

# PostWar & Contemporary

Lot 3401- 3482

Auction: Saturday, 25 June 2016, 2pm

Preview: Sat. 11 to Tue. 21 June 2016



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Further editing: Jara Koller & Fiona Seidler

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

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LEO LEUPPI  
(1893 Zurich 1972)  
Untitled. 1930.  
Oil on cardboard.  
Signed and dated lower left:  
Leo Leuppi 30.  
65 x 50 cm.

Provenance: Private collection Switzerland.

CHF 3 000 / 5 000  
(€ 2 780 / 4 630)



3402

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LEO LEUPPI  
(1893 Zurich 1972)  
Untitled. 1930.  
Oil on cardboard, collage.  
Signed and dated lower right:  
Leo Leuppi 30.  
40 x 37.5 cm.

Provenance: Private collection Switzerland.

CHF 2 000 / 3 000  
(€ 1 850 / 2 780)

3403

ROBERT GESSNER

(Locarno 1908 - 1982 Zurich)

Untitled. 1962.

Oil on wood, collaged.

Signed and dated on the reverse:

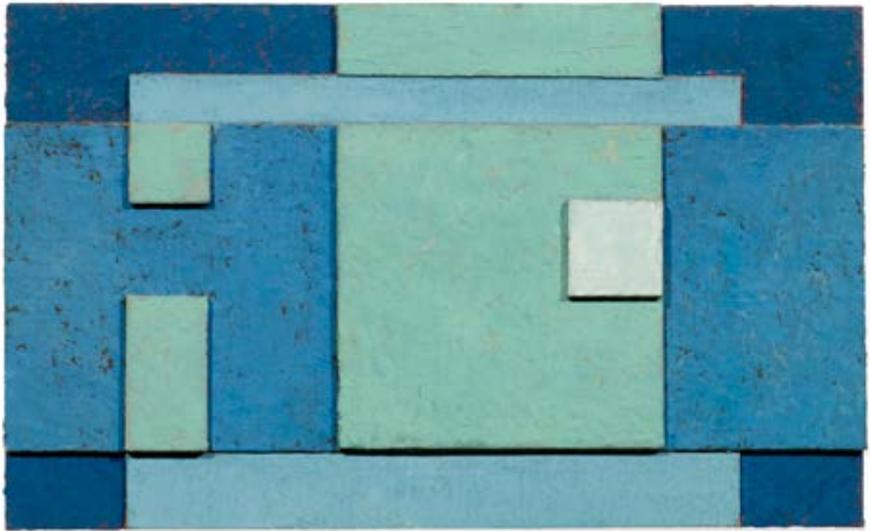
Rob. S. Gessner 1962.

11 x 17.5 cm on fibreboard 21 x 37 cm.

Provenance: Private collection Switzerland.

CHF 1 500 / 2 500

(€ 1 390 / 2 310)



3404

LEO LEUPPI

(1883 Zurich 1972)

Untitled. 1958.

Gouache on brown paper.

Signed and dated lower right:

Leo Leuppi 58.

63 x 75 cm.

Provenance: A gift from the artist circa 1958; since then privately owned Switzerland.

CHF 2 000 / 3 000

(€ 1 850 / 2 780)





3405

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ROBERT GESSNER

(Locarno 1908 - 1982 Zurich)

Untitled. 1964.

Acrylic on fibreboard.

Signed and dated on the reverse:

Rob. S. Gessner 1964.

43 x 70 cm.

Provenance: Private collection Switzerland.

CHF 2 000 / 3 000

(€ 1 850 / 2 780)

3406

**NATALIA DUMITRESCO**

(Romania 1915 - 1997 France)

Untitled. 1950.

Oil on canvas.

Dated on the reverse: MAI 50.

130 x 97 cm.

We thank Anna-Maria & Theodor Nicol for their scientific advice.

Natalia Dumitresco was born in Bucharest in 1915 and began her training at the Kunstakademie with Franz Sirató in 1934, which was completed in 1939. In the same year she married the painter Alexandre Istrati, and in 1947 they both received a bursary from the French State and moved to Paris. For some time she attended the Académie André Lothe. The couple quickly established a friendship with Constantin Brâncuși, also originally Rumanian, and shared a studio directly next to his. When Brancusi died in 1957, they were made his heirs and therefore dedicated themselves increasingly to the presentation of his life's work. As sole heirs, they bequeathed

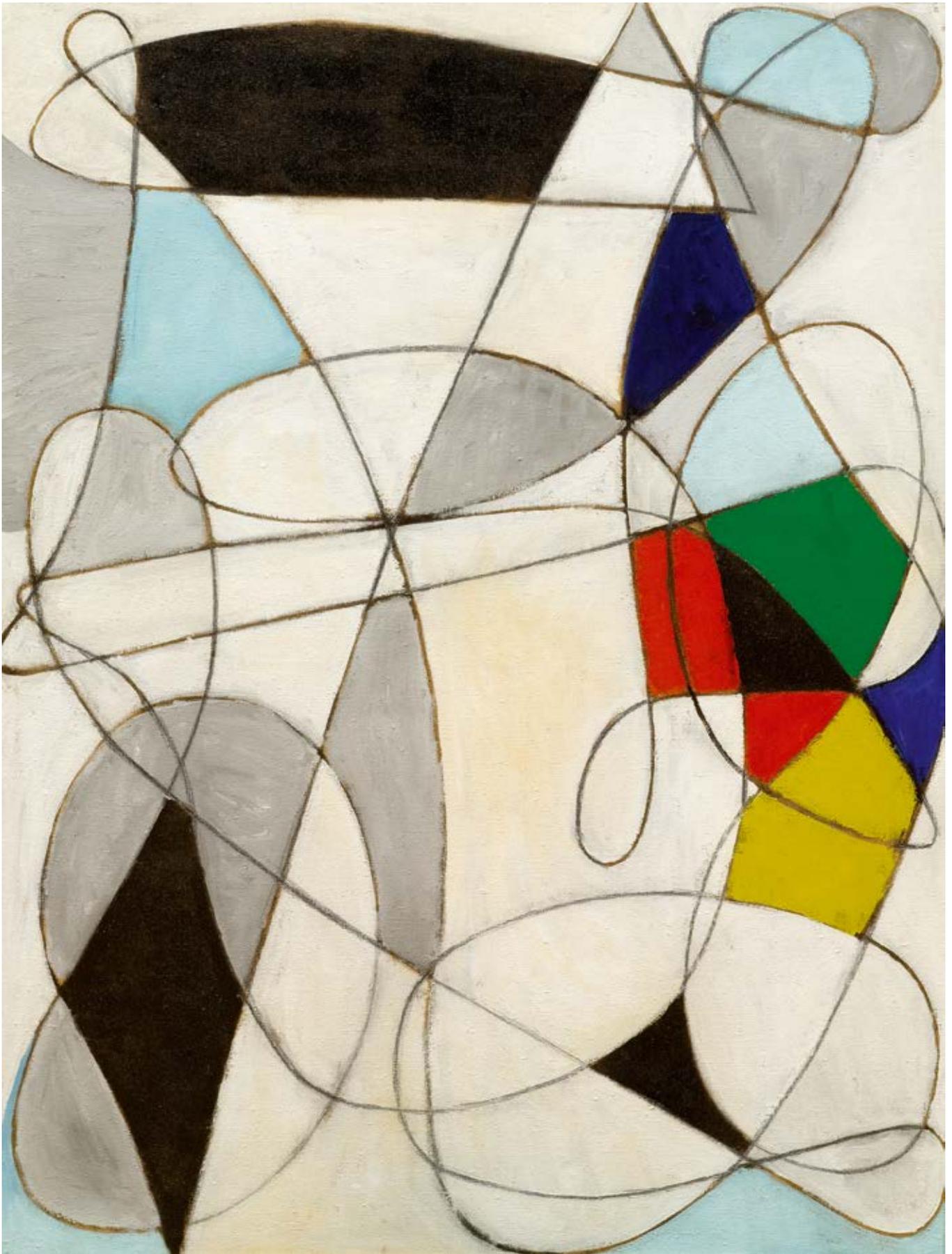
Brâncuși's work to the French Nation and planned a reconstruction of Brâncuși's atelier in the Centre Pompidou, which was inaugurated in 1977. They also wrote, together with Pontus Hultén, a biography of the artist which appeared in 1986. In the meantime, Dumitresco and Istrati were granted French citizenship in 1965.

From the 1950s, Dumitresco was in close contact with the Paris avant-garde, which was reflected in her work. Her works were shown at international exhibitions in cities throughout the world and in 1952 she received the Espace group prize, in 1955 the Kandinsky Prize, in 1959 the Carnegie Prize and in 1969 the 1st prize of the Salon Internationale de la Femme. Natalia died in Paris in July 1997 and was laid to rest

with her husband in a grave at Montparnasse cemetery, which they shared with Brâncuși.

