

PostWar & Contemporary

Lot 3401- 3520

Auction: Saturday, 9 December 2017, 2pm

Preview: Wed. 29 November to Sun 3 December 2017



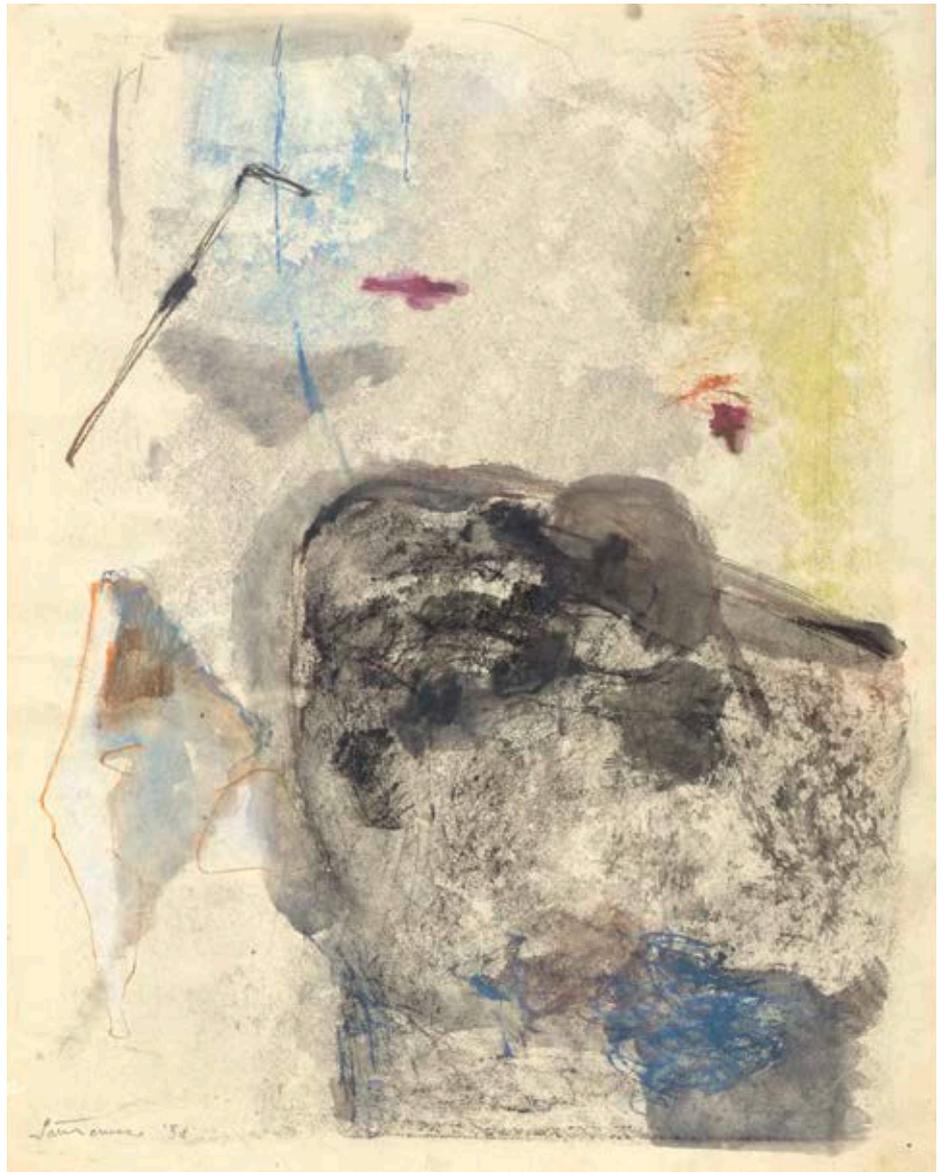
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The condition of the works are only partly and in particular cases noted in the catalogue.
Please do not hesitate to contact us for a detailed condition report.



3401*

GIUSEPPE SANTOMASO

(1907 Venice 1990)

Untitled. 1958.

Watercolour, chalk and coloured pen on paper.

Signed and dated lower left: Santomaso 58.

43 x 33.5 cm.

With the confirmation of by authenticity of the Archivio Giuseppe Santomaso, Milan, 19th october 2017. This work is registered there under the archive number: sct/2105. We thank Anna Fontana, Galleria Blu, for her kind support.

Provenance:

- Collection Emil Frey, Germany.
- By descent to the present owner, since then private collection Southern Germany.

CHF 4 000 / 6 000

(€ 3 570 / 5 360)



3402

GRAHAM SUTHERLAND

(Streatham 1903 - 1980 Kent)

Untitled. 1941.

Indian Ink and watercolour on paper.

Signed and dated lower left: Sutherland 41.

22.6 x 17.5 cm.

Provenance:

- Galleria Consigli Art, Parma.
- Purchased from the above around 30 years ago by the present owner, since then private collection Switzerland.

CHF 1 500 / 2 000

(€ 1 340 / 1 790)



3403

GRAHAM SUTHERLAND

(Streatham 1903 - 1980 Kent)

Untitled.

Charcoal and watercolour on paper.

Verso : Sketch of a leg.

26.5 x 18.5 cm.

Provenance:

- Galleria Consigli Art, Parma.
- Purchased from the above around 30 years ago by the present owner, since then private collection Switzerland.

CHF 1 500 / 2 000

(€ 1 340 / 1 790)



3404*

LUCIO FONTANA

(Rosario/Argentina 1899 - 1968
Comabbio)

Nudo femminile. 1962.

Indian ink on wrapping paper.

Signed lower right: fon.

50 x 70 cm.

We thank the Fondazione Lucio Fontana,
Milan, for their kind support.

Provenance:

- Galleria Il Millennio, Rome.
- Galerie Triebold, Basel (verso with the label).
- Purchased from the above by the present owner, since then private collection Germany.

Literature: Barbero, Luca Massimo: Lucio Fontana. Catalogo ragionato delle opere su carta, Tomo III, Milan 2013, no. 60-64 DF 191.

CHF 12 000 / 15 000
(€ 10 710 / 13 390)

3405*

HERMANN NITSCH

(Vienna 1938 - lives and works in Vienna)

O.M. Theater.

Blood on textile.

Signed lower right: Hermann Nitsch, also

lower left with the stamp: O.M. Theater.

31 x 22 cm.

CHF 1 000 / 1 500

(€ 890 / 1 340)



3406*

ROSEMARIE TROCKEL

(Schwerte 1952 - lives and works in

Cologne)

Untitled. 1988.

Gouache on paper.

Signed and dated on the reverse:

R. Trockel 88.

21 x 30 cm.

Provenance: Purchased directly from the
artist by the present owner.

CHF 2 000 / 3 000

(€ 1 790 / 2 680)





3407*

KATJA GUGGENHEIM

(Alexandria 1939 - lives and works in
Buenos Aires)

Umarmung II. 1972.

Bronze, patinated in brown.

With the incised monogram: KG.

Height 35 cm.

Provenance: Purchased in 1976 directly
from the artist by the present owner, since
then private collection Germany.

Literature: Exh.Cat.: Katja Guggenheim.
Bronzen, Koblenz 1973, p. 22 (with ill.,
different cast).

CHF 2 000 / 3 000
(€ 1 790 / 2 680)

3408

MARK TOBEY

(Centerville/USA 1890 - 1976 Basel)

Untitled. 1970.

Watercolour on lithograph.

Signed lower right: Tobey.

16.8 x 12.2 cm on vélin 33 x 25.5 cm.

With the handwritten confirmation by Franz Larese, Erker-Galerie St. Gallen, 13 March 1987, that this work is handcoloured by Mark Tobey.

CHF 1 200 / 1 600

(€ 1 070 / 1 430)



3409*

KARL FRED DAHMEN

(Stolberg near Aachen 1917 - 1981

Preinersdorf/Chiemsee)

Untitled. 1959.

Mixed media and collage on paper.

Signed and dated lower centre:

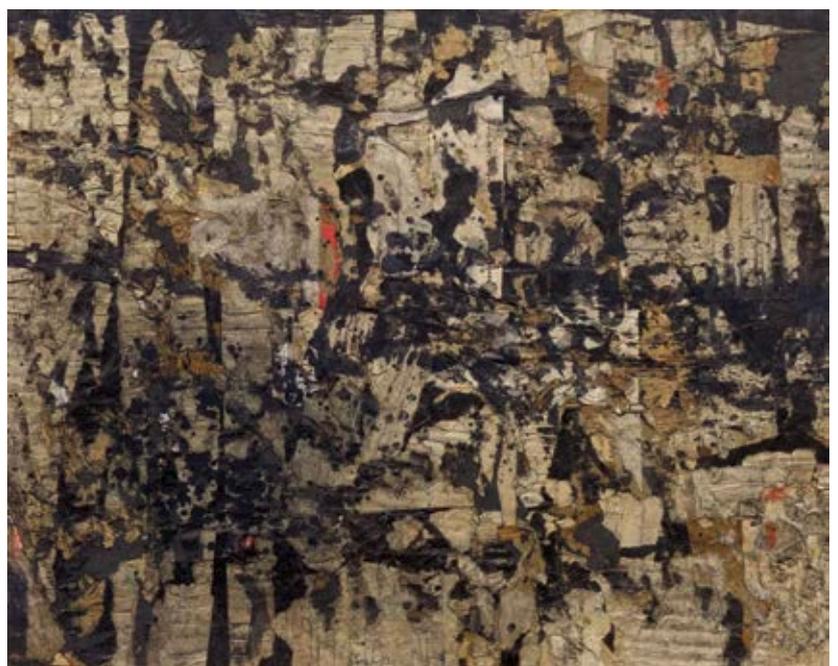
Dahmen 59.

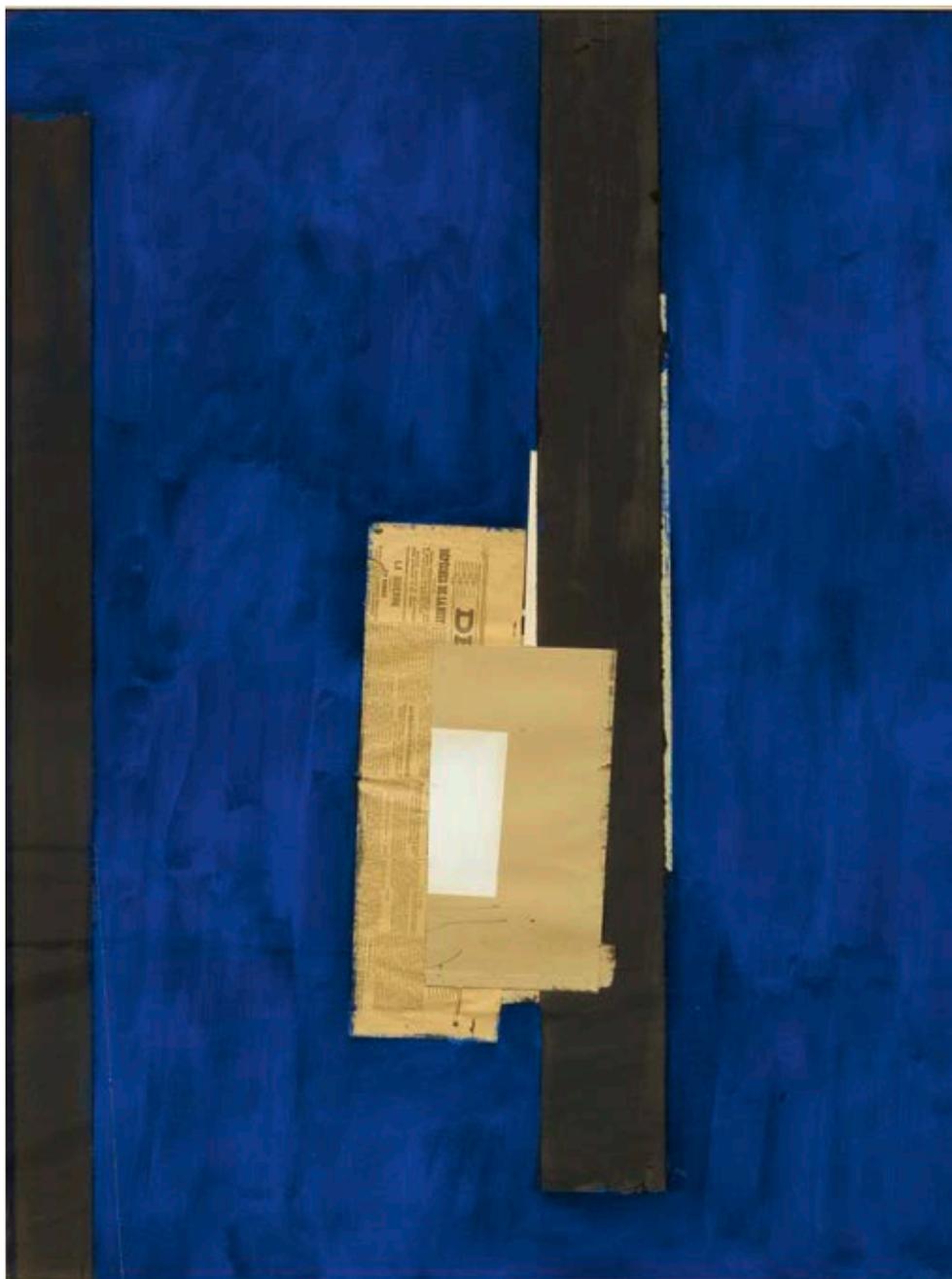
39 x 52 cm.

Provenance: Private collection Lichtenstein.

CHF 2 500 / 3 500

(€ 2 230 / 3 130)





3410*

STEPHEN EDLICH

(1944 New York 1989)

Dépêches de la nuit. 1979.

Acrylic, oil crayon, chalk and collage.

Signed, titled and dated on the stretcher:

Edlich „Dépêches de La Nuit“ 1979 New
York, also with detailed work information.

112 x 76.5 cm.

Provenance:

- Marlborough Galleries, New York (verso
with the label).

- Private collection Israel.

CHF 3 000 / 4 000

(€ 2 680 / 3 570)



3412

KIMBER SMITH

(Boston 1922 - 1981 East Hampton)

Inside - outside. 1960.

Oil and acrylic on canvas.

Signed on the reverse: KIMBER SMITH.

46 x 38 cm.

Provenance:

- Galerie Renée Ziegler, Zurich (verso with the label).
- Purchased from the above by the present owner, since then private collection Switzerland.

CHF 1 500 / 2 000

(€ 1 340 / 1 790)



3413

ANTONI TÀPIES

(1923 Barcelona 2012)

Untitled. Around 1970.

Oil, pencil and grattage on paper.

Signed lower right: Tàpies.

54 x 44 cm.

With the confirmation of authenticity by the Comissió Tàpies, Barcelona, 20 October 2017. The work is recorded under the number: T-9788. We thank the Comissió Tàpies for their kind support.

Provenance: Private collection Switzerland.

CHF 10 000 / 15 000

(€ 8 930 / 13 390)

3414

MARK TOBEY

(Centreville/USA 1890 - 1976 Basel)

Blue Interval. 1969/70.

Tempera on paper.

Signed and dated lower left: Tobey 69, as well as lower right: Tobey 70.

65.5 x 50.7 cm.

Provenance:

- Galerie Alice Pauli, Lausanne (verso with the label)
- Purchased from the above, since then private collection Switzerland.

When Mark Tobey painted the present work "Blue Interval", he had already been living in Basel for 10 years. In 1960 the husband and wife collectors Ernst and Hildy Beyeler bought 40 works from the artist. By then Mark Tobey had already achieved international renown, had been awarded a number of prizes, and had successfully taken part in the Biennial and Documentas II and III.

At the age of sixteen Mark Tobey moved to Chicago, where he attended courses in oil and watercolour painting at the Art Institute and earned money as an industrial designer at a steel mill. In 1911 he moved to New York, where he worked as portrait painter and fashion illustrator for Vogue magazine. During his time in New York Mark Tobey discovered and professed the teachings of Bahā'ullāh, which aspired to create a union from the diversity of the great world religions and so to form

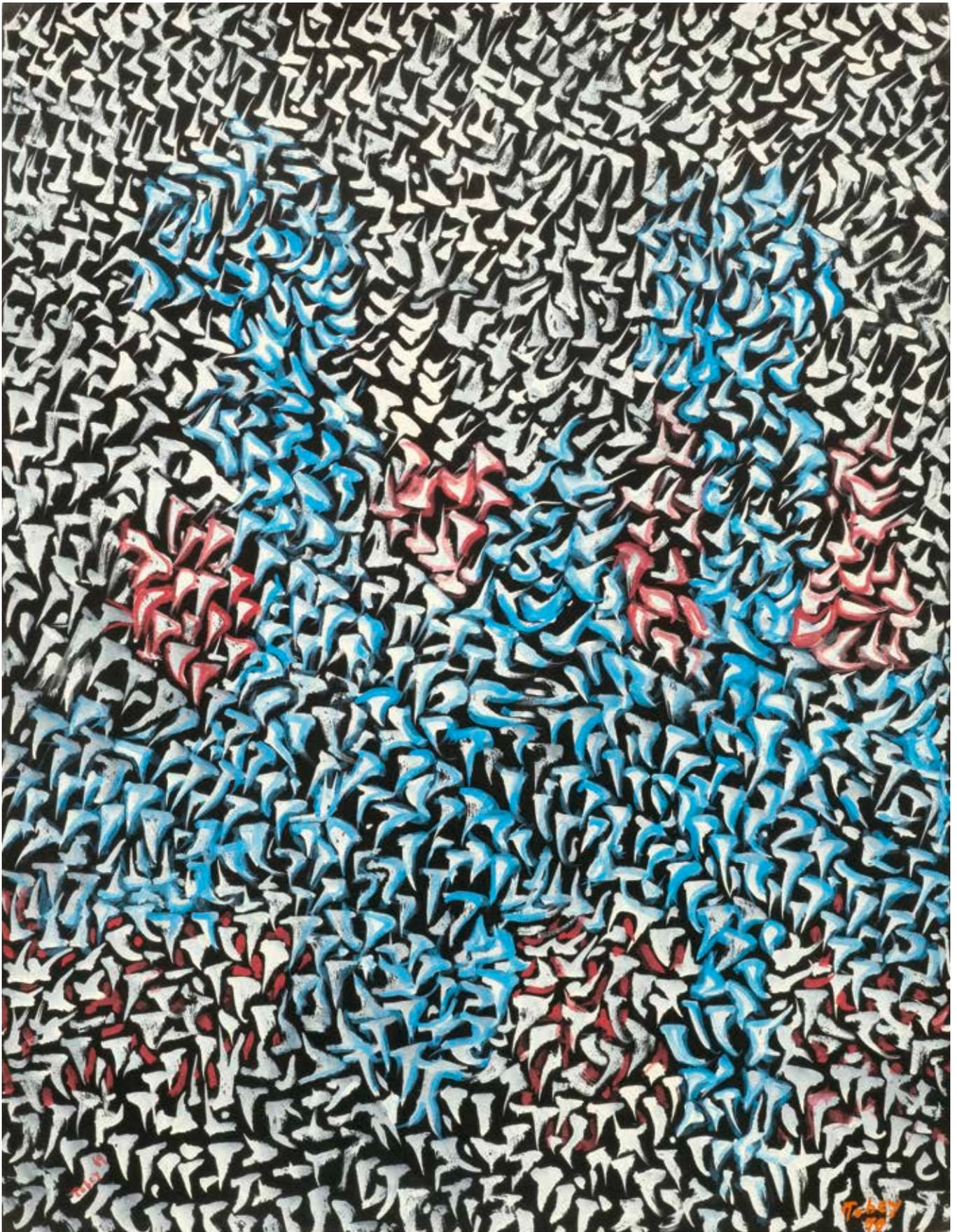
a common source of wisdom. He finally moved to Seattle, where he taught at the Cornish College of the Arts, and where he became fully immersed in Chinese painting. From 1925 he began to travel the world: he stayed in Paris and the Near East and also made a longer trip to China and Japan, where in a Zen monastery he became involved with Zen teaching and painting and also with calligraphy. At the same time, he also had a foothold in England, where he taught at the Dartington Hall School in Devonshire between 1930 and 1938. "Always in movement – that is how the Greek philosophers saw the essential being of the soul – so, I have tried to tear out just a few scraps of that beauty which makes up the miracles of the Cosmos and which is in the multi-facetedness of life."

Through his many years of involvement with calligraphy, Mark Tobey developed his own pictorial script; he never had the aim of imitating the East Asian pictorial language, but of finding his own personal style with his western influence. "I have never tried to pursue a particular style in my work. Form, the road has been a zig-zag into and out of old civilisations, seeking

new horizons through meditation and contemplation." Tobey lived out his universalism as a lone agent, and left behind the patterns and traces of his life in his work. His abstract expressionist paintings with their fine, fleck- or streak-like dense style (Lot 3408) create an effect which is both energetic and yet exude an unshakeable sense of harmony. He is inspired by nature, where he tries to see an abstraction, within which a most profound, rhythmic plasticity is hidden. "Since I try to make my paintings organic, I feel that there is a relation with nature. (...) I wanted to experience through the medium of paint a feeling of the movement of grass and floating seeds."

He is one of the most important precursors of American „Abstract Expressionism“. In 1974 the first large retrospective was shown at the Smithsonian Institution in Washington. The much-travelled Mark Tobey spent the last 16 years of his life in Basel.

CHF 10 000 / 15 000
(€ 8 930 / 13 390)



3415

NATALIA DUMITRESCO

(Bukarest 1915 - 1997 Chars)

Blanche. 1980.

Oil on canvas.

Signed lower right: N. Dumitresco, as well as signed, titled, dated and with directional arrow and inscription: Natalia DUMITRESCO „Blanche” HAUT 1980.

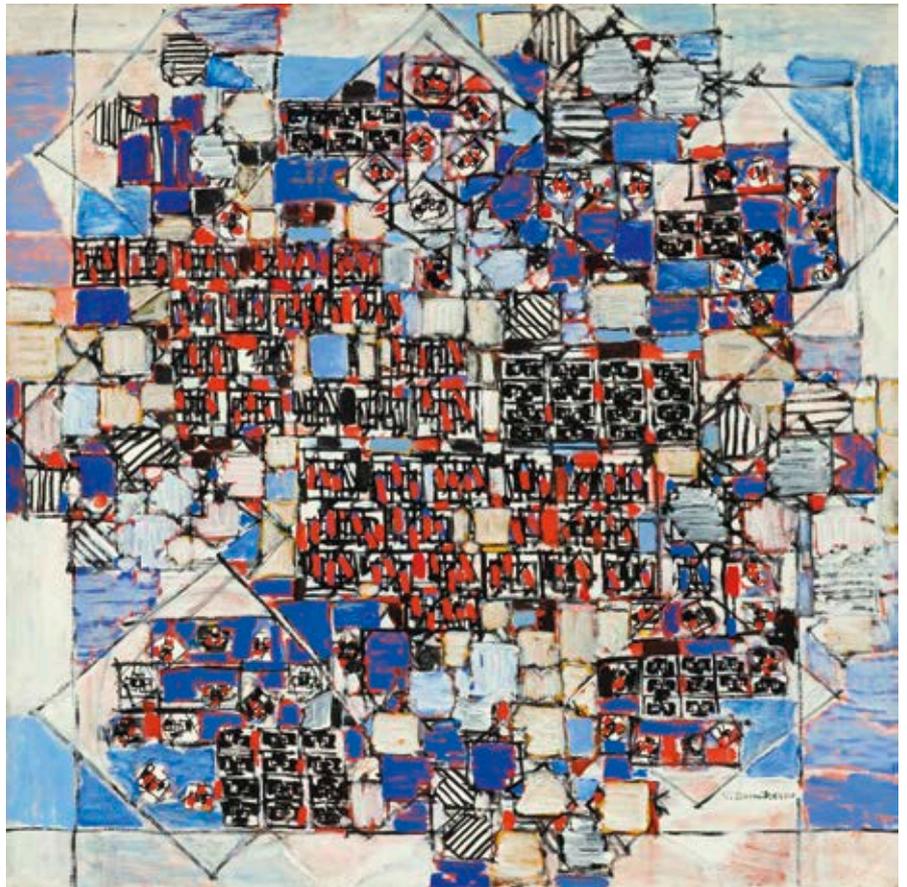
100 x 100 cm.

We thank Anna-Maria & Theodor Nicol for the confirmation of the authenticity of this work.

Provenance: Private collection Switzerland.

CHF 2 000 / 3 000

(€ 1 790 / 2 680)



3416

FRANÇOIS FIEDLER

(Kosice/Slowakia 1921 - 2001

Saint-Germain-Laval)

Untitled.

Oil on canvas.

Signed on the reverse: Fiedler.

130 x 195 cm.

Provenance: Private collection Switzerland.

CHF 5 000 / 7 000

(€ 4 460 / 6 250)



3417

HERBERT ZANGS

(1924 Krefeld 2003)

Untitled. 1958.

Mixed technique on wood.

Signed and dated lower right: Zangs 58.

100 x 37 cm.

Restored.

Provenance: Private collection Switzerland.

CHF 12 000 / 16 000

(€ 10 710 / 14 290)



3418*

THEODOROS STAMOS

(New York 1922 - 1997 Yiannina/Greece)

Moon Chalice # 1. 1962.

Oil on canvas.

Signed lower left: STAMOS, as well as on the top overlap and on the stretcher titled, with dimensions, signature and direction:

MOON CHALICE #1 40 x 70 STAMOS

TOP.

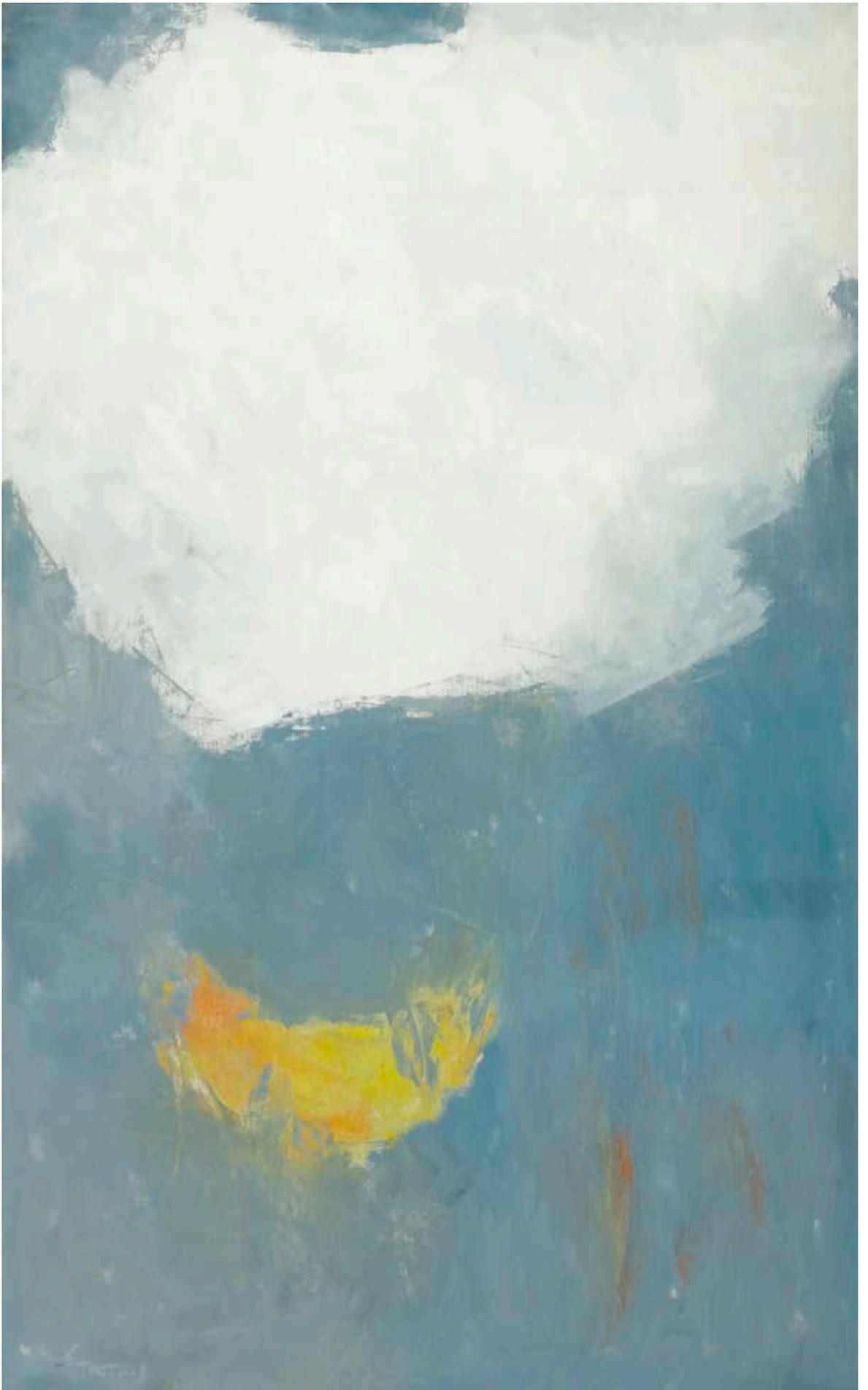
177 x 100 cm.

Provenance:

- Artist's studio.
- Louis K. Meisel Gallery, New York.
- André Emmerich Gallery, New York (verso with the label).
- Private collection Switzerland.

