

AUCTION

CONTEMPORARY, MODERN & OLD MASTERS

Saturday 5 December 2020

Afternoon sale at 1 PM

Evening sale at 7:30 PM

(*Behind closed doors)

Exhibition :

Online catalogue: www.de-vuyst.com

Virtual tour available from 25 November

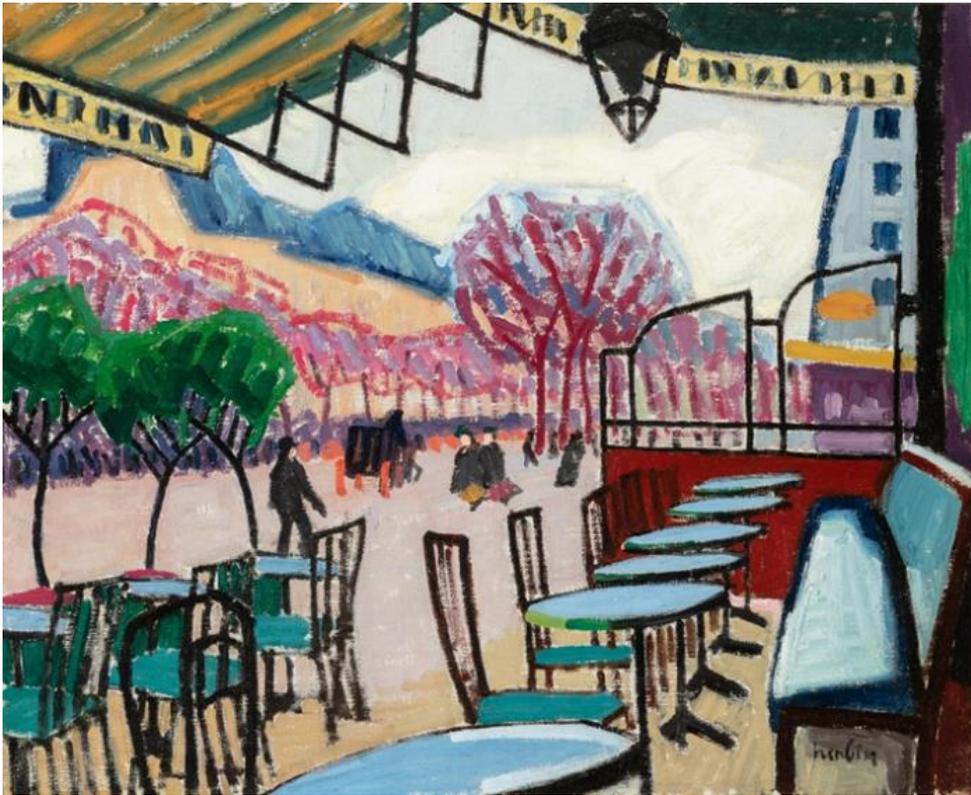


Painting – sculpture – gouache – watercolor – drawing – graphics – photography – design
An international selection of more than 600 works of art

Important art by **Pierre Alechinsky, Pablo Atchugarry, Stephan Balkenhol, Bram Bogart, Pol Bury, Antonio Calderara, César, Alan Charlton, Demetre Chiparus, Emile Claus, Georges Collignon, Robert Combas, Berlinde De Bruyckere, José de Guimaraes, Raoul De Keyser, Paul Delvaux, Anna de Weert, Reinhoud d'Haese, Christian Dotremont, Jean Dubuffet, James Ensor, Jan Fabre, Luciano Fabro, Keith Haring, Auguste Herbin, Modest Huys, Floris Jaspers, Fernand Khnopff, Eugène Laermans, Eugène Leroy, Jacques Lipchitz, René Magritte, Constant Permeke, Pablo Picasso, Rik Poot, Sadjji, Léon Spilliaert, Aimé Stevens, Walter Swennen, Englebert Van Anderlecht, Kees van Bohemen, Philippe Vandenberg, Frits Van den Berghe, Gustave Van de Woestyne, Bram Van Velde, Franz Verhas, Jef Verheyen, Ossip Zadkine** and many others.

