



Picnic / Session



Measurements in between brackets = total measurements with frame/ base

1. Date of the auction

The live auction of the art objects listed below will take place on
Tuesday the 15th of June at 2 pm at Bernaerts Auctioneers
Verlatstraat 18, 2000 Antwerp

2. Viewing days

June 7th - 9th from 10 am - 12 pm and 1 - 5.30 pm
June 10th - 13th from 10 am - 6 pm

3. Collection of goods

At the auction house Verlatstraat 18, 2000 Antwerp
Within 10 weekdays after the auction
During office hours starting from Friday June 18th until Thursday July 1th
from 9 am - 12 pm and 1 - 5.30 pm
Also on Saturday June 19th and Saturday June 26th from 10 am - 12 pm

4. Buyer's Premium

22 % In the room and by absentee bid
25 % Telephone bids
28 % Online bidding on live.bernaerts.eu, Invaluable, Drouot Online
30 % After Sale
€2/ lot administration costs





Picnic / Session

15-06-2021

BERNAERTS AUCTIONEERS

Verlatstraat 18, 2000 Antwerp
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Sale:

THE PICNIC SESSION

Tuesday June 15th

2 pm

lots 1 - 110

Viewing days:

June 7 - 9 from 10 am - 12 pm and 1 - 5.30 pm
June 10 - 13 from 10 am - 6 pm

BANK ACCOUNT NUMBER

645-1049351-40
IBAN BE02 645104935140
BIC/SWIFT JVBABE22



Experts: Christophe Bernaerts, Peter Bernaerts, Elias Leytens, Elise Boutsen & Thierry Anrys
Bailliff's Office Jan Weyns-Birgit De Troij (WDT bv)

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ILL. cover p1. lot 83 - cover p.4 lot 10



1

JAMES ENSOR (1860-1949)

Sketches depicting Mitche Ensor and other figures.

Pencil and black crayon.

Signed 'Ensor'.

The corners of the sheet are ripped and there are pieces missing, some stains.

Framed.

The period 1880-85 was a time of search and experiment for the young artist, by then only 20 years old. Ensor indulges in this quest while sketching. The sheet of paper serves as an arena and a laboratory in which he brings subjects together that engage in a seemingly careless or unintentional dialogue with each other.

Ensor turns his gaze towards people and/or objects that he finds in his everyday life: in the house on the corner of Vlaanderenstraat and the former Noordstraat, with the shelves and masks-shop on the ground floor. One of the faces he depicts most regularly is his younger sister Mitche. Also in the present sheet, she can be found in the upper part, staring into the distance. In the centre, a figure (coachman?) with the archetypal 'chapeau buse', looks directly at the viewer, while to the right, a study of hands is drawn. In the outer left and right side, Ensor draws two other everyday life elements /figures, probably seen from his studio on the fourth floor, looking down on the Ostend streets.

These sketches are not necessarily drawn in one session. Most probably, it took Ensor some time between adding all different elements. Without any obvious link, they engage in a dialogue with each other, helped by the apparent carelessness in which they were entrusted to the sheet. That is the undeniable power and fascination that emanates from these preliminary strokes of pencil : it allows you to have a look over the shoulder of the young master, to witness his search in trying to analyse and portray the shapes and figures surrounding him, holding on to the life around him. This feeling is, in this case, beautifully attested by the condition of the sheet of paper. The stains, the damaged sides, the small label at the lower right - each element seems to interact with the other to provide a wonderful glimpse into the master's laboratory.

225 x 180 mm (550 x 450 mm)

(€ 4000-6000)

Lit.: P. Florizoone - W. Coppejans. James Ensor, Fragmenten en echo's. tekeningen 1873 - 1885. Antwerpen, Ronny Van de Velde, 2018.





2

FELICIEN ROPS (1833-1898)

'Pêcheuse de Heyst', 1886.

Black pencil and white gouache. Dated and intialled '1886/ F.R.'.

With handwritten dedication to Adolphe Popp.

Mounted.

This exquisite drawing, often referred to in the literature as 'Tête de Zélandaise', was a gift from Rops to Adolphe Popp who was an heir of a rich textile family from Bruges. It shows in an unparalleled way how masterful a draughtsman Rops was. His great fame stems, quite rightly, from the cassante, erotic, provocative drawings and prints that he unleashed on the world en masse. Because of this, one would almost forget what a craftsman he was, as this drawing shows. The head of a simple fisherman's wife is portrayed in an unusually accurate, lively and expressive manner. Because of the small accents he puts in the gouache, she almost rises from the sheet.

During lunch at Rops' domain 'Demi-lune', Popp obtained the artist's permission to have some prints/heliogravures made after the drawing as a present for his friends and family.

To Rops' great surprise and dismay it turned out that Popp wanted to set up a business with the heliogravures that were made after the print. Charles Vos, a Brussels publisher and print dealer, confirmed this in a letter to a certain Fonson in 1898: 'Moreover, as Popp had been able to take advantage of this and simply wanted to do a little business, he charged me with the sale of a thousand prints, which devastated Rops, to whom I had innocently shown this magisterial work, which we propose to acquire for the Brussels museum. The aforementioned Rops seized his good pen and promised Popp to 'set' his foot somewhere at the first meeting if he persisted in his desire to publish'.

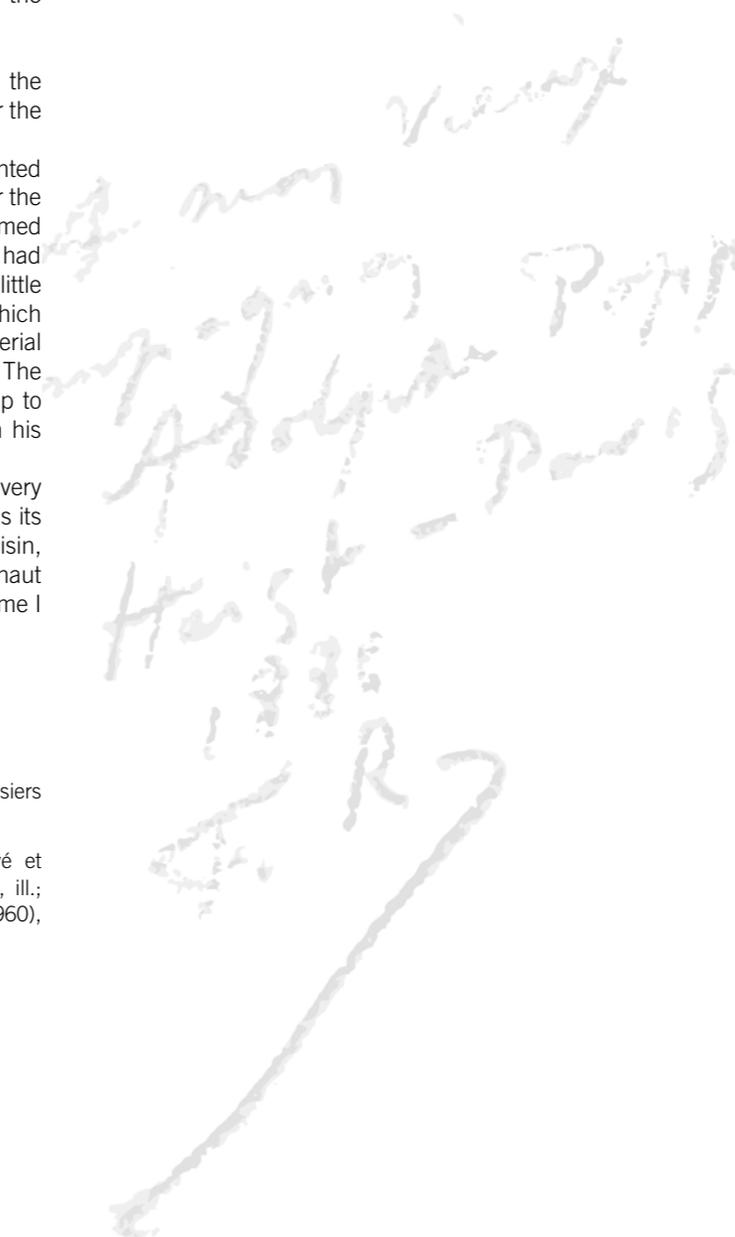
Rops himself took the matter very seriously and fought in every possible way against the distribution of the print, which explains its rarity. Their friendship ended as can be read in a letter to Bonvoisin, dated 25 March 1893: '... Jolie fripouille, je l'ailleuvers traité de haut en bas, de simple escroc. Il n'a pas bougé!' (...the villain, one time I called him all sorts of names, a mere crook. He didn't move).

255 x 215 mm

(€ 20000-25000)

Provenance: Adolphe Popp (handwritten dedication); Henri Cassiers (son-in-law of Popp); Paul Van der Perre, Brussels.

Lit.: E. Rouir, Félicien Rops. Catalogue raisonné de l'oeuvre gravé et lithographié Tome II. Bruxelles, Claude Van Loock, 1992. pp.58-60, ill.; Félicien Rops, Charleroi, Palais des Beaux-Arts, 6 février – 6 mars (1960), nr. 122.





3
VICTOR ROUSSEAU (1865-1954)
Nymph. Bronze, brown patina.
Signed 'Victor Rousseau'.
Late 40s, early 50s.

H.: 31 cm
(€ 1500-2000)



5
ROBERT VAN DE VELDE (1895-1978)
Reverie, 1926.
Girl's head in dark-grey patinated bronze.
Signed and dated 'R. V.d. Velde/ 1926'.
On green-veined marble stand.

Tot. H.: 30 cm
(€ 600-800)



4
VICTOR ROUSSEAU (1865-1954)
Desire, ca. 1920.
Bronze, brown patina.
Signed 'Victor Rousseau'.
Foundry stamp 'Usines des bronzes
J. Petermann St. Gilles'.
Possibly a depiction of Isidora Duncan.

27 x 20 x 13 cm
(€ 1500-2000)

6
GEORGE MINNE (1866-1941)
Tête de Eve, I. Bronze, black patina.
Signed 'G Minne'.
Mounted on black marble stand.

16 x 12.5 x 9 cm
(8 x 8 cm (base))
(€ 1500-2000)





7
GEORGE MINNE (1866-1941)
David, 1928.
Bronze, dark brown patina.
Signed 'George Minne'.
Foundry stamp 'fonderie Minne'.

42 x 20.5 x 12 cm
(€ 4000-5000)

Lit.: R. Hoozee *et al.*, *George Minne en de kunst rond 1900*, Ghent 1982,
p. 248, cat. no. 212, ill. (of another example)

8
PIETER JAN BRAECKE (1858-1938)
Oncoming calamity, 1916.
Bronze, black patina.
Signed and dated 'P Braecke/ 1916'.

H.: 113 cm
(€ 3000-4000)



9

H. CALOT

Naked dancer with a pair of snakes.
Bronze, yellow-golden and brown patina.
Signed on base 'H. Calot'.

On the original stand in grey-veined marble
with chamfered corners on the upperside.
Traces of use.

H.: 45.5 cm (H.: 59 cm)
(€ 800-1000)



10

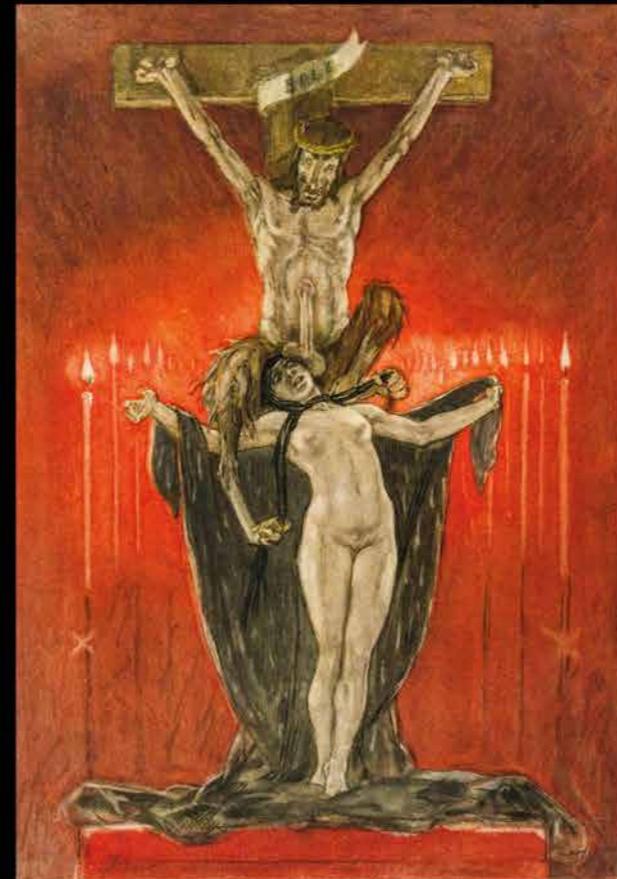
FELICIEN ROPS (1833-1898)

'Le Calvaire I', 1882.

Colour helio engraving. Signed in the plate 'F. Rops'.
Numbered 100/150. With a red stamp 'GP'
(Gustave Pellet). On paper with watermark 'G. Pellet'.
Traces of rust in the margin underneath. Framed.

Eros. Thanatos. Two elements that frequently appear in the oeuvre of Félicien Rops. In the colour engraving 'Le Calvaire', the artist combines the combination of eroticism and death with Catholic iconography. Traditionally, the Calvary is depicted with Christ on the cross, flanked by the Holy Virgin and Saint John the Baptist. Rops transforms it into a macabre erotic scene situated in a red space decorated with burning candles. A Christ figure, with a large phallus, tries to smother a naked woman with a black ribbon. Instead of I.N.R.I., short for 'Iesus Nazarenus, Rex Iudaeorum', the sign at the top reads 'BELZ', short for 'Beëlzebub' or 'Prince of demons'. In Rops' universe, men is dominated by women, women by Satan.

The series 'Les Sataniques' was created in 1882. This colour heliogravure was published in 100 copies by the Parisian publisher Gustave Pellet (1859-1919), who also published Toulouse-Lautrec's prints.



Félicien Rops pushed the boundaries of 19th-century moral to its extremes with pornographic and satanic scenes such as this one. Was it because of his aversion to the clergy, which he most likely experienced at his Jesuit school? Satire and subversion were his weapons against bourgeois morality, and the cornerstone in his journal 'Uylenspieghel', founded in 1856. His personal life was equally unconventional. His marriage quickly failed, after which he maintained a 'ménage à trois' in Paris with two sisters who both give birth to one of his children. Yet, there were many other romantic liaisons. Wandering through the world of Parisian prostitution and browsing through many medical books, he manages to depict the human desire with humour and a deep understanding. No restraints - "Can't be good, don't want to be a fraud, Rops is what I am" - the artist from Namur creates a disturbing and challenging universe in which the body and the human organs have the leading role. He is associated with poète maudit, Charles Baudelaire (1821-1867) of whom he illustrated several poems, as that of Baudelaire contemporaries such as Verlaine (1844-1896), Mallarmé (1842-1898), Barbey d'Aurevilly (1808-1889) and Péladan (1858-1918).

345 x 225 mm (625 x 525 mm)
(€ 2000-3000)

Lit.: Erastène Ramiro, Félicien Rops, Paris, 1905, cat. no. 928

11

**LODE EYCKERMANS (1919-1998)
naar GEORGE MINNE (1866-1941)**

Woman bathing.
Group in plaster, patinated beige.
Not signed.

The original by Minne dates from 1913
(Hoozee, R. & Tahon-Vanroose M., George
Minne en de kunst rond 1900, exh. cat., Ghent:
MSK, 1982, p. 226, no. 159, signed and dated
'G Minne 13'). Repeated by the artist in 1931
(op.cit. p. 250, cat. no. 215, signed and dated
'George Minne 1931').

83 x 60 x 38 cm
(€ 1500-2000)

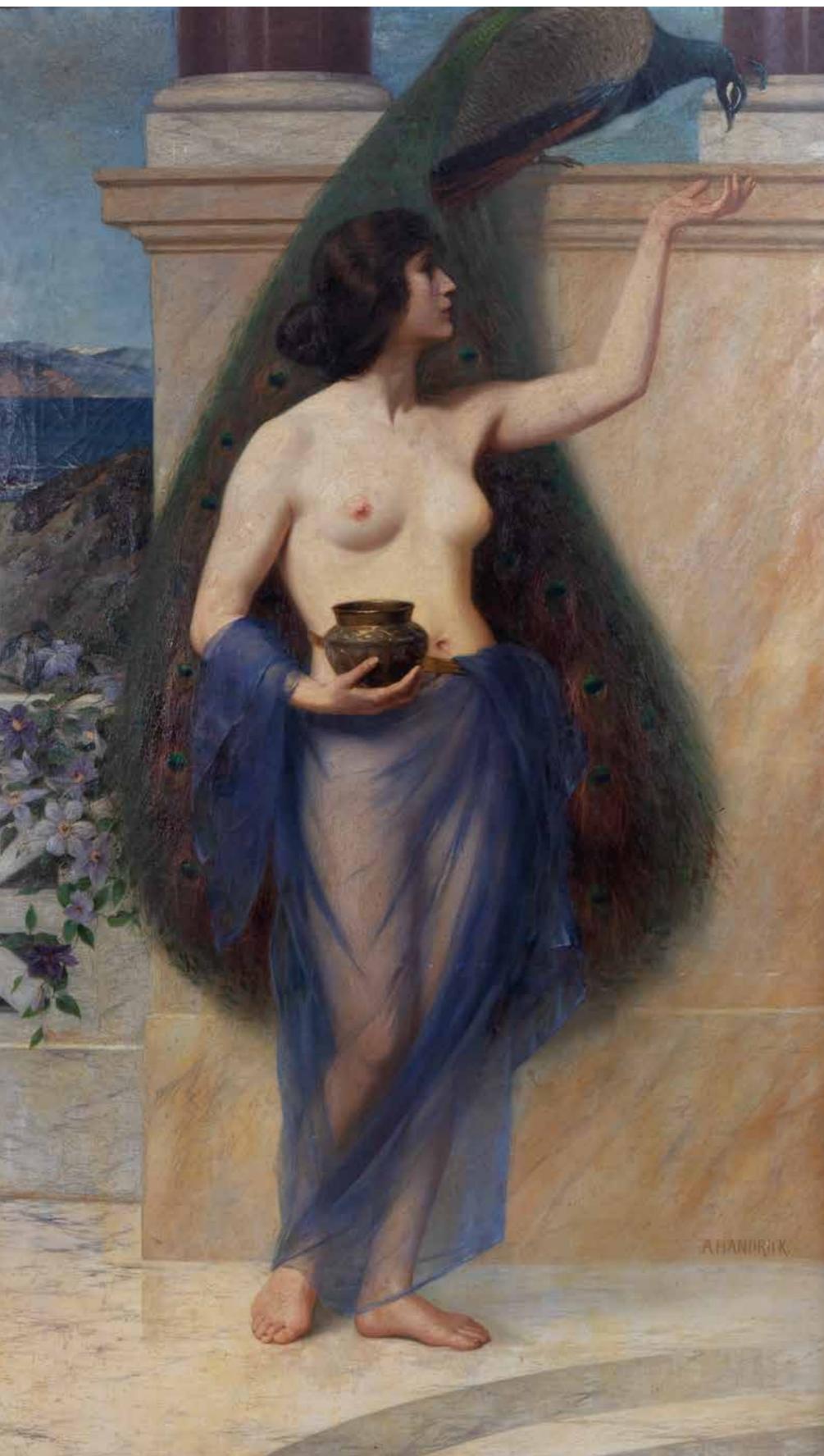


12

JAMES ENSOR (1860-1949)

Woman's portrait (Augusta Bogaerts),
ca. 1920s. Pencil.
Framed.

215 x 140 mm (550 x 450 mm)
(€ 4000-4500)



13
A HANDRICK ca 1920
Allegory of beauty.
Canvas.
Signed 'A. Handrick'.
Period gilt carved frame.
Minor perforation to the
middle right.

228 x 137 cm
(245 x 152 cm)

(€ 6000-8000)

14
FIRMIN BAES (1874-1945)

'La robe bleue'.
Pastel.
Signed 'Firmin Baes'.
Title and signature also on the reverse.
Framed with a small transparent blue curtain attached to the frame.

This ravishing lady is playing hide-and-seek with the spectator, who is allowed to witness her splendid beauty depicted ever so soft by Firmin Baes. Although her aloofness is expressed in her distant stare over her shoulder, this pastel drawing carries a strong erotic charge, which is a recurring theme in the oeuvre of this painter who devoted himself regularly to the female nude. The curtain attached to this painting playfully suggests that the lady in question is a prostitute. The women of pleasure were not the only models he portrayed. He spent most of his time in circles of the well-to-do, where he earned his living by making portraits of fashionable ladies and gentlemen.

Typical for his oeuvre, is the pastel-on-canvas technique which he developed himself and used extensively in his paintings from 1900 onwards. Baes had a talent for the depiction of textures as can be seen in the delicate rendering of the blue fabric. Baes was a painter with a flourishing artistic career, which was successful right from the start. His work was exhibited exceptionally often, both in group- and solo exhibitions. His work featured in international events such as the triennial salons in Brussels, Ghent and Antwerp, the World Fair in Paris (1900), and also outside of Europe in New York and Bangkok.