The present piece is a rare early work; such pieces seldom appear on the art market. The work, from 1950, is still very two-dimensional and open, with sweeping lines and large areas of colour. Her later works are often large city views, with linear structures and forms divided into small sections. Yet even this early oil painting shows a clear commitment to abstraction, and has a striking luminosity which is typical of Dumitresco.

CHF 7 000 / 9 000  
(€ 6 480 / 8 330)



3407\*

ERNST GEITLINGER

(Frankfurt/Main 1895 - 1972 Seeshaupt)

Zwei stehende Figuren. 1951.

Tempera on paper, mounted on fibre-board.

Signed and dated lower right: Ernst Geitlinger 51, as well as titled, dated and with measurements on the reverse and on the frame, further inscribed: für Künstlerbund.

66.5 x 45.5 cm.

Provenance:

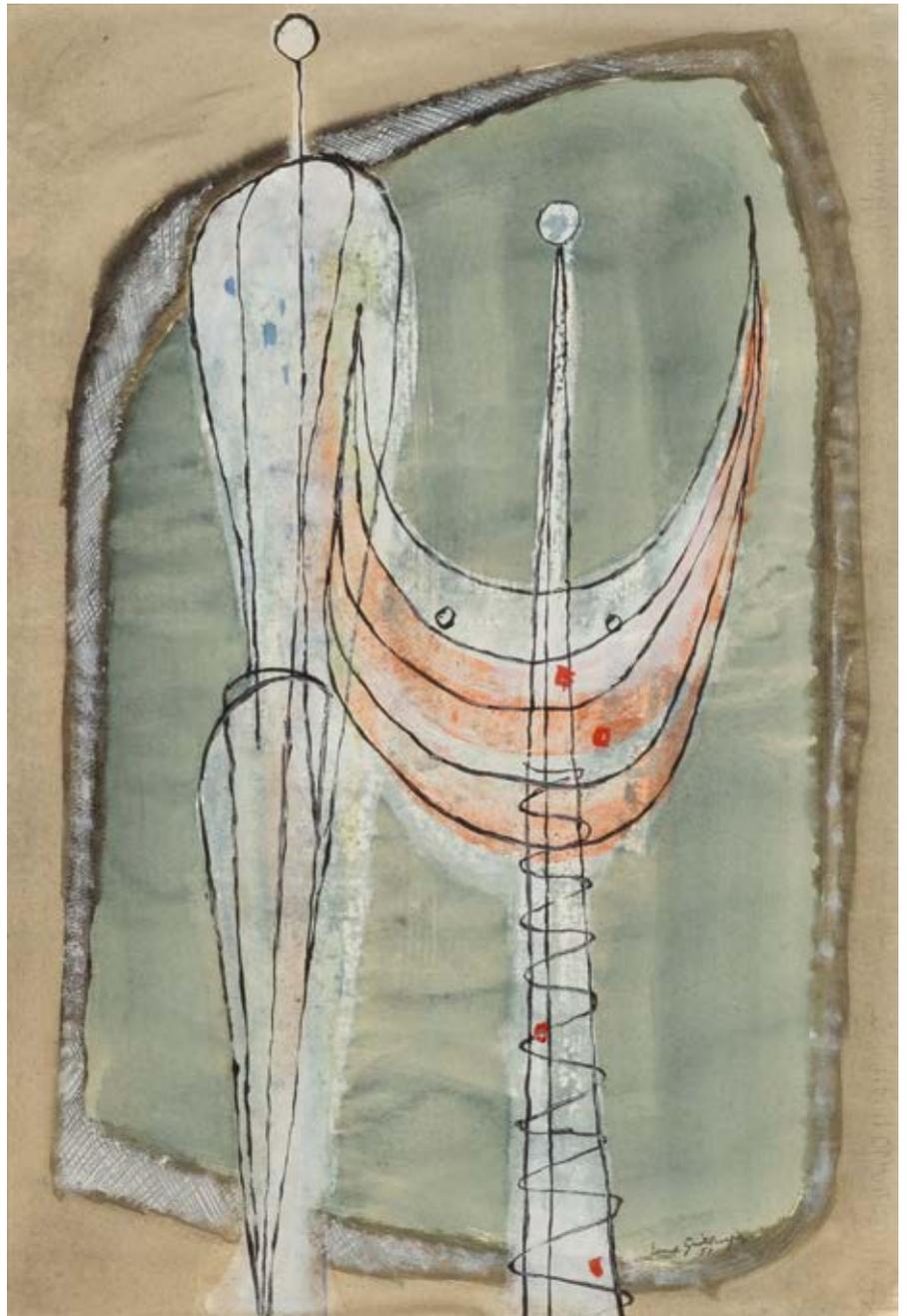
- Collection Marianne Geitlinger, Seeshaupt.
- Estate Ernst Geitlinger.

Exhibition:

- Berlin 1951, 1. Ausstellung des Deutschen Künstlerbund. Hochschule der Bildenden Künste, 1. August - 1. October 1951, no. 69 (with the label on the reverse).
- Witten 1989, Aufbruch ,51. Versuch einer Rekonstruktion der 1. Ausstellung des Deutschen Künstlerbundes nach dem 2. Weltkrieg. Märkisches Museum, 18. June - 27. August 1989.

Literature: Nees, Roswith: Ernst Geitlinger. Werkverzeichnis 1924 - 1972. Gemälde und Arbeiten auf Papier, Saarbrücken 1991, no. G155 (with illu.).

CHF 1 500 / 2 000  
(€ 1 390 / 1 850)



3408\*

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ERNST GEITLINGER

(Frankfurt/Main 1895 - 1972 Seeshaupt)

Frauenakt. 1938.

Oil on canvas.

Signed and dated lower left: Ernst

Geitlinger 38.

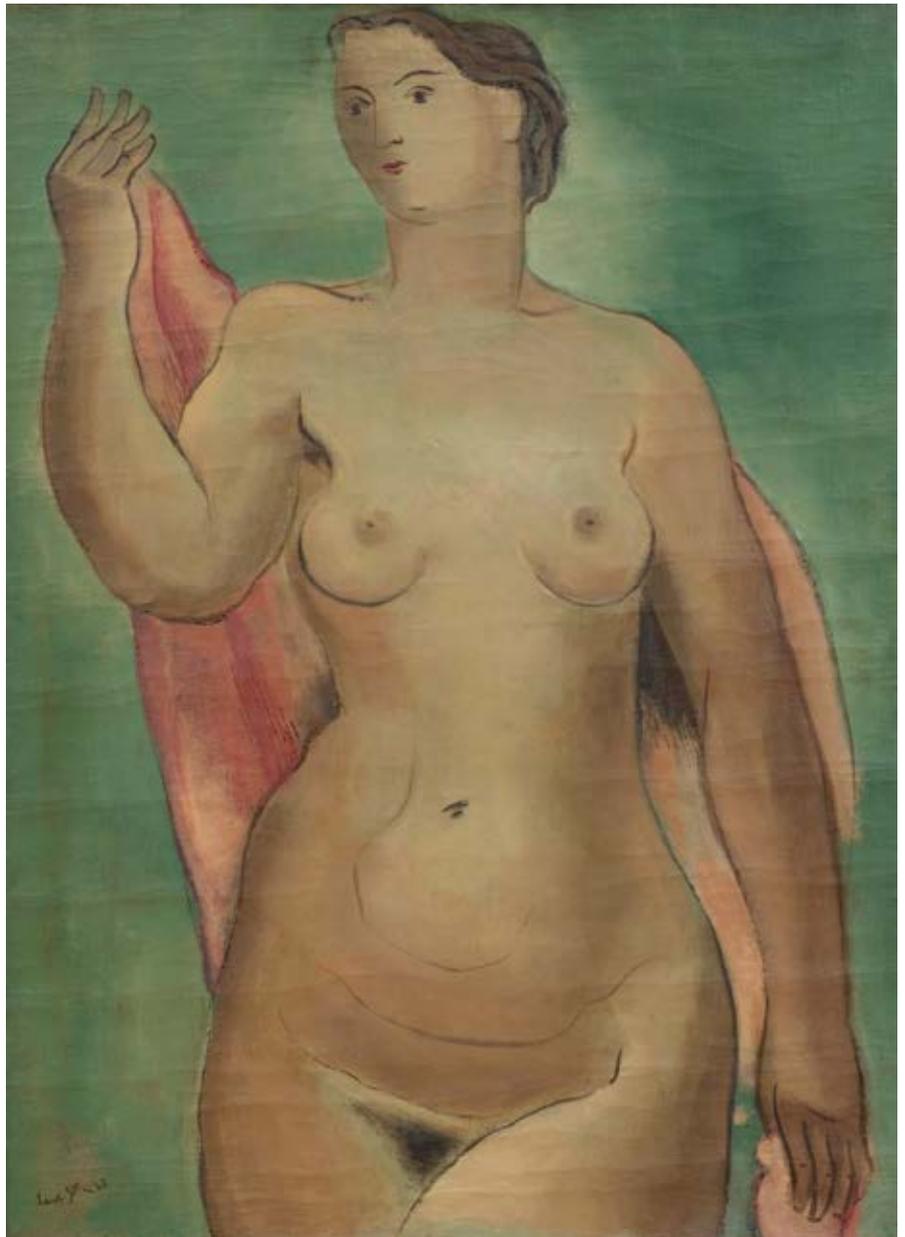
89.5 x 64.3 cm.