CHF 50 000 / 70 000

(€ 44 640 / 62 500)



3419

FRANÇOIS FIEDLER

(Kosice/Slowakia 1921 - 2001 Saint-Germain-Laval)

Untitled. 1968.

Oil on canvas.

Signed and dated on the reverse:

Fiedler 68.

195 x 97 cm.

Provenance: Private collection Switzerland.

"Miró encouraged me and introduced me to the world of calligraphy and gesture painting. He encouraged me to set my unconscious free. There are neither principles nor rules. You cannot deceive art; I feel deep respect for it: you cannot deceive that which emerges from the unconscious". (François Fiedler, quote from the Fondation François Fiedler website)

Born in Hungary, the young François Fiedler began painting from the age of 5 and by the age of 10 he was already copying the great masterpieces. His works were often shown in public exhibitions and competitions and were acquired by Hungarian state bodies such as the Municipal Gallery and the Museum of Fine Arts in Budapest. Having completed his classic training at the Hungarian Academy of Art in Budapest, in 1945 he moved to Paris where initially he got by with small commissions, making copies of paintings for museums. Very quickly François Fiedler discovered abstract painting, and was tireless in his

study of its multifarious forms and techniques.

In 1946 Joan Miró discovered a canvas by Fiedler in one of the small galleries and was impressed by his accomplished style, as well as his innovative spirit and curiosity, and, together with the art dealer Aimé Maeght, decided to publicise his work.

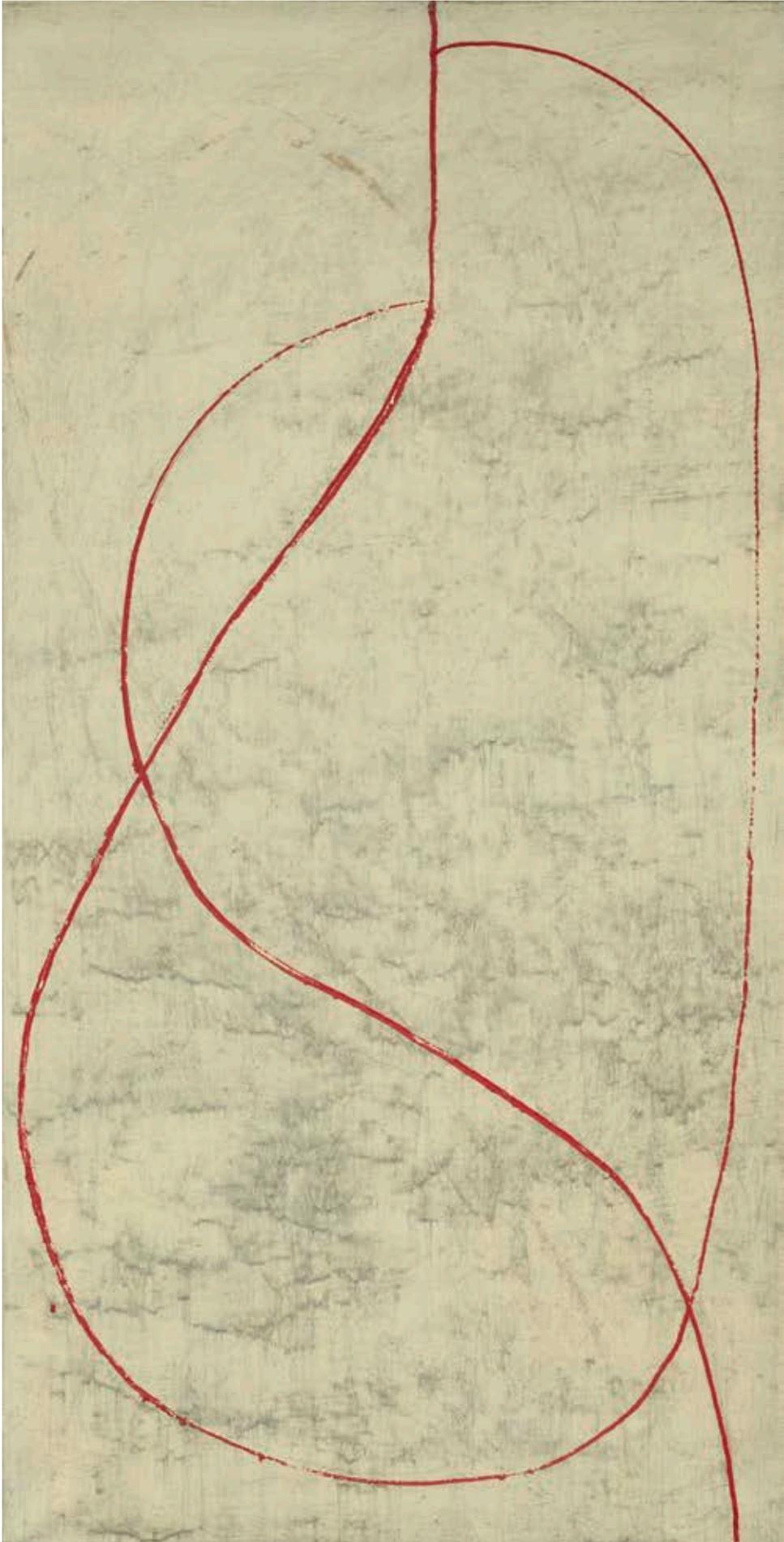
His paintings are reminiscent of the work of the American Abstract Expressionist Jackson Pollock, whose unique technique inspired Fiedler. As in Pollock, Fiedler allows himself to be guided by spontaneity, for the work to be initiated, for it to develop and take shape, until a complete unity emerges (Lot 3416). The surface has something sculptural about it: it harbours a powerful depth through its dense interlacing of paint. The viewer stands before what seems like a solid whirlwind, produced by the power of Fiedler's skill as a painter.

A further American artist who impressed and influenced Fiedler, was Mark Rothko

with his large format colour surfaces. Fiedler distinguishes his canvases by having lasso-shaped lines hover over an almost monochrome background, as the here presented painting. Many of the ends are closed, but others extend over the edges of the canvas. With these clearly defined lines, Fiedler produces a harmonious, yet lively spontaneity. The artist often had his large format canvases dry outside in the open air, doubtless aware that the wind and dust would leave their traces.

François Fiedler's works are present in important museums and galleries, including the Fondation Maeght in Paris and the Guggenheim Museum in New York.

CHF 5 000 / 7 000
€ 4 460 / 6 250



3420

ALFRED BASBOUS

(Rachana/Lebanon 1924 - 2006 Beirut)

Le voilier. 1966.

Lebanian stone (limestone).

With the incised signature and date:

A. Basbous 66.

Height 47 cm.

Professionally restored.

With the confirmation of authenticity by the artist in 2004.

Provenance: Purchased directly from the artist by the present owner, since then private collection Switzerland.

Alfred Babous is one of the most well-known Lebanese sculptors of the 20th century. He is the middle son of three brothers, who in the progressive Lebanon of the 1970s created a bridge between traditional sculpture and modern forms of expression. They have thus made a significant contribution to the hitherto little recognised modern sculpture of the Near East.

Initially employed as a stone cutter for the British Railway, Alfred Babous succeeded in combining his trade with an artistic expression, which by the end of the 1950s led to national and, shortly afterwards, to international recognition. In 1960 Alfred

Babous received a bursary from the French government to attend L'École Nationale des Beaux-Arts in Paris, where, the following year, his first international exhibition took place. At the same time the Musée Rodin in Paris showed Alfred Babous' sculptures as part of the "International Sculpture Exhibition".

In subsequent years the influence of Western sculpture became clearly noticeable in his work. Thus, Henry Moore's organic forms imprinted on the work of Alfred Babous, whose sculptures flow with a seductive surface texture. Conceptual triggers, such as those from Constantin Brancusi are also noticeable in his oeuvre.

The sculpture offered here at auction "Le voilier" is a fine example of this: as Brancusi with his "Bird in Space" from 1923, did not show the bird itself but rather depicted its soaring flight, so "Le voilier" by Alfred Babous shows not so much the sail as the

wind which fills the sail. It is the depiction of an event, which eludes the representational and becomes a metaphorical image of power and freedom. Paradoxically, the sculptural image succeeds in capturing an intangible phenomenon, in particular through the Lebanese limestone, which reflects the impact of the movement in its solid material. Material, concept and form fit together in Alfred Babous' oeuvre to create a progressive total picture, which is probably most fittingly described with a quote from Henry Moore: "Monumentality doesn't have to do with scale, it's the vision behind the work, which holds its true magnitude".

CHF 6 000 / 8 000

(€ 5 360 / 7 140)



3421

THEODOROS STAMOS

(New York 1922 – 1997 Ioannina/Greece)

Very low sun-box. 1964/65.

Acrylic on canvas.

Signed twice on the stretcher: Stamos, also titled: VERY LOW-SUN BOX and with measurements and directional arrow.

172 x 142 cm.

Provenance:

- Galerie Turske & Turske, Zurich (verso with the label).

- By descent to the present owner, since then private collection Switzerland.

Exhibition: Zurich 1984: Theodoros Stamos. Arbeiten von 1945 bis 1984, Knoedler Zürich, 16 June – 15 August, no. 53 (with colour ill.) (verso with the label).

Theodoros Stamos was born in New York in 1922, the son of a Greek immigrant. A bursary enabled him to attend the American Artist School, where he studied sculpture until 1939. Through his acquaintance with the artist group "The Ten" and having studied the works of Milton Avery and Marsden Hartley, shortly before his graduation he turned to painting and abandoned his studies. He found refuge in various studios and quickly made the acquaintance of artists such as Arshile Gorky, Adolph Gottlieb and Barnett Newman. His initial figurative works show the influence of Surrealism, his fascination with amorphous figures and his interest in the primeval and mythology. In 1943 he had his first exhibition at the Wakefield Gallery, so that his works became known to a broad range of collectors and he came into con-

tact with Abstract Expressionism which was then slowly developing. From the mid-1940s he increasingly took on teaching assignments, for example at the progressive Black Mountain College. Around 1954 Stamos began to work predominantly in series, which were increasingly dominated by colour surfaces. Numerous journeys through the US and Europe expanded his horizons and brought new facets to his work. Often his oeuvre is compared to that of Mark Rothko, in that Stamos has an articulated painting style, with its origins in nature and not in metaphysics. He and Mark Rothko enjoyed a close friendship, which meant that after Rothko's suicide, he was named as executor of his will and became entangled in the untold machinations of the estate administrator. In the subsequent court case brought by the Rothko children in 1971, Stamos lost a large part of his wealth and his reputation. He returned to Greece and died there in 1997 of chronic lung disease.

The present work, "Very Low Sun-Box" is the first of the so-called Sun-Box series, to which Theodoros Stamos devoted himself in the years 1962 – 1974. Stamos's oeuvre is underpinned by a stringent development of the figurative from the beginning of his activity as a painter until the abstract expressive works. There is no sudden change or alteration: instead it is based on his previous artistic development. It is therefore not surprising that even in this first work of the new series, all the features have been carried over from before. The meteoric circles favoured until the beginning of the 60s (Lot 3418), become squares, which dominate the Sun-Boxes and serve as

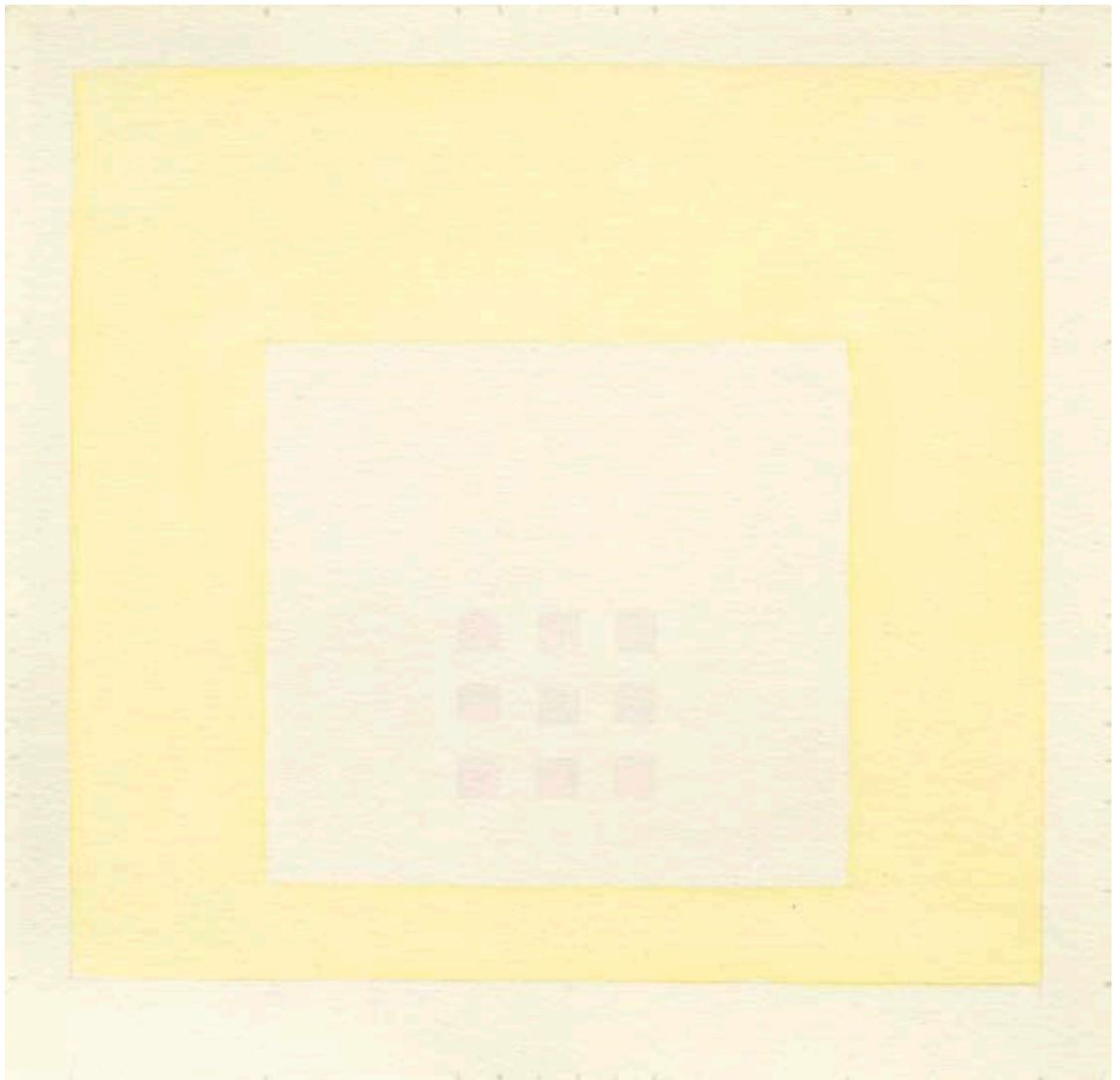
symbols of the trapped solar energy. The opposite pole to the boxes is represented by the beams, which are always in the vicinity. While these two main elements of the composition at first sight appear quite banal, the artist succeeds in creating works of the greatest and at the same time most diverse and singular effect by means of different compositions combined with a skilful application of colour.

In this Stamos has committed himself fully and entirely to colour. Through the use of colour, he has produced every possible variation of light effect, with its corresponding atmosphere. At first sight the works of the Sun-Box series with their fine, harmonious application of colour and the severity of the composition, give out an endless sense of calm. Small deviations in the geometry and the shimmer of different layers of colour, however, disturb this calm and lend the work energy and depth.

Theodoros Stamos is one of the most important exponents of the first generation of Abstract Expressionism and is regarded as a precursor of Colour Field Painting.

CHF 70 000 / 120 000
(€ 62 500 / 107 140)





3422*

ANTONIO CALDERARA
(Abbiategrosso 1903 - 1978 Ortasee)
Untitled. 1973/74.
Watercolour over pencil on cardboard.
15.8 x 15.5 cm.

Provenance:
- Estate Antonio und Carmela Calderara,
Vacciago/Italien.
- Galerie Stefan Hildebrandt, St. Moritz.

Exhibition: Lugano 2016/2017, Antonio
Calderara - Una lece senza ombre. Museo
d'arte Svizzera italiana, 2 October 2016 -
22 January 2017, cat. p. 104/105.

CHF 4 400 / 4 800
(€ 3 930 / 4 290)

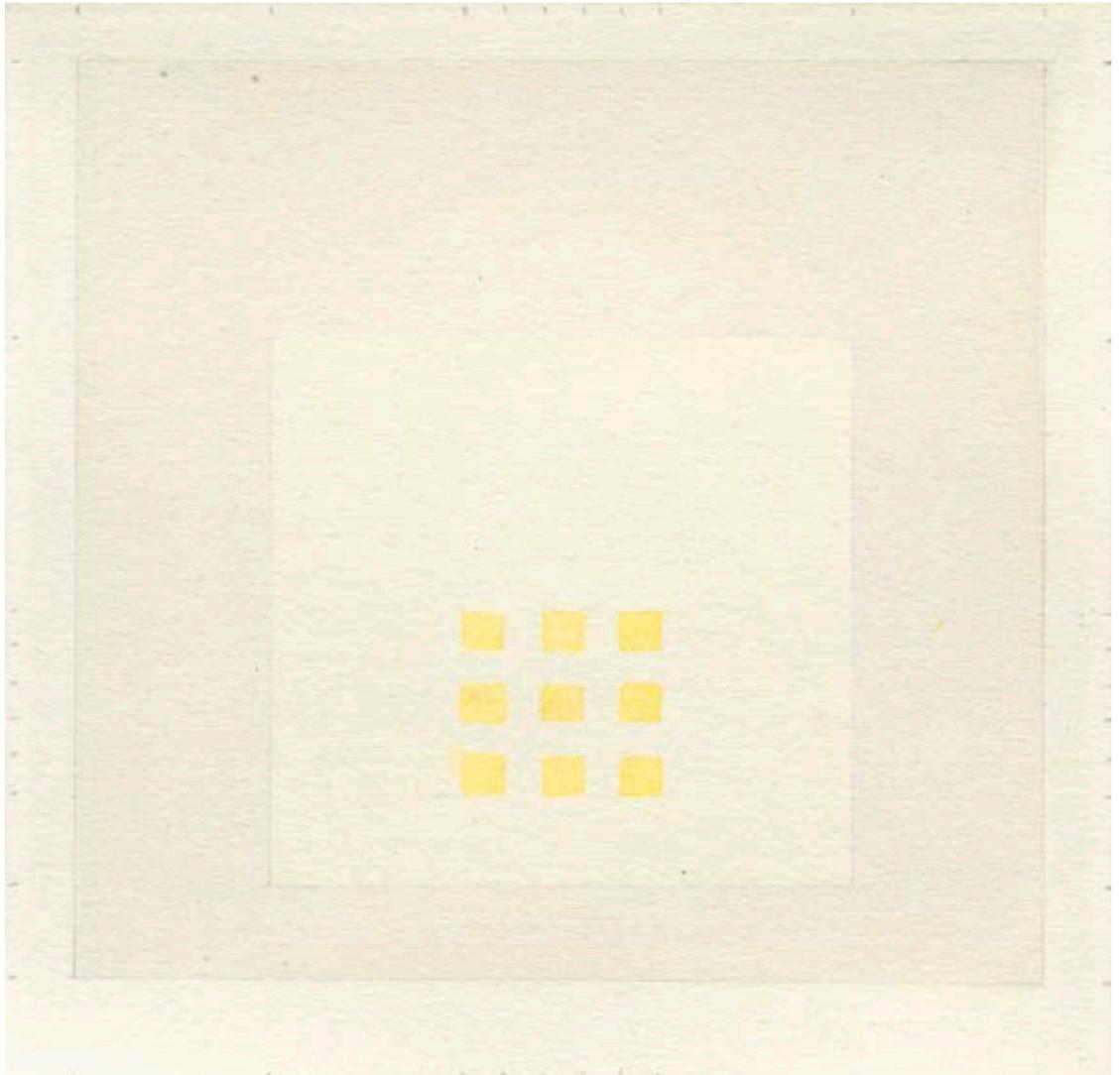
3423*

ANTONIO CALDERARA
(Abbiategrosso 1903 - 1978 Ortasee)
Untitled. 1973/74.
Watercolour over pencil on cardboard.
15.8 x 15.5 cm.

Provenance:
- Estate Antonio and Carmela Calderara,
Vacciago/Italien.
- Galerie Stefan Hildebrandt, St. Moritz.

Exhibition: Lugano 2016/2017, Antonio
Calderara - Una lece senza ombre. Museo
d'arte Svizzera italiana, 2 October 2016 -
22 January 2017, cat. p. 104/105.

CHF 4 400 / 4 800
(€ 3 930 / 4 290)



"I would like to paint nothingness, that nothing which is everything, silence, light, space". This sentence, which the exceptional Italian artist Antonio Calderara formulated in his book "Pagine" in 1973, fittingly describes his intentions as a painter. Beyond the distinction between representational and non-representational, he wishes to depict the essential. In order to do justice to this goal, in his painting he goes to the very limits, even of the visible. "The essential" is a big word, which is hard to comprehend and even harder to depict. Yet it points in that decisive direction, refers to something separate, something tied to place and time, which Calderara translates into his abstract pictorial space called "Spazio Mentale".

Calderara's shift towards abstraction at the end of the 1950s was not at all sudden. Rather it was consistent with the development of a road already taken. The formal vocabulary, which he uses in the non-representational works, was already present in his representational works. Very soon that light which floods everything becomes a primary element in his pictures. The pictures glow from within with a calm and serenity otherwise seen only perhaps in the work of his compatriot Giorgio Morandi. Clad in a harmoniously atmospheric shading, his works have a disembodied and distant effect. No brush stroke can be seen. Employing a drawn-out working method, with countless, small movements, the individual brush stroke builds up to form a translucent, melting colour surface. The pictures appear to dissolve into a haze, into nothing, like a fine note, which is struck gently and delicately and emits its energy in the surrounding silence.

Antonio Calderara's watercolours, such as the ones presented here, "Untitled" from 1973/74, take the process of dematerialisation one step further from that of the oil paintings. They form a "further escalation towards the immaterial" as Erich Franz put it in the current exhibition catalogue of the Winterthur Kunstmuseum. "They are dedicated to the same themes. Yet the luminosity comes not from the colour but from the paper, which shines through the calmly applied watercolour paint. The colour has the effect of being even less tangible. Here everything is even stiller." (Exh. Cat.: Antonio Calderara, Kunstmuseum Winterthur, 11 February - 1 May 2017, p.20)

Our watercolours illustrate in exemplary fashion the second central theme in Calderara: the encounter. The small square encounters the stripes or rods, the surrounding surface. So, the relationship is altered depending on the perspective. Often the square turns up in a very small format. As in the present works, it stands out through the accent colour. The eye captures the square as the prominent form and remains with it. The artist often nominates the theme in the title: "Attrazione quadrata" and thereby clarifies the approach to the pictorial object. The point of attraction influences the entire picture, becomes the centre, the focus of energy for the whole. The colour is a gentle immaterial light and together they engender "Spazio Luce" – an airy shimmering light space.



3424

ADOLF LUTHER

(Uerdingen 1912 - 1990 Krefeld)

Spiegelobjekt. 1970.

Mirror, plexiglass and masonite.

Signed and dated on the reverse:

Luther 70, also with the stamp: LUTHER
LICHT u. MATERIE.

39.5 x 39.5 x 8 cm.

Provenance:

- Galerie M. Bochum.
- Purchased from the above in 1971 by the present owner, since then private collection Switzerland.

For a half century Adolf Luther has examined the complex interrelationship between light and matter in his art. Alongside Carlos Cruz-Diez, Jesús Raphael Soto, Jean Tinguely and Marcel Duchamp, he is one of the most important exponents of Kinetic Art and Op-Art.

Luther's art seeks to make the invisible visible, and to capture a reality which cannot be contained by classic painting. Adolf Luther's artistic goal is also to free the viewer from their passive role and to make

them into a true participant. Through his work the viewer is energised and given an impetus. "It is no longer the viewer who looks at an object, but the object has the viewer in its sights." (Paul Virilio: *The Aesthetics of Disappearance*, Berlin 1986, p. 122). The art object has almost entirely taken over the action, in a similar way to a video camera, which continually reflects what the lens records.

The present work, entitled "Licht und Materie" (light and matter), is a typical example of Adolf Luther's oeuvre. This mirror object with a concave half mirror-half transparent pane, reflects the light-filled space. This piece works on the artist's premise that the space where the work is located is not empty, but is full of light. The

light in turn, as an energetic substance, strikes the matter and causes the work to "act".

Adolf Luther was born in Krefeld in 1912. In 1943 his legal studies in Bonn were coming to an end, while for some years he had also been involved in painting and his first observations of light as an independent reality. Ever burning with curiosity, he gave up his career as a judge in 1957, in order to dedicate himself fully as autodidact to his work as an artist. Adolf Luther took part in the "ZERO" exhibitions in Berlin, Frankfurt, Gelsenkirchen and in Philadelphia, and showed his works in numerous exhibitions.

CHF 4 000 / 6 000
(€ 3 570 / 5 360)



„The object itself has developed an own dynamic“

Adolf Luther

3425*

ROBERT GESSNER

(Zurich 1908 - 1982 Locarno)

Stadt. 1958.

Oil on canvas on wood.

Signed and dated at the right margin:

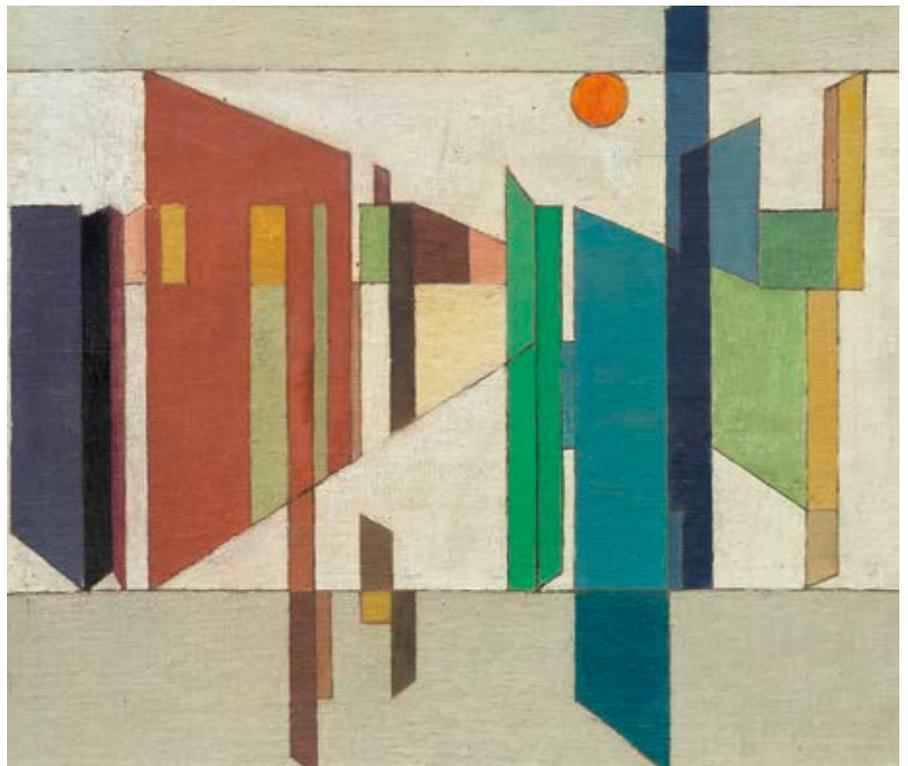
Rob. Gessner 58.

38 x 45 cm.

Provenance: Formerly Galerie Schlégl,
Zurich (verso with the label).

CHF 1 500 / 2 500

(€ 1 340 / 2 230)



3426*

ROBERT STRÜBIN

(1897 Basel 1965)

Robert Schumann Symphonie Opus 13.

1958.

Gouache on paper.

Signed, dated and dedicated lower right:

Rob. Strübin 7.V.58, Bâle à mes chers amis

cordialement, also titled lower left: Rob.

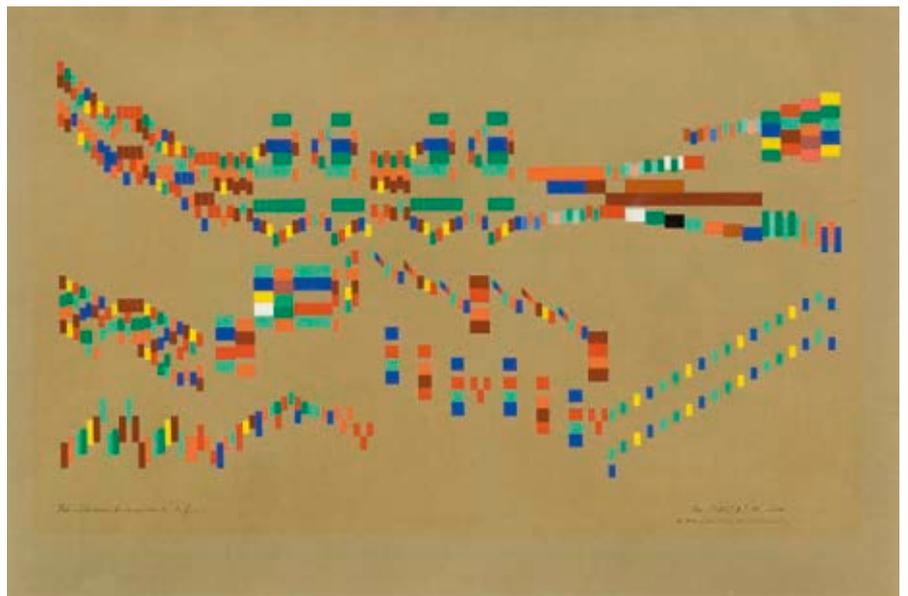
Schumann, Eh. Symph. opus 13 No IX.

