

# POST-WAR AND CONTEMPORARY ART

Amsterdam 1 & 2 November 2016

**EIN, ZWEI, DREI FENSTER  
(DER HIMMEL,  
DER DOM,  
BÄUME,  
FAHRRÄDER...)**

**EIN SELBSTBILDNIS**

CHRISTIE'S





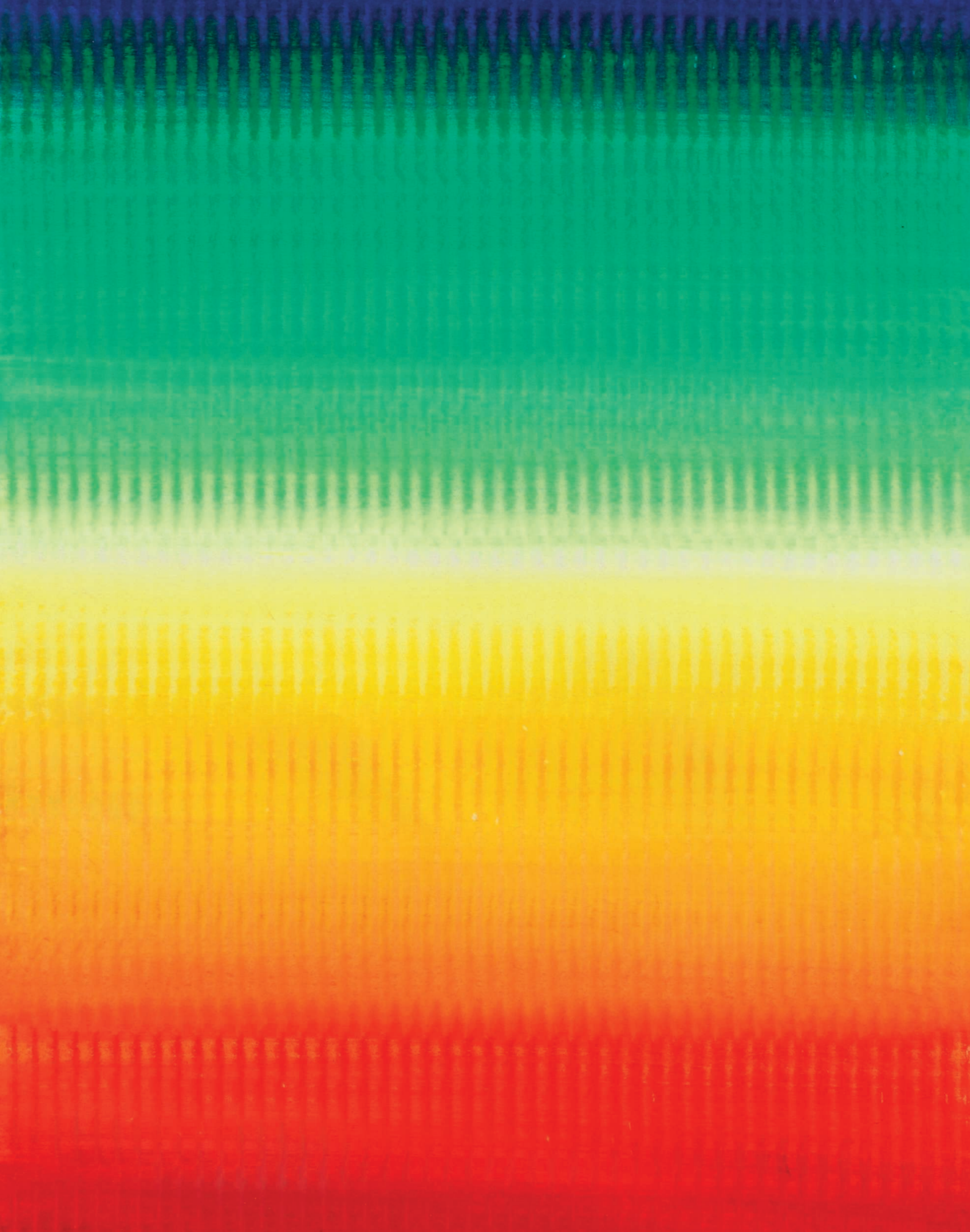


















# POST-WAR AND CONTEMPORARY ART

Tuesday 1 November 2016 &  
Wednesday 2 November 2016

## AUCTION

Tuesday 1 November 2016  
at 7.00 pm (Lots 1-66)  
Wednesday 2 November 2016  
at 2.00 pm (Lots 100-246)

Cornelis Schuytstraat 57,  
1071 JG Amsterdam  
under the aegis of  
Mr M.J. Meijer c.s. Notarissen.

Catalogue notes written by:

Kelly Bertrando  
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Cataloguing by:

Victoria Gramm  
Julia Ryff  
Francine Wolterbeek

## VIEWING

Friday	28 October	10.00 am - 5.00 pm
Saturday	29 October	10.00 am - 5.00 pm
Sunday	30 October	10.00 am - 5.00 pm
Monday	31 October	10.00 am - 5.00 pm
Tuesday	1 November	10.00 am - 1.00 pm

**To view works prior to the sale please make an  
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## AUCTION CODE AND NUMBER

In sending absentee bids or making  
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## BUYING AT CHRISTIE'S

For an overview of the process, see the  
Buying at Christie's section.  
[14]



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# POST-WAR & CONTEMPORARY ART

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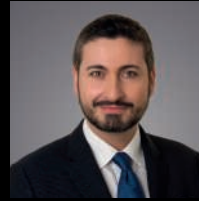
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*Specialist, Netherlands*



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## CREDITS

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Lot 33: Rémy Zaugg, *Ein Selbstbildnis (A Self Portrait)*, 1990-1991  
© Rémy Zaugg

Inside Front Cover:  
Lot 25: Anselm Kiefer, *Wege (Ways)*, 1980  
© Anselm Kiefer

Page 2:  
Lot 38: Kenneth Noland, *Overtones*, 1961 (detail)  
© Estate of Kenneth Noland/Licensed by VAGA, New York, NY.

Page 3:  
Lot 11: Heinz Mack, *Ohne Titel (Regenbogen) (Untitled (Rainbows))*, 1979 (detail)  
© 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Opposite Title Page:  
Lot 48: Raoul De Keyser, *Hal 7*, 1985

Opposite Contents Page:  
Lot 34: Imi Knoebel, *Schwarzes Bild (Black Painting)*, 1990 (detail),  
© Imi Knoebel

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Lot 10: Jef Verheyen, *Lente Morgen (Spring Morning)*, 1966 (detail)

Inside Back Cover:  
Lot 15: Günther Förg, *Schwarz/Grau (Black/Grey)*, 1997 (detail)

Back Cover:  
Lot 17: Michaël Borremans, *The Hearsay*, 1999  
© Michaël Borremans



EVENING SALE TUESDAY 1 NOVEMBER 2016 7.00 PM  
LOTS 1-66

1

**YAYOI KUSAMA (B. 1929)**

*The Ground (2)*

signed and dated '1952 Yayoi Kusama' (lower left);

signed, titled and dated '1952 Yayoi Kusama The

Ground (2)' (on the reverse)

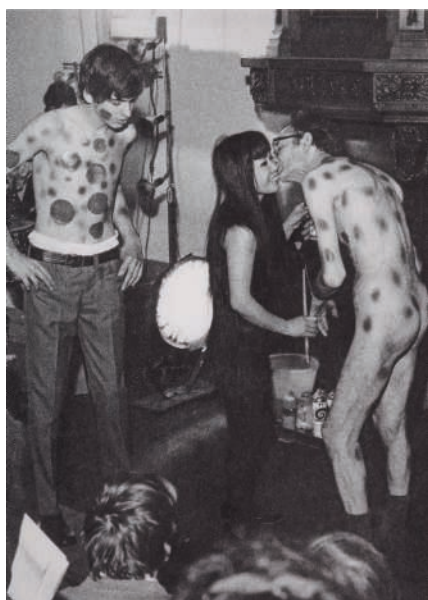
wax crayons, pastel and gouache on paper

37.5 x 30cm.

Executed in 1952

€25,000-35,000

\$29,000-39,000



Yayoi Kusama painting Jan Schoonhoven, Scheidam, 1967.  
© A. E. den Haan, Rotterdam.

**PROVENANCE:**

Galerie Orez, The Hague (acquired directly from the  
artist in 1965).

Thence by descent to the present owner.

‘My desire was to  
predict and measure  
the infinity of the  
unbounded universe,  
from my own  
position in it, with  
dots... I issued a  
manifesto stating that  
everything – myself,  
others, the entire  
universe – would be  
obliterated by white  
nets of nothingness...  
And the spell of the  
dots and the mesh  
enfolded me in a  
magical curtain of  
mysterious, invisible  
power’

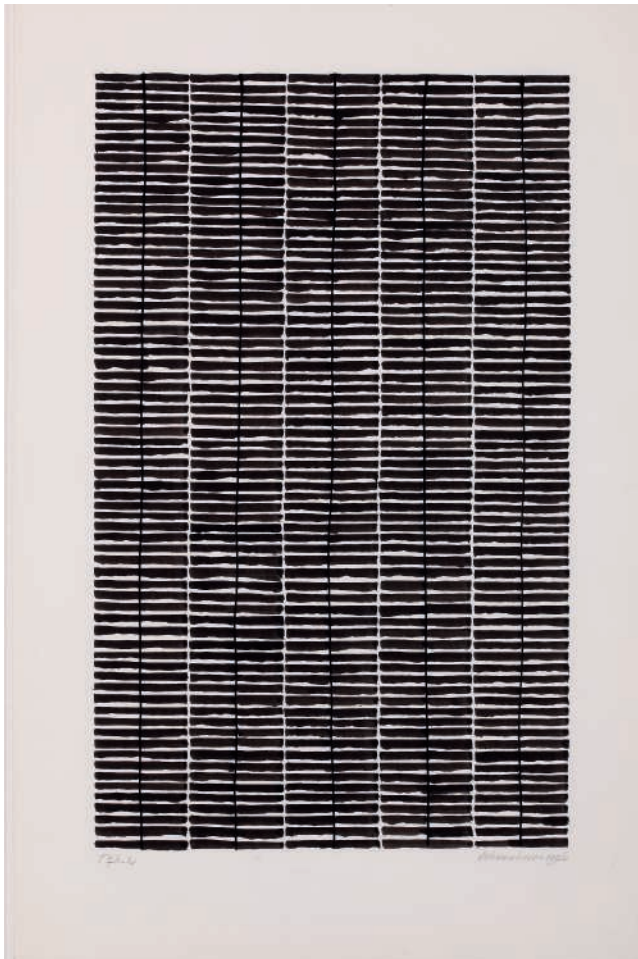
—Y. KUSAMA

In 1962, Yayoi Kusama was the only female artist to take part in the widely acclaimed *Nul* international group exhibition at the Stedelijk Museum, Amsterdam, alongside Yves Klein, Heinz Mack, Otto Piene, Günther Uecker and Piero Manzoni. Kusama's involvement with the Zero group subverted the traditional tropes of the masculine artist: in her performances, she moved between painted mannequins and dancers, and painted her renowned polka dots on members of the audience, including, on one occasion, on Jan Schoonhoven. A regular exhibitor on the Dutch art scene in the 1960s and 1970s, Kusama brought the present work, *The Ground (2)*, for exhibition at her first solo European show, at the Galerie Orez, The Hague, in 1965.









λ2

# **JAN SCHOONHOVEN (1914-1994)**

T76-2

signed and dated 'Schoonhoven 1976' (lower right); titled 'T76-2' (lower left);  
signed, titled and dated 'J.J. Schoonhoven - 1976 "T76-2"' (on the reverse)

ink on paper  
50 x 32.5cm.  
Executed in 1976

€6,000-8,000

\$6,800-9,000

## **PROVENANCE:**

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

λ3

# **JAN SCHOONHOVEN (1914-1994)**

T78-56

signed and dated 'Schoonhoven 1978' (lower right); titled 'T78-56' (lower left);  
signed, titled and dated 'J.J. Schoonhoven - 1978 "T78-56"' (on the reverse)

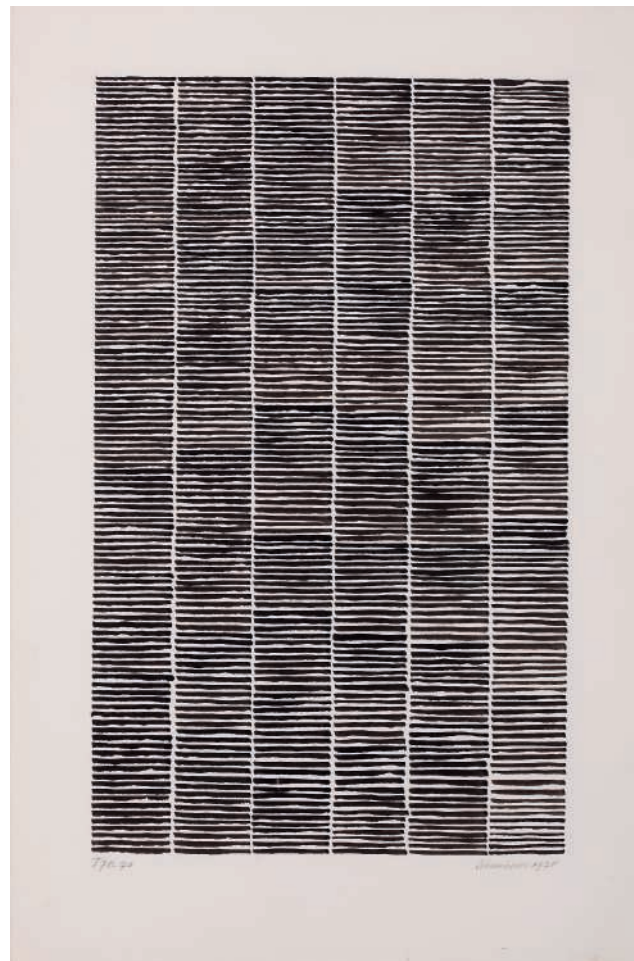
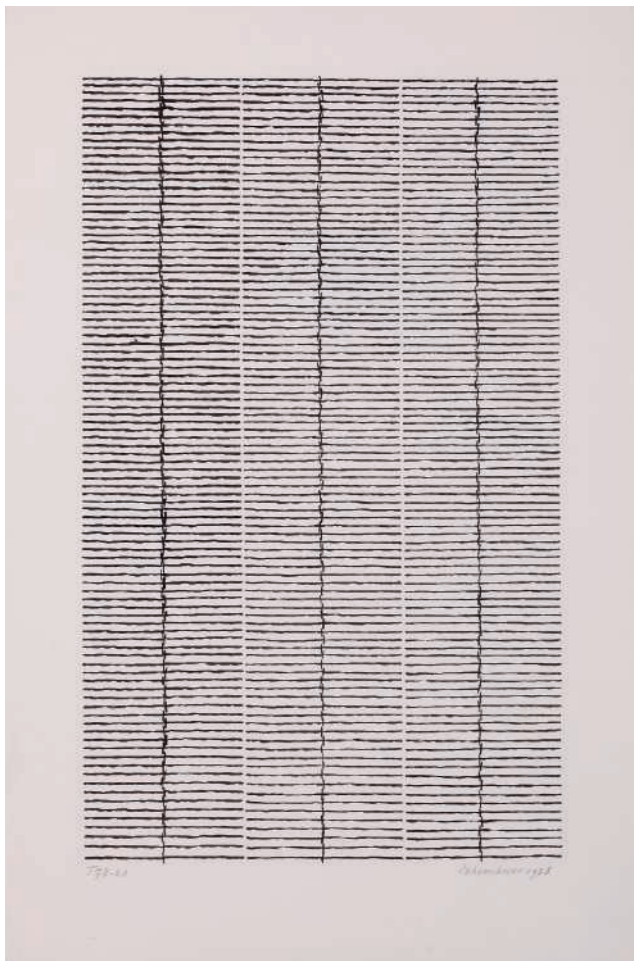
ink on paper  
50 x 32.5cm.  
Executed in 1978

€6,000-8,000

\$6,800-9,000

## **PROVENANCE:**

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



λ4

**JAN SCHOONHOVEN (1914-1994)**

*T78-21*

signed and dated 'Schoonhoven 1978' (lower right); titled 'T78-21' (lower left);  
signed, titled and dated 'J.J. Schoonhoven - 1978 "T78-21"' (on the reverse)

ink on paper

50 x 32.5cm.

Executed in 1978

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

Estate of the artist.

Kunsthandel Loutron, Amsterdam.

Acquired from the above by the present owner.

λ5

**JAN SCHOONHOVEN (1914-1994)**

*T75-70*

signed and dated 'Schoonhoven 1975' (lower right); titled 'T75-70' (lower left);  
signed, titled and dated 'J.J. Schoonhoven - 1975 "T75-70"' (on the reverse)

ink on paper

50 x 32.5cm.

Executed in 1975

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

Estate of the artist.

Kunsthandel Loutron, Amsterdam.

Acquired from the above by the present owner.





PROPERTY FROM A PRIVATE DUTCH COLLECTION

**16**

**WALTER LEBLANC (1932-1986)**

*Twisted Strings 54 X 3654*

signed 'Walter Leblanc' (on the reverse)  
cotton threads and latex on canvas  
74 x 57cm.

Executed in 1973-1974

€35,000-55,000

\$40,000-62,000

**PROVENANCE:**

Fondation Walter & Nicole Leblanc, Brussels.  
Galerie De Rijk, The Hague (acquired from the above).  
Acquired from the above by the present owner in 2009.

**EXHIBITED:**

Liège, Galerie Cyan, *Walter Leblanc. Twisted Strings - Archétypes - Torsions*, 1995.

**LITERATURE:**

N. Leblanc and D. Everarts de Velp-Seynaeve, *Walter Leblanc. Catalogue raisonné*, Ghent 1997, no. 1026 (illustrated, p. 253).



PROPERTY FROM A PRIVATE DUTCH COLLECTION

λ7

**WALTER LEBLANC (1932-1986)**

*Torsions T 3609*

signed, titled and dated 'walter leblanc TORSIONS. T 3609 1960.' (on the reverse)

polyvinyl on masonite in artist's frame

61 x 61cm.

Executed in 1960

€45,000-55,000

**PROVENANCE:**

Fondation Walter & Nicole Leblanc, Brussels.

Galerie De Rijk, The Hague (acquired from the above).

Acquired from the above by the present owner in 2007.

**LITERATURE:**

N. Leblanc and D. Everarts de Velp-Seynaeve, *Walter Leblanc. Catalogue raisonné*, Ghent 1997, no. 314 (illustrated, p. 176).

\$51,000-62,000





PROPERTY FROM A PRIVATE DUTCH COLLECTION

**18**

**JAN SCHOONHOVEN (1914-1994)**

*R60-9*

signed and titled 'J.J. Schoonhoven R60-9' (on the reverse)

oil on papier-mâché relief on wooden stretcher

67 x 15 x 8.5cm.

Executed in 1960

€15,000-20,000

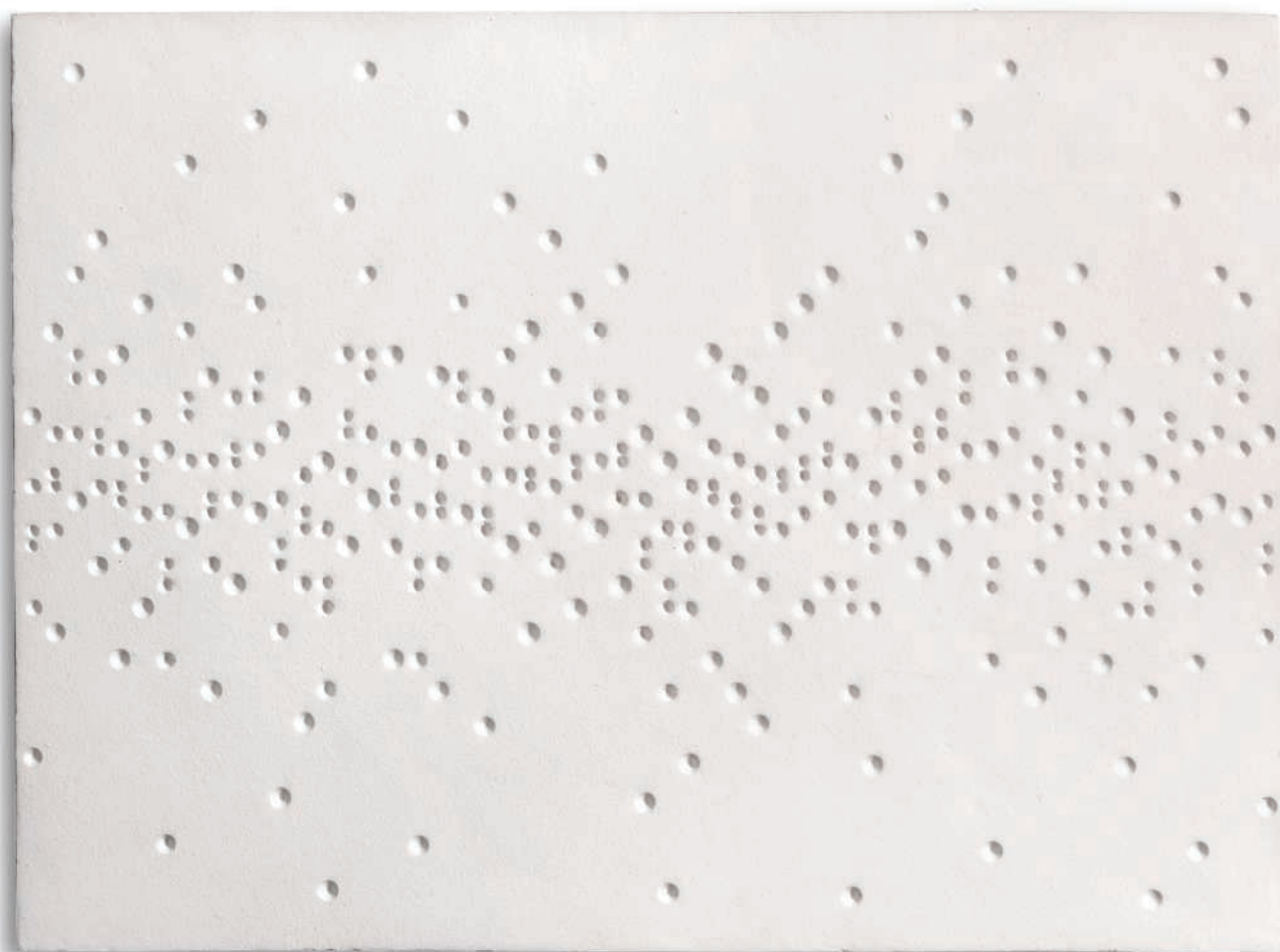
**PROVENANCE:**

Anon. sale, Sotheby's Amsterdam, 9 December 1992, lot 412.

Galerie De Rijk, The Hague.

Acquired from the above by the present owner in 2008.

\$17,000-23,000



PROPERTY FROM A PRIVATE DUTCH COLLECTION

λ.9

**GERHARD VON GRAEVENITZ (1934-1983)**

*Weiße Struktur (Zufallsverteilung auf horizontale Achse 1)*  
*(White Structure (Random Division on Horizontal Axis 1))*

titled, inscribed and dated 'Weiße Struktur, 1960, Zufallsverteilung auf  
 horizontale Achse 1' (on a label attached to the reverse)

painted plaster relief on fibre board  
 25 x 33.5cm.

Executed in 1960

€20,000-30,000

\$23,000-34,000

**PROVENANCE:**

Estate Gerhard Von Graevenitz.

Galerie De Rijk, The Hague.

Acquired from the above by the present owner in 2010.

**EXHIBITED:**

Otterloo, Rijksmuseum Kröller-Müller, *Gerhard von Graevenitz*, 1984, no. 80.

**LITERATURE:**

*Gerhard von Graevenitz*, exh. cat., Otterloo, Rijksmuseum Kröller-Müller, 1984, no. 80, p. 114 (catalogued vertically).

K. von Berswordt-Wallrabe, *Gerhard von Graevenitz. Eine Kunst jenseits des Bildes*, Ostfildern 1994, no. 358, p. 167 (catalogued vertically).



λ10

**JEF VERHEYEN (1932-1984)**

*Lente Morgen (Spring Morning)*

signed, titled and dated 'Jef Verheyen lente morgen

'66' (on the reverse)

oil on canvas

94.5x 94.5cm.

Painted in 1966

€35,000-55,000

\$40,000-62,000

**PROVENANCE:**

Private Collection, Belgium.

**EXHIBITED:**

Wijnegem, Axel Vervoordt, *Jef Verheyen. Lux est Lex*,  
2004, no. 122.

‘Decreasing light is  
increasing darkness.  
Increasing light is  
decreasing darkness’

—J. VERHEYEN







λ11

**HEINZ MACK (B. 1931)**

*Ohne Titel (Regenbogen) (Untitled (Rainbows))*

signed and dated 'Mack79' (lower centre)

pastel on paper

103 x 76cm.

Executed in 1979

€10,000-15,000

**PROVENANCE:**

Galerie Denise René Hans Mayer, Dusseldorf.

\$12,000-17,000



λ12

**ADOLF LUTHER (1912-1990)**

*Untitled*

signed and dated 'luther 69' and stamped with the artist's mark 'LUTHER - LICHT u. MATERIE' (on the reverse)

twenty-five concave lenses on mirror on board in perspex box

91.5 x 91.5 x 3.5cm.

Executed in 1969

€30,000-50,000

**PROVENANCE:**

Galerie Riekje Swart, Amsterdam.

Acquired from the above by the present owner.

\$34,000-56,000





λ13

# **AD DEKKERS (1938-1974)**

## *Vier Vierkanten Gefreesd in Vierkant (Four Squares Cut in Square)*

signed, titled, inscribed, dated and with artist's label 'VIER VIERKANTEN  
GEFREESD IN VIERKANT AD DEKKERS 1972' (on the reverse)

painted wood relief

120 x 120cm.

Executed in 1972

€25,000-35,000

\$29,000-39,000

### **PROVENANCE:**

Acquired directly from the artist.

Thence by descent to the present owner.

### **EXHIBITED:**

Gorinchem, Kunstcentrum Badhuis, *Ad Dekkers: Verzameld in Gorinchem 1956-1974*, 1975, no. 13 (illustrated, unpagged).

Gorinchem, Gorcums Museum, *Ad Dekkers. De Reliëfs*, 2009.

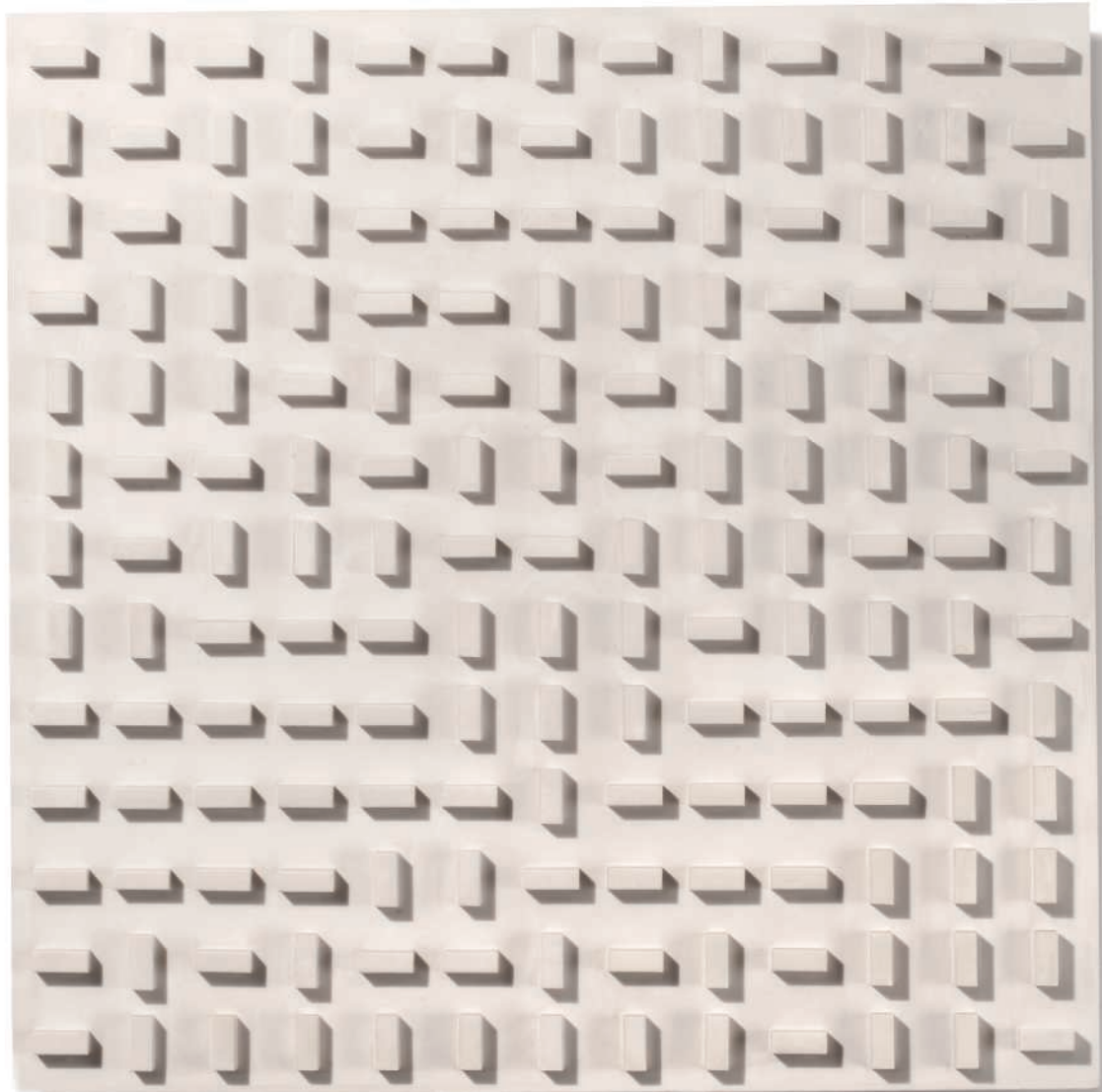
Gorinchem, *Symposion 2005*, 2005.

Gorinchem, *Symposion 2015*, 2015.

### **LITERATURE:**

*Kunstinformatie 24. Vijf Jaar Kunstcentrum Badhuis*, Kunstcentrum Badhuis, Gorinchem 1979, no. 5 (installation view of the 1975 exhibition, unpagged).

C. Blotkamp, *Ad Dekkers*, The Hague 1981, p. 200, no. 230.



λ14

**HERMAN DE VRIES (B. 1931)**

*V72-138 S Random Objectivation*

signed and titled 'Herman de Vries V72-138 S "random objectivation"' (on the reverse)

acrylic on wooden relief

40 x 40 x 4cm.

Executed in 1972

€30,000-50,000

**PROVENANCE:**

Galerie Riekje Swart, Amsterdam.

Acquired from the above by the present owner.

\$34,000-56,000



λ!15

**GÜNTHER FÖRG (1952-2013)**

*Schwarz/Grau (Black/Grey)*

signed and dated 'Förg 97' (upper right)

acrylic and gesso on wood

100 x 200cm.

Executed in 1997

€80,000-120,000

**PROVENANCE:**

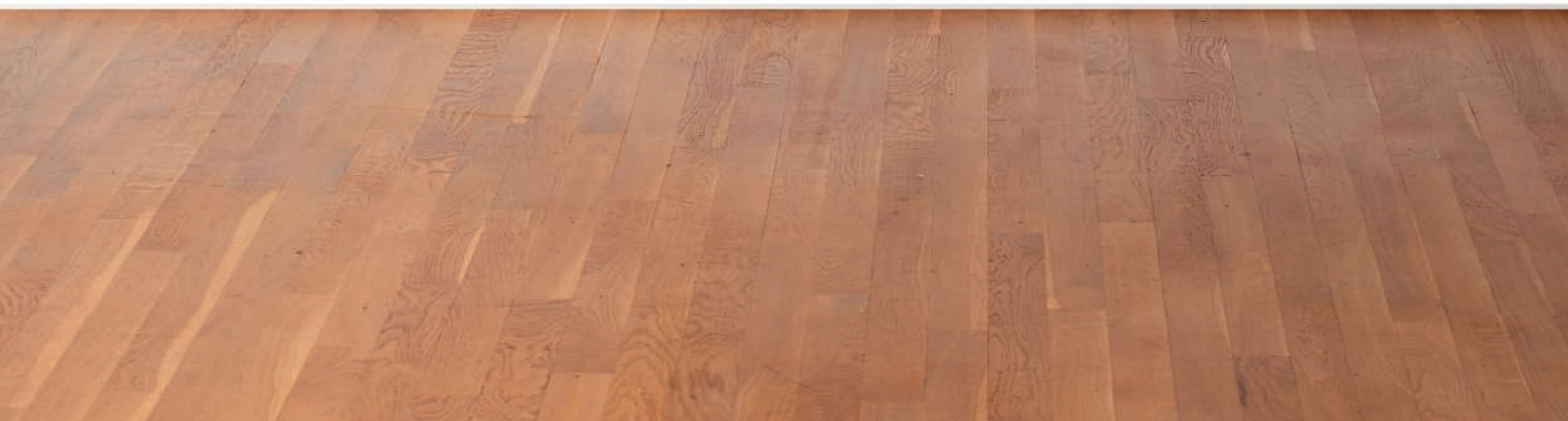
Private Collection, Italy.

Acquired from the above by the present owner.

This work is registered in the artist's archives under the archive no. *WVF.97.B.0486*.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

With its topographic façade of transverse monotone forms, Günther Förg's *Schwarz/Grau* (1997) is a refined example of the artist's enduring dialogue with modern abstraction. Stretching over six feet, the painting's imposing scale and austere smokey grey hue combine to create a work of monumental presence. Förg renders shadowy geometric shapes through his directionally linear handling of thinned pigment. A background of solid blackness emerges from the shroud of grey paint, underscoring the interplay of space and form. Although his formal study of colour references modern masters including Barnett Newman, Ad Reinhardt and Mark Rothko, Förg consciously distances himself from the spiritualism of American Abstract Expressionism, explaining 'Newman and Rothko attempted to rehabilitate in their works a unity and 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. Newport Harbor Art Museum, Newport Beach, 1989, p. 6). His renunciation of painting's long-standing metaphysical leanings heralds an anti-dogmatic postmodernist art that draws attention to objective pictorial power. By reducing his artistic syntax to the formal tenets of abstraction – 'the same problems that faced those at the beginning of the century or even before, problems around colour, form and composition' – Förg's *Schwarz/Grau* poses a subjective interrogation of the aesthetic sublime, championing the creative process of art-making and the physicality of art (G. Förg, quoted in D. Ryan, 'Günther Förg in conversation with David Ryan,' *Talking Painting: Dialogue with Twelve Contemporary Abstract Painters*, London 2002, p. 77). With its monochromatic depth, convoluted form and painterly intrigue, the work affirms and revitalises the empirical qualities of abstraction.





■ 16

**GÜNTHER UECKER (B. 1930)**

*Wald (Forest)*

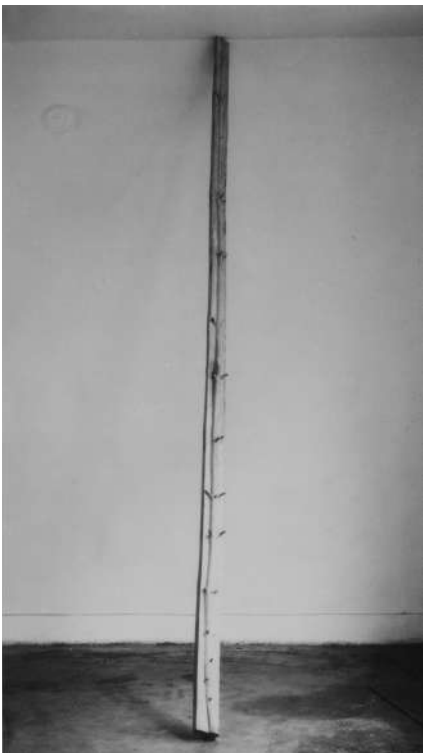
signed, titled and dated 'WALD Uecker '92' (on the reverse)

branches, nails, cement, ashes and charcoal on panel  
238 x 197 x 16cm.

Executed in 1992

€200,000-300,000

\$230,000-340,000



Giuseppe Penone, *Four-metre Tree*, 1969. Private collection.  
Artwork: © Giuseppe Penone  
Photo: © Paolo Mussat Sartor, courtesy Archivio Anselmo.

‘the tree  
grounded in the rooting  
network  
branching as it rises  
now fallen  
a piece  
a section  
no more than the open  
wound  
a feeling of sympathy  
prompts me  
to close the wound  
laying on my hands  
enclosing the pain  
with hammered nails  
that call to mind the  
crown of thorns’

—G. UECKER







Günther Uecker, *Russia, Russia*, 1991. Private collection.  
© 2016 Günther Uecker / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany

In *Wald* (1992), Günther Uecker collects wood in various stages of immolation – cut branches, blackened charcoal and charred ashes – punctuating the monumentally-scaled assemblage with contorted nails. Abandoning the gridded discipline which characterised his earlier *oeuvre*, in this work the artist embraces the unpredictability of the natural world, as well as the destructive impact of human intervention upon it, translating this chaos into a configuration of nails driven in at will. Each one bent and twisted under an unrelenting force, their rough, metallic forms entrap the slender branches which interlace over the surface. Fine, attenuated growths reach down and out into space, creating a shifting, wavering tableau, and the sensation of optical interplay so crucial to Uecker's work: 'What is important to me is variability, which is capable of revealing the beauty of movement to us' (G. Uecker, quoted in *Günther Uecker: Twenty Chapters*, Berlin 2006, p. 34).

Following the nuclear reactor disaster in Chernobyl in 1986, Uecker embarked on a series of works which were a visceral reaction to the catastrophe, and to its terrors of contamination and mortality. On the surface of works such as *Russland, Russland* (1991) and the *Aschemenschen* series, organic materials began to accumulate, withering leaves and daubed ash symptomatic of the artist's abiding preoccupation with the irreversible, incomprehensible damage caused to nature. In their use of these common materials, these works recall that of the dynamism of the Italian Arte Povera movement of the 1960s, with artists such as Giuseppe Penone abandoning oil, canvas and bronze in favour of tree trunks, stones and nails. Yet for Uecker these simple substances became infused with a palpable spirituality: in the same year as *Wald* was executed, the artist produced fourteen 'pacified implements' for the *Der geschundene Mensch (Mistreated Man)* exhibition, which opened at the National Gallery, Budapest in 1993, and continues to tour internationally under the auspices of the German Institute for Foreign

Relations. In these fourteen objects, their number equal to the Christian Stations of the Cross, Uecker assembled wood, linen cloths, nails, stones, and ash, configuring these mundane materials into lyrical studies of the 'injury of human being by human being', and setting this violent, destructive undercurrent against gestures of reconciliation and absolution (G. Uecker, quoted in <http://www.ifa.de/en/visual-arts/exhibitions-abroad/fine-arts/guenther-uecker.html> [accessed 16 September 2016]).

With its gestural marks of ash smudged and dragged across the surface by hand, *Wald* is a testament to Uecker's lifelong fascination with the act of painting. Echoing his very earliest experiments, such as *Fingerpainting* (1956) in which paint is applied in swirling, repetitive patterns, or *Earth Picture* (1956) in which russet paint is dragged over the surface to create a viscous, rutted texture, in the early 1990s Uecker professed: 'I am becoming more of a painter. All of my work is influenced by a yearning to paint. I regard my works as failures along the way' (G. Uecker, quoted in *Günther Uecker: Twenty Chapters*, Berlin 2006, p. 154). As a member of the Zero group, with fellow German artists Heinz Mack and Otto Piene, Uecker had aimed to recast art as a blank zone of pure potential; yet as his concerns widened, encompassing hurting and healing, destruction and repair, the nail-paintings became richly articulate vehicles through which to express his feelings about the state of the world. A richly worked surface which encompasses Uecker's existential doubt and creative affirmation, above all *Wald* is a work of lyrical fragility from an artist who, as Ralph Merten eloquently writes, 'wants to make conscious of the beauty, the amiability and vulnerability of nature, as well as of the equal need and desire of human being to be loved by this nature, to be, or really, to remain a homogenous and protected part of it' (R. Merten, *Günther Uecker, Wind: 82 love-letters to nature*, Mainz 1995, p. 20).







λ17

**MICHAËL BORREMANS (B. 1963)**

*The Hearsay*

signed, titled and dated 'Michaël M. C. G. Borremans -

The Hearsay - 1999' (on the reverse)

oil on canvas

60 x 70cm.

Painted in 1999

€80,000-120,000

\$91,000-140,000

**PROVENANCE:**

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

‘With the paintings,  
at first you expect a  
narrative, because the  
figures are familiar.  
But then you see that  
some parts of the  
painting don’t match,  
or don’t make sense.  
The works don’t come  
to a conclusion in  
the way we expect  
them to. The images  
are unfinished: they  
remain open. That’s  
what makes them  
durable’

—M. BORREMANS



Michaël Borremans, *Holy Child*, 2001. Private collection. © Michaël Borremans.







Marlene Dumas, *The Conspiracy*, 1994. Private collection.  
© 2016 Marlene Dumas.

‘It’s really a philosophical question about what truth can be. And truth is just as much in the lie as in something straightforward or honest’

—M. BORREMANS

Emerging from the twilight gloom, two figures are caught in a whispered moment of secrecy in *The Hearsay* (1999). Yet the figurines, whose white-glazed porcelain faces are forever frozen in time, clearly have no living existence in reality, and in this work Michaël Borremans presents only half of the truth. On the verge of losing the viewer in speculation over the possible double meanings of the work, the artist, through the sheer handling of bold and lively brushwork, reasserts the tangibility of the painted surface. With no real authority of their own outside the image, these porcelain archetypes serve to emphasize the non-specificity of painting; as David Coggins eloquently explains, ‘It is the insistence on the absurd emptiness as a characteristic of the picture that identifies Borremans as a sceptical Romantic, a mystic on the threshold to nihilism’ (D. Coggins, ‘Interview: Michaël Borremans’, in *Art in America*, March 2009).

One of the leading figurative artists of today, Borremans is known for making works which rebuff explanation and defy narrow understanding. His works are enigmatic and intense, combining elements of the fantastical and the real, the familiar and the alien, at times hinging on the absurd and the uncanny, although always in a comical way. In *The Hearsay*, these archetypal elements come together to form a painting which is theatrical yet simultaneously alluding to the real, playful yet obscure. *The Hearsay* seems to be a snapshot, a frozen moment, depicting a situation which appears to have an immediate before-and-after, a cause and effect, creating and created by the hearsay.

Attempts to demystify the artist’s paintings are to no avail, only leaving the beholder in an even greater state of disarray. The most rewarding way to experience a work by Borremans remains to embrace its immediate impact and observe the emotional and psychological effects it engenders in the moment.

Indeed, there is a straightforwardness to the painting and an immediacy to the figures depicted, seducing the viewer to give it utter attention. What actually takes place or unfolds in the painting, however, remains obscure and keeps the viewer’s thoughts engaged and captivated. It often seems as though Borremans’s characters are caught right in between moments, emerging from an unclear past and now on the threshold to an uncertain fate. The mystery surrounding the figures, however, is counteracted by their theatricality and arresting presence in the present moment. In balancing the entangled senses of intimacy and distance, the artist’s work recalls that of fellow painter Marlene Dumas, whose figures promise to reveal secrets, yet remain wordless.

The primary subject of Borremans’s painting is painting itself; as a working concept as well as a medium, the artist investigates its meaning, possibilities and historical significance. This conceptual approach to painting stems from the artist’s fascination with truth as constituent of a variety of interpretations, or half-truths. ‘It’s really a philosophical question about what truth can be,’ Borremans explained. ‘And truth is just as much in the lie as in something straightforward or honest’ (M. Borremans, quoted in M. Herbert, ‘Michaël Borremans’, in *ArtReview*, May 2015). Borremans’s paintings are an investigation of the truth about painting, representing his questioning of the idea of a painting as a self-contained image or as having an existence beyond the picture frame. It is this self-referential complexity that is initially overlooked, but within which lies the richness of his paintings. Although Borremans thus positions himself in the long history of painting, his work is decidedly contemporary, for it engages with the enduring legacy of both postmodern relativism and the tradition of conceptual art.







λ18

**MICHAËL BORREMANS (B. 1963)**

*Het Lichtgevende Hoofd (The Luminous Head)*

signed, titled and dated '-Michael M.C.G. Borremans - Het Lichtgevende Hoofd - Avril 1992-' (along the lower edge); signed, titled, dated and inscribed '-Michael M.C.G. Borremans - "Het Lichtgevende Hoofd" - 1991-' (on the reverse)

mixed media on paper

21 x 27.5 cm.

Executed in 1991-1992

€15,000-20,000

\$17,000-23,000

**PROVENANCE:**

Acquired directly from the artist by the present owner *circa* 1997-1999.

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λ19

**BERLINDE DE BRUYCKERE (B. 1964)**

*Untitled*

with embroidered signature 'BERLINDE DE BRUYCKERE' (centre)  
wax, fabric, leather, nails and embroidered ribbon on wood

100 x 40 x 20cm.

Executed in 2014

€20,000-30,000

**PROVENANCE:**

Unicef, Contemporary Art in Belgium, Cornette de Saint Cyr Brussels, 14 September 2014, lot 7.

Acquired at the above sale by the present owner.

\$23,000-34,000





PROPERTY FROM A GERMAN FOUNDATION

■ 20

**GEORG HEROLD (B. 1947)**

*Untitled*

signed and dated 'Herold 89' (on the reverse); signed

and dated 'Herold 89' (on the stretcher)

caviar and resin on canvas

170 x 149cm.

Executed in 1989

€25,000-35,000

\$29,000-39,000

**LITERATURE:**

*Geld spielt keine Rolle. Georg Herold*, exh. cat.,  
Kölnischer Kunstverein, Cologne, 1990, no. 21  
(illustrated).

*Passioniert Provokativ. Die Sammlung Stoffel*,  
exh. cat., Pinakothek der Moderne, Munich, 2008,  
p. 348, no. 99.