1000 x 800 mm
(1200 x 1000 mm)

(€ 8000-10000)



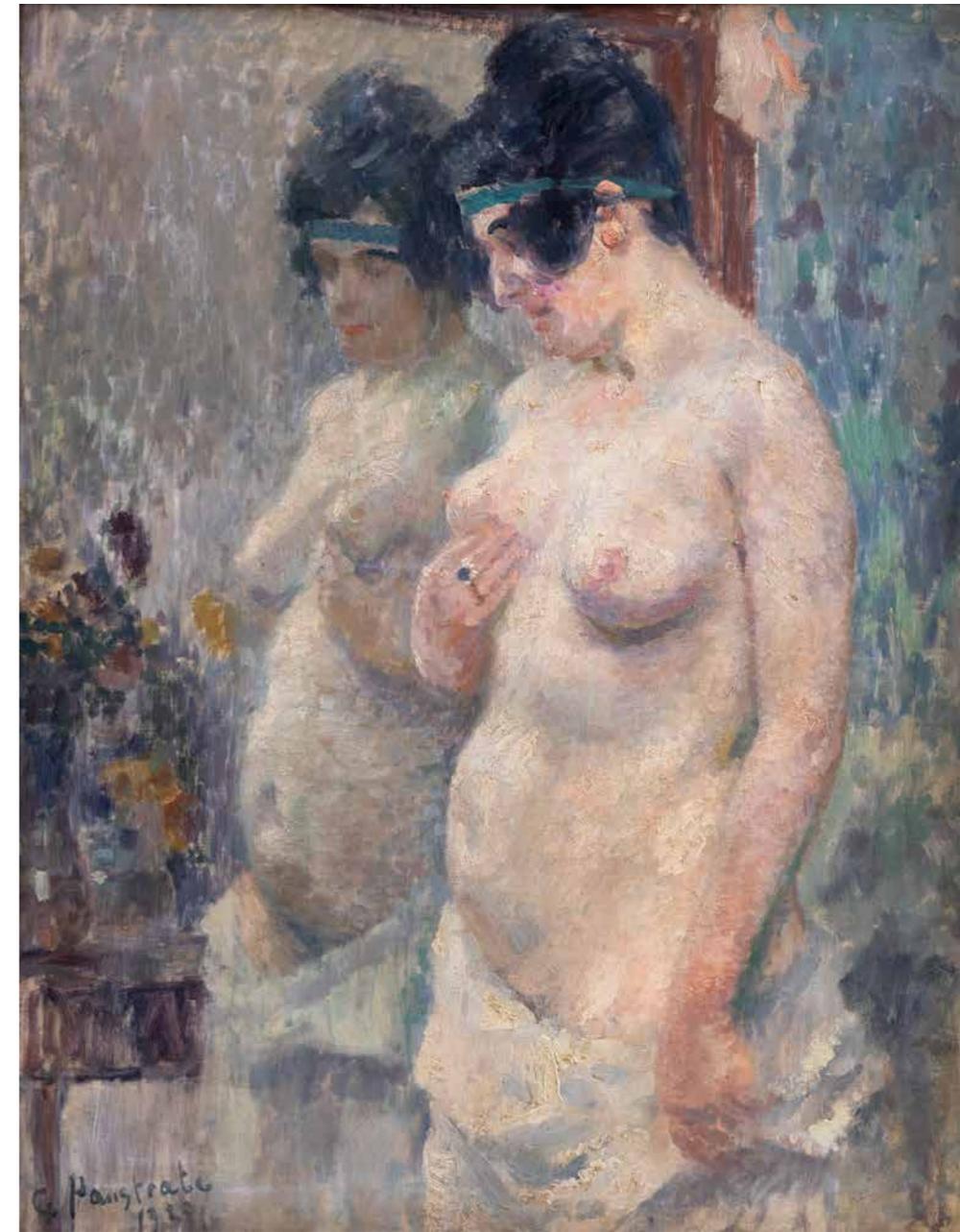
15

PROSPER D'EPINAY (1836-1914)

The golden belt.
Bronze sculpture, brown patina, partly gilt.
Signed 'P. D'Epinaï'.

H.: 48.5 cm
(H.: 54 cm)

(€ 2600-3600)



16

GASTON HAUSTRATE (1878-1949)

'Reflets', 1920.

Canvas.

Signed and dated 'Haustrate/ 1920'.

100 x 80 cm
(118 x 98 cm)

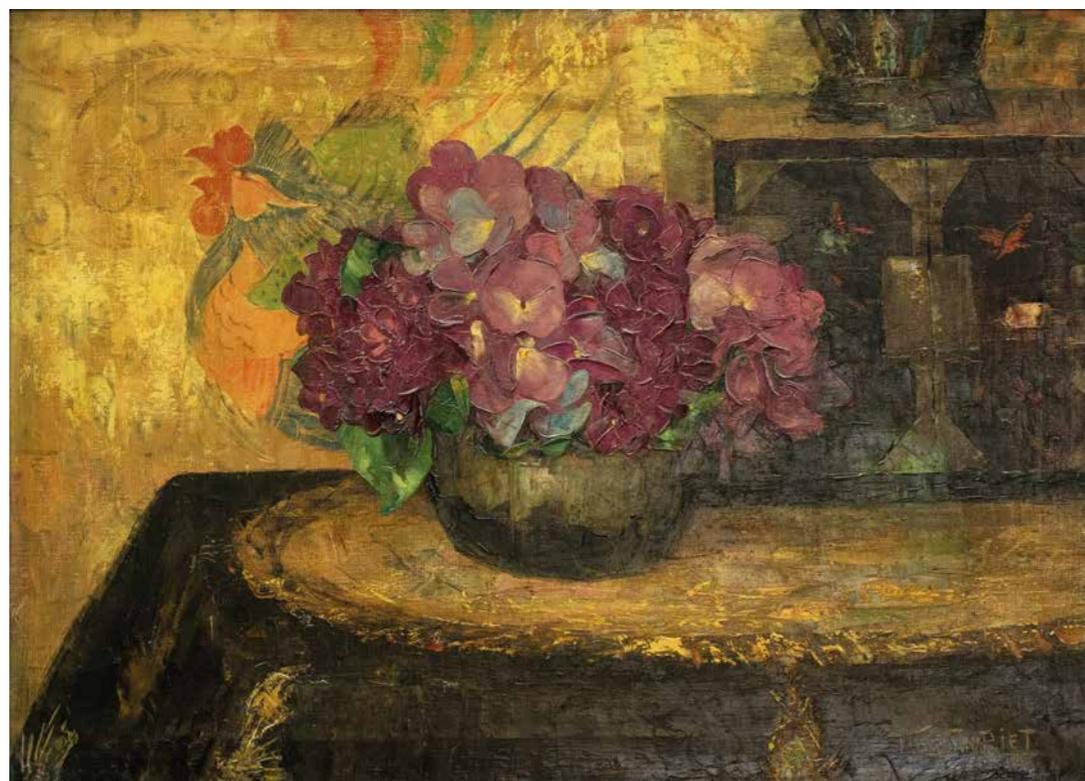
(€ 3000-4000)



17
EMILE THIJSEBAERT (1873-1962)
The fabric store, 1926.
Triptych. Canvas.
All three signed and dated 'E Thysebaert '26'.

108 x 58/ 108 x 82 cm (x 2)
(111 x 61/ 111 x 85 cm (x 2))
(€ 2000-2500)





18

WILLY VAN RIET (1882-1927)

Still life with flowers and Japanese cabinet.
Canvas. Signed 'Will. van Riet'.

40 x 55 cm (63 x 78 cm)
(€ 600-800)



19

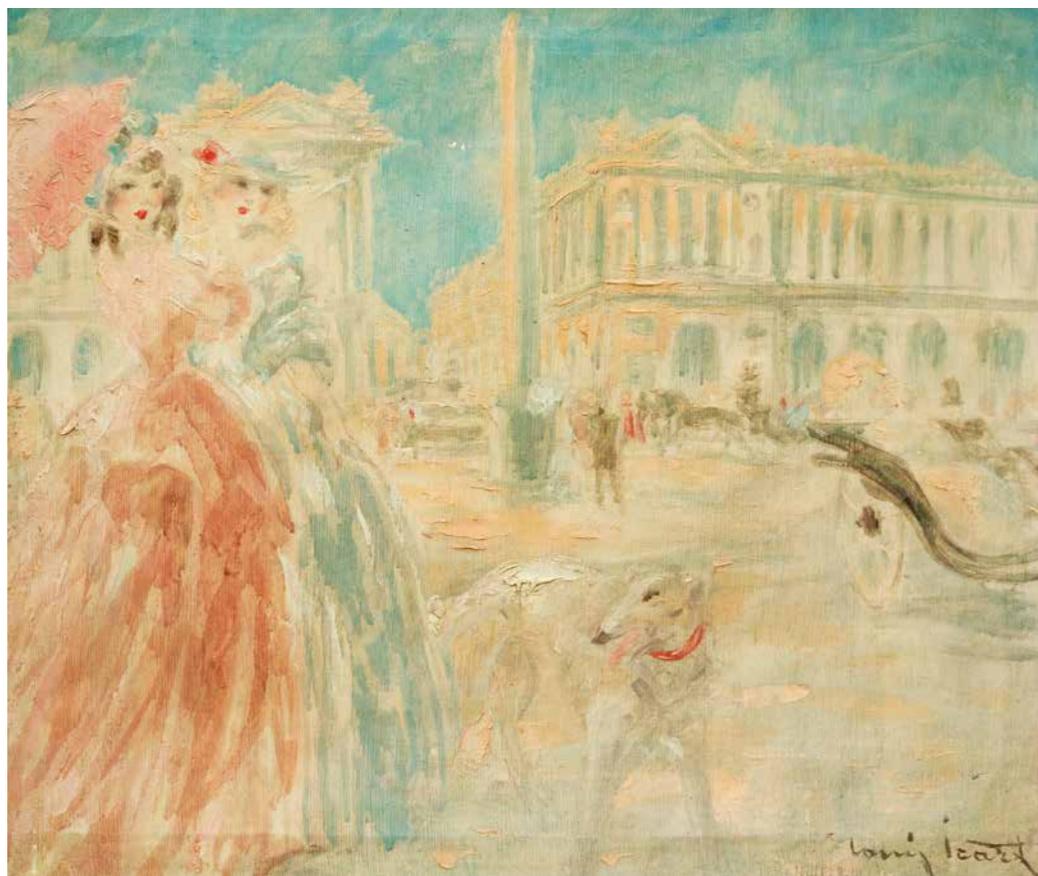
LEON DE SMET (1881-1966)

Vase with flowers on tray.
Canvas. Signed 'Leon De Smet'.

88 x 80 cm (113 x 104 cm)
(€ 10000-12000)

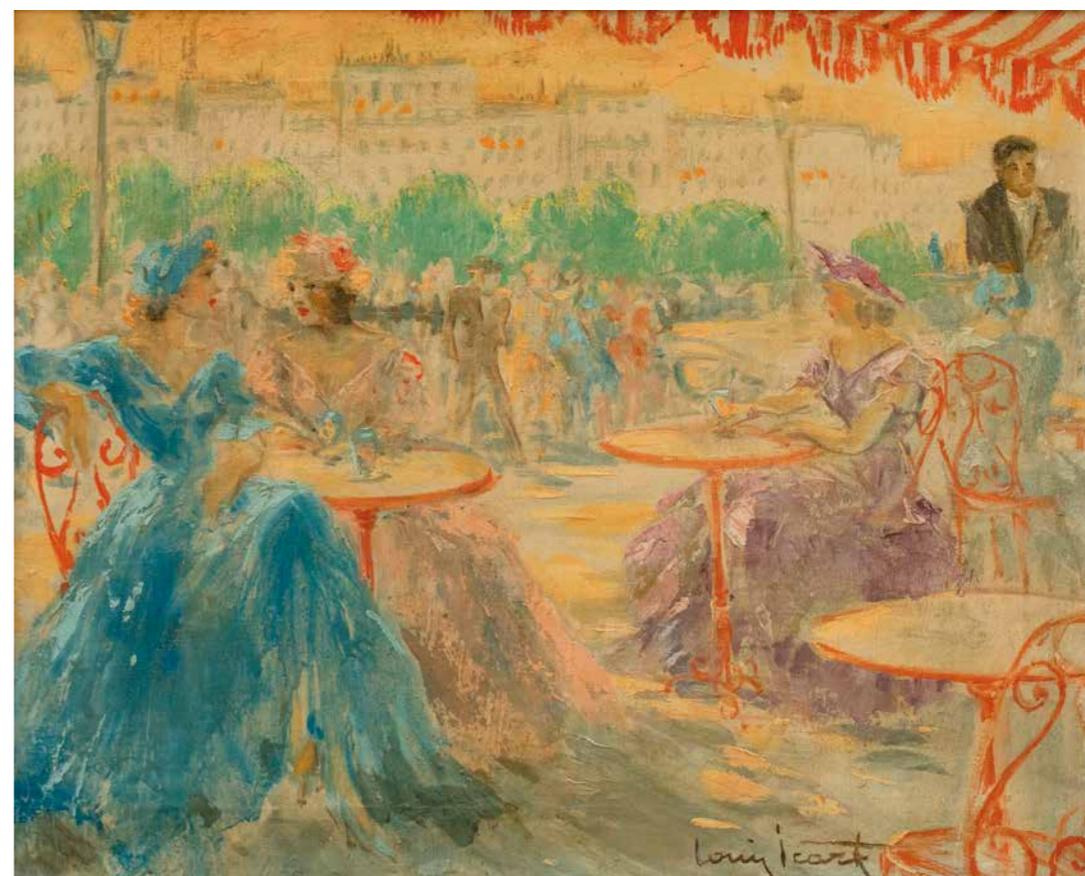
Provenance:
Private collection, Kapellen

Exhibition:
Ghent, East Flanders Province Council, Scaldis
exhibition, 15.7-23.9.1956, cat. no. 0111



20
LOUIS ICART (1888-1950)
'Place de la Concorde, Paris'.
Canvas.
Signed 'Louis Icart'.
Title on the reverse.
Annotations on the reverse.

38 x 46 cm (51 x 48 cm)
(€ 3000-4000)



21
LOUIS ICART (1888-1950)
'Terrasse sur les boulevards', Paris.
Canvas.
Signed 'Louis Icart'.
Annotations and four stamps on the reverse.

33 x 41 cm (52 x 60 cm)
(€ 3000-4000)

22

FERNAND KHNOFF (1858-1921)

View of Fosset, ca. 1880

Panel.

Not signed, not dated.

18.2 x 27.6 cm
(31.2 x 41 cm)

(€ 3000-4000)

Provenance:

Galerie moderne, Brussels, s.d., label with number 3034
on verso; Guillaume Campo, Antwerp, s.d., label with
number 286 on verso; Private collection, Antwerp

Possibly no. 16 (A Fosset. Vers midi.
Ca. 1880) from the oeuvre catalogue
of R.Delevoy et al., Brussels, 1987.

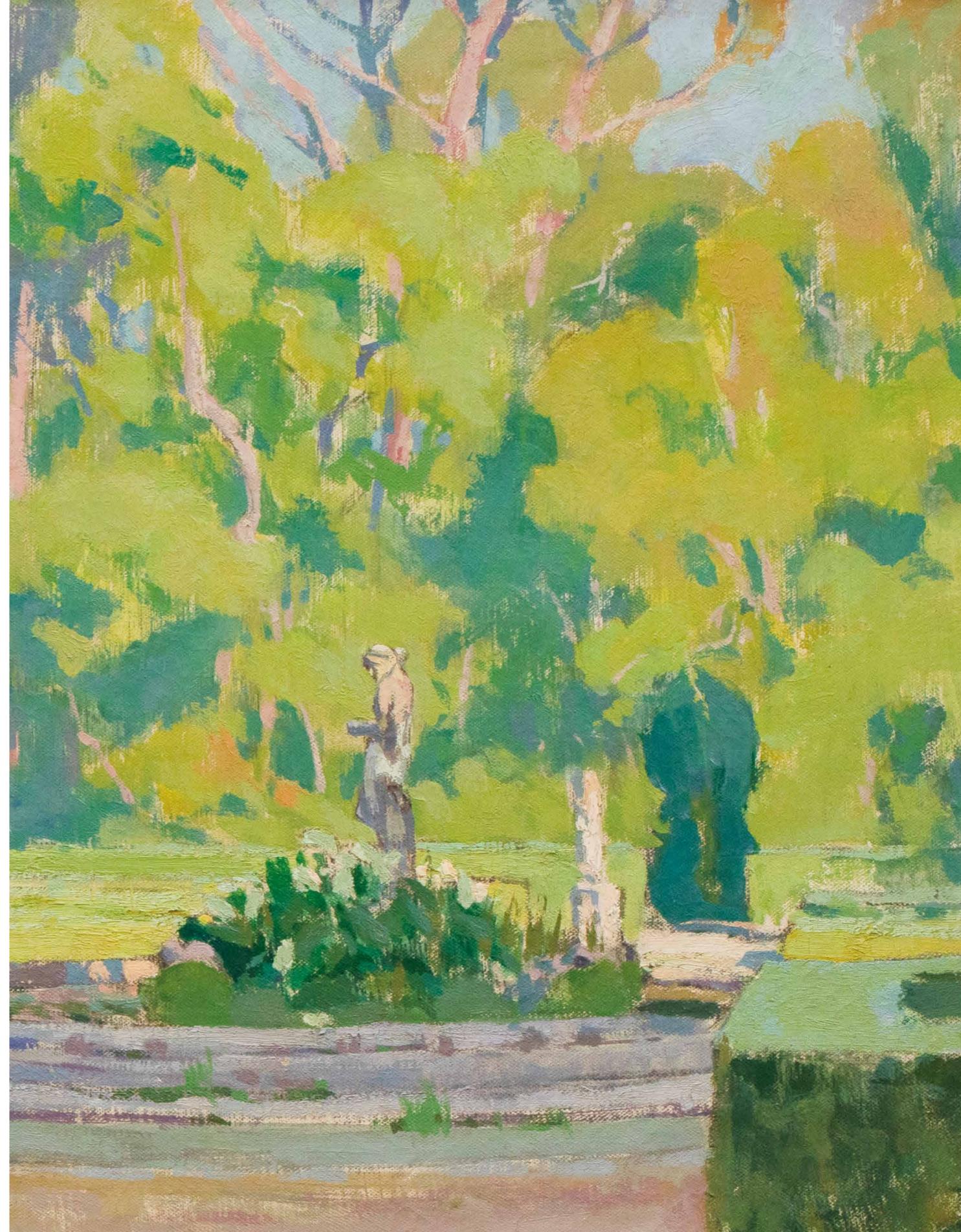




23
EMILE CLAUS (1849-1924)
Landscape with haystack at dusk, 1886.
Canvas.
Date '24 November/ 86' on the reverse.

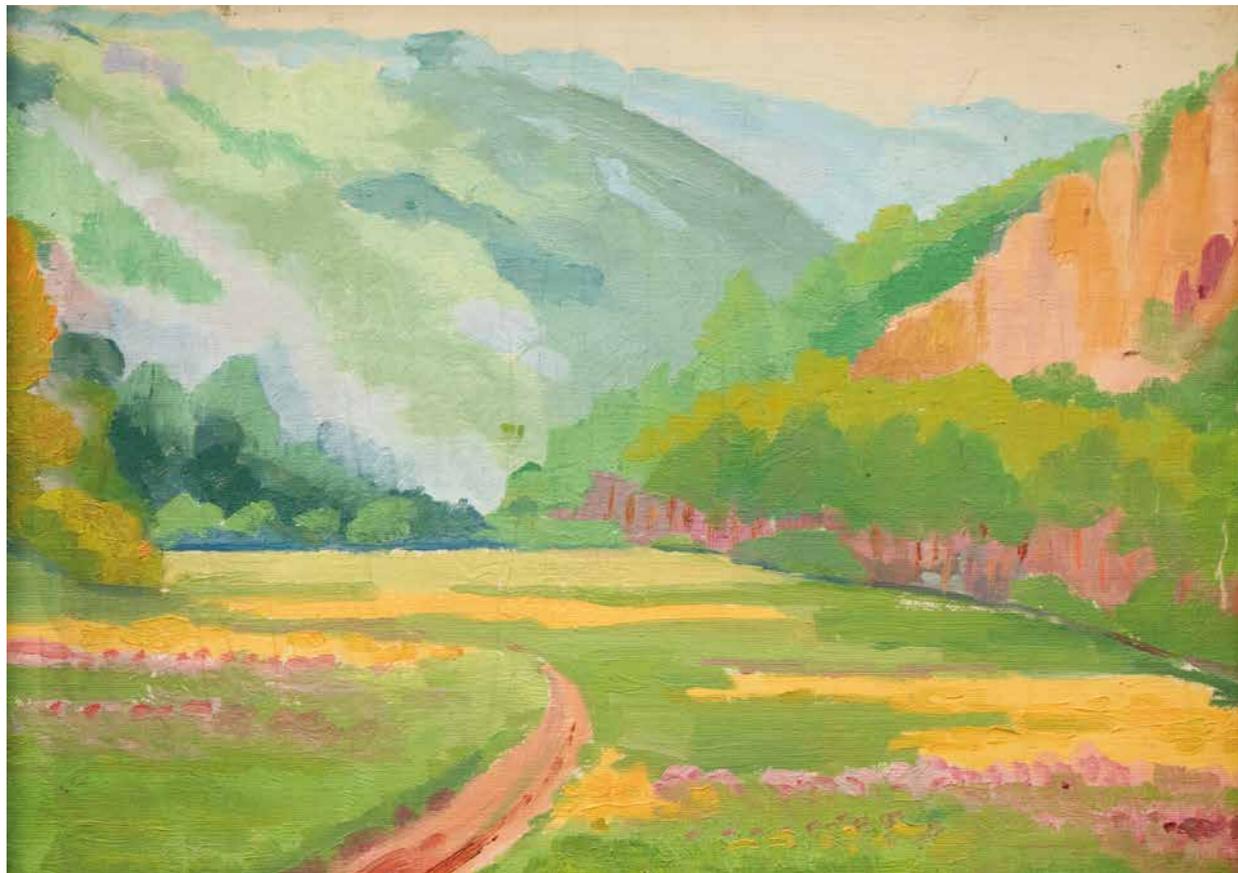
12 x 22 cm (19.5 x 28 cm)
(€ 1500-2000)

Provenance: Oscar De Vos,
Sint-Martens-Latem, 1994



24 (detail)
PIERRE-HENRI DUCOS
DE LA HAILLE (1889-1972)
'Villa Médici, le bassin', Rome 1923.
Canvas.
Signed and dated
'P Ducos de la Haille/ Rome 1923'.

46 x 54.5 cm (65 x 74 cm)
(€ 1000-1500)



25
LEON FREDERIC (1856-1940)
 Ardennes landscape, 1910.
 Board.
 Date and signature on the reverse.

35 x 48.5 cm
 (€ 500-600)

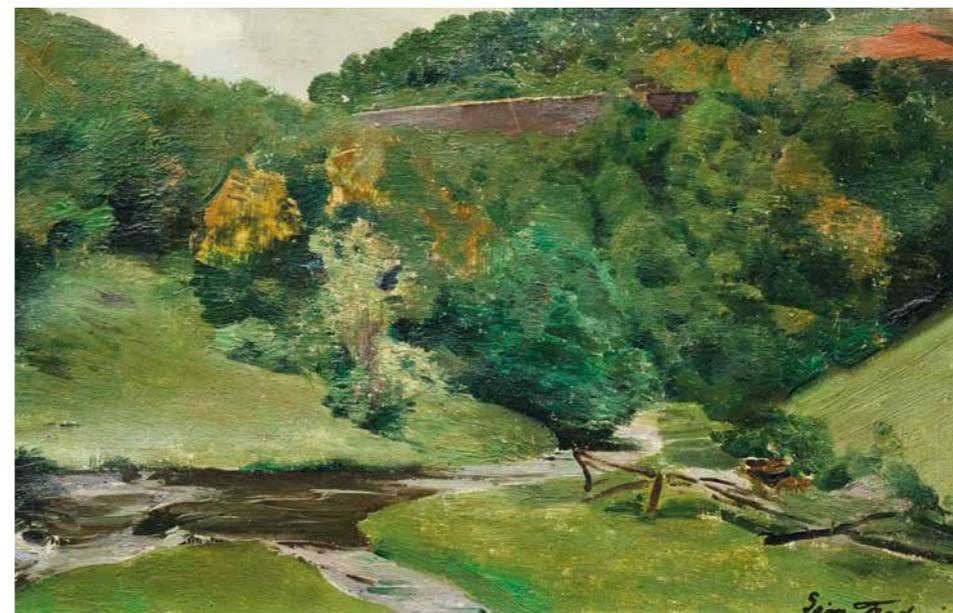
26
LEON FREDERIC (1856-1940)
 Paysage à la Fraiture.
 Board.
 Signed with workshop stamp.
 Title on the reverse.
 Certificate of authenticity Georges
 Frederic, dated 1948, on the reverse.

