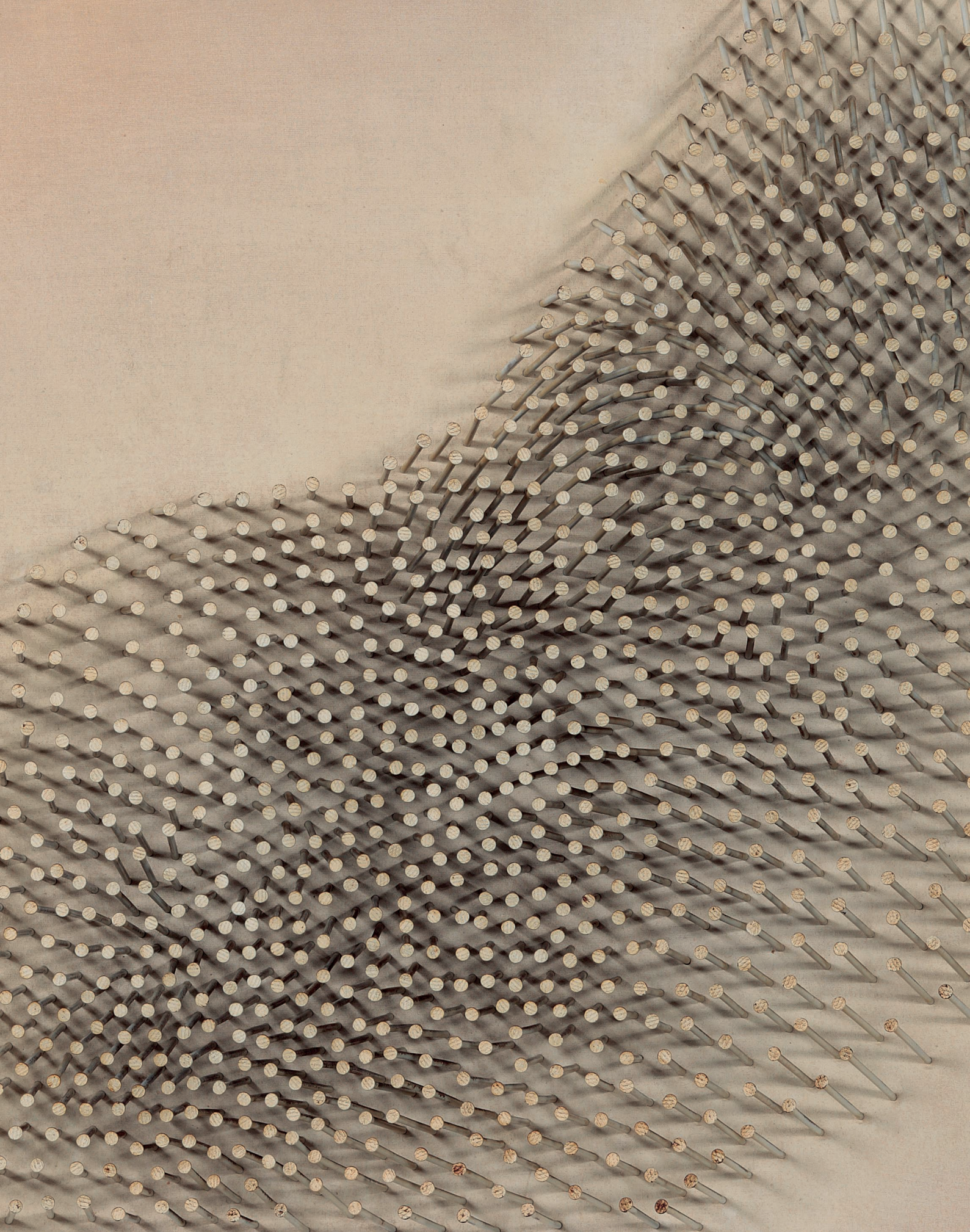


The image features a dark green background with a teal-colored mountain range silhouette at the top. A thick, white, hand-drawn geometric shape, resembling a stylized 'L' or a corner of a square, is positioned in the lower half of the frame. The text is centered in white.

POST-WAR AND CONTEMPORARY ART
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**MONDAY 25 NOVEMBER AND
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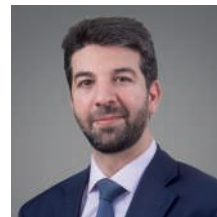
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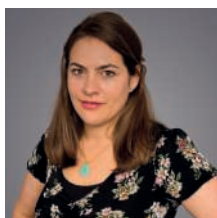
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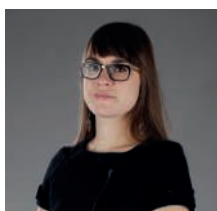
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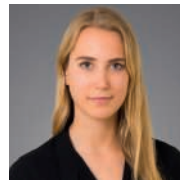
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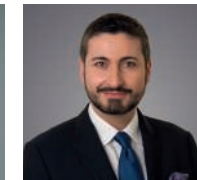
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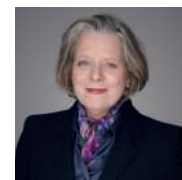
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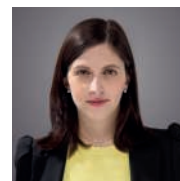
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Front flap:

Lot 57 Gotthard Graubner, *Untitled (Farbraumkörper Blau-Schwarz)*, 1975-1976 (detail)
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Lot 58 Jef Verheyen, *Untitled*, 1959-1960 (detail)
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EVENING SALE MONDAY 25 NOVEMBER 2019

7.00 PM

LOTS 1-75



Lot 28 Gerhard Richter, 16.3.89, 1989 (detail)
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MATTHYS - COLLE / CTION



Roger Matthys. Photo: © Bruno van Mossevelde.

Pioneering in spirit, outstanding in provenance and exceptional in quality, the Matthys-Colle Collection stands among Europe's most important and influential private collections. Assembled during the second half of the twentieth century, it bears witness to the visionary passion for international contemporary art that Dr Roger Matthys and his wife Hilda Colle brought to their native Belgium during this period. In 1957, Matthys co-founded the Friends of the Museum of Contemporary Art in Ghent, whose acquisitions would later form the basis of the Stedelijk Museum voor Actuele Kunst (S.M.A.K.). The organisation transformed the Belgian cultural scene, championing living artists at a time when their work was largely disregarded by local institutions and the public. As the couple's own collection grew during the 1970s and 1980s, they made regular trips to galleries in Europe and America, broadening their interests from Belgian art to Minimalism, Conceptualism, Pop and many other trends in painting and sculpture. They nurtured strong relationships with the young artists whose work they acquired, frequently inviting them to stay at their home – a brutalist masterpiece in reinforced concrete, designed by renowned architect Ivan Van Mossevelde in 1972. The breadth and depth of their engagement with the art of their time was remarkable, providing vital inspiration for a new generation of collectors. Uniting diverse styles and media, it represents a time capsule of the thriving creative currents that collectively transformed the Western art world during this period.

Christie's is delighted to offer a selection of works from this extraordinary collection in a number of Post-War and Contemporary Art auctions across Europe. Together, they demonstrate the spirit of curiosity and connoisseurship that defined the couple's approach to art. Most were acquired directly through artists or their galleries, often just months after their creation. Many have spent their entire lives in the collection, and

are unveiled here for the first time. Others have been loaned to important museum retrospectives, including a major exhibition dedicated to the collection at the Museum Dhondt-Dhaenens, Belgium, in 2007. All were cherished by the couple, who lived among them in their home. 'I think collecting quickly becomes an attitude', reflected Matthys; '... you simply want to possess the things that so pleasantly surprise you ... You want to get hold of the work but you also want to cherish it.'

A neuropsychiatrist by trade, Matthys grew up surrounded by art. His father was a picture framer, and local artists would visit regularly to discuss their work. 'A lot of them were always short of money and paid my father with art works', he recalled. 'More and more paintings covered the walls of our house!' As a student, he met Hilda, whose parents also collected art. 'We dated in the Arts and Letters Society in Ghent', explained Matthys. 'We met amidst [Constant] Permeke's works! So, I presume you could call it fate.' In the second half of the 1950s, Matthys met the lawyer Karel Geirlandt, with whom he struck up a close friendship. Together they played a central role in the Friends of the Museum of Contemporary Art, selling prints by Belgian artists and using the money to expand the museum's holdings. 'We wanted to reach out to the public at large and awaken policy makers to the existence of contemporary art and its importance', said Matthys. Travelling to Paris on Saturdays, they would visit tens of galleries in a single day, encountering works by artists such as Robert Rauschenberg, Jasper Johns and Tom Wesselmann. Back at home, they would organise exhibitions in Sint-Pietersabdij (St Peter's Abbey) in Ghent, showcasing their latest findings. Their influence was wide-reaching: 'they showed us what collecting art meant, how you had to approach art', recalled the collector Anton Herbert. '... In those days the only place where you could see contemporary art in Belgium was in the Palais des Beaux-Arts in Brussels. That was it. For us, the work of this generation was invaluable.'

'I had always taken a keen interest in new movements, for artists who put art on a new track. I was particularly fascinated by the younger artists from these new movements. It was their work I bought.'

–Roger Matthys



Installation view of the Matthys-Colle Collection in the collectors' home featuring (left) Tony Cragg (Lot 18 in this auction) and (right) Carl Andre. Artworks: © Tony Cragg/ARS 2019 and © Carl Andre/ARS 2019. Photo: © Philippe D. Photography.





Installation view of the Collector's house, designed by Ivan Van Mossevelde.
Photo: © Marie Cloquet.

‘They showed us what collecting art meant, how you had to approach art ... For us, the work of this generation was invaluable.’

–Anton Herbert

Alongside their links with the museum, the Matthys-Colles began to build their own collection. In 1959, the couple made their first purchase: a painting by the Belgian artist Jan Burssens. Through their early encounters with the work of the ‘jeunes peintres belges’, they acquired a taste for abstract art, leading them to buy paintings by Karel Appel. Soon after came drawings by Cy Twombly, which they carefully selected from huge piles in the Parisian gallery owned by Pierre Restany’s girlfriend Jeanine de Goldsmidt. Over the years, they became regular visitors to dealers such as Ileana Sonnabend and Yvon Lambert, as well as Art & Project in Amsterdam. Elsewhere, they explored Nouveau Réalisme, Arte Povera, Surrealism and monumental sculpture. Their fascination

with American Minimalism led them to buy works by Carl Andre, Dan Flavin, Donald Judd, Robert Mangold, Robert Ryman and Sol LeWitt, who created an *in situ* wall drawing in the couple’s home. At Leo Castelli’s gallery in New York, they absorbed the aesthetics of Pop Art, eventually selling a painting by Jean Brusselmans in order to acquire Andy Warhol’s *Big Electric Chair* (1967). Despite the thrill of these new discoveries, however, they never lost sight of their roots: works by Belgian artists, including Panamarenko, Thierry De Cordier and Raoul De Keyser, continued to play a vital role in the collection.

Uniting many of the couple’s acquisitions was a strong interest in Conceptualism, as demonstrated by the works offered for sale at Christie’s Amsterdam. Founded upon the primacy of ideas – rather than aesthetics – the movement took flight during the 1960s and 1970s, building upon the legacy of Marcel Duchamp and Fluxus. The Netherlands became an important centre of activity: Dutch artist Jan Dibbets worked primarily with photography,



Roger and Hilda Matthys-Colle. Photo: © Matthys-Colle Collection.



Installation view of the Collector's house featuring Ulrich Rückriem. Artwork: © Ulrich Rückriem/ARS 2019. Photo: © Philippe D. Photography.

using mathematical principles to capture natural and manmade phenomena. Stanley Broun created his most important work *this way brown* by asking strangers to tape record or draw a set of directions. The British collective Art & Language sought to critique contemporary art institutions through their series *Incidents in a Museum*, whilst Victor Burgin – nominated for the 1986 Turner Prize – explored the role of text, immersing himself in critical theory and philosophy. Across the Atlantic, American artist Robert Barry set out to explore invisible and non-material media, championing the idea that ‘Nothing seems to me the most potent thing in the world’. The present selection also includes works by German artists Ulrich Rückriem and Bernd Lohaus: a former student of Joseph Beuys, and co-founder of the Antwerp gallery Wide White Space, which became a favourite of the Matthys-Colles.

‘What strikes me about Dr Matthys’s collection, is that there is something deliberate about it’, said Joost Declercq, former director

of the Museum Dhondt-Dhaenens. ‘These are not what we usually call emotionally charged, expressionist works – quite on the contrary. This is a very serene collection.’ Indeed, for all its diversity, the collection bears witness to the couple’s sharp curatorial vision: a taste for crisp, complex visual objects that pose vital questions about the nature of art itself. At the same time, however, it remains a rich, poignant record of the friendships and international dialogues that ultimately defined their legacy. ‘The work of art enables one to discover an entirely new world’, explained Matthys; ‘– the world of the work itself, but also of all those involved: artists, collectors, critics, gallery owners.’ This spirit of exploration, enquiry and exchange is ultimately encapsulated by the couple’s visitors’ book: an extraordinary document replete with sketches and handwritten notes from every artist who came to stay with them. It serves as a powerful reminder that, through passionate engagement with the art of our time, we might move beyond our own spheres of existence, and make lasting connections with the world around us.

MATTHYS - COLLE / CTION

λ1

JAN DIBBETS (B. 1941)

Shutterspeed Piece - Konrad Fisher's Gallery I

signed and dated 'Jan Dibbets january 1971' (lower centre)
black and white photographs and pencil on paper, in artist's frame
55 x 71cm.
Executed in 1971

€25,000-35,000
US\$28,000-39,000

PROVENANCE:

Konrad Fisher, Dusseldorf.
Acquired from the above by the present owner in 1972.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Jan Dibbets*, 1972-1973, no. 37 (illustrated, unpagged, no. 16).
Eindhoven, Stedelijk Van Abbemuseum, *Jan Dibbets*, 1980, no. 113. This exhibition later travelled to Paris, ARC, Musée d'Art Moderne de la Ville de Paris and Bern, Kunsthalle Bern.
New York, Solomon R. Guggenheim Museum New York, *Jan Dibbets*, 1987 (illustrated, p.31). This exhibition later travelled to Minneapolis, Walker Art Center; Detroit, The Detroit Institute of Arts; West Palm Beach, Norton Gallery and School of Art and Eindhoven, Stedelijk Van Abbemuseum.
Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger & Hilda Matthys-Colle*, 2007, p. 140 (illustrated, p. 62).
Mechelen, Cultuurcentrum Mechelen, *3x Jan Dibbets*, 2011 (p. 63).

LITERATURE:

R. Fuchs (ed.), *Jan Dibbets. Interior Light: Works on Architecture 1969-1990*, Groningen 1991, no 10, p. 217 (illustrated, p. 30, no. 11).



The present lot in the collectors' home. Artwork: Jan Dibbets.

The gallery opened by Konrad Fisher in 1967 was nothing more than a passageway located on the Neubrückestrasse, Dusseldorf, which he enclosed with two glass walls on either end to create a room of about 3×11×3.90 meters. The first exhibition in the gallery was with Carl Andre, whom Fischer had never met and whose work he knew only from reproductions in international art magazines.

Fischer met Jan Dibbets six weeks earlier when he and Dibbets participated in an exhibition at Galerie Dorothea Loehr in Frankfurt. Since Jan Dibbets' first exhibition in 1968 at the gallery he is presented by Konrad Fischer Gallery. Dibbets said, 'I did exhibitions in Dusseldorf on account of Konrad. He was the most important art dealer of all in the last 25 years of the 20th century. Everything that was special was with Konrad.'



White with black B.	1	2	4	8	15	30	60	125	250	500	Just black with 1000
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Kenneth Aronson gallery photographed in different camera times with negative flat 129 at 16pannaya 1977 Düsseldorf
 camera times were 3 1 2 4 8 15 30 60 125 250 500 plus an extra stop of 1000
 photo L. ressemblance Konstantin K. by K. F. Galina John Dibbets January 1977

10

MATTHYS - COLLE/CTION

λ2

PANAMARENKO (B. 1940)

The Magnetic Space Ship

signed, titled and dated 'THE MAGNETIC SPACESHIP 1978 Panamarenko'
(upper center)

ink, watercolour, felt-tip pen and paper collage on paper

118.5 x 248cm.

Executed in 1978

€20,000-30,000

US\$23,000-34,000

PROVENANCE:

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

EXHIBITED:

Berlin, Nationalgalerie, *Panamarenko*, 1978, no. 224 (illustrated, p. 208). This exhibition later travelled to Otterlo, Rijksmuseum Kröller-Müller and Brussels, Palais des Beaux-Arts.

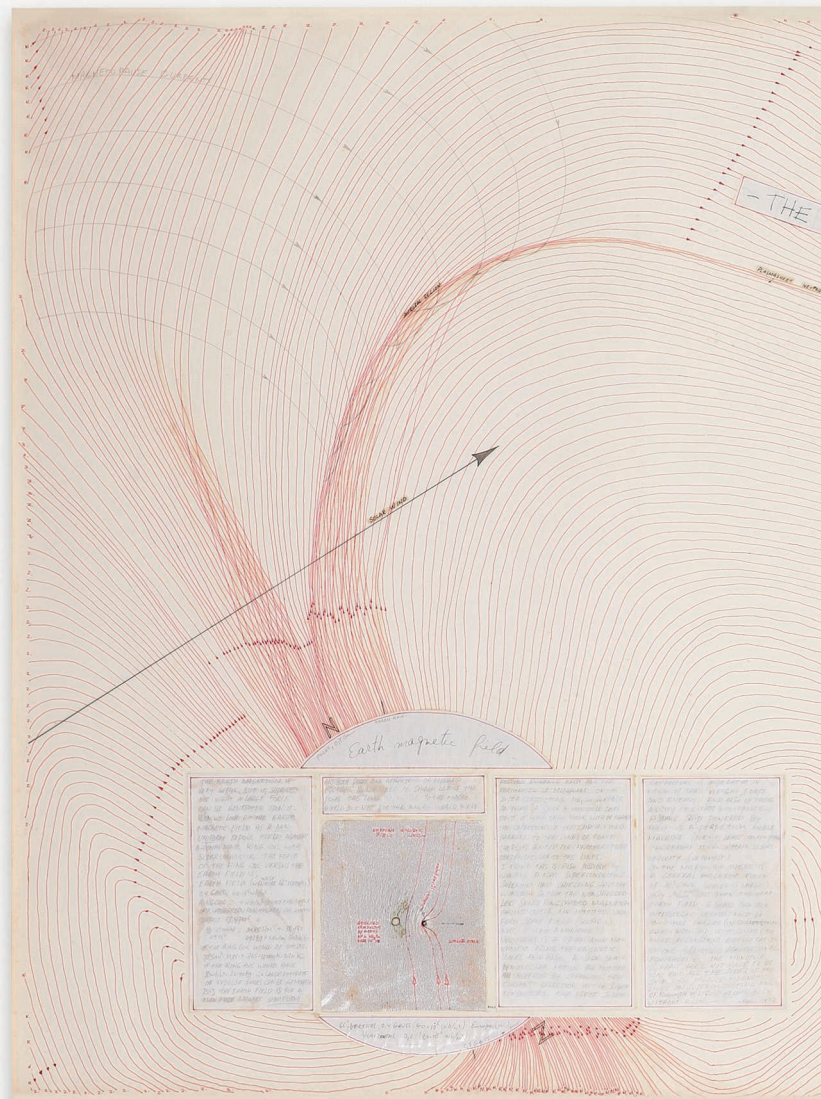
Apeldoorn, Gemeentelijke Van Reekum Galerij, *Panamarenko 'Hou de tegengestelde polen in evenwicht'. Een aspect uit zijn oeuvre*, 1984 (illustrated, p. 26). This exhibition later travelled to Villeneuve d'Ascq, Musée d'Art Moderne du Nord and Haarlem, Frans Halsmuseum.

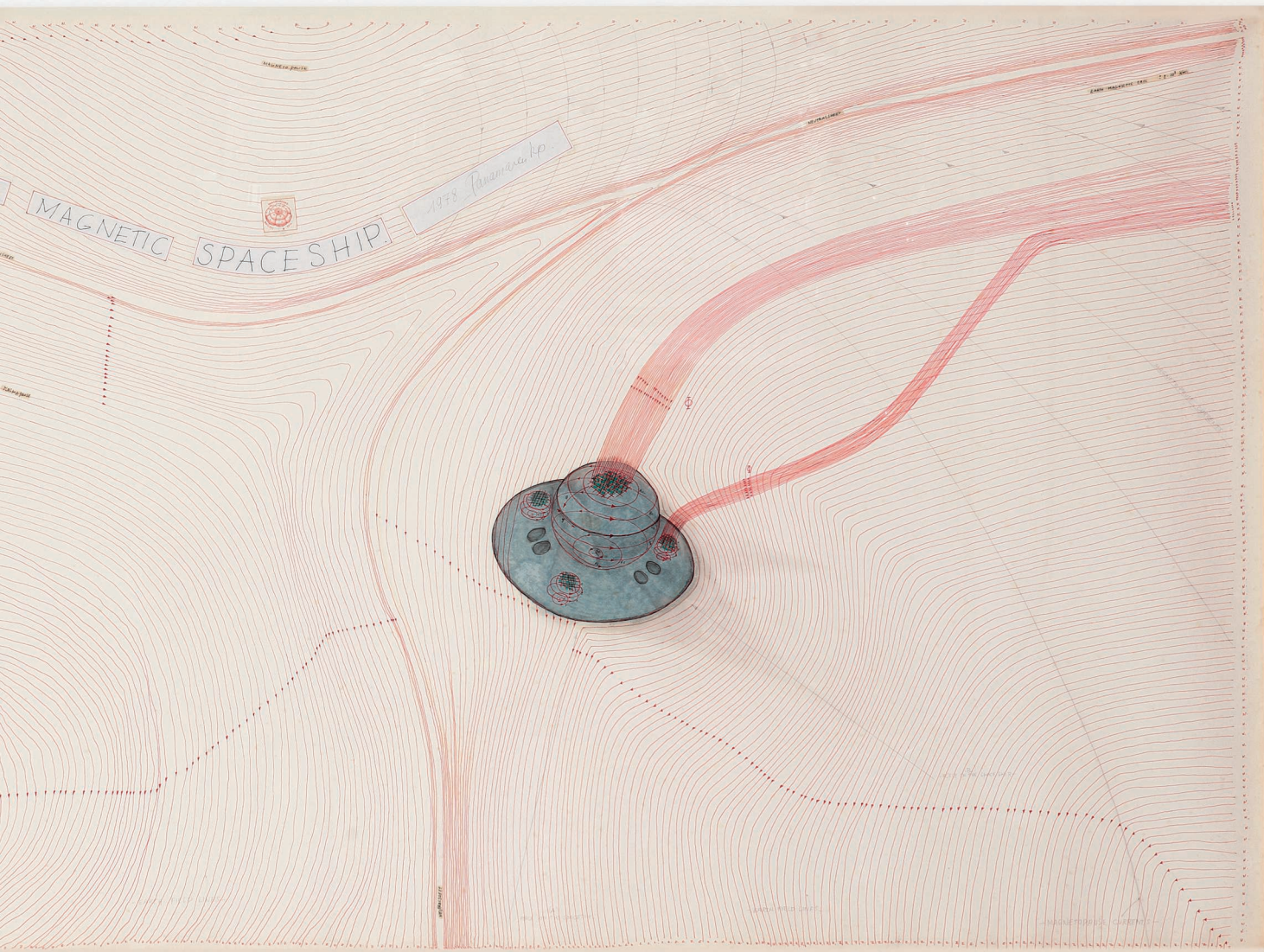
LITERATURE:

K. J. Geirlandt, *Kunst in België na 45*, Antwerp 1983 (illustrated, p. 217, erroneously dated 1971).

H. Theys, *Panamarenko: A book by Hans Theys*, Brussels 1992, no. 230, pp. 182-183 (illustrated in colour, pp. 183-185).

Panamarenko. The retrospective, exh. cat., Brussels, Musées royaux des Beaux-Arts de Belgique, 2005 (illustrated, p. 165).





MATTHYS-COLLE/CTION

λ3

RAOUL DE KEYSER (1930-2012)

Kalklijn (Chalk Line)

signed, titled and dated 'raoul de keyser 1970 "KALKLIJN"' (on the reverse)
oil on canvas
190 x 190cm.
Painted in 1970

€50,000-70,000
US\$56,000-78,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1971.

EXHIBITED:

Groningen, Groninger Museum, *Raoul De Keyser: Rondom de werkelijkheid*, 1970 (a smaller version exhibited, no. 55).
Ghent, Galerie Plus-Kern, *Raoul De Keyser*, 1971.
Brussels, Palais des Beaux-Arts, *Europalia. België-Nederland. Knooppunten en parallellen in de kunst na 1945, 1980-1981*, no. 77 (illustrated, p. 86).
This exhibition later travelled to Lisbon, Museo Calouste Gulbenkian and Rotterdam, Museum Boijmans Van Beuningen.
Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger & Hilda Matthys-Colle*, 2007, p. 140 (illustrated in colour, p. 55).

LITERATURE:

R. Jooris, *Visueel 2. Raoul De Keyser: Het samengaan van gegeven en schildering*, Tiel 1972 (a smaller version illustrated on the front cover as installation view at the Groninger Museum, 1970, and illustrated, unpaginated).
S. Jacobs (ed.), *Raoul De Keyser. Retour 1964-2006*, Ghent 2007 (illustrated in colour, p. 62).
Raoul De Keyser. Oeuvre, exh. cat., Ghent, S.M.A.K., 2018, no. 37 (illustrated in colour, p. 85).



Chalk Line, not dated, photograph by Raoul De Keyser.
Artwork: © Family Raoul De Keyser / SABAM, Belgium.

Kalklijn is a monumental work featuring a sharp, white right angle cutting through the centre of a green field with a distant horizon demarcated by a blue strip against a white ground. It is one of a large series of paintings Raoul De Keyser painted of chalk lines on soccer fields in the 1970s, taking direct inspiration from the soccer fields situated nearby his hometown of Deinze, East Flanders.

After a brief stint in painting in his early years, De Keyser went on to become a sports journalist for a short period before once again returning to the canvas. He situated himself as a representative of the Nieuwe Visie (New Vision), a small movement exclusive to East Flanders and led first and foremost by Roger Raveel. Proponents of the New Vision aimed to 'revalue everyday reality': a subdued, more abstract-oriented counterpart to the American Pop movement. The goals of the movement were well-suited to the surroundings of the artists themselves: De Keyser was born and raised in Deinze, where Roger Raveel also taught at the local art academy. The town is a quiet one seated on the Lys River and provided De Keyser with inspiration for most of his fifty-year long career as a painter.

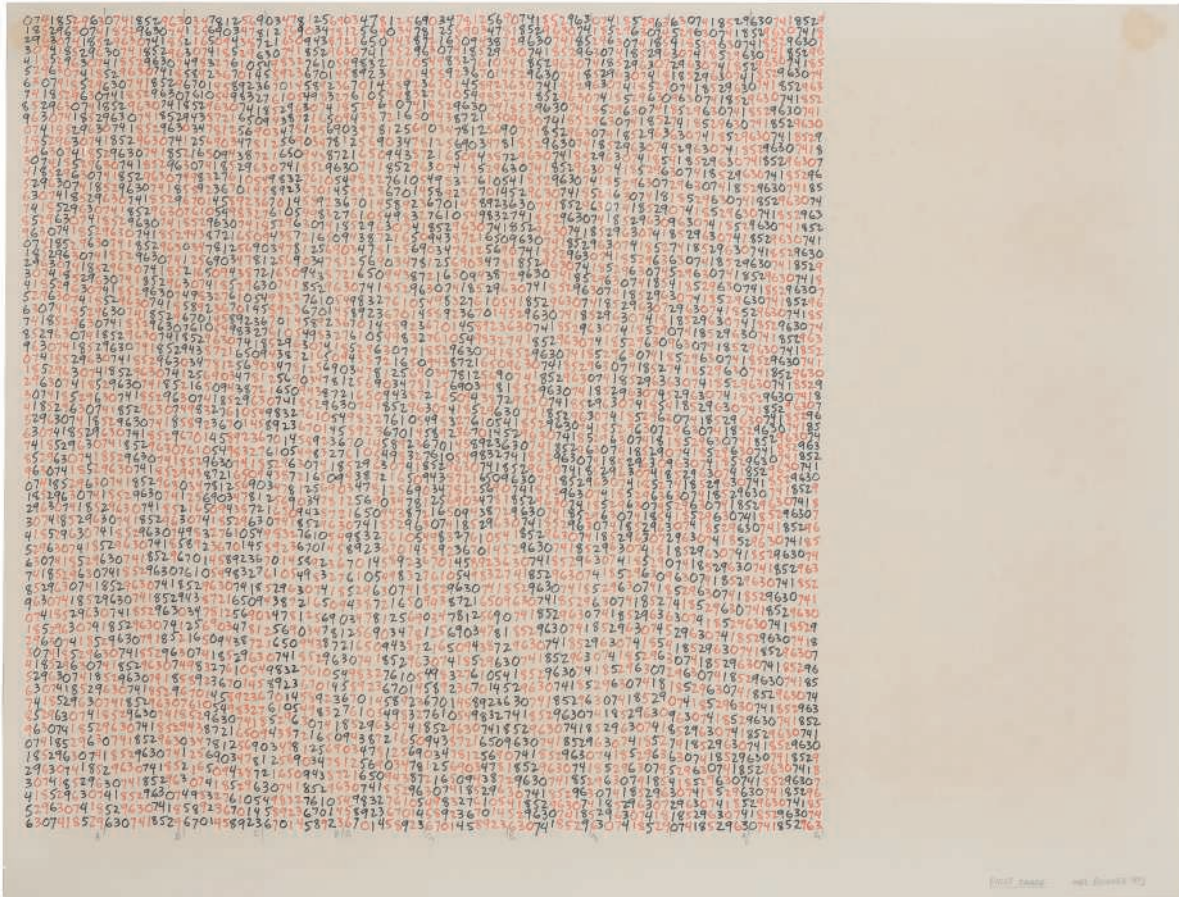
Prior to his discovery of chalk lines on soccer fields, De Keyser spent the 1960s drawing door handles, garden hoses, and other day-to-day items. These paintings lived and breathed the spirit of the New Vision movement, but his later interest in lines drawn in nature elevated his work to a higher and more intimate level of the investigation of everyday objects, in which the focus revolved around abstract notions of colour, space, and form, transforming day-to-day items into aesthetic motifs.

The result is a largely reposed oeuvre, with De Keyser's chalk line paintings serving as prime examples of the artist's style, and perhaps even taking inspiration from his time covering sports news before venturing into painting. His study of quotidian materials, such as canvases or chalk lines hand drawn onto grassy fields, also belays a Greenbergian interest in the act of painting itself. In the current work, the chalk line enters the centre of the canvas at an angle, and extends towards the horizon to suggest depth, while the green backdrop on which it rests is entirely flat, emphasising the chalkline even further. De Keyser possessed a sizeable collection of photographs he had taken himself of chalk lines, which he would use during the creative process to determine how to distribute the various aspects and surfaces of the composition, and decide on the best viewing angle. By balancing his artwork just between abstraction and New Vision realism, De Keyser guides the viewer nonchalantly through his own painting process and aesthetic interests.

Roger and Hilda Matthys-Colle purchased the current work directly from the artist in 1971, one year after the painting's completion. Although the piece would go on to enjoy three important exhibitions over the next ten years, De Keyser himself wouldn't achieve his international breakthrough until 1992, when he participated in the Documenta IX show in Kassel, Germany, which gave him widespread acclaim across the US and Europe. Ten years later, he was given monumental shows at White Cube and the Whitechapel in London. Roger and Hilda Matthys-Colle's selection of De Keyser's work for their collection was, as were most all of their acquisitions, a prescient choice, recognising the qualities that set De Keyser apart as a unique Belgian artist. The very words that Joost Declercq, director of the Museum Dhondt-Dhaenens, used to describe the Matthys-Colle Collection as a whole, could very well be used to describe *Kalklijn*: deliberate and serene.



MATTHYS-COLLECTION



4

MEL BOCHNER (B. 1940)

First Range

signed, titled and dated 'FIRST RANGE MEL BOCHNER 1973' (lower right)
felt-tip pen and pencil on paper
97 x 127cm.
Executed in 1973

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

Galerie Ileana Sonnabend, Paris.
Acquired from the above by the present owner in 1973.

EXHIBITED:

Aachen, Neue Galerie im Alten Kurhaus - Sammlung Ludwig, *Von Pop zum Konzept, Kunst unserer Zeit in belgischen Privatsammlungen*, 1975 (illustrated, unpagged).
Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger & Hilda Matthys-Colle*, 2007 (illustrated, p. 72).



λ5

stanley brouwn (1935-2017)

this way brouwn

signed and dated 'Brouwn 69' (lower right)
acrylic and ink on fibreboard
122 x 125.5cm
Executed in 1969

€12,000-16,000
US\$14,000-18,000

PROVENANCE:

Galerie Michael Werner, Cologne.

Acquired from the above by the present owner in 1971.

EXHIBITED:

Aachen, Neue Galerie im Alten Kurhaus - Sammlung Ludwig, *Von Pop zum Konzept, Kunst unserer Zeit in belgischen Privatsammlungen*, 1975.
Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger & Hilda Matthys-Colle*, 2007, p. 139 (illustrated in colour, p. 65).

MATTHYS - COLLE / CTION

λ6

JAN DIBBETS (B. 1941)

A Trace in the Wood in the Form of an Angle of 30° - Crossing the Path

signed, titled and dated 'A trace in the wood in the form of an angle of 30°
crossing the path Ithaca/Cornell University/NY febr.1969/Jan Dibbets.'
(lower right)
paper collage on black and white photograph, in artist's frame
170 x 112cm.
Executed in 1969

€30,000-50,000
US\$34,000-56,000

PROVENANCE:

Art & Project, Amsterdam.

Acquired from the above by the present owner in 1973.

EXHIBITED:

Eindhoven, Stedelijk Van Abbemuseum, *Jan Dibbets*, 1980, no. 47. This exhibition later travelled to Paris, ARC, Musée d'Art Moderne de la Ville de Paris and Bern, Kunsthalle Bern.

Brussels, Palais des Beaux-Arts, *Europalia. België-Nederland. Knooppunten en parallellen in de kunst na 1945*, 1980-1981, no. 142 (illustrated, p. 136).

This exhibition later travelled to Lisbon, Museo Calouste Gulbenkian and Rotterdam, Museum Boijmans Van Beuningen.

Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger & Hilda Matthys-Colle*, 2007, p. 140 (illustrated in colour, p. 63).

Machelen-Zulte, Roger Raveelmuseum, *Landschappelijk*, 2009.

Los Angeles, Geffen Contemporary MOCA, *Ends of the Earth, Land Art to 1974*, 2012 (illustrated, pp. 118, 197). This exhibition later travelled to Munich, Haus der Kunst.

A Trace in the Wood in the Form of an Angle of 30° is one of two outdoor interventions executed by Jan Dibbets for the 1969 *Earth Art* exhibition at Cornell University in Ithaca. The large V shape that Dibbets marked in the landscape is a prime example of his main themes, which include the observation of light, perspective, and space. Dibbets once said: 'I make most of these works with ephemeral materials: sand, growing grass etc. These are demonstrations. I do not make them to keep but to photograph. The work of art is the photo.'



A log in the snow in winter of 1911
at the University of Michigan
Department of Geology
Jan 1911



MATTHYS-COLLE/CTION

λ7

ART & LANGUAGE (ACTIVE SINCE 1967)

Index: Incident in a Museum V

signed, titled, dated twice and with artists' stamp '1985 Mel Ramsden Michael Baldwin INDEX: INCIDENT IN A MUSEUM (V) 1985' (on the reverse)
oil and alogram on canvas and plywood on wooden stretcher, in artists' frame
176 x 273.5 x 8cm.
Executed in 1985

€40,000-60,000
US\$45,000-67,000

PROVENANCE:

Lisson Gallery, London.

Acquired from the above by the present owner in 1987.

EXHIBITED:

London, Lisson Gallery, *Art & Language. Confessions: Incidents in a Museum*, 1986 (illustrated in colour, p. 18).
Brussels, Palais des Beaux-Arts, *Art and Language. Index: Incidents in a Museum*, 1987, no. 25 (illustrated in colour, p. 65).

LITERATURE:

Verzameling Roger & Hilda Matthys-Colle, exh. cat.,
Deurle, Museum Dhondt-Dhaenens, 2007, p. 139
(illustrated in colour, pp. 112-113).
Schöne Sentimenten, exh. cat., Deurle, Museum
Dhondt-Dhaenens, 2019, no. 18 (illustrated in colour, p.
24, erroneously dated 1987).





MATTHYS - COLLE / CTION

λ8

KAREL APPEL (1921-2006)

Sortilège (Spell)

signed and dated 'ck. appel 58' (lower left)
oil on canvas
130 x 196cm.
Painted in 1958

€120,000-180,000
US\$140,000-200,000

PROVENANCE:

Betty Barman, Brussels.
Robert Giron, Brussels.
Acquired from the above by the present owner
in 1962.

EXHIBITED:

Kassel, *Documenta II*, 1959, no. 3, p. 23.
Ghent, Sint-Pietersabdij, *Forum 1962*, 1962, no. 2
(illustrated, unpagged)

Deurle, Museum Dhondt-Dhaenens, *Verzameling
Roger & Hilda Matthys-Colle*, 2007 (illustrated in
colour, p. 27).

Painted in 1958, just one year after Karel Appel's
move to New York City, *Sortilège (Spell)*, is a large
canvas featuring grand swaths of deeply toned,
thick oil paint. Waves of dark and light blues, pale
yellows and burgundy red are swept up across the
canvas as if by wind, with confetti-like spools of
multi-coloured threads that wind in and around
them against a cream white background. Karel
Appel said of his application technique: 'I don't
paint, I hit' (K. Appel, quoted in *De Werkelijkheid
van Karel Appel*, Jan Vrijman 1998). Like so many
of Appel's most striking works, *Sortilège* allows
the viewer to reflect instantly on how the painting
came into being: through grand gestures, the artist
striking the canvas with his knife and self-mixed
paint. But the current work, while bearing all the
hallmarks of an action-filled Appel, also contains
a restrained elegance reflected in its title, its
delicately-assembled composition and warm
grey tones.

Appel had been living in Paris for four years when
he was introduced via Michel Tapié to the New
York gallerist Martha Jackson in 1954. Tapié had

encouraged her to visit Appel's studio, whereupon
she immediately purchased two paintings and
some gouaches. The visit marked the beginning
of what would become a seventeen-year long
friendship and professional partnership. That same
year he would go on to represent the Netherlands
at the Twenty-Seventh Venice Biennale, for which
he won the UNESCO award, and enjoyed his
first exhibition in the United States at the Martha
Jackson Gallery, New York.

Three years later, in 1957, Appel travelled to New
York with Jackson. He was introduced to jazz
singers Sarah Vaughan, Dizzy Gillespie, Miles
Davis, and Count Basie, all of whose portraits he
would go on to paint in Sam Francis's studio. That
same year he would also be introduced to the
abstract expressionist Willem de Kooning, whose
work would have an enormous influence on Appel.

What makes *Sortilège* so unique is its immediate
and intentional bond to the fresh influences of
abstract expressionism and jazz that Appel had
been exposed to over the past year. Its form is
reflective of the same shift De Kooning himself
made in the late fifties, from semi-figurative
artwork to pure abstraction, while its title and
playfulness speak to the grand figures of the
jazz world he had come to know and portray.
Appel often spoke of his work as expressive,
impulsive performances, and so his affinity for
improvisational jazz musicians would come as no
surprise to those familiar with his work. Six years
later, in 1963, Appel would venture into music
himself with his creation of the three track record
Musique Barbare, co-created with filmmaker Jan
Vrijman. As the title suggests, the compositions
are a combination of jazz, acid rock and a
'barbarous' atonality that recalls the aggression
and unsettled nature of Appel's earlier oeuvre.

The direct connection found between Appel's
surroundings and *Sortilège* could be likened to his
theme from the late 1940s, *Questioning Children*.
Appel, Constant, and Corneille had been invited
to Copenhagen by Asger Jorn to participate in an
exhibition in the winter of 1948. Upon returning to
Amsterdam by train via war-devastated Germany,
Appel witnessed impoverished children begging
for food at a station. The next year he completed
his mural *Questioning Children* for the cafeteria
of Amsterdam's City Hall, its intrinsic tension and
unusual composition inciting so much controversy
that it was covered with wallpaper for a decade.

It could be said that *Sortilège* represents another
emotional marker or influential shift in the life
and work of Karel Appel. Reflecting on the 1950s,
Appel once said: 'In the Fifties I had the 'angst'
to survive materialistically. In the city Paris it was
a battle. I painted with a knife and called the
results 'human landscapes', abstract landscapes
with human faces here and there. Today I can
do without fight or struggle; every brushstroke
now is ready, goes by itself: *la peinture depouillé*
you could say. I discovered that in Picasso's late
paintings. You look very closely but there is nothing
anymore. He painted here and there a little bit;
it is not finished, but once you step back you see
a fantastic image, life by itself. I'm not fighting
anymore; I'm floating, surfing on the wind' (K.
Appel quoted in H. de Visser and R. Hagenberg
(eds.), *Karel Appel — the complete sculptures*, New
York 1990, p. 95).

Following his move to New York in 1957, Appel
spent a large part of his life in the United States
until his death in 2006. *Sortilège* represents a
breakthrough, a turning point for the artist, and
was recognised as such when it was exhibited at
Documenta II in Kassel in 1959, and three years
thereafter when it numbered among the first
purchases by Belgian collectors Roger and Hilda
Matthys-Colle. And, though not mentioned by way
of its title, the current work's compositional source
of inspiration might best be reflected by a poem
Appel wrote in memory of his friend, Willem de
Kooning, decades later: 'And his painting is like
the wind, like a breeze blowing the paint across
the canvas, so unreal, so loose and far away from
worldly life' (K. Appel, *...And Now I want to Talk
about Willem de Kooning*, February 1990).

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



Inscription on Guest Book by Karel Appel, 1967.
Artwork: © Karel Appel, ARS 2019. Photo: © Inge Ketelers.
Lot 8 Karel Appel, *Sortilège (Spell)*, 1958 (detail)
© 2019 Artists Rights Society (ARS), New York.





MATTHYS-COLLE/CTION



λ9

TONY CRAGG (B. 1949)
COL

wax crayon on board, in six parts
220 x 188 x 150cm.
Executed in 1985

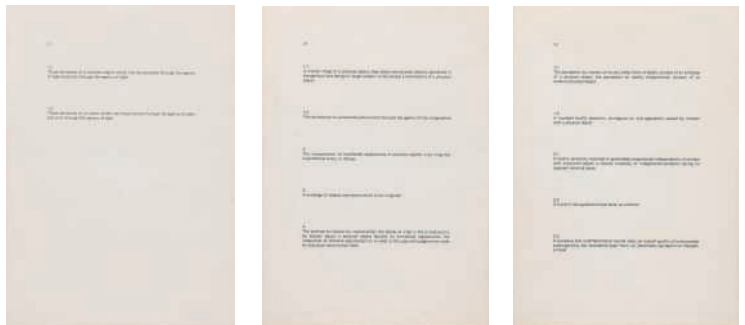
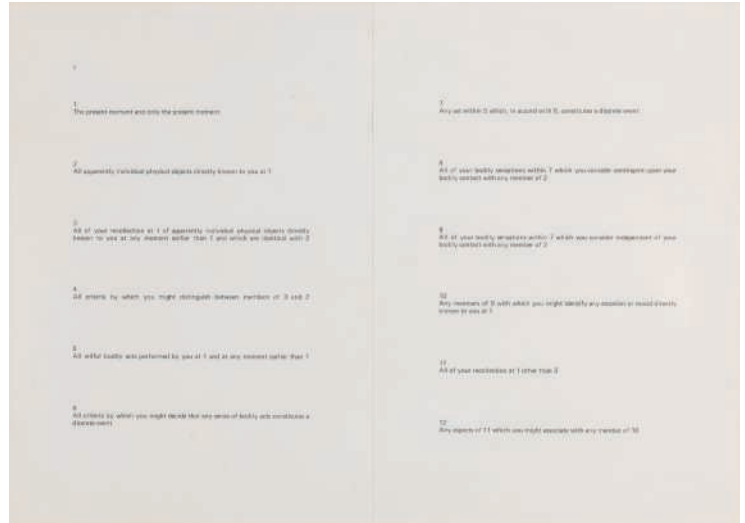
€15,000-20,000
US\$17,000-22,000

PROVENANCE:
Art & Project, Amsterdam.
Acquired from the above by the present owner in 1985.

EXHIBITED:
Brussels, Palais des Beaux-Arts, *Tony Cragg*, 1985, no. 68 (illustrated, unpagged). This exhibition later travelled to Paris, ARC, Musée d'Art Moderne de la Ville de Paris. Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger & Hilda Matthys-Colle*, 2007, p. 139 (illustrated in colour, p. 119).

LITERATURE:
Tony Cragg. Skulpturen, exh. cat., Hannover, Kestner-Gesellschaft Hannover, 1985, pp. 63, 81 (illustrated, p. 62).

This work is accompanied by a photo certificate.



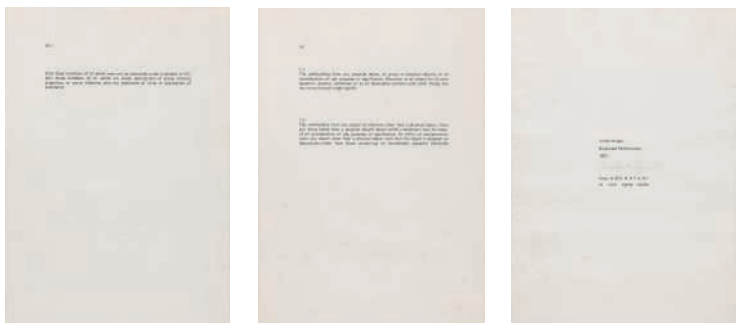
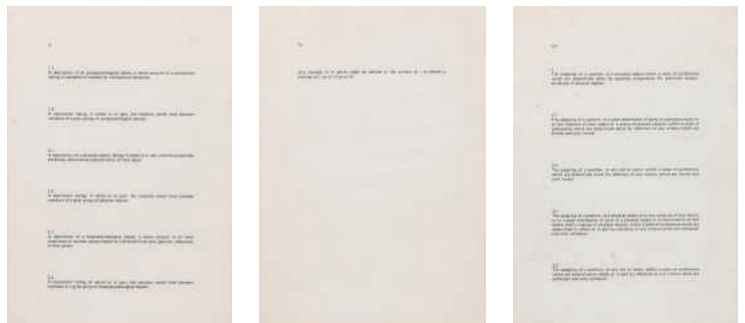
λ10

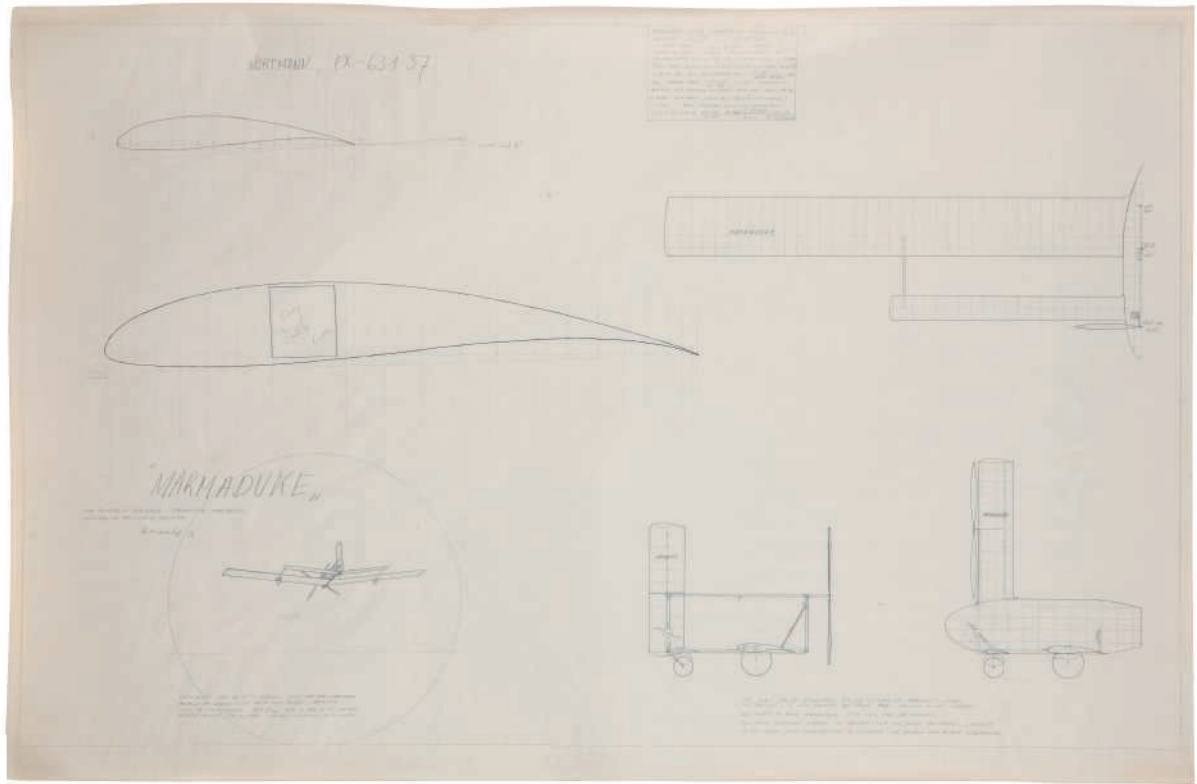
VICTOR BURGIN (B. 1941)
Bracketed Performative

signed 'Victor Burgin' (on the title page)
printed ink on paper, in ten parts
(i) 29.5 x 42cm.
title page, (ii)-(ix) 29.5 x 21cm.
Executed in 1971, this work is copy B from nine signed copies

€8,000-12,000
US\$9,000-13,000

PROVENANCE:
Galerie Daniel Templon, Paris.
Acquired from the above by the present owner in 1972.





λ11

PANAMARENKO (B. 1940)

Marmaduke

signed, titled and dated "MARMADUKE" Panamarenko 72' (lower left)
pencil and ink on paper
100 x 150cm.
Executed in 1972

€12,000-16,000
US\$14,000-18,000

PROVENANCE:

Wide White Space, Antwerp.
Acquired from the above by the present owner in 1972.

EXHIBITED:

Ghent, Museum van Hedendaagse Kunst, *Panamarenko*, 1976.
Basel, Kunsthalle Basel, *Panamarenko Flugobjecte und Zeichnungen*. Arnold Böcklin, Leonardo da Vinci, Wladimir Tatlin. *Flugmodelle, Pläne und Fotos*, 1977, no. 46 (illustrated, unpagged).
Berlin, Nationalgalerie, *Panamarenko*, 1978, no. 148 (illustrated, p. 162). This exhibition later travelled to Otterlo, Rijksmuseum Kröller-Müller and Brussels, Palais des Beaux-Arts.
Tokyo, Bunkamura Museum, *Panamarenko*, 1992-1993, no. 59. This exhibition later travelled to Osaka, The National Museum of Art; Fukuyama, Fukuyama Museum of Art; Toyama The Museum of Modern Art and Kamakura, The Museum of Modern Art.

LITERATURE:

H. Theys, *Panamarenko: A book by Hans Theys*, Brussels 1992, no. 124, p. 164.

λ12

ULRICH RÜCKRIEM (B. 1938)

Untitled

blue french granite, in five parts
132.5 x 61.5 x 66.5cm.
Executed in 1987

€20,000-30,000
US\$23,000-34,000

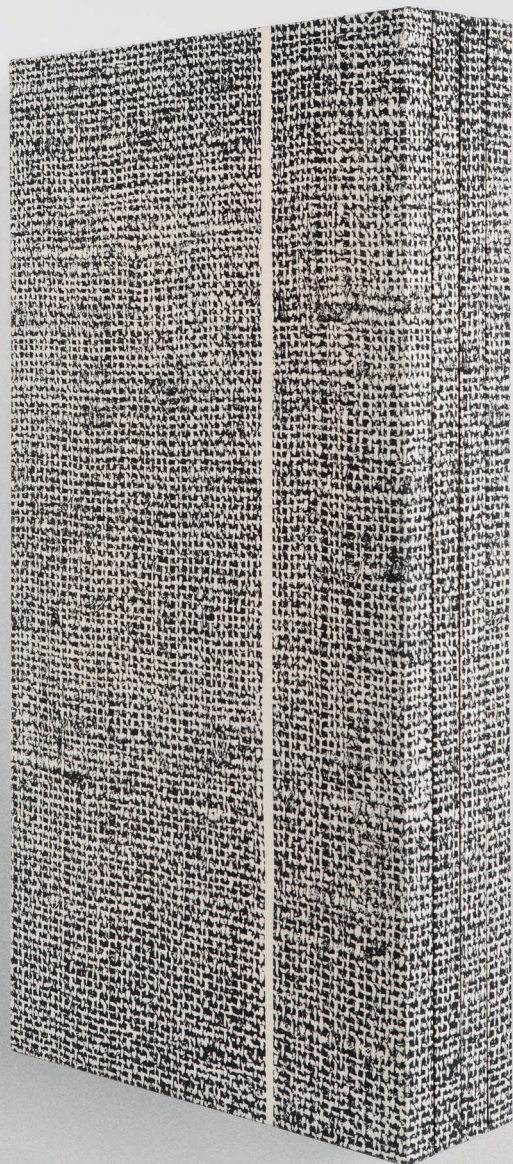
PROVENANCE:

Galerie Jean Bernier, Athens.

Acquired from the above by the present owner in 1989.

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





13

MEYER VAISMAN (B. 1960)

Small Filler

signed, titled and dated "SMALL FILLER" 1987 Meyer Vaisman' (on the stretcher)

process ink on canvas on a wooden structure

183 x 91.5 x 27.5cm.

Executed in 1987

€7,000-9,000

US\$7,900-10,000

PROVENANCE:

Sonnabend Gallery, New York.

Acquired from the above by the present owner in 1987.

EXHIBITED:

New York, Leo Castelli Gallery, *Meyer Vaisman*, 1987.



114

GER VAN ELK (1941-2014)

Orange Blanche Bleue (Orange White Blue)

signed, titled and dated 'Ger Van Elk 1985 "Orange Blanche Bleu"
(on the reverse)
enamel and varnish on photograph on polystyrene, in artist's frame
120 x 120 x 9cm.
Executed in 1985

€8,000-12,000
US\$9,000-13,000

PROVENANCE:

Art & Project, Amsterdam.

Acquired from the above by the present owner in 1985.

EXHIBITED:

Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger & Hilda
Matthys-Colle*, 2007.

MATTHYS-COLLECTION

λ15

BERND LOHAUS (1940-2010)

*Untitled (ZWISCHEN IST EBEN DAS / WAS DU-UND /
ODER ICH DA ZWISCHEN B IST)*

incised with inscription 'ZWISCHEN IST EBEN DAS WAS DU-UND ODER
ICH DA ZWISCHEN B IST' (over the entire width)

carved wood, in nine parts

overall: 6 x 700 x 25cm.

Executed in 1976-1977

€4,000-6,000

US\$4,500-6,700

PROVENANCE:

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

EXHIBITED:

Dusseldorf, Konrad Fischer, *Bernd Lohaus*, 1977.

Eindhoven, Stedelijk Van Abbemuseum, *Bernd Lohaus*, 1979.