Georg Herold has worked with caviar since the mid-1980s. In works like *Untitled* (1989), he undercuts the material's associations of luxury and decadence by presenting inchoate abstract forms, hinting at geographic or galactic formation, reducing the caviar back to its biological essence: these are eggs, the cellular ingredients for new life and growth. Fixed in time with lacquer, this precious but perishable material takes on the sepia sheen of an Old Master painting, the antiqued brown tone of the Turin Shroud. For a number of years Herold intensely studied the work of Renaissance artist Albrecht Dürer, whose influence can be felt in these hints of grandeur, Gothicism and mortality. Elsewhere he has used caviar to fashion portraits of such figures as Barry White, Donald Trump, Yasser Arafat and Charles de Gaulle, numbering each individual egg obsessively in minute script. The result is a cataclysm of Pop image and grotesque decadence, natural product and artificial idolatry, an elemental raw ingredient making an ironic mockery of Arte Povera in its trappings of conspicuous consumption. One of Germany's most influential artists, Herold studied under Sigmar Polke in the 1970s and rose to prominence alongside Martin Kippenberger and Albert Oehlen, becoming renowned for his unorthodox and provocative use of materials. Bricks, roofing slats and unprimed canvas are all common in his *oeuvre*, reflecting a wider concern with elements of building: exposing the bones of conceptual art, he toys knowingly with the viewer's expectations and tests the limits of such art's power with polyvalent, ambiguous significance.





PROPERTY FROM A GERMAN FOUNDATION

■ 21

**A.R. PENCK (B. 1939)**

*Entscheidung (Decision)*

acrylic and pen on canvas

180 x 300.5cm.

Executed in 1983

€70,000-90,000

\$79,000-100,000

**PROVENANCE:**

Galerie Michael Werner, Cologne.

**EXHIBITED:**

Munich, Pinakothek der Moderne, *Passioniert Provokativ. Die Sammlung Stoffel*, 2008-2009, pp. 340, 352, no. 198 (illustrated in colour, pp. 146-147).

‘With his signs, symbols, metaphors and even allegories [Penck] made use of an aesthetic range of instruments which had been neglected or disposed in modern art. At the same time, however, he also used radical simplification and linearity to form a completely new style which differed markedly from the language of forms based on antiquity, which had prevailed throughout the centuries from the Renaissance to Art Nouveau. He also included the energetic, informal brushwork and the serial methods of Op Art, and equally happily added Expressionist figures. Perhaps we can see in the art of A.R. Penck the beginning of Post-Modernism’

—W. SCHMIDT





PROPERTY FROM A GERMAN FOUNDATION

λ22

**PER KIRKEBY (B. 1938)**

*Albi 2*

signed, titled and dated 'PER KIRKEBY 1988 "ALBI" 2'  
(on the reverse)

oil and graphite on canvas

200.5 x 200.5cm.

Executed in 1988

€70,000-90,000

\$79,000-100,000

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat.,  
Pinakothek der Moderne, Munich, 2008, pp. 338, 350,  
no. 140 (illustrated in colour, p. 123).

'A structureless painting is, to me, a painting that does not matter. Structure mirrors your degree of responsibility toward the work. You can't just let it float around in pretty colours. It needs a kind of core. But this is an inner structure. It does correspond to being a geologist - the metaphor may be trite, but it works. Like when you see these breathtaking mountains in strange colours in eastern Greenland. As a geologist, you want to know what exactly they're doing'

—P. KIRKEBY



Per Kirkeby, *Ruckblick III*, 1987. Stedelijk Museum, Amsterdam.  
© Per Kirkeby





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PROPERTY FROM A GERMAN FOUNDATION

■λ 23

**GEORG HEROLD (B. 1947)**

*Gesättigte Kohlenwasserstoffe (Saturated Hydrocarbons)*

signed with the artist's initials and dated 'GH 85' (lower right)

dispersion on canvas

210 x 250.5cm.

Executed in 1985

€20,000-25,000

\$23,000-28,000

**PROVENANCE:**

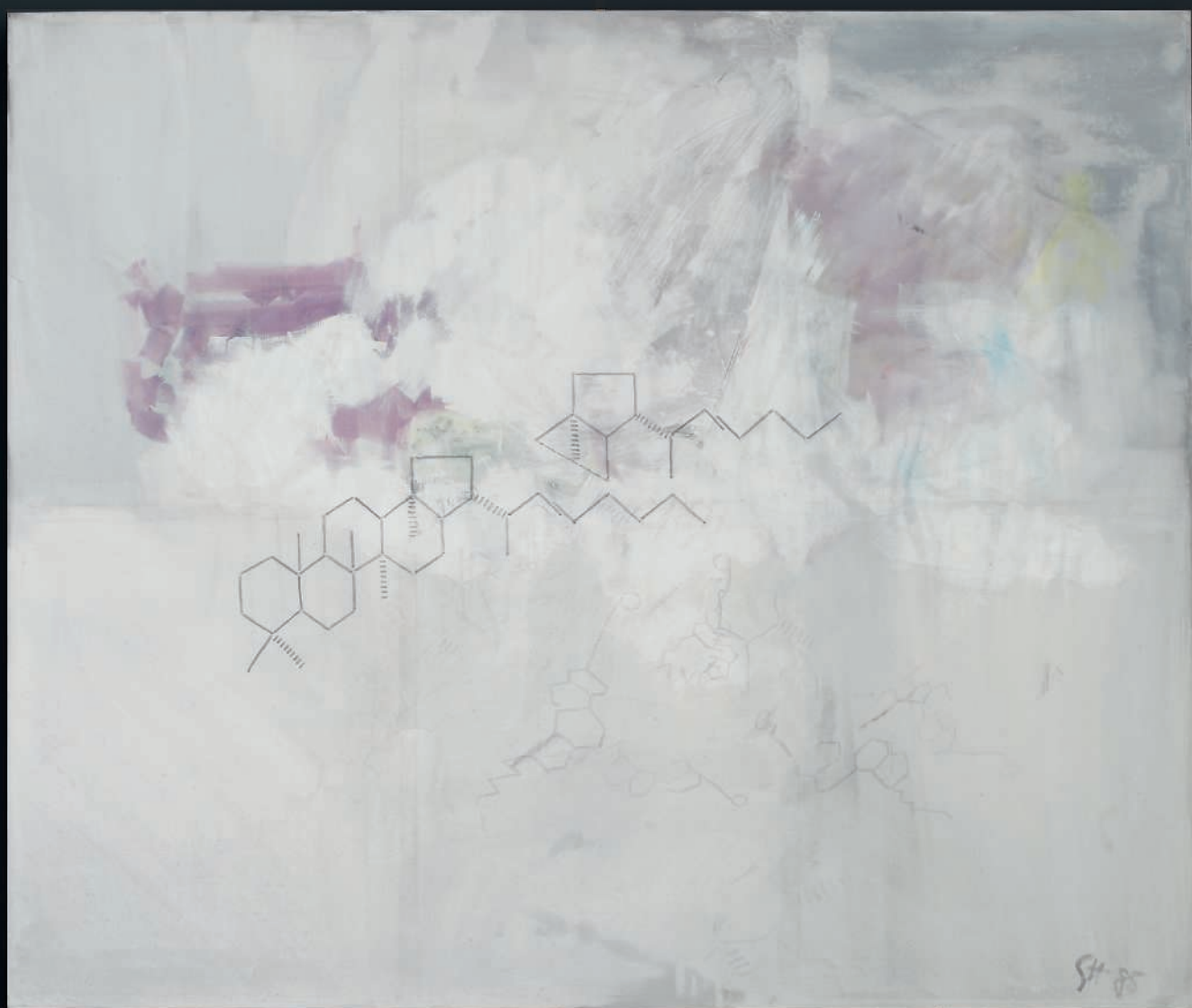
Galerie Max Hetzler, Cologne.

**EXHIBITED:**

Toledo, Toledo Museum of Art, *Refigured Painting: The German Image 1960–88*, 1989, no. 169 (illustrated in colour, p. 231). This exhibition later travelled to New York, Solomon R. Guggenheim Museum; Williamstown, Williams College Museum; Dusseldorf, Kunstmuseum and Frankfurt, Schirn Kunsthalle.

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, no. 97, p. 348.



SH-85



PROPERTY FROM A GERMAN FOUNDATION

λ24

**ISA GENZKEN (B. 1948)**

*Basic Research*

signed and dated 'isa genzken 1988' (on the reverse)

oil on canvas

97 x 92cm.

Painted in 1988

€50,000-70,000

\$57,000-79,000

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**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, p. 348, no. 94.

Rendered in oil on canvas, Isa Genzken's *Basic Research* (1988) unfurls in an abstract topography of rugged monochrome. Like a moonscape, or a close-up shot of volcanic ground, the work recalls Jean Dubuffet's earth-obsessed *Textuologies* of the 1950s, yet remains mysteriously flat, devoid of the texture it promises. Largely working in sculpture and possessing a wicked sense of humour, Genzken, in a widely varied practice that spans the past four decades, has often engaged with the formal qualities of surface and artifice. This work is born of a close dialogue with her sculpture of the time – the late 1980s saw the artist working in concrete to create near-architectural structures that referenced destruction and damage, their roughness denying the slick perfection of Minimalism. 'I'd already made works in concrete that look like churches, ruins and bombed-out buildings... If you walk around them, you can discern different stories, find hard-to-reach nooks and crannies, areas that feel more secure. I was also quite explicitly playing with the idea of ruins and a Caspar David Friedrich kind of mood' (I. Genzken, quoted in D. Diederichsen, 'Diedrich Diederichsen in conversation with Isa Genzken,' *Isa Genzken*, London 2006, p. 29). Towards the end of this series she created a number of complementary paintings titled *Basic Research* (1988-92), to which the present work belongs. Genzken painted directly onto her Cologne studio floor, before laying unprimed canvas over the paint and running a squeegee over the surface. After this process of frottage was complete, the canvas was peeled away from the floor and hung up to dry, before being stretched. Genzken was married to the painter Gerhard Richter from 1982 to 1993, and we can see his influence in the use of the squeegee – indeed, both artists probe the interface between image and reality, and many of Richter's abstract works share the enigmatic richness of *Basic Research*. However, in engaging so directly with the material world, Genzken creates a vision entirely her own: anticipating the contemporary *trompe-l'oeil* practice of Tauba Auerbach, the result has an astonishing, almost photographic dimensionality, transforming the canvas into a sublime object of dark and compelling presence.





λ25

**ANSELM KIEFER (B. 1945)**

*Wege (Ways)*

titled 'Wege' (lower left)

oil and woodcut on paper laid down on two canvases

160 x 260cm.

Executed in 1980

€300,000-500,000

\$340,000-560,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in 1981.

**EXHIBITED:**

Remagen, Arp Museum Bahnhof Rolandseck, *Anselm Kiefer. Wege der Weltweisheit / Die Frauen der Revolution*, 2007-2008, p. 85 (illustrated in colour, p. 39).

Ulm, Ulmer Museum (on permanent loan until 2014).

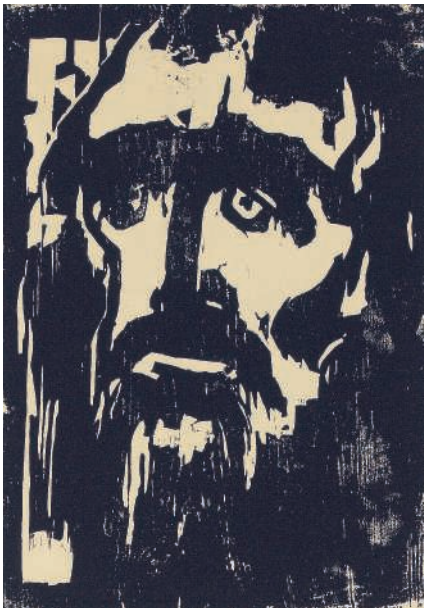
**LITERATURE:**

D. Bauerle, *Kunst nach 1945. Stiftung Sammlung Kurt Fried. Bestandskatalog VIII des Ulmer Museums*, Ulm 1986 (illustrated, p. 239).

B. Lamberts, 'Das Kunstwerk des Monats', in: *Ulmer Museum Bulletin*, no. 170, August 1993 (illustrated, unpagged).

'I think I illuminate  
the forest in such  
a way that it could  
ignite... To bring fire  
like Prometheus'

—A. KIEFER



Emil Nolde, *Prophet*, 1912. © Nolde Stiftung Seebüll







Caspar David Friedrich, *Two Men Contemplating the Moon*, circa 1825-1830. Metropolitan Museum of Art, New York.



Ernst Ludwig Kirchner, *Drei Wege*, 1917.

## 'I choose these personages because power has abused them'

—A. KIEFER

Lining up statesmen and poets, assembling commanders, politicians and philosophers within an allegorical forestscape, Anselm Kiefer's *Wege* (1980) confronts the romantic mythology and violent history of German national identity. Drawing upon key motifs from the artist's oeuvre from the 1970s, *Wege* uses the icons of the Third Reich to explore the intertwining of German history and culture, ruthlessly exposing the political ambiguity at their heart. This work is part of the momentous *Wege der Weltweisheit* series, three of which were exhibited at Kiefer's breakthrough exhibition at the 39th Venice Biennale in 1980, *Verbrennen, verholzen, versenken, versanden*, where the artist represented the Federal Republic of Germany alongside Georg Baselitz. A testament to the importance of this work to Kiefer's career, others from the same series are held in museum collections around the world, including the Museum of Modern Art, New York, the Guggenheim, Bilbao, and the Art Institute of Chicago.

Working on a monumental scale, Kiefer thickly layers the surface of *Wege* with paint, which rises and twists in blackened welts and licks at the surface of the canvas with creamy flames. The sumptuous surface retains the movement of the artist's brush, its accumulations, undulations and trails echoing the force and energy of his hand. Emerging from amongst the snaking tree roots, nineteen faces look solemnly out, their features roughly suggested by the rudimentary hatching and cross-hatching of pasted woodcuts. With each mark carved by force from the surface, their haughty brows, chiselled noses and hooded eyes seem to rise from the gloom, interrupted by the stuttering stripes of the woodgrain. The medium of the woodcut, closely linked to the notion of primitive, authentic Germanic identity revived by Expressionists such as Die Brücke in the early 20th century, transforms the monumental, dignified portraits of great statesmen into crude folkish depictions.

At the left of the canvas, his eyes gazing blankly into the centre, Kiefer places Arminius, the legendary hero symbolic of German liberty won through military might. Arminius, who united the Germanic tribes against the Roman invasion in 9 A.D., leading them to a victory against three Roman legions in the Teutoburger Wald, was transformed into Hermann in the imaginations of German artists, poets and historians in the 19th century. The battle in the Teutoburger Wald, the Hermannsschlacht, became a potent symbol of national unity in the face of the

Napoleonic threat, and the subject of popular plays and poems by Heinrich von Kleist and Christian Dietrich Grabbe, whose portraits are included in *Wege*. By the early 20th century, the romantic mythology of Arminius and the nationalism of mainstream German intellectual life were inextricably linked, and Arminius was eventually co-opted as the prototypical German hero in National Socialist ideology. In *Wege*, Kiefer underlines the prominence of violence in the myth of national identity by including portraits of military commanders: August Neidhardt von Gneisenau, who led the Prussians to victory in the Napoleonic wars; Carl von Clausewitz, general, military theorist and author of *Vom Kriege*; Albrecht von Roon, a successful Minister of War; and Alfred von Schlieffen, who gave his name to the Schlieffen Plan, the strategic invasion of France by the Germans in WWI.

Setting this thundering, grandiose genealogy within the forest, *Wege* draws on the tradition of the Romantic German landscape, a recurring motif in Kiefer's oeuvre. Kiefer was particularly inspired by the sublime nationalism so powerfully expressed in the paintings of Caspar David Friedrich, whose paintings use the forest as a cipher for the transcendent and the divine: 'I very much liked Friedrich... and all the Romantic poets such as Eichendorff... Some people think Friedrich is too Romantic in a clichéd sense, but I think this is not the case. He was a philosopher' (A. Kiefer, quoted in C. Weikop, 'Forests of Myth, Forests of Memory', in *Anselm Kiefer*, exh. cat., Royal Academy of Arts, London, 2014, p. 32). In the early decades of the 20th century, this image became highly politicised, the forest having become the spiritual dwelling-place of the German Volk. In *Wege*, the forest, dense with mythological and historical associations, bears the marks of violence and war: flames kindle among its roots. In part, this image directly recalls the catastrophic events of the Third Reich; in another, it is a mourning for the devastation caused to the beloved German landscape. Yet for Kiefer, the symbolic fire is also a ritual of cleansing, which destroys the venerable lineage of German heroes, immolates the icons of National Socialism, and reduces the ideology of national identity to ashes. 'I think I illuminate the forest in such a way that it could ignite...' the artist has stated, 'To bring fire like Prometheus' (A. Kiefer, quoted in C. Weikop, 'Forests of Myth, Forests of Memory', in *Anselm Kiefer*, exh. cat., Royal Academy of Arts, London, 2014, p. 30). In *Wege* the idealist past is consumed by fire: both the seductive romanticism of victory and vainglory, and the melancholic mourning for the disaster of German history are overwhelmed by flames.







PROPERTY FROM A NEW YORK COLLECTION

λ!26

**PIERRE ALECHINSKY (B. 1927)**

(i) *Sous la conduite de bleu (Led by Blue)*

(ii) *Sous tutelle du rouge (Under the Trust of Red)*

(iii) *Sous la domination du violet (Under the Domination of Violet)*

each signed and dated 'Alechinsky 1978' (lower right);

each titled (on the plastic film on the reverse)

acrylic and ink on paper mounted on panel, in three parts

each: 216 x 91cm.

Executed in 1978

€120,000-180,000

\$140,000-200,000

**PROVENANCE:**

Lefebvre Gallery, New York.

Acquired from the above in 1978.

Thence by descent to the present owner.

Pierre Alechinsky's *Sous la conduite de bleu*, *Sous la tutelle du rouge* and *Sous la domination du violet* are a triptych of fantastical shape and colour. Each panel, dominated by its titular hue, towers over six feet in height; each is internally divided further into three by irregular, patterned borders, which enclose the artist's free-flowing effusions of biomorphic life, bursting with movement and colour like illuminated medieval manuscripts. Combining the childlike experimental freedom of the 1950s CoBrA movement – in which Alechinsky had played a pivotal role – with the artist's longstanding fascination with the art of Japanese calligraphy, these works create a pyrotechnic display of figuration and abstraction, order and disorder.

In 1965 Alechinsky had made the move from oil paint to the freer medium of acrylic. 'Finally,' he said, 'I can paint the way I draw; I have always been better at drawing than at painting.' He also switched canvas for paper. 'I was freed from the fear that would grab me by my throat, whenever I was walking towards a stretched canvas the way it was propped up against a painter's easel, the easel that is so similar to the guillotine' (P. Alechinsky, quoted in F. de Vree, *Alechinsky*, Antwerp 1976, p. 7). This change in his working process allowed Alechinsky a supreme degree of fluidity to match the calligraphic paintings of the Japanese masters he so admired. He saw in the gestural brushstrokes of Oriental art a method that would give free rein to his inner vision – a near-mystical surrender to form and to colour, as the titles of these works imply. Placing large paper sheets on the floor, he would draw his imagery like a calligraphist in short bursts of concentrated energy, as Leon Arkus describes: 'Alechinsky leans over the painting on the studio floor, his long Japanese brush poised in his left hand. Suddenly his meditative stance is broken by a rapid act of painting. A copious flow of pigment spreads over his paper – it knows with certainty where it is going. Alechinsky pauses. And once again channels his impulses in a sequence of strokes that spawn bold arabesques and fantastic creatures. There is seemingly no end to his improvisation' (L. Arkus, 'Foreword,' *Pierre Alechinsky: Paintings and Writings*, Carnegie Institute, Pittsburgh 1987, p. 7). The resulting *tableaux* are delightful not only in their vivid colours but also in the freewheeling imagination evident in their teeming forms: bird-like bodies tangle with human limbs and masked faces in the blue panel; botanic tendrils flame across the volcanic red composition; the violet work breathes with the dancing palms and shadows of the jungle. The kaleidoscopic creatures recall the works of Hieronymus Bosch and Pieter Brueghel – old Master painters whom Alechinsky admired, and to whom he often paid homage in his paintings – but enliven a dream that is entirely his own. Glowing with joyous energy, these three works encapsulate the lyrical and distinctive pictorial language that is the essence of Alechinsky.















λ.27

**KAREL APPEL (1921-2006)**

*Kinderschilderij (Child's Painting)*

signed 'CK.Appel' (upper left)

oil on canvas

35.5 x 45 cm.

Painted in 1949

€70,000-90,000

\$79,000-100,000

**PROVENANCE:**

De Bijenkorf, Amsterdam.

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

“To paint is to destroy  
what preceded. I never  
try to make a painting,  
but a chunk of life. It is  
a scream; it is at night;  
it is like a child; it is a  
tiger behind bars’

—K. APPEL

K. APPIL





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ!28

**ASGER JORN (1914-1973)**

*Die Windsbraut (The Bride of the Wind)*

signed 'Jorn' (lower right); signed, titled and dated 'Die Windsbraut Jorn 72' (on the reverse)

oil on canvas

100 x 81cm.

Painted in 1972

€100,000-150,000

\$120,000-170,000

**PROVENANCE:**

Lefebvre Gallery, New York.

Private Collection, Pittsburgh.

Thence by descent to the present owner.

**EXHIBITED:**

New York, Lefebvre Gallery, *Jorn*, 1972, no. 13

(illustrated).

Pittsburgh, Carnegie Institute, *Art in Residence*, 1973-1974.

**LITERATURE:**

G. Atkins, *Asger Jorn. The final years 1965-1973*, London 1980, no. 1955 (illustrated, unpagged).

In the last decade of his life, the forms of Asger Jorn's paintings became more lyrical and flexible, while his colours ran ever more liberally than before. A major work from this late period, its poetic title evoking its fluidity and freedom, *Die Windsbraut* (1972) is marked by a surge of vivid colour, a riot of cerulean blues and citrus yellows intermingling over its surface. Often using Japanese calligraphy brushes to apply his paint, in this work the artist visibly delights in the physicality of mark-making: paint spatters and flows, sketched lightly in places, and dragged across the canvas in others. The forms are undefined, shifting and changing as if emerging into being, coming together into potential figures and then just as quickly disassociating again. There is no decodable narrative, but something is going on; something is in the making.

Jean Dubuffet, commenting on the role of chance in Jorn's work, remarked that the artist 'excelled at producing meaning during the course of creation, being careful not to intervene too much, so as not to lose anything of the spontaneous, vital flow. He liked to keep "meaning" speculative. He was in love with the irrational which, in all his works, he continually faced' (J. Dubuffet, quoted in G. Atkins, *Asger Jorn: The Final Years 1965-1973*, London 1977, p. 15). Jorn's driving aesthetic principle linked visual art to the unknown, to the ambiguous and the irrational, setting it apart from reason and science. Rebelling against the power which words have over meaning and content, the artist sought to make images which would spark numerous interpretations, capturing the 'small hidden world that words cannot express' (A. Jorn, quoted in *In the Beginning was the Image. Asger Jorn in the Canica Art Collection*, exh. cat., Museum Jorn, Silkeborg, 2016, p.14). In *Die Windsbraut*, Jorn creates an image which continues to surprise and fascinate even after an explanation has been given, making room for shifting, provisional and nonverbal meanings.



Asger Jorn in his studio, Colombes, 1970.

Artwork: © 2016 Asger Jorn / Artists Rights Society (ARS), New York / COPY-DAN, Denmark.

Photo: © Galerie Jeanne Bucher, Paris.









PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

λ!29

**PIERRE ALECHINSKY (B. 1927)**

*Mante Portugoise (Portugese Mantis)*

signed 'Alechinsky' (lower right); signed, titled and dated 'Mante portugoise

Alechinsky 1969' (on the reverse)

acrylic and ink on paper laid down on canvas

100 x 154.5cm.

Executed in 1969

€40,000-60,000

**PROVENANCE:**

Lefebvre Gallery, New York.

Private Collection, Pittsburgh.

Thence by descent to the present owner.

\$46,000-68,000



λ!30

**PIERRE ALECHINSKY (B. 1927)**

*L'Ordinaire du Pérou (The Ordinary from Peru)*

signed 'Alechinsky' (upper right); signed, titled and dated 'Alechinsky 1972

L'ORDINAIRE DU PEROU' (on the reverse)

acrylic on paper laid down on canvas

100 x 154cm.

Executed in 1972

€40,000-60,000

**PROVENANCE:**

Galerie de France, Paris.

Collection Vismara Arte Contemporanea, Milan.

Private Collection, Italy.

The authenticity of this work has been confirmed by the artist.

\$46,000-68,000



λ31

**ASGER JORN (1914-1973)**

*Untitled*

signed and dated 'Asger Jorn 46' (lower right)

oil on canvas

76 x 90,5 cm.

Painted in 1946

€70,000-90,000

\$79,000-100,000

**PROVENANCE:**

Helge Andersen, Frederikssund.

Holger Jugel, Aarhus.

Anon. sale, Christie's Amsterdam, 17 June 2009, lot 15.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Copenhagen, Galerie Gammel Strand, *Gammel Strands Kunstkrede*, 1965.

**LITERATURE:**

G. Atkins, *Jorn in Scandinavia 1930-1953*, London 1968, no. 458 (illustrated, p. 366).

'One is often better able to describe the struggle between people, the essential, by using fantastical animals, simple, primitive, naked instincts, than by painting a specific individual situation... We should describe ourselves as human animals'

—A. JORN





■ 32

**GÜNTHER FÖRG (1952-2013)**

*Untitled*

signed and dated 'Förg 06' (upper right)

acrylic on canvas

200 x 166cm.

Painted in 2006

€80,000-120,000

\$91,000-140,000



Chaim Soutine, *Le Bœuf*, c. 1923. Private collection.

**PROVENANCE:**

Nosbaum Reding, Luxembourg.

Acquired from the above by the present owner in 2006.

This work is registered in the artist's archives under the archive no. *WVF.06.B.0126*.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

‘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 and composition’

—G. FÖRG

Henry 06







Installation view of Rémy Zaugg, *Ein Selbstbildnis* and Helmut Federle, *September 30, 1955*. Artwork: © Rémy Zaugg Photo: © Matteo D'Eletto - M3studio srl

## PROPERTY FROM A PRIVATE GERMAN COLLECTION

Christie's is delighted to present the following works from an important private German collection (lots 33-37). Assembled with an architectural eye for space and form, these are objects that engage with painting's past in order to look to the future. The collector has long been attracted to works from the post-War generation: a period of artistic self-reflection between Pop Art and the new figuration that encompasses a broad range of cerebral artistic positions. From brave large-scale American works to radically crafted modes of painting from Europe, what unites the collection is a sense of thoughtful construction and self-reflection. Joseph Marioni, for example, offers a new sublime for the contemporary age, demanding that his sensitive monochrome work be appreciated in real space rather than on a screen, and imbuing his surfaces with a physical grace that transcends the rhetorical limits of painting. Günther Förg's paintings, meanwhile, emptied of any theory, dogma or subjective aspiration, sceptically parody the high-minded spirituality of Modernist abstraction, building planes of shape

and colour according to purely objective criteria. Imi Knoebel is preoccupied with the encounter of colour and its material support, his geometric abstraction refashioning the legacy of Mondrian and Malevich. 'What can I say about my works that they don't say? When I am asked about what I think when I look at a painting, I can only answer that I don't think at all; I look at it and can only take in the beauty, and I don't want to see it in relation to anything else. Only what I see, simply because it has its own validity' (Imi Knoebel, quoted in J. Stüttgen, "I wouldn't Say Anything Voluntary Anyway!" Interview with Imi Knoebel, *Imi Knoebel: Works 1966-2014*, Kunstmuseum Wolfsburg, p. 24). Knoebel's self-justifying principle of beauty stands aptly for the collection, which sought to fully appreciate art outside of the white cube gallery setting, integrating even the most monumental works into daily existence. The present selection gathers things of beauty with a keen awareness of how they are made: with the dual pleasure of insight and enjoyment.

**EIN, ZWEI, DREI FENSTER  
(DER HIMMEL,  
DER DOM,  
BÄUME,  
FAHRRÄDER...)**

**EIN SELBSTBILDNIS**

PROPERTY FROM  
**A PRIVATE GERMAN COLLECTION**

■ 33

**RÉMY ZAUGG (1943-2005)**

*Ein Selbstbildnis (A Self Portrait)*

acrylic and screenprint on canvas

200 x 175cm.

Executed in 1990-1991

€30,000-40,000

**PROVENANCE:**

Galerie Isabella Kacprzak, Berlin.

Acquired from the above by the present owner in 1997.

\$34,000-45,000



PROPERTY FROM  
**A PRIVATE GERMAN COLLECTION**

■ **34**

**IMI KNOEBEL (B. 1940)**

*Schwarzes Bild (Black Painting)*

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

acrylic on masonite

210 x 150cm.

Executed in 1990

€50,000-70,000

\$57,000-79,000

**PROVENANCE:**

Galerie Fahnemann, Berlin.

Acquired from the above by the present owner in 1993.

‘I thought: everything  
has been done already.  
Yves Klein has painted  
his canvas blue, Lucio  
Fontana has cut  
slashes into his. What’s  
left? If you want to  
do something, to stay  
alive, you have to think  
of something at least as  
radical’

—I. KNOEBEL





PROPERTY FROM  
**A PRIVATE GERMAN COLLECTION**

■35

**HELMUT FEDERLE (B. 1944)**

*September 30, 1955*

signed, titled and dated 'H. Federle 84 September 30 1955'  
(on the stretcher); signed with the artist's initials 'H.F.' (on the reverse)  
dispersion on canvas  
205 x 332cm.

Executed in 1984

€50,000-70,000

\$57,000-79,000

**PROVENANCE:**

Collection Spiegel, New York.

Collection Cathérine Duret, Geneva.

Galerie Nächst St. Stephan, Vienna.

Acquired from the above by the present owner in 1994.

**EXHIBITED:**

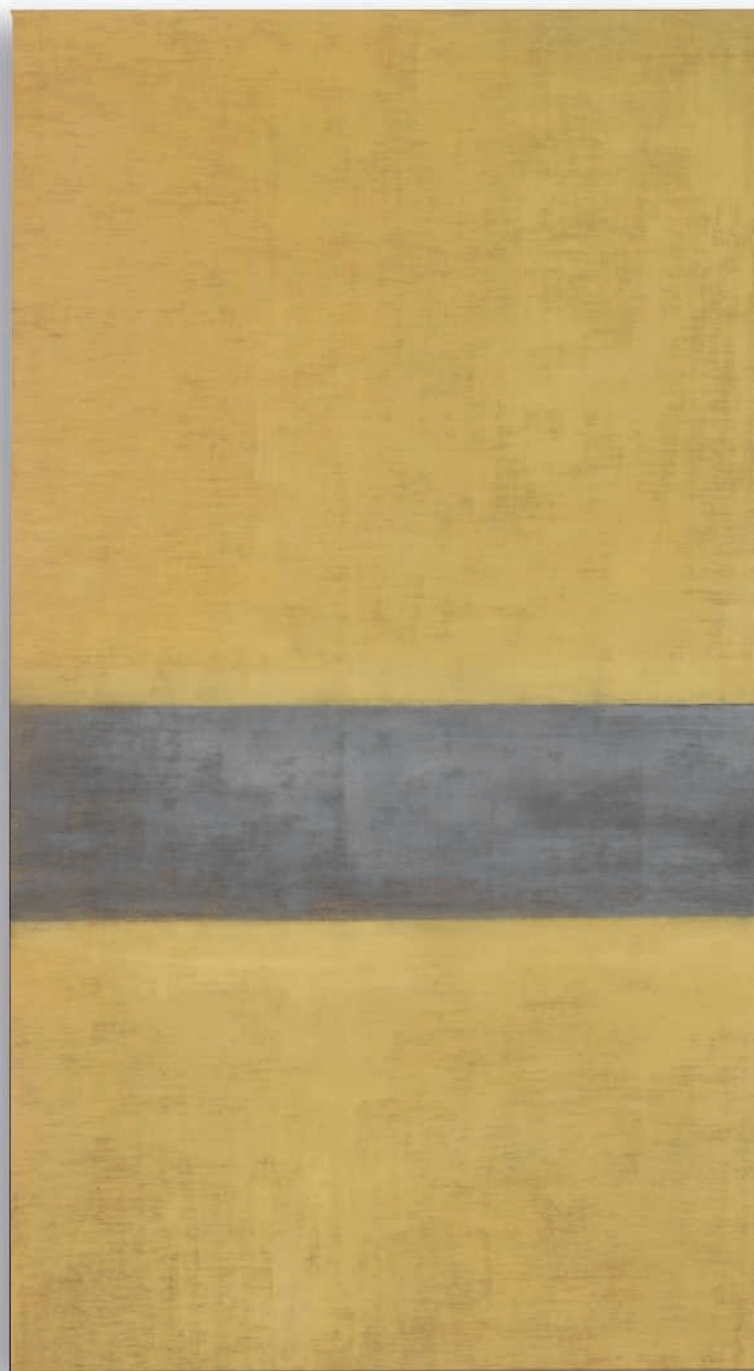
New York, John Gibson Gallery, *Helmut Federle*, 1984.

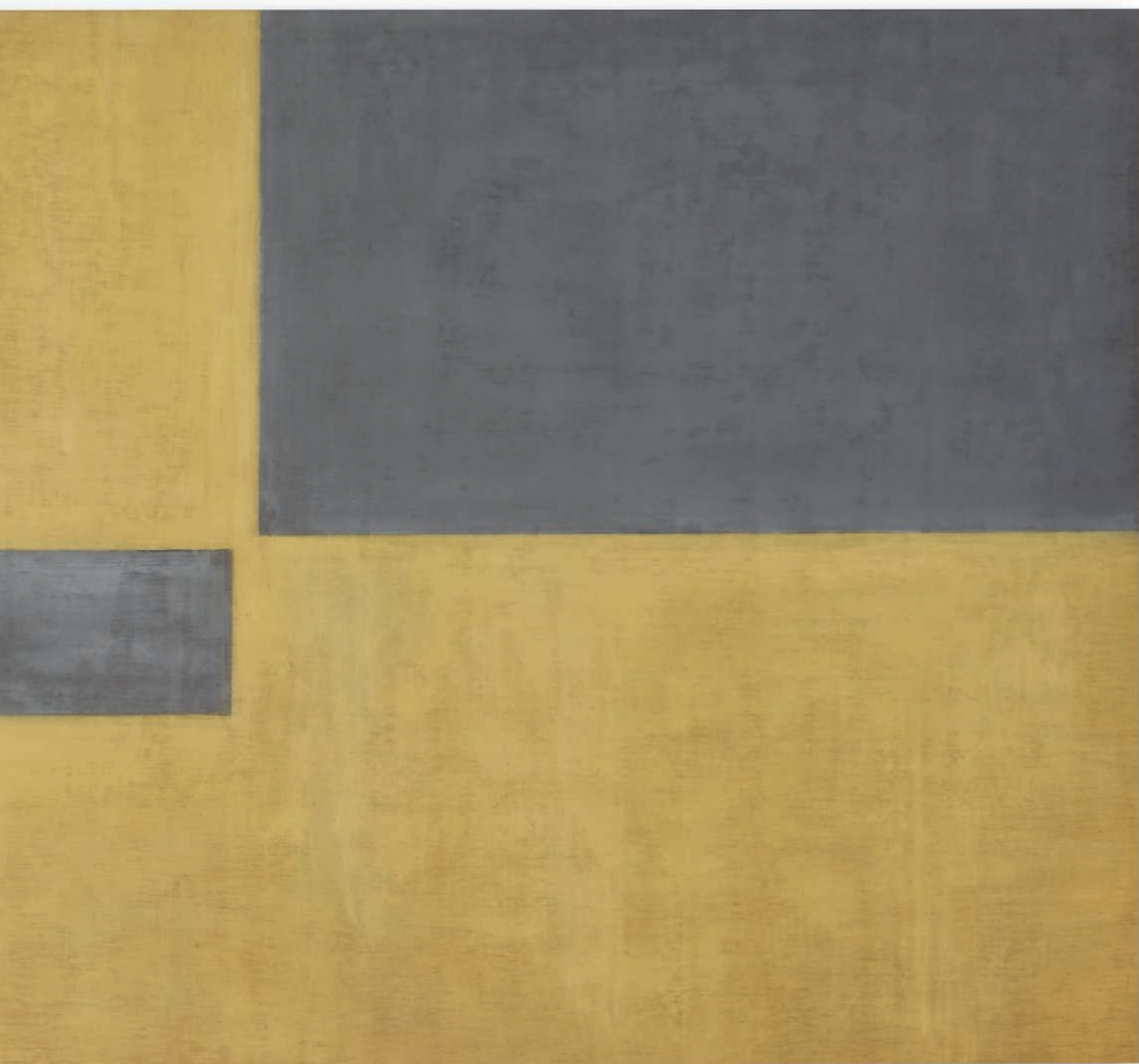
Los Angeles, MOCA, *The Image of Abstraction*, 1988 (illustrated).

Bonn, Kunstmuseum, *Helmut Federle*, 1995 (illustrated in colour,  
p. 49).

**LITERATURE:**

*Helmut Federle*, exh. cat., Mary Boone Gallery / Barbara Gladstone  
Gallery, New York, 1987.









PROPERTY FROM  
**A PRIVATE GERMAN COLLECTION**

**λ36**  
**GÜNTHER FÖRG (1952-2013)**

*(i) Untitled*

signed and dated 'Förg 96' (upper right)  
gesso and acrylic on card  
49.5 x 35cm.  
Executed in 1996

This work is registered in the artist's archives under  
the archive no. *WVF.96.P.0739*.

*(ii) Untitled*

signed and dated 'Förg 96' (upper right)  
gesso and acrylic on card  
49.5 x 35cm.  
Executed in 1996

This work is registered in the artist's archives under  
the archive no. *WVF.96.P.0740*.

*(iii) Untitled*

signed and dated 'Förg 96' (upper right)  
gesso and acrylic on card  
49.5 x 35cm.  
Executed in 1996

This work is registered in the artist's archives under  
the archive no. *WVF.96.P.0741*.

**PROVENANCE:**

Galerie Max Hetzler, Berlin.  
All three works acquired from the above by the present owner in 1996.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

€12,000-18,000

\$14,000-20,000



PROPERTY FROM  
**A PRIVATE GERMAN COLLECTION**

■ 37

**JOSEPH MARIONI (B. 1943)**

*Green Painting*

signed twice, titled, numbered, inscribed and dated twice 'Joseph Marioni 96

GREEN PAINTING #22' (on the overlap)

acrylic on canvas

200 x 195cm.

Painted in 1996

€30,000-35,000

**PROVENANCE:**

Peter Blum Gallery, New York.

Acquired from the above by the present owner in 1997.

**EXHIBITED:**

New York, Peter Blum Gallery, *Joseph Marioni. Paintings*, 1996.

\$34,000-39,000



!38

**KENNETH NOLAND (1924-2010)**

*Overtones*

acrylic on canvas

173 x 170.5cm.

Painted in 1961

€140,000-160,000

\$160,000-180,000

**PROVENANCE:**

Salander-O'Reilly Galleries, New York.

Acquired from the above by the present owner in 1990.

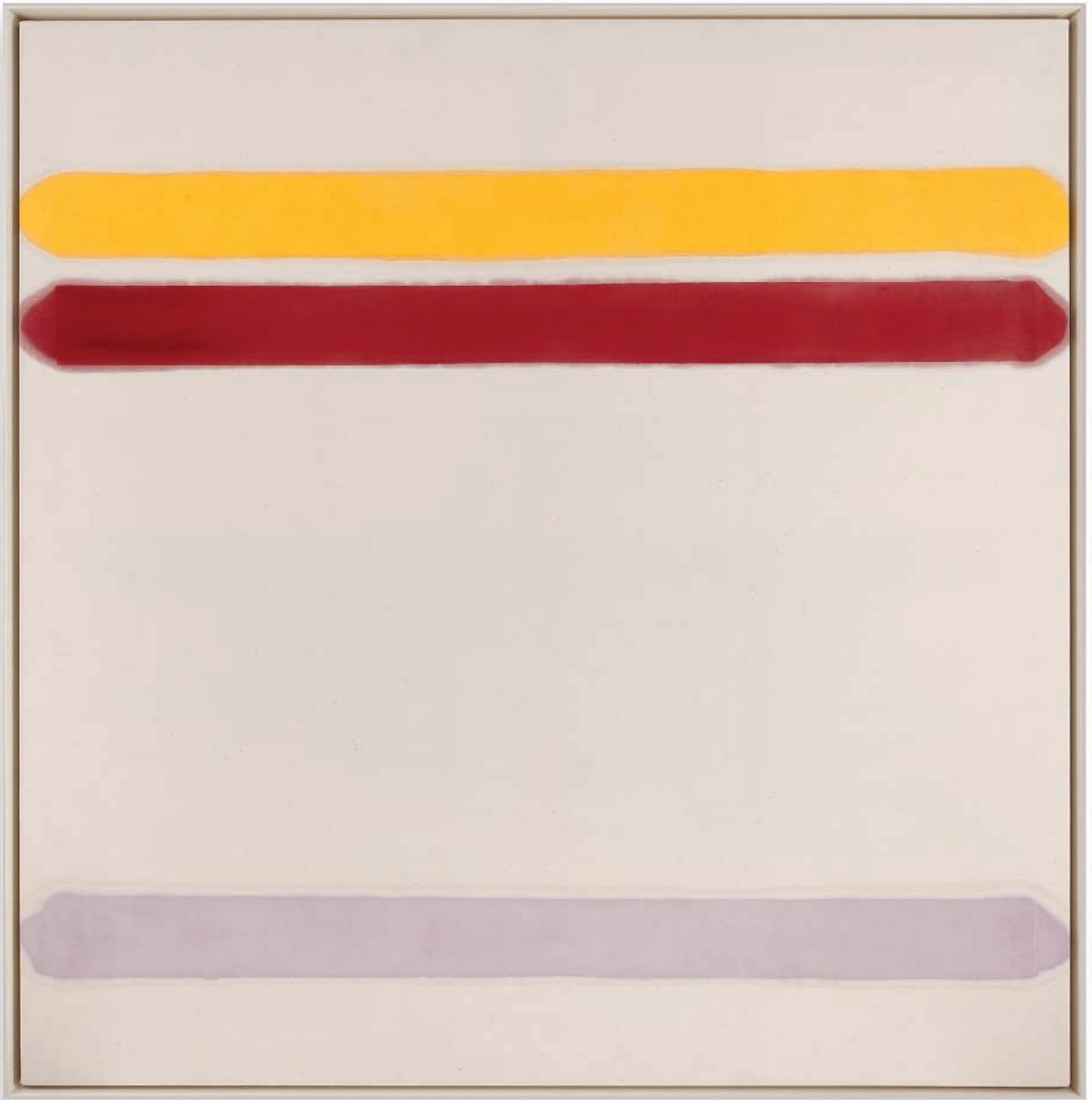
**EXHIBITED:**

Madrid, Afinsa-Lagasca, Centro de Arte, *Kenneth Noland. Pinturas 1958-1990*, 1991.

With its three bands of dramatic saturated colour that dominate the otherwise stark white canvas, Kenneth Noland's *Overtones* (1961) marks a departure from his trademark *Circle* works. Executed with magna paint applied upon canvas, Noland's lines of lilac, red, and solar yellow bleed out from their points of concentration, softening the rigid linearity of their forms. The artist's bold investigations of colour exemplify Diane Walkman's accolade that his 'distilled form and sensuous colour intermesh to create a magic presence. His colour is space. Colour is all' (D. Waldman, *Kenneth Noland: A Retrospective*, exh. cat., Solomon R. Guggenheim Museum, New York, 1977, p. 36). While their distribution across the canvas gently evokes lines of lilac landscape and sunlit sky, Noland's bands of heightened hue carry no shapely motif and remain inherently abstract, enabling him to create a work that, liberated from figuration, remains determined by purely aesthetic concerns. Noland elaborates: 'I do open paintings. I like lightness, airiness, and the way colour pulsates. The presence of the painting is all that's important' (K. Noland, quoted in K. Moffet, *Kenneth Noland*, New York, 1977, p. 51). Derived from the tenets of Abstract Expressionism, Noland's chromatic zones are a reiteration of the 'zips' that form the foundation of Barnett Newman's *Vir Heroicus Sublimis* series. Indeed Noland's works have been championed by Clement Greenberg, the leading Abstract Expressionist critic, for the sublime vitality that permeates the pure formality of his colour field. The aesthetic balance and harmony of *Overtones* demonstrates Noland's masterful understanding of colour and space.



Barnett Newman, *White Fire I*, 1954. Private collection.  
© 2016 Barnett Newman Foundation / Artists Rights Society (ARS), New York.





PROPERTY FROM A DUTCH ESTATE

**39**

**SAM FRANCIS (1923-1994)**

*Untitled*

acrylic on Japanese canvas mounted on canvas

89 x 60cm.

Executed in 1961

€100,000-150,000

\$120,000-170,000

**PROVENANCE:**

Private Collection, United Kingdom.

Gallery Delaive, Amsterdam.

Acquired from the above in 2008.

Thence by descent to the present owner.

**EXHIBITED:**

Bratislava, Danubiana Meulensteen Art Museum, *Sam Francis/Retrospective in Blue*, 2010 (illustrated in colour, pp. 74-75).

Amsterdam, Gallery Delaive, *Sam Francis: a selection of paintings 1946-1992*, 2010 - 2011 (illustrated in colour, p. 23).

**LITERATURE:**

D. Burchett-Lere (ed.), *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1923-1994*, Berkeley 2011, no. 350, DVD I (illustrated in colour).

Infused with melancholic yearning, *Untitled* (1961) combines the most essential forms of the Sam Francis's oeuvre: vivid, radiant colour and intricate, meandering form. Harmonious and elegant, this work belongs to one of the artist's most prominent series, the *Blue Balls*, executed in Paris in the early 1960s. Other paintings from this series, *Blue Balls V*, 1962, and *Blue Balls VIII*, 1961-2, are housed in the collections of The Metropolitan Museum of Art, New York, and the Museum of Contemporary Art, Los Angeles, respectively.

'I am fascinated by gravity,' Francis wrote with intense, poetic longing. 'I like to fly, to soar, to float like a cloud, but I am tied down to place... Painting is a way in and out' (S. Francis, quoted in P. Selz, *Sam Francis*, New York 1975, p. 14). Like swirling galaxies blazing with cosmic fire, or interstellar clouds pulsating with mystery, the forms of *Untitled* exist in constant metamorphosis. Half-formed nebulae, barely brushed in, drift and twist, escape the whirling eddies temporarily, only to re-join moments later. Floating in an expanse of white, each ultramarine vortex trails sprays of sparks, some translucent, others forming close constellations of vivid flecks. With deft mastery, a flick of the paintbrush, the artist composes chaos: every gesture, spontaneously calculated, leaves its trace on the surface of the work, recalling the work of Jackson Pollock and Willem de Kooning.

