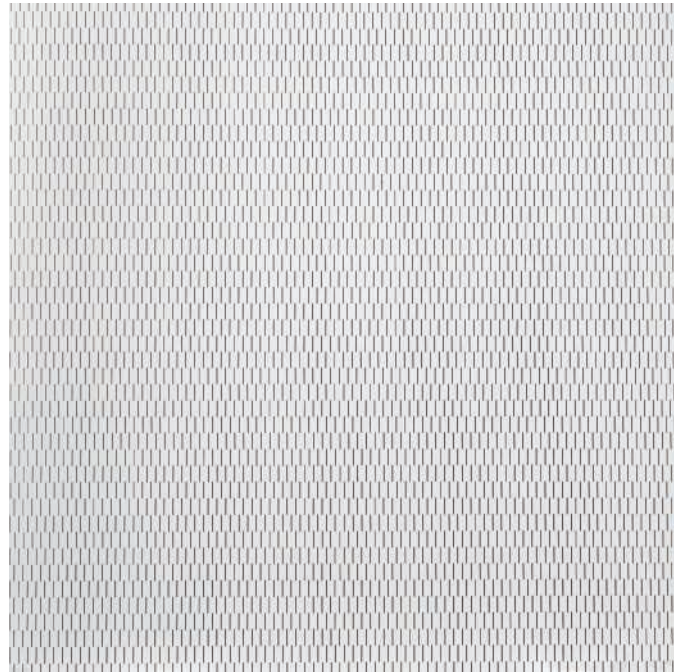
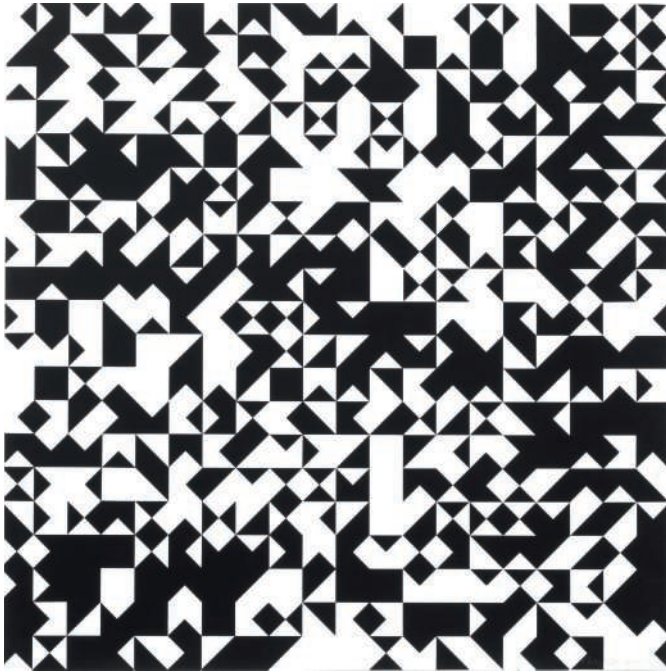




136 (part lot)



137 (part lot)



138 (part lot)

NEW DUTCH CONSTRUCTIVISM  
AND MORE: THE JAN AND TINEKE  
HOEKSTRA COLLECTION

λ136

## EWERDT HILGEMANN (B. 1938)

4 x 4

each embossing: signed, numbered and dated  
'5/50 Hilgemann '70' (on the reverse)  
five embossings, in the original paper folder  
with title and content page  
each embossing: 45 x 45cm.  
Executed in 1970, this work is number five from  
an edition of fifty

€1,000-1,500  
\$1,200-1,700

NEW DUTCH CONSTRUCTIVISM  
AND MORE: THE JAN AND TINEKE  
HOEKSTRA COLLECTION

λ137

## EWERDT HILGEMANN (B. 1938)

4 x 2 Reliefs

signed and numbered '33/35 Hilgemann'  
(on a label affixed to the portfolio)  
eight paper decollages, each signed and dated  
on the reverse, in the original paper portfolio  
each paper decollage: 45 x 45cm.  
Executed in 1971, this work is number thirty-three  
from an edition of thirty-five

€1,000-1,500  
\$1,200-1,700

NEW DUTCH CONSTRUCTIVISM  
AND MORE: THE JAN AND TINEKE  
HOEKSTRA COLLECTION

λ138

## FRANÇOIS MORELLET (1926-2016)

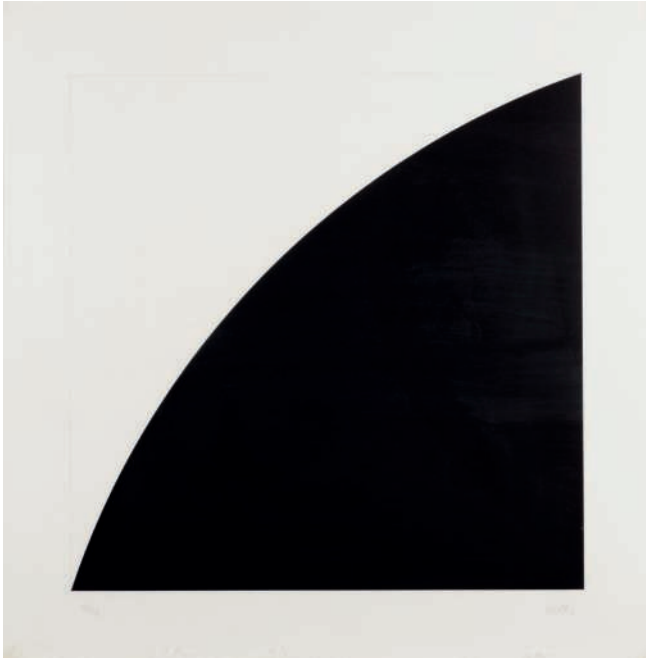
Untitled

each serigraph: signed and dated 'Morellet 75'  
(lower right), numbered '78/90' (lower left)  
ten serigraphs on paper, in the original cloth  
covered folder with title page and a text by  
François Morellet  
each serigraph: 70 x 70cm.  
Executed in 1975, this work is number seventy-  
eight from an edition of ninety

€2,000-3,000  
\$2,300-3,400

PROVENANCE:  
Galerie Swart, Amsterdam.  
Acquired directly from the artist by Jan and Tineke  
Hoekstra.

This work is registered in the archive of  
François Morellet under no. 75005 E.



NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

**139**

## ELLSWORTH KELLY (1923-2015)

*(i) White Curve I*

*(ii) Black Curve I*

(i) signed 'Kelly' (lower right), numbered '38/50' (lower left)

(ii) signed 'Kelly' (lower right), numbered '38/49' (lower left)

each: lithograph in black and pencil

each: 85.5 x 85.5cm.

(i) Executed in 1973, this work is number thirty-eight from an edition of fifty

(ii) Executed in 1973, this work is number thirty-eight from an edition of forty-nine

€2,000-3,000

\$2,300-3,400

LITERATURE:

R. Axom, *The Prints of Ellsworth Kelly: A Catalogue Raisonné 1949-1985*, New York 2012, Volume I, Axom 100; Gemini 463.

NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

**140**

## SOL LEWITT (1928-2007)

*Double Composite*

signed 'LeWitt' (lower right), numbered '50/60' (lower left)

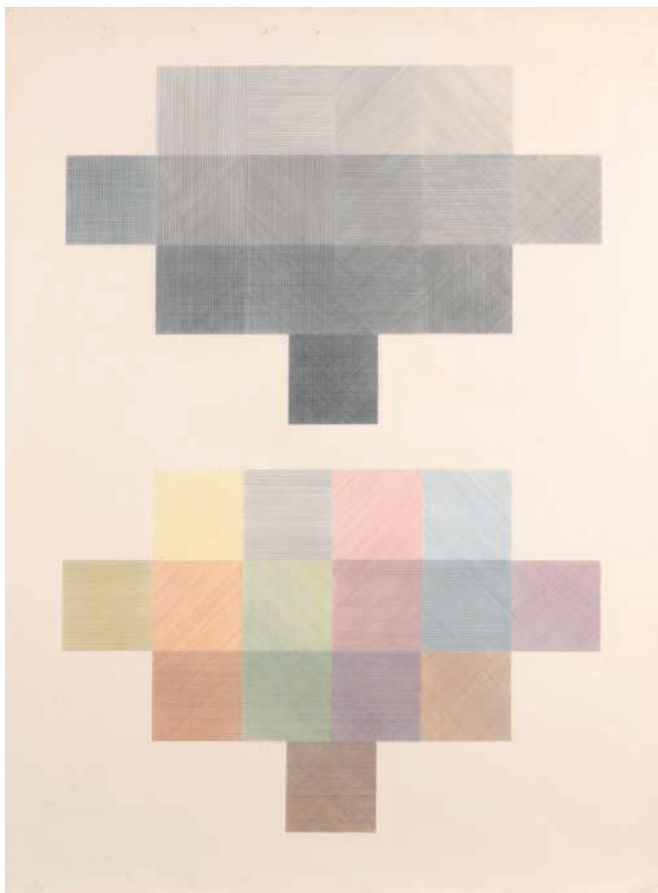
screenprint in colours

101 x 76cm.

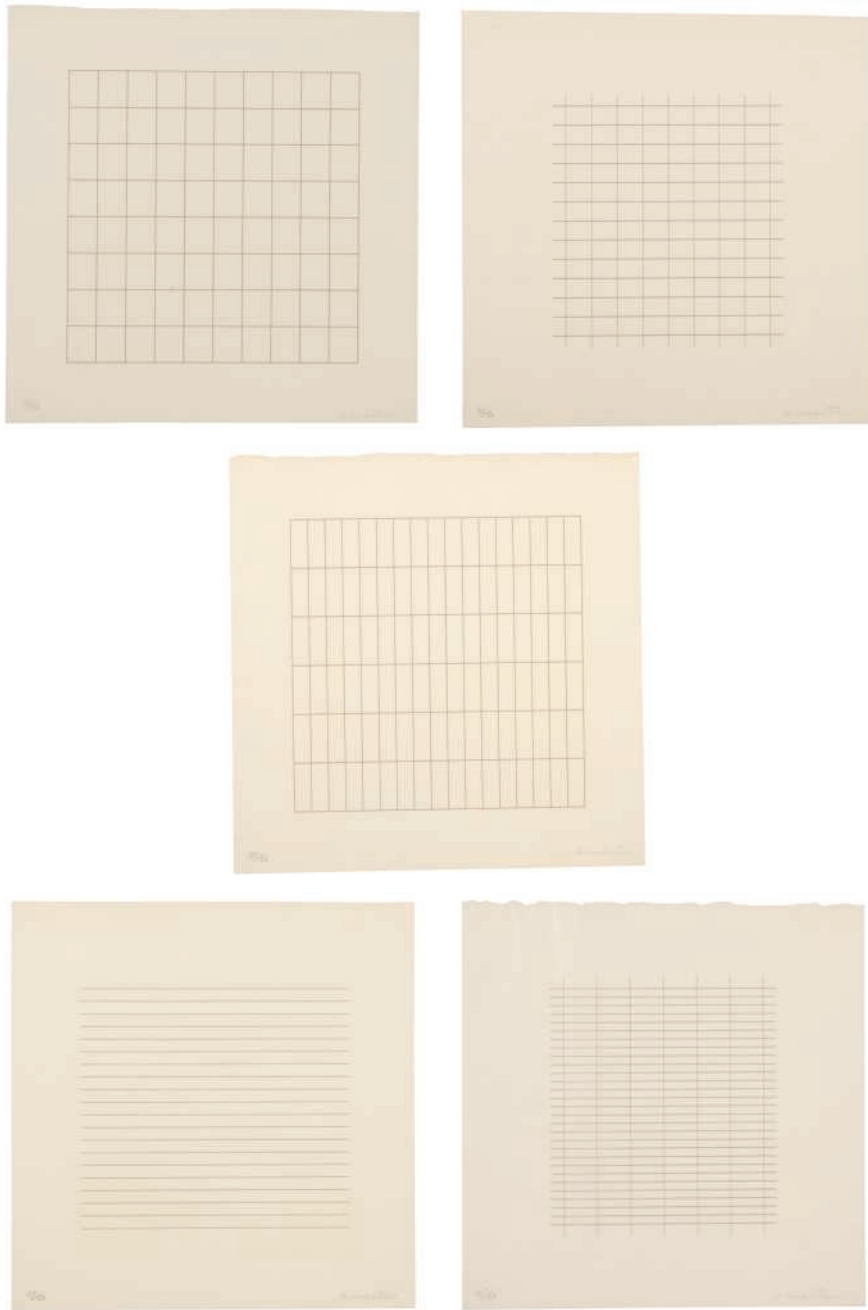
Executed in 1971, this work is number fifty from an edition on sixty

€700-900

\$800-1,000







NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

141

## AGNES MARTIN (1912-2004)

*each: On a Clear Day*

each: signed 'a martin' (lower right), numbered '35/50' (lower left)

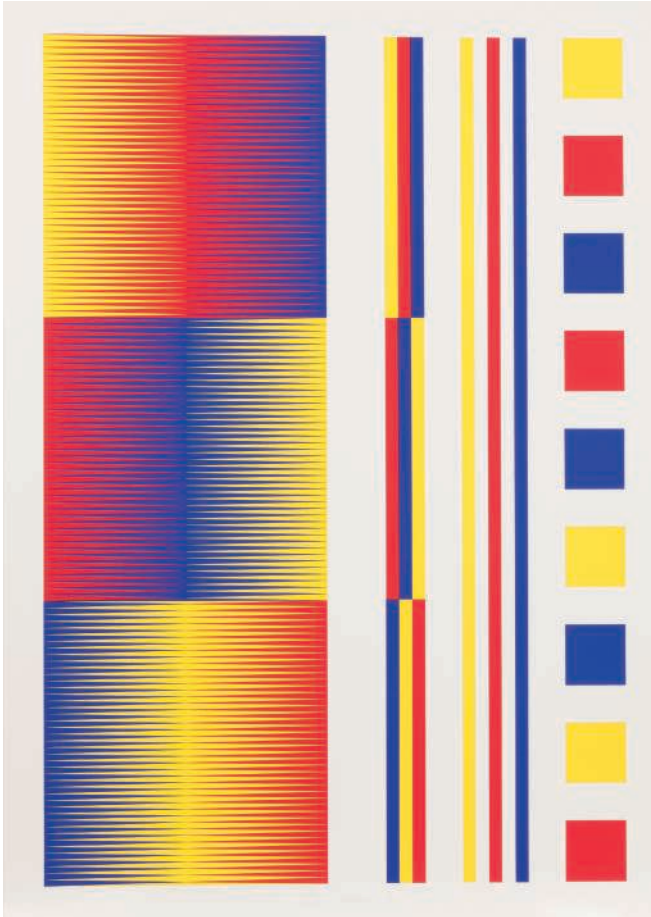
five screenprints on Japan paper

each: 30.5 x 30.5cm.

each: Executed in 1973, this work is number thirty-five from an edition of fifty

€12,000-16,000

\$14,000-18,000



(part lot)

NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ142

## VARIOUS ARTISTS

*Symposion Gorinchem (Symposium Gorinchem)*

(*Getulio Alviani, Marinus Boezem, Ad Dekkers, Kees Franse, Ewerdt Hilgemann, Ad de Keijzer, Kenneth Martin, Christian Megert, François Morellet, Lev Nusberg, Panamarenko, Uli Pohl, Karl Prantl, Zdenek Sýkora, herman de vries, Ryszard Winiarski*)

each screenprint: signed and numbered '45/100', and some dated sixteen screenprints in black and white or in colours, in the original cardboard folder

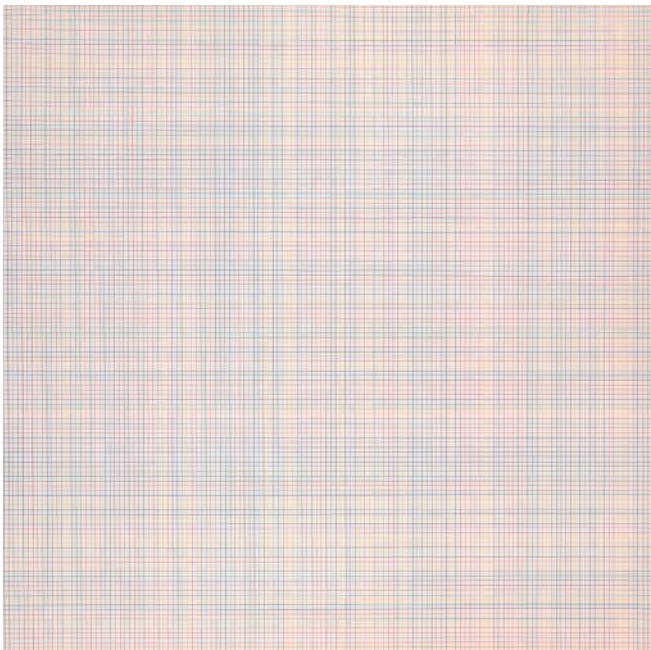
each screenprint: 70 x 50cm.

Executed in 1975, this work is number forty-five from an edition of hundred

€1,000-1,500

\$1,200-1,700

The *Symposion Gorinchem 1974* was an art manifestation organized out of the belief that art in general, and sculpture in particular, is isolated from society. The symposium was organized to change this: artists from all over Europe worked in Gorinchem for four months in 1974. The city of Gornichem was chosen, because artists such as Ad Dekkers, Ewerdt Hilgemann and Marinus Boezem lived there. The current lot was published after the manifestation, with screenprints by all sixteen participating artists.



(part lot)

NEW DUTCH CONSTRUCTIVISM AND MORE:  
THE JAN AND TINEKE HOEKSTRA COLLECTION

λ143

## herman de vries (B. 1931)

*Square grid-complexities*

each serigraph: signed, numbered and with artist's stamp '50/60 herman de vries' (on the reverse)

five serigraphs, in the original cardboard portfolio with title page

each serigraph: 69 x 69cm.

Executed in 1975, this work is number fifty from an edition of sixty

€800-1,200

\$910-1,400

NEW DUTCH CONSTRUCTIVISM  
AND MORE: THE JAN AND TINEKE  
HOEKSTRA COLLECTION

144

RICHARD LOHSE  
(1902-1988)

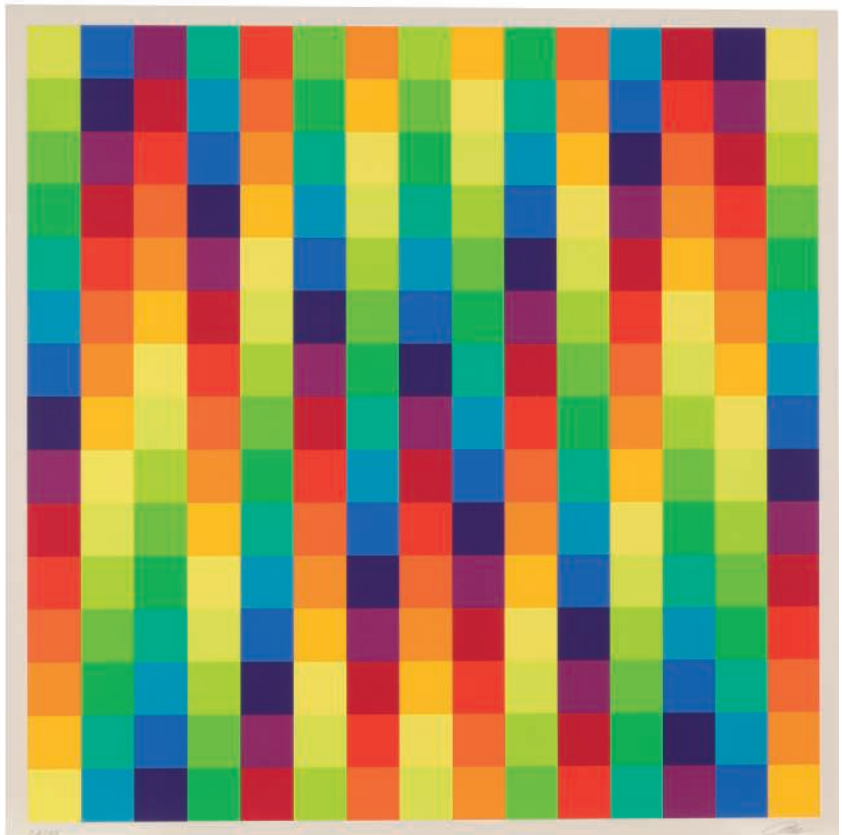
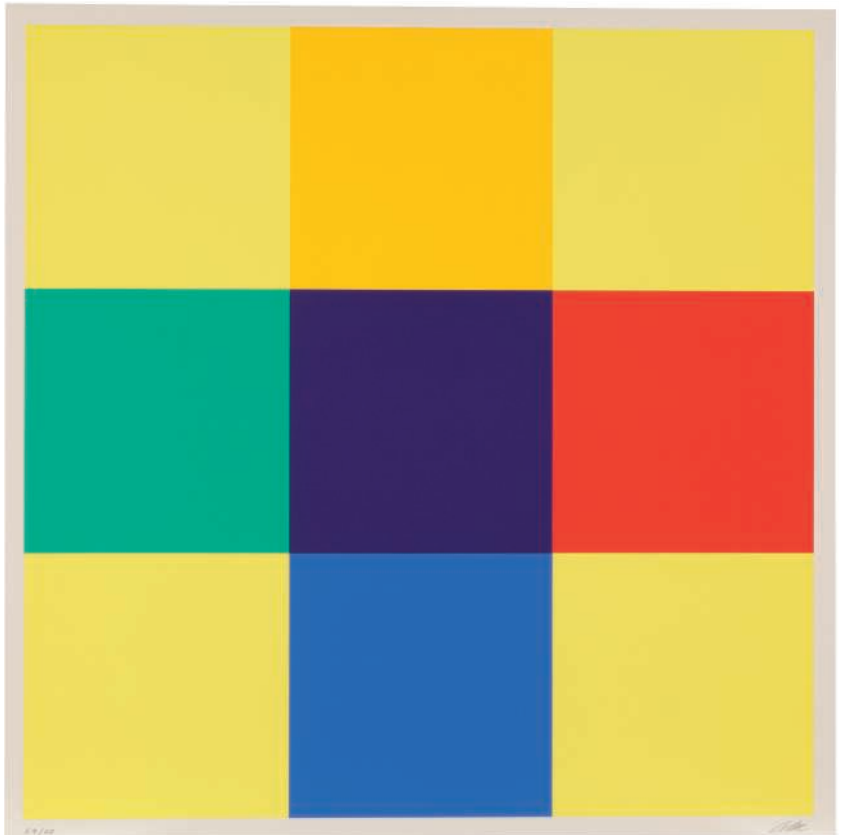
*3 Modulare Ordnungen - 3 Serielle  
Ordnungen (3 Modular Orders - 3  
Serial Orders)*

each silkscreen: signed 'Lohse' (lower right),  
numbered '24/25' (lower left)  
six silkscreens in colours, in original plastic folder  
with title and content page  
each silkscreen: 60 x 60cm.  
Executed in 1976, this work is number twenty-four  
from an edition of twenty-five

€1,500-2,000  
\$1,700-2,300

LITERATURE:

*Richard Paul Lohse - Drucke Prints. Catalogue  
raisonné*, Berlin 2009, pp. 388-391 (illustrated,  
pp. 394-398).



