

PostWar & Contemporary

Lot 3401- 3527

Auction: Saturday, 30 June 2018, 2pm

Preview:

Sat. 16 June, 11.30am to 7pm

Sun. 17 to Sun. 24 June 2018, 10am to 7pm



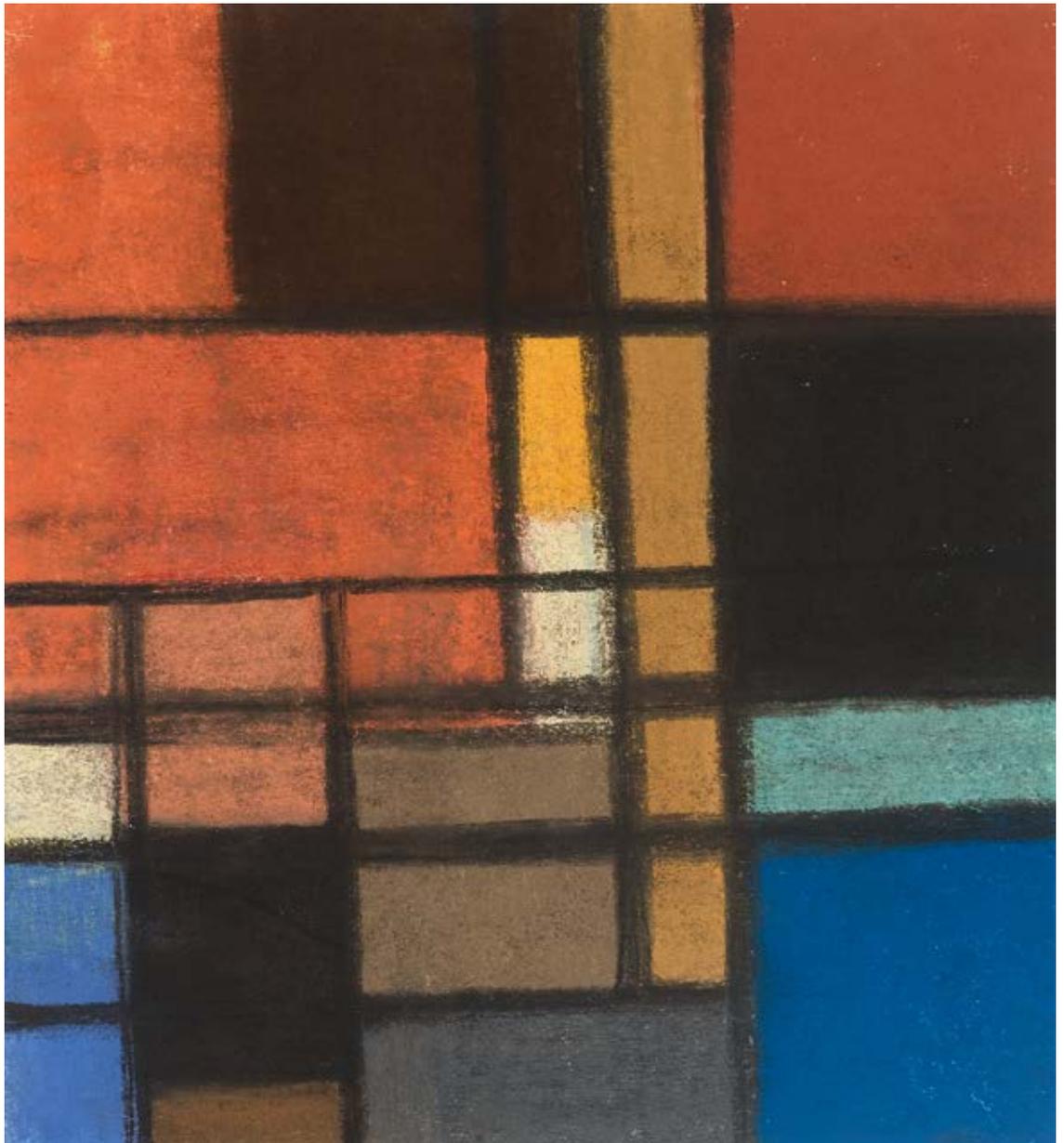
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The condition of the works are only partly and in particular cases noted in the catalogue.
Please do not hesitate to contact us for a detailed condition report.



3401*

AURÉLIE NEMOURS

(1910 Paris 2005)

Untitled. Ca. 1950.

Pastel on paper.

Monogrammed on the reverse: N.

22 x 20.5 cm.

Provenance:

- Galerie Lahumière, Paris.
- Purchased from the above by the present owner, since then private collection Southern Germany.

CHF 3 000 / 5 000

(€ 2 500 / 4 170)



3402

PIERRE LESIEUR

(1922 Paris 2011)

Autobus à Londres. 1958.

Oil on canvas.

Signed and dated lower left: Lesieur 58.

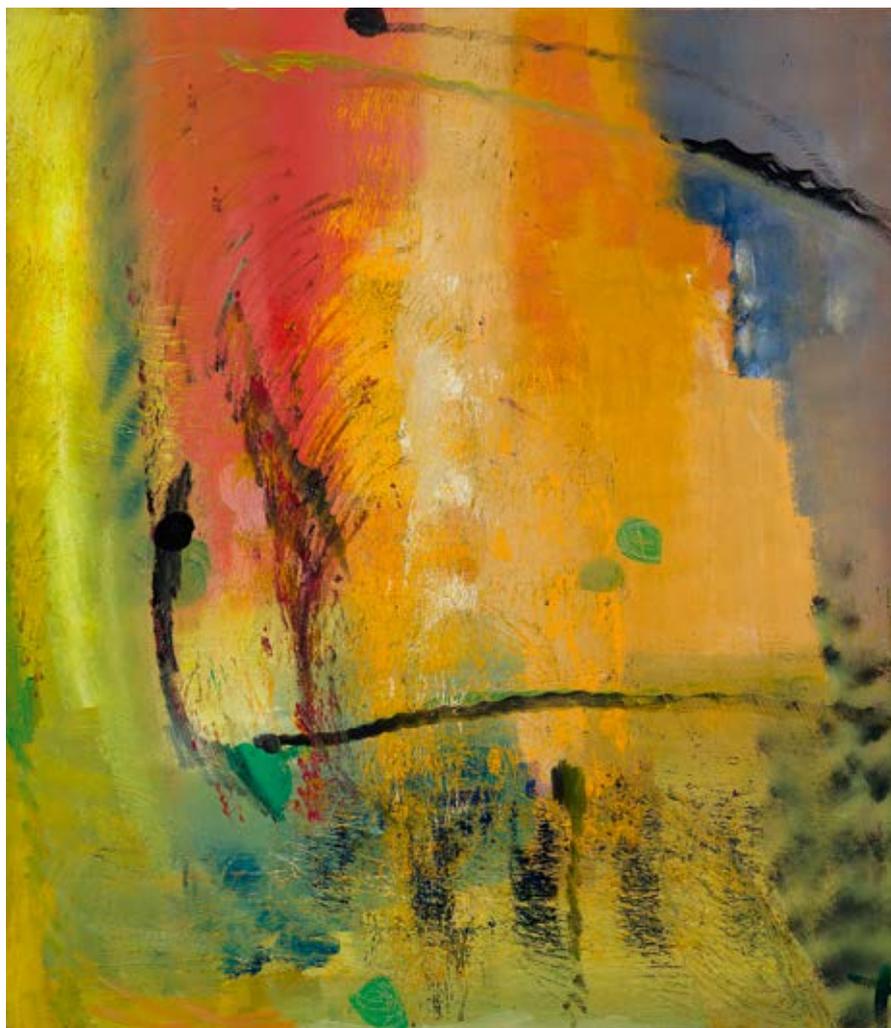
85 x 81.5 cm.

The authenticity of this work has been confirmed by Mrs. Michelle Lesieur, May 2018, Paris. We thank Michelle and Sarah Lesieur for their kind assistance.

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

CHF 2 800 / 3 800

(€ 2 330 / 3 170)



3403

FLORE SIGRIST

(Strasbourg 1985 - lives and works in France)

Jardins 2. 2002.

Acrylic on canvas.

Signed, dated, titled, described and with the archive number on the reverse: „Jardins“ 2 1200 FLORE SIGRIST 2002 W° 20021500707 Acrylique sur toile 150/170 cm. 170 x 150 cm.

Provenance:

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

Literature: Lemarié, Cécile/Sigrist, Christian: Flore Sigrist, Strasbourg 2005, p. 124 (with colour ill.).

“Flore Sigrist oder, eine wütende Floristik” Alain Renner

The discovery of the extraordinary artist Flore Sigrist, with her expressive and vivid art, occurred when she was just seven years old. She was born in Mundolsheim in Alsace in 1985. One of her first works, a gouache on paper, was produced after she came home from a walk through the Strasbourg orangery. This picture was presented in a children’s exhibition and caused great astonishment. Her paintings are characterised by a mature aesthetic of gesture, which exude both calm and stillness, despite the swirling shapes and colours. In 1992 she met the painter and professor at the Karlsruhe Art Academy, Max Kaminski, and her first exhibition followed shortly afterwards. Encounters with art critics and art dealers, such as the auctioneer Alain Renner, helped her to define her goals. From then onwards her works were exhibited internationally.

Flore Sigrist discovered for herself the laws of colour and materials without an academic background. She sets the complementary colours next to one another spontaneously and intuitively. In the search for new colours, light and shade, she uses a fine stroke and sometimes transparent layers. Her greatest source of inspiration is nature, where she tries to reproduce the summer vegetation in colourful and floral spots. Positioned between abstract painting, optical naturalism and expressionistic colours and strokes she reveals herself to be a whirling florist.

CHF 8 000 / 12 000
(€ 6 670 / 10 000)



3404

ALAN DAVIE

(Grangemouth 1920 - 2014 Hertfordshire)

The rabbits idea. 1959.

Oil on masonite.

Signed and dated lower left: Alan Davie 59,
as well as titled: THE RABBITS IDEA.

44.5 x 57.6 cm (visible measurements).

Provenance:

- Gimpel Fils Gallery, London (verso with the label).
- Galerie Gimpel & Hanover, Zurich (verso with the label).
- Purchased from the above 1967, since then private collection Switzerland.
- By descent to the present owner, since then private collection Switzerland.

CHF 4 000 / 6 000

(€ 3 330 / 5 000)



3405

ANTONI CLAVÉ

(Barcelona 1913 - 2005 St. Tropez)

Nature morte au compotier. 1956.

Oil on canvas.

Signed lower right: Clavé.

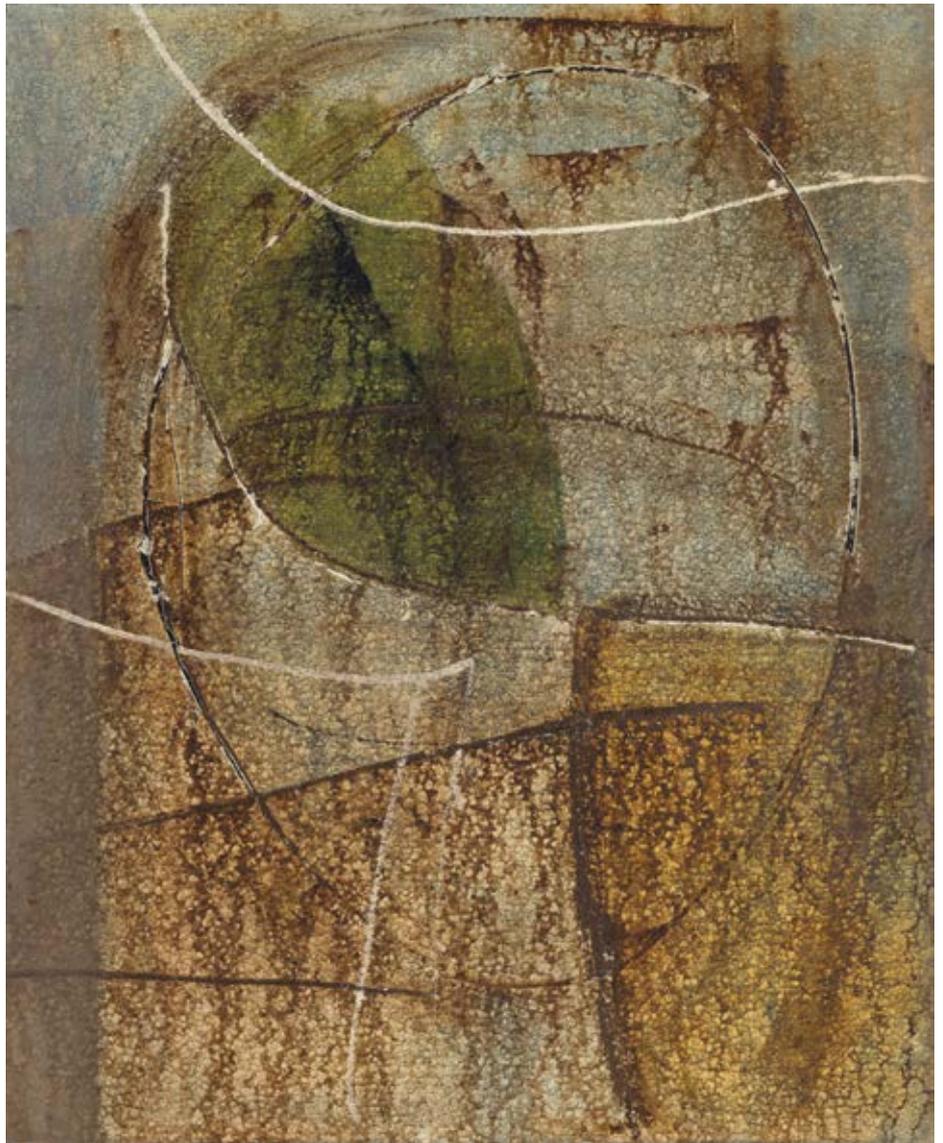
73 x 92 cm.

The authenticity of this work has been confirmed by the Archives Antoni Clavé, Paris, May 2018. We thank the Archives Antoni Clavé for their kind assistance.

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

Exhibition: Basel 1957, Antoni Clavé. Galerie Beyeler, April - May 1957, no. 25 (verso with the label).

CHF 8 000 / 12 000
(€ 6 670 / 10 000)



3406

FRANÇOIS FIEDLER

(Kosice 1921 - 2001 Saint-Germain-Laval)

Untitled. 1964.

Oil on canvas.

Signed on the reverse: Fiedler, also described on the stretcher by an unknown hand:

1964 HAUT.

162.5 x 131 cm.

Provenance: Private collection Switzerland.

CHF 5 000 / 7 000

(€ 4 170 / 5 830)

3407

MIKULÁŠ MEDEK

(1926 Prague 1974)

Maso Krize. 1961.

Acrylic on masonite.

Signed, dated and titled on the reverse:

MEDEK 61 MASO KRIZE.

58 x 37 cm.

The authenticity of this work has been confirmed by the National Gallery in Prague and by Mrs. Dr. Eva Kosáková Medková, May 2018. We thank Dr. Eva Kosáková for her kind assistance.

The work will be included in the forthcoming catalogue raisonné.

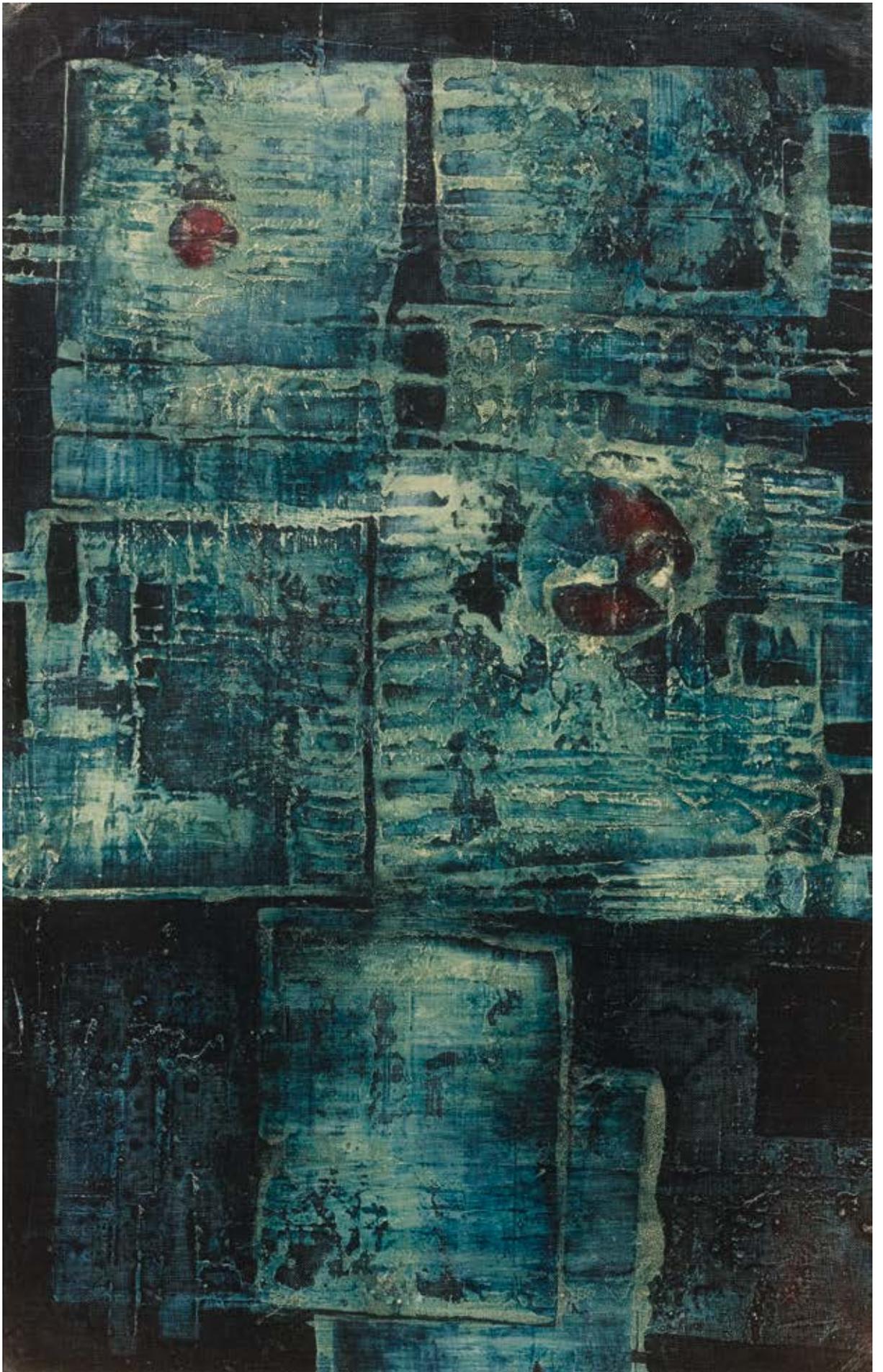
Provenance:

- Collection Jiri Kubena, present from the artist.

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

CHF 20 000 / 30 000

(€ 16 670 / 25 000)



3408

FRANÇOIS FIEDLER

(Kosice 1921 - 2001 Saint-Germain-Laval)

Untitled. 1959.

Oil on canvas.

Signed and dated on the reverse: Fiedler

24 décembre 1959.

160 x 130 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

Born in Hungary, the young François Fiedler began painting at the age of 5 and by the age of 10 he was already copying the greatest masterpieces. His works were shown in public exhibitions and competitions and were acquired by Hungarian state institutions such as the Municipal Gallery and the Museum of Fine Arts in Budapest. After completing a classical training at the Hungarian Academy of Arts in Budapest, in 1945 he moved to Paris, where he got by with small commissions, making copies of paintings for museums. Very soon François Fiedler discovered abstract painting and was tireless in his study of its multifarious forms and techniques.

In those first months after the war, group and solo shows were organised, including the Salon des Réalités Nouvelles and the

Salon de Mai. In 1946 Joan Miró discovered a canvas by Fiedler in a small gallery and was impressed by his accomplished style as well as his innovative spirit of freedom and curiosity and decided to introduce him to the art dealer Aimé Maeght. This was the beginning of a successful 25-year collaboration. Maeght ensured that he was represented in a large number of exhibitions and was presented amongst the most important artists of the 20th century. Alongside painting, Fiedler also experimented with etching techniques and from 1954 to 1977 no fewer than four issues of the magazine "Derrière le Miroir" were dedicated entirely to him.

The present painting is reminiscent of the work of the American Abstract Expressionist Jackson Pollock, whose unique technique had inspired Fiedler. Like Pollock, Fiedler allowed himself to be guided by spontaneity, for the work to be initiated, for it to develop and take shape until a complete unity emerged. François Fiedler's works have something sculptural about them, they harbour a powerful depth, through the dense overlaying of strokes and layers of paint. The layer of paint is tightly packed with only a few gaps as far as the primer.

The viewer stands before what seems like a solid whirlwind, produced by the power of painterly skill.

The artist often had his large format canvases dry outside in the open air, knowing that the wind and dust could leave their traces. The thick layers of paint applied in quick succession, crucially favoured the formation of early surface cracks. There is a deliberate rawness as a consequence (Lots 3406 and 3413). Fiedler distinguishes his canvases by having lasso-shaped lines float over almost monochrome backgrounds. Some of the lines are closed, while others extend over the edge of the canvas. With these clearly defined lines, Fiedler produces a harmonious yet lively spontaneity.

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
(€ 4 170 / 5 830)



3409

MARK TOBEY

(Centerville/USA 1890 - 1976 Basel)

Untitled. 1961.

Tempera and acrylic on paper laid on cardboard.

Signed and dated lower right: Tobey. On the reverse signed and dated: Mark Tobey Bâle - 1961, as well as with the stamp signature.

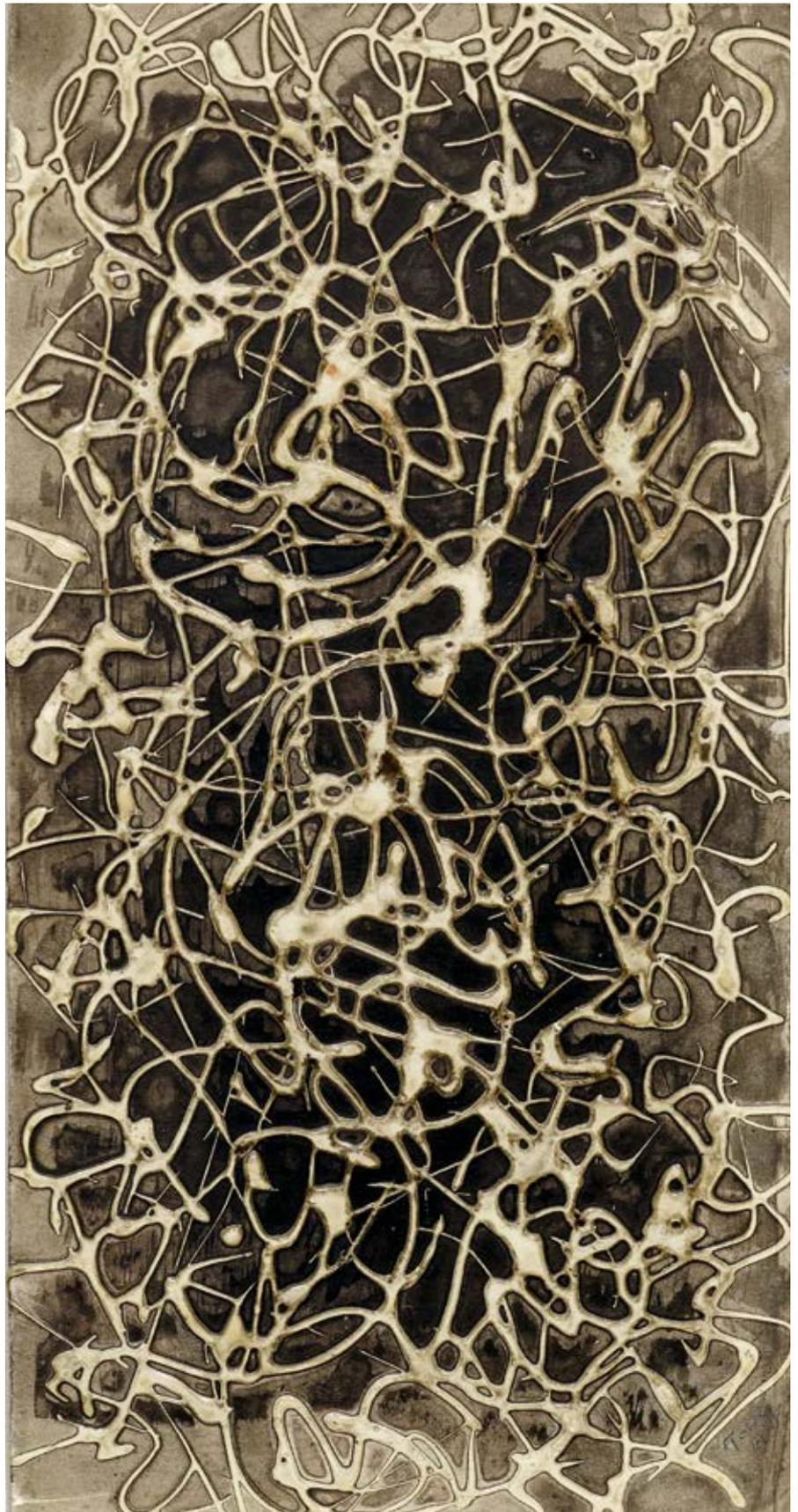
37.3 x 18.3 cm.

With the confirmation of authenticity by the Committee Mark Tobey, Münster, 22 February 2018. This work is recorded in the archives of the Committee Mark Tobey under: 22/02/18-61.32. We thank Dr. Heiner Hachmeister for his kind assistance.

This work will be included in the forthcoming catalogue raisonné of Mark Tobey.

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

CHF 8 000 / 10 000
(€ 6 670 / 8 330)





3410*

FAUSTO MELOTTI

(Rovereto 1901 - 1986 Milan)

Untitled. Ca. 1958.

Polychrome ceramic, glazed.

45 x 61 x 1.8 cm.

Professionally restored.

The work is recorded in the Archivio Melotti, Rome, under the number: 1958 9B (label on the reverse). Furthermore, it is registered in the online catalogue raisonné of Fondazione Fausto Melotti, Rome (www.fondazionefaustomelotti.org/catalogo).

Provenance: Formerly Galerie Hauser & Wirth AG, Zurich.

Fausto Melotti was born in Rovereto in Trentino, Italy in 1901. He first studied at the faculty of mathematics at the University of Pisa and finally obtained a degree in electrotechnical engineering at the Politecnico in Milan. At the same time, he took courses in sculpture but dedicated himself to an artistic career only at the age of 27 when he enrolled at the Brera Academy in Milan. There he studied under Adolfo Wildt together with Lucio Fontana, with whom we developed a close friendship.

After graduating, Fausto Melotti joined the "Abstraction-Création" avant-garde movement founded in Paris and was soon one of the first major non-figurative artists in Italy. In the mid 1940s Fausto Melotti discovered ceramics and made this his primary medium for the subsequent decade. In 1951 he even won the Grand Prix of the 9th Triennale in Milan for his technical excellence.

The work offered here at auction dates from 1958 and thus from the heyday of Melotti's study of polychromatic ceramics. It shows an abstract composition, in which the glazed substance is extended over a net structure. While the ceramic body accumulates in certain places creating indistinct forms, elsewhere it flows freely over the grooves of the underlying structure and thus leads to a harmonious overall form.

Ceramic abstractions are not uncommon in the extensive work of the sculptor Melotti but belong to a form of expression which stands out from the surreal character of his wider oeuvre. It corresponds entirely with Melotti's love of experimen-

tation, which was not limited to a particular sculptural medium. From the works in plaster of the 1930s/40s, to the ceramics phase of the 1950s, and the wire sculptures of his late period, Fausto Melotti was constantly reinventing sculpture in relation to the surrounding space. The formal diversity of his work, coupled with his technical sophistication brought him numerous prizes within his lifetime, including the Rembrandt prize from the Johann Wolfgang von Goethe foundation in Basel, as well as the Golden Lion of the Venice Biennale, which was granted to him posthumously in the year of his death in 1986. Melotti's fame continued after his death, as attested by the numerous exhibitions in international institutions. His work was exhibited at the Palazzo Fortuny in Venice (1990), the Whanki Museum in Seoul (1995) the Wilhelm Lehbruck Museum in Duisburg (2000) amongst others and the renowned galleries such as Hauser & Wirth and the Gladstone Gallery have also shown his work.

CHF 8 000 / 12 000
 (€ 6 670 / 10 000)

3411

MARK TOBEY

(Centerville/USA 1890 - 1976 Basel)

Western Pagodas. 1953.

Tempera on cardboard laid down on cardboard.

Signed and dated lower left (difficult to read): Tobey 53.

45.5 x 60.6 cm.

With the confirmation of authenticity by the Committee Mark Tobey, Münster, 24 March 2018. This work is recorded in the archives of the Committee Mark Tobey under: 24/03/18-69.24. We thank Dr. Heiner Hachmeister for his kind assistance.

This work will be included in the forthcoming catalogue raisonné of Mark Tobey.

Provenance:

- Martha Jackson Gallery, New York (verso with the label).
- Willard Gallery, New York (verso with the label).
- Purchased from the above by the present owner, since then private collection Switzerland.

At the beginning of his career at the age of 16, 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 went to New York, where he worked as a portrait painter and fashion illustrator for Vogue magazine. During his time in New York Mark Tobey discovered and became a follower of the spiritual teachings of Bahā'ullāh, who strove to create a union from the multifarious great world religions and so find 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 involved in Chinese painting. From 1925 he began to travel and stayed in Paris, the Near East, and made a longer trip to China and Japan, where at a Zen monastery he became involved with Zen teachings and painting as well as calligraphy. At the same time, he also had a foothold in England, where between 1930 and 1938 he taught at Dartington Hall School in Devonshire. In

1960 Tobey settled in Basel. In the same year, the husband and wife collectors Ernst and Hildy Beyeler purchased 40 works from the artist. By then Tobey had already achieved international renown, had been awarded a number of prizes, and had participated successfully in the Biennale as well as Documenta II and III.

Mark Tobey made every country his homeland and was one of the few artists of the 20th century who lived a truly cosmopolitan life. He lived between cultures and worlds, and in fact two exhibitions in 1989 at the Folkwang Museum in Essen and the Cantonal Museum in Mendrisio used this in the title: "Between Worlds". He himself stated that: "The art of the future cannot germinate in antagonism and nationalistic rivalry, but will spring forth with a renewed growth if man in general will grow to the stature of universal citizenship." (quote Mark Tobey in: Exh. Cat. Museo Nacional Centro de Arte Reina Sofia Madrid, 1997, p. 17).

Through his many years of involvement with calligraphy, he developed his own pictorial script; he never had the intention of imitating an East Asian pictorial language, but of finding his own personal style with a western influence. In addition, he never joined an artist group. "I have never tried to pursue a particular style in my work. From the road has been a zig-zag into and out of old civilisations, seeking for new horizons through meditation and contemplation." (ibid p. 68). Mark Tobey lived out his universalism as a lone agent and left behind the patterns and traces of his life in his works.