Yet Francis felt his affinity lay most closely not with his compatriots, the Abstract Expressionists, but with the French tradition of Claude Monet, Pierre Bonnard and Henri Matisse, whose luminous, incandescent colours he so admired. The years 1960 to 1963, spent in Paris, were marked by difficulty for the artist, becoming known as Francis's 'blue period'. Smothered and limited by a period of illness, Francis abandoned his previously hedonistic use of colour, turning instead almost exclusively to the colour blue – in the intense shimmer of cerulean, azure and indigo, the artist found the suggestion of infinite freedom he so desired. 'I live simply suspended in a hell-like paradise of blue balls,' he wrote wistfully to his friend, poet and critic Yoshiaki Tono in 1961. 'Everything is in suspension. There, day after day, looking towards a nameless tomorrow, I do nothing but perform the unique mathematics of my own imagination' (S. Francis, quoted in *Sam Francis. Catalogue Raisonné of Canvas and Panel Paintings*, Berkeley 2011, p. 194). A meditation on freedom and confinement, *Untitled* traces the trajectory of a flight through a reverie of time and space, colour and light.





λ!40

**LUCIO FONTANA (1899-1968)**

*Concetto spaziale*

signed, titled and dated 'l. Fontana "Concetto

Spaziale" 1958' (on the reverse)

aniline and pencil on canvas

130.5 x 97cm.

Executed in 1958

€100,000-150,000

\$120,000-170,000

**PROVENANCE:**

Marlborough Galleria d'Arte, Rome.

Cattaneo Collection, Brescia.

Private Collection, Monza.

Private Collection, Milan.

Private Collection, Hamburg.

Anon. sale, Brerarte Milan, 29 November 1984, lot 58.

Anon. sale, Sotheby's London, 23 February 1989, lot 357.

Ben Brown Fine Arts, London.

**EXHIBITED:**

L'Aquila, Castello Cinquecentesco, *Aspetti dell'arte contemporanea: Omaggio a Cagli, Omaggio a Fontana, Omaggio a Quaroni-retrospettive antologiche*, 1963, no. 140.

Buenos Aires, Centro de Artes, Visuales del Instituto Torcuato di Tella, *Lucio Fontana*, no. 16.

Minneapolis, Walker Art Center, *Lucio Fontana. The Spatial Concept of Art*, 1966, no. 18. This exhibition later travelled to Austin, University of Texas Art Museum.

Amsterdam, Stedelijk Museum, *Lucio Fontana-Concetti spaziali*, 1967, no. 22. This exhibition later travelled to Eindhoven, Stedelijk van Abbemuseum.

Humblebaek, Louisiana Museum, *Fontana*, 1967, no. 22.

Stockholm, Moderna Museet, *Fontana. Idéer om rummen*, 1967, no. 22.

Hanover, Kestner-Gesellschaft, *Lucio Fontana*, 1968, no. 22.

Zurich, de Pury & Luxembourg, *Lucio Fontana*, 2002, no. 70.

**LITERATURE:**

E. Crispolti, *Omaggio a Fontana*, Rome 1971, no. 170, p. 162.

E. Crispolti, *Lucio Fontana: catalogue raisonné des peintures, sculptures et environnements spatiaux*, vol. II, Brussels 1974, no. 58 I 36 (illustrated, p. 63).

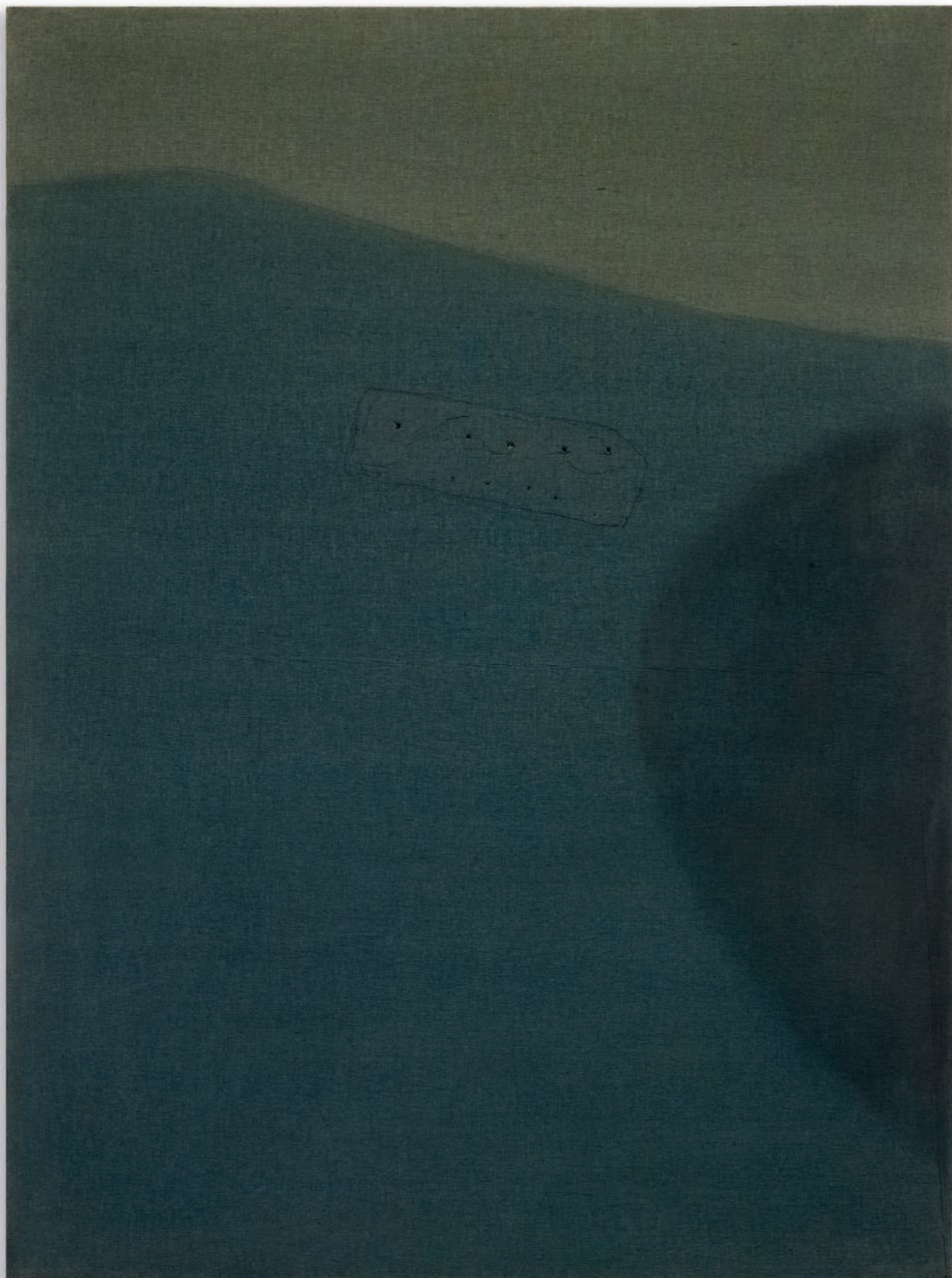
E. Crispolti, *Fontana: catalogo generale*, vol. I, Milan 1986, no. 58 I 36 (illustrated, p. 218).

E. Crispolti, *Lucio Fontana: catalogo ragionato di sculture, dipinti, ambientazioni*, vol. I, Milan 2006, no. 58 I 36 (illustrated, p. 377).

Executed in 1958, *Concetto spaziale, Forma* forms a part of one of Lucio Fontana's rarest series: the *Inchiostri*, or *Inks*. It is a mark of the importance of this work that it was shown in so many of the lifetime exhibitions of Fontana's work.

This is in part a reflection of the importance of the *Inchiostri* themselves: it was in this series, named because of his extensive use of aniline, a derivative of naturally-occurring indigo, that Fontana, at the end of the year that *Concetto spaziale, Forma* was created, would first experiment with the slashes, the *Tagli*, that have since become the best-known part of his output. *Concetto spaziale, Forma*, then, can be seen both as a lyrical embodiment of Fontana's notions of Spatialism and as a forum in which he could continue to push back its application in art. The undulating forms that he has created, through the collage elements and dyes, have landscape-like resonances, recalling to an extent the pictures of Joan Miró and allowing a suspicion of figuration that would be taken up again in the *Teatrini* some years later.

Within these forms, the almost rectangular form within which Fontana has placed the rhythmic, punctuation-like lines of holes form a poetic counterpoint to the curves of the rest of the surface. Fontana has allowed the collage elements and the ink itself to dominate the surface, the holes an elegant reminder of the three-dimensionality of the picture, a gentle yet insistent hint of the infinities that lie beyond. With its delicate, deliberately understated modulations of colour and nebula-like forms and the haiku-like progression of holes, *Concetto spaziale, Forma* is a quiet and intensely resonant paean to Space itself.





PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ41

**LUCIO FONTANA (1899-1968)**

*Concetto spaziale*

(i) incised with the artist's signature 'fontana' (on the reverse); stamped with number '163/500' (on the underside)

(ii) incised with the artist's signature 'l. fontana' (on the reverse); stamped with number '163/500' (on the underside)

polished brass, in two parts

(i) 27 x 21.5 x 24.5cm.

(ii) 27 x 21.5 x 22cm.

Executed in 1967, this work is number one hundred and sixty-three from an edition of five hundred

€60,000-80,000

\$68,000-90,000

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**PROVENANCE:**

Gallery New Selection, Knokke.

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

Thence by descent to the present owner.

**EXHIBITED:**

Turin, Galleria Civica d'Arte Modern, *Lucio Fontana*, 1970, no. 233 (others from the edition exhibited, others from the edition illustrated, unpagged).

Tokyo, Tama Art University Museum, *Lucio Fontana, Spatial Conception*, 1990, no. 67 (others from the edition exhibited, others from the edition illustrated, p. 71).

Milan, Amedeo Porro Arte Moderna e Contemporanea, *Lucio Fontana Sedici Sculpture, Sixteen Sculptures 1937-1967, 2007-2008*, no. 15 (others from the edition exhibited, others from the edition illustrated, p. 107). This exhibition later travelled to London, Ben Brown Fine Arts.

**LITERATURE:**

H. Ruhé, C. Rigo, *Lucio Fontana. Graphics, Multiples and More...*, Amsterdam 2006, p. 139, no. B-1 and B-2 (others from the edition illustrated in colour, p. 139).







142

**JEF VERHEYEN (1932-1984)**

*Untitled*

signed twice, dated twice and inscribed 'Le Peintre Flamant Jef Verheyen 1976  
St. Saturnin d'apt Jef Verheyen 76' (on the reverse)

oil on canvas

118 x 119.5cm.

Painted in 1976

€40,000-60,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

\$46,000-68,000



λ43

**JEF VERHEYEN (1932-1984)**

*Urbino Vinzi*

signed, titled and dated twice 'urbino vinzi oktober 77 jef verheyen 1977'  
(on the reverse)

oil on canvas

120 x 120cm.

Painted in 1977

€40,000-60,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

\$46,000-68,000



λ44

**ANTONI TÀPIES (1923-2012)**

*Negre sobre Vermell (Black on Red)*

signed and dated 'Tàpies - 1963' (on the reverse)

oil and mixed media on canvas

116 x 74cm.

Executed in 1963

€150,000-200,000

\$170,000-230,000

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**PROVENANCE:**

Galería Juana Mordó, Madrid.

Galerie Maeght, Zurich.

Anon. sale, Sotheby's London, 30 November 1989,  
lot 619.

Acquired at the above sale by the previous owner.

Gift from the above to the present owner.

**EXHIBITED:**

Amsterdam, Galerie Brinkman, *Antoni Tàpies*, 1980  
(illustrated in colour, unpagged, titled: *Zonder Titel*).

**LITERATURE:**

M. Tapié, *Tàpies*, Milan 1969, no. 179 (illustrated).

A. Franzke and M. Schwarz, *Antoni Tàpies. Werk und  
Zeit*, Stuttgart 1979, no. 113 (illustrated in colour, p. 113),  
titled: *Schwarze Materie auf Rotem Grund*.

A. Augustí, *Tàpies. The Complete Works 1961-1968*, vol.  
II, Barcelona 1990, no. 1195 (illustrated, p. 164).



Mark Rothko, *Untitled (Black on Maroon)*, 1958. Private collection.  
© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights  
Society (ARS), New York.







Studio of Antoni Tàpies, 1970s.  
Artwork: © Artists Rights Society (ARS), New York / ADAGP, Paris.  
Photo: © Album/Scala, Florence.

Replete with Antoni Tàpies's distinctive mural magic, *Negre sobre Vermell* (1963) is a richly evocative artefact. A cracked, incised and caked zone of black is built upon a similarly scarred ground of deep burgundy, over a metre in height. The oil paint, weighty with marble dust, creates thick, geological layers, the artist scratching, smearing and scouring as if through coagulated depths of sediment. Recalling a ruined wall or door – Tàpies's work has often suggested the violence of the Civil War and Catalan nationalist conflicts inscribed on the Spanish streets where he grew up – the work is a site of inscription and excavation. The cracked black evokes bituminous tar-pits, scaly riverbed fossils, the fractured surface of prehistoric lava flow. The red makes a sanguine nod to damage and destruction but also to the pulse of human life, conjuring the wine of Christian liturgy as much as the bloodshed of battle.

Tàpies's scored and punctured picture plane may be said to recall the work of Lucio Fontana, whom the artist had met in the 1950s. Indeed, the two were motivated by a similar desire to access a deeper reality by wounding their pictorial surfaces; Fontana went so far as to rupture the very fabric of the canvas itself. Yet whilst Fontana's practice was driven by his own Spatialist theories, inspired by contemporary developments in space exploration, Tàpies's outlook arose from a more fundamental interest in the auratic properties of the materials he employed. Heavily inspired by Eastern philosophies, Tàpies cultivated an artistic language in which rough-hewn textures and distressed markings were understood as means

of invoking profound existential forces. 'The mystical consciousness – almost indefinable – seems fundamental for an artist', Tàpies has explained. 'It is like a "suffering" of reality, a state of constant hyper-sensitivity to everything that surrounds us, good and bad, light and darkness. It is like a voyage to the centre of the universe which furnishes the perspective necessary for placing all things of life in their real dimension' (A. Tàpies, 'I am a Catalan', 1971, reproduced in K. Stiles and P. Selz (eds.), *Theories and Documents of Contemporary Art*, Los Angeles 1996, p. 56).

Like the mythic scrawls of Cy Twombly, Tàpies's mark-making gestures to strata of history and thought through its rich physicality. The work is a meditative, reliquary zone, its gravity echoing that of an ancient symbolic object or vestige of antique civilisation. As the critic John Russell wrote in 1969, these works seem 'to have been not so much painted as excavated from an idiosyncratic compound of mud, sand, earth, dried blood and powdered minerals' (J. Russell, quoted in W. Grimes, 'Antoni Tàpies, Spanish Abstract Painter, Dies at 88,' *The New York Times*, 6 February 2012). *Negre sobre Vermell* shares in the enigmas of the earth and breathes an atmosphere of mystery, at once eloquent and inscrutable. Painting verges on sculpture; art becomes a ritual act of exorcism. Enthralling in its evasive semiotic aura, the work stands testament to Tàpies's material and metaphysical mastery.









λ45

**ANTONI TÀPIES (1923-2012)**

*Dos Peus (Two Feet)*

signed 'tàpies' (lower right)

mixed media on linen laid on canvas  
57.5 x 63.5cm.

Executed in 1982

€30,000-50,000

\$34,000-56,000

**PROVENANCE:**

Studio Due Ci, Rome.

Collection Sergio Donnabella, Rome.

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

**EXHIBITED:**

Rome, Studio Due Ci, *Antoni Tàpies. Emprentes*, 1982 (illustrated in colour).

**LITERATURE:**

A. Agustí, *Tàpies. Obra Completa 1982-1985*, vol. V, Barcelona 1998, no. 4215 (illustrated, p. 64).



λ46

**JEAN DUBUFFET (1901-1985)**

*Esprit d'Automne (Autumn Spirit)*

signed 'Dubuffet' (lower centre)

leaves on paper

24 x 31cm.

Executed in 1959

€35,000-45,000

**PROVENANCE:**

Collection Paul Facchetti, Paris (a gift from the artist).

Galerie ABC, Geneva.

Galerie Lambert Tegenbosch, Heusden aan de Maas.

Acquired from the above by the present owner.

The present lot will be sold with a certified copy of the certificate of authenticity issued by the Fondation Jean Dubuffet.

\$40,000-51,000



λ47

**BRAM BOGART (1921-2012)**

*Ocre*

signed and dated 'Bogart '60' (lower right); signed twice, titled twice, numbered and dated 'BOGART April '60 OCRE 36' (on the reverse)  
mixed media relief on burlap on plywood in artist's frame

74.5 x 92cm.

Executed in 1960

€20,000-30,000

\$23,000-34,000

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**PROVENANCE:**

Private Collection, Belgium.

'I do not feel related to Zero, Minimal and Conceptual art. The art of painting concerns me, not the intellectual or the cerebral. To me it always comes down to painterliness'

—B. BOGART





COLLECTION D. RAU, GHENT

**λ48**

**RAOUL DE KEYSER (1930-2012)**

*Hal 7*

signed, titled and dated 'raoul de keyser '(Hal)' 1985'

(on the reverse)

oil on canvas

60 x 50cm.

Painted in 1985

€50,000-70,000

\$57,000-79,000

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**PROVENANCE:**

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

**EXHIBITED:**

Bern, Kunsthalle Bern, *Guillaume Bijl, Jan Vercruysse, Lili Dujourie, Raoul De Keyser*, 1986 (illustrated in colour, p. 101).

Ghent, Vereniging voor het Museum van Hedendaagse Kunst, *Plus-kern te gast*, 1987.

Ghent, Vereniging voor het Museum van Hedendaagse Kunst, *Raoul De Keyser*, 1987.

**LITERATURE:**

*Raoul De Keyser. Paintings 1980-1999*, exh. cat., The Royal Hibernian Academy (Gallagher Gallery), Dublin, 2000, no. 492 (illustrated in colour, p. 134).

Please compare to: *Hal-Over*, 1986, the seventh part of the eight-part work, as published in S. Jacobs, *Raoul De Keyser. Retour 1964-2006*, Ghent 2007 (illustrated in colour, pp. 152-153).





λ49

**GÜNTHER FÖRG (1952-2013)**

*Untitled*

signed and dated 'Förg 91' (upper right); signed, dated  
and inscribed 'Frankfurt Förg 91' (on the reverse)

acrylic on wood in artist's frame

210 x 180cm.

Executed in 1997

€60,000-80,000

\$68,000-90,000

**PROVENANCE:**

Galerie Bärbel Grässlin, Frankfurt.

Acquired from the above by the present owner in 1992.

This work is registered in the artist's archives under  
the archive no. *WVF.91.B.0141*.

We are most grateful to Mr. Michael Neff from the  
Estate of Günther Förg for the information he has  
kindly provided.

'It's always more  
than its starting  
point because of its  
physical manifestation  
– because it is a  
painting. There is  
also a sensibility, a  
sensuality. If you  
only have the concept  
and maybe, yes, you  
do a really good job  
with this concept, it  
will, however, never  
have the fullness of  
sensibility that good  
painting will have.  
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'

—G. FÖRG





■ 50

**TONY CRAGG (B. 1949)**

*Untitled*

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

bronze with a black patina

100 x 79 x 72cm.

Cast in 2002, this work is number two from an edition of six

€80,000-120,000

\$91,000-140,000

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

Throughout his practice, Cragg has engaged with three dimensional volumes graphically: focusing on the contour of masses, on the outlines suggested by accumulations of found materials. This approach of drawing sculpture in space would win him the Turner prize in 1988. In one of his very first pieces, executed in 1972, while he was still a student at the Wimbledon School of Art, the artist created a work by throwing a rope up into the air of Richmond Park, London. In a moment documented only in a contemporary photograph, Cragg stands, looking up, one arm lifted, waving goodbye to a work which has taken on a life of its own. The rope, floating up and up, impossibly high, twists and turns, loops over itself eight or nine times, full of determined energy yet accidental in form. In *Untitled*, the line which Cragg had taken for a walk in the 1970s reappears, acquiring a new dimension and a new freedom as the artist rotates it around a vertical axis. Infinitely variable, the line writhes and undulates, and yet finally remembers itself and re-joins, forming a closed, labyrinthine surface whose intricacy matches the complex beauty of natural growths and marine flora, fossils and crystals. Twisting nature and humanity into a single chimaerical form, *Untitled* is an ode to the interrelatedness of the universe.





■ 51

**PANAMARENKO (B. 1940)**

*Aeromodeller*

signed 'Panamarenko' (centre right)  
plastic foil, silver paint, thread, plastic, metal wire,  
wood, basket and pewter  
62 x 162 x 32cm.  
Executed in 1998

€40,000-60,000

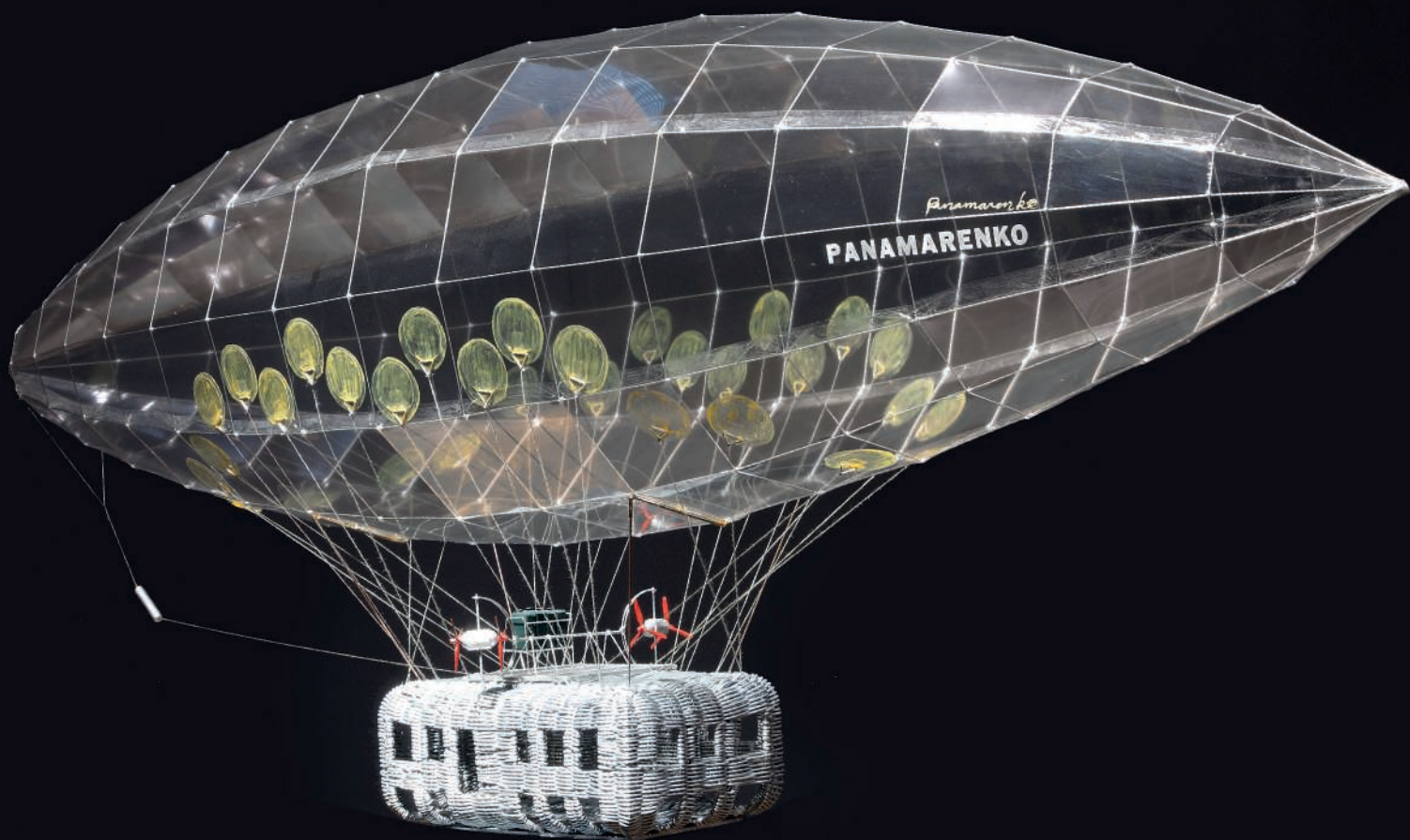
\$46,000-68,000

**PROVENANCE:**

Mulier Mulier Gallery, Knokke-Zoute.

Acquired from the above by the present owner.









52

**FRANK STELLA (B. 1936)**

*To Eduard Prince von Lichnowsky, Berlin, October 23, 1810 (from the series Heinrich von Kleist)*

incised with artist's signature and date 'Stella 99' (on the reverse)

enamel on cast aluminium

57 x 45 x 39cm.

Executed in 1999

€30,000-50,000

**EXHIBITED:**

Munich, Galerie Thomas, *Frank Stella*, 2006.

\$34,000-56,000



53

**DON EDDY (B. 1944)**

*Detail 1 of Bumper. Section XII: Isla Vista*

signed, titled and dated 'Don Eddy 1970 Detail 1 of Bumper. Section XII: Isla Vista'

(on the overlap)

acrylic on canvas

86.5 x 122cm.

Painted in 1970

€22,000-28,000

**PROVENANCE:**

Galerie Hella Nebelung, Dusseldorf.

Acquired from the above by the present owner in 1977.

**EXHIBITED:**

Cologne/Essen, Galerie M.E. Thelen, *Don Eddy*, 1970.

\$25,000-32,000





λ54

**ERWIN WURM (B. 1954)**

*Goof*

incised with the artist's signature, numbered and stamped with foundry mark 'E. Wurm 1/6' (on the underside)

bronze with a black patina on artist's base

sculpture: 52 x 50 x 36cm.

base: 82.5 x 40 x 30cm.

Cast in 2009, this work is number one from an edition of six plus two artist's proofs

€30,000-40,000

\$34,000-45,000

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**PROVENANCE:**

Xavier Hufkens Gallery, Brussels.

Acquired from the above by the present owner.



λ55

**HARLAND MILLER (B. 1964)**

*You Can Rely On Me. I'll Always Let You Down*

signed and dated 'Harland Miller 2014'  
(on the reverse)

oil on canvas  
180 x 110cm.  
Painted in 2014

€25,000-35,000

\$29,000-39,000

**PROVENANCE:**

White Cube, London.



λ56

**HANNE DARBOVEN (1941-2009)**

*Atta Troll - Heinrich Heine*

signed, titled, inscribed and dated 'Atta Troll in Zahlen-  
Worte H. Darboven 1975' (lower centre of sheet fifty-  
eight); fifty-eight sheets numbered '1' to '58' (lower  
centre); two sheets numbered 'I' and 'II' (lower centre)  
pencil on writing paper laid down on offset print, in  
sixty parts  
each offset: 41.5 x 29.5cm.  
Executed in 1975

€30,000-50,000

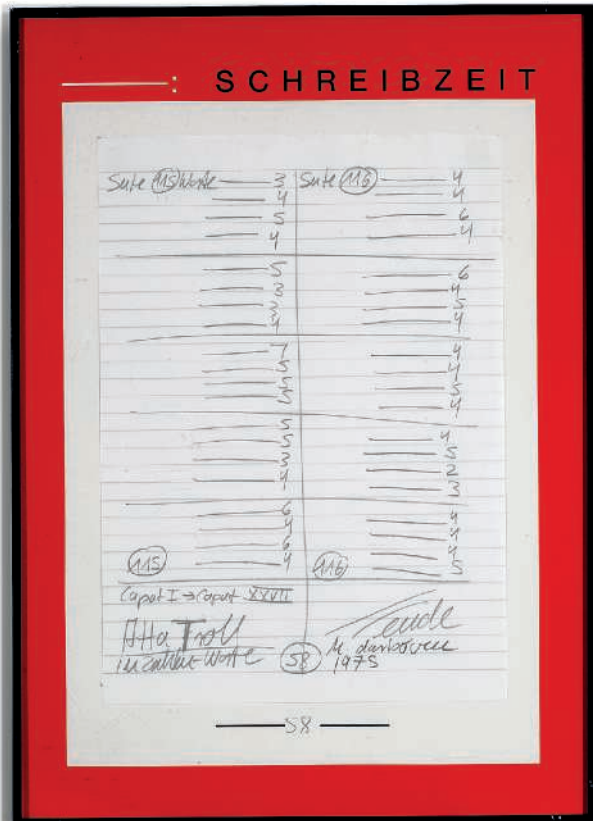
\$34,000-56,000

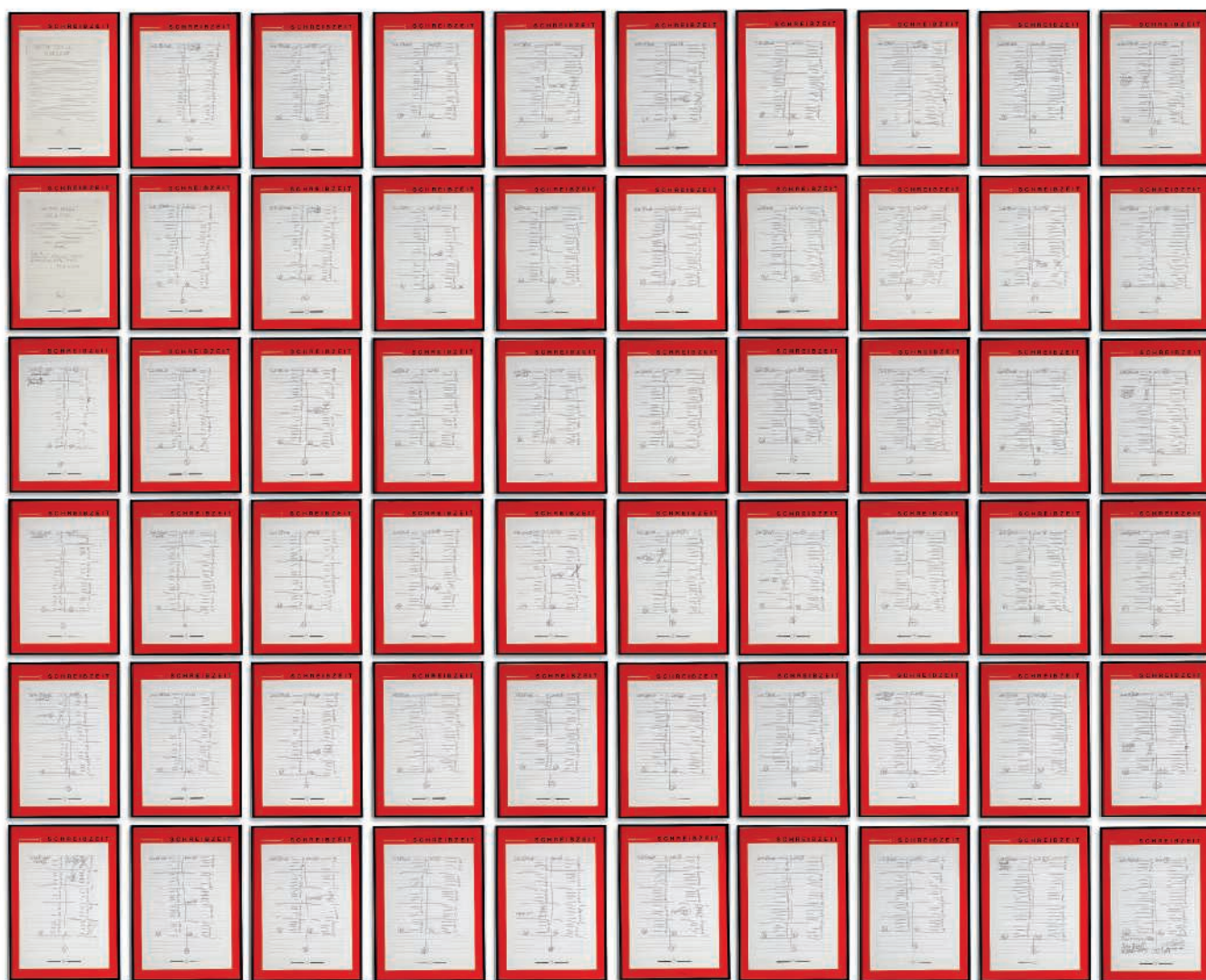
**PROVENANCE:**

Acquired directly from the artist by the present owner.

**EXHIBITED:**

New York, Castelli Gallery, *Hanne Darboven*, 1981.







λ57

**DAAN VAN GOLDEN (B. 1936)**

*Schilderij 1964 Recht van Voren Gezien*  
(*Painting 1964 Seen Directly from the Front*)

enamel on canvas, laid on panel

70 x 70cm.

Executed in 1965

€220,000-300,000

\$250,000-340,000



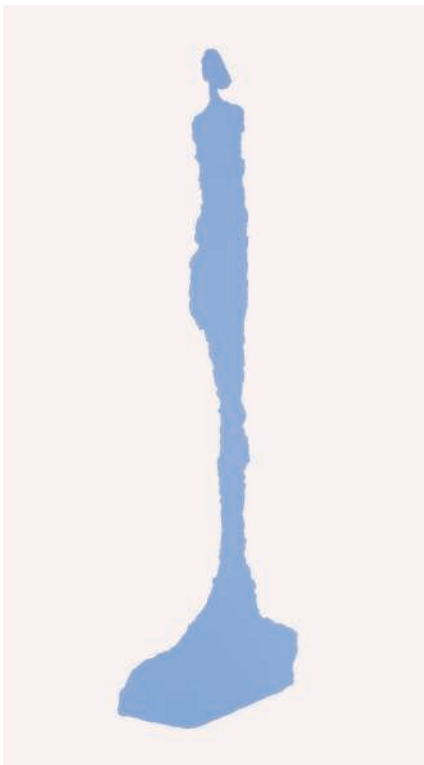
Daan van Golden, *Composition with Yellow Square*, 1964.  
Private collection.  
© Daan van Golden.

**PROVENANCE:**

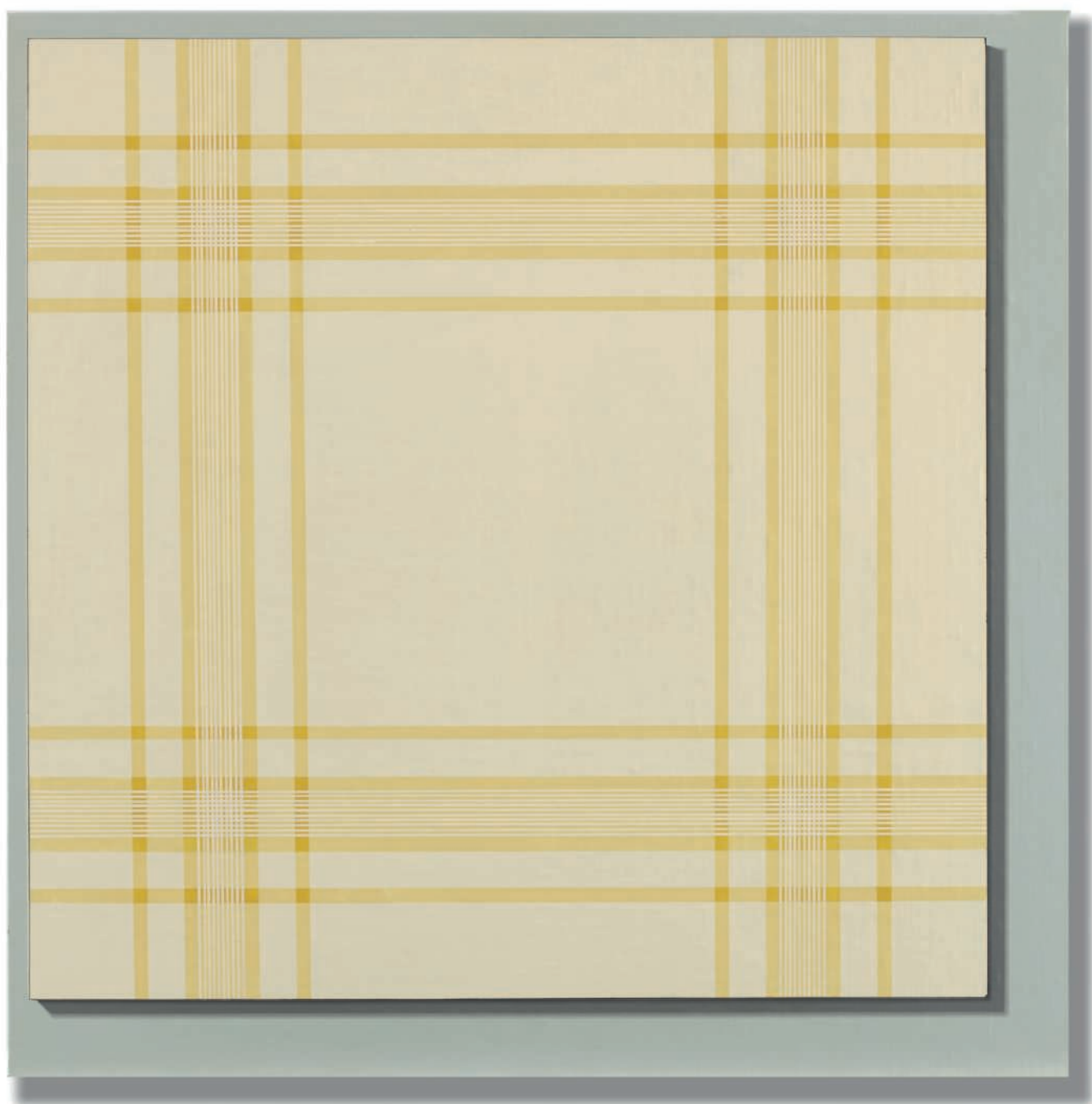
Acquired directly from the artist by the previous owner.  
Thence by descent to the present owner.

‘The paintings that I  
start exist already.  
They only have to be  
realised’

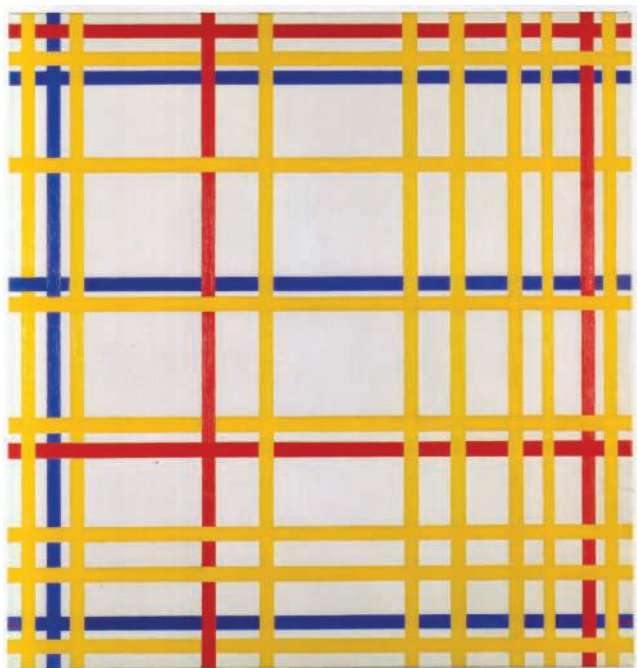
—D. VAN GOLDEN



Daan van Golden, *Study A. G.*, 2001. Private collection.  
© Daan van Golden.







Piet Mondrian, *New York City, 1942*, 1941-1942. Musée national d'art moderne, Paris.



Sigmar Polke, *Heron Painting II*, 1968. Private collection.  
© 2016 The Estate of Sigmar Polke, Cologne / ARS, New York/ VG Bild-Kunst, Bonn.

A work of striking visual clarity and formidable intellectual endeavour, Daan van Golden's *Schilderij 1964 Recht van Voren Gezien* (1965) subverts the premise of painting with methodical precision. Criss-crossing over the surface of the canvas, bands of golden yellow and translucent white enamel capture the exact likeness of Van Golden's painting of the previous year, *Compositie met Gele Ruit* (*Composition with Yellow Square*). Off-centre in this new composition, as if hanging on an anonymous wall, the earlier painting now casts a prominent shadow, the greys of its gradient meticulously delineated by the artist. One of the earliest examples of the processes of appropriation and reformulation which define Van Golden's *oeuvre*, this work marks the intersection of two of the artist's most significant early series – *the Golden Patterns* and the *White Paintings*. Examples of these early works are, for the most part, held in museum collections: in the Stedelijk Museum, Amsterdam; the Gemeentemuseum, The Hague; and the Museum Boijmans Van Beuningen, Rotterdam. Amongst these works, *Schilderij 1964 Recht van Voren Gezien* is uniquely distinguished by an exceptional provenance – for a period of some thirty years, it resided in the collection of the artist Paul Beckman, who acquired this work from Van Golden, as part of a reciprocal relationship through which the artists supported and encouraged each other in the years of their friendship and artistic collaboration.

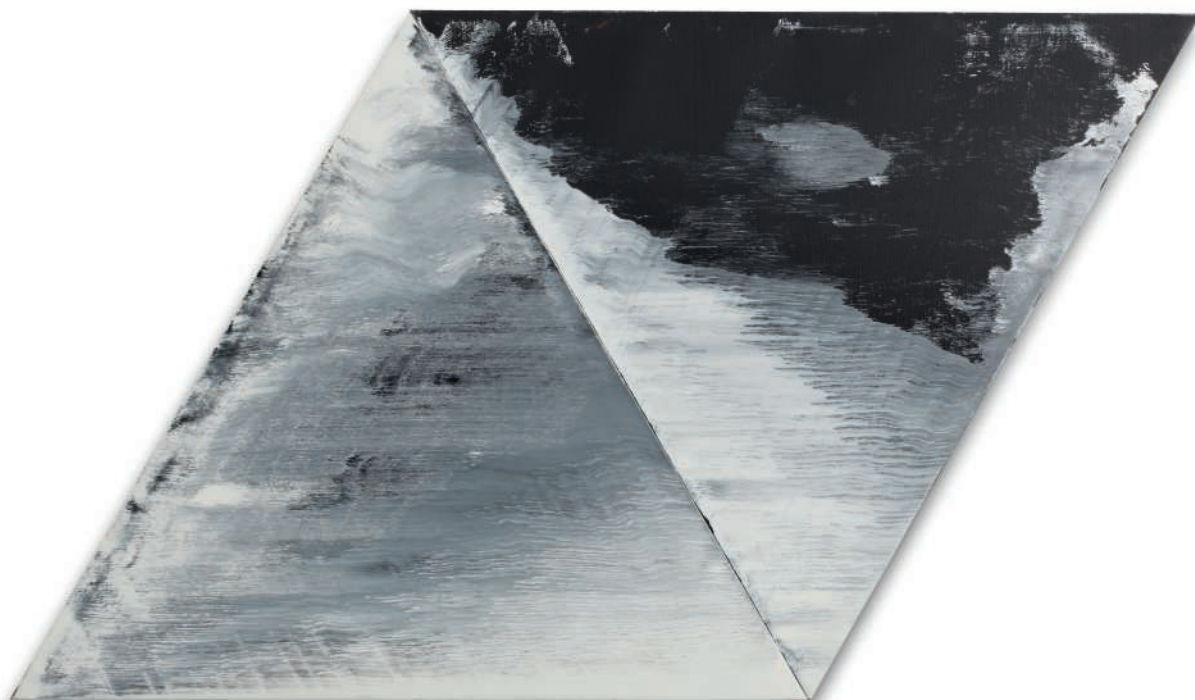
In 1963, after a lengthy voyage through Asia, Van Golden arrived in Tokyo, Japan. Already a painter of black and white gestural abstractions, one morning, in part to take his mind off his artistic frustrations, and in part inspired by the meditative ideas of stillness and quiet promoted by the Zen visual arts, Van Golden decided to replicate the design of a red and white sheet of paper he had found on his studio floor. This act of appropriation marked the beginning of a series titled *Golden Patterns* (1963-1964), in which the artist recreated, with perfect fidelity, the designs found on napkins, handkerchiefs and wrapping papers. Elevating the quintessential consumer object to the subject of high art, these works bear an affinity to Pop Art, particularly to the work of the young Sigmar Polke, who, in works such as *Heron Painting II* (1968), delighted in the visual disturbance which

the brash and garish patterns of commercially-available textiles brought to his works. Yet *Schilderij 1964 Recht van Voren Gezien*, based on *Compositie met Gele Ruit*, based in turn on a handkerchief motif, has a disciplined emphasis on rigour and order which recalls the work of the forefather of European abstraction, Piet Mondrian. Works such as *New York City, 1942* (1941-1942) share Van Golden's interest in the precision of the perpendicular line, the purity of geometrical form, and a purposefully flat palette of red, yellow and blue.

Each of Van Golden's works is not only an autonomous painting, but also an entity which can be referenced, copied, altered, or simply repeated. These processes of appropriation form the overarching motif of the artist's work, and his *oeuvre* is less a collection of discrete works, than a growing accretion of echoes and self-references. 'His art mirrors itself,' Emiliano Battista writes of this tendency, 'and the layering of reflections reveals an art of references, parallels and allusions founded on Van Golden's confidence in the aesthetic and signifying reserves of an image, a form, a procedure' (E. Battista, *Daan van Golden Photo Book(s)*, London 2013, p. 4). Where, in later series, Van Golden would appropriate from other artists – a single parakeet from a Henri Matisse cut-out; the silhouette of a sculpture by Alberto Giacometti; details of Jackson Pollock's drips, enlarged so much that their looping forms begin to resemble faces and animals – in *Schilderij 1964 Recht van Voren Gezien*, he repaints his work of one year earlier, reducing it in size and painting it as if it casts a shadow on the wall. In 1966, in the series *White Paintings*, exhibited at Documenta IV in 1968 in the room adjacent to Yves Klein, Van Golden would explore this premise further, depicting a blank white canvas alternately floating, receding or leaning in a milky blue space. In *Schilderij 1964 Recht van Voren Gezien*, the artist embarks on his exploration of the distinction between reality and representation, between original and reproduction, a concern which foreshadows the preoccupations of the Pictures Generation artists by some twenty years. Intersecting the grid of modernism with the vernacular Pop object, in this work Van Golden creates an elegantly reductive meditation on the veracity of the painted image.







λ58

**ROB VAN KONINGSBRUGGEN (B. 1948)**

*Untitled*

signed and dated 'Rob v KONINGSBRUGGEN 1975' (on the reverse)

oil on two attached canvases

73.5 x 122cm.