(part lot)





λ145

JAAP EGMOND  
(1913-1997)

*Untitled*

signed, inscribed and dated 'IS Jaap egmond aug. '76' (on the reverse)

latex on papier-mâché relief on cardboard  
85 x 85cm.

Executed in 1976

€4,000-6,000

\$4,600-6,800

PROVENANCE:

Estate of the Artist, Amstelveen.  
Private Collection, The Netherlands.

EXHIBITED:

Amsterdam, Galerie Bouma, *Muurplastieken*,  
1977.

PROVENANT D'UNE IMPORTANTE  
COLLECTION PARTICULIERE,  
BELGIQUE

λ146

WALTER LEBLANC  
(1932-1986)

*Composition abstraite (Abstract  
Composition)*

signed 'walter leblanc' (lower right); signed 'walter  
leblanc' (on the reverse)

mixed media and collage on burlap  
81 x 100cm.

Executed in 1957

€8,000-12,000

\$9,100-14,000

PROVENANCE:

Walter and Nicole Leblanc Foundation, Brussels.

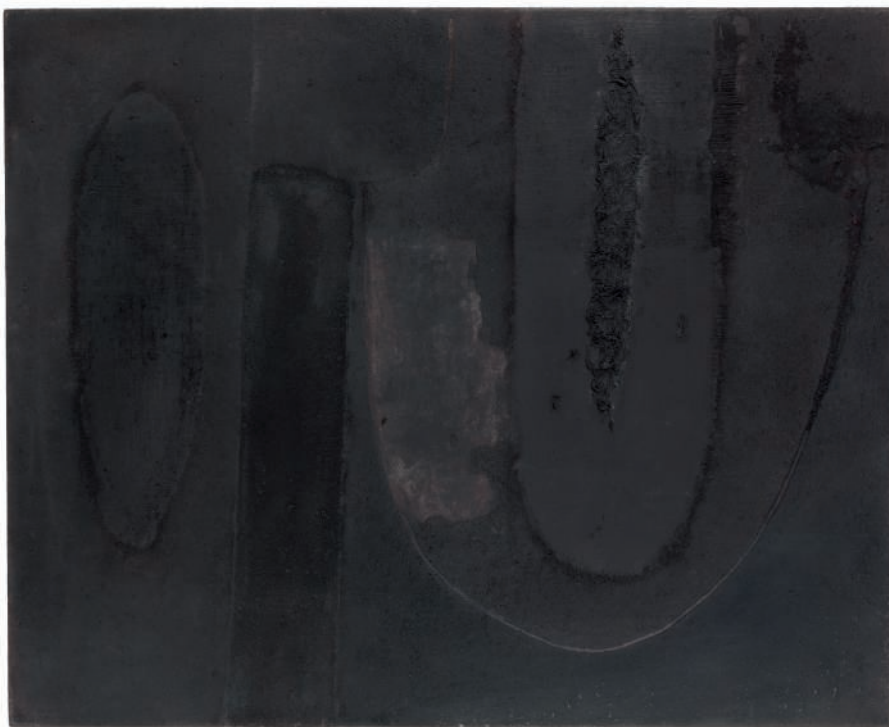
EXHIBITED:

Brussels, Atelier 340, *Le noir dans le sculptural*,  
1993 (illustrated, p. 50).

Brussels, Galerie Harold t' Kint de Roodenbeke,  
*Walter Leblanc, from abstraction to torsion*, 2014  
(illustrated, p. 91).

LITERATURE:

N. Leblanc and D. Everarts de Velp-Seynaeve,  
*Walter Leblanc. Catalogue raisonné*, Ghent 1997,  
no. 99 (illustrated, p. 154).



λ147

herman de vries  
(B. 1931)

*Untitled (Random Objectivation)*

signed and inscribed 'herman de vries. 'a.r.' V7.-....'  
(on the reverse)

ink on paper

50 x 64.5cm.

Executed in the early 1970s

€2,500-3,500

\$2,900-4,000

PROVENANCE:

Private Collection, The Netherlands.



λ148

JAAP EGMOND  
(1913-1997)

*Untitled*

signed, inscribed and dated 'JO jaap egmond \_  
sept '77' (on the reverse)

latex on papier-mâché relief on cardboard

80 x 80cm.

Executed in 1977

€4,000-6,000

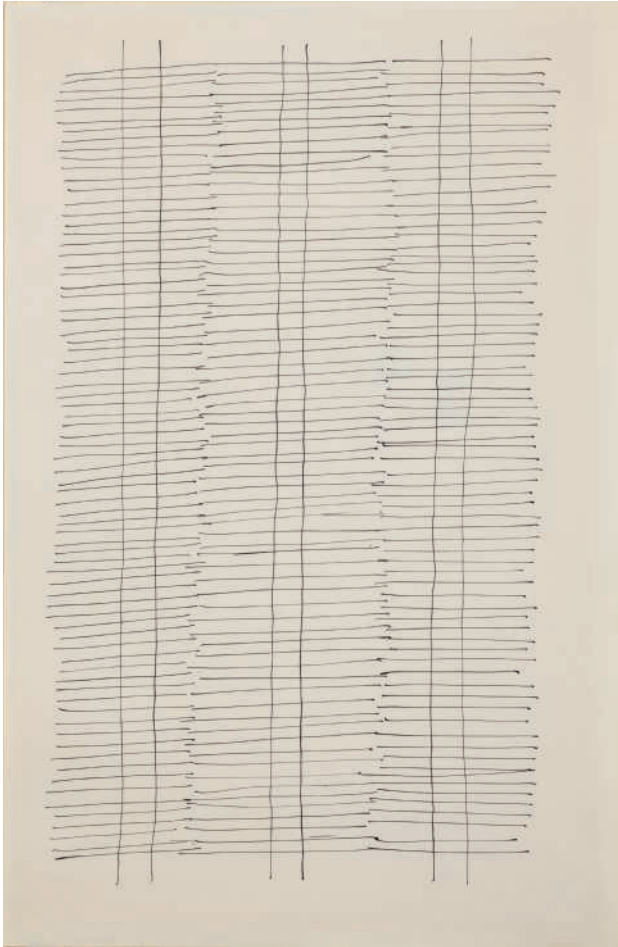
\$4,600-6,800

PROVENANCE:

Estate of the Artist, Amstelveen.

Private Collection, The Netherlands.





149

λ149

JAN SCHOONHOVEN (1914-1994)

T62-55

signed and titled 'J.J. Schoonhoven T62-55' (on the reverse)

ink on paper

49.5 x 32.5cm.

Executed in 1962

€7,000-9,000

\$8,000-10,000

PROVENANCE:

Private Collection, Germany.

λ150

JAN SCHOONHOVEN (1914-1994)

*Untitled*

signed and dated 'Schoonhoven - 1972' (lower right)

ink on paper

32.5 x 25cm.

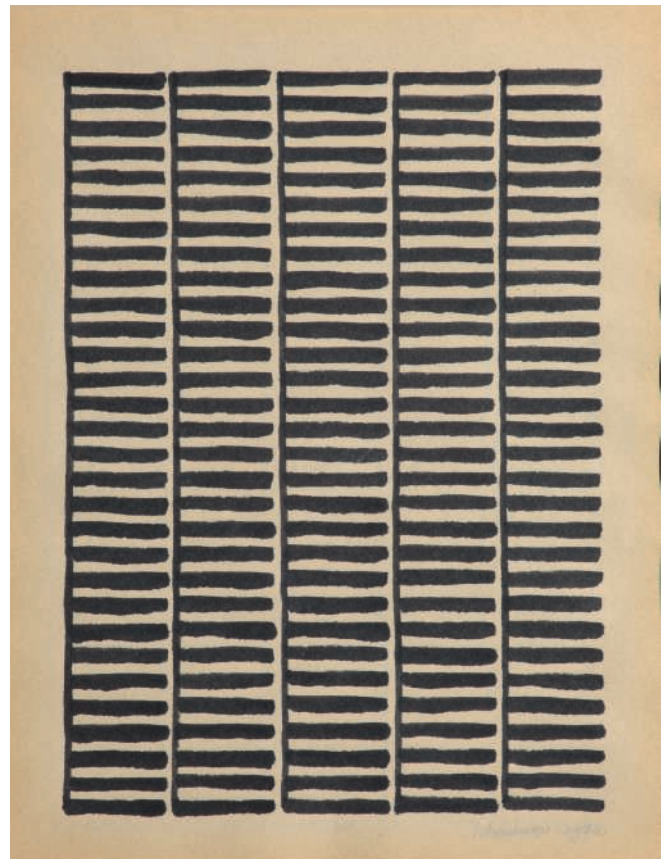
Executed in 1972

€3,000-5,000

\$3,400-5,700

PROVENANCE:

Private Collection, The Netherlands.



150





λ151

## TURI SIMETI (B. 1929)

### *3 Ovali Bianchi (3 White Ovals)*

signed and dated 'Simeti '66' (on the reverse)  
oil on shaped canvas laid over plywood  
diameter: 47cm.  
Executed in 1966

€25,000-35,000  
\$29,000-40,000

#### PROVENANCE:

Acquired directly from the artist by the present owner.

This work is registered in the Archivio Turi Simeti edited by  
Dep Art Gallery, Milan, under number *1966-B0478*.



152

WILLIAM NELSON COPLEY (1919-1996)

*Untitled*

signed and dated 'Cply 59' (lower right)

oil and ink on canvas

24 x 33cm.

Painted in 1959

€7,000-9,000

\$8,000-10,000

PROVENANCE:

Man Ray and Juliet Man Ray, Paris (acquired directly from the artist).

Man Ray Trust.

Galerie 1900-2000, Paris (acquired from the above in 1988).

Galerie Jamar, Antwerp (acquired from the above).

Acquired from the above by the present owner in 1998.

EXHIBITED:

Paris, Galerie 1900-2000, *CPLY: William N. Copley*, 1988, no. 6 (illustrated, p. 7).

λ153

## PEER VENEMAN (B. 1952)

*Hovaardij (from the series De Zeven Hoofdzonden)*  
*(Pride (from the series The Seven Deadly Sins))*

signed, numbered and dated 'P. Veneman 1/3 1999' (on the interior)  
bronze with black patina  
99 x 46 x 67cm.

Executed in 1999, this work is number one from an edition of three, of which only two were cast; there is also a larger version (300cm. high) and a smaller version (40cm. high)

€6,000-8,000  
\$6,800-9,100

### PROVENANCE:

Galerie Onrust, Amsterdam.  
Acquired from the above by the present owner in 1999.

### EXHIBITED:

Amsterdam, Galerie Onrust, *Peer Veneman, De Zeven Hoofdzonden*, 1999 (illustrated).  
Cologne, Art Cologne, Köln Skulptur, *The Seven Deadly Sins*, 1999 (another from the edition exhibited).  
Amsterdam, ARTZUID, *De Amsterdam Sculptuur Biënnale*, 2013 (the larger version exhibited).  
Amsterdam, VU Expositorium, *Peer Veneman. De Zeven Hoofdzonden*, 2013-2014 (another from the edition exhibited).







PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ154

## ANNA-EVA BERGMAN (1909-1987)

*N°11-1964 Blockhaus d'argent (Silver Block House)*

signed with the artist's initials and dated 'A E B 1964' (lower right); titled 'no 11-1964' (on the stretcher)  
vinyl and metal foil on canvas  
60 x 92cm.  
Executed in 1964

€12,000-18,000  
\$14,000-20,000

### PROVENANCE:

Collection Tomatis, 1964.  
Anon. sale, SCP Diguel Pestel Debord Commissaires Priseurs Judiciaires,  
17 March 2002, lot 31.  
Acquired at the above sale by the present owner.

### EXHIBITED:

Nuremberg, Fränkische Galerie, *Six Pariser Maler - Barbarigo, Bergman, Gischia, Hartung, Music, Pulga*, 1965.



155

## TETSUMI KUDO (1935-1990)

*Souvenir "La Mue" (Homosapiens) (Souvenir "The Mout" (Homosapiens))*

signed, titled and dated 'SOUVENIR "LA MUE" HOMOSAPIENS 1965 PARIS T. KUDO' (on the ribbon)

mixed media vacuum sealed in vinyl, and a ribbon

38.5 x 18.5cm.

Executed in 1965

€4,000-6,000

\$4,600-6,800

### PROVENANCE:

Private Collection, The Netherlands (acquired directly from the artist).  
Thence by descent to the present owner.

We thank Galerie Christophe Gaillard for the information they have kindly provided on this work.



λ156

IMI KNOEBEL (B. 1940)

*Untitled*

signed and dated 'imi 83' (lower right)  
enamel on layered celluloid  
98.5 x 70cm.  
Executed in 1983

€6,000-8,000  
\$6,800-9,100

PROVENANCE:  
Galerie Erhard Klein, Bonn.  
Acquired from the above by the present owner in 1986.



λ157

IMI KNOEBEL (B. 1940)

*Untitled*

signed and dated 'imi 83' (lower left)  
enamel and adhesive strips on celluloid on carved plywood on plywood,  
in artist's frame  
101 x 71cm.  
Executed in 1983

€5,000-7,000  
\$5,700-7,900

PROVENANCE:  
Galerie Grässlin-Ehrhardt, Frankfurt.  
Acquired from the above by the present owner in 1987.





λ158

IMI KNOEBEL (B. 1940)

*Untitled (Messerschnitte) (Knife Cuts)*

signed twice and dated twice 'imi 77 imi knoebel 77' (lower left)  
coloured paper collage on paper  
99 x 69.5cm.  
Executed in 1977

€5,000-7,000  
\$5,700-7,900

PROVENANCE:

Galerie nächst St. Stephan, Vienna.

Acquired from the above by the present owner in 1986.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ159

JÖRG IMMENDORFF (1945-2007)

*Malerstamm Jörg*

incised with signature, number and foundry mark 'Immendorff 6/9'  
(on top of the base)

bronze with a green-black patina

36.5 x 17 x 17cm.

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

€2,000-3,000

\$2,300-3,400

PROVENANCE:

Private Collection, Berlin.

Anon. sale, Ketterer Kunst Munich, 24 October 2009, lot 635.

Acquired at the above sale by the present owner.

EXHIBITED:

Berlin, Neue Nationalgalerie, *Jörg Immendorff: Male Lago*, 2005-2006, no. 133  
(another from the edition exhibited, p. 828).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ160

JÖRG IMMENDORFF (1945-2007)

*Malerstamm Michael*

incised with signature, number and foundry mark 'Immendorff 6/9'  
(on top of the base)

bronze with a green-black patina

32 x 17 x 17.5cm.

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

€2,000-3,000

\$2,300-3,400

PROVENANCE:

Private Collection, Berlin.

Anon. sale, Ketterer Kunst Munich, 24 October 2009, lot 632.

Acquired at the above sale by the present owner.

EXHIBITED:

Berlin, Neue Nationalgalerie, *Jörg Immendorff: Male Lago*, 2005-2006, no. 134  
(another from the edition exhibited, p. 829).



PROPERTY OF AN IMPORTANT  
PRIVATE COLLECTOR, ISTANBUL

λ.161

A. R. PENCK (1939-2017)

*Kleine Hierarchie (Small Hierarchy)*

signed 'ar. penck' (lower left)  
acrylic on canvas  
70 x 89.5cm.  
Painted in 2007

€25,000-35,000  
\$29,000-40,000

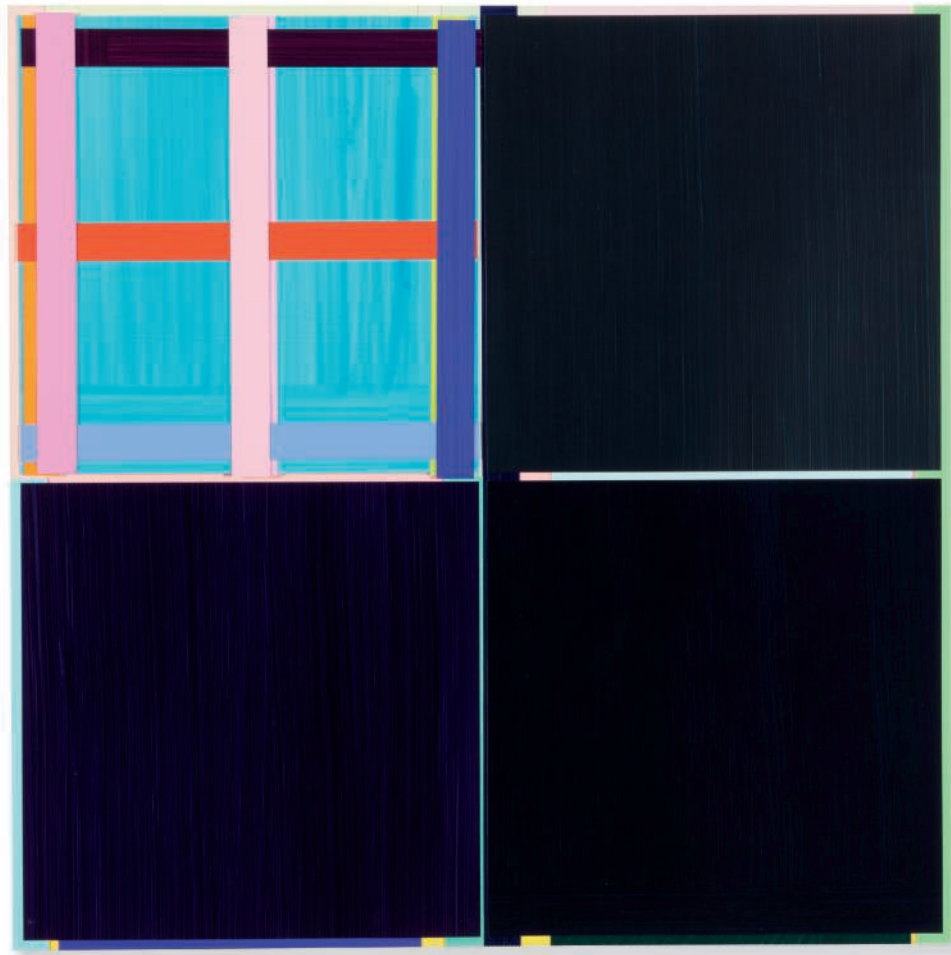
PROVENANCE:

Anon. sale, Grisebach Berlin, 27 November 2010, lot 423.  
Private Collection, Turkey.

EXHIBITED:

Paris, Galerie Jérôme de Noirmont, *A. R. Penck. Peintures et Bronzes, 2007-2008* (illustrated in colour, p. 49).





λ162

## IMI KNOEBEL (B. 1940)

*Onndon*

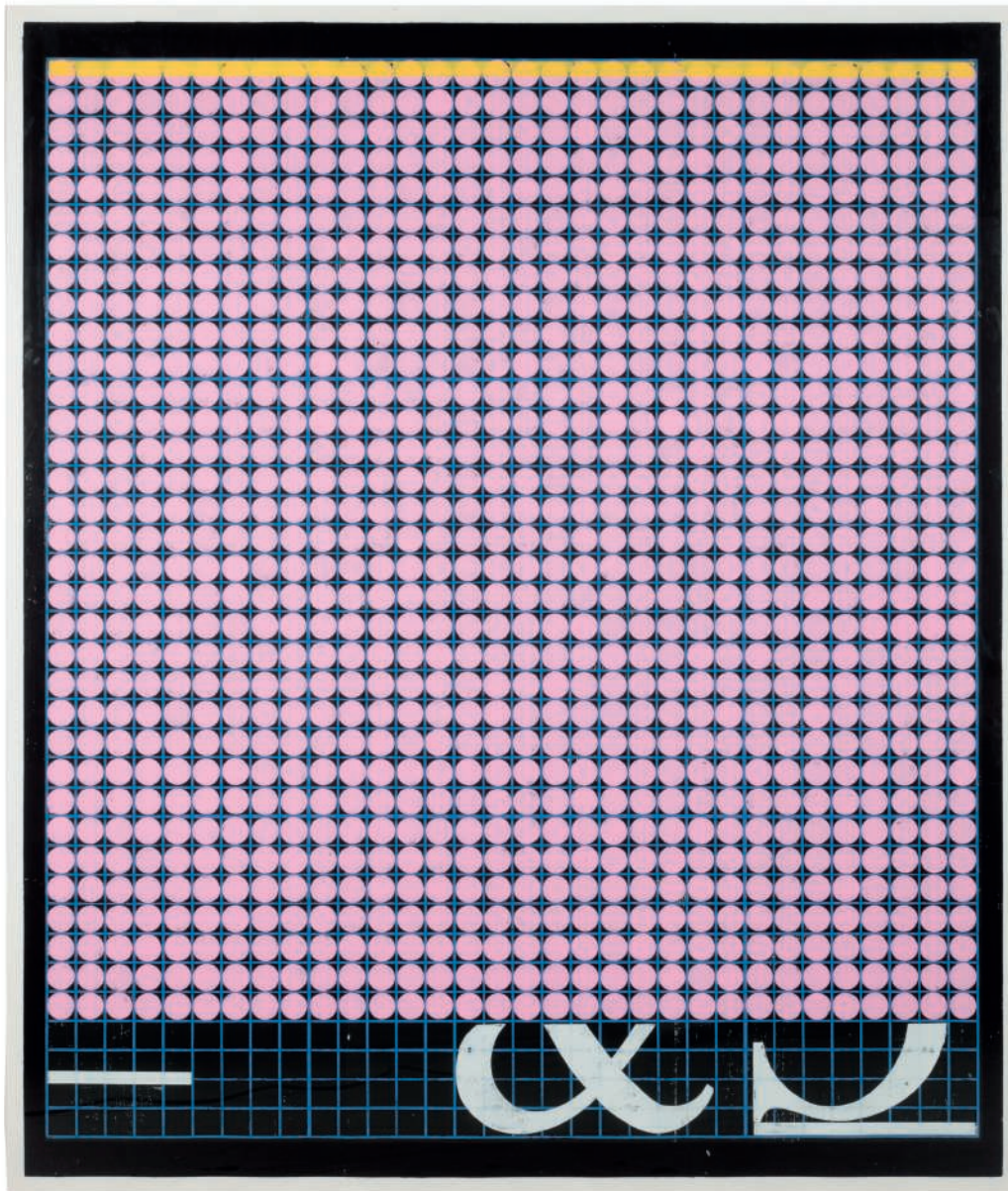
with artist's label 'IMI KNOEBEL ONNDON Ed. 2003/2010 3/5'  
(affixed to the backing)

acrylic on plastic foil collage, in artist's frame  
72.5 x 72cm.