AUGUSTE HERBIN – Geometric Fauvism

1907 was the year in which Auguste Herbin's fauvism reached its climax. At the *Salon des Indépendants* he exhibited alongside André Derain, Georges Braque and Maurice de Vlaminck. In spring he traveled to Corsica, where the bright light and the rich colors encouraged the artist to push the boundaries of his figurative expression. His most important fauvist artworks were created during this period and were exhibited at the *fifth Salon d'Automne* in the Grand Palais in Paris.



Lot 75 *La terrasse de café* (1907)
Oil on canvas – 40 x 60 cm
Est. € 260.000-300.000

“La terrasse de café” shows a volatile street scene sketched in vigorous brush strokes. In the background, large areas of soft colors create a bright light, against which the flashy greens, oranges and reds fiercely stand out. Applied instinctively, they form trees and passers-by that make the surroundings vibrate. The energy reflected in this artwork, is undoubtedly influenced by Herbin's stay in Corsica and by his interaction with contemporaries at the Salons.

The terrace offers a unique view of the scenery. Herbin composes an atypical perspective, inspired by the upcoming photography. The tables and chairs on the foreground appear to be carelessly cut off to create the idea of a snapshot. The overhanging awning closes the framing. Our gaze is drawn further into the composition by the repetition of the tables and chairs, that have been simplified into circles and forms defined by solid black lines – a harbinger of the artist's evolution towards geometric compositions.

LÉON SPILLIAERT

The auction offers a fine selection of works of art by Léon Spilliaert, 14 in total, including a sinister expression of an indefinable figure in O.I. ink, “The emaciated man” (1902), and an impressive representation of “The hanger of the airship” from 1910. Some fifteen large-format ink wash and pastel works dating from 1910 are based on the flight of the airship *Belgique II*. In terms of design and coloration, some come close to depicting the reality of the hanger and the airship whilst others portray a heavily stylised version of the subject.

When the scientist Robert Goldschmidt, a collector of Spilliaert’s work, requested that the artist make a series of drawings of an airship, he probably expected a symbiosis between science and art. Spilliaert was fascinated by the ingenuity of technical accomplishment.

In two gouaches, Spilliaert depicts the hanger as the ‘holy of holies’. The threatening, stormy sky, and the discordant colours of dark purple, bright orange and green, all lend the building and its surroundings a sinister air. The diagonal lines delineating the hanger in a vanishing one-point perspective form an alarming antithesis to the upward spiral that catapults the balloon high up into the blue sky like a tiny phantom. The deep black area in the foreground – which suggests a bottomless abyss – seems almost to foreshadow the tragic conclusion to the flights of the *Belgique II*, which crashed three days after the first test flight.

(from: “Spilliaert, from the depths of the soul” Anne Adriaens-Pannier 2006, p. 110-112)



Lot 93 *The hanger of the airship (1907)*
Watercolour and gouache – 40 x 60 cm
Est. € 60.000-80.000

JACQUES LIPCHITZ

Born in Lithuania as the son of a Jewish building contractor, Jacques Lipchitz comes to Paris at the age of 18. He will become an exceptional sculptor who never practices any other discipline. His oeuvre can be seen in the cubist tradition, just like Archipenko and Modigliani. His subjects often go back to great mythical and religious archetypes.

HAGAR

In the book of Genesis, Hagar is the Egyptian handmaid of Sarah, wife of Abraham. Hagar and her son Ishmael are banished by Sarah to the wilderness desert, where they will wander until saved by an angel. Ishmael would become the ancestor of the desert people, the Arabs. Sarah's son Isaac would become the progenitor of the Hebrew people.

Lipchitz brings together two confronting themes in this sculpture. On the one hand, the archetypal sacrifice of the exiled mother and her child, on the other hand, the Jewish-Arab conflict which takes a turning point in the founding of Israel in 1948. Despair takes shape in the distorted figure of Hagar. Her body is fragmented into a tangle of elastic limbs, giving her an almost unreal character. Is her left hand reaching for the sky, or is it averting something? A right arm is protecting Ishmael in a tender gesture.

The artist was clearly fascinated by the figure of Hagar. Lipchitz made three different versions of her, of which this sculpture is the second. In this artwork he wanted to express his hope for brotherhood between Jews and Arabs.