48.5 x 70 cm.

Provenance: Former Galerie Riehentor,
Basel (verso with the label).

CHF 3 500 / 4 500

(€ 3 130 / 4 020)



3427*

CAMILLE GRAESER

(Carouge 1892 - 1980 Wald)

Untitled (sketch for textile design). 1953.

Indian ink and pencil on paper.

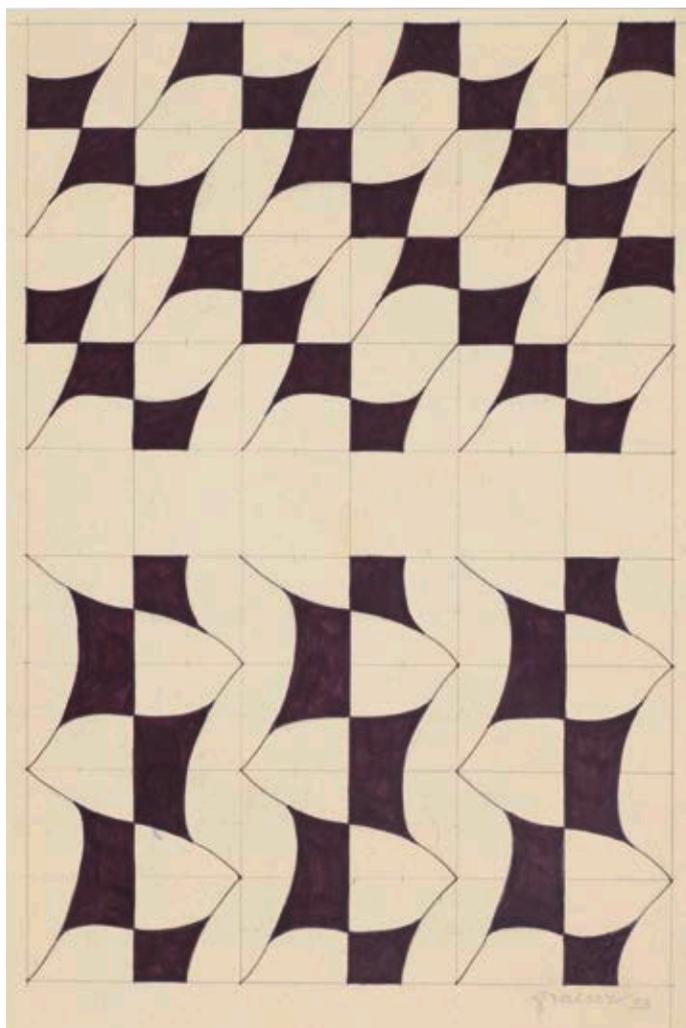
Signed and dated lower right: Graeser 53.

29.5 x 20.5 cm.

According to the Camille Graeser Foundation Zurich, this work is a sketch for a decoration design, which is very rare at this time.

CHF 1 800 / 2 400

(€ 1 610 / 2 140)



3428*

JOHANNES ITTEN

(Wachselorn 1888 - 1967 Zurich)

Blau-Rot Modulation. 1964.

Colour pencil and pencil on paper.

Signed and dated lower right: Itten 64.

On the reverse with the estate stamp: Nachlass Johannes Itten.

16.2 x 15.5 cm on 22.5 x 19 cm.

The work will be included in the forthcoming supplement of the catalogue raisonné by Anneliese Itten under the number: 5278. We thank Klaus Itten for his kind support.

CHF 3 000 / 5 000

(€ 2 680 / 4 460)



3429*

JOHANNES ITTEN

(Wachseldorn 1888 - 1967 Zurich)

Zweiklang. 1964.

Oil on canvas.

Signed and dated on the reverse:

Itten 1964.

60 x 60 cm.

Provenance: Formerly collection
Dr. W. Rotzler, Zürich.

Literature: Rotzler, Willy/Itten, Anneliese:
Johannes Itten. Werke und Schriften,
Zürich 1978, cat.no. 1146.

Exhibition:

- Venice 1966, Johannes Itten, Walter Link. 33th Biennale, Swiss Pavillon, June-October (verso with the label).
- Bern 1971, Gesamtausstellung. Kunsthalle Bern, September - October, cat.no. 194 (verso with the label).
- Unterengstringen 1976, Johannes Itten, Bilder und Studien. Schulhaus Büel, 24 April - 13 May (verso with the label).
- Ulm 1976, Johannes Itten, Bilder und Studien. Kunstverein, 30 May - 4 July (cat.cover) (verso with the label).
- Münster 1980, Johannes Itten. Gemälde, Gouachen, Aquarelle, Tuschen, Zeichnungen. Westfälisches Landesmuseum für Kunst und Kulturgeschichte, 24 August - 5 October, cat.no. 59 (verso with the label).

Johannes Itten is probably one of the most fascinating artistic personalities of the 20th century. He set the standards not only in painting, but also in art theory and art education. Scarcely any other artist identified and lived art as an all-encompassing experience as consistently as Itten.

Born in 1888 in the Bernese Oberland to a farming family, in 1904 Johannes Itten followed in his father's footsteps and began his training as a teacher at the teachers' college of the Canton of Bern. By 1909 he had made the decision to become a painter, but was not satisfied with the art studies on offer in Geneva. However, at that time in Geneva, in addition to artists and musicians, he also got to know Eugène Gillard, whose book on the principles of form would prove to be relevant to the young artist's own theory of art. In 1913 he

moved to Stuttgart to become a student of Adolf Hölzel, which marked the beginning of his artistic career. Under Hölzel he learned the formal analysis of colour and soon became one of his master students. Itten quickly turned to abstract painting and in a very short time he developed his own, independent style. By way of a parting gesture, Hölzel organised an exhibition for Itten with Herwarth Walden, which demonstrated the great respect and fondness that existed between teacher and student.

In 1916 the young artist gravitated towards Vienna where, as teacher in a private art school, he was able to try out and develop for the first time the educational concept on which he had been working for years. He encountered numerous avant-garde artists, became acquainted with twelve-tone music, and above all met Alma Mahler, who provided the contact with Walter Gropius.

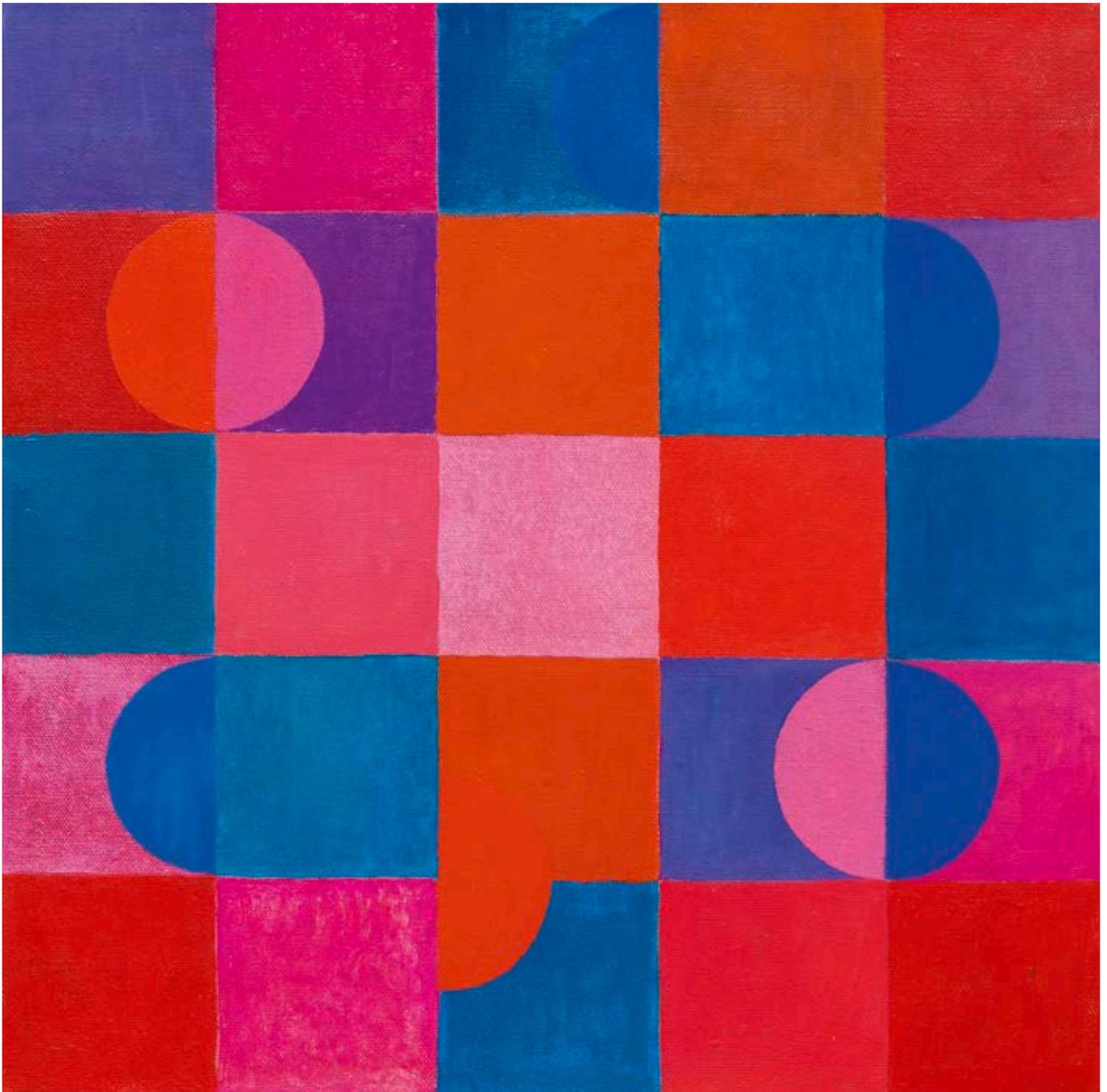
With the founding of the Bauhaus school in Weimar in 1919, Gropius had achieved something unique and hitherto unknown: for the first time, the fine arts, the performing arts and applied arts were taught on equal terms, with the common goal of producing total art works under the primacy of functionality. Itten became the teacher of the so-called preparatory course, in which students learned the principles and rules of form and colour. From Itten's point of view the students also achieved an awareness of where their strengths lay within the arts. Soon Johannes Itten, who saw a missionary purpose in his teaching activity, which he pursued and defended emotionally, and Walter Gropius, who was more rational and guided by reason, were to fall out and went their separate ways in 1922. In 1929 Itten opened his own school in Berlin and in 1932 also became teacher at the newly founded school of textile design (Fachschule für Textile Flächenkunst) in Krefeld. As a former teacher of the Bauhaus, he was classed as a "degenerate artist" in

1933 when the Nazis seized power, which led to the closure of both art schools in the 1930s. In 1938 Itten decided to return to his home country, and became director of the school and museum of arts and crafts in Zurich. His longstanding interest in Asian art and philosophy culminated in 1952 with the founding of the Rietberg Museum in Zurich, which he also directed until 1956.

From the completion of his studies under Adolf Hölzel in 1916, until his return to Switzerland, Johannes Itten's focus was on teaching and its development. He held numerous teaching posts and delivered countless lectures worldwide. The production of art was also an important element during this period, in that it served as a way for him to try out his theories, and he drew energy from his creative work.

In the last phase of his life, he directed his attention back to painting and created an outstanding body of work, from which the present piece "Zweiklang" comes. The strict, square form of the painting is divided into small rectangles of different sizes, which in their turn are broken up with circles and semi-circles. Various shades of blue and red lend the composition a warm radiance, which captivates the viewer. The work clearly demonstrates Itten's acquaintance with the Zurich concrete artists, who dominated avant-garde art in Switzerland in the 1960s. Nevertheless, the small irregularities and infringements of the rules of geometry show his own independent style.

CHF 30 000 / 50 000
(€ 26 790 / 44 640)



"Each creative work of art begins with an impulse of love from the heart, it grows, it enters the consciousness of the artist, through the intellect it becomes something concrete, controlled and measured through the perception of the external world, finally it is thrust into the world in the hour of its birth, and led towards independence and maturity with tender and judicious care."

Johannes Itten

3430*

THOMAS HUBER

(Zurich 1955 - lives and works in Berlin)

Baustelle Stadtbad. 1987.

Watercolour and pencil on paper.

Signed lower right: Thomas Huber, also titled lower centre: Baustelle Stadtbad and dated lower left: 1987. On the reverse with the handwritten note: Werkkatalog TH-1987-A-03.

17 x 27.5 cm on 40 x 30 cm.

CHF 800 / 1 200

(€ 710 / 1 070)



3431*

JOHANNES ITTEN

(Wacheldorn 1888 - 1967 Zurich)

Zeichen auf Braun. 1962.

Watercolour and Indian Ink on paper.

Signed and dated lower right: Itten. 1962.

29.5 x 21 cm.

We thank Klaus Itten for his kind support.

Provenance:

- Collection A. Pollitz, Ravensburg.

- Private collection Germany.

Literature: Rotzler, Willy / Itten, Anneliese:

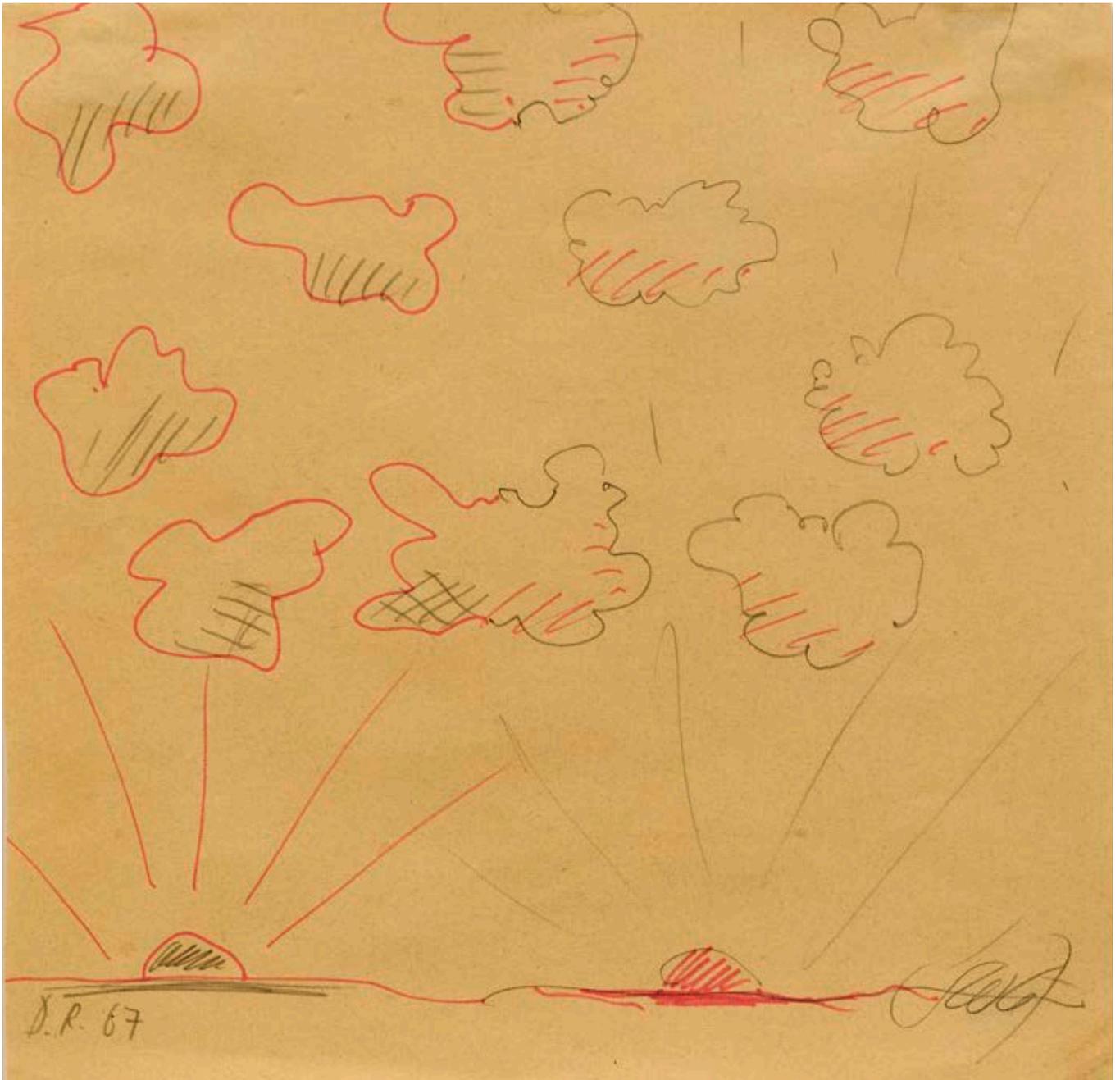
Johannes Itten - Werke und Schriften,

Zürich 1972, no. 933 (with ill.).

CHF 2 000 / 3 000

(€ 1 790 / 2 680)





3432

DIETER ROTH

(Hanover 1930 - 1998 Basel)

Untitled, 1967.

Pencil and felt-tip pen on paper.

Monogrammed and dated lower left:

D.R. 67.

24.7 x 24.7 cm.

Provenance: Private collection Switzerland.

CHF 2 500 / 3 500

(€2 230 / 3 130)

3433

RICHARD PAUL LOHSE

(1902 Zurich 1988)

Zwei gleiche Flächen akzentuiert durch Linien. 1968 I.

Oil on canvas.

Signed on the reverse: Lohse. Also signed, titled, dated and dedicated on the stretcher: Richard Paul Lohse Zürich Zwei gleiche Flächen akzentuiert durch Linien 1968 I. Für Cornelia Grossmann mit besten Wünschen Lohse.

15 x 15 cm.

Provenance:

- As a gift from the artist to the present owner.
- Since then private collection Switzerland.

The art of Richard Paul Lohse is defined through certain well-known standard features, such as rectangular surfaces, or lines, which together create an overall structure. The present work is a charming and outstanding example of Lohse's oeuvre. This comprises a regular arrangement of two surfaces of the same dimensions, accentuated with fine vertical lines. This simple overall structure within a square, has been calculated and organised mathematically to the millimetre. These methodically applied standard features and their coherent mutual bond, allow for the definition of a complete whole. In addition, this structural foundation is enlivened and

energised with the use of a broad and saturated range of colours. Concrete artists often choose complementary colours, as in this case with Richard Paul Lohse's work: red/green and turquoise/orange. These simple, clearly defined colours stand out clearly from one another without clashing.

The Zurich artist Richard Paul Lohse lived from 1902 to 1988. Along with Max Bill and Gottfried Honegger, he is one of the main exponents of Swiss Concrete Art. The possibility of repeating forms and elements mechanically, is one of the features of this period. As a painter, Lohse was self-taught and initially turned to the Cubist and Expressionist masters. In the 1920s and the beginning of the 30s, his works were still mostly late Cubist style landscapes and still lifes. Only in the late 30s did his formal language of lines and

curves in his pictures of birds in flight become more energised and more geometric, before he then in the 1940s found his definitive painting style in Concrete Art. In 1937 Lohse founded the „Allianz, Vereinigung moderner Schweizer Künstler“ (Alliance, an association of Swiss modern artists) with Leo Leuppi. The following year he organised the London exhibition „20th Century German Art“. In the 1940s he enjoyed success with his painting and in 1961 his works were exhibited at the Stedelijk Museum, Amsterdam. Ten years later Lohse received the Sikkens prize, represented Switzerland at the Venice Biennale and in 1973 was awarded the Art Prize of the City of Zurich.

CHF 6 000 / 8 000
(€ 5 360 / 7 140)



"Simplicity does not arise from spontaneity, but from a process which involves much reflection, permeation and modification."

Richard Paul Lohse



3434*

CHRISTIAN MEGERT

(Bern 1936 - lives and works in Düsseldorf)
Spiegelobjekt. Around 1974.

Multiple. Mirror, wood, aluminium and glass.

Signed and numbered on the label on the reverse: C. Megert 7/33, also with biographical information.

51 x 51 x 10.5 cm.

We thank the artist for his confirmation of authenticity.

Provenance:

- Galerie_68 zofingen and strengelbach.
- Purchased from the above by the present owner, since then private collection Germany.

CHF 2 000 / 3 000
(€ 1 790 / 2 680)

3435

JAKOB BILL

(Zurich 1942 - lives and works in Zurich)
No. 6. 2002.

Oil on canvas (3 parts).

On the reverse monogrammed, dated and titled: jb 2002 no.6a-c, also with directional arrow.

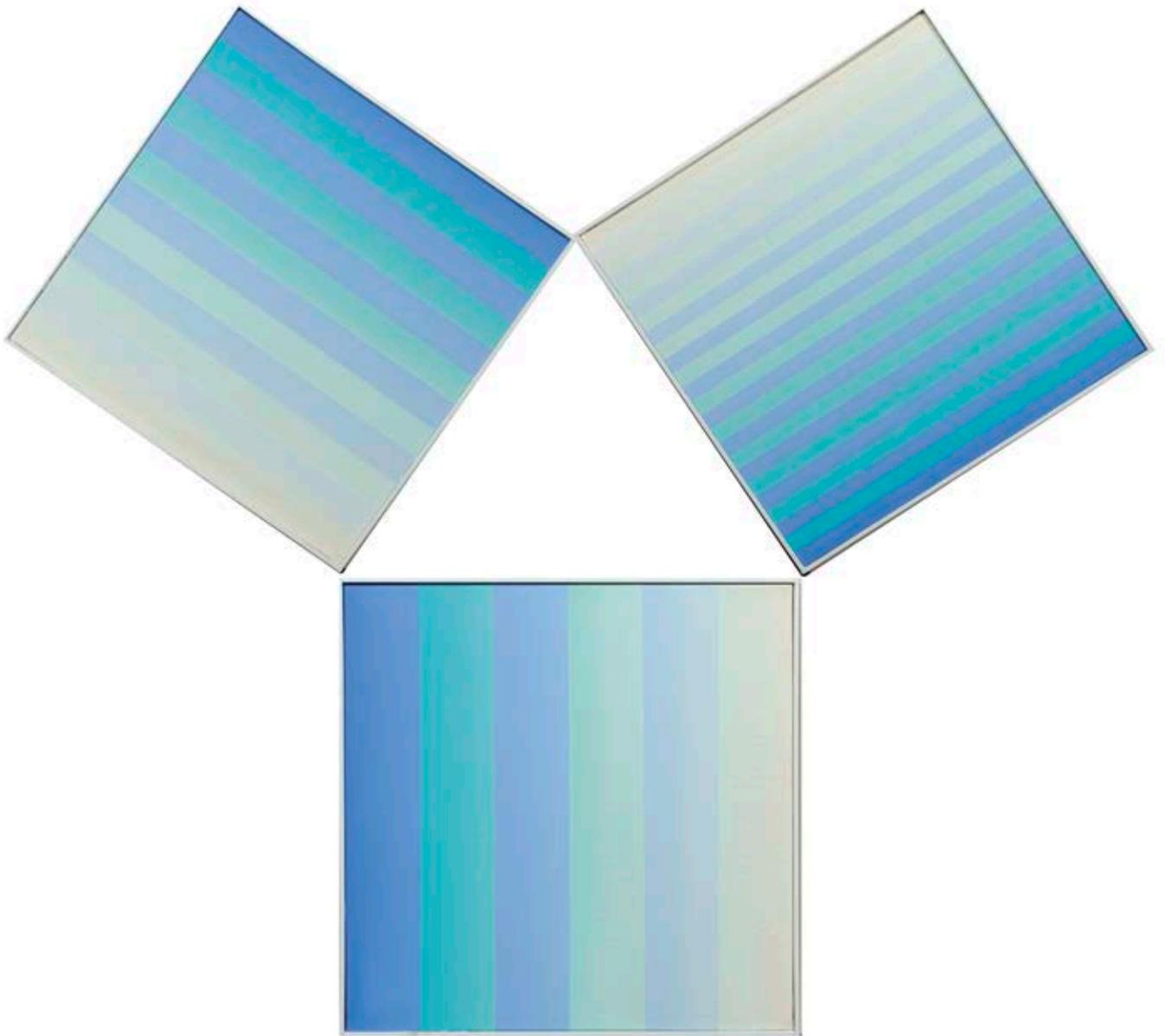
Each 50 x 50 cm.

We thank the artist for his kind support.

Provenance:

- Galerie Hans Mayer, Düsseldorf.
- Purchased from the above by the present owner in 2002, since then important private Swiss collection.

CHF 4 000 / 6 000
(€ 3 570 / 5 360)



„It is the concentration on the subtle difference which, once perceived, no longer disappears from the consciousness“.

Dorothea Strauss

When I live with these pictures, little by little they have a liberating effect on me."

Max Frisch

3436*

GOTTFRIED HONEGGER

(1917 Zurich 2016)

Tableau Relief Z613. 1970.

Acrylic and polyester cast.

Signed, dated and titled on the reverse:

HONEGGER Z 613 ZÜRICH 1970.

178 x 103 cm.

We thank Mr. Philippe P. Rey, Gottfried Honegger Estate Zurich, for his kind support.

Gottfried Honegger is one of the most important exponents of Concrete Art, and in 1987 was the co-founder of the „Stiftung für Konstruktive und Konkrete Kunst Zürich“ (foundation for Constructive and Concrete Art, Zurich).

Born in 1917 in Zurich, he founded a studio for printing, decoration and photography in 1938 with the print-maker and artist Warja Lavater, who later became his wife. After enjoying success as a commercial artist, he lived in New York between 1958 and 1960 where, impressed by the early avant-garde and his acquaintance with its members, such as Sam Francis and Mark Rothko, he decided to become an independent artist. At the beginning of the

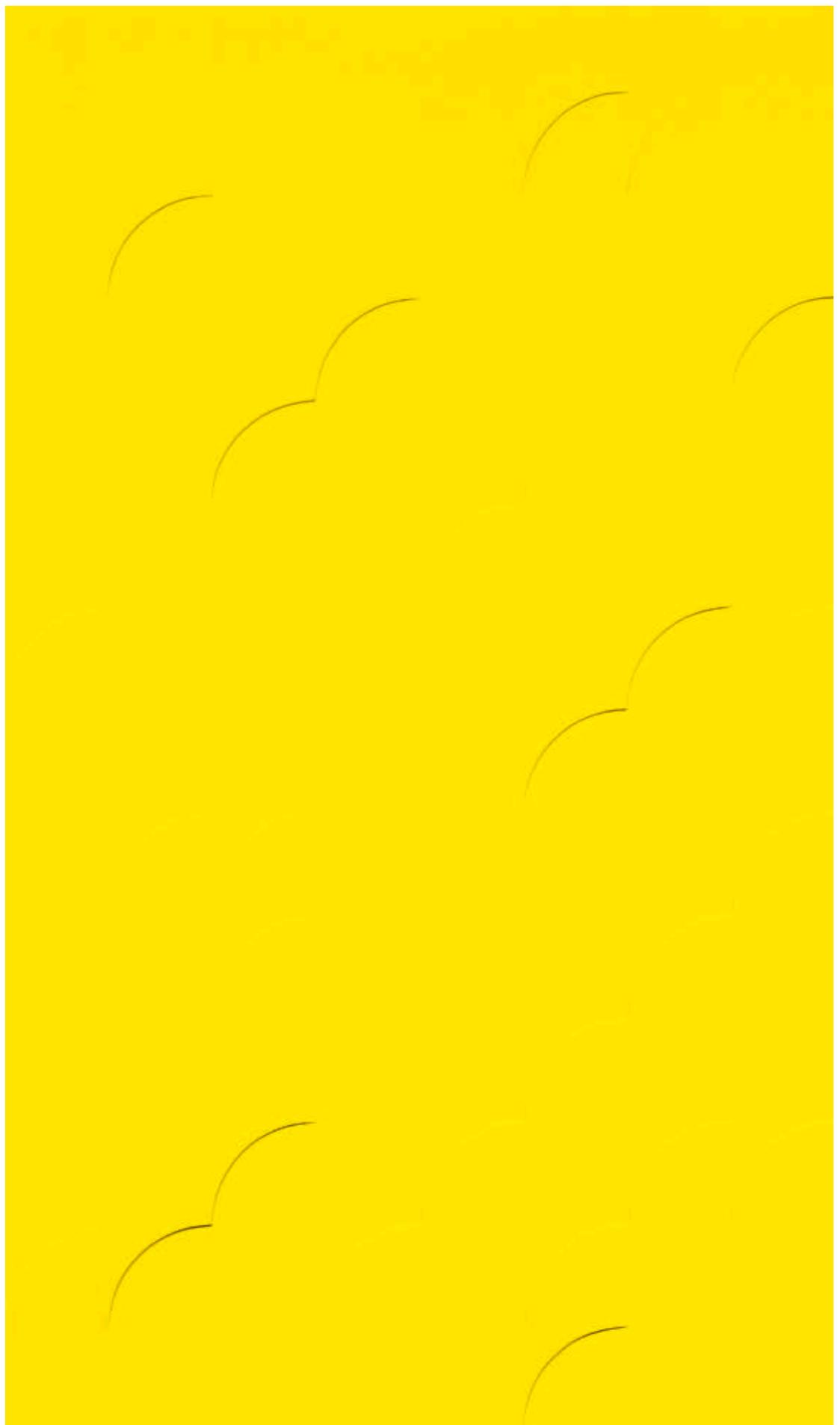
1950s his works were still mostly characterised by motifs drawn from nature. From 1960 he lived and worked between Paris, Cannes and Zurich, and dedicated himself to geometry. From 1970 he produced many large format works for public spaces, and his sculptures can be found at venues including ETH Zürich (Swiss Federal Institute of Technology), Bad Ragaz, and the sculpture park in Heidelberg. His work received public recognition with numerous exhibitions in Switzerland and internationally, with a retrospective at the Centre Georges Pompidou, Paris, in 1915. Honegger died at the age of 98 in 1916.