Conceived in 2003 and executed in 2010, this work is number three  
from an edition of five

€8,000-12,000  
\$9,100-14,000

PROVENANCE:  
Private Collection, Germany.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN  
COLLECTION

λ163

GERT & UWE TOBIAS (B. 1973)

*Untitled*

signed with the artists' initials, inscribed, numbered and dated  
'GUT/1529 2010 1/2' (on the backing)

woodcut on paper  
206 x 174cm.

Executed in 2010, this work is number one from an edition of two  
plus one artists' proof

€7,000-10,000  
\$8,000-11,000

PROVENANCE:

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner in 2010.

EXHIBITED:

Berlin, Contemporary Fine Arts, *Gert & Uwe Tobias*, 2010.



1164

MEUSER (B. 1947)

*Untitled*

found painted steel, in two parts

(i): 26.5 x 215cm.

(ii): 100.5 x 73cm.

Executed in 1980

€10,000-12,000

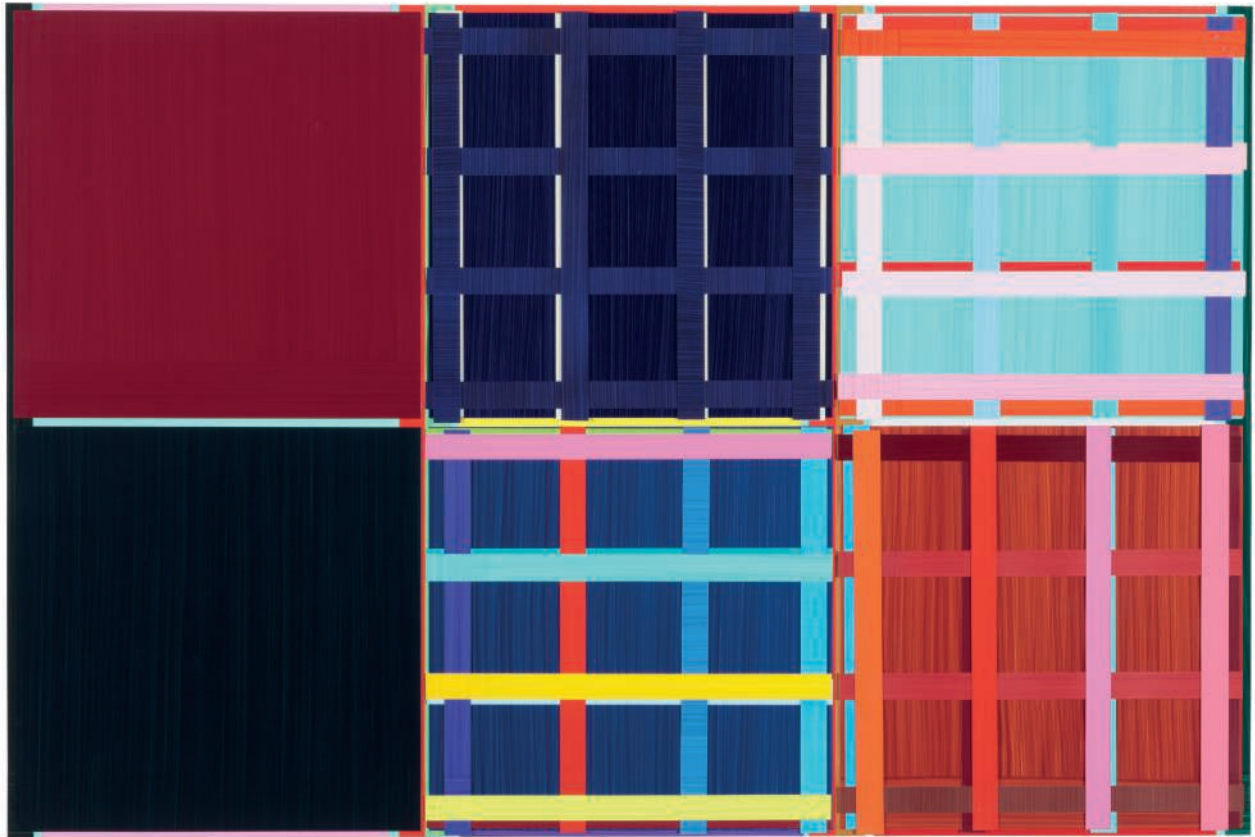
\$12,000-14,000

PROVENANCE:

Galerie Bärbel Grässlin, Frankfurt.

Acquired from the above by the present owner.





λ165

## IMI KNOEBEL (B. 1940)

### *AIIINAA*

titled and numbered 'AIIINAA 3/5' (on the reverse)

acrylic on plastic foil collage

61 x 91.5cm.

Executed in 2002-2010, this work is number three from an edition of five unique examples

€13,000-15,000

\$15,000-17,000

#### PROVENANCE:

Private Collection, Germany.

An essay in colour, line and geometry, *AIIINAA* is a work relating to Imi Knoebel's series of *Milano* paintings, created in 2002. Comprising blocked square segments – some monochromatic, some fronted by coloured lattices – these works represent an extension of the artist's aluminium paintings, initiated in the 1990s. In these near-sculptural creations, Knoebel sought to bring his investigations into three dimensions, exploring the interaction of light and hue through interlocking configurations of aluminium bars. A student of Joseph Beuys during the 1960s, he absorbed the teachings of Mondrian, Malevich and László Moholy-Nagy, operating through an eclectic mix of scientific

rigour and tongue-in-cheek subversion. With the artist Rainer Giese – a fellow Malevich-enthusiast – he formed the duo 'Imi & Imi', with both men adopting the name as an abbreviation of 'Ich mit Ihm' ('I with him'). Over the next five decades, Knoebel would pursue a wide-ranging, multi-media enquiry into the grammar of colour and form.

Though rooted in his readings of art history, Knoebel's chromatic enquiries sidestepped the transcendental, political claims of his Modernist and Abstract Expressionist forebears. Colour, he believed, was a non-fixed entity, which derived meaning from its shifting visual properties: its radiance, luminosity, saturation and depth, all of which were infinitely mutable when juxtaposed with contrasting tonal values. Through their rigorous geometric structuring, his works take on an alphabetic, near-linguistic quality, as if seeking a means of codifying these unlimited variations. Yet Knoebel's approach remains entirely heuristic: 'I want nothing but to get to the colour', he explains. 'I put the colours on, lay them in and try to gain a colour this way. I use really diverse combinations. That keeps it open. There is no colour I don't work with, so there is no pat system. Along the way, you can get to really beautiful paintings that you never had in mind' (I. Knoebel, quoted at <http://www.jca-online.com/knoebel.html> [accessed 28 June 2018]).



λ166

IMI KNOEBEL (B. 1940)

*Anima Mundi 95-3*

each: with artist's label 'IMI KNOEBEL Anima Mundi: 95-3 Ed. 2010/2014 2/5' (affixed to the backing)

acrylic on plastic foil collage, in artist's frame, in three parts  
each: 50 x 40cm.

Conceived in 2010 and executed in 2014, this work is number two from an edition of five

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Galerie Christian Lethert, Cologne.

Private Collection, Germany.



PROPERTY OF A DISTINGUISHED CONTEMPORARY COLLECTOR

λ167

HANS-PETER FELDMANN (B. 1941)

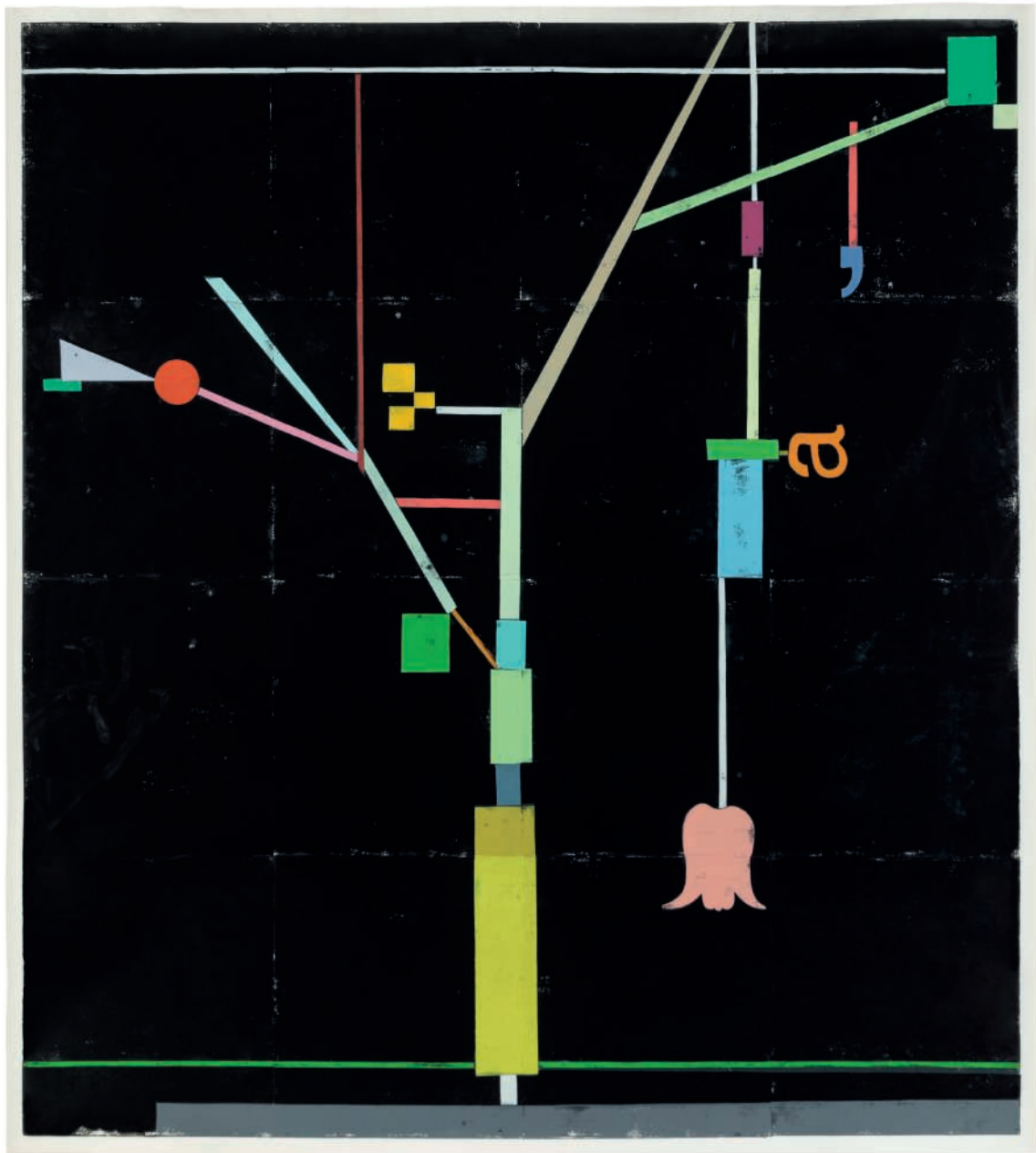
*Painting (DSC 4940)*

ink on canvas  
80 x 80cm.  
Executed in 2006

€6,000-8,000  
\$6,800-9,000

PROVENANCE:  
Galerie Micheline Szwajcer, Antwerp.  
Acquired from the above by the present owner in 2007.





PROPERTY OF A DISTINGUISHED  
CONTEMPORARY COLLECTOR

λ168

GERT & UWE TOBIAS (B. 1973)

*Untitled*

numbered and with artists' label '1/2' (on the backing)  
woodcut on paper  
image: 210 x 188cm.  
sheet: 218 x 192cm.  
Executed in 2008, this work is number one from an edition of two

€15,000-20,000  
\$17,000-23,000

PROVENANCE:  
Galerie Rodolphe Janssen, Brussels.  
Acquired from the above by the present owner in 2012.

EXHIBITED:  
Burgdorf, Museum Franz Gertsch, *Gert & Uwe Tobias*, 2009.



PROPERTY FROM AN IMPORTANT  
PRIVATE EUROPEAN COLLECTION

169

GERT & UWE TOBIAS (B. 1973)

*Untitled*

signed with the artists' initials, inscribed, numbered and dated

'GUT/1494 2010 1/2' (on the backing)

woodcut on paper

215 x 194cm.

Executed in 2010, this work is number one from an edition of two  
plus one artists' proof

€15,000-20,000  
\$17,000-23,000

PROVENANCE:

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner in 2010.

EXHIBITED:

Berlin, Contemporary Fine Arts, *Gert & Uwe Tobias*, 2010.

PROPERTY FROM A BELGIAN ESTATE

170

## JOHN ARMLEDER (B. 1948)

### *Batterie*

drum kit on a painted plywood base  
160 x 200 x 200cm.

€8,000-12,000  
\$9,100-14,000

### PROVENANCE:

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

### EXHIBITED:

Ghent, Galerie Joost Declercq, *John Armleder*, 1987.





PROPERTY FROM A BELGIAN ESTATE

λ171

JAN VERCRUYSSE  
(1948-2018)

*Tombeaux*

varnished wood and wheels, in three parts

(i) 35.5 x 24 x 23.5cm.

(ii) 139.5 x 30 x 30cm.

(iii) 279.5 x 40 x 36cm.

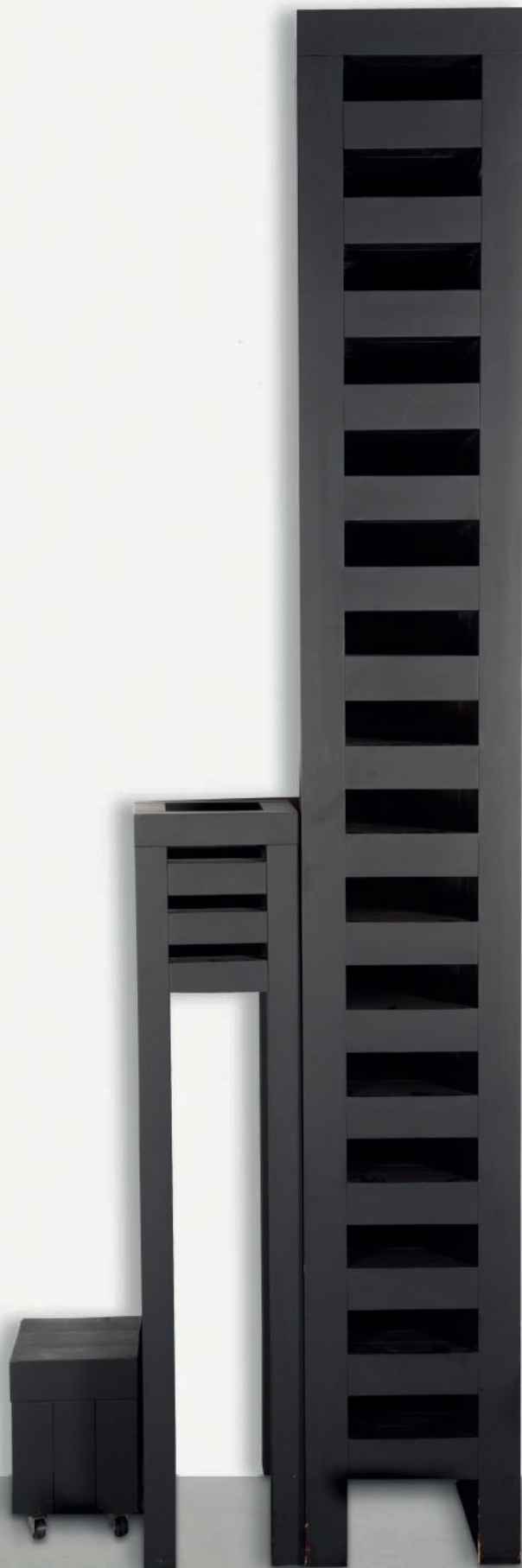
Executed *circa* 1987-1994

€5,000-7,000

\$5,700-7,900

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY FROM A BELGIAN ESTATE

172

CRISTINA IGLESIAS  
(B. 1956)

*Untitled*

silkscreen on copper plate, wood, iron, concrete  
and glass plate  
190.5 x 77 x 62cm.  
Executed in 1988

€15,000-20,000

\$17,000-23,000

PROVENANCE:

Acquired directly from the artist by the present  
owner.

EXHIBITED:

New York, L.A. Louver Gallery, *Francesco  
Clemente, Helmut Dorner, Cristina Iglesias, Peter  
Laurens Mol, and Juliao Sarmiento, 1991.*



PROPERTY FROM A BELGIAN ESTATE

1173

## REBECCA HORN (B. 1944)

*Untitled*

signed and dated 'Rebecca Horn 1981' (lower left)  
glass cabinet, distillation glassware, rubber tubes, felt-tip pen and enamel  
70 x 100 x 17cm.  
Executed in 1981

€10,000-15,000  
\$12,000-17,000

PROVENANCE:

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

EXHIBITED:

Ghent, Vereniging Aktuele Kunst, Gewad, *Rebecca Horn*, 1982.







PROPERTY FROM A BELGIAN ESTATE

174

## NANCY SPERO (1926-2009)

### *Yellow Dancer*

signed and dated 'Spero 90' (lower right); titled 'yellow dancer' (lower left)  
handprinting and printed collage of paper  
210 x 51.5cm.  
Executed in 1990

€3,000-5,000  
\$3,400-5,700

#### PROVENANCE:

Acquired directly from the artist by the present owner.



175

## MARKUS LÜPERTZ (B. 1941)

### *Maillol*

signed and titled 'MARKUS MAILLOL' (upper right)  
charcoal, wax crayons and gouache on packaging paper  
193 x 98cm.

€12,000-18,000  
\$14,000-20,000

#### PROVENANCE:

Galerie Hans Neuendorf, Hamburg.

Acquired from the above by the present owner in 1966.

λ176

## GÜNTHER FÖRG (1952-2013)

### *Untitled*

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

gouache on coloured paper  
25 x 17,5cm.

Executed in 1988

€1,500-2,000

\$1,700-2,300

#### PROVENANCE:

Galerie Max Hetzler, Cologne.

Le Case d'Arte, Milan.

Private Collection, Milan.

This work is recorded in the archive of Günther Förg  
as no. *WVF.88.P.0616*.

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



λ177

## GEORG HEROLD (B. 1947)

### *Nylons*

signed and stamped with number  
and date 'G. Herold 1990 5/17'  
(on the lid of the wooden box)

stocking and metal in wooden box  
stocking: 100 x 28cm.

wooden box: 4.5 x 113.5 x 53.5 cm.

Executed in 1990, this work is number five  
from an edition of seventeen

€1,200-1,800

\$1,400-2,000

#### PROVENANCE:

Kunstverein für die Rheinlande und Westfalen,  
Dusseldorf.

Acquired from the above by the present owner.

#### LITERATURE:

A. Zweite, *Georg Herold: Multiple Choice*, Cologne  
2012 (another one from the edition illustrated,  
p. 180).





PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

λ1178

## RAINER FETTING (B. 1949)

*Querelle (Hommage à Fassbinder)*

signed and dated 'Fetting 82' (lower right); signed, titled twice, inscribed and dated twice 'Querelle 82 Signed in 91 Chicago Querelle Hommage à Faßbinder Fetting 82' (on the reverse)  
dispersion on canvas  
280 x 210.5cm.  
Executed in 1982

€15,000-20,000  
\$17,000-23,000

### LITERATURE:

*Rainer Fetting: Berlin, Milano*, exh. cat., Milan, Studio d'Arte Cannaviello;  
Berlin, Galerie Silvia Menzel; Berlin, Raab Galerie, 1983 (illustrated, p. 23).





PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

λ.179

BERND KOBERLING (B. 1938)

*Spannweite (Range)*

signed and dated 'Koberling 82' (on the reverse)

oil on burlap

130 x 162cm.

Painted in 1982

€3,000-5,000

\$3,400-5,700

PROVENANCE:

Galerie Reinhard Onnasch, Berlin.

Acquired from the above by the present owner in 1982.



λ180

## GEORG BASELITZ (B. 1938)

*Untitled*

signed with the artist's initials and dated 'G. 24.VII.91 B.' (lower centre)  
charcoal and pastel on paper  
69.5 x 50cm.  
Executed in 1991

€12,000-16,000  
\$14,000-18,000

PROVENANCE:

Galerie Michael Werner, Cologne.

Acquired from the above by the present owner in 2015.





λ181

## GEORG BASELITZ (B. 1938)

*E. M.*

signed with the artist's initials and dated '2.V.2012 G.B.' (lower centre)  
watercolour, gouache and ink on paper  
99.5 x 69.5cm.  
Executed in 2012

€30,000-50,000  
\$34,000-57,000

PROVENANCE:  
Galerie Thaddaeus Ropac, Paris.  
Acquired from the above by present owner.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ182

MARKUS OEHLEN (B. 1956)

*Untitled*

signed with the artist's initials and dated 'MO 82' (lower right)  
 dispersion on canvas, in two parts  
 overall: 200 x 292cm.  
 Executed in 1982

€6,000-8,000  
 \$6,800-9,100

PROVENANCE:

Galerie Max Hetzler, Stuttgart.

Collection Metzger, Germany.

Anon. sale, Ketterer Kunst Hamburg, 27 October 2007, lot 765.

Galerie Ritthaler, Hamburg.

Acquired from the above by the present owner in 2008.

EXHIBITED:

Budapest, Kunsthalle Budapest, *Sammlung Metzger: Zeitgenössische Malerei aus der Bundesrepublik Deutschland*, 1984, no. 124 (illustrated, p. 105). This exhibition later travelled to Tampere, Sara Hildén Art Museum.