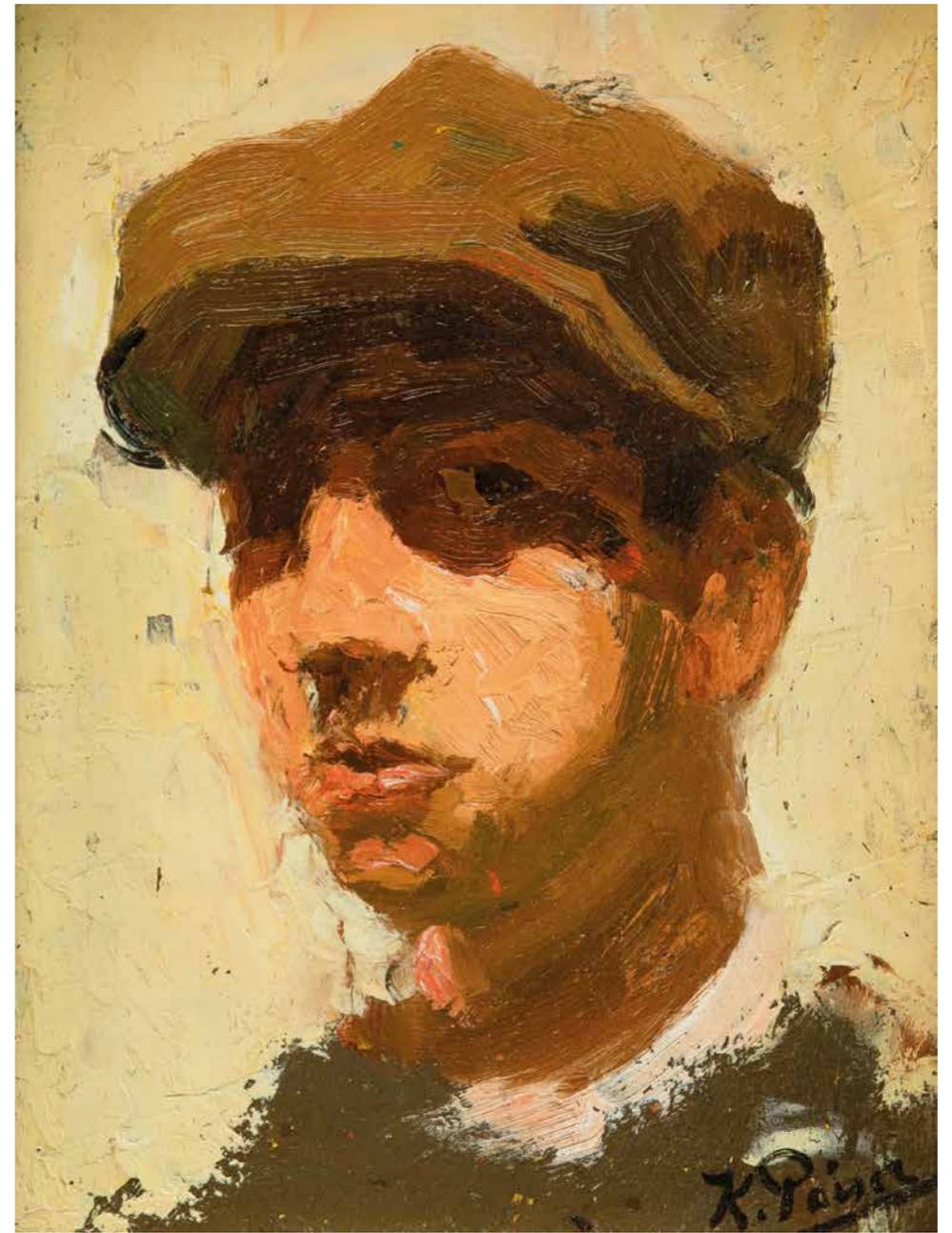
20 x 27 cm (32 x 34.5 cm)
 (€ 400-600)

Provenance: Galerie Carrefour, Brussels

27
LEON FREDERIC (1856-1940)
 Landscape.
 Canvas, laid down on cardboard.
 Signed 'Leon Frederic'.

21 x 32 cm (33 x 45 cm)
 (€ 500-600)





28

KURT PEISER (1887-1962)

Man with cap.

Canvas.

Signed 'K. Peiser'.

33 x 26.5 cm (44.5 x 49.5 cm)

(€ 600-800)

29

KURT PEISER (1887-1962)

Boy with cap.

Panel.

Signed 'K. Peiser'.

20 x 15 cm (33 x 28.5 cm)

(€ 500-600)

30

KURT PEISER (1887-1962)

Dray horses at the feeder.

Canvas.

67 x 82 cm (90 x 105 cm)

(€ 2600-2800)





31
HUBERT MALFAIT (1898-1971)

Horse carriage at the Leie, 1938.
Canvas.
Signed 'H. Malfait'.

60 x 90 cm (80 x 110 cm)
(€ 3000-4000)

Lit.: S. Malfait & P. Vanrobaeys, Hubert Malfait,
1986, p. 118, cat. no. 252

32
HUBERT MALFAIT (1898-1971)

The ice skaters, 1942.
Canvas.
Signed 'H. Malfait'.

121 x 100 cm (144 x 123.5 cm)
(€ 8000-12000)

Provenance:
Poppe-Vermeulen, directly acquired from the artist;
Auctioned on 26.4.2005 by Servarts, Brussels, lot 54

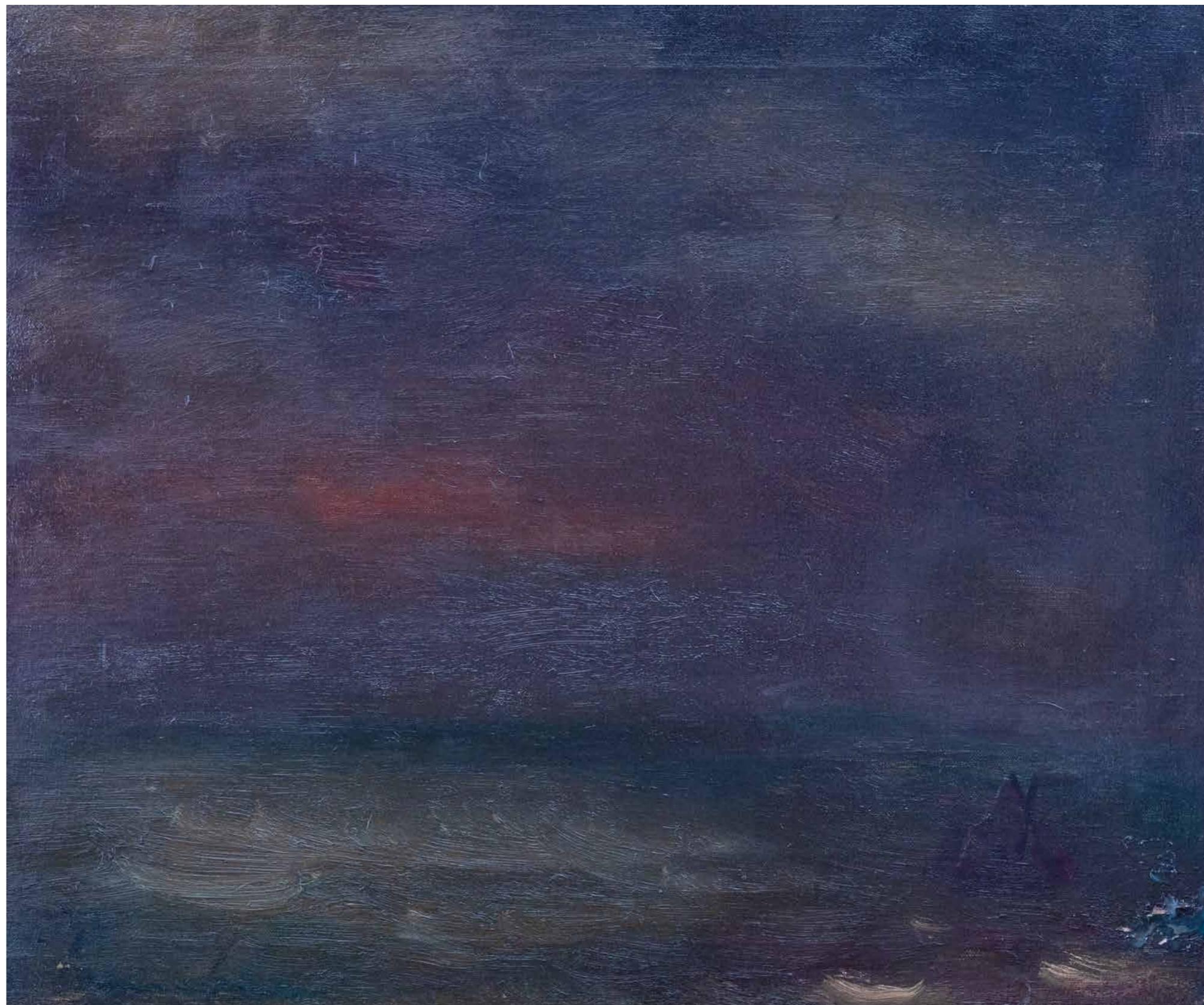


33
CONSTANT PERMEKE (1886-1952)
Marine.
Canvas.
Signed 'Permeke'.

50 x 60 cm
(69 x 78.5 cm)

(€ 1500-2000)

Provenance:
Gallery Breckpot, Brussels, s.d.;
Van den Bosch, Antwerp, s.d.;
Palais des Beaux-Arts, Brussels, s.d.;
Private collection, Antwerp





34
GEORGES GRARD (1901-1984)
Kneeling woman looking downwards, 1945.
Group in bronze with brown patina.
Signed 'Grard'.
Edition of 8, this one no. 2.
Foundry stamp 'Ghysels Belgium'
at the bottom of the base.

14 x 23 x 15 cm
(€ 3000-4000)

Lit.: R. Bodart, Georges Grard, Monographies de
l'art belge, De Sikkel, Antwerp, s.d., cat. no. 7, ill.
from a terra cotta edition from 1945

35
GEORGE MINNE (1866-1941)
Mère.
Bronze, golden patina.
Signed 'G. Minne'.

37 x 26 x 22 cm
(€ 1500-1800)



36
GEORGE MINNE (1866-1941)
Mother and child.
Plaster, patinated goldenbrown.
Signed 'G.Minne'.

H.: 53 cm
(€ 1200-1500)

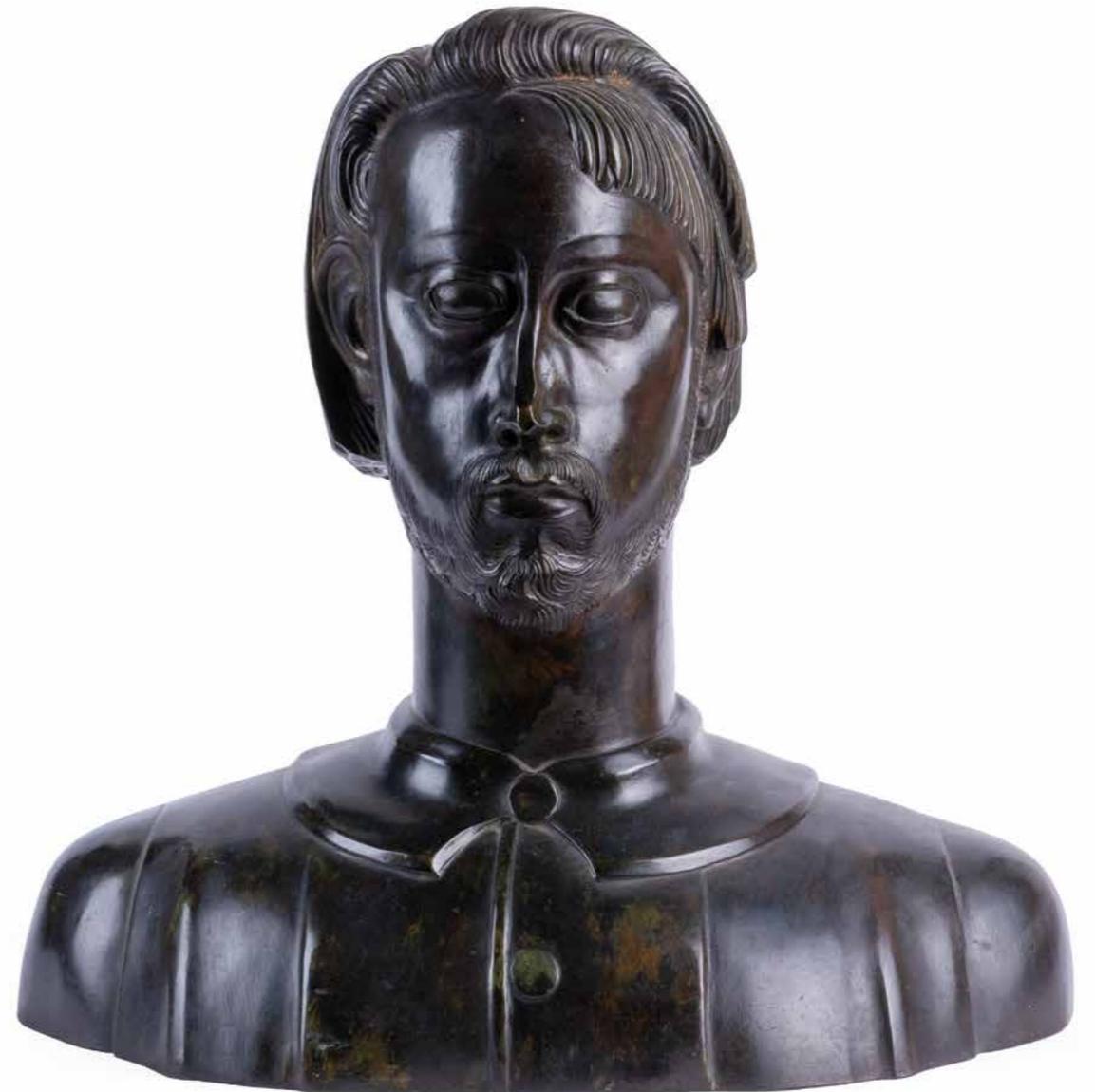




37
JOZEF CANTRE (1890-1957)

Epitaph of poet and composer
Rene de Clercq (1877-1932).
Figure in green patinated bronze.
Signed 'Jozef Cantre'.
On wooden base.

25.5 x 17 x 13.5 cm
(€ 800-1000)

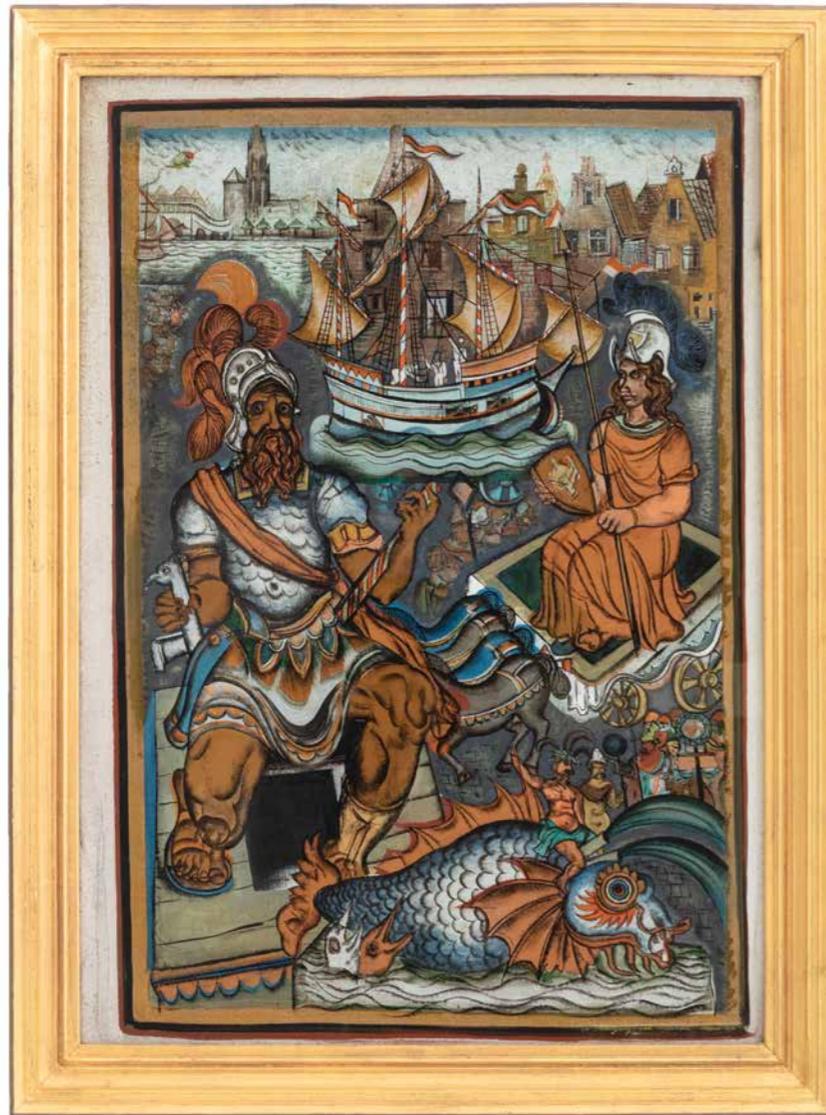


38
ERNEST WIJNANTS (1878-1964)

Bust of a man. Most probably it concerns the artist Rik Wouters.
Bronze, green-brown patina.
Signed 'E Wijnants'.

47 x 50 x 24 cm
(€ 3000-4000)

Provenance:
Philippe Denys Art et Antiquités, Brussels, 11.1.1991



39

FLORIS JESPERS (1889-1965)

'De Ommegang van Antwerpen, projekt (sic) voor wandtapijt'
(The parade of Antwerp, project for a tapestry), 1936.

Eglomisé.

Engraved title, signature and date in the bottom right corner.
Handwritten label of the artist on the reverse.

98 x 70 cm (111 x 83 cm)
(€ 10000-12000)

Provenance: Private collection, Kapellen

For the Belgian pavilion of the 24th World Exhibition, held from May 25th to October 25th 1937 in Paris, Jaspers designed two tapestries, that were woven in 1936 in Mechelen, in the workshop of Gaspard De Wit.

Lit.: Jean F. Buyck, Retrospectieve Floris Jaspers, Oostende, PMMK, exh. cat., 17.12.2004-10.4.2005, p. 112, ill



40

LEO BERVOETS (1892-1978)

Circus scene.

Panel. Signed 'Bervoets'.

69 x 65 cm (82 x 78 cm)
(€ 800-1000)



Es. coll. personam, Tav. 6

G. de Chirico
G. de Chirico

41
GIORGIO DE CHIRICO (1888-1978)

'La partenza di Giasone', 1966.

Colour lithograph.

Signed in the plate and in pencil
'G de Chirico'.

Edition of seven, with handwritten
note 'ad personam'.

Certificate on the reverse.

Framed.

345 x 495 mm
(520 x 660 mm)

(€ 800-1200)



42

THE 'BOERENTOREN' ARCHIVE

A unique archive comprising 312 photos, 152 negatives and personal as well as published documents related to the Antwerp architect Jan Vanhoenacker (Kortrijk 1875-Antwerp 1958) who designed the 'Boerentoren'.

From rubble to resplendence. The so-called 'Boerentoren', now a well-loved and well-established literal highlight in the skyline of Antwerp, is built on ashes. During the siege of Antwerp in 1914, the whole block was swallowed by fire – the aftermath of heavy German bullet showers. After the First World War, optimistically trying to repurpose this wasteland, the Antwerp councilors embarked on a search for the perfect design. In 1928, finally, a design proposal for the first skyscraper in Europe was approved. The building would be a magnificent eyecatcher to close off the Meir beautifully, just in time for the world exhibition of 1930.

The Boerentoren received its (mock) name because of the involvement of the then still Belgian Farmers' Union, which controlled the project's principal, the Algemeene Bankvereeniging. The tower arose through the combined efforts of architects Jan Vanhoenacker, Jos Smolderen (1889-1973) and Emiel Van Averbek (1876-1946).

An exceptional archive, built around architect Vanhoenacker, of original documents and photos concerning the realisation of the tower gives us an insight into its rich history. The scenes of construction, starting with burnt up ruins, were captured on photographs dated from 7 November 1929 to 22 March 1930. Our visual timeline is completed by a series of various other snapshots up until 1954. Portrayed is Vanhoenacker in deliberation with engineers, as well as interior views of the meeting rooms, details about used materials, aerial perspectives and city views with the finished tower.

Having housed shops, tearooms, restaurants, bank offices and poolrooms throughout its past, the Boerentoren proved to be a multilayered and purposeful piece of city architecture. Shifting owners, the building will soon be restored and partly converted to accommodate art exhibitions, cinema halls, bookshops and workshops for art restorers. Like an ever improving phoenix rising skyhigh from its ashes.