Tobey's artistic world is complex and characterised by an almost inexhaustible creative potential, love of experimentation

and power to innovate. The impressive materiality and stylistic diversity reveal and enable a broad range of themes, such as nature, civilization, cities, movement, the sky and the cosmos, rhythms and music, emptiness and contemplation, free space etc. He finds inspiration in his surroundings, where he tries to see an abstraction, in which a profound rhythmic plasticity is concealed.

"Since I try to make painting 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." (Mark Tobey in: Exh. Cat. Mark Tobey. A Centennial Exhibition, Galerie Beyeler, Basel 1990, p. 58).

His body of pictorial work generates structures and constellations in the subconscious of the viewer and manages to evoke an idea of a representation which lies beyond the boundaries between the abstract and the figurative. For this reason the present works are wonderful examples of his entire oeuvre: this pictorial association with nature, which he mentions in the above quote, can easily be recognised in these works (Lots 3409, 3421, 3422 and 3429) and in "Western Pagodas", there is a possible association with architecture and civilization, which also often appears as a recurring theme.

His abstract expressionist works with their fine, fleck- or thread-like dense style, create an effect which is both energetic, and yet exude unshakeable sense of harmony.

CHF 150 000 / 250 000
 (€ 125 000 / 208 330)



3412

SIEGFRIED ANZINGER

(Weyer1953 - lives and works in Cologne)

Untitled. 1986.

Tempera on paper.

Signed lower right: S. Anzinger.

157 x 97 cm.

Provenance:

- Galerie Cannaviello, Mailand.

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

CHF 3 000 / 5 000

(€ 2 500 / 4 170)



3413

FRANÇOIS FIEDLER

(Kosice 1921 - 2001 Saint-Germain-Laval)

Untitled. 1986.

Oil on canvas.

Signed and dated on the reverse:

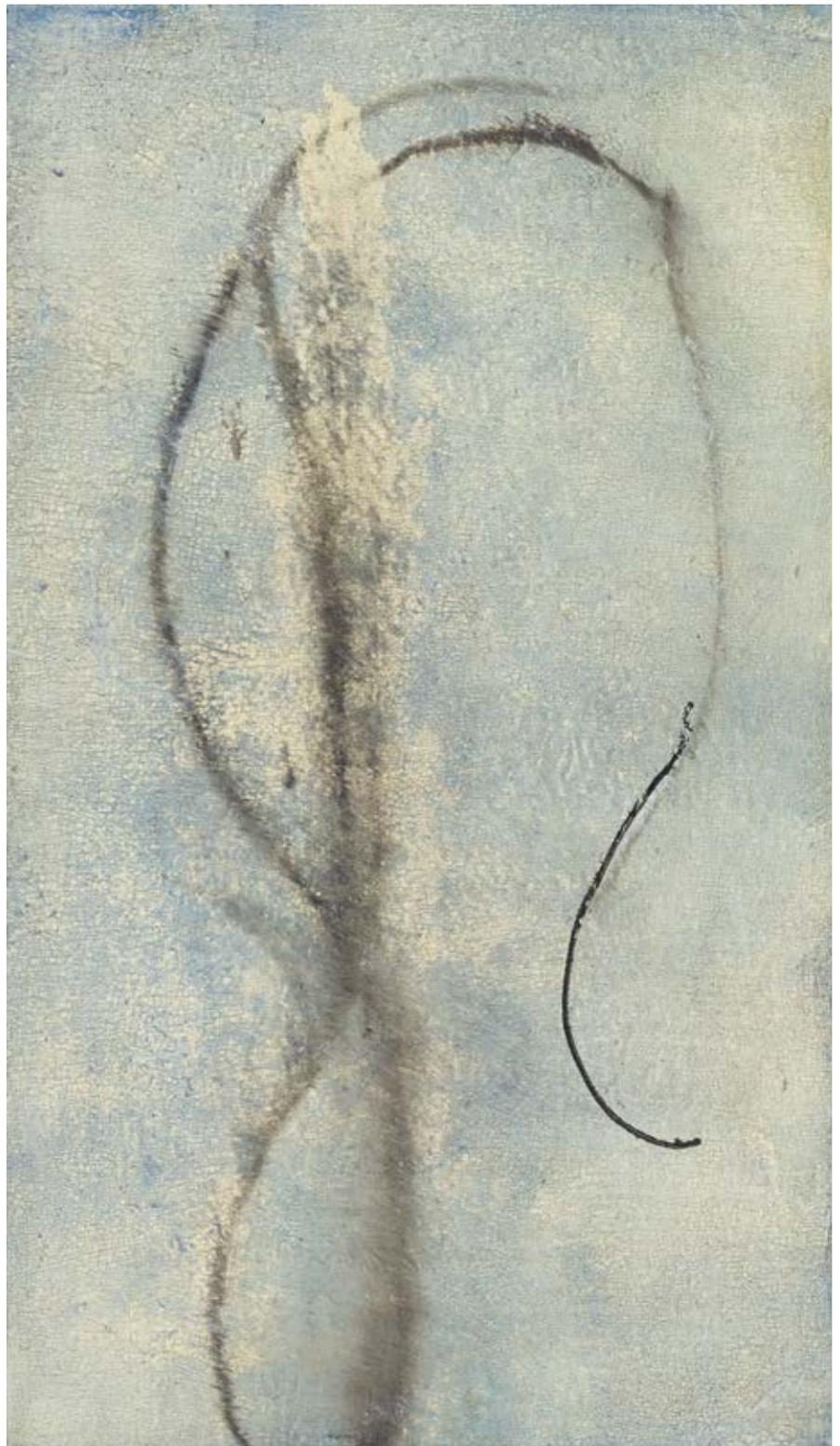
Fiedler 86.

196 x 114 cm.

Provenance: Private collection Switzerland.

CHF 6 000 / 8 000

(€ 5 000 / 6 670)



3414

DADAMAINO

(EMILIA EDUARDA MAINO)

(1930 Milan 2004)

Il Movimento Delle Cose - Passo Dopo
Passo. 1989.

Felt pen on polyester.

200 x 116 cm.

With the confirmation of authenticity by the Archivio Dadamaino, Milan, 22 June 2011. The artwork is recorded there under the archive number: 286/11.

Also with the confirmation of authenticity by the Associazione Amici di Dadamaino, Somma Lombardo. This work is recorded there under the archive number: 170307.

Provenance: Private collection Ticino.

„Dada Maino has overcome the 'problem of painting': different parameters inform her work: her paintings are the flags of a new world, they are a new meaning; they are not content with 'saying something different': they also say something new", wrote Piero Manzoni in 1961, a statement which fittingly describes the work presented here: the automatic passage of time, the coming and going of things, the discovery and emergence of new things which surround us.

In the 1950s and 60s the world was in upheaval and, even within art, artists were questioning its traditional concepts. Lucio Fontana was the one who, with a simple slash of the canvas, broke with centuries of artistic tradition, and enabled future generations to experience an unbelievable freedom in their thinking and to put it into practice. This new generation of the avant-garde, indebted to Fontana, who demanded and implemented a radical revision

of ideas, included Piero Manzoni, Enrico Castellani and Dadamaino.

These ideas, which were radical for the times, were taken to heart by Eduarda Emilia Maino, known as Dadamaino, who in her first series of works, "Volumi", cut round or oval forms in the canvas. The influence of Fontana's "Buchi" (holes) cannot be denied, as she herself said: "I always hated matter and sought immateriality. Of course, Fontana played a decisive role in the history of my painting ... if Fontana had not pierced the canvas, probably I would not have dared to do so either. It totally removed matter to the point of making visible parts of the canvas, to remove any material element, to deprive it of any such rhetoric and return to tabula rasa, in purity." These works were shown in the same year at her first exhibition at Galleria dei Bossi in Milan. Shortly afterwards she joined Manzoni's Galerie Azmuth, which was ideally linked to artists in Europe thinking along similar lines: the Zero-Group in Germany with Otto Piene and Heinz Mack, the Nul Group in the Netherlands with Jan Schoonhoven, and the Motus Group in France.

In parallel with her participation in these artist groups, she also pursued her own sculptural research in the course of her artistic career. These can be listed as different phases, rather than as series: works based on spatial art, the Volumi (1958-

1960), "Moduli Sfasati" (1060-1961), works of kinetic art "Lumino", which are similar to "Rilievi" (1961) as well as "Oggetti ottico-dinamici" (1961-1965), "La ricerca del cooler" (1966-1969) or "Cromorilievi" (1970-1975). There are also the series "L'inconscio razionale" (1975-1977), "L'alfabeto della mente" (1979), "I Fata della vita" (1978-1982), "Costellazioni" (1983-1987), as well as "Movimenti delle cose" (1987-1996) and "Sein und Zeit" (1996-2003).

"Lavoravo su tutto quello che poi potevo appendere. Il movimento delle cose mi ha fatto guadagnare lo spazio, ho in qualche modo conquistato lo spazio, un attraversamento anche grazie al materiale". (quote Barbero, Luca Massimo, in: "Dadamaino. Un'intervista tra vita e pensieri...", p. 34.) For her series „Movimenti delle cose" Dadamaino chose transparent polyester foil in order to play with spatiality. Depth and volume are expressed through flowing line drawings, which imitate drapery, accentuated by the white-painted stretcher, which emphasises the distance from the wall and thereby allows the light to feed through the work. In a unique way Dadamaino conquers three-dimensionality thanks to the interplay of light and matter.

CHF 19 000 / 25 000
€ 15 830 / 20 830





3415

ETTORE SOTTASS

(Innsbruck 1917 - 2007 Milano)

Untitled. Ca. 1995.

Watercolour and pencil on paper.

Monogrammed lower left: E.S.

31 x 41 cm.

Study for the ceramic series „Kalligrafia“.

Provenance:

- Galerie Bruno Bischofberger, Zurich.
- Purchased from the above by the present owner in 1996, since then private collection Switzerland.

CHF 2 000 / 3 000

(€ 1 670 / 2 500)



3416

SILVIA BAECHLI

(Baden 1956 - lives and works in Basel and Paris)

Untitled, 2002.

Gouache on paper.

Monogrammed and dated on the reverse:

S.B.02.

35 x 24.9 cm.

Provenance:

- Galerie Vera Munro, Hamburg.
- Purchased from the above at Art Basel by the present owner in 2003, since then private collection Switzerland.

„Drawing is experimenting, groping one's way and playing. In the best case you discover something that is a better fit, is more surprising than what you had expected.“ Silvia Bächli

CHF 2 000 / 4 000

(€ 1 670 / 3 330)

3417*

MANFREDO MASSIRONI

(1937 Padua 2011)

Fili tesi incrociati su telaio. 1960.

Tensioned, intersecting wires in wooden frame.

Signed on the bottom side: M. Massironi.
52.5 x 52.5 x 10 cm.

With the artist's confirmation of authenticity.

Provenance:

- Private collection Italy.
- Private collection Southern Germany.

Manfredo Massironi who studied as an architect, was one of the founders of the "Gruppo Enne" in Padua in 1959, who, together with "Gruppo T" the second Italian artist association, devoted themselves to the so-called New Tendencies of Kinetic and Op-Art. In their manifesto, Massironi, Edoardo Landi, Toni Costa, Ennio Chiggio and Alberto Biasi describe themselves as "craftsmen dedicated to experimentation". Their artworks are often collaborative works, which combine painting, sculpture, architecture and industrial design.

The first large exhibition took place in Padua in 1960; in 1961 they took part in the New Tendencies exhibition in Zagreb,

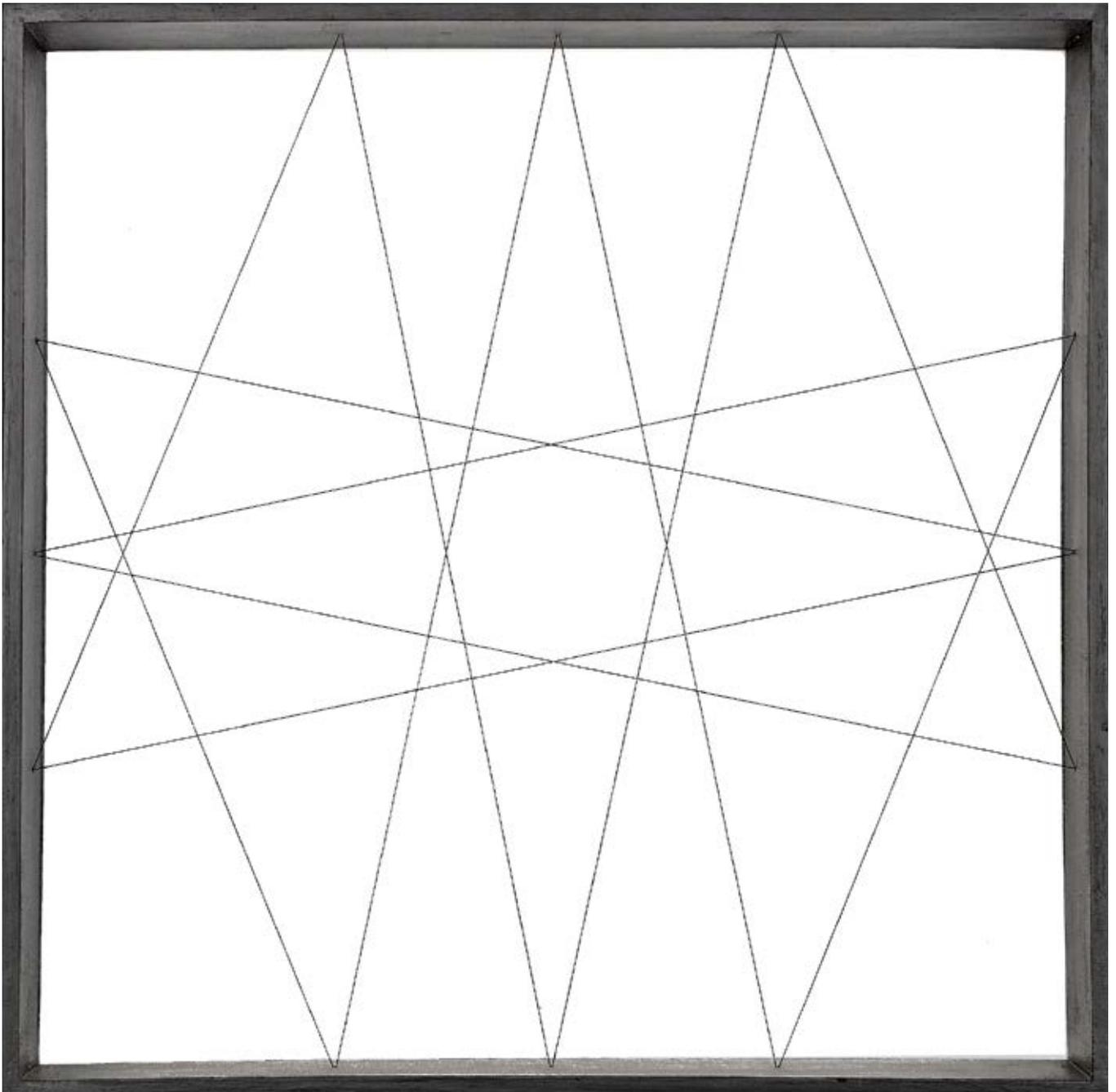
and two years later there followed a solo show in "Studio F" in Ulm. In 1964 "Gruppo Enne" exhibited at the Biennale in Venice. However, after five years, the members of the group were forced to realise that their ideas of close artistic collaboration were utopian and difficult to translate into reality. On the one hand, there were an increasing number of arguments amongst the artists, and on the other hand, the marketing of collaborative artworks was almost impossible. Consequently, the group disbanded in 1965.

Manfredo Massironi's artistic production falls mainly within the period of the "Gruppo Enne". By 1967 he had already withdrawn from the active art market, although he naturally continued to produce artwork and to deliver numerous lectures.

The present work comes from the series known as "Struttura con filo", in which Massironi stretches a fine wire structure within

a wooden frame. These simple as well as fascinating works are a fine showcase of his artistic ideas. He skilfully plays with the space and at the same time with the perception of the viewer, who at first glance is totally unaware of what they see there. As with the similarly motivated ZERO artists, Massironi breaks with the classic pictorial tradition by giving his 3-dimensional object a pictorial character – so that the boundaries between painting, sculpture, and, in his case also architecture, are strikingly erased.

CHF 9 000 / 14 000
(€ 7 500 / 11 670)



3418*

TURI SIMETI

(Alcamo 1929 - lives and works in Milan)

Tre ovali blu. 1997.

Acrylic on canvas.

Signed and dated on the stretcher: Simeti

1997, also with directional arrow.

80 x 80 cm.

With the confirmation of authenticity by the Archivio Turi Simeti, Milan. This work is recorded in the archive under the number: 1997-BL0801.

Provenance:

- Private collection Italy.

- Private collection Southern Germany.

Turi Simeti was born in Alcamo, Sicily in 1929. In 1959 he moved to Rome, where by chance he made acquaintance of Alberto Burri. This encounter awakened his interest in art and he began to work as a self-taught artist. After numerous trips to London, Paris and Brussels, in 1965 Simeti ended up in Milan, where he still lives today.

Milan of the 1960s was characterised by the revolutionary art of Lucio Fontana and its further development amongst the younger generation with what was known as ZERO art. Turi Simeti joined

the ZERO art movement, which in Milan was influenced particularly by Agostino Bonalumi and Enrico Castellani. That this artistic tendency encompassed the whole of Europe in the 1960s, is shown in the fact that, alongside the Italian artists such as Simeti, Castellani and Bonalumi, the German artists Heinz Mack and Otto Piene, co-founders of ZERO art, also took part in the ground-breaking exhibition "Avantgarde ZERO" at Fontana's atelier. For Simeti his international career began with this exhibition and continues to this day.

Simeti is interested in the interplay and interaction between light, space and movement, and explores this with the help of his canvas reliefs.

The present piece is a typical example: the midnight blue monochrome canvas is pierced by three oval forms, the oval being

his preferred shape because its position can easily be changed. The ovals are part of the canvas and in creating a relief, they shift the piece into the three-dimensional. Depending on the incidence of light and the perspective of the viewer, the work changes, and we as viewers can directly influence the pictorial space depending on where we are standing. What is unique in his oeuvre is the reduction to one pictorial form and one colour, and thereby everything is concentrated on the work's plasticity.

There are clear parallels with Lucio Fontana, who, with his cuts in the two-dimensional canvas, opened it up to three dimensions.

CHF 18 000 / 24 000
(€ 15 000 / 20 000)





3419

JULIO LE PARC

(Mendoza 1928 - lives and works in Paris)

Variation N°2. 1980.

Aluminium and wood.

Signed, dated and titled on the label on the reverse: Reliev 26 Thème à variation Variation N° 2 (partly faded).

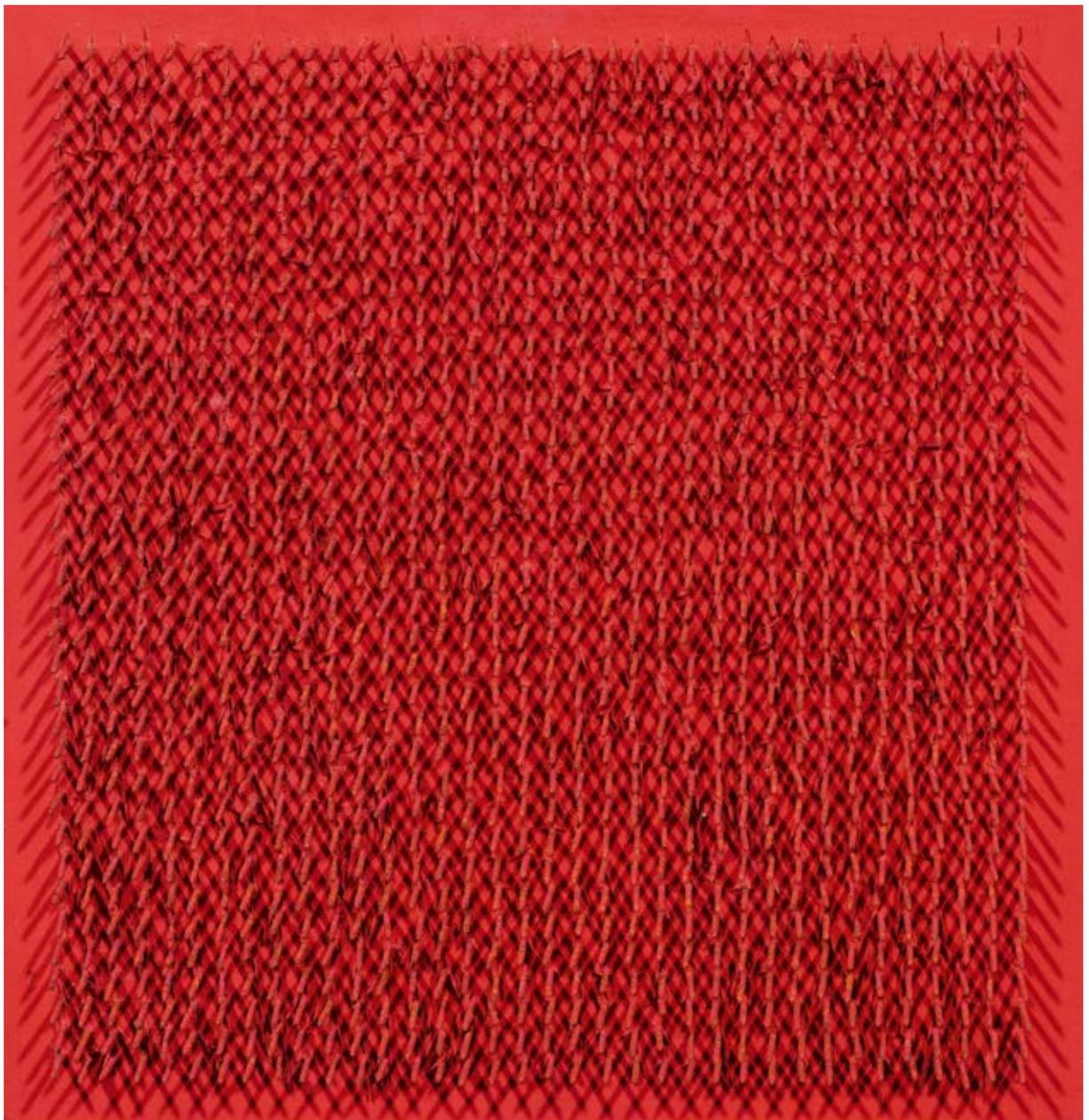
40 x 40 cm, frame 61 x 61 cm.

The authenticity of this work has been confirmed by the Archives Julio Le Parc, Cachan, in May 2018. We thank the Archives Julio Le Parc for their kind assistance.

Provenance: Private collection Switzerland.

CHF 5 000 / 7 000

(€ 4 170 / 5 830)



3420*

BERNARD AUBERTIN

(Fontenay-aux-Roses/Paris 1934 - 2015
Reutlingen)

Tableau clous. 1969.

Acrylic and nails on wood.

Signed and dated on the reverse: Bernard
Aubertin 1969.

40 x 40 cm.

With the artist's confirmation of authenticity.

Provenance:

- Private collection Italy.
- Private collection Southern Germany.

CHF 6 000 / 9 000
(€ 5 000 / 7 500)



3421

MARK TOBEY

(Centerville/USA 1890 - 1976 Basel)

Untitled. 1969.

Tempera on paper.

Signed and dated lower left: Tobey 69.

42 x 29.5 cm.

With the confirmation of authenticity by the Committee Mark Tobey, Münster, 22 February 2018. This work is recorded in the archives of the Committee Mark Tobey under: 22/02/18-69.23. We thank Dr. Heiner Hachmeister for his kind assistance.

This work will be included in the forthcoming catalogue raisonné of Mark Tobey.

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

CHF 15 000 / 20 000
€ 12 500 / 16 670)



3422

MARK TOBEY

(Centerville/USA 1890 - 1976 Basel)

Untitled. 1969.

Tempera on paper.

Signed and dated lower left: Tobey 69.

42 x 29,6 cm.

With the confirmation of authenticity by the Committee Mark Tobey, Münster, 22 February 2018. This work is recorded in the archives of the Committee Mark Tobey under: 22/02/18-69.24. We thank Dr. Heiner Hachmeister for his kind assistance.

This work will be included in the forthcoming catalogue raisonné of Mark Tobey.

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

CHF 15 000 / 20 000
(€ 12 500 / 16 670)

3423

FRANZ ERHARD WALTHER

(Fulda 1939 - lives and works in Fulda)

Untitled. 1971.

Watercolor and pencil on paper
(both sides).

Signed and dated lower right and on the
reverse: Walther 71.

30 x 22 cm.

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

CHF 2 000 / 3 000

(€ 1 670 / 2 500)



Franz Erhard Walther's entire oeuvre questions the traditional concept of sculpture. In his view, instead of traditional artworks, objects should be created which serve to narrate or communicate. The viewer of his works is encouraged to interact and experience the materials, the fabrics, the perceptions of their own body and their actions in the exhibition space. The artist has been engaged with this approach since the 1960s and between 1963 and 1969 he developed his well-known work "Werksatz 1": a 58-piece series of usable objects, made out of cotton, wood or foam, which create geometric forms, and require the simple and calm movement of the viewer for the meaning to unfold. This work was first presented at MoMa in New York in 1969, at which time Franz Erhard Walther was considered one of the pioneers of participatory art and was one of the first artists to put Post War art behind them.

The "Werksatz 1" was accompanied by over 5000 drawings and diagrams, which served to explain to the viewers how to approach the objects. Later Franz Erhard Walther developed and adapted his ideas on handling to include hypothetical possibilities of handling, which is where the numerous drawings came in. The two works on paper presented here belong to the so-called "Werkzeichnungen" (work drawings): double-sided works painted and annotated using the most diverse techniques (watercolour, gouache, coffee, pencil and coloured pencil, chalk and also some collage). The concepts of place, body, interior, exterior, space, time, direction, movement etc. are part of the most important vocabulary for the artist, by means of which he invites the viewer, through his thought process and relationship with the work, to engage in individual reflection.

Franz Erhard Walther was born in Fulda in 1939 and from 1957 to 1959 he studied at the school of arts and crafts in Offenbach am Main, and then until 1961 at the Frankfurt Academy of Fine Arts. From 1962 to 1964 he studied under Karl Otto Götz at the Art Academy in Dusseldorf along with Gerhard Richter and Sigmar Polke amongst others. Between 1967 and 1971 Walther lived in New York. After his return, at the age of just 32 he became a professor at the Art Academy of Hamburg. Since the early 2000s he has been living and working back in Fulda. The crowning moment of his many distinctions came in 2017 when he was awarded the Golden Lion at the 57th Venice Biennale.

3424

FRANZ ERHARD WALTHER

(Fulda 1939 - lives and works in Fulda)

Untitled, 1967.

Watercolor and pencil on paper
(both sides).

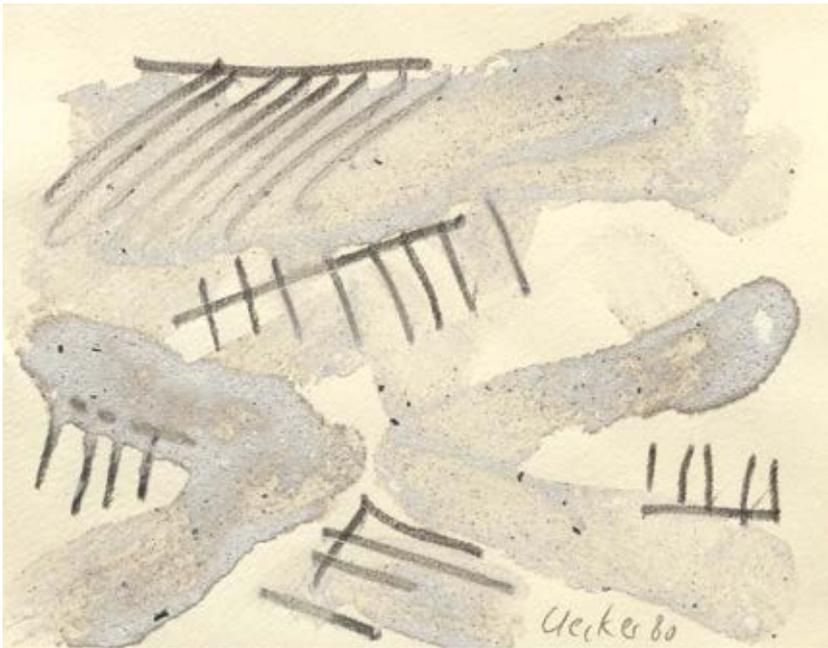
Signed and dated lower left and on the
reverse: Walther 67.

30 x 22 cm.

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

CHF 2 000 / 3 000
(€ 1 670 / 2 500)





3425

GÜNTHER UECKER

(Wendorf 1930 - lives and works in Düsseldorf)

Untitled. 1980.

Watercolour and pencil on paper.

Signed and dated lower right: Uecker 80.
11.7 x 15.5 cm.

Provenance: Private collection Switzerland.

CHF 1 200 / 1 800
(€ 1 000 / 1 500)

3426

JÜRGEN PARTENHEIMER

(Munich 1947 - lives and works in Cologne)

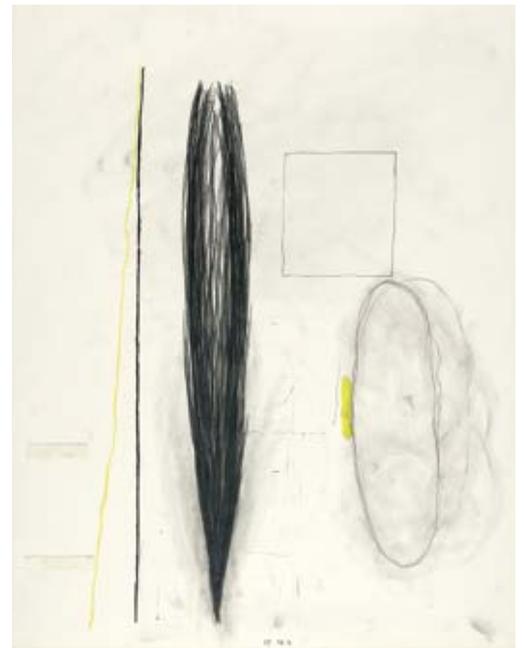
Lichtzwang. 1988.

Pencil, felt pen and collage.

Monogrammed, dated and numbered
lower centre: JP 88-13.
76 x 56 cm.

Provenance: Private collection Switzerland.

CHF 1 500 / 2 000
(€ 1 250 / 1 670)



3427

GEORG BASELITZ

(Grossbaselitz 1938 - lives and works in Munich)

Untitled. 1976.

Oil and pencil on paper.