Provenance:

- Collection Marianne Geitlinger,  
Seeshaupt.
- Estate Ernst Geitlinger.

CHF 3 000 / 5 000

(€ 2 780 / 4 630)





3409\*

KATTINGERI KRISHNA HEBBAR

(1911 India 1996)

Untitled. 1963.

Ink on paper.

Signed and dated lower right: Hebbbar 63.

38 x 28 cm.

Provenance: Private collection India.

CHF 1 500 / 2 500

(€ 1 390 / 2 310)



3410

PIERRE BONCOMPAIN

(Valence 1938 - lives and works in France)

Untitled.

Coloured chalk and pencil on paper, firmly mounted on cardboard.

Signed lower left: Boncompain.

67.8 x 91.5 cm.

CHF 1 800 / 2 400

(€ 1 670 / 2 220)



3411

KATTINGERI KRISHNA HEBBAR

(1911 India 1996)

Untitled. 1952.

Oil on canvas.

Signed and dated lower right: Hebbbar 52,  
as well as signed and inscribed on the  
reverse: K.K. Hebbbar Bombay.  
51 x 61 cm.

Provenance: Private collection Switzerland.

Literature:

- Voyage in Images, Bombay, Jehangir Art Gallery, 1991 (with illu.).
- Pran Nath Mago: Contemporary Art in India. A Perspective, New Delhi 2001, p. 70.
- Lalit Kala Akademi: Contemporary Series of Indian Art: Hebbbar, New Delhi 1960.

CHF 8 000 / 14 000

(€ 7 410 / 12 960)

3412

MARIA HELENA VIEIRA DA SILVA

(Lisbon 1908 - 1992 Paris)

Site printannier. 1952.

Gouache on paper.

Signed lower right: Vieira da Silva.

51 x 65 cm.

Provenance:

- Galerie Jeanne-Bucher, Paris.
- Galerie Alice Pauli, Lausanne (with the label on the reverse).
- Private collection Switzerland.

Exhibition: Lausanne 1992, Hommage a Vieira da Silva. Galerie Alice Pauli, Lausanne (with the label on the reverse).

Literature: Weelen, Guy/Jaegger, Jean-François: Vieira da Silva. Catalogue raisonné, Milan 1994, no. 1297 (with ill.).

„Things must be ordered in such a way that the beholder finds himself before a being that keeps him company, tells him tales, brings him security.“(cit. Vieira da Silva, in: [www.fembio.org](http://www.fembio.org))

Although Maria Helena Vieira da Silva was granted French nationality in 1956, she is regarded as the most prominent Portuguese artist of the 20th century. Her poetic works are built upon a labyrinthi-

ne network of lines and delicate colours made out of nothingness. The influence of Portuguese mosaics and of the grid-like structures of megacities in which she lived shape her pictures, as can be seen in the present work. Horizontal and vertical white, blue and green strokes build up a complex mesh that is continually broken by the inclusion of the paper into the composition, but which never loses its closely intertwined nature. Although abstract, the impressive composition of Vieira da Silva recalls memories of a city, which give us a birds-eye view, reduced to a system of horizontal and vertical lines.

Daughter of a diplomat, Maria Helena Vieira da Silva was born in Portugal in 1908, but travelled much throughout her childhood. In 1919, she began her studies at the Academia de belas-artistas in Lisbon. In 1928, she moved to Paris in order to continue her studies. Cubism, Futurism and Constructivism, which were the predominant styles of the time, influenced the works

of the young artist in an enduring manner. She managed however to create and develop her own poetic style. She fled with her husband to Brazil when the Second World War broke out and remained there until 1947.

Maria Helena Vieira da Silva was honoured as a human being, woman and artist by innumerable exhibitions, prizes and distinctions that were conferred upon her, such as the Grand Prix National des Arts in 1966 – which was awarded to a woman for the first time ever – and her participation in documenta 1 (1955), documenta II (1959) and documenta III (1964) in Kassel are evidence of the international recognition gained by her oeuvre. Maria Helena Vieira da Silva died in 1992 in Paris.

CHF 40 000 / 60 000  
(€ 37 040 / 55 560)





3413

JEAN-JACQUES SEMPÉ

(Bordeaux 1932 - lives and works in France)

Sénéquier 3. 1967.

Ink and pencil on paper.

Signed, inscribed and dated lower right:

Sempé. St. Tropez, 1967, as well as titled lower left: Senequier 3.

23.5 x 64.5 cm.

Probably trimmed.

CHF 2 000 / 3 000  
(€ 1 850 / 2 780)

3414

LILI ORSZÁG

(1926 Hungary 1978)

Untitled.

Photogramm on photo paper.

Signed lower right: Ország Lili. Indistinct inscription lower left.

25 x 41.5 cm.

Provenance:

- Acquired directly from the artist.
- Since then private collection Zimmermann, Switzerland.

CHF 1 200 / 1 600  
(€ 1 110 / 1 480)

3415

WILFRID MOSER

(1914 Zurich 1997)

Untitled (Signe de piste). 1983.

Lot of 3 oil crayon drawings.

1: Signed lower right: Moser. Signed on the

reverse: Moser, and inscribed: PM82 34 1.

2: Lower left and right with the incised

signature: Moser. Signed on the reverse:

Moser, and inscribed: PM82 33 2.

3: Signed lower right: Moser. Signed on the

reverse: Moser, and inscribed: PM82 32 3.

1: 36 x 38 cm. 2: 39.5 x 39 cm (unevenly

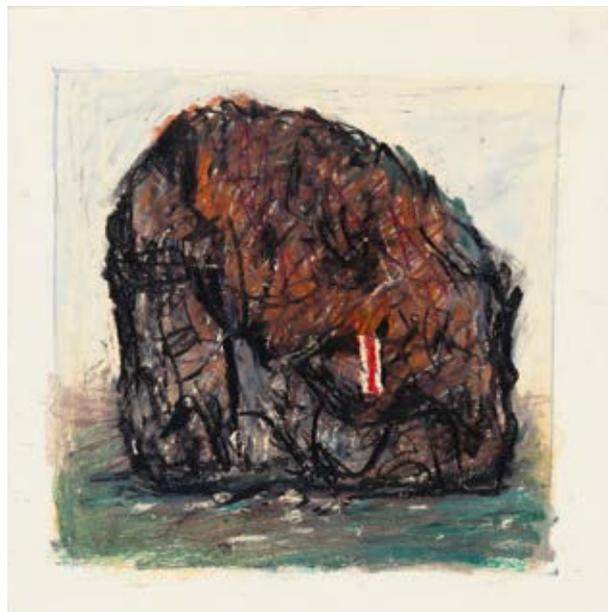
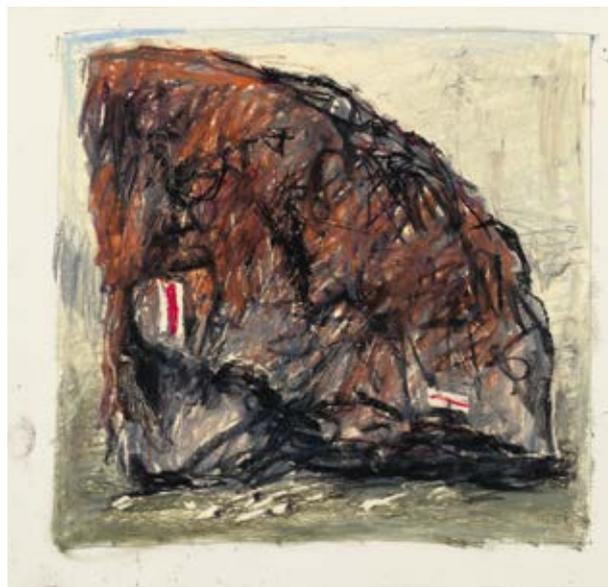
cut sheet). 3: 36 x 36 cm.

We thank the Stiftung Wilfrid Moser, Zurich, for their scientific advice.

Provenance: Private collection Switzerland.