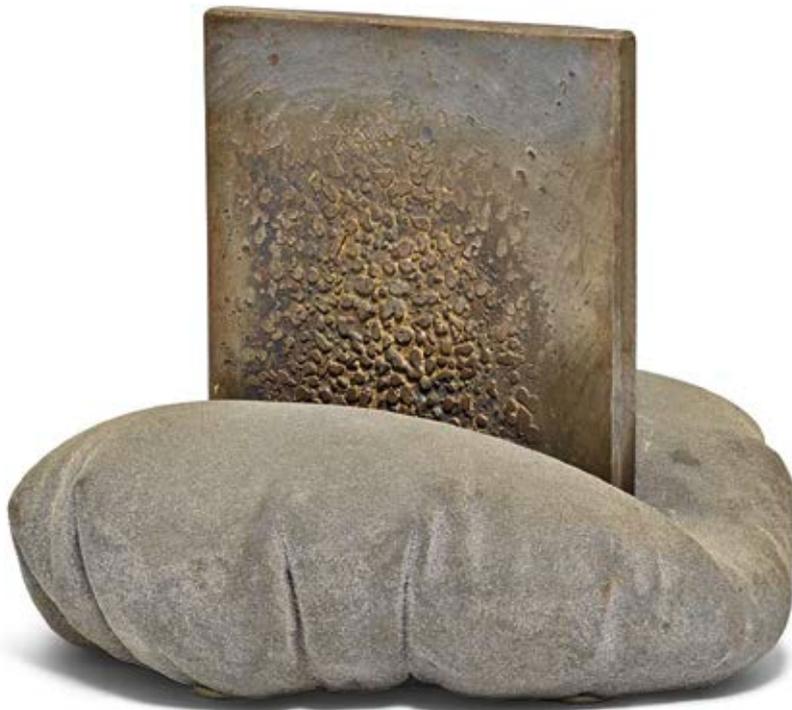
The cycle of „tableau reliefs“ to which the present work belongs, is by far the most comprehensive series of works in Gottfried Honegger's oeuvre, in which his artistic ideas, his love of experimentation,

and consistent development are impressively demonstrated. His examination of form, colour, surface and the interplay of painting and sculpture has resulted in works of formidable quality.

The present work from 1970 brings together all these aspects. It is a polyester cast, which is typical of the period. Slender, relief-like threads extend in soft waves over the work, which is entirely yellow. The shadows cast over this at times pronounced relief lend a dynamic to this otherwise monochrome work, and a fine, constantly changing play of colour on the surface. Thus we see the combined effect of materials and colour.

CHF 22 000 / 28 000
€ 19 640 / 25 000)





3437

CARL BUCHER
(1935 Zurich 2015)

Untitled.

Metal, fabric, polyester, quartz sand.

Signed on the underside: Bucher.

21 x 26 x 25 cm.

Provenance: Private collection Switzerland.

CHF 800 / 1 200

(€ 710 / 1 070)



3438*

ANDRÉ BUCHER

(Inhambane/Mozambique 1924 - 2009
Geneva)

Reliquaire. 1980.

Bronze and lava.

With the incised signature: ABucher.

Height 44 cm.

CHF 1 500 / 2 000

(€ 1 340 / 1 790)

3439

JAMES LICINI

(Zurich 1937 - lives and works in
Nürens Dorf)
Stahlbau. 1998.
Steel.

At the base lower right with the incised
monogram and date: 9JL8.
92 x 16 x 16 cm. Unique.

Provenance: Private collection Switzerland.

Literature: Hessen, Jochen/Frehner, Mat-
thias: James Licini - Stahlbau. Werkver-
zeichnis der Plastiken 1968 - 1998, Zurich
1999, no. 497.

CHF 2 500 / 3 500
(€ 2 230 / 3 130)



3440*

JAMES LICINI

(Zurich 1937 - lives and works in
Nürens Dorf)
Stahlbau HEB 100. 2004.
Steel.

With the incised monogram: JL.
Height 75.5 cm. Unique.

Provenance:
- Purchased directly from the artist.
- Since then privately owned Art&Editions
HAAS, Vaduz.

CHF 4 000 / 6 000
(€ 3 570 / 5 360)

3441

JEAN TINGUELY

(Fribourg 1925 - 1991 Bern)

Zyklop (Monstre dans la forêt). 1975.

Felt-tip pen, pen and pencil on paper.

Signed lower right: Tinguely, as well as dated lower left: 1975.

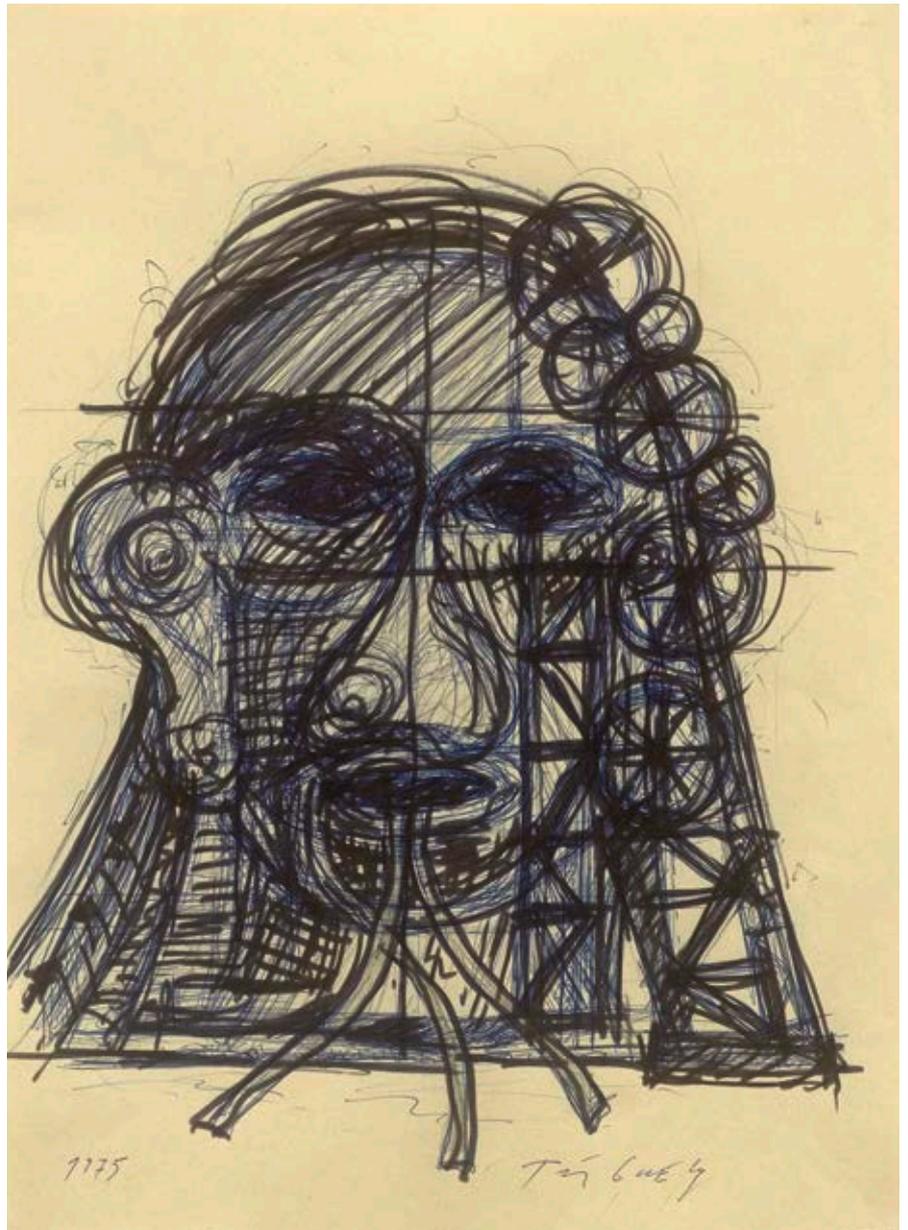
42 x 29.5 cm.

This work is recorded at Schweizerisches Institut für Kunstwissenschaft (SIK), Zurich, under the number: 170309 0002.

Provenance: Private collection Switzerland.

CHF 2 400 / 2 800

(€ 2 140 / 2 500)



3442

JEAN TINGUELY

(Fribourg 1925 - 1991 Bern)

Lieber Gody.

Collage with tape and felt-tip pen, colour pen and pen on paper.

Signed lower right: Jean Tinguely.

21 x 29.5 cm.

This work is recorded at Schweizerisches Institut für Kunstwissenschaft (SIK), Zurich, under the number: 160526 0004.

Provenance: Private collection Switzerland.

CHF 3 000 / 4 000

(€ 2 680 / 3 570)



3443*

DANIEL SPOERRI

(Galati/Romania 1930 - lives and works in Vienna)

Untitled. 1984.

Sculpture. Wood, metal, steel and fur.

Signed and dated on the back: Daniel Spoerri 84.

349 x 65 x 47 cm.

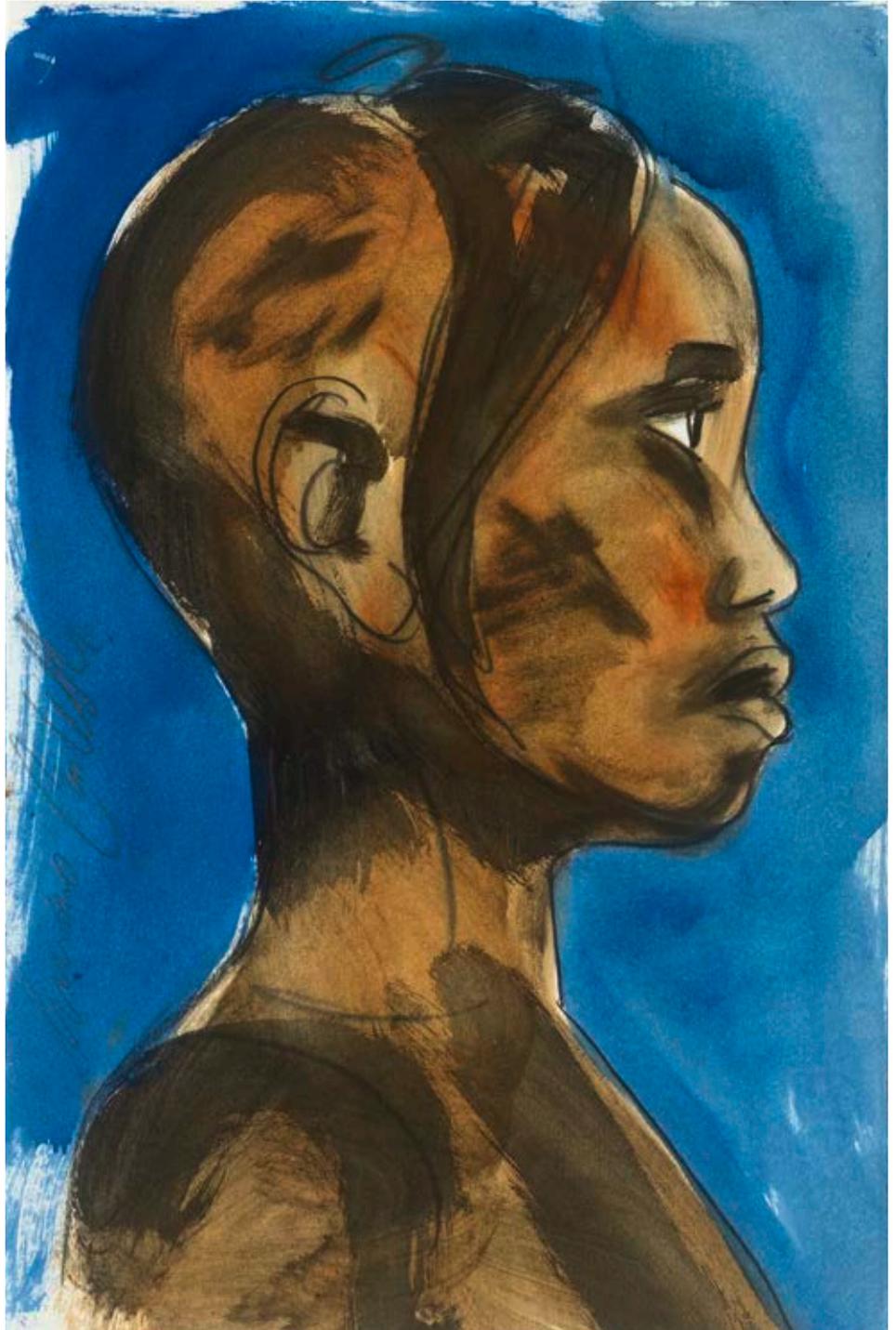
With a confirmation by the artist, Übersdorf 1985. We thank the Estate Daniel Spoerri for their kind support.

Provenance: Purchased directly from the artist, since then private collection Switzerland.

CHF 10 000 / 15 000

(€ 8 930 / 13 390)





3444*

LUCIANO CASTELLI

(Luzern 1951 - lives and works in Zurich)

Balinesin. 1991.

Gouache and resin on paper.

Signed and dated at the centre left side

margin: Luciano Castelli 91.

50 x 35 cm.

CHF 3 500 / 4 500

(€ 3 130 / 4 020)



3445

LUCIANO CASTELLI

(Luzern 1951 - lives and works in Zurich)

Démon rouge. 1984.

Acrylic on firm paper.

Signed and dated at the lower left side margin: Luciano Castelli 84.

100 x 70.7 cm.

Provenance:

- Galerie Joachim Becker, Cannes.
- Purchased from the above by the present owner in 1984.

CHF 5 000 / 7 000

(€ 4 460 / 6 250)



3446

LUCIANO CASTELLI

(Luzern 1951 - lives and works in Zurich)

Vitrier. 1994.

Resin on paper.

Signed and dated at the lower right side margin: Luciano Castelli 94.

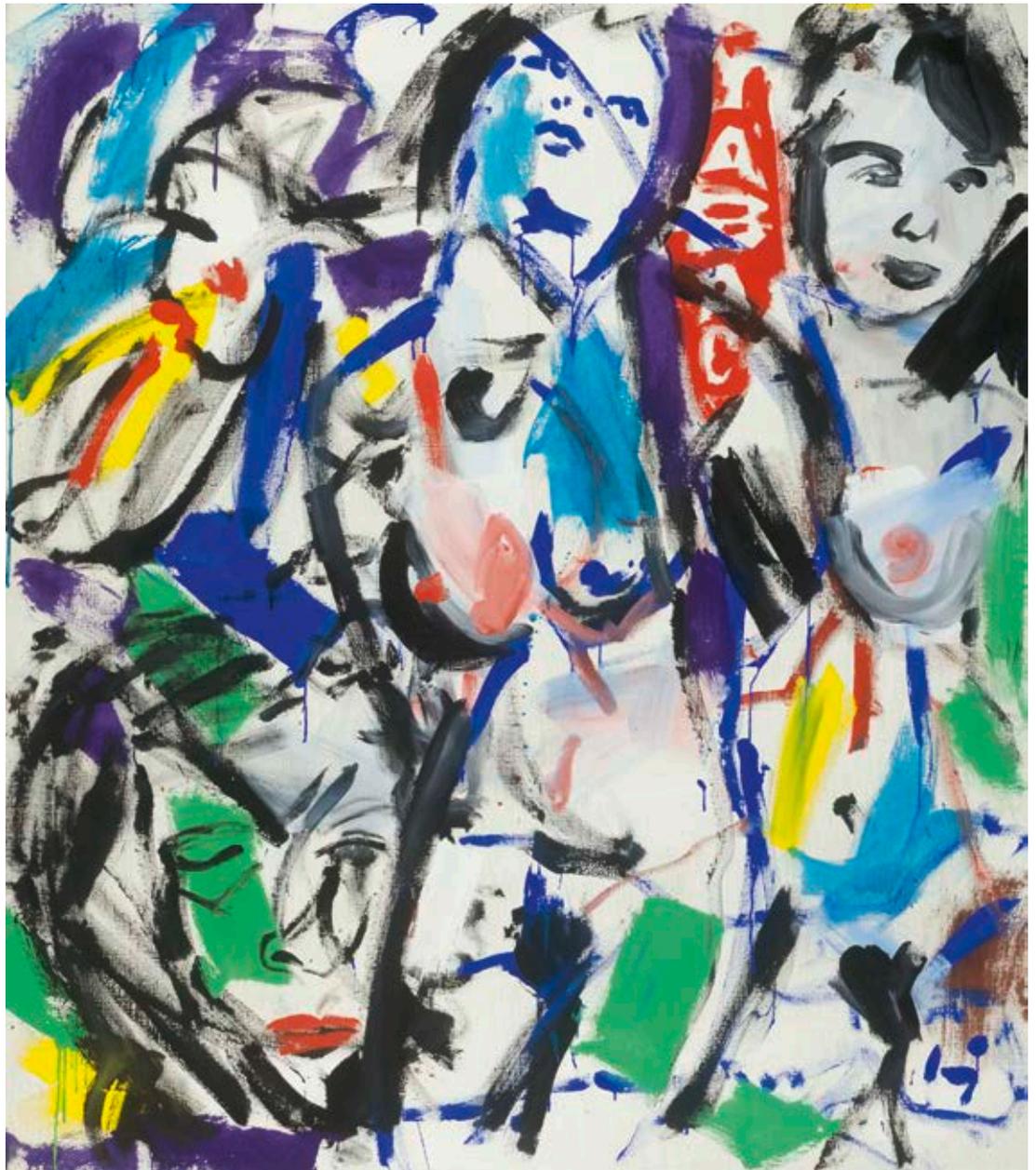
100 x 70 cm.

Provenance:

- Raab Boukamel Gallery, London (verso with the label).
- Purchased from the above by the present owner, since then private collection Switzerland.

CHF 5 000 / 7 000

(€ 4 460 / 6 250)



3447

LUCIANO CASTELLI

(Luzern 1951 - lives and works in Zurich)

Pigalle mit Strumpfmasken - Selbst-
portrait. 1993.

Oil on canvas.

Signed, dated and titled on the reverse:
„PIGALLE MIT STRUMPFMASKEN -
SELBSTPORTRAIT“ 1993 Luciano Castelli
0812/93.

156 x 135 cm.

Provenance:

- Galerie Raab Boukamel, London (verso
with the label).
- Purchased from the above by the pre-
sent owner, since then private collection
Switzerland.

CHF 10 000 / 15 000
(€ 8 930 / 13 390)



3448

LUCIANO CASTELLI

(Luzern 1951 - lives and works in Zurich)

Pigalle Pin-ups. 1994.

Oil on canvas.

Signed, dated and titled on the reverse:

„PIGALLE-PIN-UPS“ 1994 Luciano Castelli
0816/94.

160 x 140 cm.

Provenance:

- Galerie Raab Boukamel, London (verso with the label).
- Purchased from the above by the present owner, since then private collection Switzerland.

CHF 10 000 / 15 000

(€ 8 930 / 13 390)

3449*

LUCIANO CASTELLI

(Luzern 1951 - lives and works in Zurich)

Asiatin. 1996.

Gouache and resin on paper.

Signed and dated at the centre right side margin: Luciano Castelli 1996.

49.5 x 35.5 cm.

CHF 1 500 / 2 000

(€ 1 340 / 1 790)



3450*

LUCIANO CASTELLI

(Luzern 1951 - lives and works in Zurich)

Paar. 1993.

Ink on paper.

Signed and dated at the lower left side margin: Luciano Castelli 93.

71 x 50 cm.

CHF 3 500 / 4 500

(€ 3 130 / 4 020)



3451

ZILLA LEUTENEGGER

(Zurich 1968 - lives and works in Zurich)

Im Schlafzimmer. 2006.

Pencil and acrylic on paper.

Signed and dated on the reverse:

Zilla Leutenegger 06.

100 x 70 cm.

Provenance:

- Galerie Peter Kilchmann, Zurich (verso with the label).
- Purchased from the above.
- By descent to the present owner, since then private collection Switzerland.

CHF 900 / 1 200

(€ 800 / 1 070)



3452

MARTIN DISLER

(Seewen 1949 - 1996 Geneva)

Untitled. 1995.

Pastel on paper.

Signed and dated on the reverse: disler 95.

65 x 50 cm.

Provenance: Private collection Switzerland.

CHF 1 000 / 1 500

(€ 890 / 1 340)



3453

MARTIN DISLER

(Seewen 1949 - 1996 Geneva)

Untitled. 1989.

Watercolour and gouache on paper.

Signed and dated on the reverse: disler 89.
41 x 59.2 cm.

Provenance: Private collection Switzerland.

CHF 1 500 / 2 000

(€ 1 340 / 1 790)



3454

MAYO BUCHER

(Zurich 1963 - lives and works in Zurich)

Crossing. 1995.

Acrylic on wood.

Signed, dated and titled on the reverse:

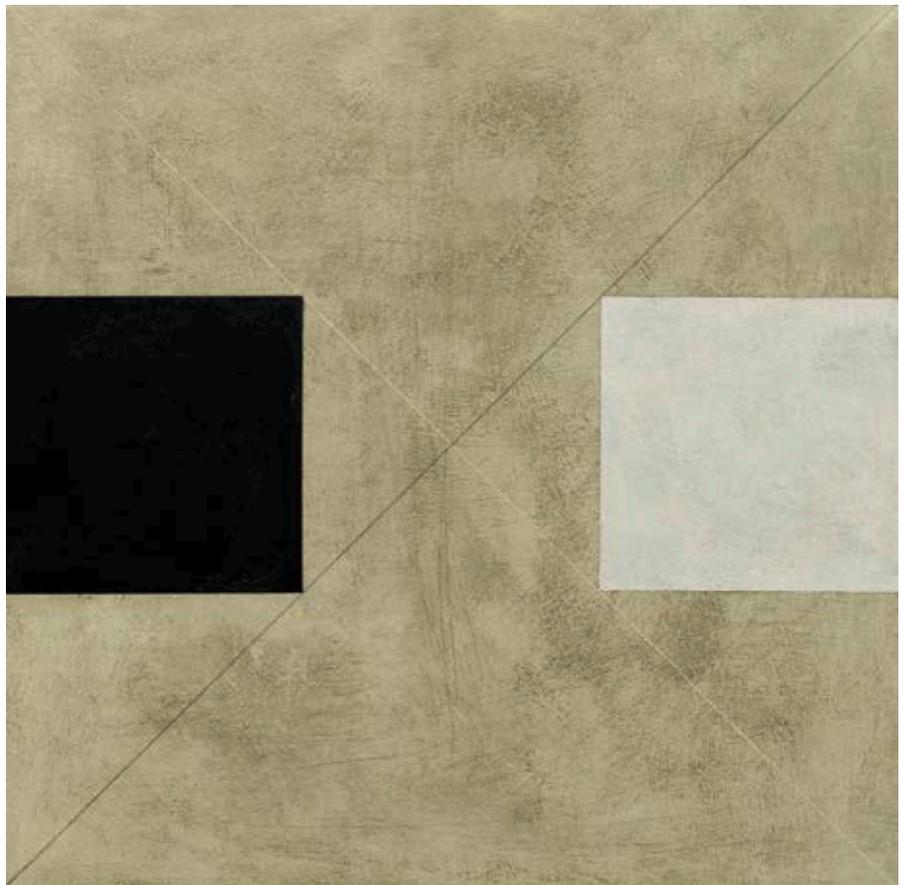
Mayo Bucher „Crossing“ 1995.

40 x 39.5 x 5 cm.

Provenance: Private collection Switzerland.

CHF 1 200 / 1 800

(€ 1 070 / 1 610)



3455

ANDI DENZLER

(Zurich 1965 - lives and works in Zurich)

Miles Davis. 1998.

Oil on canvas (4 parts).

Signed, dated and inscribed on the reverse
on each canvas: Denzler 98 223A-D, also
titled once: Miles Davis.

171 x 148 cm.

Provenance:

- Galerie Wehrli, Zürich.

- Purchased from the above around 20
years ago by the present owner, since
then private collection Switzerland.

CHF 3 000 / 4 000

(€ 2 680 / 3 570)



3456

MAYO BUCHER

(Zurich 1963 - lives and works in Zurich)

Quadro Milano. 1995.

Acrylic on wood.

Signed, dated and titled on the reverse:

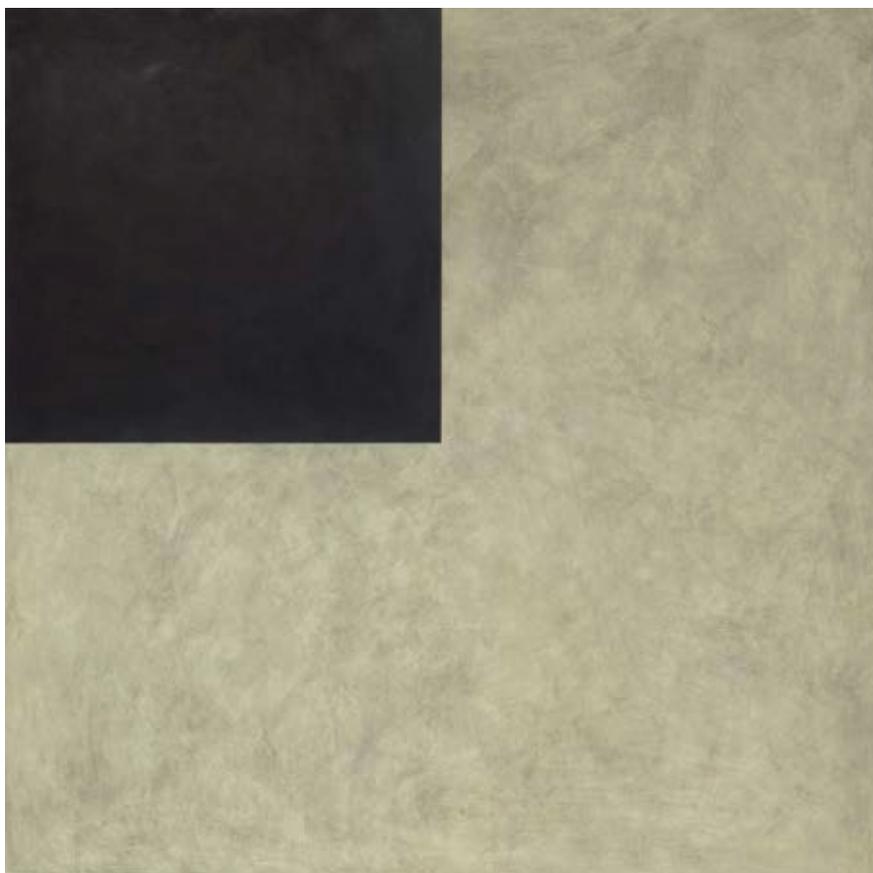
Mayo Bucher „Quadro Milano“ 1995.

160 x 160 x 5 cm.

Provenance: Private collection Switzerland.

CHF 4 000 / 6 000

(€ 3 570 / 5 360)





"The special light conditions and the vast sky trigger in me a certain melancholy."

Andreas Rickenbacher

3457*

ANDREAS RICKENBACHER

(Sissach/Switzerland 1959 - lives and works in Basel)

Der Frühling kommt. 2017.

Oil on canvas.

Monogrammed and dated lower left:

AR 17. Signed, dated and titled on the reverse: Andreas Rickenbacher 2017 „Der Frühling kommt“, as well as described: Silsersee.

100 x 100 cm.

With a striking, true-to-scale and realistic technical precision, the artist Andreas Rickenbacher succeeds in depicting the

monumentality of nature on his canvases. The inspiration for his mountain and rocky landscapes comes almost always from the Engadin, as is the case in the present work, with its view of Lake Sils. His landscapes exude the powerful, massive presence of the earth, balanced with the surrounding pure materials, such as water, and the clean, clear air of the mostly brilliant blue sky.

Through his initial professional training as a metal worker he acquired an eye and a sensitivity to physical materials, substance and matter. In 1985 Andreas Rickenbacher

began to work in painting, after having studied at the school of design in Basel.

He executes his works by reproducing his draft drawings, watercolours or photographs on large format canvases, which result in these realistic works replete with matter.

CHF 5 000 / 7 000
(€ 4 460 / 6 250)





3458*

STEFAN RÜESCH

(Luzern 1963 - lives and works in Chur)

Winter-Zauber. 2011.

Acrylic on canvas.

Signed, titled and dated also with work
information on the stretcher: S. Rüesch

STEFAN RÜESCH „Winter-Zauber“ 2011

Acryl auf Leinwand, 120 x 100 cm.

120 x 100 cm.

Provenance: Artist's studio.

CHF 10 000 / 12 000

(€ 8 930 / 10 710)



3459*

STEFAN RÜESCH

(Luzern 1963 - lives and works in Chur)

Aufwärts I. 2008.

Acrylic on canvas.