Lot 266 *Hager II (or: "Hagar") (1949)*
Bronze – 33 x 37 x 23 cm
Est. € 42.000-50.000



THE SPIRIT OF ENTERPRISE

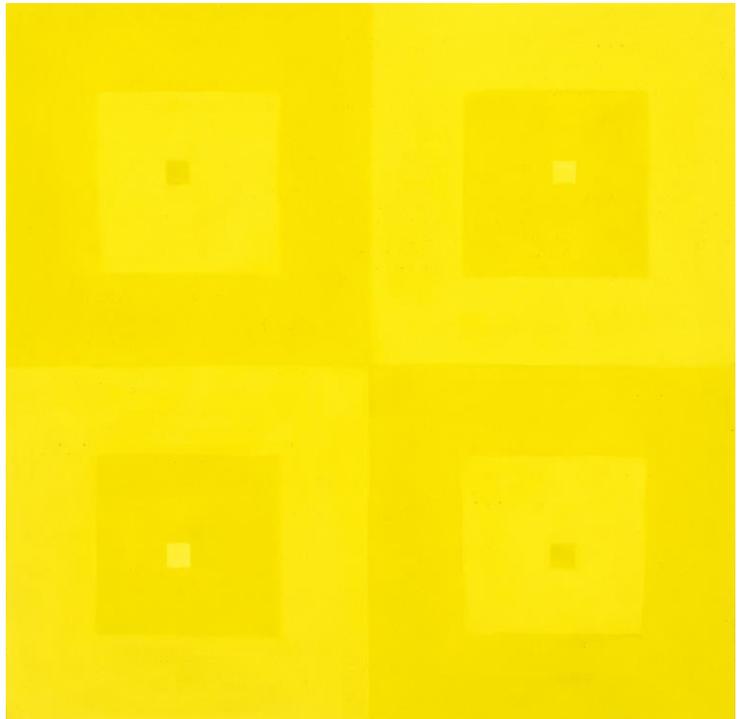
In 1950 Jacques Lipchitz received his first public commission since moving to the United States. The Fairmount Park Association in Philadelphia asked him to create a monumental work that captured “the physical power of man, their imaginative dreams, the surge of their material expansion, the skill of craftsmanship, the power of labor”. The work offered here is an earlier study, which shows the figure carrying a dove as a sign of peace and progress. The final version, which is about 3.5 meters high, will show an eagle, which is closer to the American way of thinking.

Lot 275 *Study for a Monument (Spirit of Enterprise) (1951)*
Bronze – 84 x 76 x 45 cm
Est. € 42.000-50.000

ANTONIO CALDERARA – Space, light, colour

The sunny “Attrazione quadrata bichroma in quadrati bichromi” (1965) takes us to Lago d’Orta in Piedmont, where Antonio Calderara spent his childhood summers and will return to later in his life. This idyllic environment will inspire the artist throughout his entire oeuvre.

His paintings are often small in size, intimate and elegant. They invite the viewer to come closer, so their beauty can be absorbed up close and reflected on. Each figurative element is reduced to color planes and geometric shapes. The idea of simplification has been pushed to its limits in a reasoned but sublime composition. The absence of recognizable patterns gives way to what Calderara calls a "mental space."



Lot 355 *Attrazione quadrata bichroma in quadrati bichromi*
(1965)
Oil on panel – 27 x 27 cm
Est. € 34.000-44.000

ALAN CHARLTON – The expressiveness of gray



"Alan Charlton is an artist who makes a gray painting" - is the self-proclaimed adage of the artist. In the 1970s, Charlton decided to create monochromatic paintings using only shades of gray and canvasses whose dimensions have a scale factor of 4.5 cm, the thickness of the stretcher. He chose gray because for him it was the embodiment of everyday life, but he soon realized the potential and expressiveness of this color. While working within these strict frameworks, Charlton explored a wide variety of formal possibilities and combinations with his limited materials. He tends to work in series and methodically through iterations of an idea. "I want my paintings to be: abstract, direct, urban, simple, modest, pure, quiet, honest, absolute," Charlton says of his work.

Lot 528 *Painting in three parts* (1990)
Acrylic on canvas – 234 x 234 cm (total)
Est. € 33.000-44.000

JEF VERHEYEN – Blue hour

Large, nearly monochrome canvases, optical illusions and rays of light: these are the kind of pieces collectors of Jef Verheyen's artworks are eager to acquire. His light studies encourage in-depth reflection. Five important works by his hand will be auctioned, including an "Eon", a work from his "Dia" series, and the panoramic canvas "Grande île nocturne"

The poetic title "Grande île nocturne" (or: "Big nocturnal island") suggests a paradise dream of light and color. Jef Verheyen's wall-to-wall canvas is not just a painting, it is a materialized dream that seems to emerge from the wall to reflect our wishes and desires. It is a window to another dimension, another reality.