Signed and dated lower right: X 76 G.
Baselitz. Inscribed on the reverse: H 2883.
70 x 50 cm.

Provenance:

- Galerie Zeller Mayer, Berlin.

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

CHF 16 000 / 22 000
(€ 13 330 / 18 330)



3428

BRAM VAN VELDE (ABRAHAM
GERARDUS VAN VELDE)

(Zoeterwoude 1895 - 1981 Grimaud)

Untitled (Soleil). Around 1968.

Gouache on paper.

Signed lower right: Bram van Velde.

68.5 x 45.5 cm.

The authenticity of this work has been confirmed by the Archives Bram Van Velde, Geneva, May 2018. We thank Mr. Rainer Michael Mason for his kind assistance.

Provenance:

- Galerie Benador, Geneva.
- Purchased from the above by the previous owner, private collection Switzerland.
- By descent to the present owner, since then private collection Switzerland.

„Nous avons à faire chez Abraham van Velde à un effort d'aperception si exclusivement et farouchement pictural que nous autres, dont les réflexions sont tout en murmures, ne le concevons qu'avec peine, ne le concevons qu'en l'entraînant dans une sorte de ronde syntaxique, qu'en le plaçant dans le temps." (Samuel Beckett, from: „La peinture des van Velde ou le monde et le pantalon", in Cahiers d'art, Paris, 1945-1946, p. 351.)

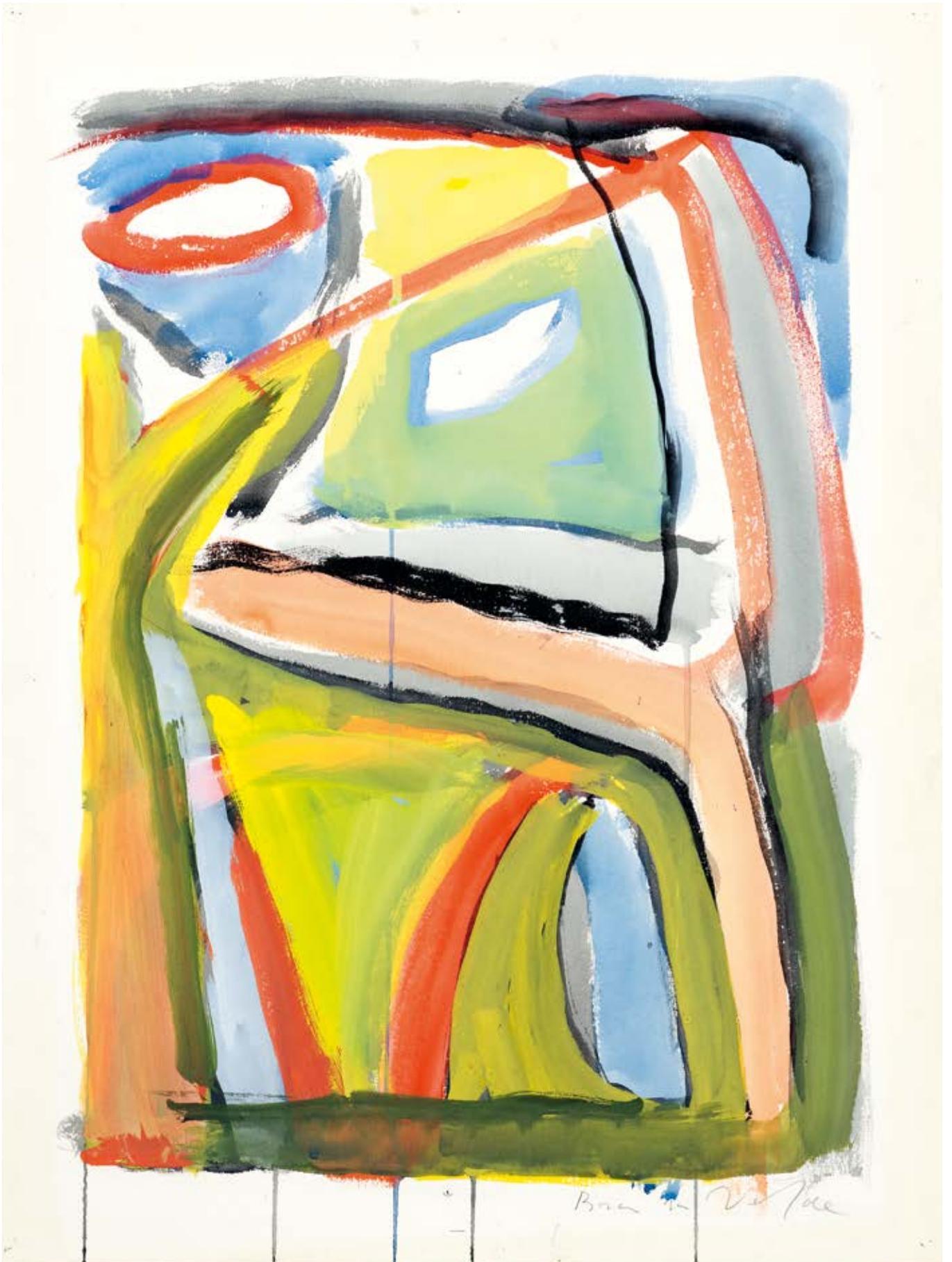
Abraham Gerardus van Velde was born in 1895 in the Netherlands. His family had to

move several times during his childhood, as they struggled with poverty after the collapse of the family business. The young Bram Van Velde was trained as an interior decorator in La Haye. In order to support his family financially he pursued this line of work but developed an affinity for fine art and felt that he was called to a higher profession: he wanted to become an artist. He enrolled at the Mauritshuis Art Museum of The Hague, in order to copy the Old Masters. From then onwards Bram Van Velde would often change his place of residence at relatively short intervals. Each of these stages in his life would contribute to him finding his style.

The periods in The Hague, Munich and Worpswede (near Bremen) are characterised by expressive landscapes and still lifes of an expressionist style. During his years in Paris, Meuten, Mallorca and Spain, his works became gestural-abstract. Furthermore, Van Velde worked on lithographs and book illustrations, including illustrations for some works by Samuel Beckett, with whom he became friends in 1937.

His oeuvre is known today for his abstract expressionist painting. Guided by his feelings and the urge to portray the unconscious, stylistically he is close to Informel Tachisme and French Lyrical Abstraction. His works are characterised by recognisable shapes, figures and lines, often geometric. Despite the uneven lines, irregular flow, scattered flecks and drops of paint, there is a prevailing decisiveness in the structures. The forms of his compositions appear as in a state of great tension in relation to each other, due to the luminous and subtle choice of colours, in search of weights and balance between the individual colour surfaces.

CHF 18 000 / 24 000
(€ 15 000 / 20 000)



„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.“

Mark Tobey

3429

MARK TOBEY

(Centerville/USA 1890 - 1976 Basel)

White flames. 1970.

Tempera on paper.

Signed and dated lower right: Tobey 70.

60 x 49 cm.

With the confirmation of authenticity by the Committee Mark Tobey, Münster, 2 March 2015. This work is recorded in the archives of Committee Mark Tobey under 02/03/15-70.18.

This work will be included in the forthcoming catalogue raisonné of Mark Tobey.

Provenance:

- Collection K. a. M. Schaub, Basel (purchased directly from the artist).
- Galerie Alice Pauli, Lausanne (verso with the label).
- Private collection Switzerland.

Exhibitions:

- Selm 1993, Mark Tobey - Retrospektive. Schloss Cappenberg.
- Milan 1998, Closeness of distance. Khmer sculptures and Mark Tobey paintings. Emil Mirzakhanian, Palazzo Melzi.
- Münster 1999, Closeness of distance. Khmer sculptures and Mark Tobey paintings. Hachmeister Galerie.
- Burgrieden-Rot 2001, Schnittstellen: Westliche Moderne und die Kulturen Asiens II: Mark Tobey. Museum Villa Rot.

Literature:

- Hachmeister, Heiner/Mirzakhanian, Emil (ed.): Closeness of distance. Khmer sculptures and Mark Tobey paintings, Milan/Münster 1998, no. 27 (with colour ill.).
- Committee Mark Tobey (ed.): Mark Tobey. Light space, Galerie Hachmeister, Münster 2004, p. 106/107 (with colour ill.).

CHF 35 000 / 45 000

(€ 29 170 / 37 500)





3430

THEODOROS STAMOS

(New York 1922 - 1997 Yiannina)

Infinity Field - Torino Series III #4. 1987.

Acrylic on canvas.

Signed, titled and dated on the overlap:

„INFINITY FIELD TORINO SERIES III

#4 STAMOS 1987.

152.5 x 127 cm.

Provenance:

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

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

CHF 25 000 / 35 000

(€ 20 830 / 29 170)



3431

THEODOROS STAMOS

(New York 1922 - 1997 Yiannina)

Infinity Field - Torino Series III #2. 1987.

Acrylic on canvas.

Signed, dated and titled on the overlap:

„INIFINITY FIELD TORINO SERIES III

#2 STAMOS 1987.

153 x 122 cm.

Provenance:

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

CHF 25 000 / 35 000

(€ 20 830 / 29 170)

3432

THEODOROS STAMOS

(New York 1922 - 1997 Yiannina)

Cheops Sun-Box # I. 1969.

Acrylic on canvas.

Signed, dated and titled on the overlap:
„CHEOPS SUN-BOX“ # 1 STAMOS 1969,
also with directional arrow.
182.9 x 152.4 cm.

Provenance:

- André Emmerich Gallery, New York (verso with the label).
- Marlborough Galerie, Zurich (verso with the label).
- Turske & Turske, Zurich (verso with the label).
- Purchased from the above by the present owner, since then private collection Switzerland.

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 contact 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 three works presented here demonstrate powerfully the autonomy of his series, which are striking for their unique characteristics and offer the viewer a most diverse range of experiences.

In the "Sun-Boxes", of which we have the "Cheops Sun-Box" from 1969, the focus is on large-scale compositions, dominated

by the box and its heightened relationship with the rest of the composition. With the harmonious, but dramatic choice and application of colour, the "Sun-Boxes" exude calm and energy.

The two other works are from the "Infinity Fields" series, which in turn are divided into different strands. Our two works belong to the "Torino Series" from the second half of the 1980s. Stamos leaves behind pure colour field painting and turns again to a more expressive, dynamic representation. "Torino Series III, No. 2" evokes a vortex, which develops on the canvas and, through an extreme reduction of the composition, produces an immense dynamic energy. In the second painting of this series, the dynamics are produced through the opposition and layering of red and brown tones: this ignites a battle for supremacy in the composition and for the perception of the viewer. Thus, the dynamism of this work is something different, but no less impressive.

CHF 70 000 / 90 000
(€ 58 330 / 75 000)



3433

JOHN CHAMBERLAIN

(Rochester/Indiana 1927 - 2011 New York)

Kiss #18. 1979.

Painted steel.

68.5 x 59.5 x 61 cm.

Provenance:

- Formerly Peter Buchholz, New York.
- Formerly Fred Jahn, Munich.
- Galerie Karsten Greve, Cologne/
St. Moritz.
- Purchased from the above by the present owner, since then private collection Switzerland.

Literature: Sylvester, Julie: John Chamberlain: a catalogue raisonné of the sculpture 1954-1985, New York 1986, no. 637.

John Angus Chamberlain was born in Rochester/Indiana in 1927 and grew up in Chicago. From 1943 to 1946 he served in the US-Navy and after his return he trained as a hairdresser. He attended the Art Institute of Chicago for two years from 1950 and in 1955 he studied for a short time at the renowned Black Mountain College. In 1956 the artist moved to New York and two years later had his first exhibition at the Davida Gallery, at which a critic commented aptly that: "A strong sense of the pictorial presents itself: the sculpture becomes in its essence a painting in steel." He got to know the Abstract Expressionists Willem de Kooning and Franz Kline, who were to strongly influence his work. He was restless and often moved house with his family, until he finally settled in Sarasota/Florida in 1980. John Chamberlain died in 2011.

In 1957 on a visit to Larry Rivers he made his first sculpture out of car parts. To begin with, he found the car parts in scrap yards, which he then processed into sculptures in his studio; from the mid 1970s he obtained the sheet metal directly from the

car works. The use of car parts had several reasons: on the one hand, as a young artist he was able to obtain work materials from the scrap yard at little cost. On the other hand, he himself said "I wasn't interested in car parts per se, I was interested in either the colour or the shape or the amount... Just the sheet material. It already had a coat of paint on it. And some of it was formed... I believe that common materials are the best material." (quote John Chamberlain, see: www.azquotes.com).

In this quote there is an important key to understanding Chamberlain's sculptures: he is not interested in the cars themselves. This statement is extremely important, since naturally the car in the 1950s and 60s, especially in America, was highly symbolic. For one, it was evidence of economic progress and increasing wealth; it was also a symbol of the new limitless freedom and at the same time offered a hitherto unknown privacy. The artist denied all these associations. He saw in the car parts a painted material which he could shape according to his ideas, partly with force but never with absolute control. "His work is founded on a deep lifelong enthusiasm – a passion in fact – for the ordinary (paper bags, foam rubber, scrap cars, plastic) and the extraordinary, (which is what he makes out of these things)." (quote Fielding Dawson, in: exh cat. John Chamberlain. Papier Paradiso. Zeichnungen Collagen Relief Bilder, Kunstmuseum Winterthur, 3. September – 20 November 2005, p. 99).

Therefore, a clear art-historical classification is also possible, since these are autonomous sculptures and not Assemb-

lages or Ready-Mades composed of found materials with their history being part of the statement. Chamberlain did not care about the origin of his materials. He was fascinated by coloured steel, which from 1962 he himself would spray before the shaping process, and he loved the process of shaping – the "violent" process through which the qualities of the material became evident, acquiring its individuality and always subject to chance: "He lets the material find its own form, does not destroy it, but brings its essence to fruition. All this can be understood from the completed sculptures." (quote Jochen Poetter, in: Exh Cat.: John Chamberlain, Kunsthalle Baden-Baden, 11 May – 21 July 1991, p. 14)

The present work "Kiss # 18" belongs to the group of "Sockets" and "Kisses", which were produced between 1974 and 1979. The artist uses colour-painted oil barrels – one each for the two "Sockets" and two for the "Kisses". The harmony and sensuality of our sculpture, reinforced by the rather pastel, quiet palette, is a result of Chamberlain's delicate and skilful handling of the material. He skilfully manages to make the warping of the two barrels resemble an act of passionate contact.

John Chamberlain is one of the Abstract Expressionists and their most important sculptor. In addition, he is seen as a precursor of Pop Art.

CHF 250 000 / 350 000
 (€ 208 330 / 291 670)



"...But allowing the work to take its effect, an elementary poetic force is released from the shapes; novel and different for each work of art. Poliakov's work has the gravity and greatness seen in sacred art of past ages. One can clearly detect its affinity with ikons. But these works are created within the spirit of our times and must be considered when one wants to demonstrate that interior force which, in our day, is essential to authentic plastic creation."

(Franz Meyer in: Poliakov, Alexis: Serge Poliakov. Catalogue raisonné.

Volume II, 1955-1958. Munich 2010. p. 33)

3435

SERGE POLIAKOFF

(Moscow 1900 - 1969 Paris)

Composition abstraite. 1967.

Gouache on paper.

Signed lower left: Serge Poliakov.

62.5 x 47.5 cm.

The work is recorded in the Archives Serge Poliakov, Paris, under the number: 867023.

We thank Thaddée Poliakov for his kind assistance.

Provenance:

- Galerie Im Erker, St.Gallen.

- Galerie Proarta, Zurich.

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

Exhibition: Zurich 1989, Serge Poliakov.

Galerie Proarta, 13 October 1989 -

1 December 1989.

Literature: Poliakov, Alexis: Catalogue raisonné de l'œuvre de Serge Poliakov,

vol. V 1966-1969, Munich 2016,

no. 67-156, p. 255 (with ill.)

CHF 45 000 / 55 000

(€ 37 500 / 45 830)



3436

SERGE POLIAKOFF

(Moscow 1900 - 1969 Paris)

Composition abstraite. 1964.

Gouache on paper.

Signed lower right: Serge Poliakoff.

49 x 62 cm.

Tiny, professional restoration.

The work is recorded in the Archives Serge Poliakoff, Paris, under the number 864065. We thank Thaddée Poliakoff for his kind assistance.

Provenance:

- Galerie im Erker, St. Gallen.
- Galerie Proarta, Zurich.
- Purchased from the above by the present owner, since then private collection Switzerland.

Literature: Poliakoff, Alexis: Catalogue raisonné de l'œuvre de Serge Poliakoff, vol. IV 1963- 1965, Munich, no. 64-174, p. 201 (with ill.)

The French artist of Russian descent, Serge Poliakoff, is one of the most important abstract painters of the post-war period and exponent of the Nouvelle École de Paris. Even during his lifetime, he gained a strong presence in the international art market.

Serge Poliakoff was born in 1900, the thirteenth of fourteen children. His devout mother would go every day to church, which is where he discovered a fascination for Ikon painting. In 1914 he began his first drawing lessons, learned to play the guitar brilliantly and developed an enthusiasm for maths and algebra. In 1918 when the situation in Moscow became tense because of

the Russian Revolution, Poliakoff's father decided to take his family to the safety of the countryside. During the train journey, Serge Poliakoff fled with the intention of joining the White Army and ended up in Constantinople, where he stayed with his aunt, the singer Nastia Poliakoff, and accompanied her on the guitar. After two years of travelling around Europe on concert tours, in 1923 Poliakoff decided to stay in Paris. Initially he earned his keep as a musician and at the same time he began an intensive study of painting; he studied at the Académie Frochot in Paris, at the Académie de la Grande Chaumière and also at the Chelsea School of Art and the Slade School of Art in London. His art was initially figurative and academic, until around 1935, back in Paris, he made the acquaintance of Kandinsky, whose art influenced him decisively and from then onwards he slowly found his way towards abstraction. His close circle of friends at this time consisted of Robert and Sonia Delaunay as well as Otto Freundlich.

Serge Poliakoff developed his very own form of abstract painting. He did not strive for representational references, but used colour as colour. His colour compositions are possessed of a strong presence through what initially appears to be an almost simple arrangement of simultaneous contrasts between brightly coloured sur-

faces. These surfaces are placed together in irregular forms and are at the same time both pure and appear in a vibrating overlapping arrangement. He produced perfect, autonomous, complete pictures, which were guided only by the need to reproduce the vividness and emotive quality of the colours. Although in part his compositions may appear arbitrary, we recognise in his overall oeuvre certain lines, which reappear in many works: vertical, horizontal or diagonal axes, which divide the sheet, and which concentrate the colour surfaces on the centre.

His early work in the 1940s is characterised if anything by brown-grey tones. Ten years later he expanded his palette and placed strong, colourful tones next to each other, until in the 1960s he gave himself over to a tendency towards monochrome compositions and again looked for unity in the choice of colour.

His extensive oeuvre consists of over 3500 paintings and gouaches, which as early as the 1950s and 1960s were being shown in the most important European and American museums. Since his death in Paris in 1969, 11 retrospectives have been dedicated to his work.

CHF 50 000 / 70 000
 (€ 41 670 / 58 330)



3437

VICTOR VASARELY

(Pecs 1908 - 1997 Paris)

KEZDI-DOMB. 1968/75.

Acrylic on canvas.

Signed lower centre: VASARELY, also signed, dated, titled and with measurements on the reverse: VASARELY KEZDI-DOMB 160x160 1968/75.

160 x 160 cm.

The authenticity has been confirmed by Pierre Vasarely, Fondation Vasarely, Aix-en-Provence, May 2018. We thank Pierre Vasarely for his kind support. This work will be included in the forthcoming „Catalogue raisonné de l'oeuvre peint de Victor Vasarely“.

Provenance:

- Galerie Semiha Huber, Zurich (verso with the label).
- By descent to the present owner, since then private collection Switzerland.

Before the Hungarian-born Victor Vasarely was to pursue his career in art, however, he studied medicine in Budapest. In 1927 he abandoned his studies and began a traditional painting course at the Podolni-Volkmann Art Academy, before he switched to the Mühely Academy in 1929. Here, while immersed in the Bauhaus-oriented training, he was able to pursue to the full his tendency to connect mathematical principles with artistic expression.

Initially, however, his reduced graphic style only met with a positive response in the advertising sector, for which he made numerous commissioned works, even after his move to Paris in 1930. The decade that followed finally brought him his due recognition as a fine artist, after his works were

shown in the "Salon des Surindépendants" (1945 & 1946), the "Salon de Réalités Nouvelles" (1947) and the renowned Denise René Gallery (1944 & 1948).

He enjoyed this initial success with an abstract style, which in composition was somewhat reminiscent of Le Corbusier or Piet Mondrian. Looking back, however, this abstract phase was a decisive stage in the path towards nonfigurative form. It shows Vasarely's route to be a plausible development, from reduction, to a complete renunciation of figural role models. Victor Vasarely's essential trust in a pure formal arrangement of the pictorial surface was drawn not least from his profound understanding of geometric structures. On that basis he founded the movement which used optical illusions in its compositions, today known as "Op Art".

One of the most distinctive forms from Vasarely's Op Art oeuvre, is the round form rolling forwards, produced as a series and initially entitled "Vega" in 1968. 1968 was also the year when he increasingly integrated highly contrasting, saturated colours into his constructive patterns.

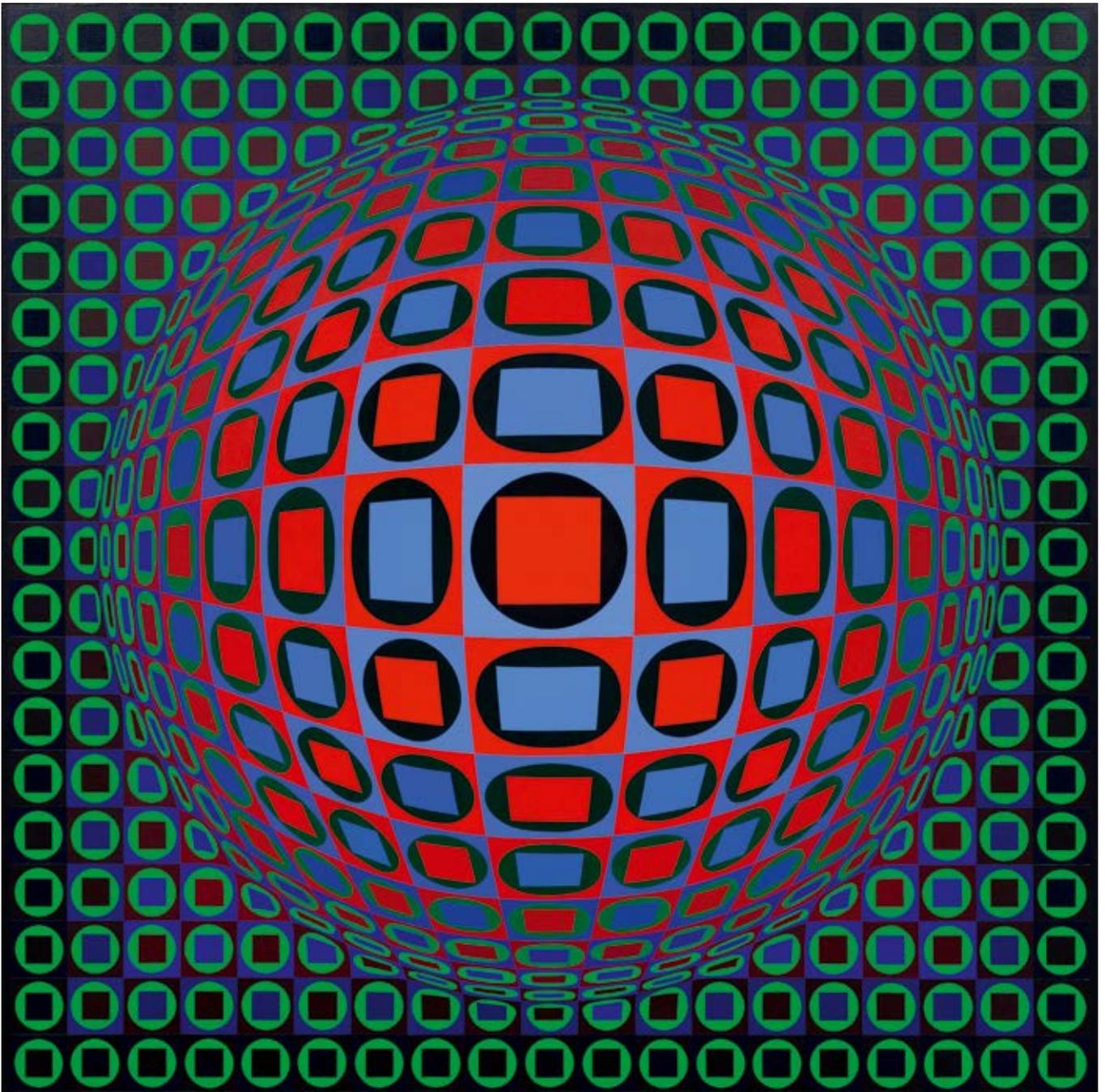
The work offered here at auction, "KEZDI-DOMB", dates precisely from this key year and illustrates in exemplary fashion

the compositional characteristics of this striking period of work: the round body which pushes out from the square pictorial space, is underpinned by a rich mesh of red, blue and green tones, which extend a net of square and round surfaces. Thus, the pattern of the individual colour surfaces reflects the kinetic tension between the rectangular canvas and the illusion of the round form. A kind of cross-reference is created between the micro- and macrocosm.

"KEZDI-DOMB" stands for a reflection on the form within its own structure: it is an independent work of art and the expression of a conceptual position at the same time.

Victor Vasarely's works were shown at the Documenta exhibitions from 1955 to 1968, and today are represented in the most important collections, such as the Städel in Frankfurt and the Pinakothek in Munich, as well as the Metropolitan Museum of Art, the Guggenheim and the LACMA, to name but a few.

CHF 90 000 / 160 000
(€ 75 000 / 133 330)



"... the two creative expressions of man, art and science, meet again to form an imaginary construct that is in accord with our sensibility and contemporary knowledge."

Victor Vasarely



3438

ARMAN
(ARMAND PIERRE FERNANDEZ)
(Nice 1928 - 2005 New York)
Leçon d'anatomie. 2002.
Bronze, partly with black patina.
With the incised signature on the base: Ar-
man, as well as with the stamped number:
7/8, and inscribed: HEBE.
164 x 51 x 50.6 cm (incl. the base).

This work is recorded in the Arman Studio
Archives. New York, under the number:
APA#8309.02.001.

This work is also recorded in the Denyse
Durand-Ruel Archives, Rueil-Malmaison,
under the number: 9698 (with the photo
expertise).

Provenance: Private collection Ticino.

CHF 20 000 / 30 000
(€ 16 670 / 25 000)

ARMAN

(ARMAND PIERRE FERNANDEZ)

(Nice 1928 – 2005 New York)

Mercure aux clés. 2002.

Bronze, partly with black patina.

With the incised signature on the base:

Arman, as well as with the stamped
number: III/IV.

185 x 45 x 45 cm (incl. the base).

This work is recorded in the Arman Studio Archives. New York, under the number: APA#8309.02.006.

This work is also recorded in the Denyse Durand-Ruel Archives, Rueil-Malmaison, under the number: 6843 (with the photo expertise).

Provenance: Private collection Ticino.

Born in Nice, the son of an antiques dealer and cello player, the artist Armand Pierre Fernandez developed an affinity for music and the art of collecting. He studied at the École Nationale des Arts Décoratifs in Nice and subsequently moved to Paris, where he pursued his art history studies at the École du Louvre. The artist was co-founder of the group Nouveau Réalisme, whose members argued against the ossification of abstract and Informel art and advocated a new approach to the real – seeking a poetic rediscovery of the reality of urban and industrial life.

A set of themes in Arman's work are the numerous Neo-Dadaist experiments with mythological figures such as Mercury or cultural objects. With the aid of a blowpipe, he cut vertical slats into the three-dimensional bronze sculptures, and so created openings, which he then re-soldered at regular intervals. The intention of the artist was through the process of deconstruction to make the pure material inner life of these cultural objects and symbols accessible to his audience.

The violin is a further central object in Arman's oeuvre. He examines the material nature of this instrument and reflects this in the most diverse works: in „Untitled“ (Lot 3735) he simply arranges side by side of papier-mâché replicas of violins, in a similar way to the silkscreen on canvas (Lot 3441).

CHF 20 000 / 30 000
 (€ 16 670 / 25 000)





3440

CÉSAR (CÉSAR BALDACCINI)

(Marseille 1921 - 1998 Paris)

La Théière. 1970.

Brass sculpture.

Signed, dated and with location lower right on the frame: César 1970 Nice.

19 x 21 cm mounted in the original frame

36 x 31 x 6 cm.

Provenance:

- Formerly private collection Paris.
- Since ca. 1980 in private collection
Switzerland.

CHF 4 000 / 6 000

(€ 3 330 / 5 000)

3441

ARMAN

(ARMAND PIERRE FERNANDEZ)

(Nice 1928 - 2005 New York)

Music stop n°1. 1971.

Screenprint on canvas.

Signed lower left: Arman.

205 x 140 cm.

From the edition of 25. Published by
Éditions Galerie Sonnabend, Paris.