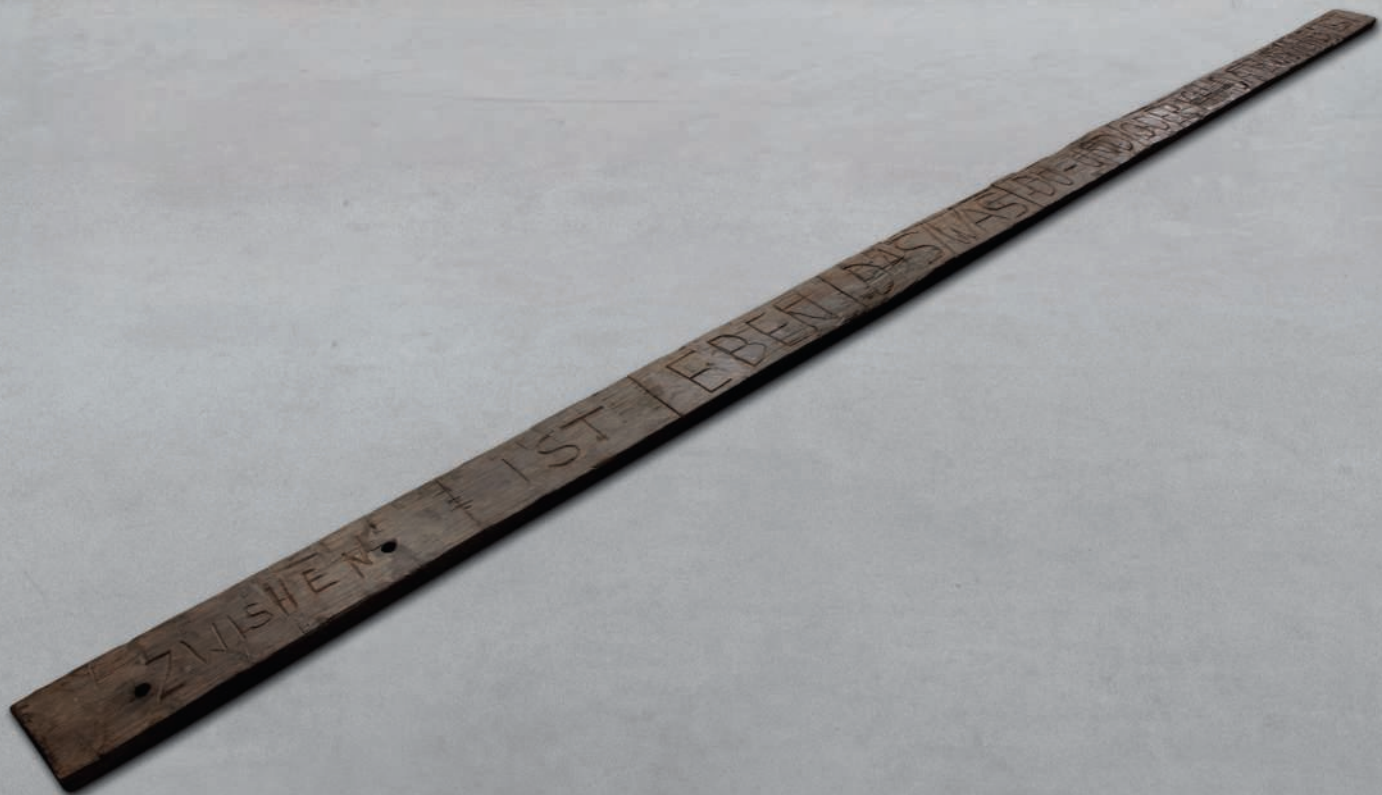
Antwerp, ICC, *Bernd Lohaus*, 1981 (illustrated, unpagged).

Brussels, Musées royaux des Beaux-Arts, *Bernd Lohaus*, 1985.

Antwerp, MUHKA, *Bernd Lohaus*, 1995-1996 (illustrated, p. 54).

Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger & Hilda Matthys-Colle*,
2007, p. 141 (certificate illustrated, p. 99).

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





16

ROBERT BARRY (B. 1936)

Textdrawing

ink on paper
76 x 56.5cm.
Executed in 1978

€4,000-6,000
US\$4,500-6,700

PROVENANCE:
Galerie MTL, Brussels.
Acquired from the above by the present owner in 1978.



(part lot)

17

ROBERT BARRY (B. 1936)

Became

slide piece - carousel with eighty slides
dimensions variable
Executed in 1974

€5,000-7,000
US\$5,600-7,800

PROVENANCE:

Art & Project, Amsterdam.

Acquired from the above by the present owner in 1974.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Robert Barry*, 1974.

The slides show twenty words, each followed by slides showing circular city- and landscapes in colour.



λ18

TONY CRAGG (B. 1949)

Palette

acrylic on three pieces of plywood, two pieces of masonite and one piece of fibreboard
overall: 285 x 210cm.
Executed in 1983

€18,000-25,000
US\$21,000-28,000

PROVENANCE:

Art & Project, Amsterdam.

Acquired from the above by the present owner in 1984.

EXHIBITED:

Deurle, Museum Dhondt-Dhaenens, *Verzameling Roger & Hilda Matthys-Colle*, 2007, p. 139 (illustrated in colour, p. 118).

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

THIERRY DE CORDIER



Thierry De Cordier, *Chantoir (Model for a Mountain Hut)*, Antwerp 2000. Photo: © M HKA.

Chantoir (Model for a Mountain Hut), is a project conceived by Thierry De Cordier for the Skulptur Projekte Münster in 1987. Lots 19-21 include a intricately illustrated drawing of the concept, a folio containing five additional drawings, complete with handwritten notes and a model of the *Chantoir*, composed of a tin roof situated atop a wooden structure.

In one of his meticulously calligraphed concept pages, De Cordier describes the purpose of the project as a simultaneous fall-front desk and observatory for 'a philosopher or a poet or a musician' ('pour une philosophe ou un poète ou un musicien'), intended to be built into the angle of a church. He employs the term *scriptoire*, an ancient variation of the term fall-front desk or secretary-desk. Thierry De Cordier's work and persona as an artist is defined by his estrangement from the 20th century world of art and his affinity for Romanticism. As such, his work incorporates three recurring elements — his distance from contemporaneity, loneliness, and yearning for individuality. All three characteristics are fully embodied by the current work: the use of archaic terms speaks to his desire for a foregone time; the cavernous and uneven construction of the desk, intended to be built into a corner, personifies loneliness; and his handwritten instructions in blue ink bely a strong sense of individuality which echoes through the centuries.

Born in Oudenaarde in 1954, De Cordier went on to study painting at the Academy of Fine Arts in Ghent. As a young artist he travelled extensively for ten years and developed an interest in architecture and its effect on social relations. It was also during this time that he began to explore and use his interest in philosophy more keenly. By 1985 he chose for a sedentary life and returned to the fine arts. In 1987, the same year as the Skulptur Projekte Münster, he moved to the Auvergne Region of France, using his own private garden to experiment with ways of expressing his own interpretations of the world. At the same time he began painting dark paintings of the desolate Flemish landscape in which he grew up. These paintings, the subject of which he affectionately referred to as 'Fucking Flanders', were exhibited in the Centre Pompidou in 2004-2005 and embody all the melancholy and wistfulness that De Cordier has incorporated into most other components of his oeuvre.

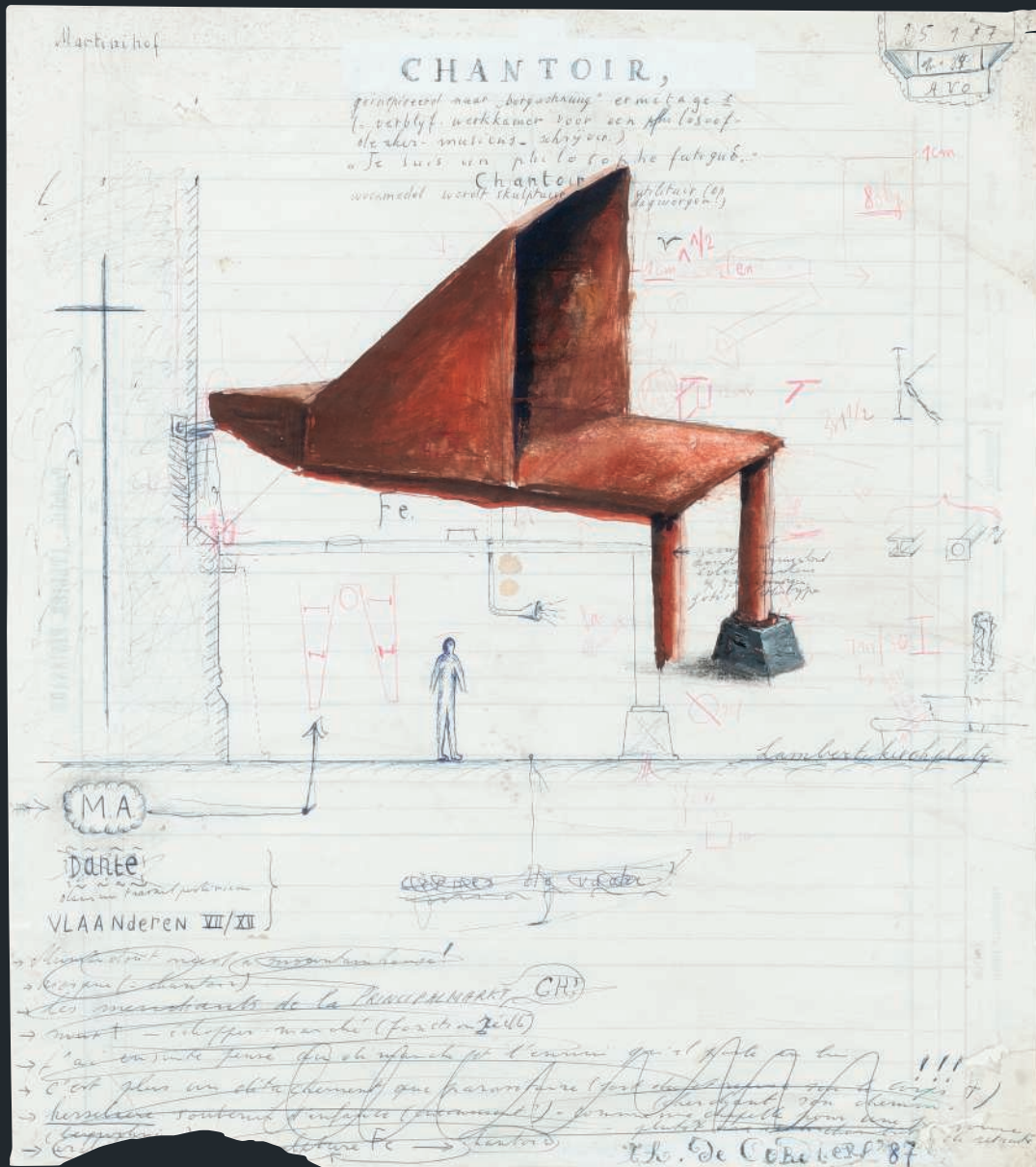
Chantoir was never executed for the Skulptur Projekte in Münster, due to the fact that the Council of St. Lambert's Church, where the work was intended to be installed, refused to permit its construction. While regrettable at the time, this decision was perhaps fortuitous, for thirteen years later, *Chantoir* would find a greater patron in S.M.A.K and their 2000 exhibition *Over the Edges*, which took inspiration from a 1986 exhibition called *Chambres d'Amis*, in which works of art were installed across the city of Ghent in public and private interiors. *Chantoir* was installed in an angle of the Ghent Cathedral. *Over the Edges* differed from the prior project in one significant respect: the works of art were intended for exterior display, to be dispersed across the historic city centre. During *Over the Edges*, *Chantoir* was used as a platform and stage for musicians, poets and other performers; it served as a true speaker's corner.

Jan Hoet, founder of S.M.A.K. and curator of *Over the Edges*, cited the displacement of the Ghent Altarpiece by Hubert and Jan van Eyck from the Vijd Chapel to the Villa Chapel in 1986 as a supreme example of contemporaneity: 'The displacement of the work charges it with the ultimate symbol of contemporaneity. A work of art of this stature is above history, above the chronology past-present-future. It is precisely the movement from one place to another, or the mere fact that it can be shown in another place, which lends it its contemporary character' (Jan Hoet, quoted in *Over the Edges*, Ghent 2000, unpagged).

The optimism with which Hoet confronts the displacement of the Ghent Altarpiece — viewing it as a celebration of the entrance of aesthetics into all aspects of life, as opposed to a degradation of something once holy — stands as a warm counterpart to De Cordier's own feeling of isolation from contemporaneity, marked as it is by dark melancholy and nostalgic archaism. On one of the accompanying illustrations of the project, De Cordier repeats the description of *Chantoir* in Dutch, and then writes underneath, 'I am a tired philosopher' ('Je suis un philosophe fatigué'). This somber description, accompanying an architectural ode to pensive woefulness, is uplifted by the elated nature and goals of the exhibition itself, and De Cordier's tired philosopher is made less lonesome by its installation at the beating heart of the historic city centre of Ghent.



A performance in in Thierry De Cordier's *Chantoir (Model for a Mountain Hut)*, Antwerp 2000.



λ19

THIERRY DE CORDIER (B. 1954)

Chantoir

titled 'CHANTOIR' (upper centre), signed and dated 'Th. De Cordier '87'

(lower right)

ballpoint, gouache and coloured pencil on paper laid on card

42 x 38.5cm.

Executed in 1987

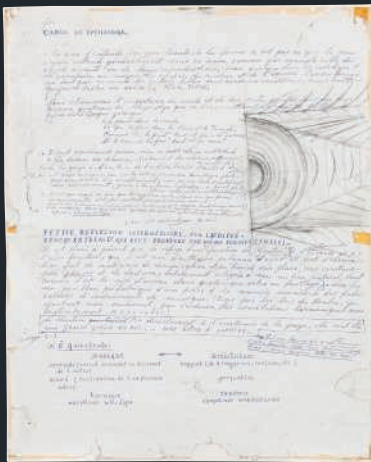
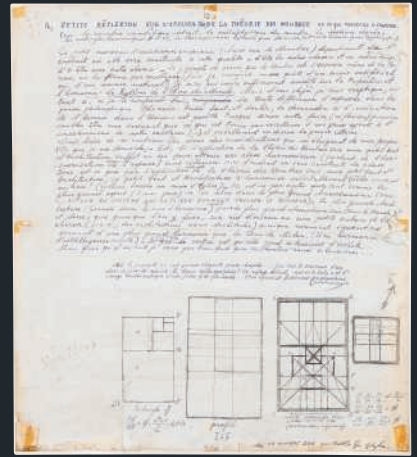
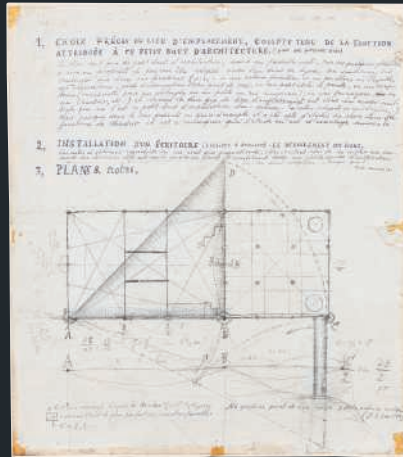
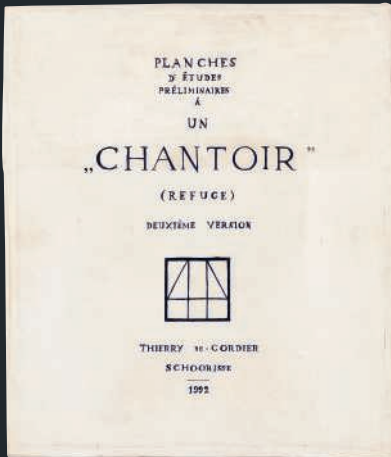
€25,000-35,000

US\$28,000-39,000

PROVENANCE:

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

Acquired from the above by the present owner.



PROPERTY OF A DISTINGUISHED BELGIAN GENTLEMAN

λ20

THIERRY DE CORDIER (B. 1954)

*Chantoir (Studies for an Open Air Singing and
Declamation Chamber)*

signed, titled and dated "CHANTOIR" (REFUGE) THIERRY DE CORDIER
1992' (on top of the portfolio)

handmade painted cardboard and paper portfolio with handwritten text in oil,
with handwritten text in oil on painted title page laid on paper and five painted
sheets with handwritten text in ballpoint and pencil laid on paper

portfolio: 47 x 40.5 x 4cm.

each sheet: 43.5 x 38.5cm.

Executed in 1992

€45,000-50,000

US\$51,000-56,000

PROVENANCE:

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

Acquired from the above by the present owner.

PROPERTY OF A DISTINGUISHED BELGIAN GENTLEMAN

121

THIERRY DE CORDIER (B. 1954)

Chantoir (Model for a Mountain Hut)

a construction of painted tin, plywood, plaster, metal and gouache
100 x 101 x 40cm.

€30,000-50,000

US\$34,000-56,000

PROVENANCE:

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





PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

λ!22

ARNULF RAINER (B. 1929)

Schwarzer Strauss (Black Bouquet)

signed, indistinctly inscribed and dated 'A. Rainer 1961' (lower right); signed and titled 'A Rainer "Schwarzer Strauss"' (on the reverse)

oil and oil stick on fibreboard

63 x 125cm.

Painted in 1961

€70,000-90,000

US\$79,000-100,000

PROVENANCE:

Dr. Helmut Zambo, Vienna.

Acquired from the above by the present owner in 1989.



PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

λ!23

ARNULF RAINER (B. 1929)

The Fright

signed twice 'A. Rainer' (lower right)

oil, oil stick, fabric, glass eyes, staples and découpage on photograph on board,
in artist's frame

image: 122 x 175cm.

overall: 125 x 178cm.

Executed in 1983

€70,000-90,000

US\$78,000-100,000

PROVENANCE:

Galerie Ulysses, Vienna.

Acquired from the above by the present owner in 1990.

EXHIBITED:

Brussels, Musées royaux des Beaux-Arts de Belgique, *ARNULF RAINER.*

Bedekt - Ontdekt, 1987 (illustrated in colour on the cover).

New York, Solomon R. Guggenheim Museum, *Arnulf Rainer*, 1989.

λ24

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 95' (on the reverse)
acrylic on canvas
122.5 x 101.5cm.
Painted in 1995

€100,000-150,000
US\$120,000-170,000

PROVENANCE:

Christine Koenig Gallery, Vienna.
Private Collection, The Netherlands.

EXHIBITED:

London, Vilma Gold Gallery, *Günther Förg*, 2016-2017.

This work is recorded in the archive of Günther Förg as no.
WVF.95.B.0657.

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



Günther Förg: *A Fragile Beauty*, 2018. Installation view, Stedelijk Museum Amsterdam, 26 May-14 October 2018.
Photo: Gert Jan van Rooij. Lot 62 Günther Förg, *Untitled*, 2001 (detail) © 2019 Artists Rights Society (ARS),
New York / VG Bild-Kunst, Bonn.



λ125

MARTIN KIPPENBERGER (1953-1997)

Untitled (from the series Hand Painted Pictures)

oil on canvas
150 x 180cm.
Painted in 1992

€200,000-300,000
US\$230,000-330,000

PROVENANCE:

Estate of Martin Kippenberger, Cologne.
Private Collection, New York.

EXHIBITED:

Cologne, Galerie Max Hetzler, *Martin Kippenberger. Hand Painted Pictures*, 1992.

LITERATURE:

A. M. Gingeras, 'Performing the Self: Martin Kippenberger', in: *Artforum*, October 2004, pp. 253-255, 304-305 (not illustrated).
A. Kempkes, 'Handpainted Pictures, 1992', in: *Nach Kippenberger*, Vienna/Eindhoven, 2003, pp. 172, 174 (not illustrated).
M. Prinzhorn, 'Die Illusion der intentionalen Selbstwahrnehmung. Zu den neuen Selbstportraits Martin Kippenbergers', in: *Martin Kippenberger*, Cologne, 1992, pp. 56-57 (not illustrated).
G. Capitain, R. Fiorito and L. Franzen (eds.), *Martin Kippenberger. Catalogue Raisonné of the Paintings (Vol. III 1987-1992)*, Cologne 2016, no. MK.P.1992.33 (illustrated in colour, p. 465).

Dating from the height of Martin Kippenberger's career, the present work belongs to the artist's landmark 1992 series of self-portraits: the *Hand Painted Pictures*. Initiated on the Greek island of Syros, this complex sequence of works has come to represent one of Kippenberger's most important engagements with the questions of self-presentation that occupied him throughout his *oeuvre*. Blending humour, pathos, irreverence and wit, the present work depicts the artist standing before a military tank, his back turned to the viewer as if in the act of relieving himself. Liquid strokes of thin, luminous colour lend the composition an atmosphere of dreamlike serenity, compounding the subversive nature of his subject matter. Closely linked to the contemporaneous series *Krieg Böse (War Wicked)*, which sought to mock the conflicting strands of rhetoric surrounding warfare, the work demonstrates the fluid malleability of Kippenberger's iconographic language. Throughout his lifetime, he rejoiced in playing up stereotypes of the artist – the artist as drunk, as showman, as jester, as prophet, as deity – and his self-portraits confront these axioms in the medium of paint. As Eva Meyer-Hermann has written, 'It was always the person Martin Kippenberger that faced up to everyday reality ... His own individuality, with all its vulnerability and particular life circumstances served as a source of inspiration for his art' (E. Meyer-Hermann, 'Yes, I am also a woman. Tragedies of the flesh', in *Kippenberger Meets Picasso*, exh. cat., Museo Picasso, Malaga, 2011, p. 63).

The second of Kippenberger's three major cycles of self-portraits, the *Hand Painted Pictures* followed on from his celebrated 'Picasso' self-portraits of 1988. Looking to the ultimate modern icon as a contemporary alter-ego, these works had restaged the well-known photograph of Picasso standing in a proud state of undress on the steps of Château Vauvenargues in 1962. Casting himself in the likeness of his famous antecedent, Kippenberger playfully subverted the bravado associated with the genre. The *Hand Painted Pictures*, by contrast, sought a more complex understanding of the role of the artist, infused with a new degree of pathos. As Daniel Bauman has written, 'Kippenberger's fame as an "agent provocateur" was at its peak at the end of the eighties, but from then on he seemed less and less explosive. His provocative behaviour increasingly degenerated into ritual, little more than entertainment for his admirers. The 1992 self-portraits deal directly

with this. The surly shyness of 1988 was gone, replaced by a clownishness whose irony borders on self-hatred. The poses are ridiculous, theatrically contorted, and full of an exaggerated tension' (D. Bauman, "'The Way You Wear Your Hat", in *Martin Kippenberger*, exh. cat., Kunsthalle Basel, Basel, 1998, p. 68). In contrast to his *Dear Painter, Paint For Me* series of 1981, in which Kippenberger employed a poster-painter to meticulously reproduce a series of private snapshots, the 1992 series was, above all, 'handpainted': visceral, sometimes painful self-exposures of his dwindling physique and conflicted psyche. This sense of candid vulnerability would become even more pronounced in his final series of self-portraits, *The Raft of the Medusa*, completed the year before his untimely death.

For all their acerbic tension, the *Hand Painted Pictures* were born of a rather different context to Kippenberger's previous self-portraits. It was during the early 1990s, at the height of his infamy, that he first began to visit his friends Michel and Catherine Würthle on Syros. Michel owned the notorious Paris Bar, which Kippenberger had frequented during his Berlin years. In the peace and quiet of their guesthouse and its studio, away from the heady, alcohol-fuelled environment of Cologne, the trappings of showmanship began to slip away. In the island's wide-open, empty landscape, Kippenberger found a therapeutic calm. It was there that he was to bring two of his biggest projects to fruition: his imaginary global subway system *Metronet*, and the fabled Museum of Modern Art Syros, an anti-art-world establishment with almost no artworks and limited visitor. As the artist's sister Susanne Kippenberger recalls, he became a different person in this setting: removed from the braying demands of the public, the rebellious prankster was replaced by a contented figure, one who embraced family life with the Würthles, threw himself into the parochial community and whiled away peaceful hours drawing in the local café. As Helmut Mittendorf remembers, on Syros Kippenberger 'didn't need all that self-display nonsense. In Berlin and Cologne it was like they flipped a switch to turn him on and he had to give them the Martin' (H. Mittendorf, quoted in S. Kippenberger, *Kippenberger: The Artist and his Families*, Berlin 2007, p. 436). The present work, with its image of debauchery submerged within a soft painterly haze, may be said to capture something of this duality.



Art for Future | Selected Works from the UniCredit Group

‘Art is the highest form of hope’

–Gerhard Richter

Christie’s is delighted to have been appointed by UniCredit to manage the sale of artworks from Austria, Germany and Italy. The proceeds will be primarily used to support the further rollout of the group’s Social Impact Banking (SIB) initiatives. The remaining balance will be dedicated to other relevant projects, including the support of young artists.

The artworks will be offered at various Christie’s international salerooms across a range of marquee week sales in 2019 and 2020. Christie’s Amsterdam is pleased to offer a significant selection of works from UniCredit, which will be offered on 25 and 26 November as part of the Post-War & Contemporary Art Evening and Day Auctions.

Led by an outstanding work by Gerhard Richter, this selection showcases an overview of works primarily by German and Austrian artists during the Post-War period: from Fritz Winter’s *Der Osterbaum* and *Garten für W*, both of 1963, to Imi Knoebel’s 1993 *Stand by Me*. Austrian artists are strongly represented, with works by Franz West, Hermann Nitsch and Maria Lassnig, covering the entire range of pictorial media: paintings, works on paper and sculptures. An exquisite selection of photography completes the grouping, with works by Vera Lutter, Balthasar Burkhard and Valie Export.

Social Impact Banking is part of UniCredit’s commitment to building a fairer and more inclusive society. It aims to identify, finance and promote people and companies that can have a positive social impact. As well as continuing to provide credit to projects and organisations not usually served by the traditional banking sector, UniCredit employees educate micro-entrepreneurs, social enterprises and vulnerable or disadvantaged groups, building valuable networks within our communities. SIB also focuses on monitoring and measuring outcomes, essential for sustainable growth. It is currently being rolled out in 11 additional UniCredit markets, including: Germany, Austria, Serbia, Croatia, Hungary, Bulgaria, Romania, Turkey, the Czech Republic and Slovakia, and Bosnia and Herzegovina.

UniCredit is a successful pan-European Commercial Bank, with a fully plugged in CIB, delivering a unique Western, Central and Eastern European network to its extensive client franchise. UniCredit offers both local and international expertise to its clients, providing them with unparalleled access to leading banks in its 14 core markets through its European banking network. Leveraging on an international network of representative offices and branches, UniCredit serves clients in another 18 countries worldwide.



Lot 28 Gerhard Richter, 16.3.89, 1989 (detail)
© 2019 Gerhard Richter

λ+26

KIKI KOGELNIK (1935-1997)

Superserpent

signed and dated 'Kiki Kogelnik 74' (lower right); signed, titled, and dated
'SUPERSERPENT, KIKI KOGELNIK 1974' (on the reverse)
oil and acrylic on canvas
195 x 150cm.
Painted in 1974

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

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

EXHIBITED:

Vienna, Zentralsparkasse der Gemeinde Wien, *Examples of Contemporary Austrian Painting and Prints*, 1976. (illustrated, p. 26).
Princeton, Squibb Gallery, *Contemporary Austrian Painting*, 1978. This exhibition later travelled to New York, Gallery of the Union.
Budapest, Hungarian National Gallery, *Begegnungen – eine Gemeinschaftsausstellung österreichischer und ungarischer Künstler*, 1988 (illustrated, p. 30).
Vienna, Volkshalle des Wiener Rathauses, *Ins Licht gerückt – Ein Museum auf Abruf*, 1991, p. 13 (illustrated, p. 50).
Vienna, Palais Harrach, *Perspektiven: Kunst und Virtual Reality – Bilder aus der Sammlung der Bank Austria*, 1998, p. 171 (illustrated, p. 47).
Krems, Kunsthalle Krems, *Kiki Kogelnik. Retrospective*, 2013 (illustrated, p. 165).
Vienna, Kunstforum Wien, *Images of Women? Collected #8*, 2019.

LITERATURE:

D. Shirey, 'A Stunning Collection From Vienna', in: *The New York Times*, February 26, 1978, p. 18.
A. Waldron, 'Nothing Schmaltzy About this Show', in: *Philadelphia Tribune*, February 26, 1978.
R. Knoche, *Kunstmarkt – Die Top Thirty in der Kunst*, Vienna 1999, (illustrated, p. 152).



Kiki Kogelnik with skeleton in the artist's studio, her painting *Self-Portrait* in the background, New York 1964. Photo: © Kiki Kogelnik Foundation. All rights reserved. Courtesy Kiki Kogelnik Foundation.

Superserpent is exemplary of Kiki Kogelnik's work in the 1970s, the period in which she answered to second-wave Feminism by creating images of women that appropriate the cliché beauty found in commercial advertising, whilst simultaneously casting an ironic light on it. The figure in this work clearly references a fashion model and echoes the flatness of Kogelnik's Pop Art contemporaries. However, its appearance is intimidating – the woman has a Medusa-like head and brandishes a snake and rod. As with similar works from that time (such as *Superwoman*, 1973, in the National Museum of Women in the Art) these women are empowered either by mythical symbolism or are portrayed smoking, wearing fighter pilot outfits, and - later - holding threatening weapons in the series 'It Hurts'. Just as she defied association with any particular art movement, Kogelnik also never fully committed herself to Feminism but rather shared Meret Oppenheim's belief that 'art has no gender characteristics'.

Born in Austria in 1935, Kogelnik studied at the Vienna Academy of Fine Art and travelled Europe before settling in Manhattan in the early 1960s. She became friends with Roy Lichtenstein, Andy Warhol and Jasper Johns – who no doubt inspired her, though she always claimed her own realm of creative practice. During this time she created her now iconic *Hangings*, consisting of cut-out silhouettes of her friends which she then hung skin-like on hangers and rails, or stenciled onto canvas.

Transcending the movements of European abstract modernism and American Pop art, Kiki Kogelnik built a unique and innovative oeuvre that addressed post-war consumer society, technology and feminism, which is even more relevant today.

We thank Anna Sauer from the Kiki Kogelnik Foundation for the information she has kindly provided on this work.



λ+27

ARNULF RAINER (B. 1929)

The Austrian Poets Elysium

signed and dated 'Arnulf Rainer 67' (lower right)
crayon and mixed media on ultraphane foil
90.5 x 174.5cm.
Executed in 1967

€28,000-35,000
US\$32,000-39,000

PROVENANCE:

Acquired directly from the artist by the present
owner in 1968.

'I could only relax when there was just one tiny white last spot
left. I could see more clearly. I could grasp the shape of the
picture again... The pictures are alive because of the white
remnant, the almost concealment.'

-Arnulf Rainer

The Confusion of the Senses



1940

1941

1942

1943

1944

λ+28

GERHARD RICHTER (B. 1932)

16.3.89

dated '16.3.89' (lower left on the mount), signed 'Richter' (lower right on the mount)

oil on paper

sheet: 21 x 29.5cm.

overall: 22 x 30.5cm.

Executed in 1989

€70,000-100,000

US\$78,000-110,000

PROVENANCE:

Galerie Fred Jahn, Munich.

Acquired from the above by the present owner in 1989.

EXHIBITED:

Erlangen, Kunstpalais Erlangen, *Gerhard Richter*

- *Werke aus zwei Jahrzehnten aus der Sammlung*

HypoVereinsbank, 2007.

Munich, HVB Kunst Palais, *Schönes Schwarz - Weiß*,

2008-2009.

'Nature/Structure. There is no more to say. In my pictures I reduce to that. But 'reduce' is the wrong word, because these are not simplifications. I can't verbalize what I am working on: to me, it is many-layered by definition; it is what is more important, what is more true.'

-Gerhard Richter



λ+29

FRITZ WINTER (1905-1976)

Garten für W (Garden for W)

signed and dated 'FWinter 63' (lower right); signed, titled and dated
'Garten. für W. FWinter 63' (on the reverse)

oil on canvas

80 x 90.5cm.

Painted in 1963

€35,000-55,000

US\$40,000-61,000

PROVENANCE:

Galerie Rothe, Frankfurt.

Acquired from the above by the present owner in 1989.

LITERATURE:

Von der klassischen Moderne bis zur Gegenwart, exh.
cat., Munich, HypoVereinsbank, 2000 (illustrated in
colour, p. 25).

Born in 1905 in Germany, Bauhaus educated, banned by the National Socialists for producing degenerate art, drafted and taken as prisoner of war to Siberia, Fritz Winter reached his mature artistic period in the mid-1950s to 1960s. His paintings from this period are often compared to works of abstract expressionists such as Mark Rothko and Ernst Wilhelm Nay. However, due to his own particular approach, his by then reclusive nature and the enduring influence from his Bauhaus years, established his own place in post-war German painting.

During his time at the Bauhaus art school in the inter-war Weimar Republic, he studied under Vassily Kandinsky, Paul Klee, and Oskar Schlemmer – setting the foundations to his career in painting. Following the establishment of the National Socialist regime in 1933, Winter quickly fell into the disgrace of the new government, his work banned and later purged from German museums. In 1939 the artist was drafted into the German army, taken as a prisoner of war and detained in Siberia until 1949. On his return to Europe, Winter resumed painting in a more colourful palette and embraced prevailing avant-garde trends toward abstraction. In 1955, gaining professional recognition he started a teaching position at the Kunsthochschule Kassel in Kassel – an increasingly relevant city in the German art scene (with the documenta I art fair established there).

From 1961 onwards he began using background colours as the primary subject in his paintings. We see many colourful rectangles that bleed into one another irregularly as in the present lot *Garten für W*. In some paintings, whilst remaining fully abstract, he reintroducing certain contrasts between fore-and background, as seen in *Der Osterbaum* (lot 34), where a white background is met with black and brown strokes and light blotches of colour. Here he distinguishes himself from Rothko, who believed in the suggestive and transcendental quality of colour alone. Winter on the other hand explored the formal possibilities of colour in creating compositions, and retained ownership in the creation process. And whereas Nay's starting points were the circle and primary colours, Winter worked with a subdued palette, specifically favouring the colour brown which he took the time to mix and produce himself. Echoing Klee's colour theories, Winter has really explored the qualities of colour as a surface in its own right.



λ+30

FRANZ WEST (1947-2012)

Untitled

signed and dated 'F West 82 signiert hergestellt 72 oder 73' (on the reverse)
acrylic, socks, wooden pegs and mixed media collage on chipboard
diameter: 99cm.
Executed *circa* 1972-1973

€55,000-75,000
US\$62,000-84,000

PROVENANCE:

Galerie Ryszard Varisella, Frankfurt.
Achenbach Kunsthandel, Dusseldorf.
Acquired from the above by the present owner.

LITERATURE:

*HypoVereinsbank Luxembourg. Architektur und
Kunst. Band 1*, Luxembourg 2000.

'As a sculptor, West had a great touch and an inimitable feel
for shapes. He was a master of the lump: the knobbly and inert,
the gross and the gangling.'

-Adrien Searle



λ+31

FRITZ WOTRUBA (1907-1975)

Weibliche Kathedrale (Female Cathedral)

incised with artist's signature and number 'WOTRUBA 3/3' (on the reverse lower edge)

bronze with dark brown patina

183 x 66 x 63cm.

Executed in 1946, this work is number three from an edition of three

€45,000-65,000

US\$51,000-73,000

PROVENANCE:

E. M. Mautner, Vienna.

Acquired from the above by the present owner in 1973.

LITERATURE:

F. Heer, *Fritz Wotruba: Humanität aus dem Stein*, Neuchâtel 1961 (another example in stone illustrated, pp. 26- 27).

O. Breicha, *Fritz Wotruba: Figur als Widerstand*, Zell am See 1977 (another one from the edition illustrated in colour, p. 50).

Weibliche Kathedrale marks a crucial moment in the career of Fritz Wotruba, both stylistically and in the wider context of his socio-political ideals. It was cast from the sandstone original Wotruba created in 1946 from found rubble of the cathedral Stefansdom in Vienna after its bombing in 1945. He created a female figure out of this most significant piece of war debris, deliberately keeping its characteristics of destruction and eschewing over-stylization.

Considered one of the most notable sculptors of the 20th century in Austria, Wotruba was and is known for his radical slab like metal and stone sculpture, and for being intensely engaged with the social and political questions of his era. Wotruba felt that art was a vehicle of enlightenment, with a mission to renew culture and society - a view that no doubt fuelled his work with monuments and, later, architecture (the 1932 memorial *Man Condemn War* in Leobe, and the *Church of the Holy Trinity* he designed in 1971 are some notable examples).

Born in 1907, as the son of a poor tailor in Vienna, Wotruba initially worked as a metal grinder and engraver, taking up sculpture in 1925. He fled to Switzerland in 1939 to escape the Nazi invasion. While in exile, Wotruba met Marino Marini, Germaine Richier and Uli and Dana Becher who markedly influenced his work. When Wotruba returned to Vienna in 1945, he was given a post at the Vienna Art Academy and would increasingly emancipate his practice from anatomical realism and rather look to structural and tectonic considerations in his creation process.



Fritz Wotruba, *Weibliche Kathedrale*, sandstone original, circa 1946





λ+32

JOSEPH BEUYS (1921-1986)

Gräberschwein

signed, titled and dated 'jung graber Beuys, 1957' (on the reverse)
pencil, soot and stamp on paper
11 x 17cm.
Executed in 1957

€10,000-15,000
US\$12,000-17,000

PROVENANCE:

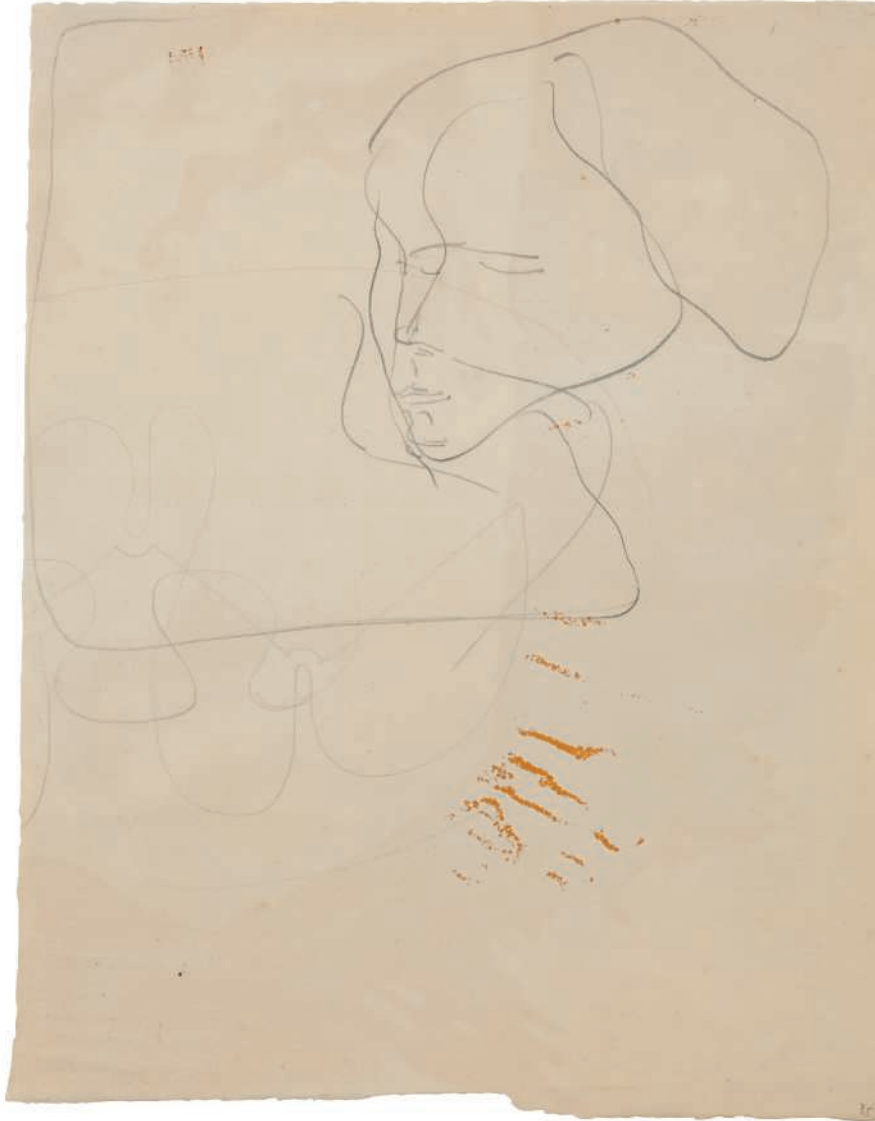
Galerie Schmela, Dusseldorf.
Collection Mönter, Dusseldorf.
Achenbach Kunsthandel, Dusseldorf.
Acquired from the above by the present owner in 1995.

EXHIBITED:

Hannover, Kestner-Gesellschaft Hannover, *Joseph Beuys*, 1975, no. 132, p. 143.
Traunstein, Rathaus Traunstein, *Klassische Moderne bis zur Gegenwart*, 2000.

LITERATURE:

W. Dickhoff and C. Werhahn (ed.), *Joseph Beuys: Zeichnungen - Skulpturen - Objekte*, exh. cat., Dusseldorf 1988, no. 42 (illustrated in colour, p. 211).



λ+33

JOSEPH BEUYS (1921-1986)

Portrait HK.

signed, titled and dated 'Beuys 56 Portrait HK.' (on the reverse)
pencil and tempera on paper
33 x 26cm.
Executed in 1956, with a drawing in pencil on the verso

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

Galerie Schmela, Dusseldorf.
Collection Mönter, Dusseldorf.
Achenbach Kunsthandel, Dusseldorf.
Acquired from the above by the present owner in 1995.

EXHIBITED:

Hannover, Kestner-Gesellschaft Hannover, *Joseph Beuys*, 1975, no. 109, p. 142
(illustrated, p. 63).
Hamburg, Kunsthaus, *Europe in Art*, 2004 (p. 71).

LITERATURE:

W. Dickhoff and C. Werhahn (ed.), *Joseph Beuys: Zeichnungen - Skulpturen - Objekte*, exh. cat., Dusseldorf 1988, no. 38 (illustrated in colour, p. 210).

λ+34

FRITZ WINTER (1905-1976)

Der Osterbaum (Easter Tree)

signed and dated 'FWinter 63' (lower right); signed, titled and dated
'Der Osterbaum FWinter 63' (on the reverse)

oil on canvas

130 x 97cm.

Painted in 1963

€35,000-55,000

US\$40,000-61,000

PROVENANCE:

Fritz-Winter-Haus, Ahlen.

Galerie Aras, Saulgau.

Acquired from the above by the present owner in 1994.

LITERATURE:

G. Lohberg, *Fritz Winter: Leben und Werk*, Munich

1986, no. 2477 (illustrated, unpagged).

'As if the visible world would be the real one!'

–Fritz Winter



λ+35

HERMANN NITSCH (B. 1938)

Schüttbild

oil on burlap over a wooden stretcher
200 x 300cm.
Executed in 1986

€30,000-50,000
US\$34,000-56,000

PROVENANCE:

Acquired directly from the artist by the present
owner in 1989.

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





λ+36

IMI KNOEBEL (B. 1940)

Stand by Me

signed and dated 'imi 93' (on the reverse)
acrylic and aluminium on plywood
116 x 116 x 13.5cm.
Executed in 1993

€65,000-85,000
US\$73,000-94,000

PROVENANCE:

Achenbach Kunsthandel, Dusseldorf.
Acquired from the above by the present owner in 1995.

EXHIBITED:

Lyon, Biennale d'Art Contemporain, *Et tous ils changent
le monde*, 1993.

LITERATURE:

Imi Knoebel Works 1966-2014, exh. cat., Wolfsburg,
Kunstmuseum, 2014-2015 (installation image, p. 133).

'Simply that it goes, to bring things to a point of lightness. That's
the most difficult place to get with painting. The work that went
into it shouldn't show. Beauty always lies in between.'

-Imi Knoebel





λ+37

VALIE EXPORT (B. 1940)

Zupassung (Fit Into)

signed, titled, dated and with artist's stamp 'Zupassung Valie Export 1976'
(lower right)
black and white photograph
41.5 x 61cm.
Executed in 1976, this work is number one from an edition of three

€5,000-7,000
US\$5,600-7,800

PROVENANCE:

Acquired directly from the artist by the present owner in 2010.



λ+38

ARNULF RAINER (B. 1929)

*Ich höre doppelt (I'm Hearing It Twice) (from the series
Face Farces)*

signed and titled 'Ich höre doppelt A Rainer' (lower left)
black chalk on black and white photograph
50 x 59cm.
Executed in 1970-1972

€7,000-10,000
US\$7,900-11,000

PROVENANCE:
Galerie Steinek, Vienna.
Acquired from the above by the present owner in 2009.



λ+39

ARNULF RAINER (B. 1929)

Face Coloration (from the series Face Farces)

signed 'a. rainer' (lower centre); titled and dated '„Face coloration“ 1969/73' (on the reverse)

oil and wax crayons on black and white photograph laid on plywood
118 x 90cm.

Executed in 1969-1973

€18,000-25,000
US\$21,000-28,000

PROVENANCE:

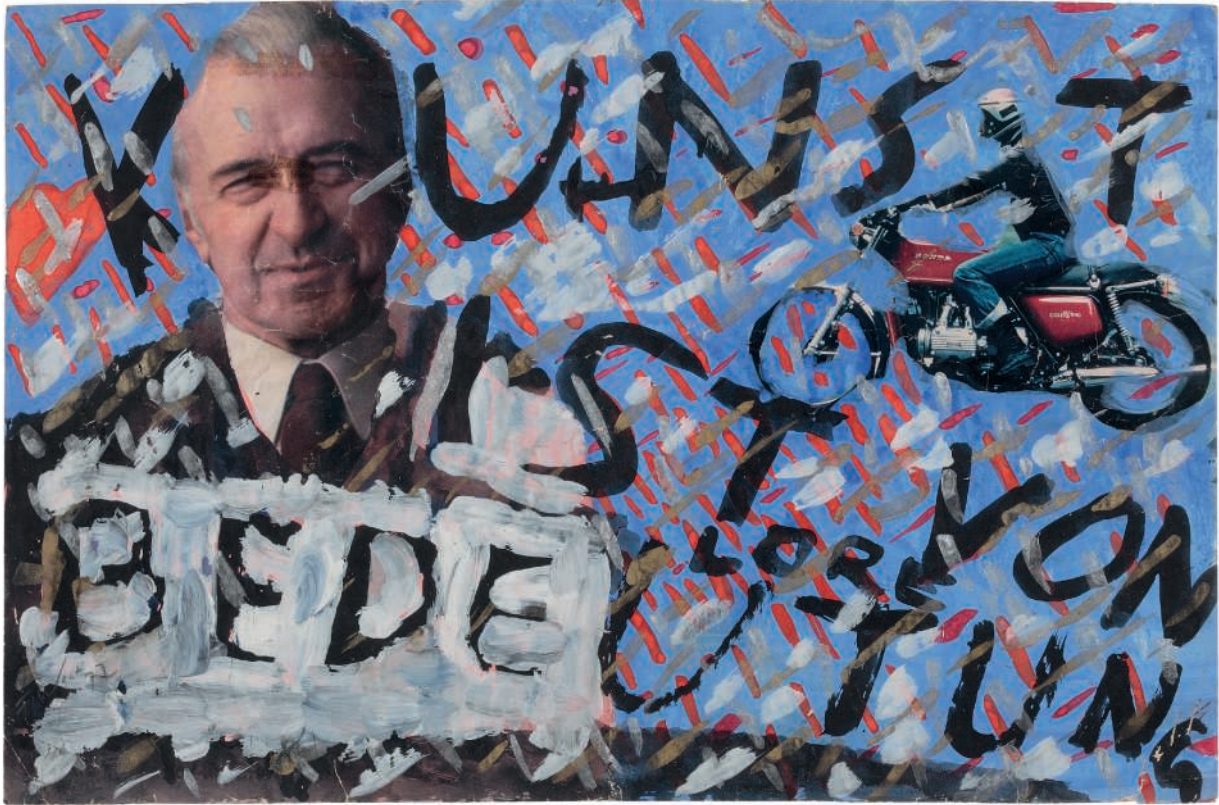
Galerie Ulysses, Vienna.

Acquired from the above by the present owner in 1997.

EXHIBITED:

Vienna, Galerie Ulysses, *Arnulf Rainer. Face Farces 1965-1975*, 1983 (illustrated in colour, unpagged).

Hamburg, Kunsthaus Hamburg, *EUROPE IN ART: Sammlung Hypovereinsbank*, 2004.



λ+40

FRANZ WEST (1947-2012)

Kunst ist von Bedeutung (Art is Meaningful)

signed and dated 'F. West 77' (lower left)
gouache, silver paint and paper collage on paper
27.5 x 42cm.
Executed in 1977

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

Anon. sale, Dorotheum Vienna, 2 December 1998, lot 225.
Acquired at the above sale by the present owner.

λ+41

IMI KNOEBEL (B. 1940)

ODYSHAPE Gelb 4 (ODYSHAPE Yellow 4)

signed and dated 'imi 95' (on the reverse)

acrylic on aluminum

102 x 101.5 x 5.5cm.

Executed in 1995

€55,000-75,000

US\$61,000-83,000

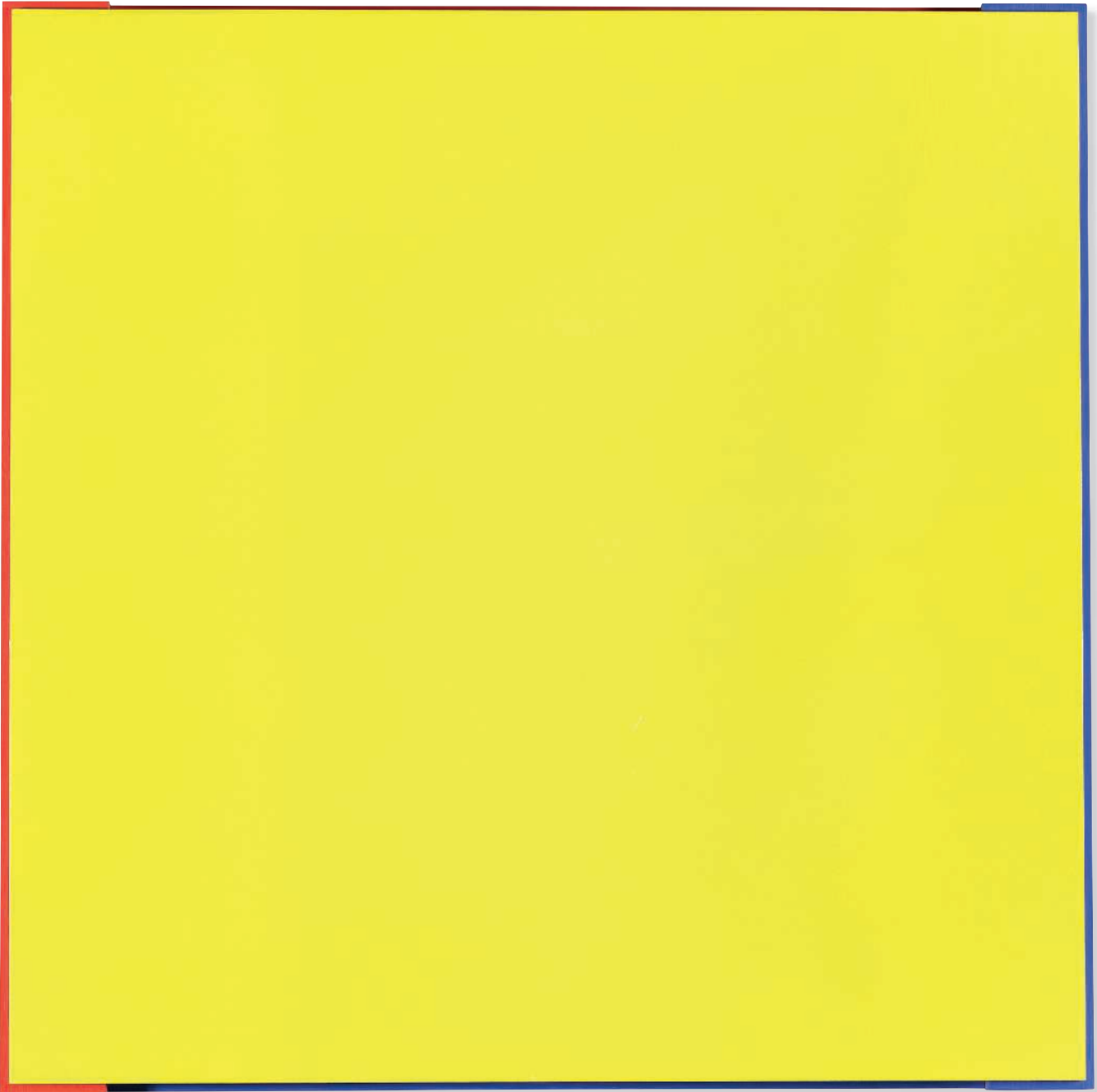
PROVENANCE:

Galerie nächst St. Stephan Rosemarie
Schwarzwälder, Vienna.

Acquired from the above by the present owner
in 1996.

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

–Imi Knoebel



λ+42

RAINER FETTING (B. 1949)

Alte Fabrik (Moritzplatz) (Old Factory (Moritzplatz))

signed twice, titled and dated 'Fetting 78 Rainer Fetting Fabrik'
(on the reverse)

dispersion on canvas

165 x 196cm.

Painted in 1978

€15,000-20,000

US\$17,000-22,000

PROVENANCE:

Galerie Thomas, Munich.

Acquired from the above by the present owner in 1985.

LITERATURE:

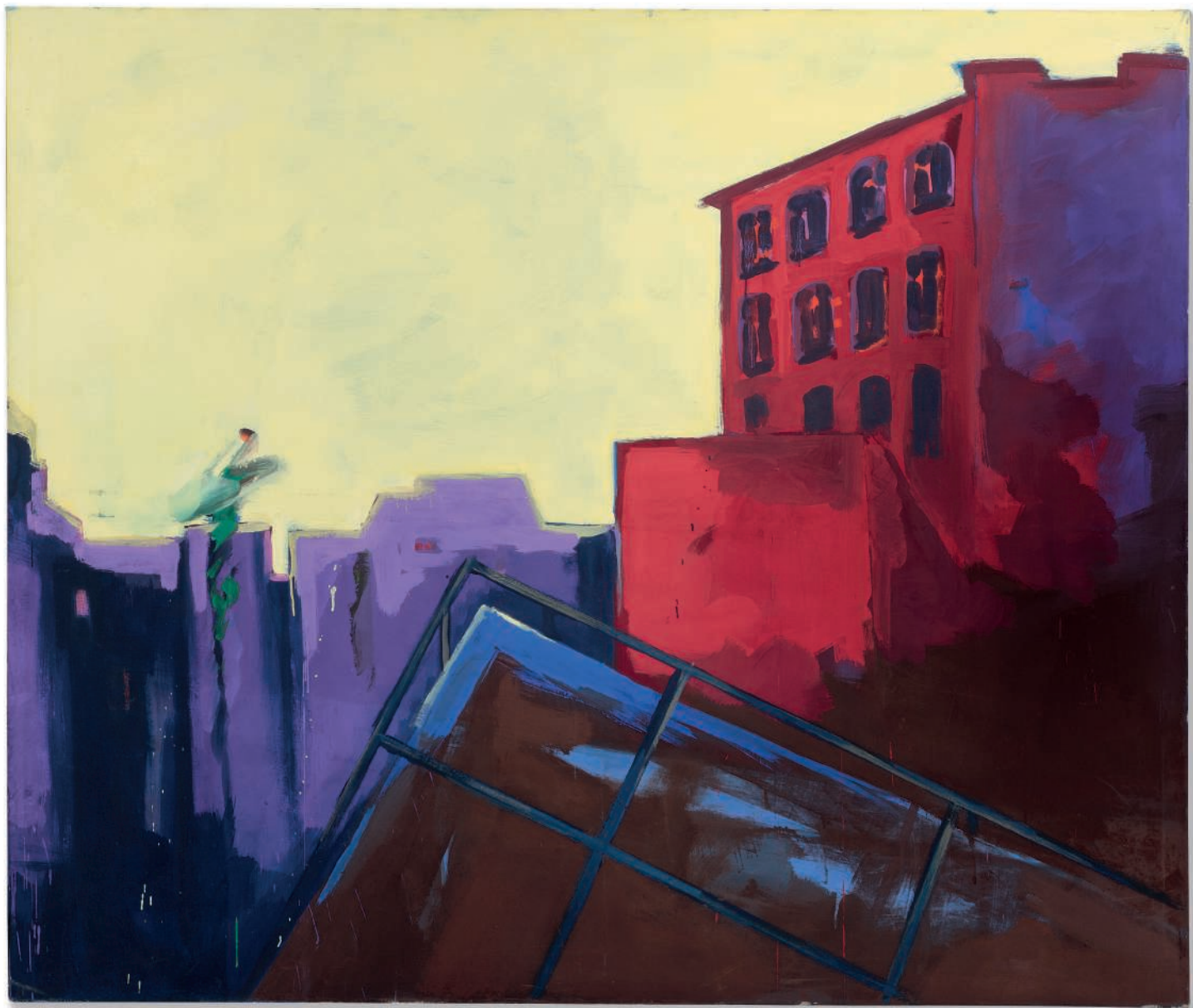
Rainer Fetting. Bilder 1973-1984, exh. cat., Berlin, Raab

Galerie, 1985 (illustrated in colour, unpagged).