Painted in 1975

€8,000-12,000

\$9,100-14,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**EXHIBITED:**

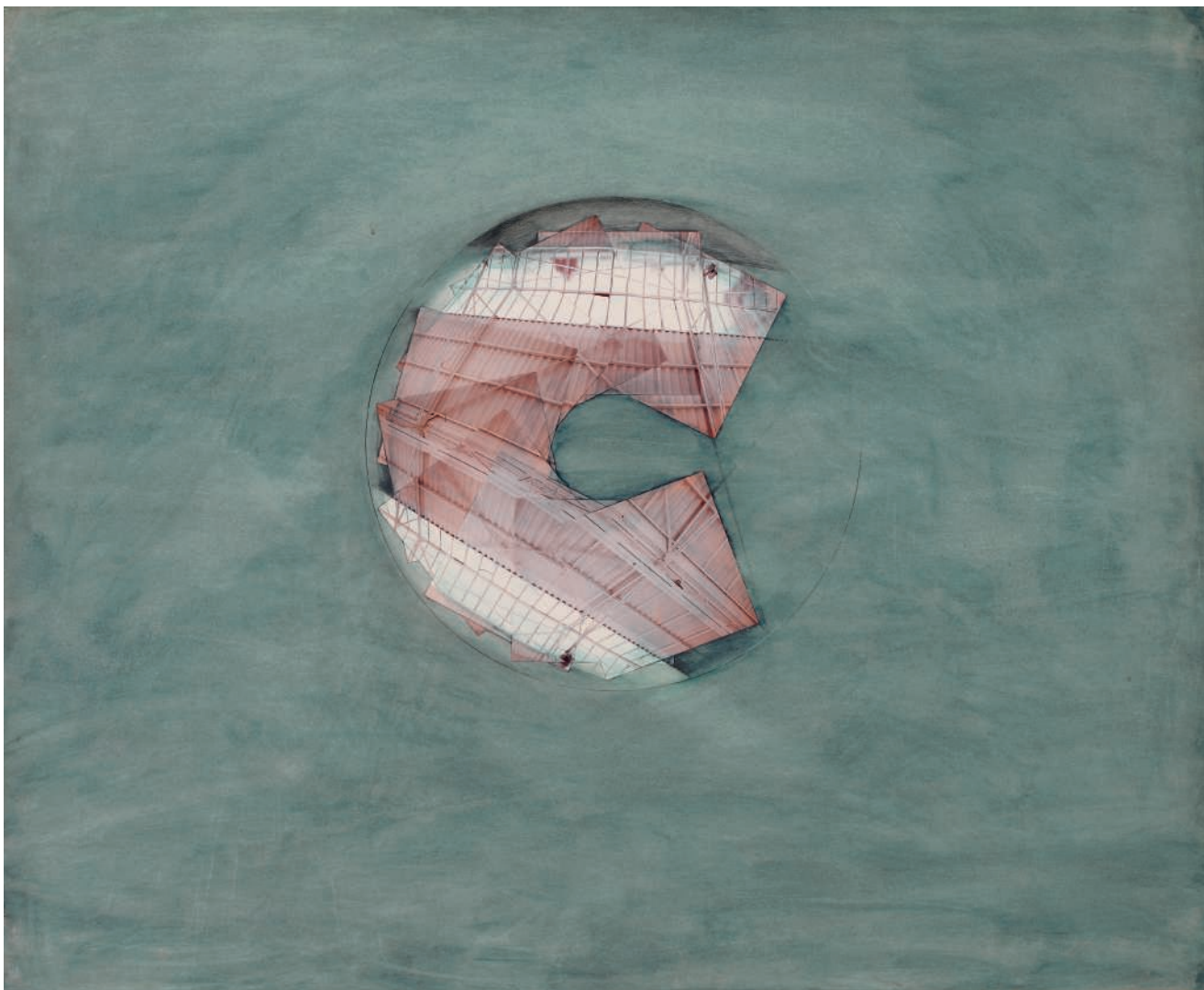
Amsterdam, Stedelijk Museum, *Rob van Koningsbruggen. Schilderijen/Paintings 1971-78, 1979*, no. 15 (illustrated, unpagged).

With its intriguing interplay between black and white, *Untitled* (1975) represents the most celebrated period in Rob van Koningsbruggen's oeuvre. In the mid-1970s, Van Koningsbruggen slid one still-wet canvas over another for the first time, resulting in a fascinatingly unpredictable, abstract artwork. Rejecting the paintbrush, for a number of years, the artist would explore the limitations of painting with his newfound method, using the canvases themselves to mark-make. 'I think it's important to make new things, things that have never been made before. Only then a painting can be powerful and expressive, and only then it is interesting,' he explained (R. van Koningsbruggen, quoted in Rob van Koningsbruggen. *Paintings 1971-1978*, exh. cat., Stedelijk Museum, Amsterdam, 1979, unpagged).

Van Koningsbruggen restricted himself to only a few variations when making these ground-breaking paintings. For example, the movement used could be that of sliding or rotating, but sliding was restricted to always being done from left to right. The artist also limited himself to canvases of basic geometric shape. Soon, Van Koningsbruggen would begin to experiment with primary colours, but his adventure first began in black and white: 'they are inescapable'. The present work, with its elementary 'non-colours' in combination with clear geometric shapes is a beautiful example of Van Koningsbruggen's early sliding paintings. The black and white merge into a vibrating mirage of different, subtle shades, while one triangular canvas provides a well-balanced counterpart to the other.

Van Koningsbruggen, at the forefront of 'fundamental painting', proclaims that the concept is the most important thing about a painting, more important even than the visual result: 'I actually don't care how the idea turns out. I hardly look at it, to my paintings. I see it for a second, but then it does not interest me anymore' (R. van Koningsbruggen, quoted in H. den Hartog Jager, Rob van Koningsbruggen, Amsterdam

2002, p.11). With his pioneering sliding method, Van Koningsbruggen also fulfilled his desire to limit the input of the artist as much as possible, with Jan Schoonhoven being an important forerunner. 'Beautiful is not important, beautiful is not good. Beautiful and good come together, if there is discovery in the work': statements like this demonstrate that Van Koningsbruggen is one of the most radical and innovative artists of the Netherlands (R. van Koningsbruggen, quoted in H. den Hartog Jager, Rob van Koningsbruggen, Amsterdam 2002, p.11). Looking at *Untitled*, it is striking that aesthetics and composition were not Van Koningsbruggen's main concern because the visual result of his method is extraordinary. Rini Dippel, former curator of the Stedelijk Museum, Amsterdam, highlights this in her introduction to the important 1979 Van Koningsbruggen exhibition at the museum, in which *Untitled* was exhibited: 'To the sensitive observer, the forcefulness of the work is inescapable' (R. Dippel, Rob van Koningsbruggen. *Paintings 1971-1978*, exh. cat., Stedelijk Museum, Amsterdam, 1979, unpagged).



λ59

**JAN DIBBETS (B. 1941)**

*Gewad*

signed, titled and dated 'Jan Dibbets "Gewad" 1984' (on the reverse)  
watercolour, pencil and colour photograph on paper laid down on chip board  
125 x 152.5cm.

Executed in 1984

€15,000-20,000

\$17,000-23,000

**PROVENANCE:**

Anon. sale, Christie's Amsterdam, 10 June 1999, lot 430.  
Acquired at the above sale by the present owner.

**LITERATURE:**

Please compare to: R. Fuchs, *Jan Dibbets, Interior Light. Works on Architecture 1969-1990*, Groningen 1991, no. 72 (illustrated in colour, p. 102).



λ60

**GÜNTHER FÖRG (1952-2013)**

*Untitled*

signed and dated 'Förg 93' (upper left)

acrylic on canvas

195.5 x 160.5cm.

Painted in 1993

€80,000-120,000

\$91,000-140,000

**PROVENANCE:**

Galerie Max Hetzler, Berlin.

Acquired from the above by the present owner.

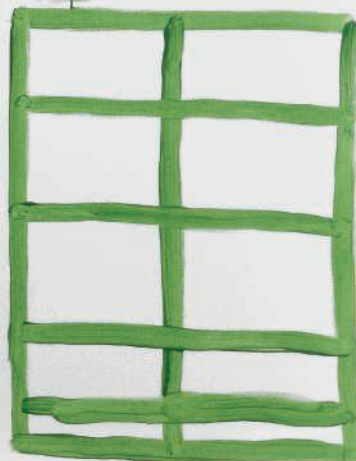
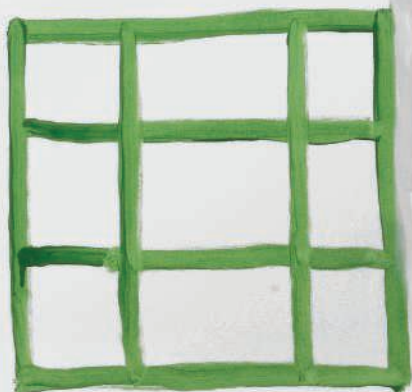
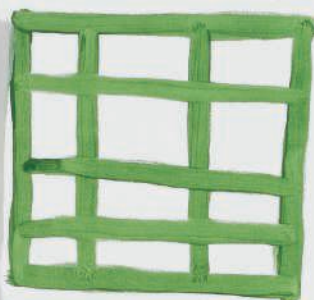
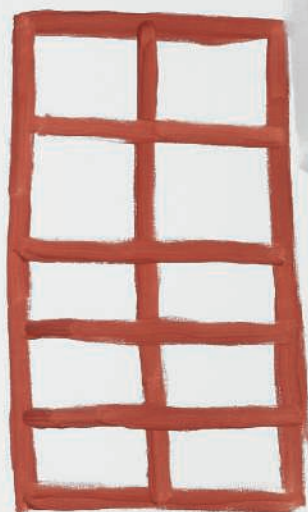
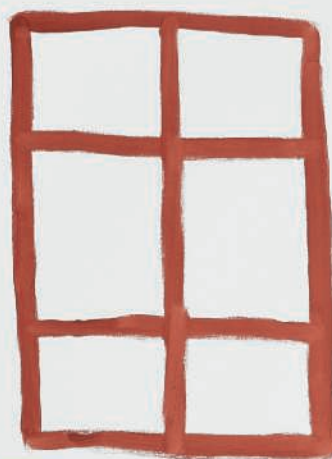
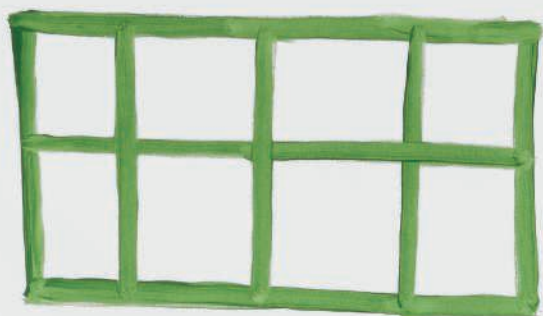
This work is registered in the artist's archives under the archive no. *WVF.93.B.0039*.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.

With its architecture of free-floating grids depicted in hues of red, green, and a delicate grey, Günther Förg's *Untitled* (1993) is an elegant example of his *Grid Paintings* (*Gitterbilder*). By the early 1990s, Förg had abandoned his stringent monochrome colour fields in favour of a matrix of gestural gridded works marked with a painterly naïveté. Replacing his trademark lead backdrop with acrylic on canvas, Förg's geometric forms inhabit the brilliant white canvas with an unexpected poeticism, their levity echoed in the apparition of striations marking the centre of the canvas. The architectural elements of Förg's large-scale painting create an illusionistic space in which red and green grids emulate the fenestration of building façades.

In keeping with the tenets of postmodernism, Förg's artistic experimentation persistently engaged his predecessors, ranging from Piet Mondrian to Paul Klee and Edvard Munch. This composition is a playful iteration of Mondrian's propagation of neo-plasticism, which championed formal purity through austere and regimented blocks of colour. Förg appropriates the orthogonal system that formed the foundation of Mondrian's work by imbuing his Minimalist order with personal intuition. Förg's grids gracefully juxtapose composed geometric order with the humanism of a painter's touch. *Untitled* acutely draws upon timely art-historical trends, modifying the Minimalist abstract value system to demonstrate a unique artistic language that permeates throughout the loosely rendered network of lines.

Figure 93





## WORKS FROM THE COLLECTION OF ERIK MOSEL AND ANDREA TSCHECHOW



Erik Mosel and Andrea Tschechow. © Wilfried Petzi, Munich.

Christie's is honoured to present a selection of artworks collected by the influential patron of Minimalist and Conceptualist art, Erik Mosel. From the 1960s, Mosel's revolutionary outlook defined the international contemporary art scene, not just through his keen sense of critical awareness but also in his mentorship of young promising artists.

In 1973 Erik Mosel, along with Dr. Michael Tacke, founded the Kunstraum München as a not-for-profit exhibition platform in Munich. In donating a space where artists could present their work to the public, an opportunity rarely offered, the Kunstraum enabled Minimalist and Conceptual artists to cultivate an audience reaching far beyond their domestic patrons, offering a launch pad of sorts for their careers to grow internationally. Within a few years, the Kunstraum had become one of the most exciting places to view new developments in contemporary art. The American artists Roni Horn, Robert Ryman, Fred Sandback, Richard Tuttle and Carl Andre, along with the late German visionary Günther Förg, were invited to the Kunstraum, often creating site-specific works and installations. For many, this was their first chance to exhibit in Europe; for all, it represented a definitive and pivotal moment in their early careers.

Through his passion, Mosel breathed life into these art movements which were only beginning to take root in their native countries. The artists he selected offered critical awareness and commentary on the current generation and the role art would play - questioning conventions of painting and sculpture and exploring the spatial relationships between art and reality. Friendships were born between Mosel and the artists for whom he fostered a collaborative environment and encouraged the back-and-forth free-flowing exchange of ideas that were to define the growing international purview of Minimalist and Conceptualist thought and practice.

The group offered by Christie's Amsterdam includes prominent early works that reflect the exhilarant critical momentum of this period. Acquiring key pieces by important artists in whom he recognised brilliance long before the art world took a concerted interest, Mosel assembled an unparalleled selection of works, informed by his intimate and personal knowledge of the movements and the artists that encompassed them.

PROPERTY FROM THE COLLECTION OF ERIK MOSEL  
AND ANDREA TSCHECHOW

**61**

**FRED SANDBACK (1943-2003)**

*Orange Day-glo Corner Piece*

orange day-glo acrylic on 1/32" elastic cord and spring  
steel

61 x 5 x 7.5cm.

Executed in 1968, this work is from an edition of seven.  
There were also eighteen further examples executed  
at a later date, plus three artist's proofs.

€20,000-30,000

\$23,000-34,000

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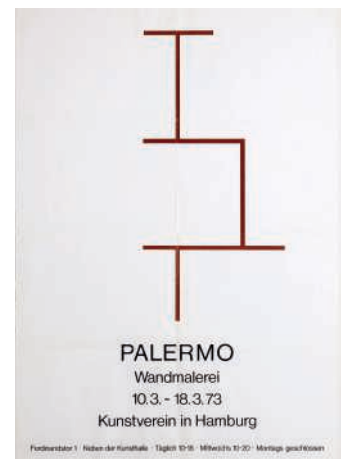
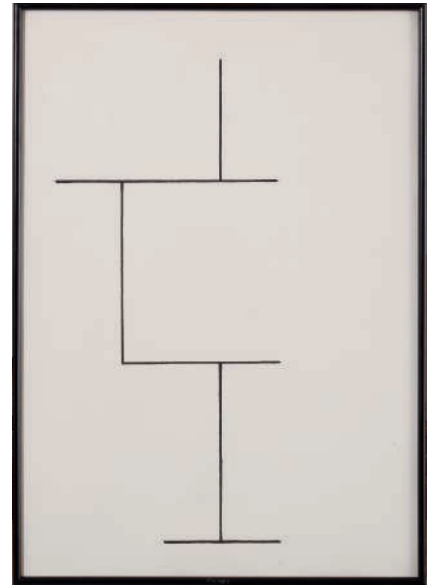
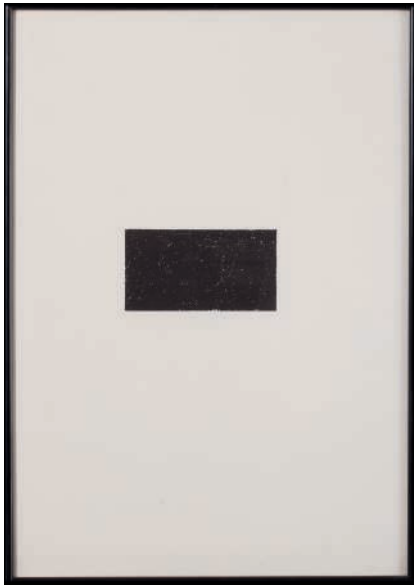
**PROVENANCE:**

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

This work is accompanied by the installation  
instructions and the original envelope inscribed  
by the artist.







PROPERTY FROM THE COLLECTION OF ERIK MOSEL AND ANDREA TSCHETCHOW

**λ.62**

### **BLINKY PALERMO (1943-1977)**

*Mappe zur Wandmalerei Hamburger Kunstverein  
(Portfolio for Mural at the Hamburger Kunstverein)*

each signed, numbered and dated 'Palermo 73 79/100' (on the reverse)  
two lithographs and one screenprint  
each sheet: 50 x 35cm.

Executed in 1973, this work is number seventy-nine from an edition of one hundred

€10,000-15,000

\$12,000-17,000

#### **PROVENANCE:**

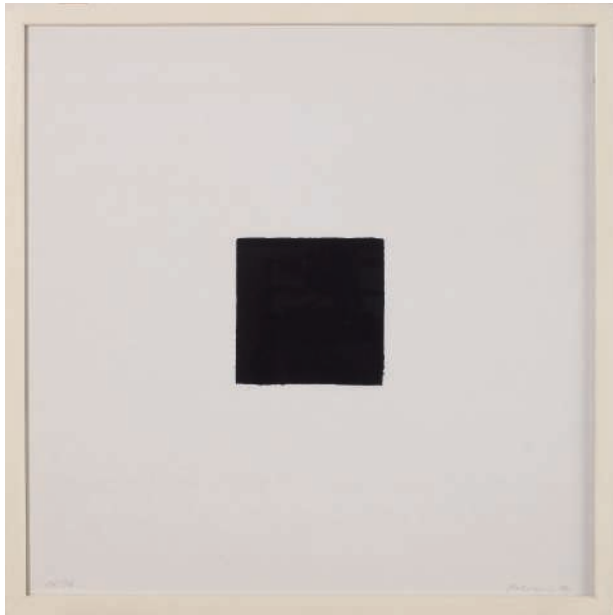
Galerie Heiner Friedrich, Munich.

Acquired from the above by the present owner in 1973.

#### **LITERATURE:**

F. Jahn, *Palermo. Die Gesamte Grafik und alle Auflagenobjekte 1966 bis 1975*, Munich 1983, no. 33 (another from the edition illustrated, p. 79).

To be sold with an offset exhibition poster for the exhibition *Wandmalerei* at the Hamburger Kunstverein in 1973, 83.5 x 58.5cm.



PROPERTY FROM THE COLLECTION OF ERIK MOSEL AND ANDREA TSCHETCHOW

**λ63**

**BLINKY PALERMO (1943-1977)**

*4 Prototypen (4 Prototypes)*

each signed and dated 'Palermo 70' (lower right); each numbered '14/90' (lower left)

silkscreen on card, in four parts

each: 58.5 x 58.5cm.

Executed in 1970, this work is number fourteen from an edition of ninety from the total edition of one hundred and two

€20,000-30,000

\$23,000-34,000

**PROVENANCE:**

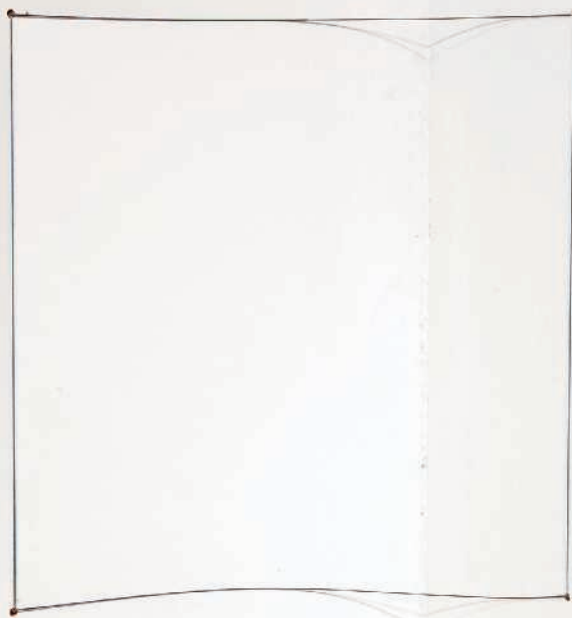
Galerie Heiner Friedrich, Munich.

Acquired from the above by the present owner in 1970.

**LITERATURE:**

F. Jahn, *Palermo. Die Gesamte Grafik und alle Auflagenobjekte 1966 bis 1975*, Munich 1983, no. 7 (another from the edition illustrated in colour, p. 27).





PROPERTY FROM THE COLLECTION OF ERIK MOSEL  
AND ANDREA TSCHÉCHOW

**64**

**FRED SANDBACK (1943-2003)**

*Blue Day-glo Corner Piece*

blue day-glo acrylic on 1/32" elastic cord and spring  
steel

35.5 x 30.5 x 15cm.

Executed in 1968, this work is from an edition of seven.  
There were also eighteen further examples executed  
at a later date.

€20,000-30,000

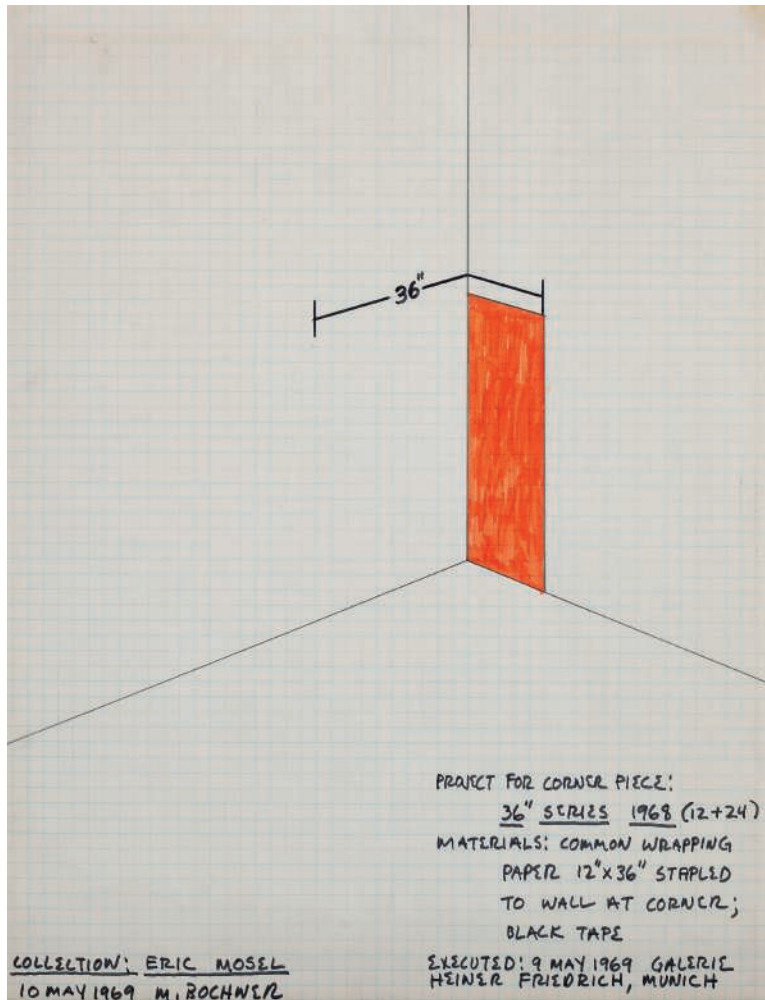
\$23,000-34,000

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**PROVENANCE:**

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

This work is accompanied by the installation  
instructions and the original envelope inscribed  
by the artist.



PROPERTY FROM THE COLLECTION OF ERIK MOSEL AND ANDREA TSCHENCHOW

**65**

**MEL BOCHNER (B. 1940)**

*Project for Corner Piece: 36" Series (12 + 24)*

signed and dated '10 May 1969 M. BOCHNER' (lower left); titled 'PROJECT FOR  
 CORNER PIECE: 36" SERIES 1968 (12+24)' (lower right)

felt-tip pen and pencil on graph paper

28 x 21.5cm.

Executed in 1969

€10,000-15,000

\$12,000-17,000

**PROVENANCE:**

Galerie Heiner Friedrich, Munich.

Acquired from the above by the present owner in 1969.



Mel Bochner installing the present work at Galerie Friedrich, Munich, 1969. © Erik Mosel.





PROPERTY FROM THE COLLECTION OF ERIK MOSEL AND ANDREA TSCHETCHOW

λ66

**BLINKY PALERMO (1943-1977)**

*Fünf Miniaturen (Five Miniatures)*

each signed and dated 'Palermo 72' (lower centre); each numbered 'III/X' (on the reverse)

colour foil embossings on paper, in five parts

each: 40 x 26.5cm.

Executed in 1972, this work is number three from an edition of ten numbered in Arabic besides the edition of seventy-five numbered in Roman numerals

€8,000-12,000

\$9,100-14,000

**PROVENANCE:**

Galerie Heiner Friedrich, Munich.

Acquired from the above by the present owner in 1972.

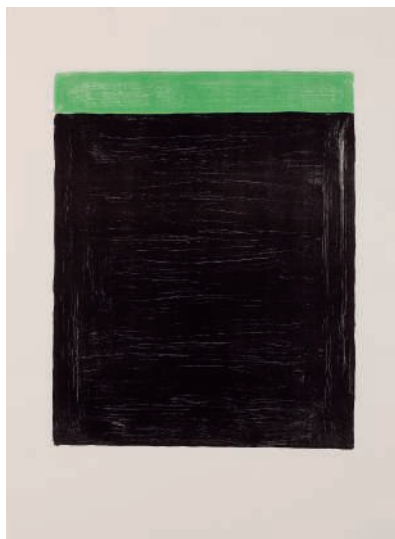
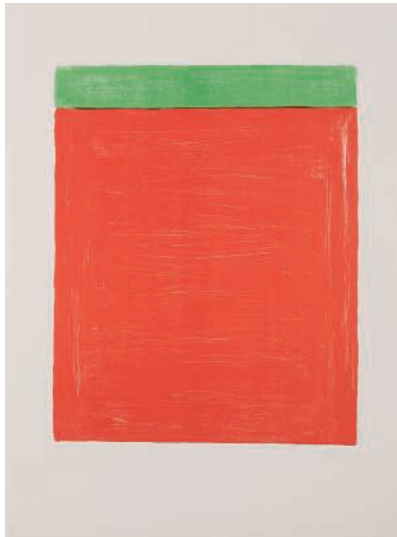
**LITERATURE:**

F. Jahn, *Palermo. Die Gesamte Grafik und alle Auflagenobjekte 1966 bis 1975*, Munich 1983, no. 30 (another from the edition illustrated in colour, p. 73).

**67-99 No Lots**

END OF EVENING SALE

DAY SALE WEDNESDAY 2 NOVEMBER 2016 2.00 PM  
LOTS 100-246



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PROPERTY FROM THE COLLECTION OF ERIK MOSEL AND ANDREA TSCHECHOW

100

**GÜNTHER FÖRG (1952-2013)**

*Entwurf einer Wandmalerei (Design for a Mural)*

each signed and dated 'Förg 1986' (lower right); numbered and with sheet number 'V/V' (lower left)

lithograph in colours, in five parts

each image: 50 x 40cm.

each sheet: 73 x 53cm.

Executed in 1986, this work is number five from an edition of five besides the edition of twenty numbered with Arabic numerals

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Acquired directly from the artist by the present owner in 1986.

**LITERATURE:**

*Günther Förg. Gesamte Editionen 1974-1988*, Stuttgart 1989, p. 167, no. 1.9 (another from the edition illustrated in colour, pp. 59-63).





PROPERTY FROM THE COLLECTION OF ERIK MOSEL AND ANDREA TSCHETCHOW

**λ101**

**BLINKY PALERMO (1943-1977)**

*Oliv/Silber (Olive/Silver)*

signed and dated 'Palermo 71' (lower right); numbered 'a.p.' (lower left)  
silkscreen on card

73.5 x 56.5cm.

Executed in 1971, this work is one of ten artist's proofs besides the edition of one hundred; this is the second (final) state

€2,000-3,000

\$2,300-3,400

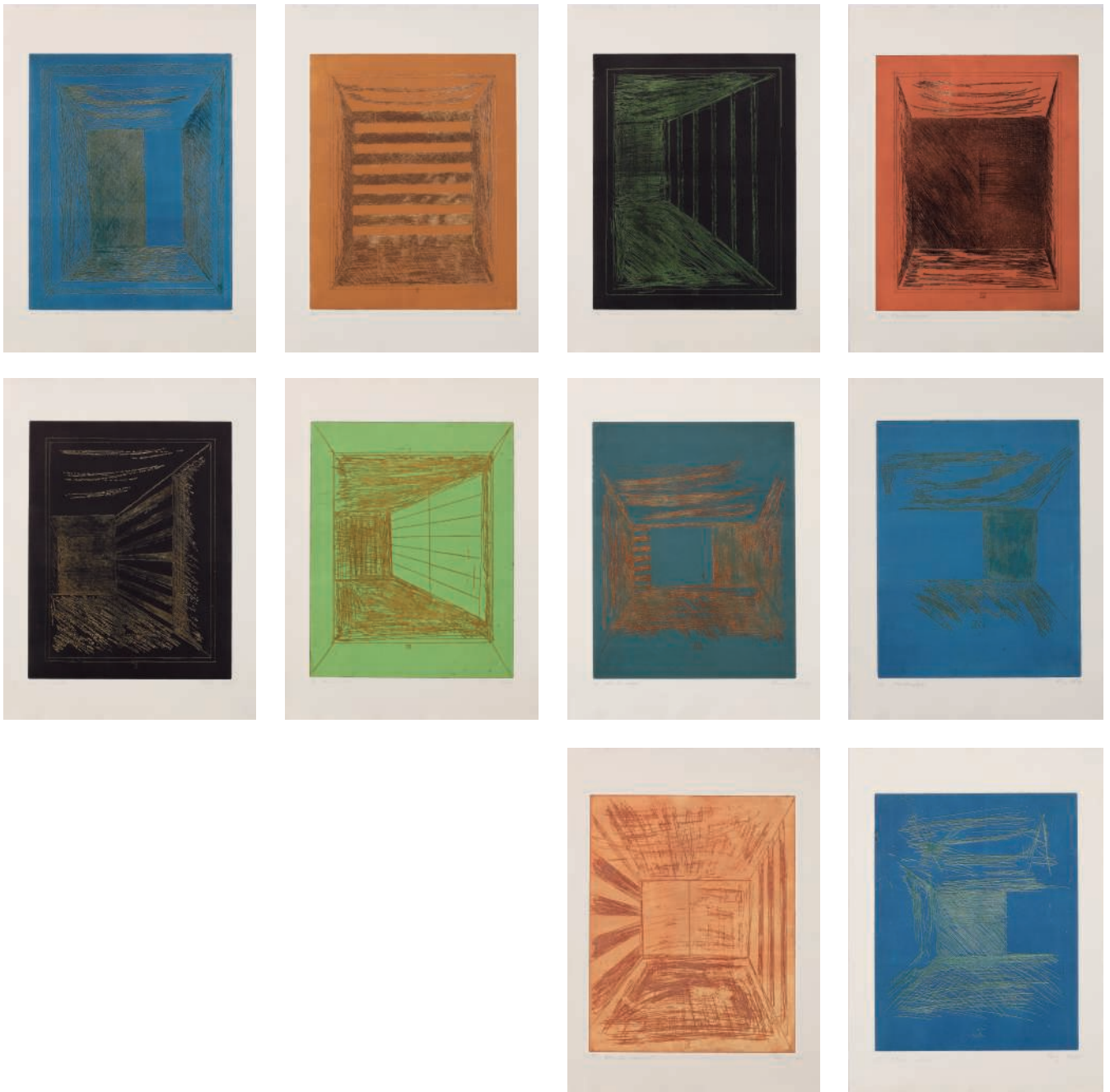
**PROVENANCE:**

Galerie Heiner Friedrich, Munich.

Acquired from the above by the present owner in 1971.

**LITERATURE:**

F. Jahn, *Palermo. Die Gesamte Grafik und alle Auflagenobjekte 1966 bis 1975*, Munich 1983, no. 25 (another from the edition illustrated, p. 63).



PROPERTY FROM THE COLLECTION OF ERIK MOSEL AND ANDREA TSCHETCHOW

λ102

# **GÜNTHER FÖRG (1952-2013)**

## *Sujet (Subject)*

(i)-(viii), (x): signed and dated 'Förg 1985' (lower right)

(ix): signed and dated 'Förg '85' (lower right)

each titled and numbered 'ea Wandmalerei' (lower left)

etching in colours, in ten parts

each sheet: 68 x 50cm.

(i), (iii)-(iv) image: 49.5 x 39.5cm., (ii) image: 49.5 x 40cm.

(v)-(viii) image: 50 x 39.5cm., (ix) image: 50 x 40cm.

Executed in 1985, this work is an artist's proof besides the edition of sixteen numbered with Arabic and five numbered with Roman numerals

€4,000-6,000

\$4,600-6,800

## **PROVENANCE:**

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

## **LITERATURE:**

*Günther Förg. Gesamte Editionen 1974-1988*, Stuttgart 1989, no. 1.5, p. 166 (another from the edition illustrated in colour, pp. 30-33).





PROPERTY FROM THE COLLECTION OF ERIK MOSEL AND ANDREA TSCHETCHOW

λ103

**GÜNTHER FÖRG (1952-2013)**

*Fenster - Räume (Windows - Rooms)*

each signed and dated 'Förg 86' (lower right); each numbered 'VI/VI' (lower left)  
 (i)-(vi), (xvi)-(xxxiii) drypoint  
 (vii)-(xv) aquatint and drypoint; in total thirty-three parts  
 each sheet: 68.5 x 50cm.

Executed in 1986, this work is number six from an edition of six

€5,000-7,000

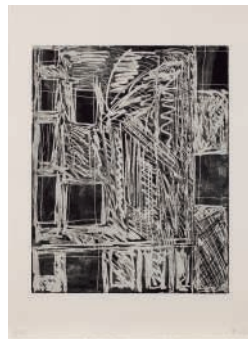
\$5,700-7,900

**PROVENANCE:**

Acquired directly from the artist by the present owner in 1986.

**LITERATURE:**

*Günther Förg. Gesamte Editionen 1974-1988*, Stuttgart 1989, p. 166, no. 1.7  
 (another from the edition illustrated, pp. 39-53).







LE CORBEAU ET LE RENARD. LE CORBEAU SONNE. LE PEINTRE EST  
 ABSENT. LE RENARD SONNE. L'ARCHITECTE EST ABSENT. MÊME  
 JEU. LE CORBEAU ET LE RENARD SONT ABSENTS. JE ME SOUVIENS  
 D'EUX, MAIS À PEINE. J'AI OUBLIÉ LES PATTES ET LES MAINS. LES  
 JEUX ET LES COSTUMES, LES VOIX ET LES CRIS, LA FOURBERIE ET  
 LA VANITÉ. LE PEINTRE ÉTAIT TOUT COULEURS. L'ARCHITECTE ÉTAIT  
 EN PIERRE. LE CORBEAU ET LE RENARD ÉTAIENT DE CARACTÈRES  
 IMPRIMÉS. LE SYSTÈME D. IL Y AVAIT DU CHIEN JUSQUE DANS  
 LA FOULE. IL PLEUVAIT SUR L'AGORA. L'AGORA ÉTAIT BONDEE. IL Y  
 AVAIT UN CHIEN VERT, UN CHIEN ROUGE, UN CHIEN BLANC, UN  
 CHIEN NOIR ET BLEU, DE CARACTÈRE IMPRIMÉ. JE ME SOUVIENS  
 D'EUX, MAIS À PEINE. LE RENARD SONNE. LE CORBEAU SONNE.

LE CORBEAU ET LE RENARD. LE CORBEAU SONNE. LE PEINTRE EST  
 ABSENT. LE RENARD SONNE. L'ARCHITECTE EST ABSENT. MÊME  
 JEU. LE CORBEAU ET LE RENARD SONT ABSENTS. JE ME SOUVIENS  
 D'EUX, MAIS À PEINE. J'AI OUBLIÉ LES PATTES ET LES MAINS. LES  
 JEUX ET LES COSTUMES, LES VOIX ET LES CRIS, LA FOURBERIE ET  
 LA VANITÉ. LE PEINTRE ÉTAIT TOUT COULEURS. L'ARCHITECTE ÉTAIT  
 EN PIERRE. LE CORBEAU ET LE RENARD ÉTAIENT DE CARACTÈRES  
 IMPRIMÉS. LE SYSTÈME D. IL Y AVAIT DU CHIEN JUSQUE DANS  
 LA FOULE. IL PLEUVAIT SUR L'AGORA. L'AGORA ÉTAIT BONDEE. IL Y  
 AVAIT UN CHIEN VERT, UN CHIEN ROUGE, UN CHIEN BLANC, UN  
 CHIEN NOIR ET BLEU, DE CARACTÈRE IMPRIMÉ. JE ME SOUVIENS  
 D'EUX, MAIS À PEINE. LE RENARD SONNE. LE CORBEAU SONNE.

LE CORBEAU ET LE RENARD. LE CORBEAU SONNE. LE PEINTRE EST  
 ABSENT. LE RENARD SONNE. L'ARCHITECTE EST ABSENT. MÊME  
 JEU. LE CORBEAU ET LE RENARD SONT ABSENTS. JE ME SOUVIENS  
 D'EUX, MAIS À PEINE. J'AI OUBLIÉ LES PATTES ET LES MAINS. LES  
 JEUX ET LES COSTUMES, LES VOIX ET LES CRIS, LA FOURBERIE ET  
 LA VANITÉ. LE PEINTRE ÉTAIT TOUT COULEURS. L'ARCHITECTE ÉTAIT  
 EN PIERRE. LE CORBEAU ET LE RENARD ÉTAIENT DE CARACTÈRES  
 IMPRIMÉS. LE SYSTÈME D. IL Y AVAIT DU CHIEN JUSQUE DANS  
 LA FOULE. IL PLEUVAIT SUR L'AGORA. L'AGORA ÉTAIT BONDEE. IL Y  
 AVAIT UN CHIEN VERT, UN CHIEN ROUGE, UN CHIEN BLANC, UN  
 CHIEN NOIR ET BLEU, DE CARACTÈRE IMPRIMÉ. JE ME SOUVIENS  
 D'EUX, MAIS À PEINE. LE RENARD SONNE. LE CORBEAU SONNE.





WORKS BY MARCEL BROODTHAERS  
PROPERTY OF A SWISS COLLECTOR





Marcel Broodthaers at his exhibition *Un Jardin d'Hiver (A B C)*, Palais des Beaux-Arts, Brussels, 1974. © Maria Gilissen.

## MARCEL BROODTHAERS

In 1964, in a manifesto printed on the invitation to his first exhibition at Galerie Saint-Laurent, Brussels, Marcel Broodthaers declared himself to be an artist: 'I, too, wondered whether I could not sell something and succeed in life. For some time now I have been good for nothing... Finally the idea of inventing something insincere crossed my mind and I set to work straightaway. At the end of three months, I showed what I had produced to Ph. Edouard Toussaint, the owner of the Galerie Saint Laurent. But it is art, he said, and I will willingly exhibit all of it'. By turns light-hearted and poignant, yet always showcasing his characteristic wit and elegance, Broodthaers' subsequent work challenged the traditional role of a visual artist, incorporating poetry, films, lectures, open letters, collecting and exhibition-making into his practice. The present collection, which begins with that 1964 invitation, *Moi aussi, je me suis demandé...*, and spans the course of Broodthaers's artistic output to 1975, offers a unique opportunity to engage with the artist's work in multiple media. Together with a number of unique works on paper, a film and artist's books, the collection showcases an exceptional, near complete set of graphic editions made by the artist.

Broodthaers' work took in an encyclopaedic variety of historical, literary, social and critical themes, but, above all, it remained grounded in language. A former poet, Broodthaers succeeded in transforming poetry into visual art, reinventing its parameters and extending its reach. *Petit rond, le renard* (1967) and *La lettre d* (1967), both closely linked to a series of works presented at the 1968 exhibition *Le Corbeau et le Renard* at Wide White Space, Antwerp, use the text of a seventeenth-century fable of the same name by Jean La Fontaine, spliced with phrases taken from primary schoolbooks. In these works poetry becomes an object – to be hung on a wall, viewed in a gallery, shipped in a crate – and is thus able to broach the format of the book, designating new spaces and new contexts for reading.

The multiple, for Broodthaers, was a key tool in an *oeuvre* which focussed on restatement and repetition, and the appropriation and amalgamation of images. 'What is that characterises an art edition?' he asked in the catalogue for the *L'Angélus de Daumier* exhibition, 1975. 'The editions displayed in this room have given no answer to this question, for the simple reason that there is no formal difference between an art edition and that which isn't' (M. Broodthaers, quoted in N. Nobis, W. Meyer (eds.), *Marcel Broodthaers. Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, p. 10). Broodthaers used lithography, screenprint,

collage and annotation indiscriminately and interchangeably, delighting in blurring the boundaries between original and copy, between unique and multiple. *La Signature Série 1 Tirage illimité* – comprised of 153 sets of the artist's initials – is titled with the suggestion that it is an unlimited edition; in fact, it was issued in only sixty copies, a contradiction which renders the artist's signature a cipher of insincerity rather than a mark of authenticity.

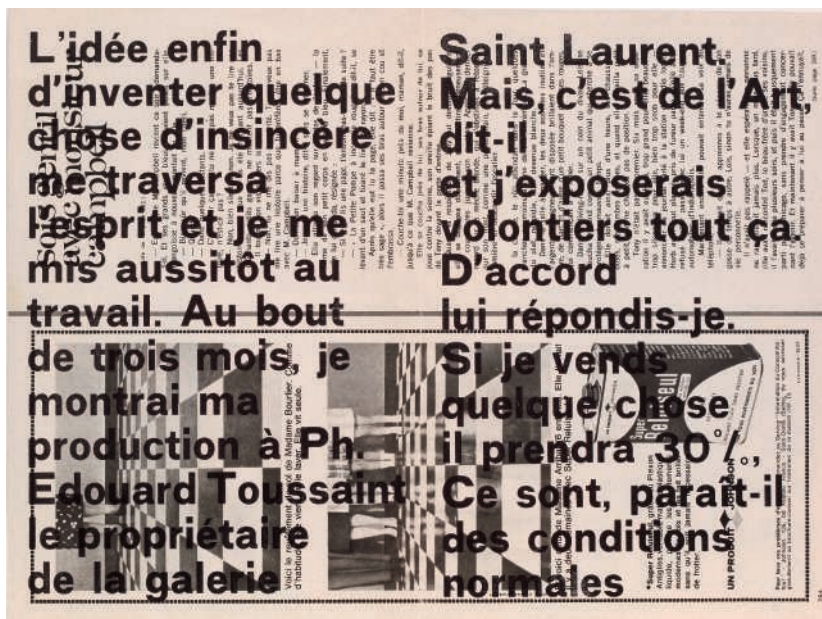
The editions produced by Broodthaers encompass all the registers of his artistic production. Their pages are covered with riddles and secrets, wordplay, corrected mistakes, quotes snatched out of context, obscure historic references and overt criticisms of commercial culture. In works such as *Animaux de la ferme* (1974), where labels and illustrations confront each other in puzzling non sequiturs, Broodthaers clearly referenced the work of the Surrealists, and particularly that of fellow Belgian René Magritte, whose *Treachery of Images* (1929) infamously asserted 'Ceci n'est pas une pipe'. Yet Broodthaers was the first to admit that his work was too tethered to social, economic and institutional contexts to be truly Surrealist. In an imaginary interview with Magritte, Broodthaers proposed that his fellow artist 'find events from real life, from society'; a puzzled Magritte declined, laughing, 'You have a strange way of talking. This is sociology, I'm not interested' (M. Broodthaers, quoted in M. J. Borja-Villel, C. Cherix (eds.), *Marcel Broodthaers. A Retrospective*, New York 2016, p.122). Broodthaers's investigations culminated in *Musée d'Art Moderne, Département des Aigles*, an itinerant exhibition which incisively commented upon the function, form and politics of the museum, and is widely considered to be his masterpiece. Appropriating the very identity of the art institution, Broodthaers legitimised his museum through bureaucracy and documentation, such as *Musée-Museum* (1972), where architectural plans of the exhibition are supplemented by postcard reproductions of the postcards exhibited.

Currently the subject of a major retrospective travelling between the Museum of Modern Art, New York, Museo Nacional Centro de Arte Reina Sofía, Madrid and Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Broodthaers's work continues to have a profound influence on a generation of artists, curators and thinkers. This collection offers an exceptional opportunity to engage with the breadth and depth of the artist's practice, uniquely capturing the elegant spirit of poetry and criticism which pervades Broodthaers' work.





recto



verso

PROPERTY OF A SWISS COLLECTOR

λ!104

**MARCEL BROODTHAERS (1924-1976)**

*Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose... (I, too, wondered whether I could not sell something...)*

typographic impression on magazine page

unfolded sheet: 25 x 33.5cm.

Executed in 1964, this work is part of a limited edition, each printed on different paper

€1,000-1,500

\$1,200-1,700

**PROVENANCE:**

Galerie Laage-Salomon, Paris.

Acquired from the above by the present owner.

**LITERATURE:**

M.J. Borja-Villel, C. Cherix (eds.), *Marcel Broodthaers. A Retrospective*, New York 2016 (two others from the edition illustrated, pp. 80-81).

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





PROPERTY OF A SWISS COLLECTOR

λ!105

**MARCEL BROODTHAERS (1924-1976)**

*L'Herbe (Grass)*

signed with the artist's initials 'M. B.' (on the reverse)

coloured pencil and ink on paper

15.5 x 23.5cm.

Executed circa 1969

€15,000-20,000

\$17,000-23,000

**PROVENANCE:**

Galerie Isy Brachot, Brussels.

Anon. sale, Christie's Amsterdam, 6 December 1995, lot 381.

Acquired at the above sale by the present owner.