(€ 5000-6000)







43

ANONIEM / ANONYME 1/2 XX

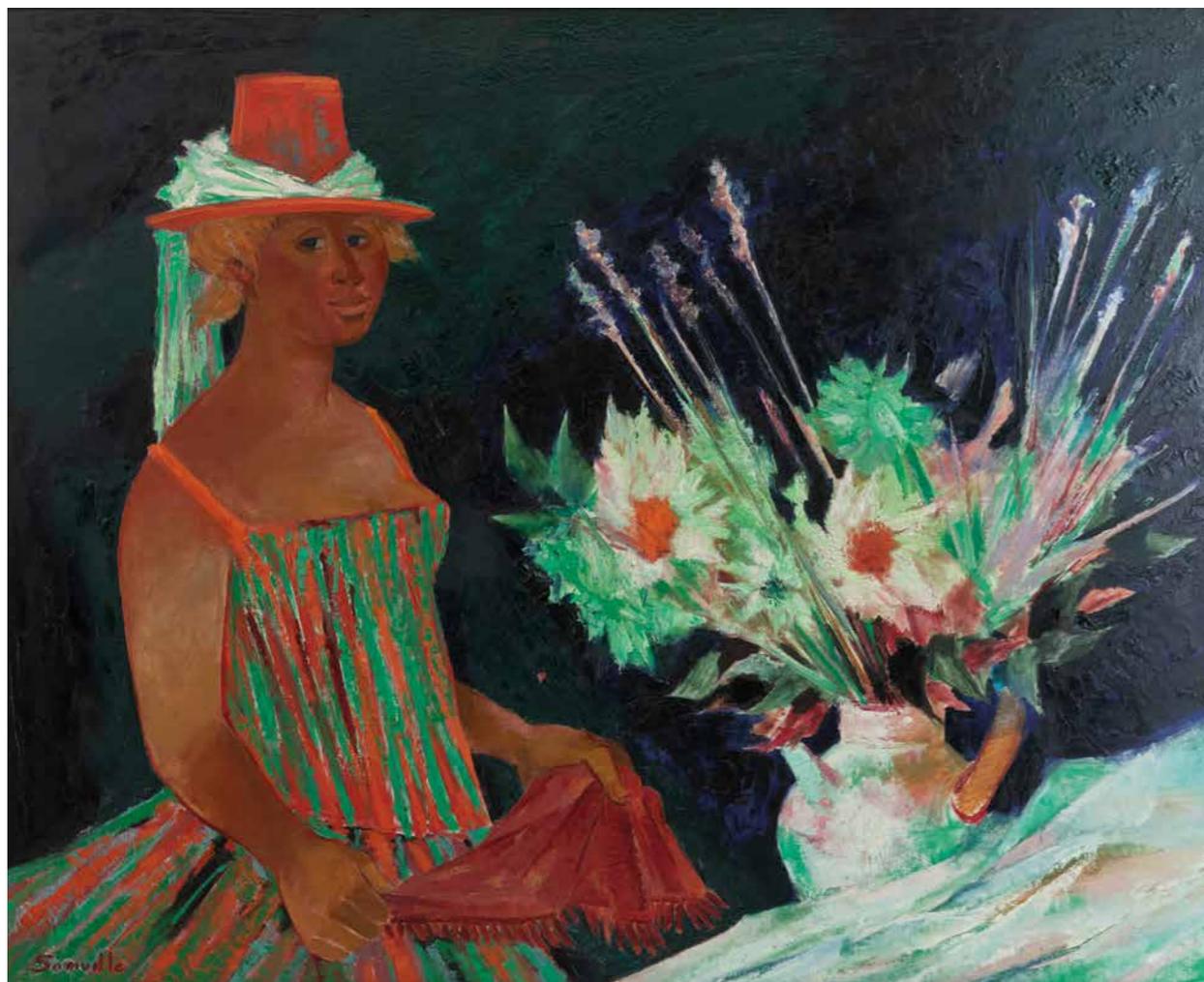
Interior with a still life by the window
and a watermill in the background.
Canvas.

Not signed.

122 x 145 cm
(134 x 157 cm)

(€ 1500-2000)

Artist to be situated in the 'Jeune Peinture belge'
mouvement, 1945-48.



44
ROGER SOMVILLE (1923-2014)
 'L'après-midi', 1961.
 Canvas.
 Signed 'Somville'.
 Signature, date and title on the reverse.
 Original canvas.

A larger, and more detailed version (310 x 230 cm)
 is housed at the Bam in Bergen
 (M. Fryns, Somville, Brussel, 1973, p. 106, ill. 130).

142 x 178 cm (143 x 179 cm)
 (€ 5000-6000)

Lit.: Guy Dornand, Roger Somville et le nouveau réalisme,
 Bruxelles, 1966, ill. p.51 with title 'La femme aux fleurs'



45
ROGER SOMVILLE (1923-2014)
 Harlequin.
 Colour crayon.
 Signed 'Somville'.
 Framed.

710 x 540 mm (1080 x 900 mm)
 (€ 2500-3500)



46

PAUL VAN HOEYDONCK (°1925)

Composition, 1954.

Canvas.

Signed and dated 'P. V. Hoeydonck/ 54.'.

The Antwerp artist Paul Van Hoeydonck started his artistic career by attending evening art classes in 1941. From the 1950s onwards, Van Hoeydonck starts to paint in a geometrical abstract style while becoming a member of various artistic movements such as 'Art Abstrait', 'Formes' and 'Art Construit'. Later on, the artist starts to create series of monochrome and abstract 'lightworks' and aims at transcending the two-dimensional canvas by working with plexi-reliefs. These reliefs were intended to create a light- and shadowplay and thereby dematerialize the materials he used.

The 1961 exhibition 'Bonhommes et monocles de Paul van Hoeydonck- peintre du ciel' in the P. Vanderborght gallery together with the publishing of a manifest by the important art critic Jan Walraevens could be considered a turning point in his career. From that moment, he gradually evolves towards assemblage art while thematically, he starts to focus on the cosmic space as one of his main fields of interest. His most famous artwork is the 'Fallen Astronaut', a very small sculpture placed on the moon in 1971 by the astronauts of the spaceship Apollo 15.

82 x 99 cm
(85 x 102 cm)

(€ 8000-10000)

47 (two illustrated)

POUL KJAERHOLM (1929-1980) / KOLD CHRISTENSEN

Four PK 1 dining chairs.

Design from 1956.

Chromed tubular steel frame with wooden feet, rattan seat and backrest.

(Rattan damaged, one wooden foot is missing).

71 x 48 x 43 cm

(€ 1000-1600)



48

ENRICO DELMONTE to be attributed to

Eight Chiavari dining chairs.

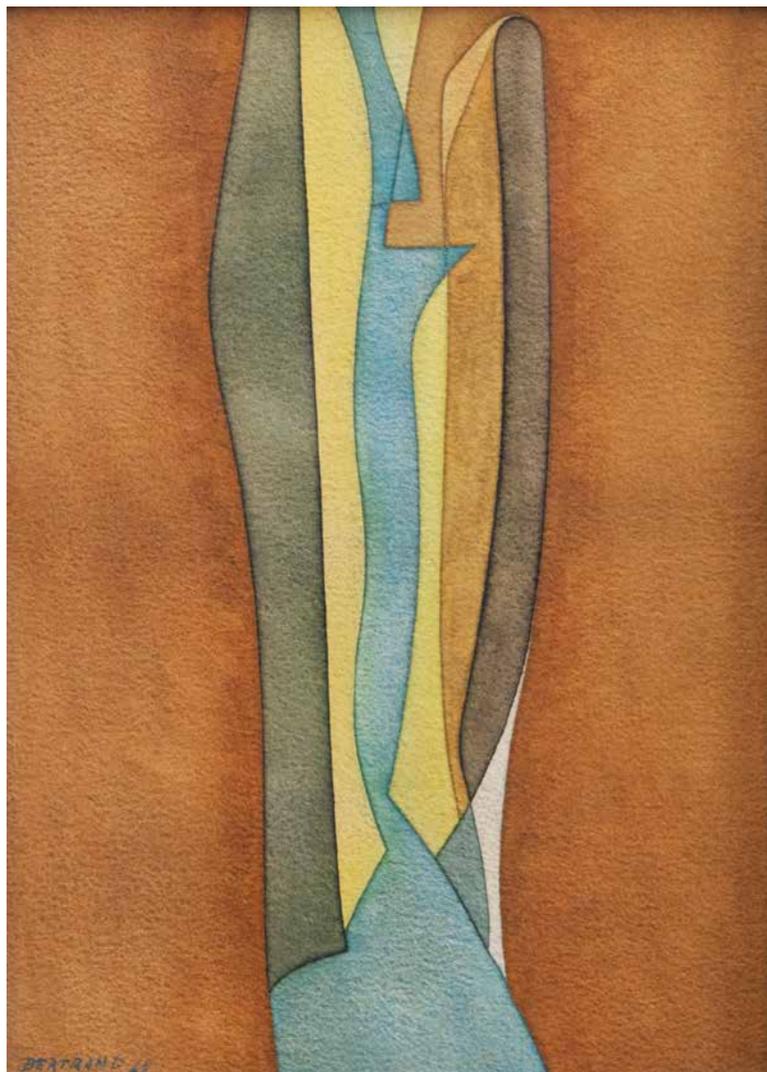
Period 1950.

Blackened wooden frame.

Braided seat.

92 x 44 x 45 cm

(€ 800-1000)



49
GASTON BERTRAND (1910-1994)
'St Martin, Vésubie V', 1962.
Watercolour.
Signed and dated 'Bertrand 62'.
Framed.

370 x 270 mm (590 x 495 mm)
(€ 1500-1800)



50

BRAM BOGART (1921-2012)

'Vertgroen', May 1963.

Relief.

Signature, date and title on verso.

Dated and signed on the lower right side '63/ Bogart'.

Reverse with two holes to carry the artwork.

86 x 94 cm

(€ 15000-20000)

Provenance: Private collection, Ghent



51

LUC PEIRE (1916-1994)

'Oracle', 1963, ILP 56.

Canvas.

Signed 'Peire' on the reverse.

Artist's label with title and number 56,
repeated on the canvas.

Four white spots (paint?)
in the bottom left corner.

Not framed.

65 x 81 cm

(€ 3000-4000)

Provenance:

Jan D'Haese, Ghent;

Private collection, Ghent

Lit.: Marc Peire & Els Soetaert / Jaak Fontier,
Luc Peire. Catalogue Raisonné of the Oil
Paintings. Telt, Lannoo, 2005, cat. no. 869

52

VALERIO ADAMI (°1935)

'Interno', 1967.

Canvas.

Signature, date and title on the reverse.

In this painting, Adami revisits a motive - a woman posing for an artist - which can be found on the right side of an earlier painting 'H Matisse che lavora a un quaderno di disegni' (1966, acrylic on canvas, 200 x 300 cm) housed at the Fondazioni Marconi in Milan.

They also house another painting with the same composition but different colours from 1969/70 (acrylic on canvas, 180 x 243 cm).

116 x 89 cm
(120.5 x 92.5 cm)

(€ 30000-35000)

Provenance:

Gallery Marconi, Milan; Private collection, Ghent

Lit.: Online collection Fondazione Marconi:

<http://www.fondazionemarconi.org/artisti.php?id=37>.



ill.: 'H. Matisse che lavora a un carnet de dessins, 1966', acrilici su tela, 200 x 300 cm, Fond. Marconi

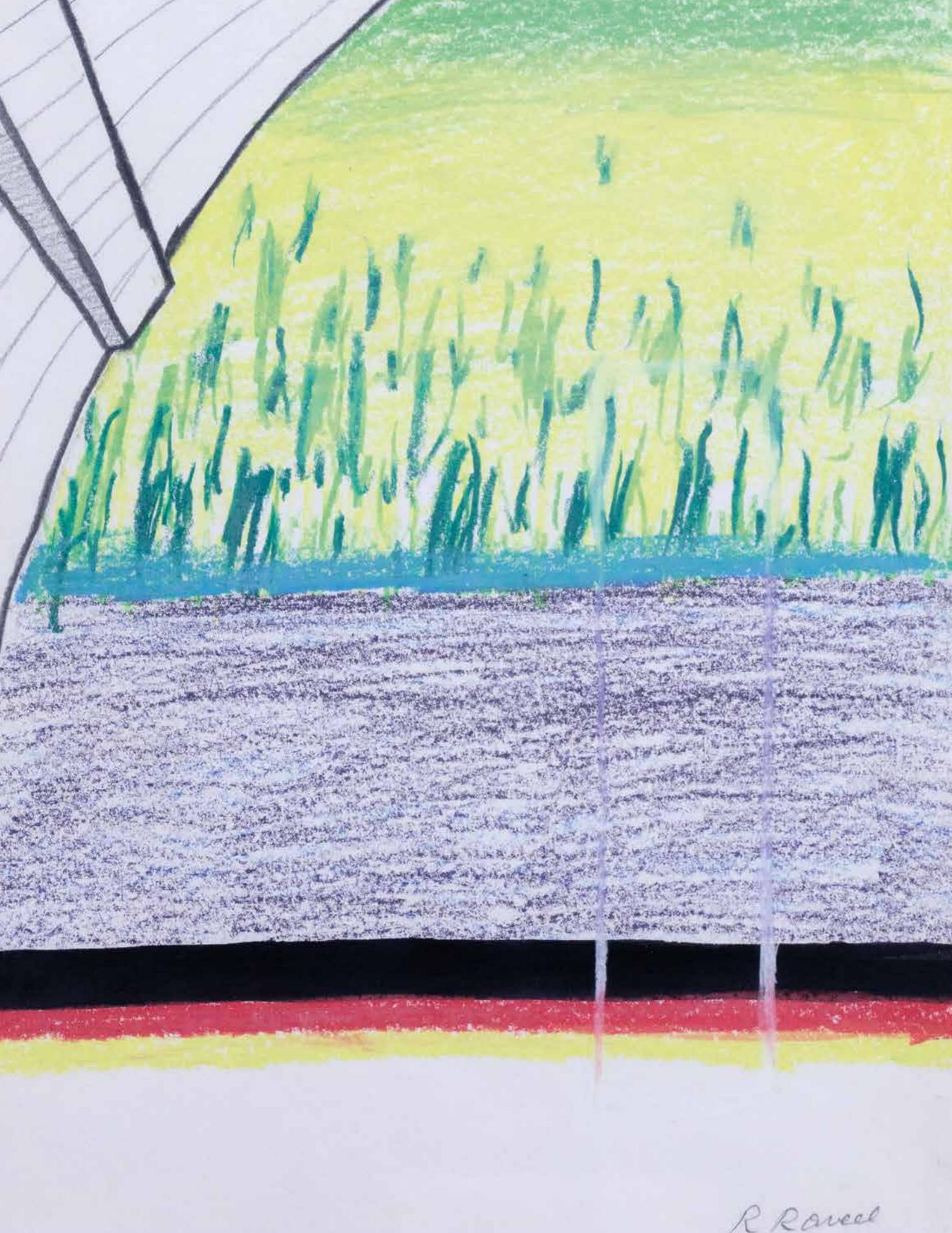




GUY DEGOBERT (1914-1988)
8 Tage Flugreise nach Moskau, 1968.
Canvas.
Signature and date on the reverse.

Guy Degobert, originating from the world of advertising, representative of Belgian pop art. From 1965 onwards, his abstract oeuvre evolves to realism which becomes increasingly photographic tending towards hyperrealism, a movement that emerges during the 1970s. He focuses on still lifes depicting everyday objects such as sweets (Bonbon II, 1968), bottles, a matchbox, lamps, tinned food, etc. Small objects that he depicts meticulously on a white background. His clinical style of painting creates a sort of distance towards the actual object, something which is closely related to American pop art featuring artists such as Wayne Thibaud and Andy Warhol. His hyper-realistic representation is also reminiscent of the Trompe-l'oeils of the 17th century painted by artists such as Cornelis Norbertus Gijsbrechts (c. 1625-1675). They tried to paint everyday objects such as letters and violins as real as possible, with the aim to deceive the spectator. In the present artwork, Guy Degobert paints hyper-realistic Union Match matchboxes, a marble and a label with buildings from Moscow's Red Square. This bizarre combination adds a surrealist touch to the image challenging the spectator to make unusual associations.

86 x 127 cm
(€ 2000-3000)



54

ROGER RAVEEL (1921-2013)

Untitled.

Colour crayon and pencil.

Signed in pencil.

Framed.

In conjuring both figuration and abstraction, Roger Raveel always stood up against the current. In the 1950s, he left his traditional training behind and chose a tabula rasa. At a time when everyone was creating abstract artwork, he started painting figuratively. Similarly, when art was supposed to be international and everything happened in the big cities, he continued to live and work in his countryside birthplace Machelen-aan-de-Leie.

Breaking free from other artists and schools, he developed his own very recognisable style. Mundane subjects, places and actions are at the centre of his work. Recurring motifs are the typical things to be found in Flemish fields, such as cement poles or the white painted fences illustrated in the present drawing. The depictions are very identifiable, but unrealistic nonetheless. He doesn't portray landscapes as such, but rather 'landscapisms': the reduced essence, or spirit, of the true object. This detachment from reality, by use of sharp lines, odd perspectives, negative spaces in contrast with bright colours, is what makes Raveel's work so universally true.

360 x 270 mm (523 x 422 mm)
(€ 1500-1800)



55
MAURICE WYCKAERT (1923-1996)
'For old times sake', 1969.
Canvas.
Signed 'Wyckaert'.
Signature, title and date on the reverse.

63 x 77 cm (64.6 x 78.6 cm)
(€ 12000-14000)

56
PAUL VAN GYSEGEM (°1935)
Untitled, 1958/59.
Sculpture in anthracite
glazed terra cotta.
On iron stand.
Restored in February 2019
by the artist himself.

66 x 33 x 23 cm
(€ 2000-3000)





57

BRAM BOGART (1921-2012)

'Vert', 1979.

Relief, green and black pigment and oil.

Signed and dated.

Title, signature and date also on the reverse.

Diam.: 58 cm
(€ 4000-6000)



58

MAX ERNST (1891-1976)

'Chéri Bibi', 1973.

Bronze, olive green patina.

Signed 'Max Ernst'.

Edition of 175, this one no. 24.

Foundry stamp 'Valsuani Fondateur'.

This sculpture is an important artwork from Max Ernst later oeuvre. Abstracted, but still clearly recognisable, the round disc-shaped head - the eyes and the beak - of a chick stand out against the very rectangular plate. In this basic shape, the bird seems to be locked in a birdcage. The feet of the abstractly geometric, balanced figure in turn blur with the solid base. The bird motif frequently appears in Max Ernst's work. With the title 'Chéri Bibi', Ernst refers to the three-part detective novel with the same title by Gaston Leroux from 1913. In the book, the title character Chéri Bibi, who already appeared by name in the world-famous novel 'The Phantom of the Opera', repeatedly breaks out of prison.

The pedestal consists of two hemispheres of different sizes placed against each other, thus abstractly but clearly symbolising the hero's fate. The rectangle of the body forms a solid and complete background for the round silhouette of the head that the impression of a massive physicality is created. The face itself is not sculpted but imprinted in the plate-like surface of the head. At the same time, the hero's carefree calm is expressed in the protruding tongue. Max Ernst unites in the image the tense contrast with literature and the visual arts, the uncertain circumstances of life and the self-confident attitude of the fictional character". (Jürgen Pech, Dear Bibi, in: Max Ernst - Plastic Works, Cologne 2005, p. 206).

This sculpture was made in 1973 after a plaster model from 1964. There are 175 editions, 15 artist editions and several test casts in green, brown and black patina were cast at Valsuani, Paris.

Source (translated from German): Bassenge, Moderne Kunst Teil I, 1.6.2019, Los 8343, Auktion 113, footnote

34 x 19 x 19 cm
(€ 8000-12000)

Lit.: Jürgen Pech, Lieve Bibi, in: Max Ernst - Plastische werken, Keulen 2005, p. 206, ill. p. 207 from a similar edition





59

EUGENE DODEIGNE (1923-2015)

'Henri, ca. 1966'.

Bronze, brown patina.

Lost-wax casting.

Initialed 'ED' on the reverse.

On a stand of a later date.

With a suspension system made by the artist.

A 1966 dated charcoal drawing on paper in which the same figure can be recognised was gifted to the Royal Museum of Fine Arts in Brussels by the artist himself (Figure, 1025 x 742 mm, inv. 7352).

55 x 42 x 36 cm
(base: 175 x 42 x 40 cm)

(€ 6000-8000)

Provenance:

Galerie Veranneman, Kruishoutem;

Private collection, Ghent



60

ANTOINE MORTIER (1908-1999)

Reclining nude.

Charcoal.

Signed 'Mortier'.

Framed.

1100 x 730 mm
(1135 x 765 mm)

(€ 1000-1500)





61
RIK POOT (1924-2006)

'Désert, 1969'.
Brass, black patina.
Inscribed signature and date 'Rik Poot 69'.
On a gray granite base, presumably by the artist.

Captivated by the structures and textures of nature, Rik Poot deduces the most essential and emotionally charged elements from his themes and portrays them in expressive compositions. With the utmost precision of an artisan, but also being instinctively guided by the force of nature, he works his raw metals to a distorted but recognizable image. Essential for his imagery is the way he depicts his works as if shredded to pieces, leaving gaps in his figures and juxtaposing monumentalism with fragility. Poot gives us snapshots, a glimpse into the emotional state of his subjects. They always show strong, but momentarily stabilised dispositions, ranging from exhilaration to suffering to contentment. This work, titled 'Désert,' got the honour of being sent off to São Paulo in 1975 as the official Belgian entry for the Biennale. The impressive figure radiates an acquiescent state of mind, free from all outside stimuli deep in the desert – or maybe the figure finds himself in a desperate situation without a clear way back home? Perhaps we should allow its meaning to shift depending on viewer, moment and mindset.

26.5 x 18 x 13 cm
(base: 16 x 10 x 10 cm)

(€ 4000-5000)

Provenance:
Nova gallery, Mechelen; Private collection

Expo: Hasselt, Provinciale Beguinage, 'Poot and Wijckaert', 15.02-15.03.1976.

The ensemble, exhibited in Hasselt, was the official Belgian entry for the XIIIth São Paulo Biennale 1975 and was kindly provided by the Foreign Relations Department of the Ministry of Dutch Culture.

62
PAUL VAN HOEYDONCK (°1925)

Untitled.
Bronze.
Signed on the top 'Paul van Hooydock'.

23 x 21.5 cm

(€ 800-1200)



63

POL BURY (1922-2005)

Ponctuation, 1965.

Painted masonite panels with an electric motor.

Made for Daniel Spoerri's Edition MAT Collection in an edition of 100, this one no. 56.

Signature on label on reverse.

Traces of use on the front panel.