This work is recorded in the archives of Büro Rainer
Fetting, Berlin under number *FF/141*.

‘When I am feeling energetic, I paint. Otherwise I don’t want to
paint at all. I expect my paintings to have a lot of life in them.
And that requires energy.’

–Rainer Fetting



λ43

GÜNTHER FÖRG (1952-2013)

Struktur (Structure)

each: signed, titled, inscribed and dated 'Struktur Förg 88 Lund'
and numbered consecutively '1' to '4' (on the reverse)

acrylic on board, in four parts

each: 67.5 x 52.5cm.

Executed in 1988

€100,000-150,000

US\$120,000-170,000

PROVENANCE:

Anders Tornberg Gallery, Lund.

Galeria La Maquina Española, Madrid.

Private Collection, The Netherlands.

EXHIBITED:

London, Vilma Gold Gallery, *Günther Förg*, 2016-2017.

This work is recorded in the archive of Günther Förg
as no. *WVF.88.B.0361*

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

‘The sense of break or rupture in the work is important for me, you know, you study artists you admire, then you have to make a break with them and then, of course, once you have established a reputation then you must fight with this, go against this. If you become too satisfied, then it’s over. In one sense, what I’m describing is the normal way of an artist; you struggle to find your position, you then get shows, you have to deal with the marketplace and the critical context for your work and fight your position in all this, then the reputation brings other problems – your reputation can kill you. If you were simply to make stripe paintings all your career then it becomes complacent.’

–Günther Förg



Günther Förg, *Barcelona Pavillon*, 1986-1998, collection Deutsche Bank. Photo: © 2019 Artists Rights Society (ARS), New York.



PROPERTY FROM THE COLLECTION OF OTTO SCHAAP



Otto Schaap, 2012. Photo: Thijs Wolzak | *Human Interior*. Collector Otto Schaap in his home featuring (left) Marlene Dumas (Lot 45 in this auction). Artwork: © 2019 Marlene Dumas.

'Never listen to what others say,' advised the 84 year-old collector Otto L. Schaap on the art of collecting. 'I made that horrible mistake just once. I had the chance to buy a piece by Marlene Dumas. I went to the gallery with my director from work at the time, who said to me "don't buy it, it's too somber." I didn't buy it. And I still live to regret it today' (O. Schaap, quoted in interview with J.Heijmerink 'De 84 jarige kunstverzamelaar Otto L.Schaap — Cultuurvlog 38', *My Daily Shot of Culture*, 5 February 2018).

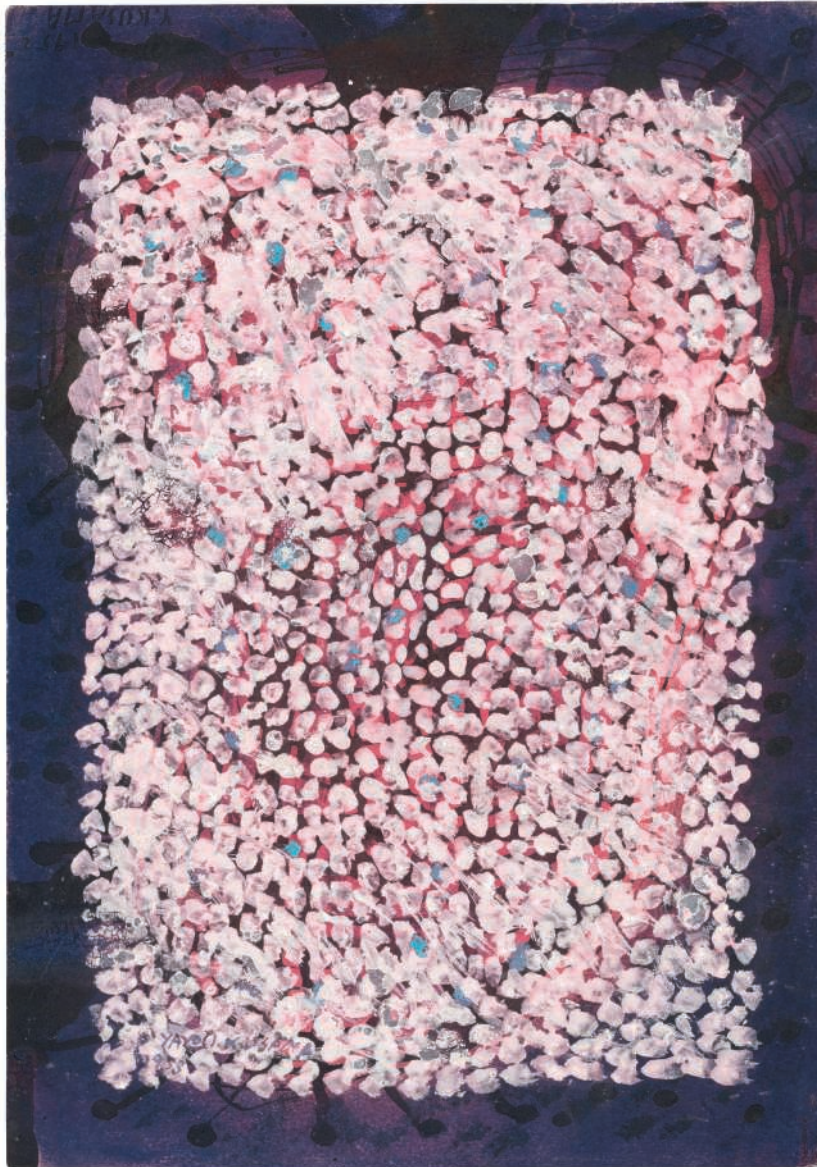
Schaap, who over the past forty-five years has assembled an astounding collection of over nine hundred pieces of contemporary and African tribal art, has made up for that mistake: one of the highlights of his assemblage is another painting by Marlene Dumas, titled *The Edge* (lot 45), bought shortly thereafter. *The Edge* exhibits Dumas's skill and sensitivity at its very best: a young girl sits intensely engaged with what appears to be a stick she has submerged into a shimmering pool of water below. Her face is hidden, the bottoms of her feet are exposed to the viewer, and while her skin and the sky beyond her are painted in translucent layers of grey, her dress and the water gleam with vibrant red-tones. Though of modest dimensions, the work was displayed side-by-side with life-size and monumental portraits when it was exhibited earlier this year at the Munch Museet in Oslo in *Moonrise: Marlene Dumas & Edvard Munch*. It held its own.

Schaap began collecting in 1972, just eight years after taking a position at the Centraal Laboratorium van Bloedtransfusie Dienst (Central Laboratory for Blood Transfusion Services), now known as Sanquin. Its director at the time, Joghem van Loghem, accrued what would become one of the Netherlands' first corporate collections. 'That art just wasn't my cup of tea back then,' Schaap said of Van Loghem's collection (O. Schaap, quoted

in interview with F. de Coninck, 'Otto L. Schaap: lets wat nooit ophoudt', *Museumtijdschrift*, nr. 5, July 2008). Schaap grew up under the influence of his parents, themselves collectors of antiques and a wide array of eighteenth, nineteenth, and early twentieth century art, and he would accompany them to museums and galleries — accounting, perhaps, for his confrontational start with Van Loghem's contemporary assemblage.

Born in August 1933, Schaap was six years old when Nazi Germany invaded Holland. He and his family were caught when trying to escape the Germans and were sent to Westerbork Concentration Camp for fourteen months, and then on to Theresienstadt. They all survived the war. His collection, which bears the indelible influences of his parents, his director Van Loghem, and the hardships he endured as a child, is a visual record of not only Schaap's heightened aesthetic intuition, but also of his indomitable outlook on life and human nature: 'I began collecting art after my divorce in 1972 with a drawing by William (later Dirkje) Kuik. My collecting began then and never stopped. From time to time, thereafter, I thought: I'll stop, but then I would come across an art fair and would fall to my knees. I always went my own way; I wanted to fight my own fight. I love difficult art, because of the effort it forces me to make. Every once in a while I think: what have I gotten myself into, throw it away! But that I would never do. I march straight into battle. I never walk away. Have I gotten to know myself better through that process? I never understand myself, and that alone I find reassuring' (O. Schaap, quoted in interview with F. de Coninck, 'Otto L. Schaap: lets wat nooit ophoudt', *Museumtijdschrift*, no. 5, July 2008).

We kindly thank Eliane Odding for her assistance with cataloguing these lots.



PROPERTY FROM THE COLLECTION OF OTTO SCHAAP

44

YAYOI KUSAMA (B. 1929)

The Ground

signed and dated 'YAYOI KUSAMA 1953' (lower left), signed and dated Y
KUSAMA 1953 (upper left); signed, titled and dated 'YAYOI KUSAMA 1953
The Ground' (on the reverse)

gouache, ink and pastel on paper

27 x 18.5cm.

Executed in 1953

€60,000-80,000
US\$67,000-89,000

PROVENANCE:

Andrew Kreps Gallery, New York.

Acquired from the above by the present owner in 1999.

PROPERTY FROM THE COLLECTION OF OTTO SCHAAP

λ45

MARLENE DUMAS (B. 1953)

The Edge

signed and titled twice and dated 'the edge Marlene Dumas 91 Loss of Soul'
(on the reverse)
oil on canvas
60 x 50cm.
Painted in 1991

€100,000-150,000
US\$120,000-170,000

PROVENANCE:

Galerie Paul Andriessse, Amsterdam.
Acquired from the above by the present owner
circa 1991-1992.

EXHIBITED:

Oslo, Munch Museet, *Moonrise. Marlene Dumas & Edvard Munch*, 2018-2019 (illustrated, p. 165).
Schiedam, Stedelijk Museum Schiedam, *Art Leaves Home IV: Otto L. Schaap. Content Art Consumer*, 2008, no. 17 (illustrated in colour, unpagged).
Eindhoven, Van Abbemuseum, *Marlene Dumas: Miss Interpreted*, 1992. This exhibition later travelled to Philadelphia, Institute of Contemporary Art.

Painted in 1991, *The Edge* is an enigmatic example of Marlene Dumas' figurative practice. Isolated against an empty shoreline, a lone girl crouches, her face turned away from the viewer. Thin, fluid streaks of paint trace her limbs, whilst fiery ribbons of red and orange demarcate her dress; sand slips through her fingers to the water below. Purposefully divorced from specific context, the work demonstrates Dumas' ability to conjure rich psychological drama from restrained painterly means. Working primarily from secondary images – including film stills, newspaper and magazine photographs and art historical reproductions – the artist paints quickly and intuitively, attempting to distil the private emotions of her subjects. Many, such as the present, have their backs turned, conjuring a disquieting sense of voyeuristic unease in the viewer. Though stripped of all external narrative, and frequently blurred the point of abstraction, they appear like fragments from a half-told story, shrouded in mystery and suspense. Despite its characteristic ambiguity, the present work's title seems to hint at the peripheral, liminal zone occupied by these creatures. The painting was included in the artist's major touring exhibition at the Van Abbemuseum, Eindhoven in 1992, and this year featured in the joint show *Moonrise: Marlene Dumas & Edvard Munch* at the Munch Museet, Oslo.

'Painting is about the trace of the human touch.
It is about the skin of a surface.'

–Marlene Dumas

Born in South Africa in 1953, Dumas moved to Amsterdam in 1976, and has lived and worked in the city ever since. She came to prominence in the mid-1980s, and by the 1990s had achieved international recognition, representing the Netherlands at the 1995 Venice Biennale. Drawing upon her youth under Apartheid, her practice frequently addresses issues relating to identity and oppression, as well as exploring themes of female sexuality. At its heart, however, her work stages a profound enquiry into the nature of imagery, interrogating paint's ability to create traces of the human world. 'I am also aware of the differences between human beings and artificial images', she explains. 'That oil and paint, not flesh and blood, run through their veins. My figures know that too. And like fallen angels do they blame me (and you) for creating them to exist in the land of abstraction – called art' (M. Dumas, 'Naked Bodies', 1988, reproduced in M. van den Berg (ed.), *Marlene Dumas: Sweet Nothings. Notes and Texts*, London 2014, p. 47). Silent and brooding, her figures take on a haunting, dreamlike quality, suspended like trapped specimens in a painterly laboratory. In this regard, the parallel with Munch is apt: her subjects, like those of her forebear, are victims of their own condition.





PROPERTY FROM THE COLLECTION OF OTTO SCHAAP

λ46

MARLENE DUMAS (B. 1953)

Schetsen ná 'Evidence of Virtue'

signed and dated 'marlene 1992.' (lower left), titled 'Schetsen ná "evidence of virtue"' (centre left)
ink and chalk on paper
46 x 50cm.
Executed in 1992

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

Produzentengalerie, Hamburg.
Galerie Parade, Amsterdam.

Acquired from the above by the present owner in 1999.



PROPERTY FROM THE COLLECTION OF OTTO SCHAAP

λ47

FRANZ WEST (1947-2012)

Sensus Communis (Abriss)

signed and dated 'FWest 98' (on the backing)
lacquer and watercolour on printed paper collage, in artist's frame
overall: 64 x 98cm.
Executed in 1998

€25,000-35,000
US\$28,000-39,000

PROVENANCE:

David Zwirner, New York.
Acquired from the above by the present owner in 1999.

EXHIBITED:

New York, David Zwirner, *New Sculptures and Installations*, 1999.

λ148

STEPHAN BALKENHOL (B. 1957)

Large Head Relief

each: signed and dated 'Stephan Balkenhol 2000' and numbered consecutively 'I/IV' to 'IV/IV' (on the reverse)
painted and carved poplar wood, in four parts
each: 120 x 98.5 x 13.5cm.
Executed in 2000

€80,000-120,000
US\$90,000-130,000

PROVENANCE:

Barbara Galdstone Gallery, New York.
Private Collection, New York.
Anon. sale. Christie's New York, 12 May 2005, lot 462.
Acquired at the above sale by the present owner.

'The figures are all relatively similar, having no distinct expression such as appearing joyous or sad. In essence, I engage in "exploring a certain facial expression" that must atmospherically be able to evoke all such emotions. I find this to be more emotive and inspiring rather than affixing a specific expression to my figures as often is the case in expressionist works of art. In doing so, the figures can look melancholic one moment, and full of joy the next.'

-Stephan Balkenhol



λ49

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 97' (upper left)
acrylic on plywood
160.5 x 140cm.
Painted in 1997

€100,000-150,000
US\$120,000-170,000

PROVENANCE:

Acquired directly from the artist by the present owner.

This work is recorded in the archive of Günther Förg
as no. *WVF.97.B.0630*.

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

'Really, painting should be sexy. It should be sensual. These are things that will always escape the concept. I think painting is a resilient practice; if you look through the history of painting it doesn't change so much and we always see it in the present. It is still now.'

-Günther Förg

Form 97





λ50

CAREL VISSER (1928-2015)

Lake Powell

oxidized iron
28.5 x 171.5 x 50cm.
Executed in 1998

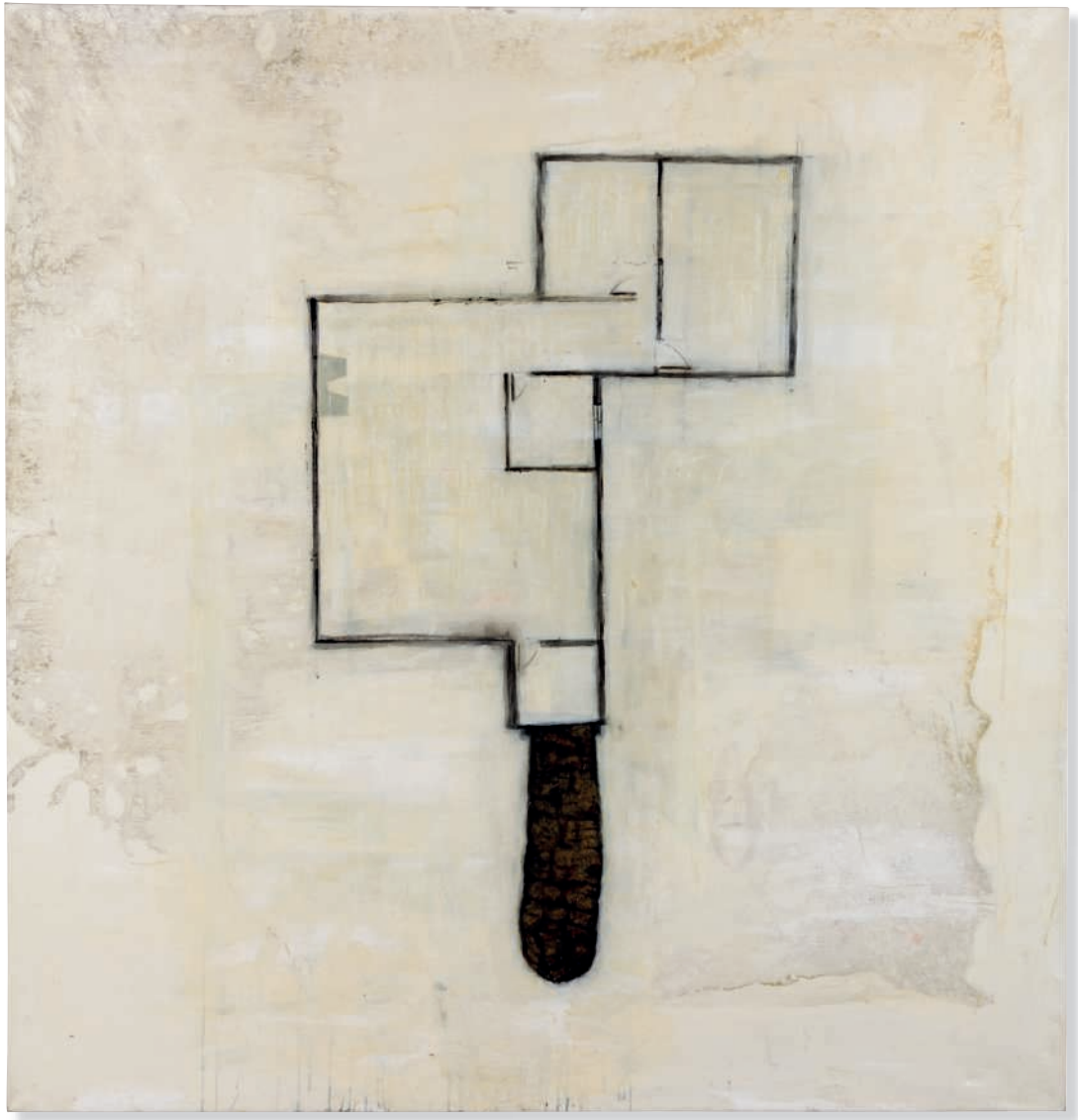
€25,000-35,000
US\$28,000-39,000

PROVENANCE:

Galerie Tanya Rumpff, Haarlem.
Acquired from the above by the present owner in 1998.

EXHIBITED:

London, The Mayor Gallery, *Carel Visser, Counterbalance*, 2015 (a smaller cast exhibited and illustrated in colour, p. 43).
The Hague, Museum Beelden aan Zee, *Carel Visser, Genesis*, 2019 (illustrated, no. 13, p. 55, erroneously dated 1988).



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

51

GUILLERMO KUITCA (B. 1961)

Shit Disposal House Plan

signed, titled and dated 'SHIT DISPOSAL HOUSE PLAN Kuitca 1990'
(on the reverse)
acrylic on canvas
213 x 203cm.
Painted in 1990

€60,000-80,000
US\$68,000-89,000

PROVENANCE:

Annina Nosei Gallery, New York.
Galleria Gian Enzo Sperone, Rome.
Acquired from the above by the present owner.

LITERATURE:

C. Merewether, *Guillermo Kuitca*, Gian Enzo Sperone Gallery, Rome 1990 (illustrated, unpagged).
M. Rejtman, *A Book Based on Guillermo Kuitca*, Amsterdam 1993 (illustrated in colour, p. 150).
Guillermo Kuitca: Obras 1982-1998. Conversaciones con Graciela Speranza, Buenos Aires 1998 (illustrated, p. 151).

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

FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

152

PER KIRKEBY (1938-2018)

Gegen Abend I (Towards Evening I)

signed and dated 'PER KIRKEBY 1984' (on the reverse)

oil on canvas

200 x 150cm.

Painted in 1984

€80,000-120,000

US\$90,000-130,000

PROVENANCE:

Galerie Michael Werner, Cologne.

Private Collection, Germany (acquired from the above).

Thence by descent to the present owner.

EXHIBITED:

Braunschweig, Haus Salve Hospes, *Kunstverein*

Braunschweig, Per Kirkeby. Skulpturen, Gemälde,

Arbeiten auf Papier, 1984-1985.

London, Tate Modern, *Per Kirkeby*, 2009-2010, p. 160

(illustrated in colour, p. 102). This exhibition later travelled

to Dusseldorf, Museum Kunstpalast, p. 202, no. 30

(illustrated in colour, p. 105).

LITERATURE:

A. H. Larsen, *Per Kirkeby Paintings 1978-1989*, no. M738,

Aarhus 2016, p. 309 (illustrated in colour, p. 427).

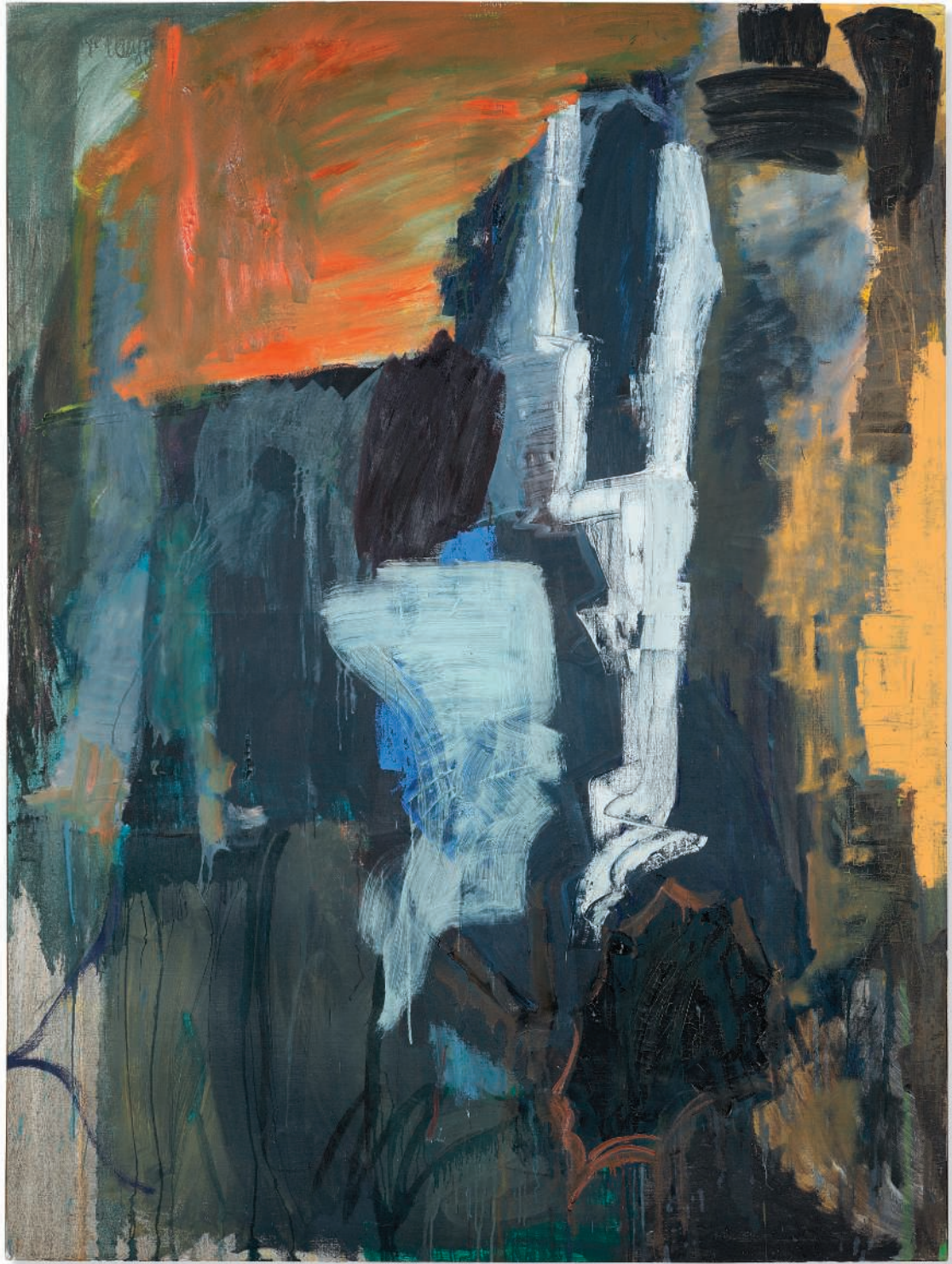
With its rich, tactile surface, *Gegen Abend I (Towards Evening I)* is a lyrical work dating from a triumphant period in Per Kirkeby's career. Fluid streaks of impasto create a vivid play of colour, texture and light, demonstrating the sensory abstract language that propelled him into the international stage during the early 1980s. Three years earlier, Kirkeby had been included in the seminal exhibition *A New Spirit in Painting* at the Royal Academy of Arts, London, alongside artists such as Georg Baselitz, Willem de Kooning and Philip Guston. The following year he participated in *Documenta 7* as well as the legendary *Zeitgeist* exhibition held at the Martin-Gropius-Bau, Berlin. By 1984, he had taken his place as one of Scandinavia's most important living artists, celebrated for his poetic responses to the landscape of his native Denmark. Included in Kirkeby's major retrospective at Tate Modern, London, in 2010, the present work is a magisterial example of his practice, offering a sublime hymn to the hallowed glow of twilight: 'the light of ambivalence is a heavenly one', he said (P. Kirkeby, quoted in R. Smith, 'Per Kirkeby, Painter Inspired by Nature, is Dead at 79', *The New York Times*, 20 May 2018).

Though Kirkeby was originally affiliated with Fluxus during the early 1960s, his later paintings looked back further to his time as a geology student. Trips to Greenland, Central America and the Arctic fuelled his visual imagination during these years, ultimately inspiring his decision to become an artist. Kirkeby conceived his paintings as 'collapse structures' – a metaphor borrowed from geological theories of landslide and slump. 'I like to get pictures going with some form of battleground in which certain things have to be defeated in order that something else may emerge', he explained (P. Kirkeby, *Samtaler med Lars Morell*, Borgen 1997, p. 142). Channelling the influence of Vincent Van Gogh, Paul Cézanne and Caspar David Friedrich, as well as American Abstract Expressionism, he sought to capture the rhythms and forms of nature, focusing less on depicting specific locations than on conjuring their impact upon his psyche. 'There is a hidden reality and it is the real reality', Kirkeby once explained. 'We only see it in glimpses. A painter can sometimes see it ... and if I paint at all, it is only because I have those glimpses' (P. Kirkeby, quoted in *Per Kirkeby, Brussels*, exh. cat., Galerie Phillipe Guimot, Brussels, 1991, p. 64).



St Elizabeth's Day Flood by Master of the Holy Elisabeth panels, circa 1490-1495.

Photo: © Bridgeman Images.



FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

153

IMI KNOEBEL (B. 1940)

Untitled

signed and dated 'imi 85' (lower left); signed and dated 'imi 85' (on the reverse)

oil, gesso and découpage on fibreboard

202 x 172cm.

Executed in 1985

€80,000-120,000

US\$90,000-130,000

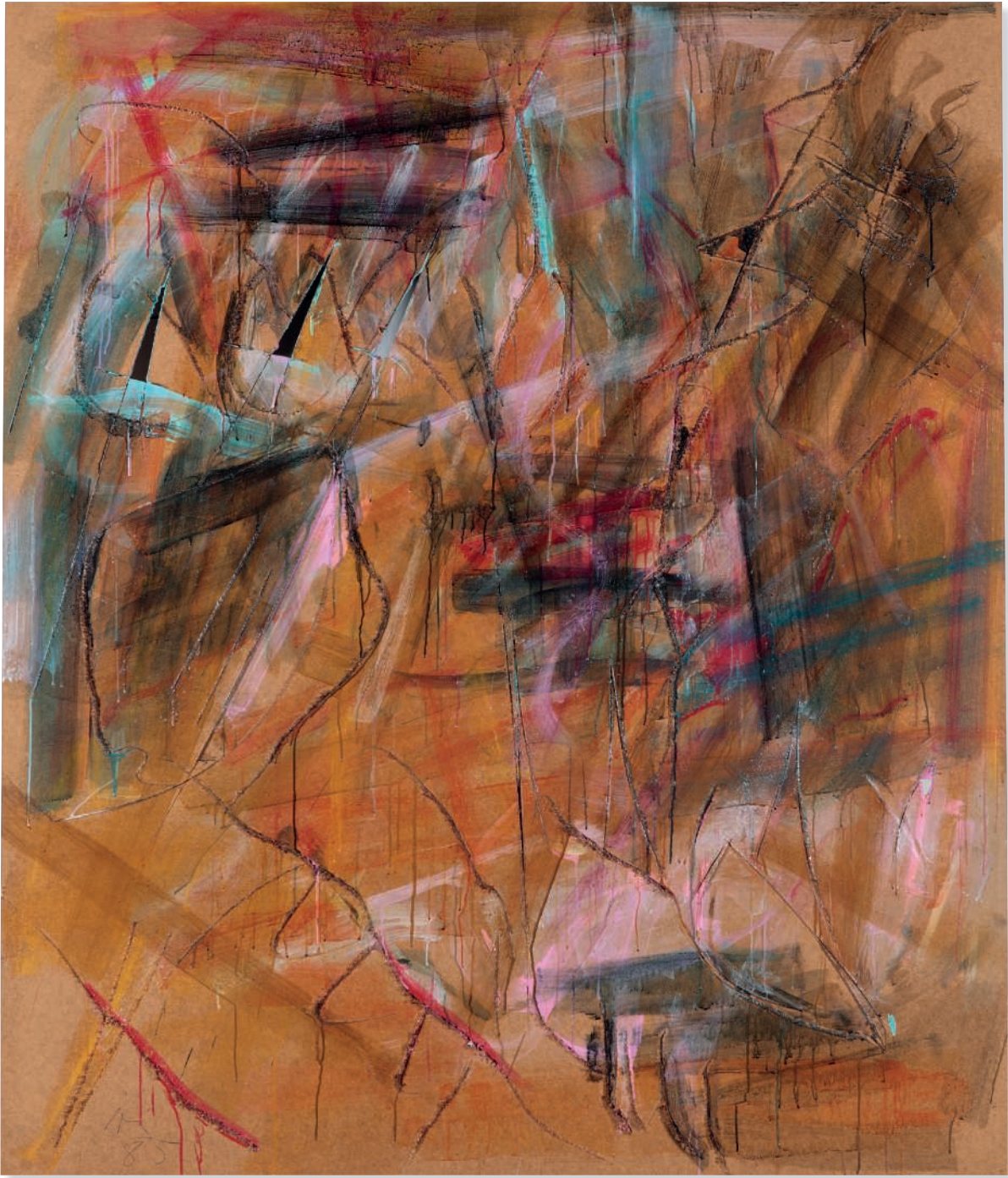
PROVENANCE:

Private Collection, Germany (acquired directly from the artist in 1985).

Thence by descent to the present owner.

Stretching two metres in height, the present work belongs to a series of slashed paintings created by Imi Knoebel during the mid-1980s. Combining gestural layers of colour with incisions reminiscent of Lucio Fontana's *tagli*, it takes its place within the artist's wide-ranging inquiries into the relationship between colour, form, surface and support. Knoebel had first begun to incorporate colour into his work in 1977, following the death of his close friend and fellow artist Blinky Palermo. Following the bright, minimal shaped canvases initially created during this period, Knoebel went on to experiment with layered painterly brushwork, adopting a visceral, dynamic language that seemed to hark back to Abstract Expressionism. In the present work, the artist's scratches and cuts counteract these chromatic rhapsodies, revealing the base materiality of his fibreboard support: he would continue these investigations in his *Schlachtenbildern* (*Battle Pictures*) of the early 1990s. Throughout his career, Knoebel delighted in referencing, undermining and reinterpreting the lessons of art history. 'Yves Klein has painted his canvas blue, Lucio Fontana has cut slashes into his', the artist explained. 'What's left? If you want to do something, to stay alive, you have to think of something at least as radical' (I. Knoebel, quoted in interview with K. Connolly, *The Guardian*, 15 July 2015). Works from the same series are held in the Broad Foundation, Los Angeles and the Städel Museum, Frankfurt am Main.

Born Klaus Wolf Knoebel in 1940, the artist spent his early childhood in war-torn Dresden – witnessing the firebombing of the city at the age of five – before fleeing with his family to West Germany in 1950. At art school in Darmstadt, he became close friends with the artist Rainer Giese, and the two decided to change their first names to 'Imi': an acronym for 'Ich mit Ihm' ('me and him') and – in typically irreverent fashion – the name of a commercial washing detergent promising 'uncompromising purity'. Their tongue-in-cheek attitude convinced Joseph Beuys to offer them a place in his class at the Kunstakademie Düsseldorf, where the pair spent a year creating an installation in the legendary 'Raum 19' ('classroom 19'). The results – which included 19 layers of fibreboard covering the walls – sparked Knoebel's interest in art's material properties: over the years he would explore a variety of unusual media, including aluminium, wood and masonite, as supports for his paintings. Though he absorbed the teachings of Piet Mondrian and Kazimir Malevich – in particular their desire to create an autonomous existence for art – his work retained the strains of wit and subversion latent in his early practice. In the present work, the transcendental claims of abstraction and Spatialism are turned on their head, replaced by a vision of raw material reality.



FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

54

SOL LEWITT (1928-2007)

Untitled (Steel Piece)

baked enamel on steel

115 x 115 x 115cm.

Executed in 1968

€140,000-160,000

US\$160,000-180,000

PROVENANCE:

Galerie Denise René Hans Mayer, Krefeld.

Private Collection, Germany (acquired from the above in 1972).

Thence by descent to the present owner.

EXHIBITED:

Frankfurt am Main, Frankfurter Kunstverein

Steinernes Haus am Römerberg, *Kunst nach*

45 aus Frankfurter Privatbesitz, 1983, p. 416

(illustrated, p. 218).

The current work, *Untitled* or *Steel Piece*, comprises three identically-sized latticed steel squares coated in baked enamel. It is one of Sol LeWitt's Modular Structures, among the artist's chief contributions to Minimalism.

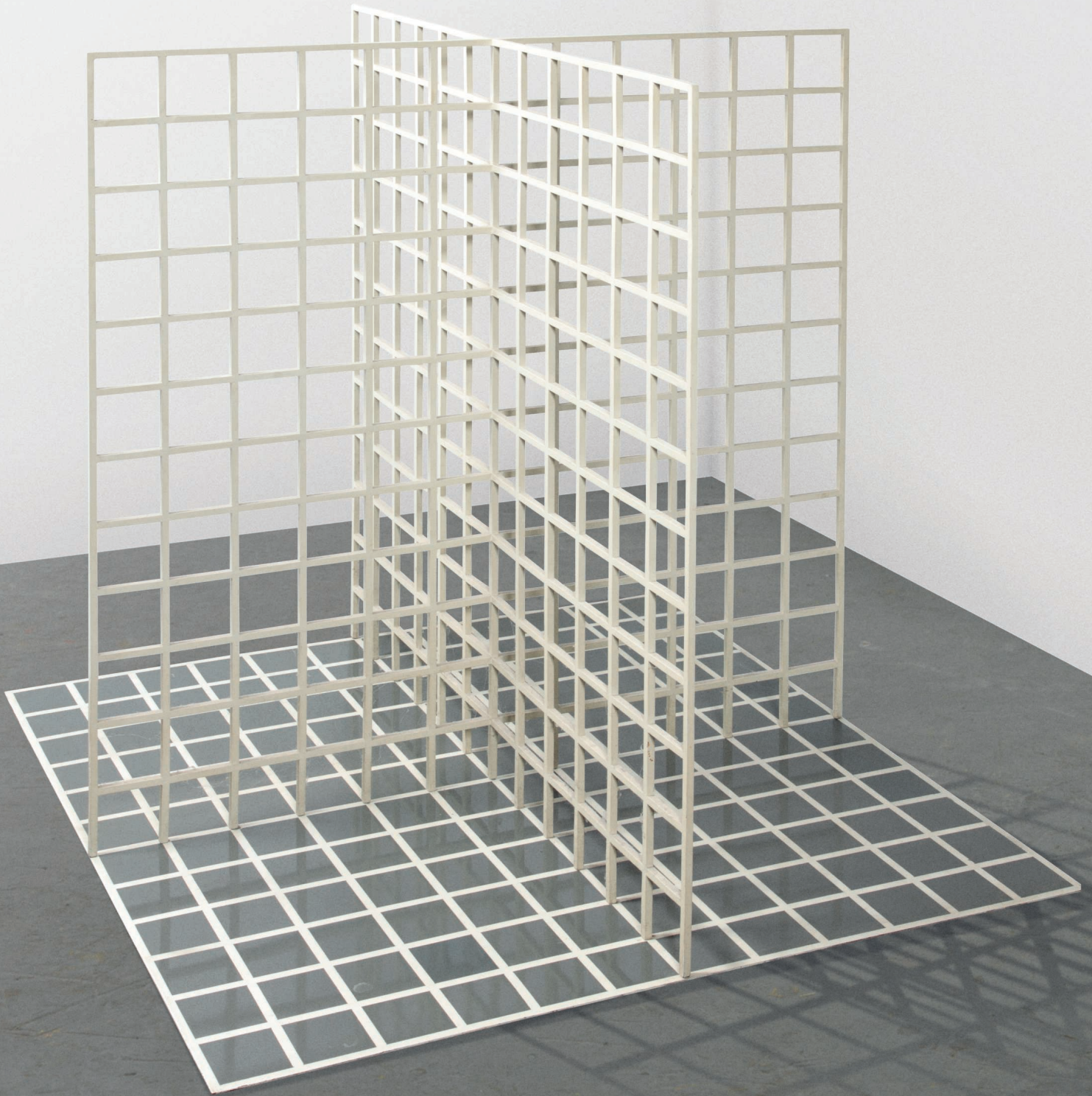
LeWitt labeled them structures, or in the case of the present lot, pieces, in order to differentiate them from either paintings or sculptures: according to the artist, they were both. Their humanistic dimensions — taking inspiration from da Vinci's *Vitruvian Man* and never being so large that the viewer wouldn't be able to look down upon or at it as a whole— recall LeWitt's wall drawings, which he began to create the very same year the current work was completed, in 1968. His wall drawings were presented as instructions that others could follow and execute themselves. As he grew accustomed to the medium, LeWitt created wall drawings that were ever more complex and varied in size: they could be made as large or as small as the executer wished, depending on the wall space available to him or her.

Born in 1928 in Hartford, Connecticut, Sol LeWitt studied painting at Syracuse University before serving in the Korean War in 1949. Afterwards he would travel to Italy, where he became acquainted with the Old Masters, including Piero della Francesca, Leonardo da Vinci and, in the realm of architecture, Brunelleschi, whose infinite repetitions of the cube in his design of chapels, churches and hospitals bear the very same humanistic

foundations as LeWitt's modular structures of five centuries later. In 1953 he moved to New York City to attend the Cartoonists and Illustrators School (now known as the School of Fine Arts), and from 1955 to 1956 he worked as a graphic designer under the architect I.M. Pei.

Ten years later, in 1965, LeWitt would have his very first solo show at the Daniels Gallery, run by the artist Dan Graham. He included several floor pieces in this show, and the next year he would participate in the *Primary Structures* exhibition at the Jewish Museum, an important precursor to defining the Minimalist Movement, to which he submitted an untitled, nine-unit modular cube. Three years later, the Gemeentemuseum, The Hague (now known as Kunstmuseum Den Haag) would give LeWitt his very first retrospective, where his *Untitled (Modular Cube)* executed the same year as the current work was displayed front and center on the gallery floor, offering its viewers a 360 degree view of the structure. *Untitled (Steel Piece)* embodies the humanist and rationalist principles of both Minimalism and Conceptualism that have eternalised LeWitt's oeuvre as one of the most significant aesthetic contributions of the twentieth century.

This work is accompanied by a certificate signed and dated by the artist with a drawing and an installation image of the work.





FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

λ55

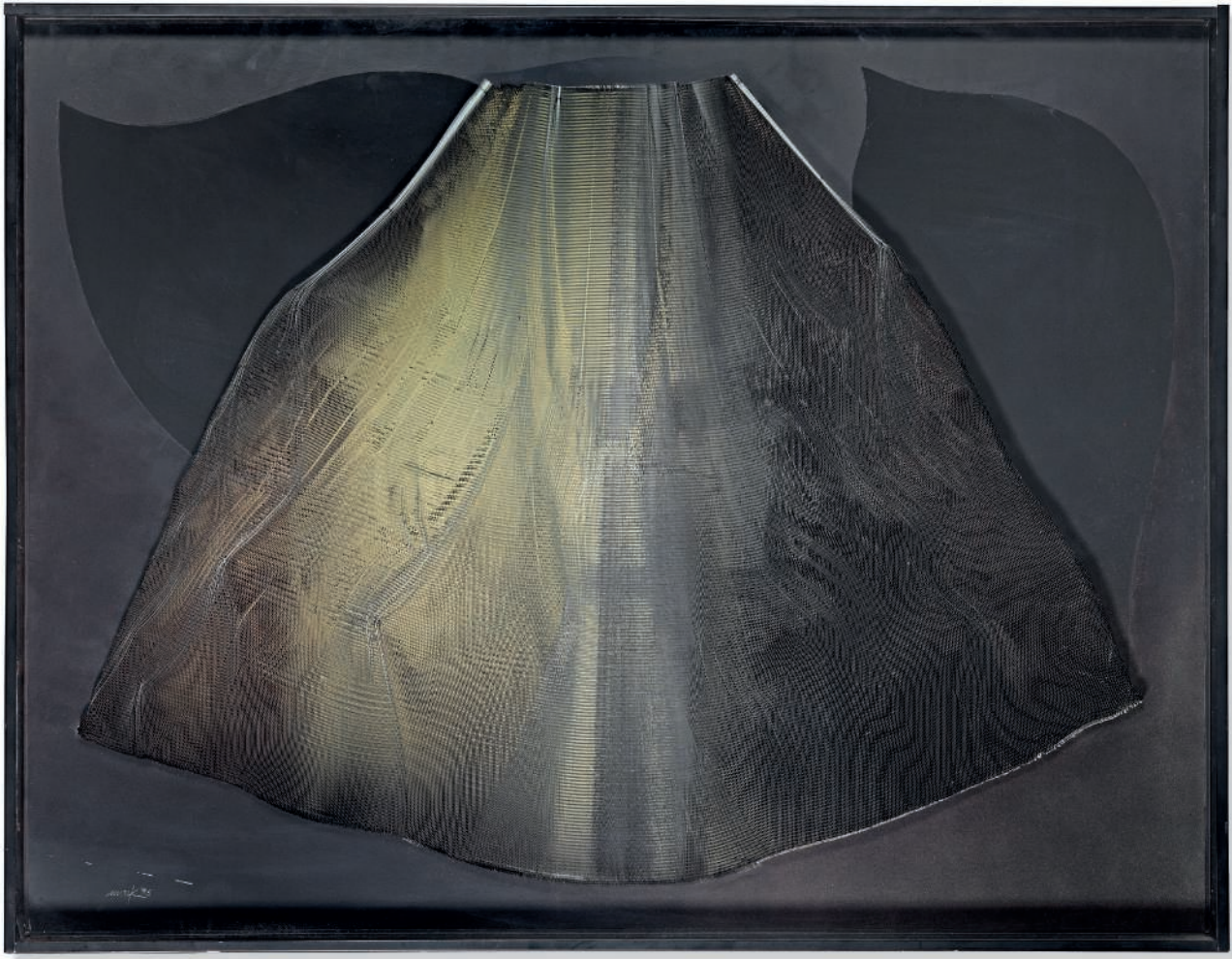
GOTTHARD GRAUBNER
(1930-2013)

Untitled (Kissenbild)

signed and dated 'Graubner 70' (on the overlap)
oil on foam-filled nylon on canvas, in artist's frame
75.5 x 66 x 10cm.
Executed in 1970

€30,000-50,000
US\$34,000-56,000

PROVENANCE:
Private Collection, Germany.
Thence by descent to the present owner.



156

HEINZ MACK (B. 1931)

Flügelrelief (Wing Relief)

incised with the artist's signature and date 'mack 76' (lower left)
aluminium honeycomb on painted mirror, in artist's frame
99.5 x 128cm.
Executed in 1976

PROVENANCE:
Private Collection, Germany.

€40,000-60,000
US\$45,000-67,000

PROPERTY OF A PROMINENT EUROPEAN COLLECTOR

λ!57

GOTTHARD GRAUBNER (1930-2013)

Untitled (Farbraumkörper Blau-Schwarz)

signed and dated 'Graubner 1975/76' (on the reverse)

oil and acrylic on foam-filled canvas

201.5 x 202cm.

Executed in 1975-1976

€300,000-500,000

US\$340,000-560,000

PROVENANCE:

Galerie Art in Progress, Munich.

Galerie Neher, Essen.

Galeri Artist, Istanbul (acquired from the above in 2009).

Acquired from the above by the present owner.



Caspar David Friedrich, *Monk by the Sea*, 1808-1810.

Photo: © Bridgeman Images.

Lot 57 Gotthard Graubner, *Untitled (Farbraumkörper Blau-Schwarz)*,

1975-1976 (detail) © 2019 Artists Rights Society (ARS),

New York / VG Bild-Kunst, Bonn.



Gotthard Graubner used to like to quote Paul Cézanne when discussing the nature of his work: if one wants to paint suns one would have to hide them *behind* the canvas. The current work, a monumental *Farbraumkörper*, approaches the viewer through its plush, edgeless and undulating surface, emitting a dark and foggy universe of browns, blues, blacks and greys. Because of its dark colour, the present work perhaps best personifies the sublime nature of Graubner's art: only by virtue of the sun's light emanating from behind can one see the plethora of colours hidden in the darkness of the canvas, and yet the sun itself, as ever, remains unreachable, unseeable, and unrepresentable. The *Farbraumkörper* and *Kissenbildern* of Graubner appear to us then as the closest possible thing to a direct representation of the sun: the artist's depiction of his own exchange with it.

Born in Erlbach, Saxon, in East Germany in 1930, Graubner went on to study first at the Academy of Arts in Berlin, and then in Dresden. He left East Germany in 1954 and attended the Kunstakademie Düsseldorf, where, together with Gunther Uecker, he was a student of the printmaker and sculptor Otto Pankok. After Pankok, Graubner became a master pupil of the world renowned stained glass designer Georg Meistermann, whose work in glass focused on transforming colour into a floating, transcendental essence. Before leaving the academy he would study with Karl Otto Götz and come into contact with Sigmar Polke, Gerhard Richter, and ZERO founders Otto Piene and Heinz Mack, with whom he would later work as an art teacher at the Lessing Gymnasium in Dusseldorf.

His oeuvre has at its core the investigation of colour. 'I don't use colour to illustrate literary subjects,' Graubner once said. 'Colour itself is subject enough for me' (G. Graubner quoted in *Transform*, Kunsthalle, Baden Baden 1992, p. 86). This adherence to the temple of colour is something Graubner shared in common with many ZERO artists, most notably Jef Verheyen and Lucio Fontana. Although they worked together often, and Graubner participated in several exhibitions, Grauber himself was never a member of ZERO: 'Those who formed the inner circle of the group did not consider me to be affiliated, and therefore I did not appear in any publication. There will be reasons for that. One could be that I did not necessarily adhere to the ideology. My understanding of painting did not quite match the spirit of ZERO. Still, what I did was expression in the sense of responding to that time.... What I can say in any case is that ZERO was closer to me as an artistic movement than the Informal or the Nouveaux Réalistes.' (G. Graubner, quoted in interview with Heinz-Norbert Jocks, *Das Ohr am Tatort*, Munich 2009, pp. 11-12)

The pursuit of colour as a primary subject connected Graubner both in spirit and technique to the old masters, whose practice of using layers of translucent paint to create more complex depths and shades was adopted by Graubner and built upon. He likewise felt an affinity for other, likeminded contemporary artists. 'I had the most personal contact with Uecker,' Graubner said in an interview. 'In the end, I was more attracted to the timeless Old Masters, to painting masters such as Giotto, Titian, Rembrandt or Goya.' Graubner later mentioned Lucio Fontana as another kindred spirit. 'I was impressed by him. At the beginning of the 60s I visited him with Alfred Schmela in his studio....I liked the simplicity of his art, which is so hard to do. You are always looking for simple answers to complicated questions.' (G. Graubner, quoted in interview with Heinz-Norbert Jocks, 2009, pp. 12-13).

Graubner's admiration for the Old Master's is present not only in his technique and subject of interest, but is also hinted at by the titles he has given to a minority of his works (the large majority of which remain untitled), including *Hommage to Monet* (1984/85), *To Titian* (1989/90), *Colour is round — to Delaunay* (1984/85), and *Assisi Cycle* (1986), to name a few. He often described his own work as existing within the tradition of Caspar David Friedrich and J. M. W. Turner, the Romantic painterly masters of light. For Graubner, Friedrich's foggy landscapes were of particular inspiration, especially his *Monch am Meer* (*Monk by the Sea*, 1808-1810), in which a monk, with his back turned towards the viewer, looks out over a hopelessly vast sea covered by fog. The simplicity of the composition — divided into three horizontal segments of land, sea and sky — shocked Friedrich's contemporaries in the early 19th century, but bears strong ties to the oeuvres of Graubner, Verheyen and Fontana, for all of whom simplicity was essential.

The current work might be interpreted as an evolution of a similar theme. Where Friedrich sought to represent the literal scene of the monk staring out into the abyss, Graubner dares to represent the monk's inner mastering of the universe's vastness. The viewer is confronted, then, directly with space, as opposed to having to approach it indirectly through a representative figure.

The artist's technique, developed over the course of several decades, comprises both the application of the colours itself as well as the material onto which they are applied. Already by the 1950s, Graubner had decided to place his focus on colour, beginning with the creation of *Ziechenbilder*, or Sign Pictures, in the latter half of the decade, in which two superficial swathes of colour are contrasted with a light background. The two differing planes of colour enabled Graubner to both deepen the background as well as give the viewer the impression that the uppermost plane was not inducing them to approach it but rather approaching the viewer itself.

Graubner furthered his exploration of this effect by shifting his attention to the material beneath the colour in the early 1960s, using sponge and cushion so that the paints might be absorbed into a corporeal form. The realisation of the importance of material volume to the perception of colour was a critical step in the direction of the creation of Graubner's most important Cushion Paintings of the 1970s. Before reaching that point however, Graubner experimented twice more in the late 1960s and early 1970s with two more forms: the first being Graubner's experimental mist-rooms, in which the viewer was led into a dark environment as to imitate the process of stepping within a painting, aspiring to (and exceeding) the same goal Claude Monet had while painting his great Water-Lily panneaux. Later, he briefly created painted works on loose, hanging canvas, giving the compositions a skin-like appearance.

The lessons Graubner learned from these experiments can all be seen meticulously merged in the current work. Using a variety of large brushes to apply paints of various transparencies to stuffed canvas, Graubner succeeds in giving body to the universe of colour he represents, so much so that the viewer feels touched by it, and not the other way around. Of this effect Graubner once said, 'My paintings are nevertheless portraits — depictions of colour itself' (G. Graubner quoted in *Gotthard Graubner*, exh. cat, Hamburg, Kunsthalle Hamburg, 1975, p. 86).

JEF VERHEYEN (1932–1984)

Untitled

signed, dedicated and dated '1959/1960 Jef Verheyen to Fontana'
(on the reverse)

oil on canvas

100 x 82cm.

Painted in 1959-1960

€80,000-120,000

US\$90,000-130,000

PROVENANCE:

Lucio Fontana Collection, Milan.

Galerie Bernard, Grenchen.

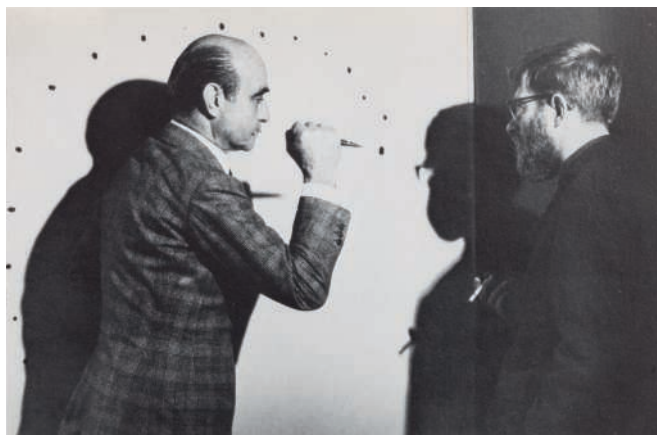
Schneider Fardwazen, Bern.

Private Collection, Italy.

Private Collection, London.

Acquired from the above by the present owner.

'I think friendship is the eternal summer,' Jef Verheyen (1932-1984) once wrote in a letter to a friend (J. Verheyen to Eberhard Fiebig, Antwerp, 14 December 1970, Eperhard Fiebig Archive, Kassel). The present work, a large monochromatic painting of atmospheric browns, speaks to this sentiment through its dedication to Lucio Fontana on the reverse. Verheyen had first become familiar with Fontana's work in 1956, but it was only during his stay in Milan in 1957 that he and Fontana finally met. 'When I met Fontana for the first time, we both felt there was an instant and spontaneous connection. Fontana was like a father or an older brother to me. I learned so much from him. But you could also turn the whole thing around and ask what Fontana learned from me. For example, once he had seen my canvases, he would only buy his own canvases in Flanders. He also borrowed some of my painting techniques. It was all about give and take. You simply can't separate one from the other... It wasn't just by chance that the two of us immediately clicked. We were pursuing the same ideas, and we discussed a lot of them by letter' (J. Verheyen, quoted in interview with Reinhard Bentmann, Susanne Müller-Hanpft and Hannah Weitemeier-Steckel, 2 February 1973, published in "Essentialism is the Rhythm of Life" — Interview with Jef Verheyen, *Le Peintre Flamant*, Neuss 2010, p. 5).



Lucio Fontana and Jef Verheyen, Knokke 1962. Photograph by Felip Tas.
Artwork: © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

Untitled, painted in 1958-1959, is one of the first paintings Verheyen created representing the very ideas he put forward in his own manifesto, *Essentialisme*, concocted in 1958 and published in *Het Cahier*, in 1959. *Essentialisme* marked Verheyen's shift to monochromatic paintings, and he demonstrated this in the coming years with experiments in dark blue, grey and brown planes. *Untitled* numbers among them.

Verheyen's shift to monochromatic paintings in the late 1950s was in the spirit of the European post-war ZERO movement to which he belonged, with its emphasis on the purity of light and colour. The sentiment Verheyen held for Fontana as a father was likewise shared by many within the group, who viewed him as a sort of theoretical *pater familias*, citing his 1946 manifesto *Tabula Rasa* as a sort of proto-document of origin for ZERO.