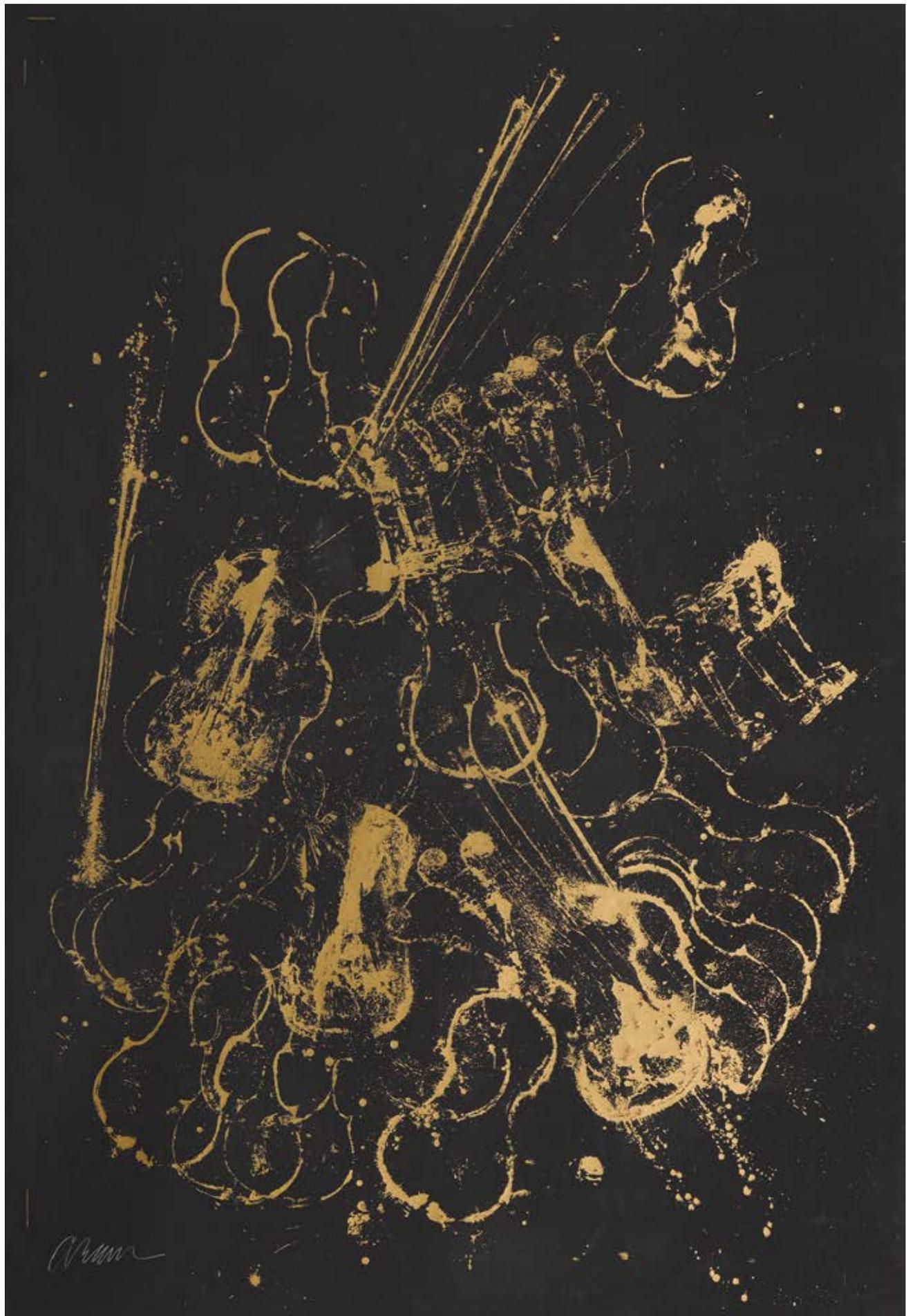
This work is recorded in the Arman Studio
Archives, New York, under the number:
APA# 1001.71.044.

We thank the Arman Studio Archives for
their kind support.

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

CHF 8 000 / 14 000

(€ 6 670 / 11 670)





3442*

GIULIANO VANGI

(Barberino di Mugello 1931 - lives and works in Pesaro and Pietrasanta)

Untitled. 1971.

Clay stone, with patina.

With the incised signature and date:

Vangi 71.

65 x 90 x 40 cm.

Provenance:

- Galleria Consigli Art, Parma.

- Purchased from the above in the 1980s by the present owner, since then private collection Northern Italy.

CHF 50 000 / 70 000

(€ 41 670 / 58 330)





3443*

BILL WOODROW

(Henley/Oxfordshire 1948 - lives and works in London and Hampshire)

Needle. 1986.

Steel cash box, enamel paint and artillery shells.

Height 142 cm. Unique work.

This work has the archive number: BW233 (www.billwoodrow.com).

Exhibition: Munich 1987, Bill Woodrow. Positive Earth Negative Earth, Kunstverein Munich.

CHF 4 000 / 6 000
(€ 3 330 / 5 000)



3444*

ANTES, HORST

(Heppenheim 1936 - lives and works in Berlin)

ART. 1978.

Acrylic on thin board.

Signed lower right: antes, also titled: ART.

83.5 x 59 cm.

CHF 14 000 / 18 000
(€ 11 670 / 15 000)





3445

NIKI DE SAINT PHALLE

(Neuilly-sur-Seine 1930 - 2002 San Diego)

Serpent.

Resin, painted.

With incised signature and number on the
base: Niki 5/7.

Height 23.8 cm (incl. the base).

Provenance:

- Formerly Galerie Piranesi, Paris.

- Purchased by the present owner from
the above in 1983, since then private
collection Switzerland.

CHF 10 000 / 15 000

(€ 8 330 / 12 500)

„I bring my desires, feelings and contradictions into life, my longings, my forgotten memories, shadows and visions of another place. I work in the darkness of a secret tunnel, always looking for the sun, hiding from the moon and paying homage to the stars.“

Niki de Saint Phalle

3446

NIKI DE SAINT-PHALLE

(Neuilly-sur-Seine 1930 - 2002 San Diego)

L'oiseau amoureux. Circa 1980.

Resin, painted. Unique work.

42.5 x 40 x 17 cm.

With the confirmation of authenticity by the artist.

Provenance:

- Galerie Bischofberger, Zurich.

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

Exhibition: Zurich 1980, Niki de Saint Phalle: Werke 1960-1980. Galerie Bruno Bischofberger, 22 March – 15 April 1980.

The French-Swiss painter and sculptor Niki de Saint Phalle loved fantasy and myth. So, she invented her own, without any scholarly or in-depth knowledge of art history. In order to pursue this impulse, she strove throughout her life for independence and freedom. She sought ways to discover the latter, together with the pictorial definitions of the beings which form and shape our view of the world, which appear almost childish and were initially ridiculed by artist

colleagues. Today she is regarded as one of the most important female artists of the last century.

Born in Paris and having grown up in the USA, she initially moved back and forth between the two continents. Despite negative experiences in her personal life with illnesses and fears in childhood, she created her own unmistakable art, inspired initially by Gaudí and Dubuffet. She had no trust in the morality founded on power, and processed her own past through the expressiveness of an explosive art. Through colour, images of myths, and playful forms, her language communicates joy and a love of life. To the viewer she offers a realm of joyfulness and fantastic stories.

The motifs of the snake, the bird and the Nana run throughout her oeuvre: the twisting snake with its open mouth and staring eyes, the bird with its inviting open wings which allowed her "to breathe" (Schulz-

Hoffmann, Carla: Niki de Saint Phalle. Bilder-Figuren-Phantastische Gärten, Munich 1987, p. 12) and the Nana, with which the artist achieved a breakthrough to a positive female image and became an icon of feminism.

The Nana figures have been used in numerous artworks and objects, which can be found in public spaces; the floating "L'Ange Protecteur" at Zurich central station, the wonderful "Giardino dei Tarocchi" from 1979 in Tuscany, a variant of the "L'Oiseau Amoureux" at the entrance the Neo-Classical Palazzo Turconi in Mendrisio, the Stravinski fountain at the Centre Pompidou in Paris, which was made in collaboration with Jean Tinguely in 1982, the three Nanas "Sophie", "Caroline" and "Charlotte" at the Leibnizufer in Hanover, and many more.

CHF 40 000 / 60 000
(€ 33 330 / 50 000)



3447

WANG JIN SONG

(Heilongjiang Province/China 1963 - lives and works in Beijing)

One Child Policy Series. No. 17. 1996.

Oil on canvas.

Signed and dated upper left:

Wang Jin Song 1996.

38 x 50 cm.

Provenance:

- Schoeni Art Gallery, Hong Kong (verso with the label).
- Purchased by the present owner from the above in 2004, since then Private collection Switzerland.

CHF 2 500 / 3 500

(€ 2 080 / 2 920)



3448

WANG JIN SONG

(Heilongjiang Province/China 1963 - lives and works in Beijing)

One Child Policy Series. No. 8. 1996.

Oil on canvas.

Signed and dated upper left:

Wang Jin Song 1996.

38 x 50 cm.

Provenance:

- Schoeni Art Gallery, Hong Kong (verso with the label).
- Purchased by the present owner from the above in 2004, since then Private collection Switzerland.

CHF 2 500 / 3 500

(€ 2 080 / 2 920)



3449

WANG JIN SONG

(Heilongjiang Province/China 1963 - lives and works in Beijing)

One Child Policy Series. No. 17. 1996.

Oil on canvas.

Signed and dated upper left:

Wang Jin Song 1996.

38 x 50 cm.

Provenance:

- Schoeni Art Gallery, Hong Kong (verso with the label).
- Purchased by the present owner from the above in 2004, since then Private collection Switzerland.

CHF 2 500 / 3 500

(€ 2 080 / 2 920)





3450

WEI GUANGQING

(1963 - lives and works in Wuhan)

Two kinds of fashion. 2000.

Oil on canvas.

Signed in Chinese and English, dated and

with measurements on the reverse: Oil

on canvas 2000 150 x 120 cm WEIGU-

ANGQING

120 x 150 cm.

Provenance: Private collection Switzerland.

CHF 10 000 / 15 000

(€ 8 330 / 12 500)

3451

ANDY WARHOL

(Pittsburgh 1928 - 1987 New York)

Clockwork Panda Drummer (from: Toy Series). 1983.

Synthetic polymer and screenprint on canvas.

Signed and dated on the overlap: Andy Warhol 83, also with the handwritten number on the stretcher: 24.

35.5 x 27.7 cm.

Provenance:

- Probably Galerie Bischofberger, Zurich.
- Collection Dieter Loewe, Herrliberg/ Switzerland.
- As a present to the present owner, since then private collection Switzerland.

The present painting "Clockwork Panda Drummer" belongs to what is known as the "Toy Series", which Andy Warhol began in the early 1980s at the suggestion of his gallerist Bruno Bischofberger. The idea was to make something for children, and since Warhol himself had a large collection of toys, it was obvious that he would use these as models. Parts of this collection comprised wind-up metal toys, which can be bought today as vintage toys. The packaging was the key factor for the artist, as we know already from his "Brillo Boxes". It was well known to those around him that

Andy Warhol was very fond of children and spending time with children gave him a lot of energy and creativity. He was also unable to hide his own child-like character in his work.

The small black and white panda stands in the centre of the painting, carrying a drum in front and swinging the drum sticks. Around him float a couple of notes and lines of music, to make the music "audible" to the viewer. The work is striking for the glaring colour of the background which contrasts with the restrained colours of the drawing, so that a harmonious composition emerges.

With his Pop Art Andy Warhol revolutionised art and is undoubtedly one of the most important and influential artists of

the 20th century. He brought art into the world of every one of us and made it accessible to everyone, by using well known everyday objects and elevating them to art objects in his works, often through series of works. The same applied to techniques: Warhol made no distinction and saw no difference in value between painting, drawing or graphic art. He used the technique, that often being the silk screen, which enabled the best and widest dissemination of his art.

CHF 80 000 / 140 000
(€ 66 670 / 116 670)



3452*

RUSSELL YOUNG

(York 1959 - lives and works in California)

Marilyn Suicide. 2013.

Colour silkscreen, acrylic and diamond powder on canvas.

Signed, dated, titled and described on the reverse: Russell Young 2013 marilyn suicide liquid gold + black.

160 x 123 cm.

Provenance: Private collection USA.

The artist takes the well-known symbol of Marilyn Monroe, heightened with the glamorous layer of diamond powder, which he combines 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 seven different portrait shots, in most cases as a maximum edition of 10, as well as with different colour combinations: "Marilyn Goddess", "Marilyn Crying", "Marilyn Portrait", "Marilyn Glamour", "Marilyn Superstar", "Marilyn Hope" and the present

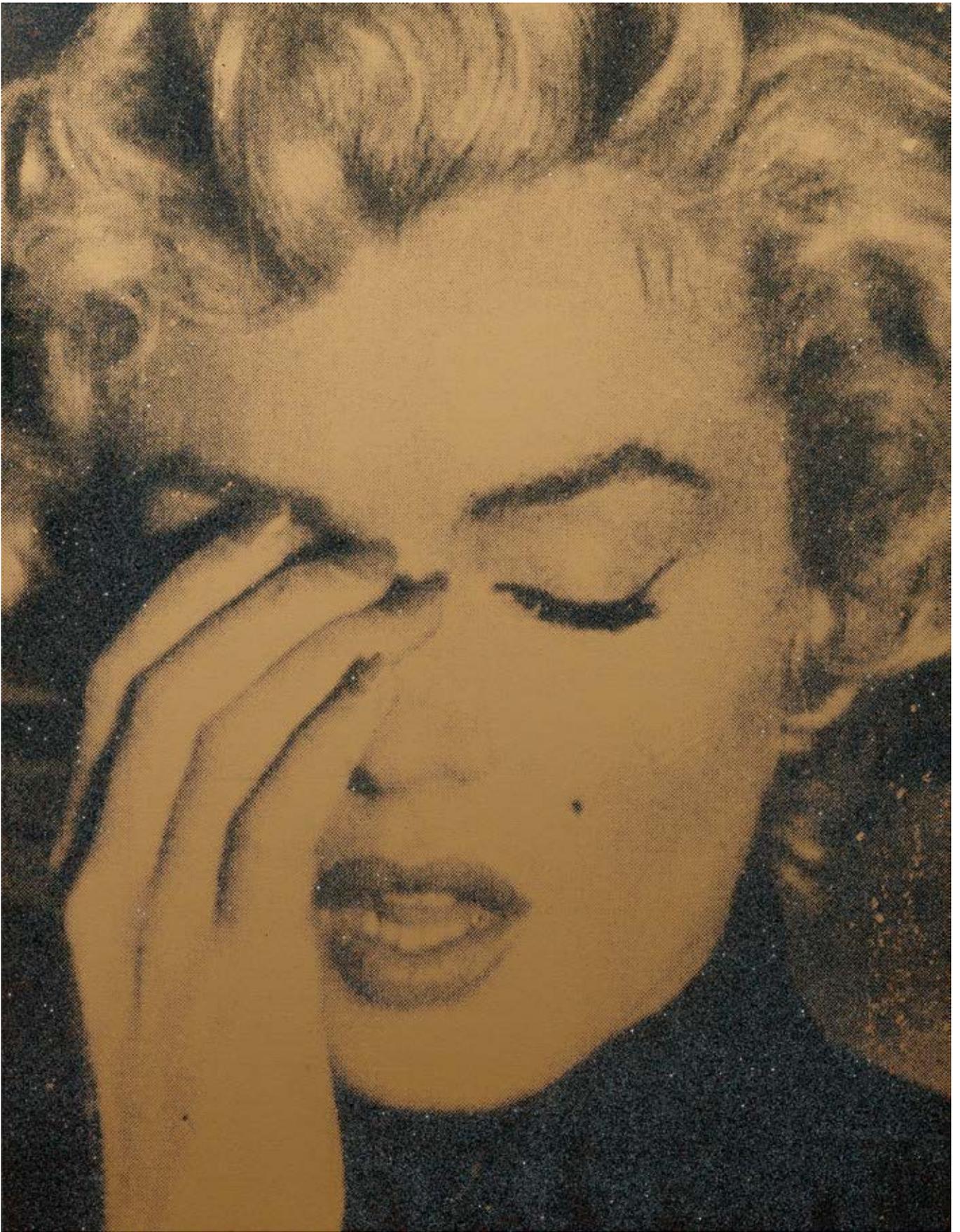
work "Marilyn Suicide" with the rare colour combination: gold and black.

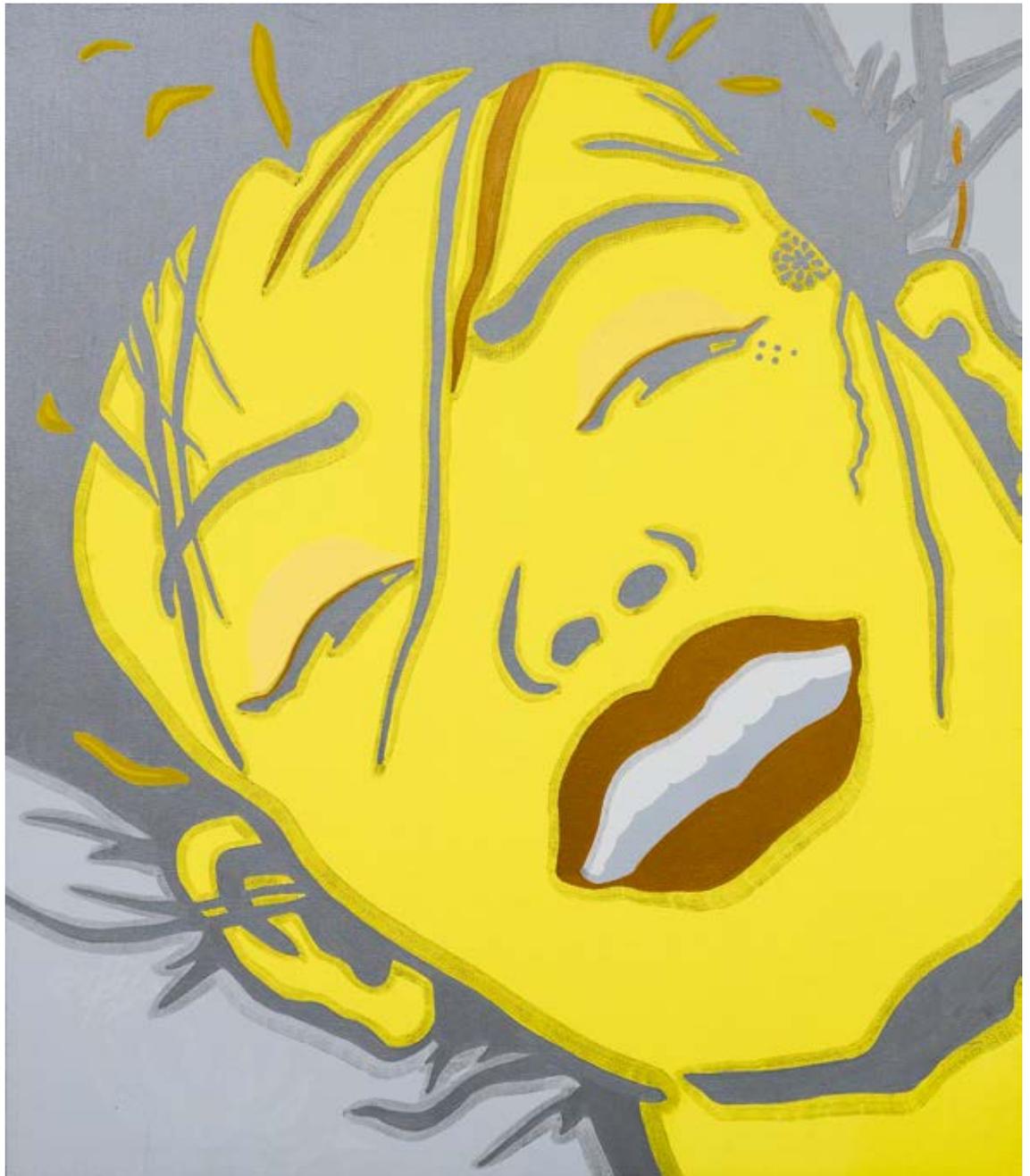
Born in 1959 Russell Young began his artistic career as a photographer, after having studied graphic design, drawing and photography at Chester Art College and Exeter College of Art in England. He lived first in London, where he photographed the night life of musicians. In 1986 he received a commission for the cover of the iconic album "Faith" by George Michael, which would then lead to a focus on portrait photography of young celebrities and would take him to Los Angeles.

In the course of the 1990s Russell Young began to practise painting and moved

to New York, since the hectic life of an editorial photographer no longer provided creative inspiration. In 2003 Russell Young received his first international recognition as a painter for his series "Pig Portraits", which show police photos of the stars; then subsequently in 2012 for his series "Dirty Pretty Things", in which he examined the phenomenon of the stars such as Marilyn Monroe, Elvis Presley, Curt Cobain, Brigitte Bardot, Barak Obama and James Dean.

CHF 20 000 / 26 000
(€ 16 670 / 21 670)





3453

PU JIE

(1959 - lives and works in Shanghai)

I thirst a lot. 2002.

Acrylic on canvas.

Signed, titled (bilingual) and also with technique and size information: I thirst a lot

120 x 140 Acrylic 2002 PUJIE.

140 x 120 cm.

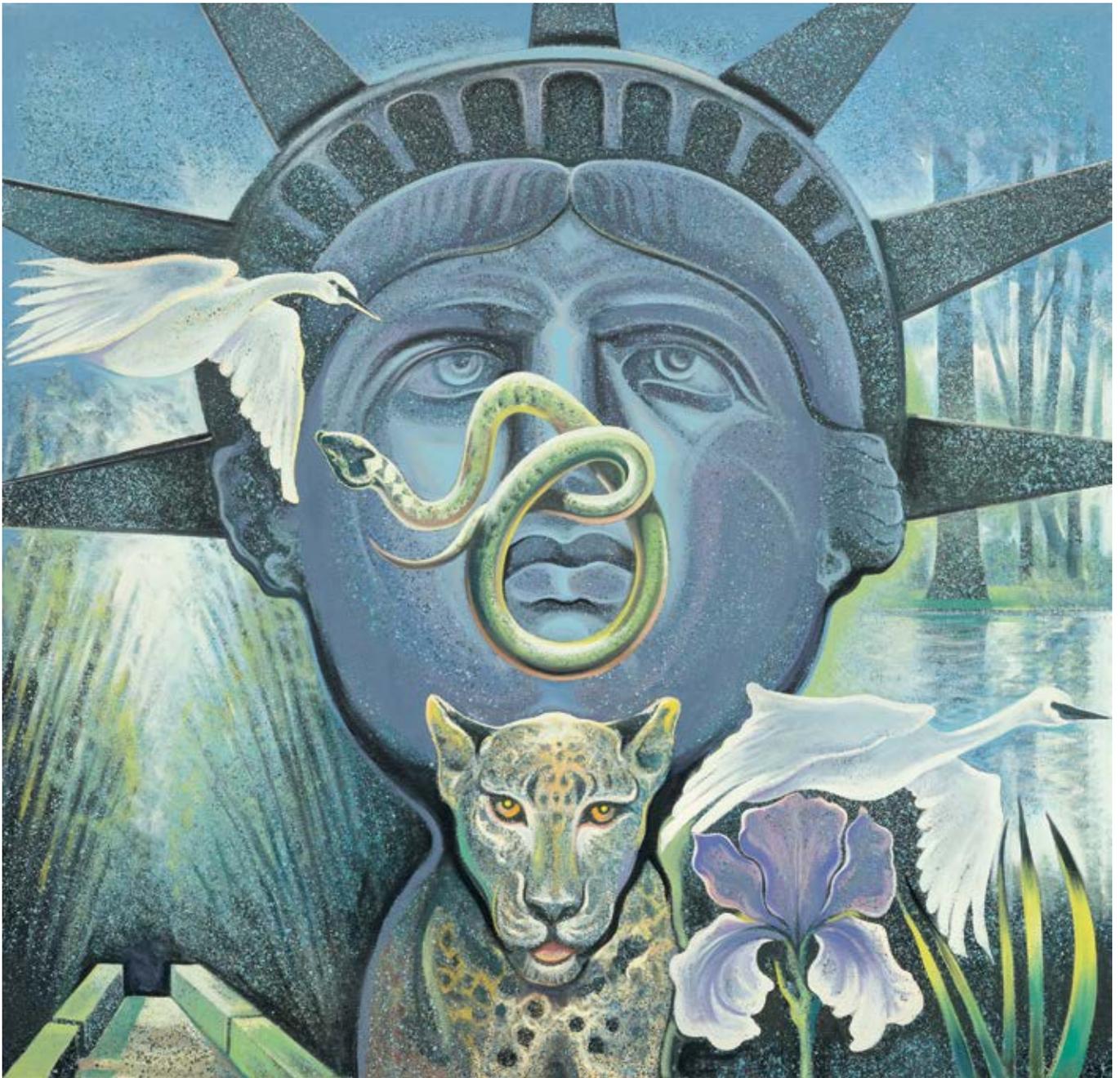
Provenance:

- ShanghART Gallery, Hong Kong.

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

CHF 4 000 / 6 000

(€ 3 330 / 5 000)



3454*

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 4 000 / 6 000
(€ 3 330 / 5 000)

3455

MARIO SCHIFANO

(1934 Al-Chums/Libyen - 1998 Rome)

Untitled (Particolare di propaganda).

1962/1970-1975.

Enamel and charcoal on paper laid on canvas.

Signed and dated lower right:

Schifano 1962.

40 x 36 cm.

The authenticity of this work has been confirmed by Monica Schifano, Archivio Mario Schifano, Rome, 30 April 2018. It is recorded in the archive under the number: 03733180428. We thank the Archivio for their kind assistance.

Furthermore, the authenticity has been confirmed by the Fondazione Mario Schifano, Archivio Generale Dell'Opera di Mario Schifano, Rome, 16 February 2000. There it is recorded under the number: 75/22.

Provenance: Private collection Ticino.

Literature: Fondazione M.S. Multistudio (ed.): Mario Schifano, Studio metodologico riguardante la catalogazione informatica dei dati relativi alle opere di Mario Schifano, Rome 2007, vol. A1, no. 75/022 (with ill.).

The Italian artist Mario Schifano, born in Homs (Libya) in 1934, is the most important representative of Pop Art in Europe.

After a difficult childhood, which was due especially to his explosive temperament, he discovered a love of art through his work at the Etruscan museum in Villa Giulia in Rome. In the 1950s, influenced by Informel and Minimal art, he began with monochrome works. In 1960 a decisive change occurred in his work when he began to use unusual materials and techniques. With a solo show in 1961 at La Tartaruga in Rome

and participation in the New York exhibition „The New Realists“ at the Sidney Janis gallery, Schifano came to the attention of international art critics. During his stays in New York, he met, amongst others, Andy Warhol and Roy Lichtenstein, whose careers were then just gathering speed.

In many respects, we can see clear parallels with the American Pop artists. We should not forget, however, that they were all of the same age and were at the beginning of their artistic careers. They were very similar in their ideas, they drew on comparable experiences and supported each other in their artistic progress, yet developed their own formal and pictorial languages. Mario Schifano, in particular as a European, drew on a quite different art historical tradition and assessed and politicised mass consumption and its icons very differently from the American artists.

Schifano always worked in thematic series, but, unlike his colleagues from the US, for him this meant that he would repeat a theme, but the motif would be different, or he would alter it in some way.

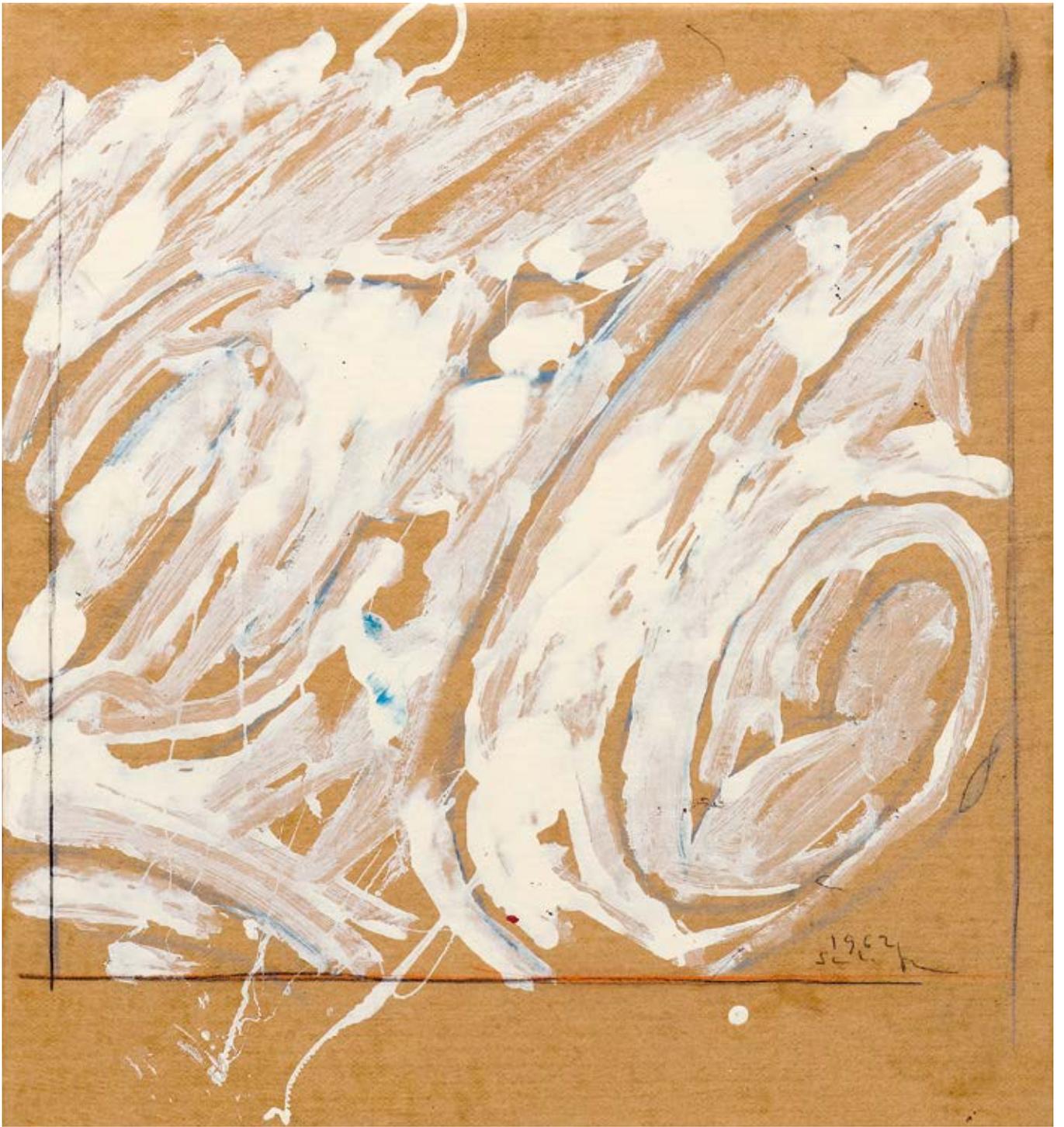
The work offered here at auction belongs to the so-called "Propaganda"-series, characterised by its use of the lettering from Coca-Cola and Esso, which Schifano worked on in the 1960s and 70s. Both

much-criticised global corporations were able to establish a typography as well as specific colour in association with their brand name, which is still valid today and has incredible recognition value.

Mario Schifano plays with this name, by showing only parts of it – in the work presented here we see "a-Co" –, and by distancing the work from the colour and typography of the original. In the present work, the letters are painted with a broad brushstroke, so that the precision of the original font is lost in the texture of the brushstroke; in addition, he sets the painted letters on a brownish background, creating a sketchy impression, which stands in total contrast to the perfection of the "Coca-Cola" name.

In this work Schifano reveals beautifully his affiliation to Pop Art, but the implementation is his own. Like his American counterparts, he refers to icons or well-known symbols, but creates a distancing effect, and unlike Warhol and Lichtenstein for example, lends them his own painterly quality. At the same time, he appears to caricature the well-planned and precise branding process.

CHF 15 000 / 25 000
 (€ 12 500 / 20 830)





3456

MIMMO ROTELLA

(Catanzaro 1918 - 2006 Milan)

Circo Martin. 1990.

Decollage on canvas.

Signed lower left: Rotella. Signed, titled and described on the reverse: Rotella „CIRCO MARTIN“ (decollage).

100 x 100 cm.

Provenance:

- Auction Christie's London, September 2016.

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

CHF 5 000 / 7 000

(€ 4 170 / 5 830)

3457*

MARIO SCHIFANO

(Homs 1934 - 1998 Rome)

Cantonale. 1991.