Signed, titled and dated also with work information on the reverse on the stretcher:

S. Rüesch RÜESCH 2008 „Aufwärts“ 2008

I/ Acryl auf Leinwand/80 cm x 120 cm.

80 x 100 cm.

Provenance: Artist's studio.

The Swiss painter Stefan Rüesch could be described as a landscape painter. His paintings of snow-covered mountains, mountain meadows in the summer and townscapes, suggest at first sight the kind of nostalgic kitsch pictures which exude the harmonious and the idyllic. If we look closely however, we see that he has succeeded in creating a powerful examination of classic landscape painting, leading to a contemporary interpretation of this motif. He thus plays with the inconsistencies, which are best demonstrated by means of his particular technique.

If we stand very close to the paintings of Stefan Rüesch, then our first thought is of pixels or computer-generated shapes. This first impression is deceptive however,

since what the viewer sees is Rüesch's unique way of working. He skilfully employs horizontal and vertical lines, which meet at right angles, in order to compose his landscapes. The precise placing of each individual line, sometimes shortened, sometimes extended, enables him to depict every possible form, even round shapes. As a result of this special painting technique, his works lack any kind of brush style. We see the work as a kind of abstraction, and this is further supported by the reduced choice of colour. He limits himself to a small number of tones, without shades or nuances.

In the choice of motif, Rüesch also breaks new ground. He finds his motifs, which appear so familiar to us as observers, in magazines and illustrated supplements etc. He then decides on the detail to be

painted, leaves out individual motifs or combines motifs from different models to create a new composition. In the strict sense, these are fantasy landscapes.

"Despite this distancing from nature and although the experience of nature does not come from his own direct contemplation, but is generated second hand, surprisingly Rüesch's pictures evoke an intense atmosphere, which stir the mind and trigger romantic emotions." (quote from Beat Stutzer, in: Stefan Rüesch. Vertes Modern, Zurich 2015, p. 6)

CHF 9 000 / 11 000
(€ 8 040 / 9 820)

"The future of sculpture has only just begun. Its potential today is greater than ever, and its possibilities are just starting to unfold. Its language and its forms have just started to develop."

Tony Cragg

3460

TONY CRAGG

(Liverpool 1949 - lives and works in Wuppertal)

Conical Flask. 2000.

Bronze, patinated in black.

With the incised signature, number and foundry mark: Tony Cragg 2/6 Schmäke Düsseldorf.

58 x 62 x 37 cm.

With the artist's confirmation of authenticity.

Provenance:

- Galerie Bernier/Eliades, Athens.
- Purchased from the above by the present owner, since then private collection Switzerland.

Exhibition: Wuppertal 2016, Tony Cragg - Parts of the World Retrospektive. Von der Heydt-Museum, 19 April - 14 August, p. 320 (different cast).

Tony Cragg, born in 1949 in Liverpool, is one of the most influential and formative sculptors of our time. In his numerous teaching activities alone, and his directorship of the renowned Kunstakademie in Düsseldorf, he has influenced an entire generation of sculptors. After having received numerous prizes such as the Turner Prize in 1988 and the Cologne Fine Art Prize in 2012, his participation in Documenta 7 and 8 and numerous biennales, the town of Wuppertal, where he lives, and

the Hermitage in St. Petersburg mounted a large retrospective of his work in 2016.

In the past five decades, Tony Cragg has created one of the most diverse sculptural oeuvres within contemporary art. His early works in the 1970s were characterised by the arrangement and presentation of found objects and everyday items, until he established his two key forms: the so-called "Early Forms", in which the focus is on the form of a vessel, and the "Rational-Beings", abstract sculptures, based on the idea of the spinal column, around which the sculpture is shaped. Both types dominate his work, but are then further developed by Cragg and sometimes taken to extremes. His artistic work is determined by examining and interacting with material, form, meaning and significance. This was recently asserted by Gerhard Finckh: "The meaning of Cragg's sculptures consists in shaping the material in such a way that the form celebrates both the material and its qualities – we might say 'commemorates' – and at the same time this awakens an

insatiable curiosity as to the next aspect of the sculpture and a quiet regret over the loss of the previous view which has been lost." (quote from exh. cat. Tony Cragg – Parts of the world. Von der Heydt-Museum Wuppertal, Cologne 2016, p. 308).

The present sculpture, "Conical Flask" is one of the "Early Forms". The basic form, an Erlenmeyer flask (conical flask), undergoes a kind of metamorphosis in the hands of the sculptor, whereby a new autonomous form emerges. The viewer is granted an insight into both the external and internal form: by walking around the piece, they are drawn into a game of outside and inside, casing and cavity, which so fascinates Cragg.

CHF 25 000 / 35 000
(€ 22 320 / 31 250)





3461

CHU TEH-CHUN

(Suzhou 1920 - 2014 Paris)

Untitled. 1987.

Oil on canvas.

Signed twice and dated lower right:
CHU Teh-Chun 87. Also verso signed
twice and dated: CHU TEH-CHUN le
15.11.1987.

73 x 92 cm.

The authenticity of the work has been confirmed by the Fondation Chu Teh-Chun, Geneva, October 2017. We thank the Fondation for their kind support.

Provenance: Directly purchased from the artist by the present owner in 1987, since then private collection Switzerland.

CHF 200 000 / 300 000
(€ 178 570 / 267 860)



3462

CHU TEH-CHUN

(Suzhou 1920 - 2014 Paris)

Untitled. 1987.

Oil on canvas.

Signed twice and dated lower right:

CHU Teh-Chun 87. Also verso signed twice and dated: CHU TEH-CHUN le 2. Dec. 1987.

73 x 92 cm.

The authenticity of the work has been confirmed by the Fondation Chu Teh-Chun, Geneva, October 2017. We thank the Fondation for their kind support.

Provenance: Directly purchased from the artist by the present owner in 1987, since then private collection Switzerland.

Chu Teh-Chun was born in 1920 in the Chinese Province of Jiangsu (today Anhui Province) the youngest of three sons in an affluent family of doctors. His father and grandfather were scholars and collectors of Chinese painting and calligraphy.

With the support of his family, at the age of 15 he entered the National School of Fine Arts in Hangzhou, which was led by the much-travelled Lin Fengmian, who possibly later inspired Chu Teh-Chun to move to France. He attended courses in both Chinese and Western painting, where he met the artists Wu Guanzhong and Zao Wou-Ki, with whom he shared a lifelong friendship. All three were to influence one another. After graduating in 1941 he was hired as assistant professor and later made professor at the renowned Nanjing University. With the rise of the Communist Movement in China, Chu Teh-Chun moved

to Taiwan, where from 1951 he offered courses in Western Art at the National Taiwan University. In March 1955 he travelled to Europe with stays in Hong Kong, Saigon, Sri-Lanka (then Ceylon), Port Said, Cairo, where he discovered Egyptian art, and finally reached Paris via Marseille.

The abstract painting of Nicolas de Staël inspired Chu Teh-Chun. Within just a few years, in 1958 he had his first exhibition, followed by international exhibitions at the Carnegie Museum of Art in Pittsburgh in 1964, in Jerusalem and Athens. He also participated in the Sao Paulo Biennale in 1969. At the beginning of the 1980s his fame also began to grow in Asia. In 1987, the same year that both of the present paintings were produced, Chu Teh-Chun returned to his homeland as a visitor for the first time in thirty years, in order to be present at the retrospective of his life's work at the Historical National Museum in Taipei. Exhibitions in the most important museums of the world then followed. From 1997 he became member of the Académie des Beaux-Arts in Paris. Chu Teh-Chun died in Paris in 2014 at the age of 93.

Chu Teh-Chun was a master of Lyrical Abstraction. His works reflect a spontaneous

improvisation and appear to reproduce his artistic feelings directly. He employs a broad palette, in order to allow the colours, in an almost meditative style, to dance on the canvas like an erupting volcano or the flames of a fire. Chu Teh-Chun also appears to play with the plasticity and ductility of the colour pigments. The flowing lines and fluid colour surfaces appeal to the viewer's imagination: clouds, mountain landscapes, rock formations or waterfalls emerge before the inner eye. The compositions on the canvas may burn brilliantly with colour, produce great depth and density, movement or renewal, a sense of fading, sunrise or sunset, brightness, or at the same time mystery. The viewer is lost in a splendidly abstract landscape painting.

Chu Teh-Chun's paintings skilfully reflect the pristine and pure feeling of the artist's love of nature, and the expert connection he made in his technique between Asian and Western artistic influences.

CHF 200 000 / 300 000
(€ 178 570 / 267 860)





3463*

FONG CHUNG-RAY

(Nanyang/China 1933 - lives and works in San Francisco)

Untitled. 1973.

Watercolour on Japan.

Signed, dated and described in Chinese at the centre left margin: Fong Chung-Ray 46 1973.

59 x 91.5 cm.

Provenance: Private collection Germany.

CHF 4 000 / 6 000
(€ 3 570 / 5 360)

3464*

EMIL SCHUMACHER

(Hagen/Westphalia 1912 - 1999 San José/Ibiza)

G-14. 1983.

Gouache on brown wrapping paper.

Signed and dated lower left:

Schumacher 83.

67 x 57 cm (irregular margins).

This work is registered in the Emil-Schumacher-Archiv, Hagen, under the archive number: 0/4.785. We thank Dr. Ulrich Schumacher for his kind support.

Provenance:

- Galerie Menzel, Berlin.

- Purchased in 1988 from the above by the present owner, since then private collection Germany.

CHF 8 000 / 14 000
(€ 7 140 / 12 500)





3465

MANUEL TORRES

(Spanien 1938 - lives and works in Geneva)

Untitled. 1995.

Bronze, patinated in black.

With the incised signature and date on the base: MTorres 1995.

230 x 176 x 100 cm.

Provenance: Private collection Switzerland.

CHF 3 000 / 5 000

(€ 2 680 / 4 460)



3466

GÜNTHER FÖRG

(Füssen 1952 - 2013 Freiburg/Breisgau)

Untitled. 1988.

Bronze.

From an edition of 14.

49.5 x 39 cm.

The work is recorded in the archive
Günther Förg under: WVF.88.BR.0488. We
thank Michael Neff, Estate Günther Förg,
for his kind confirmation of authenticity of
this work.

Provenance: Purchased by the present
owner in the beginning of the 1990s, since
then private collection Switzerland.

CHF 8 000 / 12 000
(€ 7 140 / 10 710)

3467*

A.R. PENCK (RALF WINKLER)
(1939 Dresden - 2017 Zurich)
Untitled. 1991.
Ceramic plate with faience painting.
Signed on the underside: a.r. Penck.
Diameter 46.5 cm.

Provenance: Purchased in the early 1990s
from Droysen-Keramikgalerie Katrin
Kühn, Berlin, by the present owner.

CHF 1 200 / 1 800
(€ 1 070 / 1 610)



3468*

A.R. PENCK (RALF WINKLER)
(1939 Dresden - 2017 Zurich)
Untitled. 1991.
Ceramic plate with faience painting.
Signed on the underside: a.r. Penck.
Diameter 46.7 cm.

Provenance: Purchased in the early 1990s
from Droysen-Keramikgalerie Katrin
Kühn, Berlin, by the present owner.

By the end of the 1970s, A.R. Penck had reached the limits of his reduced formal language and broadened his artistic range to include a variety of media including ceramics. At the Droysen ceramics gallery, Katrin Kühn tried out his "Standart" motifs on plates, vases and tea sets. The round form offered a new pictorial space, which could be worked on both sides. Above all, A. R. Penck was interested in the altered materiality of ceramic after the firing. Cracks and bubbles are physical characteristics, of the type which he had previously dispensed with in favour of the signal forms. The ceramic therefore constitutes an interesting symbiosis of two of the artist's phases: his time as a "Bildforscher" (visual researcher) and the new extended examination of materiality.

CHF 1 200 / 1 800
(€ 1 070 / 1 610)



3469

ARMAN
(ARMAND PIERRE FERNANDEZ)

(Nice 1928 - 2005 New York)

La fiancée de Casals. 1988.

Bronze, patinated in brown.

With the incised signature on the base:

arman, also with the incised number:

AP2/2. Casted by Bocquel (with the
caster's stamp).

Height 135 cm (with base).

This work is recorded in the Arman Studio
Archives. New York, under the number:
APA#8309.88.004. We thank the Arman
Studio Archives for their kind support.

Provenance:

- Galerie Beaubourg, Paris.

- Purchased from the above by the pre-
sent owner, since then private collection
Switzerland.

CHF 25 000 / 35 000

(€ 22 320 / 31 250)



3470*

GEORG BASELITZ

(Grossbaselitz 1938 - lives and works in Munich)

Untitled (eagle). 1979.

Gouache on paper.

Monogrammed and dated lower right:

G.B. III.79, also inscribed on the reverse:

G.B.Z. 52.

85 x 61 cm.

Provenance:

- Galerie Fahnenmann, Berlin.
- Purchased in 1988 from the above by the present owner, since then private collection Germany.

Exhibitions:

- 1987 Basel, Georg Baselitz - Adler, 53 Arbeiten auf Papier von 1979. Galerie Buchmann, 2 June - 1 August.
- 1987 Frankfurt, Georg Baselitz - Adler, 53 Gouachen und Zeichnungen, entstanden vom November 1978 bis April 1979. Galerie Neuendorf, 10 September - 10 November.
- 1988 Berlin, Georg Baselitz - Adler-Serie, Zeichnungen 1979. Galerie Fahnenmann, 11 - 30 April.

Literature: Exh. Cat.: Georg Baselitz - Adler (53 Gouachen und Zeichnungen), Frankfurt 1988, cat. no. 38.

The eagle motif runs throughout the work of Georg Baselitz like a basic triad chord. It is repeatedly employed in various formats and techniques, and is the testing ground for new possibilities in painting and drawing. The eagle first appeared in his work in 1962. At first it was the symbolic nature of the eagle which was predominant. For over 5000 years the eagle has symbolised

strength, power and superiority. Yet in his consistent examination of this motif, Baselitz has transcended the purely motivic level.

One phase where George Baselitz examined this theme most intensively, was in the group of large format sheets from 1978/1979, from which the present work comes: "Der Adler", dated 1979. What is striking about this phase is the concentration of the works from both the temporal and the thematic point of view. In this series, it is clear that the eagle, unlike before, now serves as way for Baselitz in his artistic play, to grapple with this motif through experiment. The works in this group are not therefore eagle studies, but studies of drawing (Günter Gerken in Georg Baselitz. Adler, Frankfurt 1988, p.5). Baselitz develops his works not in order to provide a more complete depiction of the eagle; rather, he is striving to move from the perfection of the depiction towards imperfection. Only in imperfection can the drawing develop its full force – free from all limits and expectations that come with a reflection of reality. "The ease with which the conventional canon of drawing can be satisfied must be overcome, so that new possibilities for drawing can be unlocked." (ibid. p. 6)

Just as the inversion of the motif is a challenge to the dominance of convention and the canon, a challenge to tradition (representational painting) and trends (current abstract tendencies), so anti-drawing is a liberation of drawing from its boundaries and limitations. By destroying what is present, space is created in which something new can emerge. The drawings are traces of this process of renewal, a questioning of established pictorial construction. Access to these works comes by means of the sensuousness of the material, beyond any rational pictorial reflection. In the modification of the broad spectrum of materials used, the viewer can find their own position in relation to what is featured there. In viewing a work, such as the picture "Der Adler" which is presented here, the question is: in what form does Baselitz succeed in leaving the motif of the drawing, without losing it entirely.

"Reality is the picture, it is most definitely not in the picture." (Georg Baselitz in: Tekeningen – Zeichnungen, Exh. Cat. Groninger Museum, Groningen 1979)

CHF 20 000 / 30 000
 (€ 17 860 / 26 790)



3471

JAMES BROWN

(Los Angeles 1951 - lives and works in New York and Paris)

Sinbad #4. 1985.

Enamel, stain and colour pen on paper.

Signed, dated and titled on the reverse:

james brown 1985 nyc SINBAD#4.

101 x 152 cm.

Provenance:

- Galerie Bischofberger, Zurich (verso with the label).

- Purchased from the above by the present owner, since then private collection Switzerland.

CHF 4 000 / 6 000

(€ 3 570 / 5 360)



3472*

A.R. PENCK (RALF WINKLER)

(Dresden 1939 - 2017 Zurich)

Situation (hinten TM). 1989.

Acrylic and watercolour on firm paper.

Signed and dated lower right: ar. penck 89,

also titled lower left: Situation (hinten TM).

61 x 97 cm.

Provenance:

- Galerie Michael Schulz, Berlin (verso with the label).

- Purchased from the above in 1992 by the present owner, since then private collection Germany.

CHF 6 000 / 8 000

(€ 5 360 / 7 140)



3473*

A.R. PENCK (RALF WINKLER)

(Dresden 1939 - 2017 Zurich)

Entwurf (sculptur/hinten TM). 1989

Gouache and watercolour on firm paper.

Signed lower right: ar. penck, also titled

lower left: Entwurf (sculptur/hinten TM)

and dated upper right: 89.

98 x 62 cm.

Provenance:

- Galerie Michael Schulte, Berlin (verso with the label).

- Purchased in 1992 from the above by the present owner, since then private collection Germany.

CHF 4 000 / 6 000

(€ 3 570 / 5 360)



3474

HELMUT MIDDENDORF

(Dinklage 1953 - lives and works in Berlin and Athens)

Untitled. 1982.

Watercolour on paper.

Signed and dated lower right:

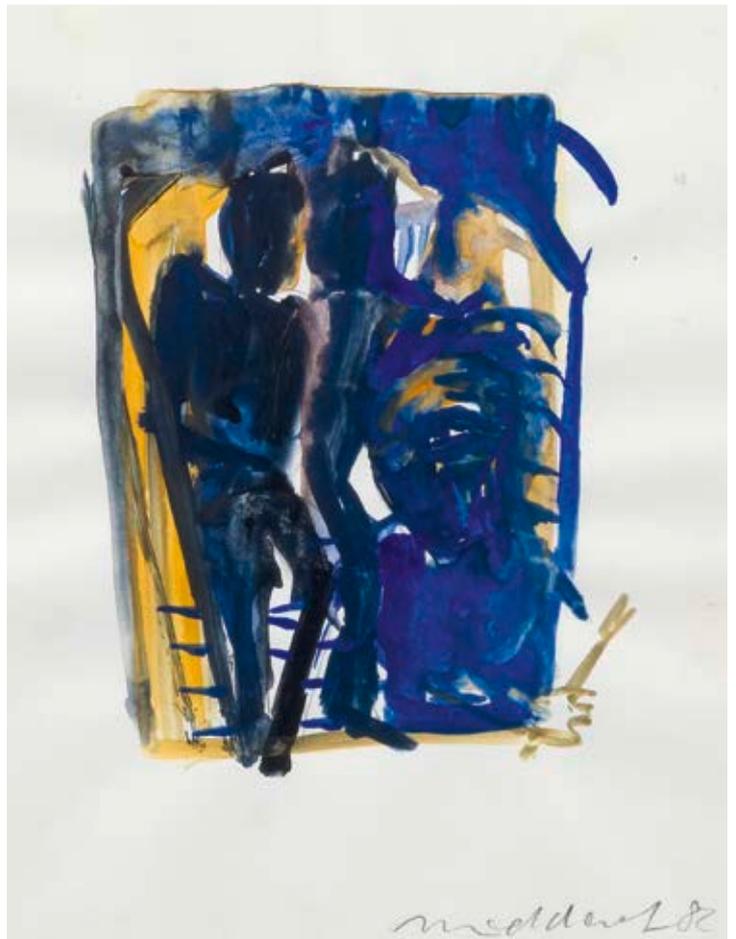
Middendorf 82.

25.5 x 19 cm.

Provenance: By descent to the present owner, private collection Switzerland.

CHF 600 / 800

(€ 540 / 710)



3475

ELVIRA BACH

(Neuenhain 1951 - lives and works in Berlin)

Vollmond. 1983.

Oil and acrylic on pergamin firmly laid down on paper.

Signed, dated and titled on the reverse:

Elvira Bach 83 Vollmond.

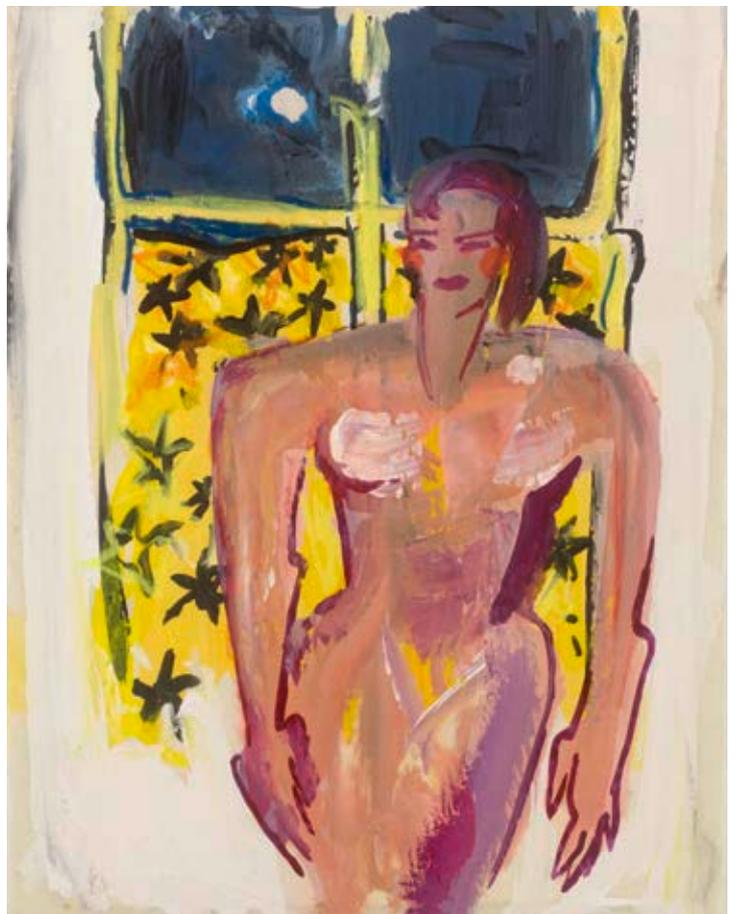
31 x 24 cm.

We thank the artist's atelier for the confirmation of authenticity.

Provenance: By descent to the present owner, private collection Switzerland.

CHF 700 / 900

(€ 630 / 800)



3476*

SIEGFRIED ANZINGER

(Weyer/Austria 1953 - lives and work in
Cologne)

Untitled. 1986.

Watercolour on paper.

Signed and dated lower left: Anzinger 86.
40 x 30 cm.

CHF 800 / 1 200

(€ 710 / 1 070)



3477

SIEGFRIED ANZINGER

(Weyer/Austria 1953 - lives and works in
Cologne)

Untitled. 1981.

Gouache and watercolour on thin paper.

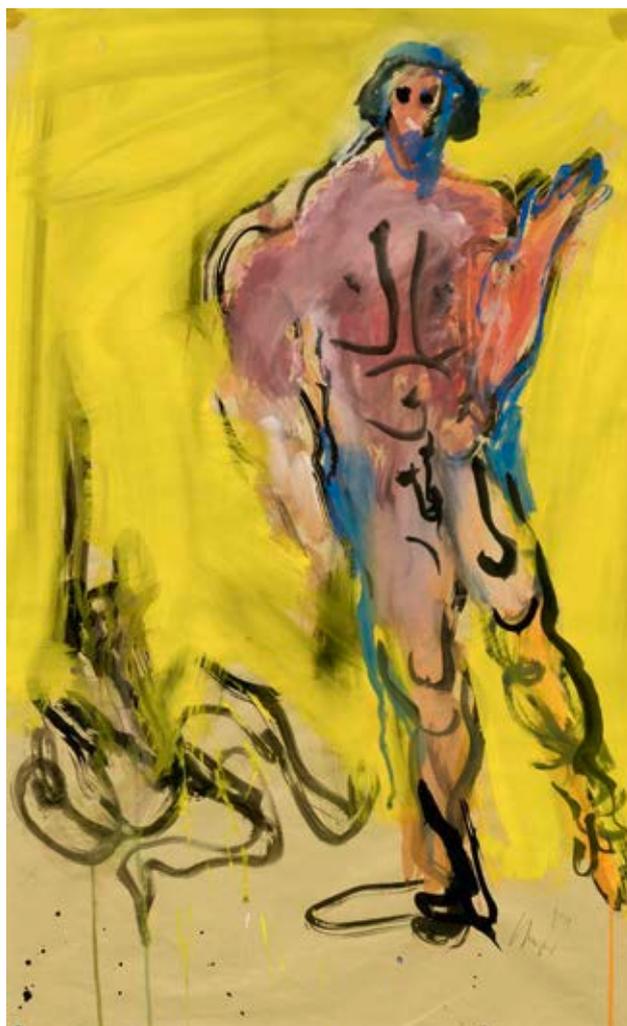
Signed and dated lower right: Anzinger 81.
85 x 54 cm.

Tear.

Provenance: Private collection Switzerland.

CHF 2 000 / 4 000

(€ 1 790 / 3 570)







3478*

A.R. PENCK (RALF WINKLER)
(Dresden 1939 - 2017 Zurich)
Untitled.
Oil on canvas.
Signed lower centre: ar. penck.
60 x 40 cm.

Provenance:

- De La Tour Fine Arts, Amsterdam.
- Private collection The Netherlands.

CHF 10 000 / 15 000
(€ 8 930 / 13 390)

3479*

A.R. PENCK (RALF WINKLER)
(Dresden 1939 - 2017 Zurich)
Untitled.
Oil on canvas.
Signed lower left: ar. penck.
50 x 65 cm.

Provenance:

- De La Tour Fine Arts, Amsterdam.
- Private collection The Netherlands.

CHF 10 000 / 15 000
(€ 8 930 / 13 390)

3480

JEAN-CHARLES BLAIS

(Nantes 1956 - lives and works in Paris and Vence)

Deux fois mort. 1983.

Chalk and oil on paper.

Signed and dated lower left: Blais 83, also

signed, dated and titled on the reverse:

Blais 83 deux fois mort.

64.8 x 50 cm.

We thank the artist for his confirmation of authenticity.

Provenance: By descent to the present owner, private collection Switzerland.

CHF 2 000 / 3 000

(€ 1 790 / 2 680)



3481

JEAN-CHARLES BLAIS

(Nantes 1956 - lives and works in Paris and Vence)

Corvé d'eau. 1983.

Chalk and oil on paper.

Signed lower right: Blais, also signed, dated

and titled on the reverse: Blais Corvé d'eau

Mars 83.

37 x 26.2 cm.

We thank the artist for his confirmation of authenticity.

Provenance:

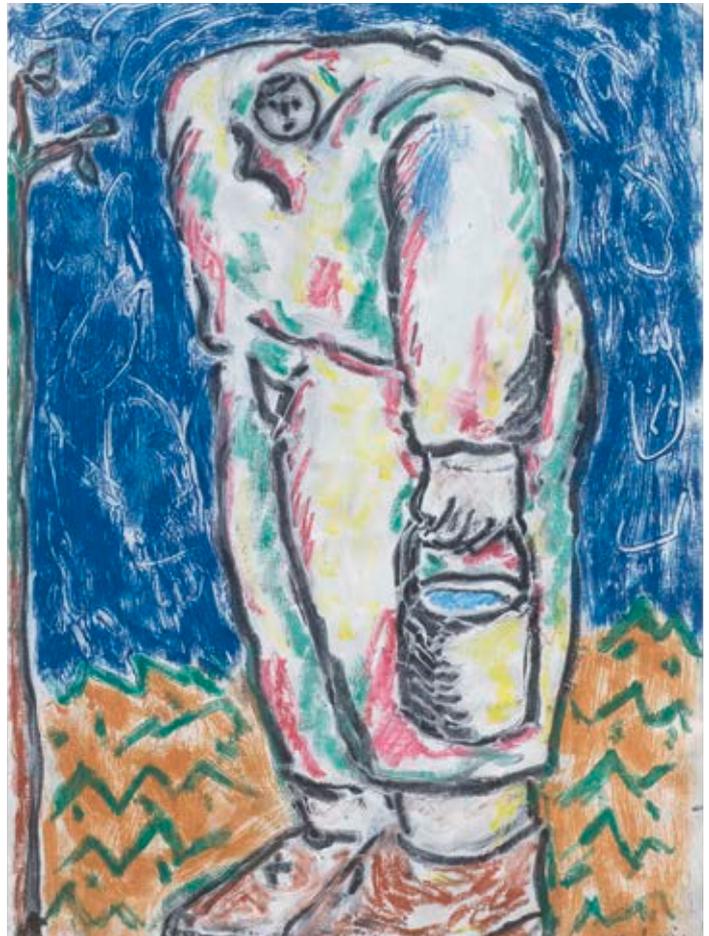
- Galerie Yves Lambert, Paris (verso with the label).

- Purchased from the above.

- By descent to the present owner, private collection Switzerland.

CHF 2 000 / 3 000

(€ 1 790 / 2 680)





3482

JEAN-CHARLES BLAIS

(Nantes 1956 - lives and works in Paris and
Vence)

Rapide à la fleure. 1983.

Gouache on poster paper.

Signed, titled and dated on the reverse:

Blais 83 „rapide à la fleure“.

80 x 75 cm (irregular margins).

We thank the artist for his confirmation of
authenticity.

Provenance: By descent to the present
owner, private collection Switzerland.