Verheyen felt closely connected not only to Fontana, but also to Piero Manzoni and Yves Klein, fellow travellers within the ZERO movement. 'We grappled with the problem of how to go beyond Tachism and Art Informel. What mattered more to us was to create consciousness-raising painting. We had turned against Abstract Expressionism. The four of us — Fontana, Yves Klein, Manzoni and I — responded to it with a collective idea' (Jef Verheyen, quoted in interview with Reinhard Bentmann, 2 February 1973). However, Verheyen differed from the rest by placing himself and his non-representational art within the figurative tradition of Netherlandish art: '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 with an eternal rhythm. (Verheyen, quoted in interview with Reinhard Bentmann, 2 February 1973). Verheyen viewed the connection between his monochromatic paintings and those of the Netherlandish masters as one based on a single, pulsating eternal characteristic of the natural world: colour. In another manifesto published in 1959, *Pour une Peinture non-Plastique (For a non-plastic Painting)*, Verheyen defended colour recognition as an exact science which necessitated study from willing artists. The present work is a testament to Verheyen's method and theory: by building up paint in translucent layers to produce subtle variations in colour, he built on the very same method applied by Jan van Eyck and, together with Fontana and other ZERO artists, strove towards purity of essence, space and form. *Untitled* offers its viewers a concept at the very core of Verheyen's and ZERO's aesthetic principles: the unending, and absolute truth of colour.





λ!59

MARKUS SCHINWALD (B. 1973)

Untitled

two-part installation consisting of a wooden figure and a brass pole
pole: 360cm.

figure: 130 x 75 x 37cm.

Executed in 2013

€14,000-18,000

US\$16,000-20,000

PROVENANCE:
Giò Marconi, Milan.

EXHIBITED:
Ville de Bordeaux, CAPC musée d'art contemporain, *Markus Schinwald*, 2013.



λ!60

MARKUS SCHINWALD (B. 1973)

Pierre

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

oil on paper laid on canvas

43.5 x 56.5cm.

Painted in 2013

€20,000-30,000

US\$23,000-34,000

PROVENANCE:
Giò Marconi, Milan.

EXHIBITED:
Ville de Bordeaux, CAPC musée d'art contemporain, *Markus Schinwald*, 2013.





λ61

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 2001' (on the reverse)
acrylic on lead on wood
60 x 40cm.
Executed in 2001

€40,000-60,000
US\$45,000-67,000

PROVENANCE:
Galerie Mikael Andersen, Copenhagen.
Acquired from the above by the present owner.



Günther Förg, *couplet 5*, 1995. Installation view, Stedelijk Museum Amsterdam, 28 April-29 July 1995. Photo by Stedelijk Museum Amsterdam

'I think if we take a broader perspective we could say that, fundamentally as soon as we engage with painting, we have the same problems that faced those at the beginning of the century or even before; problems around colour, form, composition.'

—Günther Förg

The present three works by Günther Förg (lots 61-63) form a resplendent trio of the artist's lead paintings, an extensive and celebrated series of which examples are held in public institutions including the Museum of Modern Art, New York, and Tate Modern, London. Each work presents a shimmering field of lead framed by a rectilinear zone of flat colour: one is bracketed by blue to its right-hand side and upper edge, another bears a band of red to the right, and the third a band of green to the left. Förg's lead works were central to his *oeuvre*, allowing him to explore the relationships between artwork and object, material and form, which fascinated him throughout his career. He was particularly interested in the effect of the soft, malleable qualities of the lead that became visible through the thin layers of paint which he applied to the surface. 'I like very much the qualities of lead – the surface, the heaviness', Förg explained; 'it gives the colour a different density and weight ... with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something – its scratches, scrapes' (G. Förg, quoted in D. Ryan, *Talking Painting*, Karlsruhe 1997, <http://www.david-ryan.co.uk/GuntherOForg>). With its crinkles, blemishes, furrows and lines, the lead surface becomes an infinite arena of texture and depth, whose inconsistencies and instabilities work in counterpoint with its imposed geometric forms. In these works, the lead is allowed to write its own visual story: oxidised by the atmosphere and redefined by its surroundings, it becomes a living, breathing surface.

Although often reminiscent of works by artists such as Mark Rothko and Barnett Newman, or – as here – the Neo-Plastic compositions of Piet Mondrian, Förg's lead paintings refuse any transcendental claim. Indeed, he consciously distanced himself from the near-spiritual aesthetic espoused by the American Abstract Expressionists. Distinguishing his aims from those

of his predecessors, Förg explained, 'Newman and Rothko attempted to rehabilitate in their works a unity and an order that for them had been lost ... For me, abstract art today is what one sees and nothing more' (G. Förg, quoted in *Günther Förg: Painting / Sculpture / Installation*, exh. cat., 1989, Newport Beach, p. 6). Echoing Frank Stella's famous words that 'what you see is what you see', Förg belonged to a post-modern generation for whom abstraction was no longer a means of expression that needed to be defended, sublimated and theorised; rather, it had become one means of expression among many others. 'The reason for the continued importance of Förg's *oeuvre* becomes clear', the German critic Andreas Schlaegel observed. 'The evolution of his direct, subjective engagement with the aesthetic of the sublime – conducted without the fear of stereotypical taboos – oscillates between appropriation and homage, yet Förg does so without ironic quotations or other such cheap distancing techniques. Instead, he throws mythical ballast overboard and appropriates picture-making strategies in a way that makes them look new' (A. Schlaegel, quoted in B. Weber, 'Günther Förg, German Artist Who Made Modernism His Theme, Dies at 61', *New York Times*, 18 December 2013). In the rippling, heavy and ambiguous surfaces of his lead paintings, Förg frees abstraction from its historical baggage, reconfiguring the picture plane as a liberated zone of unfettered material expression.

This work is recorded in the archive of Günther Förg as no. *WVF.01.B.0641*.

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





162

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 2001' (on the reverse)
acrylic on lead on wood
60 x 40cm.
Executed in 2001

€40,000-60,000
US\$45,000-67,000

PROVENANCE:
Galerie Mikael Andersen, Copenhagen.
Acquired from the above by the present owner.

This work is recorded in the archive of Günther Förg as no. *WVF.01.B.0642*.

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



163

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 2001' (on the reverse)

acrylic on lead on wood

60 x 40cm.

Executed in 2001

€40,000-60,000

US\$45,000-67,000

PROVENANCE:

Galerie Mikael Andersen, Copenhagen.

Acquired from the above by the present owner.

This work is recorded in the archive of Günther Förg as no. *WVF.01.B.0643*.

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

λ!64

JUAN GENOVÉS (B. 1930)

Trasiego

signed and dated 'genovés 06' (lower right); signed, titled and dated
'GENOVÉS "TRASIEGO" 2006' (on the reverse)

acrylic on canvas laid on plywood

180 x 150 x 7.5cm.

Painted in 2006

€70,000-90,000

US\$78,000-100,000

PROVENANCE:

Marlborough Gallery, London.

Acquired from the above by the present owner.



(Detail)





λ65

EMILIO VEDOVA (1919-2006)

Untitled (Bozzetto per fazzoletto)

signed 'VEDOVA' (lower right); signed, inscribed and dated 'BOZZETTO PER FAZZOLETTO EMILIO VEDOVA 1959 VENEZIA - ITALIA' (on the reverse)
acrylic, pastel and paper collage on paper
69.5 x 69.5cm.
Executed in 1959

€25,000-35,000
US\$28,000-39,000

PROVENANCE:

NV Stoomweverij Nijverheid, Enschede.
Thence by descent by the present owner.

This lot is a commissioned design for a printed fabric for Stoomweverij De Nijverheid, Enschede, a steam weaving company.

This work is registered in the Fondazione Emilio e Annabianca Vedova, Venice, under no. FV216 and is accompanied by a certificate of authenticity.



λ66

AFRO (1912-1976)

Paesaggio rosso (Red Landscape)

signed and dated 'Afro. 52' (lower right)

oil and chalk on canvas

99 x 65cm.

Painted in 1952

€50,000-70,000

US\$56,000-78,000

PROVENANCE:

Galleria D'Arte Farsetti, Prato.

Collection L. Bocchi, Italy.

Acquired from the above in 1975.

Thence by descent to the present owner.

EXHIBITED:

Milan, Galleria del Milione, 1953.

Rome, VII Quadriennale, 1955-1956.

Rome, Galleria il Carpine, 1965.

Milan, Toninelli Arte moderna, 1966-1967.

Rome, Galleria Nazionale d'Arte Moderna, *Afro*, 1978. This exhibition later travelled to Passariano, Villa Manin.

LITERATURE:

C. Brandi, *Afro*, Rome 1977, no. 63 (illustrated, p. 176, as *Città*).

M. Graziani, *Afro. Catalogo generale ragionato*, Rome 1997, p. 115, no. 276 (illustrated in colour, p. 115).

λ167

EUGÈNE BRANDS (1913-2002)

Wandelen (Promenade in the Village)

signed and dated '4/51 brands' (upper left); dated 'APRIL 1951' (on the overlap), signed, titled and numbered 'WANDELEN No 2. brands 205-50-2 8611' (on a label on the stretcher)

oil on canvas

144 x 110cm.

Painted in 1951

€40,000-60,000

US\$45,000-67,000

PROVENANCE:

Private Collection, United States (acquired directly from the artist in 1952).

Thence by descent to the present owner.

EXHIBITED:

Pittsburgh, Carnegie Museum of Art, *Carnegie International*, 1952 (illustrated, unpagged).

San Francisco, Legion of Honor Museum, 1953.

'As I told you,' Eugène Brands (1913-2002) wrote in a grateful letter to the buyer of *Wandelen (Promenade in the Village)* in 1952, 'I'm very honored that you purchased the "Promenade", but don't be afraid: I for myself, I keep my head cool and hold both of my legs on the bottom of my studio, painting farther and still going strong' (E. Brands to Buyer, 30 December 1952, Private Collection).

Brands was referring to the large, festively-stockinged feet which appear to dangle from the top-right corner of *Promenade*. To either side and above and below, playfully animate houses, sailboats, and other forms float in Brands' otherworldly atmosphere. In the very centre, a figure with an outstretched hand, up-ended legs, and a body resembling a sailboat below falls joyfully through the stratosphere of houses towards the row of homes on the edge of a body of water. Every form Brands has created offers its viewer a surprise: boats sailing through land and air, upside-down houses near the sun, hands emerging from ship bows, and chimneys and roofs taking the form of pumpkin stems or other organic shapes.



Eugène and Toos Brands, 1947. Photo by Frits Lemaire.

Brands, a native of Amsterdam, worked in advertising for several months after completing his studies in the same field before deciding to become an artist. In 1948, he joined the Experimental Group in Holland (Experimentele groep in Holland), together with what would become the founding members of CoBrA: Constant and Jan Nieuwenhuijs, Asger Jorn, Karel Appel, Corneille, Theo Wolvecamp and Anton Rooskens. Brands was a relative latecomer to the experimental artist's circle and left earlier than the rest as well, in 1950, one year before the dissolution of CoBrA as a group. He committed himself thereafter to developing himself further as an independent artist and exploring what he himself described as the 'world of the child': a realm of creativity admired by most other CoBrA artists.

Completed one year after his departure from the stylistically-revolutionary group, Brands' *Wandelen* renders to life the very world to which they had always aspired. It is quintessential CoBrA, and was recognised as such at the time of its conception, being displayed the very next year at an international exhibition at the Carnegie Museum of Art in Pittsburgh, Pennsylvania. It was here that the father of the present owner set his eyes on the painting for the first time and decided to purchase it. In his letter to the buyer written shortly thereafter, Brands wrote, 'I hope that you will hold a permanent satisfaction in "our" spiritual "Promenade in the Village", cause I now, no longer can say: "in my Promenade" alone....' (Brands, Letter to Buyer, 30 December 1952).

Wandelen represents not only a core value of the CoBrA group, but also marks a pivotal moment in the career of Brands himself, who, as recently as 1949, had been composing abstract paintings with the same vibrant and aggressive bravado as Karel Appel, who said of his own style, 'if I paint like a barbarian, it's because we live in barbarous times' (K. Appel, quoted in Documentary *De Werkelijkheid van Karel Appel* by Jan Vrijman, 1962). The dramatic shift from Brands' dramatic, contrasting paintings from 1949 to his ebullient, dreamlike scenescapes two years later is encapsulated by the current work. With its dimmed palette selectively embellished by black, white, green and red, Brands succeeds in evoking a feeling of jubilation within a softened environment: 'the world of the child', in oil on canvas.





168

PIERRE ALECHINSKY (B. 1927)

Untitled

signed and dated 'Alechinsky 89' (lower left)
acrylic and ink on paper laid on canvas
100 x 81cm.
Executed in 1989

PROVENANCE:
Private Collection, Denmark.

€35,000-55,000
US\$39,000-61,000



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

169

ASGER JORN (1914-1973)

Les Affreux (The Ugly)

signed 'Jorn' (lower right); signed, titled and dated 'LES AFFREUX Jorn 69' (on the reverse)

oil on canvas

54 x 65cm.

Painted in 1969

€60,000-80,000

US\$67,000-89,000

PROVENANCE:

Galerie Jeanne Bucher, Paris.

Galleria Carini, Milan.

Acquired from the above by the present owner.

EXHIBITED:

London, *Arthur Tooth & Sons, Asger Jorn: Recent Paintings*, 1971 (illustrated).

LITERATURE:

G. Atkins, *Asger Jorn: The Final Years 1965-1973*, London 1980, no. 1877 (illustrated, unpagged).

λ70

JAN SCHOONHOVEN (1914-1994)

Untitled

signed and dated 'J.J. Schoonhoven 1963' (on the reverse)
acrylic on papier-mâché relief on board
25 x 16.5cm.
Executed in 1963

€80,000-120,000
US\$89,000-130,000

PROVENANCE:
Galerie Delta, Rotterdam.
Acquired from the above by the present owner in 1978.



Jan Schoonhoven portrayed by Lothar Wolleh © Oliver Wolleh, Berlin.
Artwork: © 2019 Artists Rights Society (ARS), New York / c/o Pictoright
Amsterdam.



GÜNTHER UECKER (B. 1930)

Untitled

signed and dedicated 'In freundschaft für Sacha und Frau Uecker'
(on the reverse)

kaolin and painted nails on canvas laid on fibreboard

60 x 60 x 12.5cm.

Executed in 1965

€180,000-280,000

US\$210,000-310,000

PROVENANCE:

Private Collection, North Rhine-Westphalia
(acquired as Christmas present directly from
the artist in 1965).

Thence by descent to the present owner.

Executed in 1965, *Untitled* is a work of spellbinding dynamism from Günther Uecker's definitive series of nail paintings. Hammered into the canvas with bristling force, the nails wash upward from a bare lower white corner to a larger zone of canvas at the upper left, like a wave lapping over a beach. The work dates from the decade that saw Uecker first master his signature medium, which he began using in 1957 and developed through his involvement with the ZERO Group between 1961 and 1966. Starting from a theoretical blank slate, the ZERO artists proposed to create art anew as a pure and liberated zone of primary existence, offering fresh opportunities for intellectual and spiritual communication. Like many of his contemporaries, Uecker was concerned with the poetic power of motion and vibration, concepts that are eloquently expressed in the undulating surface of the present work. In its billowing crests and hollows, Uecker creates rich patterns of light and shade, giving form to the invisible forces of duration and movement.

Following his subscription to the ZERO Group in 1961, Uecker was exposed to the optical experiments of Heinz Mack and Otto Piene, who sought to imbue their works with a new sense of dynamic reverberation. 'It was from the start an open domain of possibilities, and we speculated with the visionary form of purity, beauty, and stillness', the artist explained. 'These things moved us greatly. This was perhaps also a very silent and at the same time very loud protest against Expressionism, against an expression-oriented society' (G. Uecker, quoted in D. Honisch, *Uecker*, New York 1983, p. 14). Uecker's recourse to the humble nail may also be understood in relation to his rural upbringing in the Baltic island of Wustrow: 'as a farm boy', he recalls, 'I always had great fun in driving the harrow or the seed planter with the horses straight toward the horizon without the furrows ever going off into curves; as a child by the Baltic I always sat by the water, and there I saw sky and water, earth and fire – they used to burn off the fields for the sheep to get rid of the dry grass' (G. Uecker, quoted in R. Wedewer, *Atelier 3, Günther Uecker*, Leverkusen 1980, p. 19). Like a shimmering wheat-field or rippling ocean, *Untitled* is alive with this elemental power.

This work is registered in the Uecker Archive under number *GU.65.113* and has been earmarked for inclusion in Uecker's forthcoming *Catalogue raisonné*.

'In the beginning was the nail, which seemed to me to be the ideal object with which to model light and shadow – to make time visible. I incorporated it into my painting, and it forged a link between the works and the space around them. It protruded as a tactile feeler from the flat surface, much like a sundial. A language of light and shadow emerged from the cumulative diversity.'

–Günther Uecker



A. R. PENCK (1939-2017)

Musiker (Musicians)

signed 'ar penck' (lower right)
 acrylic on canvas
 120 x 200cm.
 Painted in 1988

€120,000-180,000
 US\$140,000-200,000

PROVENANCE:

Galerie Michael Werner, Cologne.
 Galerie Deweer, Otegem (acquired from the above in 1989).
 Private Collection, Belgium.

EXHIBITED:

Strombeek-Bever, CC Strombeek, *About Waves Part 2 - Re-figurati*, 2013
 (illustrated, p. 36).

Painted in 1988, *Musiker (Musicians)* exemplifies the complex world of symbols and systems that energised the art of A. R. Penck. With its thick, brazen strokes, the work depicts a dynamic group of musicians, surrounded by graphic icons and geometric patterns against an expanse of white. The subject is a testament to his love of jazz music; Penck himself was a keen drummer and played in the band Triple Trip Touch in the late 1980s. When asked by curator Klaus Ottmann whether he saw a connection between music and his art, Penck responded, 'Yes, in the rhythm because I am very interested in rhythm' (A. R. Penck, quoted in 'Interviews: A. R. Penck', *Journal of Contemporary Art*, vol. 7, no. 1, Summer 1994, pp. 80-88).

Like Piet Mondrian and Jackson Pollock, who drew inspiration from jazz, Penck's paintings often echo the genre's musicality and improvised syncopation. The present work goes one step further by applying such influences to the portrayal of an actual jazz ensemble. The figures to the left and right, playing the saxophone and guitar, are depicted as if swinging to the music, while the central stick figure – a recurring motif in the artist's *oeuvre* – wields his drumsticks to an unheard beat. The musicians are surrounded by Penck's familiar symbols and letters, including X, Y, N and T. These rudimentary signs are emblematic of the artist's 'Standart' style, a term he coined to describe a pictorial aesthetic inspired by hieroglyphs and cave paintings.





73

HAIM STEINBACH (B. 1944)

Untitled (Mattress, Shopping Cart)

installation with mattress, shopping cart and board
226.5 x 303 x 73.5cm.
Executed in 1990

€70,000-90,000
US\$79,000-100,000

PROVENANCE:

Sonnabend Gallery, New York.
Acquired from the above by the present owner in 2007.

EXHIBITED:

London, Gimpel Fils, *Haim Steinbach*, 2004.
Brussels, Wiels, *Unexchangeable*, 2018.
Kleve, Museum Kurhause Kleve, *Haim Steinbach:
every single day*, 2019. This exhibition later travelled to
Bolzano, Museion.



λ74

IMI KNOEBEL (B. 1940)

LUEB Go 1276w

signed and dated 'imi 2.13' (on the reverse)
acrylic on aluminum
174 x 140 x 6.5cm.
Executed in 2013

€80,000-120,000
US\$90,000-130,000

PROVENANCE:

Galerie Nikolaus Ruzicka, Salzburg.
Private Collection, Germany.



Lucio Fontana, *Concetto spaziale, La fine di Dio*, 1963.
Artwork: © 2019 Artists Rights Society (ARS),
New York / SIAE, Rome.



A.R. PENCK (1939–2017)

Puck Telefoniert mit Michael (Puck on the Phone with Michael)

signed and titled 'Puck telefoniert mit Michael ar penck' (lower left)
 acrylic on cardboard
 150 x 201.5cm.
 Executed in 1982

€50,000-80,000
 US\$56,000-89,000

EXHIBITED:

Berlin, Galerie Michael Schultz, *Ohne Titel (O.T.)*, 2018.



Henri Matisse, *Odalisca con poltrona turca*, 1928, Musée d'Art Moderne de la Ville de Paris. Photo: © Bridgeman Images.

Executed in 1982, two years after A. R. Penck made the pivotal move from East to West Germany, *Puck Telefoniert mit Michael* is a large-scale work dating from a triumphant moment in his career. Stretching two metres in width, it most likely depicts Marie-Puck Broodthaers – the daughter of Belgian artist Marcel Broodthaers – on the telephone to Penck's gallerist Michael Werner. Werner had mounted Penck's first solo exhibition in 1968, and had long championed his career from the other side of the Berlin Wall. Marie-Puck was Werner's assistant, and the two featured in a number of other works by Penck during the early 1980s, most notably the 1984 painting *Dinner at Brown's Hotel* (Tate, London). The choice of subject matter reflects an exciting and busy period in the artist's professional life, during which – freed from the oppressive regime of the GDR – his work achieved international recognition. In 1981, he was granted his first museum retrospective in Cologne, and featured in the landmark exhibition *A New Spirit in Painting* at the Royal Academy of Arts, London: the first institution outside Germany to show his work. The following year, he was invited to participate in the legendary *Zeitgeist* exhibition at the Martin-Gropius-Bau in Berlin, as well as *Documenta 7*, and made his debut in America. Alongside artists such as Georg Baselitz, Jörg Immendorff and Markus Lüpertz, he took his place at the forefront of movements such as Neo-Expressionism and 'New Figuration'. Having been removed from the workings of the Western art world for most of his career, Penck now found himself at its centre.

Born Ralf Winkler, Penck adopted a variety of pseudonyms throughout his career, ultimately favouring a moniker derived from the nineteenth- and early-twentieth-century geologist Albrecht Penck. Operating in East Germany during the 1960s and 1970s, he developed a system of symbols and stick figures that he termed 'Standart'. After his expulsion from the GDR, following a devastating raid on his studio, he continued to develop elements of this language – evident in the present work's bold, rudimentary lines – whilst simultaneously expanding his artistic horizons. Though Penck had previously worked in relative cultural isolation, with little knowledge of contemporary artistic developments, many drew parallels between his work and that of artists such as Keith Haring and Jean-Michel Basquiat. Such comparisons are certainly pertinent to the present painting's rich gestural brushwork and totemic, pseudo-mythological creatures. The figure of Marie-Puck, on the other hand, might be said to recall the reclining women of Pablo Picasso – long admired by Penck – or Henri Matisse. More generally, the work's whimsical composition and ambitious scale reflects the artist's newfound liberation during this period: with wider access to materials and pigments, writes Ingrid Pfeiffer, 'his works were altogether more colourful, more luminous, more playful' (I. Pfeiffer, 'A Known Unknown – How A. R. Penck Is Seen Today', in *A. R. Penck Retrospektive*, exh. cat., Schirn Kunsthalle, Frankfurt, 2007, p. 47).



END OF EVENING SALE

DAY SALE TUESDAY 26 NOVEMBER 2019

11.00 AM

LOTS 101-319



Lot 101 Jörg Immendorff, *Untitled (Essen Sie ruhig weiter)*
(*Please Carry on Eating*), 1978 (detail)
© 2019 Jörg Immendorff



SALE FOR THE BENEFIT OF THE AMBAUM HAKS FUND/
RIJKSMUSEUM FUND

λ101

JÖRG IMMENDORFF (1945-2007)

Untitled (Essen Sie ruhig weiter) (Please Carry on Eating)

signed and dated 'J Immendorff 78' (along the lower right edge)
gouache on paper
29.5 x 21cm.
Executed in 1978

€2,500-3,500
US\$2,800-3,900

PROVENANCE:

Galerie Michael Werner, Cologne.
Collection Martin Visser, Bergeijk.
Collection Johan Ambaum and Frans Haks, Groningen.

EXHIBITED:

Otterlo, Rijksmuseum Kröller-Müller, *Little Arena. Drawings and sculptures from the collection Adri, Martin and Geertjan Visser*, 1984, p. 78, no. 11 (illustrated, p. 80).

WORKS FROM A DISTINGUISHED CONTEMPORARY
COLLECTION

λ102

FRANCIS ALÿS (B. 1959)

Untitled

painted wax figurine on wooden block, drinking glass and wooden table
overall: 93 x 164 x 104cm.
Executed in 1997

€15,000-20,000
US\$17,000-22,000

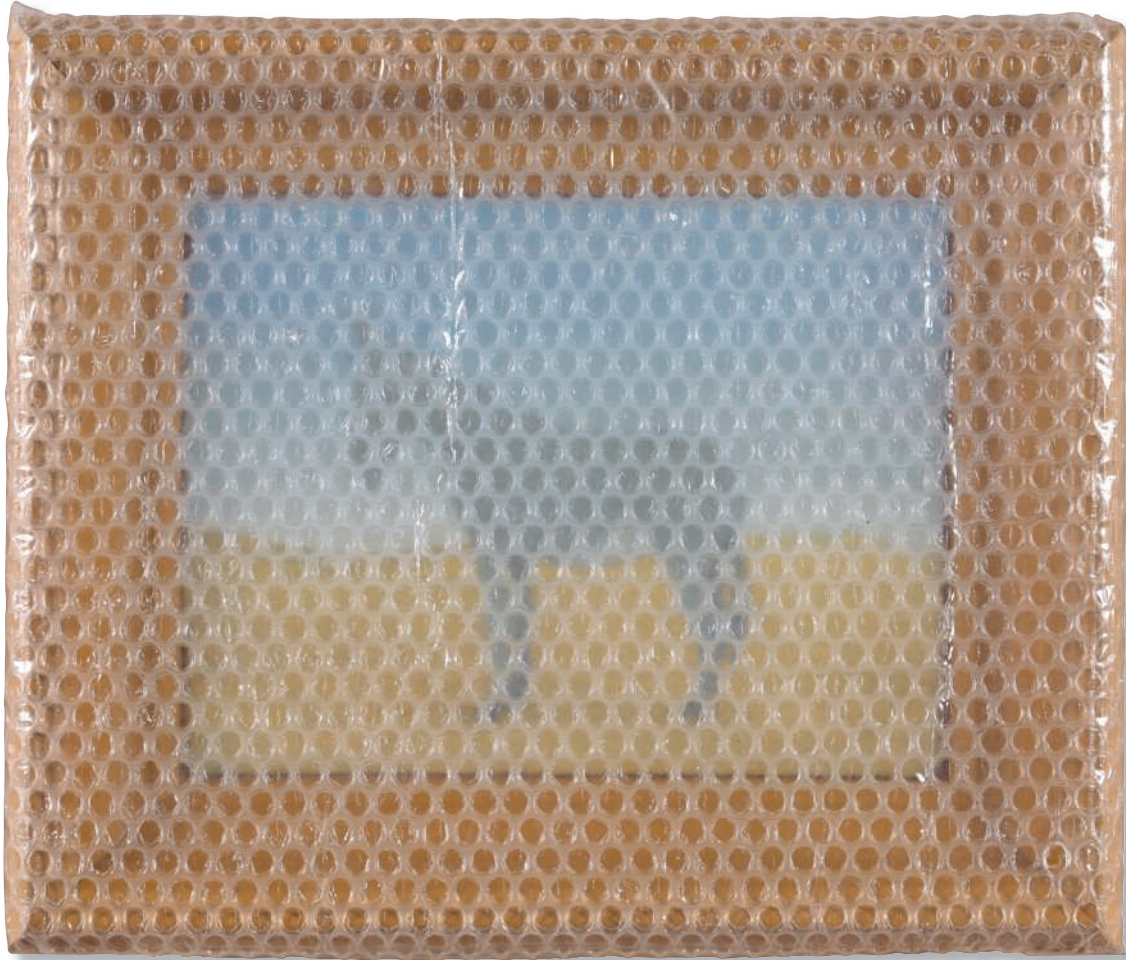
PROVENANCE:
Noire Gallery, Turin.
Acquired from the above by the present owner.

The artwork is installed with some water in the drinking glass, and a pile of papers. The glass is placed on the table by quickly turning it with the small figurine in it and the sheets on top. The paper will absorb the water slowly, which is an essential part of the work. The water and sheets have to be changed regularly.



(detail)





WORKS FROM A DISTINGUISHED CONTEMPORARY
COLLECTION

λ103

FRANCIS ALÿS (B. 1959)

Untitled (Landscape with Donkey)

signed and dated 'Francis Alÿs 1992' (on the reverse)
oil on panel in a frame, wrapped in bubble plastic
32 x 38 x 5.5cm.
Executed in 1992

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

Galleria Peter Kilchmann, Zurich.
Acquired from the above by the present owner.



λ104

PAVLOS (1930-2019)

Untitled (Hat and Coat)

signed twice and dated 'Pavlos 98 PAVLOS' (on the reverse)
printed paper on plywood in plexiglass
124.5 x 33 x 5cm.
Executed in 1998

€8,000-12,000
US\$9,000-13,000

PROVENANCE:
Guy Pieters Gallery, Knokke-Heist.
Acquired from the above by the present owner .

WORKS FROM A DISTINGUISHED CONTEMPORARY
COLLECTION

λ105

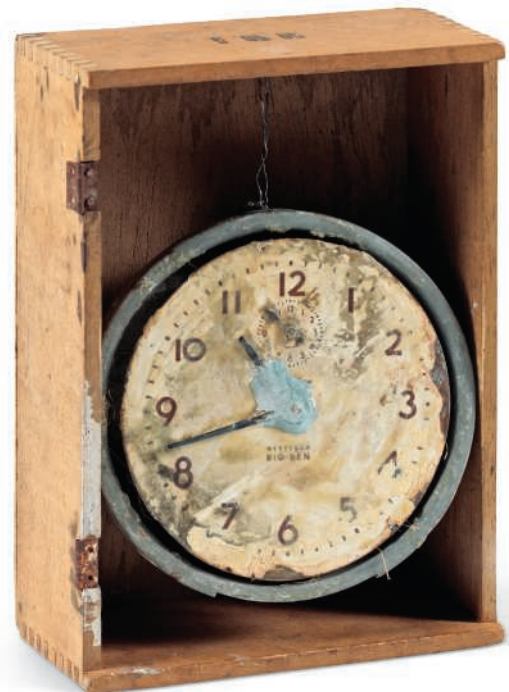
FRANCIS ALÿS (B. 1959)

El reloj (The Clock)

encaustic on deconstructed alarm clock filled with natural fibres suspended
in wooden box
20 x 14 x 6.5cm.
Executed in 1989

€3,000-5,000
US\$3,400-5,600

PROVENANCE:
Galeria Alternativa Champ-Libre, Mexico City.
Acquired from the above by the present owner in 2004.



WORKS FROM A DISTINGUISHED
CONTEMPORARY COLLECTION

λ106

FRANCIS ALÿS (B. 1959)

El país del perro (The Country of the Dog)

two-part installation with wooden box and painted wooden
dog with paintbrush tail on wooden stand with an encaustic
on paper and canvas vane

(i) 18 x 19 x 15.5cm.

(ii) 28 x 17 x 11cm.

Executed in 1984

€8,000-12,000

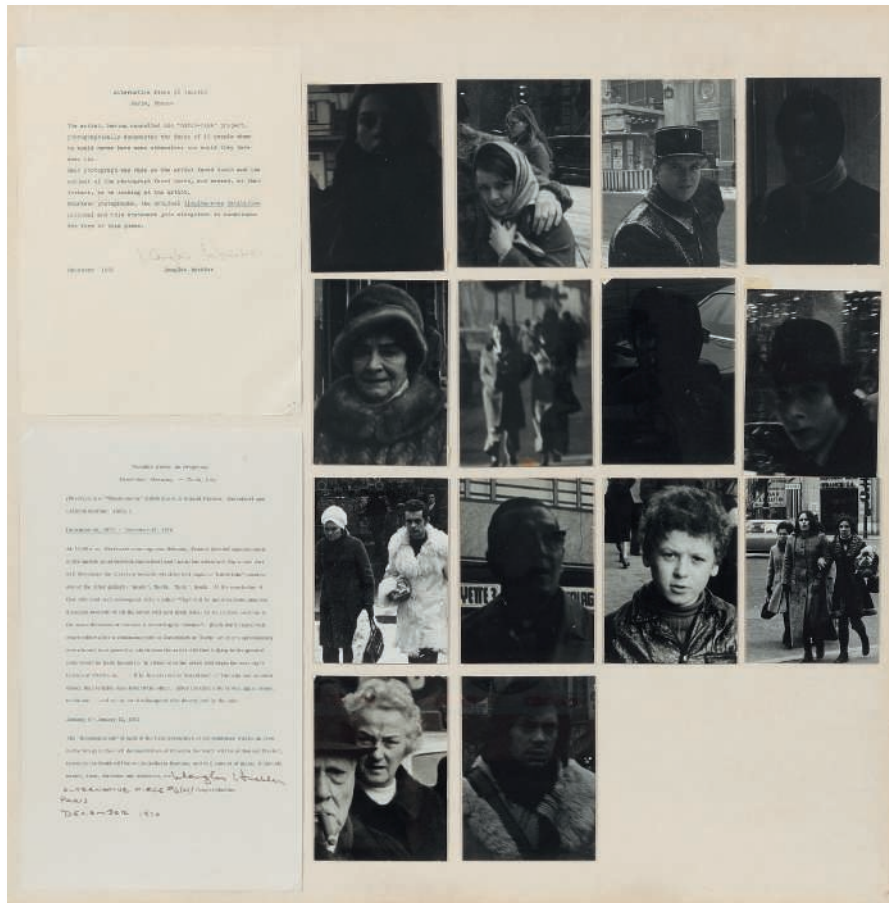
US\$9,000-13,000

PROVENANCE:

Galeria OMR, Mexico.

Acquired from the above by the present owner.





FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

107

DOUGLAS HUEBLER (1924-1997)

Alternative Piece #6

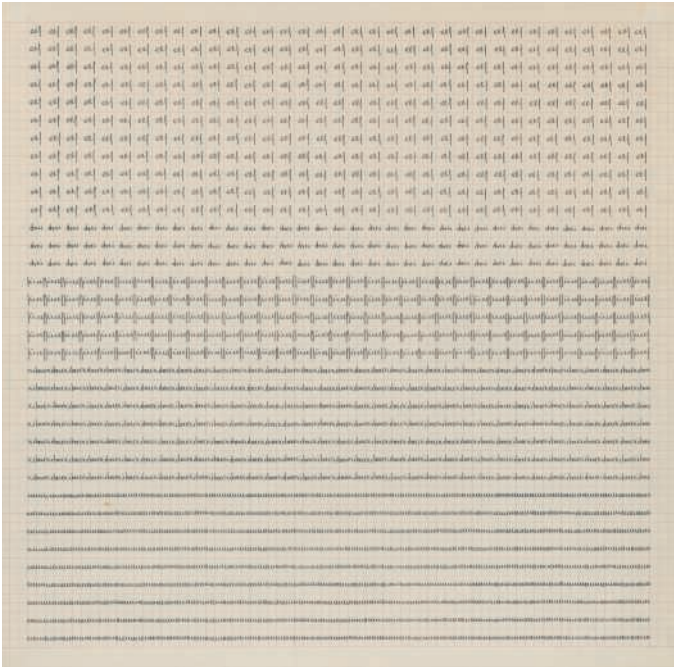
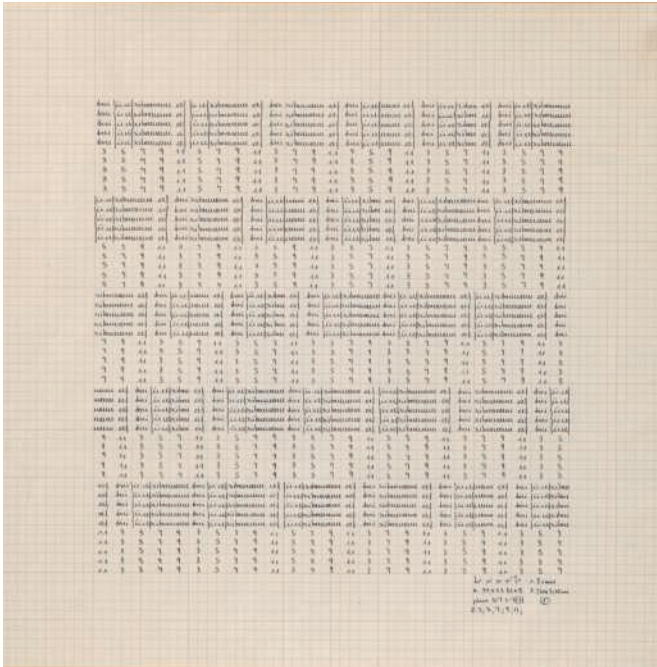
signed 'Douglas Huebler' (lower centre of the upper sheet); signed, titled, inscribed and dated 'Douglas Huebler ALTERNATIVE PIECE #6 (N) PARIS DECEMBER 1970' (lower centre of the lower sheet)
 typed ink on two sheets of paper and fourteen gelatin silver prints mounted on board
 70 x 70cm.
 Executed in 1970

€10,000-15,000
 US\$12,000-17,000

PROVENANCE:
 Private Collection, Germany.
 Thence by descent to the present owner.

EXHIBITED:
 Frankfurt am Main, Frankfurter Kunstverein Steinernes Haus am Römerberg, *Kunst nach 45 aus Frankfurter Privatbesitz*, 1983, p. 413 (illustrated, p. 183).

This work is accompanied by a handwritten statement by the artist and an additional polaroid.



FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

1108

HANNE DARBOVEN (1941-2009)

Untitled

ink on graph paper, in two parts
(i) 69 x 70cm.
(ii) 75 x 75.5cm.

€15,000-20,000
US\$17,000-22,000

PROVENANCE:
Galerie Michael Werner, Cologne.
Friedmann Vahle, Cologne.
Private Collection, Germany (acquired from the above in 1972).
Thence by descent to the present owner.

EXHIBITED:
Ingelheim am Rhein, *100 Jahre Kunst in Deutschland 1885-1985*, 1985.
Frankfurt am Main, Frankfurter Kunstverein Steinernes Haus am Römerberg,
Kunst nach 45 aus Frankfurter Privatbesitz, 1983, p. 407 (illustrated, p. 107).

λ109

GIOVANNI ANSELMO (B. 1934)

Nord-est (North-East)

pencil on paper laid on canvas

36 x 36cm.

Executed in 1967

€5,000-7,000

US\$5,600-7,800

PROVENANCE:

Noire Contemporary Art, Turin.

Le Case D'Arte, Milan.

Acquired from the above by the present owner.

EXHIBITED:

New York, Sperone Westwater Gallery, *Un particolare a sud, trecento milioni di anni a ovest nord-ovest, quattordici disegni intorno*, 1978.

Basel, Kunsthalle Basel, *Giovanni Anselmo*, 1979, pp. 25, 174 (installation images, pp. 175-179). This exhibition later travelled to Eindhoven, Stedelijk Van Abbemuseum and Grenoble, Musée de Grenoble.

'I have been making works using the idea that they are either time, in a broad sense, or infinity, or the invisible, or everything, perhaps simply because I am an earthling and for this reason limited in time, space and specifics.'

—Giovanni Anselmo

Giovanni Anselmo's work articulates the hidden, often unseen, forces and energies that determine and control the nature of the world we live in: forces such as gravity, magnetism, torsion, and above all, entropy and time. Using the simplest of means, Anselmo creates works of art that aim to serve as a kind of bridge between our understanding of an infinite cosmos and our daily, individual, human experience of the specific and the here and now.

In 1978, Giovanni Anselmo had a personal exhibition at Sperone Westwater Gallery, New York, titled *Un particolare a sud, trecento milioni di anni a ovest nord-ovest, quattordici disegni intorno*. Initially sixteen works were intended to be shown, but since two would have had to be placed where the gallery windows were, only fourteen works were included in the show.

'The pictures made with pencil on paper, stuck onto cloth and fixed to a frame, represent a magnetic needle orientated in the natural direction of North-South, around which Anselmo has drawn sixteen points of view. Their disposition and their orientation on the walls are determined by the magnetic needle of the work *Direzione* which they refer to, and which they are placed around. *Direzione* therefore determines, on the one hand, the orientation of the works in space and on the other, works through a motion space orientated towards all cardinal points' (J.-C. Ammann, *Giovanni Anselmo*, exh. cat., Kunsthalle Basel, Basel/Stedelijk Van Abbemuseum, Eindhoven, 1979).

The authenticity of the work has been confirmed by Archivio Anselmo, Turin.



Giovanni Anselmo, *Un particolare a sud, trecento milioni di anni a ovest nord-ovest, quattordici disegni intorno*, 1978. Installation view, Sperone Westwater Fischer, New York, 2-22 December 1978.

Photo: Bevan Davies © Giovanni Anselmo, Courtesy Sperone Westwater, New York.

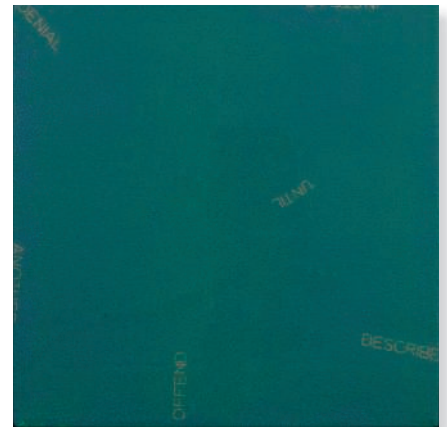




110 (i)



110 (ii)



110 (iii)

110
ROBERT BARRY (B. 1936)

each: *Untitled*

- (i) acrylic on canvas
 - (ii) acrylic and ink on canvas
 - (iii) acrylic and gold ink on canvas
- each: 30 x 30cm.
 (i) Executed in 2003
 (ii) Executed in 2001
 (iii) Executed in 2003

€4,000-6,000
 US\$4,500-6,700

PROVENANCE:
 each: Galleria Alfonso Artiaco, Naples.
 Acquired from the above by the present owner.

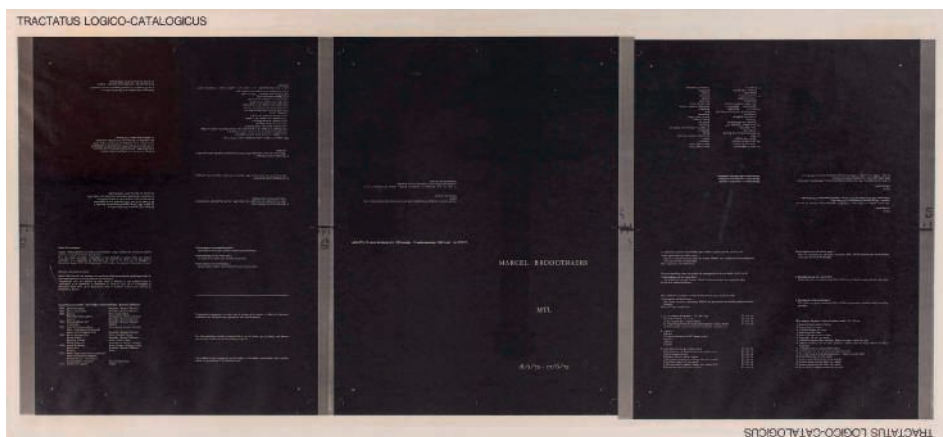
λ•111
MARCEL BROODTHAERS
(1924-1976)

Tractatus logico-catalogicus

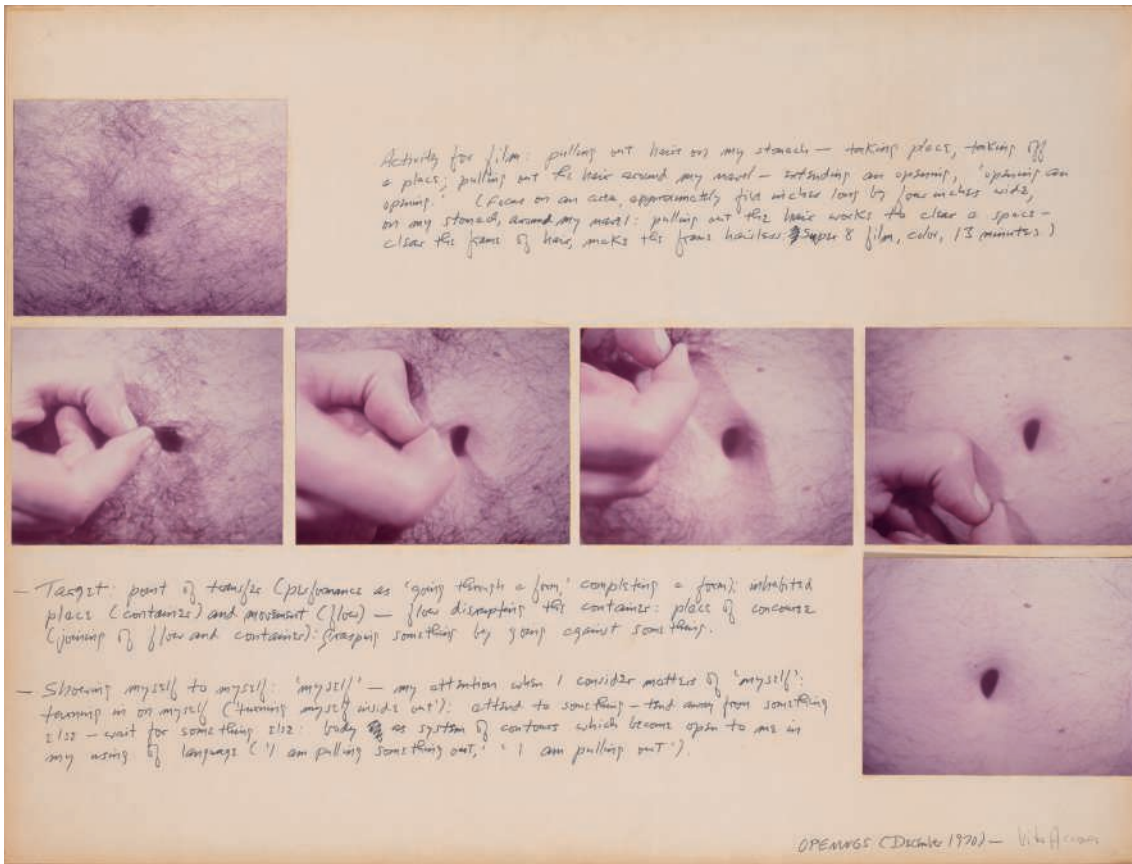
signed with the artist's initials and numbered twice 'Ex. 19 19/100 M.B.'
 (lower right quadrant)
 offset lithograph and screenprint
 70 x 154cm.
 Executed in 1972, this work is number nineteen from an edition of one hundred

€1,500-2,000
 US\$1,700-2,200

LITERATURE:
 Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 6 (another from the edition illustrated in colour, p. 18).
 N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 6 (another from the edition illustrated in colour, p. 23).



111



'Camera focus on my stomach: the film frame is "closed", "full" - my stomach is covered with body hair. I'm pulling out hairs from my stomach, starting from the navel and working outwards. The film ends when the film frame is "open,"empty' - the part of my stomach framed by the camera is cleared of hair.'

-Vito Acconci

SALE FOR THE BENEFIT OF THE AMBAUM HAKS FUND/
RIJKSMUSEUM FUND

112

VITO ACCONCI (1940-2017)

Openings

signed, titled and dated 'OPENINGS (December 1970) - Vito Acconci' (lower right)
c-print and ink on cardboard
76.5 x 101.5cm.
Executed in 1970

€3,000-5,000
US\$3,400-5,600

PROVENANCE:

John Gibsen Gallery, New York.
Collection Johan Ambaum and Frans Haks, Groningen (acquired from the above in 1971).

LITERATURE:

'Acconci, Body as Place - moving in on myself', in: *Avalanche*, no. 6, Fall 1972, pp. 22-23 (illustrated, p. 22).
M. Diacono, *Vito Acconci*, London 1975 (illustrated, pp. 32, 45).
F. Ward, *Vito Acconci*, London 2002 (illustrated, p. 124).
C. Diserens, *Vite Hannibal Acconci Studio*, exh. cat., Barcelona, Museu d'Art Contemporani de Barcelona, 2004 (illustrated, pp. 238-239).

The present lot was used for the super 8 film *Openings*, colour, fifteen minutes, December 1970.

Art for Future

 | Selected Works from the UniCredit Group

Christie's is delighted to have been appointed by UniCredit to manage the sale of artworks from Austria, Germany and Italy. The proceeds will be primarily used to support the further rollout of the group's Social Impact Banking (SIB) initiatives. The remaining balance will be dedicated to other relevant projects, including the support of young artists.

The artworks will be offered at various Christie's international salerooms across a range of marquee week sales in 2019 and 2020. Christie's Amsterdam is pleased to offer a significant selection of works from UniCredit, which will be offered on 25 and 26 November as part of the Post-War & Contemporary Art Evening and Day Auctions.

The Day Sale showcases an overview of works by primarily German and Austrian artists during the Post-War period, including an impressive sculpture by Stephan Balkenhol, three works on paper by Thomas Schütte and works by Feminist artists Valie Export and Birgit Jürgenssen.

Social Impact Banking is part of UniCredit's commitment to building a fairer and more inclusive society. It aims to identify, finance and promote people and companies that can have a positive social impact. As well as continuing to provide credit to projects and organisations not usually served by the traditional banking sector, UniCredit employees educate micro-entrepreneurs, social enterprises and vulnerable or disadvantaged groups, building valuable networks within our communities. SIB also focuses on monitoring and measuring outcomes, essential for sustainable growth. It is currently being rolled out in 11 additional UniCredit markets, including: Germany, Austria, Serbia, Croatia, Hungary, Bulgaria, Romania, Turkey, the Czech Republic and Slovakia, and Bosnia and Herzegovina.

UniCredit is a successful pan-European Commercial Bank, with a fully plugged in CIB, delivering a unique Western, Central and Eastern European network to its extensive client franchise. UniCredit offers both local and international expertise to its clients, providing them with unparalleled access to leading banks in its 14 core markets through its European banking network. Leveraging on an international network of representative offices and branches, UniCredit serves clients in another 18 countries worldwide.



Lot 114 Muntean/Rosenblum, *Untitled (Youth is just a brief dream, a prelude of no particular lasting moment before actual life begins)*, 1999 (detail)
© 2019 Muntean/Rosenblum



λ+113

FRANZ WEST (1947-2012)

2 + 2 = 4

titled '2 + 2 = 4' (lower left); signed and dated 'FWest 82' (lower right)
gouache, printed paper collage and ink on paper, in artist's frame
overall: 36,5 x 52cm.
Executed in 1982

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

Anon. sale, im Kinsky Vienna, 24 April 2002, lot 92.
Acquired at the above sale by the present owner.



λ+114

MUNTEAN/ROSENBLUM
(B. 1962 & B. 1962)

*Untitled (Youth is just a brief dream, a prelude of no
particular lasting moment before actual life begins)*

signed and dated 'MUN/ROS '99' (on the reverse)
acrylic on canvas
180 x 160cm.
Painted in 1999

€6,000-8,000
US\$6,700-8,900

PROVENANCE:
Jack Tilton Gallery, New York.
Anon. sale, Christie's New York, 12 May 2004, lot 340.
Galerie Georg Kargl, Vienna.
Acquired from the above by the present owner in 2006.



λ+115

HERBERT BRANDL (B. 1959)

Untitled

signed and dated 'BRANDL 98' (on the reverse)
oil on canvas
120 x 100cm.
Painted in 1998

€8,000-12,000
US\$9,000-13,000

PROVENANCE:

Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna.
Acquired from the above by the present owner in 1998.



λ+116

STEPHAN BALKENHOF (B. 1957)

Männlicher Kopf (Male Head)

painted Wawa-wood
194 x 65 x 67cm.
Executed in 1991

€25,000-35,000
US\$28,000-39,000

PROVENANCE:

Achenbach Kunsthandel, Dusseldorf.
Acquired from the above by the present owner in 1993.

EXHIBITED:

Vienna, Kunstforum Wien, *Past, Present, Future: Highlights from the UniCredit Group Collection*, 2009-2011. This exhibition later travelled to Verona, Palazzo della Regione and Istanbul, Yapi Kredi Culture Centre.



λ+117

OTTO MUEHL (1925-2013)

Interieur I (Interior I)

signed and dated 'muehl 28.4.86' (lower right)
acrylic on canvas
150 x 130cm.
Painted in 1986

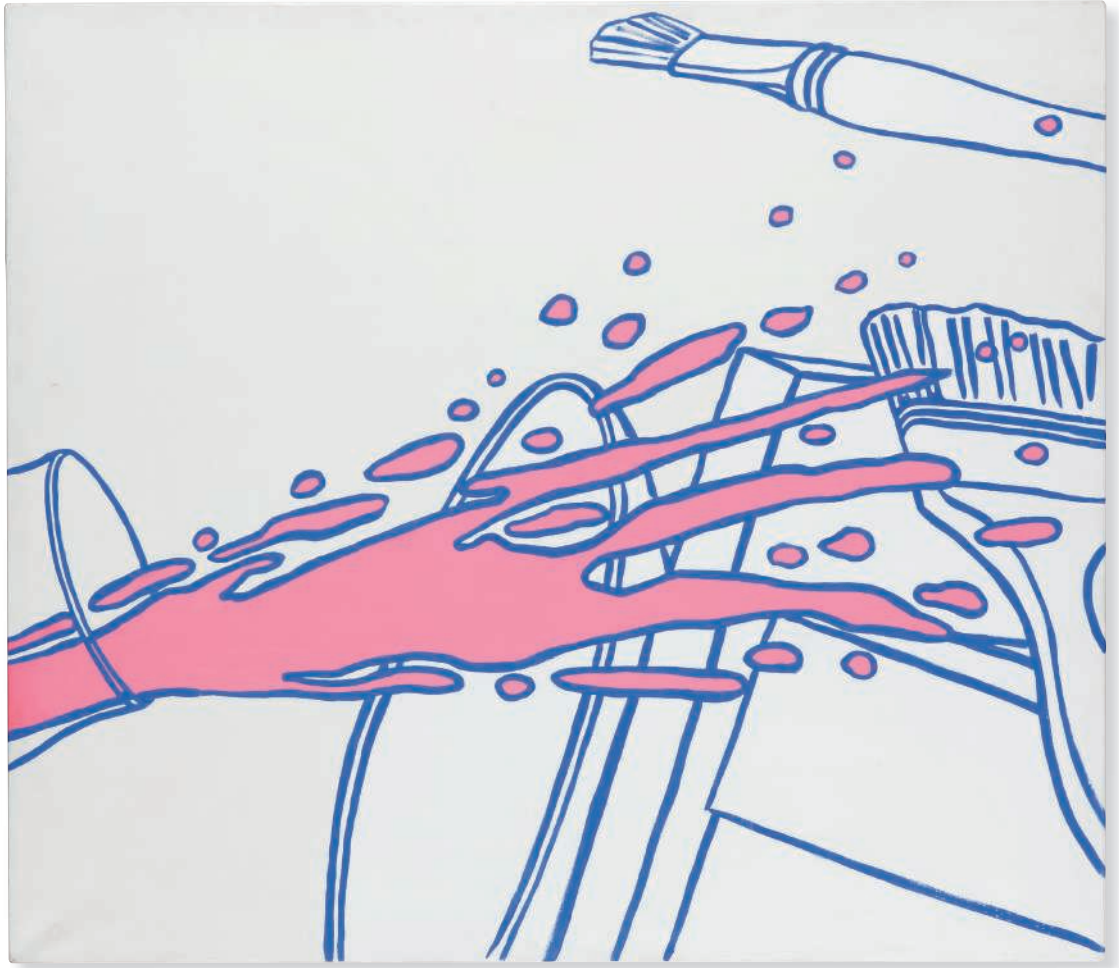
€20,000-30,000
US\$23,000-34,000

PROVENANCE:

Hubert Klocker - Kunsthandel, Vienna.
Acquired from the above by the present owner in 1989.

EXHIBITED:

Vienna, Hubert Klocker - Kunsthandel, *Otto Muehl ausgewählte arbeiten 1963 - 1986, 1986* (illustrated in colour).