Lot 452 *Grande île nocturne (1981)*
Matt lacquer on canvas
125.5 x 203 cm
Est. € 80.000-120.000

Verheyen uses a refined glazing technique in which he builds up multiple translucent layers, thus obtaining subtle color gradations. The colors transform within the veiled motif of a perfect geometric structure which is an optical illusion only unconsciously perceived by the viewer. Fluctuating between royal blue and aubergine purple, hues expand, rebound, envelop us. The mathematical perfection of geometric shapes combined with a color metamorphosis creates a satisfied feeling of well-being and safety.

The gradual shading also covers the modest framing and becomes one with its surrounding space. Unlike a classic "tableau", Jef Verheyen creates a spatial experience that surpasses materiality. He creates a transcendent experience in which we are enveloped and intoxicated by color, causing us to lose all sense of spaciousness. In his work we experience both light and dark, depth and surface, two-dimensionality and non-dimensionality.

BERLINDE DE BRUYCKERE – Caged silhouette

Berlinde De Bruyckere is one of Belgium’s most important contemporary artists. Her work has generated great interest, both nationally and internationally, and has already been shown for instance at the Venice Biennale. “Kooi” (1990) is one of her early works. It is a monumental installation that at the same time expresses great modesty. The work is offered for auction accompanied by two watercolors that illustrate the artist's thought process.

Layer after layer, the raw wood has been sanded, scraped, wounded. The soft material absorbed the tactile touch of hands, the harsh impact of tools, of time. Torn from its tree, its roots, its soil in order to serve a specific purpose, to be useful. Then put aside as a useless thing. And after that caged in the hard, cold iron.

The wood contains a powerful and poetic formal language that is easy to recognize, and at the same time encompasses different levels of meaning. It tells individual stories with universal meanings. Covered in the iron cage, which is an important motif in De Bruyckere's oeuvre, a paradoxical image emerges. The industrial metal envelops, encloses or protects the wooden silhouette. Weighed down by the heavy lead, the amorphous mass seeks for support from the wall. Dependence is essential, as the work cannot stand autonomously. Thus the tragic conviction.

De Bruyckere's sculpture turns out to be a monumental entity. Next to it we are merely an insignificant spectator. In contrast to its gigantic and repulsive aura there is a sign of recognition. Duality is an important aspect of Berlinde's work. It is the foundation of the abstract force that questions the underlying nature of matter and appeals to our feelings and emotions. Despite the sculpture’s robustness, there is hurt. Weathered, helpless, cruel and tender. A complex web of difficult human themes imposes itself and forces us to reflect upon it.



Lot 521 *Kooi (1990)*
Wood and galvanized steel
374 x 138 x 40 cm
Est. € 100.000-140.000

*AUCTION BEHIND CLOSED DOORS

Because of Covid-19 measurements this sale will be conducted exclusively behind closed doors. You can participate in the auction by telephone bidding or absentee bid, or live through our online bidding platform on our website: www.de-vuyst.com

*EXHIBITION – VIRTUAL VISIT

Experience an extensive virtual visit of the exhibition to admire the artworks included in this auction. Take a look at our gallery from behind your computer, smartphone or tablet, via the virtual tour application on our website: www.de-vuyst.com

You will find all necessary information accompanying each lot. Of course, our personal assistants are at your full disposal for any further questions. Visual material (photos and videos) and condition reports can be provided upon request.

CATALOGUE

The printed catalogue with approximately 500 illustrations is available at €25 (+ €3 shipping fee). The complete catalogue of this auction can also be consulted on our website.
Further information: Stefanie Vets - stefanie.vets@de-vuyst.com

AUCTION CALENDAR 2021 - CONSIGNMENT

The next auction CONTEMPORARY, MODERN AND OLD MASTERS will be on 6 MARCH 2021.
Important works of art can be consigned until 19 DECEMBER.

Interested in selling? Please contact us for advice or a valuation of your collection by appointment.
Contact : Hervé Lescornez - herve.lescornez@de-vuyst.com