Enamel, acrylic and sand on canvas.

Signed on the reverse : Schifano.

160 x 130 cm.

The authenticity of this work has been confirmed by Monica Schifano, Archivio Mario Schifano, Rome 30 April 2018. It is recorded in the archive under the number: 03711180428. We thank the Archivio for their kind assistance.

Furthermore, with the confirmation of authenticity by the Fondazione Mario Schifano, Archivio Generale Dell'Opera di Mario Schifano, Rome 16 February 2000. There it is recorded under the number: 91-92/34.

Provenance: Private collection Italy.

Literature: Fondazione M.S. Multistudio (ed.): Mario Schifano, Studio metodologico riguardante la catalogazione informatica dei dati relativi alle opere di Mario Schifano, Rome 2007, vol. All, no. 91-92/034 (with ill.).

CHF 14 000 / 24 000

(€ 11 670 / 20 000)



3458

JOHANNES ITTEN

(Südern-Linden 1888 - 1967 Zurich)

Simultanes Leuchten. 1974.

Oil on canvas.

Signed and dated on the reverse:

Itten 1964, also on the backing board of the frame.

70 x 60 cm.

Provenance: Private collection Switzerland.

Literature: Rotzler, Willy/ Itten, Anneliese: Johannes Itten. Werke und Schriften, Zurich 1972, no. 1167.

Exhibition: Münster 1980. Johannes Itten. Gemälde, Gouachen, Aquarelle, Tuschen, Zeichnungen. Westfälisches Landesmuseum für Kunst und Kulturgeschichte, 24 August - 5 October, cat. no. 62 (verso with the label).

"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

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

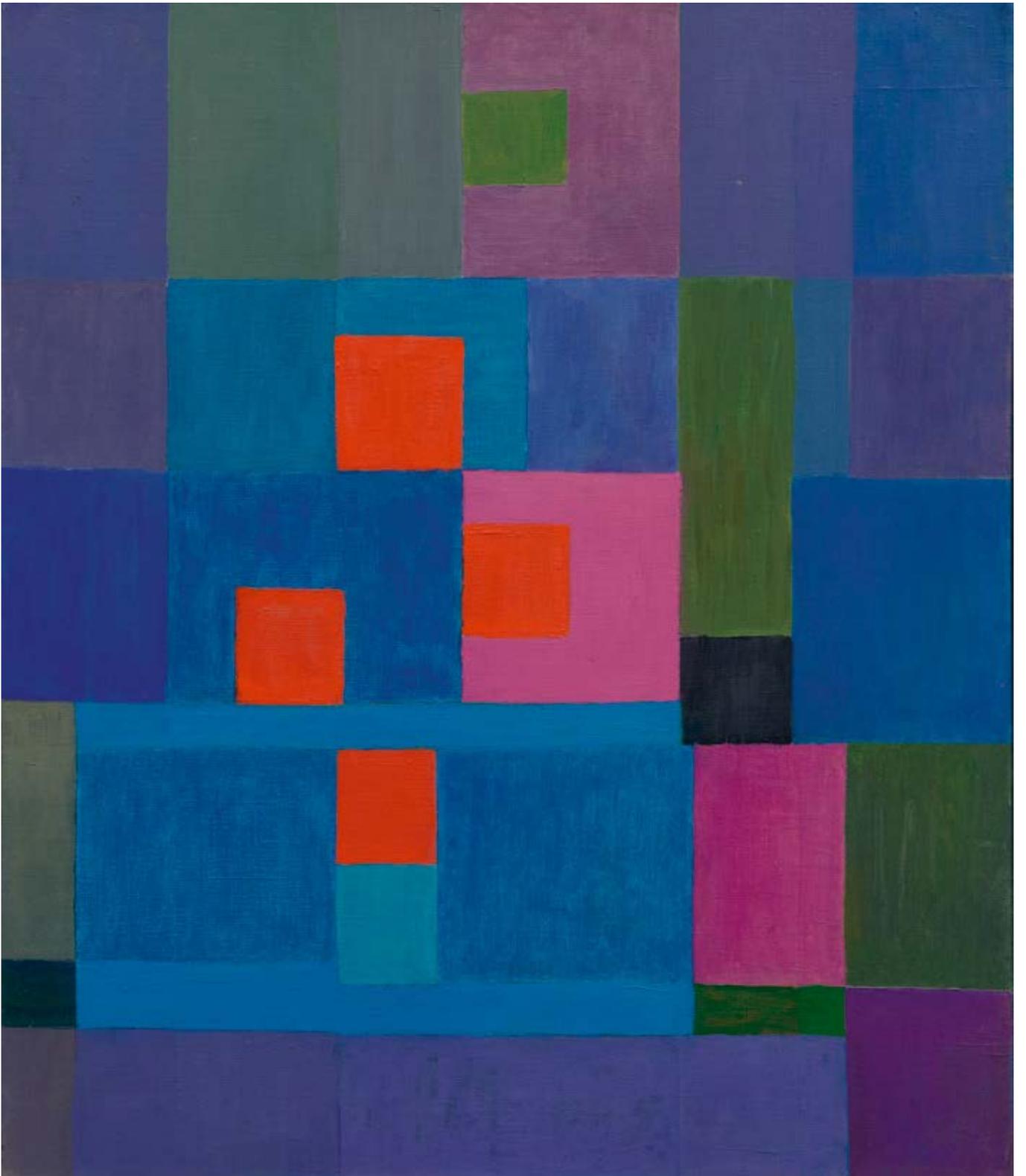
Walter Gropius, who was more rational and guided by reason, were to fall out and went their separate ways in 1922.

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.

While Itten used painting during this period of teaching and lecturing as a way of testing his theories and he derived energy from this creative activity, in the last phase of his life, he dedicated himself again to his own art.

The present painting "Simultanes Leuchten" (simultaneous lighting) from 1964 is an outstanding example of his late work in paint. The composition arrests our attention with the use of different rectangles – some narrow, others broad and others in portrait format – as well as squares. By means of this simple play of forms, the composition contains within itself a great dynamism, which is completed through the expert use of colour. Shades of blue, green and violet form the basic harmonies, which are skilfully supplemented with individual luminous red tones, so that the use of colour also gives movement to the painting.

CHF 60 000 / 90 000
 (€ 50 000 / 75 000)





3459

MARTIN DISLER

(Seewen 1949 - 1996 Geneva)

Untitled. 1994.

Gouache on paper.

Signed and dated lower right: Disler 94.

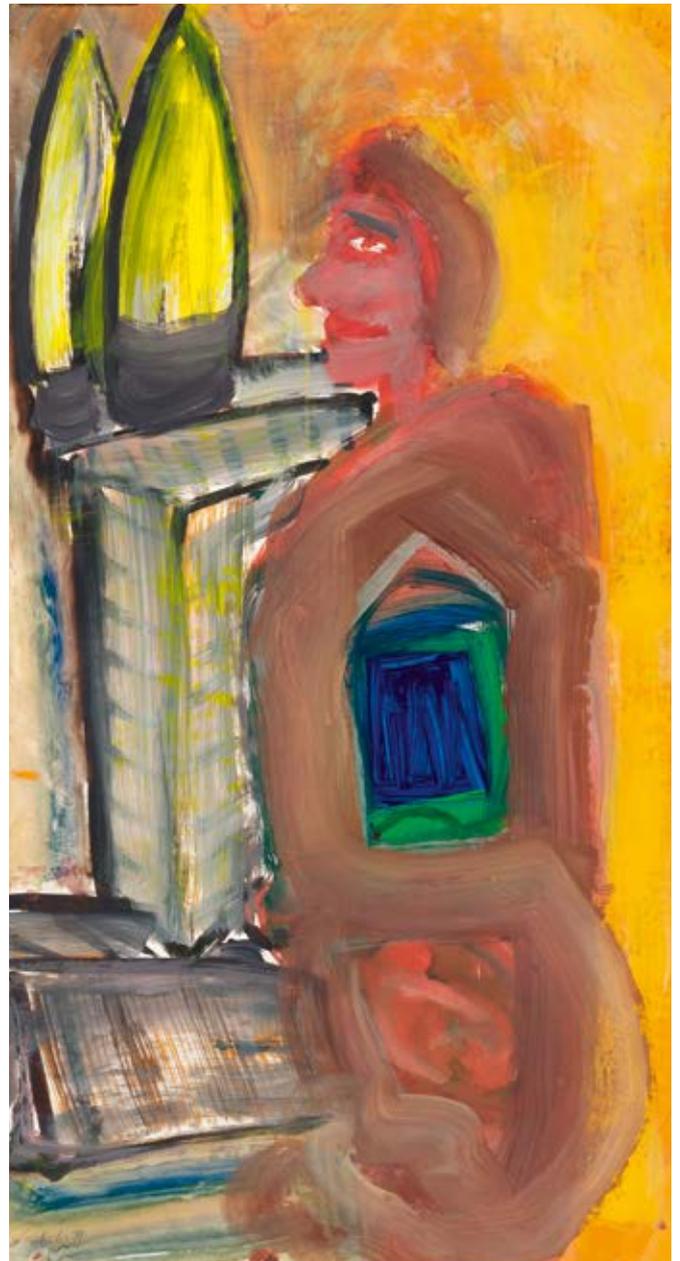
141 x 75 cm.

Provenance:

- Formerly Galerie Elisabeth Kaufmann.
- Purchased from the above by the present owner, since then private collection Switzerland/Great Britain.

CHF 3 000 / 5 000

(€ 2 500 / 4 170)



3460

MARTIN DISLER

(Seewen 1949 - 1996 Geneva)

Untitled. 1994.

Gouache on paper.

Signed and dated lower left: Disler 94.

141 x 75 cm.

Provenance:

- Formerly Galerie Elisabeth Kaufmann.
- Purchased at the above by the present owner, since then private collection Switzerland/Great Britain.

CHF 3 000 / 5 000

(€ 2 500 / 4 170)



3461

MARTIN DISLER

(Seewen 1949 - 1996 Geneva)

Untitled. 1994.

Gouache on Paper.

Signed and dated lower left: Disler 94.

74 x 141 cm.

Provenance:

- Formerly Galerie Elisabeth Kaufmann.
- Purchased from the above by the present owner, since then private collection Switzerland/Great Britain.

CHF 3 000 / 5 000

(€ 2 500 / 4 170)



3462

MARTIN DISLER

(Seewen 1949 - 1996 Geneva)

Untitled, 1989.

Pastel on paper.

Signed and dated lower right: Disler 89. On the reverse inscribed by an unknown hand on the top left: F 1990 168 140 x 79 cm. 140 x 79 cm.

Provenance:

- Formerly Galerie Elisabeth Kaufmann.
- Purchased from the above by the present owner, since then private collection Switzerland/Great Britain.

CHF 2 000 / 3 000
(€ 1 670 / 2 500)



3463

MARTIN DISLER

(Seewen 1949 - 1996 Geneva)

Untitled, 1989.

Pastel on paper.

Signed and dated lower right: Disler 89. On the reverse inscribed by an unknown hand upper left: F 1990 164 140 x 79 cm. 140 x 79 cm.

Provenance:

- Formerly Galerie Elisabeth Kaufmann.
- Purchased from the above by the present owner, since then private collection Switzerland/Great Britain.

CHF 2 000 / 3 000
(€ 1 670 / 2 500)



3464

LUCIANO CASTELLI

(Lucerne 1951 - lives and works in Zurich and Paris)

Untitled. 1986.

Oil on paper.

Signed and dated at the right margin: Luciano Castelli 86.

100 x 70 cm.

Provenance:

- Galerie Eric Franck, Geneva (verso with the label).
- Purchased from the above by the present owner, since then privately owned Switzerland.

CHF 3 000 / 5 000

(€ 2 500 / 4 170)



3465

MARTIN DISLER

(Seewen 1949 - 1996 Geneva)

Untitled. 1989.

Pastel on paper.

Signed and dated lower right: Disler 89.

140 x 80 cm.

Provenance:

- Formerly Galerie Elisabeth Kaufmann.
- Purchased from the above by the present owner, since then private collection Switzerland/Great Britain.

CHF 2 000 / 3 000

(€ 1 670 / 2 500)

3466*

ROBERT GESSNER

(Zurich 1908 - 1982 Locarno)

Stadt. 1958.

Oil on canvas on panel.

Signed and dated in the right margin:

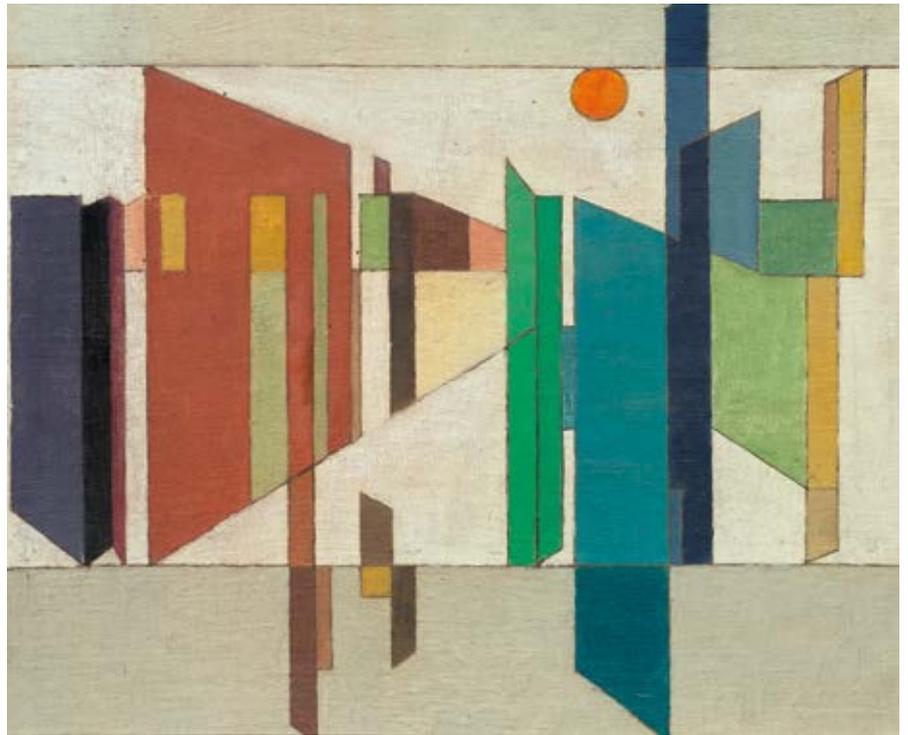
Rob. Gessner 58.

38 x 45 cm.

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

CHF 1 500 / 2 500

(€ 1 250 / 2 080)



3467

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:

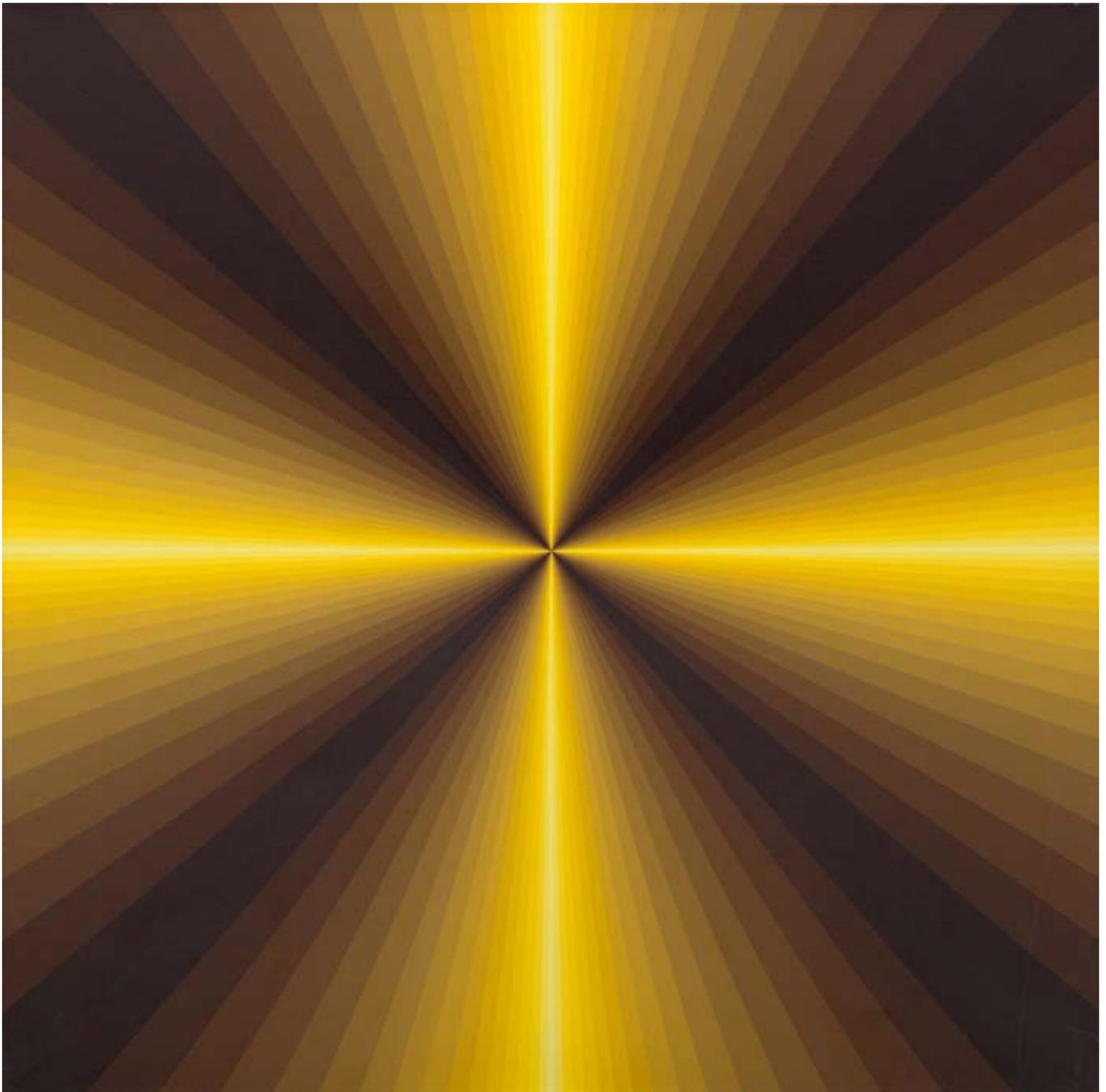
- Galerie Wehrli, Zurich.

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

CHF 3 000 / 4 000

(€ 2 500 / 3 330)





3468

PETER SOMM

(Sulgen 1940 - lives and works in Herrenschwanden)

Gelbes Kreuz. 1979.

Acrylic on canvas.

Signed, titled and dated on the reverse:
Somm 1979 Werk Nr. 172 „Gelbes Kreuz“.
160 x 160 cm.

Provenance:

- Purchased directly from the artist by the previous owner.
- By descent to the current owner, since then private collection Switzerland.

CHF 2 500 / 3 500
(€ 2 080 / 2 920)

KOLLERZÜRICH

3469*

VERENA LOEWENSBERG

(1912 Zurich 1986)

Untitled. 1974.

Oil on canvas.

Signed on the overlap: Loewensberg 74.
120 x 80 cm.

Provenance:

- Galerie Wahlandt, Stuttgart.
- By descent to the present owner, since then private collection Southern Germany.

Exhibition: Zurich 1981, Verena Loewensberg. Kunsthaus Zurich, 30 January - 22 March 1981.

Literature: Corey Loewensberg, Henriette (Hrsg.): Verena Loewensberg 1912 - 1986. Werkmonografie und Katalog der Gemälde, Zurich 2012, no. 390.

A protagonist of the Zurich Concrete group, of which she was the only woman of the inner circle, along with Max Bill, Camille Graeser and Richard Paul Lohse, Verena Loewensberg committed herself fully to the focus on colour and form. In

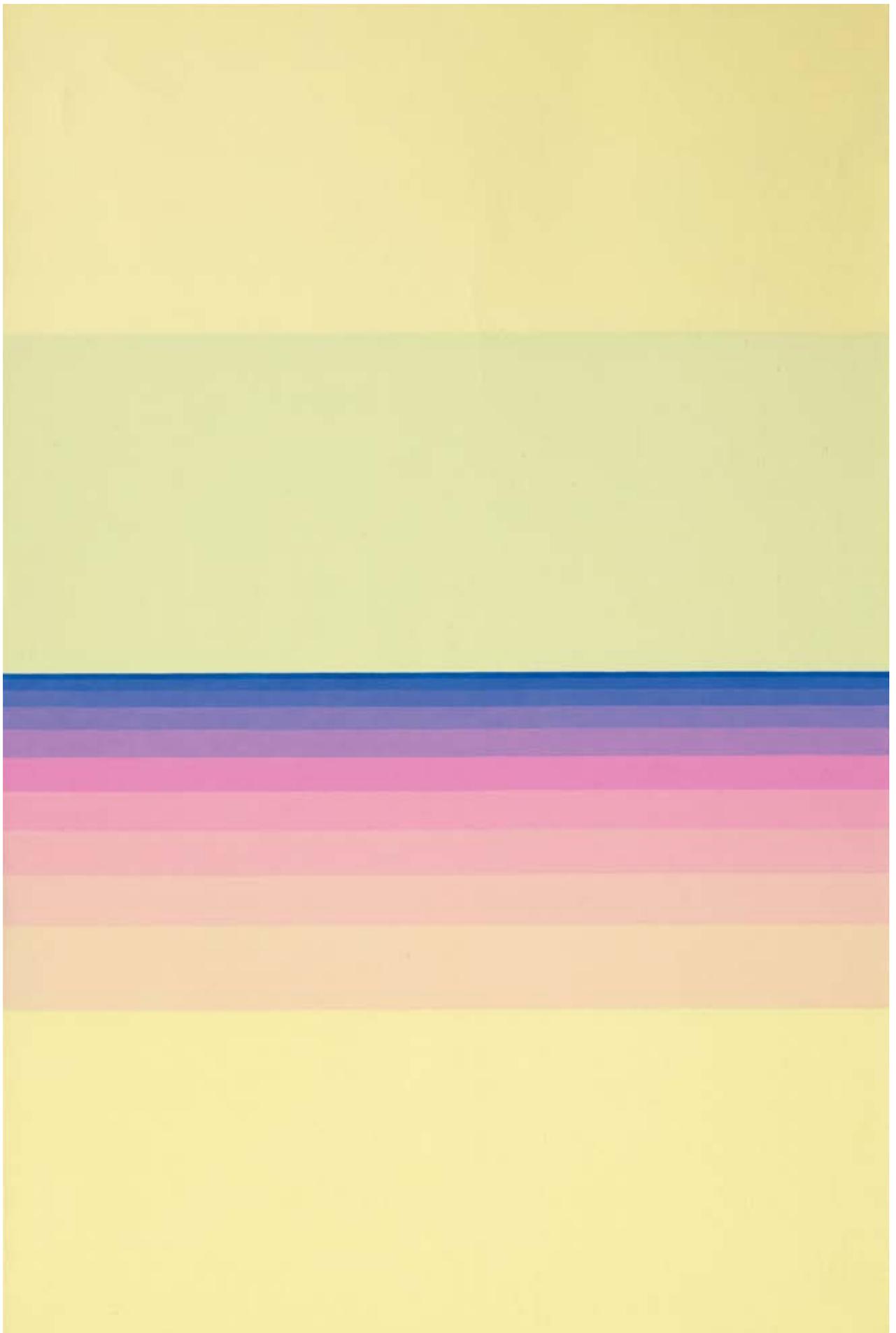
contrast to her colleagues, however, she based the design of her work, not on a postulated theory, which would have been a constraint, but instead remained free to choose her compositions of colour and form according to her inner emotional language. By virtue of the understanding of her work and her disposition, she occupied a special place within the circle of Zurich Concrete Art.

Since the 1930s Loewensberg's work had become increasingly independent and multifarious, and was shaped by her love of music, in particular jazz, and the search for a pictorial link between reason and feeling, systems and creativity. Starting with a reduction to geometric form, she soon extended her formal language with a richly varied tonality of colour.

A fundamental part of her personal pictorial language relates to colour as a mental-energetical element. In addition to the reduction to black and white and the primary colours in some groups of works, Loewensberg's brilliance is revealed in her use of a rich palette of subtly graduated nuances. This mastery of the theory of colours, as can be seen in the work presented here, is accompanied by a perfection of painting style, in which the essential significance of the cohesion of colour and form is demonstrated.

Colour which refers only to itself, becomes in the hands of Verena Loewensberg a pure "colour idea".

CHF 18 000 / 24 000
(€ 15 000 / 20 000)



3470*

THOMAS HUBER

(Zurich 1955 - lives and works in Zurich)

2 sheets: Hotelzimmer. 1981.

Lot of 2 watercolours with pencil on paper.

Each signed and dated lower right:

Thomas Huber 81, also titled lower left:

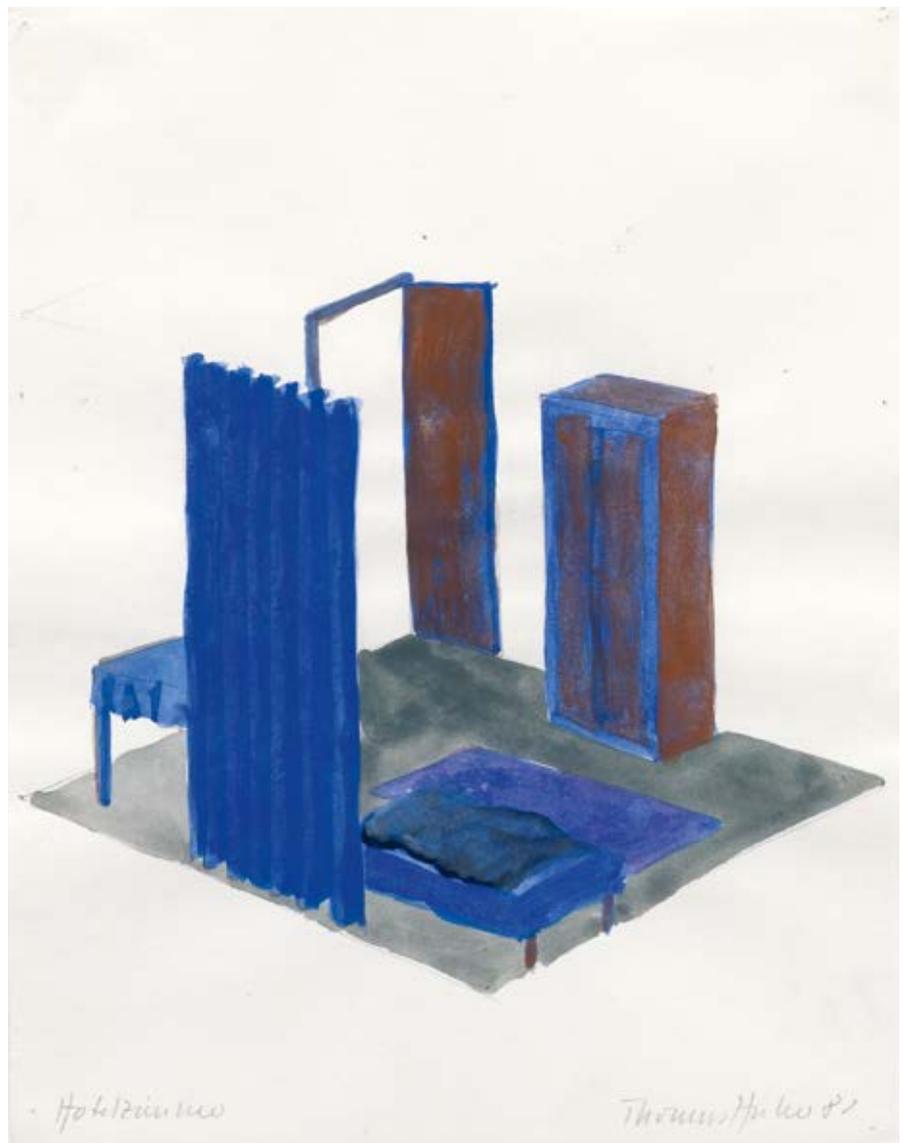
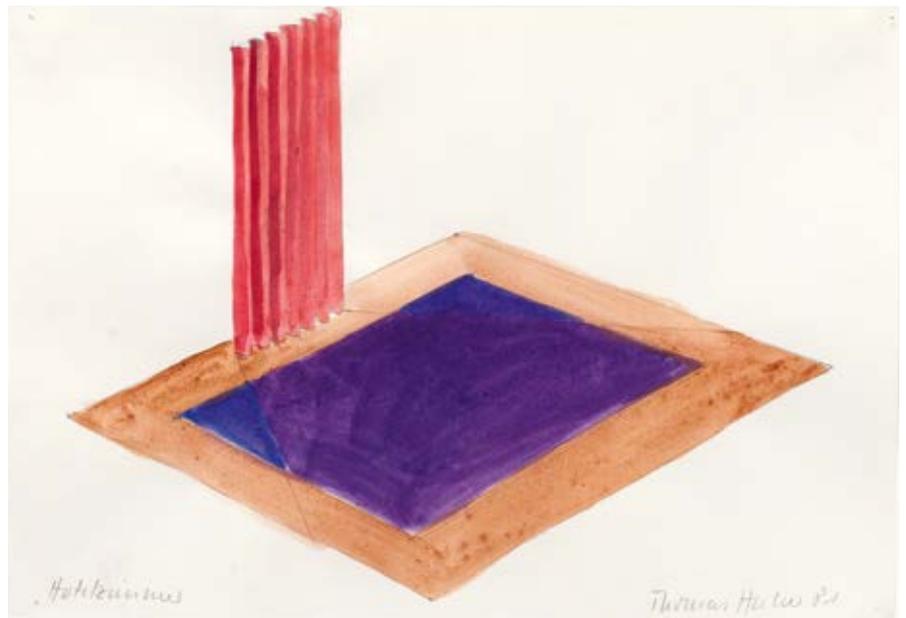
Hotelzimmer.