CHF 1 500 / 2 500

(€ 1 340 / 2 230)



3483

GUNTER DAMISCH

(Steyr/Austria 1958 - 2016 Vienna)

Welt, Weg und Feld. 1989.

Oil on canvas.

Signed and dated on the reverse:

G Damisch 89.

110.5 x 110.5 cm.

We thank Ms. Maria Damisch for the confirmation of authenticity, September 2017.

Provenance: By descent to the present owner, private collection Switzerland.

CHF 10 000 / 20 000
(€ 8 930 / 17 860)

3484

GUNTER DAMISCH

(Steyr/Austria 1958 - 2016 Vienna)

Nachtstrom - Nachtei. 1989.

Oil on canvas.

Signed and dated on the reverse:

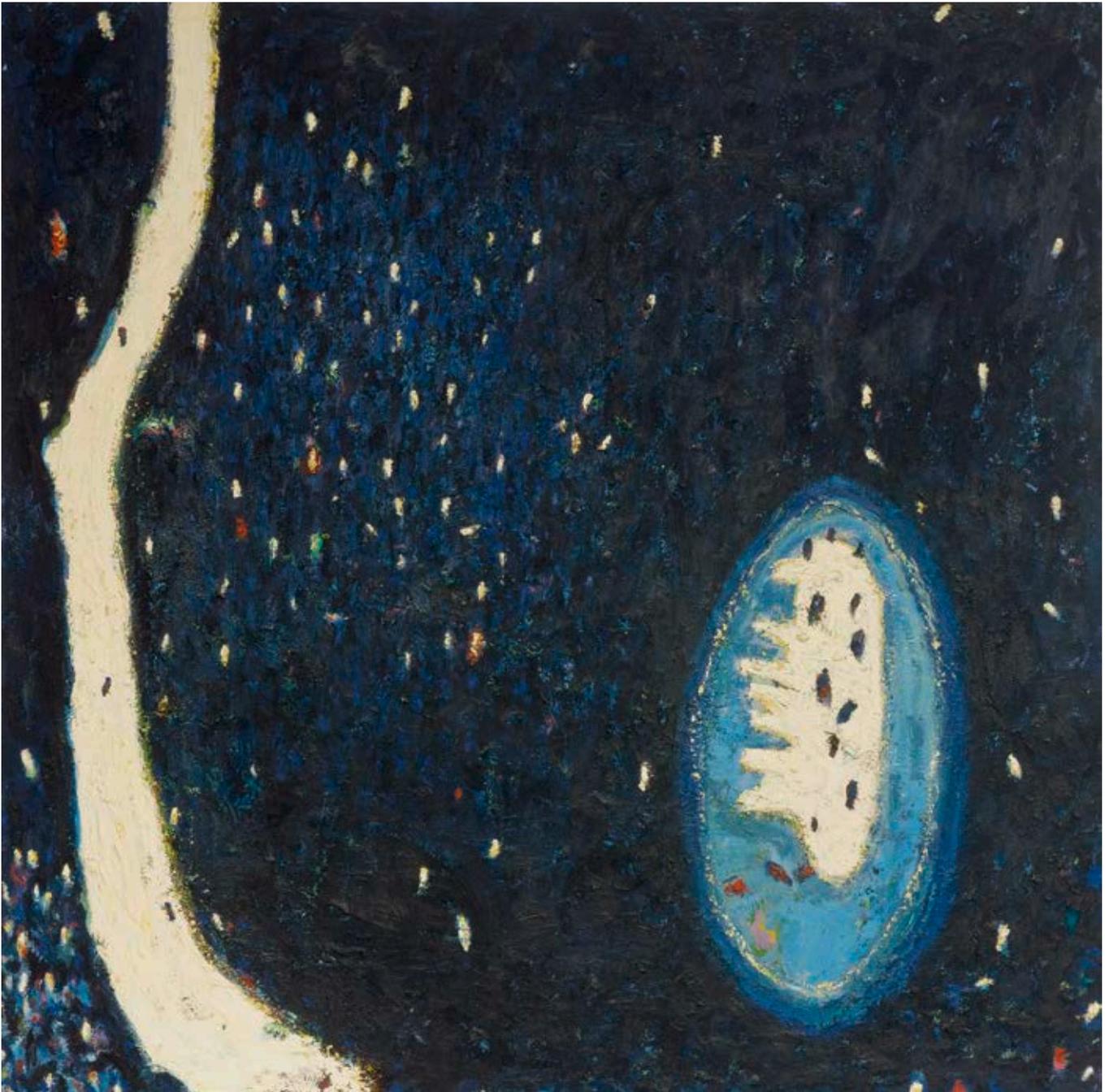
G Damisch 89.

200 x 200 cm.

We thank Ms. Maria Damisch for her confirmation of authenticity, September 2017.

Provenance: by descent to the present owner, private collection Switzerland.

CHF 15 000 / 25 000
(€ 13 390 / 22 320)



"Points in transition, worlds hovering, sticks upwards and downwards, sometimes lingering, dividing space and surfaces, next to one another in the centre." Gunter Damisch

The Austrian artist Gunter Damisch, born in Steyr in 1958, studied painting and graphic art at the Academy of Fine Arts in Vienna under Maximilian Melcher and Arnulf Rainer from 1978 to 1983. As a member of "Neuer Wilde" he first found his place amongst the young Viennese painters. In 1992 he took on a visiting professorship at the Academy and some years later became full professor of graphic art and printing technique. Gunter Damisch, whose life was inextricably bound with the Academy, became ill and died prematurely in 2016. He was one of the most important international exponents of contemporary art in Austria.

In his paintings Gunter Damisch looks for the intervals between New Wave and classic art history. For him, to reach the abstract is an elevated objective. He tries to find a highly expressive yet half-abstract "Ungegenständlichkeit" (non-representational state) in his pictures. In his canvases he develops worlds in which he applies the oil paints always on top of one another. The impastoed oil becomes a formal quality in his work. His heavy canvases form island-like structures and forms, which could have come from space or from under the microscope. These complexities arise and disappear, they appear to develop and to cluster, against a cosmos-like background.

The two works presented here from 1989 "Welt, Weg und Feld" and "Nachtstrom – Nachtel" belong to his most important series of paintings and are excellent examples of what the artist sought to achieve: "Where there is nothing left, then everything can be, the lost gives birth to the new".

3485

ROBERT NADKIN

(Chicago 1930 - 2010 Danbury/
Connecticut)

Bern series #145A. 1980.

Acrylic on paper.

Signed lower left: Nadkin.

79.5 x 58 cm.

Provenance:

- Gimpel Fils Gallery, London (verso with the label).
- Collection César Schürch, Hombrechtikon (verso with the label).
- Private collection Switzerland.

CHF 1 500 / 2 000

(€ 1 340 / 1 790)



3486*

PAUL JENKINS

(Kansas City/Missouri 1923 - 2012 New
York)

Mandala Meditation Sundial. 1981.

Watercolour on paper and paper relief in
plexiglass frame.

Signed and dated lower centre:

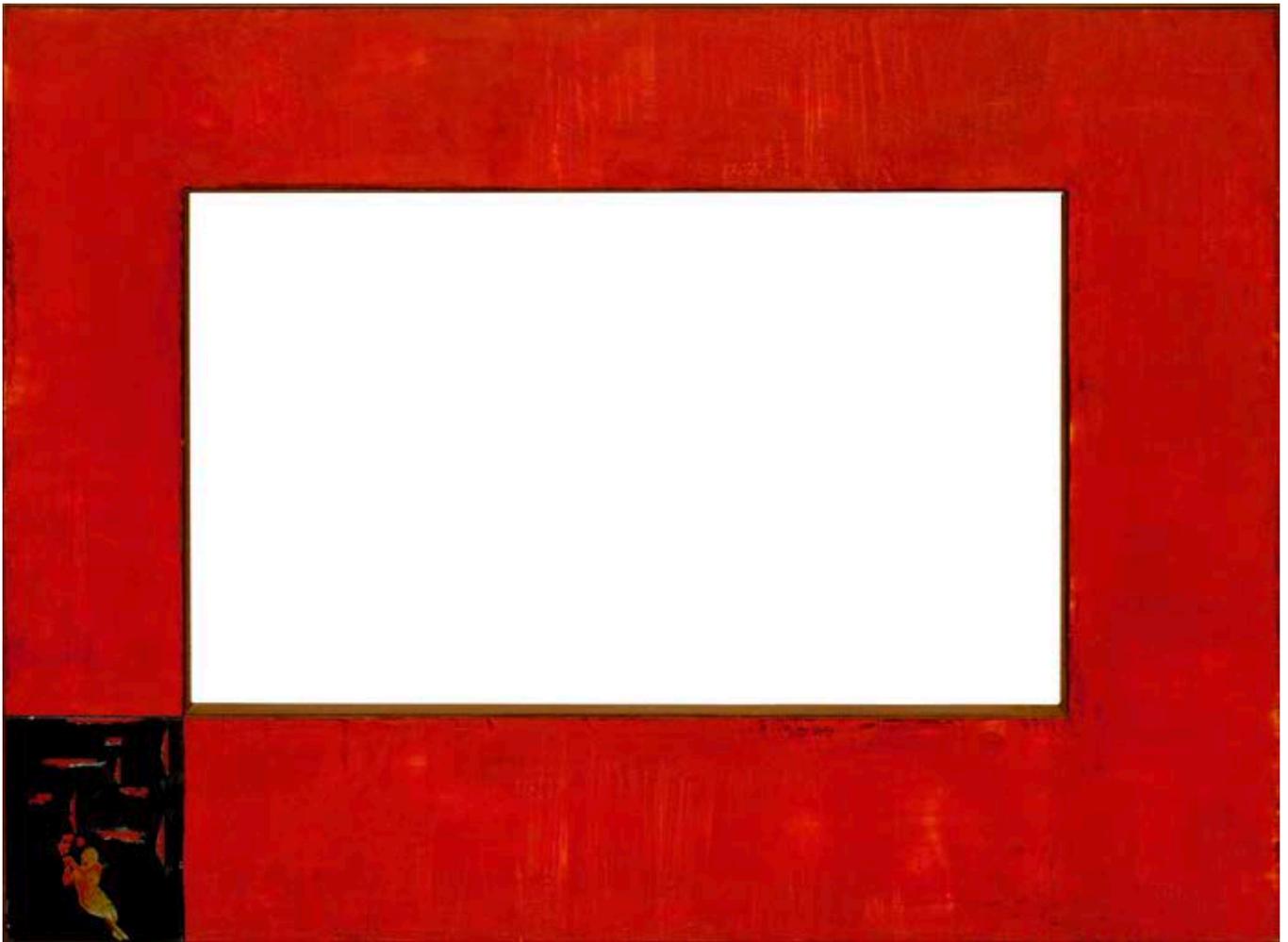
Paul Jenkins 1981.

70 x 70 cm.

CHF 2 500 / 3 500

(€ 2 230 / 3 130)





3487*

GIUSEPPE GALLO

(Rogliano 1954 - lives and works in Rome)

Guaneri del Gesù. 1988.

Encaustic on wood, oil on canvas, iron.

Signed, dated and titled on the reverse:

Giuseppe Gallo 1988 Guaneri Del Gesù.

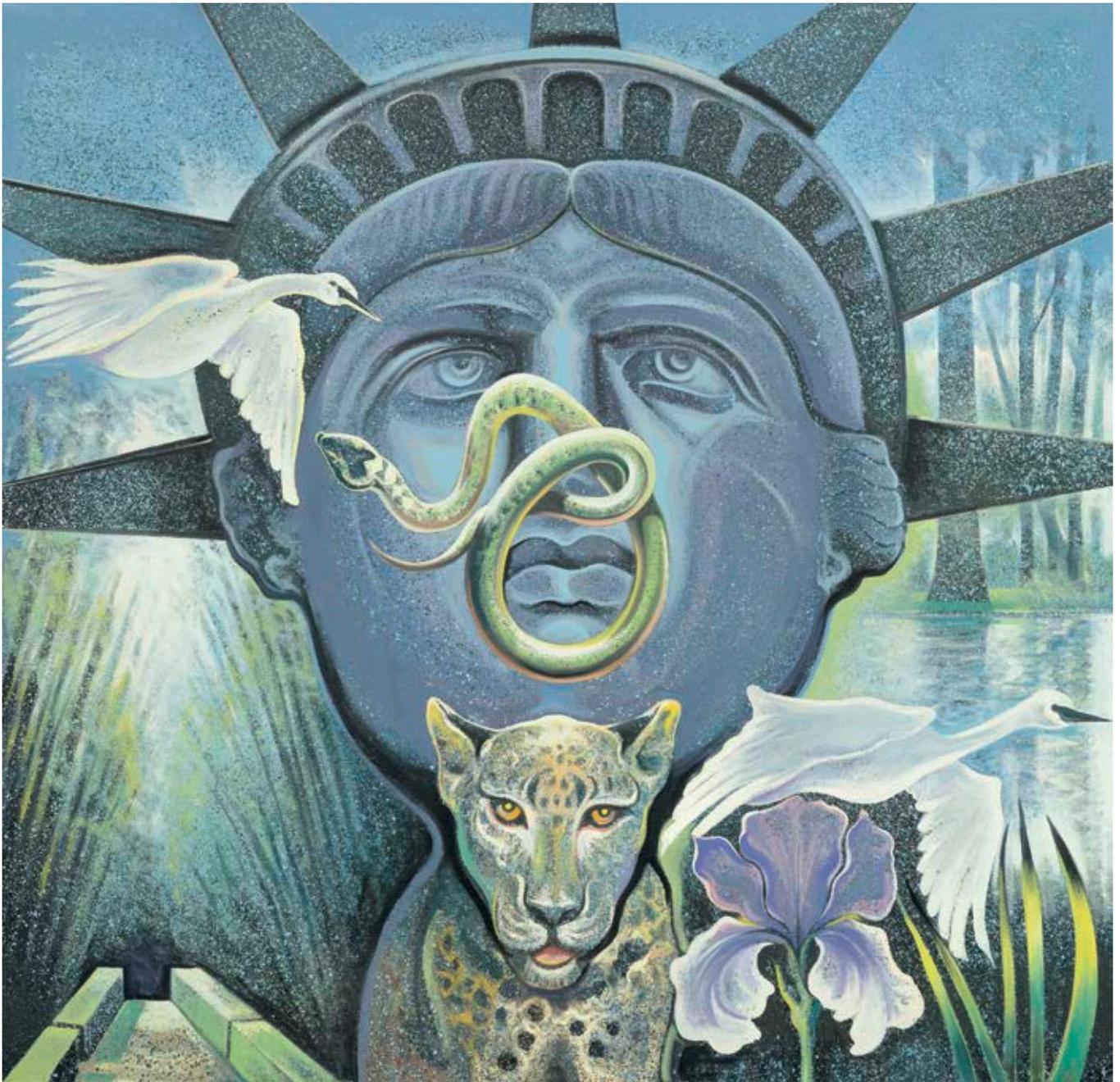
130 x 101 cm.

Provenance:

- Galerie Triebold, Basel (verso with the label).
- Purchased from the above by the present owner, since then private collection Germany.

CHF 8 000 / 12 000

(€7 140 / 10 710)



3488*

LOWELL NESBITT

(Baltimore 1933 - 1993 New York)

True Liberty. 1984.

Oil on canvas.

Signed on the stretcher: Nesbitt, as well as on the reverse on the canvas with directional arrow, title, date, measurements and the copyright indications: TREE LIBERTY - ,84 77" x 77" L. NESBITT NEW YORK, 1984. 196 x 196 cm.

Provenance: Purchased directly from the artist by the present owner, since then private collection Germany.

CHF 7 000 / 9 000
(€ 6 250 / 8 040)



3489*

MARK KOSTABI

(Los Angeles 1960 - lives and works in Rome)

Dealing with Mr. Know-it-all. 1960.

Oil on canvas.

226 x 345 cm.

With the confirmation of authenticity by the artist, 13 February 1990.

Provenance:

- Kostabi World.

- Private collection The Netherlands.

Exhibition: Hagen 2014, Collectie de Leeuwenhoeve. Osthaus Museum Hagen, 20 May - 3 August 2014, p. 29 (with colour ill.).

CHF 8 000 / 12 000
(€7 140 / 10 710)

3490*

RUSSELL YOUNG

(York 1959 - lives and works in California)

Marilyn Hope. 2014.

Colour serigraph, acrylic and diamond powder on canvas.

Signed, dated, titled and described on the reverse: Russell Young 2014 Marilyn Hope

DX 2014 Persian rose + black.

160 x 120 cm.

Provenance: Private collection USA.

Born in 1959, Russell Young began his artistic career as a photographer, having studied graphic design, drawing and photography at Chester Art College and Exeter College of Art in England. He lived first in London where he photographed the night life of musicians. In 1986 he was commissioned to do the iconic cover image for George Michael's album "Faith", which then opened the way for him to concentrate on the portrait photography of young celebrities and brought him to Los Angeles.

In the course of the 1990s Russell Young began painting and moved to New York,

since the hectic life of editorial photographer no longer met his creative needs.

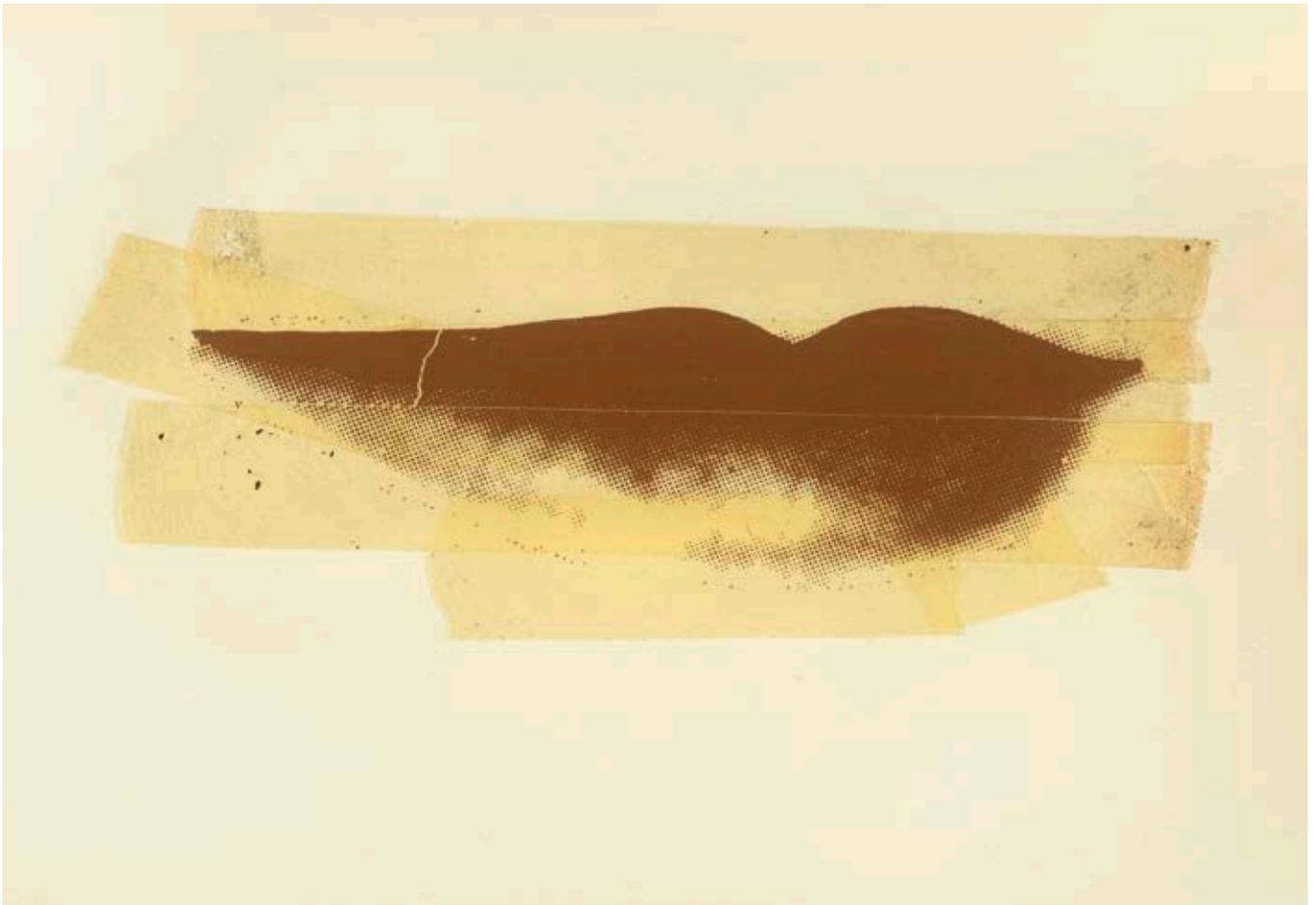
From 2003 he began to receive international recognition as a painter with his "Pig Portraits", which show police photographs of stars, as well as the series "Dirty Little Things" from 2010, which deals with the phenomenon of the stars such as Marilyn Monroe, Elvis Presley, Curt Cobain, Brigitte Bardot, Barak Obama and James Dean.

The artist takes the well-known symbol of Marilyn Monroe, intensified with the glamorous layer of diamond powder, which is intermixed with his pop culture, and thereby creates a celebration of the

power of the stars within Western culture. He adds saturated acrylic colours to the colour silk screens printed on canvas, which makes his motifs appear somewhat stronger and grainier. The Marilyn Monroe series includes six different portrait shots, each mostly prepared in an edition of 10 and in different colour combinations: "Marilyn Goddess", "Marilyn Crying", "Marilyn Portrait", "Marilyn Glamour", "Marilyn Superstar" and the present image "Marilyn Hope" in Persian Rose and black.

CHF 16 000 / 22 000
(€ 14 290 / 19 640)





3491

ANDY WARHOL

(Pittsburgh 1928 - 1987 New York)

Lips. Circa 1975.

Silkscreen and tape, collaged.

20.2 x 22 cm. Unique.

Provenance:

- Danziger Gallery, New York (verso with the label).
- Purchased from the above by the present owner in 2017, since then private collection Switzerland.

Exhibition: New York 2017, Andy Warhol - Lips. Danziger Gallery, 19 January - 3 March 2017.

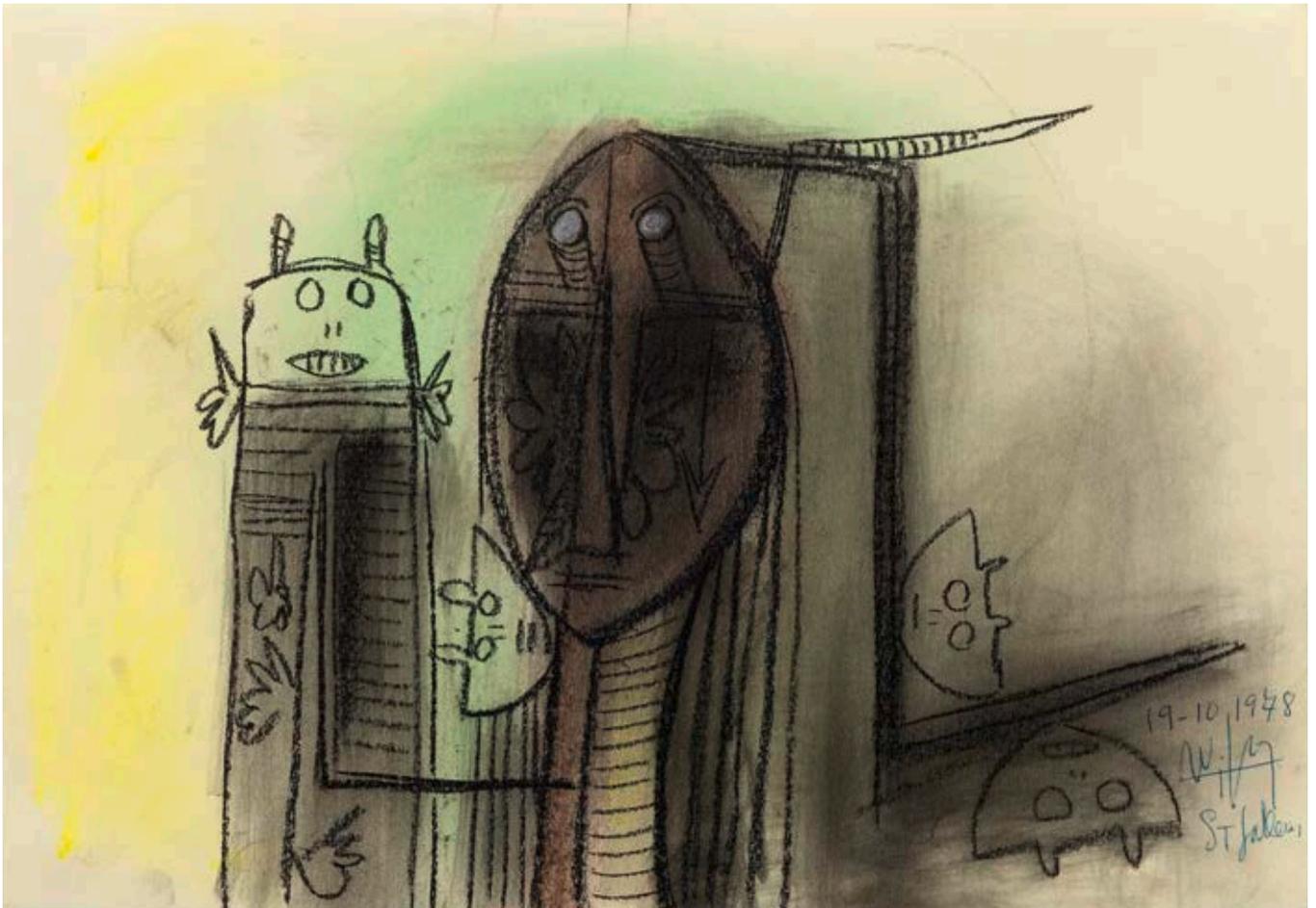
His fascination with lips led Andy Warhol to make three albums on this theme in 1975. They comprise over 60 silkscreens and collages, in which various motifs with lips are printed on different types of sticky tape using the silkscreen technique, and then stuck onto individual pages of books.

The strips of sticky tape are applied in various shapes and positions.

Three albums are known to exist, of which one is in the collection of the Warhol Museum, and the second in the Warhol Foundation.

It is above all the hand-made and sometimes imperfect quality of the collages which gives these unique works their great charm, since Warhol's oeuvre otherwise was committed to the "mass and almost mechanical" production at the Factory and the unconditional belief in serialised works and reproducibility.

CHF 5 000 / 7 000
(€ 4 460 / 6 250)



3492*

WIFREDO LAM

(Sagua la Grande/Cuba 1902 - 1982 Paris)

Untitled. 1978.

Pastell on paper.

Signed, dated and with location lower right:

19-10-1978 Wifredo St. Gallen.

30 x 42 cm.

With the confirmation of authenticity by the Archives Wifredo Lam, Eskil Lam, Paris 23 May 2017. The work is recorded there under the number: 17.39.

Provenance: Private collection France.

CHF 8 000 / 10 000

(€ 7 140 / 8 930)

3493*

ANDREAS SLOMINSKI

(Meppen 1959 - lives and works in Berlin and Hamburg)

Untitled (wind mill).

Wood, metal and tape.

111 x 111 x 47.5 cm.

Provenance:

- Galerie Linding in Paludetto, Nurnberg.
- Purchased from the above by the present owner in 1999, since then private collection Italy.

Andreas Slominski is one of the most unusual conceptual artist within Contemporary Art in Germany.

Born in Meppen in 1959, Slominski dropped out of his philosophy studies in order to attend the Hochschule für Bildende Künste in Hamburg between 1983 and 1986. After a professorship in Karlsruhe, he returned to the Hochschule in Hamburg in 2004 as successor to Franz Erhard Walther. Alongside numerous solo and group shows, he took part in the Venice Biennale in 1997. In addition, Slominski has been honoured with numerous prizes, such as the Karl-Ströher prize, the Edwin-Scharff prize and the Lichtwark prize.

He became famous for his animal traps – which in the 1990s were still small sculptures, but then became full room installations. Functioning animal traps, which

Slominski built from numerous individual pieces, adorned with ironic or ambiguous details, repeatedly confronting the viewer with the question as to whether these were really animal traps, whether they were functioning, and what would happen if one were to get inside such a thing. He has succeeded in making an artwork out of an object which has absolutely nothing to do with art. On the one hand this occurs by consciously placing the piece in a museum or gallery space, on the other hand, however, he causes the viewer to regard his traps within the context of art. He " ... plays with our expectations of seriousness in the works, which we believe we have found in these 'hallowed spaces'." (cit. Collier Schorr, in: Exh. Cat. Deutsche Guggenheim Berlin. Andreas Slominski, 20 Feb – 9 May 1999, p. 25). Also in terms of motifs, he plays with our expectations, in that his sculptures depict utilitarian objects or everyday items and we at first sight immediately think of Marcel Duchamp's Ready-mades and the objet trouvé, which these, however, are not. With unbelievable attention to detail and manual skill, Slominski builds these objects himself.

Slominski seduces with the humour and lightness of his work, yet never loses his unbelievable astuteness. Thus his works are never just humorous, but also always profound. This is demonstrated quite impressively with his windmills, one of which we are offering here at auction. As Collier Schorr explains: "The deliberately outmoded aesthetic of many of his animal traps and windmill installations (...) convey a feeling of a past time, an apparently unspoiled era, when life was less complicated. This is the myth, which Slominski uses to lure us, and thereby to demonstrate the dangers hidden in blind nostalgia." (ibid, p. 15). Indeed we associate windmills, which are an established part of his oeuvre, with a rural, peaceful life, which compared with the present era of the urbane, and rapid technological advances, seems to be disappearing more and more.