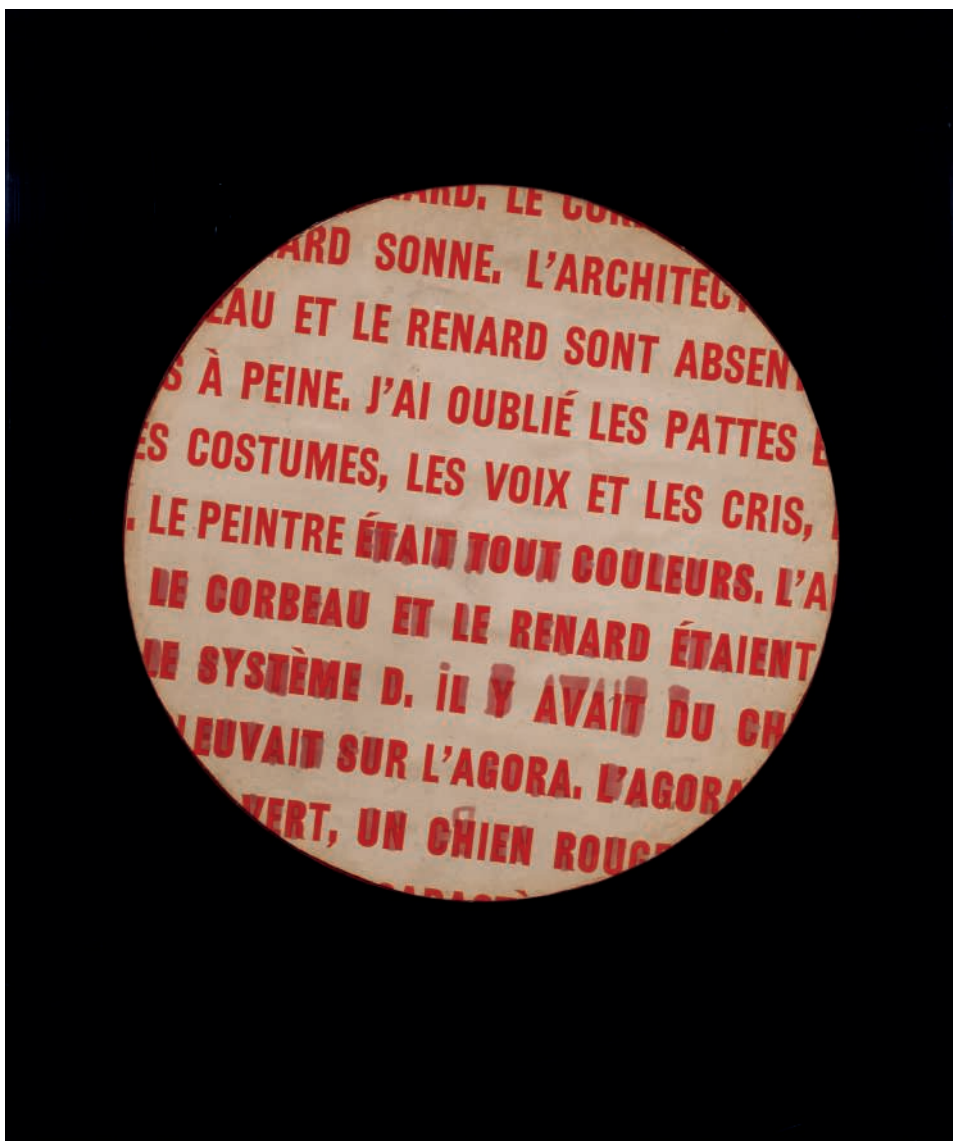
**EXHIBITED:**

Paris, Galerie Isy Brachot, *Marcel Broodthaers*, 1987, no. 24 (illustrated in colour, unpagged). This exhibition later travelled to Brussels, Galerie Isy Brachot.

**LITERATURE:**

F. De Vree, *Marcel Broodthaers. Oeuvres 1963-1975*, Brussels 1990 (illustrated in colour, p. 153).

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



PROPERTY OF A SWISS COLLECTOR

λ.106

**MARCEL BROODTHAERS (1924-1976)**

*Petit rond, le renard (Small Circle, the Fox)*

typographic impression and watercolour on paper laid on a painted panel  
panel diameter: 40cm.

Executed in 1967, this piece is unique

€25,000-35,000

\$29,000-39,000

**PROVENANCE:**

Louis K. Meisel Gallery, New York.

Galerie Isy Brachot, Brussels.

Anon. sale, Christie's Amsterdam, 31 May 1994, lot 474.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, Galerie Isy Brachot, *Marcel Broodthaers*, 1982-1983, p. 55, no. 14 (illustrated, p. 28).

Paris, Galerie Isy Brachot, *Marcel Broodthaers*, 1987, no. 16. This exhibition later travelled to Brussels, Galerie Isy Brachot.

**LITERATURE:**

F. De Vree, *Marcel Broodthaers. Oeuvres 1963-1975*, Brussels 1990 (illustrated in colour, p. 129).

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



PROPERTY OF A SWISS COLLECTOR

λ!107

**MARCEL BROODTHAERS (1924-1976)**

*La Lettre d. (The Letter d.)*

signed with the artist's initials and dated '4 février 67

M. B.' (on the reverse side of the portfolio)

typographic impression and collage on paper, in five parts, in a card portfolio with collaged elements on the interior and exterior

each sheet: 55.5 x 75.5cm.

portfolio: 78 x 58.5cm.

Executed in 1967, this piece is unique

€70,000-90,000

\$79,000-100,000

**PROVENANCE:**

Private Collection, Belgium.

Acquired from the above by the present owner via Jos Jamar.

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

'I am the result of an experiment – the word is perhaps a little strong – let's say of a taste for literature, definitely; that was my starting point; however, I do believe I am now able to express myself on the edge of things, where the world of visual arts and the world of poetry might eventually, I wouldn't say meet, but at the very frontier where they part'

—M. BROODTHAERS



Installation view of *Le Corbeau et le Renard*, Wide White Space Gallery, Antwerp, 1968.  
Artwork: © 2016 Artists Rights Society (ARS), New York / SABAM, Brussels. Photo: © R. Van Den Bempt.

LE CORBEAU ET LE RENARD. LE CORBEAU SONNE. LE PEINTRE EST  
 ABSENT. LE RENARD SONNE. L'ARCHITECTE EST ABSENT. MÊME  
 JEU. LE CORBEAU ET LE RENARD SONT ABSENTS. JE ME SOUVIENS  
 D'EUX, MAIS À PEINE. J'AI OUBLIÉ LES PATTES ET LES MAINS. LES  
 JEUX ET LES COSTUMES, LES VOIX ET LES CRIS, LA FOURBERIE ET  
 LA VANITÉ. LE PEINTRE ÉTAIT TOUT COULEURS. L'ARCHITECTE ÉTAIT  
 EN PIERRE. LE CORBEAU ET LE RENARD ÉTAIENT DE CARACTÈRES  
 IMPRIMÉS. LE SYSTÈME D. IL Y AVAIT DU CHIEN JUSQUE DANS  
 LA FOULE. IL PLEUVAIT SUR L'AGORA. L'AGORA ÉTAIT BONDÉE. IL Y  
 AVAIT UN CHIEN VERT, UN CHIEN ROUGE, UN CHIEN BLANC, UN  
 CHIEN NOIR ET BLEU, DE CARACTÈRE IMPRIMÉ. JE ME SOUVIENS  
 D'EUX, MAIS À PEINE. LE RENARD SONNE. LE CORBEAU SONNE.

LE CORBEAU ET LE RENARD. LE CORBEAU SONNE. LE PEINTRE EST  
 ABSENT. LE RENARD SONNE. L'ARCHITECTE EST ABSENT. MÊME  
 JEU. LE CORBEAU ET LE RENARD SONT ABSENTS. JE ME SOUVIENS  
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 JEUX ET LES COSTUMES, LES VOIX ET LES CRIS, LA FOURBERIE ET  
 LA VANITÉ. LE PEINTRE ÉTAIT TOUT COULEURS. L'ARCHITECTE ÉTAIT  
 EN PIERRE. LE CORBEAU ET LE RENARD ÉTAIENT DE CARACTÈRES  
 IMPRIMÉS. LE SYSTÈME D. IL Y AVAIT DU CHIEN JUSQUE DANS  
 LA FOULE. IL PLEUVAIT SUR L'AGORA. L'AGORA ÉTAIT BONDÉE. IL Y  
 AVAIT UN CHIEN VERT, UN CHIEN ROUGE, UN CHIEN BLANC, UN  
 CHIEN NOIR ET BLEU, DE CARACTÈRE IMPRIMÉ. JE ME SOUVIENS  
 D'EUX, MAIS À PEINE. LE RENARD SONNE. LE CORBEAU SONNE.

LE CORBEAU ET LE RENARD. LE CORBEAU SONNE. LE PEINTRE EST  
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 JEU. LE CORBEAU ET LE RENARD SONT ABSENTS. JE ME SOUVIENS  
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 LA VANITÉ. LE PEINTRE ÉTAIT TOUT COULEURS. L'ARCHITECTE ÉTAIT  
 EN PIERRE. LE CORBEAU ET LE RENARD ÉTAIENT DE CARACTÈRES  
 IMPRIMÉS. LE SYSTÈME D. IL Y AVAIT DU CHIEN JUSQUE DANS  
 LA FOULE. IL PLEUVAIT SUR L'AGORA. L'AGORA ÉTAIT BONDÉE. IL Y  
 AVAIT UN CHIEN VERT, UN CHIEN ROUGE, UN CHIEN BLANC, UN  
 CHIEN NOIR ET BLEU, DE CARACTÈRE IMPRIMÉ. JE ME SOUVIENS  
 D'EUX, MAIS À PEINE. LE RENARD SONNE. LE CORBEAU SONNE.

LE D EST PLUS GRAND QUE LE T. TOUS LES D DOIVENT AVOIR LA  
 MÊME LONGUEUR. LE JAMBAGE ET L'OVALE ONT LA MÊME PENTE  
 COMME DANS A. MODELES: LE CHIEN. LE RENARD. KÖKELBERG.  
 LES CRIS. LES MAINS. L'ORCHIDÉE. L'ARCHITECTE. LES PATTES.  
 LES MAINS. PARIS. LA FOURBERIE. LES VOIX. LES CRIS. LE CARAC-  
 TÈRE. L'IMPRIME. L'IMPRIMEUR. L'AGORA. LE BLEU. LE ROUGE. LE

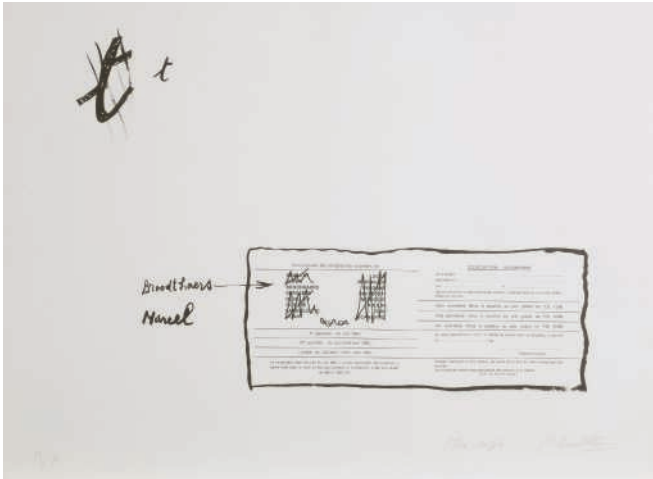


LE D EST PLUS GRAND QUE LE T. TOUS LES D DOIVENT AVOIR LA  
 MÊME LONGUEUR. LE JAMBAGE ET L'OVALE ONT LA MÊME PENTE  
 COMME DANS A. MODELES: LE CHIEN. LE RENARD. KÖKELBERG.  
 LES CRIS. LES MAINS. L'ORCHIDÉE. L'ARCHITECTE. LES PATTES.  
 LES MAINS. PARIS. LA FOURBERIE. LES VOIX. LES CRIS. LE CARAC-  
 TÈRE. L'IMPRIME. L'IMPRIMEUR. L'AGORA. LE BLEU. LE ROUGE. LE

LE D EST PLUS GRAND QUE LE T. TOUS LES D DOIVENT AVOIR LA  
 MÊME LONGUEUR. LE JAMBAGE ET L'OVALE ONT LA MÊME PENTE  
 COMME DANS A. MODELES: LE CHIEN. LE RENARD. KÖKELBERG.  
 LES CRIS. LES MAINS. L'ORCHIDÉE. L'ARCHITECTE. LES PATTES.  
 LES MAINS. PARIS. LA FOURBERIE. LES VOIX. LES CRIS. LE CARAC-  
 TÈRE. L'IMPRIME. L'IMPRIMEUR. L'AGORA. LE BLEU. LE ROUGE. LE

*La Lettre d.*





PROPERTY OF A SWISS COLLECTOR

λ!108

**MARCEL BROODTHAERS (1924-1976)**

*La Faute d'ortographe (Mea culpa)*

*(The Spelling Mistake (Mea Culpa))*

signed and inscribed 'Mea Culpa M. Broodthaers' (lower right); numbered '22/30' (lower left)

offset lithograph

45 x 60.5cm.

Executed in 1964, this work is number twenty-two from an edition of thirty plus twenty artist's proofs

€7,000-9,000

\$7,900-10,000

**PROVENANCE:**

Galerie Christian Cheneau, Paris.

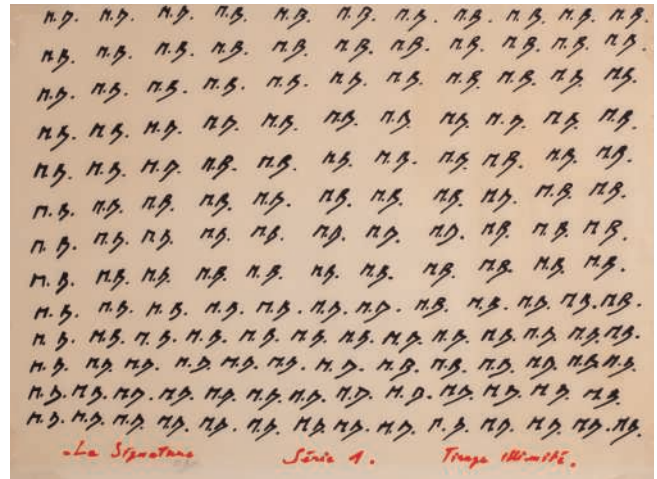
Acquired from the above by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 1 (another from the edition illustrated in colour, p. 6).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 1 (another from the edition illustrated in colour, p. 17).

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



PROPERTY OF A SWISS COLLECTOR

λ!109

**MARCEL BROODTHAERS (1924-1976)**

*La Signature Série 1 Tirage illimité*

*(The Signature 1st Series Unlimited Edition)*

signed with the artist's initials 'M. B.' (lower right)

screenprint on tracing paper

55 x 73.5cm.

Executed in 1969, this work is from an edition of sixty

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

Michael Werner Gallery, New York.

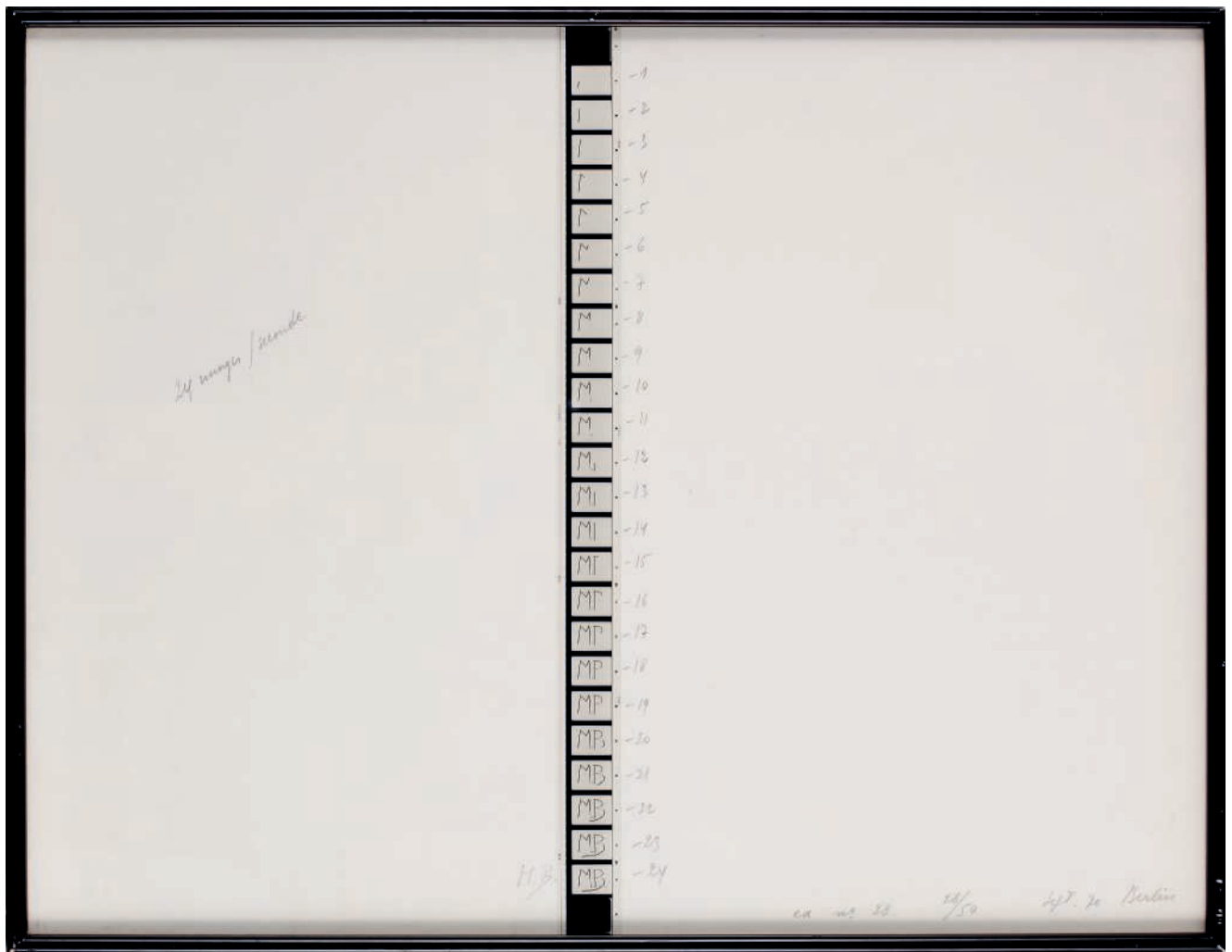
Acquired from the above by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 3 (another from the edition illustrated in colour, p. 13).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 3 (another from the edition illustrated in colour, p. 21).

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



PROPERTY OF A SWISS COLLECTOR

λ1110

**MARCEL BROODTHAERS (1924-1976)**

*M.B., 24 Images/Seconde*

signed with the artist's initials 'M. B.' (lower centre); titled '24 images/seconde' (upper left quadrant); numbered twice and dated 'ex. no 28 28/50 Sept. 70' (lower right)

35mm filmreel and pencil on card

50 x 65cm.

Executed in 1970, this work is number twenty-eight from an edition of fifty plus ten artist's proofs

€12,000-16,000

\$14,000-18,000

**PROVENANCE:**

Galerie Isy Brachot, Brussels.

Anon. sale, Christie's Amsterdam, 7 December 1994, lot 544.

Acquired at the above sale by the present owner.

**LITERATURE:**

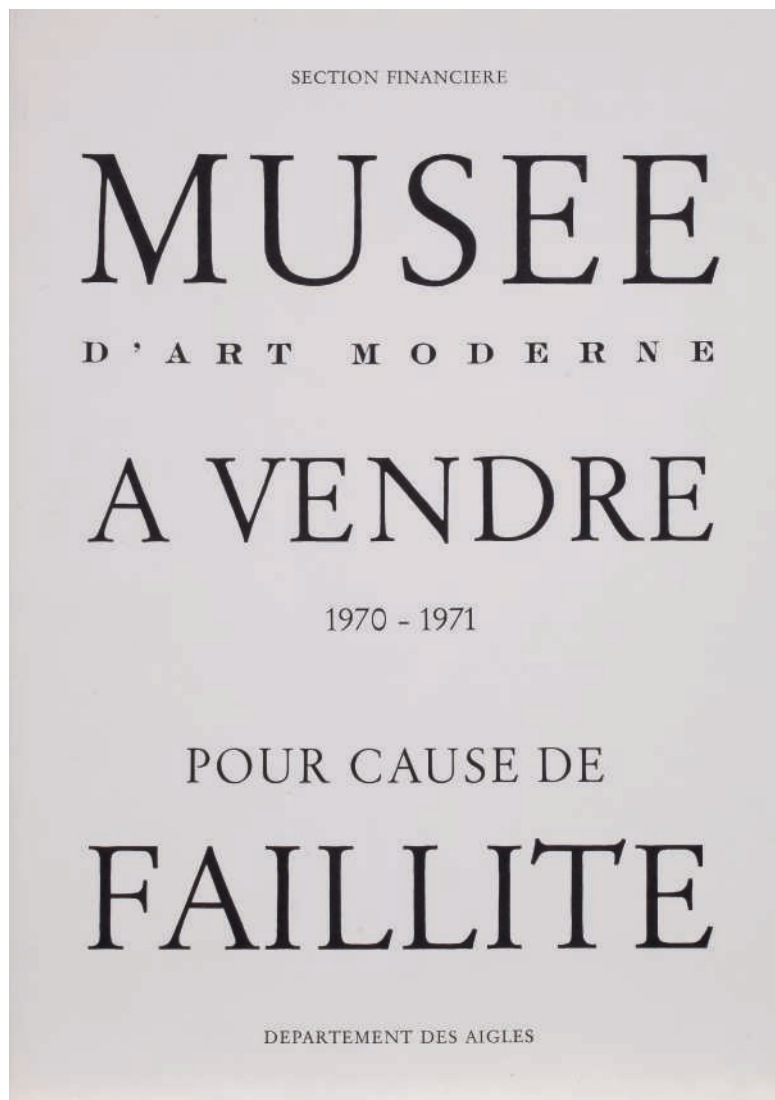
Galerie Isy Brachot (ed.), *Marcel Broodthaers*, Paris 1987 (illustrated, unpagged).

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 4 (another from the edition illustrated in colour, p. 14).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 4 (another from the edition illustrated in colour, p. 21).

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





PROPERTY OF A SWISS COLLECTOR

λ!111

**MARCEL BROODTHAERS (1924-1976)**

*Musée d'art Moderne à vendre - pour cause de faillite*  
(*Museum of Modern Art for sale - for Reason of Bankruptcy*)

signed with the artist's initials, inscribed and dated 'A Mark Rothko, qui mourut de façon exemplaire de luxe. M. B 71.' (on the front inside cover)

offset lithograph assembled in a jacket on catalogue of the Cologne Kunstmarkt 1971  
45 x 32cm.

Executed in 1971, this work is from an edition of nineteen

€10,000-15,000

\$12,000-17,000

**PROVENANCE:**

Michael Werner Gallery, New York.

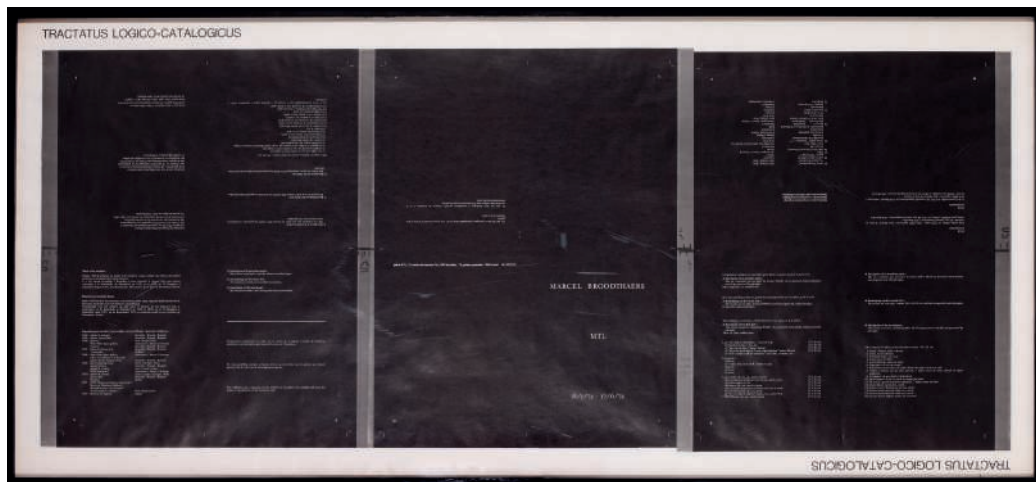
Acquired from the above by the present owner.

**LITERATURE:**

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 5 (another from the edition illustrated in colour, p. 23).

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Antwerp 2001, no. 5 (another from the edition illustrated in colour, p. 16).

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



PROPERTY OF A SWISS COLLECTOR

λ.1112

### MARCEL BROODTHAERS (1924-1976)

#### *Tractatus logico-catalogicus*

signed with the artist's initials and numbered twice 'Ex. 23 23/100 M. B.' (lower right quadrant)

offset lithograph and screenprint

70 x 154cm.

Executed in 1972, this work is number twenty-three from an edition of one hundred

€3,000-5,000

\$3,400-5,600

#### PROVENANCE:

Galerie Laage-Salomon, Paris.

Acquired from the above by the present owner.

#### 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).

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



PROPERTY OF A SWISS COLLECTOR

λ.1113

### MARCEL BROODTHAERS (1924-1976)

#### *Six lettres ouvertes Avis (Six Open Letters Announcement)*

(i)-(iv) and (vi) signed with the artist's initials and dedicated 'To Gibson. M. B.' (lower left)

(v) inscribed '(signature)' (lower right)

offset lithograph print on glossy paper, in six parts

each: 29.5 x 21cm.

Executed in 1972, this work is from an edition of one hundred

€5,000-7,000

\$5,700-7,900

#### PROVENANCE:

Galerie Laage-Salomon, Paris.

Acquired from the above by the present owner.

#### LITERATURE:

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 7 (another from the edition illustrated in colour, p. 20).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 7 (another from the edition illustrated in colour, p. 25).

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





PROPERTY OF A SWISS COLLECTOR

λ.114

# **MARCEL BROODTHAERS (1924-1976)**

## *Das Recht (The Law) (A, B and C)*

(i) signed with the artist's initials and numbered '61/120 M. B.' (lower right)

(ii) signed with the artist's initials, titled, numbered and dated "'Das Recht" 36/120 M. B. 72' (centre right)

(iii) numbered '36/120' (lower right)

screenprint and offset lithograph on Schoeller-Turm card, in three parts (i) and (iii) 62.5 x 43.5cm.

(ii) 62.5 x 69.5cm.

Executed in 1972, (i) is number sixty-one from an edition of one hundred and twenty, (ii) and (iii) are number thirty-six from an edition of one hundred and twenty

€5,000-7,000

\$5,700-7,900

## **PROVENANCE:**

(i) Galerie Jamar, Antwerp.

Acquired from the above by the present owner.

(ii and iii) Galerie Isy Brachot, Brussels.

Anon. sale, Christie's Amsterdam, 31 May 1994, lot 606.

Acquired at the above sale by the present owner.

## **LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 7 (another from the edition illustrated in colour, pp. 23, 25-26).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 8 (another from the edition illustrated in colour, p. 27).

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



PROPERTY OF A SWISS COLLECTOR

λ!115

# **MARCEL BROODTHAERS (1924-1976)**

## *Museum - Museum*

each signed with the artist's initials, numbered and dated '88/100 M. B. 72' (lower right)

offset lithograph and screenprint on Schoeller-Parole card, in two parts each: 84 x 59cm.

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

€8,000-12,000

\$9,100-14,000

## **PROVENANCE:**

Galerie Jamar, Antwerp.

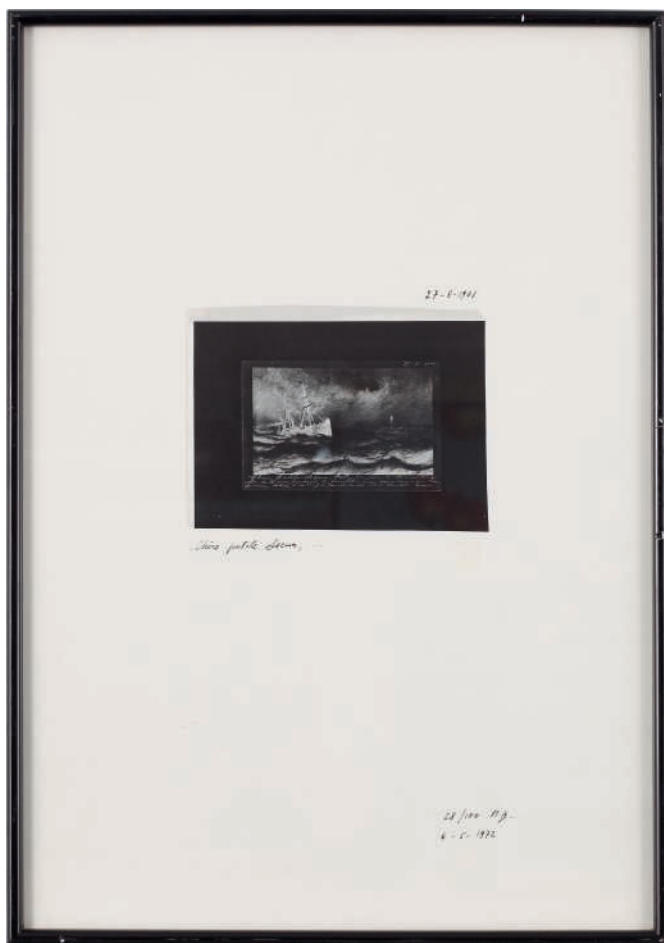
Acquired from the above by the present owner.

## **LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 9 (another from the edition illustrated in colour, p. 28).  
N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 9 (another from the edition illustrated in colour, p. 29).

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





PROPERTY OF A SWISS COLLECTOR

λ1116

**MARCEL BROODTHAERS (1924-1976)**

*Chère petite sœur (Dear Little Sister)*

signed with the artist's initials, numbered and dated '28/100 M. B. 6-5-1972'

(lower right); titled 'Chère petite Soeur, ...' (centre)

offset lithograph and ink on paper

63 x 44cm.

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

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

Galerie Isy Brachot, Brussels.

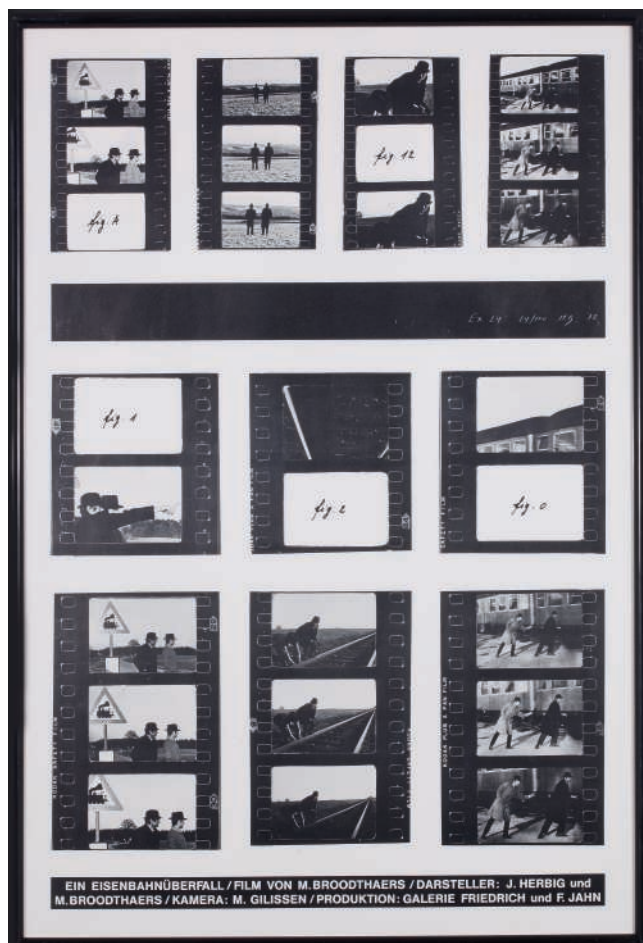
Anon. sale, Christie's Amsterdam, 7 December 1994, lot 546.

Acquired at the above sale by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 10 (another from the edition illustrated in colour, p. 31).  
N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 10 (another from the edition illustrated in colour, p. 31).

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



PROPERTY OF A SWISS COLLECTOR

λ1117

**MARCEL BROODTHAERS (1924-1976)**

*Ein Eisenbahnüberfall (A Train Robbery)*

signed with the artist's initials, numbered twice and dated 'Ex. 24 24/100 M. B. 72'

(upper left quadrant)

offset lithograph and felt-tip pen on paper

84 x 56cm.

Executed in 1972, this work is number twenty-four from an edition of one hundred

€2,500-3,500

\$2,900-3,900

**PROVENANCE:**

Galerie Isy Brachot, Brussels.

Anon. sale, Christie's Amsterdam, 7 December 1994, lot 547.

Acquired at the above sale by the present owner.

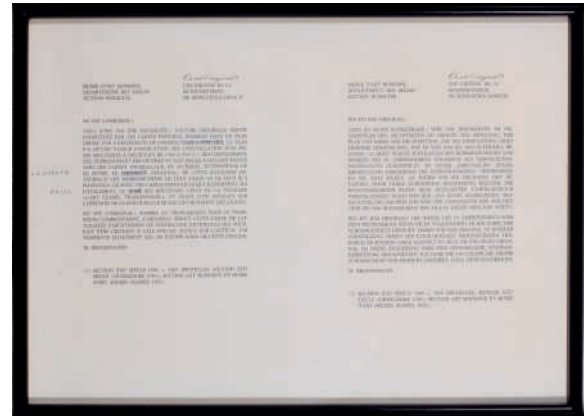
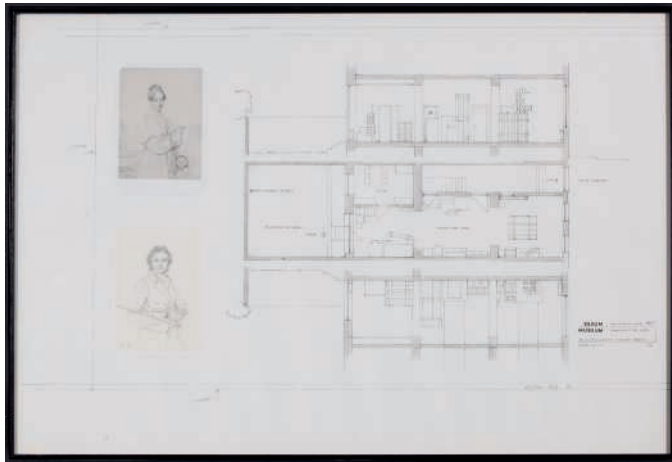
**EXHIBITED:**

Paris, Centre d'Art Plastique Contemporain, *Berlin Paris-Bar*, 1991 (illustrated, p. 45).

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 11 (another from the edition illustrated in colour, pp. 33-35).  
N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 11 (another from the edition illustrated in colour, p. 31).

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



PROPERTY OF A SWISS COLLECTOR

λ.1118

**MARCEL BROODTHAERS (1924-1976)**

*Musée - Museum*

(i) signed with the artist's initials, numbered and dated '49/100 M. B. 72' (lower right)

(ii) signed with the artist's initials, numbered and dated '85/100 M. B. 72' (lower right)

(i) offset lithograph and colour postcards on paper

(ii) offset lithograph and black and white postcards on paper

(iii) offset lithograph and ink on paper

(i) and (ii): 50 x 74.5cm.

(iii) 30 x 42cm.

Executed in 1972, (i) and (ii) are numbers forty-nine and eighty-five from an edition of one hundred, (iii) is unique

€15,000-20,000

\$17,000-23,000

**PROVENANCE:**

Galerie Isy Brachot, Brussels.

Acquired from the above by the present owner.

**EXHIBITED:**

Minneapolis, Walker Art Center, *Marcel Broodthaers*, 1989. This exhibition later travelled to Los Angeles, Los Angeles Museum of Contemporary Art; Pittsburgh, Carnegie Institute Museum of Art and Brussels, Palais des Beaux-Arts.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 12 (another from the edition illustrated in colour, pp. 36, 38).  
N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 12 (another from the edition illustrated in colour, p. 33).

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





PROPERTY OF A SWISS COLLECTOR

λ.1119

**MARCEL BROODTHAERS (1924-1976)**

*Lettre ouverte (Open Letter)*

pen, ink, stamps and transfer lettering on paper and envelopes, mounted on card,  
this work is the original maquette for an edition of three hundred offset lithographs  
39 x 61.5cm.

Executed in 1972, this piece is unique

€10,000-12,000

\$12,000-14,000

**PROVENANCE:**

Galerie Isy Brachot, Brussels.

Anon. sale, Christie's Amsterdam, 31 May 1994, lot 607.

Acquired at the above sale by the present owner.

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



PROPERTY OF A SWISS COLLECTOR

λ.120

**MARCEL BROODTHAERS (1924-1976)**

*Lettre ouverte (Open Letter)*

(i) signed with the artist's initials and dated 'M. B. 72' (upper left)  
offset lithograph, in two parts

(i) 38 x 51cm.

(ii) 38 x 61cm.

Executed in 1972, (i) is from an edition of three hundred, (ii) is a trial  
proof for the edition

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

Galerie Isy Brachot, Brussels.

Anon. sale, Christie's Amsterdam, 31 May 1994, lot 607.

Acquired at the above sale by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*,  
Knokke-Duinbergen 1989, no. 13 (another from the edition illustrated in colour, pp. 39-40).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*,  
Ostfildern-Ruit 1996, no. 13 (another from the edition illustrated in colour, p. 35).

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





PROPERTY OF A SWISS COLLECTOR

λ121

**MARCEL BROODTHAERS (1924-1976)**

*Correspondance - Briefwechsel*

signed with the artist's initials, numbered and dated '110/300 M. B. 72.' and

stamped 'Department des Aigles' (on the reverse)

offset lithograph on gloss card, in an envelope

lithograph: 21 x 14.5cm.

Executed in 1972, this work is number one hundred and ten from and edition of three hundred

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

John Gibson Gallery, New York.

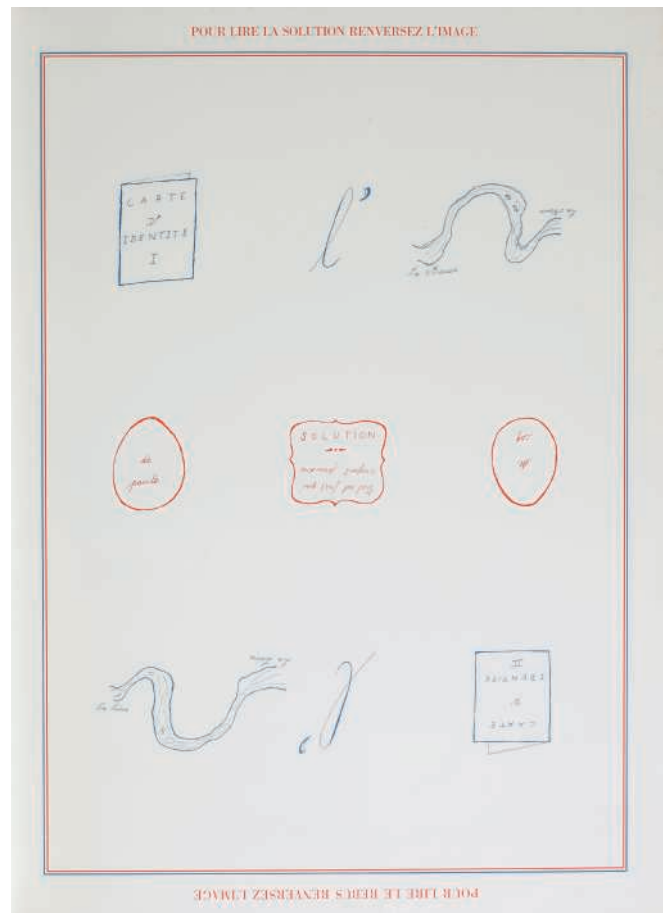
Acquired from the above by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 14 (another from the edition illustrated in colour, p. 47).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 14 (another from the edition illustrated in colour, p. 37).

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



PROPERTY OF A SWISS COLLECTOR

λ122

**MARCEL BROODTHAERS (1924-1976)**

*Rébus*

signed with the artist's initials, titled, numbered and dated "'Rébus" 18/100 M. B. 73' (on the reverse)

screenprint on gloss card

70 x 50cm.

Executed in 1973, this work is number eighteen from an edition of one hundred

€7,000-9,000

\$7,900-10,000

**PROVENANCE:**

Galerie Christian Cheneau, Paris.

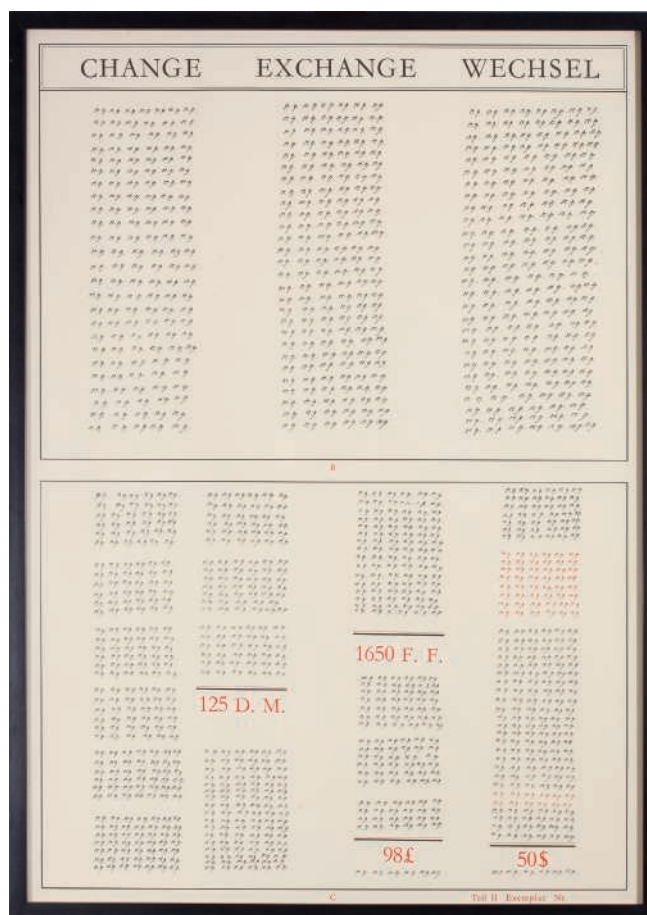
Acquired from the above by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 15 (another from the edition illustrated in colour, p. 49).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 15 (another from the edition illustrated in colour, p. 39).

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



PROPERTY OF A SWISS COLLECTOR

Λ1123

**MARCEL BROODTHAERS (1924-1976)**

*Gedicht - Poem - Poème / Change - Exchange - Wechsel*

each signed with the artist's initials, numbered and dated '19/100 M. B. 73' (lower right)

screenprint on cream Schoeller-Parole card, in two parts

each: 98 x 68cm.

Executed in 1973, this work is number nineteen from an edition of one hundred

€10,000-15,000

\$12,000-17,000

**PROVENANCE:**

Galerie Marika Malacorda, Geneva.

Acquired from the above by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 16 (another from the edition illustrated in colour, pp. 50-51).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 16 (another from the edition illustrated in colour, p. 39).

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





PROPERTY OF A SWISS COLLECTOR

λ!124

**MARCEL BROODTHAERS (1924-1976)**

*Comment va la mémoire et La Fontaine?*

*(How is the Memory and La Fontaine?)*

signed with the artist's initials and numbered '83/100 M. B.' (lower right)

offset lithograph on cream paper

65 x 44cm.

Executed in 1973, this work is number eighty-three from an edition of one hundred

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Michael Werner Gallery, New York.

Acquired from the above by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 17 (another from the edition illustrated in colour, p. 52).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 18 (another from the edition illustrated in colour, p. 41).

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

PROPERTY OF A SWISS COLLECTOR

λ!125

**MARCEL BROODTHAERS (1924-1976)**

*Citron - Citroen (Réclame pour la Mer du Nord)*

*(Citron - Citroen (Advertisement for the North Sea))*

signed with the artist's initials, numbered and dated '53/100 M. B. 74.' (lower right)

offset lithograph and screenprint

105 x 66.5cm.

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

€5,000-7,000

\$5,700-7,900

**PROVENANCE:**

Galerie Marika Malacorda, Geneva.

Acquired from the above by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 18 (another from the edition illustrated in colour, p. 55).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 19 (another from the edition illustrated in colour, p. 43).

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



PROPERTY OF A SWISS COLLECTOR

λ126

# **MARCEL BROODTHAERS (1924-1976)**

*Le Manuscrit trouvé dans une Bouteille*  
(*Manuscript Found in a Bottle*)

signed with the artist's initials and numbered '95/120 M. B.' (lower centre of sheet)  
glass bottle wrapped in screenprint on tissue paper, in cardboard box  
sheet: 48.5 x 35cm.

bottle: 30.5 x 7.5 x 7.5cm.

box: 31 x 8 x 8cm.

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

€8,000-12,000

\$9,100-14,000

## **PROVENANCE:**

Galerie Marika Malacorda, Geneva.

Acquired from the above by the present owner.

## **LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 19 (another from the edition illustrated in colour, pp. 56, 58).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 20 (another from the edition illustrated in colour, p. 45).



PROPERTY OF A SWISS COLLECTOR

λ127

# **MARCEL BROODTHAERS (1924-1976)**

*La Souris écrit rat (A compte d'auteur)*  
(*The Mouse Writes Rat (At the Author's Expense)*)

signed with the artist's initials, inscribed, numbered and dated 'a compte d'auteur. M. B. 76/150 74.' (lower right)

letterpress and ink on card

76.5 x 56.5cm.