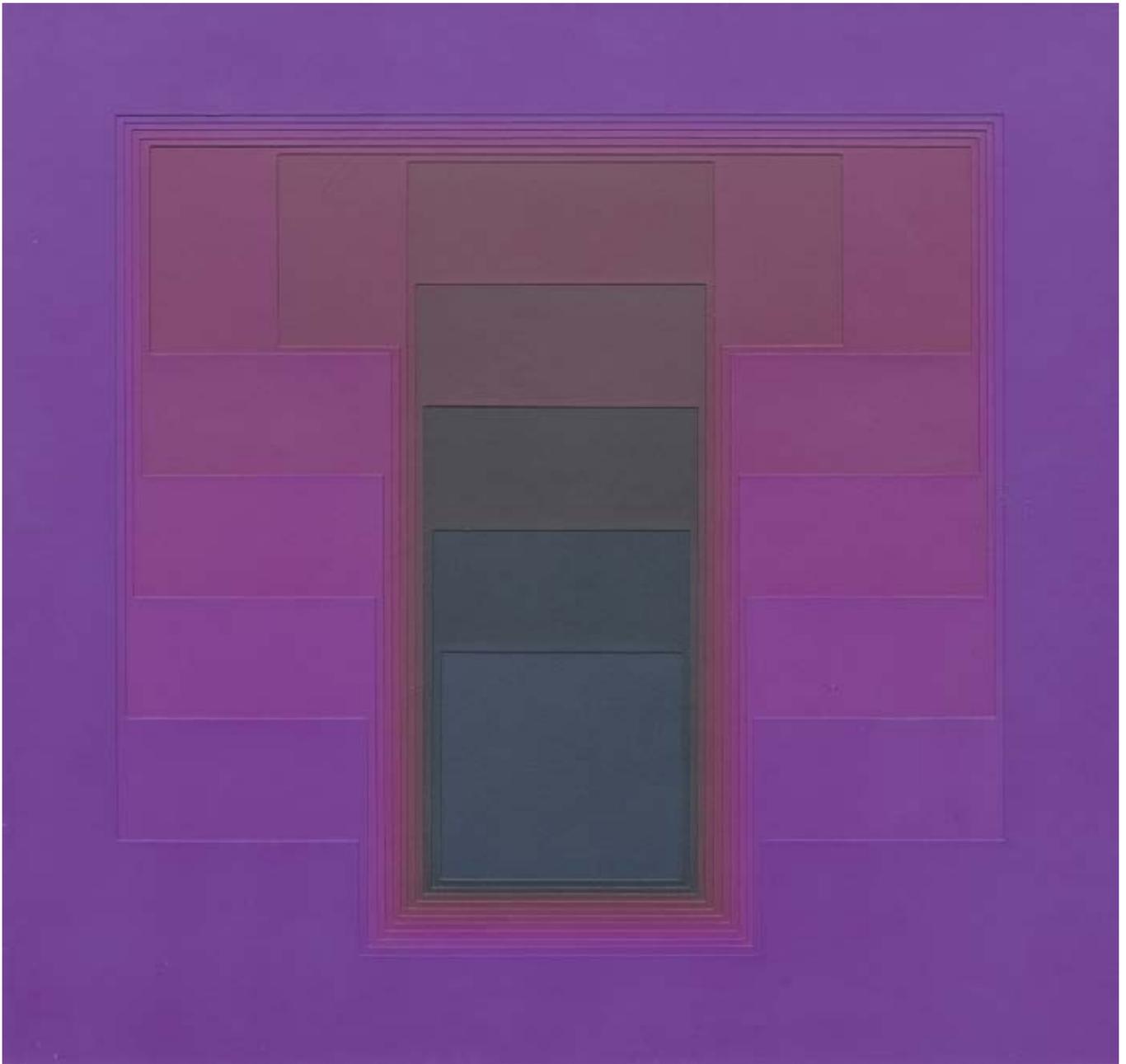
21 x 29.5 cm resp. 29.5 x 20.6 cm.

Provenance: Formerly Achenbach Kunsthandel, Düsseldorf (verso with the label).

CHF 1 000 / 1 500

(€ 830 / 1 250)





3472*

KARL GERSTNER

(1930 Basel 2017)

Color Sound 9A. 1979.

Mixed media on cardboard, collage.

Titled, dated, signed and dedicated on the reverse: Color Sound 9A Extra Version

Entwurf sig. 1. Oktober 79 Horst Schmitz

ein herzliches Dankeschön: Karl Gerstner.

43 x 43 cm.

Provenance:

- Artist's studio.

- Private collection Northern Germany.

CHF 1 800 / 2 800

(€ 1 500 / 2 330)

3473*

JEAN TINGUELY

(Fribourg 1925 - 1991 Bern)

6 sheets: Untitled.

Lot of 6 prints with various techniques:

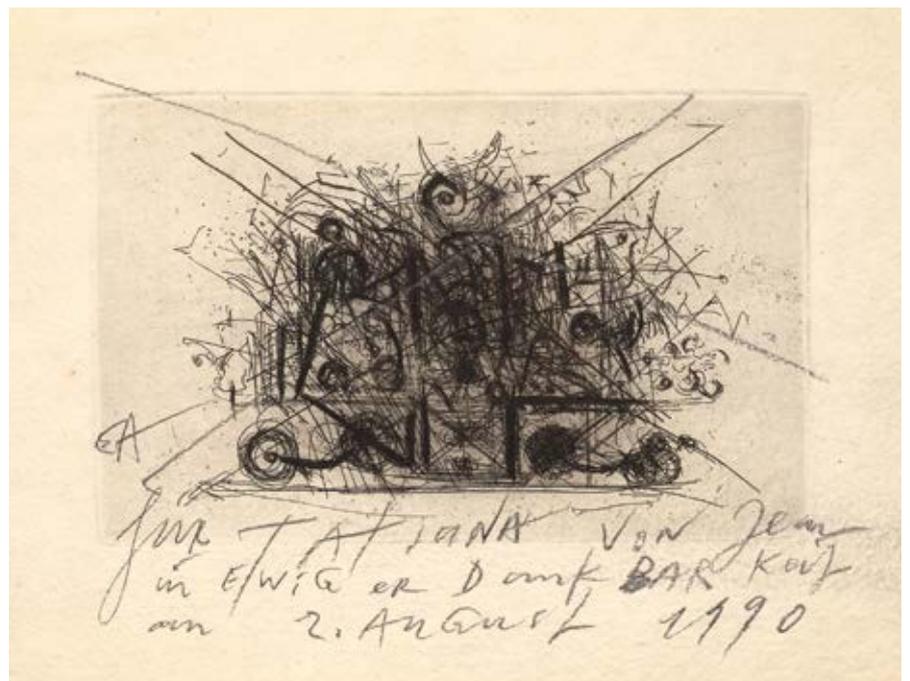
- Colour print with gouache, felt pen and marker. Signed, dedicated and dated: Lieber Fürst: ich hatte riesen Freude Deine Durchlaucht zu treffen. Ewig Dein Jean Tinguely. 10.10.90. Visible measurements 46 x 36 cm.
- Colour print. Signed, dedicated and dated with pencil: Lieber Prinz Paul Gratuliere Ihnen für diese tolle F1 Weltmeisterschaft. Nov 89. Jean Tinguely. Visible measurements 26.2 x 37.7 cm.
- Colour print with gouache. Signed, illegibly dedicated and dated: Jean Tinguely. Sheet size 21 x 15 cm.
- Print of an invitation card with pencil, pen and felt pen and collage with stickers and feather. Signed: Jean Tinguely, and inscribed: Ich freue mich Euch wieder zu sehen. Sheet size 10 x 20 cm.
- Print of an invitation card with pen. Signed on the reverse: Jean Tinguely, and with a letter. Visible measurements 31.2 x 23 cm.
- Etching with pencil. Signed, dedicated and dated: Für Tātiana von Jean Tinguely in ewiger Dankbarkeit am 2. August 1990. Visible measurements 35.6 x 31.6 cm.

Provenance:

- Formerly collection Paul Alfons von Metternich-Winneburg.
- Galerie Mayer, Düsseldorf.
- Purchased from the above, since then corporate collection Switzerland.

CHF 12 000 / 18 000

(€ 10 000 / 15 000)



Am 10. X. 90

GOLEMI



700
 700
 740
 780
 LUMIERES MUSHI PERS & ITHORAMA
 VIELAS GUNDE
 für TATIANA

DURCHLAUCHT
 REISEN FREUDE DEME
 zu Reflexion

SUR RAIL AVEC VA et VIEN LEVE & SILENCIEUX

Oh lieber Fürst: ich hatte
 Ewig Dein Jean /o/ Tin Gueley

3474

JOHN ARMLEDER

(Geneva 1948 - lives and works in Geneva)

Untitled. 1968-1982.

Pencil, gouache and Indian Ink on paper.

Monogrammed lower left: JA.

39.8 x 29.5 cm.

Professionally restored tear.

Provenance:

- Formerly Alex Kleinberger.

- Private collection Switzerland.

Exhibition: Zurich 2004/2005, John M.

Armleder. About nothing. Arbeiten auf

Papier 1964 - 2004, Kunsthalle Zurich,

13 November 2004 - 9 January 2005

(verso with the label).

CHF 2 000 / 3 000

(€ 1 670 / 2 500)

3475

DANIEL SPOERRI

(Galati 1930 - lives and works in Vienna)

Seggi. 2010.

Assemblage (Offset, snake leather and various objects).

Signed, dated and titled verso on the

backing board: Daniel Spoerri 09.09.2010

Seggi, as well as described: Schlangenhaut

aus dem Café Tropic (Basel) ca. 30-50

Jahre alt! Hintergrundpapier Dominoterie

Vorsatzpapier aus „La medecine opéra-

toire par Bougoray + Claude Bernard“.

1866. Afganischer Fetisch. Batakari Hand.

Skorpion im Haus lebendig angetroffen am

29.08.

32 x 30 cm (original frame).

We thank Ms. Barbara Räderscheidt for her kind assistance.

Provenance:

- Purchased directly from the artist, private collection.

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

CHF 2 500 / 3 500

(€ 2 080 / 2 920)





3476

JEAN TINGUELY

(Fribourg 1925 - 1991 Bern)

Untitled. 1986.

Gouache on cardboard with collage
(aluminium, fabric, plastic, mirror) with
polychrome mechanism.

Signed and dated lower right:

Tinguely 1986.

23 x 40 cm.

Provenance: Private collection Switzerland.

CHF 10 000 / 15 000

(€ 8 330 / 12 500)

3477

H.R. GIGER (HANS RUDOLF)

(Chur 1940 - 2015 Zurich)

Lord of the rings I. 1975.

Acrylic on paper on panel.

Signed, dated, titled and described on the reverse: H.R. Giger 75 „Lord of the rings“ I
100 x 70 cm Acryl Werk N° 253 HR Giger.
100 x 70 cm.

Provenance:

- Artist's studio.
- 1980 directly purchased from the artist, since then private collection Switzerland.

Exhibition: Chur 2007, HR Giger: das Schaffen vor Alien, 1971-1976. Bündner Kunstmuseum Chur, 30 June - 9 September 2007, no. 81 (with ill.).

Hans Rudolf Giger was born in Chur in 1940. Trained as an architectural draughtsman, he began his studies in interior design and industrial design at the school of arts and crafts in Zurich in 1962. At the same time, he started work on his first India ink pen drawings, which he published in underground journals. After successfully completing his studies in 1966, Giger worked for the well-known Swiss designer Andreas Christen and made a name for himself through his designs for Knoll-International. He remained there for two years, while also working on his artistic career, and after a few exhibitions and some commercial success he was able to dedicate

himself fully to his art. His international breakthrough came with his scene and costume design for the "Alien" series, for which he received an Oscar for best visual effects in 1980. His designs for the album covers "KooKoo" for Debbie Harry and "Brain Salad Surgery" for Emerson, Lake and Palmer are also part of music history.

Giger's works are Surrealist in nature and clearly show the influence of fantastic realism. In the so-called biomechanoids which he invented, he combined organic creatures with technical-mechanical elements and engaged in a dark, morbid pictorial language, with sometimes a powerful and sexual charge.

In 1972 he made the airbrush technique his own. At the beginning of the 1990s he concentrated exclusively on sculpture. H.R. Giger died in 2014 in Zurich.

CHF 70 000 / 100 000
(€ 58 330 / 83 330)



3478

H.R. GIGER (HANS RUDOLF)

(Chur 1940 - 2015 Zurich)

Landschaft VIII. 1972/73.

Acrylic on paper on wood.

Dated, titled and inscribed on the reverse:

H.R. Giger Landschaft 1972 VIII Acryl

70 x 100 cm Werk N° 200.

70 x 100 cm.

Provenance:

- Kunsthandel von Lanthen, Chur.
- Purchased from the above in 2007 by the present owner, since then private collection Switzerland.

Exhibition:

- Chur 1974, HR Giger: Passagen. Bündner Kunstmuseum, no. 72 (with ill.).
- Chur 2007, HR Giger: das Schaffen vor Alien, 1971-1976. Bündner Kunstmuseum Chur, 30 June - 9 September 2007, no. 73 (with ill.).

CHF 70 000 / 100 000

(€ 58 330 / 83 330)



"The Dutch customs once thought my pictures were photos.
Where on earth did they think I could have photographed my subjects?
In Hell, perhaps?"

H.R. Giger

3479

ROBERTO MATTA

(Santiago de Chile 1911 - 2002 Civitavecchia)

Untitled. 1988.

Watercolour and chalk on paper.

Monogrammed, dated and inscribed lower right: RM 88 PPD.

21 x 25 cm.

Provenance: Private collection Switzerland.

CHF 1 400 / 1 800

(€ 1 170 / 1 500)



3480

ROBERTO MATTA

(Santiago de Chile 1911 - 2002 Civitavecchia)

Untitled. 1988.

Gouache, watercolour and India Ink on paper.

Monogrammed and dated lower right: RM 88, also with a handwritten letter by the artist on the reverse.

22 x 28 cm.

Provenance: Private collection Switzerland.

CHF 1 400 / 1 800

(€ 1 170 / 1 500)





3481

MIMMO PALADINO

(Paduli 1948 - lives and works in Benevento and Milan)

Untitled. 1986.

Watercolour, goldbronze and collage on paper.

Monogrammed lower centre: MP, as well

as with the blindstamp: MP. Signed and

dated on the reverse: M. Paladino 1986.

31 x 21.5 cm.

Provenance:

- Galerie Thaddeus Ropac, Salzburg.

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

CHF 3 000 / 5 000

(€ 2 500 / 4 170)

3482*

DADO (MIODRAG DJURIC)

(Cetinje 1933 - 2010 Pontoise)

Untitled. 1960.

Oil on canvas.

Signed and dated lower left: Dado 1960.

Diameter 80 cm.

Provenance: Private collection Switzerland.

"Dado's painting is led by instinct. His motifs follow the flow of his intuition. They extinguish and appear in the course of becoming aware of their origins", reports the art dealer Daniel Cordier, who, when the young Yugoslav artist arrived in Paris in 1956, enabled him to start his artistic career. (From: Daniel Cordier présente 8 ans d'agitation. Galerie Daniel Cordier, 1964.)

Photographs and contemporaries indicate that his studio was governed by an incurable chaos, surrounded by canvases started, partly smeared, torn, complete with holes. Canvases which the artist had given up on, but still sought to paint over, and from which sometimes miracles occurred, and extravagant figures appeared. Hardly any works have been shown in public without having been first given to a restorer.

Dado's oeuvre is characterised particularly by the portrayal of a surrealist universe, in which fallen man, having escaped the drama of natural catastrophes, war and disease, finds the way back to his animal origins. These are living beings who have overcome pain and suffering. Although the artist's background and sources of inspiration seem hopeless, sad and almost macabre, he manages to bring an expression of equanimity, peace and confidence to his canvases. His figures look up hopefully. This comfort is also accentuated by the choice of colours with delicate pastels, pinks, fresh yellow and lavender blue.

Miodrag Djuric was born in Cetinje in Montenegro (then still the Kingdom of Yugoslavia), his mother a biology professor and his father a medical assistant. After the death of his mother in 1944 he moved to Ljubliana, where he was taken in by his

uncle, who worked as an artist. He began his art studies in 1952 at the Academy of Fine Art in Herceg Novi as well as in Belgrade. When he moved to Paris in 1956 he met Roberto Matta and Jean Dubuffet. Two years later Dubuffet introduced him to Daniel Cordier, the dealer mentioned previously, who initiated him into the world of exhibitions and art fairs. Today Dado is one of the most important artists of Montenegro and his works are present in international institutions.

CHF 14 000 / 22 000
(€ 11 670 / 18 330)





3483*

BALTASAR LOBO

(Cerecinos de Campos 1910 - 1993 Paris)

Centaure mourant III. 1978.

Bronze, with black patina.

With the incised signature and number on the backside: Lobo 2/8, also with the incised foundry stamp: Susse Fondeur, Paris. 27 x 35 x 17 cm.

Exhibition: Frankfurt/Main 2011, 50 Jahre Galerie Appel - Das Skulpturenprogramm. Institut für Stadtgeschichte im Karmeliterkloster, 2 November 2010 - 30 January 2011, p. 21.

Literature: Muller, Joseph-Émile: Lobo. Catalogue raisonné de l'oeuvre sculpté, Paris 1985, no. 464.

CHF 5 000 / 9 000
(€ 4 170 / 7 500)



3484

BALTASAR LOBO

(Cerecinos de Campos 1910 - 1993 Paris)
Torso incliné en avant. 1976.

Bronze, with green patina.

With the incised signature on the right leg:
LOBO, also with the number: E.A. 4/4. With
the incised foundry stamp on the foot:
Susse Fondeur Paris.
Height 33 cm.

Provenance:

- Purchased from the previous owner at Galerie Nathan, Zurich in 1985.
- By descent to the present owner, since then private collection Switzerland.

Exhibition: Zurich 1985, Lobo. Galerie Nathan, 23 April - 13 July 1985 (marble sculpture).

Literature: Muller, Joseph-Émile: Lobo. Catalogue raisonné de l'oeuvre sculpté, Paris 1985, no. 421.

Baltasar Lobo was born in 1910 in the small village of Cerecinos de Campos in Spain. His first experience of art was as an apprentice in the studio of Ramon Nunez, and from 1923 he attended sculpture courses at the Museum of Fine Arts in Valladolid. His studies at the San Fernando University of Fine Arts in Madrid lasted only a few months, and he supported himself by cutting gravestones.

In the Spanish Civil War, Lobo fought on the side of the Republic and in 1939 had to flee to France. He settled in Montparnasse and quickly got to know his compatriot

Pablo Picasso and Henri Laurens, who allowed him access to their studios, so that Lobo could again work as a sculptor. He became known to the public through a group exhibition at Galerie Vendome, together with Henri Matisse, Fernand Léger and Pablo Picasso.

In his sculptures he focused on depictions of the mother and child as well as the female torso. On the brink of abstraction, the influences of Henri Laurens and Jean Arp are undisputed and made his works, which gained recognition through numerous international exhibitions, into impressive examples of 20th century sculpture.

CHF 12 000 / 18 000
(€ 10 000 / 15 000)

"As far as I am concerned the Renaissance was yesterday
and Cubism was a hundred years before it."

George Condo

3485*

GEORGE CONDO

(Concord/New Hampshire 1957 - lives and
works in New York)

Two female models. 2008.

Pencil on paper.

Signed and dated upper left: Condo 08.

30.5 x 21.6 cm.

Provenance:

- Simon Lee Gallery, London (verso with
the label).

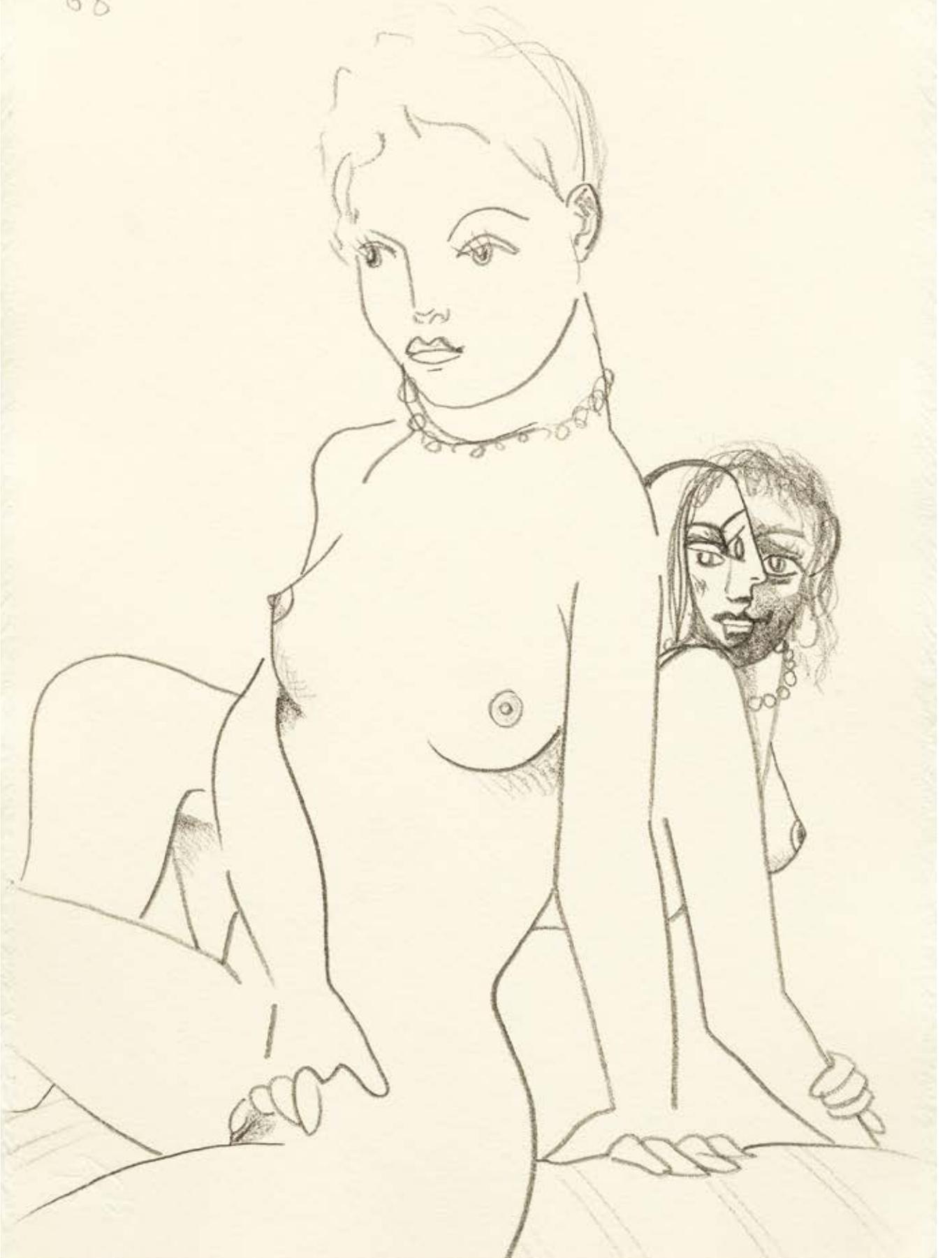
- Asia Art Archive, Hong Kong.

- Purchased from the above in 2012 by
the present owner, since then private
collection Hong Kong.

CHF 17 000 / 19 000

(€ 14 170 / 15 830)

68





3486*

A.R. PENCK (RALF WINKLER)
 (Dresden 1939 - 2017 Zurich)
 Standarts. 1985.
 Watercolour on paper.
 Monogrammed lower centre: AR.
 24.7 x 19 cm.

Within: book A. R.: „Standarts“. Published by the Gallery Michael Werner, Cologne. Munich: Jahn und Klüser March 1970. 11/50, Special edition of 50, outside a total edition of 1000.

CHF 1 000 / 1 500
 (€ 830 / 1 250)

3487

NORBERT PRANGENBERG
 (Nettesheim 1949 - 2012 Krefeld)
 Untitled. 1988.
 Watercolour and oil on firm paper.
 Signed and dated on the reverse: Norbert Prangenberg Paris 88.
 49.5 x 35.5 cm.

Provenance:
 - Galerie Karsten Greve, Cologne (verso with the label).
 - Purchased from the above by the present owner, since then private collection Switzerland.

CHF 1 000 / 1 500
 (€ 830 / 1 250)

3488

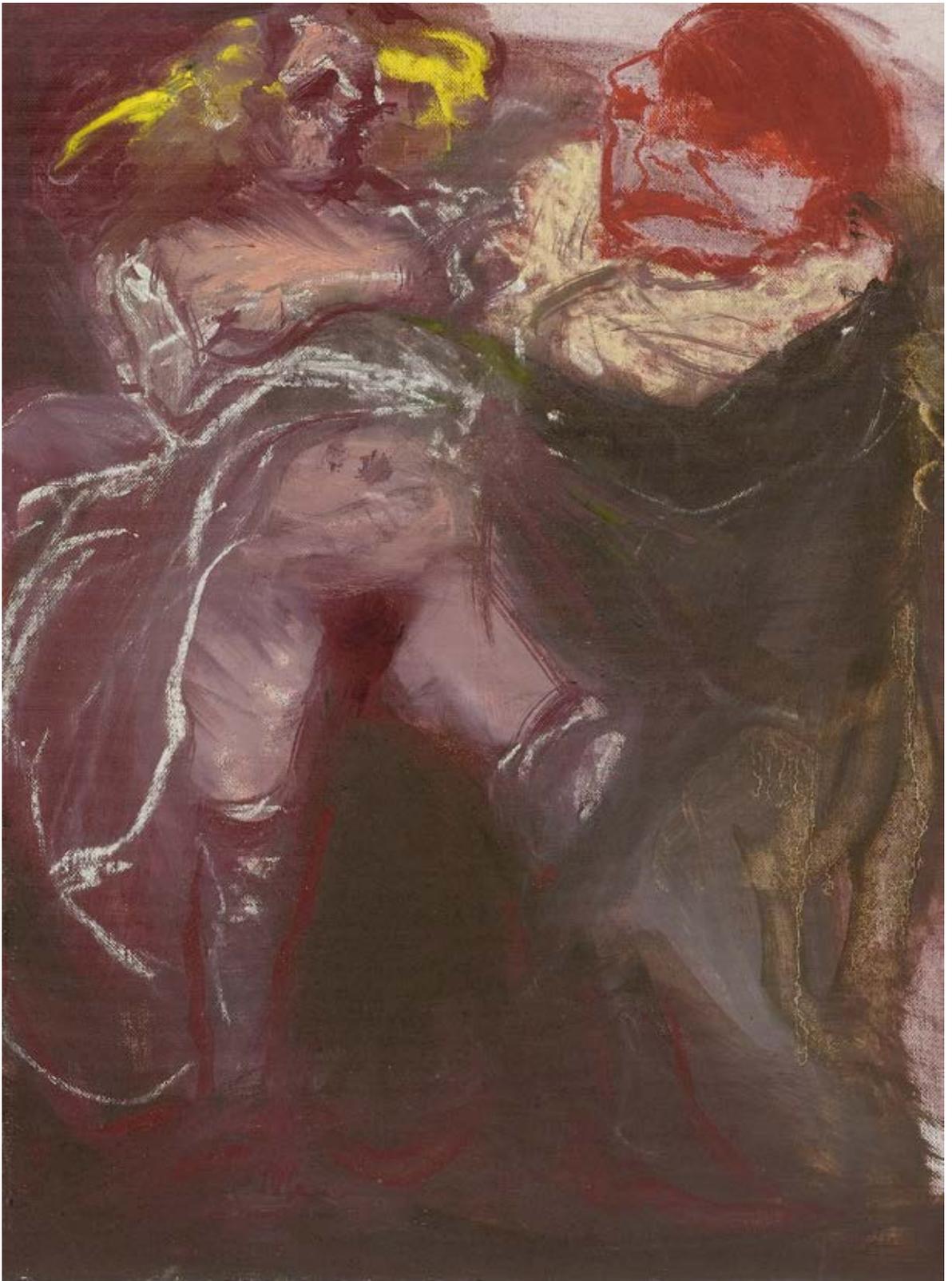
ALFRED HRDLICKA
 (1928 Wien 2009)
 Studie zu Bal des victimes. 1989.
 Linseed oil, oil and pastel chalk on laminated canvas.
 Signed and dated on the reverse: Alfred Hrdlicka 1989.
 40 x 29.8 cm.

With the confirmation of authenticity by the Alfred Hrdlicka-Archiv, Vienna, April 2018. The number of the certificate is: Z2018P223C.
 This work is registered in the archive under the number: F406FR387, and will be included in the forthcoming catalogue raisonné. We thank the archive for their kind assistance.

Provenance: Private collection Switzerland.

This work is part of Alfred Hrdlicka's work on the French Revolution. It belongs to a large body of work in various techniques, mainly dating to 1985-89, created by the artist for the cycle „The Great French Revolution“.

CHF 3 500 / 5 500
 (€ 2 920 / 4 580)



3489*

PHILIP PEARLSTEIN

(Pittsburgh 1924 - lives and works in New York)

Untitled, 1970.

Pencil on paper.

Signed, dated and with a number lower left: Pearlstein 70 7-71.

47.8 x 61 cm.

CHF 2 000 / 2 500

(€ 1 670 / 2 080)



3490*

DENNIS OPPENHEIM

(Mason City 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 in the right margin:

Dennis Oppenheim 1995. Also titled in the centre.

59 x 80 cm.

The signature has been verified by the Dennis Oppenheim Estate, New York. We thank the estate for their kind assistance.

Provenance:

- De La Tour Fine Art, Amsterdam.

- Private collection The Netherlands.

CHF 2 000 / 4 000

(€ 1 670 / 3 330)





3491*

DONALD BAECHLER

(New York 1956 - lives and works in New York)

Untitled (self portrait). 1976.

Gouache, chalk and collage on paper.

Monogrammed and dated lower right:

DB 76.

91 x 76 cm.

Provenance: Private collection Germany.

CHF 1 500 / 2 000

(€ 1 250 / 1 670)



3492

MICHAEL BUTHE

(Sonthofen 1944 - 1994 Cologne)

Untitled. 1988.

Watercolour and a stone on paper.

Signed, dated and situated:

M. Buthe 1988 Tanger.

29 x 39 cm.

Provenance: Private collection Switzerland.

CHF 1 200 / 1 600

(€ 1 000 / 1 330)

3493*

HANSPETER HOFMANN

(Mitlödi 1960 - lives and works in Basel)
Untitled. 2008.

Acrylic, offset on paper on canvas.
Signed and dated twice: Hanspeter
Hofmann/08 und Hanspeter Hofmann
01/03/08.
170 x 150 cm.

Provenance:

- Galerie Jamileh Weber, Zurich (verso with the label).
- Purchased from the above in 2009 by the present owner, since then private collection Hong Kong.

CHF 2 000 / 3 000
(€ 1 670 / 2 500)



3494*

HANSPETER HOFMANN

(Mitlödi 1960 - lives and works in Basel)
Untitled. 2008.

Acrylic and offset on paper on canvas.
Signed and dated on the overlap:
Hanspeter Hofmann/08.
120 x 120 cm.

Provenance:

- Galerie Jamileh Weber, Zurich (verso with the label).
- Purchased from the above in 2009 by the present owner, since then private collection Hong Kong.

CHF 2 000 / 3 000
(€ 1 670 / 2 500)



3495*

ROBERTO BURLE MARX

(Sao Paulo 1909 - 1994 Rio de Janeiro)

Untitled. 1990.

Acrylic and silkscreen on canvas.

Signed and dated lower right:

R. Burle Marx 1990.

122 x 175 cm.

Provenance: Purchased by the previous owner in 1992, since then private collection USA.

Roberto Burle Marx is one of the most well-known international landscape architects of the 20th century.