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

λ183

## RAINER FETTING (B. 1949)

*Sonnenuntergang Berlin (Sunset Berlin)*

signed and dated 'Fetting 78' (on the reverse)

dispersion on cotton

130 x 160cm.

Executed in 1978

€20,000-30,000

\$23,000-34,000

### PROVENANCE:

Raab Galerie, Berlin.

Acquired from the above by the present owner in 1986.

### EXHIBITED:

Berlin, Haus am Waldsee, *Heftige Malerei: Rainer Fetting, Helmut Middendorf, Salomé, Bernd Zimmer*, 1980.

Bonn, Bonner Kunstverein, *Moritzplatz*, 1985 (illustrated, p. 38). This exhibition later travelled to Hamburg, Kunstraum Hamburg and Pforzheim, Kunstverein Pforzheim.

### LITERATURE:

J. Hoen, A. Hartog, U. Grosenick, *Fetting*, Cologne 2009, no. 45 (illustrated in colour, p. 68).





λ184

## MARKUS LÜPERTZ (B. 1941)

*Männer ohne Frauen - Parsifal*  
(*Men Without Women - Parsifal*)

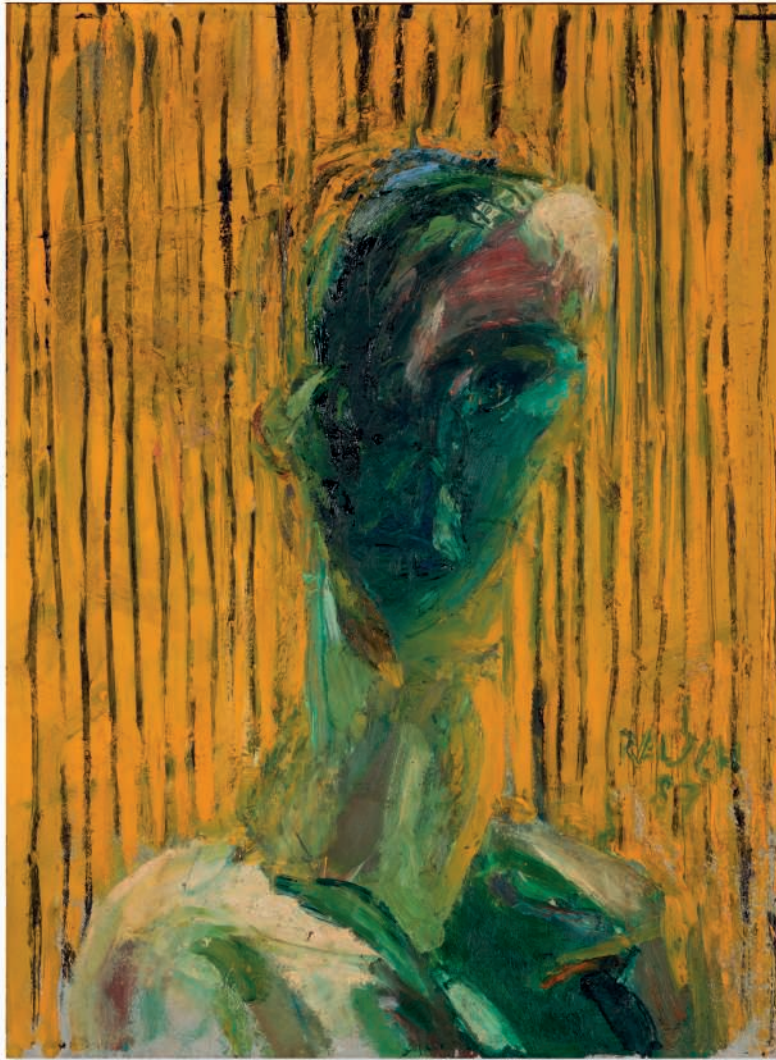
signed with artist's monogram (upper right); signed, titled and dated  
"PARSIFAL MÄNNER OHNE FRAUEN" 1994 M Lüpertz' (on the reverse)  
oil and tempera on canvas, in artist's frame  
188 x 165cm.  
Painted in 1994

€20,000-30,000  
\$23,000-34,000

### PROVENANCE:

Galerie Michael Werner, Cologne, 1994.  
Anon. sale, Beyaz Müzayede, Istanbul, 17 March 2012, lot 129.  
Acquired at the above sale by the present owner.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ185

NEO RAUCH (B. 1960)

*Self-Portrait*

signed and dated 'RAUCH 87' (lower right)

oil on board

80 x 60cm.

Painted in 1987

€18,000-25,000

\$21,000-28,000

PROVENANCE:

Staatliche Galerie, Thomaskirchhof.

Private Collection, Germany (acquired from the above in 1988).

Anon. sale, Ketterer Kunst Munich, 5 December 2006, lot 361.

Acquired at the above sale by the present owner.



186

## KAREL APPEL (1921-2006)

*Untitled*

signed and dated 'k. appel 46' (upper right)

oil on canvas

50 x 40.5cm.

Painted in 1946

€8,000-12,000

\$9,100-14,000

### PROVENANCE:

Private Collection, The Netherlands (acquired directly from the artist).  
Acquired from the above by the present owner.

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

λ187

SHINKICHI TAJIRI  
(1923-2009)

*Untitled*

incised with signature 'TAJIRI' (on top of  
the bronze foot)  
bronze with a brown patina on a wooden base  
75 x 14.5 x 9.5cm.  
Executed *circa* 1957, this piece is unique

€12,000-16,000  
\$14,000-18,000

PROVENANCE:

Collection Goeminne, Nazareth (Belgium).  
Private Collection, Belgium.  
Anon. sale, Christie's Amsterdam, 5 November  
2014, lot 122.  
Acquired at the above sale by the present owner.

EXHIBITED:

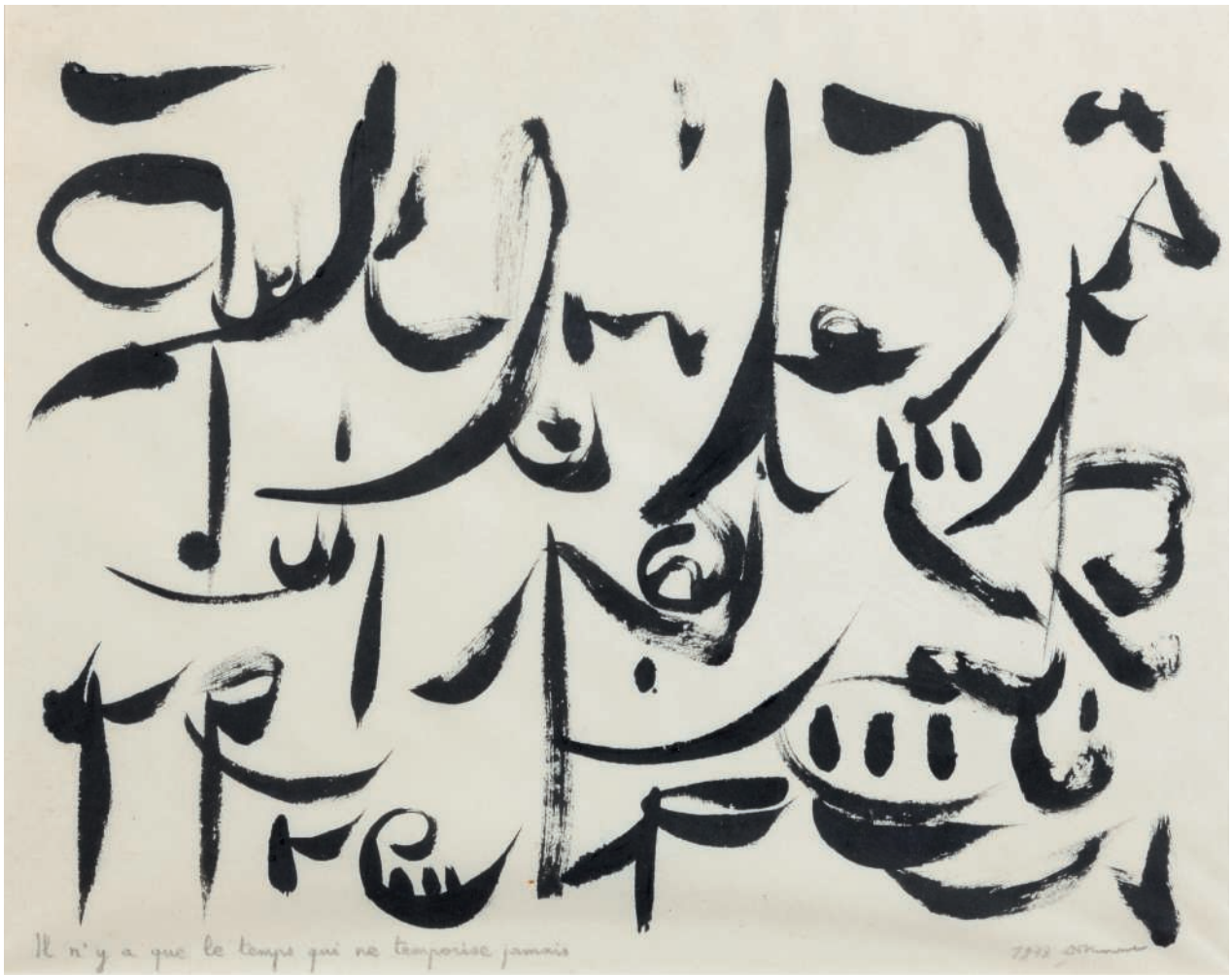
Amsterdam, Stedelijk Museum, *Shinkichi Tajiri:  
Sculptures*, 1960 (illustrated, p. 10).

LITERATURE:

H. Westgeest (ed.), *Shinkichi Tajiri. Universal  
Paradoxes*, Leiden 2015 (installation image of  
the artist in his studio, 1960, p. 16).







λ188

## CHRISTIAN DOTREMONT (1922-1969)

*Il n'y a que le temps qui ne temporise jamais*  
(*There is only time that never delays*)

signed and dated '1973 Dotremont' (lower right), titled 'Il n'y a que le temps qui ne temporise jamais' (lower left)

ink on paper

52 x 66cm.

Executed in 1973

€12,000-16,000

\$14,000-18,000

### PROVENANCE:

Galerie Govaerts, Brussels.

Acquired from the above by the present owner circa 1979.



189

λ189

## CORNEILLE (1922-2010)

*each: Untitled*

each: signed and dated 'Corneille '58' (lower right)

each: felt-tip pen on paper

each: 21.5 x 29cm.

each: Executed in 1958

€2,000-3,000

\$2,300-3,400

PROVENANCE:

each: Galleria San Carlo, Milan.

Galeria Metta, Madrid.

Acquired from the above by the present owner.



189

λ190

## CORNEILLE (1922-2010)

*Untitled*

signed and dated 'Corneille '52' (upper right)

gouache and chalk on paper

49.5 x 70cm.

Executed in 1952

€4,000-6,000

\$4,600-6,800

PROVENANCE:

Galeria Metta, Madrid.

Acquired from the above by the present owner.



190





λ191

## CORNEILLE (1922-2010)

### *Bonheur à Deux (Happy Together)*

signed and dated 'Corneille '48' (lower left)  
gouache on paper  
35.5 x 46.5cm.  
Executed in 1948

€12,000-18,000  
\$14,000-20,000

#### PROVENANCE:

Galerie Elisabeth den Bieman de Haas, Amsterdam.  
Acquired from the above, thence by descent to the present owner.



λ192

KAREL APPEL  
(1921-2006)

*Vogeltje (Little Bird)*

gouache on folded paper  
11 x 31 x 22cm.  
Executed in 1951 in a limited edition,  
each with different colours

€4,000-6,000  
\$4,600-6,800

PROVENANCE:

Private Collection, The Netherlands (acquired  
from the artist in the early 1950s).  
Thence by descent to the present owner.

LITERATURE:

H. de Visser, R. Hagenberg, *Karel Appel, The  
Complete Sculptures*, New York 1990, no. 51-003  
(another from the edition illustrated, unpagged).



PROPERTY OF AN  
IMPORTANT COLLECTOR

λ193

HENRY HEERUP  
(1907-1993)

*Torso*

granite  
24 x 44 x 32cm.  
Executed in 1950

€1,000-1,500  
\$1,200-1,700

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).





λ194

## PIERRE ALECHINSKY (B. 1927)

### *Foulard (Scarf)*

signed 'Alechinsky' (lower left); inscribed 'Note: les blancs = réserves en négatifs' (lower right)

gouache, colour crayons and paper collage on paper  
60 x 68cm.

Executed in 1960

€15,000-20,000

\$17,000-23,000

#### PROVENANCE:

Private Collection, The Netherlands (acquired directly from the artist).  
Thence by descent to the present owner.

Pierre Alechinsky has confirmed the authenticity of this work.

This lot is a commissioned design for a printed fabric for Stoomweverij De Nijverheid, Enschede, a steam weaving company, but the artist decided not to have this design printed into an actual fabric.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ195

## WILLI BAUMEISTER (1889-1955)

### *Linienstudie (Line Study)*

incised with signature and date 'Baumeister 10 48' (lower left); with studio stamp and number '680' (on the backing)

oil and resin on cardboard

46 x 54cm.

Painted in 1948

€30,000-50,000

\$34,000-57,000

#### PROVENANCE:

Estate of the Artist.

Galerie Fred Jahn, Munich.

Acquired from the above by the present owner in 2007.

#### LITERATURE:

P. Beye & F. Baumeister, *Willi Baumeister, Werkkatalog der Gemälde*, vol. II, Bonn 2002, no. 1088 (illustrated, p. 429).

W. Grohmann, W. Baumeister, *Leben und Werk*, Cologne 1963, no. 742.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

196

## WILLI BAUMEISTER (1889-1955)

*Schwarze Formen schwebend (Friesbild)*  
*(Floating Black Shapes) (Frieze Painting)*

incised with signature 'Baumeister' (upper left);  
with studio stamp and number '309' (on the reverse)  
oil and resin on hardboard  
23 x 65cm.  
Painted in 1950

€35,000-55,000  
\$40,000-62,000

### PROVENANCE:

Estate of the Artist.

Galerie Fred Jahn, Munich.

Acquired from the above by the present owner in 2007.

### LITERATURE:

P. Beye & F. Baumeister, *Willi Baumeister, Werkkatalog der Gemälde*,  
vol. II, Bonn 2002, no. 1628 (illustrated, p. 638).

W. Grohmann, W. Baumeister, *Leben und Werk*, Cologne 1963, no. 1204,  
as: *Friesbild III*.



λ197

## PIERRE ALECHINSKY (B. 1927)

### *Trisection*

signed and dated 'Alechinsky 1977' (lower right)  
acrylic on Taiwan paper  
214 x 92cm.  
Executed in 1977

€25,000-35,000  
\$29,000-40,000

#### PROVENANCE:

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

#### EXHIBITED:

New York, Lefebre Gallery, *Alechinsky, recent works*, 1977.

Pierre Alechinsky has confirmed the authenticity of this work.



λ198

## PIERRE ALECHINSKY (B. 1927)

### *Un peu dénaturé (A Little Degenerate)*

signed 'Alechinsky' (lower right); signed, titled, numbered and dated 'Alechinsky 10F 1961. I "UN PEU DÉNATURÉ"' (on the reverse)

oil on canvas

55 x 46cm.

Painted in 1961

€20,000-30,000

\$23,000-34,000

#### PROVENANCE:

Galerie Ariel, Paris.

Galerie Maier, Innsbruck.

Acquired from the above by the present owner in 1998.

#### EXHIBITED:

Amsterdam, Stedelijk Museum, *Alechinsky + Reinhoud*, 1961, no. 37 (illustrated, unpagged), as: *Een beetje ontaard*.

Pierre Alechinsky has confirmed the authenticity of this work.





PROPERTY OF AN IMPORTANT COLLECTOR

λ.1199

BRAM VAN VELDE (1895-1981)

*Untitled*

gouache on paper  
49.5 x 32cm.  
Executed in 1962

€20,000-30,000  
\$23,000-34,000

PROVENANCE:

Acquired directly from the artist by the present owner.

LITERATURE:

J. Putman, C. Juliet, *Bram van Velde*, Paris 1975, no. 54 (illustrated, p. 97).

We kindly thank Rainer Michael Mason for his help in cataloguing this lot.



1200

## ENRICO BAJ (1924-2003)

*Personaggio (Figure)*

signed 'baj' (lower right)  
oil and collage on canvas  
40 x 50cm.  
Executed in 1959

€8,000-12,000  
\$9,100-14,000

PROVENANCE:  
Private Collection, Italy.

LITERATURE:  
E. Crispolti, *Catalogo Generale delle Opere di Enrico Baj, dal 1972 al 1996*, Milan, 1997, no. 649B (illustrated).





PROVENANT D'UNE IMPORTANTE COLLECTION  
PARTICULIERE, BELGIQUE

λ201

EDOUARD LÉON THÉODORE  
MESENS (1903-1971)

*La Noctambule (The Night Prowler)*

signed, titled and dated '4/1958 E.L.T. Mesens LA NOCTAMBULE'  
(on a label lower centre)

assemblage, paper collage, watercolour, gouache and a feather,

in artist's frame

37.5 x 37.5 x 8.5cm.

Executed in 1958

€2,000-3,000

\$2,300-3,400

PROVENANCE:

Collection Jacques Brunius, London.

Grosvenor Gallery, London.

EXHIBITED:

London, Institute of Contemporary Arts, *3 Collagists: New work by E. L. T. Mesens, John McHale, Gwyther Irwin*, 1958.

Brussels, Palais des Beaux-Arts, *E. L. T. Mesens collages*, 1959, no. 68.

Milan, Galleria del Naviglio, *E. L. T. Mesens*, 1960.

London, Grosvenor Gallery, *Mesens*, 1961, no. 5.

London, Tate Gallery, 1970.

Edinburgh, Scottish Arts Council, Royal Scottish Academy, Edinburgh

International Festival 1971, *The Belgian Contribution to Surrealism*, 1971, no. 56.

Antwerp, Galerie Ronny van de Velde, *Lits et Ratures*, 1995.

Brussels, Château Malou, *Pierre, Papier, Ciseaux*, 2006.

Stekene, Verbeke Foundation, *E. L. T. Mesens comme nous l'entendons*, 2011.

Ostend, Mu.Zee Kunstmuseum aan zee, *Het sterrenalfabet van E. L. T. Mesens. Dada en Surrealisme in Brussel, Parijs en Londen*, 2013, no. 15 (illustrated, p. 9).





λ202

## LUCEBERT (1924-1994)

### *De Suikerbijters (The Sugar Biters)*

signed and dated 'Lucebert '89' (lower left); titled and dated '89 "de suikerbijter"' (on the stretcher)  
oil on canvas  
89 x 148cm.  
Painted in 1989

€5,000-7,000  
\$5,700-7,900

#### PROVENANCE:

Galerie Espace, Amsterdam.  
Anon sale, Sotheby's Amsterdam, 20 April 1998, lot 133.  
Acquired at the above sale by the present owner.



λ203

## PINOT GALLIZIO (1902-1964)

### *Untitled*

signed with artist's monogram and dated 'Pinot 1956' (on the reverse)  
oil and mixed media on canvas  
60 x 50cm.  
Painted in 1956

€4,000-6,000  
\$4,600-6,800

#### PROVENANCE:

Estate of the Artist.  
Galleria Martano, Turin.  
Collection Huskamp, Gescher.  
Private Collection, Germany (acquired in the 1980s), thence by descent  
to the present owner.

#### EXHIBITED:

Paris, Galerie 1900-2000, *Pinot Gallizio. Le situationnisme et la peinture*, 1989,  
no. 9 (illustrated, p. 17).  
Las Palmas de Gran Canaria, Centro Atlantico de Arte Moderno,  
*Automatismos Paralelos. La Europa de los Movimientos Experimentales  
1944-1956*, 1992 (illustrated, p. 145).

#### LITERATURE:

M. T. Roberto (ed.), *Pinot Gallizio. Catalogo generale delle opere 1953-1964*,  
Milan 2001, no. 56 DT 19 (illustrated, p. 72).





1204

## CORNEILLE (1922-2010)

*Le Rêveur de l'Été (The Summer's Dreamer)*

signed and dated 'Corneille '66' (lower centre); signed, titled and dated 'le rêveur de l'été Corneille '66' (on the reverse)

oil on canvas

46 x 61cm.

Painted in 1966

€8,000-12,000

\$9,100-14,000

### PROVENANCE:

Kunsthandel M. L. de Boer, Amsterdam.

Private Collection, The Netherlands.

Anon. sale, Sotheby's Amsterdam, 8 December 1994, lot 350.

Acquired at the above sale by the present owner.





205

## WALASSE TING (1928-2010)

*Kiss Me, Kiss Me*

signed, titled and dated "'Kiss me Kiss me" Ting 74' (on the reverse)  
acrylic and wax crayon on paper  
71 x 101.5cm.  
Executed in 1974

€30,000-50,000  
\$34,000-57,000

PROVENANCE:  
Asger Jorn (acquired directly from the artist).  
Thence by descent to the present owner.



1206

KAREL APPEL (1921-2006)

*Danseuse (Dancer)*

signed 'appel' (lower right)  
acrylic on paper laid on canvas  
83 x 64.5cm.

€10,000-15,000  
\$12,000-17,000

PROVENANCE:

Anon. sale, Bukowskis Stockholm, 25 April 2006, lot 341.  
Anon. sale, Stockholms Auktionsverk Stockholm, 28 October 2010, lot 1249.  
Galerie Moderne, Silkeborg.  
Acquired from the above by the present owner in 2014.



λ207

## NIKI DE SAINT PHALLE (1930-2002)

### *L'Oiseau Amoureux (Bird in Love)*

stamped with artist's signature and number 'Niki de Saint Phalle 42/150'  
(on a plaque affixed to the reverse), stamped with foundry mark 'Haligon'  
(on the reverse)

painted polyester resin

60 x 48 x 16.5cm.

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

#### PROVENANCE:

Anon. sale, Sotheby's Amsterdam, 15 December 2009, lot 109.