CHF 1 500 / 2 000

(€ 1 390 / 1 850)



3416

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EMIL MÜLLER

(Pfäffikon 1934 - lives in Switzerland)

Untitled. 1961.

Oil on coarse canvas.

Signed and dated on the reverse on the stretcher: Emil Müller 1961. Further with the address label of the artist.

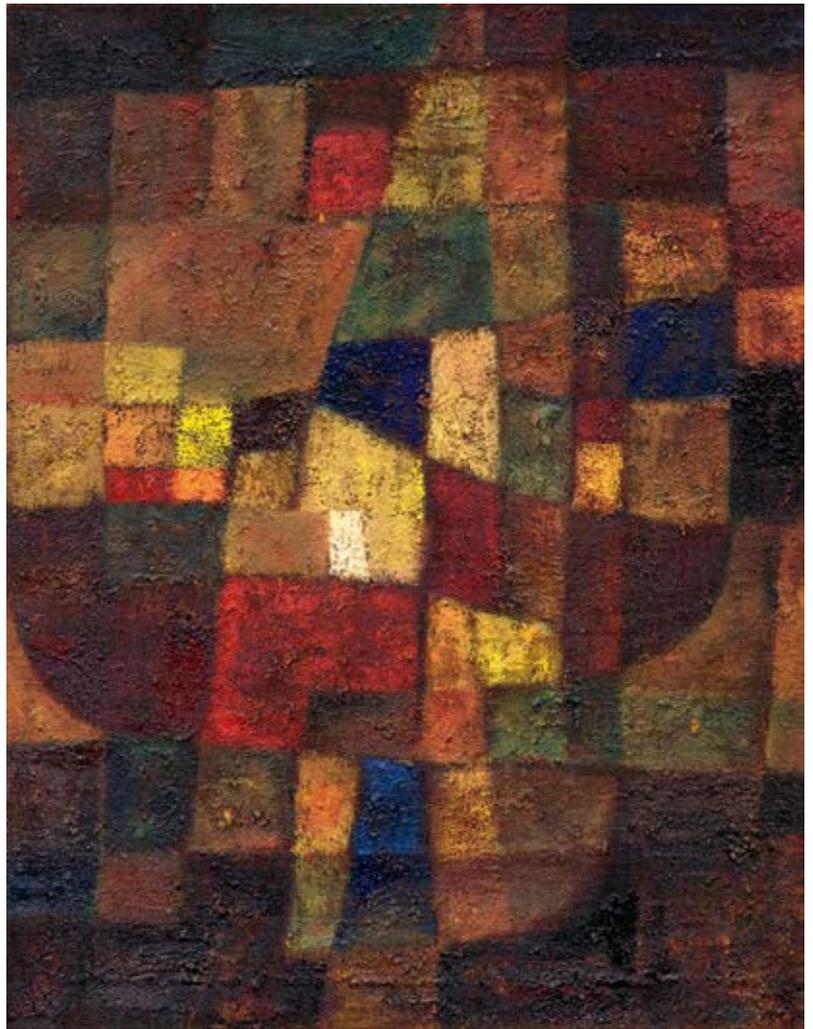
120 x 81.5 cm.

Provenance:

- Auction Galerie Koller, 1961, A55/ lot 5297.
- Purchased from the above by the present owner; since then privately owned Switzerland.

CHF 1 000 / 1 500

(€ 930 / 1 390)



3417

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CARLO VIVARELLI

(1919 Zurich 1986)

form-farb palindrom. 1964.

Acrylic on canvas.

Signed and dated on the reverse: Carlo Vivarelli 1964, also titled and dated on the stretcher: form-farb palindrom 1964.

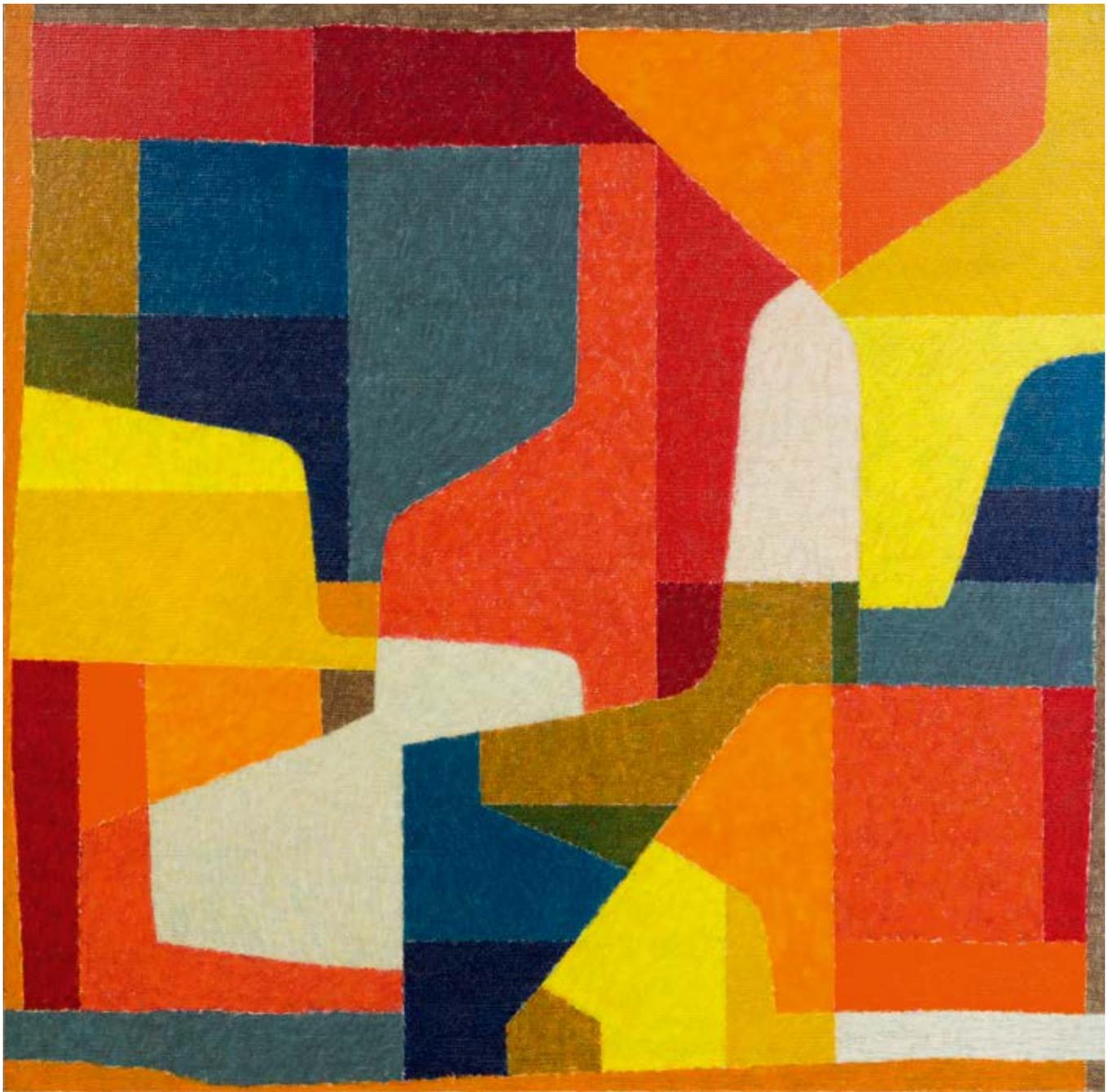
63.5 x 63 cm.

Provenance: Private collection Switzerland.

CHF 3 000 / 4 000

(€ 2 780 / 3 700)





3418

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CARLO VIVARELLI

(1919 Zurich 1986)

Untitled. 1962.

Oil on pavatex.

Signed and dated on the reverse:

C.L. Vivarelli 1962.

99.5 x 99.5 cm.

Provenance: A gift from the artist to the present owner; since then privately owned Switzerland.

CHF 7 000 / 9 000

(€ 6 480 / 8 330)

3419

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CARLO VIVARELLI

(1919 Zurich 1986)

Diagonal zentripetale Gruppen in 8 (extra-vertiert). 1968/69.

Acrylic on canvas.

Signed and dated on the reverse: Vivarelli 1968/69.

87 x 87 cm.

Provenance: A gift from the artist to the present owner; since then privately owned Switzerland.

Literature: Kappeler, Susanne: Carlo Vivarelli. Plastik, Malerei, Gebrauchsgrafik. Zurich 1988, p. 106 (with ill.).