Born in Rio de Janeiro, he grew up in a progressive environment with his German-Jewish-Brazilian parents, who from early on encouraged their son's artistic and musical talents. As a young student of painting, Burle Marx went on a cultural trip to Berlin with his parents in 1928, where, paradoxically, he came into contact with tropical plants at the botanical gardens for the first time. In the landscape architecture of South America up to that time, a strongly symmetrical European-influenced style was pursued. After his return from Berlin, Burle Marx turned to the architects Lúcio Costa, Le Corbusier and Oscar Niemayer and began to work on the landscape elements of their projects, although

parallel to this he remained enrolled at the Escola de Belas Artes in Rio de Janeiro as a painting student. The specific stylistic feature of Roberto Burle Marx's work, which comes through in both his sketches for gardens and in his painted compositions, is the break from strict symmetry in favour of a Cubist-driven aesthetic. It is no coincidence that his gardens are often said to be reminiscent of an abstract painting. Equally, and conversely, his paintings resemble architectural sketches. In this, however, we see his understanding of universal artistic practice, which knows no boundaries between individual genres.

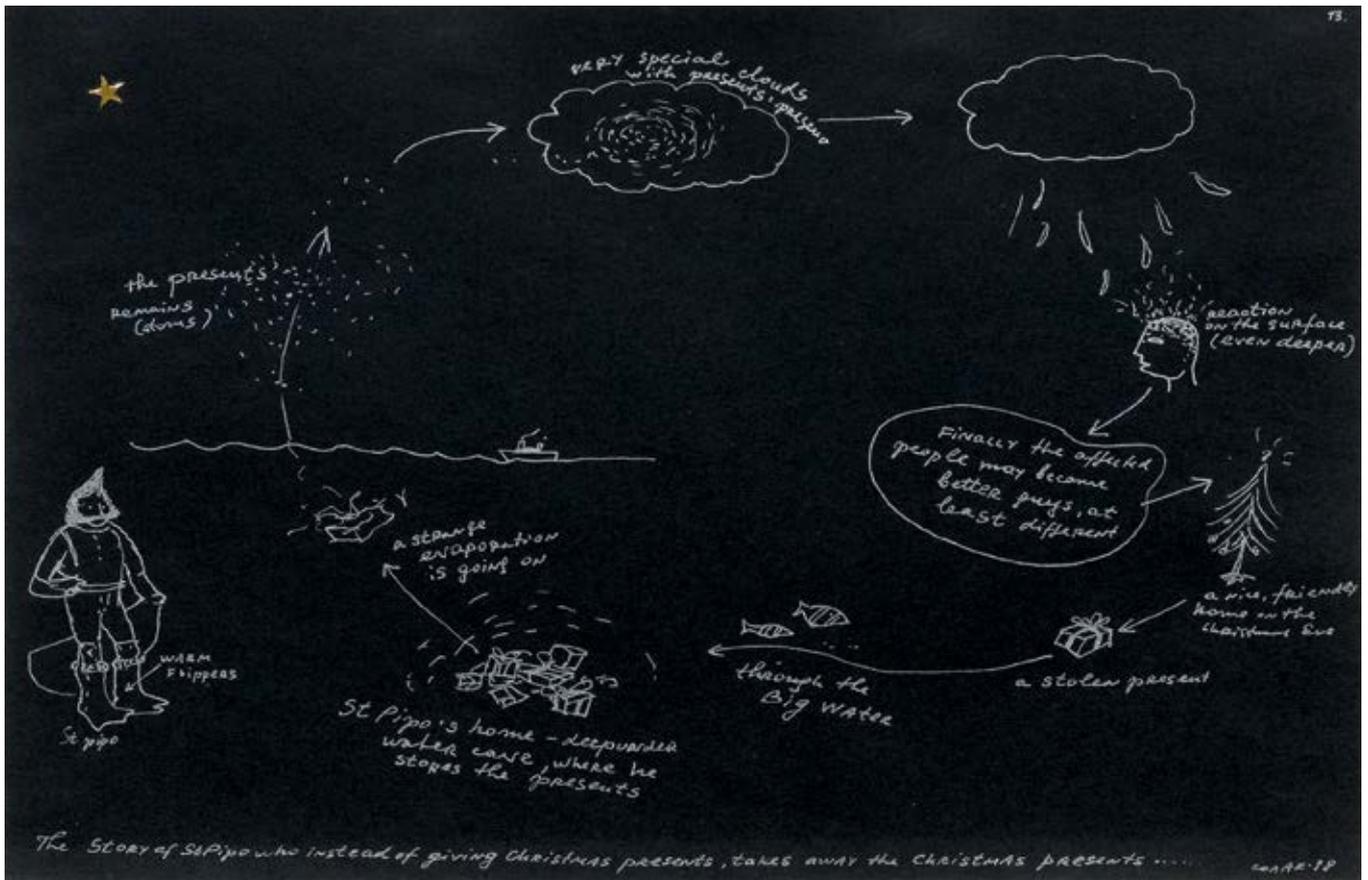
Roberto Burle Marx's interests extended far beyond his artistic practice and he enjoyed great recognition for his numerous achievements in the field of botany and as an environmentalist. In Sítio Santo Antônio da Bica, a country estate near Rio de Janeiro, which Burle Marx bought in 1949, he established an extensive landscape of exotic plants, which he bequeathed to the

Brazilian state in 1984. His most famous international commissions include the wave-shaped structure of the Copacabana beach promenade (1970), the Biscayne Boulevard in Miami (1988–2004) as well as numerous roof gardens, including the house of Alfredo Schwartz in Rio de Janeiro (1932).

Until recently his artistic oeuvre was not well known, but in the last two years it has attracted much attention through a large touring exhibition. This retrospective exhibition was shown at the Jewish Museum, New York and the Deutsche Bank KunstHalle in Berlin, amongst other places. The pictorial work of Roberto Burle Marx is situated within the oeuvre of the avant-garde, but at the same time stands out as distinctive thanks to the prominence of his architectural achievement.

CHF 9 000 / 14 000
(€ 7 500 / 11 670)





3496

NEDKO SOLAKOV

(Tscherwen Brjag/Bulgaria 1957 - lives and works in Sofia)

The Story of St. Pipo. 1998.

Silver pen on paper.

Signed and dated lower right: Solak 98.

20.8 x 29.5 cm.

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

Exhibition: Zurich 1998, Nedko Solakov. Zeichnungen, Bilder, Fotos und Installationen. arsFutura Galerie, 20 November - 24 December 1998.

CHF 1 500 / 2 000

(€ 1 250 / 1 670)



3497

NEDKO SOLAKOV

(Tscherwen Brjag/Bulgaria 1957 - lives and works in Sofia)

The Story of St. Pipo. 1998.

Pencil on paper.

Signed in Cyrillic and dated lower right:

Solak 98.

17.4 x 24 cm.

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

Exhibition: Zurich 1998, Nedko Solakov. Zeichnungen, Bilder, Fotos und Installationen. arsFutura Galerie, 20 November - 24 December 1998.

The Bulgarian Nedko Solakov is one of the great storytellers of contemporary art. Humorous, often caustic, critical and always profound, he questions today's society in his drawings, paintings and installations.

In the two drawings presented here, he addresses the story of St. Pipo, an imaginary figure who steals gifts instead of giving them away like Santa Claus. Through the use of text in the drawings, which is typical of his work, he presents his story almost as in a comic book and questions today's often purely commercial ideas about Christmas.

Born in 1957 in Igumen Brjag/Bulgaria, Solakov studied at the Art Academy in Sofia and completed his studies in mural painting in 1981. His studies at the Hoger Instituut voor bearts in Antwerp in the mid-1980s were followed by scholarships in Zurich, Vienna and Berlin. Nedko Solakov took part in the Venice Biennale on various occasions. In 1999 he exhibited in the Bulgarian pavillon and took part in the Istanbul Biennale and the Documenta in Kassel.

CHF 1 000 / 1 500
 (€ 830 / 1 250)



3498

HERNAN BAS

(Miami 1978 - lives and works in Detroit)
Untitled (The tunnel of love ticket holder).
2006.
Pencil, chalk, oil and gouache on paper.
Monogrammed and dated lower left:
HB 96, also titled in the image.
55.5 x 43.5 cm.

From the series „The Great Barrier
Wreath“.

Provenance:

- Sandroni Rey, Los Angeles (verso with the label).
- Purchased from the above in 2006 by the present owner, since then private collection Switzerland.

CHF 1 400 / 1 800
(€ 1 170 / 1 500)



3499

HERNAN BAS

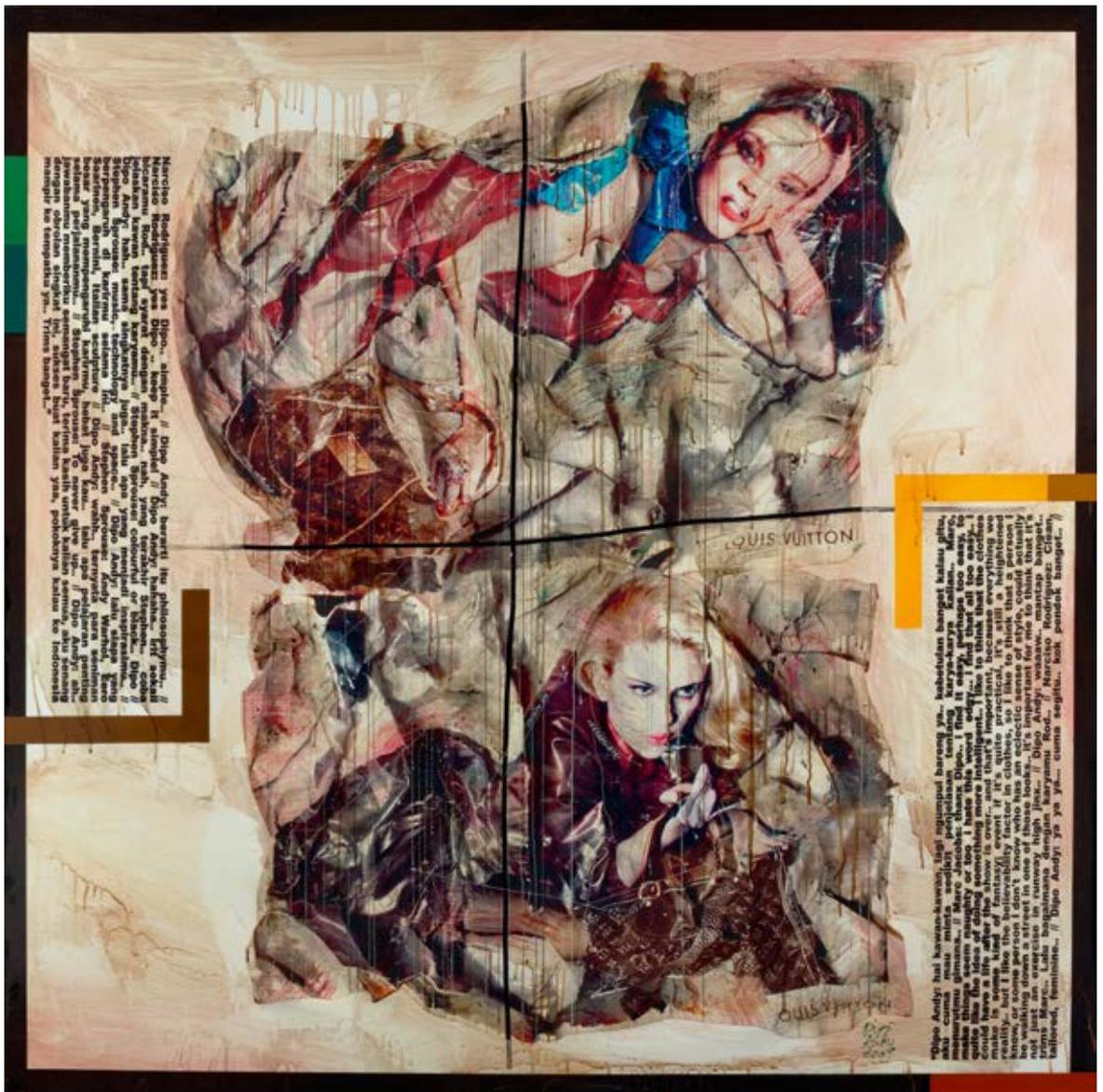
(Miami 1978 - lives and works in Detroit)
Untitled (Two figures). 2006.
Pencil, chalk, oil and gouache on paper.
Monogrammed and dated left centre:
HB 06.
55.5 x 43.5 cm.

From the series „The Great Barrier
Wreath“.

Provenance:

- Sandroni Rey, Los Angeles (verso with the label).
- Purchased from the above in 2006 by the present owner, since then private collection Switzerland.

CHF 1 400 / 1 800
(€ 1 170 / 1 500)



3500*

ANDY DIPO

(Sumbawa/Indonesia 1975 - lives and works in Singapore)

Passion-Fashion: tm Louis Vuitton. 2009.

Acrylic, colour screenprint, marker, digital print and collage on canvas.

Signed and dated lower right:

Dipo Andy 2009.

200 x 200 cm.

Provenance:

- Avanthay Contemporary, Zurich.
- Purchased from the above in 2009 by the present owner, since then private collection Hong Kong.

CHF 5 000 / 7 000

(€ 4 170 / 5 830)

„The series of glass paintings is an experiment in which several principle concepts in realistic painting have been transformed in both form and function, including the transformation from a single view into double view points, between format and quality, etc. ... By taking advantage of the simple slicing technology, I managed to turn planar painting into a three-dimensional one, stretching into a real space. ‚Painting in the true space‘ is the result of my wild imagination, which proves to be a fresh visual experience to the audience.“

Xia Xiaowan

3501

XIA XIAOWAN

(Beijing 1959 – lives and works in Beijing)

Double human figure. 2009.

Pencil on 14 tinted glass panels.

Signed in Chinese and dated lower right:

Xia Xiaowan 2009, glass panels numbered from 1-14 in the lower margin.

175 x 122 x 83 cm.

Provenance:

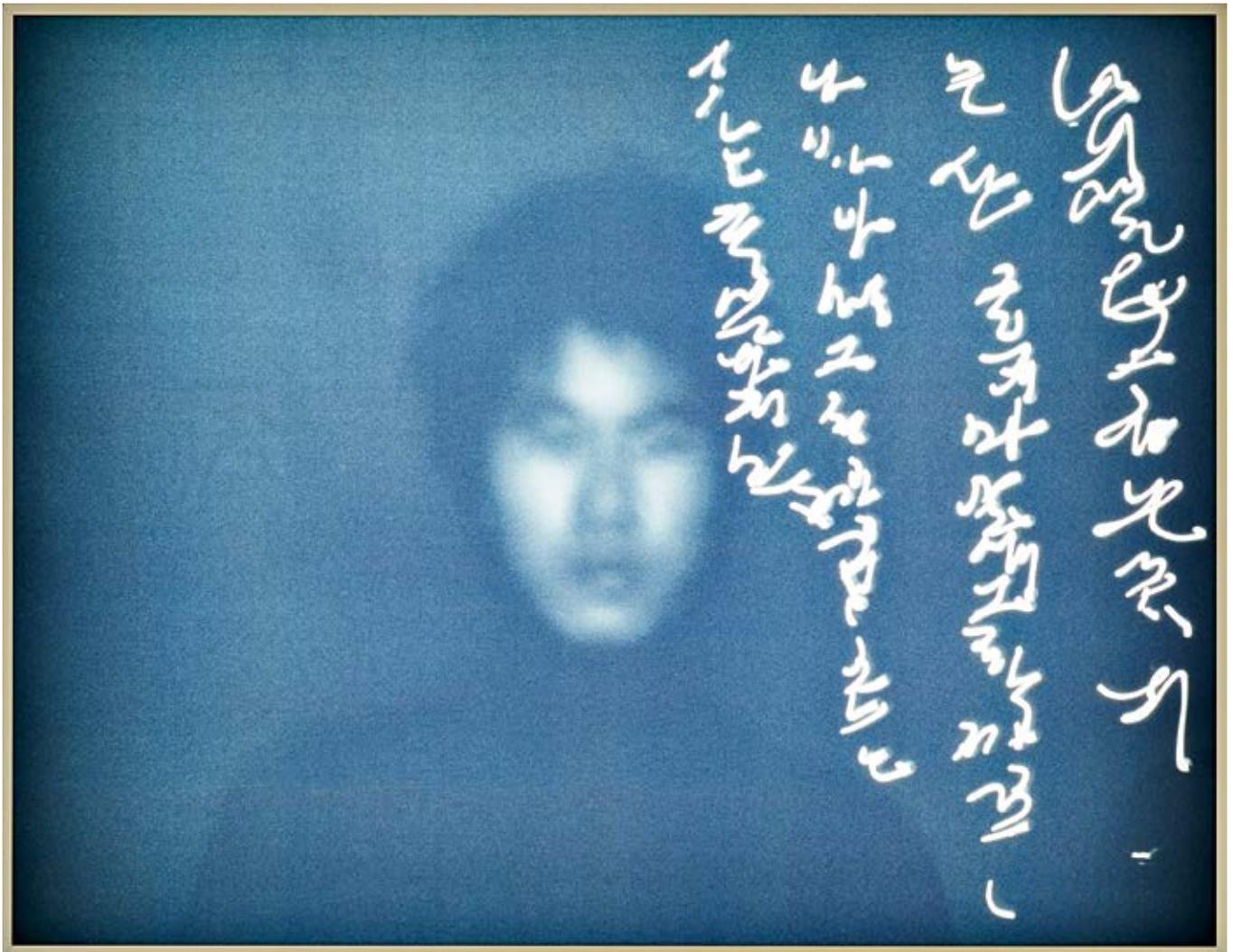
- Galerie Urs Meile, Luzern.

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

CHF 80 000 / 140 000

(€ 66 670 / 116 670)





3502

KYUNGWOO CHUN

(Seoul 1967 - lives and works in Seoul)

Light calligraphy no. 2. 2004.

Diasec-transparency in light box. With connecting cable.

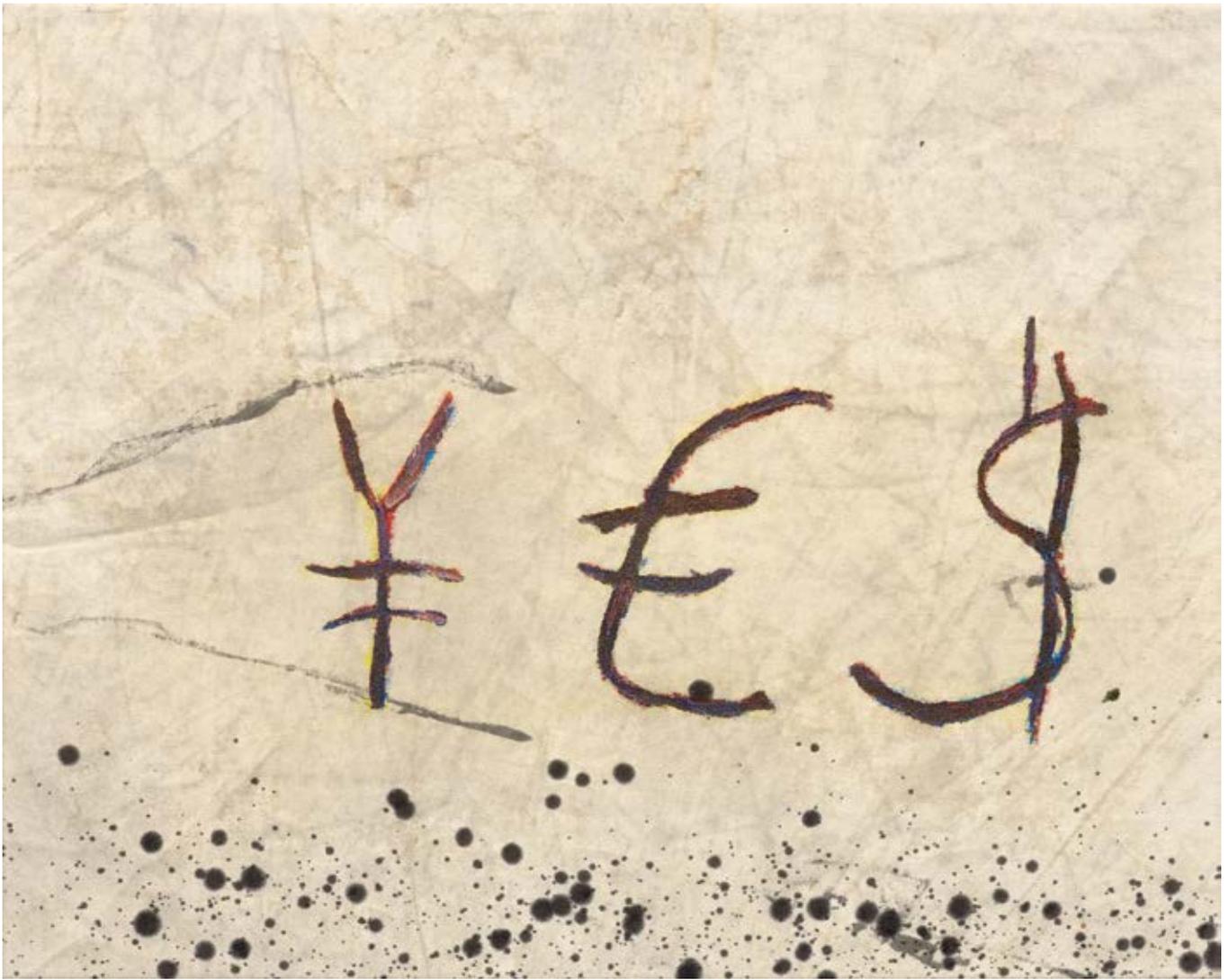
100 x 130 x 16 cm.

Provenance:

- Miki Wick Kim Contemporary, Zurich.
- Purchased from the above in 2004 by the present owner, since then private collection Switzerland.

CHF 3 000 / 5 000

(€2 500 / 4 170)



3503*

NATE LOWMAN

(Las Vegas 1978 - lives and works in
New York)

Yes, we have bananas. 2008.

Oil and alkyd on canvas.

40.5 x 50.5 cm.

Provenance:

- Swiss Institute New York.
- Purchased from the above in 2009 by
the present owner, since then private
collection Hong Kong.

CHF 8 000 / 14 000

(€ 6 670 / 11 670)



3504

XIANG LIPING

(Zhejiang 1973 - lives and works in Hangzhou)

Crawling State. 2003.

500 ceramics (no definitive installation).

Each 21 x 15 x 9 cm.

Provenance: Private collection Switzerland.

Exhibition: Shanghai 2004, zooming into focus.
Contemporary Chinese Photography & Video
from the Haudenschild Collection, Shanghai Art
Museum 2004 (with ill.).

„There are so many things we can't control, still
they are controlled by others. Don't hide yourself
and escape from difficulties, you should face
them and accomplish wonders.“ Xiang Liping

CHF 8 000 / 12 000

(€ 6 670 / 10 000)



"I paint plums, all sorts of plums and flowers, as well as my country" Kathleen Ngale

The pictorial symbolism of Kathleen Ngale's abstract compositions can be understood in the context of the ritual painting of Australian tribal culture. Seemingly far removed from life-like depictions, her works are representative examples of a free interpretation of indigenous narratives.

Kathleen Ngale (* ca. 1930) belongs to the oldest generation of artists from "Utopia", an Aboriginal homeland in the Northern Territory of Australia. To this day, the region remains as removed as possible from Western influences, which is reflected in the biography of Kathleen Ngale, who only came into contact with acrylic paints in the 1980s. Previously she had experimented with the Indonesian batik technique, which is a kind of wax painting on textiles.

In the artistic expression of the Aborigines of Utopia, one formal feature stands out in particular: the striking use of dots. Although the cumulative arrangement of the multi-layered colour dots does not follow a strictly pictorial function, the compositions, with their almost pointillist effect, represent a connection to the narrative culture of the Aborigines. In most cases, these are rites and legends of the fertility of their own land, which is guaranteed by the wind which scatters the seeds. In this context the works of Kathleen Ngale now appear surprisingly figurative.

The two works offered here at auction also testify, however, to a precise knowledge of the dynamics of colour composition. In both pieces the artist has chosen a saturated monochrome background, in the expanse of which she has placed individual dots. The colour dots float in a kind of negative surface and are reminiscent of highly charged particles in a liquid substance.

Kathleen Ngale's works are regarded as particularly ambitious works of traditional Aboriginal painting and are also much admired and appreciated amongst collectors outside the Australian art scene. Her works have appeared in international exhibitions in Milan (Australian Modern, 2002), London (October Gallery, 2005), Vevey in Switzerland (Galerie Clément, 2006) and Tokyo (Emily Kngwarreye and Her Legacy, 2008). Kathleen Ngale is represented in various public and private collections including the National Gallery of Australia and the Thomas Vroom Collection in the Netherlands. Today she is regarded as a representative voice of the cultural knowledge of her home region.



3505

KATHLEEN NGALE

(Utopia/Australia 1930 - lives and works in Utopia)

Untitled.

Acrylic on canvas.

On the reverse on the overlap signed and numbered: KATHLEEN NGALE 040437.

122 x 62 cm.

We thank Mr. Nicolas Andrin for his kind assistance.

Provenance: Purchased around 20 years ago, since then private collection Switzerland.

CHF 3 000 / 4 000
(€ 2 500 / 3 330)



3506

KATHLEEN NGALE

(Utopia/Australia 1930 - lives and works in Utopia)

Bush.

Acrylic on canvas.

Signed on the reverse: KATHLEEN NGALA, as well as signed, titled and numbered on the overlap: KATHLEEN NGALE 040429 Bush

122 x 62 cm.

We thank Mr. Nicolas Andrin for his kind assistance.

Provenance: Purchased around 20 years ago, since then private collection Switzerland.

CHF 3 000 / 4 000
(€ 2 500 / 3 330)



3507*

APRIL GORNICK

(Cleveland 1953 - lives and works in
New York)

Water Path. 1995.

Charcoal on paper.

Signed and dated lower right:

April Gornick 1995.

110 x 90 cm.

Provenance:

- Edward Thorp Gallery, New York (verso
with the label).

- Private collection Switzerland.

CHF 1 200 / 1 800
(€ 1 000 / 1 500)



3508*

ZHANG LIPING

(Hebei 1981 - lives and works in Beijing)

Untitled. 2016.

Acrylic on canvas.

Signed, dated and described in Chinese on
the reverse: 200 x 150 cm 2016.1

Zhang Liping.

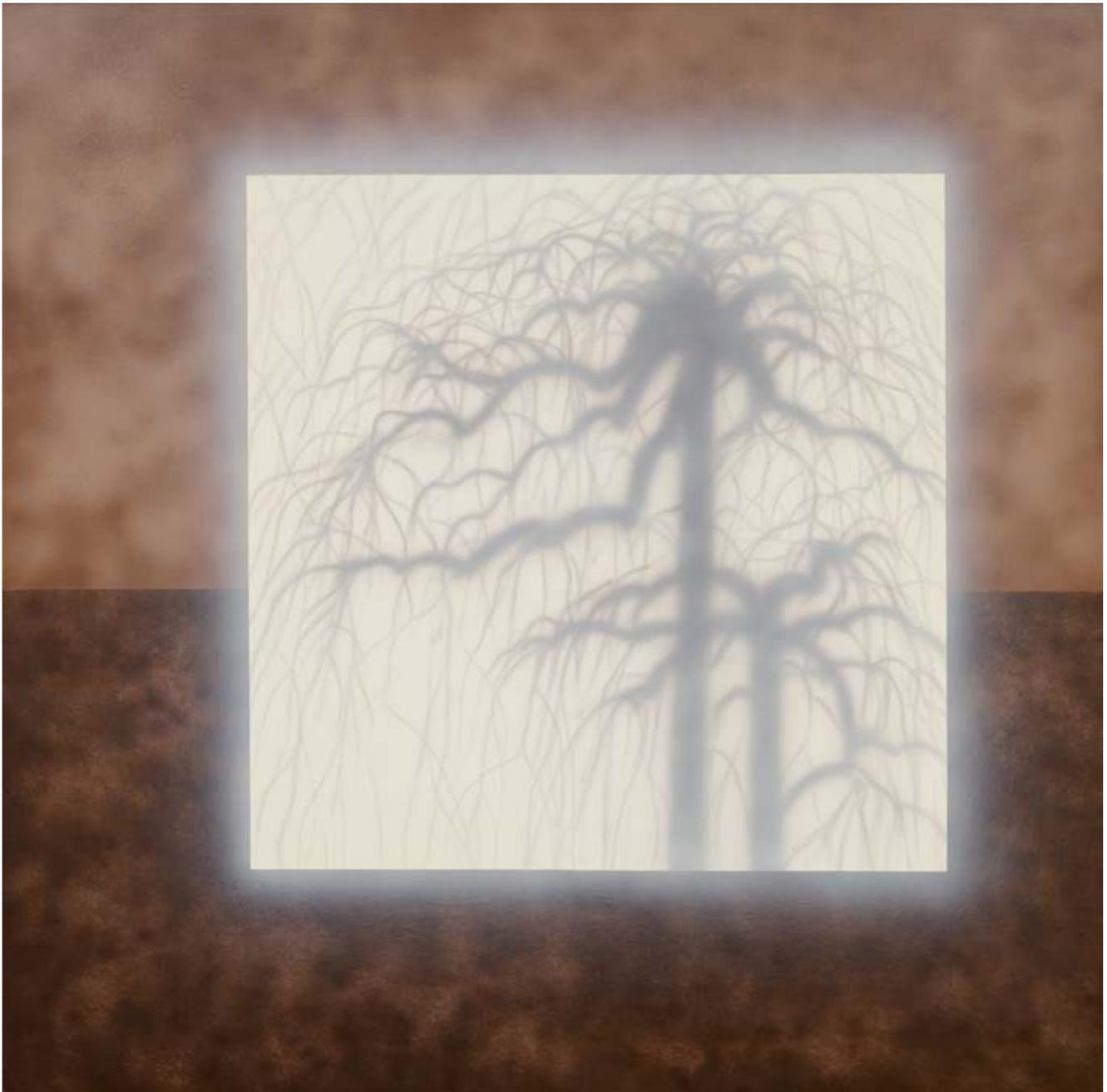
200 x 150 cm.

Provenance:

- Artist's studio.

- Private collection Switzerland.

CHF 3 000 / 4 000
(€ 2 500 / 3 330)



3509*

ZHANG LIPING

(Hebei 1981 - lives and works in Beijing)

Shadow No. 12. 2017.

Acrylic on canvas.

Signed, titled and described in Chinese:

„Shadow No. 12“ 150 x 150 cm Zhang Liping
2017.

150 x 150 cm.

Provenance:

- Artist's studio.

- Private collection Germany.

CHF 2 000 / 3 000

(€ 1 670 / 2 500)

3510

KARIN KNEFFEL

(Marl 1957 - lives and works in Düsseldorf)

Untitled. 2005.

Oil on canvas.

Signed and dated on the reverse:

Karin Kneffel 2005.

120 x 190 cm.

Provenance:

- Galerie Christine König, Vienna.
- Purchased from the above by the present owner, since then private collection Switzerland.