λ+118

OTTO MUEHL (1925-2013)

Untitled (Meine Geduld mit Bodil ist zu Ende)
(My Patience with Bodil is Over)

signed, inscribed and dated 'muehl 21.11.86 meine geduld mit bodil ist zu ende'
(on the overlap)
oil on canvas
130 x 150cm.
Painted in 1986

€20,000-30,000
US\$23,000-34,000

PROVENANCE:
Galerie Krinzinger, Vienna.
Acquired from the above by the present owner in 1998.



+119

FORD BECKMAN (1952-2014)

White Painting (Varese R. R.)

signed, titled and dated 'VARESE/ R.R. WHITE PAINTING, 1993 Ford Beckman' (on the reverse)
acrylic, latex, pencil, chalk, dirt and industrial lacquer on canvas laid on wood
224 x 178cm.
Executed in 1993

€2,500-3,500
US\$2,800-3,900

PROVENANCE:

Galerie Ribbentrop, Eltville am Rhein.
Acquired from the above by the present owner in 1997.

LITERATURE:

Keys to heaven, Bilder 1987-1996, exh. cat., Augsburg, Zeughaus, 1997, no. 14 (illustrated, p. 47).
Galerie Ribbentrop (ed.), *Ford Beckman: selected paintings 1987-1995*, Augsburg 1997, no. 64 (illustrated, p. 163).



λ+120

WALTER DAHN (B. 1954)

View of the Top

signed and dated 'Walter Dahn 1986 ©' (on the reverse)
acrylic, enamel and paper collage on canvas
240 x 210cm.
Executed in 1986

€6,000-8,000
US\$6,800-8,900

PROVENANCE:

Paul Maenz, Cologne.
Achenbach Kunsthandel, Dusseldorf.
Acquired from the above by the present owner in 1989.

EXHIBITED:

Marseille, Galerie Roger Pailhas, *Walter Dahn*, 1987.
Munich, *HypoArt London*, 1990.



+121

JAMES ROSENQUIST (1933-2017)

Untitled

signed and dated 'Rosenquist 69' (lower right of the mount)
spray paint and pencil on card laid on card
image: 74.5 x 56.5cm.
sheet: 85 x 64.5cm.
Executed in 1969

€8,000-12,000
US\$9,000-13,000

PROVENANCE:

Anon. sale, im Kinsky Vienna, 19 June 2007, lot 519.
Acquired at the above sale by the present owner.



λ+122

FRANZ WEST (1947-2012)

Untitled

signed and dated 'West 76' (centre)
oil stick and stickers on paper
63 x 89.5cm.
Executed in 1976

€18,000-25,000
US\$21,000-28,000

PROVENANCE:
Galerie Krinzinger, Vienna.
Acquired from the above by the present owner in 1991.



λ+123

HERMANN NITSCH (B. 1938)

Untitled (Schwarzes Schüttbild)

oil on burlap
110 x 90cm.
Executed *circa* 1988-1990

€10,000-15,000
US\$12,000-17,000

PROVENANCE:
Galerie Krinzinger, Vienna.
Acquired from the above by the present owner in 1991.

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



+124

BALTHASAR BURKHARD
(1944-2010)

Bambus (Bamboo)

(i): gelatin silver print, in artist's frame

(ii): painted gelatin silver print, in artist's frame

(i): 178 x 90.5cm.

(ii): 178 x 42cm.

Executed in 1990-1991, this work is number one from an edition of two

€5,000-7,000

US\$5,600-7,800

PROVENANCE:

Galerie Rodolphe Janssen, Brussels.

Acquired from the above by the present owner in 1999.

LITERATURE:

HypoVereinsbank Luxembourg. Architektur und Kunst, Band 1,
Luxembourg 2000 (illustrated in colour, p. 31).



λ+125

HEIMO ZOBERNIG (B. 1958)

Untitled (CMYK bis KCMY) (CMYK to KCMY)

signed and dated 'Heimo Zobernig 2000' (on the overlap)
serigraph in four colours on canvas
100 x 100cm.
Executed in 2000, this work is unique

€12,000-18,000
US\$14,000-20,000

PROVENANCE:

Galerie & Edition Artelier, Graz.
Acquired from the above by the present owner in 2001.



λ+126

HEIMO ZOBERNIG (B. 1958)

Untitled

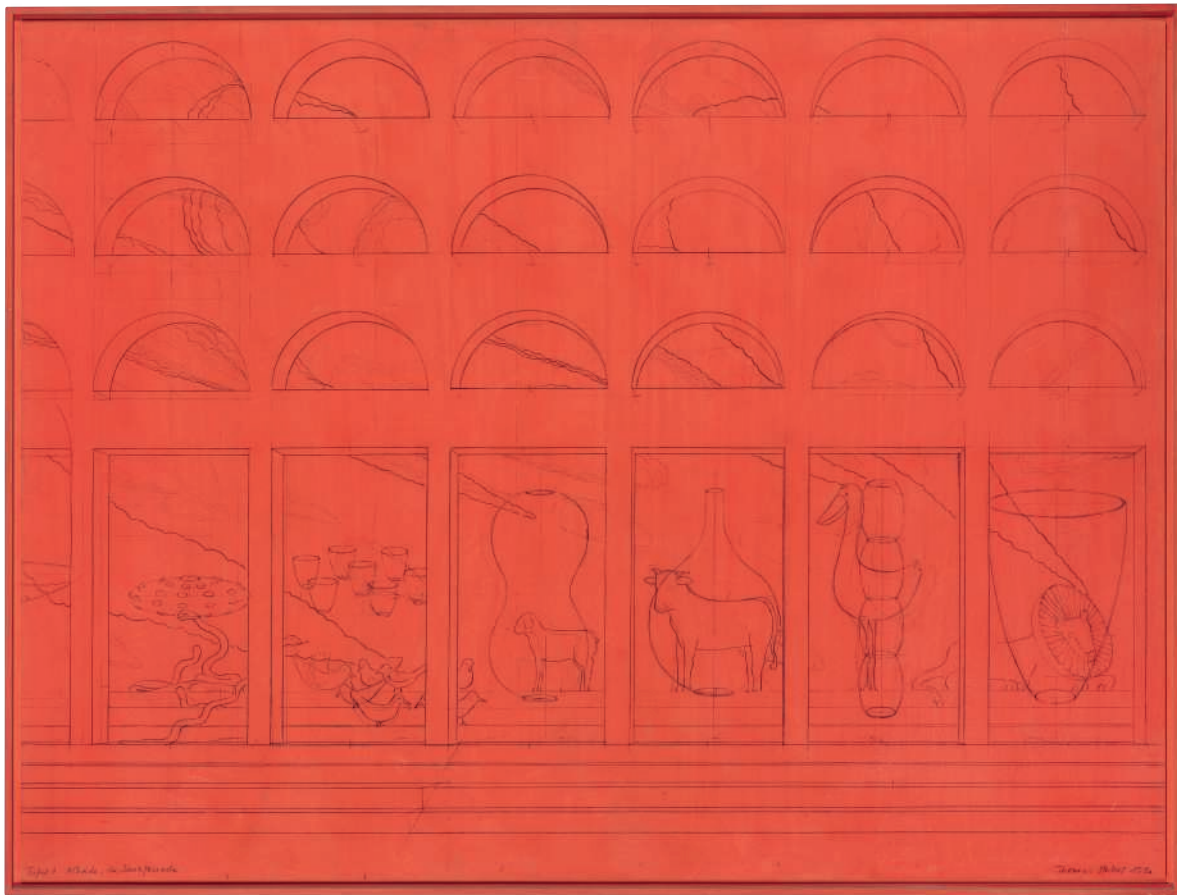
signed, inscribed and dated 'Heimo Zobernig 2000 HZ2000-44'
(on the overlap)
oil on canvas
100 x 100cm.
Painted in 2000

€10,000-20,000
US\$12,000-22,000

PROVENANCE:

Galerie Hohenlohe, Vienna.

Acquired from the above by the present owner in 2007.



'Are we not, artists and bankers, very similar? Changers, money multipliers, gold makers, dazzling speculators of appearance. Maybe even charlatans? Seducers by means of the promise of wondrous multiplication? We both paint the paintings of happier times. We are magicians of appearance. The creators and administrators of the binding values of our times.'

-Thomas Huber

λ+127

THOMAS HUBER (B. 1955)

Bankfassade (Bank Façade)

signed and dated 'Thomas Huber 1990' (lower right), titled 'Tafel 1 Arkade. die Bankfassade' (lower left)

acrylic and graphite on wood, in artist's frame
155 x 205 cm.

Executed in 1990

€5,500-7,500
US\$6,200-8,400

PROVENANCE:

Achenbach Kunsthandel, Dusseldorf.

Acquired from the above by the present owner in 1992.

EXHIBITED:

Zurich, Kunsthaus Zurich, *Der Duft des Geldes*, 1992 (another version, illustrated in colour, p. 17). This exhibition later travelled to Hannover, Kestner-Gesellschaft Hannover and Utrecht, Centraal Museum Utrecht. Frankfurt, Museum für Moderne Kunst Frankfurt, *Thomas Huber: Die Bank - Eine Wertvorstellung*, 1992.

LITERATURE:

Kempfenhausen, *Hilmer & Sattler, Francesca Gay, Jan Roth, Art & Language, Daniel Buren, Günther Förg, Ulrich Horndash, Thomas Huber, Axel Kasseböhmer*, Munich 1993, no. TH 16 B 10 (illustrated in colour, p. 68).

This work is recorded in the archives of Thomas Huber under number TH-1990-Z-15.

λ+128

EBERHARD HAVEKOST (1967-2019)

Fähren R (Ferries R)

signed, titled and dated 'FÄHREN R Havekost DD97'
(on the reverse)
oil on canvas
100 x 140cm.
Painted in 1997

€8,000-12,000
US\$9,000-13,000

PROVENANCE:
Achenbach Kunsthandel, Dusseldorf.
Acquired from the above by the present owner in 1997.

LITERATURE:
Seestücke. O.O., HypoArt, 1997.



λ+129

EBERHARD HAVEKOST (1967-2019)

Modell A° N2 (Model A° N2)

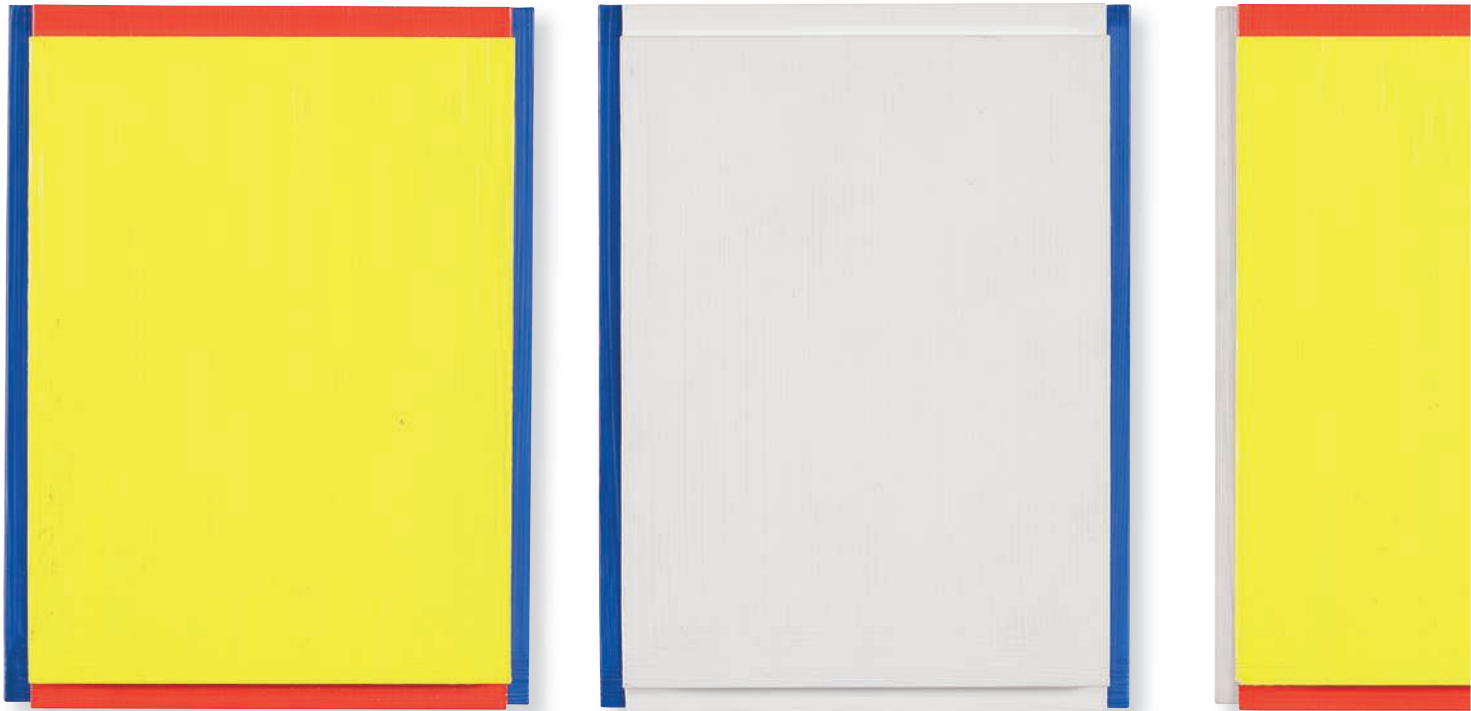
signed, titled and dated 'havekost F/M 97 modell A°N2'
(on the reverse)
oil on canvas
70 x 120cm.
Painted in 1997

€6,500-9,500
US\$7,300-11,000

PROVENANCE:
Achenbach Kunsthandel, Dusseldorf.
Acquired from the above by the present owner in 1997.

LITERATURE:
Seestücke. O.O., HypoArt, 1997 (illustrated in colour,
p. 125).





λ+130

IMI KNOEBEL (B. 1940)

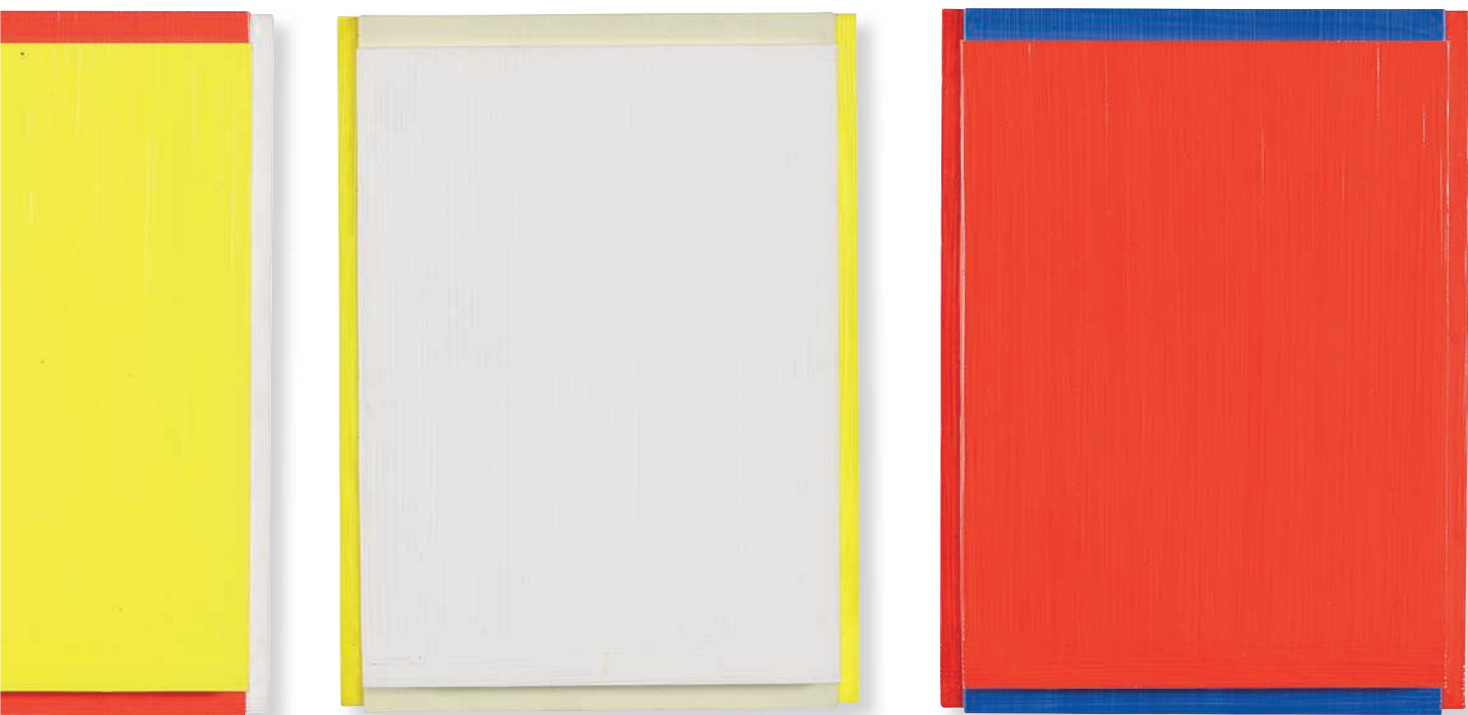
Tag und Nacht III E1-E5 (Day and Night III E1-E5)

(v): signed and dated 'imi 98' (on the reverse); each numbered consecutively '1' to '5' (on a sticker affixed to the reverse)
acrylic on aluminium, in five parts
each: 16 x 12 x 3.5cm.
Executed in 1998

€30,000-50,000
US\$34,000-56,000

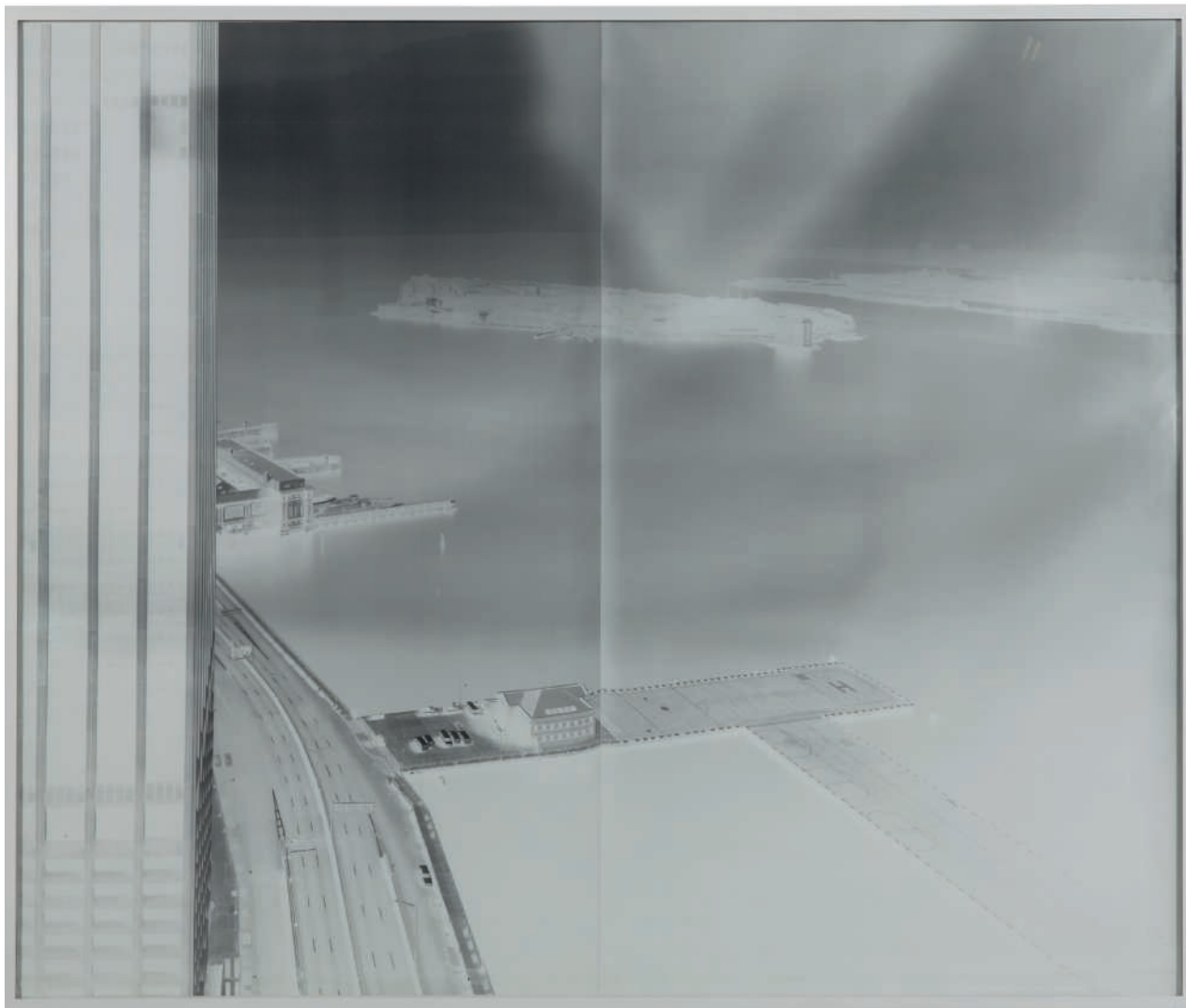
PROVENANCE:
Acquired by the present owner in 1999.

LITERATURE:
HypoVereinsbank Luxembourg. Architektur und Kunst, Band 1,
Luxembourg 2000.



'I want nothing but to get to the colour. 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.'

-Imi Knoebel



λ+131

VERA LUTTER (B. 1960)

South View, Old Slip, New York: October 8, 1994

two gelatin silver prints, mounted on canvas

175 x 210cm.

Executed in 1994 and printed in 1995, this work is unique

€10,000-15,000

US\$12,000-17,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1995.

EXHIBITED:

Hamburg, Kunsthaus, *Europe in Art*, 2005 (illustrated, p. 68).

Munich, HVB Kunst Palais, *Im Focus*, 2006.

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Mixed Use: Photography and Other Practices in Manhattan, 1970s to the Present*, 2010.

Moscow, WINZAVOD Centre for Contemporary Art, *People & the City – Highlights from the UniCredit Art Collection*, 2011.

LITERATURE:

Sight and Sense, Vera Lutter, exh. cat., New York, HypoBank, 1995 (illustrated, unpagged).



λ+132

VERA LUTTER (B. 1960)

North View, Old Slip, New York: October 10, 1994

two gelatin silver prints, mounted on canvas

175 x 210cm.

Executed in 1994 and printed in 1995, this work is unique

€10,000-15,000

US\$12,000-17,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1995.

EXHIBITED:

Hamburg, Kunsthau, *Europe in Art*, 2005 (illustrated, p. 68).

Munich, HVB Kunst Palais, *Im Focus*, 2006.

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Mixed Use: Photography and Other Practices in Manhattan, 1970s to the Present*, 2010.

Moscow, WINZAVOD Centre for Contemporary Art, *People & the City – Highlights from the UniCredit Art Collection*, 2011.

LITERATURE:

Sight and Sense, Vera Lutter, exh. cat., New York, HypoBank, 1995 (illustrated, unpagged).



+133

HENRI CARTIER-BRESSON
(1908-2004)

Hamburg, 1952

signed and with artist's blindstamp 'Henri Cartier-Bresson' (in the lower margin)
gelatin silver print
image: 30 x 45cm.
sheet: 40 x 50cm.
Executed in 1952, printed at a later date

€2,500-3,500
US\$2,800-3,900

PROVENANCE:

Eric Franck Fine Art, London.
Acquired from the above by the present owner in 1999.

EXHIBITED:

Munich, HVB Kunst Palais, *Im Focus*, 2006.
Milan, UniCredit Group, *Cityscapes*, 2007.
Moscow, WINZAVOD Centre for Contemporary Art, *Art People & the City - Highlights from the Art Collection UniCredit*, 2011.
Milan, UniCredit Group Pavilion, Piazza Gae Aulenti, *Look at me!*, 2016-2017.



+134

HENRI CARTIER-BRESSON
(1908-2004)

Hamburg, Fischmarkt, Zitronenverkäuferin, 1952
(*Hamburg, Fish market, Lemon Seller, 1952*)

signed and with artist's blindstamp 'Henri Cartier-Bresson' (in the lower margin)
gelatin silver print
image: 45 x 30cm.
sheet: 50 x 40cm.
Executed in 1952, printed at a later date

€2,500-3,500
US\$2,800-3,900

PROVENANCE:

Eric Franck Fine Art, London.
Acquired from the above by the present owner in 1999.

EXHIBITED:

Munich, HVB Kunst Palais, *Im Focus*, 2006.
Moscow, WINZAVOD Centre for Contemporary Art, *People & the City - Highlights from the Art Collection UniCredit*, 2011.
Milan, UniCredit Group Pavilion, Piazza Gae Aulenti, *Look at me!*, 2016-2017.

+135

BALTHASAR BURKHARD
(1944-2010)

Spirale (Spiral)

gelatin silver print, in artist's frame
51.5 x 51.5cm.
Executed in 1991

€1,200-1,800
US\$1,400-2,000

LITERATURE:

HypoVereinsbank Luxembourg. Architektur und Kunst, Band 1,
Luxembourg 2000.



+136

BALTHASAR BURKHARD
(1944-2010)

Maiko, Japan

gelatin silver print, in artist's frame
48.5 x 33cm.
Executed in 1987, this work is from an edition of ten

€1,200-1,800
US\$1,400-2,000

LITERATURE:

HypoVereinsbank Luxembourg. Architektur und Kunst, Band 1,
Luxembourg, 2000 (illustrated, p. 21).





λ+137

GOTTFRIED HELNWEIN (B. 1948)

Mutter, du hier? (Mother, Is It You?)

signed 'Gottfried Helnwein' (lower right)

oil on paper on board

40.5 x 30.5cm.

Executed in 1971

€6,000-8,000

US\$6,800-8,900

PROVENANCE:

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

EXHIBITED:

Vienna, Albertina, *Gottfried Helnwein*, 2013, p. 227, no. 3
(illustrated in colour, p. 49).



λ+138

MARKUS SCHINWALD (B. 1973)

Hannah

signed and dated 'M Schinwald 2013' (on the reverse)
oil on burlap
150.5 x 81cm.
Painted in 2013

€18,000-25,000
US\$21,000-28,000

PROVENANCE:

Gió Marconi, Milan.

Acquired from the above by the present owner in 2014.



λ+139

HANS STAUDACHER (B. 1923)

Untitled

signed and dated 'HStaudacher 60' (lower right)
gouache, watercolour and oil on paper
46 x 62.5cm.
Executed in 1960

€1,800-2,200
US\$2,100-2,500

PROVENANCE:
Rotary Club, Linz Süd.
Acquired from the above by the present owner in 1988.

140 No lot

λ+141

ABRAHAM DAVID CHRISTIAN
(B. 1952)

Sculpture

bronze with black-brown patina
140 x 100 x 100 cm.
Cast in 1989-1990

€6,500-9,500
US\$7,300-11,000

PROVENANCE:
Achenbach Kunsthandel, Dusseldorf.
Acquired from the above by the present owner in 1994.



λ+142

MARKUS SCHINWALD (B. 1973)

Emma

signed with the artist's initials and dated 'MS 09' (on the stretcher of the painting)
installation of painted plaster and wood, filled fabric and an oil on canvas on found painting
painting: 39 x 32cm.
overall: 205 x 210 x 54cm.
Executed in 2009

€8,000-12,000
US\$9,000-13,000

PROVENANCE:

Galerie Georg Kargl, Vienna.

Acquired from the above by the present owner in 2009.

EXHIBITED:

Vienna, Kunstforum Wien, *collected #6: White Cube - Black Box*, 2017.

LITERATURE:

D. Rampl, T. Niemeyer, C. Amadio, *Things are queer: Highlights der Sammlung UniCredit/Highlights of Art Collection UniCredit*, Herford 2011, pp. 184-191 (illustrated in colour, p.185).





λ+143

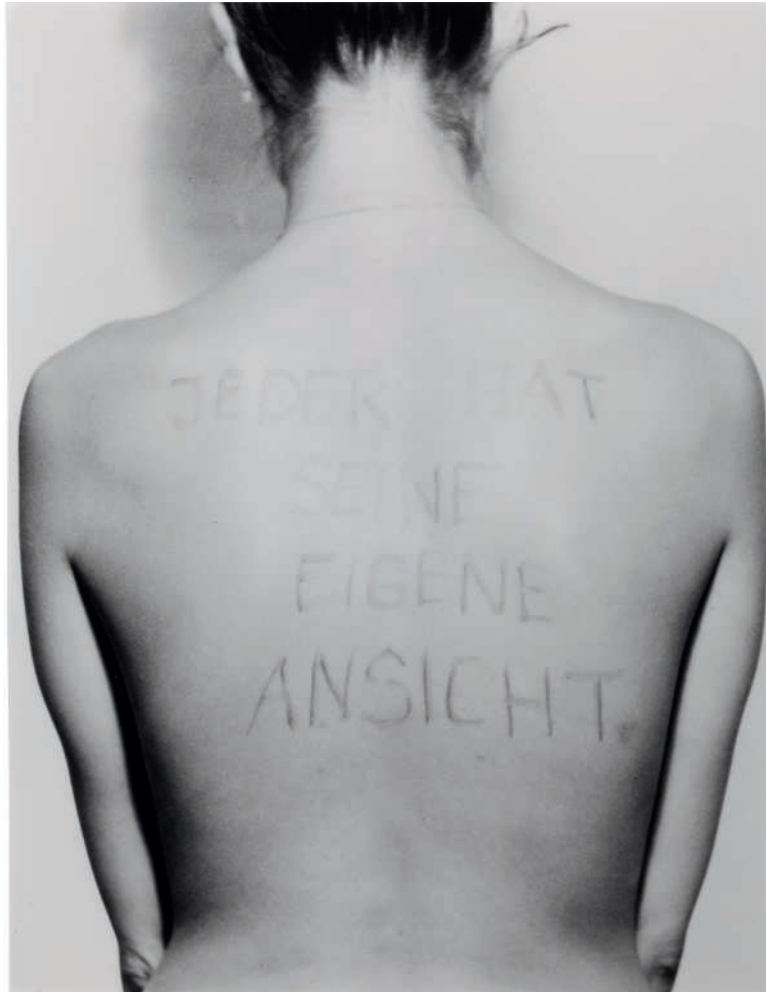
ARNULF RAINER (B. 1929)

*Der Abgeküßte (The Kissed One) (from the series
Face Farces)*

signed and titled '„Der Abgeküßte“ a Rainer' (lower left)
wax crayon and oil on black and white photograph
60.5 x 50cm.
Executed in the 1970s

€8,000-12,000
US\$9,000-13,000

PROVENANCE:
Galerie Steinek, Vienna.
Acquired from the above by the present owner in 2009.



λ+144

BIRGIT JÜRGENSSEN
(1949-2003)

Jeder hat seine eigene Ansicht
(*Everyone Has His Own Point of View*)

black and white photograph
38 x 29.5cm.

Executed in 1975 and printed in 2006, this work is number six from an edition of eighteen

€3,000-5,000
US\$3,400-5,600

PROVENANCE:

Galerie Hubert Winter, Vienna.

Gifted from the above to the present owner in 2011.

EXHIBITED:

Vienna, Bank Austria Kunstforum, *Birgit Jürgenssen*, 2011, no. 83 (illustrated, p. 125).

LITERATURE:

G. Schor, *Birgit Jürgenssen*, Ostfildern 2009 (illustrated, p. 83).

This work is registered in the archive of the Estate Birgit Jürgenssen under no. *ed1*.



λ+145

BIRGIT JÜRGENSSEN
(1949–2003)

Jeder Leberfleck ein guter Freund
(*Every Liver Spot a Good Friend*)

signed and dated 'Birgit Jürgenssen 78' (lower right), titled 'Jeder Leberfleck ein guter Freund' (lower left)
coloured pencils, pencil and wax crayon on paper
44.5 x 62.5cm.
Executed in 1978

€6,000-8,000
US\$6,800-8,900

PROVENANCE:
Galerie Hubert Winter, Vienna.
Acquired from the above by the present owner in 2011.

EXHIBITED:
Vienna, Bank Austria Kunstforum, *Birgit Jürgenssen*, 2011.
Vienna, Albertina, *Lineaturen*, 1978.

LITERATURE:
G. Schor, *Birgit Jürgenssen*, Ostfildern 2009, no. 205 (illustrated in colour, p. 217).

This work is registered in the archive of the Estate Birgit Jürgenssen under no. z186.



λ+146

BRIGITTE KOWANZ (B. 1957)

Untitled

signed and dated 'B. Kowanz 87' (on the reverse)

mixed media on canvas

150 x 80cm.

Painted in 1987

€1,800-2,200

US\$2,100-2,500

PROVENANCE:

Anon. sale, Dorotheum Vienna, 9 March 1999, lot 251.

Acquired at the above sale by the present owner.



λ+147

BRIGITTE KOWANZ (B. 1957)

Untitled

signed and dated 'B. Kowanz 87' (on the reverse)

mixed media on canvas

120 x 80cm.

Painted in 1987

€1,500-2,000

US\$1,700-2,200

PROVENANCE:

Acquired directly from the artist by the present owner in 1989.

λ+148

GÜNTER BRUS (B. 1938)

Aktionsskizze (Sketch for Aktion)

signed and dated 'Brus 66' (lower right)

ink on paper

29 x 19,5cm.

Executed in 1966

€3,500-4,500

US\$4,000-5,000

PROVENANCE:

Galerie Heike Curtze, Vienna.

Acquired from the above by the present owner in 1989.



λ+149

BIRGIT JÜRGENSSEN (1949–2003)

Seltsames Paar (Strange Couple)

signed and dated 'Birgit Jürgenssen 73' (lower right)

pencil and coloured pencil on paper

62 x 44,5cm.

Executed in 1973

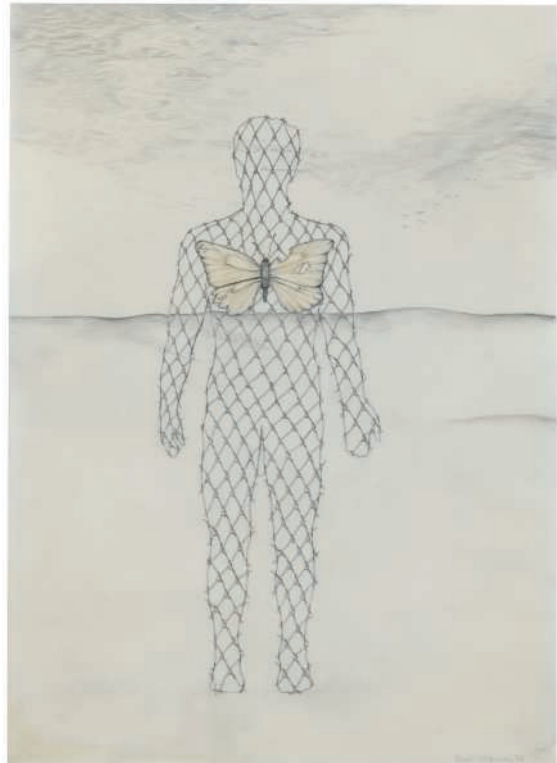
€2,000-3,000

US\$2,300-3,400

EXHIBITED:

Vienna, Bank Austria Kunstforum, *Images of Women?*, 2019.

This work is registered in the archive of the Estate Birgit Jürgenssen under no. z937.





λ+150

MARIA LASSNIG (1919-2014)

Kretahügel (Crete Hill)

signed and dated 'M Lassnig 1985' (lower right); titled and numbered
'729 Kretahügel' (on the reverse)

watercolour on paper

47 x 65cm.

Executed in 1985

€8,000-12,000

US\$9,000-13,000

PROVENANCE:

Verein "Rettet den Stephansdom", Benefit Auction, Vienna, 1988.
Acquired at the above sale by the present owner.



λ+151

THOMAS SCHÜTTE (B. 1954)

Lisa

signed and dated 'Th. Schütte 89' (lower centre), titled 'LISA' (lower right)
watercolour and coloured pencil on paper
49.5 x 64cm.

Executed in 1989

€8,000-12,000
US\$9,000-13,000

PROVENANCE:

Galerie Rüdiger Schöttle, Munich.
Achenbach Kunsthandel, Dusseldorf.
Acquired from the above by the present owner in 1993.

LITERATURE:

HypoVereinsbank Luxembourg. Architektur und Kunst, Band 1,
Luxembourg 2001 (illustrated in colour, p. 39).



λ+152

RENATE BERTLMANN
(B. 1943)

Boris lügt (Boris is Lying)

signed and dated 'Renate Bertlmann 1974'
(lower right)
pencil, gouache and tracing paper on paper
36 x 49cm.
Executed in 1974

€1,600-1,800
US\$1,800-2,000

PROVENANCE:

Kleine Galerie Gesellschaft der Kunstfreunde,
Vienna.

Acquired from the above by the present owner
in 1975.



λ+153

HANS STAUDACHER
(B. 1923)

Seelenlandschaft (Soul Landscape)

signed, inscribed and dated 'HStaudacher 87
Nr. 914' (on the reverse)
oil and ink on canvas
120 x 100cm.
Painted in 1987

€7,000-9,000
US\$7,900-10,000

PROVENANCE:

Acquired directly from the artist by the present
owner in 1995.



λ+154

HANS STAUDACHER (B. 1923)

Illusion Wien 1949-51 (Illusion Vienna 1949-51)

incised with the artist's signature 'HStaudacher' (lower centre); signed, titled and dated 'Illusion Wien 1949-51 H Staudacher 1951' (on the reverse)
oil and mixed media on masonite, in artist's frame
81 x 122cm.
Executed in 1951

€8,000-12,000
US\$9,000-13,000

PROVENANCE:
Acquired by the present owner in 1973.



λ+155

THOMAS SCHÜTTE (B. 1954)

Look

signed and dated 'Th. Schütte 1989' (lower right), titled 'LOOK' (lower centre)
watercolour and coloured pencil on paper
49.5 x 64.5cm.
Executed in 1989

€6,500-8,500
US\$7,300-9,500

PROVENANCE:

Galerie Rüdiger Schöttle, Munich.
Achenbach Kunsthandel, Dusseldorf.
Acquired from the above by the present owner in 1993.

LITERATURE:

HypoVereinsbank Luxembourg. Architektur und Kunst, Band 1,
Luxembourg 2001 (illustrated in colour, p. 39).



λ+156

THOMAS SCHÜTTE (B. 1954)

Dotti

signed, titled and dated 'Th. Schütte 1989 Dotti' (lower right)
watercolour on paper
50 x 64.5cm.
Executed in 1989

€6,500-8,500
US\$7,300-9,500

PROVENANCE:

Galerie Rüdiger Schöttle, Munich.
Achenbach Kunsthandel, Dusseldorf.
Acquired from the above by the present owner in 1993.

LITERATURE:

HypoVereinsbank Luxembourg. Architektur und Kunst, Band 1,
Luxembourg 2001 (illustrated in colour, p. 39).



λ+157

VALIE EXPORT (B. 1940)
AND PETER WEIBEL (B. 1944)

Aus der Mappe der Hundigkeit

signed, titled, numbered and dated 'Valie Export/Peter Weibel Aus der
Mappe der Hundigkeit 1969 (3) 2/5 printed 2005' (on the reverse)
black and white photograph
79x 119.5cm.

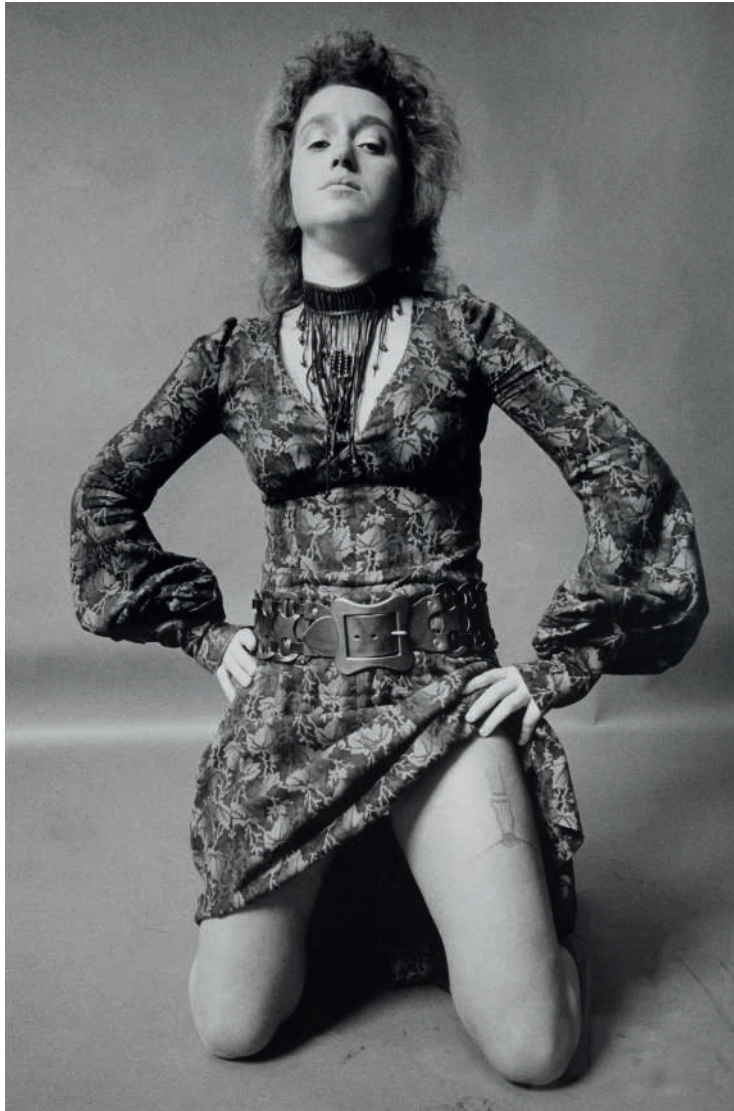
Executed in 1968-1969 and printed in 2005, this work is number two from
an edition of five

€6,000-8,000
US\$6,700-8,900

PROVENANCE:

Charim Galerie, Vienna.

Acquired from the above by the present owner in 2005.



λ+158

VALIE EXPORT (B. 1940)

Body Sign B, 1970

signed, titled, numbered and dated 'VALIE EXPORT BODY SIGN B 1970
A.P. III PRINT 1997' (on the reverse)

gelatin silver print
103 x 67.5cm.

Executed in 1970 and printed in 1997, this work is the third artist's proof
besides the edition of two

€6,000-8,000
US\$6,800-8,900

PROVENANCE:

Charim Galerie, Vienna.

Acquired from the above by the present owner in 2005.

EXHIBITED:

Herford, MARTa Herford, *That's me - Photographic Self-Images*, 2011 (another
from the edition exhibited and illustrated, p.77).

LITERATURE:

D. Rampl, T. Niemeyer, C. Amadio, *Things are queer: Highlights der Sammlung
UniCredit/Highlights of Art Art Collection UniCredit*, Herford 2011 (illustrated,
p. 13).

L. Teutloff (ed.), *Circle of Life. Vita Activa. Das Bild des Menschen in der
Fotografie der Gegenwart. Eine Auswahl von Dr. Andreas Beitin, ZKM, aus der
Teutloff Photo + Video Collection*, exh. cat., Bielefeld, Teutloff Museum, 2014
(another from the edition illustrated, p. 138).



λ+159

HERBERT BRANDL (B. 1959)

Untitled

signed and dated 'BRANDL 81' (on the reverse)
dispersion on canvas
135 x 160cm.
Painted in 1981

€6,000-8,000
US\$6,800-8,900

PROVENANCE:

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



λ+160

A. R. PENCK (1939-2017)

Dublin

signed 'a.r. penck' (upper right)
watercolour on paper
31 x 41cm.
Executed in 1980-1981

€4,000-6,000
US\$4,500-6,700

PROVENANCE:

Galerie Karl Pfefferle, Munich.
Galerie Fred Jahn, Munich.
Acquired from the above by the present owner in 1988.

EXHIBITED:

Art on Tour, *Wilde Zeiten. Deutsche Kunst der 80er Jahre mit Lüpertz, Richter, Penck & Co.* Die Sammlung HypoVereinsbank Member of UniCredit als Wanderausstellung in deutschen Städten, HypoVereinsbank - 10 Stationen, 2010.

λ+161

HERMANN NITSCH (B. 1938)

Tragbahre (Aktionsrelikt) (Stretcher (Aktion Relic))

signed, inscribed, dedicated and dated 'Prinzendorf 1982 für meinen Freund
Peter Veit Herman Nitsch' (on the reverse)

oil and blood on canvas stretched over fiberboard and wood

250 x 50 x 5.5cm.

Executed in 1982

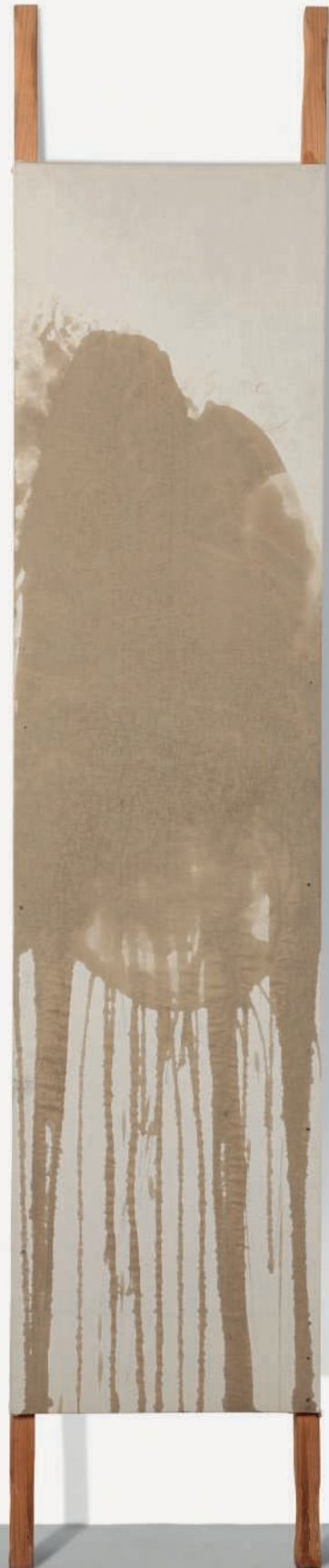
€10,000-15,000

US\$12,000-17,000

PROVENANCE:

Peter Veit, Vienna (acquired directly from the artist in 1982).

Acquired from the above by the present owner in 1986.





λ+162

FRANZ WEST (1947-2012)

Morgenrot (Dawn)

signed and dated 'F West 82' (lower right), titled 'Morgenrot' (lower centre)
gouache, watercolour, enamel, ink, spoon, metal lid and paper collage on paper
49.5 x 66cm.
Executed in 1982

€12,000-18,000
US\$14,000-20,000

PROVENANCE:

Galerie Ryszard Varisella, Frankfurt.
Achenbach Kunsthandel, Dusseldorf.
Acquired from the above by the present owner.

LITERATURE:

HypoVereinsbank Luxembourg. Architektur und Kunst. Band 1,
Luxembourg 2000.



λ+163

VALIE EXPORT (B. 1940)

SCHATTEN (SHADOW)

with artist's stamp (lower right); signed, titled, numbered and dated 'VALIE EXPORT SCHATTEN 2010 19/20' (on the reverse)

c-print

image: 40 x 50cm.

sheet: 50 x 60cm.

Executed in 2010, this work is number nineteen from an edition of twenty, published to benefit the Kunstuniversität Linz

€1,500-2,000
US\$1,700-2,200

PROVENANCE:

Kunstuniversität, Linz.

Acquired from the above by the present owner in 2010.

LITERATURE:

A. Husslein-Arco, A. Nollert, S. Rollig, *Valie Export: Time and countertime*, Cologne 2011 (another from the edition illustrated in colour, p. 189).



λ+164

BRIGITTE KOWANZ (B. 1957)
AND FRANZ GRAF (B. 1954)

Staffeleibild (Easel Painting)

(i): signed and dated 'Kowan Graf 83' (on the reverse)
acrylic, lacquer and plywood collage on chipboard, in two parts
each: 90 x 80cm.
Executed in 1983

€6,000-8,000
US\$6,800-8,900

PROVENANCE:
Galerie Krinzinger, Vienna.
Acquired from the above by the present owner in 1991.



λ+165

ERWIN WURM (B. 1954)

Untitled (from the series Palmers)

signed, numbered, inscribed and dated 'AP EWurm 1997/98 6 Fotos aus Palmers Serie' (on a label affixed to the reverse of one part)
c-print on aluminium, in artist's frame, in six parts
each image: 75 x 50cm.
each overall: 78 x 53cm.
Executed 1997-1998, this work is an artist's proof

€5,000-7,000
US\$5,600-7,800

PROVENANCE:

Galerie Krinzinger, Vienna.

Acquired from the above by the present owner in 2000.



λ+166

ERWIN WURM (B. 1954)

Untitled (The Museumdirector)

signed and dated 'EWurm 1998' (on the reverse)
c-print on aluminium, in artist's frame
image: 117 x 77cm.
overall: 120 x 80cm.
Executed in 1998

€3,500-5,500
US\$4,000-6,100

PROVENANCE:
Galerie Krinzinger, Vienna.
Acquired from the above by the present owner.



λ+167

ERWIN WURM (B. 1954)

Frau im grünen Rock (Woman in Green Skirt) *(from the series Self Service)*

signed, numbered and dated 'EWurm AP II 1999/02' (on the reverse)
c-print on aluminium, in artist's frame
image: 176 x 120cm.
overall: 179 x 123cm.
Executed in 1999 and printed in 2002, this work is the second artist's
proof besides the edition of three

€5,000-7,000
US\$5,600-7,800

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

λ+168

HERMANN NITSCH (B. 1938)

Untitled

oil on burlap
190 x 300cm.
Executed in 1995

€22,000-28,000
US\$25,000-31,000

PROVENANCE:

Acquired directly from the artist by the present
owner in 2001.

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







λ.+169

MARTINA
STECKHOLZER
(B. 1974)

Freight2

signed, titled and dated "'FREIGHT" 2006 Martina
STECKHOLZER' (on the overlap)
acrylic on canvas
130 x 170cm.
Painted in 2006

€1,000-2,000
US\$1,200-2,200

PROVENANCE:
Renate Kainer, Vienna.
Acquired from the above by the present owner
in 2008.



λ.+170

MARTINA
STECKHOLZER
(B. 1974)

John (Center)

signed, inscribed and dated "'CENTER" 2005
Martina Steckholzer' (on the overlap)
acrylic on canvas
130 x 170cm.
Painted in 2005

€1,000-2,000
US\$1,200-2,200

PROVENANCE:
Renate Kainer, Vienna.
Acquired from the above by the present owner
in 2008.

λ+171

BRIGITTE KOWANZ
(B. 1957)

MENTAL - MEDIAL

glass, white neon and transformer
60 x 80 x 60cm.
Executed in 2007

€5,000-7,000
US\$5,600-7,800

PROVENANCE:

Galerie Krobath Wimmer, Vienna.
Acquired from the above by the present owner
in 2007.

EXHIBITED:

Vienna, Kunstforum Wien, *wann immer
vorerst – gather the day*, 2007.



Photo: Wolfgang Weessner © Studio Brigitte Kowanz

λ+172

GERWALD
ROCKENSCHAUB
(B. 1952)

Untitled

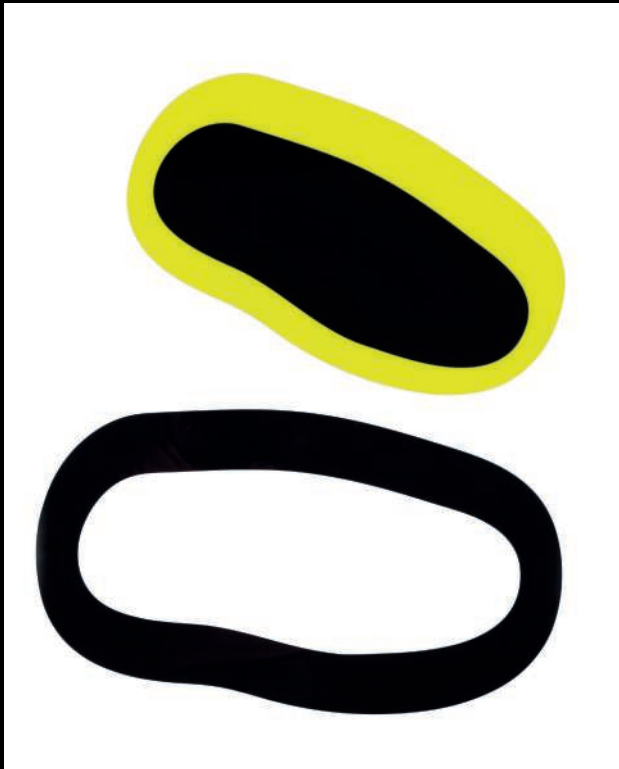
signed and dated 'ROCKENSCHAUB 83'
(on the reverse)
oil on canvas
25 x 25cm.
Painted in 1983

€800-1,200
US\$900-1,300

PROVENANCE:

Galerie Peter Pakesch, Vienna.
Acquired from the above by the present owner
in 1983.





λ+173

GERWALD ROCKENSCHAUB
(B. 1952)

Untitled

signed and dated 'G. Rockenschaub 2007' (on the reverse)
coloured acrylic glass
100 x 80 x 5cm.
Executed in 2007

€4,000-6,000
US\$4,500-6,700

PROVENANCE:
Galerie Georg Kargl, Vienna.
Acquired from the above by the present owner in 2009.



λ+174

GERWALD ROCKENSCHAUB
(B. 1952)

Untitled

signed and dated 'G. Rockenschaub 2007' (on the reverse)
coloured acrylic glass
100 x 80 x 5cm.
Executed in 2007

€4,000-6,000
US\$4,500-6,700

PROVENANCE:
Galerie Georg Kargl, Vienna.
Acquired from the above by the present owner in 2008.

LITERATURE:
M. Gauthier, *Gerwald Rockenschaub*, Neuchâtel 2009,
(illustrated, p. 66).

λ+175

GERWALD
ROCKENSCHAUB
(B. 1952)

Untitled

signed 'G. Rockenschaub' (on a label affixed to the backing)
colour foil on alucore, in artist's frame
120.5 x 170.5cm.
Executed in 2000

€4,000-6,000
US\$4,500-6,700

PROVENANCE:

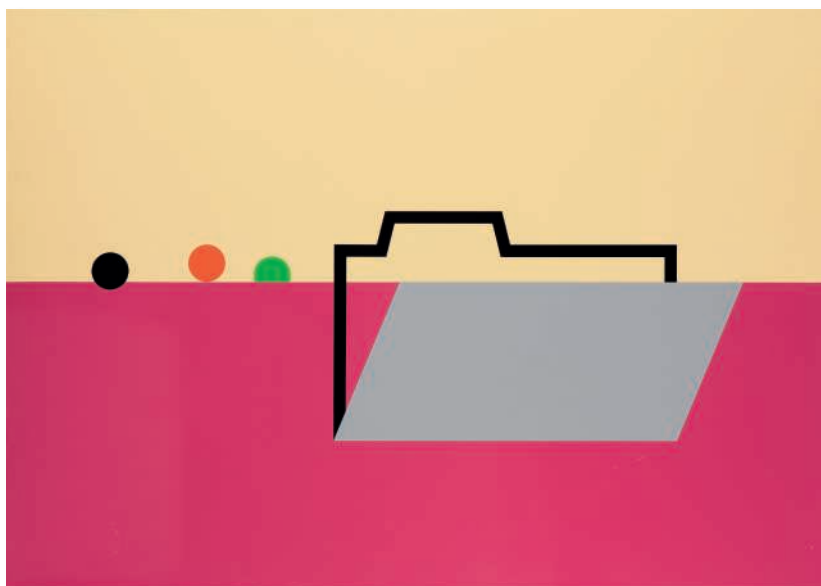
Galerie Georg Kargl, Vienna.
Acquired from the above by the present owner in 2007.