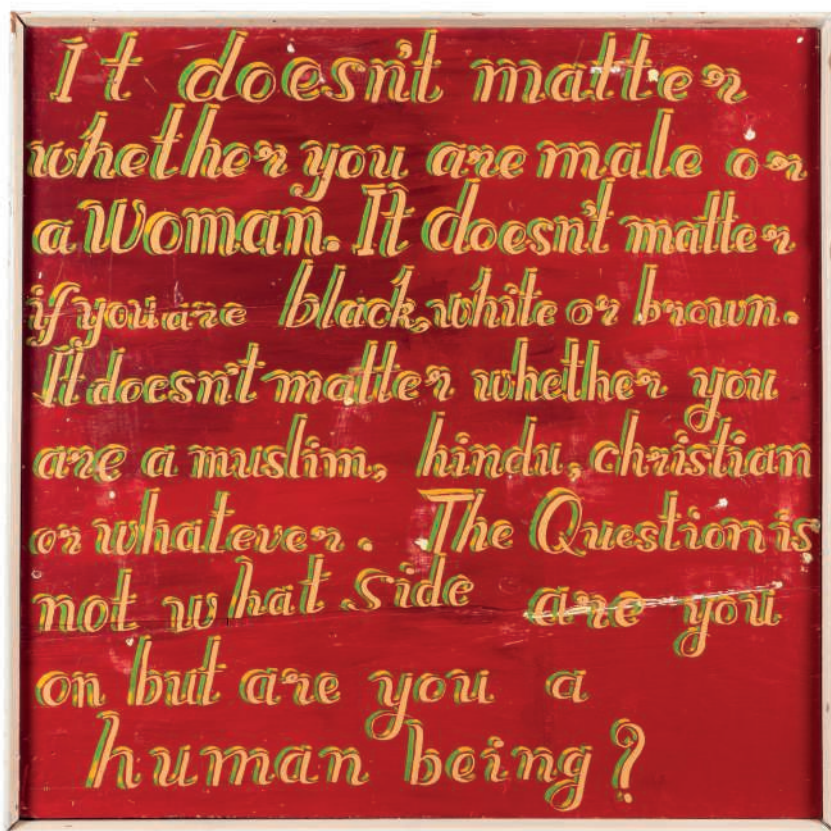
Acquired at the above sale by the present owner.

€18,000-25,000

\$21,000-28,000







λ208

BOB AND ROBERTA SMITH (B. 1963)

*"It doesn't matter"*

signed, titled and dated 'Bob + Roberta Smith. 2006 "It doesn't matter"' (on the reverse)  
oil on board, in artist's frame  
103.5 x 104cm.  
Painted in 2006

€3,000-5,000  
\$3,400-5,700

PROVENANCE:  
Kusseneers Gallery, Antwerp.  
Acquired from the above by the present owner.



λ209

BRAM BOGART (1921-2012)

*Lightred II*

signed and dated 'BOGART '72' (on the lower right turnover edge); signed, titled and dated 'Bram Bogart Feb. 1972 LIGHTRED II' (on the reverse)  
painted mixed media relief  
71 x 75 x 10cm.  
Executed in 1972

€6,000-8,000  
\$6,800-9,100

PROVENANCE:  
Private Collection, The Netherlands.  
Anon. sale, Christie's Amsterdam, 19 September 2006, lot 600.  
Acquired at the above sale by the present owner.



PROPERTY OF AN IMPORTANT  
PRIVATE COLLECTOR, ISTANBUL

λ!210

## BRAM BOGART (1921-2012)

*Kleurkrans (Wreath of Colour)*

signed, titled and dated 'Bram Bogart maart 1993 "KLEURKRANS"  
(on the reverse)  
painted mixed media relief on burlap on wood  
diameter: 156 cm.  
Executed in 1993

€12,000-15,000  
\$14,000-17,000

### PROVENANCE:

Private Collection, The Netherlands.  
Anon. sale, Christie's Amsterdam, 15 April 2015, lot 124.  
Acquired at the above sale by the present owner.





PROPERTY FROM A  
DISTINGUISHED PRIVATE COLLECTION

λ211

**MIMMO PALADINO**  
(B. 1948)

*Untitled*

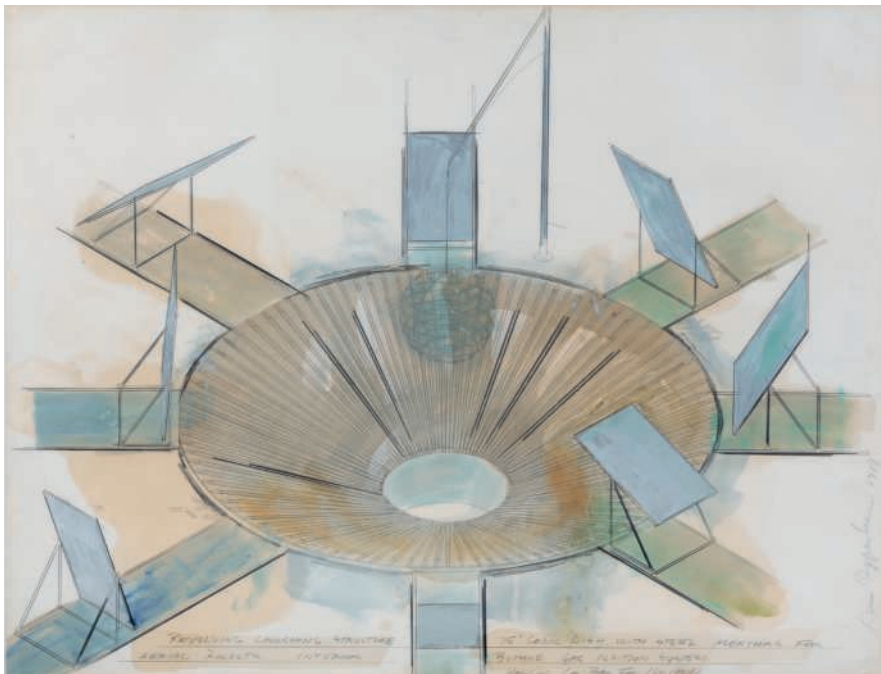
signed and dated 'M. Paladino 1985' (on the reverse)  
oil, wax crayons and mixed media on cardboard on  
board

72.5 x 102.5cm.  
Executed in 1985

€6,000-8,000  
\$6,800-9,100

**PROVENANCE:**

Anon. sale, Versailles Enchères Versailles, 27 June  
1993, lot 114.  
Anon. sale, Sotheby's London, 29 June 1995, lot 190.  
Anon. sale, Brist Scp Paris, 29 November 1996,  
lot 209.  
Galerie Thaddaeus Ropac, Salzburg.  
Kunsthandel Frans Jacobs, Amsterdam.  
Private Collection, Belgium.  
Anon. sale, Van Ham Kunstauktionen Cologne,  
1 December 2011, lot 130.  
Acquired at the above sale by the present owner.



PROPERTY FROM A  
DISTINGUISHED PRIVATE COLLECTION

212

**DENNIS OPPENHEIM**  
(1938-2011)

*Revolving Launching Structure*

signed and dated 'Dennis Oppenheim 1981' (along  
the lower right vertical edge), titled 'REVOLVING  
LAUNCHING STRUCTURE' (lower left)

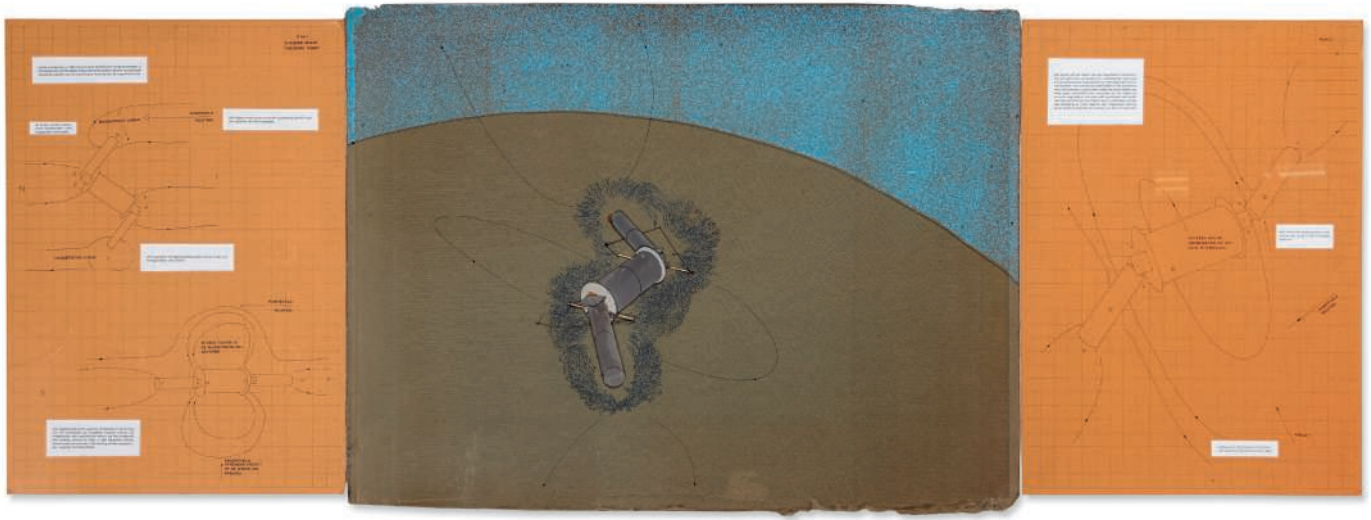
pencil, coloured pencil, oil wash, oil stick and  
silkscreen on paper  
97 x 127cm.  
Executed in 1981

€2,000-3,000  
\$2,300-3,400

**PROVENANCE:**

Anon. sale, Pierre Bergé & Associés Paris,  
5 May 2006, lot 113.  
Acquired at the above sale by the present owner.





PROVENANT D'UNE IMPORTANTE  
COLLECTION PARTICULIERE, BELGIQUE

λ213

## PANAMARENKO (B. 1940)

*Vliegende Tijger (Flying Tiger) (The Unique Prototype)*

metal, string and paper collage, silkscreen ink, glitter, pen and graphite  
on card, in three parts  
overall: 74 x 199cm.

Executed in 1980, this work is the maquette and unique and hand-painted  
prototype for an edition of twenty, only ten of which were produced

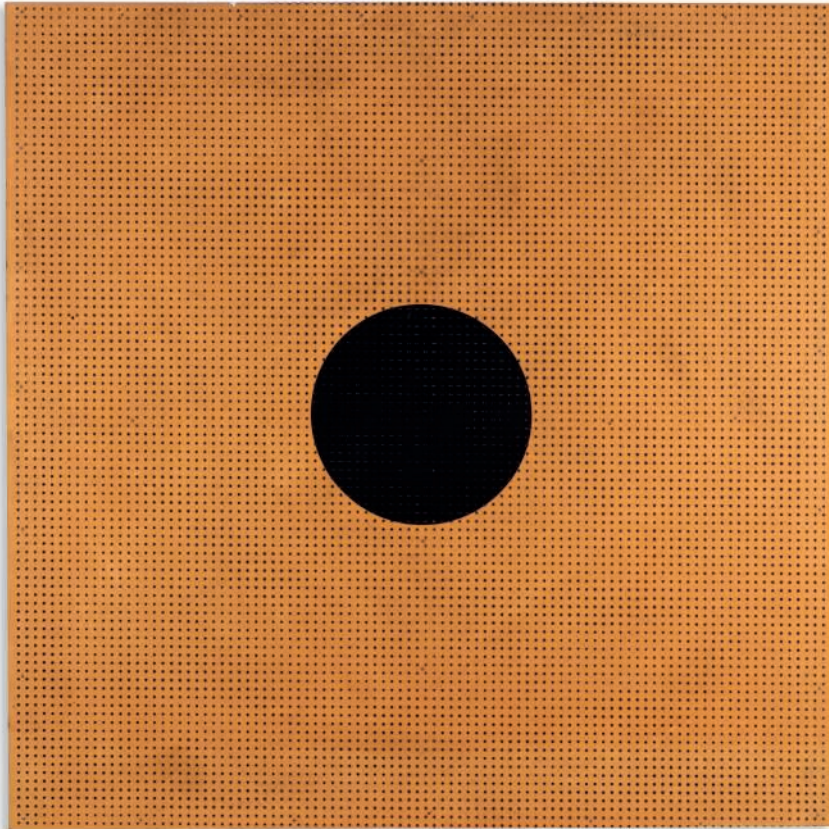
€10,000-15,000  
\$12,000-17,000

### EXHIBITED:

Antwerp, Art Partout, *Panamarenko - objecten, tekeningen, grafiek en multiples*,  
2018.

### LITERATURE:

H. Theys, *Panamarenko: A book by Hans Theys*, Brussels 1992, no. 32, p. 211  
(illustrated in colour, p. 212).



**214**

**JOHN ARMLEDER**  
(B. 1948)

*Schwarzer Punkt (Black Dot)*

signed and dated 'John Armleder 1986'  
(on the stretcher)

enamel on perforated masonite  
122 x 122cm.

Executed in 1986

€8,000-12,000

\$9,100-14,000

PROVENANCE:

Collection Wilhelm Schürmann, Aachen.

Acquired from the above by the present owner.



WORKS FROM A DISTINGUISHED  
CONTEMPORARY COLLECTION

**λ215**

**RYAN GANDER**  
(B. 1976)

*Cork Association S 'And I went  
to see Maud but I was so shocked.'*

sun bleached cork panels, MDF and acrylic  
120 x 120cm.

Executed in 2006

€1,500-2,000

\$1,700-2,300

PROVENANCE:

Store Gallery, London.

Galleria Six, Milan.

Acquired from the above by the present  
owner in 2010.





216

ROB PRUITT (B. 1964) & JACK EARLY (B. 1962)

*Artworks for Teenage Boys*

embroidered patch on printed linen in plastic film with paper label, in six parts  
each: 20.5 x 20.5 x 4cm.

Executed in 1993

€5,000-7,000

\$5,700-7,900

PROVENANCE:

Mulier Mulier, Knokke.

Acquired from the above by the present owner in 1993.





PROPERTY OF A DISTINGUISHED  
CONTEMPORARY COLLECTOR

λ217

ANSELM REYLE (B. 1970)

*Untitled*

foil and acrylic on canvas in acrylic glass box  
235 x 199 x 25cm.  
Executed in 2007

€35,000-55,000  
\$40,000-62,000

PROVENANCE:

Almine Rech Gallery, Brussels.

Acquired from the above by the present owner in 2007.

λ218

ADAM MCEWEN (B. 1965)

*One Doubt (Fish Scale)*

c-print, in artist's frame  
187 x 37 x 13.5cm.

Executed in 2010, this work is from a series of twenty,  
each with a unique background

€7,000-9,000  
\$8,000-10,000

PROVENANCE:

Galerie Rodolphe Janssen, Brussels.

Acquired from the above by the present owner in 2010.





λ-219

IAN TWEEDY (B. 1982)

(i) *Arrangements of Forgotten Stories*

#12

(ii) *Arrangements of Forgotten Stories*

#23

(i) signed, numbered and dated 'Ian Tweedy 06 #12' (on the reverse)

(ii) signed, numbered and dated 'Ian Tweedy 05 #23' (on the reverse)

each: oil on found book cover

(i) 19 x 12.5cm.

(ii) 18.5 x 12cm.

(i) Executed in 2006

(ii) Executed in 2005

€1,500-2,000

\$1,800-2,300

PROVENANCE:

each: Studio d'Arte Contemporanea Dabbeni, Lugano.

Acquired from the above by the present owner in 2008.



λ220

A. R. PENCK  
(1939-2017)

*Untitled*

signed 'ar. penck' (lower left)

watercolour on paper

29.5 x 42cm.

€3,000-5,000

\$3,400-5,700

PROVENANCE:

Acquired directly from the artist by the present owner circa 1998.



λ+221

FRANZ ACKERMANN  
(B. 1963)

*Untitled (Mental Map: no. 10, public parking lots)*

watercolour, pencil, tape and adhesive bandage  
on paper  
13 x 19cm.  
Executed in 1994

€2,000-3,000  
\$2,300-3,400

PROVENANCE:  
neugerriemschneider, Berlin.  
White Cube, London.  
Acquired from the above by the present owner.



λ+222

FRANZ ACKERMANN  
(B. 1963)

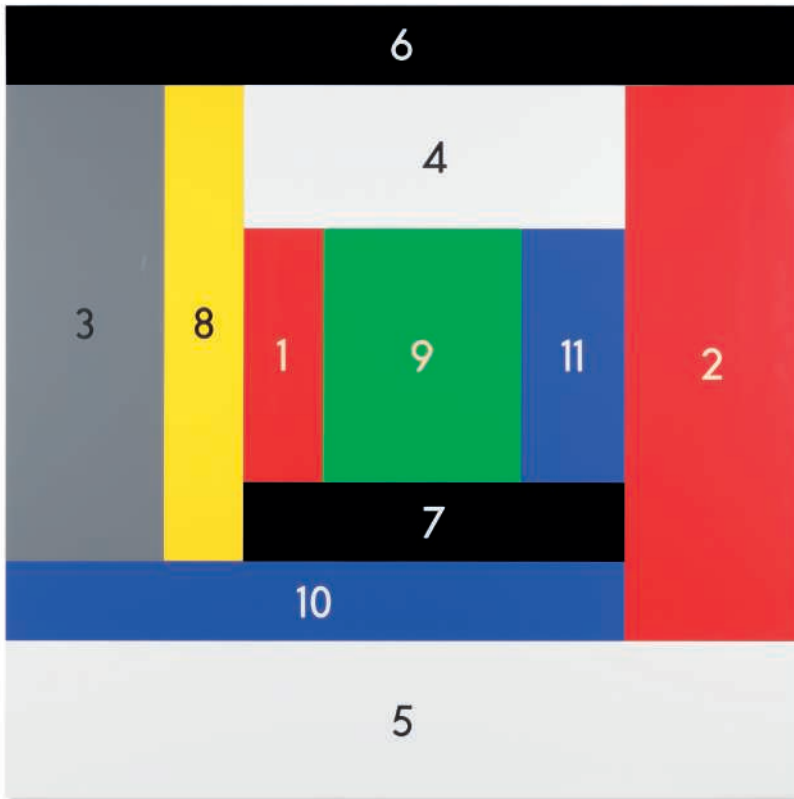
*Untitled (Pocket Park: heritage + tuscany)*

gouache, pencil and adhesive bandage on paper  
13 x 19cm.  
Executed in 1994

€2,000-3,000  
\$2,300-3,400

PROVENANCE:  
neugerriemschneider, Berlin.  
White Cube, London.  
Acquired from the above by the present owner.





λ223

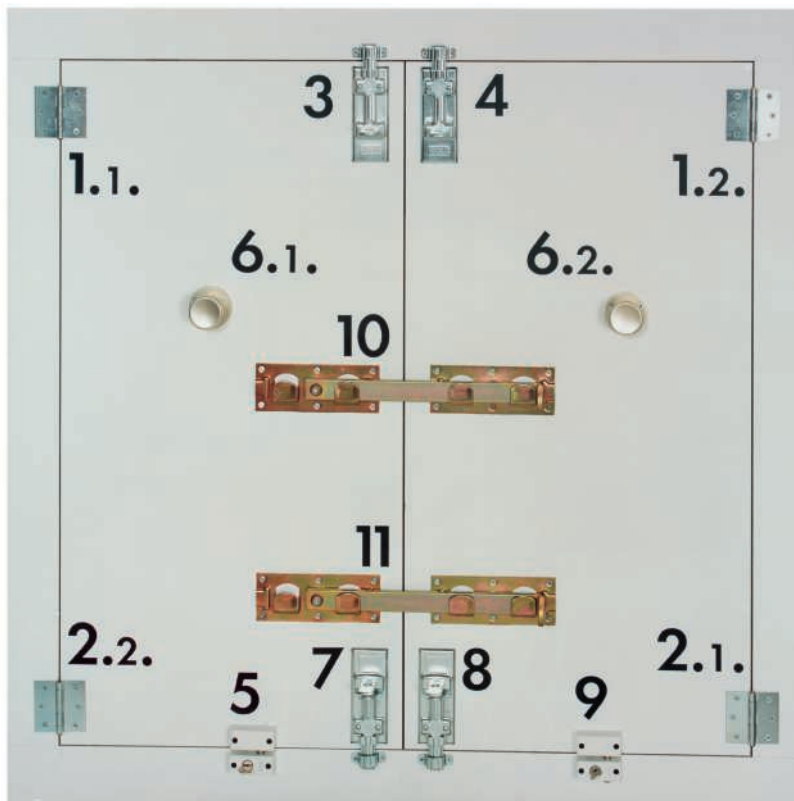
THOMAS LOCHER (B. 1956)

1-11

signed, titled and dated 'Locher 1988 "1-11" (on the reverse)  
astralon on plywood  
100 x 100cm.  
Executed in 1988

€2,500-3,500  
\$2,900-4,000

PROVENANCE:  
Galerie Ralph Wernicke, Stuttgart.  
Acquired from the above by the present owner in 1988.



λ224

THOMAS LOCHER (B. 1956)

1.1. bis 11 (1.1 to 11)

signed, titled and dated '1.1. bis 11 Thomas Locher 1995'  
(on the backing)  
c-print  
157 x 157cm.  
Executed in 1995

€3,500-4,500  
\$4,000-5,100

PROVENANCE:  
Galerie Tanja Grunert, Cologne.  
Acquired from the above by the present owner.



225

TATSUO MIYAJIMA (B. 1957)

*Model (16) No. 23*

numbered 'no. 23' (on the reverse)  
LED, IC, electric wire and aluminium panel  
31.5 x 31.5 x 17.5cm.  
Executed in 1994

€5,000-7,000  
\$5,700-7,900

PROVENANCE:

Anthony d'Offay Gallery, London (acquired directly from the artist).  
Acquired from the above by the present owner in 1995.





PROPERTY FROM A DISTINGUISHED TURKISH COLLECTION

λ!226

VALERIO ADAMI (B. 1935)

*L'osservatorio (The Observatory)*

signed and titled 'Adami "l'osservatorio"' (on the reverse)  
acrylic on canvas  
198 x 147cm.  
Executed in 2012

€30,000-50,000  
\$34,000-57,000

PROVENANCE:

Galerie Daniel Templon, Paris.  
Anon. sale, Beyaz Müzayede Istanbul, 28 May 2013, lot 137.  
Acquired at the above sale by the present owner.



1227

## JULIAN OPIE (B. 1958)

*Caterina Nude. 04*

signed 'Julian Opie' (on the overlap)  
vinyl on wooden stretcher  
227.5 x 161cm.  
Executed in 2009

€45,000-55,000  
\$51,000-62,000

PROVENANCE:  
Galeria Mário Sequeira, Braga.  
Acquired from the above by the present owner.