CHF 10 000 / 15 000
(€ 8 930 / 13 390)





3494*

ENRICO BAJ & VANNI VIVIANI
(Milan 1924 - Vergiate 2003/San Giacomo
delle Signate 1937 - 2002 Italy)
Monumentino allo „Statale“. 1974.
Oil on canvas, fabric and metall.
Signed lower centre: baj, also inscribed,
titled and signed on the reserve: BA-
VIVIANI MONUMENTINO ALLO „STATAL“
Viviani. Also with the address stamp of
Viviani on the stretcher.
30 x 30 cm.

Wit the confirmation of authenticity by
Vincenzo Bruno, curator of the artist Vivi-
ani. The work is recorded in the archive of
Vanni Viviani under number: 282.

Provenance: Private collection Italy.

Exhibition: 2008 Mantova, Vanni Viviani.
Il messaggero dei sogni. Palazzo della
Ragione, 26 April - 18 May, p. 8 (ill.).

CHF 3 000 / 4 000
(€ 2 680 / 3 570)



3495*

ALEXANDER CALDER

(Lawton/Pennsylvania - 1898 - 1976 New York)

Butterfly and Serpent. 1975.

Gouache on paper.

Signed and dated lower right: Calder 75.

74.3 x 109.2 cm.

CHF 80 000 / 120 000

(€ 71 430 / 107 140)



3496*

VICTOR VASARELY

(Pécs 1906 - 1997 Paris)

PIROSS - BACC. 1991.

Oil on canvas.

Signed lower right: Vasarely.

160 x 160 cm.

Provenance: Purchased directly from the artist by the present owner in 1991, since then private collection Germany.

Victor Vasarely is regarded as the founder of Op Art, which arose in the 1960s as a counter movement to Abstract Expressionism.

Born in Hungary in 1906 and having studied graphic art under the influence of the Bauhaus, Vasarely, in his support of an easily accessible form of artistic expression, focused mainly on geometric compositions. His distinct knowledge of symmetry and colour theory enabled him to create polymorphic pictures with optical illusions which lead the eye through a playful visual arrangement. The pictorial space which bulges forwards is a typical feature in

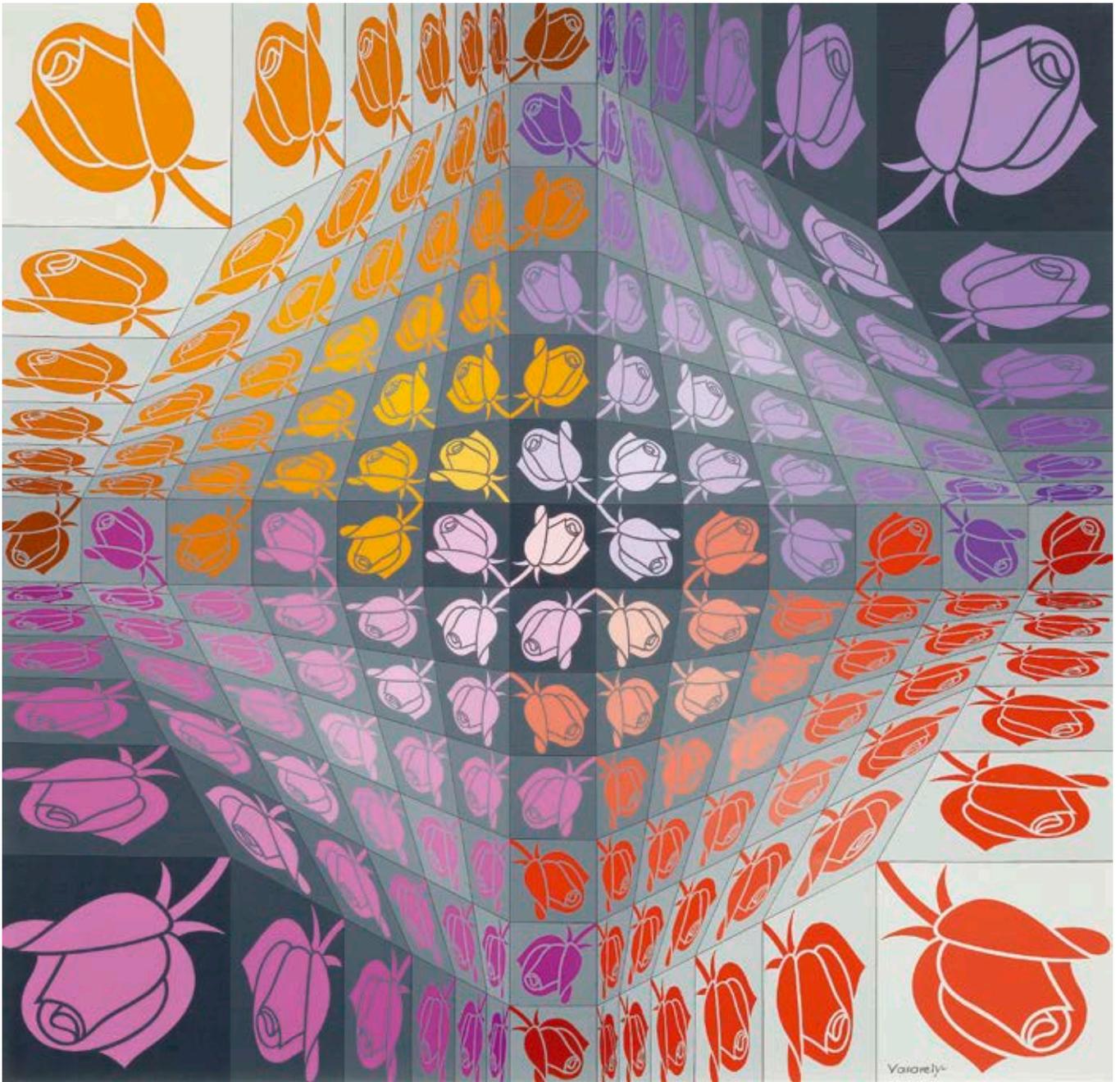
Vasarely's extensive oeuvre and underpins the work presented here at auction: "Piross-Bacc".

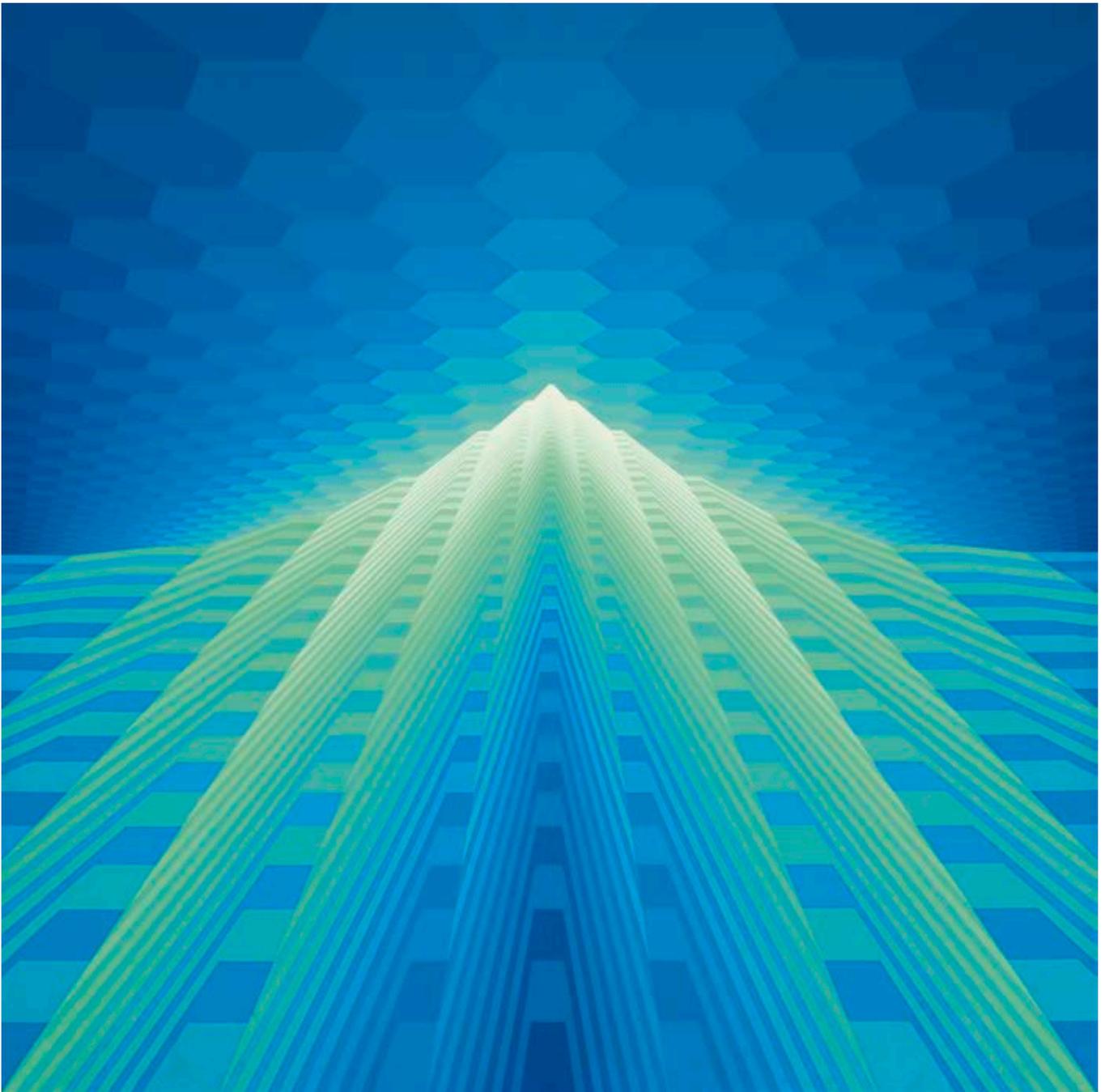
It is rare, however, for Vasarely to include figurative elements in his strictly geometric patterns. The graphically reduced rose therefore constitutes an unusual compositional feature, which, on the one hand, dominates with its colour, and, on the other hand, through the precise distortion, is subordinated to the basic pattern. The resulting tension between geometry and graphic art is truly unique in the work of this Op Art pioneer.

Vasarely's legacy in art history stands out, in that a number of contemporary artists, including Richard Anuszkiewicz and Bridget Riley, openly proclaim their allegiance.

Moreover, his presence in exhibitions and on the art market testify to his continuing relevance. Throughout his life Vasarely played a part on important international platforms, including the first four Documentas. Even today, 20 years after his death, there are numerous international galleries featuring monographic shows of his work and presenting him on a large scale at art fairs. His art is accordingly as widely disseminated as he himself wished in the following quote: "The art of tomorrow will be a collective treasure, or it will not be art at all."

CHF 60 000 / 80 000
(€ 53 570 / 71 430)





3497*

YVARAL

(JEAN-PIERRE VASARELY)

(1934 Paris 2002)

Horizon Pyramidal bleu/vert. 1980.

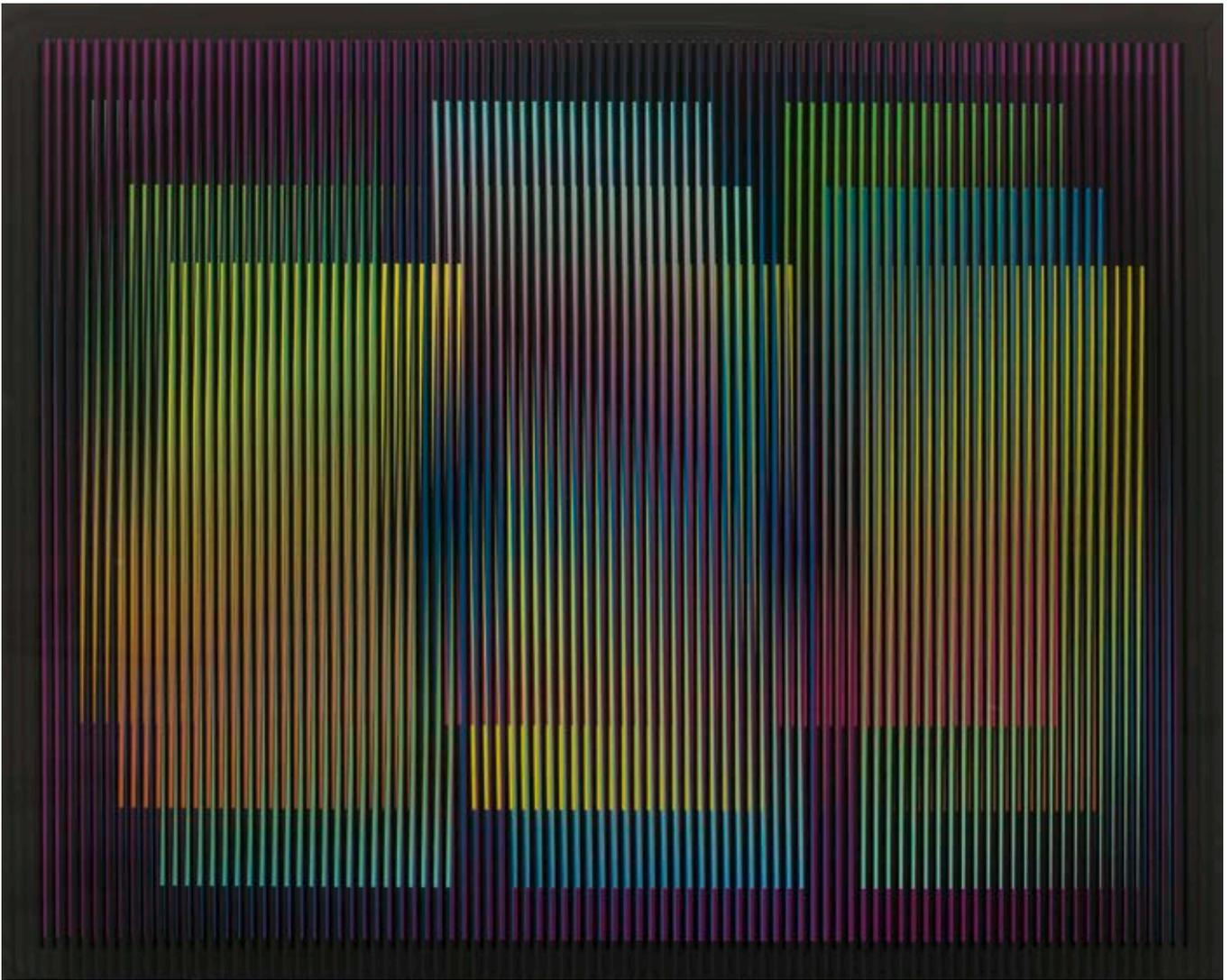
Oil on canvas.

Signed, titled, dated and numbered on the reverse: Yvaral „HORIZON PYRAMIDAL BLEU/VERT“ 9/1980, N°1874.

201 x 201 cm.

Provenance: Purchased directly from the artist by the present owner, since then private collection Germany.

CHF 10 000 / 15 000
(€ 8 930 / 13 390)



3498*

CARLOS CRUZ-DIEZ

(Caracas 1923 - lives and works in Paris)
Chromointerférence Série Alicia 6. 2010.
Colour screenprint on paper and screen-
print on plexiglas.

Signed and numbered on the label on
the reverse: Cruz-Diez 3/8, also with the
description of the work.
50 x 60 cm.

Provenance: Purchased directly from the
artist by the present owner.

"Une autre notion de la couleur"
(maxim for the oeuvre of Carlos Cruz-
Diez)

Carlos Cruz-Diez' oeuvre can be divided
into 8 series. Nearly all the series have as
their basic principle the "Couleur Additi-

ve" pattern: narrow parallel painted lines,
which converge and produce the optical
effect of a new, often darker virtual colour.
The present work belongs to the series
known as "Chromointerférence", which
first came about in 1964. This series of
works consists of a colour silkscreen with
a pattern from the "Couleurs Additives",
over which a transparent foil with a similar
printed lined pattern has been mounted.
Through the movement of the transparent
foil and the shifting position of the viewer,
there emerges, as indicated in the title, a
Chromointerférence, - an interplay of co-
lour and form. New colours are produced,
which originally were not there - an optical,
yet aesthetic illusion.

The artist Carlos Cruz-Diez was born in
Caracas, Venezuela in 1923 and studied

at the School of Fine Art there between
1940 and 1945. Alongside Jésus Raphael
Soto, Marcel Duchamp, Jean Tinguely and
Günther Uecker, Cruz-Diez is one of the
most important exponents of Kinetic Art.
Kinetic Art is inspired by the aesthetic of
the mobility of three-dimensional art ob-
jects. It seeks to produce this movement
by means of external factors such as wind,
sun, electronic or mechanical motors, or
through the viewer themselves. It encom-
passes a broad range of technical means.

CHF 10 000 / 15 000
(€ 8 930 / 13 390)

3499

SIEGFRIED ANZINGER

(Weyer/Austria 1953 - lives and works in Cologne)

Untitled. 1983.

Gouache and watercolour on paper.

Signed and dated lower right: Anzinger 83. 47 x 62 cm.

Provenance: Private collection Switzerland.

CHF 1 600 / 2 200

(€ 1 430 / 1 960)



3500

JERRY ZENIUK

(Bardowick/Germany 1945 - lives and works in Munich and New York)

Untitled. 1991.

Watercolour on firm paper.

Signed and dated on the reverse:

JERRY ZENIUK NEW YORK CITY 1991.

31 x 45 cm.

We thank the artist for his confirmation of authenticity.

Provenance: By descent to the present owner, private collection Switzerland.

CHF 2 000 / 3 000

(€ 1 790 / 2 680)





3501

FUTURA 2000

Untitled.

Acrylic and spray colour on canvas.

Signed at the upper right margin: Futura.

121 x 238 cm.

Provenance: Private collection Switzerland.

CHF 8 000 / 12 000

(€ 7 140 / 10 710)

3502*

DENNIS OPPENHEIM

(Mason City/Washington 1938 - 2011 New York)

Birthing animal project for: the old in and out: gallery de la Tour. Amsterdam. Holland. 1995.

Collage, coloured pen, pencil, paper and tape.

Signed and dated right side margin: Dennis Oppenheim 1995. Also titled in the centre. 59 x 80 cm.

The signature is verified by the Dennis Oppenheim Estate, New York. We thank the Estate for their kind support.

Provenance:

- De La Tour Fine Art, Amsterdam.
- Private collection The Netherlands.

CHF 4 000 / 6 000
(€ 3 570 / 5 360)



3503*

DENNIS OPPENHEIM

(Mason City/Washington 1938 - 2011 New York)

Study for: Digestion - fiberglass resin - butane gas. 1991.

Pastell, watercolour, opaque white, glitter on firm paper.

Signed and dated lower right side margin: Dennis Oppenheim 1991. Also titled at the lower margin. 194 x 127 cm.

The signature is verified by the Dennis Oppenheim Estate, New York. We thank the Estate for their kind support.

Provenance:

- De La Tour Fine Arts, Amsterdam.
- Private collection Netherlands.

CHF 7 000 / 9 000
(€ 6 250 / 8 040)





3504

RAINER FETTING

(Wilhelmshaven 1949 - lives and works in Berlin and Sylt)

Arm und Ei. 1986.

Bronze. Edition of 6.

With the incised signature and date at the bottom: Fetting 86.

235 x 90 x 80 cm.

We thank the office Rainer Fetting for the confirmation and their kind support.

Provenance: Private collection Switzerland.

Literature: Gerhard-Marcks-Stiftung (ed.): Rückkehr der Giganten. Rainer Fetting - Skulpturen, Berlin 2008, no. 6 (different cast).

CHF 8 000 / 14 000
(€ 7 140 / 12 500)

3505*

DENNIS OPPENHEIM

(Mason City/Washington 1938 - 2011 New York)

Heavy Dog Kiss. 1993/97.

Bronze and steel. Edition of 8.

183 x 115 x 95 cm.

We thank the Dennis Oppenheim Estate, New York, for their kind support.

Provenance: Private collection The Netherlands.

Exhibition: Hagen 2014, Collectie de Leeuwenhoeve. Osthaus Museum Hagen, 20 May - 3 August 2014, p. 55 (similar sculpture).

CHF 8 000 / 12 000
(€ 7 140 / 10 710)





3506*

SONG YU

(Beijing 1973 - lives and works in Beijing)
Still life with fruits, porcelain and a dragon.
2008.

Oil on canvas.

Signed and dated lower left: Song Yu
2008-4, also signed in Chinese.
80 x 100 cm.

Provenance:

- Artist's studio.
- Private collection Germany.

The Chinese artist Song Yu was born in Beijing in 1973. He studied at the School of Applied Arts and at the Tianjin Art Academy.

In his formidable still lifes, two of which are offered here at auction, he combines to great effect his Chinese tradition, with a fondness for Dutch still life and flower painting and creates thereby a contemporary rendering of the classic still life. The fundamental link with the Old Masters is

the fine, richly detailed and precise style of painting. The compositional features also concur: either a vase of flowers as in "Green Melody" (Lot 3509), or a still life with various scattered items mostly in a table like the present work.

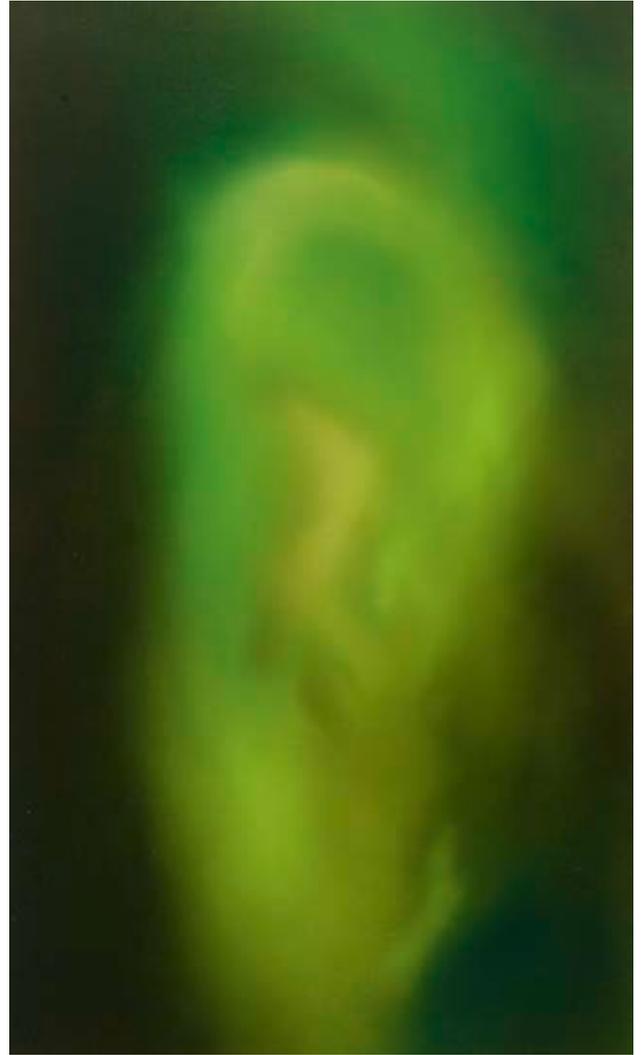
Song Yu assembles his still lifes, however, in bright, light spaces. Sometimes in the background he picks out the motifs of the still life in pale, understated colours. The individual objects, as can be seen so well in this example, create the link with Asia. He employs Asian porcelain and furniture, as well as elements such as the dragon. The still life of flowers is brought into the pre-

sent day with the use of the modern and almost abstract form of the glass vase.

In his works, Song Yu succeeds in combining the Western tradition of the old masters, with the modern tradition of the East. Through this contrast, which he implements in the composition with the great skill of a craftsman, there emerge works of great presence and a unique atmosphere.

CHF 35 000 / 55 000
(€ 31 250 / 49 110)





3507

SLAWOMIR ELSNER

(Wodzislaw Slaski/Poland 1976 - lives and works in Berlin)

Venus (nach Cranach). 2015.

Coloured pencil on paper.

Signed, dated and titled on the reverse:

Slawomir Elsner 2015 „Venus“ 37 x 25 cm

Farbstift auf Papier (Nach Lucas Cranach

D.Ä.). Also with the stamp: Slawomir Elsner

2015.

37 x 25 cm.

Provenance:

- Lullin+Ferrari, Zurich (verso with the label).

- Purchased from the above.

- By descent to the present owner, private collection Switzerland.

CHF 1 000 / 1 500

(€ 890 / 1 340)

3508*

ANDREAS WEISCHE

(Fröndenberg 1964 - lives and works in Hagen)

Polar Leuchten. 2017.

Oil on canvas.

Signed, dated, titled and inscribed on the

reverse: „Polar Leuchten“ Zur Serie der

„Aura-Bilder“ Andreas Weische VII/2017

oben!

70 x 40.2 cm.

Provenance: Private collection Germany.

CHF 1 200 / 1 800

(€ 1 070 / 1 610)

3509*

SONG YU

(Beijing 1973 - lives and works in Beijing)

Green Melody II. 2016.

Oil on canvas.

Signed and dated lower left: Song Yu

2016.3, also signed in Chinese.

Provenance:

- Artist's studio.

- Private collection Germany.

CHF 15 000 / 20 000

(€ 13 390 / 17 860)



3510

JEFF KOONS

(York/Pennsylvania 1955 - lives and works in New York)

Flower. 2001.

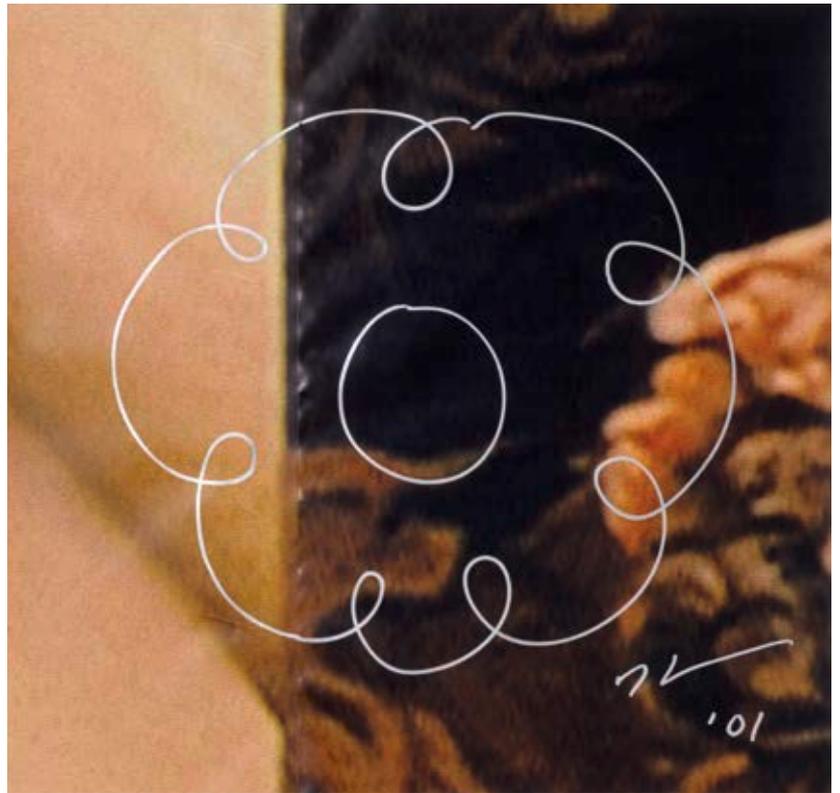
Marker on plastic.

Signed and dated lower right: J Koons '01.

On the reverse with the stamp: HUGO BOSS and Jeff Koons for The national Center for Missing and Exploited Children. 50.6 x 50.3 cm.

Provenance: Private collection Switzerland.

CHF 700 / 900
(€ 630 / 800)



3511

KWOK YING

(China 1977 - lives and works in Hong Kong)

Leo (Leopard). 2003.

Colour pencil and ceramic clay on canvas on wood.

153 x 120 cm.