EXHIBITED:

Neuremberg, Kunsthalle Nürnberg, *Gerwald Rockenschaub. 2274 m3*, 2005.

LITERATURE:

Gerwald Rockenschaub. Variations on Classic, exh. cat., Vienna, Bawag Foundation, 2000 (illustrated, p. 46).
Gerwald Rockenschaub 1980-2004, exh. cat., Vienna, Museum Moderner Kunst Stiftung Ludwig, 2004 (illustrated, p. 241).



λ+176

GERWALD
ROCKENSCHAUB
(B. 1952)

Untitled

signed 'G. Rockenschaub' (on a label affixed to the backing)
colour foil on alucore, in artist's frame
123.5 x 160.5cm.
Executed in 1999

€4,000-6,000
US\$4,500-6,700

PROVENANCE:

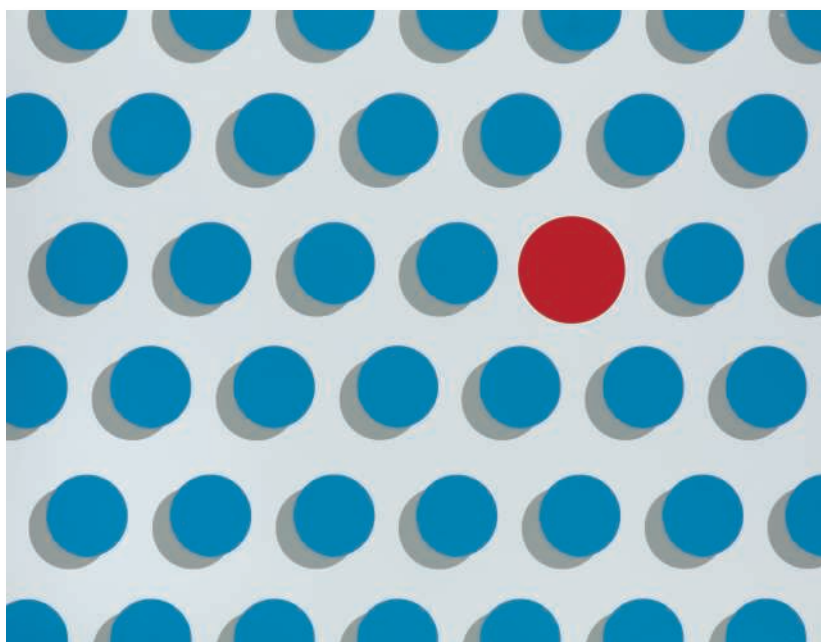
Galerie Georg Kargl, Vienna.
Acquired from the above by the present owner in 1999.

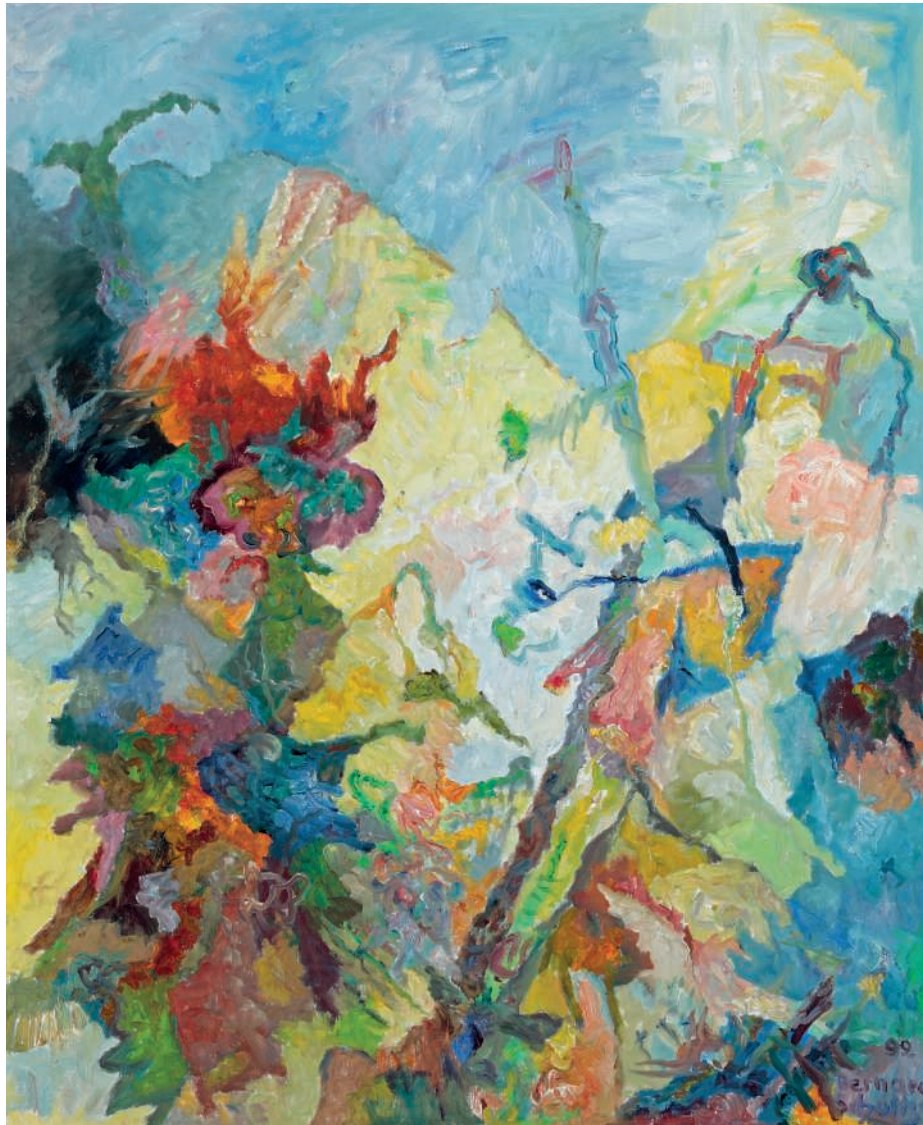
EXHIBITED:

Hamburg, Kuntverein, *Funky Minimal*, 1999. This exhibition later travelled to Dijon, Le Consortium.

LITERATURE:

M. Gauthier, *Gerwald Rockenschaub*, Neuchâtel 2009, (illustrated, p. 66).
Gerwald Rockenschaub 1980- 2004, exh. cat., Vienna, MUMOK, 2004 (illustrated, p. 228).





λ+177

BERNARD SCHULTZE (1915-2005)

In Rage doch heiter (In Rage, but Cheerful)

signed and dated '92 Bernard Schultze' (lower right); signed, titled and dated 'Bernard schultze 1992 "In Rage, doch heiter"' (on the reverse)

oil on canvas

120 x 100cm.

Painted in 1992

€3,000-5,000
US\$3,400-5,600

PROVENANCE:

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

EXHIBITED:

Bologna, MAMbo, *La Grande Magia: Opere scelte dalla Collezione UniCredit*, 2013-2014.

LITERATURE:

S. Diederich (ed.), *Bernard Schultze. Werkverzeichnis der Gemälde und Objekte*, Munich 2015, no. 92/55, p. 692 (illustrated in colour, p. 694).



λ+178

GELATIN

Untitled (No. 764)

plasticine, plastic eyes and a bone on plywood
46.5 x 35.5 x 18cm.
Executed in 2005

€3,500-5,500
US\$4,000-6,100

PROVENANCE:

Renate Kainer, Vienna.
Acquired from the above by the present owner in 2005.

LITERATURE:

O Like O in Portrait, exh. cat., Milan, Galleria Massimo de Carlo, 2006
(illustrated in colour on the front cover).



(part lot)

λ+179

GÜNTER BRUS (B. 1938)

Negometrischer Karneval, 1970

(i): signed, titled and dated 'G. Brus NEGOMETRISCHER KARNEVAL TW 1984' (on the recto)
pencil on paper, in nine parts
each: 42 x 30cm.
Executed in 1984

€12,000-18,000
US\$14,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner in 1989.

λ+180

REBECCA HORN (B. 1944)

Ballet der Blicke (Ballet of Looks)

signed and dated 'Rebecca Horn 2000' (on top of the plinth)
binoculars, metal and electric motors
180 x 140 x 140cm.
Executed in 2000

€16,000-24,000
US\$18,000-27,000





λ+181

VALIE EXPORT (B. 1940)

Zwiespalt (Discord)

signed, titled, dated and with artist's stamp 'ZWIESPALT 1972 VALIE EXPORT' (upper left)

c-print
40 x 59cm.

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

€5,000-7,000
US\$5,600-7,800

PROVENANCE:

Galerie nächst St. Stephan, Vienna,

Acquired from the above by the present owner in 1982.



λ+182

HERBERT BRANDL (B. 1959)
AND LOYS EGG (B. 1947)

Untitled

signed and dated 'BRANDL 89 EGG' (on the left upper horizontal
turnover edge)
gold paint, dispersion, oil, sand and wood collage on cloth on canvas
136 x 223.5 x 5.5cm.
Executed in 1989

€12,000-18,000
US\$14,000-20,000

PROVENANCE:
Acquired directly from the artists by the present owner in 1989.



λ+183

HEIMO ZOBERNIG (B. 1958)

Untitled

signed and dated 'Heimo Zobernig 1986' (on the reverse)

oil on canvas

60 x 50 cm.

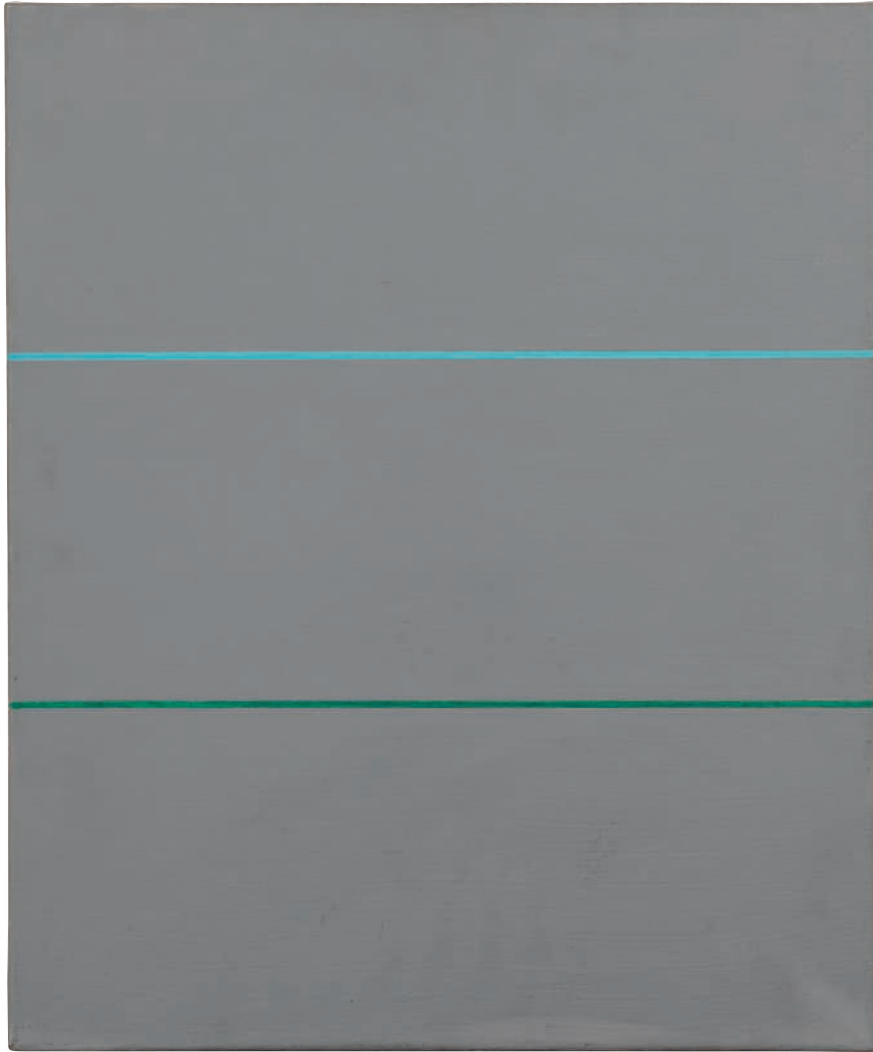
Painted in 1986

€4,000-6,000

US\$4,500-6,600

PROVENANCE:

Acquired directly from the artist by the present owner in 1999.



λ+184

HEIMO ZOBERNIG (B. 1958)

Untitled

signed and dated 'H. Zobernig 1986' (on the reverse)

oil on canvas

60 x 50cm.

Painted in 1986

€4,000-6,000

US\$4,500-6,600

PROVENANCE:

Acquired directly from the artist by the present owner in 1999.

λ185

ASGER JORN (1914-1973)

Untitled

incised with the artist's signature and date 'Jorn 71' (on top of lower part)
bronze with green-brown patina
21 x 25 x 14cm.
Executed in 1971

€10,000-15,000
US\$12,000-17,000

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





λ186

ENRICO BAJ (1924-2003)

Personaggi (Figures)

signed 'baj' (upper right)
acrylic, passementerie, beads, fabrics and collage on canvas
51.5 x 66.5cm.
Executed in 1964

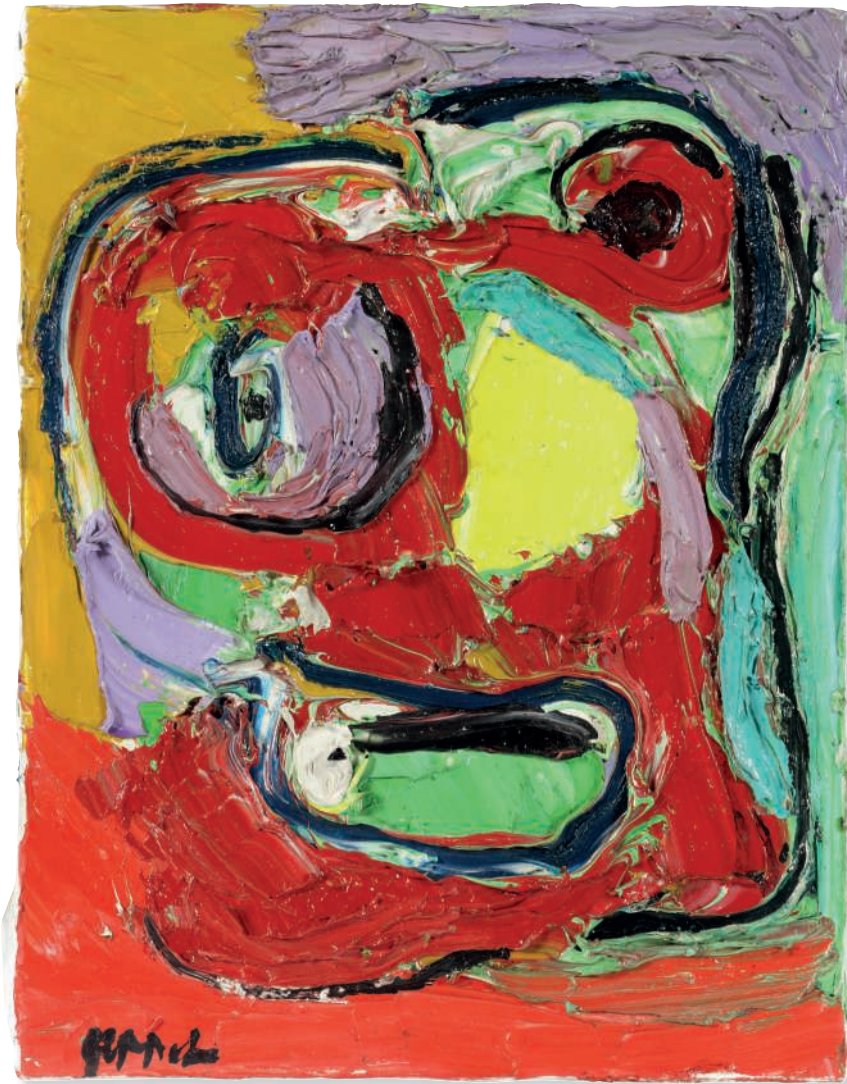
€12,000-16,000
US\$14,000-18,000

PROVENANCE:

Anon. sale, Bukowskis Stockholm, 2 November 2004, lot 282.
Acquired at the above sale by the present owner.

LITERATURE:

E. Crispolti, *Catalogo Generale delle Opere di Enrico Baj, dal 1996 al 2003*,
Milan 1997, no. 947. A (illustrated, p. 241, with incorrect size).



THE PROPERTY OF A LADY

λ187

KAREL APPEL (1921-2006)

Tête (Head)

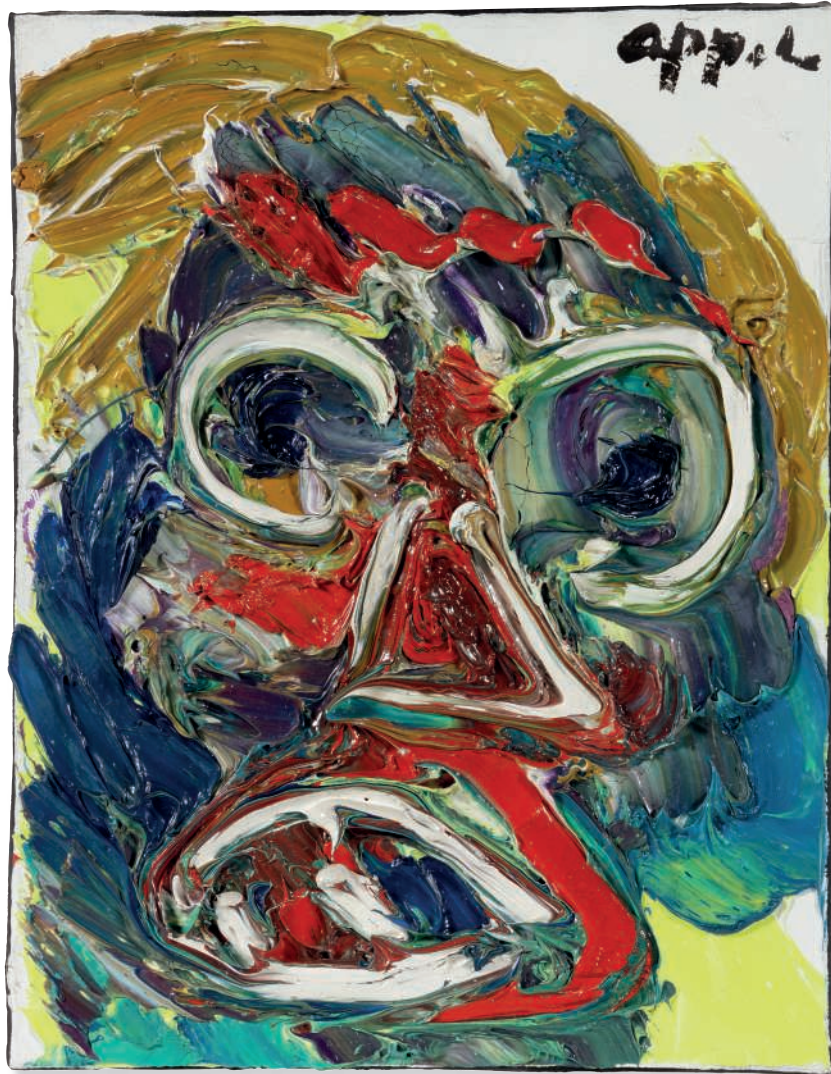
signed 'appel' (lower left)
oil on canvas
35 x 27cm.
Painted in 1971

€20,000-30,000
US\$23,000-33,000

PROVENANCE:

Galerie Nova Spectra, The Hague.
Private Collection, The Netherlands (acquired from the above).
Anon. sale, Christie's Amsterdam, 5 June 2007, lot 172.
Acquired at the above sale by the present owner.

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



THE PROPERTY OF A LADY

λ188

KAREL APPEL (1921-2006)

Grimmig Gezicht (Grim Face)

signed 'appel' (upper right); titled 'Grimmig Gezicht' (on the stretcher)
oil on canvas
34.5 x 27cm.
Painted in 1976

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

Galerie Nova Spectra, The Hague.
Private Collection, The Netherlands (acquired from the above in 1976).
Anon. sale, Christie's Amsterdam, 5 June 2007, lot 223.
Acquired at the above sale by the present owner.

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



THE PROPERTY OF A DISTINGUISHED
EUROPEAN COLLECTOR

°λ189

NIKI DE SAINT
PHALLE (1930-2002)

Californian Nana Vase

incised with signature and number and with
editor's stamp 'Niki de Saint Phalle 5/150
HALIGON' (on the underside)

painted polyester

34 x 19 x 19cm.

Executed in 1999, this work is number five from an
edition of one hundred and fifty

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

Galerie Guy Pieters, Knokke.

Acquired from the above by the present owner in
1999.



THE PROPERTY OF A DISTINGUISHED
EUROPEAN COLLECTOR

°λ190

NIKI DE SAINT PHALLE (1930-2002)

Serpent Vase

stamped with signature and number 'Niki de Saint Phalle 36/50' (on a metal plaque affixed to the underside), with editor's stamp 'HALIGON' (on the underside)

painted polyester and ceramic vase
42.5 x 22 x 25cm.

Executed in 1986, this work is number thirty-six from an edition of fifty plus seven artist's proofs

€20,000-30,000
US\$23,000-33,000

PROVENANCE:

Galerie Guy Pieters, Knokke.

Acquired from the above by the present owner in 2000.

LITERATURE:

5 vases par Niki de Saint Phalle, exh. cat., Paris, Galerie Colette Creuzevault, 1986 (another from the edition illustrated).

Niki de Saint Phalle: Oeuvres Récentes, exh. cat., Geneva, Galerie Bonnier, 1987 (another from the edition illustrated).

Auménecourt, Eglise de Pontgivart, *Champs Libres. Zoo Exquis*, April-July 2003 (another from the edition illustrated).



λ191

KAREL APPEL
(1921-2006)

Le Rhinocéros (The Rhinoceros)

signed 'appel' (lower centre)
acrylic on card laid on canvas
54.5 x 74.5cm.

€8,000-12,000
US\$8,900-13,000

PROVENANCE:
Private Collection, Sweden.
Anon. sale, Phillips London, 25 June 1995, lot 40.
Private Collection, The Netherlands (acquired at
the above sale).
Thence by descent to the present owner.



λ192

KAREL APPEL (1921-2006)

Face

signed and dated '75 appel' (lower right)
oil on canvas
55 x 46cm.
Painted in 1975

€12,000-16,000
US\$14,000-18,000

PROVENANCE:
Anon. sale, Uppsala Auktionskammare Sweden, 5 December 2004.
Acquired at the above sale by the present owner.

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



λ193

CARL-HENNING PEDERSEN
(1913-2007)

Tårnet (Tower)

signed, titled, inscribed and dated 'Carl-Henning Pedersen Molesmes
1990 „tårnet“' (on the reverse)
oil on canvas
102 x 82cm.
Painted in 1990

PROVENANCE:
Private Collection, Denmark.

€12,000-16,000
US\$14,000-18,000



λ194

CORNEILLE (1922-2010)

Au coeur du jardin, la Fête... (In the Heart of the Garden, the Party...)

signed and dated 'Corneille '65' (upper left); signed, titled and dated 'Au coeur du jardin, la Fête... Corneille '66' (on the reverse)

oil on canvas

90 x 90cm.

Painted in 1965-1966

€30,000-50,000

US\$34,000-56,000

PROVENANCE:

Acquired by the present owner in the 1960s.



λ195

KAREL APPEL (1921-2006)

Animal Coming From the Sun

signed and dated 'ck. appel. '57' (lower left)
oil on paper laid on board
63.5 x 76cm.
Painted in 1957

€50,000-70,000
US\$56,000-78,000

PROVENANCE:

Martha Jackson Gallery, New York.
Gallery Moos, Toronto.
Private Collection, Toronto.
Anon. sale, ByDealers, 26 May 2019, lot 13.
Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ196

PIERO DORAZIO (1927-2005)

Astorba I

signed, titled and dated 'Piero Dorazio Astorba I 1972' (on the reverse)
canvas collage on canvas
70 x 50cm.
Executed in 1972

€7,000-9,000
US\$7,800-10,000

PROVENANCE:
Galleria Marlborough, Rome.
Galleria dell'Ariete, Milan.
Galleria Carini, Milan.
Acquired from the above by the present owner.

LITERATURE:
M. Volpi Orlandini, *Dorazio*, Venice 1977, no. 1327 (unpaged)

The work is registered in Archivio Piero Dorazio, Milan, and is accompanied by a certificate of authenticity dated 1 October 2019.



PROPERTY FROM A PRIVATE COLLECTION, GERMANY

λ197

ALIGHIERO BOETTI (1940-1994)

Il progressivo svanir della consuetudine (The Progressive Disappearance of Habit)

signed 'alighiero e boetti' (on the overlap)

embroidery on canvas

31 x 33.5cm.

Executed circa 1988-1990

€40,000-60,000
US\$45,000-67,000

PROVENANCE:

Galleria Marilena Bonomo, Bari.

Acquired from the above by the present owner in 1990.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 9500, and is accompanied by a certificate of authenticity.



THE PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

°198

NIKI DE SAINT PHALLE
(1930-2002)

Chameau Vase (Camel Vase)

stamped with signature and number 'Niki de Saint Phalle 44/50' (on a metal plate affixed to the underside of the hind leg), with editor's stamp 'HALIGON' (on the underside of the hind leg)

painted polyester with one ceramic vase

25 x 42 x 10cm.

Executed in 1986, this work is number forty-four from an edition of fifty plus seven artist's proofs

€12,000-18,000
US\$14,000-20,000

PROVENANCE:

Galerie Guy Pieters, Knokke.

Acquired from the above by the present owner in 1999.

THE PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

°λ199

NIKI DE SAINT PHALLE
(1930-2002)

Poisson Vase (Fish Vase)

stamped with signature and date 'Niki de Saint Phalle 5/50' (on a metal plaque affixed to the inside of the vase), with editor's stamp 'HALIGON' (to the inside of the vase)

painted polyester on iron foot

56 x 80.5 x 24cm.

Executed in 1992, this work is number five from an edition of fifty plus ten artist's proofs

€12,000-18,000

US\$14,000-20,000

PROVENANCE:

Galerie Guy Pieters, Knokke.

Acquired from the above by the present owner in 2001.

LITERATURE:

P. La Nouène, *Niki de Saint Phalle: des assemblages aux oeuvres monumentales*, Musée des Beaux-Arts, 2004 (another from the edition illustrated in colour, p. 107).





PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ200

ROBERTO MATTA (1911-2002)

Linfando

signed with the artist's monogram (lower right); signed with the artist's monogram, titled and dated 'LINFANDO 71 (on the reverse)

oil on canvas

95,5 x 76cm.

Painted in 1971

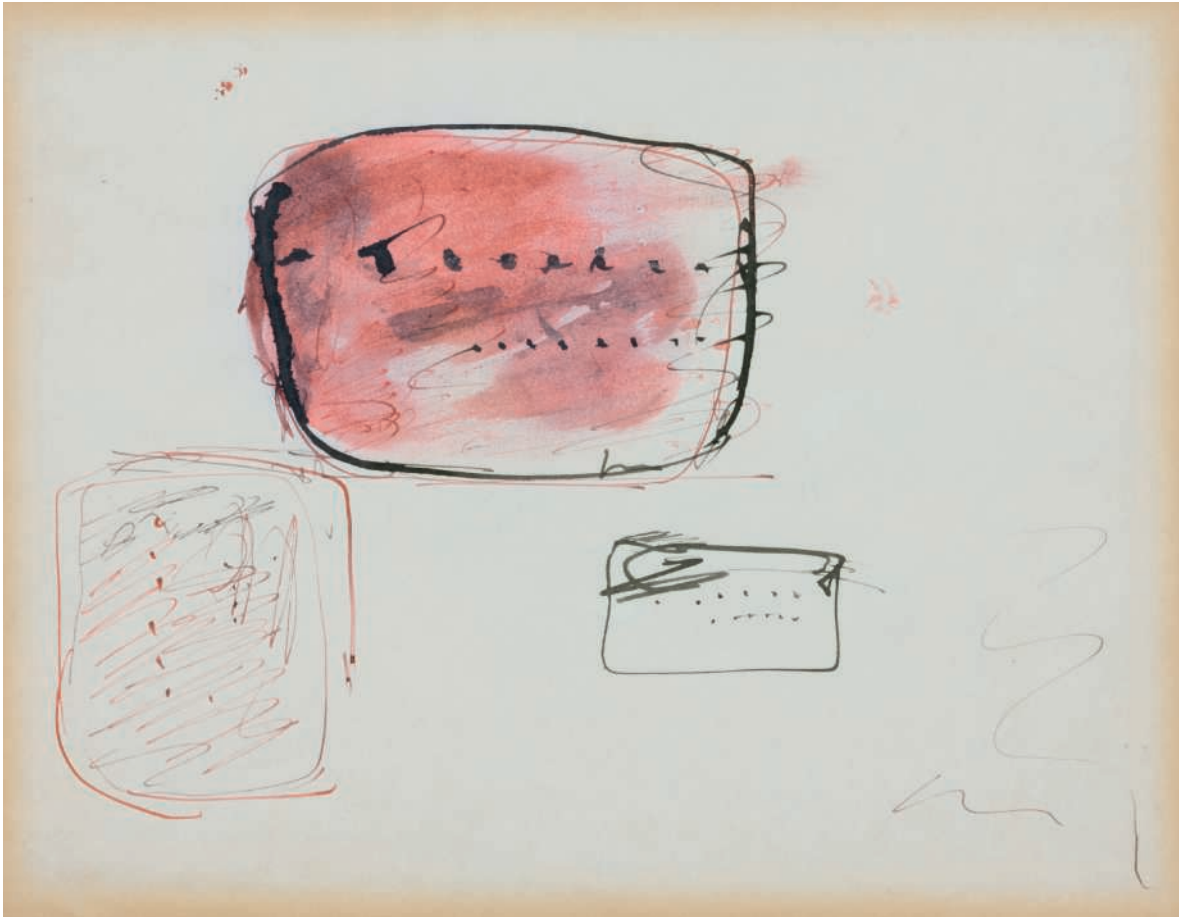
€20,000-30,000

US\$23,000-34,000

PROVENANCE:

Galleria Carini, Milan.

Acquired from the above by the present owner.



λ201

LUCIO FONTANA (1899-1968)

Studi per Concetto spaziale (Studies for Concetto spaziale)

signed 'fon' (lower right); signed and dedicated 'a Lucia Lucio Fontana' (on the reverse)

ink on paper

21.5 x 27.5cm.

Executed in 1960-1961

€12,000-18,000

US\$14,000-20,000

PROVENANCE:
Private Collection, Milan.

LITERATURE:
L. M. Barbero, *Lucio Fontana. Catalogo ragionato delle opere su carta. Tomo III*, Milan 2013, vol. III, no. 60-61 DSP 149 (illustrated, p. 855).

202-204 No lots



SALE FOR THE BENEFIT OF THE AMBAUM HAKS FUND/
RIJKSMUSEUM FUND

1205

AD DEKKERS (1938-1974)

Reliëf met één en een kwart vierkant
(*Relief with One and a Quarter Square*)

signed, titled and dated 'VIERKANT MET 1/4 VIERKANT 1968 Ad Dekkers'
(on the reverse)
painted board relief
40 x 40cm.
Executed in 1968, there are three identical versions of this work

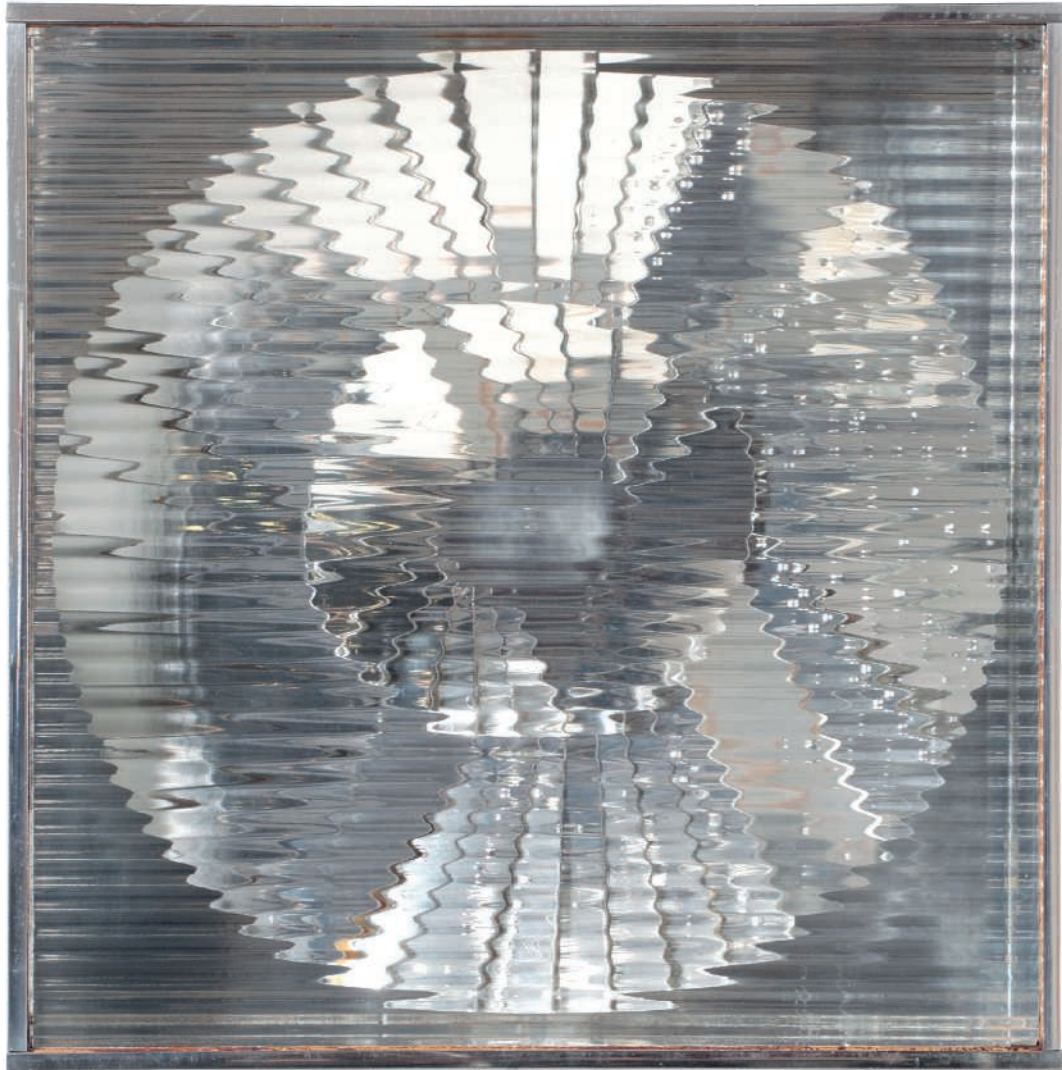
€12,000-18,000
US\$14,000-20,000

PROVENANCE:

Collection Johan Ambaum and Frans Haks, Groningen (a gift from the artist
in the early 1970s).

LITERATURE:

C. Blotkamp, *Ad Dekkers*, The Hague 1981, no. 111 (diagram illustrated, p. 185),
as: *Reliëf met één en een kwart vierkant*.



λ!206

HEINZ MACK (B. 1931)

Kleine Sonne No II (Small Sun No II)

signed twice, titled, inscribed and dated twice 'Silber rotor "Kleine Sonne No II" Mack 64' (on the reverse)
aluminium, glass and motor
52 x 52 x 21cm.
Executed in 1964

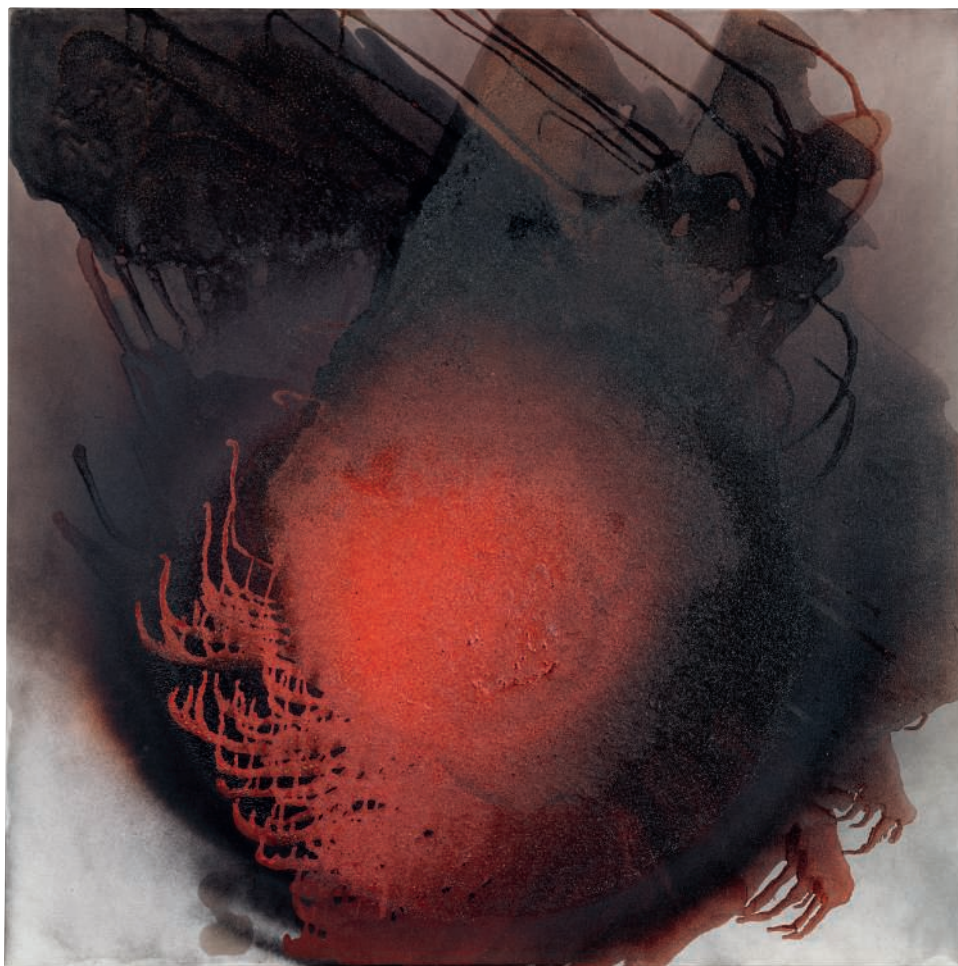
€30,000-50,000
US\$34,000-55,000

PROVENANCE:

Galerie Denise René, Paris.
Private Collection, New York (acquired from the above).
Thence by descent to the present owner.

LITERATURE:

D. Honisch, *Mack: Sculptures 1953-1986*, Dusseldorf 1987, no. 280.



λ!207

OTTO PIENE (1928-2014)

Tschernosjom

signed with the artist's monogram, titled and dated "Tschernosjom" O Piene '84' (on the reverse)
oil and soot on canvas
100 x 100cm.
Executed in 1984

€35,000-55,000
US\$39,000-61,000

PROVENANCE:

Private Collection, Rheinland.
Galerie Stefan Hildebrandt AG, St. Moritz.
Acquired from the above by the present owner in 2015.



λ!208

HENK PEETERS (1925-2013)

Stikselwerk no. 62-13 (Stitching no. 62-13)

signed, inscribed and dated 'Henk Peeters '62 nr 62-13' (on the overlap)
silver stitching on cotton

80 x 75cm.

Conceived in 1962

€20,000-30,000

US\$23,000-34,000

PROVENANCE:

Borzo Gallery, Amsterdam.

Acquired from the above by the present owner in 2016.

EXHIBITED:

Zagreb, Galerija suvremene umjetnosti, *Nove tendencije 2 - Nuova Tendenza 2*, 1963. This exhibition later travelled to Venice, Fondazione Querini Stampalia.

The Hague, Gemeentemuseum, *Henk Peeters*, 2011.

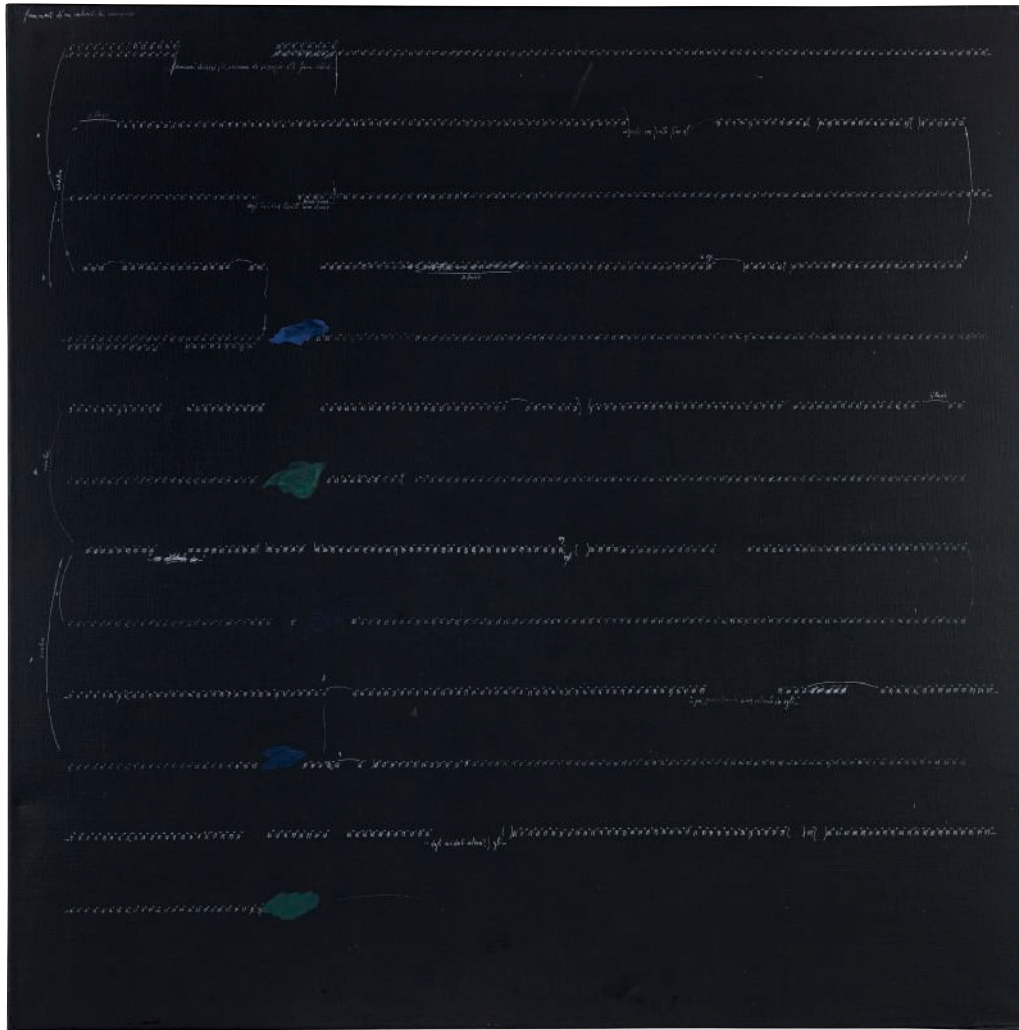
Milan, Cortesi Gallery, *Walter Leblanc e la Neo-avanguardia Europea*, 2017.

London, Thomas Dane Gallery, *signals: if you like i shall grow*, 2018.

LITERATURE:

J. Wesseling, *Alles was mooi*, Amsterdam 1989 (illustrated upside down, no. 55, p. 45).

T. Visser, *Henk Peeters - From nul to zero*, Dusseldorf 2015, no. 62-13 (illustrated, p. 210).



1209

CARLO ALFANO (1932-1990)

Frammenti di un autoritratto anonimo No. 38 (Fragments of an Anonymous Self-portrait No. 38)

titled 'Frammenti di un autoritratto anonimo' (upper left); signed, titled and dated "FRAMMENTI DI UN AUTORITRATTO ANONIMO N.38" C. Alfano-'73' (on the reverse)

acrylic on canvas

130 x 130cm.

Painted in 1973

€10,000-15,000

US\$12,000-17,000

PROVENANCE:
Private Collection, Germany.



PROPERTY OF A PROMINENT EUROPEAN COLLECTOR

λ!210

GOTTHARD GRAUBNER
(1930-2013)

Untitled (Blauer Schatten) (Blue Shadow)

signed and dated 'G. Graubner 92' (lower centre)
gouache and watercolour on paper laid on canvas
70 x 65.5cm.
Executed in 1992

€35,000-45,000
US\$39,000-50,000

PROVENANCE:

Galeri Artist, Istanbul.

Acquired from the above by the present owner in 2008.

EXHIBITED:

Istanbul, Galeri Artist, *Gotthard Graubner*, 2007-2008.



211 (i)



211 (ii)

211

KARL GERSTNER (1930-2017)

(i) Algo Oval No. 13

(ii) Algo Oval No. 14

(i) signed, titled and dated 'Algo Oval 13 sig, 19-2-85 Karl Gerstner (on the reverse)

(ii) signed, titled and dated 'Algo Oval 14 sig, 19-2-85 Karl Gerstner (on the reverse)

each: lacquer on board

each: 115 x 74 x 8cm.

each: Executed in 1985

€10,000-15,000

US\$12,000-17,000

PROVENANCE:

each: Private Collection, Germany.

212

JOSEPH MARIONI (B. 1943)

Painting 3-80

acrylic on linen

244 x 214cm.

€25,000-35,000

US\$28,000-39,000

PROVENANCE:

Galerie Nordenhake, Stockholm.

Acquired from the above in the 1980s, thence by descent to present owner.





PROPERTY FROM THE COLLECTION OF OTTO SCHAAP

λ213

ARNULF RAINER (B. 1929)

Nackte

signed with the artist's initial in the print 'R' (lower left)

acrylic on laserprint

42 x 29.5cm.

Executed in 2004

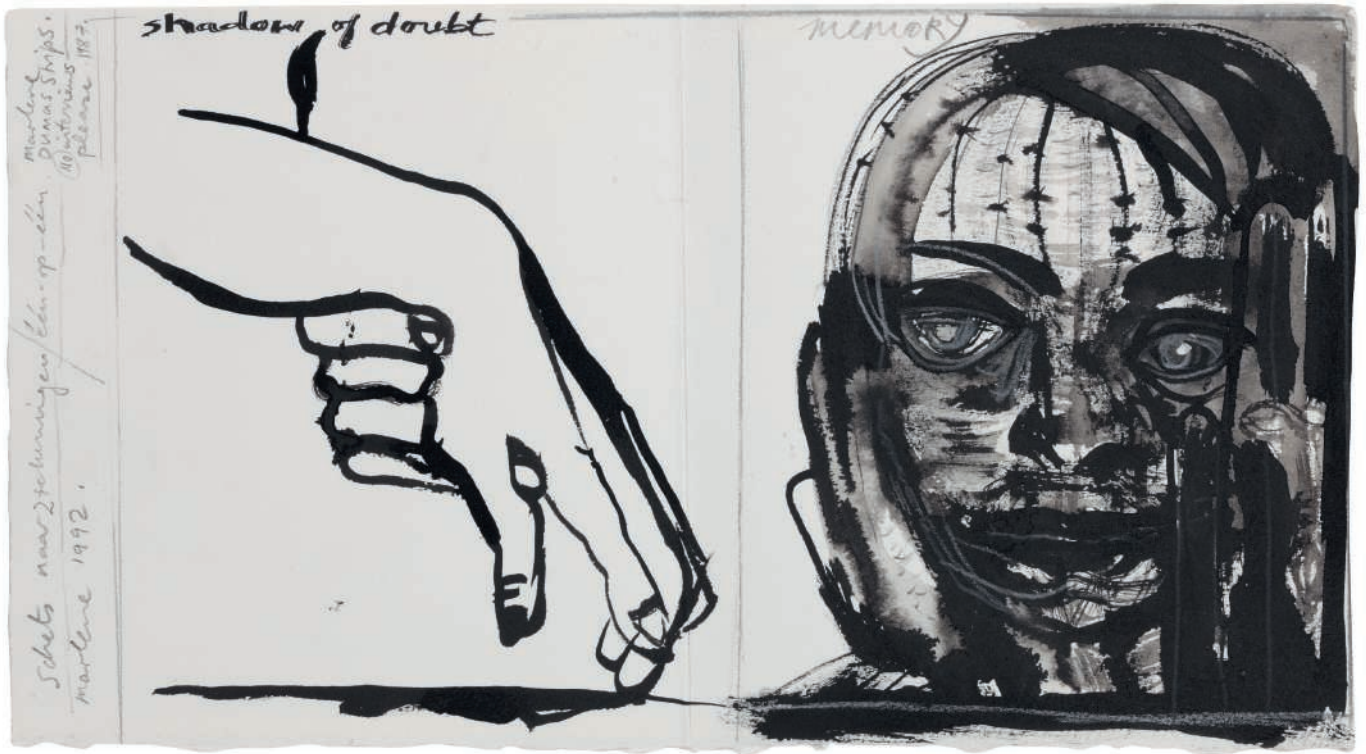
€4,000-6,000

US\$4,500-6,700

PROVENANCE:

Livingstone Gallery, The Hague & Galerie Willy Schoots, Eindhoven.

Acquired from the above by the present owner in 2006.



PROPERTY FROM THE COLLECTION OF OTTO SCHAAP

λ214

MARLENE DUMAS (B. 1953)

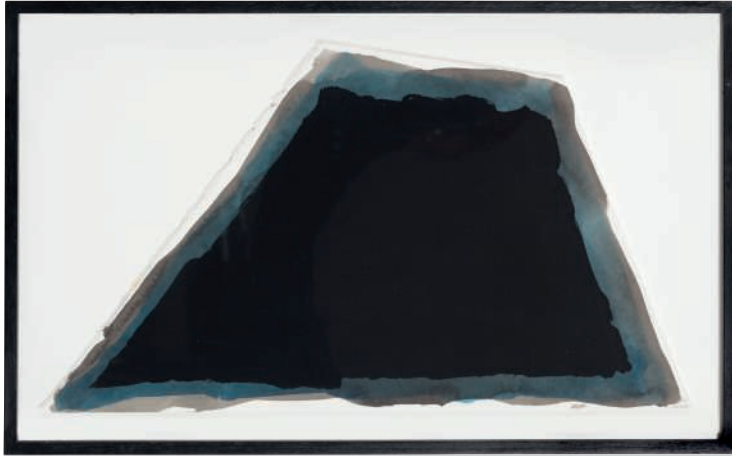
Shadow of Doubt - Memory (Schets naar twee tekeningen één-op-één) (Sketch after two drawings one-on-one)

signed, inscribed and dated 'Schets naar twee tekeningen één-op-één Marlene 1992. Marlene Dumas. No Interviews please. 1987.' (along the left edge), titled 'Shadow of doubt - memory (along the upper edge) ink, pencil and wax crayon on paper 21.5 x 38cm. Executed in 1992

€5,000-7,000
US\$5,600-7,800

PROVENANCE:
Acquired directly from the artist by the present owner.

LITERATURE:
No Interviews please, exh. cat., Amsterdam, Arti et Amicitiae, 1987 (original drawings illustrated, unpagged).



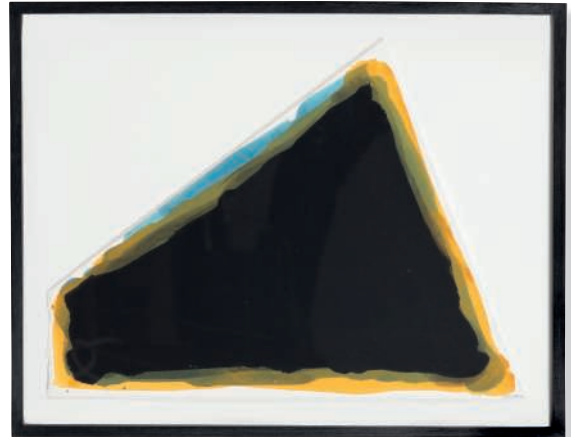
(i)



(ii)



(iii)



(iv)

PROPERTY FROM THE COLLECTION OF OTTO SCHAAP

215

SOL LEWITT (B. 1928-2007)

each: *Untitled*

each: signed and dated 'S. LeWitt 92' (lower right)

each: gouache on paper

(i) 26 x 46cm.

(ii) 31 x 26.5cm.

(iii) 32.5 x 25cm.

(iv) 26.5 x 35.5cm.

each: Executed in 1992

€7,000-9,000

US\$7,900-10,000

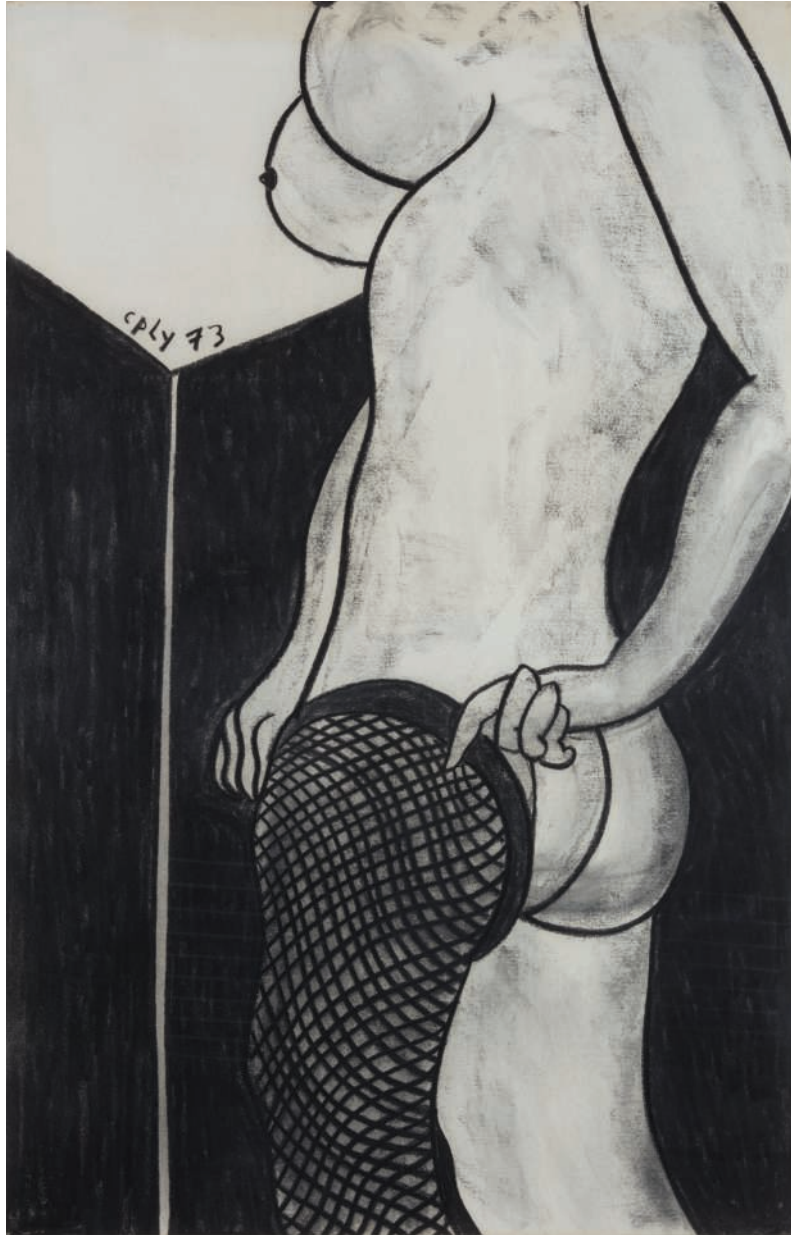
PROVENANCE:

each: Galerie Onrust, Amsterdam.

Acquired from the above by the present owner in 1992.

EXHIBITED:

each: Schiedam, Stedelijk Museum Schiedam, *Art Leaves Home IV: Otto L. Schaap. Content Art Consumer*, 2008.



PROPERTY FROM THE COLLECTION OF OTTO SCHAAP

216

WILLIAM N. COPLEY (1919-1996)

Untitled

signed and dated 'CPLY 73' (upper left)
charcoal on paper
101.5 x 65.5cm.
Executed in 1973

€5,000-7,000
US\$5,600-7,800

PROVENANCE:

Galerie Onrust, Amsterdam.