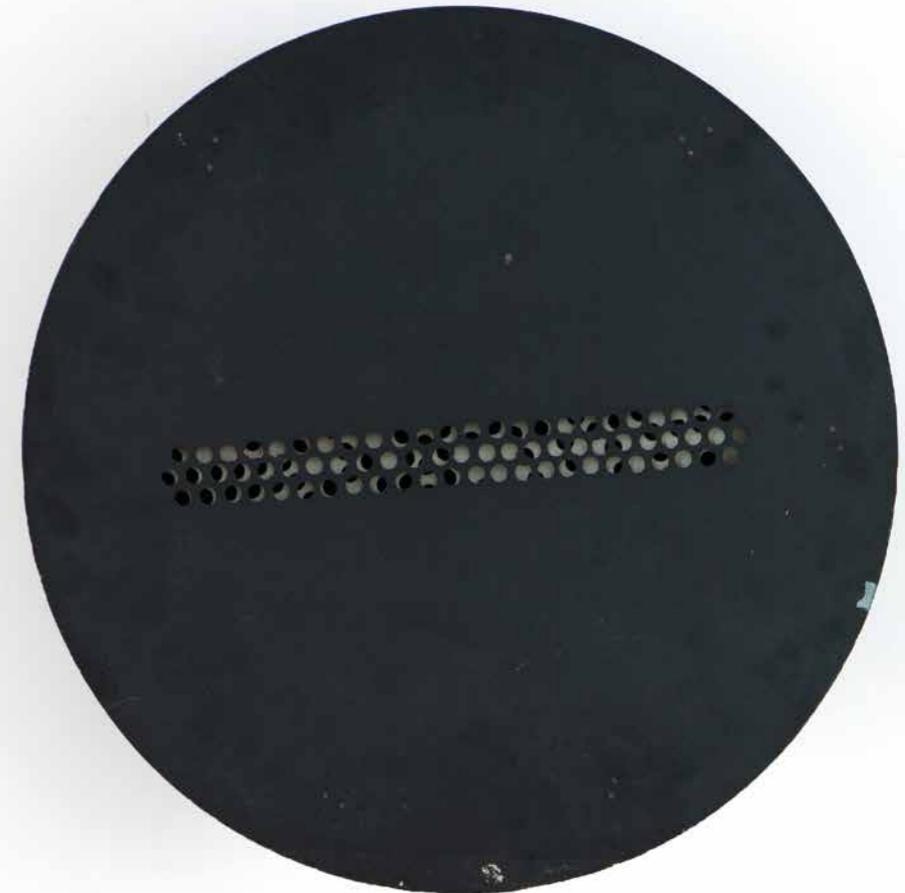
In 'Ponctuation' Pol Bury combines an attention to the qualities of continuous motion with an interest in optical perception. The object consists of a white, round plate perforated with several holes and sandwiched between two black round plates of hardboard. Three rows of holes in the surface disk allow the viewer to momentarily glimpse the white disk as it rotates slowly with the aid of a motor. The work uses continuous movement to explore the capacity of human vision; the viewer cannot process every detail of the unending flow of white points (Text source and video of moving 'Ponctuation' (1965): <https://sites.wustl.edu/multiplied/items/pol-bury/>).

Pol Bury made several other similar 'Ponctuations' with perforated black and white plates in different shapes from 1959 to 1967. Yet, this particular multiple in an edition of one hundred pieces received the most international attention. It was created for Daniel Spoerri's (°1930) 'Edition MAT' (Multiplication d'art Transformable) exhibition which became an international phenomenon in the art world of the 1960s. Spoerri's aim was to broaden the notion of art and its role in society by producing small-scaled, reasonably priced multiples that encouraged viewer participation through touch or optical vibration. Not only were the works of art multiplied in the sense that they were produced in editions of one hundred, but they also embodied multiplicity in that they could continually take on new forms. (Text source: <https://sites.wustl.edu/multiplied/introduction/>).

Diam.: 59 cm

(€ 2000-3000)

Lit.: Gilles Marquenie (ed.), Pol Bury. Time in motion, exh. cat., Brussels, Bozar, 2017, p. 57, 129, cat. no. 40 (R 295); Live and online exhibition: 'Multiplied: Edition MAT and the Transformable Work of Art', Mildred Lane Kemper Art Museum, Washington University in St Louis: <https://sites.wustl.edu/multiplied/introduction/> and more specifically on Ponctuation, 1965: <https://sites.wustl.edu/multiplied/items/pol-bury/>.





64

VASSILAKIS TAKIS (1925-2019)

'Musical, 1977'.

Painted wooden panel, speaker, microphone,
electro-magnet, guitar string, metal needle, nylon string.
Signed 'Takis' on the reverse.

Edition.

Numbered II/X.

Functioning, but panel damaged right upper corner.

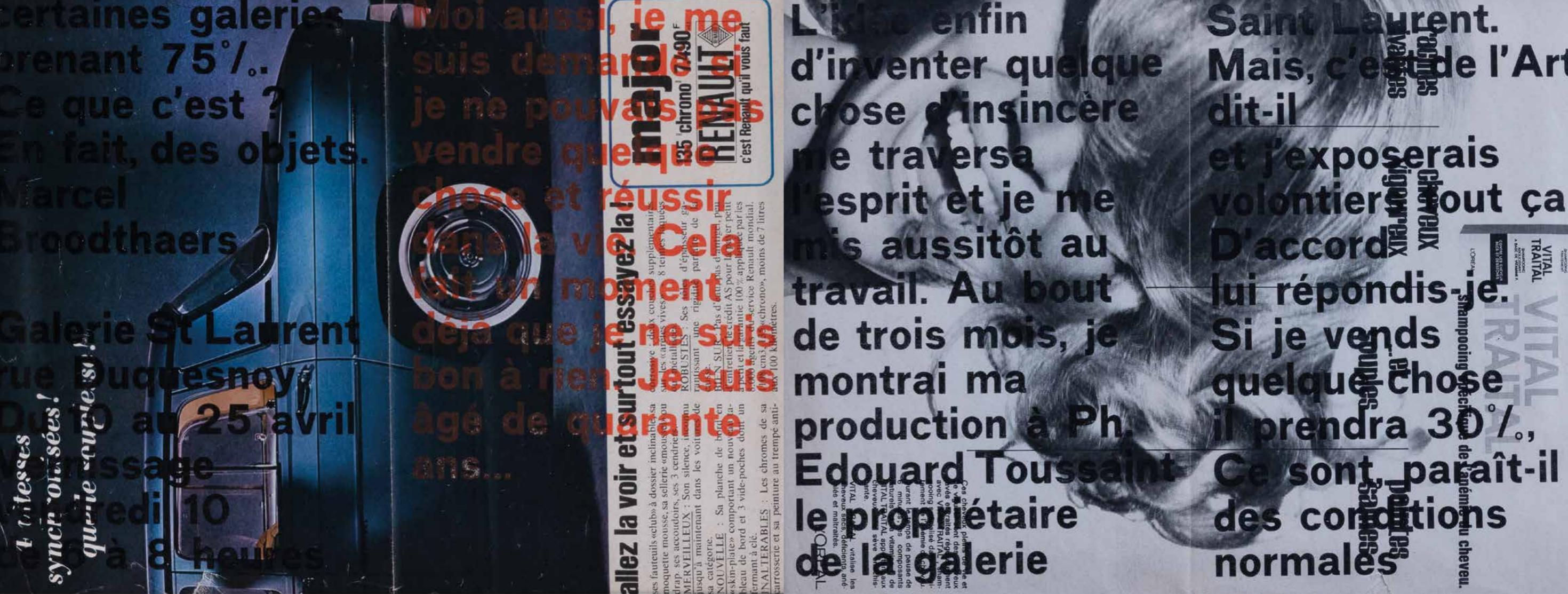
This installation Electro-Magnetic Musical, originally conceived in 1966, consists of a white panel with a guitar string stretched across its width and a large needle suspended in front of it. The musical string is attached to an amplifier and an electromagnet is concealed behind the panel. The magnets attract and repel the needle so it strikes or grates against the string, creating vibrations that are amplified and played through speakers placed at the top of the panels. The sound forms a mysterious and serene humming music. Takis suggests that it is the sound of the natural forces of the cosmos.

100 x 31 x 6 cm

(€ 3000-4000)

Provenance:

New Smith Gallery, Brussels, 1977,
exhibition Takis editions; Bob Van Reeth, Antwerp



65

MARCEL BROODTHAERS (1924-1976)

'Moi aussi je me suis demandé', 1964.

Print on a magazine page. Executed for his very first solo exposition, at the Saint Laurent Gallery. This invitation, of which every copy is different, is also to be considered as his 'state of the union' at the very beginning of his career as a visual artist. Framed.

250 x 330 mm (435 x 520 mm)
(€ 3600-4000)

Lit.: Susanne Pfeffer (ed.). Marcel Broodthaers, Exhibition and Works. Fridericianum/ König Books, 2021. p. 80-81, ill.



66

MARCEL BROODTHAERS (1924-1976)

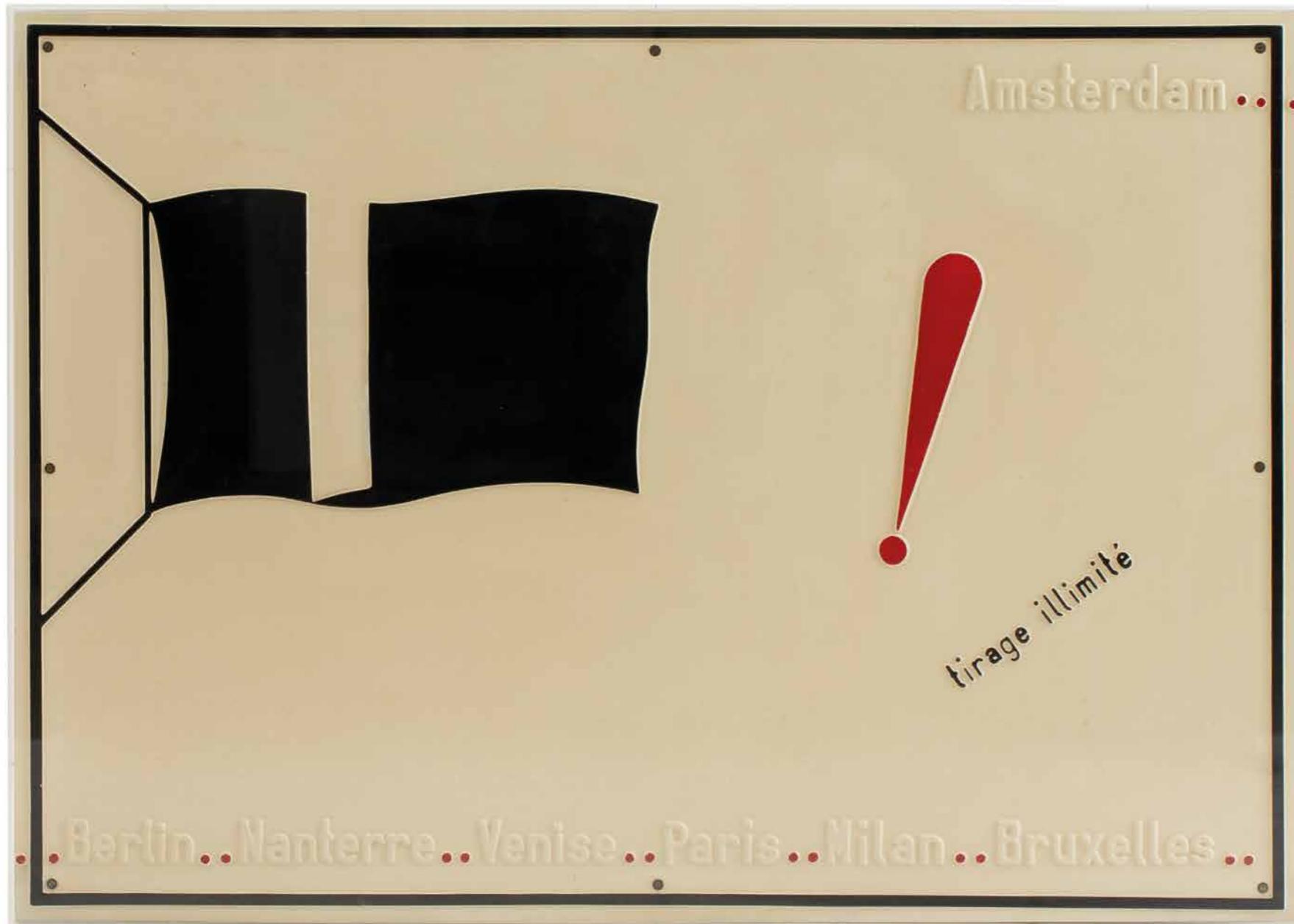
Banknote of 100 BEF, 1966.

With handwritten dedication 'A Ginette et tous les trous de sa chemise, Marcel', dated '30 nov. 1966'.

Mounted between plexiglass.

70 x 135 mm (405 x 410 mm)

(€ 9000-10000)



67

MARCEL BROODTHAERS (1924-1976)

'Le drapeau noir. Tirage illimité', 1968.
Lacquer on vacuum-formed plastic plate.
Behind plexiglass.

1968 will always be linked in many minds to the student uprisings in Europe. For Broodthaers too, this played a part in the design of this record, this 'poème industriel'. The flag of revolt and change was flying from Amsterdam to Berlin, Nanterre and Milan to Brussels. The established order was challenged and put to the test. The artist could gratefully participate in this new wind that blew over the old continent and in the process also breathed new life into the art world. The 'tirage illimité', the game that he plays with the notion of originality, reproducibility, etc. feeds on the same thought. Art may and should also take to the streets more, should be disseminated to all who are interested.

So a political record? Yes and no, Broodthaers is not the man for such black-and-white statements, but it comes in handy.

And the literary character? It is tempting to bring Stendahl's 'Le rouge et le noir' to the foreground. With Broodthaers, that is probably not such a bad idea.

And didn't Brel already sing 'Le rouge et le noir ne s'épousent-ils pas'?

82 x 119 cm
(85 x 121 cm)

(€ 40000-50000)

68

PAUL VAN HOEYDONCK (°1925)

Untitled, 1958.

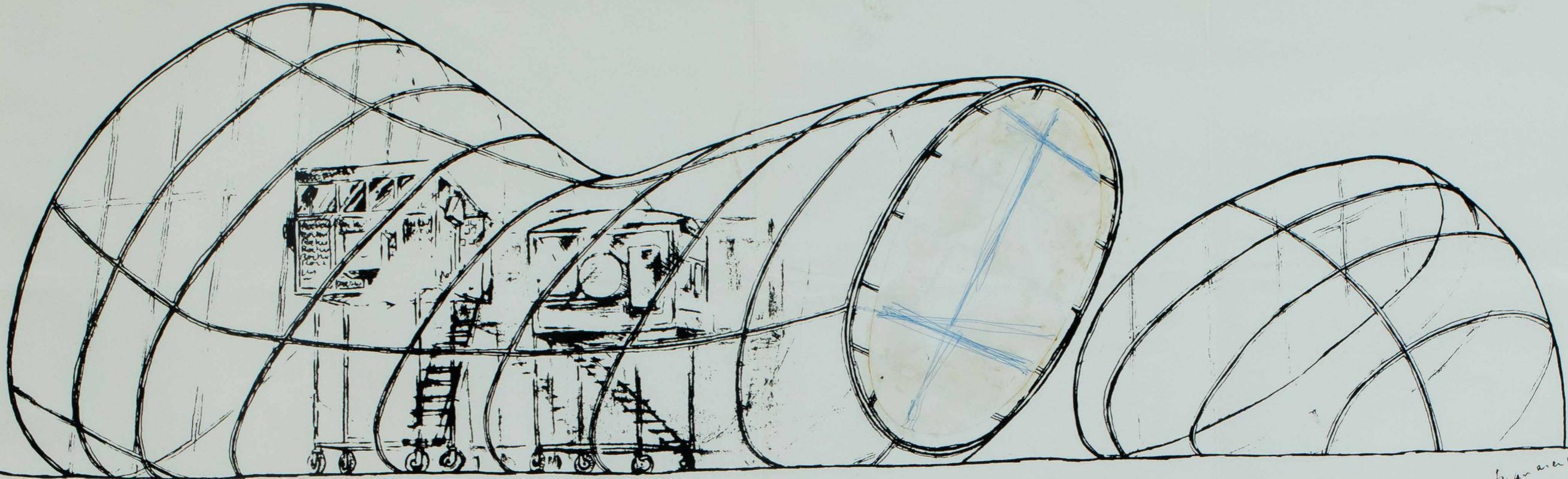
Assemblage of wires, painted white.

Signed and dated 'P. V. Hoeydonck '58'.

64 x 48 x 7 cm

(€ 2000-3000)





Is an architect

69
PANAMARENKO (1940-2019)
Untitled, 1965.
Print with collage.
Framed.

550 x 720 mm (800 x 970 mm)
(€ 5000-6000)

MATERIALEN KOEPEL, PVC (HELDER) EN ALLUMINIUM GERAAMTE AFMETINGEN LINKSE KOEPEL, 15M. GEVEL BREEDTE, MAX HOOGTE 7,5M MIN 4,7M.; DIEPTE MAX 15M. RECHSE KOEPEL, GEVELBREEDTE 7M; MAXHOOGTE 5M, DIEPTE 6M.

POLYVINYL CHORIDE 2,2MM DIK ALLUMINIUM 4MM DUBBEL GEBRUKTE L STUKKEN (HOOGTE 8CM VOET 2CM) JL VLOER; HOT DIPPED BLIK OP BETON.

OUTWERP OBJECT; PANAMARENKO MILLIONAIRE



70

PANAMARENKO (1940-2019)

Swiss bicycle, ca. 1967-68.

Pencil, red pencil.

Signed (partially faded).

Framed.

Panamarenko's early production is characterised by a poetic and slightly naive rendering of objects close to him or which take him back to earlier years. There is the 'kreem-glace', or the 'Afwasbak', 'Motten in het riet'. In a magazine, he came across a picture of a mountain bike with a remarkably small front wheel, and the combination with his early connection with the Swiss Alps, thus produced his first object that involved mechanics. He rebuilds the bicycle, and he depicts Switzerland almost touchingly by making a three-dimensional cross against which he leans. Like other early works, the function is clear, but it is mainly the power of the form and representation that he allows to play in full and which gradually prepares the minds of critics and collectors for the 'Universe Panamarenko'.

55 x 55 mm (420 x 420 mm)

(€ 3600-4000)

Provenance: Hans Theys

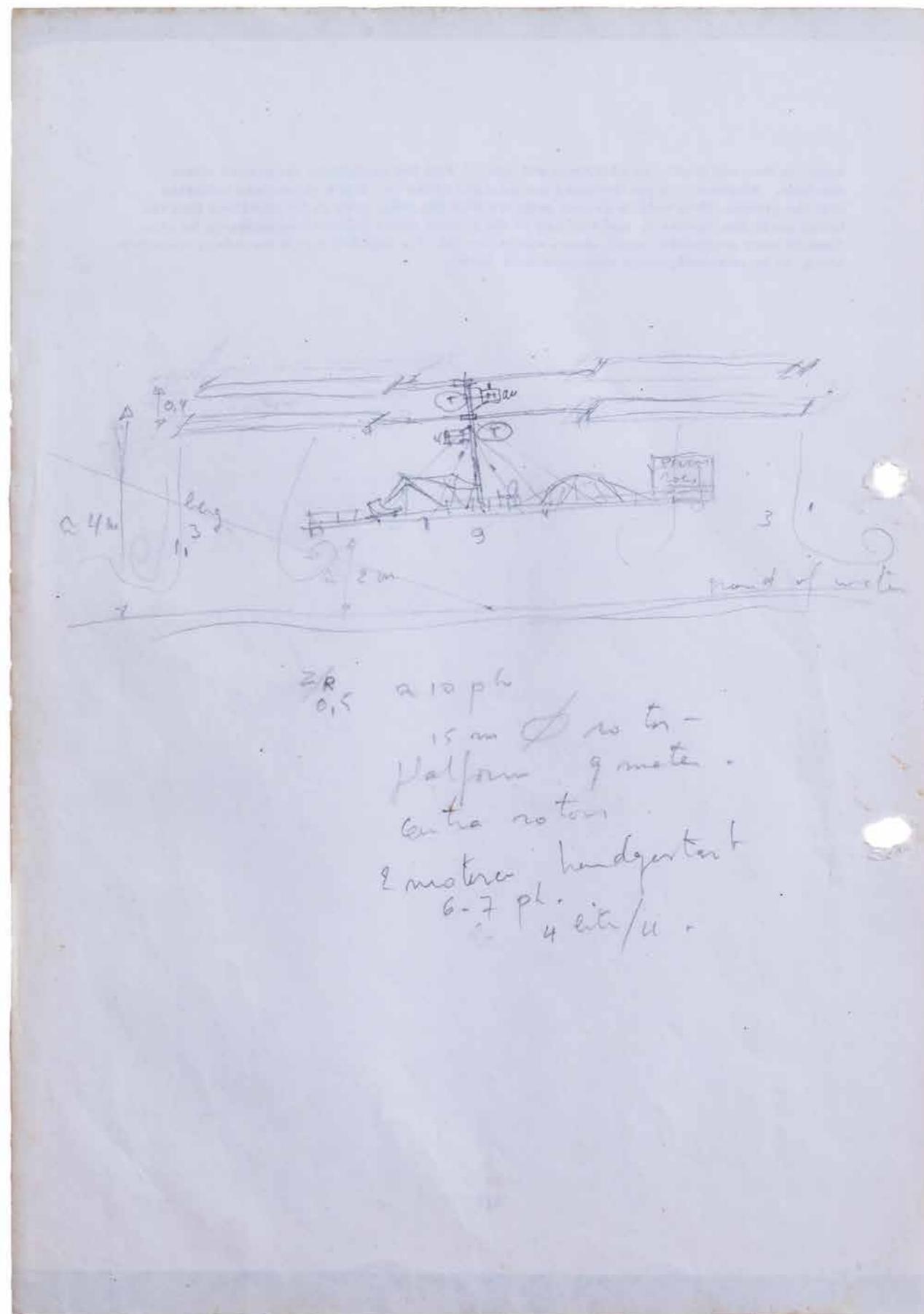
Lit.: Hans Willemsse (ed.), Panamarenko Universum. Antwerpen, MUHKA, 2014-15. p. 43, ill. of a similar drawing



71
PANAMARENKO (1940-2019)
 Sketch on the reverse of a bankcheque,
 depicting a zeppelin and numerous annotations.
 Ballpoint.
 Framed.

105 x 200 mm (320 x 420 mm)

(€ 3000-3500)



72
PANAMARENKO (1940-2019)
 Sketch with helicopter, ca. 1972-74.
 Pencil on paper. Printed text on the reverse.
 Perforation holes.
 Framed.

300 x 210 mm (520 x 420 mm)

(€ 3600-4000)

73

PAOLO DEGANELLO (1940) / CASSINA

Armchair. Model AEO. Design from 1973.
Last design for the Archizoom group.
Grey and green covering. Grey lacquered
metal and grey modelled plastic.