Born in Marl in 1957, Karin Kneffel first studied German language and literature and philosophy in Münster und Duisburg. It was not until she was 24 that she decided to study at the Art Academy in Düsseldorf, where she first attended classes under Johannes Brus and Norbert Tadeusz and then became a master student of Gerhard Richter. In 1987 she successfully completed her studies in Düsseldorf. There followed a number of scholarships, including the Karl Schmidt-Rottluff scholarship in 1991 and the Villa Massimo scholarship in Rome in 1996. In 1998 she became visiting professor at the School of Art in Bremen, and 2 years later at the Iceland Academy of the Arts, Reykjavik. From 2000 to 2008 she received a professorship at the School of Art in Bremen and an appointment to the Academy of Fine Arts in Munich.

Karin Kneffel first became known for her depictions of animals and fruits. In the early 1980s when the "Neue Wilden" with Elvira Bach and Helmut Middendorf were

in vogue, Kneffel deliberately chose small format animal depictions of goats, cattle and sheep. These were based on a format of 20 x 20cm, in which each animal, whether it was a goat or a cow, was depicted the same size. In addition, these animal portraits enabled the young painter to explore the traditional genre of portraiture, while being completely free, since there was no need to take into account the feelings or wishes of the sitter.

In her fruit still lifes she focussed on details, thus further extending the classic still life. These works are surrounded by a fascinating, almost mysterious aura, created by the numerous mirror and light reflections.

With architectural and art history motifs, the past and present merge. Kneffel therefore accessed architectural motifs on old photos, used these as an underlying concept, but then shifted the space through small alterations in the present. Her interior views are striking for their reflections and various pictorial planes, which Karin Kneffel combines superbly, as we see in the present work.

We look at a shiny marble floor, in which the window and a large sculpture are

reflected. On the upper edge there is a further reflection of a Dalmatian, but which does not appear to fit into the composition, because it is on another pictorial plane, as is typical of Kneffel. Although the individual compositional elements are clear and appear simple, the artist presents the viewer with the great challenge of different pictorial planes and overlapping perspectives. At first sight, the viewer thinks that they have easily grasped the composition, but then is unsettled by the different perspectives and pictorial planes. To make matters worse, the viewer perceives that there are different levels of time and depth, but the absence of a sense of space causes yet further uncertainty.

Karin Kneffel is one of the most important German contemporary female artists. Often described as a realist artist, there is hardly a painter who has so skilfully unsettled and questioned our concept of reality and our perception.

CHF 45 000 / 65 000
(€ 37 500 / 54 170)





3511*

SONG YU

(Beijing 1973 - lives and works in Beijing)

Green Melody II.

Oil on canvas.

Lower right signed bilingual: Song Yu.

60 x 50 cm.

Provenance:

- Artist's studio.

- Private collection Germany.

CHF 13 000 / 18 000

(€ 10 830 / 15 000)



3512*

SONG YU

(Beijing 1973 - lives and works in Beijing)

Still life with flowers and chair. 2007.

Oil on canvas.

Signed and dated bilingual lower right:

Song Yu 2007-3.

100 x 80 cm.

Provenance:

- Artist's studio.

- Private collection Germany.

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

In his powerful still lifes, two of which we are offering at auction, he impressively combines his Chinese tradition with his fondness for Dutch still life and flower painting, and thus creates a contemporary transformation of the classic still life. The basic commonality with the Old Masters is the fine, richly detailed and precise

painting style and the compositional idea. However, through the impressive use of small details, the artist achieves a combination of the Western Old Masters tradition with a modern Eastern viewpoint and brings the works into the present day.

Thus, Song Yu presents his still lifes in bright, light spaces. He reduces the flowers to one type of plant, and this in turn is reduced to the extreme, as in "Green Melody", where there is nothing but a pair of green leaves and a green pistil. He places the flowers in modern spaces, on a chair or chest of drawers. Sometimes he takes up the motifs of the still life in the background with pale, inconspicuous colours. The individual objects, as can be seen in this example, create a link with Asia.

CHF 25 000 / 35 000
(€ 20 830 / 29 170)

3513*

MIRA SCHENDEL

(Zurich 1919 - 1988 Sao Paulo)

Untitled. 1982.

Mixed media on paper, collaged.

Signed and dated lower right: Mira 72.

48.7 x 25 cm.

Provenance:

- Purchased in 1980 in Brazil.

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

lism 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.

The present piece from 1972 is a fine example of her expert use "of a reduced concrete formal language, in order to fathom the existential dimensions of emptiness, of the ephemeral and of stillness." (quote Philipp Meier, in: Neue Zürcher Zeitung, Südliche Spielarten, 19.12.2009).

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 8 000 / 12 000
(€ 6 670 / 10 000)





3514

RICHARD LONG

(Bristol 1945 - lives and works in Bristol)

Untitled. 2010.

Oil on found wood.

Signed and dated on the reverse:

Richard Long 2010.

12 x 96 cm.

Provenance:

- James Cohan Gallery, New York.

- Purchased from the above at the World Expo Shanghai in 2010, since then private collection Switzerland.

CHF 5 000 / 6 000

(€ 4 170 / 5 000)

3515

KATHARINA GROSSE

(Freiburg 1961 - lives and works in Berlin)

2006/1020S. 2006.

Acrylic on canvas.

Signed, dated and titled on the reverse:

2006/1020S Katharina Grosse.

142 x 82 cm.

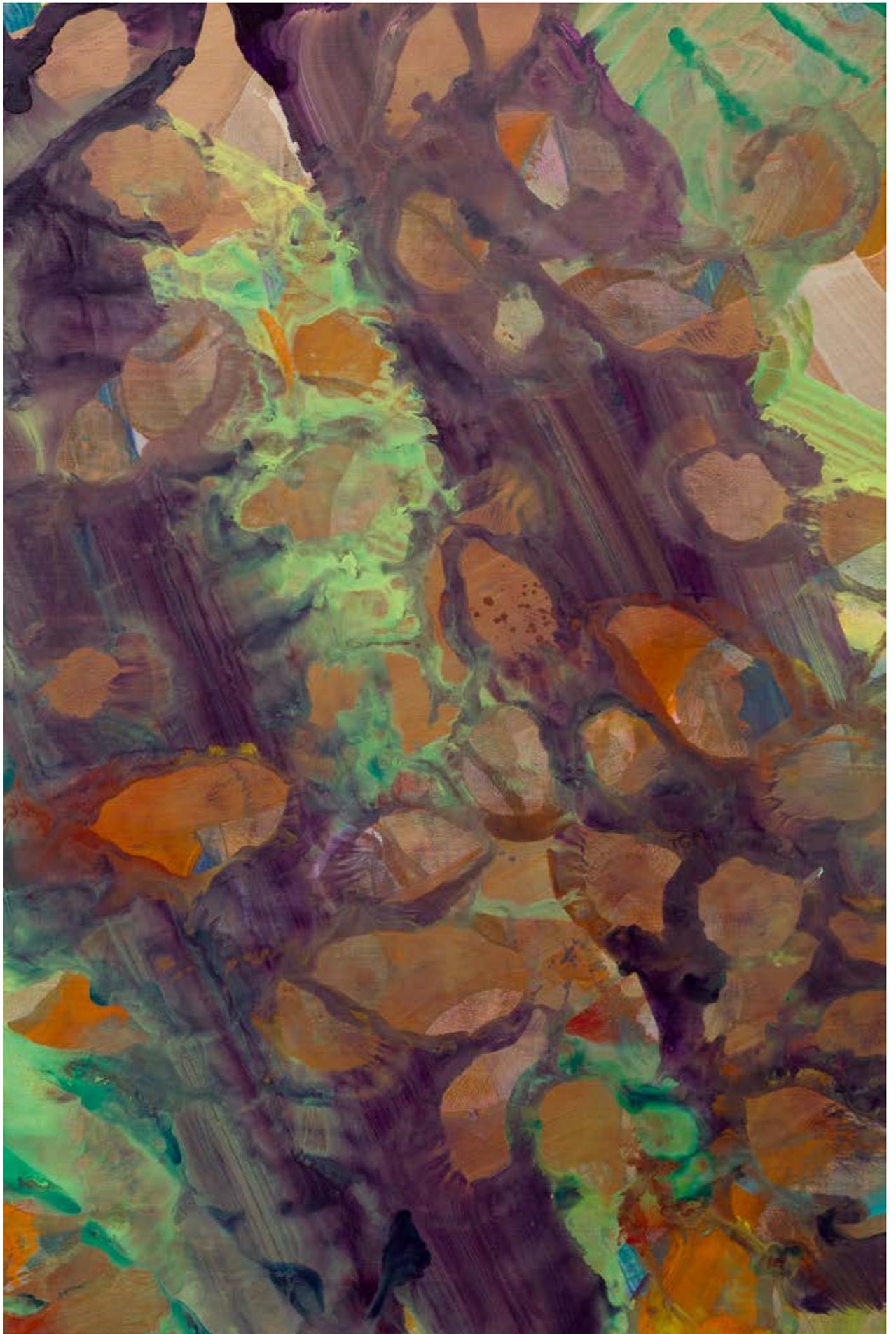
Provenance: Private collection Switzerland.

CHF 15 000 / 25 000

(€ 12 500 / 20 830)

„... Land Art for instance. As a young student, Robert Smithson was very important to me, I discovered him at the age of twenty in an exhibition in Paris. It might sound absurd, but I came back from that Paris trip with two discoveries: Pierre Bonnard and Robert Smithson.“

Katharina Grosse





3516*

HSIAO CHIN

(Shanghai 1935 - lives and works in Taiwan
and Milan)

Contemplation. 1968.

Oil on canvas.

Signed and dated on the reverse:

Hsiao 68, as well as numbered: 2/27,

described and with a directional arrow:

„CONTEMPLATION“ Original multiple
painting by HSIAO, TOP.

38.2 x 40 cm.

CHF 2 000 / 3 000

(€ 1 670 / 2 500)

3517*

RICHARD TEXIER

(Niort 1955 - lives and works in Paris)

Untitled. 1989.

Oil on canvas and collage.

Monogrammed and dated lower right:

R.T. 89, as well as signed, dated and with directional arrow: Texier 1989.

53.8 x 65 cm.

CHF 1 500 / 2 000

(€ 1 250 / 1 670)



3518*

RICHARD TEXIER

(Niort 1955 - lives and works in Paris)

Untitled. 1991.

Oil and sand on canvas.

Signed, dated and situated: R. Texier 1991

paris.

50 x 61 cm.

CHF 1 500 / 2 000

(€ 1 250 / 1 670)



3519

MAURO CORDA

(Lourdes 1960 - lives and works in Paris)
Contorsionniste IX. 2007.

White bronze.

With the incised signature and number:
CORDA 3/8, as well as with the foundry
stamp: Fond. del Chiaro.

107 x 45 x 25 cm.



Provenance: Private collection Switzerland.

The sculptural work of Mauro Corda, born in 1960 in Lourdes, is characterised by figurative excellence in a wide variety of media. The young sculptor joined the *École des Beaux-Arts* in Reims at the age of just 15. He later moved to the renowned art college of *La Casa Velázquez* in Madrid.

While his early work was strongly characterised by modelling, Corda's sculptural aesthetic developed with increasing maturity in the direction of smooth surface structures and full depictions of the body. First and foremost, he explored the body in its extreme form and borrowed from the acrobatic environment. He finally reached

the high point of his examination of the expressive power of the body in the multiple illustrations of the Snake Man.

The sculpture offered here at auction *Contorsionniste IX* belongs to this series. In almost life-like dimensions, the acrobatic pose extends into the vertical. The reflective material of the white bronze also emphasises the drama of the extreme posture. Through the combination of muscular tension with gymnastic grace, Mauro Corda draws the viewer into the spell of his sculptural creation.

For this reason, he enjoys great recognition internationally, since his work is represented in exhibitions from Paris, to Beirut,

to Singapore and Dubai. Not least this fact also draws a picture of universal reach of his artistic expression.

In the museum world also, the sculptures of Mauro Corda have often been presented, for example the Museo Eduardo Sívori (Buenos Aires, 2015), Maison Victor Hugo in La Havanna (Cuba, 2014), Museo Frederic Marès in Barcelona (Spain, 2005) as well as Fukushima Prefectural Museum of Art (Japan, 2001). Mauro Corda was awarded the *Ordre des Arts et des Lettres* in 2010 for his artistic work.

CHF 12 000 / 18 000
(€ 10 000 / 15 000)



3520

VÁCLAV BOŠTIK

(Horní Újezd 1913 - 2005 Prague)

Untitled. 1988.

Oil on canvas.

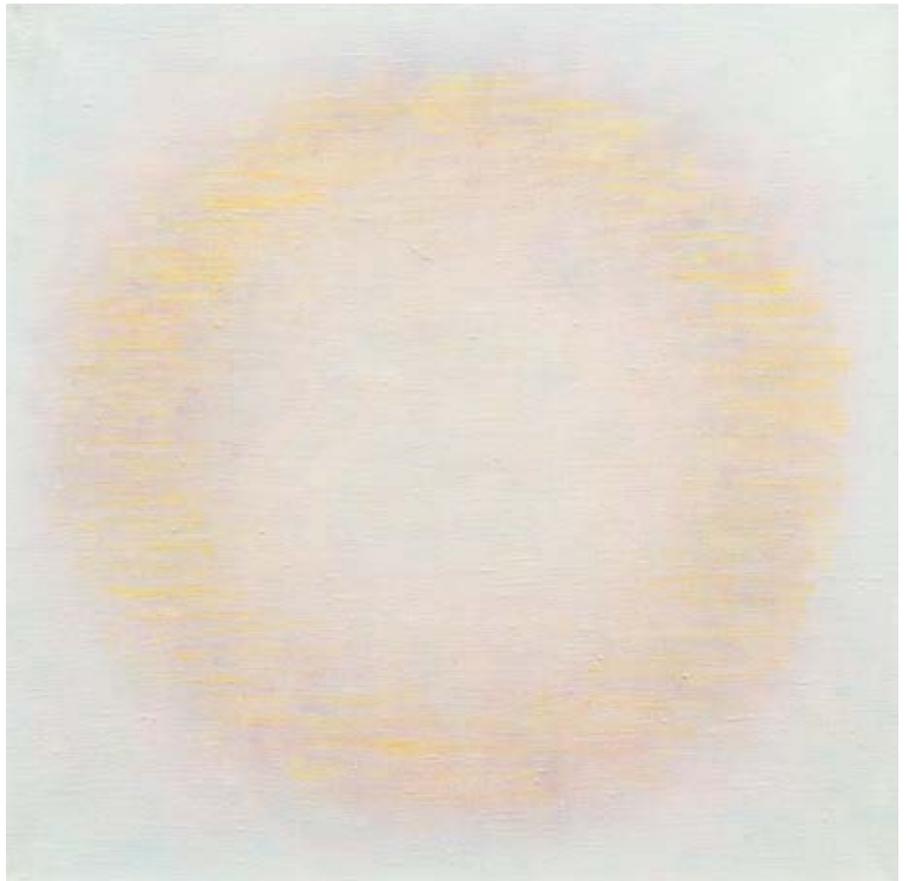
50 x 50 cm.

Provenance:

- Purchased directly from the artist in 1989, private collection.
- Auction Christie's, 5 June 2013
- Purchased from the above by the present owner, since then private collection Switzerland.

CHF 30 000 / 40 000

(€ 25 000 / 33 330)



Václav Boštík is one of the most important representatives of non-figurative painting in the Czech Republic in the 2nd half of the 20th century.

He showed his abstract works for the first time in 1957 when artistic freedom in the country was officially under Communist censorship. In keeping with his modest nature, Václav Boštík regarded his artistic work as only part of his wider quest for knowledge.

In keeping with this mindset, he also worked as a laboratory assistant and photographer in a research institute and spent five years of his life participating in the construction of a monument to the Jewish victims of National Socialism on the facade of the Pinkas-Synagogue. The mid 1960s saw Boštík's first paintings which examined the theme of the forcefield. Characteristic of this series is the cloudy composition, in the centre of which is a kind of energy cluster. In part, the aesthetic resembles that of Paul Klee or Mark Rothko. The incorporation of light as a defining pictorial element is a reference to Boštík's deep Christian beliefs, and his interest in theological-philosophical questions. His expression is both spiritually and universally accessible at the same time.

Václav Boštík was named Knight of the Order of the Arts and Letters by the French government in 1991. In 2004 he received the Medal of Merit from the President of the Czech Republic. His work is represented in international collections and above all is highly regarded in his country.

3521

VÁCLAV BOŠTIK

(Horní Újezd 1913 - 2005 Prague)

Untitled. 1988.

Oil on canvas.

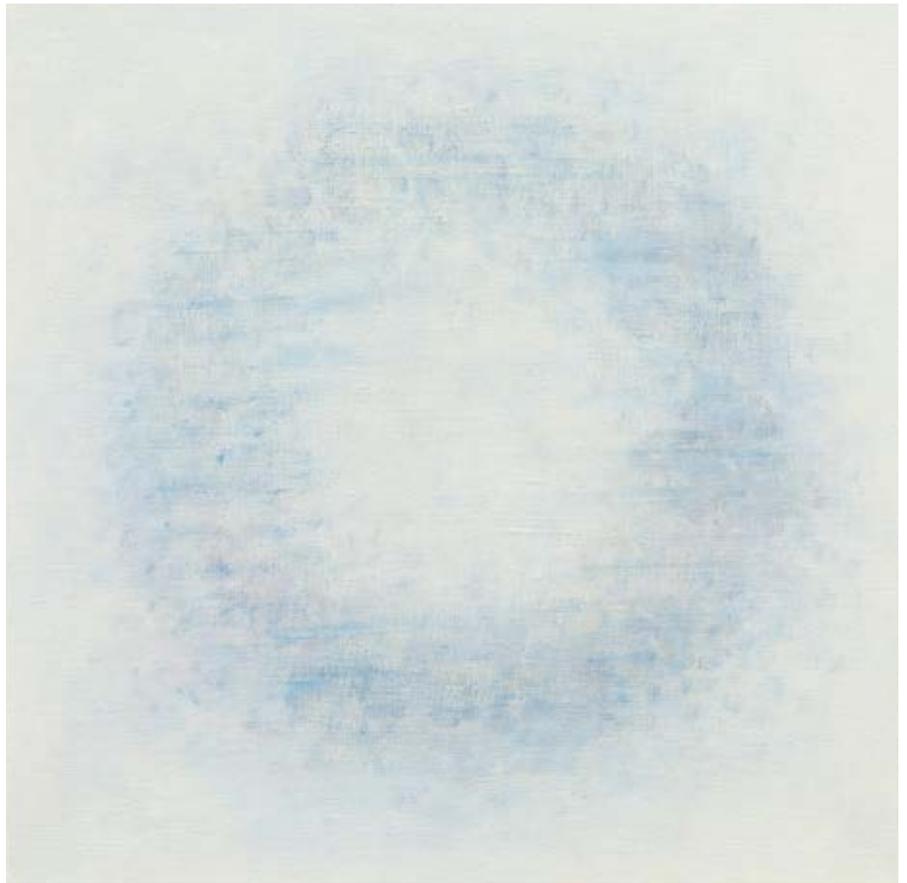
50 x 50 cm.

Provenance:

- Purchased directly from the artist in 1989, private collection.
- Auction Christie's, 5 June 2013.
- Purchased from the above by the present owner, since then private collection Switzerland.

CHF 30 000 / 40 000

(€ 25 000 / 33 330)



"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."

(quote from exh. cat. Tony Cragg – Parts of the world. Von der Heydt-Museum Wuppertal, Cologne 2016, p. 308)

3522

TONY CRAGG

(Liverpool 1949 - lives and works in Wuppertal)

Red Square. 2007.

Bronze, coloured.

With the incised signature: Cragg, also with the foundry stamp: Schmäke Düsseldorf. 70 x 80 x 66 cm.

Provenance:

- Galerie Thaddeus Ropac, Salzburg.
- Purchased from the above by the present owner at Art Basel, since then private collection Switzerland.

"Works in the early forms group are always to do with vessels transforming and mutating into one another in space. Vessels are a strong metaphor for the body and organisms of the natural world and in addition, from an archaeological viewpoint, they are the means by which we gauge our own culture and other cultures. Early Forms retain their own intergity as revealed by their skin: one can see the real outside surface which reveals its interior and volumes." Tony Cragg

Tony Cragg born in Liverpool in 1949, is one of the most influential and formative sculptors of our time. Through his numerous teaching activities alone and his directorship of the renowned Kunstakademie in Dusseldorf, he has influenced an entire generation of sculptors. After having received numerous prizes, such as the Turner Prize 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 diversified sculptural oeuvres within contemporary art. Unlike his many contemporaries he has and still does draw on a multitude of the most diverse materials and exercises perfect control over them.

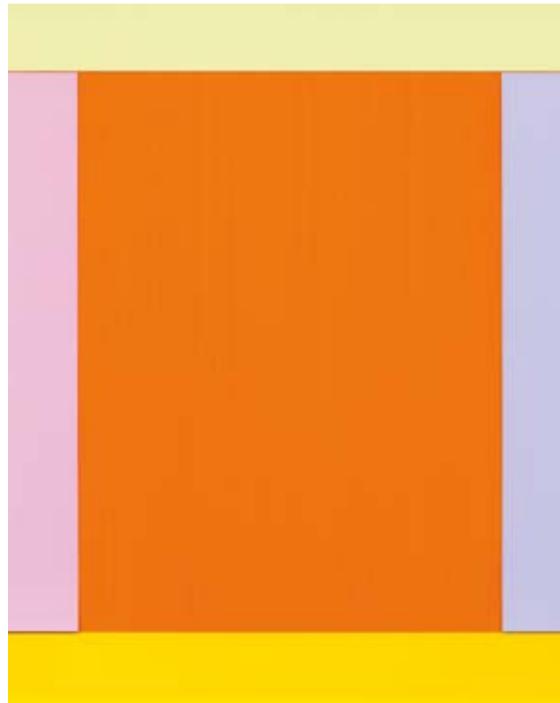
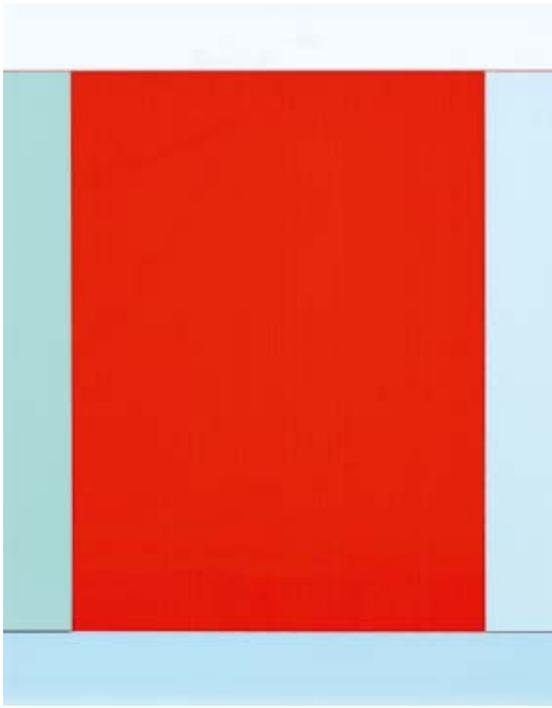
His early works in the 1970s were characterised by the arrangement and presentation of found objects and everyday items, until he established his two major forms: the so-called "Early Forms", in which the focus is on the form of a vessel, an object that has been used by mankind since time immemorial (hence the name and the frequent reference to archaeology) and the "Rational-Beings", abstract sculptures, based on the idea of the spinal column, around which the sculpture is shaped.

Both types of form dominate his work, but then are further developed by Cragg and sometimes taken to extremes. His artistic work is determined by examining and interacting with material, form, meaning and significance.

The present sculpture "Red Square" is one of the "Early Forms". The vessel which lies at the heart of the piece has been so intensively processed that it can no longer be recognised. The flowing, harmonious waves of this work powerfully demonstrate Cragg's expert handling of the material. No matter what side we observe of the sculpture, which is painted in a rich red, we are seized by the unbelievable dynamics of the piece and this very momentum leads us around the whole sculpture. We are granted insight into both the external and the internal aspects. Above all, these flowing movements and perspectives make the sculpture appear so light that it almost seems to float.

CHF 90 000 / 150 000
(€ 75 000 / 125 000)





3523*

IMI KNOEBEL

(Dessau 1940 - lives and works in Düsseldorf)

Anima Mundi 49-5. 2010/2011.

Acrylic on collaged plastic laid down on Alu-Dibond, 5 parts.

With the label on the reverse of the original frame: IMI KNOEBEL Anima Mundi 49-5

Ed. 2010/2011 3/5 A (A-E).

Each 46.1 x 35.9 cm.

CHF 16 000 / 20 000

(€ 13 330 / 16 670)



3524*

IMI KNOEBEL

(Dessau 1940 - lives and works in Düsseldorf)

14 Farben 15 Stäbe. 1993/2013.

Acrylic on collaged plastic foil.

Signed, dated and numbered on the reverse: Imi Knoebel 14 Farben 15 Stäbe, 1993 2/5.

38 x 37 cm.

Imi Knoebel is one of the few representatives of a radical, non-representational style of painting in Germany. Inspired by like-minded fellow campaigners at the Dusseldorf Kunstakademie, such as Blinky Palermo and Imi Giese, as well as his legendary teacher Joseph Beuys, in the 1960s he developed a pictorial language reduced to rectangular basic forms with black and white. All other forms and colours were contained within the form and colour of this basic element. By means of splintering, dividing, multiplying and varying, all further elements could be extracted and formed. With Knoebel, the painted picture became a three-dimensional object, and the wall the pictorial ground. Through the use of simple industrial materials, Knoebel reinforced the object nature of his works.

At the end of the 1970s he extended his range of colour and form. Knoebel experimented with the interplay of colours

in both fine nuances and strident blends, sounding out the cosmos of the variations of forms. The principle of the series enabled him to express his love of experimentation to the full. As in the intensely coloured work from the series „14 Farben 15 Stäbe“ presented here, a pictorial idea is explored and extended in countless possibilities.

This play on variation very much comes to fruition in the series *Anima Mundi*, produced since 2010. "What binds together the world of appearances and at the same time leads to the whole cosmos of colours, is what Knoebel illustrates most wonderfully with his series." (Martin Schulz in: *FarbRaumKörper*, Exh. Cat. Goetz collection, Berlin 2017, p. 70.)

All the works of 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 „14 Farben 15 Stäbe“. The variations arise from the choice of colours. All nuances of colour are possible, whether cold or warm, powerful or discreet, shiny or matt, in all the combinations. Thus, an endless wealth of possibilities is offered. The pictorial effect is equally rich in variety: dominant or restrained, harmonious or dissonant, light or heavy, loud or quiet.

In their characteristics and in their resonance with the viewer they are as multifarious as life. Each work exists in its own right and has a one-off character but is part of a whole.

CHF 9 000 / 14 000
(€ 7 500 / 11 670)



"Often it is the small amount which is perfectly sufficient, and you would simply be annoyed with everything, because it is too much."

Imi Knoebel

3525*

MICHELANGELO PISTOLETTO
(Biella 1933 - lives and works in Turin)
Frattale (yellow). 1999/2000.
Acrylic on mirror.
Signed, dated and titled on the reverse:
Pistoletto 1999/2000 Frattale.
57 x 75 cm.

With the confirmation of authenticity by
the artist.

Provenance: Private collection
Northern Italy.

CHF 2 500 / 3 500
(€ 2 080 / 2 920)



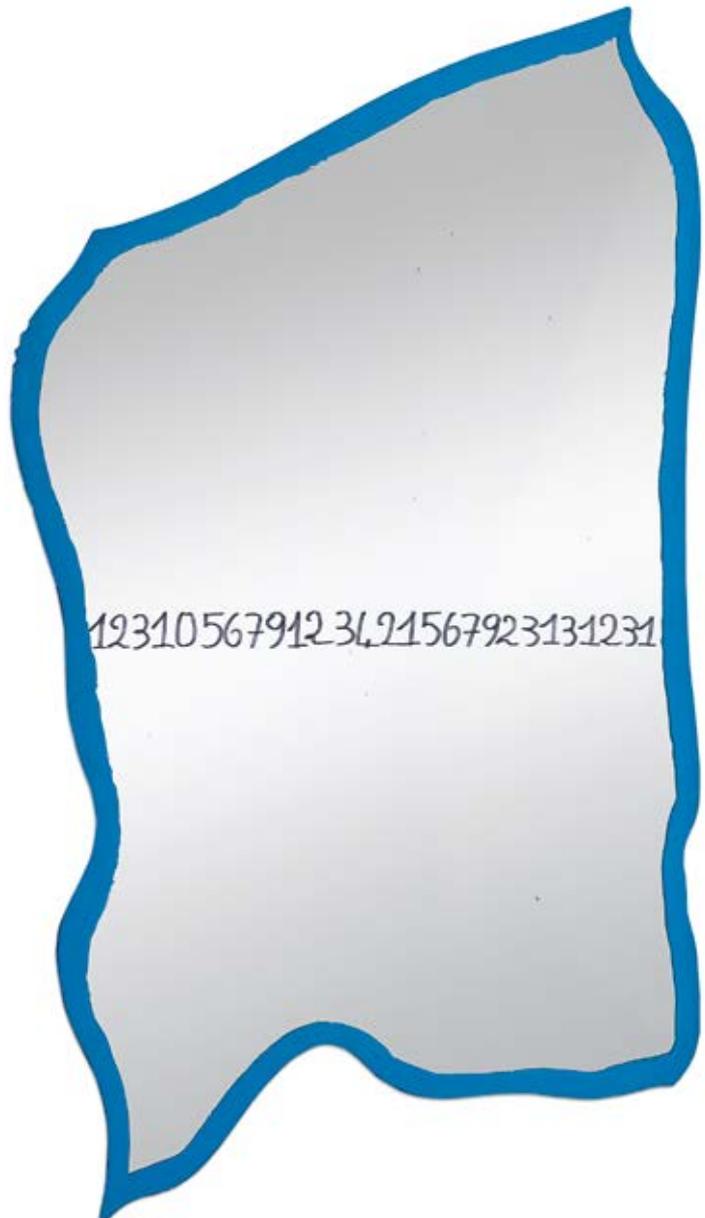
3526*

MICHELANGELO PISTOLETTO
(Biella 1933 - lives and works in Turin)
Frattale (blue). 1999/2000.
Acrylic on mirror.
Signed, dated and titled on the reverse:
Pistoletto 1999/2000 Frattale.
122 x 78 cm.

With the confirmation of authenticity by
the artist.

Provenance: Private collection Italy.

CHF 5 000 / 7 000
(€ 4 170 / 5 830)





3527

DAVID KRACOV

(Boston 1968 - lives and works in
Los Angeles)

Love Flutters by.

Metal sculpture, painted and with foil.

Signed lower right: David Kracov.

180 x 86 x 13 cm.

Provenance:

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

CHF 3 000 / 5 000

(€ 2 500 / 4 170)