Acquired from the above by the present owner in 1998.



PROPERTY FROM THE COLLECTION OF
OTTO SCHAAP

λ217

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

Horizon lijn (Horizon Line)

signed twice, titled and dated "'HORIZON LIJN"
JCJ VANDERHEYDEN 1992' (on the backing)
oil on canvas
7 x 27cm.
Executed in 1992

€1,500-2,000
US\$1,700-2,200

PROVENANCE:
Galerie van Gelder, Amsterdam.
Acquired from the above by the present owner in
1994.



PROPERTY FROM THE COLLECTION OF
OTTO SCHAAP

λ218

JOSEPH BEUYS
(1921-1986)

Wirtschaftswertprinzip: Obstkuchen

signed 'Joseph Beuys' (upper centre)
stamped label on aluminium baking tin
diameter: 24cm.
Executed in 1976

€1,000-1,500
US\$1,200-1,700

PROVENANCE:
Galerie Willy Schoots, Eindhoven.
Acquired from the above by the present owner
in 2005.

PROPERTY FROM THE COLLECTION OF
OTTO SCHAAP

λ219

ROBERT ZANDVLIET
(B. 1970)

Untitled

signed and dated 'RZandvliet '97' (on the stretcher)
tempera on canvas
30 x 65cm.
Painted in 1997

€5,000-7,000
US\$5,600-7,800

PROVENANCE:
Galerie Onrust, Amsterdam.
Acquired from the above by the present owner.

EXHIBITED:
Leeuwarden, Fries Museum, *Het andere land*, 1999.

LITERATURE:
R. Fuchs, *Robert Zandvliet: Zoom in*, Dusseldorf
2006.



PROPERTY FROM THE COLLECTION OF
OTTO SCHAAP

λ220

ROB VAN
KONINGSBRUGGEN
(B. 1948)

Untitled

signed and dated 'R.V. KONINGSBRUGGEN 1989'
(on the overlap)
oil on canvas
40 x 40cm.
Painted in 1989

€4,000-6,000
US\$4,500-6,700

PROVENANCE:
Galerie Onrust, Amsterdam.
Acquired from the above by the present owner.

EXHIBITED:
The Hague, Gemeentemuseum Den Haag, *Rob
van Koningsbruggen*, 2002 (illustrated, p. 121).





λ221

MARC MULDER
(B. 1958)

5 Gevilde Konijnen V (5 Skinned Rabbits V)

signed, titled and dated 'MARC M 5 GEVILDE
KONYNEN V okt '93' (on the reverse)

oil on canvas
100 x 100cm.
Painted in 1993

€4,000-6,000
US\$4,500-6,600

PROVENANCE:
Acquired directly from the artist by the present
owner in 1994.



λ222

ROB BIRZA (B. 1962)

Untitled

tempera on canvas
180 x 120cm.
Painted in 1991

€2,500-3,500
US\$2,800-3,900

PROVENANCE:
Galerie Van Krimpen, Amsterdam.
Acquired from the above by the present owner in
1991.

λ223

ROBERT ZANDVLIET
(B. 1970)

Untitled

signed, numbered and dated 'A# 2002/27
zandvliet 2002' (on the overlap)
tempera on canvas
75 x 50cm.
Painted in 2002

€5,000-7,000
US\$5,600-7,800

PROVENANCE:
Galerie Conrads, Dusseldorf.
Acquired from the above by the present owner
in 2007.



λ224

ROBERT ZANDVLIET
(B. 1970)

Untitled

signed, numbered and dated 'W# 2003/30
zandvliet 2003' (on the overlap)
tempera on canvas
75.5 x 55cm.
Painted in 2003

€4,000-6,000
US\$4,500-6,700

PROVENANCE:
Galerie Onrust, Amsterdam.
Acquired from the above by the present owner
in 2005.





λ225

JOHANNES KAHRS (B. 1965)

Untitled (Empty 2)

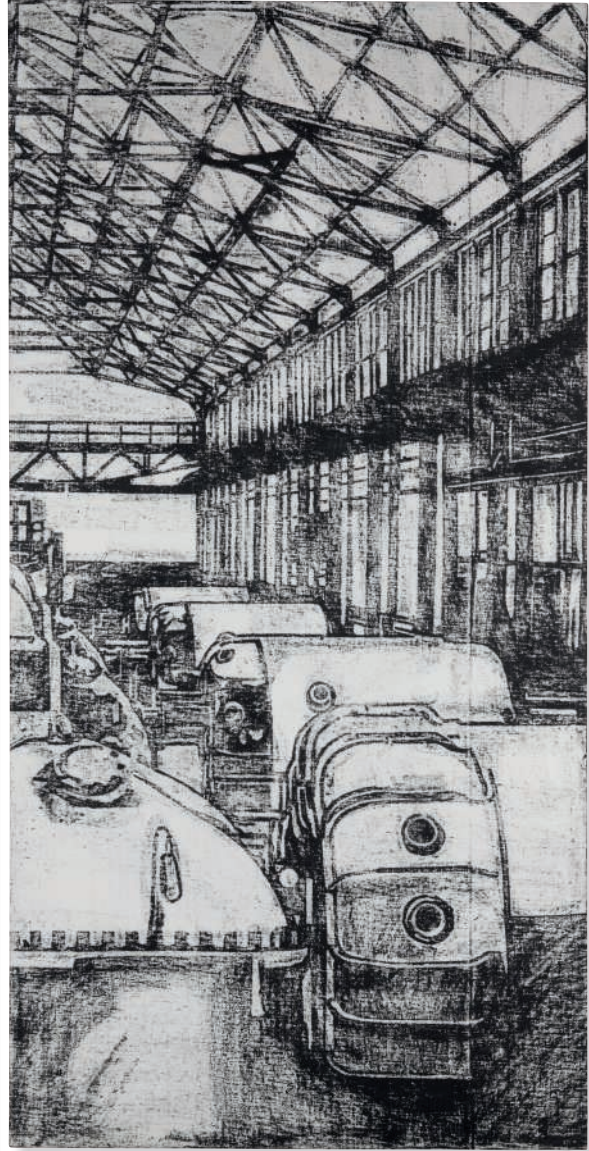
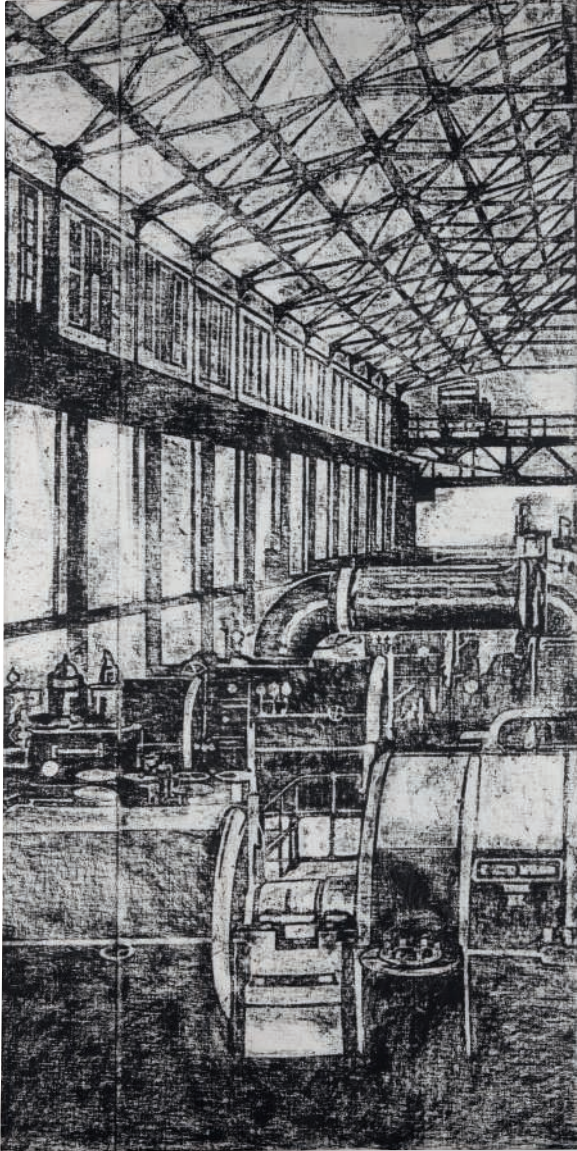
oil on canvas, in artist's frame
79.5 x 102.5cm.
Painted in 2006

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

Zeno X Gallery, Antwerp.

Acquired from the above by the present owner in 2007.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

226

MATT MULLICAN (B. 1951)

Untitled (Generator Factory)

oil stick and acrylic on canvas, in two parts
overall: 305 x 305cm.
Painted in 1989

€10,000-15,000
US\$12,000-17,000

PROVENANCE:

Galerie Ghislaine Hussenot, Paris.

Acquired from the above by the present owner in 1990.



PROPERTY OF A DISTINGUISHED
CONTEMPORARY COLLECTOR

λ227

CARLA KLEIN (B. 1970)

Untitled (Scape)

signed, inscribed and dated 'CARLA KLEIN 2002
Z.T' (on the reverse)
oil on canvas
50 x 70cm.
Painted in 2002

€1,000-2,000
US\$1,200-2,200

LITERATURE:

W. Schmidt a.o. (eds.), *Carla Klein. Scape*,
Amsterdam 2005 (illustrated in colour, p. 93).



PROPERTY OF A DISTINGUISHED
CONTEMPORARY COLLECTOR

λ228

CARLA KLEIN (B. 1970)

Untitled (Scape)

signed, inscribed and dated 'CARLA KLEIN 2002
Z.T' (on the reverse)
oil on canvas
50 x 70cm.
Painted in 2002

€1,000-2,000
US\$1,200-2,200

LITERATURE:

W. Schmidt a.o. (eds.), *Carla Klein. Scape*,
Amsterdam 2005 (illustrated in colour, p. 92).

PROPERTY FROM A PRIVATE ITALIAN
COLLECTION

λ229

ANDREAS SCHULZE
(B. 1955)

Untitled

signed and dated 'A. Schulze 88' (on the reverse)
acrylic on canvas
200 x 239.5cm.
Painted in 1988

€4,000-6,000
US\$4,500-6,700

PROVENANCE:
Galerie Lucien Bilinelli, Brussels.
Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE ITALIAN
COLLECTION

λ230

ANDREAS SCHULZE
(B. 1955)

Untitled

signed and dated 'A. Schulze 88' (on the reverse)
gouache on paper
78 x 106cm.
Executed in 1988

€3,000-5,000
US\$3,400-5,600

PROVENANCE:
Galerie Lucien Bilinelli, Brussels.
Acquired from the above by the present owner.



PROPERTY OF A PROMINENT EUROPEAN COLLECTOR

λ!231

GAVIN TURK (B. 1967)

Vakir Gunt

incised with the artist's signature and date 'Gavin Turk 10' (along the reverse lower edge); incised with title 'Vakir' (on the left protruding element)

clay

34.5 x 22 x 24cm.

Executed in 2010

€18,000-25,000

US\$21,000-28,000

PROVENANCE:

Gallery Krinzinger, Vienna.

Acquired from the above by the present owner.

EXHIBITED:

Vienna, Galerie Krinzinger, *Gavin Turk. Before the World Was Round*, 2011.





1232

MARLENE DUMAS (B. 1953)

Copy of a Model (Naomi Campbell)

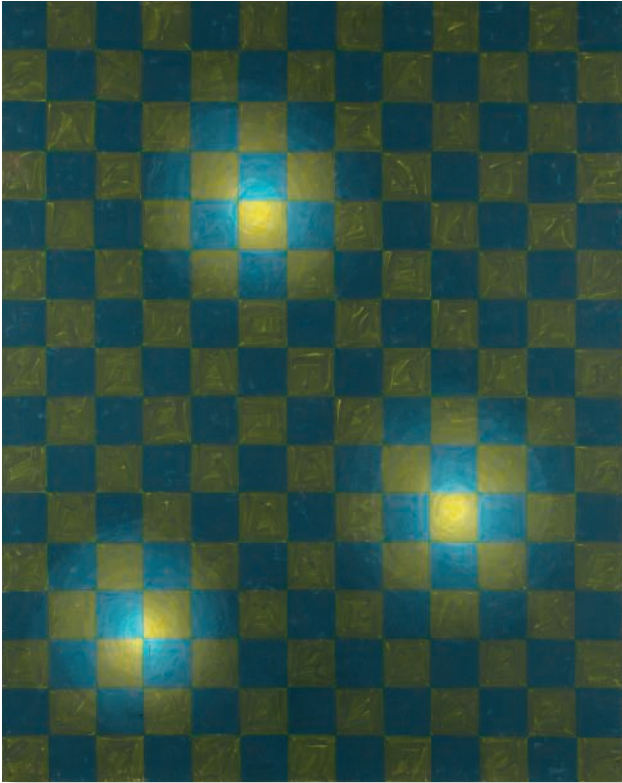
signed, titled and dated 'copy of a model January, 1996 M DUMAS' (lower left); inscribed 'For Portikus' (upper left); numbered and inscribed 'NR. 2 out of 14 "copies" of the same model.' (on the reverse)
watercolour and ink on paper
25 x 20cm.
Executed in 1996

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

Portikus, Frankfurt am Main.
Acquired from the above by the present owner in 1996.

This work is from a series of fourteen portraits of Naomi Campbell. These works were made by Dumas to be sold exclusively at Portikus during the exhibition *Models* in 1995.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ233

PETER SCHUYFF (B. 1958)

Untitled (Blue and Yellow)

signed 'P. Schuyff' (on the reverse)

acrylic on canvas

161.5 x 130cm.

Painted in 1988

€6,000-8,000

US\$6,800-8,900

PROVENANCE:

Chisel Arte Contemporanea, Genova.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ234

PETER SCHUYFF (B. 1958)

Untitled

signed and dated 'Schuyff 90' (on the reverse)

oil on canvas

92 x 45.5cm.

Painted in 1990

€3,000-5,000

US\$3,400-5,500

PROPERTY FROM A PRIVATE ITALIAN
COLLECTION

λ235

ROB SCHOLTE
(B. 1958)

Illustratie (Illustration)

signed, titled and dated "Illustratie" Rob Scholte
1986' (on the reverse)
acrylic on canvas
175.5 x 175.5cm.
Painted in 1986

€6,000-8,000
US\$6,700-8,900

PROVENANCE:
Galerie Kaess-Weiss, Stuttgart.
Acquired from the above by the present owner.

LITERATURE:
Rob Scholte. How to Star, exh. cat., Rotterdam,
Museum Boymans van Beuningen, 1988
(illustrated, p. 59).
R. Scholte (ed.), *Rob Scholte*, Kyoto 1990
(illustrated in colour, unpagged).



PROPERTY FROM A PRIVATE ITALIAN
COLLECTION

λ236

ROB SCHOLTE
(B. 1958)

De Fakkelt (Karl Kraus)
(The Torch (Karl Kraus))

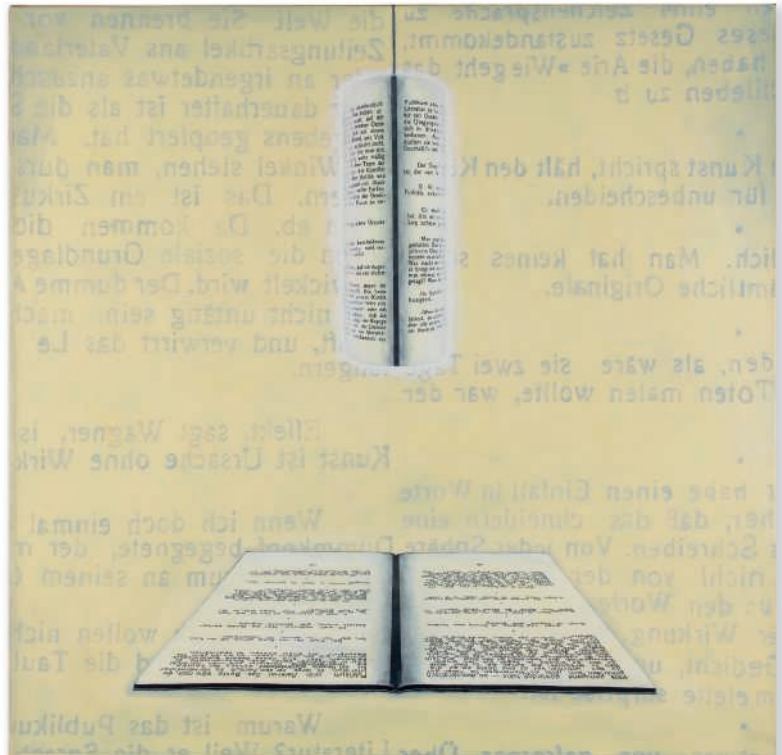
signed, titled and dated "De fakkelt" Rob Scholte
1985' (on the reverse)
acrylic on canvas
148.5 x 149.5cm.
Painted in 1985

€5,000-7,000
US\$5,600-7,800

PROVENANCE:
Collection Ranbir Singh, Brussels.

EXHIBITED:
Cologne, Galerie Paul Maenz, *Rob Scholte*,
Amsterdam: *all the portraits up to date, 1983-1988*,
1988, no. 7 (illustrated, unpagged).

LITERATURE:
Rob Scholte How to Star, exh. cat., Rotterdam,
Museum Boymans-van Beuningen, 1988
(illustrated, p. 99).





1.237

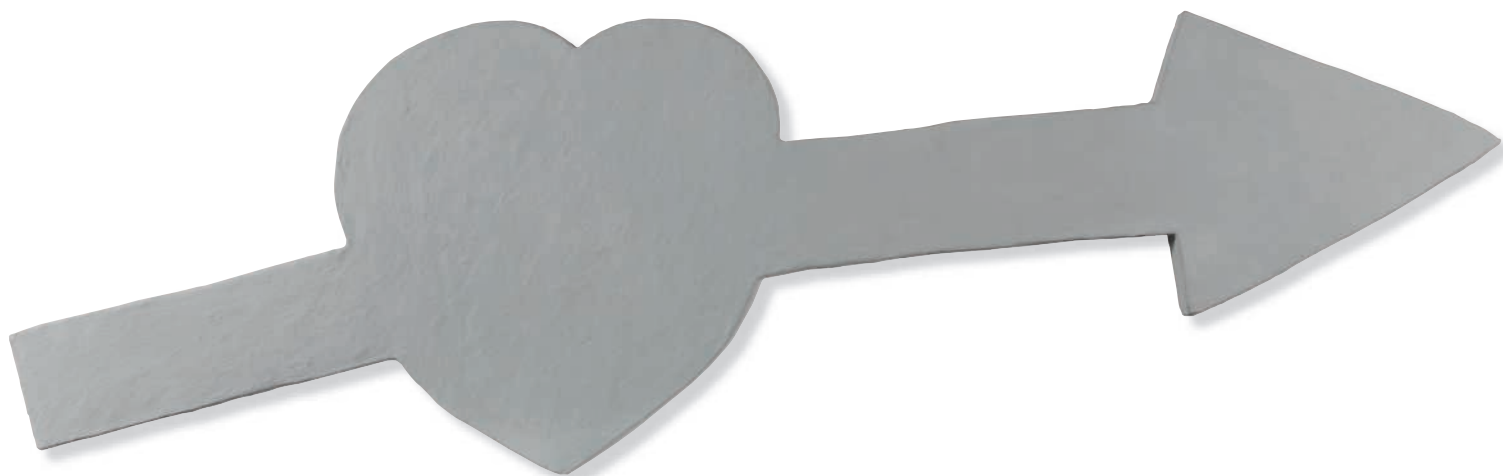
GREGOR HILDEBRANDT (B. 1974)

Beethoven-Klaviersonate Nr. 17 d-moll OP. 31/2 Der Sturm

cassette tape on inkjet print
109.5 x 152cm.
Executed in 2008

€4,000-6,000
US\$4,500-6,600

PROVENANCE:
Wentrup Gallery, Berlin.
Acquired from the above by the present owner.



1238

CLAUS-OTTO PAEFFGEN
(1933-2019)

Liebespfeil (Love Arrow)

acrylic and plaster on wood
86 x 273 x 8cm.

€20,000-30,000
US\$23,000-33,000

PROVENANCE:
Galerie Hans Mayer, Dusseldorf.
Acquired from the above by the present owner.



λ239

JIRI GEORG DOKOUPIL
(B. 1954)

Der Kleine I (El Pequeño I) (The Little I)

signed, titled, inscribed and dated 'dokoupil A.G. 1999
"DER KLEINE" "EL PEQUEÑO" (on the reverse)

pigment on burlap
35 x 30cm.

Executed in 1999

€2,000-3,000

US\$2,300-3,400

PROVENANCE:

Galerie Bruno Bischofberger AG, Zurich.

Private Collection, Milan.



PROPERTY FROM A PRIVATE ITALIAN
COLLECTION

λ240

JIRI GEORG DOKOUPIL
(B. 1954)

Untitled (Five Roses)

signed and dated 'dokoupil 1989' (on the reverse)

acrylic and soot on paper laid on canvas
100 x 75cm.

Executed in 1989

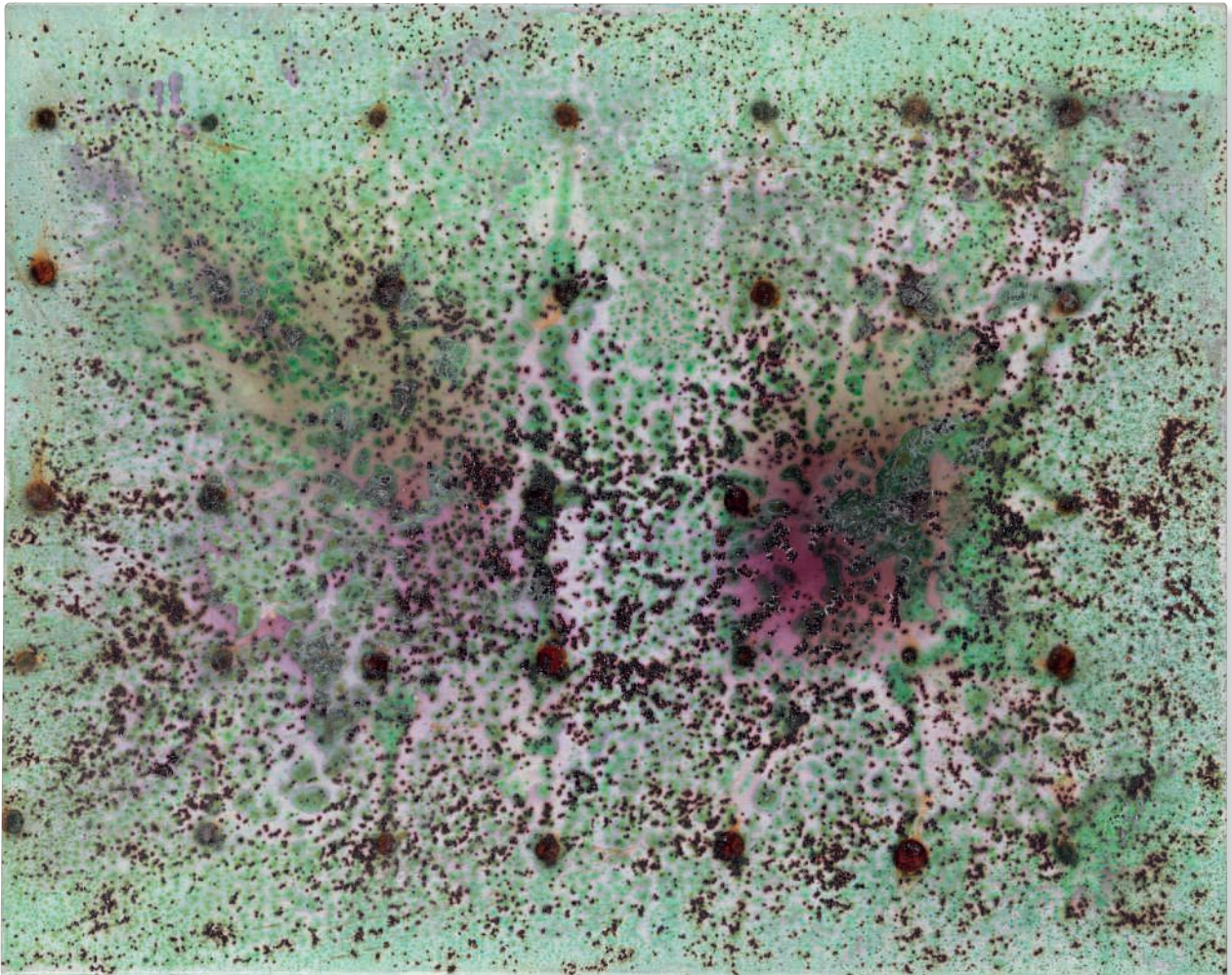
€3,000-5,000

US\$3,400-5,500

PROVENANCE:

Galleria In Arco, Turin.

Acquired from the above by the present owner.



1241

GEORG HEROLD (B. 1947)

Untitled

signed and dated 'herold 89' (on the stretcher)
caviar, resin and lacquer on canvas
80 x 100cm.
Executed in 1989

€12,000-18,000
US\$14,000-20,000

PROVENANCE:
Prof. Reiner Crone, Munich.
Acquired from the above by the present owner.



λ242

CONSTANT (1920-2005)

Le Nain (The Dwarf)

signed and titled 'Le nain Constant' (lower centre)
watercolour, ink and wax crayon on paper
49.5 x 34.5cm.
Executed in 1982

€4,000-6,000
US\$4,500-6,700

PROVENANCE:

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

EXHIBITED:

Gemeentemuseum Den Haag, The Hague, *Constant. Aquarellen, Watercolors 1975-1995*, 1996.

Gemeentemuseum Den Haag, The Hague, *Ode aan Constant 2005-2006*, 2006.

LITERATURE:

J.-C. Lambert, *Constant: Les Aquarelles*, Paris 1994, no. 42 (illustrated in colour, p. 206).



λ243

CONSTANT (1920-2005)

Untitled (Adèle with Dog)

signed 'Constant' (lower left)
oil on canvas
35.5 x 30cm.
Painted circa 1990

€8,000-12,000
US\$9,000-13,000

PROVENANCE:

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



λ!244

GEORG BASELITZ (B. 1938)

Two Cows

signed with the artist's initials 'GB' (lower right)
graphite and coloured pencil on paper
22.5 x 30cm.
Executed in 1969, with an etching on the verso with mirrored composition

€25,000-35,000
US\$28,000-39,000

PROVENANCE:
Nolan/Eckman Gallery, New York.
Acquired from the above by the present owner in 2001.

LITERATURE:
F. Jahn, *Baselitz: Peintre-Graveur*, Berlin 1983, no. 73 (another from the edition illustrated, p. 104).



1245

WIM OEPTS (1904-1988)

Landschap (Landscape)

signed and dated '47.OEPTS.' (lower right)

oil on canvas

50 x 65cm.

Painted in 1947

€8,000-12,000

US\$9,000-13,000

PROVENANCE:

Kunsthandel Huinck & Scherjon, Amsterdam, as: *Herdershut*.

Private Collection, The Netherlands.

Thence by descent to the present owner.

LITERATURE:

M. van Aubel a.o., *Wim Oepts - Monografie en oeuvrecatalogus*, Zwolle 2011, cat. no. SK. 106 (illustrated in colour, p. 166).



λ246

GERRIT BENNER (1897-1981)

Untitled (Fries Landschap) (Frisian Landscape)

signed 'Bnr' (on the reverse)

oil on canvas

80 x 100cm.

Painted *circa* 1972

€25,000-35,000

US\$28,000-39,000

PROVENANCE:

Family of the Artist.

Kunsthandel Willem Rueb, Amsterdam (acquired from the above).

Acquired from the above by the present owner *circa* 2008-2010.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ!247

CORNEILLE (1922-2010)

Le temps des oiseaux (The Birds' Time)

signed and dated 'Corneille 64' (upper right); signed, titled and dated 'Corneille '64 "le temps des oiseaux"' (on the reverse)

oil on canvas

60.5 x 81.5cm.

Painted in 1964

€30,000-50,000

US\$34,000-56,000

PROVENANCE:

Private Collection, Switzerland.



FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

λ248

WALTER STÖHRER (1937-2000)

Fotz for Fats

signed and dated 'Stöhrer 74-75' (upper right)

oil, marker and oil stick on canvas

175.5 x 125cm.

Executed in 1974-1975

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

Private Collection, Germany.

Thence by descent to the present owner.

LITERATURE:

N. Forstbauer, H. Forstbauer and M. Ackermann, *Walter Stöhrer.*

Werkverzeichnis Malerei 1957-1999, Berlin 2008, p. 502 (illustrated in colour, p. 197).



λ249

THEO WOLVECAMP (1925-1992)

Untitled

indistinctly signed and dated 'Wolvecamp 68' (on the reverse)
oil on canvas
144.5 x 109.5cm.
Painted in 1968

€8,000-12,000
US\$8,900-13,000

PROVENANCE:
Theo Wolvecamp Estate, Hengelo.
His sale, Christie's Amsterdam, 26 May 1993, lot 441.
Acquired at the above sale by the present owner.



λ250

WILLEM HUSSEM (1900-1974)

Untitled

signed and with artist's stamp 'W Hussem' (on the stretcher)
oil on canvas
100 x 65cm.
Painted in 1955

€3,000-5,000
US\$3,400-5,500

PROVENANCE:
Galerie Nouvelles Images, The Hague.
De Stichting Atelier Jan Roeland.

λ251

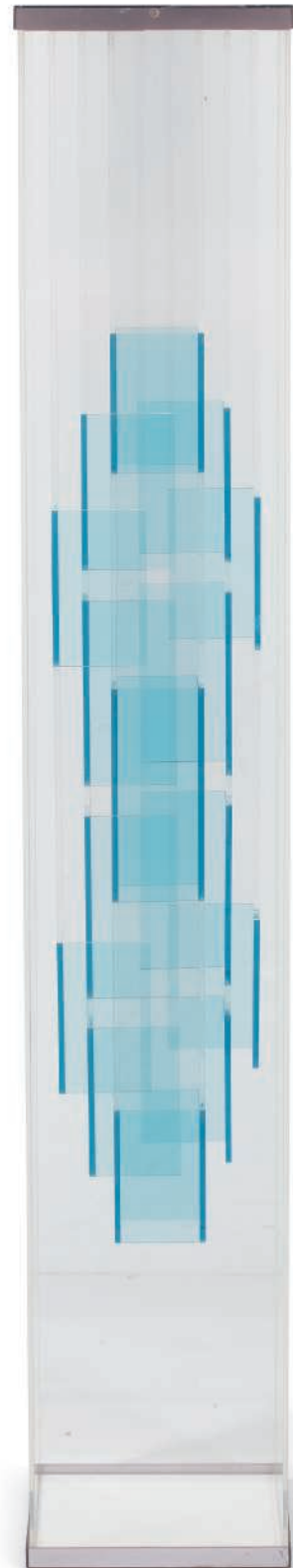
JOOST BALJEU (1925-1991)

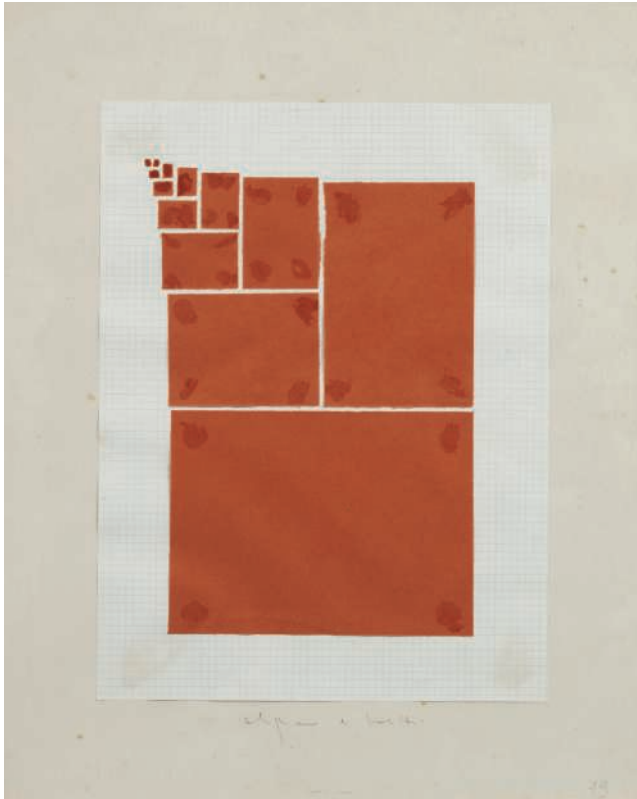
Synthetische Constructie LS. II
(*Synthetic Construction LS. II*)

Perspex construction in a Perspex box
152 x 26 x 26cm.
Executed in 1977

€10,000-15,000
US\$12,000-17,000

PROVENANCE:
Galerie Brinkman, Amsterdam.
Acquired from the above by the present owner in 1989.





PROPERTY OF
A DISTINGUISHED CONTEMPORARY COLLECTOR

λ252

ALIGHIERO BOETTI (1940-1994)

Raddoppiare dimezzando (Doubling by Halving)
(*Insicuro Noncurante*)

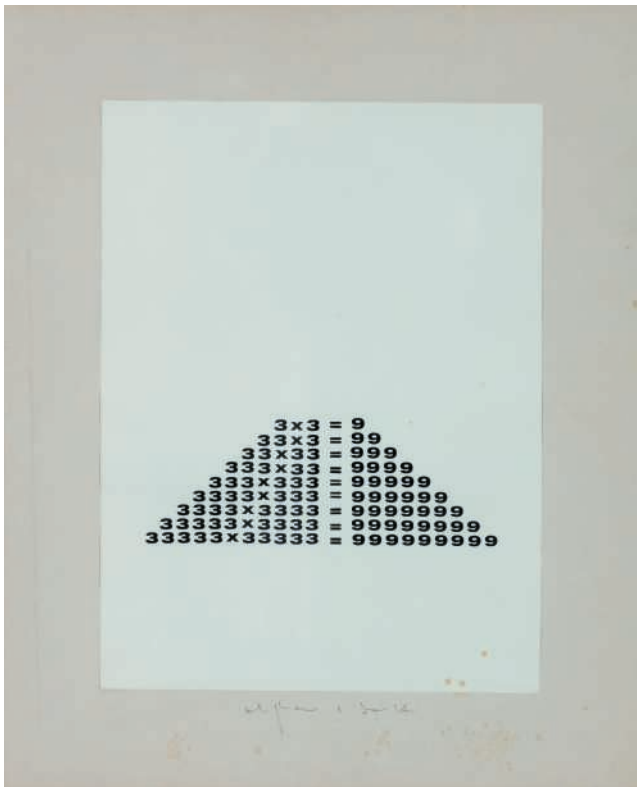
signed 'Alighiero e Boetti' (lower centre of the mount)
paper collage on graph paper laid on paper
sheet: 40 x 30cm.
mount: 54 x 44cm.
Executed in 1975

€12,000-18,000
US\$14,000-20,000

PROVENANCE:
Sergio Bertaccini, Turin.
Private Collection, Brussels.

EXHIBITED:
Brussels, Palais des Beaux-Arts, *Alighiero Boetti. Origine et Destination*, 1994 (illustrated, p. 43).
London, Whitechapel Art Gallery, *Boetti. The Maverick Spirit of Arte Povera*, 1999, no. 37 (illustrated, p. 43).
Crestet, Crestet Centre d'Art, *In Between*, 2001 (illustrated, p. 79).
Naples, MADRE Museo d'Arte Contemporanea Donnaregina, *Alighiero Boetti*, 2009 (illustrated, p. 183).

LITERATURE:
J.-C. Ammann, *Alighiero Boetti, Catalogo generale, Tomo secondo, Opere 1972-1979*, Milan 2012, no. 747 (illustrated in colour, p. 201).



PROPERTY OF
A DISTINGUISHED CONTEMPORARY COLLECTOR

λ253

ALIGHIERO BOETTI (1940-1994)

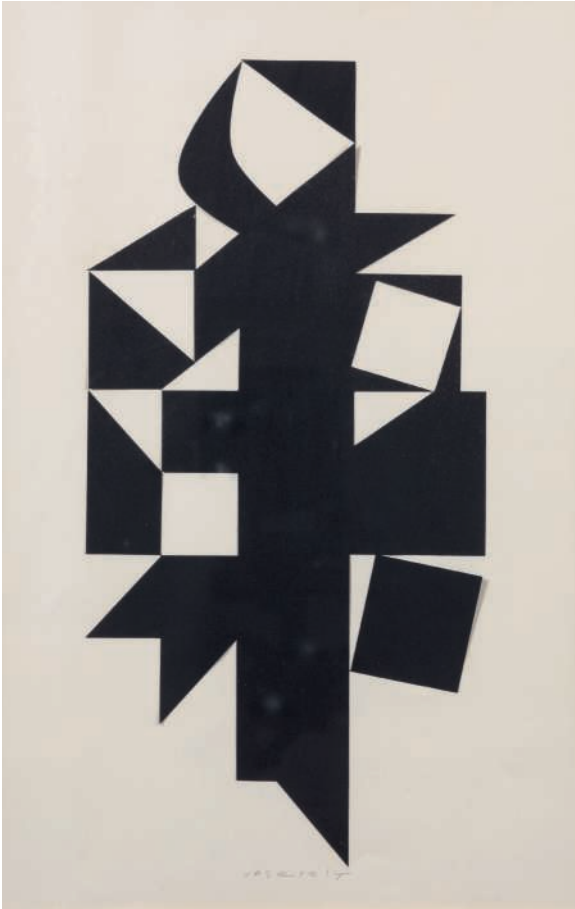
3 x 3 = 9 (Insicuro Noncurante)

signed 'alighiero e boetti' (lower centre of the cardboard)
printed ink on paper laid on cardboard
sheet: 40 x 29.5cm.
overall: 54.5 x 45cm.
Executed in 1975

€8,000-12,000
US\$8,900-13,000

EXHIBITED:
Brussels, Palais des Beaux-Arts, *Alighiero Boetti. Origine et Destination*, 1994 (illustrated, p. 44).

LITERATURE:
Sauzeau Boetti (a.o.), *Alighiero e Boetti. Shaman/Showman*, Turin 2001 (illustrated, pp. 72-73).
J.-C. Ammann, *Alighiero Boetti, Catalogo generale, Tomo secondo, Opere 1972-1979*, Milan 2012, no. 743 (illustrated, p. 201).



λ254

VICTOR VASARELY (1906-1997)

Untitled

signed 'vasarely' (lower center)
paper collage on paper
48 x 31.5cm.
Executed in 1953

€10,000-15,000
US\$12,000-17,000

PROVENANCE:
Galleri Östermalm, Stockholm.
Anon. sale, Bukowskis Stockholm, 2003.
Acquired at the above sale by the present owner.

λ255

ANDRÉ VOLTEN (1925-2002)

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

welded iron
147 x 40 x 17.5cm.
Executed in 1962, this work is from a series of two

€8,000-12,000
US\$8,900-13,000

PROVENANCE:
Acquired directly from the artist in 1968-1969.
Thence by descent to the present owner.

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





λ256

EUGÈNE BRANDS
(1913-2002)

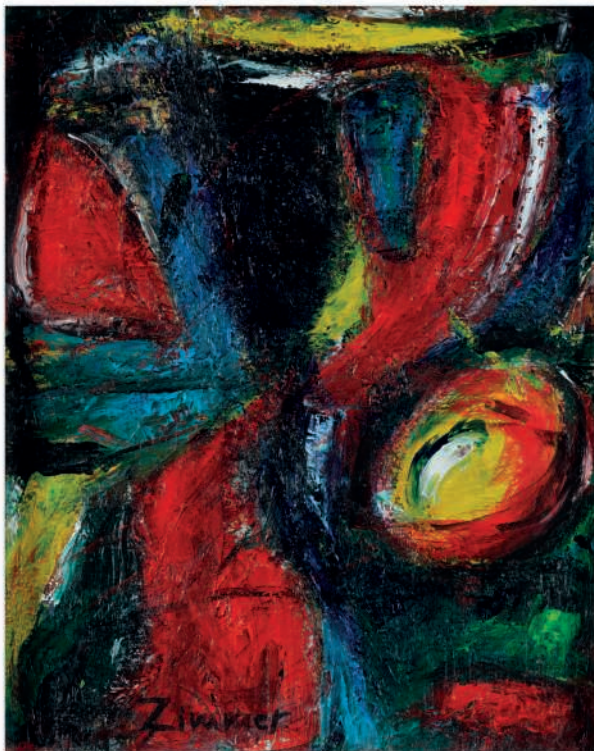
Untitled (House)

signed and dated '8.1958 brands' (lower left)
oil on paper laid on masonite
26.5 x 27cm.
Painted in 1958

€1,500-2,000
US\$1,700-2,200

PROVENANCE:

Private Collection, United States (acquired directly
from the artist in the late 1950s).
Thence by descent to the present owner.



λ257

HANS PETER
ZIMMER (1936-1992)

Untitled

signed 'Zimmer' (lower left)
oil on board
49.5 x 39.5cm.
Painted *circa* 1960-1965

€2,500-3,500
US\$2,800-3,900

PROVENANCE:

Private Collection, Germany (acquired in 1965).
Private Collection, Sweden.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ258

CORNEILLE (1922-2010)

Grand Insecte dans un Paysage Rocheux (Large Insect in a Rocky Landscape)

signed and dated 'Corneille '61' (lower left); signed, titled and dated "'Grand insecte dans un paysage rocheux" Corneille '61' (on the reverse)
oil on canvas
81 x 115cm.
Painted in 1961

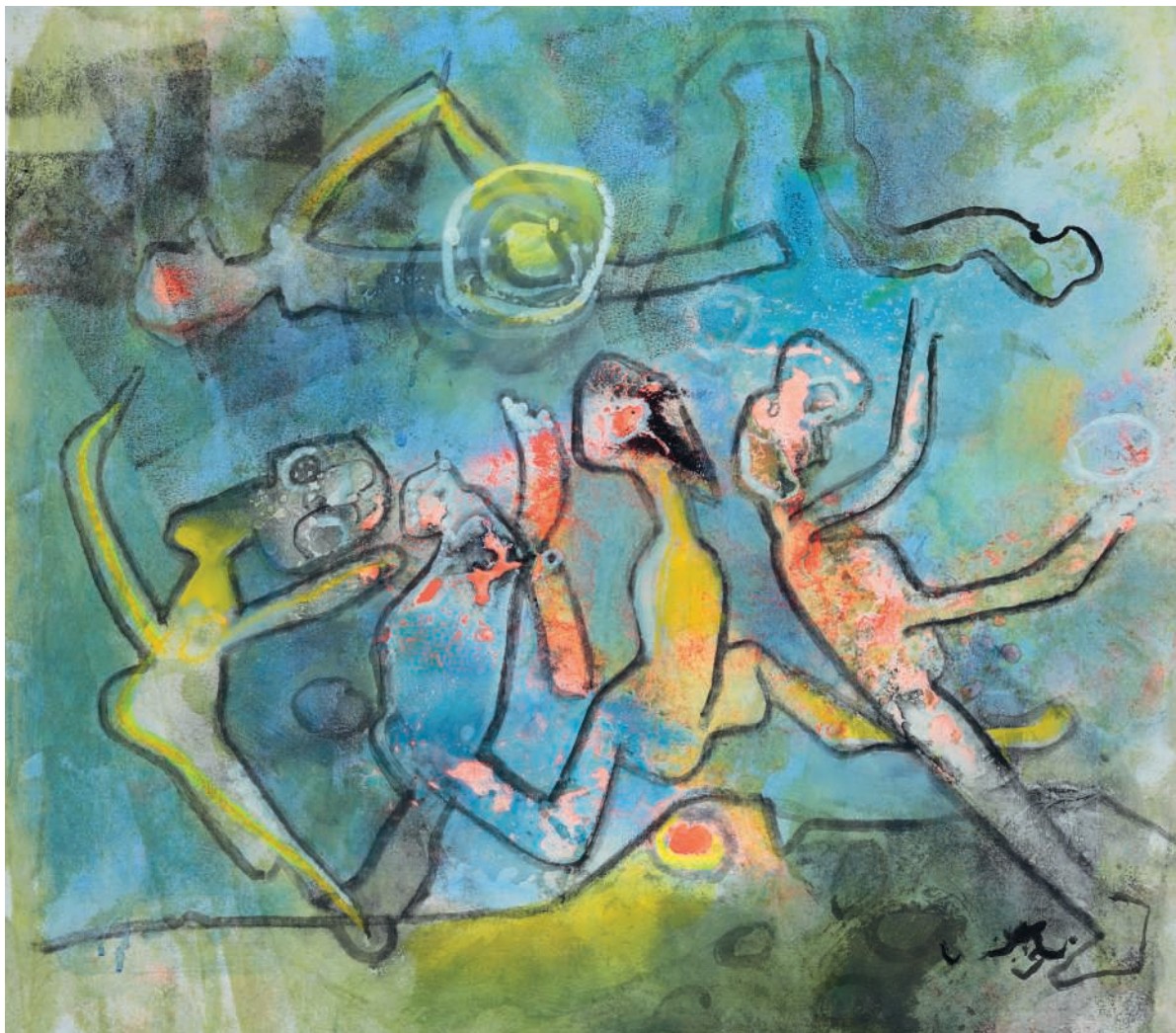
€35,000-45,000
US\$39,000-50,000

PROVENANCE:

Studio d'Arte La Medusa, Rome.
Galleria Arte Borgogna, Milan.
Galleria Carini, Milan.
Acquired from the above by the present owner.

EXHIBITED:

Florence, Palazzo Strozzi, *Mostra Mercato Nazionale d'Arte Contemporanea*, 1963.



λ259

ROBERTO MATTA (1911-2002)

Foot-Trott

signed with the artist's monogram (lower right); titled and dated 'Foot-Trott

1989, Paris' (on the reverse)

oil on canvas

80 x 90cm.

Painted in 1989

€35,000-55,000

US\$40,000-61,000

PROVENANCE:

Galleria d'Arte Maggiore, Bologna.

Acquired from the above by the present owner.

EXHIBITED:

Orvieto, Palazzo dei Sette, *Matta. L'occhio è la finestra*, 2002.

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



1.260

ROBERTO MATTA (1911-2002)

L'homme descend du signe

signed with the artist's monogram and dated '1970' (on the reverse)

oil on canvas

79 x 61cm.

Painted in 1970

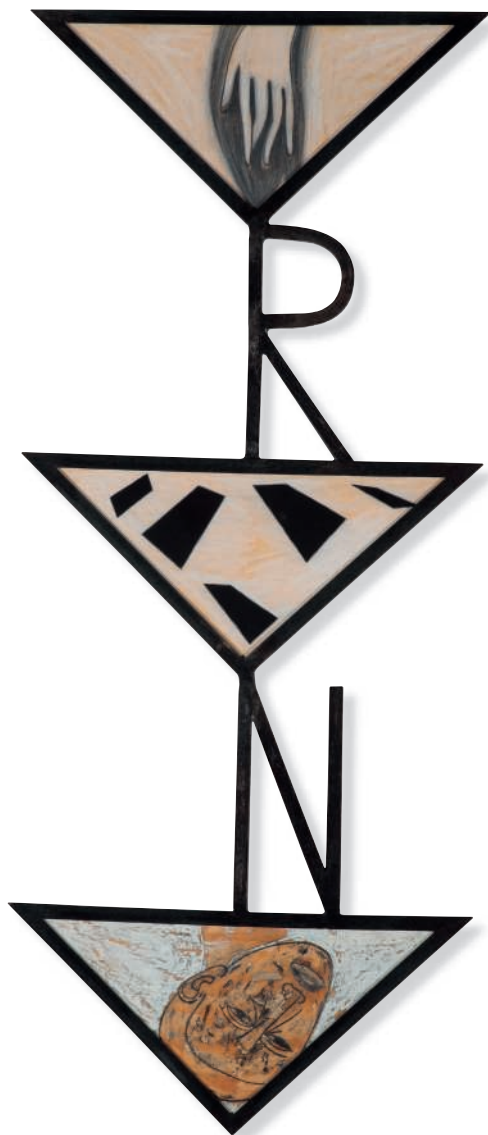
€20,000-30,000

US\$23,000-34,000

PROVENANCE:

Collection Eleonora Bisanti, Italy.

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



λ!261

MIMMO PALADINO (B.1948)

Untitled

oil on wood in metal structure
149 x 62cm.
Executed in 1989

€18,000-22,000
US\$20,000-24,000

PROVENANCE:

Studio d'Arte Cannaviello, Milan.
Anon. sale, Sotheby's London, 2 July 2008, lot 249.



1.262

ROBERTO MATTA (1911-2002)

Untitled

signed with the artist's monogram (lower right)

pastel on paper laid on canvas

100 x 70cm.

Executed *circa* 1970

€15,000-20,000

US\$17,000-22,000

PROVENANCE:

Galleria dell'Oca, Rome.

Acquired from the above by the present owner.

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



1.263

BRAM BOGART (1921-2012)

Soir (Evening)

signed, titled and dated 'Bogart Febr '56 Soir' (on the reverse)
mixed media on burlap on board, in artist's frame
65 x 46.6cm.
Executed in 1956

€10,000-15,000
US\$12,000-17,000

PROVENANCE:
Galleria San Carlo, Milan.
Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

λ!264

ARNULF RAINER (B. 1929)

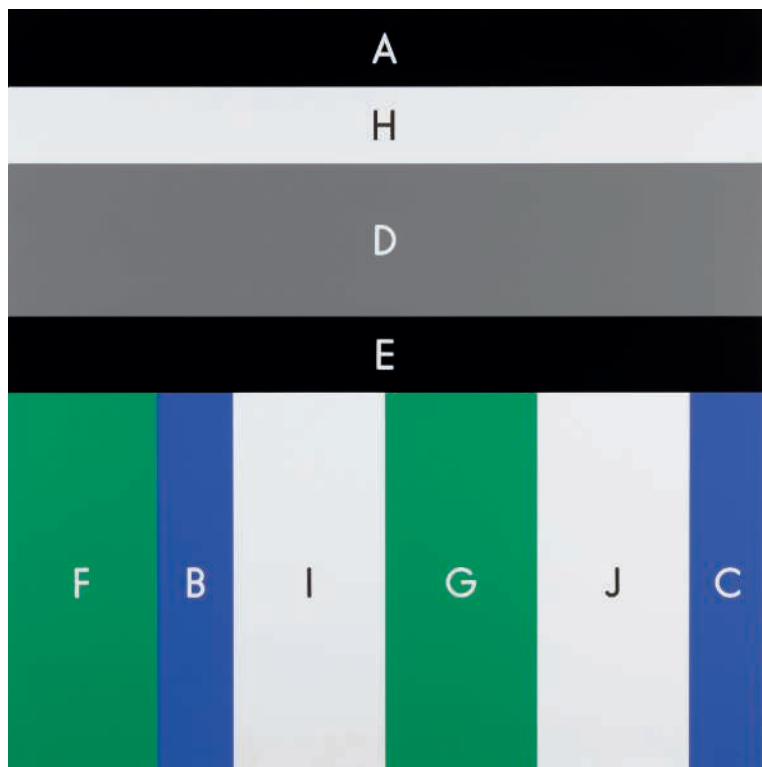
Abwurf der Rinden

signed, titled and dated 'Abwurf der Rinden Rainer 55' (lower right)
graphite on tracing paper
43.5 x 50cm.
Executed in 1955

€12,000-18,000
US\$14,000-20,000

PROVENANCE:

Galerie Heike Curtze, Vienna.
Acquired from the above by the present owner in 1989.



λ265

THOMAS LOCHER
(B. 1956)

A - J 1988

astralon on wood
100 x 100cm.
Executed in 1988

€2,500-3,500
US\$2,800-3,900

PROVENANCE:
Private Collection, Germany.



λ266

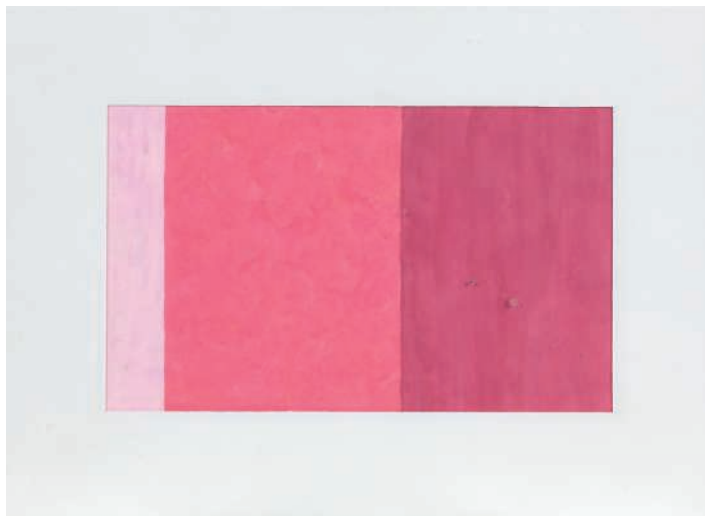
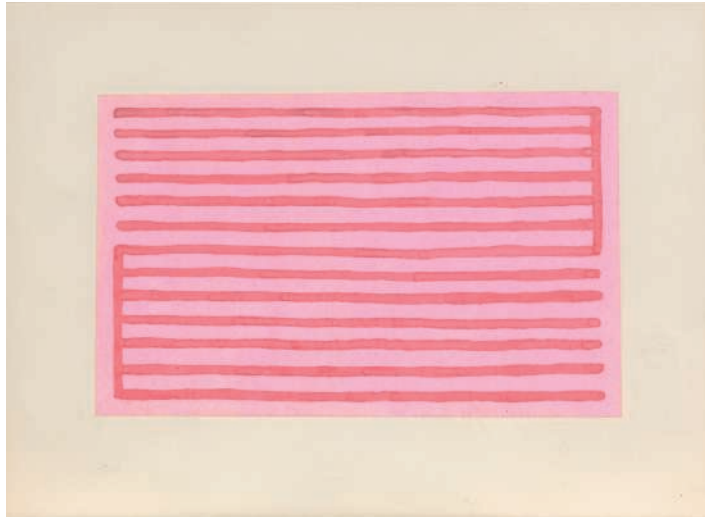
THOMAS LOCHER
(B. 1956)

1-11

signed, titled and dated 'THOMAS LOCHER 1987
'1-11' (on the reverse)
vinyl on formica on plywood, in artist's frame
70 x 140cm.
Executed in 1987

€1,500-2,000
US\$1,700-2,200

PROVENANCE:
Galerie Tanja Grunert, Cologne.
Barbara Gladstone Gallery, New York.
Anon. sale, Christie's New York, 8 October 1992,
lot 222.
Acquired at the above sale by the present owner.



(part lot, i & ii)

λ267

GERWALD ROCKENSCHAUB (B. 1952)

each: *Untitled*

each: signed and dated 'G. ROCKENSCHAUB 83' and consecutively numbered 'SLG-085198' to 'SLG-085203' (on the reverse)

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

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

(v) gouache on paper and aluminum foil, in artist's frame

(vi) aluminum foil and paper collage on paper, in artist's frame

each: 13 x 18cm.

each: Executed in 1983

€1,500-2,000

US\$1,700-2,200

PROVENANCE:

each: Galerie nächst St. Stephan, Vienna.

Acquired from the above by the present owner in 1987.



PROPERTY OF A PROMINENT EUROPEAN COLLECTOR

λ!268

MARKUS LÜPERTZ (B. 1941)

Nacht (Night)

signed with the artist's monogram (upper right)

acrylic on canvas, in artist's frame

image: 100 x 80cm.

overall: 117 x 97cm.

Painted in 2009

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

Acquired directly from the artist by the present owner.



PROPERTY OF A PROMINENT EUROPEAN COLLECTOR

λ!269

MARKUS LÜPERTZ (B. 1941)

Durch dich doch (Through you)

signed with the artist's monogram (lower right)

acrylic on canvas, in artist's frame

image: 100 x 80cm.

overall: 117 x 97cm.