WORKS FROM A DISTINGUISHED  
CONTEMPORARY COLLECTION

λ228

FRANCIS ALÿS (B. 1959)

*Untitled*

print on board on wooden ornament  
27.5 x 10.5cm.  
Executed in 2002

€10,000-15,000  
\$12,000-17,000

PROVENANCE:  
Galerie OMR, Mexico City.  
Acquired from the above by the present owner in 2002.

WORKS FROM A DISTINGUISHED  
CONTEMPORARY COLLECTION

λ229

FRANCIS ALÿS (B. 1959)

*Pillow Man*

signed and dated 'F. Alys 96' (upper right), titled 'pillowman' (lower centre);  
signed with the artist's initials and dated 'FA 5/96' (on the reverse)  
graphite and adhesive tape on a tracing paper collage  
30 x 23cm.  
Executed in 1996

€6,000-8,000  
\$6,800-9,100

PROVENANCE:  
Galerie Peter Kilchmann, Zurich.  
Acquired from the above by the present owner circa 1999-2000.





PROPERTY OF A DISTINGUISHED  
CONTEMPORARY COLLECTOR

λ230

## ELMGREEN & DRAGSET (B. 1961 & B. 1969)

*Safe*

lacquer and aluminium on wood  
340 x 50 x 56cm.

Executed in 2009, there are three unique versions of this  
work, each of different height

€25,000-35,000

\$29,000-39,000

PROVENANCE:

Galleri Nicolai Wallner, Copenhagen.

Acquired from the above by the present owner in 2009.





WORKS FROM A DISTINGUISHED CONTEMPORARY COLLECTION

λ231

FRANCIS ALÿS (B. 1959)

*The Prisoner*

signed, titled, indistinctly inscribed and dated 'the prisoner Francis Alÿs 1992 97' (on the reverse)  
oil on panel in a frame, wrapped in painted plastic  
23.5 x 29cm.  
Executed in 1992-1997

€15,000-20,000  
\$17,000-23,000

PROVENANCE:  
Galleria OMR, Mexico City.  
Acquired from the above by the present owner in 2005.

WORKS FROM A DISTINGUISHED  
CONTEMPORARY COLLECTION

λ232

## FRANCIS ALÿS (B. 1959)

### *Placebo*

one sculpture (wood, wax, nails), thirteen photographs, one drawing, several tools like a hammer, a pairs of pliers, one paint brush, one wooden stick, a ruler, adhesive tape, nails, one full ashtray and one water glass standing on a table with a chair

*circa* 145 x 116 x 100cm.

Executed in 1998-1999

€20,000-30,000

\$23,000-34,000

### PROVENANCE:

Galerie Peter Kilchmann, Zurich.

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







PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ233

## MICHELANGELO PISTOLETTO (B. 1933)

*Maria*

signed and numbered 'Michelangelo Pistoletto 10/24' (on the reverse)

silkscreen on stainless steel

100 x 100cm.

Executed in 1989, this work is number ten from an edition of twenty-four

€25,000-35,000

\$29,000-40,000

PROVENANCE:

Gallery 121, Antwerp.

Acquired from the above by the present owner.

WORKS FROM A DISTINGUISHED  
CONTEMPORARY COLLECTION

λ234

## MAURIZIO CATTELAN (B. 1960)

*Il Giardino delle Delizie (The Garden of Delights)*

painted plaster, plastic and light bulbs under a glass dome  
43.5 x 41 x 41cm.

Executed in 1994, this work is number two from an edition of three,  
plus one artist's proof

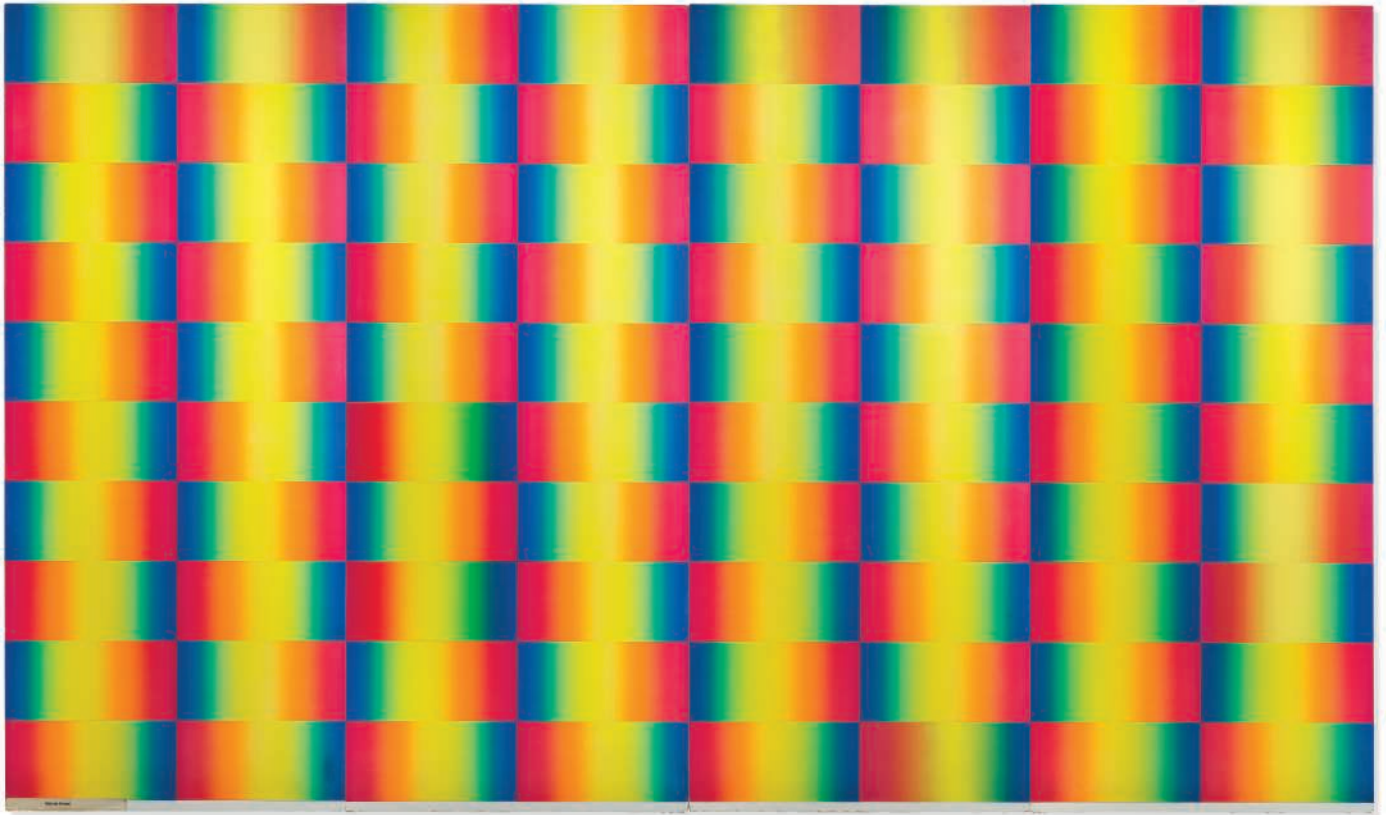
€20,000-30,000  
\$23,000-34,000

PROVENANCE:

Galleria Massimo De Carlo, Milan.

Acquired from the above by the present owner circa 2005.





λ235

## GETULIO ALVIANI (1939-2018)

### *Cromia Spettrologica*

(i) signed 'G Alviani' (on the reverse); each: consecutively numbered '1' to '4' (on the reverse)  
screenprint on paper laid on plywood, in four parts  
overall: 300 x 510cm.  
Executed in 1982

€20,000-30,000  
\$23,000-34,000

PROVENANCE:  
Galleria del Naviglio, Milan.  
Private Collection, Italy.

EXHIBITED:  
Milan, Galleria del Naviglio, *Getulio Alviani*, 1983, no. 792.



236

## JESÚS RAFAEL SOTO (1923-2005)

### *La Spirale (The Spiral)*

signed and numbered 'Soto 31' (on a label affixed to the reverse)  
screenprint on Plexiglas, wood and steel rods  
50 x 50 x 26.5cm.  
Executed in 1958-1969, this work is number thirty one from an edition of one hundred

€10,000-15,000  
\$12,000-17,000

#### PROVENANCE:

Galerie Seriaal, Amsterdam.  
Acquired from the above circa 1969-1970, thence by descent to the present owner.





237

MARTIN DISLER  
(1949-1996)

*Untitled*

signed and dated 'disler 82' (lower right)  
gouache on a sketchbook  
96.5 x 32cm.  
Executed in 1982

€1,500-2,000  
\$1,700-2,300

PROVENANCE:

Acquired directly from the artist by the present owner in 1983.

λ238

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 -502-' (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  
\$4,600-6,800

PROVENANCE:

Meta Memphis, Milan.  
Private Collection, Milan.  
Acquired from the above by the present owner.



WORKS FROM A DISTINGUISHED  
CONTEMPORARY COLLECTION

λ239

AARON VAN ERP  
(B. 1978)

*Untitled*

oil on canvas  
120 x 170cm.  
Painted in 2006

€3,000-5,000  
\$3,400-5,700

PROVENANCE:

Hoet Bekaert Gallery, Ghent.  
Acquired from the above by the present owner in  
2007.

EXHIBITED:

The Hague, GEM, *Schilderkunst Nederland -  
Deutschland Malerei*, 2006-2007.  
The Hague, Gemeentemuseum, *Aaron van Erp*,  
2007-2008 (illustrated, p. 118). This exhibition later  
travelled to Ratingen, Museum der Stadt Ratingen.



λ240

FRANZ WEST  
(1947-2012)

*Schöne Aussicht (Beautiful View)*

numbered '19 25' (on the underside)  
iron and steel  
78 x 85 x 74cm.  
Executed *circa* 1989, this work is number nineteen  
from an edition of twenty-five

€5,000-7,000  
\$5,700-7,900

PROVENANCE:

Galerie Heinz Holtzman, Cologne.  
Acquired from the above by the present owner  
in 2002.

EXHIBITED:

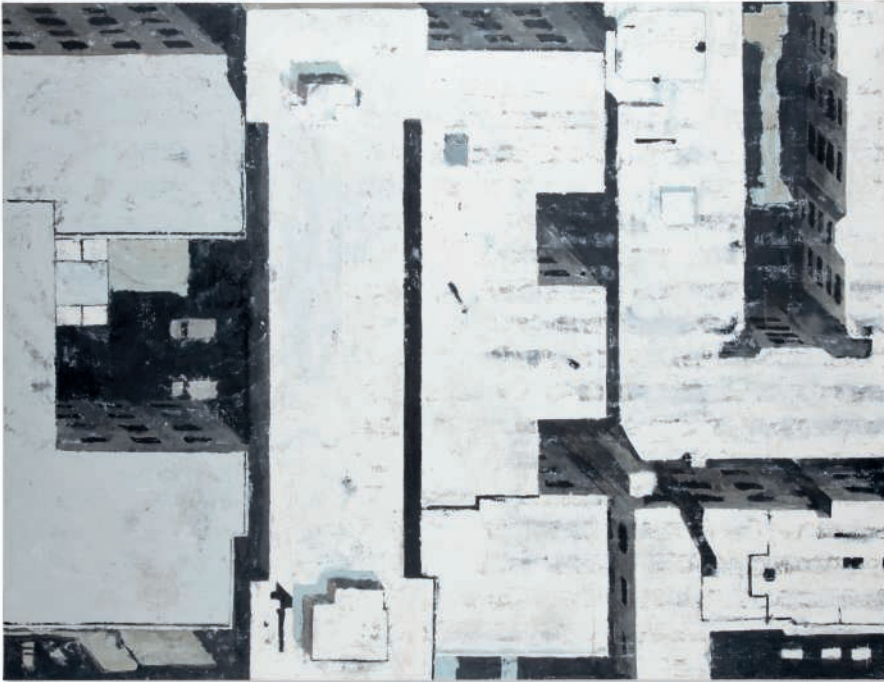
Frankfurt, Portikus Museum, *Franz West: Schöne  
Aussicht*, 1989 (others from the edition exhibited;  
installation view illustrated, p. 16).  
Philadelphia, Locks Gallery, *Les objets d'artistes*,  
1994 (another from the edition exhibited).

LITERATURE:

R. Fieck, B. Curzinger and N. Benezra, *Franz West*,  
London 1999 (illustrated, p. 40).







λ!241

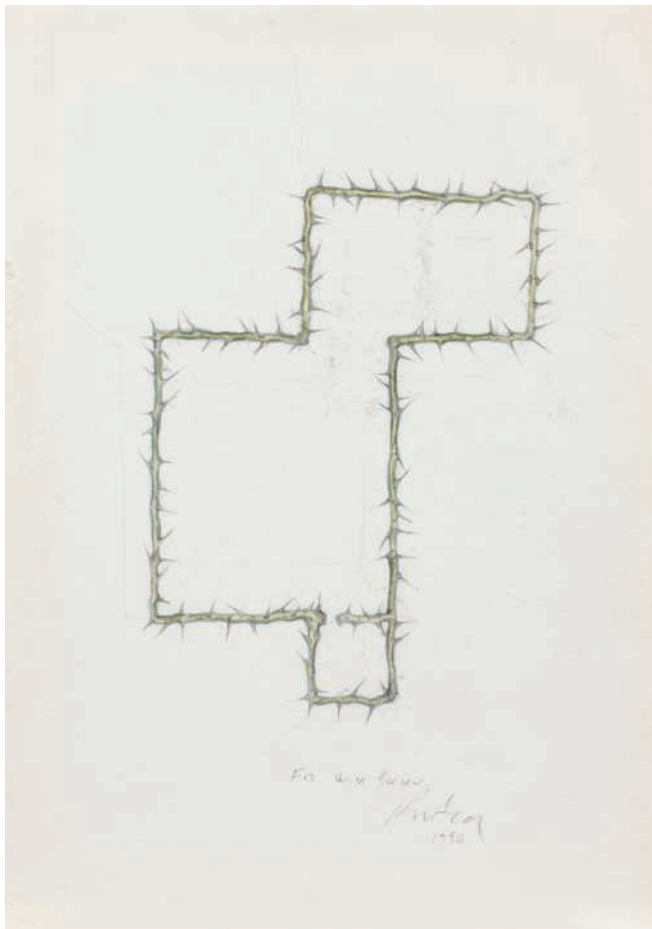
PHILIPPE COGNÉE  
(B. 1957)

*Google "CIEU" Chicago*

signed, titled and dated 'P. Cognée 07-08 Google.  
"CIEU" Chicago.' (on the reverse); signed and  
dated 'P COGNÉE 07-08' (on the overlap)  
wax paint on canvas  
153 x 200cm.  
Painted in 2008

€6,000-8,000  
\$6,800-9,100

PROVENANCE:  
Private Collection, Turkey.



242

GUILLERMO KUITCA (B. 1961)

*Untitled*

signed and dated 'Kuitca 1990' (lower right)  
pencil and watercolour on paper  
51 x 35.5cm.  
Executed in 1990

€3,000-5,000  
\$3,400-5,700

PROVENANCE:  
Private Collection, The Netherlands (acquired directly from the artist in 1990).  
Thence by descent to the present owner.

Guillermo Kuitca transforms a seemingly objective architectural floor plan into a poetic vehicle for exploring universal themes of migration and dislocation, place and non-place, isolation and the significance of memory. For over thirty years, Kuitca's celebrated practice has engaged spatial, architectural and cartographical mapping systems, theatre sets and beds in a rigorous exploration of spatial representation in painting.

We are grateful to Sonia Becce from the artist's studio, for confirming the authenticity of the work.



λ243

## HANS-PETER FELDMANN (B. 1941)

### *Untitled (Bilder) (Pictures)*

the folder and each booklet: stamped with artist's name 'FELDMANN' (on the front cover)

twenty-four artist's booklets, in the original cardboard folder

folder: 24 x 23cm.

Executed 1968-1973

€5,000-7,000

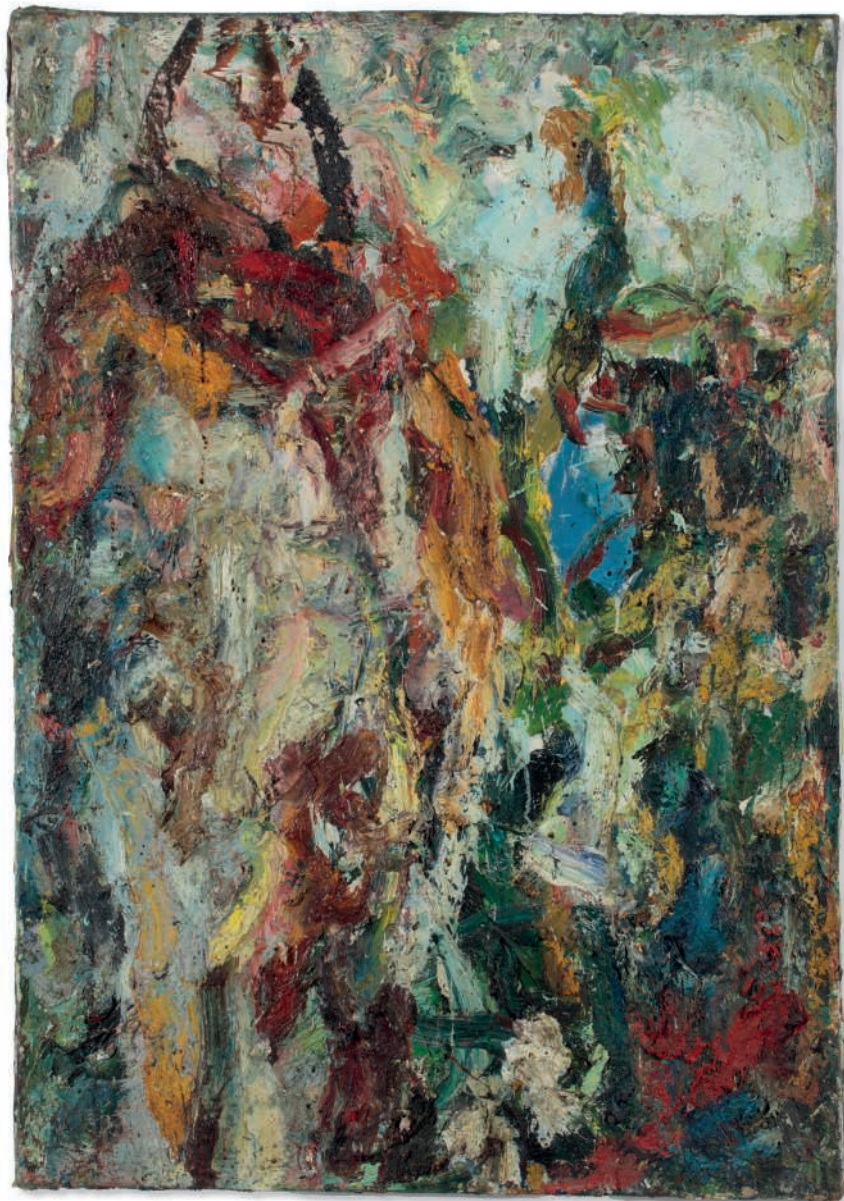
\$5,700-7,900

#### PROVENANCE:

Galerie 't Venster, Rotterdam.

Acquired from the above by the present owner in 1982.

The twenty-four booklets: Airplanes (1968), Knees (1969), Coat (1970), 2 Girls (1970), Families (1970), Bicyclist (1971), Shoes (1971), Pyramid (1971), Mountains (1971), Clouds (1971), Football Players (1971), Portraits of Women (1971), Chairs (1972), Palms (1972), Snowy Landscapes (1972), Sailboats (1972), Trees (1972), Streets (1972), Ambulances (1972), Chambermaid (1972), Oceans (1972-1973), Tools (1973), Volcano (1973), Paintings of Trees (1973)



PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ244

## EUGÈNE LEROY (1910-2000)

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

signed, titled and dated 'Nu à la tache bleue 1967 ELeroy' (on the reverse)  
oil on canvas  
116 x 81cm.  
Painted in 1967

€8,000-12,000  
\$9,100-14,000

### PROVENANCE:

Acquired directly from the artist by Martin Visser.

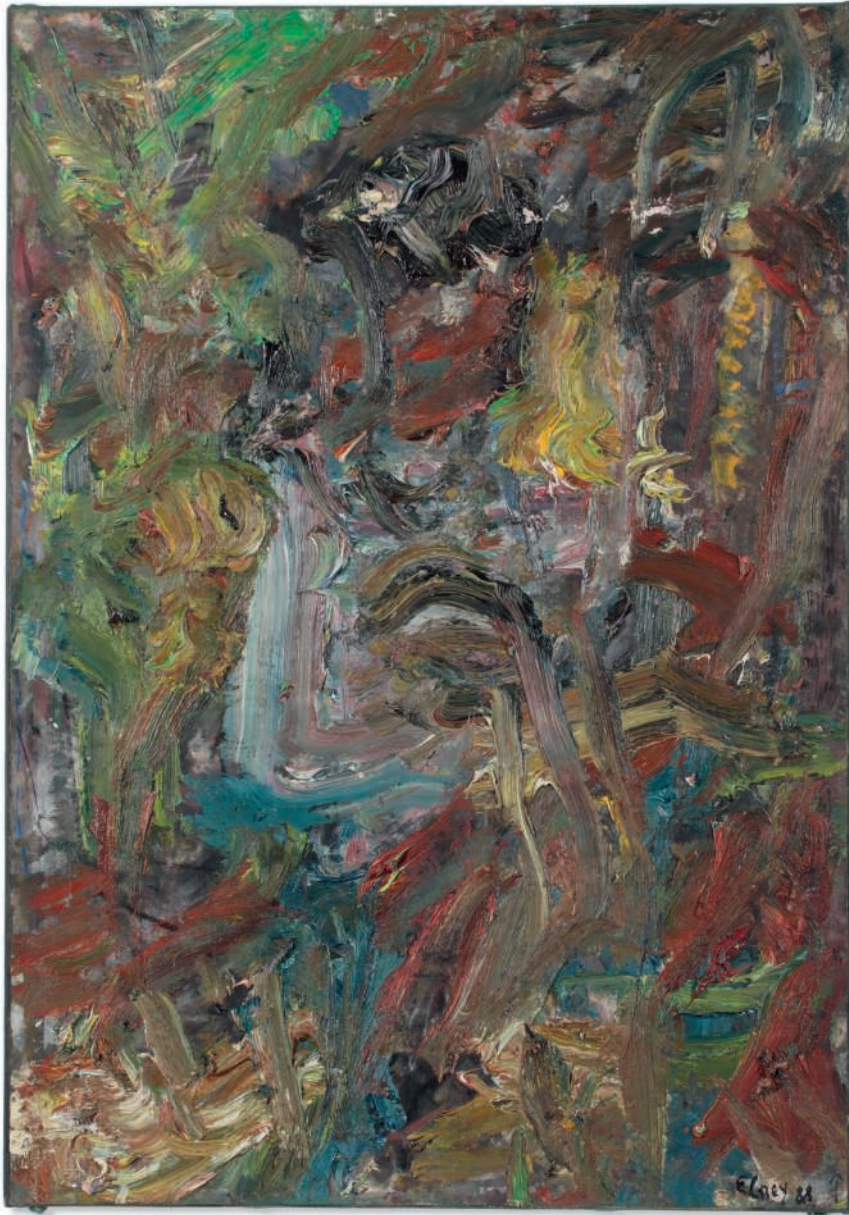
### EXHIBITED:

Cologne, Galerie Michael Werner, *Eugène Leroy. Fünf Bilder*, 1985 (illustrated).  
Villeneuve d'Ascq, Musée d'Art Moderne, *Eugène Leroy*, 1987.  
Eindhoven, Stedelijk Van Abbemuseum, *Eugène Leroy*, 1988, no. 1772, as:  
*Paysage à la tache bleue*. This exhibition later travelled to Paris, Musée d'art  
moderne de la ville de Paris, ARC.