107 x 82 cm

(€ 400-600)



74

PIERRE ALECHINSKY (°1927)

'De toutes parts', 1983.

Aquatint on oriental paper with border in watercolour 'au pochoir'.

Signed, dated and numbered 6/35 in pencil.

Part of the series 'Chien Roi'.

Traces of glue along the borders.

Framed.

This spring, the Royal Museum of Fine Arts in Brussels showcases Alechinsky's graphic work in the exhibition 'Canta Canta' (01.04.2021-01.08.2021). The curators want to highlight Alechinsky's urge for experiment and his merit for reinventing graphic art time and time again.

This work, titled 'De toutes parts' is part of the larger series 'Chien Roi' and embodies the multidisciplinary of Alechinsky as a printmaker, showing a combination of etching and aquatint.

650 x 960 mm (980 x 1280 mm)

(€ 3500-5000)



75

ANTONI TÀPIES (1923-2012)

'Paisatge de vernís', 1984.

Varnish and Indian ink.

Signed in pencil.

Framed.

The work is recorded in the archives
of the Fundació Antoni Tàpies as nr. 4635.

400 x 550 mm (600 x 742 mm)

(€ 12000-14000)

Provenance:

Gallery Maeght Lelong, Paris;

Gallery Elisabeth Franck, Knokke-Le-Zoute;

Private collection, Ghent

76

HORST ANTES (°1936)

'Kopf mit hand', 1977.

Corten steel. Edition of 1000.

Signed 'Antes' and numbered 395/1000.

45 x 46 x 13.5 cm

(€ 3000-4000)

Provenance: Galerie Veranneman, Kruishoutem



77

EMIEL VERANNEMAN (1924-2004)

Three-seater 'Osaka', 1970.

Dark patined wood and brown leather.

94 x 205 x 65 cm

(€ 4000-6000)

Provenance:

Galerie Veranneman, Kruishoutem;

Private collection, Ghent

78

EMIEL VERANNEMAN (1924-2004)

A pair of 1970s club chairs.

Dark patined wood and brown leather.

Two extra cushions.

74 x 85 x 82 cm

(€ 2000-3000)

Provenance:

Galerie Veranneman, Kruishoutem;

Private collection, Ghent

79

EMIEL VERANNEMAN (1924-2004)

A pair of 1970s club chairs.

Dark patined wood and brown leather.

Two extra cushions.

74 x 85 x 82 cm

(€ 2000-3000)

Provenance:

Galerie Veranneman, Kruishoutem;

Private collection, Ghent

80

EMIEL VERANNEMAN (1924-2004)

A 1980s square side table.

Top in copper, consisting of four plates resting on dark brown wooden feet. Slightly damaged.

48 x 145 x 145 cm

(€ 2000-3000)

Provenance:

Galerie Veranneman, Kruishoutem;

Private collection, Ghent





81
EMIEL VERANNEMAN (1924-2004)
Dresser. Design from 1969.
A dark patinated structure.
Two sliding doors.
Shelf on the left and four drawers on the right.
Traces of use.

81 x 210 x 47 cm
(€ 2000-3000)



82
PAUL VAN GYSEGEM (°1935)
'Icarus, ca. 1986'.
Bronze, green-brown patina.
Remains of signature '...segem'.
On Cortes steel stand.

94 x 74 x 15 cm
(€ 2000-3000)

Provenance:
Gallery William Wauters, Oosteeklo;
Private collection, Ghent





83

FERNANDEZ ARMAN (1928-2005)

'Picnic, ca. 1981-1983'.

Accumulation of forks. A unique wall relief.

Soldered forks attached to a metal frame.

Signed (engraved) in the lower right 'Arman'.

Armand Fernandez grew up as the son of an amateur artist in Nice. After studying philosophy and mathematics, he received his artistic training at the École Nationale d'Arts Décoratifs in Nice and L'école du Louvre in Paris. In his early years as a painter, he pursued abstraction and his work was thereby influenced by Serge Poliakoff and Nicolas de Stael. Later, inspired by the German Dadaist Kurt Schwitters, he started to create more experimental artwork.

Arman developed his most recognisable style during the period from 1959 to 1962. In 1960, he was affiliated with the establishment of the new artists' group Nouveau Réalisme, which included Yves Klein, César and later also Nikki de Saint-Phalle and Christo. This group turned its back on traditional painting: "The new realists see the world as a painting, a large fundamental of which they wish to appropriate essential fragments ..." reads their manifest. The concepts of "accumulation" and "poubelle" played thereby a prominent role in Arman's oeuvre. In his well-known assemblages, he reflects on transformations within society such as the rise of both current mass production and mass consumption, by making compositions of discarded utensils that visibly recalled the readymades of Marcel Duchamp. The term "Poubelle", as the name suggests, referred to art in the form of scattered waste. In Arman's later works, his so-called Colères, he equally experimented with the destruction of objects such as musical instruments and typewriters.

In the present wall relief made of soldered forks, we recognise his typical assemblage style and yet also a flatness that reminds us of his earlier work. Although made around 1983, the work carries a powerful message even in contemporary light. In 2021, in an age characterised by take-away forks that are sometimes ruthlessly left in nature after a picnic, reflecting on mass production and our disposable culture is no less relevant.

168 x 128 x 10 cm

(€ 35000-45000)

This work is recorded in the Arman Studio Archives New York under no.: APA# 8020.83.004.

Provenance:

Christian Fayt Art Gallery, Knokke-Heist (exh. cat. 17.3-23.4.1984, cat. no. 30).



84
WOUT VERCAMMEN (1938-2018)
Good night, 1983.
Canvas, oil and luminescent paint.

Signed and dated on the reverse 'Wout Vercammen, 1983'.

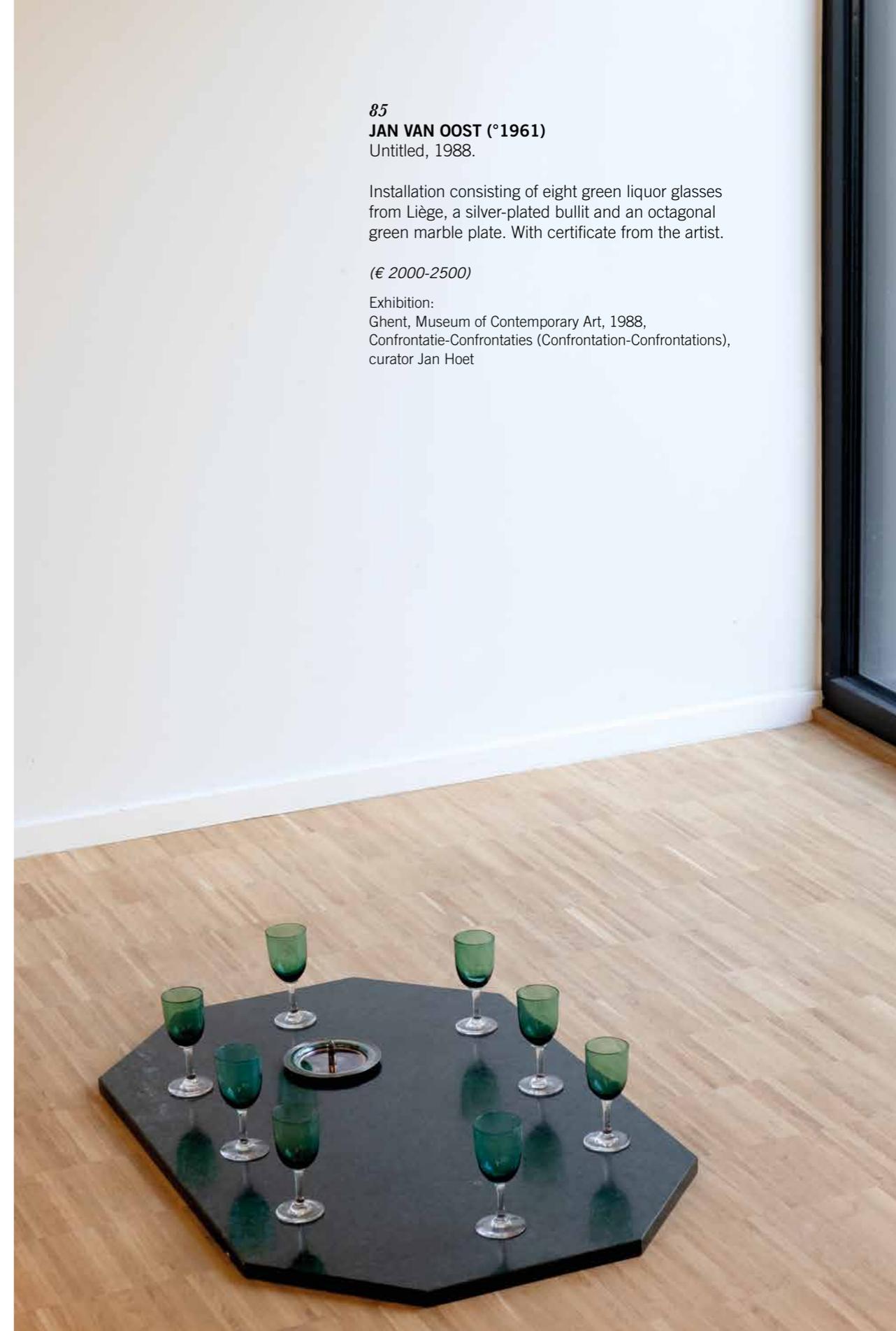
100 x 100 cm
(€ 2000-2500)

85
JAN VAN OOST (°1961)
Untitled, 1988.

Installation consisting of eight green liquor glasses from Liège, a silver-plated bullet and an octagonal green marble plate. With certificate from the artist.

(€ 2000-2500)

Exhibition:
Ghent, Museum of Contemporary Art, 1988,
Confrontatie-Confrontaties (Confrontation-Confrontations),
curator Jan Hoet





86
KEITH HARING (1958-1990)
Untitled, 1987.
Marker.
Signed and dated 'K. Haring 87'.
Framed.

150 x 240 mm
(325 x 425 mm)

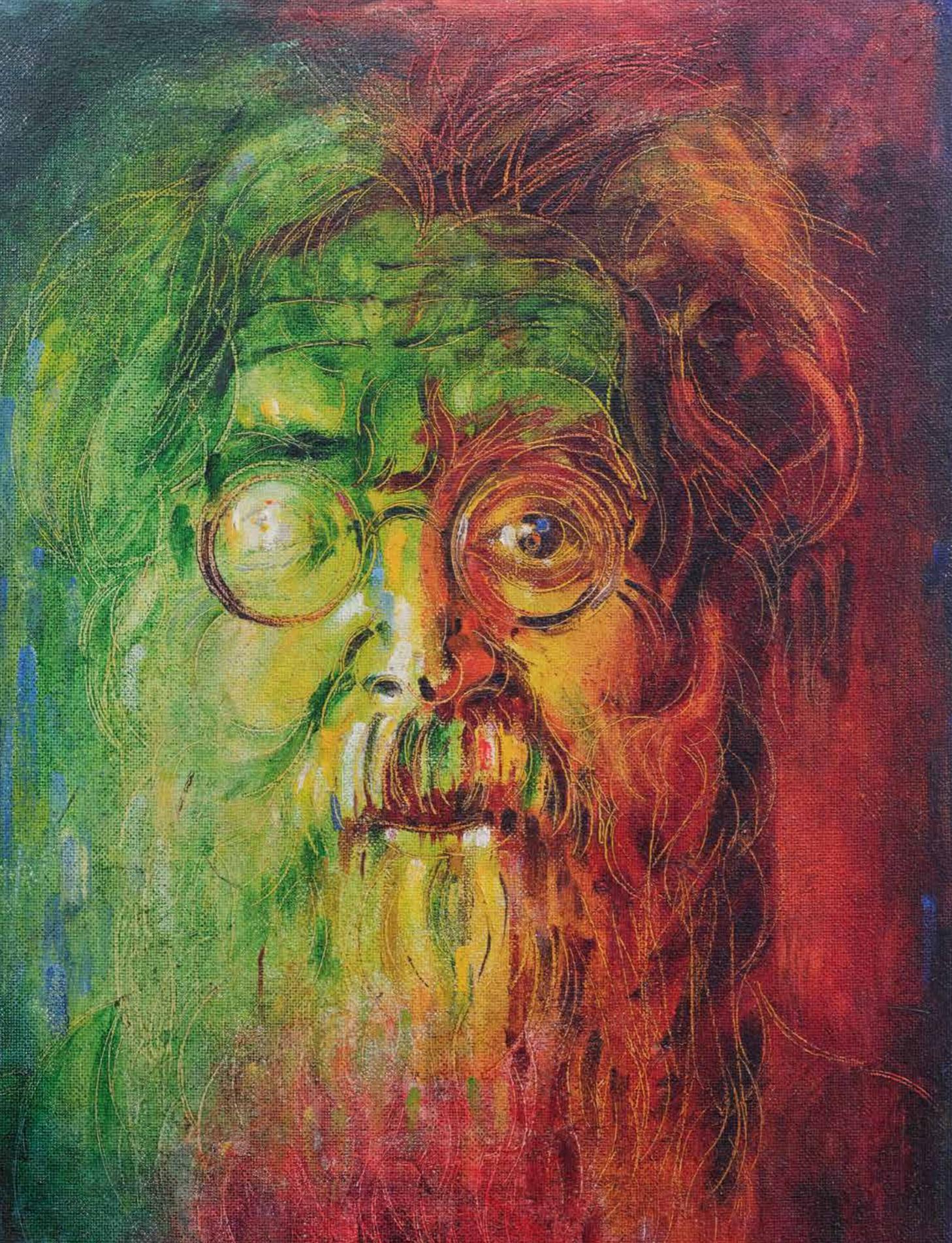
(€ 5500-6500)



87
KEITH HARING (1958-1990)
Untitled, 1987.
Marker on a piece from a jumper.
Signed and dated 'K. Haring 87'.
Framed.

250 x 200 mm
(530 x 430 mm)

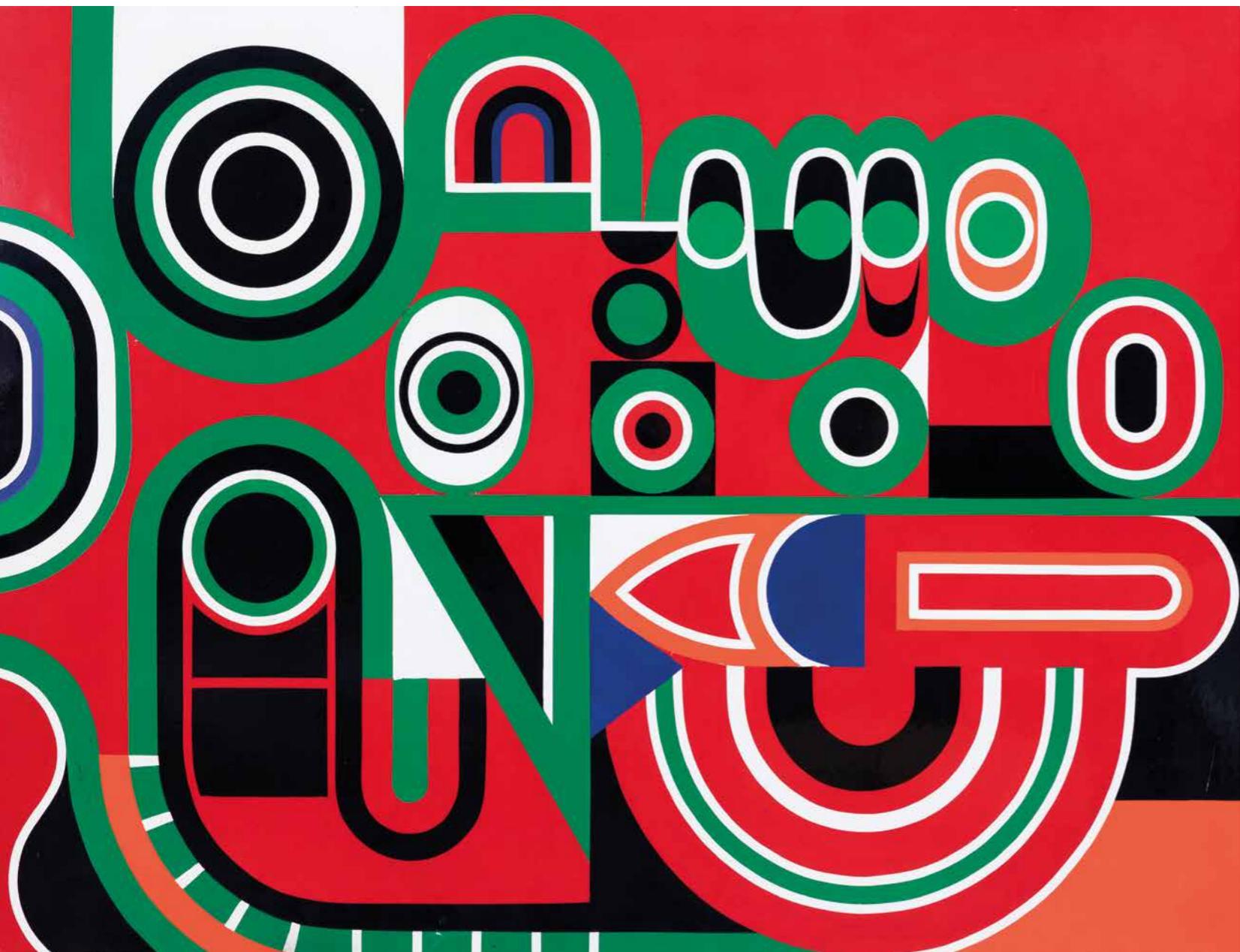
(€ 3000-4000)



88
FELIX DE BOECK (1898-1995)
Self-portrait.
'Zelfgave' (Self-presentation).
Canvas.
Painted on both sides.
Ebony frame.

75 x 60 cm (96 x 80 cm)
(€ 2000-3000)

Provenance:
Knokke, Gallery Guy Pieters, 1.8.1985



89
JEAN DEWASNE (1921-1999)
 'La danse du feu, ca. 1984'.
 Lacquer on MDF-panel.
 Title and signature on the reverse.

97 x 130 cm
 (€ 10000-12000)

Provenance:
 Galerie Triade, 11.8.1984, Knokke-Le-Zoute;
 Private collection Ghent

90

WIM DELVOYE (°1965)
 Tennis racket, Browning invader Jr, 1989.
 Tennis racket inserted with stained glass,
 depicting a scene after Teniers.
 Cover signed and dated 'W Delvoye/ 1989'.

L.: 64 cm
 (€ 3000-4000)



91

ROGER RAVEEL (1921-2013)

Untitled.
Pencil, Indian ink and gouache.
Signed.
Framed.

265 x 350 mm (450 x 530 mm)

(€ 2500-3500)

Provenance:
The Jan Hoet collection;
Private collection; Ghent



92 (detail, full ill. p. 2)

NIKI DE SAINT-PHALLE (1930-2002)

'La fontaine aux quatre nanas, 1991'.
Resin, painted in various colours.
Edition Haligon of 150,
this copy numbered 58.

11 x 48 x 45 cm

(€ 10000-12000)





93
ANDREA BRANZI (°1938) / ARGENTAURUM
Vase. Period 1995-96.
Upper part in oxidised silver.
Lower part in birchwood.
Stamp 'Andrea Branzi'.
Edition Argentaaurum België in 25 editions,
this one no. 2.

H.: 41 cm (Diam.: 12.5 cm)
(€ 3000-4000)



94
CHRISTIAN LIAIGRE (1945-2020)
Seven dining chairs. Period 1990
Solid oak, brown leather.

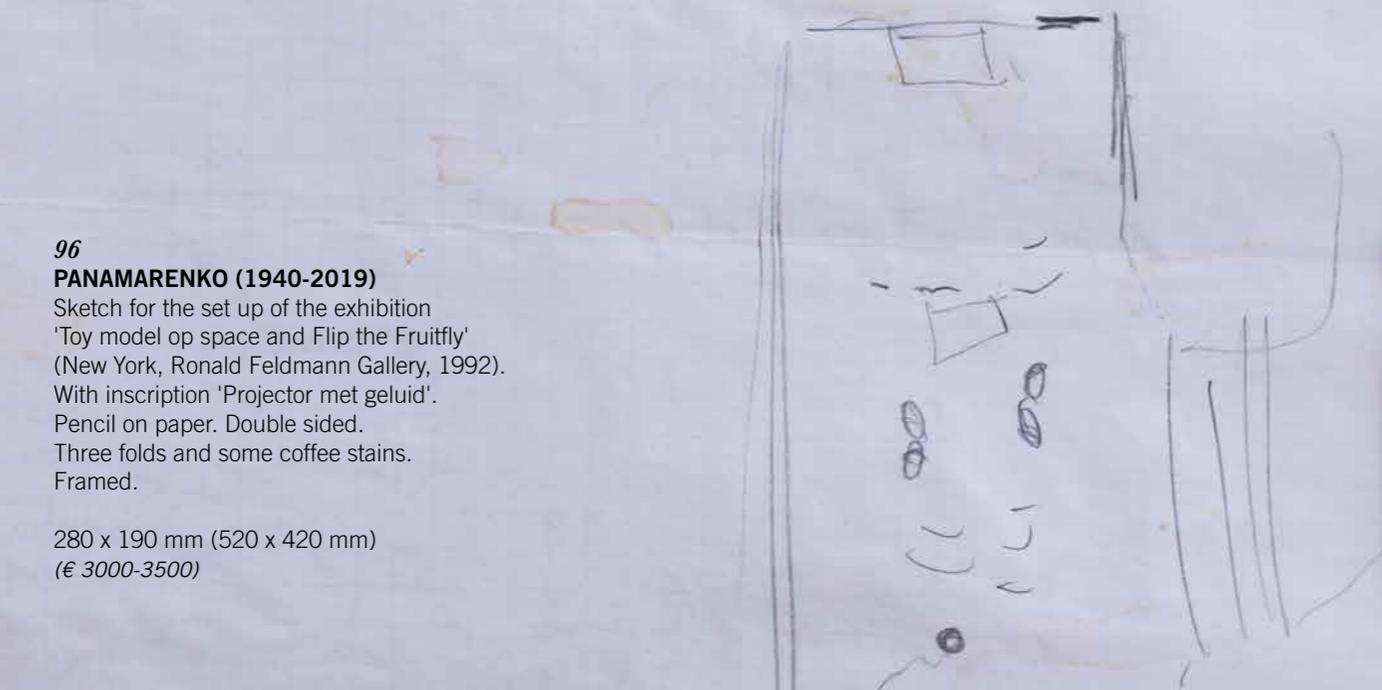
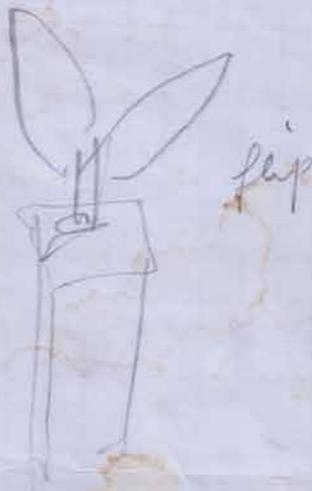
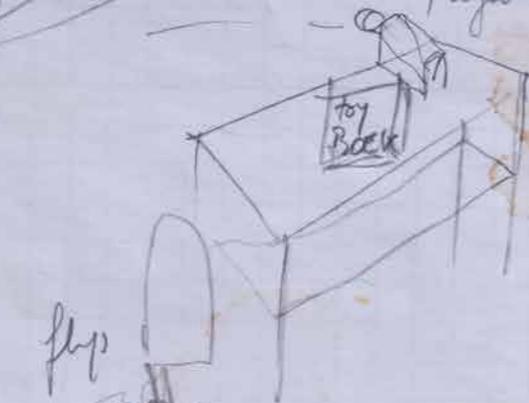
79 x 44 x 51 cm (x 7)
(€ 3000-5000)

95
CHRISTIAN LIAIGRE (1945-2020)
Dining table. Period 1990.
Brown-green stained oak.
Table top supported by four square legs
with a horizontal beam at the bottom.