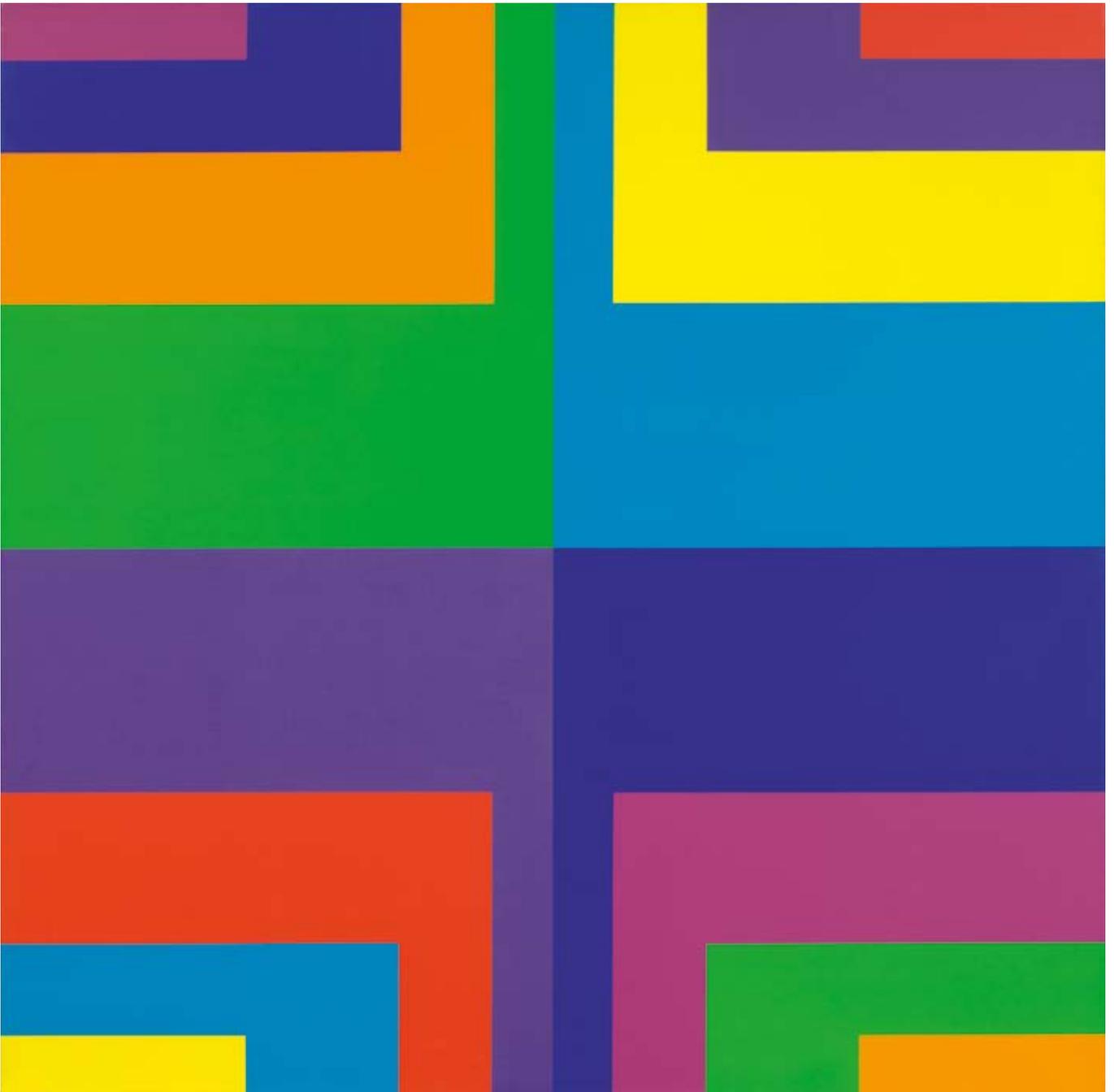
Carlo Vivarelli is often seen as the link between the founders of the Zurich Concrete Art movement, such as Max Bill and Richard Paul Lohse, and the so-called second generation: in terms of his age he belongs rather to the first generation, but his art is more closely associated with the second generation. Also in formal artistic terms, this particular position can be seen: while the first generation of Zurich Concrete Art always followed a „mathematical or combinatorial 'set of rules'“ (Kappeler, Susanne: Carlo Vivarelli. Plastik,

Malerei, Gebrauchsgrafik, Zurich 1988, p. 28), the second generation focussed more on colour variants and used structure as their framework. Vivarelli combines both methods on an equal footing in his work, giving precedence to neither colour nor form. The aim is „(...) an inquiry into the interdependent effect of colour and colour, colour pair and colour pair, colour quality and form. Just as the formal division of the square and subdivisions of the surface is underpinned by strict mathematical and geometric principles, he bases his choices of colour not on 'taste' or 'beauty', but on their mutual relationship. (op cit. p. 32).

The works presented here show most effectively the artistic development of this professional graphic designer. From 1962, colour and form are the predominant theme, yet the forms are not strictly geo-

metric, but playful and more diverse. In addition, the colours and forms do not follow a mathematical concept. By comparison, this work (lot 3418) appears to be the freer than the others. In 1968, the year of the second work (lot 3419), Vivarelli had already found his mature style. The selection of forms and colours follow a clear pattern; the forms are now only strictly geometric, the different sizes being mathematically determined, and the colours are pure. Colour and form are closely bound according to strict principles, and we see demonstrated „the interplay and interpenetration of colour and formal relationships, with changes according to specific principles“. (Op. Cit. p. 30)

CHF 12 000 / 18 000  
(€ 11 110 / 16 670)







3420

JOSEF STAUB

(Baar 1931- 2006 Schlieren)

Untitled. 1947.

Chrome steel.

With the incised monogram stamp and dated: ST47, as well as numbered 2/5.

15 x 16 x 16 cm.

Provenance: Private collection Switzerland.

CHF 1 000 / 1 500  
(€ 930 / 1 390)

3421

JAMES LICINI

(Zurich 1937 - lives and works in Nürens-  
dorf)

Stahlbau VHP60. 2014.

Bronze.

Monogrammed at the bottom: LL.

31.5 x 32 x 14.5 cm.

Provenance: Acquired directly from the  
artist by the present owner; since then  
private collection Switzerland.

CHF 4 500 / 5 500  
(€ 4 170 / 5 090)

3422

CARLO VIVARELLI

(1919 Zurich 1986)

3-part cube from 15 pieces. 1967/68.

Aluminium cast.

Height 33 cm.

Provenance: A gift from the artist to the  
present owner; since then privately owned  
Switzerland.

Literature: Kappeler, Susanne: Carlo  
Vivarelli. Plastik, Malerei, Gebrauchsgrafik.  
Zurich 1988, pp. 58-59 (comp.).

CHF 7 000 / 9 000  
(€ 6 480 / 8 330)

3423\*

FRITZ WINTER

(Altenbögge 1905 - 1976 Diessen)

Kleiner Garten. 1958.

Oil on canvas.

Signed and dated lower left: fwinter 58,

and titled, signed and dated on the

reverse: Kleiner Garten fWinter 58.

70 x 80 cm.

Provenance:

- Collection Hermann Kessler, Kassel; acquired directly from the artist's studio in the 1950s.
- By descent to the present owner, private collection Northern Germany.

Exhibition:

- 1962 Kassel, Fritz Winter. Neue Bilder und Bilder aus Kasseler Privatbesitz. Kasseler Kunstverein, 21 January - 19 February 1962, no. 73.
- 1992/1993 Kassel, Fritz Winter 1905-1976. Staatliche Museen Kassel, Neue Galerie, 21 November 1992 - 31 January 1993, no. 174.

Literature: Lohberg, Gabriele: Fritz Winter. Leben und Werk mit Werkverzeichnis der Gemälde und einen Anhang der sonstigen Techniken, Munich 1986, no. 2175.

"It has to do with the detachment from external appearances and the importance of the internal driving forces, which are not immediately visible, and the internal structure, which is not immediately tangible". (cit.: Ernst Kállai in: Hubertus Gassner. Naum Gabo – Fritz Winter 1930 – 1940, Exhibition catalogue, Folkwang Essen Museum 2003, p. 77)

With this description of the representation of nature in Abstract Art, Ernst Kállai perfectly captures Fritz Winter's artistic intention. Art should reveal the internal

structures and processes of organisms and objects – parallel to the latest scientific discoveries about nature which broke fresh ground in the early 20th century. During the 1930s and 1940s, when the Bauhaus pupil Fritz Winter grappled with the artistic oeuvre of his teachers Paul Klee and Wassily Kandinsky, as well as of his mentor Naum Gabo, a far-reaching, revolutionary step is already evident in the artistic representation of nature: landscape portrayal at the beginning of the 20th century was characterised by a new image of nature as it "becomes meaningful in a different manner. It loses its clarity but gains unknown totality. It can be located anywhere, (...) in us and outside us". (Gottfried Boehm: The new image of nature. After the end of landscape painting in: Manfred Smuda (editor), Landscape, Frankfurt /M, 1986, p. 108)

Deeply convinced by this artistic concept, Winter – reduced to the artistic means of paint and form – worked at reproducing nature. He layered, branched and intertwined individual lines, rectangles and surfaces into and over each other. As a founding member of the artist group "Zen 49" in Munich, which included Willi Baumeister, Rupprecht Geiger, Julius Bissier and Rolf Cavael, he attempted to bring this concept to wider recognition in the years following the war, also in the light of its condemnation as "degenerate art" during the period of Nazi rule. This follow-up of the tradition of

classical abstraction of the pre-war years, the further continuation and development of artistic values and the spread and mediation of abstraction as an equivalent creative means of expression, constitute a significant chapter in the development of modern, abstract art in Germany. Winter's most urgent concern is to make reality, the forces of nature and their constant change allegorically apparent.