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

€4,000-6,000

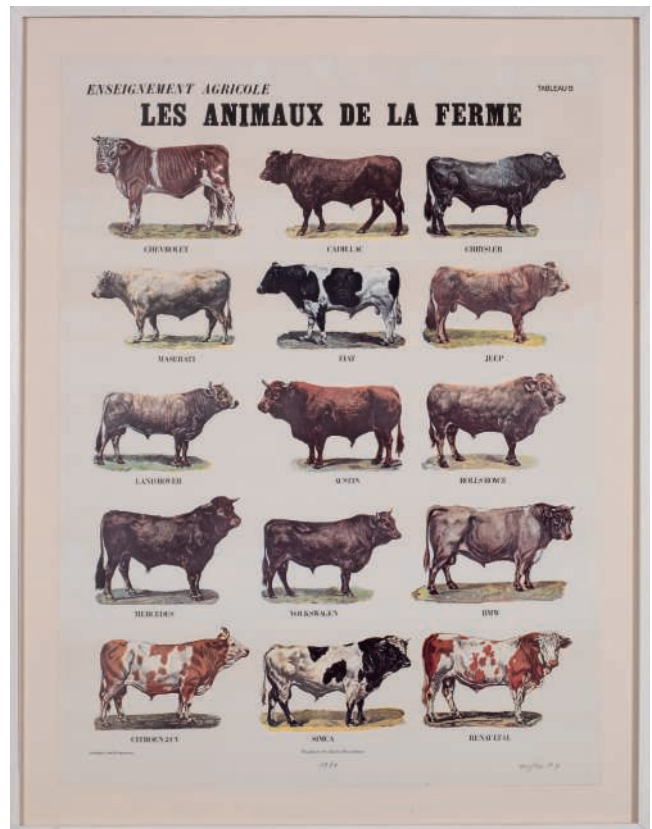
\$4,600-6,800

## **LITERATURE:**

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

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

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



PROPERTY OF A SWISS COLLECTOR

λ!128

**MARCEL BROODTHAERS (1924-1976)**

*Les Animaux de la ferme (The Farm Animals)*

(i) numbered '101/120' (lower right)

(ii) signed with the artist's initials and numbered '101/120 M. B.' (lower right); dated '1974' (lower centre)  
offset lithograph on Schoeller-Parole card, in two parts  
each: 81.5 x 60cm.

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

€8,000-12,000

\$9,100-14,000

**PROVENANCE:**

Galerie Marika Malacorda, Geneva.

Acquired from the above by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 21 (another from the edition illustrated in colour, pp. 62-63).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 22 (another from the edition illustrated in colour, p. 47).

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





PROPERTY OF A SWISS COLLECTOR

λ!129

# **MARCEL BROODTHAERS (1924-1976)**

## *Comédie (Comedy)*

signed, inscribed, numbered and dated '56/120 M. Broodthaers 74 "Drame"' (lower right)

offset lithograph, mounted on card

63.5 x 46cm.

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

€3,000-5,000

\$3,400-5,600

### **LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 22 (another from the edition illustrated in colour, p. 64).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 23 (another from the edition illustrated in colour, p. 49).

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



PROPERTY OF A SWISS COLLECTOR

λ!130

# **MARCEL BROODTHAERS (1924-1976)**

## *A Voyage on the North Sea*

(i) signed with the artist's initials and numbered '74/100 M.B.' (on page thirty-seven of the book)

(ii) 16mm. silent colour film, 4' 15", and offset lithograph book of thirty-eight uncut pages

(ii) and (iii) offset lithograph books of thirty-eight uncut pages

each book: 15 x 18cm.

film canister diameter: 18.5cm.

Executed in 1973, (i) is number seventy-four from an edition of one hundred, (ii) is from an edition of one thousand, (iii) is from an edition of one thousand

€8,000-10,000

\$9,100-11,000

### **PROVENANCE:**

Galerie Vega, Liege.

Acquired from the above by the present owner.

### **LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 39 (another from the edition illustrated in colour, pp. 103-104).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. B15 (another from the edition illustrated in colour, p. 71).

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



PROPERTY OF A SWISS COLLECTOR

λ!131

**MARCEL BROODTHAERS (1924-1976)**

*La Soupe de Daguerre (Daguerre's Soup)*

signed, titled, numbered and dated "La Soupe..." e.a. XI/XV M. Broodthaers 75' (on the reverse)  
photographs and screenprint on paper  
52 x 51cm.

Executed in 1975, this work is artist's proof number eleven from fifteen besides the edition of sixty

€15,000-20,000

\$17,000-23,000

**PROVENANCE:**

Galerie Vega, Liege.

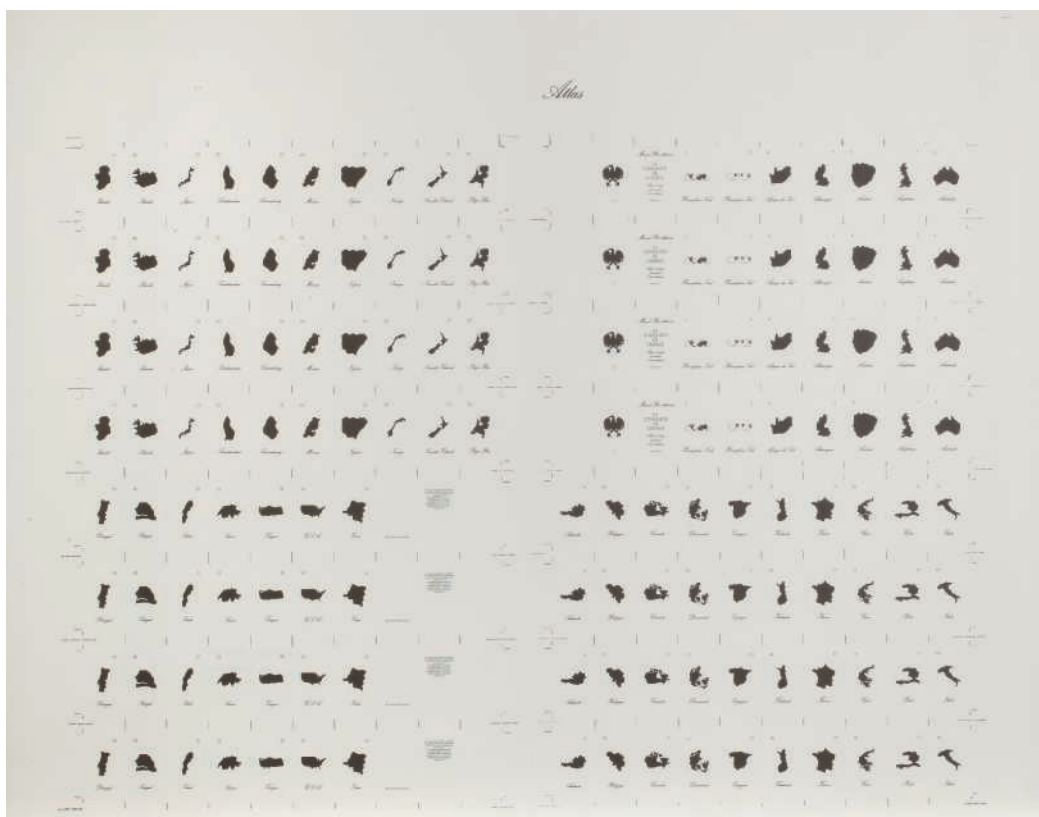
Acquired from the above by the present owner.

**LITERATURE:**

Galerie Jos Jamar (ed.), *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken*, Knokke-Duinbergen 1989, no. 24 (another from the edition illustrated in colour, p. 69).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers: Katalog der Editionen Graphik und Bücher*, Ostfildern-Ruit 1996, no. 25 (another from the edition illustrated in colour, p. 51).

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



PROPERTY OF A SWISS COLLECTOR

λ!132

**MARCEL BROODTHAERS (1924-1976)**

*Atlas*

signed, numbered and dated '19/50 M. Broodthaers  
75' (on the reverse)  
offset lithograph  
49 x 62.5cm.

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

€8,000-10,000

\$9,100-11,000

**PROVENANCE:**

John Gibson Gallery, New York.

Acquired from the above by the present owner.

**LITERATURE:**

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

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

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

PROPERTY OF A SWISS COLLECTOR

λ!133

**MARCEL BROODTHAERS (1924-1976)**

*La Conquête de l'espace (The Conquest of  
Space)*

numbered '43/50' and stamped with the mark of the  
artist's estate (on the back inside cover)  
offset lithograph book of thirty-eight pages with a  
plastic jacket, in a card sleeve  
4 x 2.5cm.

Executed in 1975, this work is number forty-three from  
an edition of fifty, plus five artist's proofs

€5,000-7,000

\$5,700-7,900

**PROVENANCE:**

Galerie Florence Loewy, Paris.

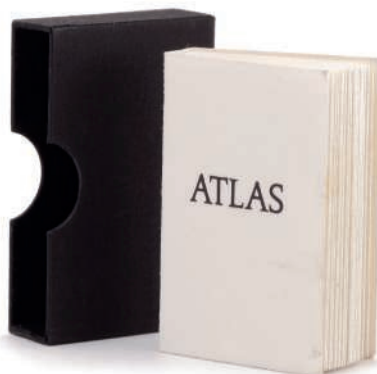
Acquired from the above by the present owner.

**LITERATURE:**

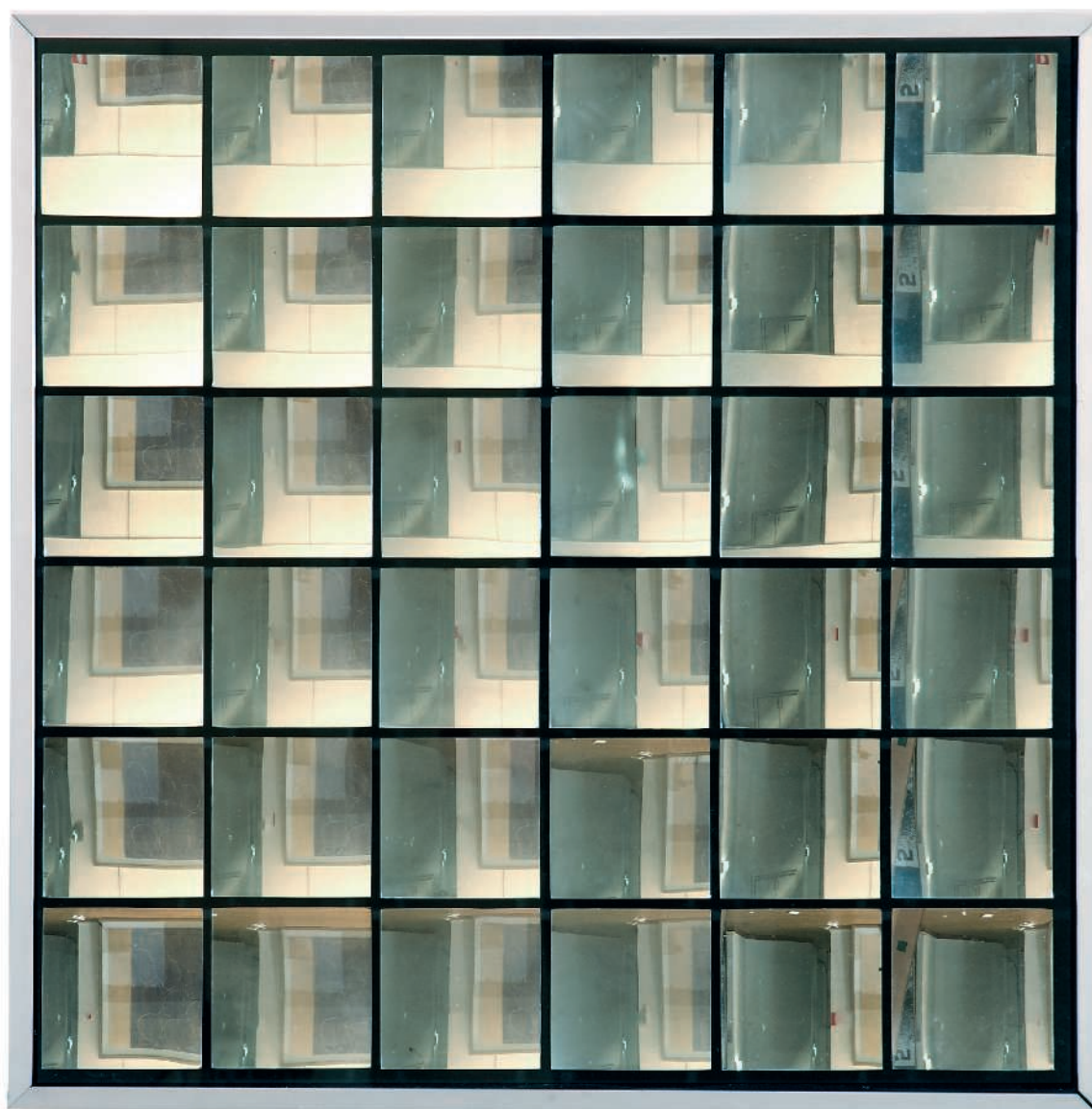
Galerie Jos Jamar (ed.), *Marcel Broodthaers:  
Het Volledig Grafisch Werk en de Boeken*, Knokke-  
Duinbergen 1989, no. 45 (another from the edition  
illustrated in colour, p. 116).

N. Nobis, W. Meyer (eds.), *Marcel Broodthaers:  
Katalog der Editionen Graphik und Bücher*,  
Ostfildern-Ruit 1996, no. B21 (another from the  
edition illustrated in colour, p. 79).

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







**λ134**

**ADOLF LUTHER (1912-1990)**

*Untitled*

signed, dated, dedicated and with artist's stamp 'A. Luther 16.10.70 1968/69' (on the reverse)

thirty-six square concave mirrors on panel in aluminium frame  
80.5 x 80.5 x 6cm.

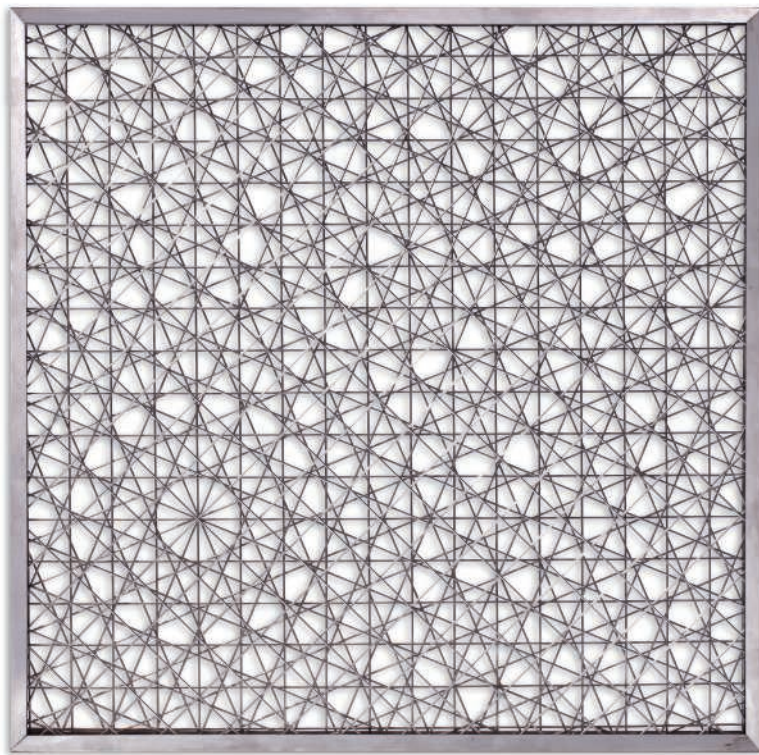
Executed in 1968-1969

€20,000-30,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

\$23,000-34,000



λ135

**FRANÇOIS MORELLET (1926-2016)**

*4 Trames de grillage 0° - 22.5° - 45° - 67.5°*  
*(4 Wire Frameworks 0° - 22.5° - 45° - 67.5°)*

stainless steel

61 x 61cm.

Executed in 1965, this work is from an edition of ten

€8,000-12,000

\$9,100-14,000

**PROVENANCE:**

Nina van Leer, Amsterdam.

Thence by descent to the present owner.

This work is registered in the archives of François Morellet under no. 65005E.

λ136

**FRANÇOIS MORELLET (1926-2016)**

*Sphère Trame (Spherical Framework)*

incised with the artist's signature, number and inscription  
 'morellet ed. Denise René 94-200' (on one stainless steel element)

stainless steel

diameter: 44cm.

Executed in 1962, this work is number ninety-four from an edition of two hundred

€10,000-15,000

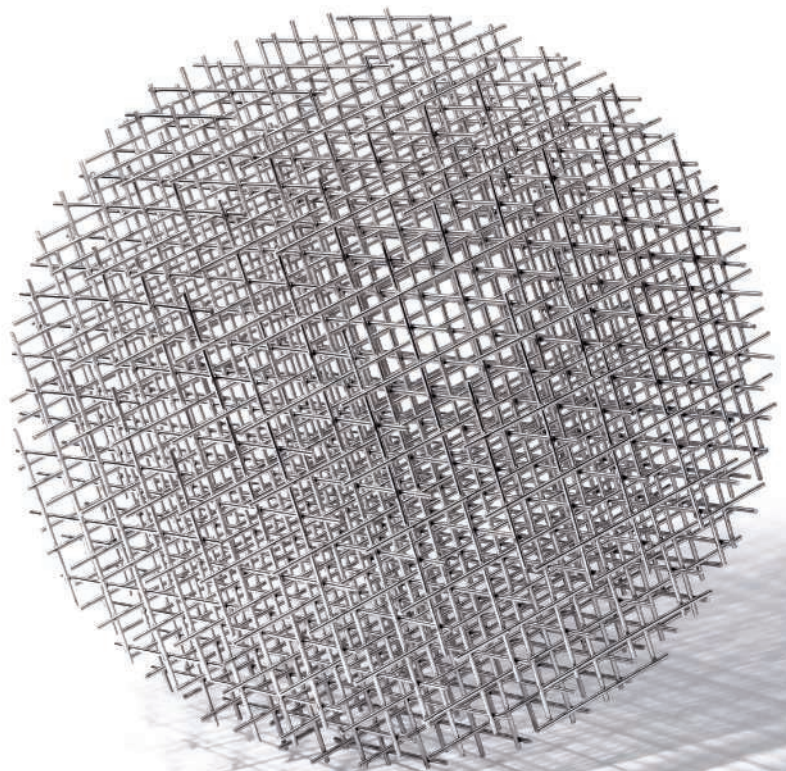
\$12,000-17,000

**PROVENANCE:**

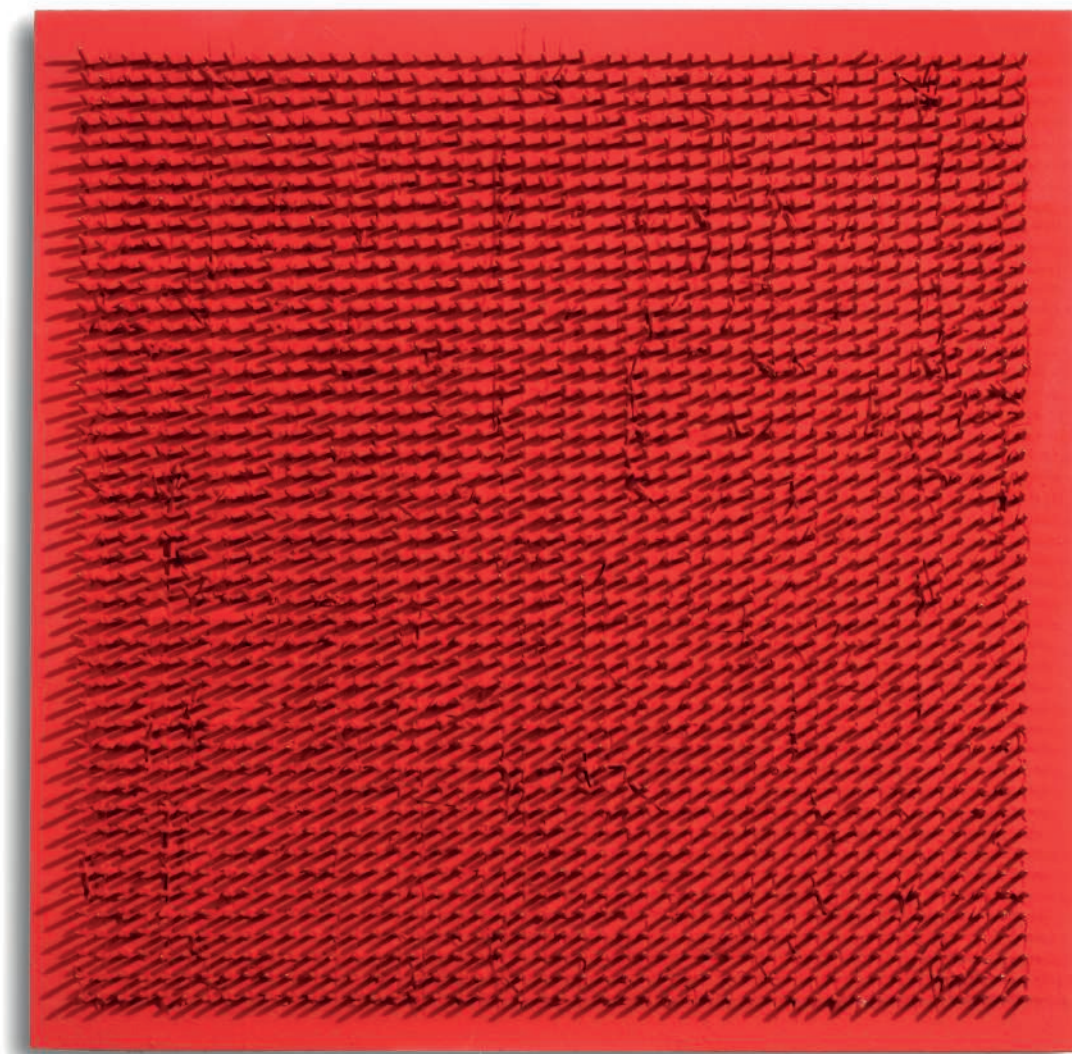
Nina van Leer, Amsterdam.

Thence by descent to the present owner.

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







λ137

**BERNARD AUBERTIN (1934-2015)**

*Tableau Clous (Nail Painting)*

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

acrylic on nails on panel

50 x 50 x 4,5cm.

Executed in 1969

€8,000-12,000

**PROVENANCE:**

Galleria Centro, Brescia.

Archivio Opere Bernard Aubertin, Brescia.

Acquired from the above by the present owner.

\$9,100-14,000





λ138

**AD DEKKERS (1938-1974)**

*Verschoven Kwadraten (Shifted Squares)*

signed, titled and dated 'Verschoven kwadraten 1965 Ad Dekkers'

(on the reverse)

polyester relief

37 x 37 x 3cm.

Executed in 1965, this work is from a limited edition of *circa* thirty

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

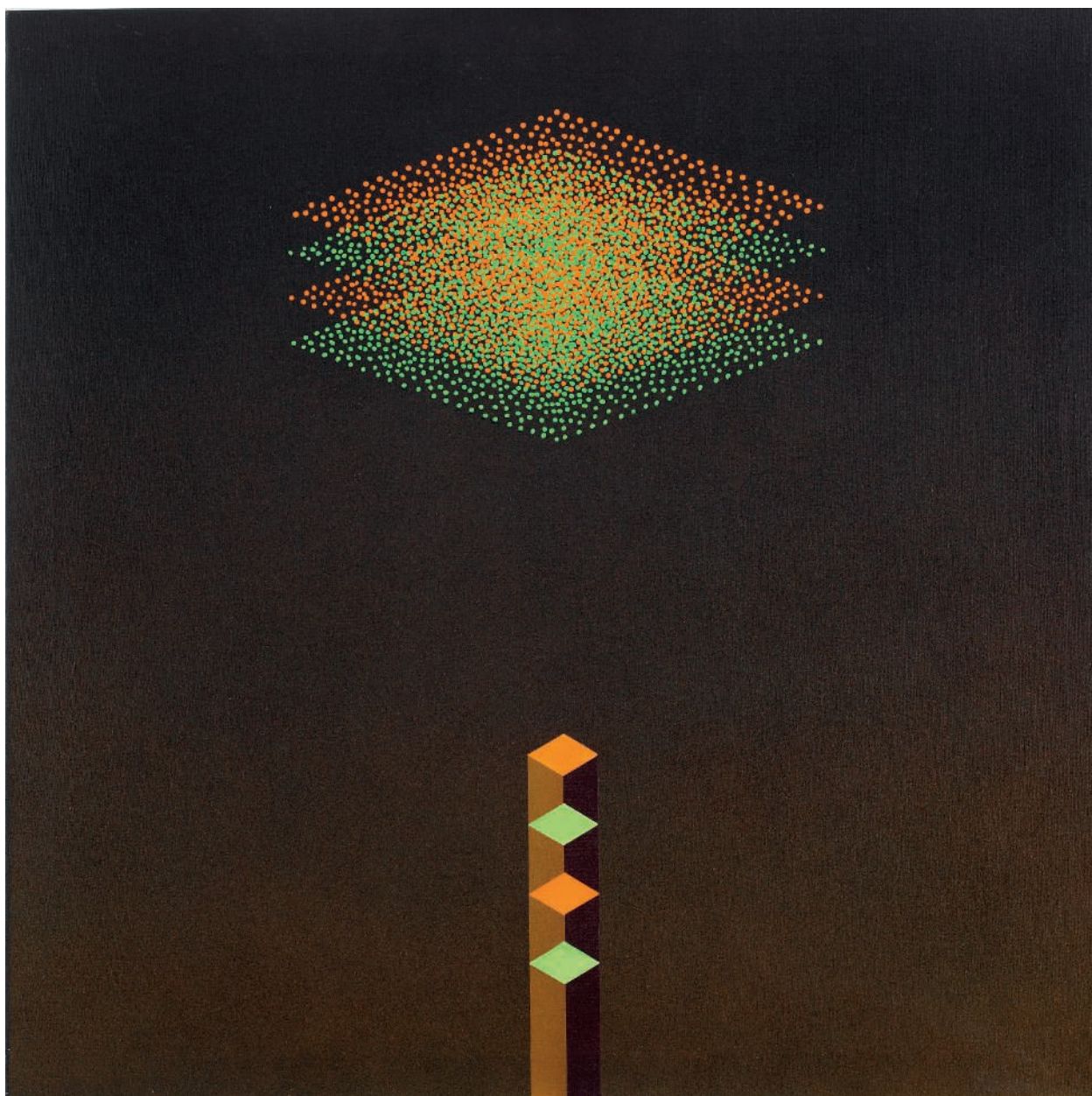
Collection Hans Paalman, Schiedam.

**EXHIBITED:**

Groningen, Groninger Museum, *Ad Dekkers. Reliëfs 1961-1968*, 1968 (another from the edition exhibited).

**LITERATURE:**

C. Blotkamp, *Ad Dekkers*, The Hague 1981, p. 180, no. 78.



λ139

**JULIO LE PARC (B. 1928)**

*Alchimie (Alchemy)*

signed, titled and dated 'ALCHIMIE '97 1990 Le Parc' (on the reverse)

acrylic on canvas

80 x 80cm.

Painted in 1990-1997

€8,000-12,000

**PROVENANCE:**

Galería Punto, Valencia.

Acquired from the above by the present owner.

\$9,100-14,000





λ140

**JAN HENDERIKSE (B. 1937)**

*PP12-C*

signed twice, titled and inscribed 'Henderikse PP12-C  
Curacao NWI' (on the reverse)

number plates and screws on printed fabric on plywood  
50 x 60cm.

Executed in 1965

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Galerie Benden & Klimczak, Cologne.

Kunsthandel Meijer, Utrecht.

Acquired from the above by the present owner in 2004.

λ141

**JAN HENDERIKSE (B. 1937)**

*PNY-16-C*

signed twice, titled, inscribed and with artist's stamp  
'henderikse NEW YORK PNY 16-C' (on the reverse)

coins on burlap on plywood  
60.5 x 60.5cm.

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Galerie Orez, The Hague.

Thence by descent.

**EXHIBITED:**

Amsterdam, Stedelijk Museum, *Jan Hendrikse  
uses common cents*, 1968, no. 17.







λ142

**OTTO PIENE (1928-2014)**

*Friendly*

signed with artist's monogram and dated 'OPiene 2000' (lower right); titled

"Friendly" (lower left)

soot and gouache on paper

72 x 101cm.

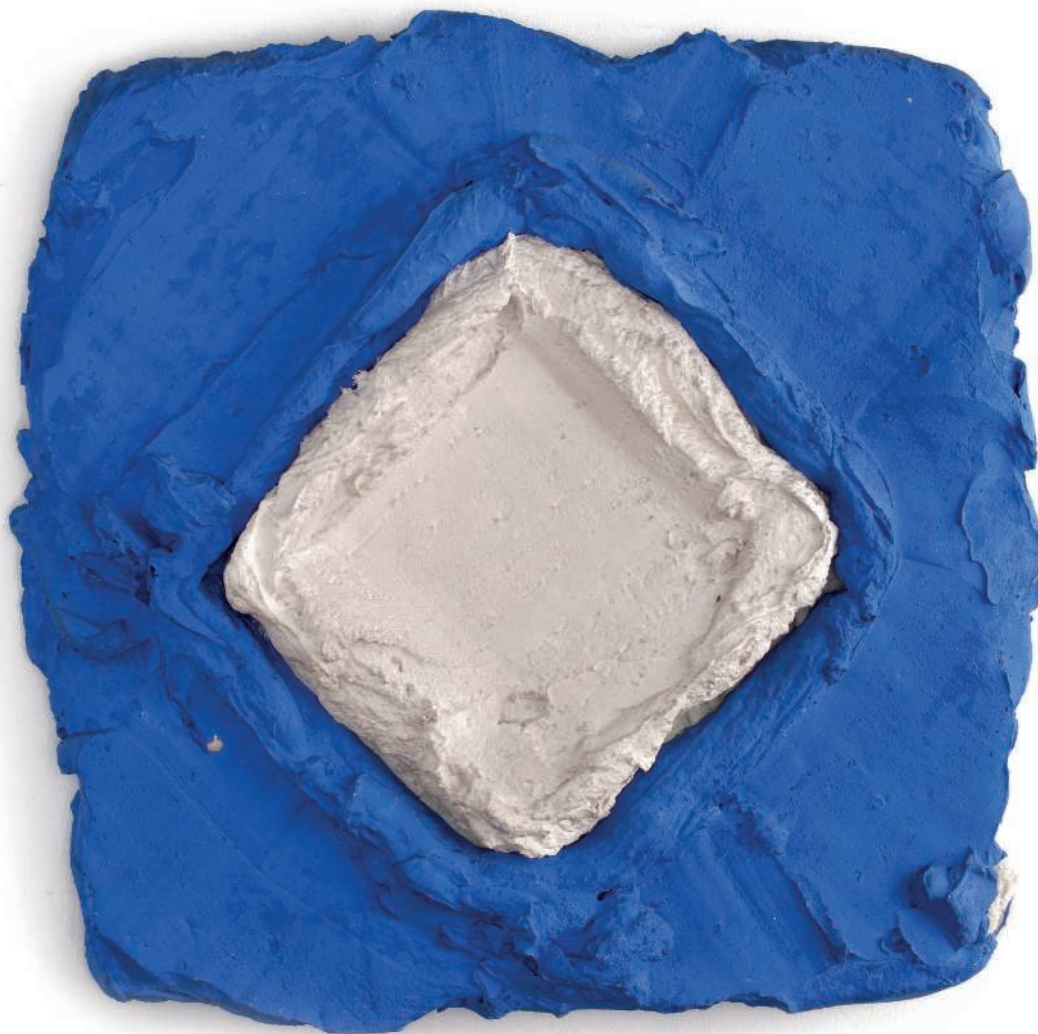
Executed in 2000

€15,000-20,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

\$17,000-23,000



λ143

**BRAM BOGART (1921-2012)**

*Ruit in Blauw (Rhombus in Blue)*

signed and dated 'Bogart 71' (on the lower right turnover edge); signed, titled and dated 'Bram Bogart Juli 1971 - RUITINBLAUW -' (on the reverse)

painted mixed media relief

71 x 71 x 12cm.

Executed in 1971

€6,000-8,000

**PROVENANCE:**

Galerie Veranneman, Kruishoutem.

Private Collection, Belgium.

Acquired from the above by the present owner in 2009.

\$6,800-9,000



Lots 144-150 were acquired by the family of the present owner at the De Bijenkorf department store, Amsterdam, in one of the annual *Ons Huis Ons Thuis* (*Our House Our Home*) exhibitions of the late 1940s and early 1950s. The first of these exhibitions took place in 1948 and, especially in their first years, they were ground-breaking presentations showing trending Dutch and Scandinavian design, together with works by young Dutch artists, mainly from the new CoBrA group. The Bijenkorf design team who was responsible for these exhibitions, Martin Visser and Benno Prensela, would subsequently become iconic Dutch designers.

PROPERTY OF A DUTCH LADY

**λ144**

**CONSTANT (1920-2005)**

*Untitled*

(i) and (iii) signed and dated 'Constant '48' (lower left)

(ii) signed and dated 'Constant '48' (lower right)

(i) and (ii) ink on paper

(iii) ink and tape on paper

each: 31.5 x 24.5cm.

Executed in 1948

€18,000-22,000

\$21,000-25,000

**PROVENANCE:**

De Bijenkorf, Amsterdam.

Acquired from the above.

Thence by descent to the present owner.

**EXHIBITED:**

Amsterdam, De Bijenkorf, *Ons Huis Ons Thuis*.



PROPERTY OF A DUTCH LADY

λ145

**EUGÈNE BRANDS (1913-2002)**

*Verschrikt Kind (Scared Child)*

signed and dated '8/51 brands' (upper left); signed, titled, inscribed and dated "'VERSCHRIKT KIND" 8/1951. EUGENE BRANDS.' (on the reverse)

oil on paper

50 x 36cm.

Painted in 1951

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

De Bijenkorf, Amsterdam.

Acquired from the above.

Thence by descent to the present owner.

**EXHIBITED:**

Amsterdam, De Bijenkorf, *Ons Huis Ons Thuis*.



PROPERTY OF A DUTCH LADY

λ146

**ANTON ROOSKENS (1906-1976)**

*Untitled*

gouache on paper

63 x 44cm.

Executed circa 1951

€8,000-12,000

\$9,100-14,000

**PROVENANCE:**

De Bijenkorf, Amsterdam.

Acquired from the above.

Thence by descent to the present owner.

**EXHIBITED:**

Amsterdam, De Bijenkorf, *Ons Huis Ons Thuis*.





PROPERTY OF A DUTCH LADY

λ147

**CONSTANT (1920-2005)**

*Gewonde Duif (Wounded Pigeon)*

signed and dated 'Constant Nieuwenhuys 1952'  
(on the reverse)

watercolour, gouache and wax crayons on paper  
48.5 x 49.5cm.

Executed in 1952

€10,000-15,000

\$12,000-17,000

**PROVENANCE:**

De Bijenkorf, Amsterdam.

Acquired from the above.

Thence by descent to the present owner.

**EXHIBITED:**

Amsterdam, De Bijenkorf, *Ons Huis Ons Thuis*.

PROPERTY OF A DUTCH LADY

λ148

**KAREL APPEL (1921-2006)**

*Vogeltje (Little Bird)*

10.5 x 27.5 x 24cm.

a painted paper mobile

Executed circa 1950

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

De Bijenkorf, Amsterdam.

Acquired from the above.

Thence by descent to the present owner.

**EXHIBITED:**

Amsterdam, De Bijenkorf, *Ons Huis Ons Thuis*.







PROPERTY OF A DUTCH LADY

λ149

**KAREL APPEL (1921-2006)**

*Cat*

signed and dated 'Ck. Appel '51' (lower right)  
watercolour, gouache and wax crayons on paper  
50 x 63cm.

Executed in 1951

€18,000-22,000

\$21,000-25,000

**PROVENANCE:**

De Bijenkorf, Amsterdam.  
Acquired from the above.  
Thence by descent to the present owner.

**EXHIBITED:**

Amsterdam, De Bijenkorf, *Ons Huis Ons Thuis*.

PROPERTY OF A DUTCH LADY

λ150

**KAREL APPEL (1921-2006)**

*De Blijde en Onvoorziene Week (The Happy and Unforeseen Week)*

signed 'K. Appel' (on the titled page); signed by the  
author 'Hugo Claus' (on the title page); numbered '108'  
(on the justification page)

hand coloured offset lithograph, in eight parts, in  
paper cover

each sheet: 27 x 21 cm.

Executed in 1950, this work is number one hundred  
and eight from an edition of two hundred

€1,500-2,000

\$1,700-2,300

**PROVENANCE:**

De Bijenkorf, Amsterdam.  
Acquired from the above.  
Thence by descent to the present owner.

**EXHIBITED:**

Amsterdam, De Bijenkorf, *Ons Huis Ons Thuis*.



part lot





λ151

**ANTON ROOSKENS (1906-1976)**

*Untitled*

signed and dated 'Rooskens 74' (lower right); numbered 'No 602' (on the reverse)

oil on canvas

97 x 130cm.

Painted in 1974

€15,000-20,000

\$17,000-23,000

**PROVENANCE:**

Court Gallery, Copenhagen.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ!152

**CORNEILLE (1922-2010)**

*L'Afrique me hante (Africa Haunts Me)*

signed and dated 'Corneille "70' (lower right); signed, titled and dated 'L'Afrique me hante Corneille 70' (on the reverse)

oil on canvas

100 x 100cm.

Painted in 1970

€15,000-20,000

\$17,000-23,000

**PROVENANCE:**

Lefebvre Gallery, New York.

Private Collection, Pittsburgh.

Thence by descent to the present owner.

**EXHIBITED:**

Pittsburgh, Carnegie Institute, 1970.

Pittsburgh, Carnegie Institute, *Art in residence*, 1973-1974.





λ153

**ASGER JORN (1914-1973)**

*Wavering Woman (Donna Titubante)*

signed and dated 'Jorn 72' (along the lower edge)

bronze with a brown patina

39 x 13 x 14 cm.

Executed in 1972

€15,000-20,000

\$17,000-23,000

**PROVENANCE:**

Galleria Il Punto, Turin.

Acquired from the above by the present owner in 1972.

**EXHIBITED:**

Albisola, Museo della Ceramica, *Jorn e Albisola*, 1988, no. 56 (illustrated, p. 115).

**LITERATURE:**

G. Atkins, *Asger Jorn. The Final Years 1965-1973*, London 1980, no. 141 (illustrated, p. 104).



‘Being an artist is being on a lifetime exploration into the unknown. You can compare an artist with an archeologist who tries to reconstruct a certain civilization on the basis of artifacts. An artist must also research his terrain. The terrain is himself. The artifacts he brings forth should begin to explain who he is’

—S. TAJIRI

■λ154

**SHINKICHI TAJIRI (1923-2009)**

*Untitled*

welded iron

173 x 47.5 x 30cm.

Executed circa 1957-1961

€8,000-12,000

\$9,100-14,000





PROPERTY FROM A GERMAN FOUNDATION

λ155

**GEORG HEROLD (B. 1947)**

*Untitled*

signed and dated 'herold 89' (on the stretcher)

caviar and resin on canvas

120 x 90cm.

Executed in 1989

€8,000-12,000

\$9,100-14,000

**PROVENANCE:**

Galerie Max Hetzler, Cologne.

**LITERATURE:**

*Geld spielt keine Rolle. Georg Herold*, exh. cat., Kölnischer Kunstverein, Cologne, 1990, no. 2 (illustrated).

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, pp. 336, 348, no. 100 (illustrated in colour, p. 205).





PROPERTY FROM A GERMAN FOUNDATION

λ156

**A.R. PENCK (B. 1939)**

*Fünf (Five)*

signed 'ar. penck' (lower right)

oil on canvas

100 x 202cm.

Painted in 1989

€18,000-25,000

**PROVENANCE:**

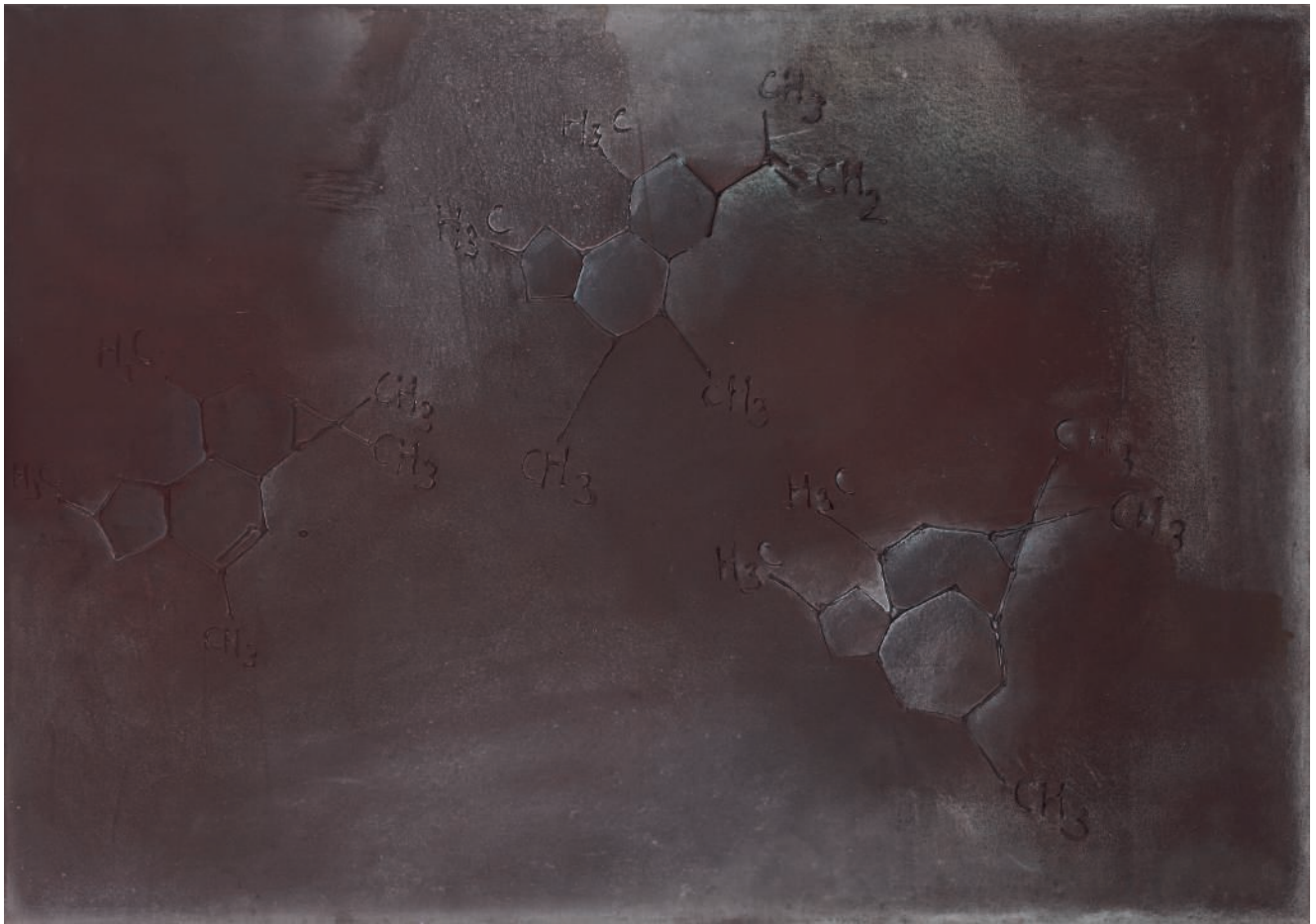
Galerie Michael Werner, Cologne.

**EXHIBITED:**

Munich, Pinakothek der Moderne, *Passioniert Provokativ. Die Sammlung Stoffel*, 2008-2009, pp. 340, 352, no. 200 (illustrated in colour, p. 149).

\$21,000-28,000





PROPERTY FROM A GERMAN FOUNDATION

**λ157**

**GEORG HEROLD (B. 1947)**

*Fehler im Krebs (Carcinogene Gruppe)*  
*(Cancer Error (Carcinogenic Group))*

signed and dated 'Herold 85' (on the reverse)  
 dispersion on cotton

105.5 x 150cm.

Executed in 1985

€8,000-12,000

**PROVENANCE:**

Galerie Max Hetzler, Cologne.

**EXHIBITED:**

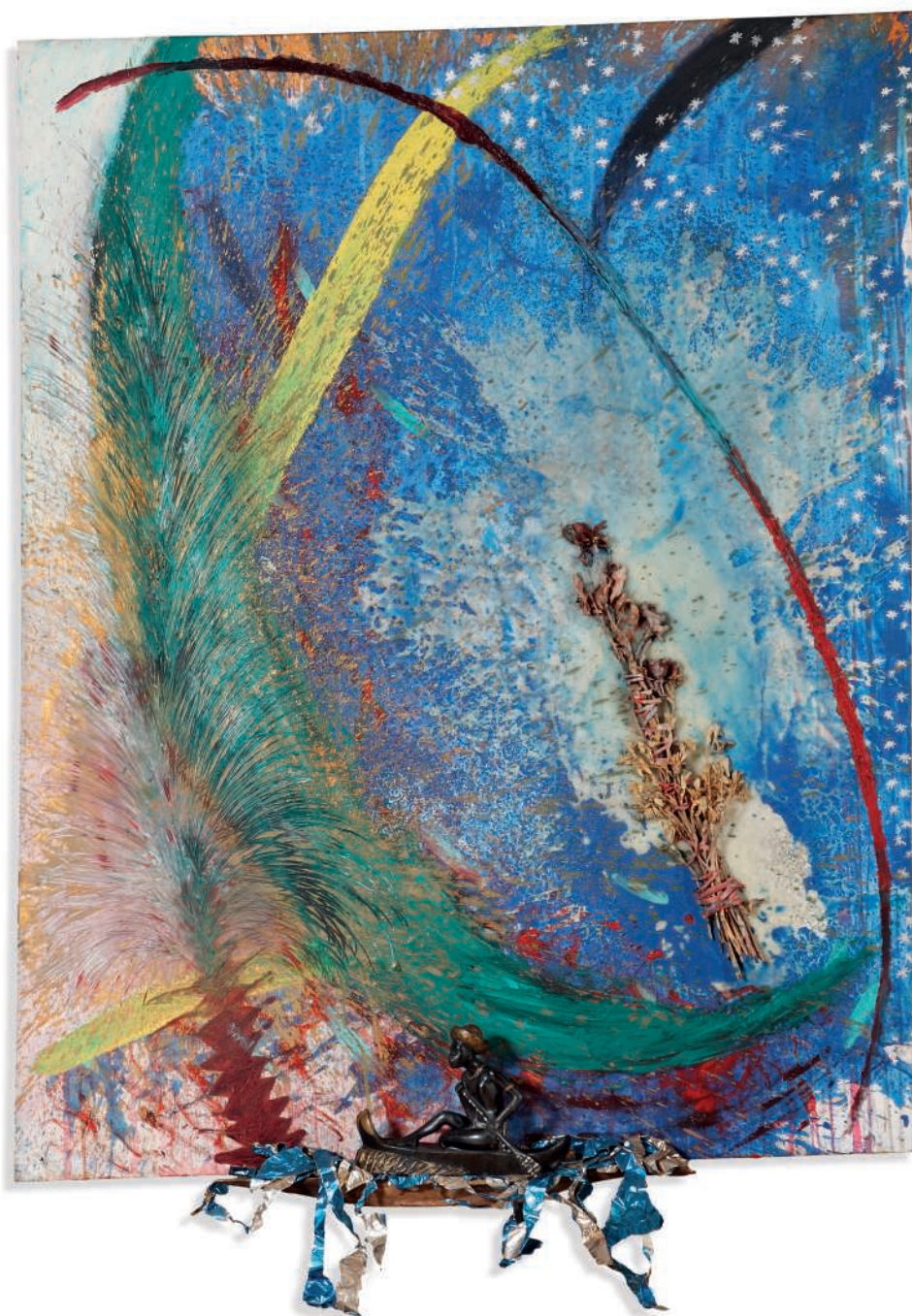
Münster, Westfälischer Kunstverein, *Georg Herold. 1:1*, 1986.