72 x 250 x 120 cm
(€ 3000-5000)



Projector met geluid

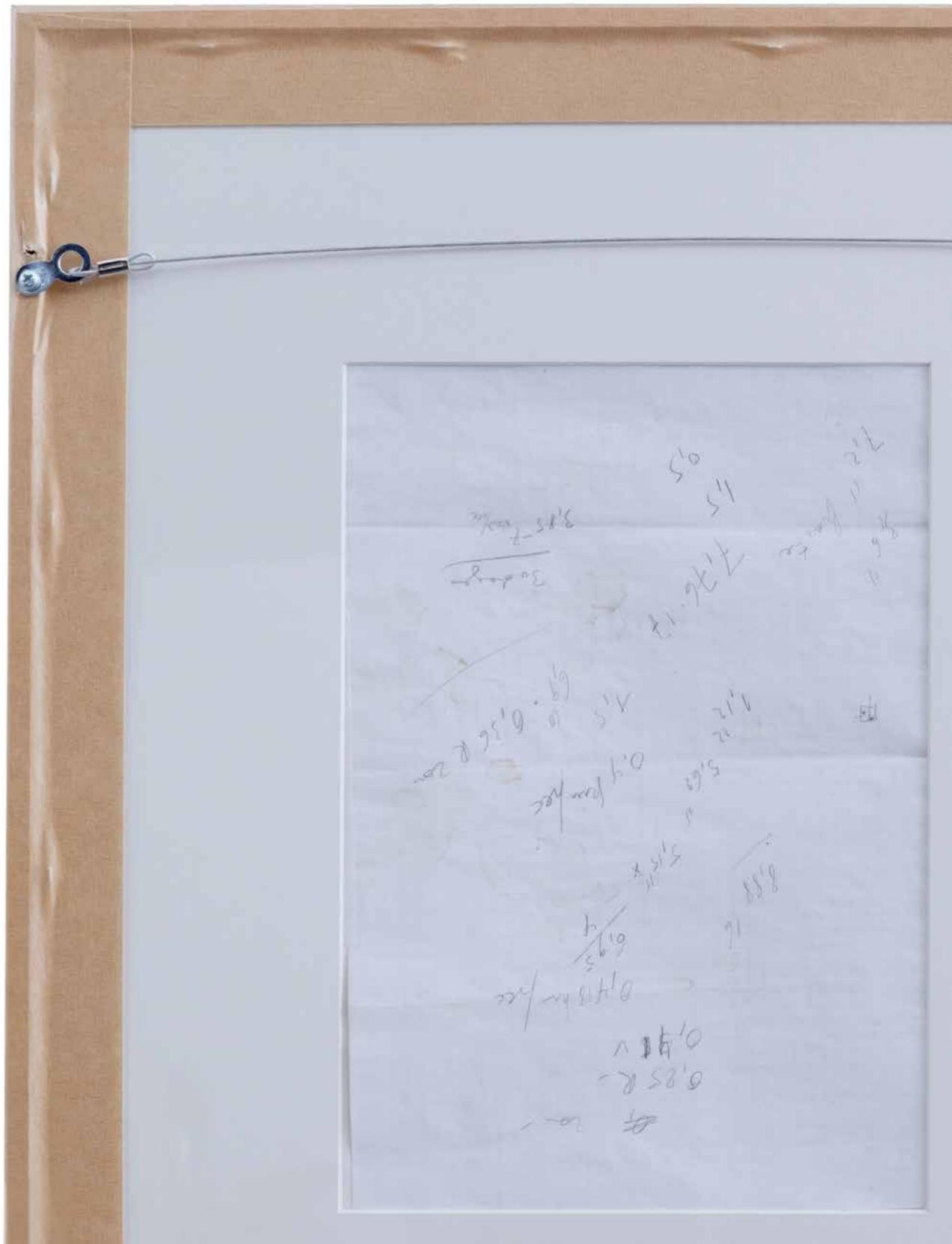


96

PANAMARENKO (1940-2019)

Sketch for the set up of the exhibition
'Toy model op space and Flip the Fruitfly'
(New York, Ronald Feldmann Gallery, 1992).
With inscription 'Projector met geluid'.
Pencil on paper. Double sided.
Three folds and some coffee stains.
Framed.

280 x 190 mm (520 x 420 mm)
(€ 3000-3500)

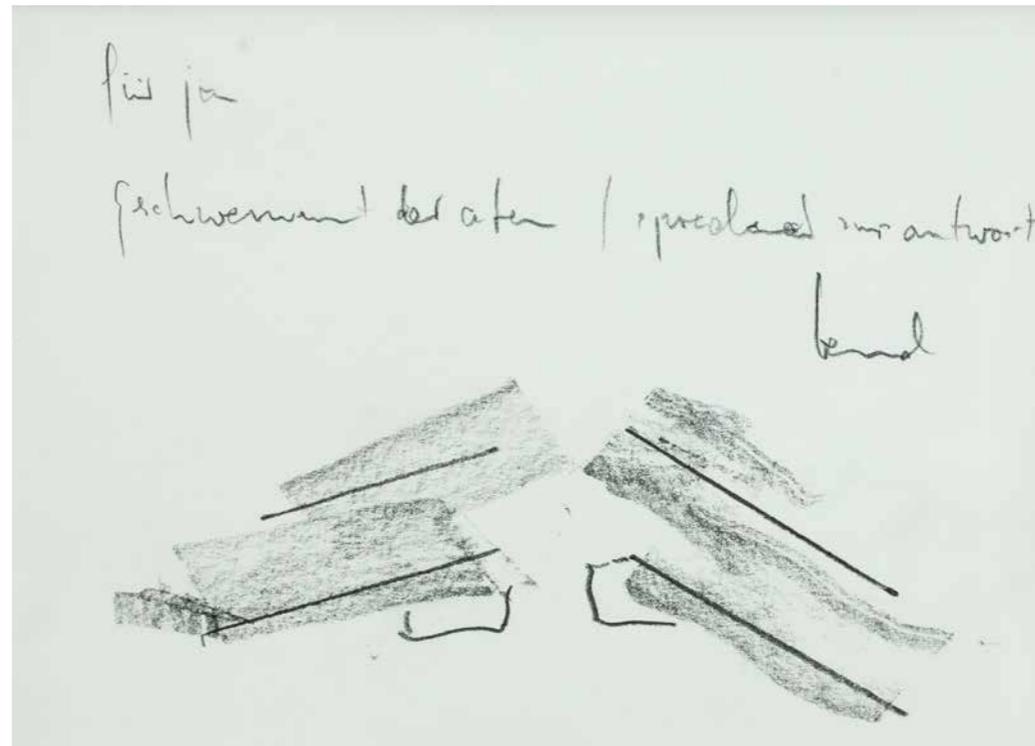
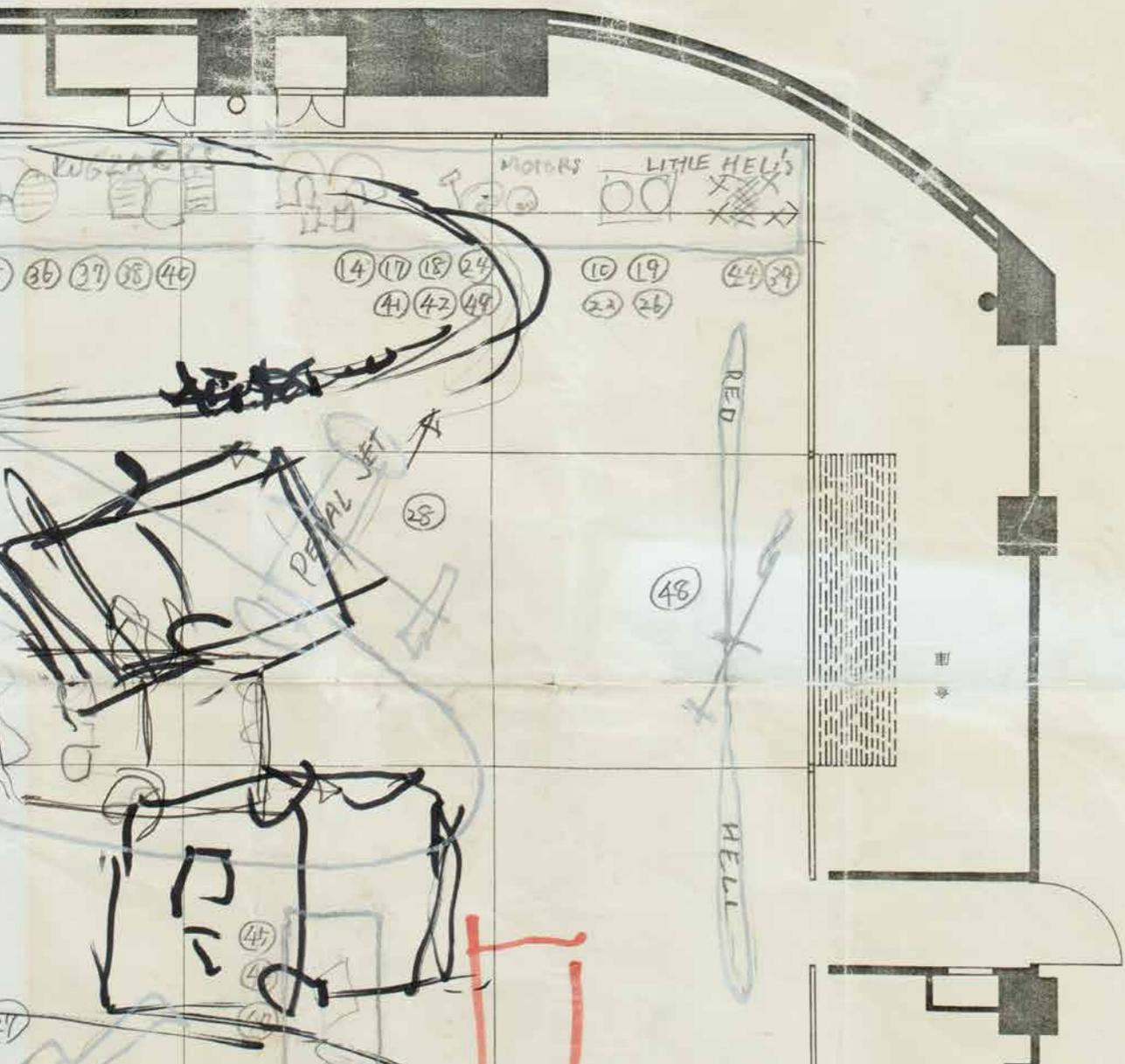


Panamarenko

+ the most important pieces only

8 hours
28

8 + 8 + 51



97

PANAMARENKO (1940-2019)

Ground plan for the Tokyo exhibition, 1992-93.

Signed by the artist 'Layout - the most important pieces only'.

Print with handwritten annotations in pencil, silver, red and black marker. Framed.

400 x 510 mm
(735 x 830 mm)

(€ 7000-7500)

Provenance: Hans Theys

98

BERND LOHAUS (1940-2010)

Untitled ('für ja').

Black pencil.

Signed.

Framed.

150 x 210 mm
(320 x 380 mm)

(€ 900-1100)



99

GERHARD RICHTER (°1932)

'Kassel', 1992.

Yellow, red, blue and black offset print on white offset paper, with layer of varnish, overworked with black and white lacquer. Orig. mounted on cardboard. Signed and dated in pencil, numbered 18/50.

The print was removed from its original cardboard and the part with the signature, date and number was cut out and mounted on the back of the frame.

Framed.

156 x 235 mm (445 x 615 mm)

(€ 6000-8000)

Provenance:

The Jan Hoet collection; Private collection, Ghent

With certificate of Hubertus Butin (no. 78).



100

LILI DUJOURIE (°1941)

'Oostende', 1977-1998.

Offset print.

Signed and numbered 'Artiste Proof 2/5' in black marker on the reverse.

340 x 290 mm

(€ 1500-2000)

Oostende, 1977, 1998

101

ILYA KABAKOV (°1933)

'Die Toilette' (The toilet).
Watercolour and Indian ink.
Not signed.
Framed.

245 x 325 mm
(460 x 530 mm)

(€ 4000-6000)

Provenance:
The Jan Hoet collection;
Private collection, Ghent



The image shows a detail of a wooden frame. On the left, a vertical wooden beam has a circular stamp at the top and some faint blue markings. The main part of the frame is a dark brown wooden chassis. At the bottom of the chassis, the text "PEINTURE ENLEVEE J.CHARLIER 00" is written in white. To the right, there is a highly decorative, carved wooden border with intricate floral and scrollwork patterns. The background is a plain, light-colored wall.

102 (detail)
JACQUES CHARLIER (°1939)
'Peinture enlevée', 2000.

Assemblage of frame with chassis without canvas, upon which at the top an old damaged label with annotation 'Van Gogh Woman in a landscape' and on the middle stake a stamp of the Chester H. Johnson Gallery from Chicago.
Title, signature and date in the bottom right.

50 x 79 cm

(€ 2000-2500)

103

SOFIE MULLER (°1974)

Janus figure, 2006.

Aluminium.

Initials on base.

73.5 x 19 cm
(€ 2000-3000)

Provenance: Galerie De Buck, Ghent



104
CHISHTEE KHALIL (°1964)
Pursuit, 2007.
Assemblage of plastic bags.

130 x 44 x 36 cm

(€ 2000-3000)





105
JAN FABRE (°1958)
Selfportrait ('Marcel'), 2008.
Pencil, colour pencil.
Signed and dated 'Jan Fabre Vis, 2008'.
Framed.

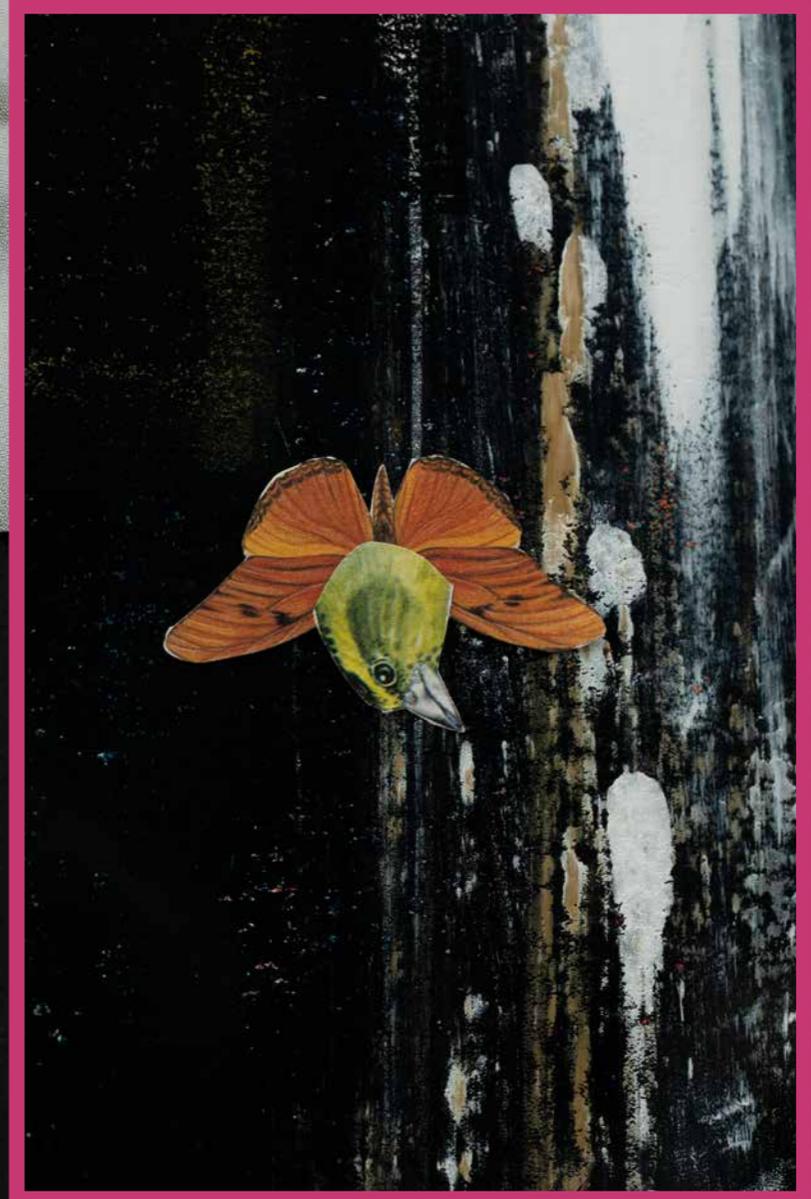
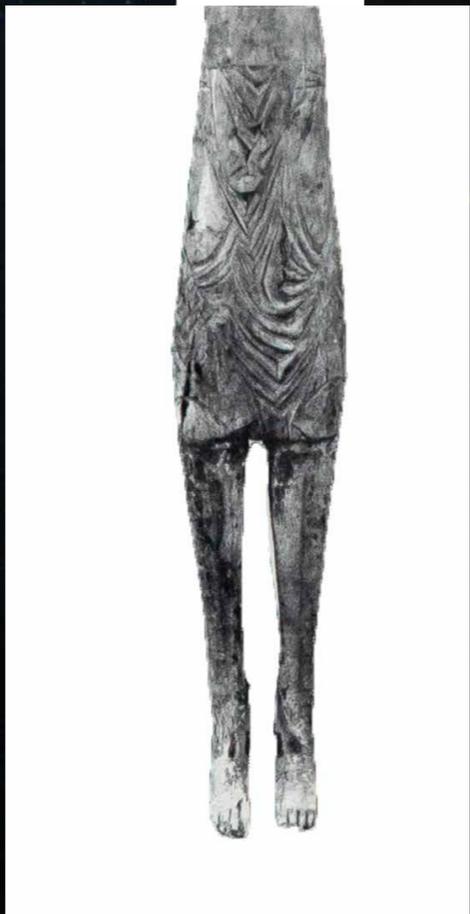
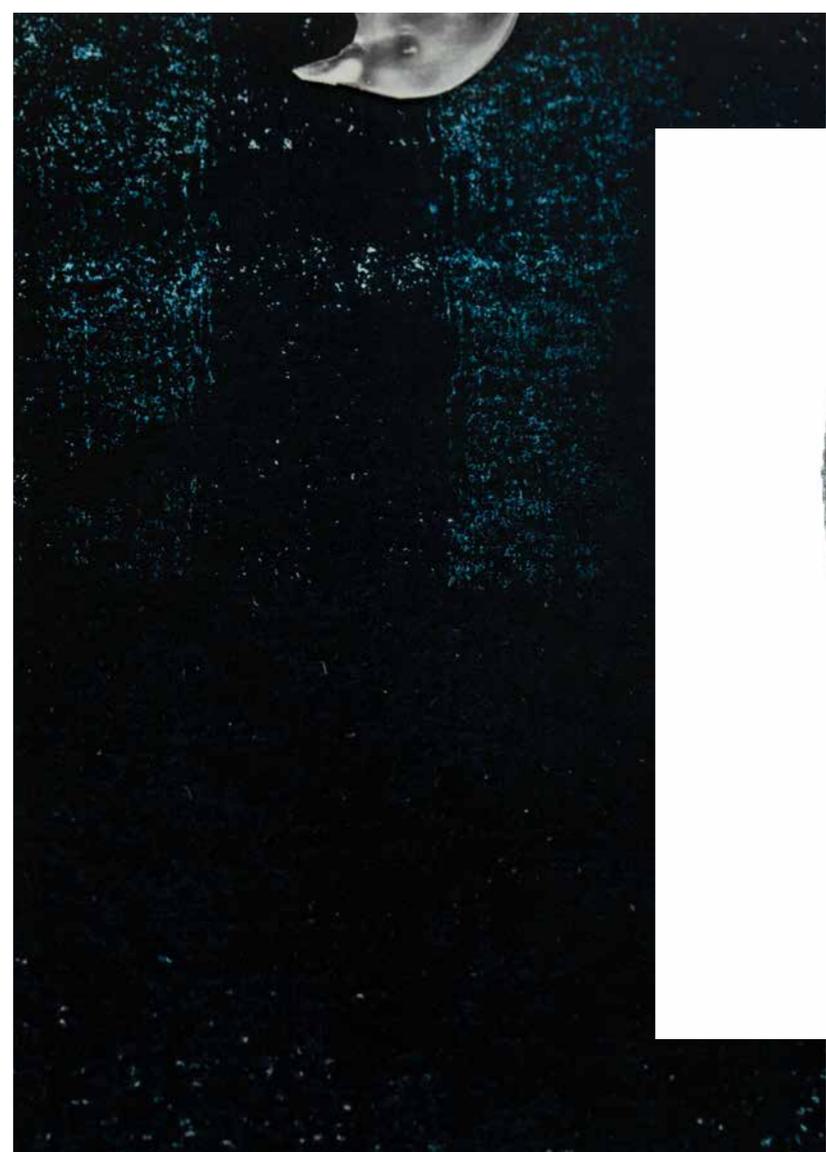
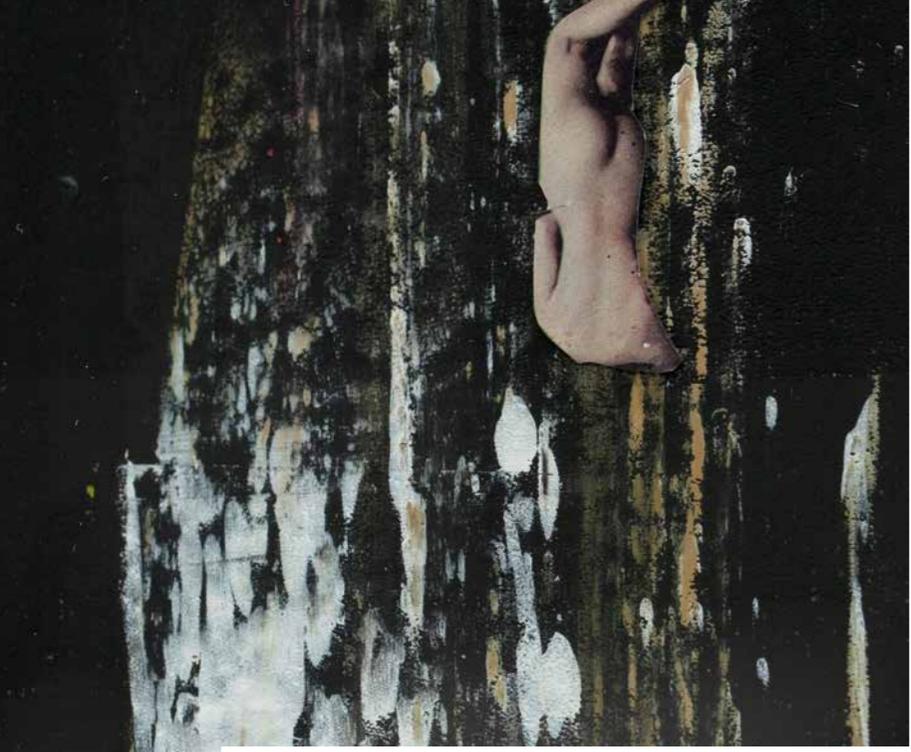
130 x 110 mm (200 x 150 mm)
(€ 4600-5500)

106
GERT & UWE TOBIAS (°1973)
Untitled, (GUT/Z 2100/00), 2013.
Collage and gouache on cardboard.
Initials in pencil on the back of frame.
Framed.