The bright picture, "Kleiner Garten (Small garden)", offered here is a wonderful example of the visualisation of nature and its inner structures, as Winter once again succeeds in designing the individual elements as a harmonious whole, whilst developing an astonishing spatial depth. An easing of the image structure, visible in Winter's art since the end of the 1950s, can be recognised here. The colour range brightens, and the bright red and green oblongs accentuate the almost monochrome background. Energy and excitement arise between the different elements, creating a cheerful and happy effect. Every semblance of formal gesture has been dropped. Winter enables a free and detached view into the blooming garden; the dynamics of the brushstroke becomes the vividness of nature.

CHF 25 000 / 35 000

(€ 23 150 / 32 410)



3424\*

ERNST GEITLINGER

(Frankfurt/Main 1895 - 1972 Seeshaupt)

Odaliske. 1963.

Dispersion paint on burlap.

Signed and dated on the reverse:

Ernst Geitlinger 63.

160 x 102 cm.

Provenance:

- Collection Marianne Geitlinger,  
Seeshaupt.
- Estate Ernst Geitlinger.

Exhibition: Munich 1963, Grosse Kunst-  
ausstellung. Haus der Kunst, 12. June -  
6. October 1963, no. 615 (with the label on  
the stretcher).

CHF 4 000 / 6 000

(€ 3 700 / 5 560)





3425

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**ITALO VALENTI**

(Milan 1912 - 1995 Ascona)

Pays Bleu. 1966-67.

Oil on canvas.

Signed lower left: I. VALENTI, as well as signed dated and inscribed on the reverse: I. VALENTI 1966-67 Nr. 25. Also titled on the stretcher: „PAYS Bleu“.

50 x 51 cm.

Provenance:

- Acquired directly from the artist by the previous owner.
- By descent to the present owner; private collection Switzerland.

Literature: Carena, Carlo/Pult, Stefano: Italo Valetti. Catalogo ragionato dei dipinti, Milan 1998, p. 232, no. D624 (with ill.).

CHF 4 000 / 6 000  
(€ 3 700 / 5 560)



3426

PIERO DORAZIO

(Rome 1927 - 2005 Perugia)

Untitled, 1988.

Watercolour on firm paper.

Signed and dated lower right: Piero

Dorazio 1988, and dedication lower cen-

tre: für Erika Kessler ... 3.10.

54 x 45 cm.

Provenance: A gift from the artist to the present owner; private collection Switzerland.

CHF 2 000 / 3 000  
(€ 1 850 / 2 780)



3428

ITALO VALENTI

(Milan 1912 - 1995 Ascona)

Val Bavona. 1983.

Collage on hardboard.

Signed lower left: I. VALENTI.

28 x 29 cm.

Provenance:

- A gift from the artist.
- By descent to the present owner; since then privately owned Switzerland.

Literature: Carena, Carlo/Pult, Stefano:  
Italo Valetì. Catalogo ragionato dei dipinti,  
Milan 1998, no. C1069 (with ill.).

CHF 2 800 / 3 400  
€ 2 590 / 3 150

3429

## SERGE POLIAKOFF

(Moscow 1900 - 1969 Paris)

Composition abstraite. Probably 1966.

Oil on canvas.

Signed lower centre and lower left: Serge Poliakoff.

93 x 73.5 cm.

We thank Alexis and Thaddée Poliakoff for their scientific advice. The work is registered in the Archives Serge Poliakoff, Paris, under the number 966068. The work will be included in the 5th volume of the catalogue raisonnée, which is currently being prepared. Further with the certificate by the Archives Serge Poliakoff.

Provenance:

- Auction Galerie Koller, 19 November 1978, lot 5331.
- Acquired from the above by the present owner; since then privately owned Switzerland.

Serge Poliakoff was born in 1900 in Moscow. He fled at the age of 18 from the October Revolution in Russia and having travelled through Kiev, Tiflis, Sofia, Belgrade, Vienna and Berlin, he arrived in 1923 in Paris where he settled. As he had studied music, he started playing guitar to earn a living, but quickly turned to art and set out to learn painting, first at the Académie Frochot, then at the Académie de la Grande Chaumière. In 1931, Poliakoff took part, for the first time, in a group exhibition at the Galerie Drouant; he then spent the years from 1935 to 1937 in London where he attended the Slade School of Art. The innumerable international exhibitions at which his impressive works were shown

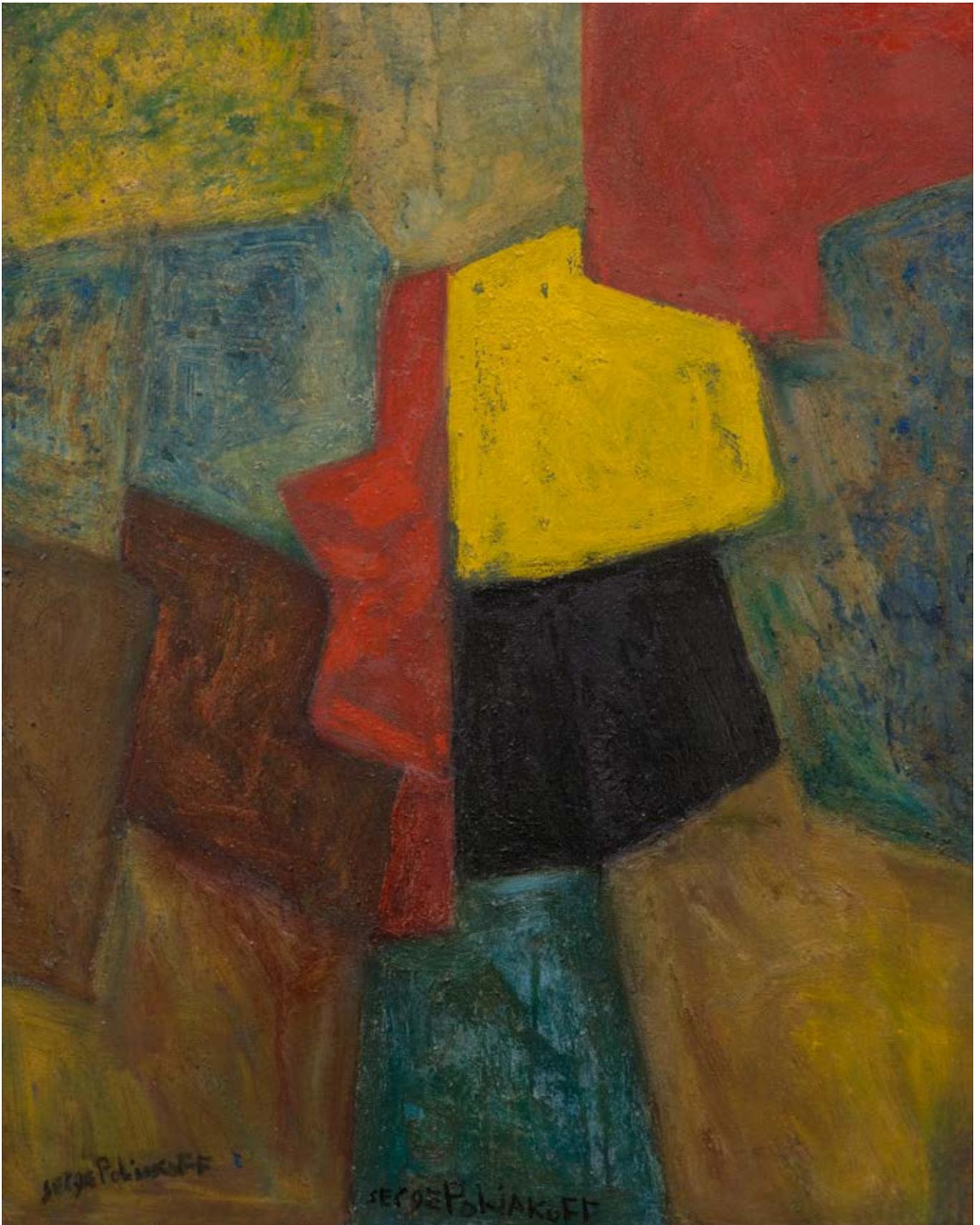
give evidence of the great recognition he gained as from the 1960s.