Amsterdam, Stedelijk Museum, *Georg Herold*, 1993-1994, p. 150.

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, p. 348, no. 96.

\$9,100-14,000



PROPERTY FROM A GERMAN FOUNDATION

■ 158

**MICHAEL BUTHE (1944-1994)**

*Untitled*

signed and dated 'Michael Buthe 1982' (on the reverse); signed and dated

'Michael Buthe 1982' (on the stretcher)

acrylic, wax, dried flowers, gold paint, wood, metallic paper, mixed media and glazed ceramic figurine on canvas

canvas: 180 x 140cm.

with wooden base: 184 x 140cm.

figurine: 23.5 x 35 x 9cm.

Executed in 1982

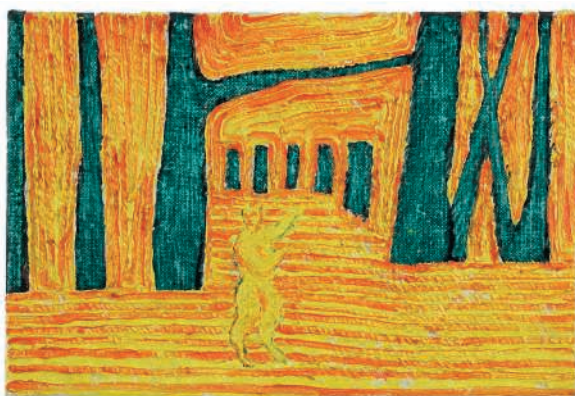
€3,500-4,500

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, pp. 333, 345, no. 14 (illustrated in colour, p. 199).

\$4,000-5,100





PROPERTY FROM A GERMAN FOUNDATION

λ159

**AXEL KASSEBÖHMER (B. 1952)**

(i) *Landschaft mit Faun, Braun* (Landscape with Faun, Brown)

(ii) *Landschaft mit Faun, Rot-Braun* (Landscape with Faun, Red-Brown)

(iii) *Landschaft mit Faun, Grün, Gelb, Orange* (Landscape with Faun, Green, Yellow, Orange)

(iv) *Landschaft mit Faun, Grün* (Landscape with Faun, Green)

(i) signed and dated 'A. Kasseböhmer '89' (on the reverse); titled 'LANDSCHAFT MIT FAUN, BRAUN' (on the overlap)

(ii) signed, titled and dated 'LANDSCHAFT MIT FAUN, ROT-BRAUN A. Kasseböhmer '89' (on the reverse)

(iii) signed and dated 'A. Kasseböhmer '89' (on the reverse); titled 'LANDSCHAFT MIT FAUN - GRÜN, GELB, ORANGE' (on the overlap)

(iv) signed and dated 'A. Kasseböhmer '89' (on the reverse); titled 'LANDSCHAFT MIT FAUN GRÜN' (on the overlap and stretcher)

oil on canvas, in four parts  
each: 20.5 x 30cm.

Painted in 1989

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

Galerie Monika Sprüth, Cologne.

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, p. 349, no. 118-121.

PROPERTY FROM A GERMAN FOUNDATION

λ160

**NICOLA TYSON (B. 1960)**

*Untitled #26*

signed with the artist's initials and dated

'nht97' (lower right)

charcoal on paper

100 x 65cm.

Executed in 1997

€800-1,200

\$910-1,400

**PROVENANCE:**

Friedrich Petzel Gallery, New York.

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, p. 355, no. 284.





PROPERTY FROM A GERMAN FOUNDATION

λ-161

**GÜNTER TUZINA (B. 1951)**

*Gegenform - Grün (Opposite Colour - Green)*

signed, titled and dated 'G.R. Tuzina 1988/89 "Gegenform - Grün"' (on the reverse)

acrylic, oil and wax crayon on canvas

75 x 45.5cm.

Executed in 1988-1989

€1,500-2,000

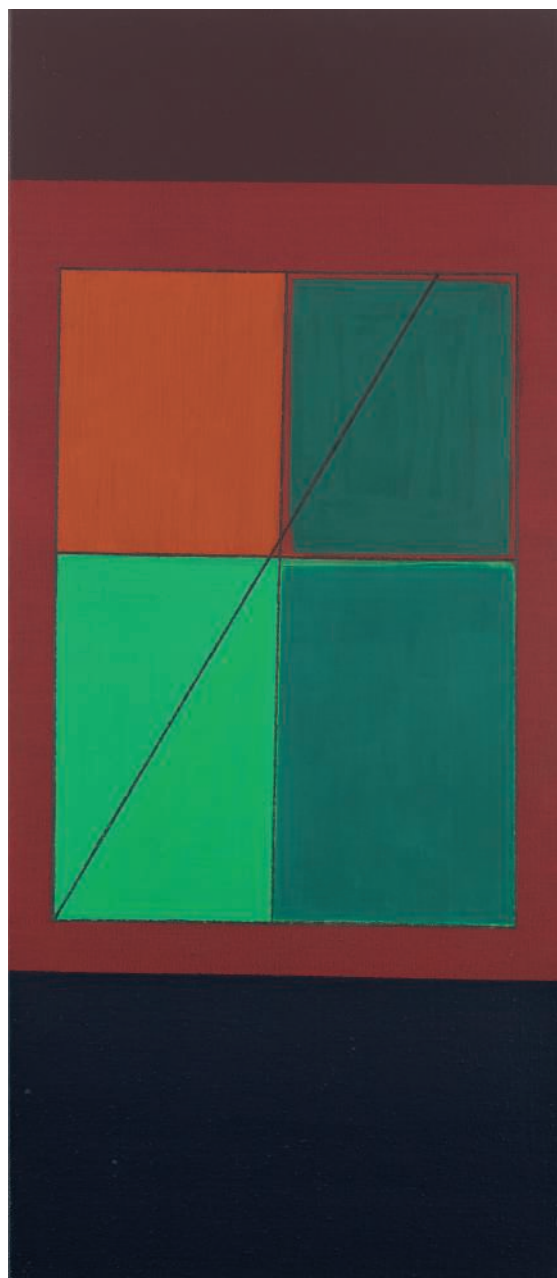
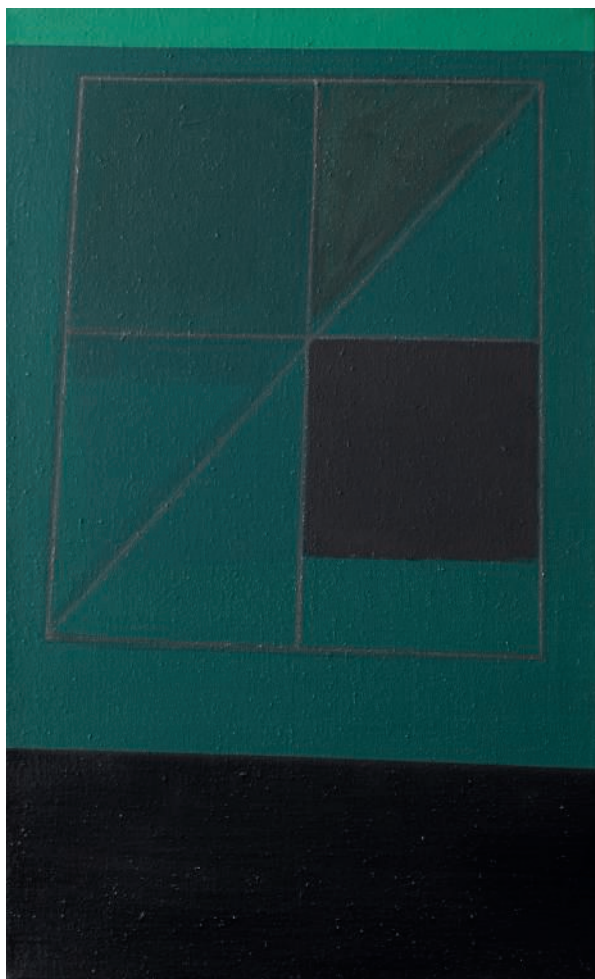
\$1,700-2,300

**PROVENANCE:**

Galerie Jablonka, Cologne.

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, p. 355, no. 272.



PROPERTY FROM A GERMAN FOUNDATION

λ-162

**GÜNTER TUZINA (B. 1951)**

*Form - Bezeichnen - Rot (Form - Identity - Red)*

signed, dated and titled 'G R Tuzina 1989/90/91 "Form - Bezeichnen - Rot"' (on the reverse)

acrylic, oil and wax crayon on canvas

115 x 50cm.

Executed in 1988

€1,500-2,000

\$1,700-2,300

**PROVENANCE:**

Galerie Jablonka, Cologne.

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, p. 355, no. 273.



PROPERTY FROM A GERMAN FOUNDATION

λ•163

**MICHAEL BUTHE (1944-1994)**

*Untitled*

signed and dated 'M. Buthe 82' (lower centre)  
acrylic, oil stick, gold paint, graphite, wood, silver paper and tin badge on paper  
98 x 136.5cm.

Executed in 1982

€1,500-2,000

\$1,700-2,300

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, p. 345, no. 17.

PROPERTY FROM A GERMAN FOUNDATION

λ•164

**MICHAEL BUTHE (1944-1994)**

*Untitled*

signed and dated 'M. Buthe 82' (lower centre)  
acrylic, dried flowers, silver paper, cotton pads, plaster pipe and coloured pigment  
on paper  
98.5 x 137cm.

Executed in 1982

€1,500-2,000

\$1,700-2,300

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, pp. 333, 345, no. 15 (illustrated in colour, p. 201).





PROPERTY FROM A GERMAN FOUNDATION

**λ.165**

**HANS PETER ADAMSKI (B. 1947)**

*Untitled (from the series Köpfe (Heads))*

dispersion on burlap

225 x 150.5cm.

Executed in 1983

€1,500-2,000

\$1,700-2,300

**PROVENANCE:**

Galerie Ascan Crone, Hamburg.

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, p. 345, no. 1.



PROPERTY FROM A GERMAN FOUNDATION

**λ.166**

**VOLKER TANNERT (B. 1955)**

*Untitled*

signed and dated 'Volker Tannert 1983' (on the reverse)

oil and acrylic on canvas

220 x 160cm.

Painted in 1983

€4,000-6,000

\$4,600-6,800

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, p. 353, no. 240.

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PROPERTY FROM A GERMAN FOUNDATION

■ 167

**WALTER DAHN (B. 1954)**

*Untitled*

signed and dated 'Walter Dahn 1987 ©' (on the reverse)

acrylic on canvas

250 x 250cm.

Painted in 1987

€5,000-7,000

\$5,700-7,900

**EXHIBITED:**

Toledo, Toledo Museum of Art, *Refigured Painting: The German Image 1960-88*, 1989. This exhibition later travelled to New York, Solomon R. Guggenheim Museum; Williamstown, Williams College Museum; Dusseldorf, Kunstmuseum and Frankfurt, Schirn Kunsthalle.

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, p. 346, no. 34.





PROPERTY FROM A GERMAN FOUNDATION

**168**  
**DAVID SALLE (B. 1952)**

*Blue*

oil and acrylic on canvas  
 213.5 x 152.5cm.  
 Painted in 1993

€22,000-28,000

\$25,000-32,000

**PROVENANCE:**  
 Gagosian Gallery, New York.

**EXHIBITED:**  
 Newport Beach, Newport Harbor Art Museum, *David Salle*, 1993.  
 Amsterdam, Stedelijk Museum, *David Salle: 20 years of painting*, 1999  
 (illustrated in colour, p. 80)  
 Munich, Pinakothek der Moderne, *Passioniert Provokativ. Die Sammlung Stoffel*, 2008-2009, pp. 342, 353, no. 215 (illustrated in colour, p. 318).

**LITERATURE:**  
*Salle. Vintage Contemporary Artists*, New York 1987, p. 66.





PROPERTY FROM A GERMAN FOUNDATION

■ 169

**VOLKER TANNERT (B. 1955)**

*Untitled*

acrylic on canvas  
219.5 x 269.5cm.

€4,000-6,000

**LITERATURE:**

*Absprünge. Bilder junge deutscher Maler. Ars viva '83*, exh. cat., Hamburger Kunsthalle, Hamburg, 1983 (illustrated, p. 67).

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, pp. 342, 353, no. 236 (illustrated in colour, p. 187).

\$4,600-6,800



PROPERTY FROM A GERMAN FOUNDATION

λ-170

**CHRISTA NÄHER (B. 1947)**

*Untitled*

signed and dated 'Näher 83' (on the reverse)

dispersion on canvas

79.5 x 120.5cm.

Executed in 1983

€800-1,200

\$910-1,400

**PROVENANCE:**

Galerie Thomas, Munich.

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, pp. 339, 351, no. 171 (illustrated, p. 232).

PROPERTY FROM A GERMAN FOUNDATION

λ-171

**GEORG BASELITZ (B. 1938)**

*Untitled (Plate 15 from the series Das Strassenbild)*

signed and dated 'Baselitz 80' (lower right); inscribed '1. Probe' (lower centre); dated

'17.9.80' (lower left)

etching and drypoint on paper

image: 31 x 23.5cm.

sheet: 74 x 63cm.

Executed in 1980, this is the first of two proof states besides the edition of twenty

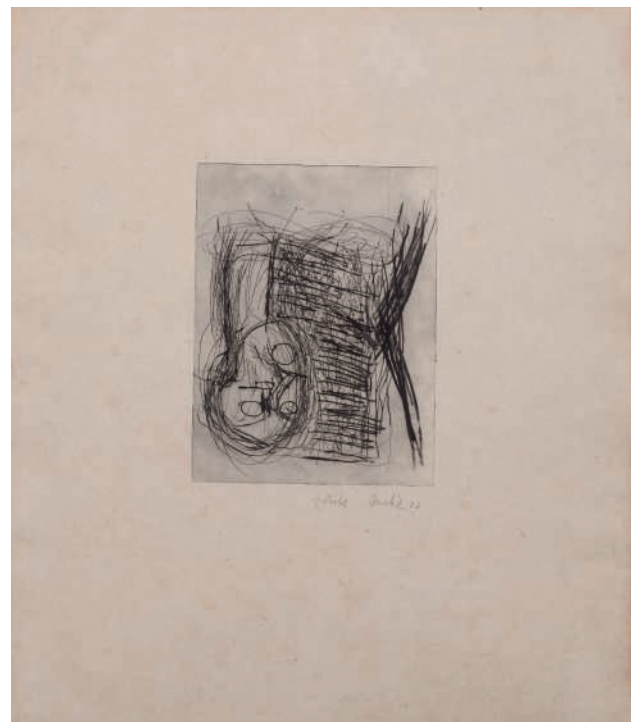
€600-800

\$680-900

**LITERATURE:**

F. Jahn. *Baselitz. Peintre-Graveur, Band II. Werkverzeichnis der Druckgrafik 1974-1982*, 1987, no. 268 (another from the edition illustrated, p. 123).

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, p. 345, no. 5.







PROPERTY FROM A GERMAN FOUNDATION

λ-172

**CHRISTA NÄHER (B. 1947)**

*Untitled*

signed and dated 'Näher 90' (lower right)

watercolour on card

138 x 83cm.

Executed in 1990

€500-700

\$570-790

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, p. 351, no. 174.

PROPERTY FROM A GERMAN FOUNDATION

λ-173

**CHRISTA NÄHER (B. 1947)**

*Untitled*

signed and dated 'NÄHER 89' (on the reverse)

dispersion on canvas

100 x 80cm.

Executed in 1989

€700-900

\$790-1,000

**EXHIBITED:**

Bremen, Kunsthalle Bremen, *Christa Näher*, 1990.

**LITERATURE:**

*Passioniert Provokativ. Die Sammlung Stoffel*, exh. cat., Pinakothek der Moderne, Munich, 2008, pp. 339, 351, no. 173 (illustrated, p. 233).



part lot



part lot

PROPERTY FROM A GERMAN FOUNDATION

λ-174

**HERMANN NITSCH (B. 1938)**

*Das 6-Tage-Spiel in Prinzendorf, 1998 (The 6 Day Game in Prinzendorf, 1998)*

- (i) numbered '23/40' (lower centre)
- (ii) signed and dated 'Hermann Nitsch 1998' (lower right)
- (iii) signed and dated 'Hermann Nitsch 1987' (lower right)
- (iv) signed 'Hermann Nitsch' (lower right); numbered '23/40' (lower left)

five elements in a cardboard box:

- (i) print on tracing paper
- (ii) pen and felt tip pen on graph paper, mounted on paper
- (iii) blood on cotton
- (iv) etching and watercolour on paper
- (v) print on paper

each: 53 x 37.5cm.

box: 54.5 x 38.5 x 2.5cm.

Executed in 1998, this work is number twenty-three from an edition of forty; (ii) and (iii) are unique

€700-900

\$790-1,000

PROPERTY FROM A GERMAN FOUNDATION

λ-175

**HERMANN NITSCH (B. 1938)**

*Untitled*

- (i) signed 'Hermann Nitsch' (lower right); numbered '1/100' (lower left)
- (ii) signed 'Hermann Nitsch' (lower right); numbered '2/100' (lower left)

lithograph in colours, in two parts

each image: 28.5 x 21cm.

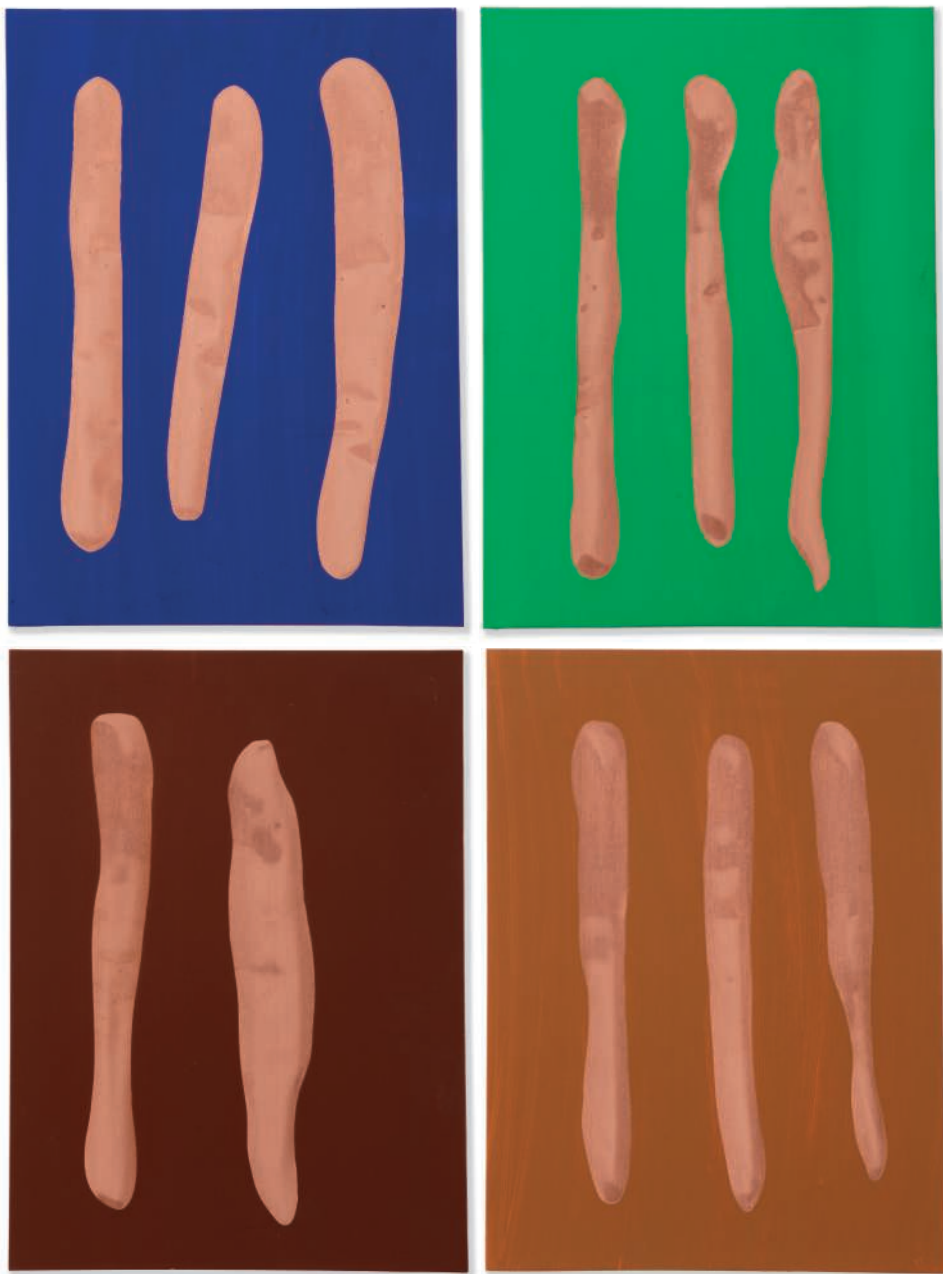
each sheet: 53.5 x 37.5cm.

- (i) is number one from an edition of one hundred,
- (ii) is number two from an edition of one hundred

€700-900

\$790-1,000





λ176

**GÜNTHER FÖRG (1952-2013)**

*Mr Blue, Mr Green, Mr Brown, Mr Orange*

each signed and numbered 'Förg 10/30' (on a publisher's label on the reverse)

tempera on copper-plated board, in four parts

each: 40 x 29.5cm.

Executed in 2002, this work is number ten from an edition of thirty plus five artist's proofs

€7,000-9,000

\$7,900-10,000

λ177

**GÜNTHER FÖRG (1952-2013)**

*Untitled*

signed and dated 'Förg '95' (upper right); numbered '12' (upper left)  
gouache and paper collage on paper  
55 x 37.5cm.

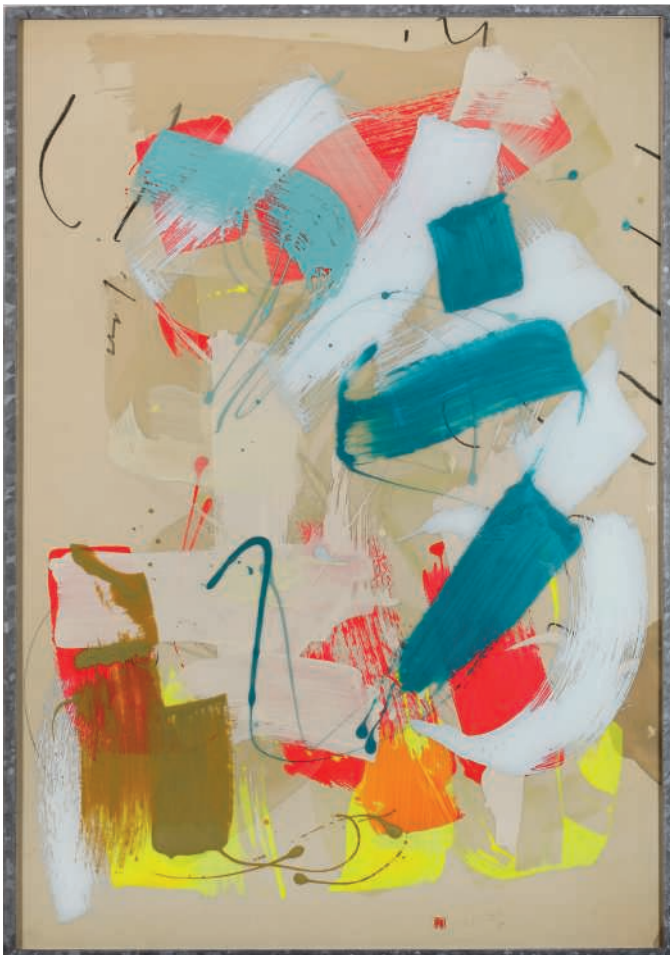
Executed in 1995, this work is part of a limited series

€4,000-6,000

\$4,600-6,800

This work is registered in the artist's archives under the archive no.  
WVF.95.P.0637.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.



λ178

**IMI KNOEBEL (B. 1940)**

*Untitled*

signed and dated 'imi 80' (lower centre)  
enamel, pencil and chalk on multi-layered celluloid and paper  
101 x 71cm. (including frame)

Executed in 1980

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Galerie Onrust, Amsterdam.

Acquired from the above by the present owner in 1986.





λ179

**JIRI GEORG DOKOUPIL (B. 1954)**

*Auction at Christie's*

soot on canvas  
150.5 x 121 cm.  
Executed in 1989

€6,000-12,000

\$6,800-14,000

**PROVENANCE:**

Robert Miller Gallery, New York.  
Anon. sale, Cornette de Saint-Cyr Paris, 18 June 1998, lot 130.  
Collection Berardi, Rutigliano.  
Acquired from the above by the present owner.

**EXHIBITED:**

New York, Robert Miller Gallery, *Jiri Georg Dokoupil*, 1989 (illustrated, unpagged, titled: *Auction at Christie's - Degas*, dimensions: 200 x 200 cm.).



λ180

**MARKUS LÜPERTZ (B. 1941)**

*Vision*

signed with the artist's initials 'ML' (upper right);

signed and titled "'Vision" Markus Lüpertz' (on the reverse)

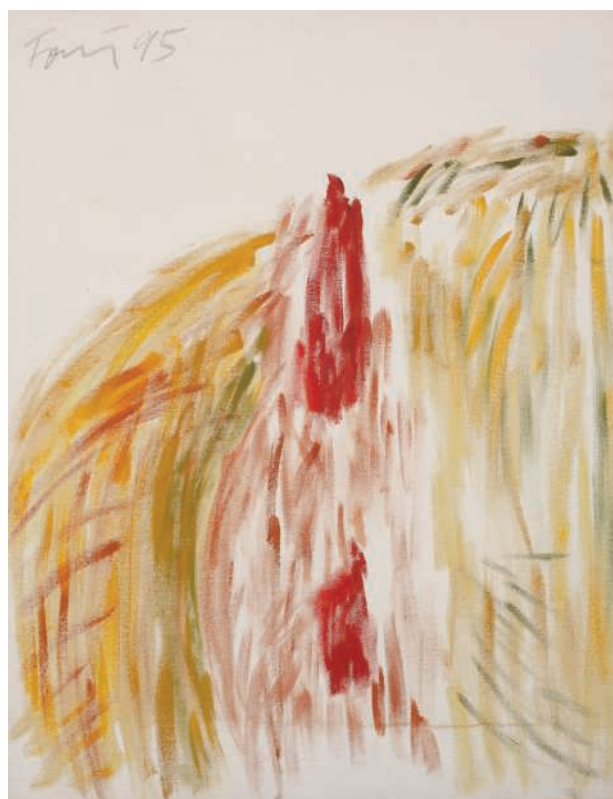
oil on canvas in artist's frame

164.5 x 114cm.

€12,000-16,000

\$14,000-18,000





λ181

**ARNULF RAINER (B. 1929)**

*Parallel Malaktion mit Schimpansen*

*(Parallel Action Painting with Chimpanzees)*

oil, graphite, paper collage, watercolour and ink on paper  
62.5 x 89.5cm.

Executed in 1979

€8,000-12,000

\$9,100-14,000

**PROVENANCE:**

Jablonka Galerie, Cologne.

Collection Berardi, Rutigliano.

Acquired from the above by the present owner in 1995.

λ182

**GÜNTHER FÖRG (1952-2013)**

*Untitled*

signed and dated 'Förg 95' (upper left)

acrylic on canvas

90 x 70cm.

Painted in 1995

€4,000-6,000

\$4,600-6,800

This work is registered in the artist's archives under the archive no.  
WVF.95.B.0541.

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg  
for the information he has kindly provided.



PROPERTY FROM A PRIVATE COLLECTION, TURIN

**λ183**

**ARNULF RAINER (B. 1929)**

*Untitled*

signed 'a. rainer' (lower right)

wax crayon and watercolour over a photograph

50.5 x 61cm.

Executed in 1972

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

Galleria LP 220, Turin.





**184**  
**SOL LEWITT (1928-2007)**

*Circle*

signed, numbered and dated 's. lewitt 89.2' (lower right)

gouache on paper

55 x 75cm.

Executed in 1989

€15,000-20,000

**PROVENANCE:**

Galerie Yvon Lambert, Paris.

Acquired from the above by the present owner in 1990.

\$17,000-23,000



**185**  
**SOL LEWITT (1928-2007)**

*Circle*

signed, numbered and dated 's. lewitt 89 10' (lower right)

gouache on paper

55.5 x 75.5cm.

Executed in 1989

€15,000-20,000

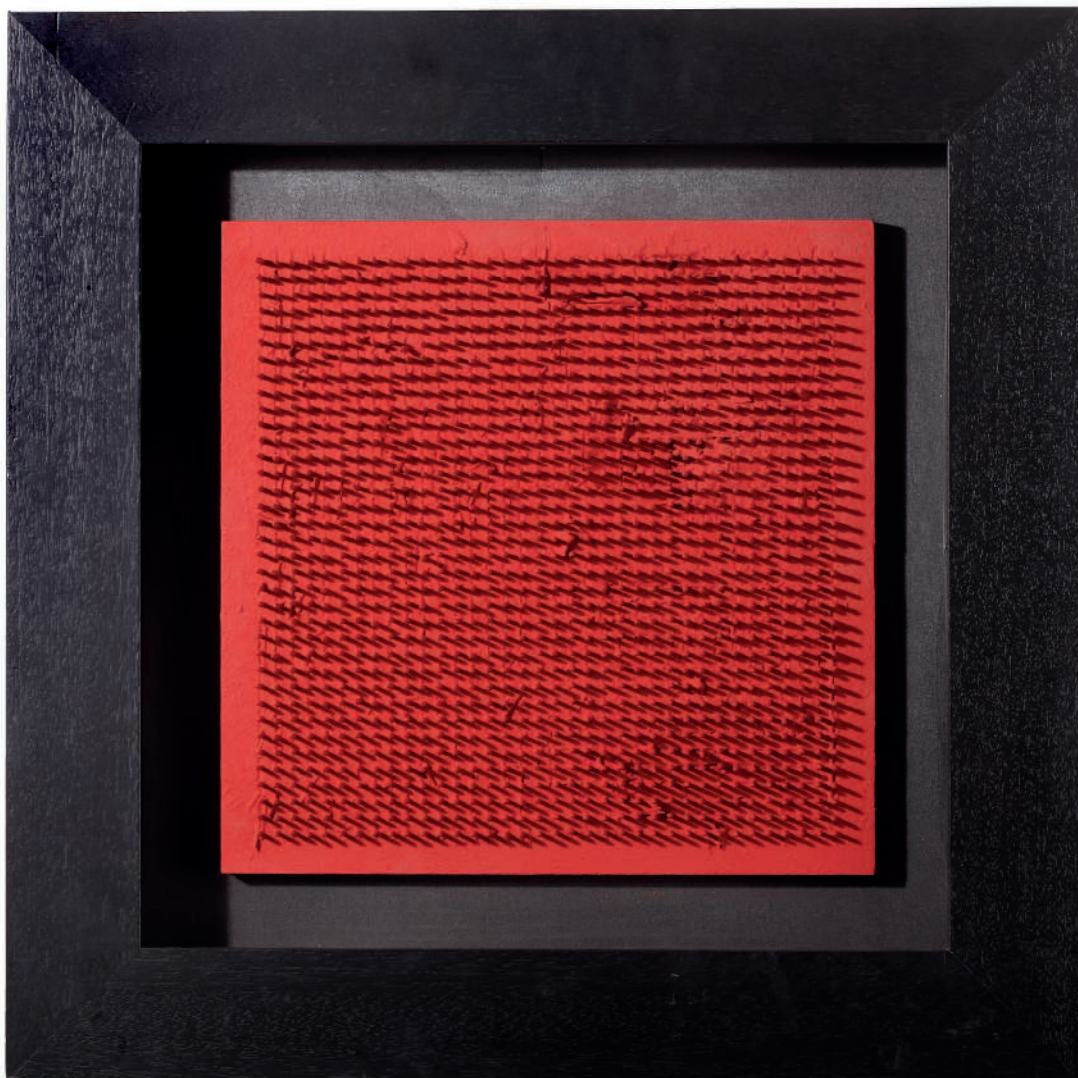
**PROVENANCE:**

Galerie Yvon Lambert, Paris.

Acquired from the above by the present owner in 1990.

\$17,000-23,000





λ186

**BERNARD AUBERTIN (1934-2015)**

*Tableau Clous (Nail Painting)*

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

acrylic on nails on panel

40 x 40cm.

Executed in 1970

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

Archivio Bernard Aubertin, Brescia.

Acquired from the above by the present owner.

λ187

**BERNARD AUBERTIN (1934-2015)**

*Rouge (Red)*

signed, titled, dated and dedicated 'Aubertin 1963 Rouge Pour C. MEGERT' (on the reverse)

oil and textile collage on card

60.5 x 20.5cm.

Executed in 1963

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Collection Christian Megert (a gift from the artist).



λ188

**WALTER LEBLANC (1932-1986)**

*Torsions WL 828*

with inscription 'WL 828' (on a plaque affixed to the underside)

lacquered steel

120 x 18 x 18cm.

Executed in 1977-1978

€8,000-12,000

\$9,100-14,000

**PROVENANCE:**

Fondation Walter & Nicole Leblanc, Brussels.

Galerie De Rijk, The Hague (acquired from the above in 2011).

**LITERATURE:**

N. Leblanc and D. Everarts de Velp-Seynaeve, *Walter Leblanc. Catalogue raisonné*, Ghent 1997, no. 1249 (illustrated, p. 280).





λ189

**PAUL VAN HOEYDONCK (B. 1925)**

*Panneau Peints (Painted Panel)*

signed and dated 'P.V. Hoeydonck '59' (lower right); signed, titled and numbered 'P.V. Hoeydonck panneau peints No 6' (on the stretcher)  
oil and stickers on board laid down on masonite  
60 x 100cm.

Executed in 1959

€5,000-7,000

\$5,700-7,900

**PROVENANCE:**

Galleria Proposte d'Arte, Legnano.

Acquired from the above by the present owner in 1996.

λ190

**ANTONIO CALDERARA (1903-1978)**

*Attrazione Quadrata in Tensione Verticale (Square Attraction in Vertical Tension)*

signed, titled and dated 'Attrazione quadrata in tensione verticale Antonio Calderara 1963' (on the reverse)  
card collage on paper  
54 x 63.5cm.

Executed in 1963

€2,500-3,500

\$2,900-3,900

**PROVENANCE:**

Anon. sale, Casa d'Aste Meeting Art S.p.A. Vercelli, 13 June 2015, lot 49.

Acquired at the above sale by the present owner.





λ191

**ADOLF LUTHER (1912-1990)**

*Untitled*

signed and dated 'luther 83' (on the reverse)

concave lens and mirror on plywood in perspex box  
61 x 61 x 11cm.

Executed in 1983

€15,000-20,000

\$17,000-23,000





Alighiero Boetti, *Twins*, 1975, Private collection.  
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## PROPERTY FROM A PRIVATE ROMAN COLLECTION ALIGHIERO BOETTI

Christie's is delighted to present an outstanding selection of works by Alighiero Boetti from an important private Roman collection. Spread across Post-War and Contemporary Art sales in London, Amsterdam, Milan and Paris throughout 2016 and 2017, the works boast an exceptional provenance: often acquired directly from the artist by one of his most trusted assistants, they have remained in the same private hands since their creation. Initially employed by Boetti to work on his celebrated *biro* series, the collector cultivated a close relationship with the artist, and over the course of twenty years assembled a carefully-curated snapshot of his *oeuvre*. Spanning three decades of his practice, the collection includes the widely-exhibited masterpiece *Calendari*, examples of his iconic *Orologio Annuale*, works from his *Aerei* series and a superb selection of his famous embroidered *Arazzi*. Christie's is honoured to be offering these works at auction for the first time.

This rich, dynamic collection was forged in the intensely creative atmosphere of the artist's studio in Trastevere, the artistic heartland of Rome, where Boetti's

assistants would congregate to see and speak with the artist. Agata Boetti, the artist's daughter, recalls in her memoir *Agata Boetti: Il gioco dell'arte*, the heady atmosphere of this place: 'The studio was a very open-minded space, you could come in without any notice and stay as long as you wanted depending on the atmosphere and Alighiero's mood. He famously disliked the trendy, mundane Roman parties. He rarely used to leave his studio, if you wanted to see him, you had to go there... Assistants came and consigned the completed works, or stayed and worked there to breathe that unusual creative air' (A. Boetti, *Agata Boetti: Il gioco dell'arte*, Milan, 2016, p. 46). In this extraordinarily free and engaging artistic environment, Boetti's assistants were exposed to all aspects of his multifaceted and varied output, witnessing the artist's creative impulse as it manifested itself in each of its various forms. This remarkable first-hand experience granted the collector a unique understanding of Boetti's working practice, allowing them to build a collection that provides an intimate view into the artist's unique, dynamic *oeuvre*.





PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ192

**ALIGHIERO BOETTI (1940-1994)**

*Attirare l'Attenzione (Attracting the Attention)*

signed 'alighiero e boetti' (on the overlap)

embroidery on canvas

21.5 x 21.5cm.

Executed in 1988

€18,000-24,000

**PROVENANCE:**

Acquired directly from the artist.

Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 2879 and is accompanied by a certificate of authenticity.

\$21,000-27,000



PROPERTY FROM A PRIVATE ROMAN COLLECTION

**λ193**

**ALIGHIERO BOETTI (1940-1994)**

*Orologio Annuale (Annual Watch)*

signed and numbered 'alighiero e boetti MOD AEB 1 171/200'  
(on the reverse)

wristwatch

24 x 3.5 x 0.5cm.

Conceived in 1986 and executed in 1987, this is number one hundred  
and seventy-one from an edition of two hundred

€2,500-3,500

\$2,900-3,900

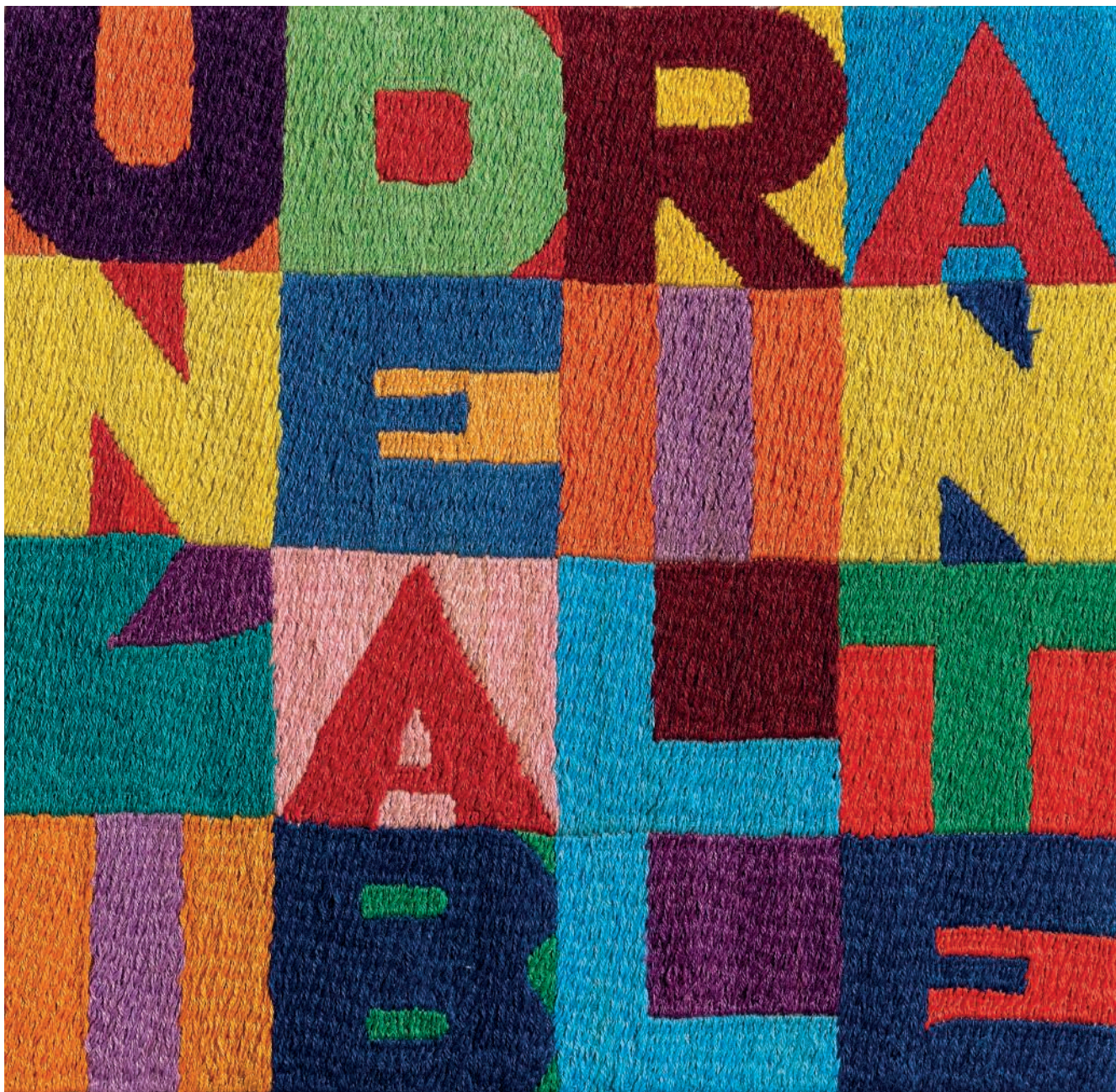
**PROVENANCE:**

Acquired directly from the artist.

Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under  
no. 5175 and is accompanied by a certificate of authenticity.





PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ194

**ALIGHIERO BOETTI (1940-1994)**

*Un'Idea Brillante (A Brilliant Idea)*

embroidery on canvas

17 x 18cm.

Executed in 1992

€15,000-20,000

**PROVENANCE:**

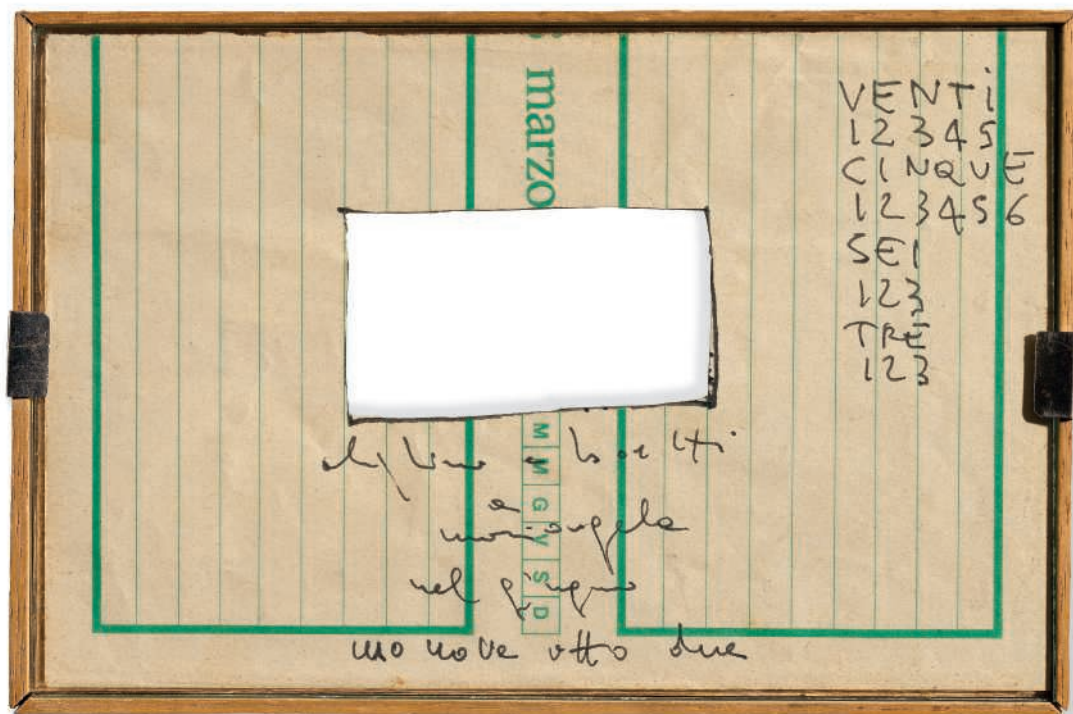
Acquired directly from the artist.

Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 3915 and is accompanied by a certificate of authenticity.

\$17,000-23,000





PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ195

**ALIGHIERO BOETTI (1940-1994)**

*Clessidra Cerniera e Viceversa (Hinged Hourglass and Vice Versa)*

signed, dated and dedicated 'Alighiero e boetti a mariangela nel giugno uno nove otto due' (lower centre)

ink and découpage on paper

12.5 x 19cm.

Executed in 1982

€4,000-6,000

\$4,600-6,800

**PROVENANCE:**

Acquired directly from the artist.

Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 3761 and is accompanied by a certificate of authenticity.

PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ196

**ALIGHIERO BOETTI (1940-1994)**

*Extra Strong (Io sono un sagittario)*

*(Extra Strong (I am a Sagittarius))*

signed 'alighiero e boetti' (lower centre)

mixed media on paper laid down on canvas

29.5 x 21.5cm.

Executed in 1992

€4,000-6,000

\$4,600-6,800

**PROVENANCE:**

Acquired directly from the artist.

Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 2889 and is accompanied by a certificate of authenticity.







PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ197

**ALIGHIERO BOETTI (1940-1994)**

*Provvisoriamente (Temporarily)*

embroidery on canvas

17.5 x 17.5cm.

Executed in 1994

€18,000-24,000

\$21,000-27,000

**PROVENANCE:**

Acquired directly from the artist.

Thence by descent to the present owner.

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 1554 and is accompanied by a certificate of authenticity.





λ198

**ENGELBERT VAN ANDERLECHT (1918-1961)**

*Ombre (Shadow)*

signed and dated 'van Anderlecht 1959' (lower right)

oil on canvas

155,5 x 121cm.

Painted in 1959

€15,000-20,000

**PROVENANCE:**

Galleria Proposte d'Arte, Legnano.

Acquired from the above by the present owner in 2013.

**EXHIBITED:**

São Paulo, *V Bienal de São Paulo*, 1959.