### LITERATURE:

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





PROPERTY FROM THE ESTATE OF MARTIN VISSER, BERGEIJK

λ245

## EUGÈNE LEROY (1910-2000)

*Untitled*

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

€6,000-8,000  
\$6,800-9,100

PROVENANCE:  
Acquired directly from the artist by Martin Visser.



λ246

## JAAP WAGEMAKER (1906-1972)

### *Blanc élaboré (Elaborate White)*

signed and dated 'Wagemaker '59' (lower centre); signed and dated 'Jaap Wagemaker '59' (on the stretcher); signed 'Wagemaker' (on the reverse)  
mixed media on burlap and board  
130 x 112.5cm.  
Executed in 1959

€4,000-6,000  
\$4,600-6,800

#### PROVENANCE:

Private Collection, France.

Anon. sale, Christie's Amsterdam, 17 June 2009, lot 42.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Amsterdam, Stedelijk Museum Amsterdam, *Vorm en Toeval*, 1959.

New York, Graham Gallery, *Wagemaker, Mooy, Lucebert. Three Dutch artists in their first New York Exhibition*, 1960.

Venlo, Cultureel Centrum, *Jaap Wagemaker. Schilderijen en gouaches*, 1970.

#### LITERATURE:

S. den Heijer and M. van der Knaap, *Aarde in verf. Jaap Wagemaker, schilder van het elementaire 1906-1972*, Zwolle 1995, no. S59-024 (illustrated, p. 159).



λ247

## JAAP WAGEMAKER (1906-1972)

### *Le désert cruel (The Cruel Desert)*

signed and dated 'Jaap Wagemaker '59' (lower left); signed, numbered and dated 'Jaap Wagemaker '59' (on the stretcher)  
mixed media on burlap and board  
80 x 74cm.  
Executed in 1959-1960

€3,000-5,000  
\$3,400-5,700

#### PROVENANCE:

Private Collection, Luxemburg.

Anon. sale, Christie's Amsterdam, 2 December 2008, lot 205.

Acquired at the above sale by the present owner.

#### EXHIBITED:

New York, Graham Gallery, *Wagemaker, Mooy, Lucebert. Three Dutch artists in their first New York exhibition*, 1960.

#### LITERATURE:

S. den Heijer, M. van der Knaap, *Jaap Wagemaker. Schilder van het elementaire*, Zwolle 1995, no. S.59-010 (illustrated, p. 157)



1248

## LUCIANO FABRO (1936-2007)

### *De Italia (From Italy)*

signed, titled, numbered and dated "De Italia" (prova d'artista) Luciano 1972' (on the reverse)

leather

106.5 x 94cm.

Executed in 1972, this work is an artist's proof besides the edition of fifty

€10,000-15,000

\$12,000-17,000

#### PROVENANCE:

Private Collection, The Netherlands (acquired directly from the artist).  
Thence by descent to the present owner.





**249**

**UGO RONDINONE**  
(B. 1964)

*Echoes down the Corridor*

signed 'Ugo Rondinone' (on a label affixed to the reverse)

coloured mirror in painted wooden frame  
136 x 106 x 3.5cm.

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

€7,000-9,000

\$8,000-10,000

PROVENANCE:

Hauser & Wirth, Zurich.



PROVENANT D'UNE IMPORTANTE  
COLLECTION PARTICULIERE, BELGIQUE

**250**

**DONALD JUDD**  
(1928-1994)

*Corner Chair No. 15*

with artist's sticker (affixed on the inside rim underneath the seat)

painted aluminium

75 x 50 x 50cm.

Designed in 1984 and fabricated in 1989

€4,000-6,000

\$4,600-6,800

PROVENANCE:

Carine Szwacjer-Lee Collection.

Acquired from the above by the present owner.

λ251

GERWALD  
ROCKENSCHAUB  
(B. 1952)

each: *Untitled*

each: signed and dated 'G. ROCKENSCHAUB 83'  
and consecutively numbered 'SLG-085190' to  
'SLG-085193' (on the reverse)

(i) gouache and pen on collage on paper,  
in artist's frame

(ii) gouache on paper, in artist's frame

(iii) felt-tip pen on paper, in artist's frame

(iv) gouache on paper, in artist's frame

each: 13 x 18cm.

each: Executed in 1983

€1,200-1,800

\$1,400-2,000

PROVENANCE:

each: Galerie nächst St. Stephan, Vienna.

Acquired from the above by the present owner  
in 1987.



251 (part lot)

λ252

GERWALD  
ROCKENSCHAUB  
(B. 1952)

each: *Untitled*

signed and dated 'G. ROCKENSCHAUB 83' and  
consecutively numbered 'SLG-085194' to 'SLG-  
085197' (on the reverse)

(i) gouache on paper, in artist's frame

(ii) pen on coloured paper collage on paper,  
in artist's frame

(iii) pen on collage on paper, in artist's frame

(iv) pen on collage on paper, in artist's frame

each: 13 x 18cm.

each: Executed in 1983

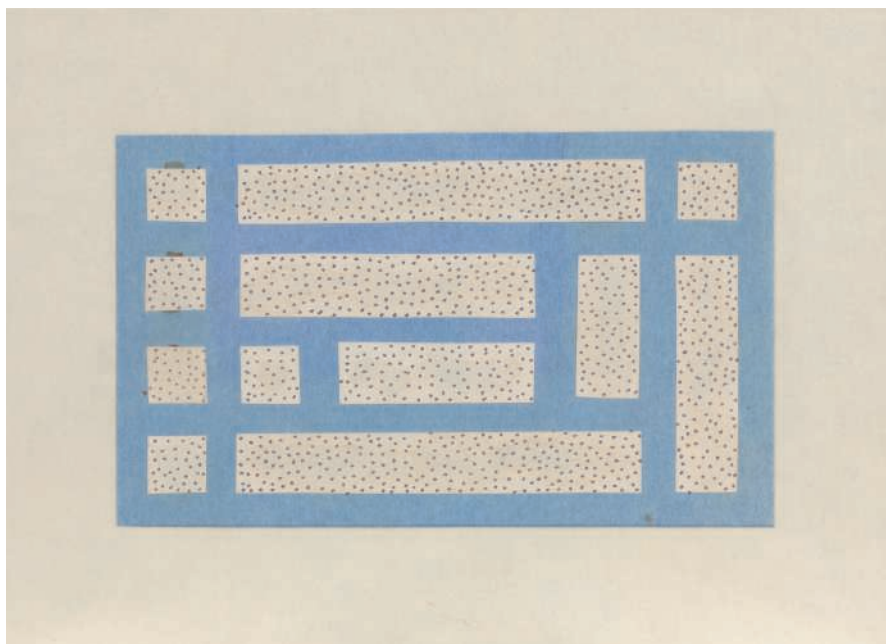
€1,200-1,800

\$1,400-2,000

PROVENANCE:

Galerie nächst St. Stephan, Vienna.

Acquired from the above by the present owner  
in 1987.



252 (part lot)



λ!253

HERMANN NITSCH (B. 1938)

*Untitled*

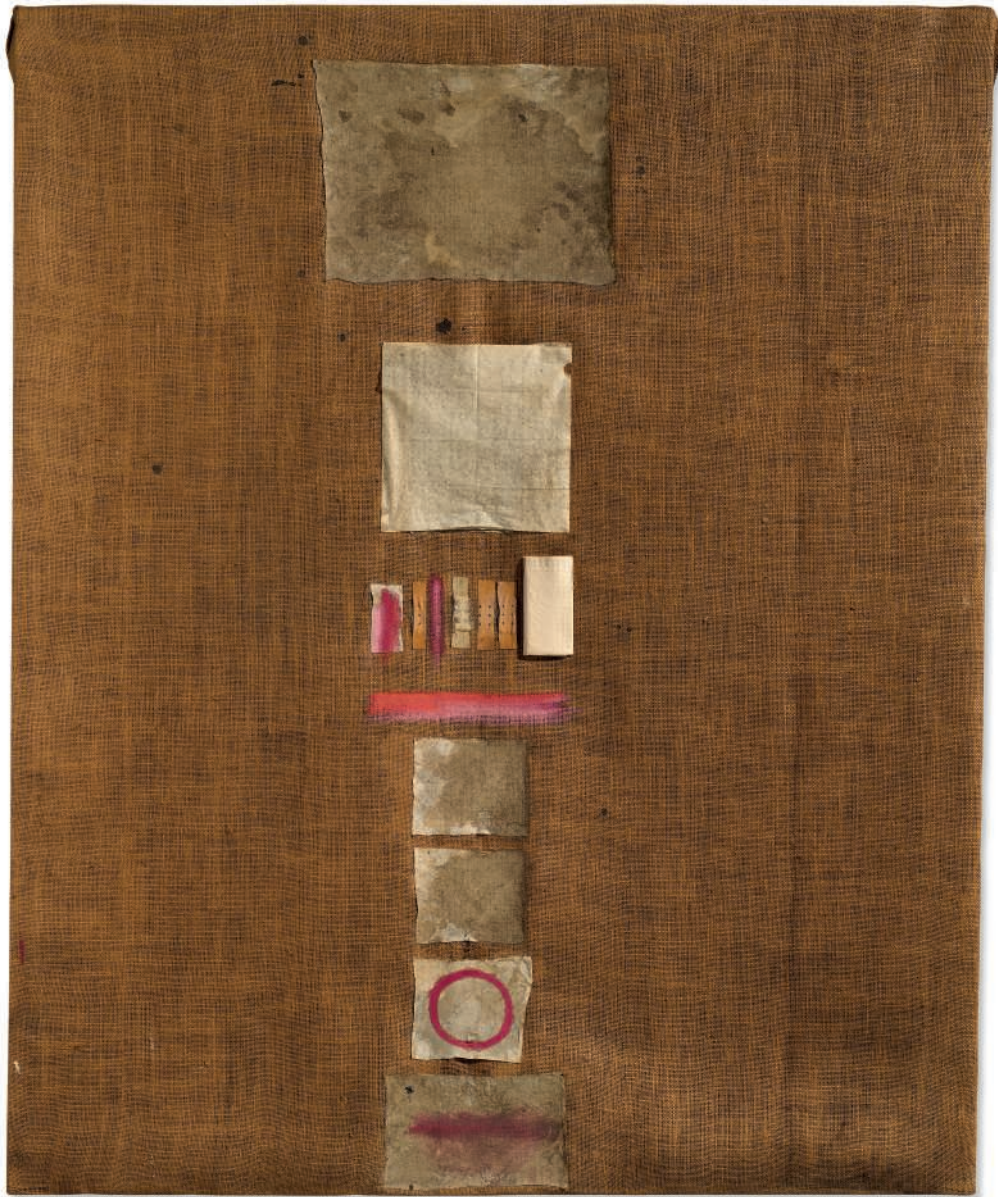
signed and dated 'Hermann Nitsch 2009' (on the reverse)  
acrylic on burlap  
160 x 100cm.  
Painted in 2009

€12,000-18,000  
\$14,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner.





1254

## HERMANN NITSCH (B. 1938)

*Und sogleich floss Blut un wasse heraus...*  
*(And Immediately Blood and Water Flowed Out...)*  
*(Relic Assembly)*

oil, glue and collages of paper, fabric, paper tissue and dressings on burlap  
140 x 114.5cm.  
Executed in 1964

€40,000-60,000  
\$46,000-68,000

PROVENANCE:  
Galleria Il Fauno, Turin.  
Acquired from the above by the present owner in the 1980s.



255

## JOSEPH MARIONI (B. 1943)

### *Red Painting*

signed, inscribed, numbered and dated 'PAINTING JOSEPH MARIONI  
PAINTER #5-1984 Joseph Marioni 84' (on the overlap)  
acrylic on linen  
270 x 260cm.  
Painted in 1984

€30,000-50,000  
\$34,000-57,000

#### PROVENANCE:

Galerie Nordenhake, Stockholm.  
Acquired from the above in the 1980s, thence by descent to the present owner.





256

## JOSEPH MARIONI (B. 1943)

### *Green Painting*

signed twice, inscribed, numbered, dedicated and dated twice 'Painting for Mats Billing Joseph Marioni Painter #6-1984 Jos. Marioni 84' (on the overlap)  
acrylic on linen  
269.5 x 258.5cm.  
Painted in 1984

€20,000-30,000  
\$23,000-34,000

#### PROVENANCE:

Galerie Nordenhake, Stockholm.

Acquired from the above in the 1980s, thence by descent to the present owner.



λ!257

HERMANN NITSCH  
(B. 1938)

*Untitled*

signed and dated 'Hermann Nitsch 2013'  
(on the reverse)  
acrylic on burlap  
200 x 300cm.  
Painted in 2013

€25,000-35,000  
\$29,000-40,000

PROVENANCE:

Anon. sale, Beyaz Müzayede Istanbul, 5 June 2016,  
lot 197.  
Acquired at the above sale by the present owner.











λ258

## ROB SCHOLTE (B. 1958)

### *Deep Water Horizon*

(ii) signed and dated 'Rob Scholte 2010' (on the reverse);

(i): titled 'Deepwater Horizon' (on the reverse)

acrylic on canvas, in two parts

overall: 120 x 400cm.

Painted in 2010

€6,000-8,000

\$6,800-9,100

#### PROVENANCE:

Acquired directly from the artist by the present owner in 2010.

#### EXHIBITED:

Heino, Kasteel het Nijenhuis, *Rob Scholte - Silk Cut*, 2011.







PROPERTY OF A DISTINGUISHED  
CONTEMPORARY COLLECTOR

λ259

## PHILIP AKKERMAN (B. 1957)

- (i) Philip Akkerman, schilderij 2000, nr. 77
- (ii) Philip Akkerman, schilderij 2001, nr. 76
- (iii) Philip Akkerman, schilderij 2002, nr. 54

(i) signed with the artist's initials and dated 'PA 2000' (lower right); numbered and with artist's label '77 12 IX' (on the reverse)  
 (ii) signed with the artist's initials and dated 'PA 2001' (lower right); numbered and with artist's label '76 3 VII' (on the reverse)  
 (iii) signed with the artist's initials and dated 'PA 2002' (lower right); numbered and with artist's label '54 4 VI' (on the reverse)

each: oil on masonite  
 each: 50 x 43cm.

- (i) Painted in 2000
- (ii) Painted in 2001
- (iii) Painted in 2002

€4,000-6,000  
 \$4,600-6,800

### PROVENANCE:

André Simoens Gallery, Knokke.

Acquired from the above by the present owner in 2004.





λ260

## ARMAN (1928-2005)

### *La Vénus au Violon (Venus with Violin)*

signed, numbered and with foundry mark 'arman bocquel EA 2/4'  
(on top of the base)

cut violin, violin bow and bronze with dark green patina  
77 x 31 x 25cm.

Executed in 1989, this work is the second artist's proof from four  
besides the edition of eight

€10,000-15,000

\$12,000-17,000

#### PROVENANCE:

Galerie Guy Pieters, Knokke.

Acquired from the above by the present owner.

This work is registered in the Denyse Durand-Ruel archives  
under no. 3616.

PROPERTY OF AN IMPORTANT  
PRIVATE COLLECTOR, ISTANBUL

λ!261

## KOEN VANMECHELEN (B. 1965)

### *Mechelse Koekoek x Poulet de Bresse*

signed and titled 'Koen Mechelse Koekoek x Poulet de Bresse'  
(on the underside of the wooden stand)

taxidermy chicken on wooden stand

63 x 47 x 26cm.

Executed in 2008

€5,000-7,000

\$5,700-7,900

#### PROVENANCE:

Deweert Gallery, Ottegem.

Acquired from the above by the present owner.







λ262

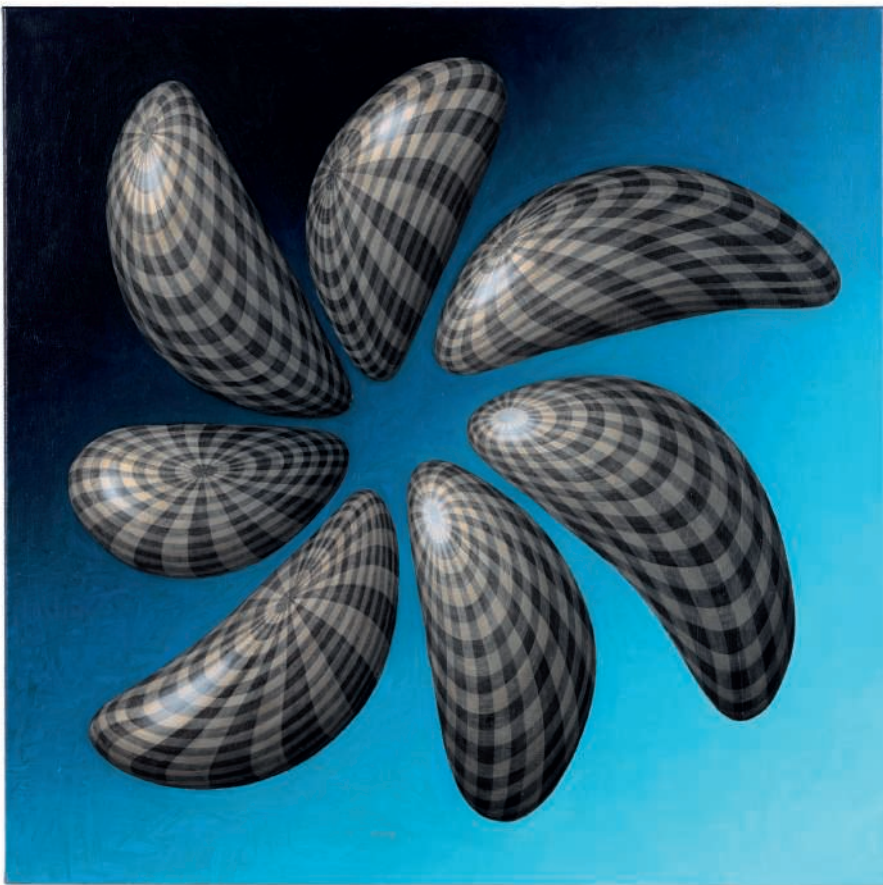
ERIK ANDRIESSE  
(1957-1993)

*Schelpen (Shells)*

signed and dated 'erik andriesse. 12 6 88'  
(lower right)  
pencil, chalk, watercolour and ink on paper  
72.5 x 110cm.  
Executed in 1988

€3,500-5,500  
\$4,000-6,200

PROVENANCE:  
Galerie Paul Andriesse, Amsterdam.  
Acquired from the above by the present owner.



PROVENANT D'UNE IMPORTANTE  
COLLECTION PARTICULIERE, BELGIQUE

λ263

PETER SCHUYFF  
(B. 1958)

*Untitled*

signed and dated 'Schuyff MMXIV' (on the reverse)  
oil on canvas  
100 x 100cm.  
Painted in 2014

€4,000-6,000  
\$4,600-6,800

PROVENANCE:  
Artiscope Gallery, Brussels.





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR,  
ISTANBUL

λ!264

THOMAS BAYRLE (B. 1937)

*Feuer im Weizen (Fire in the White)*

signed, titled and dated 'Bayrle 1970/05 -Fire in the white-' (on the overlap)  
silkscreen on vinyl  
255 x 200cm.  
Conceived in 1970 and executed in 2005, this work is from an edition of two

PROVENANCE:

Anon. sale, Beyaz Müzayede Istanbul, 19 November 2017, lot 149.  
Private Collection, Turkey.

€15,000-25,000  
\$17,000-28,000



265

DAVID SALLE  
(B. 1952)

*Untitled (From the series Plane and Car Crashes)*

watercolour and pencil on paper  
56.5 x 75.5cm.  
Executed circa 1976-1978

€2,500-3,500  
\$2,900-4,000

PROVENANCE:

Acquired directly from the artist by the present owner circa 1979.



266

ROB SCHOLTE  
(B. 1958)

*Body Language*

signed, titled and dated 'Body Language  
Rob Scholte 2010' (on the reverse)  
acrylic on canvas  
150 x 115cm.  
Painted in 2010

€5,000-7,000  
\$5,700-7,900

PROVENANCE:

Acquired directly from the artist by the present owner in 2010.

EXHIBITED:

Heino, Kasteel het Nijenhuis, *Rob Scholte - Silk Cut*, 2011.



λ267

## IGOR MITORAJ (1944-2014)

### *Eros II*

incised with artist's signature and number 'MITORAJ 1/8' (along the lower edge)

bronze with brown patina

50 x 30 x 18cm.

Executed in 1988, this work is number one from an edition of eight

€18,000-24,000

\$21,000-27,000

#### PROVENANCE:

Acquired directly from the artist by the present owner in 1989.

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





λ268

## ERWIN OLAF (B. 1959)

### *Barbara (from the series Grief)*

signed, titled, numbered and dated '11/12 "Grief Portraits, Barbara" - 2007 Erwin Olaf' (on artist's label affixed to the backing)

80 x 60cm.

lambda print

Executed in 2007, this work is number eleven from an edition of twelve

€4,000-6,000

\$4,600-6,800

#### PROVENANCE:

Galerie Reflex, Amsterdam.