Poliakoff started with figurative painting, but he progressively turned to Abstract Art when he met Sonia and Robert Delauney and Wassily Kandinsky. However, he was above all influenced by Otto Freundlich, with whom he had forged bonds of friendship and whose colour compositions fascinated him; it was during that period that he developed his own unmistakable two-dimensional colour works, the so-called Poliakoff's "colour chords (compositions)". From the outset, Poliakoff utterly dissociated in his works colour from any figurative, respectively any representational, form; his concern lay more in the dynamics as well as in emotion.

Based on his music studies, he applied two different composition principles in his works, which can be compared to polyphony (music in which several different tunes are played or sung at the same time) and homophony (accompaniment chords are subordinate to the main voice) in music. In the early 1950s in particular, Poliakoff first produced monochrome works in which he densely painted the colour fields with different nuances of the same colour. At the same time, he experimented with the juxtaposition of many different adjoining colours.

The present work, dating back to the mid-1960s, belongs to the works that were reworked a second time by Poliakoff, and this is the reason why they have been signed twice. The vibrant yellow surface, slightly off-centre, dominates the work and emerges again and again in other colour-fields. This illustrates clearly the artist's characteristic *modus operandi*: he applies various layers of superimposed colours, so that almost no clear colour-fields appear, but as we watch the painting, we progressively discover an increasing number of different colours. This is how, in spite of abstraction, Poliakoff achieves a coherent composition. Red is another dominant colour in this work which limits the composition at the top right and can be discerned diagonally across the picture. The artist creates thus a diagonal that governs the whole composition, on which the other colour-fields are aligned. These colour-fields, which are never completely symmetrical, nor completely geometrical, confer to the painting its strong dynamic.

CHF 180 000 / 280 000  
(€ 166 670 / 259 260)





3430

KURT LAURENZ METZLER  
(St. Gallen 1941 - lives and works in Zurich)  
Strassenmenschen (white). 1969.  
Polyester, painted white.  
At the left foot monogrammed and dated:  
KLM 69.  
Height 195 cm.

Provenance:  
- Galerie Walde.  
- Acquired from the above by the present  
owner in October 2008; since then priva-  
tely owned Switzerland.

This work will be offered as enchère réser-  
vée with lot 3431.

CHF 4 000 / 6 000  
(€ 3 700 / 5 560)



3431

KURT LAURENZ METZLER  
(St. Gallen 1941 - lives and works in Zurich)  
Strassenmenschen (black). 1969.  
Polyester, painted black.  
At the right foot monogrammed and  
dated: KLM 69.  
Height 191 cm.

Provenance:  
- Galerie Walde.  
- Acquired from the above by the present  
owner in October 2008; since then priva-  
tely owned Switzerland.

This work will be offered as enchère réser-  
vée with lot 3430.

CHF 4 000 / 6 000  
(€ 3 700 / 5 560)



3432

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MARTIN DISLER

(Seewen 1949 - 1996 Geneva)

Portrait. 1979.

Acrylic on nessel cotton.

Signed and dated lower right: Disler 79.

200 x 176 cm (nessel cotton irregularly cut).

Provenance:

- Former collection Elisabeth Kaufmann, Basel.
- Private collection Switzerland.

CHF 8 000 / 14 000

(€ 7 410 / 12 960)

3433

## ALEXANDER CALDER

(Lawnton/Pennsylvania 1898 - 1976 New York)

Couple with black dog. 1967.

Watercolour on paper.

Signed and dated lower right: Calder 67.

74.7 x 110 cm.

The work is registered at the Calder Foundation, New York, under the application number: A06855.

## Provenance:

- Pearls Gallery, New York.
- Private collection Geneva, 1974.
- Auction Finarte Milan, 27.04.1982, lot 349.
- Private collection Switzerland.

Alexander Calder was born in 1898 in Lawnton, Pennsylvania to a family of artists. Both his grandfather and his father were successful sculptors and his mother a portrait painter. Very early on, Calder began to make sculptures and objects out of wire. During his youth, the family often moved house, from Arizona to California, Philadelphia and New York. In 1915 Calder finished high school in San Francisco and decided to study engineering at the Stevens Institute of Technology in Hoboken, New Jersey. On completing his studies, he held various jobs as an engineer and travelled throughout America before finally deciding to become an artist, and to study in New York at the Art Students League.

In 1926 Calder moved to Paris and enrolled at the Académie de la Grand Chaumière. Here he met, amongst others, Fernand Léger, Hans Arp and Marcel Duchamp. When sailing to New York in 1929, he met Louisa James, grand-niece of Henry and William James, and married her in 1931. They settled in Roxbury, Connecticut, and started a family. As early as 1943, the Museum of Modern Art in New York held a retrospective of Calder's work – a

great honour for such a young artist. In 1955 Calder travelled with Louise to India, where he produced nine sculptures as well as jewellery. In 1963 he moved into a studio in Indre-et-Loire in France and in 1966 he published his "Autobiography with Pictures". Calder died unexpectedly in 1976, shortly after the opening of a large retrospective at the Whitney Museum, New York.

Calder was fascinated by the circus from very early on, and in 1926 he made his first mechanical toys. His "Cirque Calder" consists of miniatures made of wire, fabric, corks, string and other found objects was just on view at Tate Modern. This sizeable work was exhibited in America and Europe and met with the approval of the Paris avant-garde in particular. In this period he also produced his wire pictures, which were exhibited in Paris in 1929. A visit to Piet Mondrian's studio in 1930 influenced him greatly and from then on turned his attention finally to abstraction. Shortly afterwards he experimented with the first kinetic works, which were driven by motors and cranks. These pieces were seen as the first works of art liberated from the traditional notion of the work of art as static object.

In 1931 Marcel Duchamp named Calder's works "mobiles", and in 1932 he began to suspend his works, which would move in the wind or when touched. In 1934 there followed outdoor works which would be "driven" only by the wind. At the same time, he also experimented with static,

abstract sculpture, which Hans Arp called "stables". After the Second World War, Calder increasingly used sheet iron, which he cut into pieces and painted in the now-famous colours of black, red, white and blue. In 1946 his works, almost exclusively hanging and standing mobiles, were shown at the Galerie Louis Carré in Paris. These had a great impact, together with the catalogue text written by Jean Paul Sartre. Although he is famous today for his sculptures, Calder painted throughout his artistic career and also made prints. His painting style became progressively more abstract over the years, the forms increasingly geometric and often with the appearance of movement.

In the 1960s, although Calder worked predominantly with abstract forms, figural depictions would appear now and again in his drawings, as impressively demonstrated in the present example. Despite the use of motifs from earlier works, the colour palette with its blue, red, black and yellow, as well as its flatness, clearly indicate that this is a watercolour from the 1960s. This sketch-like, humorous drawing is evocative of the early circus drawings of the Cirque Calder.

CHF 30 000 / 40 000  
(€ 27 780 / 37 040)



3434

KIMBER SMITH

(Boston 1922 - 1981 New York)

2 sheets: Untitled. 1975. 1977.

Watercolour and gouache on paper with perforated bottom edge.

Monogrammed lower left: KS.

48.4 x 39.3 cm.

Provenance:

- Galerie Turske & Turske, Zurich (with the label on the reverse).
- Purchased from the above by the present owner; since then privately owned Switzerland.

CHF 800 / 1 200

(€ 740 / 1 110)



3435

KIMBER SMITH

(Boston 1922 - 1981 New York)

Large cat. 1980.

Acrylic on canvas.

Monogrammed lower left: KS, as well as monogrammed, dated and titled on the reverse: KS 1980 LARGE CAT, further with the measurements and direction arrow. 102 x 81.5 cm.

Provenance:

- Galerie Turske & Turske, Zurich (with the label on the reverse).
- Purchased from the above by the present owner; since then privately owned Switzerland.

Exhibition: 1984 Zurich, Kimber Smith. Arbeiten auf Leinwand und Papier von 1952 bis 1981. Galerie Knoedler, Zurich, no. 9 (with ill.).

CHF 3 000 / 4 000

(€ 2 780 / 3 700)





3436

## DRAGO PRELOG

(Celje/Slovenia 1939 - lives and works in Vienna)

Erfreuliche Schweinerei. 1985.

Acrylic on canvas.

Signed, dated and titled lower right: Drago Prelog Erfreuliche Schweinerei 1985.

120 x 150 cm.

### Provenance:

- Acquired from Galerie Land, Vienna, at Art Basel in 1990.
- Privately owned Switzerland; by descent to the present owner.