\$17,000-23,000



λ199

**ENGELBERT VAN ANDERLECHT (1918-1961)**

*Untitled*

signed, numbered and dated 'Van Anderlecht 1960. Nr 7.' (on the reverse)

oil on canvas

153.5 x 119cm.

Painted in 1960

€15,000-20,000

**PROVENANCE:**

Collection Bram Bogart.

Private Collection, Belgium.

\$17,000-23,000





PROPERTY FROM A DUTCH ESTATE

1200

**SHINKICHI TAJIRI (1923-2009)**

*Warrior*

signed with the artist's initials 'S.T.' (lower right)

welded iron

59.5 x 18 x 24.5cm.

Executed in 1955

€12,000-16,000

\$14,000-18,000

**LITERATURE:**

*Shinkichi Tajiri - Snelheid, Erotiek en Geweld*, exh. cat., Museum het Valkhof, Nijmegen 2003, no. 56 (illustrated, p. 134).



PROPERTY FROM A DUTCH ESTATE

λ201

**SHINKICHI TAJIRI (1923-2009)**

*Fortress*

stamped with the artist's signature 'S. Tajiri'

(lower right)

bronze with a green-brown patina

58 x 18 x 31cm.

Executed in 1963, this piece is unique

€8,000-12,000

\$9,100-14,000

**PROVENANCE:**

Anon. Sale, Bukowskis Stockholm, 27 April 1999, lot 327.

**LITERATURE:**

*Museumjournaal* 13, no. 2, 1968 (illustrated).

*Shinkichi Tajiri - Snelheid, Erotiek en Geweld*, exh. cat., Museum het Valkhof, Nijmegen 2003, no. 180, (illustrated, p. 150).





PROPERTY FROM A DUTCH ESTATE

λ202

**KAREL APPEL (1921-2006)**

*Personnage (Figure)*

signed and dated 'CK. Appel '52' (lower left)

ink on paper

87 x 63cm.

Executed in 1952

€20,000-30,000

**PROVENANCE:**

Galerie Krikhaar, Amsterdam.

Acquired from the above by the previous owner circa 1981.

Anon sale, Sotheby's Amsterdam, 29 September 1987, lot 343.

**EXHIBITED:**

Venlo, Museum van Bommel-van Dam, *Galerie Krikhaar te gast*, 1974.

\$23,000-34,000



PROPERTY FROM A DUTCH ESTATE

λ203

**ARMAN (1928-2005)**

*Venus*

incised with the artist's signature and date 'Arman 66' (upper right);  
incised with the artist's signature and date 'Arman 67' (lower right)  
accumulation of burnt wood in polyester resin

88 x 39 x 23 cm.

Executed in 1966-1967

€18,000-22,000

\$21,000-25,000





PROPERTY FROM A DUTCH ESTATE

**204**  
**MARYAN (1927-1977)**

*Personnage (Figure)*

signed and dated 'Maryan 57' (lower left)

oil on canvas

100 x 81cm.

Painted in 1957

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Galerie Krikhaar, Amsterdam.

Acquired from the above *circa* 1977.

Thence by descent to the present owner.

**EXHIBITED:**

Venlo, Museum van Bommel-van Dam, *Galerie Krikhaar te gast*, 1974 (illustrated).



PROPERTY FROM A DUTCH ESTATE

**205**  
**MARYAN (1927-1977)**

*Composition*

signed and dated 'Maryan 54' (lower right)

oil on canvas

65 x 54cm.

Painted in 1954

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

Galerie Ariel, Paris.

Kunsthandel M.L. de Boer, Amsterdam.





PROPERTY FROM A DUTCH ESTATE

λ206

**JAAP WAGEMAKER (1906-1972)**

*Bronsgroen (Bronze green)*

signed and dated '66 Wagemaker' (lower right); signed, numbered twice and dated

'jaap Wagemaker '66 378' (on the reverse)

mixed media on burlap and panel

76 x 99.5cm.

Executed in 1966

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Private collection, Aerdenhout.

Anon. sale, Christie's Amsterdam, 8 June 2010, lot 28.

Borzo Gallery, Amsterdam.

Private Collection, The Netherlands (acquired from the above).

Thence by descent to the current owner.

**LITERATURE:**

S. den Heijer and M. van der Knaap, *Jaap Wagemaker, Schilder van het Elementaire*, Zwolle 1995, no. S.66-015 (illustrated, p. 181).

PROPERTY FROM A DUTCH ESTATE

λ207

**ARNALDO POMODORO (B. 1926)**

*Studio per sfera (Study of a sphere)*

signed and dated 'Arnaldo Pomodoro 64' (lower left)

charcoal, oil and black ink on paper

75 x 55cm.

Executed in 1964

€2,500-3,500

\$2,900-3,900

**PROVENANCE:**

Marlborough Galleria d'Arte, Rome.

Anon. sale, Christie's Amsterdam, 22 May 1990, lot 249.

Private collection, The Netherlands.

**EXHIBITED:**

Venice, *XXXII Biennale Internazionale d'Arte di Venezia*, 1964, no. 265.

Haarlem, Frans Hals Museum (on loan before 1990), no. 146.

This work is registered in Archivio Arnaldo Pomodoro, Milan, under no. D/64/12.





1208

**ANTON ROOSKENS (1906-1976)**

*Untitled*

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

oil on cardboard

49 x 59cm.

Executed in 1959

€12,000-16,000

**PROVENANCE:**

Collection Theo Wolvecamp, Hengelo.

Anon. sale, Sotheby's Amsterdam, 1 December 2004, lot 103.

Acquired at the above sale by the present owner.

\$14,000-18,000



1209

**ASGER JORN (1914-1973)**

*Untitled*

signed and dated 'Jorn 72' (along the lower edge)

bronze on an iron base

52 x 25.5 x 38cm. (excluding the base)

Executed in 1972

€25,000-35,000

\$29,000-39,000

**LITERATURE:**

M. De Micheli, *Jorn sculture*, Milan 1973, no. 8  
(illustrated, unpaginated, titled: *Ritratto curioso*).





λ!210

**ASGER JORN (1914-1973)**

*Untitled*

signed and dated 'Asger J. 45' (lower right)  
oil-based lithographic colours and pencil on paper on cardboard  
43.5 x 57.5cm.  
Executed in 1945

€10,000-15,000

\$12,000-17,000

**PROVENANCE:**

Anon. sale, Arne Bruun Rasmussen Kunstauktioner Copenhagen, April 1959, lot 120.  
Mrs Lissen Hansen, Copenhagen.

**LITERATURE:**

G. Atkins, *Jorn in Scandinavia 1930-1953*, London 1968, p. 231, no. 381 (illustrated, p. 359).

Created while Asger Jorn was still living in Copenhagen, Denmark, *Untitled* (1945) showcases the work of an artist on the cusp of his international breakthrough. The following year, Jorn moved to France, and in Paris, 1948, together with Karel Appel, Constant and Corneille, he would found the avant-garde group CoBrA. Achieving international acclaim, the group's unifying doctrine was complete freedom of expression, with an emphasis on strong colour and brushwork.

Throughout the mid-1940s, Jorn focused on the development of particular themes, each period lasting the course of one or two years. *Untitled* belongs to the period given the name 'Didaska', and features a typical two figure composition in a warm and soft colouring, with animalistic shapes and mask-like faces based on the imagery of surrealist paintings. Jorn draws together the birds of Max Ernst, the masked characters of Danish artist Egill Jacobsen and the multitude of elements seen in the sculptures and paintings of Ejler Bille, to create a poetic pictorial language. In *Untitled*, the moving figures have grown together with their surroundings, merging in a lyrical rhythm. The pictorial space is filled with action and dynamics, which imbues the work with a sense of energy, while bold and strong lines show the artist's energetic brushwork. *Untitled*, more a suggestive than a descriptive work, celebrates movement, form and colour.

A lithograph of a similar composition exists from 1944.





λ211

**KAREL APPEL (1921-2006)**

*Paysage Imaginaire (Imaginary Landscape)*

signed and dated 'ck. appel '59' (lower left); signed, titled and dated 'paysage imaginaire K. Appel 1959' (on the reverse)

wax crayons, gouache and watercolour on paper

55.5 x 75cm.

Executed in 1959

€15,000-20,000

\$17,000-23,000

**PROVENANCE:**

Collection Elizabeth Berg, New York (acquired directly from the artist).  
Their sale, Christie's New York, 8 October 1992, lot 118.

λ212

**KAREL APPEL (1921-2006)**

*Gevallen Hoofd (Fallen Head)*

signed 'appel' (lower right)

acrylic on canvas

35 x 27cm.

€10,000-15,000

\$12,000-17,000







λ213

**KAREL APPEL (1921-2006)**

*Figure and Fish*

signed and dated 'appel 72' (lower right)  
gouache and wax crayons on paper  
54 x 77cm.

Executed in 1972

€7,000-9,000

\$7,900-10,000

**PROVENANCE:**

Anon. sale, Sotheby's Amsterdam, 29 September 1987, lot 292.  
Acquired at the above sale by the present owner.

λ214

**KAREL APPEL (1921-2006)**

*Untitled*

signed 'appel.' (lower left)  
gouache and wax crayons on paper  
27 x 20.5cm.

€2,500-3,500

\$2,900-3,900

**PROVENANCE:**

Galerie Ariel, Paris.  
Acquired from the above and thence by descent to the present owner.







1215

**ANTON ROOSKENS (1906-1976)**

*Mask, Birds and Flower*

signed and dated 'Rooskens 73' (lower right); titled and numbered 'mask-birds and flower no 529' (on the reverse)

oil on canvas

65 x 81.5cm.

Painted in 1973

€15,000-20,000

**PROVENANCE:**

La Galleria Giosi, Rome.

Private Collection, Milan (acquired from the above circa 1975).

Thence by descent to the present owner.

\$17,000-23,000



λ216

**ENRICO BAJ (1924-2003)**

*Animale Felice (Happy Animal)*

signed 'baj' (lower right)  
collage, watercolour, gouache and gold paint on cardboard  
36.5 x 26.5cm.  
Executed in 1966

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**  
Galerie Petit, Paris.

**LITERATURE:**  
E. Crispolti, *Catalogo generale Bolaffi dell'opera di Enrico Baj*, Turin 1973, no. 1124  
(illustrated, p. 166).

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ217

**REINHOUD D'HAESE (1928-2007)**

*Untitled*

welded brass on a lithographic stone  
sculpture: 82 x 23.5 x 20cm.

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**  
Gallery New Selection, Knokke.  
Private Collection, Belgium (acquired from the above in the 1970s).  
Thence by descent to the present owner.







λ218

**JAAP WAGEMAKER (1906-1972)**

*Blanc Élaboré II (Elaborate White II)*

signed and dated 'wagemaker '59' (lower right); numbered '173' (on the reverse)  
cloth and mixed media on burlap in artist's frame

131.5 x 112.5cm.

Executed in 1959

€5,000-7,000

\$5,700-7,900

**PROVENANCE:**

Collection Ir. W. Nagelkerke, Rotterdam.

Acquired from the above by the present owner in 1999.

**EXHIBITED:**

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

Brussels, Palais des Beaux Arts, *Premio Marzotto*, 1961.

Amsterdam, Stedelijk Museum, *De Nederlandse Bijdrage aan de Internationale Ontwikkeling sinds 1945*, 1962, no. 94 (titled: *Doorwerkt Wit*). This exhibition later travelled to Montreal, Museum of Fine Arts and Ottawa, National Gallery of Canada.

**LITERATURE:**

S. den Heijer and M. van der Knaap, *Jaap Wagemaker, Schilder van het Elementaire*, Zwolle 1995, no. S.59-026 (illustrated, p. 159).

λ219

**LUIS FEITO (B. 1929)**

*Base*

signed, titled and dated 'Feito 57 BASE' (on the reverse)

oil on canvas

85 x 40cm.

Painted in 1957

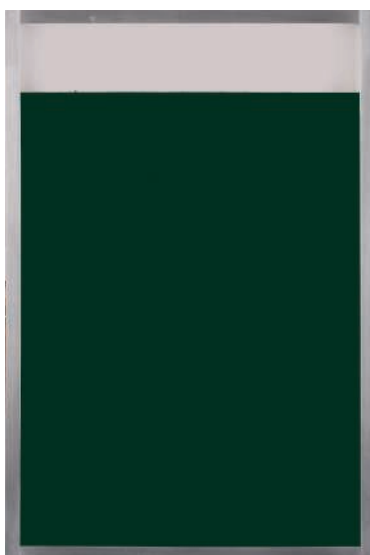
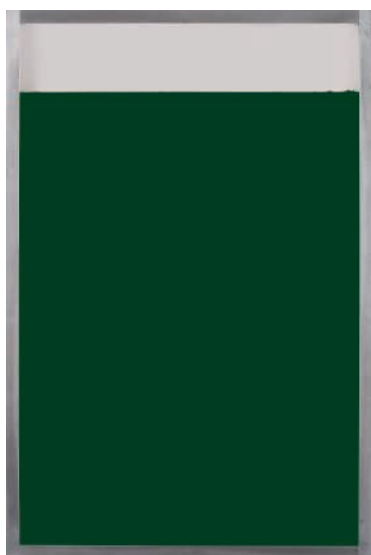
€10,000-15,000

\$12,000-17,000

**PROVENANCE:**

Anon. Sale, Bruun Rasmussen Auctioneers Copenhagen, 7 October 2008, lot 202.





## 220

**CHRISTO (B. 1935)**

### *Double Show Window*

(i) signed, numbered and dated 'AP 6/10 Christo 1972' (on the inside frame)

(ii) numbered 'AP 6/10' (on the inside frame)

(iii) signed, numbered and dated '57/65 Christo' (on the reverse)

(iv) numbered '57/65' (on the reverse)

(v) signed, numbered and dated '46/65 Christo 1972' (on the inside frame)

(vi) numbered '46/65' (on the inside frame)

(i), (ii), (v), (vi) acrylic on Plexiglas in aluminium frame, in four parts

(iii) and (iv) brown wrapping paper taped on Plexiglas in aluminium frame, in two parts

each: 90.5 x 60.5cm.

Conceived in 1972, (i) and (ii) are artist's proof number six of ten besides the edition of sixty-five; (iii) and (iv) are number fifty-seven from an edition of sixty-five, plus ten artist's proofs; (v) and (vi) are number forty-six from an edition of sixty-five, plus ten artist's proofs

€15,000-20,000

\$17,000-23,000

#### LITERATURE:

J. Schellmann and J. Benecke, *Christo. Prints and Objects 1963-1987. A catalogue raisonné*, New York 1988, nos. 47-49 (illustrated, pp. 66-67).





221

**CHRISTO (B. 1935)**

*Wrapped Fountain*

signed, titled and dated 'WRAPPED FOUNTAIN (PROJECT FOR "LA FONTANA DE JUJOL" PLAZA D'ESPAÑA, BARCELONA)' Christo 1975' (along the lower edge)  
fabric, pencil, colour crayon, thread, staples, gouache and glue on paper in perspex

box

71.5 x 56.5cm.

Executed in 1975

€18,000-24,000

**PROVENANCE:**

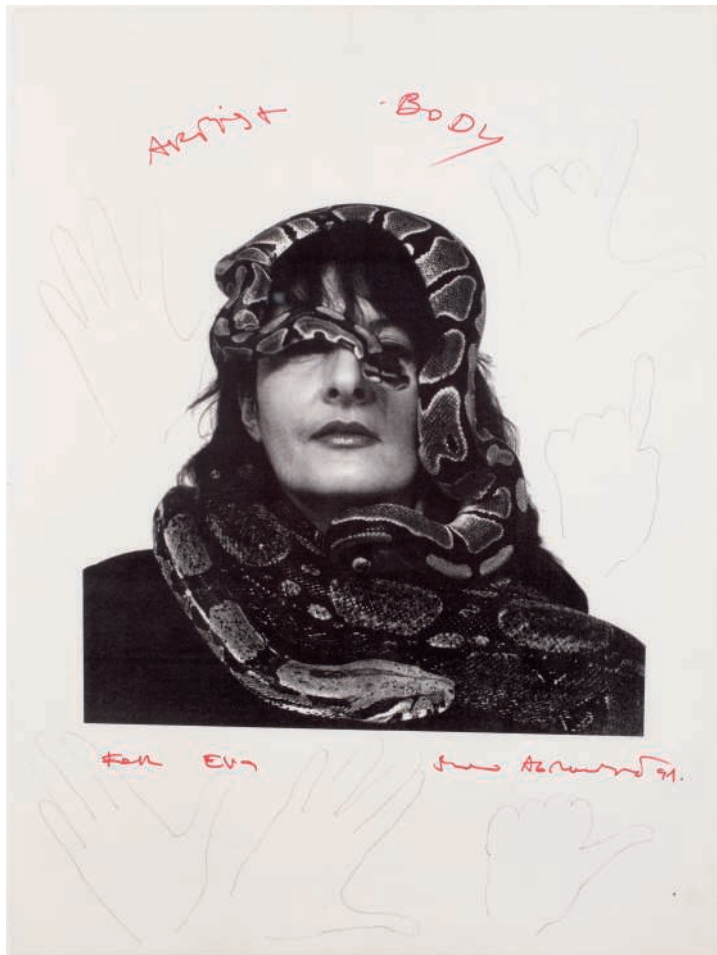
Jan Eric Löwenadler, Stockholm.

Galerie Morgan, Stockholm.

Anon. sale, Stockholms Auktionsverk, 22 October 2014, lot 763.

Acquired at the above sale by the present owner.

\$21,000-27,000



λ222

**MARINA ABRAMOVIC (B. 1946)**

*Artist Body*

signed, dated and dedicated 'For Eva Marina Abramovic 91.' (lower centre); titled 'Artist Body' (upper centre)

pencil and felt-tip pen on printed base

75.5 x 56.5cm.

Executed in 1991

€3,000-5,000

\$3,400-5,600

The printed base of the present lot has a similar image to a photographic edition by the artist, titled *Dragon Heads II*, circa 1990, with an edition of twelve plus three artist's proofs, from the performance series *Dragon Heads* (1990-1994).

λ223

**LOUISE BOURGEOIS (1911-2010)**

*Small Eye #3*

incised with the artist's initials, numbered, dated and with foundry mark 'L.B. HC 2/2 97' (on the underside)

polished aluminum and lead

10.5 x 13 x 11.5cm.

Executed in 1997, this work is the second hors commerce of two besides the edition of twenty-five plus seven artist's proofs

€10,000-15,000

\$12,000-17,000





CHRISTO'S BOX  
BETWEEN ART AND MERCY  
A GIFT FOR BANGUI



224

**CHRISTO (B. 1935)**

*Wrapped DVD Case (Detail from Raphael's The School of Athens, Fornarina/Margarita Luti)*

signed and numbered '238/300 Christo' (on the reverse)  
printed image on glossy paper box, including six DVDs and a card  
3 x 16 x 16cm.

Executed in 2015, this work is number two hundred and thirty-eight from an edition of three hundred

€1,100-1,700

\$1,300-1,900

**PROVENANCE:**

Gift from the artist to the present owner.

Christie's is delighted to present CHRISTO'S BOX. BETWEEN ART AND MERCY. A GIFT FOR BANGUI. Launched in June 2016 at the GAMeC (Modern and Contemporary Art Gallery) in Bergamo, it is a charitable initiative promoted by the Secretariat for Communication of the State of Vatican City and the Vatican Museum. Inspired by the packaging of a DVD series produced by the Vatican Television Centre and Officina Della Comunicazione – which presents a virtual tour of the Vatican Rooms – the work will be sold by Christie's to support the Vatican's fundraising efforts for the Children's Hospital of Bangui in Africa, which Pope Francis visited in November 2015. It depicts a character from *The School of Athens* by Raphael, one of the most famous frescoes in the Vatican Rooms. Christo captures the eternal, motionless gaze of the young figure portrayed next to Aristotle, believed to be based on the likeness of the cousin of Pope Julius II. The artist produced 300 box-set multiples, each of which has been numbered and signed. 200 of these will be auctioned by Christie's, spread across sales in London, Turin, Milan and Rome.



λ225

**GER VAN ELK (1941-2014)**

*Untitled*

(i) and (ii) signed 'Ger van Elk' (on the reverse)

gelatin silver print, in three parts  
each: 18 x 24cm.

Each executed in 1968

€3,000-5,000

\$3,400-5,600

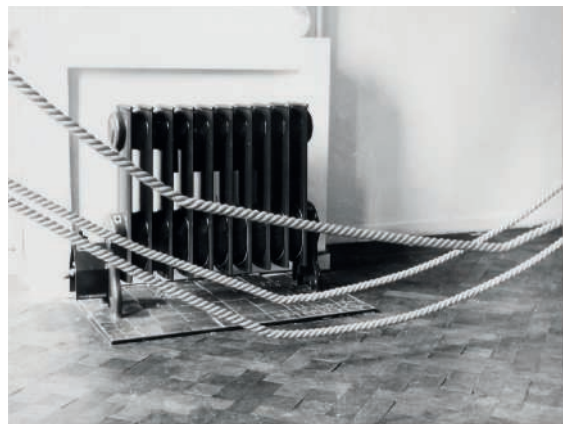
**PROVENANCE:**

Galleria La Nuova Loggia, Bologna.

Acquired from the above by the present owner in 1968.

**EXHIBITED:**

Bologna, Galleria La Nuova Loggia, *Boezem. Van Elk*, 1968.



λ226

**GER VAN ELK (1941-2014)**

*Untitled*

(i) signed 'Ger van Elk' (on the reverse)

gelatin silver print, in two parts  
each: 18.5 x 24cm.

(i) Executed in 1967

(ii) Executed in 1968

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

Galleria La Nuova Loggia, Bologna.

Acquired from the above by the present owner in 1968.

**EXHIBITED:**

Bologna, Galleria La Nuova Loggia, *Boezem. Van Elk*, 1968.







λ227

**ROB VAN KONINGSBRUGGEN (B. 1948)**

*Untitled*

signed and dated 'Rob v KONINGSBRUGGEN 1975-2016'  
(lower right)

acrylic and pencil on paper

69.5 x 99cm.

Executed in 2016

€1,500-2,000

\$1,700-2,300

**PROVENANCE:**

Acquired directly from the artist by the present owner.

λ228

**ULRICH RÜCKRIEM (B. 1938)**

*Vierteilung (Four-part Division)*

each numbered '4' (on the underside)

dolomite, in four parts

overall: 10.5 x 111.5 x 40cm.

Executed in 1978, this work is number four from an edition of twenty

€5,000-7,000

\$5,700-7,900

**PROVENANCE:**

A gift from the artist to the present owner.

**EXHIBITED:**

Essen, Museum Folkwang, *Ulrich Rückriem: Skulpturen 1968-1978*, 1978 (another from the edition exhibited). This exhibition later travelled to Bonn, Städtisches Kunstmuseum Bonn.

Freiburg, Kunstverein Freiburg, *Ulrich Rückriem, Multiples und Druckgraphik 1969-1985*, 1986, no. 25 (another from the edition exhibited, another from the edition illustrated, p. 43).





λ229

**DAAN VAN GOLDEN (B. 1936)**

*Nepal*

signed, titled, numbered and dated 'Van Golden Nepal, 1983/2013 2/10' (on labels affixed to the reverse)

c-print in artist's frame

31 x 48cm.

Executed in 1983 and printed in 2013, this work is number two from an edition of ten

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Galerie Micheline Szwajcer, Antwerp.

Acquired from the above by the present owner in 2013.

**LITERATURE:**

E. Battista and D. van Golden (eds.), *Daan van Golden. Photo Book(s)*, London 2013 (illustrated in colour, unpagged).

λ230

**DAAN VAN GOLDEN (B. 1936)**

*Heerenlux*

signed, titled and dated 'van Golden Heerenlux, 2005' (on labels affixed to the reverse); numbered '5/26' (on the reverse)

c-print in artist's frame

33 x 23.5cm.

Executed in 2005, this work is number five from an edition of twenty-six

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

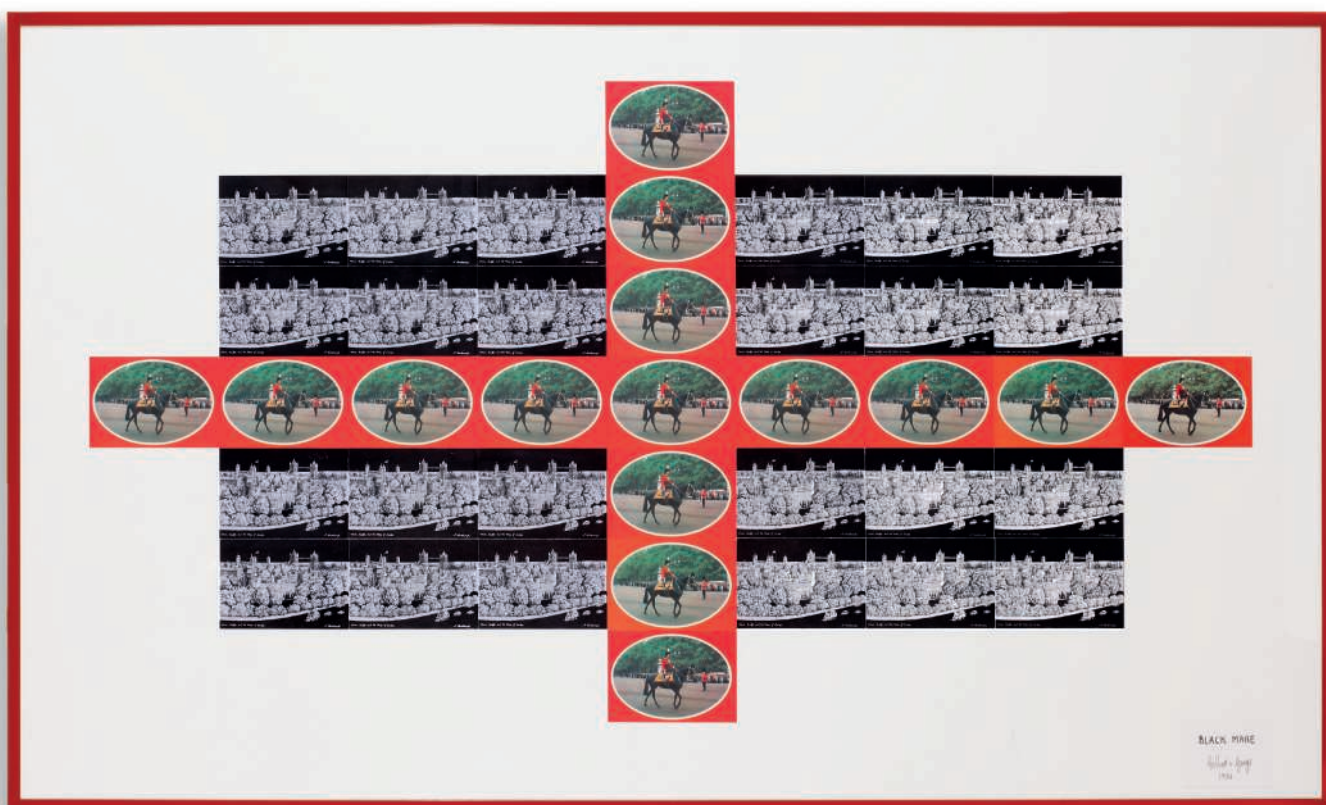
Brutto Gusto, Rotterdam.

Acquired from the above by the present owner in 2005.

**EXHIBITED:**

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





λ231

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

*Black Mare*

signed, titled and dated 'BLACK MARE Gilbert + George 1981'  
(on a label lower right)

postcards mounted on paper in artists's frame

153 x 92cm.

Executed in 1981

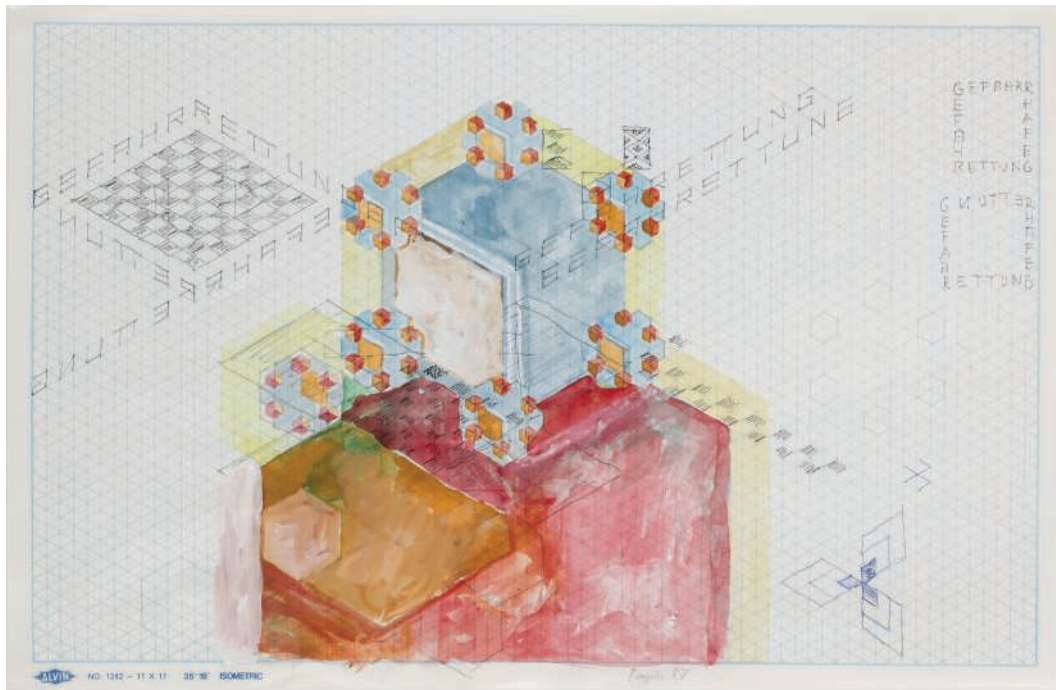
€8,000-12,000

**PROVENANCE:**

Richard Salmon, London.

Anon sale, Christie's London, 8/9 October 1998, lot 112.

\$9,100-14,000



λ232

**THOMAS BAYRLE (B.1937)**

*TV Madonna*

signed and dated 'Bayrle 87' (lower centre)  
watercolour, gouache, ink and ballpoint on isometric graph paper  
28 x 42.5cm.

Executed in 1987

€1,200-1,600

\$1,400-1,800

**PROVENANCE:**

Xavier Hufkens Gallery, Brussels.  
Private Collection, Belgium.

λ233

**MARTIN KIPPENBERGER (1953-1997)**

*Kippenberger Greifbar (Kippenberger Within Reach)*

signed and dated 'Kippenberger 91' (on the underside); numbered '11/13' (on the reverse)

masonite, fibre board, wood, printed paper, latex, plastic and cigarette butts in resin  
72 x 30.5 x 21cm.

Executed in 1991, this work is number eleven from an edition of thirteen

€8,000-10,000

\$9,100-11,000

**PROVENANCE:**

**PROVENANCE:**  
Xavier Hufkens Gallery, Brussels.  
Private Collection, Belgium.

**LITERATURE:**

K. Grässlin, *Kippenberger. Multiples Catalogue Raisonné*, Cologne, 2003, no. 53 (another from the edition illustrated in colour, p. 96).





λ234

**ROBERT ZANDVLIET (B. 1970)**

*Untitled*

signed, numbered and dated 'zandvliet 2007 N.Y. # 2007/30' (on the overlap)

tempera on canvas

63 x 72cm.

Executed in 2007

€5,000-7,000

\$5,700-7,900

**PROVENANCE:**

Peter Blum Gallery, New York.

Acquired from the above by the present owner in 2008.

**EXHIBITED:**

New York, Peter Blum Gallery, *Robert Zandvliet: Inner Landscapes*, 2008.



λ235

**KOEN VERMEULE (B. 1965)**

*Pier*

signed, titled and dated "Pier' 2002 Koen Vermeule' (on the reverse)  
oil on canvas

74.5 x 178.5cm.

Painted in 2002

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Galerie Tanya Rumpff, Haarlem.

Acquired from the above by the present owner in 2003.

**EXHIBITED:**

Haarlem, Galerie Tanya Rumpff, *Koen Vermeule, Zee & Land*, 2003.

λ236

**TOM CLAASSEN (B. 1964)**

*Elephant*

bronze with a brown patina

30 x 43 x 28cm.

Executed in 1999, this work is number five from an edition of nine

€5,000-7,000

\$5,700-7,900

**PROVENANCE:**

Galerie Fons Welters, Amsterdam.

Anon. sale, De Vuyst Lokeren, 11 March 2006, lot 586.

Acquired at the above sale by the present owner.







λ237

**RENÉ DANIÉLS (B. 1950)**

*Untitled (Man with Watering Can)*

watercolour and ink on paper  
30 x 21cm.

Executed in 1981

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Anon. sale, Christie's Amsterdam, 3 December 2002, lot 377.  
Acquired at the above sale by the present owner.



λ238

**ROGER RAVEEL (1921-2013)**

*De Genodigden (The Invited)*

signed 'RRaveel' (lower right); titled and dated 'De genodigden, 1997 (tweede versie)' (on the reverse)

acrylic and mirrors on paper laid down on plywood  
65.5 x 51.5cm.

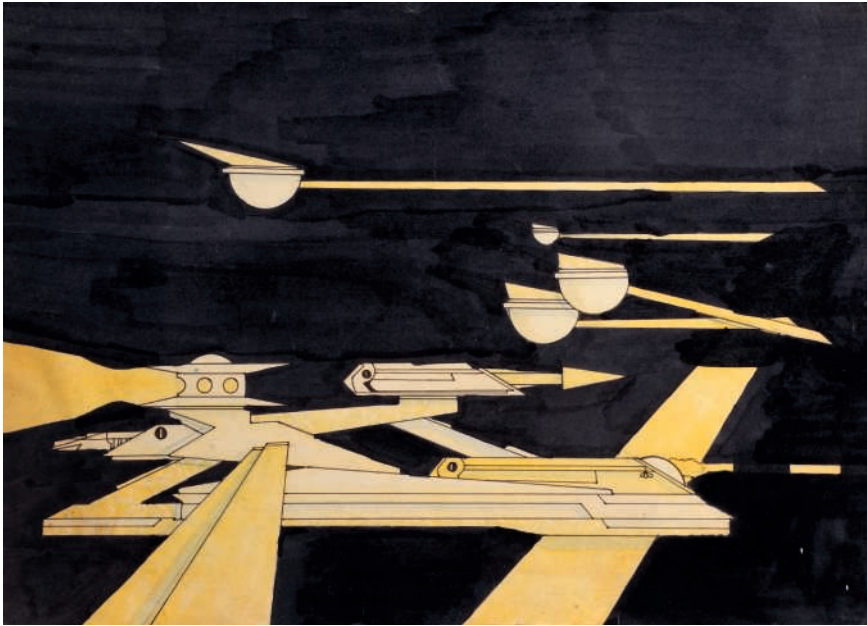
Executed in 1997

€7,000-9,000

\$7,900-10,000

**PROVENANCE:**

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



**239**

**RAMMELLZEE (1960-2010)**

*Blastem! (from the series Ikonoklast Panzerism)*

signed with the artist's monogram, dated and inscribed 'IKONOKLAST PANZERISM 1983' (on the reverse of the paper); signed with artist's monogram, titled and inscribed 'IKOOKLAST PANZERISM LETTER "K" WITH 4 SECTIONEERS BLASTEM!' (on the reverse of the cardboard)

watercolour, ink and felt-tip pen on paper laid down on cardboard  
22 x 30cm.

Executed in 1983

€2,000-4,000

\$2,300-4,500

**PROVENANCE:**

A gift from the artist to the present owner in 1983.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

**λ240**

**PAUL VAN HOEYDONCK (B. 1925)**

*The Mask*

signed twice and dated 'PAUL VAN HOEYDONCK '73' (lower right); signed, titled and dated 'PvHoeydonck 1973 THE MASK' (on the stretcher); signed twice and dated 'Paul Van Hoeydonck 73' (on the reverse)

oil on masonite, in artist's frame  
123.5 x 123.5cm.

Painted in 1973

€3,000-5,000

\$3,400-5,600

**PROVENANCE:**

Gallery New Selection, Knokke.

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

Thence by descent to the present owner.



λ241

**MATTA (1911-2002)**

*Coeur... (Heart...)*

indistinctly signed and titled (lower left)  
oil, watercolour and gouache on canvas stretched over  
wood

51 x 49cm.

Executed in 1975

€12,000-18,000

\$14,000-20,000

**PROVENANCE:**

Anon. sale, Sotheby's London, 25 May 1989, lot 357.

Galerie Semiha Huber, Zurich.

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.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ242

**VALERIO ADAMI (B. 1935)**

*Momenti (Moments)*

signed, inscribed and dated 'Adami 21.11.70 N.Y.' (lower  
right); titled 'momenti' (lower left)

watercolour and oil pastel on paper  
77 x 56.5cm.

Executed in 1970

€6,000-8,000

\$6,800-9,000

**PROVENANCE:**

Gallery New Selection, Knokke.

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

Thence by descent to the present owner.





λ243

**ROB SCHOLTE (B. 1958)**

*Analfabeet (Illiterate)*

signed, titled and dated "Analfabeet" Rob Scholte 1988'  
(on the reverse)

oil on canvas  
150 x 150cm.  
Painted in 1988

€4,000-6,000

\$4,600-6,800

**EXHIBITED:**

Rotterdam, Museum Boymans-van Beuningen, *Rob Scholte, How to Star*, 1988 (illustrated, p. 81).

λ244

**ROB SCHOLTE (B. 1958)**

*Mis en Bouteilles dans nos Caves 2  
(Bottled in our Cellars 2)*

signed, titled and dated 'Mis en bouteilles dans nos caves Rob Scholte 1985' (on the reverse)

oil on canvas  
75 x 75cm.  
Painted in 1985

€2,000-3,000

\$2,300-3,400

**PROVENANCE:**

Collection Ranbir Singh, Brussels.

**EXHIBITED:**

Rotterdam, Museum Boymans-van Beuningen, *Rob Scholte, How to Star*, 1988 (illustrated, p. 62).





λ245

# **ROB SCHOLTE (B. 1958)**

(i) *Nostalgia*

(ii) *Chlamydia*

(iii) *Melancholia*

(i) signed, titled, numbered and dated "Nostalgia" Rob Scholte 1988 2/10' (on the reverse)

(ii) signed, titled, numbered and dated "Rob Scholte 1988 "Chlamydia" 6/10' (on the reverse)

(iii) signed, titled, numbered and dated "Melancholia" Rob Scholte 7/10 1988' (on the reverse)

silkscreen on canvas, in three parts

each: 80 x 115 cm.

(i) Executed in 1988, this work is number two from an edition of ten

(ii) Executed in 1988, this work is number six from an edition of ten

(iii) Executed in 1988, this work is number seven from an edition of ten

€3,000-4,000

\$3,400-4,500

## **EXHIBITED:**

(i) Rotterdam, Museum Boymans-van Beuningen, *Rob Scholte, How to Star*, 1988 (the painting exhibited; the painting illustrated in colour, p. 66).

Rotterdam, Gallery/Publishing House Bébert, *Abjecten*, 1988.

(ii) Rotterdam, Museum Boymans-van Beuningen, *Rob Scholte, How to Star*, 1988 (the painting exhibited; the painting illustrated in colour, p. 65).

Rotterdam, Gallery/Publishing House Bébert, *Abjecten*, 1988.

(iii) Rotterdam, Gallery/Publishing House Bébert, *Abjecten*, 1988.



246

# **JAMES WELLING (B. 1951)**

*Untitled #41*

signed with the artist's initials, numbered and dated 'JW F41 10/86' (on the overlap)

alkyd on canvas

132 x 133cm.

Executed in 1986

€2,500-3,500

\$2,900-3,900

## **PROVENANCE:**

Xavier Hufkens Gallery, Brussels.

Private Collection, Belgium.



# 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 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 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 is in good working order. Certificates are not available unless described in the catalogue.

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

## 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +31 (0)20 575 52 11.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

## 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

### (b) Internet Bids on Christie's Live™

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

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

## 5 BIDDING ON BEHALF OF THE SELLER

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

## 6 BID INCREMENTS

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

## 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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



## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** (inclusive of VAT) on the **hammer price** of each **lot** sold. On all **lots** we charge 30.25% of the **hammer price** up to and including €50,000, 24.2% on that part of the **hammer price** over €50,001 and up to and including €1,600,000, and 14.52% of that part of the **hammer price** above €1,600,001.

### 2 TAXES

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

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

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

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

*Royalty for the portion of the hammer price and Buyer's premium (excluding VAT) (in euros)*

4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

### 2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be 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 the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
  - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - (iii) books not identified by title;
  - (iv) **lots** sold without a printed **estimate**;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in

either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any amounts due under section D3 above; and
  - (iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

(c) You must pay for **lots** bought at Christie's in Amsterdam in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer  
You must make payments to:  
Christie's Stichting Dergengelden: ABN AMRO Bank (BIC/SWIFT code ABNANL2A), Apollolaan 171, 1077 AS Amsterdam. Account No. 54.76.17.100; IBAN NL79ABNA0547617100.
- (ii) Credit Card.

We accept most major credit cards subject to certain conditions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(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, your invoice number and client 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 Cashiers Department by phone on +31 (0)20 575 52 11 or fax on +31 (0)20 575 59 24.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 0.5% per month unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other 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 Christie's Cashiers +31 (0)20 575 52 11. For further information please check the page headed 'Storage and Collection' set out at the back of the catalogue.

### 2 STORAGE

(a) If you have not collected the **lot** promptly following the auction, we or our appointed agents can:

- (i) charge you and you will have to pay all storage fees while the **lot** is still at our **saleroom**; or
- (ii) charge you and you will have to pay all transport and storage costs if the **lot** is removed to a warehouse.
- (b) Important information about the removal of the **lot** to a warehouse, fees and costs are set out

at the back of the catalogue on the page headed 'Storage and Collection'.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +31 (0)20 575 52 52. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [amshipping@christies.com](mailto:amshipping@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +31 (0)20 575 52 52. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [amshipping@christies.com](mailto:amshipping@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test

is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots containing material that originates from Burma (Myanmar)

**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

#### (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, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (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

(i) 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 one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with the agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of the Netherlands. Before either we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to a lawsuit brought by a third party and this dispute could be joined to that proceeding) and if we both settle the dispute by mediation following the mediation procedure agree we shall each attempt to of the Netherlands Mediation Institute (NMI) with a mediator affiliated with the NMI and mutually acceptable to each of us. If the dispute is not settled by mediation, it will be dealt with exclusively in the courts of Amsterdam. A buyer who is a natural person and who is not acting in pursuance of a profession shall have the right, within 32 days after Christie's has invoked this clause against him in writing,

to choose to have the dispute adjudicated by the court that has jurisdiction by law.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters.

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



## VAT SYMBOLS AND EXPLANATION

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

### VAT payable

Symbol	
No Symbol	No VAT will be charged on the <b>hammer price</b> . VAT at 21% will be charged on the <b>buyer's premium</b> and invoiced on an inclusive basis.
!	If a Lot is marked '+' or '!', it will have a special VAT status and will be subject to higher rates as follows:
+	<b>Lot</b> is imported from outside the EU. For each <b>lot</b> the <b>buyer's premium</b> is calculated as 37.75% of the <b>hammer price</b> up to a value of €50,000, plus 31.7% of the <b>hammer price</b> between €50,001 and €1,600,000, plus 22.02% of any amount in excess of €1,200,000. 21% VAT applies to both the hammer price and the buyer's premium. The buyer's premium is calculated for each lot as 51.25% of the hammer price up to a value of €30,000, plus 45.2% of the hammer price between €50,001 and €1,600,000, plus 35.52% of any amount in excess of €1,200,000.

### VAT Exemptions/Refunds on Export

VAT charged on both the **hammer price** and the **buyer's premium** may be refunded provided the following conditions are met:

1. The **lot** must be exported from the EU within two months of the date of the sale.
2. Christie's must be provided with proof of export bearing the original customs stamp from the point of export from the EU. Netherlands tax authorities will not accept photocopies.
3. The purchase invoice must be addressed to a party resident outside of the EU.

Christie's remains liable to account for VAT on all **lots** unless the conditions listed above are satisfied. Therefore buyers will generally be asked to initially deposit all amounts of VAT invoiced. To apply for a refund, the appropriate export evidence must be sent to Christie's accounts department clearly marked 'VAT REFUND'. There will be an administration charge of €35 payable to Christie's for this service.

An immediate refund of VAT is possible if shipping is arranged by Christie's within two months of the date of the sale.

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)

Tel: +31 (0)20 5755 266

## COLLECTION AND STORAGE CHARGES

To avoid further transport with the risks involved, buyers are urgently requested to pay and collect their paid purchases at Christie's, where **lots** are available for collection on any weekday from 9.00 am – 5.00 pm. Please note that at our discretion some lots may be moved immediately after the sale to our third party storage facility at Crown Fine Art, Gyrocoopweg 19, 1042 AC Amsterdam. Tel + 31 (0)20 658 33 80 or Fax +31 (0)20 658 33 99. These **lots** will be marked with a red square in the catalogue.

From the moment of transfer, Crown Fine Art general terms and conditions will apply. A copy of these terms and conditions can be requested from Crown Fine Art. Crown Fine Art's warehouse is open for collection on every weekday between 8.00 am – 5.00 pm.

Transfer and storage charges to the transporters will be payable by the buyer from 5th of December 2016 to Crown Fine Art. Please note storage charges, if applicable, will be calculated as follows:

- \* A fixed administration fee of €11 per **lot** (with a maximum of €33 per buyer) excluding VAT.
- \* Storage charges of €3.25 per day for larger **lots** and €2.25 per day for smaller lots, excluding VAT.

## ... HOME JAMES!

As an additional service to Buyers, Christie's can arrange delivery for purchased **lots** via Crown Fine Art within the Netherlands (excluding the Dutch Islands). The charges per delivery (i.e. one up to three **lots** shipped to the same address) are as follows:

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Soft packing large item: €25 (including VAT) per lot

Full payment of the purchased lots is required before actual delivery can take place.

It is the client's responsibility to ensure that they arrange adequate insurance cover for their property. If required, Crown Fine Art can arrange insurance and will be pleased to provide a quotation on request.

For items that need to be hoisted up, please ask for a separate quotation.

Please contact Crown Fine Art at +31 (0)20 658 33 80. If you are interested in the above service, and if you would like to discuss further details such as time of delivery and insurance cover. Deliveries will be within one week after payment of the purchased lots (and transport charges) has been received, in a time slot of two hours.

# 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.

Δ

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◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

■

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

Δ **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 Δ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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**.

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### Qualified Headings

In Christie's opinion a work by the artist.

\* "Attributed to ..."

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\* "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.

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14/06/16

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04/05/16





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