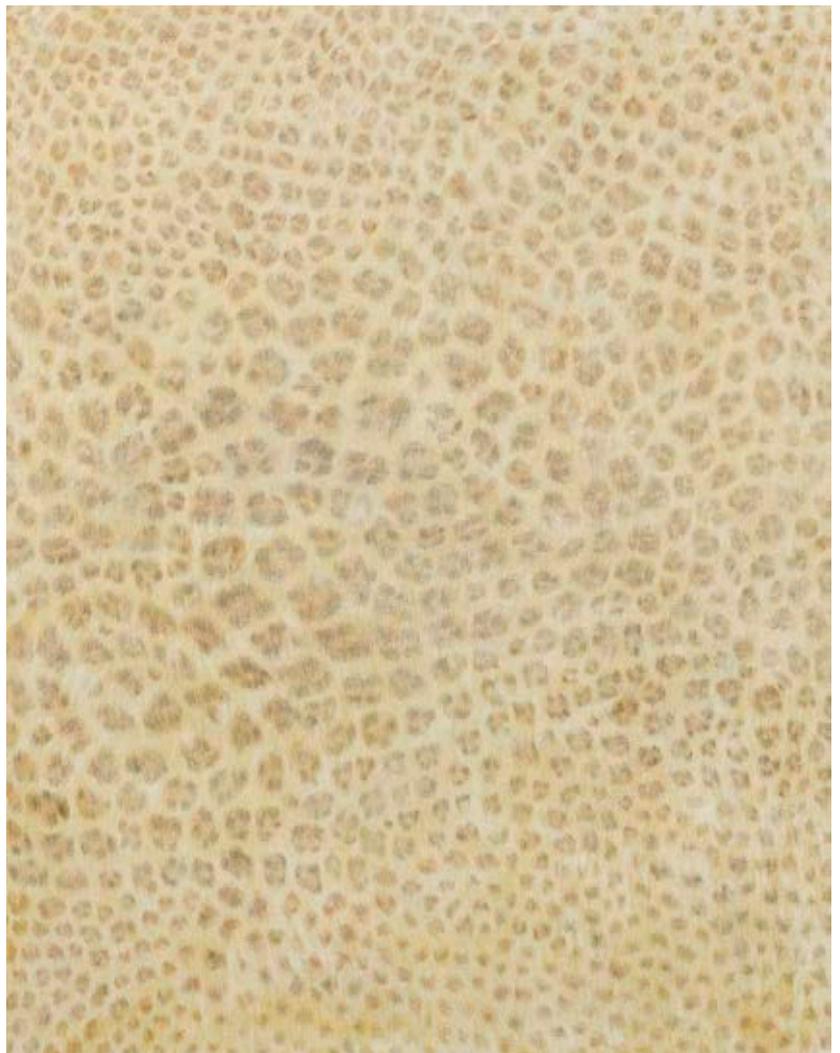
With the confirmation of authenticity by gallery Grotto Fine Art and by the artist, Hong Kong 17 September 2003.

Provenance:

- Grotto Fine Art, Hong Kong.
- Purchased from the above by the present owner in 2003, since then important private collection Switzerland.

Exhibition: Hong Kong 2003, Kwok Ying. In the Jungle. Grotto Fine Art, 18 June - 5 July 2003 (with ill.).

CHF 6 000 / 8 000
(€ 5 360 / 7 140)





3512*

GASTONE BIGGI

(Rome 1925 - 2014 Langhirano)

Roseto de Don Giovanni. 2005.

Oil on canvas.

Signed, dated and titled on the reverse:

Biggi 2005 „ROSETO DE DON GIOVANNI“,

also with directional arrow.

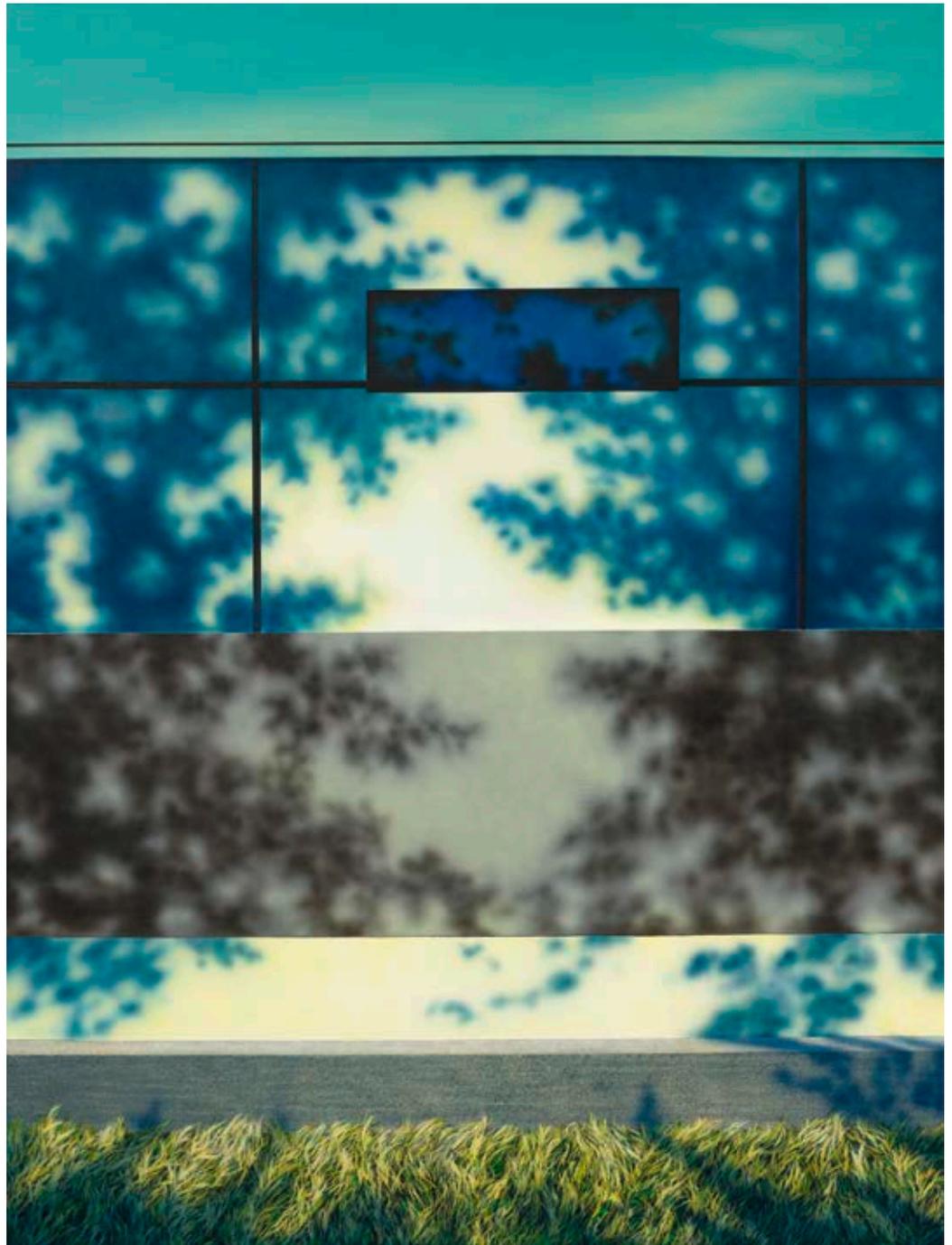
100 x 80 cm.

With the confirmation of authenticity by the artist. The work is recorded under the reference number: PN 641-GB 3985.

Provenance: Private collection Italy.

CHF 3 000 / 4 000

(€ 2 680 / 3 570)



3513*

ZHANG LIPING

(Hebei/China 1981 - lives and works in Beijing)

Untitled. 2014.

Oil on canvas.

Signed, dated and with measurements on the reverse: 200 x 150 cm 2014.12 Zhang Liping.

200 x 150 cm.

Provenance:

- Artist's studio.
- Private collection Germany.

CHF 2 000 / 3 000

(€ 1 790 / 2 680)



3514

HAROLD GREGOR

(Detroit 1929 - lives and works in Bloomington/Illinois)

Illinois Landscape #10. 1975.

Oil and acrylic on canvas.

Signed, titled, as well as with measurements and technique on the reverse:

HAROLD GREGOR ILLINOIS LAND-
SACPE #10 60 x 60" 1975 OIL/ACRYLIC/
CANVAS.

152.5 x 152.5 cm.

We thank the artist for his confirmation and his kind support.

Provenance:

- Company collection R. J. Reynolds Industries, USA/London/Switzerland (verso with each the label).
- Purchased from the above in 2012 by the present owner, since then private collection Switzerland.

„The day I landed in the Midwest in May of 1970, I was very impressed. I looked around and was astounded by the clarity of the land – its big, flat sweep.“ (Harold Gregor: Painting Landscapes. Holly Davis, October 2014)

Harold Gregor is an American landscape artist who paints his home region of Illinois. His entire oeuvre can be grouped into five chapters: "Illinois Flatscapes", "Illinois Landscapes", "Illinois Colorscapes", "Trail Series" and "Left-Right Vibrascapes".

These landscapes are primarily traditional rectangular formats, with ratios of 5:5 or 3:5, which he also calls "window-spaces". From the beginning of the 1980s, Harold Gregor began to create paintings with panoramic formats, with ratios of 1:5. The flat meadow and field landscapes of Illinois, sometimes with oak and maple trees,

extend as far as the eye can see. Recorded by very few artists, these meadows and fields have become a characteristic feature of Harold Gregor's art. He seeks to avoid any kind of sentimentality in his landscapes, and instead focuses strictly on the details of the scene depicted; blades of grass and ears of corn sustain a great deal of his attention.

Harold Gregor is professor at the Illinois State University as well as guest professor at further art schools in the United States. His works are represented in numerous galleries and in most of the museums and national institutions in the USA.

CHF 4 000 / 6 000
(€ 3 570 / 5 360)



3515

CONOR MCCREEDY

(Sandton/South Africa 1987 - lives and works in Zurich)

Blue and white splash. 2016.

Acrylic on canvas.

Signed, dated and titled on the reverse: McCreedy 2016 „Splash Paintings“ „Blue and white splash“ DIYPTYCH, also with installation instructions.

Each 101 x 70 cm (dyptich).

Provenance: Artist's studio.

The multiple nuances of the ocean form the starting point for Connor McCreedy's monochrome compositions in blue. The artist, born in 1987 in South Africa, is fascinated by the emotional expressive power which formerly even Picasso and Yves Klein recognised in the colour blue. Connor McCreedy counts both artists as important models, but has developed his entirely personal artistic style, based on a combination of five colour components

created for himself and known as McCree-dyblue. This is delivered with a distinctive and expressive brush stroke, which predominates in both his figurative as well as his abstract painting.

Probably his best-known series of works to date are those known as the "Splash Paintings", to which the diptych presented here "Blue and white splash" also belongs. As the name reveals, these paintings are characterised by the dynamic splash, which heightens the expressive quality of the blue composition. The word also has further associations of success, as in the expression "to make a big splash". The "Splash Paintings" might also be a subtle reference to Connor McCreedy's international breakthrough, which came about through his legendary exhibition "Outliers" (2010) at the National Arts Club in New York. The then 23-year-old artist was the youngest artist to have been granted an exhibition by the club. The show, which was

completely sold out, turned him into a sensation on the contemporary art scene.

Nowadays, the artist, based in Zurich, exhibits his large format works in the major cities of Hong Kong, Moscow, Johannesburg and New York. Although he has by now also become active as an entrepreneur in the field of high-end design furniture, his core passion is still painting, which gives him a feeling of freedom.

Furthermore, Connor McCreedy is a dedicated philanthropist. As initiator and founder of the PAL Foundation ("Protecting African Lions") he regularly puts the proceeds from the sale of his works into wildlife conservation, as well as other charitable ends.

CHF 10 000 / 15 000
 (€ 8 930 / 13 390)





3516

ISA GENZKEN

(Bad Oldesloe 1948 - lives and works in Berlin)

Untitled. 1990.

Crayon on firm paper.

Signed, dated and numbered: Isa Genzken 13/20 1990.

29.5 x 42 cm.

This work is recorded under the archive number: IG/E1990/70. We thank Galerie Buchholz for their kind support.

Provenance: Private collection Switzerland.

CHF 5 000 / 7 000
(€ 4 460 / 6 250)

3517*

MIRA SCHENDEL

(Zurich 1919 - 1988 São Paulo)

Untitled (from the series: Silver and gold small squares/Quadrado de ouro e prata). 1982.

Silver leaf, charcoal and oil on firm paper.

Signed and dated lower right: Mira 82.

32 x 21 cm.

The work is recorded in the Estate of Mira Schendel, New York. We thank the Estate for their kind support.

Provenance:

- Purchased directly from the artist in 1983 by the previous owner.

- By descent to the present owner, since then privately owned USA.

Born in Zurich in 1919 to a Jewish family of Italian-German origins, Myrrha Dagmar Dub grew up in Milan. The growth of Fascism in Europe forced her to flee first to Sofia in 1930 and then later to Sarajevo. In 1944 she returned to Italy and then emigrated to Brazil in 1949. Only then did the former philosophy student begin to dedicate herself to art.

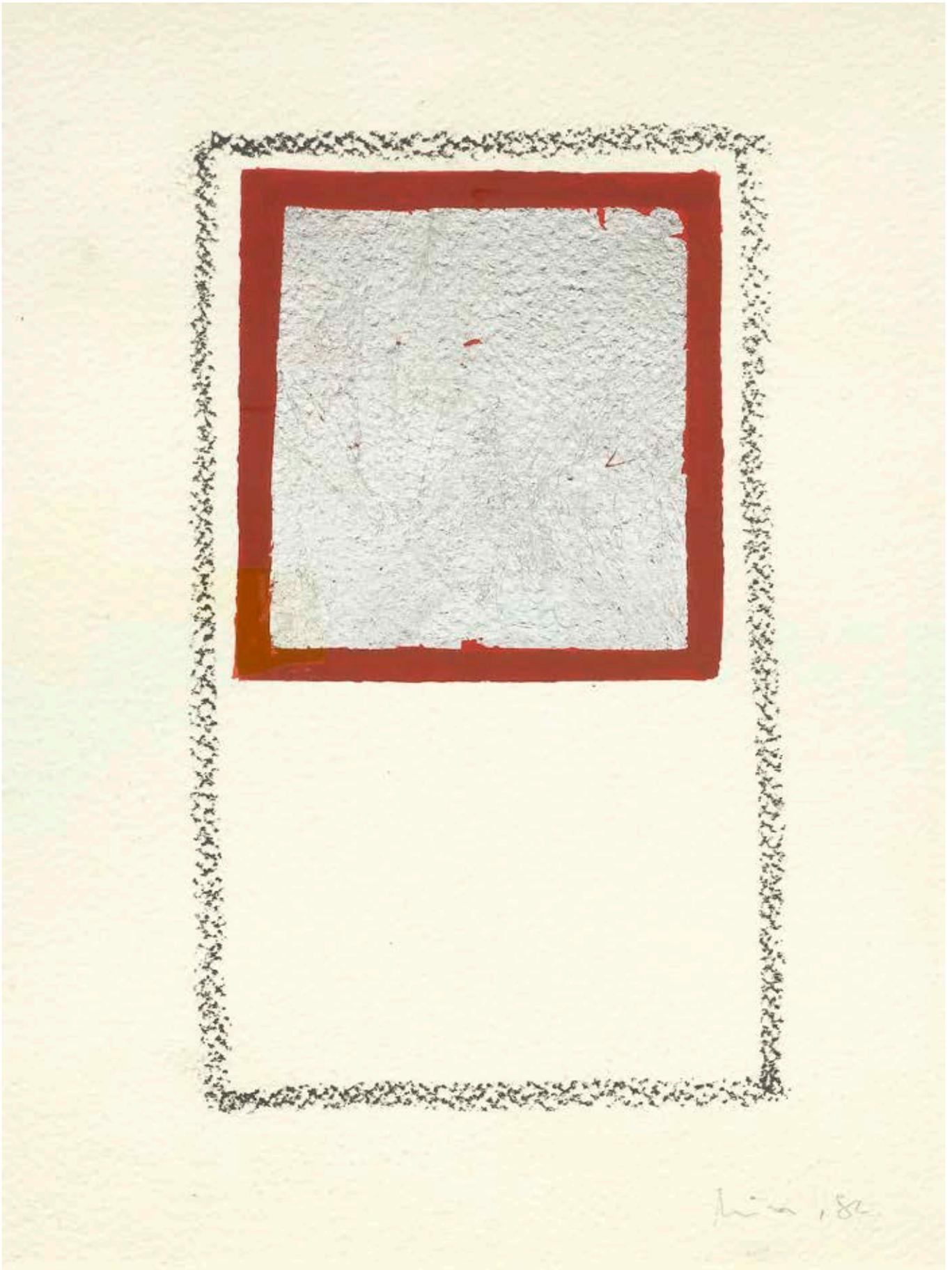
In Brazil in the 1950s there raged a passionate debate about the significance of art

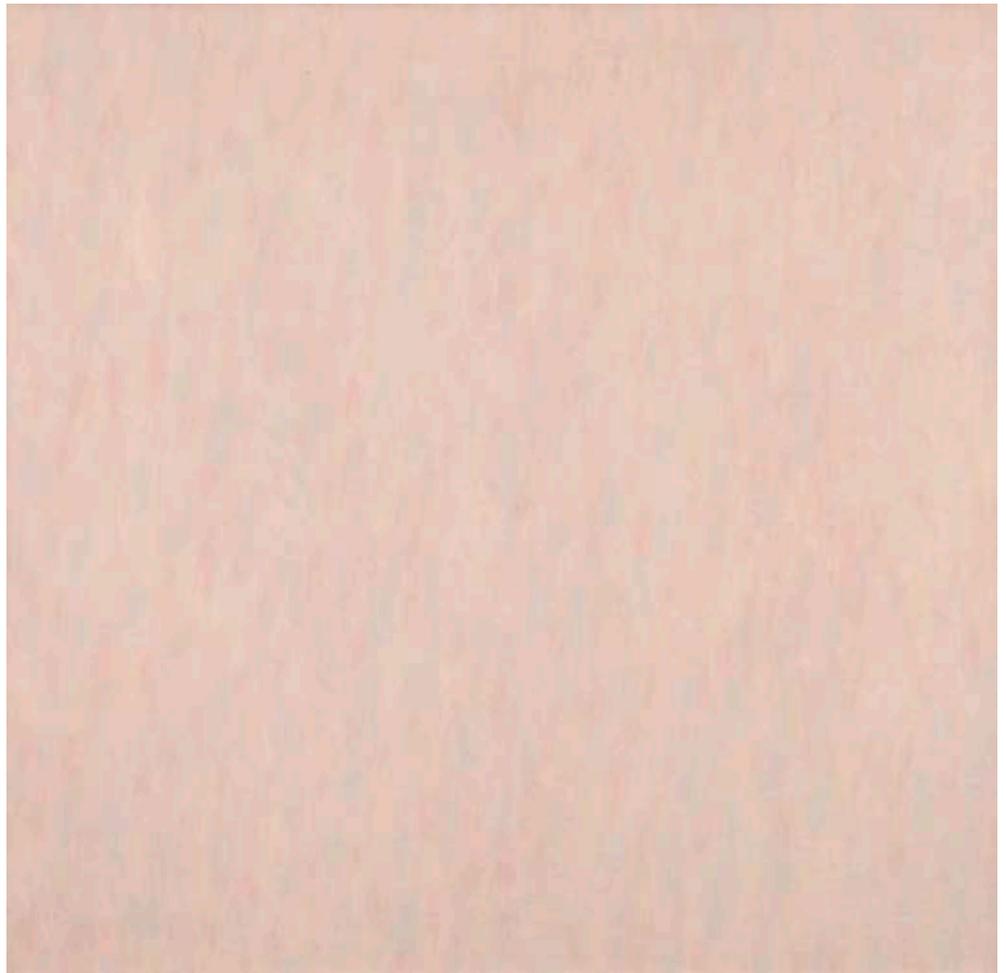
in a modern post war society. On the one side stood the defenders of figurative art, which was seen as the symbol of nationalism and revolution; on the other side were the supporters of abstraction, which was seen as a unique opportunity for the renewal of art after the experiences of the war.

Mira Schendel was influenced by both sides, but in the end turned to neither group. Starting with figurative work, she turned again and again to abstraction, in which her distinct interest in materiality played a great role. Above all, for her the making of a work – the handmade element – represented a connection between the real world and the artist. The present work from 1982 powerfully demonstrates her love of experimentation, with the use of various types of paper, and the meaning of materiality within her work.

Alongside Lygia Clark and Hélio Oiticica, Mira Schendel is one of the most important Brazilian artists of the second half of the 20th century.

CHF 4 000 / 6 000
(€ 3 570 / 5 360)





3518

MARCIA HAFIF

(Pomona/California 1929 - lives and works in New York and California)

French painting: Courmont. 1990.

Oil on canvas.

Signed, titled and dated on the reverse on the overlap: FRENCH PAINTING: COURMONT MARCIA HAFIF 1990.

133 x 132 cm.

Provenance:

- Galerie Dr. Luise Krohn, Badenweiler.
- Purchased from the above by the present owner, since then private collection Switzerland.

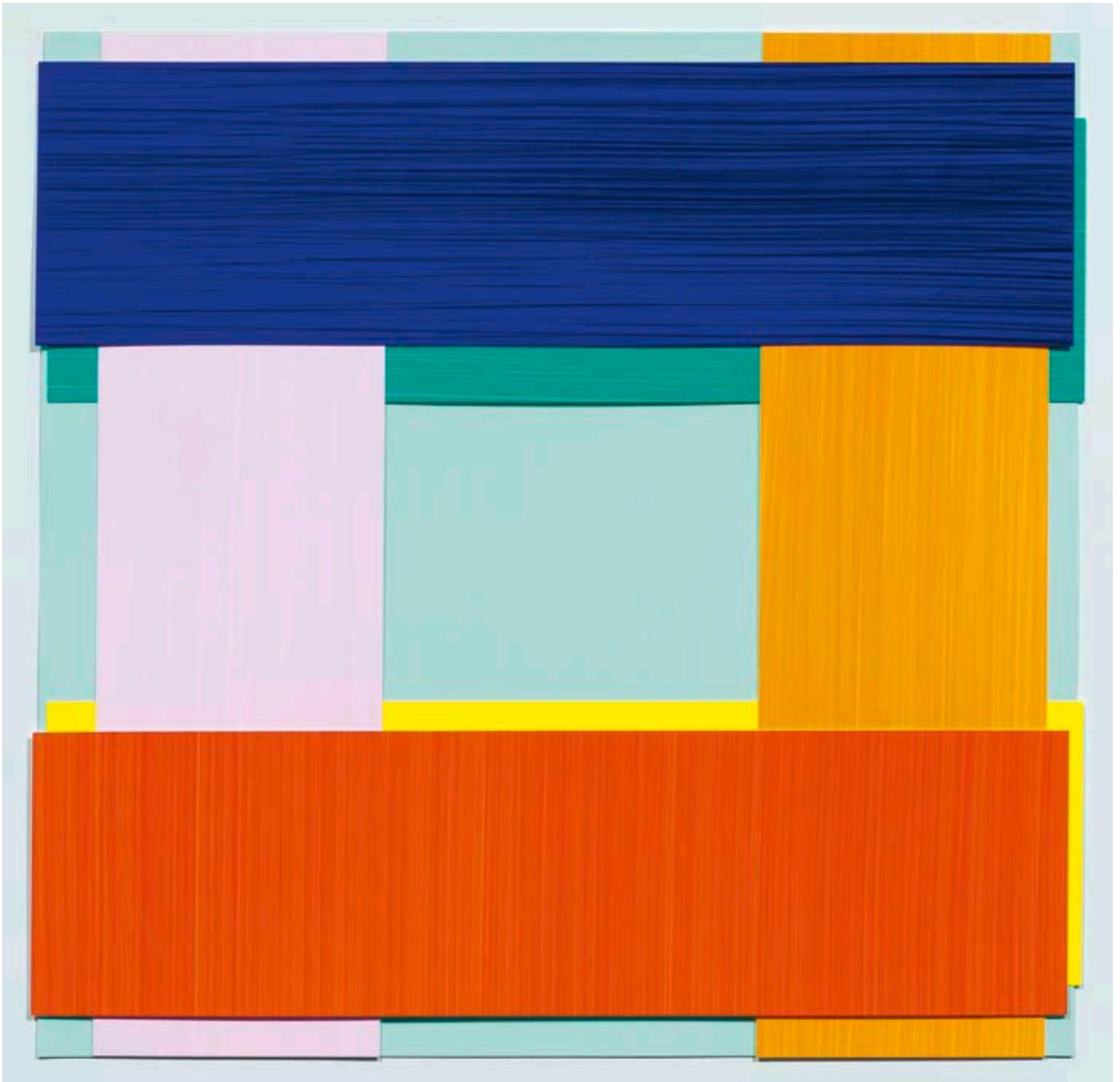
The American artist Marcia Hafif was born in Pomona, California in 1920. After she completed her studies on the Italian Renaissance and Far Eastern Art at Pomona College in 1951, she travelled to Italy, where she spent 8 years in Rome. She later returned to California, where in 1969 she completed further studies at the University of California and made a new home in

New York from 1971. From the 80s, terms such as 'radical' have been used to describe her monochrome works.

The artist calls her group of works "Table of Pigments". To produce her works she applies saturated colours on mostly rectangular canvases using a slightly stubbly style, with minor colour variations, which at the same time creates a barely visible powdery surface. The monochrome surfaces appear to move slightly.

Hafif's artworks are shown in numerous museums such as MoMa in New York, the Haus Konstruktiv in Zurich, MAMCO in Geneva and numerous museums in France. A retrospective is taking place at the Kunsthaus Baselland from September to November 2017 and also at the Kunstmuseum St. Gallen, from 16 September 2017 to 14 January 2018.

CHF 6 000 / 8 000
(€ 5 360 / 7 140)



3519*

IMI KNOEBEL

(Dessau 1940 - lives and works in
Düsseldorf)

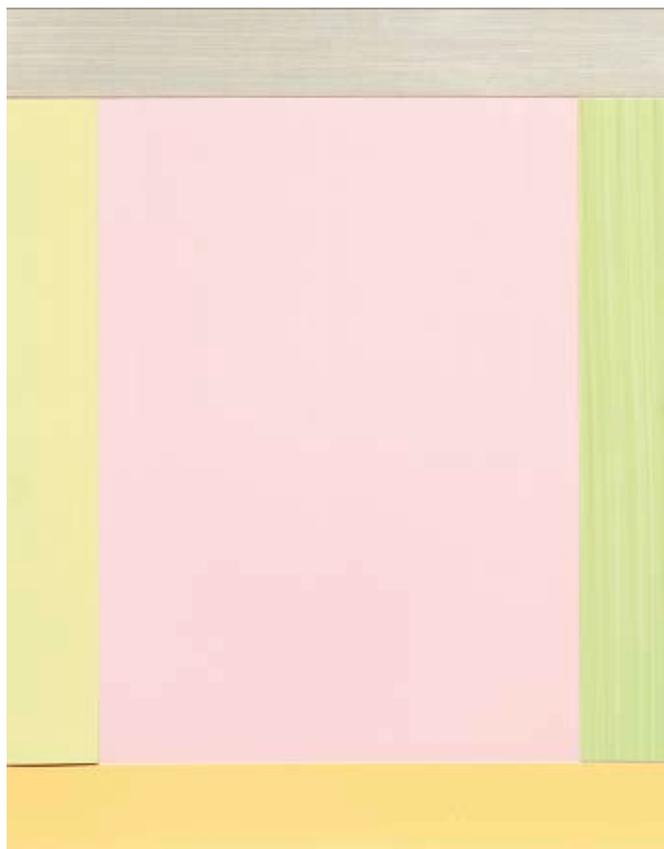
Face 45. 2003.

Acrylic on collaged plastic foil on
Alu-Dibond.

Signed, titled, dated and numbered on the
reserve: Imi Knoebel Face 45 2003 5/5.

63 x 63 cm.

CHF 9 000 / 14 000
(€ 8 040 / 12 500)



3520*

IMI KNOEBEL

(Dessau 1940 - lives and works in Düsseldorf)

Anima Mundi. 2011.

Acrylic on plastic on Alu-Dibond, 2 parts. Titled, described, dated and numbered on the reverse: Anima Mundi 46-2 A/B 2011 2/5, as well as on the label on the original frame.

46.1 x 35.9 cm.

Imi Knoebel is one of the few exponents of a radical, non-representative style of painting in Germany. Inspired by like-minded fellow students at the Düsseldorf Kunstakademie, including Blinky Palermo and Imi Giese, as well as his legendary teacher Joseph Beuys, in the 1960s he developed a pictorial language reduced to black and white and rectangular basic forms. A decisive impetus for this style was an encounter with the works and writings of Kazimir Malevich. In the text "The non-objective world", which was discovered in a bombed house in Berlin only in 1950, and appeared for the first time in German translation in 1962, Malevich established his non-representational art through his famous work "Black square on white ground" (1915) as the zero point in painting. All other forms and colours are con-

tained within the form and colour of the black square. Through splintering, division, multiplication and variation, everything else could be extracted and formed. However, unlike his Russian model, Knoebel had the form break away from the surface: it emerged from the wall. The painted picture became a three-dimensional object and the wall a pictorial ground. Through the use of simple industrial materials, Knoebel strengthened the object nature of his works.

At the end of the 1970s, he extended the range of colours and forms. Using fine nuances and shrill blends, Knoebel experimented with the interplay of colours, and sounded out the cosmos of form variations. The principle of the series enabled him to express his love of experimentation to the full. As in the intensely coloured work presented here from the series Faces, a pictorial idea is explored and extended in countless possibilities.

This play on variations comes to fruition in the series Anima Mundi, which has been produced since 2010. "What binds together the world of appearances and at the same time leads to the whole cosmos of colours, this is what Knoebel illustrates

most wonderfully with his series Anima Mundi." (Martin Schulz in: FarbRaumKörper, Exh. Cat. Goetz Collection, Berlin 2017, p. 70) All the works in the series follow the same structure: a vertical rectangle is framed by 4 strips, with the upper and lower strips enclosing the lateral strips. The result is 4 narrow colour fields, which are grouped around the one central field. This underlying formal principle is the same in all the works of Anima Mundi as well as Faces. The variants arise from the choice of colours. They all contain nuances of colour, whether cold or warm, powerful or discreet, shiny or matt, in all possible combinations. Thus, an endless wealth of possibilities is on offer. The pictorial effect is equally rich in variety: dominant or restrained, harmonious or dissonant, light or heavy, loud or quiet. Their particular character and resonance with the viewer are as multifarious as life itself. Each work exists in its own right and has a one-off character, but is part of a whole.

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