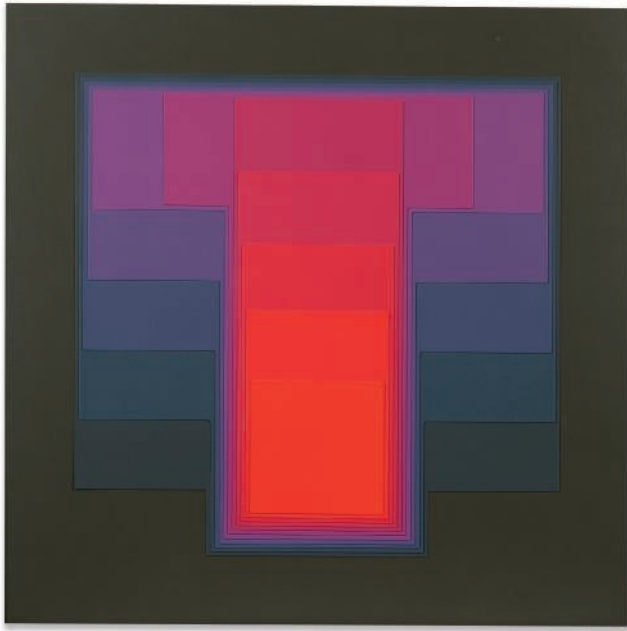
Painted in 2004

PROVENANCE:

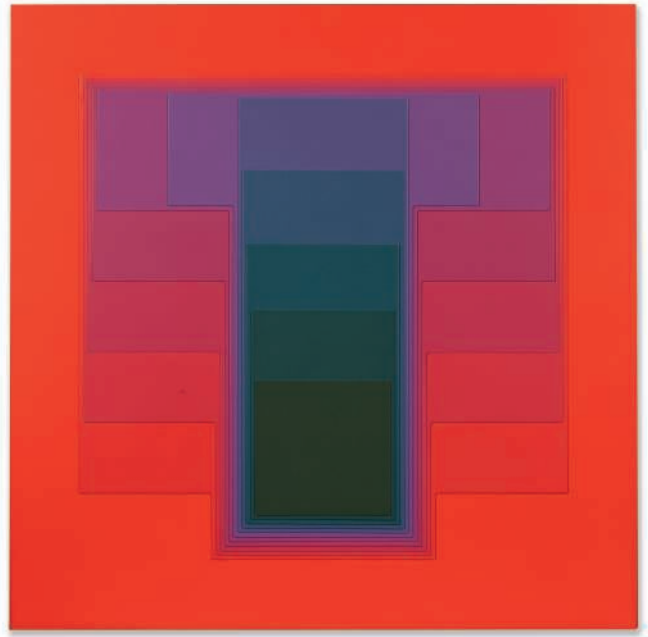
Acquired directly from the artist by the present owner.

€15,000-20,000

US\$17,000-22,000



(i)



(ii)

270

KARL GERSTNER (1930-2017)

(i) *Color Sound I D Intro Version*

(ii) *Color Sound I D Extra Version*

(i) signed, titled, dated 'Color Sound I D Intro Version sig. 15.1.79 Karl Gerstner' (on the reverse)

(ii) signed, titled, dated 'Color Sound I D Extra Version sig. 15.1.79 Karl Gerstner' (on the reverse)

each: lacquer on resin board

each: 85 x 85cm.

each: Executed in 1979

€10,000-15,000

US\$12,000-17,000

PROVENANCE:

each: Galerie Denise René Hans Mayer, Dusseldorf.



λ271

IMI KNOEBEL (B. 1940)

Face 83 Ed.

signed, titled, numbered and dated 'imi 2.16 FACE 83 2003 5/5 (on the reverse); with artist's label 'IMI KNOEBEL Face 83 Ed. 2003/2016 5/5' (affixed to the backing)

acrylic on plastic foil collage, in artist's frame

collage: 36 x 36cm.

overall: 46.5 x 46.5cm.

Conceived in 2003 and executed in 2016, this work is number five from an edition of five

€6,000-8,000
US\$6,700-8,900

PROVENANCE:
Private Collection.



272

AARON CURRY (B. 1972)

Dead Headspace (Black Cloud)

(i) signed with the artist's initials and dated 'AC 09' (on the reverse)

(ii) signed 'A.CURRY' (along the lower edge)

(i) paper collage on printed paper

(ii) metal

(i) 147.5 x 106cm.

(ii) 152 x 102cm.

Executed in 2009

€7,000-10,000

US\$7,900-11,000

PROVENANCE:

Galerie Daniel Buchholz, Cologne.

Acquired from the above by the present owner in 2009.



λ1273

MARKUS LÜPERTZ
(B. 1941)

Totenkopf mit Ratte (Skull with rat)

signed with the artist's monogram (on the reverse)
oil on canvas
81 x 100cm.
Painted circa 1983

€15,000-20,000
US\$17,000-22,000

PROVENANCE:

Private Collection, Liechtenstein.
Anon. sale, Christie's London, 23 October 1997,
lot 99.
Galerie Michael Schultz, Berlin.
Anon. sale, Villa Grisebach Auktionen Berlin, 8
April 2002, lot 440.
Private Collection, São Paulo.
Anon. sale, Christie's London, 16 October 2007,
lot 463.
Acquired at the above sale by the present owner.

The authenticity of this work has kindly been
confirmed by the artist.



λ274

MARKUS LÜPERTZ
(B. 1941)

Untitled

incised with the artist's monogram and inscription
and stamped with foundry mark 'EA' (on top of the
base)
bronze with black patina
51 x 19.5 x 21.5cm.
This work is an artist's proof beside the edition
of thirty

€6,000-8,000
US\$6,800-8,900

PROVENANCE:

Private Collection, Belgium.





1.275

JOSEPH BEUYS (1921-1986)

Untitled

pencil on paper, in two parts
each: 20.5 x 15cm.
Executed in 1970

€15,000-20,000
US\$17,000-22,000



1276

JOSEPH BEUYS (1921-1986)

Untitled (Landschaft) (Landscape)

pencil on paper
14.5 x 21cm.
Executed in 1957

€15,000-20,000
US\$17,000-22,000

PROVENANCE:
Hirsch & Adler Modern, New York.
Galerie Thaddaeus Ropac, Paris.
Galerie Bernd Kluser, Munich.
Galerie Thomas, Munich.



λ!277

ANDREAS GURSKY (B. 1955)

Taipei

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

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

image: 79 x 110.5cm.

overall: 117.5 x 150cm.

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

€12,000-18,000

US\$14,000-20,000

PROVENANCE:

Bernier/Eliades Gallery, Athens.

Acquired from the above by the present owner *circa* 2000.

EXHIBITED:

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



(part lot)



λ278

VERA LUTTER (B. 1960)

Venice (Portfolio I)

- (i) signed, titled, numbered and dated 'Campo San Moisè, Venice: March 4, 2006 5/12 Vera Lutter' (on the reverse)
 - (ii) signed, titled, numbered and dated 'Corte Barozzi, Venice: March 10, 2006 5/12 Vera Lutter' (on the reverse)
 - (iii) signed, titled, numbered and dated 'Towers San Marco, Venice: November 21, 2005 5/12 Vera Lutter' (on the reverse)
 - (iv) signed, titled, numbered and dated 'Corte Barozzi, Venice: March 8, 2006 5/12 Vera Lutter' (on the reverse)
 - (v) signed, titled, numbered and dated 'Arches San Marco, Venice: November 21, 2005 5/12 Vera Lutter' (on the reverse)
 - (vi) signed, titled, numbered and dated 'Corte Barozzi, Venice: March 10, 2006 5/12 Vera Lutter' (on the reverse)
- suite of six gelatin silver prints, colophon page and text page in iris cloth bound clamshell case with silver embossing
 each sheet: 61 x 50.5cm.
 case: 63.5 x 53.5cm.
 Photographed in 2005-2006 and printed in 2007, this work is number five from an edition of twelve plus six artist's proofs

PROVENANCE:

Carolina Nitsch, New York.

Acquired from the above by the present owner in 2007.

€12,000-16,000
 US\$14,000-18,000



λ.279

HELMUT DORNER
(B. 1952)

"E"

signed, titled and dated 'H. Dorner "E" 1986'
(on the reverse)
oil on board
30,5 x 34,5 x 5,5cm.
Executed in 1986

€1,500-2,000
US\$1,700-2,200

PROVENANCE:
Private Collection, Germany.

EXHIBITED:
Krefeld, Museum Haus Esters, *Helmut Dorner*,
1990 (illustrated, unpagged).

λ.280

HORST ANTES (B. 1936)

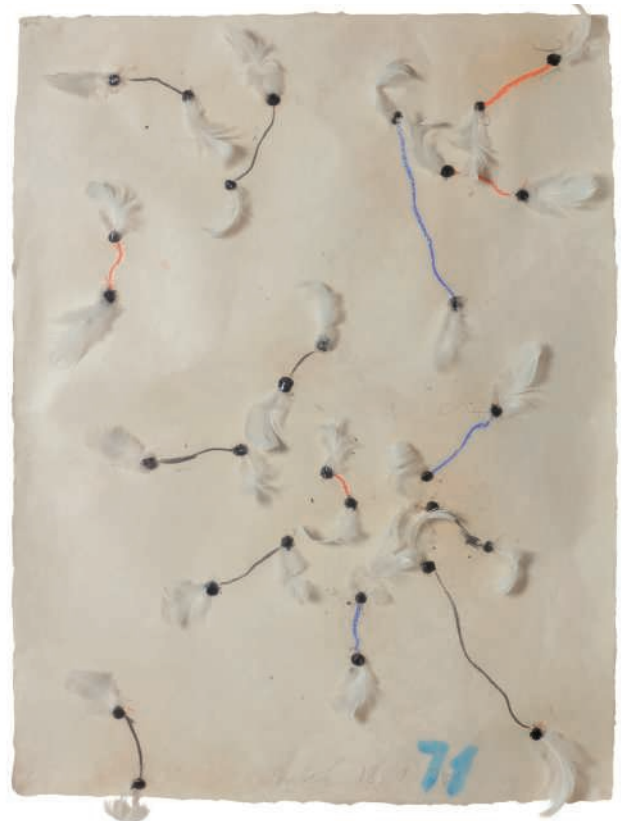
Federbild I (Feather Painting I)

signed and dated 'Antes 18.1.71' (lower centre)
feathers, wax crayons and ink on japan paper
67 x 51cm.
Executed in 1971

€2,000-3,000
US\$2,300-3,300

PROVENANCE:
Galerie Stangl, Munich.
Galerie Beyeler, Basel.
Acquired from the above in 1977, thence by descent to the present owner.

We kindly thank the Archive of Horst Antes for the information provided on this work.





λ281

IMI KNOEBEL (B. 1940)

Untitled

signed and dated 'imi / 83' (lower right)
enamel on layered celluloid on cardboard
73.5 x 98cm.
Executed in 1983

€5,000-7,000
US\$5,600-7,800

PROVENANCE:
Private Collection, Germany.



λ282

FRANZ WEST (1947-2012)

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

stamped with number, date and maker's mark 'METAMEMPHIS 1989-503'
(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

US\$4,500-6,600

PROVENANCE:

Meta Memphis, Milan.

Private Collection, Milan.

Acquired from the above by the present owner.



λ+283

FRANZ ACKERMANN (B. 1963)

Untitled (Mental Map: Fences)

felt-tip pen, pencil, watercolour and adhesive bandage on paper
13 x 19cm.

Executed in 1994

€2,000-3,000

US\$2,300-3,300

PROVENANCE:

neugerriemschneider, Berlin.

White Cube, London.

Acquired from the above by the present owner.

284

RAYMOND PETTIBON (B. 1957)

Untitled (The Stroke of)

signed and dated 'Raymond Pettibon 02' (on the reverse)
watercolour, ink and pencil on paper
57 x 38cm.
Executed in 2002

€5,000-7,000
US\$5,600-7,800

PROVENANCE:
Private Collection, Spain.



285

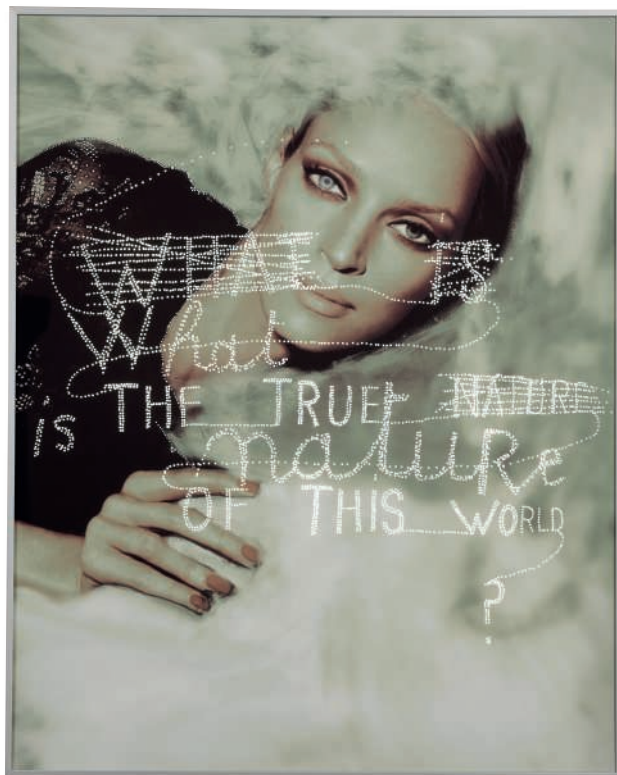
DANIELE BUETTI (B. 1955)

What is the True Nature of this World?

signed 'Buetti' (on a label affixed to the reverse)
perforated c-print in aluminium lightbox
100 x 80 x 9cm.
Executed in 2007

€5,000-7,000
US\$5,600-7,800

PROVENANCE:
Witzenhausen Gallery, Amsterdam.
Acquired from the above by the present owner in 2007.



286

MATTHEW DAY JACKSON
(B. 1974)

Dymaxion Map Monument

concrete, welded steel, mother of pearl, steel casts
190 x 178 x 86.5cm
Executed in 2009

€15,000-20,000
US\$17,000-22,000

PROVENANCE:
GRIMM, Amsterdam.
Anon. sale, Philips London, 10 February 2016, lot 225.
Acquired at the above sale by the present owner.





1.287

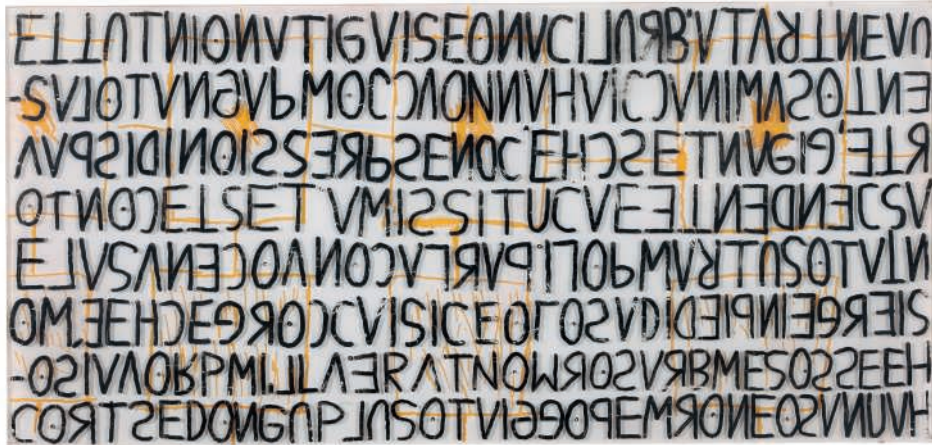
GREGOR HILDEBRANDT (B. 1974)

(Ach) wenn ich mir was wünschen dürfte [M. Dietrich]

signed, titled and dated '2009 Gregor Hildebrandt "(Ach) wenn ich mir was
wünschen dürfte [M. Dietrich]" (on the reverse)
cassette tape on canvas
209 x 229cm.
Executed in 2009

€15,000-20,000
US\$17,000-22,000

PROVENANCE:
Wentrup Gallery, Berlin.
Acquired from the above by the present owner.



288

WORKS FROM A DISTINGUISHED CONTEMPORARY
COLLECTION

λ288

MAURIZIO CATTELAN (B. 1960)

Untitled

acrylic and felt-tip pen on Plexiglas
27.5 x 57.5cm.

Executed in 1985

€10,000-15,000
US\$12,000-17,000

λ1289

WIM DELVOYE (B. 1965)

Lost for life

titled and dated "'LOST FOR LIFE' '88.' (on the reverse)
oil and spray paint on tapestry

61.5 x 108.5cm.

Executed in 1988

€8,000-12,000
US\$9,000-13,000

PROVENANCE:

Galerie Bébert, Rotterdam.

Private Collection, The Netherlands

Anon. sale, Christie's Amsterdam, 4 November 2014, lot 240.

Acquired at the above sale by the present owner.



289

•290

THOMAS
HIRSCHHORN
(B. 1957)

Untitled (Ur-Collage 5)

signed, inscribed and dated 'THOMAS
HIRSCHHORN 2008 COLLAGE-5'
(on the reverse)
printed paper collage and tape on cardboard
32.5 x 51.5cm.
Executed in 2008

€2,000-3,000
US\$2,300-3,300

PROVENANCE:
Galleria Alfonso Artiaco, Naples.
Acquired from the above by present owner.



λ-!291

FOLKERT DE JONG
(B. 1972)

Surgeon (Golden Dawn)

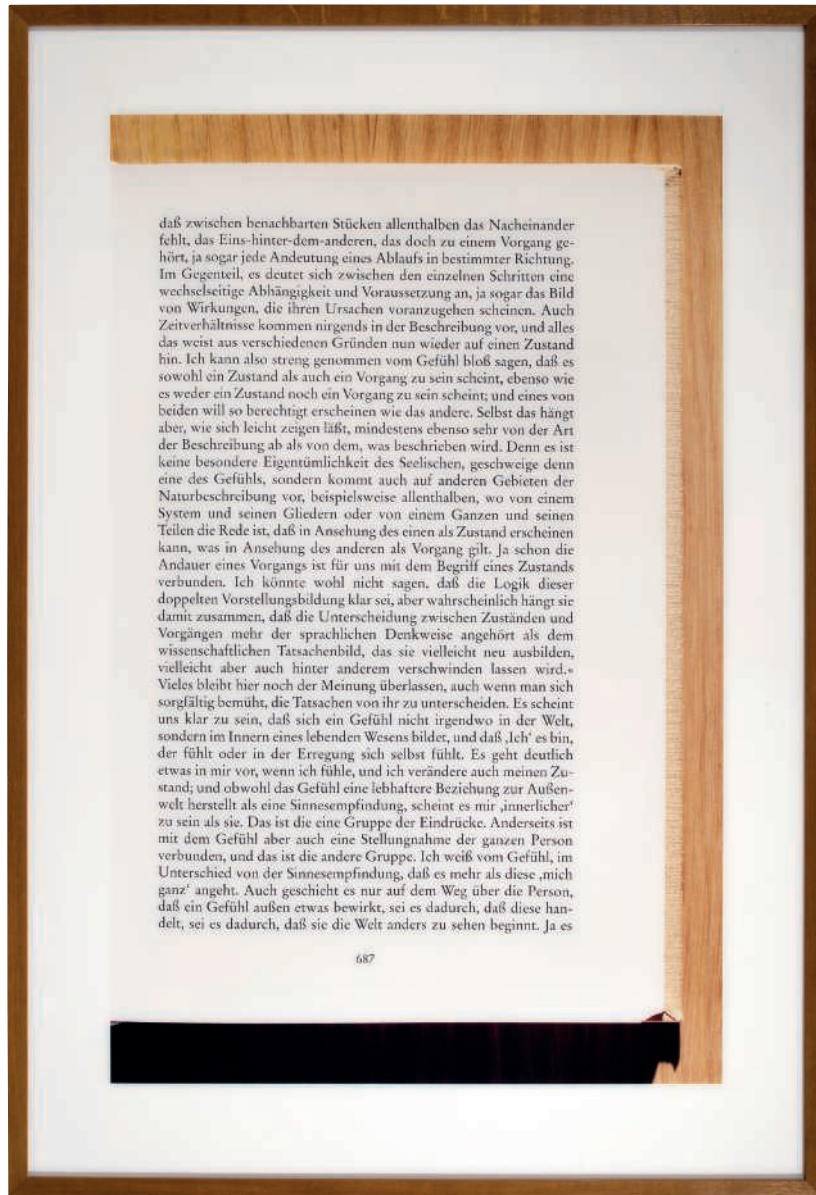
polyurethane foam, rubber and paint
174 x 100 x 100cm.
Executed in 2005

€6,000-8,000
US\$6,700-8,900

PROVENANCE:
Provenance Peres Projects, Los Angeles.
Acquired from the above by the present owner.

EXHIBITED:
Los Angeles, Peres Projects, *Golden Dawn*, 2006.
Groningen, Groninger Museum, *Folkert de Jong*.
Circle Of Trust, 2009, p. 82 (illustrated in colour,
p. 67).





FROM A PRIVATE MILANESE COLLECTION

1292

ANDREAS GURSKY (B. 1955)

Untitled XII No 2.

signed, titled, numbered and dated 'O.T XII N. 2 3/6 2000 A. Gursky'
(on the backing)

c-print face-mounted to acrylic, in artist's frame

image: 222 x 139 cm.

overall: 264 x 177.5 cm.

Executed in 2000, this work is number three from an edition of six

€20,000-30,000

US\$23,000-34,000

PROVENANCE:

Galleria Lia Rumma, Milan.

Acquired from the above by the present owner in 2007.

LITERATURE:

Andreas Gursky, exh. cat., New York, The Museum of Modern Art, 2001
(another from the edition illustrated, p. 173).

Andreas Gursky, exh. cat., Istanbul, Istanbul Museum of Modern Art, 2007
(another from the edition illustrated, p. 103).



FROM A PRIVATE MILANESE COLLECTION

293

LOUISE LAWLER (B. 1947)

Hand on her Back

signed, numbered and dated 'Louise Lawler 1997/98 3/5' (on the backing)
cibachrome print flush mounted on museum box
153.5 x 110.5cm.

Executed in 1997-1998, this work is number three from an edition of five

€12,000-18,000
US\$14,000-20,000

PROVENANCE:

Metro Pictures, New York.
Acquired from the above by the present owner.

EXHIBITED:

Cologne, Monica Sprüth Gallery, *Louise Lawler "Hand On Her back" and Other Pictures*, 1999 (another from the edition exhibited).



294

URS LÜTHI (B. 1947)

The Sun Shines Also in America

each: signed, dated and stamped with title 'Urs Lüthi 77' (lower centre)
 colour photograph on paper, in three parts
 each image: 30 x 30cm.
 each sheet: 76 x 59.5cm.
 Executed in 1977

€6,000-8,000
 US\$6,800-8,900

PROVENANCE:
 Studio d'Arte Cannaviello, Milan.
 Raffaella Cortese, Milan.
 Private Collection, Milan.



295

DAN GRAHAM (B. 1942)

Two Way Mirror

signed, titled and dated 'Right: 'Two Way Mirror'
 Glass Office Building, Los Angeles, Ca, 1975 Left:
 View Through office Building, Toronto, Ontario,
 Canada, 1976 Dan Graham' (lower centre)
 two unique colour photographs on cardboard
 images: 31 x 53.5cm.
 sheet: 63 x 81.5cm.
 Executed in 1975-1976

€5,000-7,000
 US\$5,600-7,800

FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

λ296

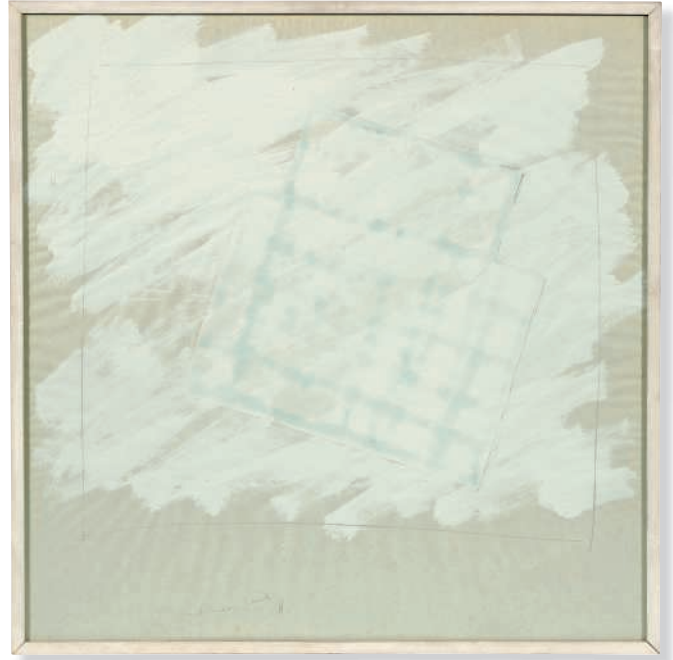
IMI KNOEBEL (B. 1940)

Untitled

signed and dated 'Knoebel 71' (lower left)
gouache, pencil and collage on paper, in artist's frame
image: 59 x 59cm.
overall: 62 x 61.5cm.
Executed in 1971

€4,000-6,000
US\$4,500-6,700

PROVENANCE:
Private Collection, Germany.
Thence by descent to the present owner.



PROPERTY OF A DISTINGUISHED CONTEMPORARY COLLECTOR

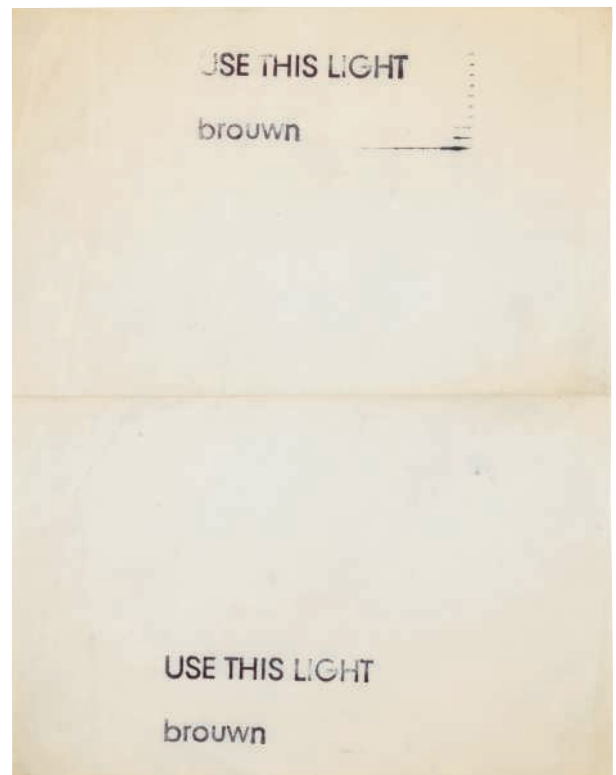
λ297

stanley brouwn (1935-2017)

use this light

stamped 'USE THIS LIGHT brouwn' (upper centre), stamped 'USE THIS LIGHT brouwn' (lower centre)
black ink stamped on paper
27.5 x 21cm.
Executed in 1964

€6,000-8,000
US\$6,700-8,900





1298

WOLFGANG TILLMANS (B. 1968)

Milkspritz (Milk Squirt)

signed, signed with the artist's initials, titled, numbered and dated 'milkspritz
ph 1192 pr. WT 1294 2/3+1 Wolfgang Tillmans' (on the reverse)

c-print

50.5 x 60.5cm.

Executed in 1992 and printed in 1994, this work is number two from an edition
of three plus one artist's proof

€6,000-8,000

US\$6,800-8,900

PROVENANCE:

Galerie Daniel Buchholz, Cologne.

Le Case d'Arte, Milan.

Private Collection, Berlin.

EXHIBITED:

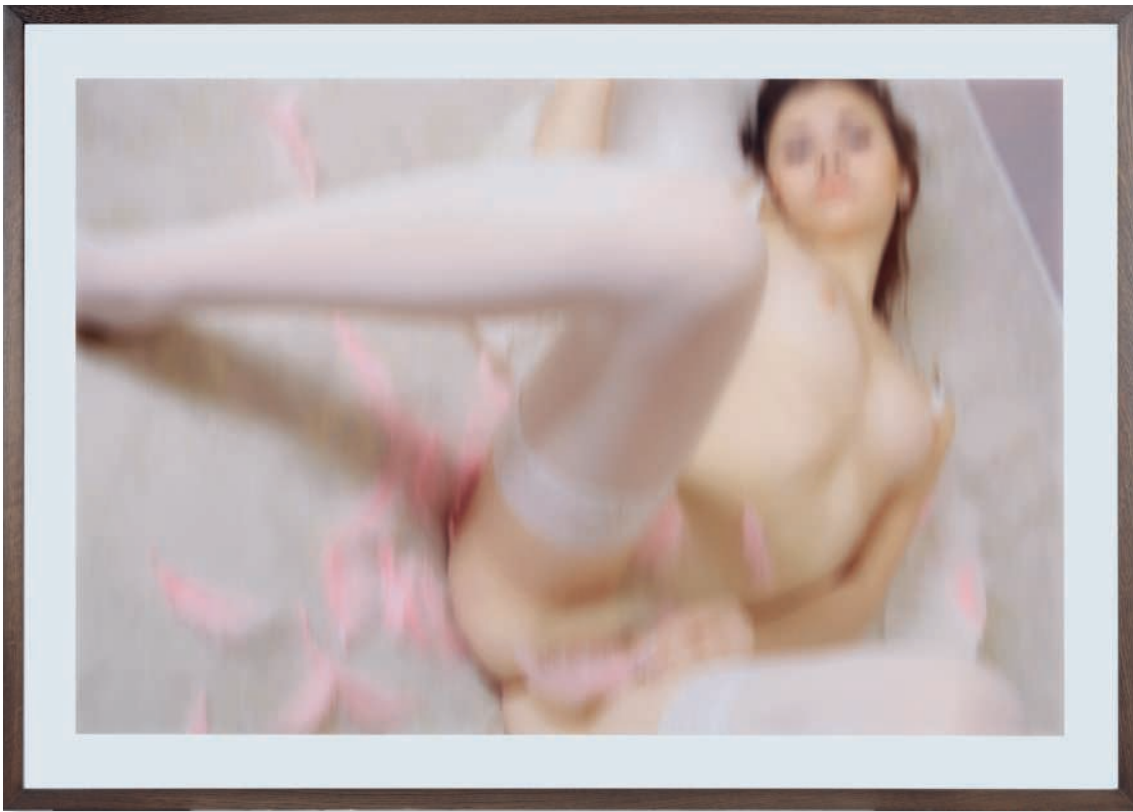
Berlin, Hamburger Bahnhof, 2008 (another from the edition exhibited).

São Paulo, Museu de Arte Moderna de São Paulo, 2012 (another from the
edition exhibited).

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

Dresden, Albertinum, *Albertinum-Installation 1992-2018*, 2018 (another from
the edition exhibited).

Dublin, Irish Museum of Modern Art, *Rebuilding the Future*, 2018-2019
(another from the edition exhibited).



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

1299

THOMAS RUFF (B. 1958)

Nudes fe 02

signed, titled, numbered and dated 'fe 02 Th Ruff 4/5 2010' (on the backing)
chromogenic print, Diasec face-mounted, in artist's frame
image: 135.5 x 89.5cm.
overall: 156.5 x 110cm.
Executed in 2010, this work is number four from an edition of five plus two
artist's proofs

€12,000-18,000
US\$14,000-20,000

PROVENANCE:

Mai 36 Galerie, Zurich.

Acquired from the above by the present owner in 2011.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

λ300

GERT & UWE TOBIAS (B. 1973)

Untitled

signed with the artists' initials, inscribed, numbered and dated 'GUT/1495
2010 1/2' (on the backing)

woodcut on paper, in artist's frame

image: 209 x 188cm.

overall: 223.5 x 201cm.

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

€8,000-12,000
US\$9,000-13,000

PROVENANCE:

Contemporary Fine Arts, Berlin.

Acquired from the above by the present owner in 2010.

EXHIBITED:

Berlin, Contemporary Fine Arts, *Gert & Uwe Tobias*, 2010 (illustrated,
pp. 18-19).

Nottingham, Nottingham Contemporary, *Gert & Uwe Tobias*, 2010.



λ301

ANSELM REYLE (B. 1970)

Untitled

mixed media on canvas, acrylic glass
143 x 121 x 18.5cm.
Executed in 2008

€20,000-30,000
US\$23,000-34,000

PROVENANCE:
Almine Rech Gallery, Brussels.
Acquired from the above by the present owner.



λ302

ERWIN OLAF (B. 1959)

The Hairdresser's (from the series Rain)

signed, titled, numbered and dated '4/7 "Rain, The Hairdresser's" - 2004 Erwin Olaf, Amsterdam' (on the reverse)

chromogenic print flush-mounted on diasec
120 x 170cm.

Executed in 2004, this work is number four from an edition of seven

€6,000-8,000
US\$6,700-8,900

PROVENANCE:

Flatland Gallery, Amsterdam.

Acquired from the above by the present owner in 2004.

LITERATURE:

E. Olaf, A. Foster, F. Hodgson, *Erwin Olaf*, New York 2008 (another from the edition illustrated in colour, pp. 62-63).

E. Olaf, *Erwin Olaf: Own: Works 1984-2012*, Atlanta 2012 (another from the edition illustrated in colour, pp. 184-185).

E. Olaf, W. van Sinderen, M. Boom, J. Berkhout, *I am*, Veurne 2019 (another from the edition illustrated in colour, pp. 166-167).



λ303

ERWIN OLAF (B. 1959)

The Ice Cream Parlour (from the series Rain)

signed, titled and dated "Rain, Icecream Parlour" - 2004 Erwin Olaf, Amsterdam' (on the reverse)

chromogenic print flush-mounted on diasec
120 x 120cm.

Executed in 2004, this work is a print besides the edition of seven

€12,000-18,000
US\$14,000-20,000

PROVENANCE:

Acquired directly from the artist by the present owner in 2006.

LITERATURE:

E. Olaf, A. Foster, F. Hodgson, *Erwin Olaf*, New York 2008 (another from the edition illustrated in colour, frontispiece and p. 98).

E. Olaf, *Erwin Olaf: Own: Works 1984-2012*, Atlanta 2012 (another from the edition illustrated in colour, p. 177).

E. Olaf, W. van Sinderen, M. Boom, J. Berkhout, *I am*, Veurne 2019 (another from the edition illustrated in colour, p. 165).



(i)



(ii)

λ304

ERWIN OLAF (B. 1959)

(i) *Jackie O. 12.29 pm (from the series Royal Blood)*

(ii) *Jackie O. 12.30 pm (from the series Royal Blood)*

(i) signed, titled, numbered and dated '2/7 "Royal Blood, Jackie O. 12.29 p.m." - 2000 Erwin Olaf Amsterdam' (on the reverse)

(ii) signed, titled, numbered and dated '2/7 "Royal Blood, Jackie O. 12.30 p.m." - 2000 Erwin Olaf Amsterdam' (on the reverse)

each: lambda print

each: 124 x 124cm.

each: Executed in 2000, this work is number two from an edition of seven

€12,000-18,000

US\$14,000-20,000

PROVENANCE:

each: Reflex New Art Gallery, Amsterdam.

Acquired from the above by the present owner in 2000.

LITERATURE:

each: *Violence & Passion - Royal blood, fashion victims and mature*, exh. cat., Amsterdam, Reflex Modern Art Gallery, 2000 (others from the edition illustrated in colour, pp. 6-7, 118).

each: *Silver. Twenty-five years Erwin Olaf*, exh. cat., Groningen, Groninger Museum, 2003 (others from the edition illustrated in colour, pp. 28-29, 258).

each: E. Olaf (ed.), *Erwin Olaf: Own. Works 1984-2012*, Antwerp 2012 (others from the edition illustrated in colour, pp. 70-71, 341).

(ii): E. Olaf, W. van Sinderen, M. Boom, J. Berkhout, *I am*, Veurne, 2019 (another from the edition illustrated in colour, p. 129).



1.305

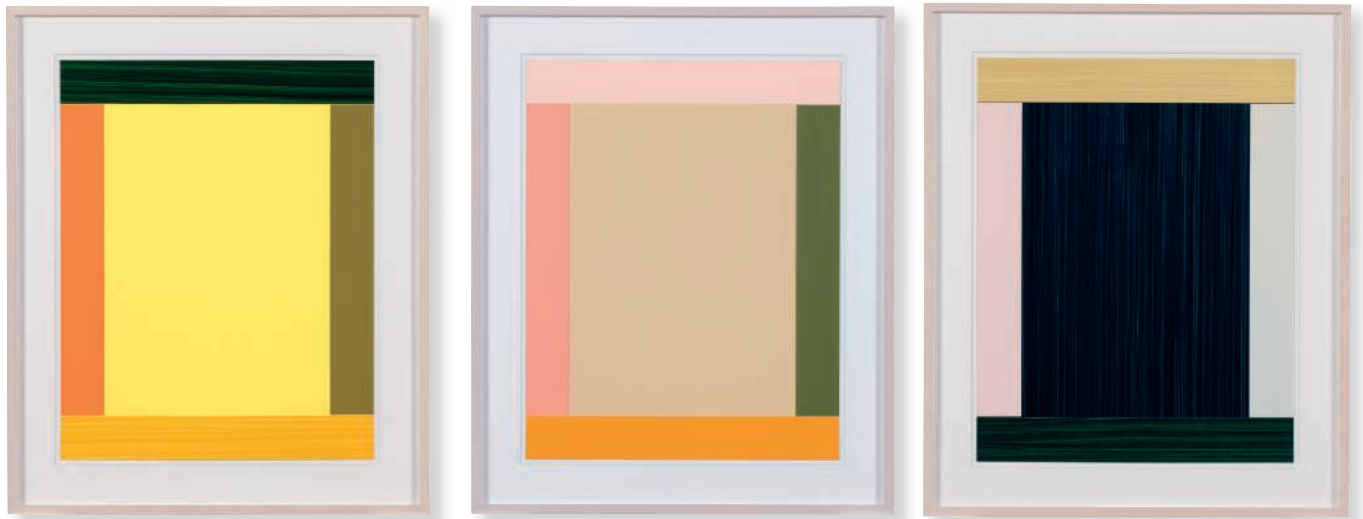
CARSTEN NICOLAI (B. 1965)

Anti Static

signed, titled, inscribed and dated 'Carsten Nicolai Anti static. 2003 C.N.243'
(on the stretcher)
acrylic and magnetic tape on polyester
200 x 260cm.
Executed in 2003

PROVENANCE:
Private Collection, Milan.

€8,000-12,000
US\$8,900-13,000



λ306

IMI KNOEBEL (B. 1940)

Anima Mundi 40-3 II

each titled, numbered and dated 'AM 40-3 II 2010 3/3' and numbered consecutively 'A' to 'C' (on the reverse)

acrylic on plastic foil collage, in artist's frame, in three parts
each: 37 x 29cm.

Executed in 2010, this work is number three from a series of three, each uniquely painted

PROVENANCE:
Private Collection, Germany.

€7,000-9,000
US\$7,900-10,000



WORKS FROM A DISTINGUISHED CONTEMPORARY
COLLECTION

λ307

GREGOR SCHNEIDER (B. 1969)

Weisse Platte (White Plate)

enamel, plaster and metal on wood
122 x 88 x 5cm.
Executed in 1999

€5,000-7,000
US\$5,600-7,800

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



PROPERTY OF A DISTINGUISHED CONTEMPORARY
COLLECTOR

λ308

HANS-PETER FELDMANN
(B. 1941)

Zollstockhaus (Ruler House)

construction of wooden folding rulers and metal wire
75 x 65 x 51cm.
Executed in 2002

€5,000-7,000
US\$5,600-7,800

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

PROPERTY OF A PROMINENT EUROPEAN
COLLECTOR

λ309

PHILIPPE COGNÉE (B. 1957)

Untitled (Google Earth 3)

signed and dated twice 'P. Cognée 07' (on the reverse)
wax painting on canvas laid on panel
200 x 153cm.
Executed in 2007

€6,000-8,000
US\$6,700-8,900

PROVENANCE:
Galerie Daniel Templon, Paris.
Anon. sale, Christie's Paris, 2 December 2014, lot 260.
Acquired at the above sale by the present owner.



PROPERTY OF A DISTINGUISHED CONTEMPORARY
COLLECTOR

λ310

HEIMO ZOBERNIG (B. 1958)

Untitled

signed, inscribed and dated 'Heimo Zobernig 1983 HZ1983-
030c' (on the underside)
metal
74 x 41 x 41cm.
Executed in 1983

€6,000-8,000
US\$6,800-8,900





PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ311

JIRI GEORG DOKOUPIL (B. 1954)

Untitled

signed and dated 'Dokoupil 1984' (on the reverse)

acrylic and black chalk on canvas

260 x 230.5cm.

Painted in 1984

€8,000-12,000
US\$9,000-13,000

PROVENANCE:

Galleria Toselli, Milan.

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

312

GEORGE CONDO (B. 1957)

Untitled

signed 'Condo 89' (lower left)
charcoal and paper collage on paper laid on canvas
211.5 x 155cm.
Executed in 1989

€25,000-35,000
US\$28,000-39,000

PROVENANCE:
Galleria Toselli, Milan.
Acquired from the above by the present owner.



λ313

FRED THIELER (1916-1999)

Untitled

signed and dated 'F. Thieler 1964' (lower right); signed and dated 'F. Thieler 1964' (on the reverse)
watercolour, gouache and oil on paper laid on fibreboard
123 x 86.5cm.
Executed in 1964

€4,000-6,000
US\$4,500-6,600

PROVENANCE:
Acquired directly from the artist by the present owner.

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN
COLLECTION

λ314

ARMAN (1928-2005)

Pluie colorée (Coloured Rain)

incised with the artist's signature and date 'arman 66' (lower right), incised
with title 'pluie colorée' (lower left)
paint and paint tubes in resin in Plexiglas on a stainless steel base
sculpture: 74.5 x 27.5 x 5.5cm.
overall: 75.5 x 45 x 25.5cm.
Executed in 1966

€15,000-20,000
US\$17,000-22,000

PROVENANCE:
Private Collection, Europe.
Thence by descent to the present owner.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ315

MILAN KUNC (B. 1944)

Visionary

signed 'Milan Kunc' (lower left)
acrylic on canvas
233 x 157.5cm.
Painted in 1983

€4,000-6,000
US\$4,500-6,600

PROVENANCE:
Galleria Verlato, Milan.
Acquired from the above by the present owner.



PROPERTY OF A PROMINENT EUROPEAN COLLECTOR

λ!316

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
56.5 x 50cm.
Executed in 2008

€5,000-7,000
US\$5,600-7,800

PROVENANCE:
Deweer Gallery, Ottegem.
Acquired from the above by the present owner.



λ-317

ERIK PARKER (B.1968)

Waiting For My Man

signed, titled and dated twice '2001 "Waiting For My Man" 2001 Erik Parker' (on the reverse)

acrylic, enamel, pencil, ink and felt-tip on paper
184 x 60cm.

Executed in 2001

€1,000-1,500

US\$1,200-1,700

318

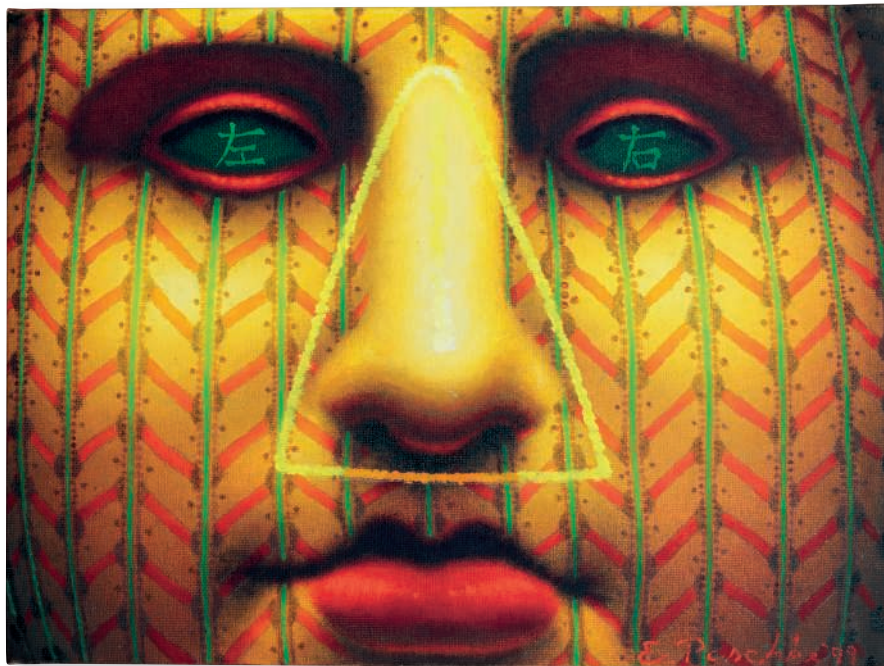
ED PASCHKE
(1939-2004)

Amber Mian

signed and dated 'E Paschke '99' (lower right)
oil on linen
22.5 x 30.5cm.
Painted in 1999

€3,000-5,000
US\$3,400-5,600

PROVENANCE:
Private Collection, Milan.



λ-319

ERIK PARKER
(B. 1968)

Feel'em Closing In

signed and dated '2004 Erik Parker' (on the
overlap); titled "Feel'em Closing In" (on the upper
turnover edge)
acrylic, felt tip and glitter on canvas
33 x 25.5 x 4.5cm.
Painted in 2004

€2,000-3,000
US\$2,300-3,300

PROVENANCE:
Paolo Curti/Annamaria Gambuzzi & Co., Milan.
Private Collection, Milan.



END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** (inclusive of VAT) on the **hammer price** of each **lot** sold. On all **lots** we charge 30.25% of the **hammer price** up to and including €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 λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf. The artist's resale royalty applies if the **hammer price** and **buyer's premium** (excluding VAT) of the **lot** is 3,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price and Buyer's premium (excluding VAT) (in euros)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to

honour the **authenticity warranty**.

(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:

- 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;
 - 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
 - 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:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the 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:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

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

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

(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:

- Wire transfer
You must make payments to:
Christie's Stichting Dordengelden: ABN AMRO Bank (BIC/SWIFT code ABNANL2A), Apollolaan 171, 1077 AS Amsterdam. Account No. 54.76.17.100; IBAN NL79ABNA0547617100.
- Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +31 20 57 55 256 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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:

- When you collect the **lot**; or
- 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):

- to charge interest from the **due date** at a rate of 0.5% per month unpaid amount due;
- 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;
- 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;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) Once you have made full and clear payment, you must collect the **lot** promptly following the auction. You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full, but you do not collect the **lot** when required after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or our Post-Sale Services Department by phone on +31 20 57 55 256. For further information please check the page headed 'Storage and Collection' set out at the back of the catalogue.

2 STORAGE

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

(i) charge you and you will have to pay all storage fees while the **lot** is still at our **saleroom**; or
(ii) charge you and you will have to pay all transport and storage costs if the **lot** is removed to a warehouse.

(b) Important information about the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +31 (0)20 575 52 52. See the information set out at www.christies.com/shipping or contact us at amshipping@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the purchase price if your **lot** may not be exported, imported or it is seized for any reason by a government authority. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +31 (0)20 575 52 52. See the information set out at www.christies.com/shipping or contact us at amshipping@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the

relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) 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**.

(e) 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.

(f) Gold

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

(g) 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.

(h) 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 ♣ 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.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with the agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of the Netherlands. Before either we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to a lawsuit brought by a third party and this dispute could be joined to that proceeding) and if we both settle

the dispute by mediation following the mediation procedure agree we shall each attempt to of the Netherlands Mediation Institute ('NMI') with a mediator affiliated with the NMI and mutually acceptable to each of us. If the dispute is not settled by mediation, it will be dealt with exclusively in the courts of Amsterdam. A buyer who is a natural person and who is not acting in pursuance of a profession shall have the right, within 32 days after Christie's has invoked this clause against him in writing, to choose to have the dispute adjudicated by the court that has jurisdiction by law.

10 REPORTING ON

WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

Symbol	
No Symbol	No VAT will be charged on the hammer price . VAT at 21% will be charged on the buyer's premium and invoiced on an inclusive basis.
!	If a Lot is marked '+' or '!', it will have a special VAT status and will be subject to higher rates as follows: Lot is imported from outside the EU. For each lot the buyer's premium is calculated as 40.45% of the hammer price up to a value of €200,000, plus 34.40% of the hammer price 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 buyer's premium . The buyer's premium 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

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.

- Bidding by interested parties.
- 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. 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.

○ **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 who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable 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**.

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Written condition reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

* "Attributed to ..."

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

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

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

* "Circle of ..."

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

* "Follower of ..."

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

* "Manner of ..."

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

* "After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

All **lots**, at our option, will be removed to Crown Fine Art Amsterdam directly following the sale. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage.

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

PHYSICAL LOSS & DAMAGE LIABILITY

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

CROWN FINE ART CONTACT DETAILS:

Address: Gyrocoopweg 19, 1042AC, Amsterdam

Telephone: +31 20 65 83 363

Email: Info.nl@crownwww.com





MARIO SCHIFANO (1934-1998)

N.080

enamel on paper laid down on canvas

97 x 65 cm.

Executed in 1960

€200,000-300,000

THINKING ITALIAN MILAN

Milan, 8-9 April 2020

VIEWING

3-7 April 2020

Palazzo Clerici

Via Clerici 5, Milan

CONTACT

Renato Pennisi

rpennisi@christies.com

+39 02 3032 8332

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

CHARITY AUCTION

IN SUPPORT OF THE PINAKOTHEK DER MODERNE
AND MUSEUM BRANDHORST

ON 23 NOV 2019

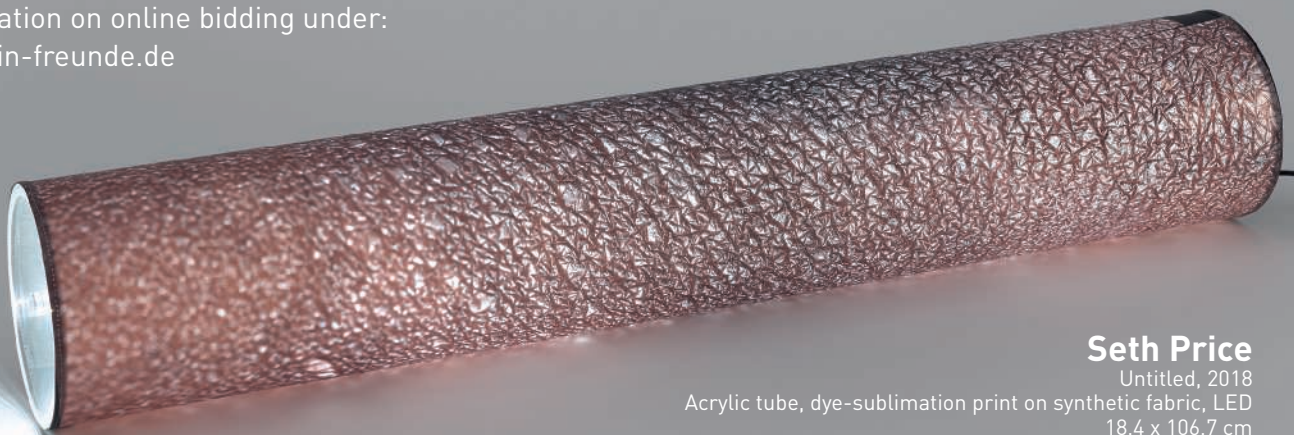
IN THE PINAKOTHEK DER MODERNE IN MUNICH

ENQUIRIES: +49 89 189 30 95 0 and www.pin-freunde.de

WORKS BY:

Harold Ancart, Nairy Baghramian, Neil Beloufa, Karla Black, Sol Calero, Alex Da Corte, Edmund de Waal, Günther Förg, Rupprecht Geiger, Asta Gröting, Leiko Ikemura, Anne Imhof, Arthur Jafa, Alex Katz, Judy Ledgerwood, Robert Longo, Miwa Ogasawara, Otto Piene, Jackson Pollock, Seth Price, Ulrike Rosenbach, Michael Sailstorfer, Tobias Spichtig, Hito Steyerl, Emily Sundblad, Rirkrit Tiravanija, Peter Zimmermann and many more

Preview of the works as of 9 Nov 2019
in the Pinakothek der Moderne Munich
Information on online bidding under:
www.pin-freunde.de



Seth Price

Untitled, 2018
Acrylic tube, dye-sublimation print on synthetic fabric, LED
18,4 x 106,7 cm
Certificate with signature
Unique piece
Consigned by Seth Price & Petzel Gallery, New York
Courtesy Seth Price & Petzel, New York
Photo: Ron Amstutz



HANS HARTUNG (1904-1989)

T 1981-K10

acrylic on canvas

36¼ x 28¾ in.

Painted in 1981

40,000 - 60,000 €

**POST-WAR AND CONTEMPORARY ART
VENTE DU JOUR**

Paris, 4 December 2019

EXHIBITION

30 November to 3 December 2019
9, avenue Matignon
75008 Paris

CONTACT

Etienne Sallon
esallon@christies.com
+33 1 40 76 86 03

CHRISTIE'S

POST-WAR AND CONTEMPORARY ART
MONDAY 25 NOVEMBER AT 7.00 PM AND
TUESDAY 26 NOVEMBER AT 11.00 AM

Westergas, Zuiveringshal West,
 Pazzanistraat 37, 1014 DB Amsterdam

CODE NAME: AMS
SALE NUMBER: 17720

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

€100 to €1,000	by €100
€1,000 to €2,000	by €100
€2,000 to €3,000	by €200
€3,000 to €5,000	by €200-500-800
€5,000 to €10,000	by €500
€10,000 to €20,000	by €1,000
€20,000 to €30,000	by €2,000
€30,000 to €50,000	by €2,000-5,000-8,000
€50,000 to €100,000	by €5,000
€100,000 +	by €10,000

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

Auction Results: +44 (0)20 7627 2707

Please also refer to the information contained in Buying at Christie's at the back of this catalogue.

I request Christie's to bid on the following lots up to the maximum price I have indicated for each lot. I understand that if my bid is successful, the purchase price payable shall be the aggregate of the final bid and a VAT inclusive premium calculated at 30.25% of the Hammer Price for each lot up to and including €200,000, plus 24.2% of the Hammer Price between €200,001 and €2,500,000, plus 16.335% of any amount in excess of €2,500,000. Buyer's Premium is calculated on this basis for each lot individually.

Lots marked with a '+' or '!' VAT is applied differently. I understand that Christie's provides the service of executing absentee bids for the convenience of clients and that Christie's is not responsible for failing to execute bids or for errors relating to execution of bids. On my behalf, Christie's will try to purchase these lots for the lowest possible price, taking into account the reserve and other bids. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If identical absentee bids are received for the same lot, the written bid received first at Christie's will take precedence. Absentee bids in another currency will be converted into Euros using the official exchange rate on the day of receipt of the absentee bid. The results of absentee bids will be mailed after the auction. An invoice will be sent to you on the following business day after the sale.

Please contact the Telephone Bid office at least 24 hours in advance of the sale to make arrangements for telephone bidding.

Tel: +31 (0)20 575 5950.

All bids are subject to the terms of the Conditions of Sale printed in this Christie's catalogue.

ABSENTEE BIDS FORM
CHRISTIE'S AMSTERDAM

Absentee bids must be received at least 24 hours before the auction begins.

Christie's will confirm all bids received by fax by return email.

Tel: +31 (0)20 575 5950 on-line www.christies.com

<u>Client Number (if applicable)</u>	<u>Billing Name (please print)</u>
<u>Invoice Address</u>	
<u>City</u>	<u>Post Code</u>
<u>Home Telephone</u>	<u>Mobile</u>
<u>Email</u>	
<input type="checkbox"/> Please tick if you do not wish to receive your results by e-mail.	
<u>Name</u>	<u>Date</u>
<u>Signature</u>	

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +31 (0)20 575 52 11 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person/entity on whose behalf you are bidding, together with a signed letter of authorisation from the person/entity. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

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

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

Please quote number below:

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, AND AFRICA (EMEA)

Prof. Dr. Dirk Boll, President
Bertold Mueller, Managing Director, EMEA

SENIOR DIRECTORS, EMEA

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