700 x 700 mm (860 x 850 mm)
(€ 5000-7000)

Provenance:
Gallery Rodolphe Janssen, Brussels







107
JONATHAN KNIGHT (°1954)
Three partridges.
Bronze, brown patina.
A group of three. Signed 'Knight'.
Edition of 12, this one no. 5.

12.8 x 25.5 cm (x3)
(€ 3000-4000)

Lit.: Exh. cat. Ghent, Francis Maere
Fine Art Gallery, 2020, p. 68, ill.



108

DIRK BRAECKMAN (°1958)

'Nightwalk # 113', 2007.

Digital print on archival paper.

One of the seven numbered copies,
this one being nr. one.

Label with signature, date, title,
number of edition and technical data on the reverse.
Framed.

300 x 220 mm
(€ 1800-2000)



109 (detail)

DIRK BRAECKMAN (°1958)

'VdV', 2007.

Chromogenic print on photo paper.

One of the 100 numbered copies

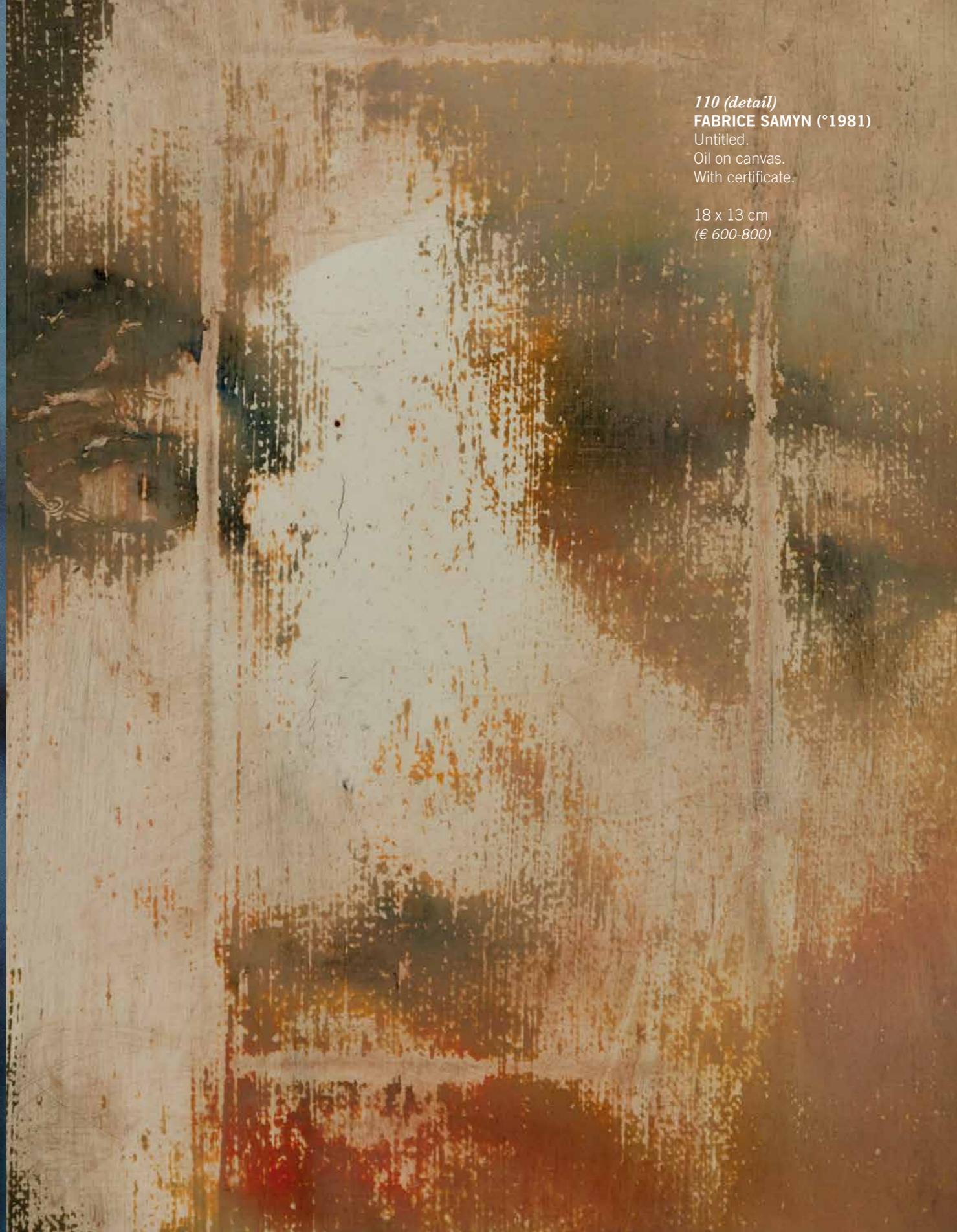
(not visible due to framing).

Ed. Friends of S.M.A.K., Ghent.

Framed (not opened).

330 x 484 mm (530 x 610 mm)

(€ 500-750)



110 (detail)

FABRICE SAMYN (°1981)

Untitled.

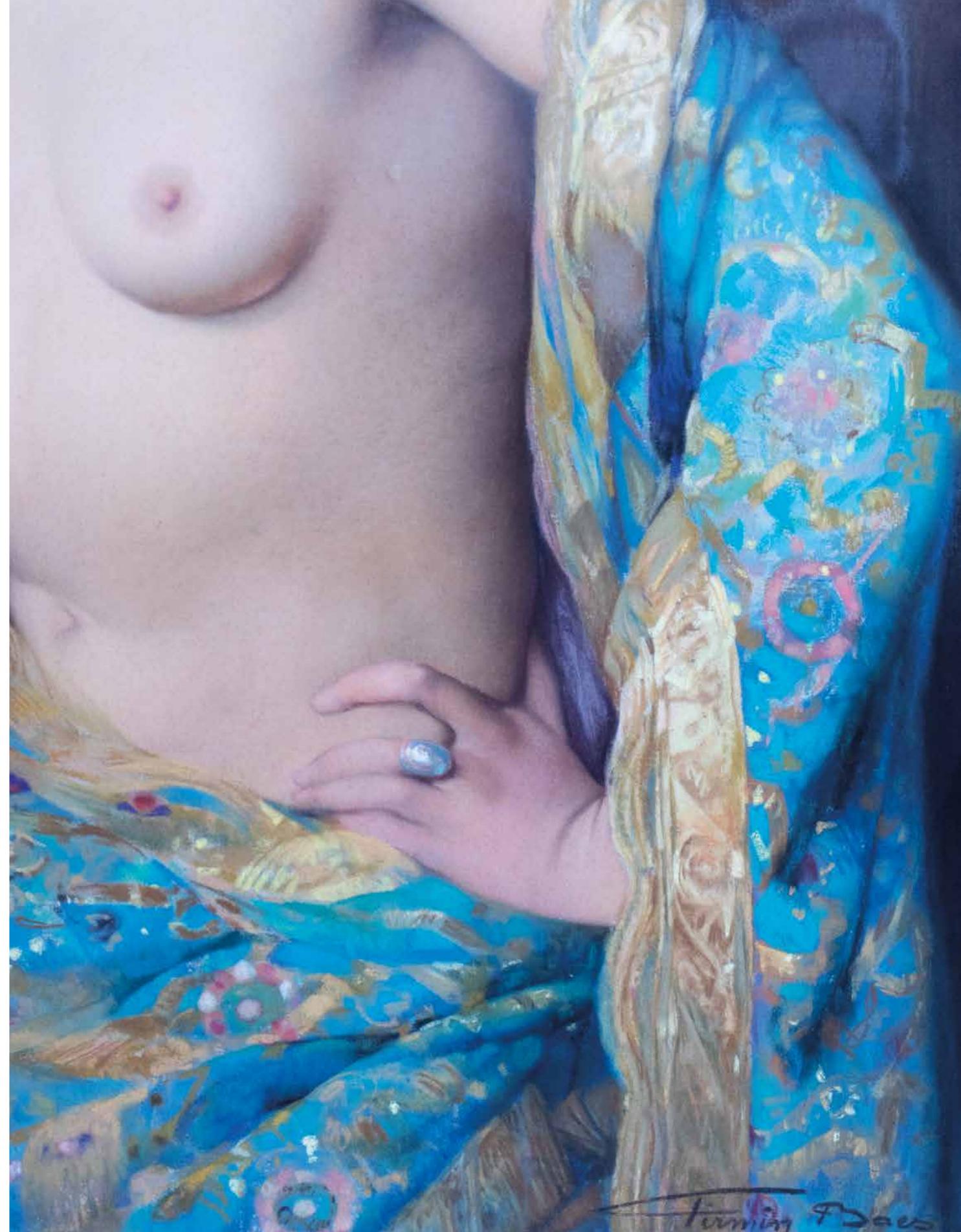
Oil on canvas.

With certificate.

18 x 13 cm

(€ 600-800)

Adami V.	52	Dujourie L.	100	Raveel R.	54, 91
Alechinsky P.	74	Delmonte E.	48	Richter G.	99
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Terms and conditions of the Buyer

The joint stock company AUCTION HOUSE BERNAERTS JSC (hereafter BERNAERTS AUCTIONEERS) announces to the participants of the sale that the sale will be held according to the terms and conditions listed below and any participation in the auctions implies the unconditional acceptance of the present conditions of sale.

1. Auction day

The auction takes place through an oral or written bid. The highest bidder for each item is the successful bidder who will purchase the item against cash payment. At the time of the purchase and to the extent that he did not previously, the potential purchaser must register by presenting proof of identity and indicating his name, address, telephone number, the number of his identity card and his signature on the registration form of BERNAERTS AUCTIONEERS. In return, he will receive a paddle with its personal number to participate in the auction. In other cases, the purchaser presents himself to complete and sign his entry form, after which he will receive a paddle with his personal number. Online sale bidders must register at least 5 hours before the beginning of the auction by filling the form on My Account. For each new online sale, the buyer must register by accepting the Terms and Conditions of sale.

2. Commitment of the bidder

By its offer, the bidder commits himself to purchase the auction items for sale at the price he has proposed. He nevertheless has no say when the sale is suspended for any reason at all.

3. Conduct of sale, order

The judicial officer maintains order during the sale. It is he who ultimately rules all possible disputes born of the sale, including the bidding increments and the designation of the highest bidder. The auctioneer has, among others, the right to set the minimum price of each offer, not to accept the bid of persons that he does not know or whose identity or creditworthiness not seemed proven - in which case, the previous bidder remains bound-, to suspend the sale, without having to explain thereon to the bidders, to split, join or withdraw any item. In case of obstruction or disruption of the auction by violence, threat or a fraudulent way, the provisions of article 314 of the Penal Code will be applied. In case a price limit has been set by the provider/seller, BERNAERTS AUCTIONEERS has the right to bid on behalf of the provider/seller. BERNAERTS AUCTIONEERS reserves the right to refuse any offer made by unknown buyers.

4. Buyer by mandate or third-party buyer

The purchaser may designate a proxy, provided that he signals it to the auctioneer at the end of the sale. The purchaser answers for the solvency and the competence of its proxy; each purchaser remains responsible for its purchase, even if another person is stated as (proxy) purchaser.

5. Guarantee

The successful bid does not imply any guarantee on the part of the auctioneer responsible for the sale nor on the part of the acting judicial officer, concerning among others the authenticity. Items and art objects are sold in the state in which they are at the auction exhibition and sale, and without any guarantee. Buyers are expected to have reviewed items and objects of art and to have made their offer being informed. The estimated prices quoted in the catalogue serve for information purposes only. If necessary, the catalogue on paper takes precedence over the electronic version (on paper catalogues can be consulted or downloaded free of charges on www.bernaerts.be(link). In exceptional cases, the sale of an art object can be cancelled and the hammer price refunded to the purchaser if the object bought is returned within three weeks, with evidence that it is a falsification, and provided that the object remained in the same condition as at the time of the auction.

6. Indivisibility and particularity

All obligations of purchase are by law, jointly and indissolubly, both for legal persons as for physical persons, the responsibility of all those who buy for a joint account, the final purchaser and those who bought for him, on the securities between them and those for whom they act as guarantor, as well as the heirs and successors of each of the people mentioned above.

7. Payment of the purchase price and the additional costs by the purchaser

The purchaser in the room and the purchaser who has bid by purchase order, by phone or by e-mail must pay to BERNAERTS AUCTIONEERS, immediately after the sale or at the time of the removal of the items, the hammer price, plus 22% on the hammer price in the room or 25% on the hammer price by phone, including VAT, for costs. The simultaneous sale in live (webcast) bidders must pay the purchase price increased by 28% on the hammer price, VAT included. The silent sales and/or after-sales bidders must pay the purchase price increased by 30% on the hammer price, VAT included. For each item, an additional administrative costs of € 2 will have to be paid and, if applicable, a droit de suite (right to follow or resale right). The droit de suite is an extension of the copyright law that entitles a compensation to the creator of a work of art in case of a resale of the work.

This right may apply both to sculptures and to graphic works of art. A droit de suite is charged in case of a resale of original works of art of living artists or artists who died less than 70 years ago and from a price of € 2,000.00 on. It amounts to 4% of the price up to € 50,000.00; to 3% of the auction price segment between € 50,000.01 and € 200,000.00; to 1% of the auction price segment between € 200,000.01 and € 350,000.00; to 0.50% of the auction price segment between € 350,000.01 and € 500,000.00; to 0.25% of the auction price segment above € 500,000.01 price. However, the droit de suite can never exceed € 12,500.00. The rate of the first segment, i.e. 4%, should be applied to the entire amount that lies within this segment. (Law of 4 December 2006 and R.D. of 2 August 2007). Only banknotes in euros (up to an amount of € 2,999 per object, fees included) or cheques guaranteed by a Belgian Bank (or Bancontact card) will be accepted for payment of the purchase price and costs. Cheque cashing fees will be charged to the buyer. In case of payment through a non-certified cheque, delivery of the items may be suspended until the crediting. Payments by credit card (Mastercard, Eurocard or Visa) involve an extra cost.

8. Compensation - confusion

The buyer cannot claim nor compensation, nor confusion, nor article 1653 of the Belgian Civil Code in case of trouble of the purchaser.

9. Resale - irresponsible bidding

If the purchaser, the highest bidder, the guarantor and/or the indicated proxy have failed to immediately fulfill the obligations set out in these terms and conditions or to immediately meet one of the conditions of sale, the item may be resold on the basis of an irresponsible bidding, at the expense of the highest bidder. The resale is done by the judicial officer already requested, under the same conditions of sale. The failing purchaser shall pay the difference between the purchase price and the resale price, without being able to claim the balance between the purchase price and the resale price in case the resale price exceeds the purchase price. This balance will be to the benefit of the provider/seller or to the creditors. The irresponsible bidder is required in addition to the payment of expenses caused by its negligence and by the resale, as well as other charges of any kind, without prejudice to damages for any reason whatsoever. Delivery of a cheque which is not paid immediately at the first presentation, is considered failure to pay, without prejudice to the application of the criminal law if necessary, nor of the protest, discount and other grant.

10. Transfer of ownership - provisional measures

As soon as the highest bidder is determined, all risks related to the purchases will be the responsibility of the purchaser. The item is delivered in the state it is at the

time of the auction, with all its apparent and hidden defects. At the auction, the item shall be kept with the utmost care. However, the buyer must take all measures for the preservation of the item. As soon as the highest bidder is determined, items only remain on-site at the risk and under the responsibility of the purchaser, which is solely responsible for the item he bought.

11. State of the items - Viewing days

Since items and works of art are exhibited before the auction, and the terms and conditions have been communicated, the purchaser is supposed to be informed fully, personally and on his own responsibility of the state of the items and art objects. He has no recourse against BERNAERTS AUCTIONEERS, against the acting judicial officer or against the auctioneer, for error, inaccuracy, or negligence in the description of the items and works of art, nor for inconvenience, discomfort, the state of the items and works of art, their repair or restoration. All data concerning items and the works of art in catalogues, advertisements, brochures or any other written or digital communication from BERNAERTS AUCTIONEERS, and especially their description, are provided only for information purposes and without prejudice. Neither BERNAERTS AUCTIONEERS, nor the acting judicial officer assume any responsibility in this regard. The sale is preceded by viewing days during which BERNAERTS AUCTIONEERS will be available to the public to provide information to the best of its possibilities; the viewing days are intended to allow the examination of the state of conservation and the quality of the items as well as to provide guidance on possible defects or inaccuracies in the description of the catalogue. The public can also appeal to BERNAERTS AUCTIONEERS or to an expert chosen by the interested person, for a thorough review and that, for the duration of the viewing days. BERNAERTS AUCTIONEERS is not prepared to take the item back if the description of the catalogue is revoked during the sale and that the right description is given orally to the public. Each visitor is responsible for the damage that he causes to the exposed objects and items, even if it happened coincidentally or involuntarily. Similarly, the provisions of article 2280 of the Civil Code apply to this auction.

12. Passing of possession - removal

The buyer who has paid the full purchase price and costs will pass in possession of the item sold. Upon removal, it is required to submit a proof of payment. No item can be removed during the live auction itself. Unless expressly authorized by BERNAERTS AUCTIONEERS, no item will be delivered until full payment of the purchase price and costs. The damage caused during the removal or displacement of items are at the charge and risk of the purchaser. When the time period for

the removal is passed, an interest of 1% per month on the hammer price will be charged, with a minimum of € 5 per day and per item. For the removal dates we refer to the terms and conditions printed in the catalogue and on the web site.

13. Refund

In case BERNAERTS AUCTIONEERS, for whatever reason, is required to repay the funds that have already been paid, no interest can be counted on this sum.

14. Written and telephone bids

Through a written bid, BERNAERTS AUCTIONEERS takes care of its customers purchase bids, free of charge. The purchase of the items is done in the cheapest way possible, provided the price limits or other possible offers allow it. The price limits set by phone are accepted at the risk of the seller. They must be confirmed by letter or fax, undersigned by the bidder. You complete the 'absentee bidding form' [link] during your visit at the auction house, or you download [link] it and deliver it no later than 24 h prior to the auction to BERNAERTS AUCTIONEERS, or you send it by email (info@bernaerts.be) or by fax (+ 32 3 248.15.93), no later than 5 hours prior to the start of the auction. The auctioneer will try to purchase the item for you at the most beneficial price. These bids are no purchase orders nor commissions, but the orders to buy at the price indicated. In case of equal bid, the oral offer has priority on the written and digital ones. If several written bids of the same amount on the same item reach BERNAERTS AUCTIONEERS and the written bids are the highest bid for the item in question, the item will be awarded to the first written bid having reached BERNAERTS AUCTIONEERS. The auctioneer is not required to inform the public beforehand. The non-execution of a written bid, a telephone bid or an online bid by mistake or for any other cause (technical or otherwise) cannot be the subject of a claim for damages to BERNAERTS AUCTIONEERS. The written, telephone and online bids are a free service offered to customers and cannot result in any kind of responsibility of BERNAERTS AUCTIONEERS.

15. Damage

Each visitor is responsible for the damage caused to the exposed objects and items.

16. Courts

All disputes over the sale fall, as appropriate, under the exclusive competence of the courts of Antwerp, regardless of the domicile of the parties. In case these terms and conditions are a translation, the Dutch text will prevail.

Voilà l'été live sales

Modern Masters/
16-06-2021 / 2 pm



Works on Paper I /
17-06-2021 / 10 am

Works on Paper II /
17-06-2021 / 2 pm



Design.23 /
16-06-2021 / 4 pm



Comics /
17-06-2021 / 4 pm



Timed / Online

TIMED ONLINE AUCTIONS JUNE
LIVE.BERNAERTS.EU

JUNE 2 - 24

Paintings ca. 1900
Jewellery

JUNE 2 - 25

Cor Unum stoneware
Works on Paper

VIEWING DAYS

June 7th - 9th
10 am - 12 pm and 1 - 5.30 pm

June 10th - 13th
10 am - 6 pm



SHIRI SHAMIR/ COR UNUM *Model Shiri 1 - orange*
BENNO PREMSELA/ COR UNUM *Model Passepartout Square - brown*

GIJS BAKKER & GEERT LAP/ COR UNUM *Model Shot 2002 - ochre*
GEERT LAP & BENNO PREMSELA/ COR UNUM *Model Garbo Large - black*



RICHARD HUTTEN/ COR UNUM *Model 165 Cup Plate*

NOTES



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