Acquired from the above by the present owner in 2007.

#### LITERATURE:

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

L. Martin (ed.), *Erwin Olaf*, New York 2008 (another from the edition illustrated in colour, pp. 55, 100).

E. Olaf (ed.), *Erwin Olaf: Own. Works 1984-2012*, Antwerp 2012 (another from the edition illustrated in colour, pp. 217, 345)



λ269

## ERWIN OLAF (B. 1959)

### *Irene (from the series Grief)*

signed, titled, numbered and dated '2/12 "Grief, Irene" - 2007 Erwin Olaf' (on artist's label affixed to the backing)

lambda print

60 x 106.5cm.

Executed in 2007, this work is number two from an edition of twelve

€4,000-6,000

\$4,600-6,800

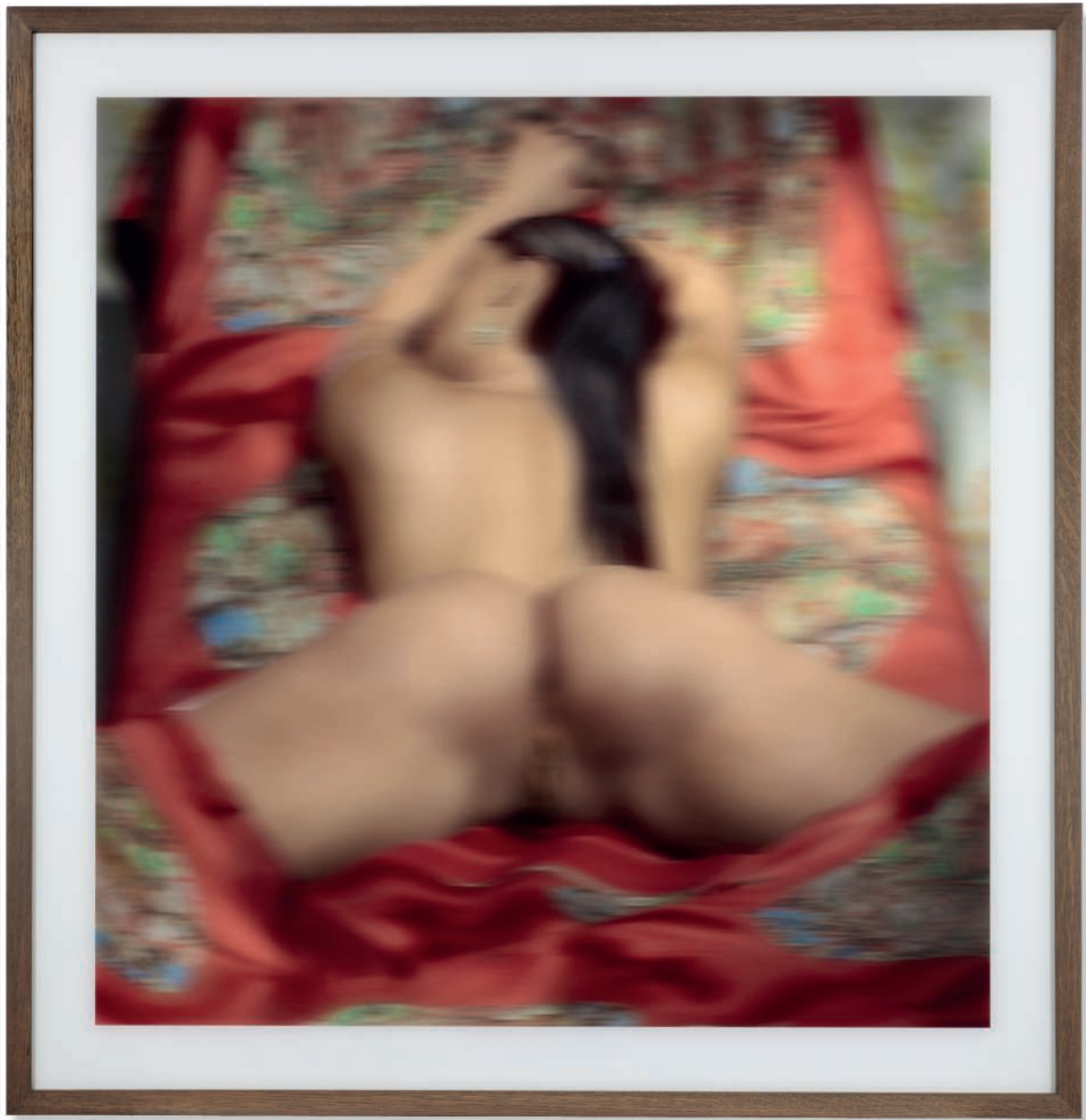
#### PROVENANCE:

Galerie Reflex, Amsterdam.

Acquired from the above by the present owner in 2007.

#### LITERATURE:

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



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR, ISTANBUL

λ!270

THOMAS RUFF (B. 1958)

*Nudes tu 02*

signed, titled, numbered and dated 'tu 02 Th Ruff 1/5 2010' (on the backing)

chromogenic print, Diasec face-mounted, in artist's frame

image: 103.5 x 99.5cm.

overall: 124.5 x 124.5cm.

Executed in 2010, this work is number one from an edition of five

€18,000-25,000

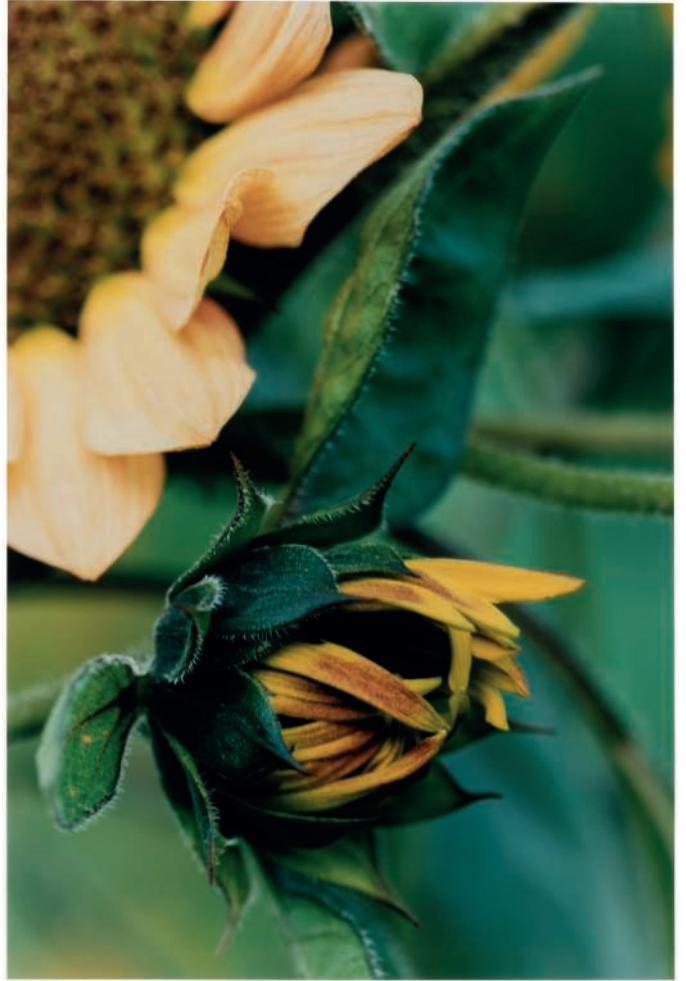
\$21,000-28,000

PROVENANCE:

Galerist, Istanbul.

Acquired from the above by the present owner.





PROPERTY OF A DISTINGUISHED  
CONTEMPORARY COLLECTOR

λ271

## THOMAS STRUTH (B. 1954)

(i) *Kleine Sonnenblume mit Schwarzen Kernen - N° 16, Winterthur*  
(Small Sunflower with Black Kernel - N° 16, Winterthur)

(ii) *Kleine Geschlossene Sonnenblume - N° 18, Winterthur*  
(Small Closed Sunflower - N° 18, Winterthur)

each: signed 'Thomas Struth' (on artist's label affixed to the backing board)

each: c-print

each: 85 x 64.5cm.

(i) Executed in 1992, this work is number eight from an edition of ten

(ii) Executed in 1992, this work is number five from an edition of ten

€5,000-7,000

\$5,700-7,900

### PROVENANCE:

each: Marian Goodman Gallery, New York.

Acquired from the above by the present owner in 2004.

### LITERATURE:

D. Schwarz, *Thomas Struth: Löwenzahnzimmer*, Munich 2001 (another from the edition of (i) and (ii) illustrated in colour, unpagged).

T. Weski and U. Wilmes, *Thomas Struth. Figure Ground*, exh. cat., Munich, Haus der Kunst, 2017, p. 314 (another from the edition of (ii) illustrated in colour, p. 185).

λ272

## DAAN VAN GOLDEN (1936-2010)

*Model van Inzicht II; Ontwerp voor parkeergarages in de Bijlmer Amsterdam (Model of Insight II; Design for parking garages in the Bijlmer, Amsterdam)*

photo collage consisting of six black and white photographs with hand colouring  
each: 13 x 18cm.  
overall: 26 x 54cm.  
Executed in 1977

€3,000-5,000  
\$3,400-5,700

**PROVENANCE:**

Acquired directly from the artist by the present owner in 2010.

With two handwritten and signed sheets with the artist's vision for this project.



λ!273

## WOLFGANG TILLMANS (B. 1968)

*Clocktower*

signed, titled, numbered, inscribed and dated 'clocktower ph 09/1999 pr WT 10/1999 2/10 +1 Wolfgang Tillmans 99-26-2/10' (on the reverse)  
c-print  
image: 27.5 x 40cm.  
sheet: 30 x 40cm.  
Photographed and printed in 1999, this work is number two from an edition of ten plus one artist's proof

€3,500-4,500  
\$4,000-5,100

**PROVENANCE:**

arsFutura, Zurich.  
Acquired from the above by the present owner in 2000.

**LITERATURE:**

*Aufsicht Wolfgang Tillmans*, exh. cat., Hamburg, Deichtorhallen Hamburg, 2002 (another from the edition illustrated in colour, p. 177).  
*Wolfgang Tillmans: If One Things Matters, Everything Matters*, exh. cat., London, Tate Britain, 2003 (another from the edition illustrated in colour, p. 174).





λ274

DAVID CLAERBOUT  
(B. 1965)

*Sunrise (Rotating Walls)*

signed 'David Claerbout' (on a label affixed to the backing of one of the prints)

colour lambda print on dibond, in three parts  
each: 27.5 x 49.5cm.

Executed in 2010, these prints are number six from  
an edition of six plus two artist's proofs and one  
archival copy

€5,000-7,000

\$5,700-7,900

PROVENANCE:

Galerie Micheline Szwajcer, Antwerp.

Acquired from the above by the present owner  
in 2011.

LITERATURE:

D. Snauwaert a.o., *David Claerbout, the time that  
remains*, Antwerp 2012, p. 222.

The present lot consists of three stills  
from *Sunrise (Rotating Walls)*, 2009, an  
18-minute long video projection that  
depicts a nocturnal scene inside a villa.





λ275

## GER VAN ELK (1941-2014)

*The Co-Founder of the Word O.K.  
(Marken) #5*

signed, titled, numbered, inscribed and dated 'Ger van Elk 1971 "Marken O.K." (nr. 5) ex. 1999' (lower centre); signed, titled, numbered and dated "'THE CO-FOUNDER OF THE WORD O.K." ex. 1999 #5 GER VAN ELK 1971' (on artist's label affixed to the backing)

cibachrome, in artist's frame  
71 x 71cm.

Executed in 1971 and printed in 1999, this work unique

€5,000-7,000  
\$5,700-7,900

### PROVENANCE:

Lüttgenmeijer Gallery, Berlin.  
Acquired from the above by the present owner in 2013.

### EXHIBITED:

New York, The Museum of Modern Art, *In & Out of Amsterdam: Travels in Conceptual Art 1960-1976*, 2009.



λ276

## WOLFGANG TILLMANS (B. 1968)

*Supermarket*

signed, titled, numbered and dated "'Supermarket" ph 08/90 pr. wt 4/93 Wolfgang Tillmans 2/3+1' (on the reverse)

c-print  
40.5 x 30.5cm.

Photographed in 1990 and printed in 1993, this work is number two from an edition of three plus one artist's proof

€8,000-12,000  
\$9,100-14,000

### PROVENANCE:

Galerie Buchholz, Cologne.  
Acquired from the above by the present owner.

### LITERATURE:

B. Riemschneider (ed.), *Wolfgang Tillmans*, Cologne 1995 (another example illustrated in colour, unpagged).  
*Wolfgang Tillmans: If One Things Matters, Everything Matters*, exh. cat., London, Tate Britain, 2003 (another example illustrated in colour, p. 30).



END OF SALE

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### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

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

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

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

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

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +31 (0)20 575 52 11.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

(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, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

### (c) Written Bids

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

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

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E2(i), F(4) and J(i).

## 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 €200,000, 24.2% on that part of the **hammer price** over €200,000 and up to and including €2,500,000, and 16.335% of that part of the **hammer price** above €2,500,000.

### 2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. Further information can be found in the 'VAT Symbols and Explanation' section of the catalogue. In all circumstances EU and Dutch law takes precedence.

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

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

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

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

*Royalty for the portion of the hammer price and Buyer's premium (excluding VAT) (in euros)*  
4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

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

### 2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **'Heading'**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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 E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

### F PAYMENT 1 HOW TO PAY

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

(i) the **hammer price**; and  
(ii) the **buyer's premium**; and  
(iii) any amounts due under section D3 above; and

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

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

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

(c) You must pay for **lots** bought at Christie's in Amsterdam in the currency stated on the invoice in one of the following ways:

(i) Wire transfer  
You must make payments to:  
Christie's Stichting Derdengelden: ABN AMRO Bank (BIC/SWIFT code ABNANL2A), Apollolaan 171, 1077 AS Amsterdam. Account No. 54.76.17.100; IBAN NL79ABNA0547617100.  
(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +31 20 57 55 256 or for some sales, by logging into your MyChristie's account by going to: [www.christies.com/mychristies](http://www.christies.com/mychristies). Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of €7,500 per buyer per year at our Cashier's Department only (subject to conditions) All cash payments at Christie's Amsterdam B.V. will require formal identification.

(iv) Banker's draft  
You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's Amsterdam B.V. and they must be from accounts in Euros from a Dutch bank.

(d) You must quote the sale number, the lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's Amsterdam B.V., Cashiers Department, Cornelis Schuytstraat 57, 1071, JG Amsterdam.

(e) For more information please contact our Post-Sale Services Department by phone on +31 20 57 55 256 or fax on +31 20 57 55 971.

### 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or  
(b) At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale; (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.



## G COLLECTION AND STORAGE

### 1 COLLECTION

(a) Once you have made full and clear payment, you must collect the **lot** promptly following the auction. You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full, but you do not collect the **lot** when required after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or our Post-Sale Services Department by phone on +31 20 57 55 256. For further information please check the page headed 'Storage and Collection' set out at the back of the catalogue.

### 2 STORAGE

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

(i) charge you and you will have to pay all storage fees while the **lot** is still at our **saleroom**; or

(ii) charge you and you will have to pay all transport and storage costs if the **lot** is removed to a warehouse.

(b) Important information about the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +31 (0)20 575 52 52. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [amshipping@christies.com](mailto:amshipping@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

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. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +31 (0)20 575 52 52. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [amshipping@christies.com](mailto:amshipping@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **v** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and

some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

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

#### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **v** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in

respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with the agreement, or any other rights you may have

relating to the purchase of a **lot** will be governed by the laws of the Netherlands. Before either we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to a lawsuit brought by a third party and this dispute could be joined to that proceeding) and if we both settle the dispute by mediation following the mediation procedure agree we shall each attempt to of the Netherlands Mediation Institute ('NMI') with a mediator affiliated with the NMI and mutually acceptable to each of us. If the dispute is not settled by mediation, it will be dealt with exclusively in the courts of Amsterdam. A buyer who is a natural person and who is not acting in pursuance of a profession shall have the right, within 32 days after Christie's has invoked this clause against him in writing, to choose to have the dispute adjudicated by the court that has jurisdiction by law.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type**: means having all capital letters.

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

## VAT SYMBOLS AND EXPLANATION

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

### VAT payable

Symbol	
No Symbol	No VAT will be charged on the <b>hammer price</b> . VAT at 21% will be charged on the <b>buyer's premium</b> and invoiced on an inclusive basis.
!	If a Lot is marked '+' or '!', it will have a special VAT status and will be subject to higher rates as follows: <b>Lot</b> is imported from outside the EU. For each <b>lot</b> the <b>buyer's premium</b> is calculated as 40.45% of the <b>hammer price</b> up to a value of €200,000, plus 34.40% of the <b>hammer price</b> between €200,001 to €2,500,000, plus 26.535% of any amount in excess of €2,500,001.
+	21% VAT applies to both the hammer price and the <b>buyer's premium</b> . The <b>buyer's premium</b> is calculated for each lot as 25% of the hammer price up to a value of €200,000, plus 20% of the hammer price between €200,001 to €2,500,000, plus 13.5% of any amount in excess of €2,500,001.

### VAT Exemptions/Refunds on Export

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

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

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

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

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)

Tel: +31 (0)20 5755 266

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the

**lot**. See Important Notices and Explanation of Cataloguing Practice.

△

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

◆

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

λ

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

•

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

~

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

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

■

See Storage and Collection Pages in the Catalogue.

?, \*, Ω, α, #, †

See VAT Symbols and Explanation.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

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

#### ◦ **Minimum Price Guarantees**

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

#### ◦◆ **Third Party Guarantees/Irrevocable bids**

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or

bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### **Other Arrangements**

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

#### **Bidding by parties with an interest**

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

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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

### **FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES**

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

### **Qualified Headings**

In Christie's opinion a work by the artist.

\* "Attributed to ..."

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

\* "Studio of ..."/ "Workshop of ..."

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

\* "Circle of ..."

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

\* "Follower of ..."

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

\* "Manner of ..."

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

\* "After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

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



# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

All **lots**, at our option, will be removed to Crown Fine Art Amsterdam directly following the sale. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage).

All **lots** will be available for collection from Crown Fine Art, from 9:00AM on Friday 3rd May 2019.

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](mailto:PostSaleAMS@christies.com)

## PHYSICAL LOSS & DAMAGE LIABILITY

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

## CROWN FINE ART CONTACT DETAILS:

Address: Gyroscopweg 19, 1042AC, Amsterdam

Telephone: +31 20 65 83 363

Email: [Info.nl@crownwww.com](mailto:Info.nl@crownwww.com)



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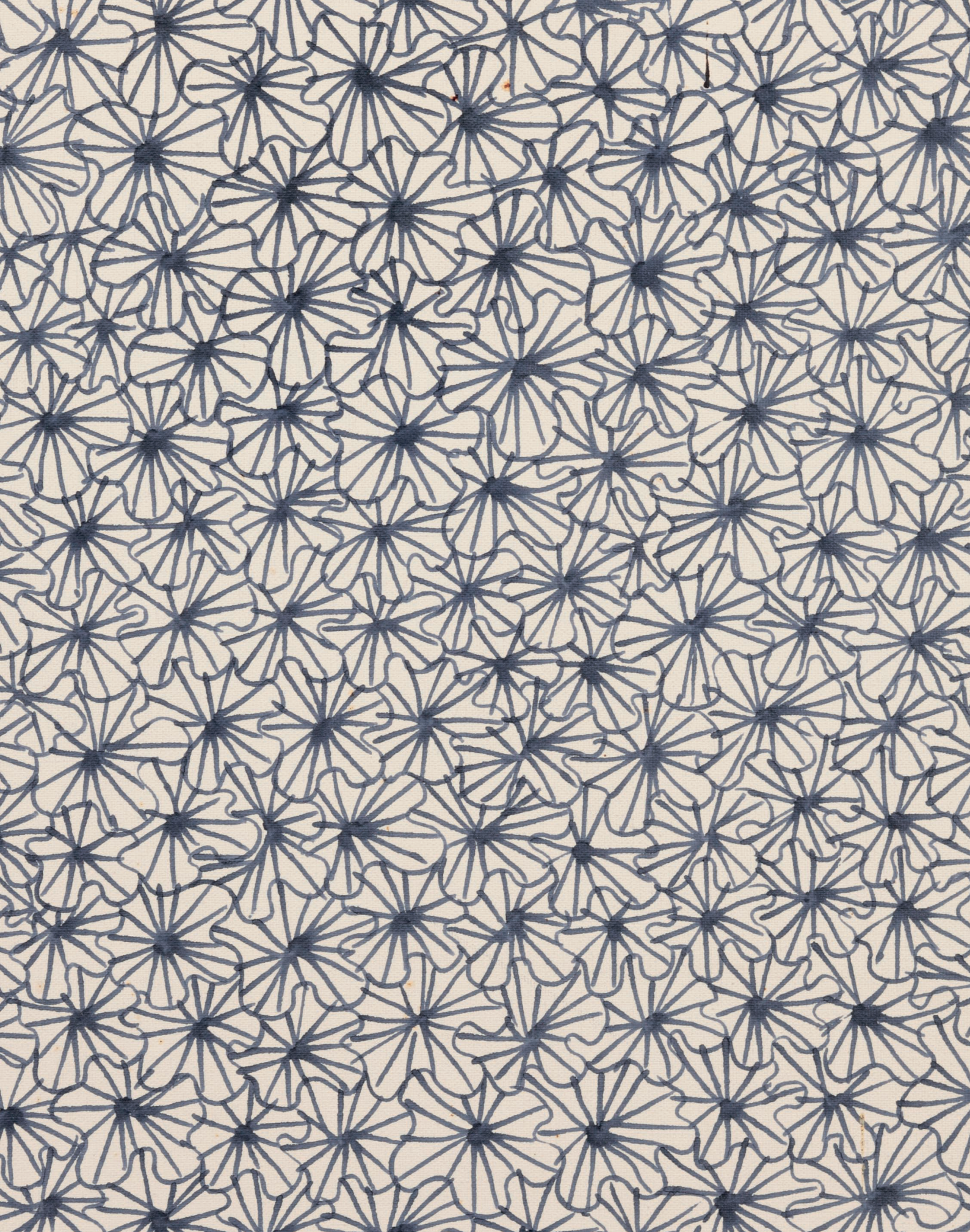
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