The so-called „Umlauf-Bilder“ (“Circulating-Pictures”) of the Austrian painter Drago Prelog, to which the present work belongs, show the “traces of a sequence of actions”. The artist returns several times to the flat-lying canvas and follows the circle, respectively the oval, time and time again, thereby superposing layers of colour and creating a thick “Umlauf-Spur” or “Circulating-Trace”. The superimposing of colours, the fine lines as well as the

sometimes almost thick application of paint, constitute the uniqueness of this work.

Born in 1939 in Slovenia, Prelog moved with his parents to Austria. From 1954 to 1958, he attended the Bundesgewerbeschule in Graz, focusing mainly on decorative painting. From 1958 to 1962, he studied at the Akademie der Bildenden Künste where he has also held a chair since 1969. Drago Prelog was awarded the title of Professor in 1999.

CHF 6 000 / 8 000  
(€ 5 560 / 7 410)

3437\*

ROBERT ROTAR

(Berlin 1926 - 1999 Düsseldorf)

Untitled.

Oil on canvas.

80 x 80 cm.

The work will be included in the forthcoming catalogue raisonnée by Ingrid Skiebe and is registered under the number: G 2709.

Provenance: Private collection Switzerland.

Robert Rotar was one of the most extraordinary artistic figures of the second half of the 20th century.

Born in Berlin in 1926, Rotar drove a tank during the Second World War. After the war he trained as a cabinetmaker, then went on to study painting as well as furniture and interior design in Cologne and Bremen. In 1947/48 he first began to deal with the spiral in his artistic works. His work as interior designer and manager at the newly established furniture design firm Knoll in Stuttgart, and from 1957 in Düsseldorf, brought him into frequent contact with contemporary artists such as Joseph Beuys and James Lee Byars, with architects like Mies van der Rohe, as well as with the leading gallery owners and art dealers of the 1960s. Rotar was

by all accounts an introvert, but maintained long relationships with certain of his acquaintances, especially Beuys and Byars. From 1973 on, Rotar decided to devote himself exclusively to his painting and photography. Over the years he distanced himself more and more from the art market, and died unexpectedly in August 1999.

Rotar's artistic work was dedicated to one single form: the spiral. "I paint spirals in all different forms," said Rotar. "What fascinates me about them is how they develop through centrifugal force. Just as in the theory of Relativity, I use the phenomenon of time in combination with rotation as a fourth coordinate in space. When I connect two subjective 'fixed' points, the spiral tendency becomes visible." (quote from Robert Rotar in 1969, from: [www.rotar22.de](http://www.rotar22.de)). "Rotar often painted in a trancelike, meditative state, entirely concentrated on the spiritual situation. His artistic impulse was not directed by spontaneous gestures, but rather by a spiritual dialogue with the spiral motif. The spiral – which sym-

bolized for Rotar the infinite, the primeval and the eternal – was the theme that enabled him to most effectively address fundamental issues about the cosmos and being." (ibid.)

Since science and philosophy carried the same weight in his world view, his knowledge covered a broad range of topics. In the realm of science, Rotar studied astrophysics, nuclear physics, molecular biology, and brain and genetic research, and was personally acquainted with the leading scientists in these fields. His philosophical interests included Hermeticism, ancient magic and astrology, alchemy, the Kabbalah and the Tarot, world religions, Neoplatonism, ancient mystery religions and esotericism, runic writing, numerology, and much more.

CHF 15 000 / 25 000  
(€ 13 890 / 23 150)



3438\*

## OTTO PIENE

(Laasphe 1928 - 2014 Berlin)

Das Schwarz ist heiss. 1967.

Gouache, pigment and fire on cardboard,  
firmly laid on fibreboard.

Signed and dated lower right: Piene 67,  
also titled lower left: „Das Schwarz ist  
heiss“.

66 x 92.5 cm.

Provenance: European private collection.

„What is a picture? A picture is a force field, an arena where the author's energies meet, are melted, poured into the movements of colour, received from the depth of the universe, conducted into the capillaries of the open soul of the viewer.“ (Otto Piene 1959, cit.: Künstler Kritisches Lexikon der Gegenwartskunst, Ed. 13, p. 2).

When Otto Piene, pioneer of Light and Fire art, took up the post of visiting professor at the University of Pennsylvania, USA in 1964, he was already highly recognised and valued in Germany as co-founder of the artist group ZERO. The group, which he founded in 1957 together with Heinz Mack, postulated a radical fresh start for art after the war. Instead of using paint and brushes, Zero artists experimented with new materials and with the elemental powers of nature: light, movement, wind, fire, air, energy. New and spectacular creative processes emerged from this: nailing (Uecker, Aubertin); painting with smoke and fire (Piene, Aubertin); cutting and piercing canvases (Piene and Fontana); filing aluminium (Mack). A new identity had

developed in relation to the reproduction of nature and its phenomena. Nature was no longer to be reproduced as a copy, but in fact used as a means of expression by the artist. Artists would then free themselves yet further from the classical painting process: the creative process would become a "performance of creation", as it was named in the 3rd edition of the Zero journal. The act of creating would become the art, just as much as the end product of the process.

Otto Piene first approached the element of fire as creative material through his smoke drawings. The smoke took on the function of paint. At the beginning of the 1960s, however, he went further, allowing the fire itself to create the form of the picture. During the short process of burning, the flammable paint would coagulate on the picture surface, forming, colouring and transforming it. After the flame had been extinguished, the autonomously created structure would be finally secured, and hence the organic process of nature would be brought into opposition with a controlled artistic intervention, using various creative tools and resulting in a synthesis.

The "hand" of the artist is replaced by the natural elements.

In the powerful work "Das Schwarz ist heiss" (the black is hot) both the choice of title and the colour combination of red and black make reference to the creative process. In the present work, this explicit reference to fire and the related phenomena of transformation, destruction, soot and heat, skilfully combine Piene's artistic goals. Only the incline and the distance of the canvas from the source of the fire, as well as the moment when the burning process was brought to an end, were actively determined by the artist, so that the full force of the fire is brought to bear within the picture.

CHF 25 000 / 40 000  
(€ 23 150 / 37 040)



"Black is hot  
Zero is the moon.  
The sun is zero.  
Zero is white.  
The desert is zero.  
The sky over zero.  
The night."

(from the Zero Manifesto 1963 cit: after: Dirk Pörschmann, Margiet Schavemaker (ed), Zero, Cologne 2015, p. 214)

3439\*

KAZUO SHIRAGA

(1924 Amagasaki/Japan 2008)

Untitled. 1961.

Oil on canvas.

Signed in Japanese lower right: Shiraga,  
also signed and dated on the reverse:

Kazuo Shiraga 1961.

24.4 x 34.3 cm.

Provenance:

- Tokyo Gallery, Japan.
- Acquired from the above by „Estate 11 East 86th NYC“.
- European private collection.

After 200 years of self-imposed political and consequently cultural isolation, Japan re-opened to the West in the course of the 19th century. For Japan's art, this meant that it was confronted with Western art, which was totally unknown to them and also very different from the artistic traditions of Japan. At first, this cultural opening led Japanese artists to imitate occidental art, which in their eyes had no negative connotation and was common practice. It was shortly after the Second World War that the artist Yoshihara Jiro declared the independence of Japanese Contemporary Art. Behind this claim lay, on the one hand, the encouragement to create something that had never existed before, and on the other hand, the demand to cease all imitations of western art.

Against this background, in 1954 a group of artists founded GUTAI, meaning "spontaneous, direct, capable of expressing, without reflexion and immediately, one's own thoughts and feelings." (cit. Barbara Bertozzi, in: Gutai exhibition catalogue: Japanese Avant-Garde 1954-1965,

Mathildenhöhe Darmstadt, 24th March – 5th May 1991, p. 20). The first project with which they made their debut was an open-air exhibition, which in itself was quite revolutionary. But their art was also far-sighted and alluded to the DADA movement: it was composed of happenings, performances in which the spectators could take part, and in which nature was included as well. All of this took place spontaneously, in an almost playful manner, without any concept, which stood in stark contrast to Japan's strict, hierarchical society.

The interaction of occidental and oriental art is immanent; the material used by the GUTAI artists was to be found later in the works of Piero Manzoni and the Arte Povera. The impasto, dynamic and abstract manner of painting shows a close relationship to the European Art Informel as well as to the American Abstract Expressionism. Although the great Informel art critic, Michel Tapié, had much influence on the group through his numerous visits to Japan, namely with Georges Mathieu, and remained in close contact with them, the members of GUTAI nonetheless always referred to the American Jackson Pollock as the artist who most influenced their work. Due to their increasing international fame, GUTAI's experimental techniques, happenings, etc. decreased in favour of oil painting; the demands of the art market

and innumerable exhibitions, also in Europe, led to compromises and at the same time somewhat reduced their creativity. The admittance of new artists in 1965 rang up the curtain on a new GUTAI period.

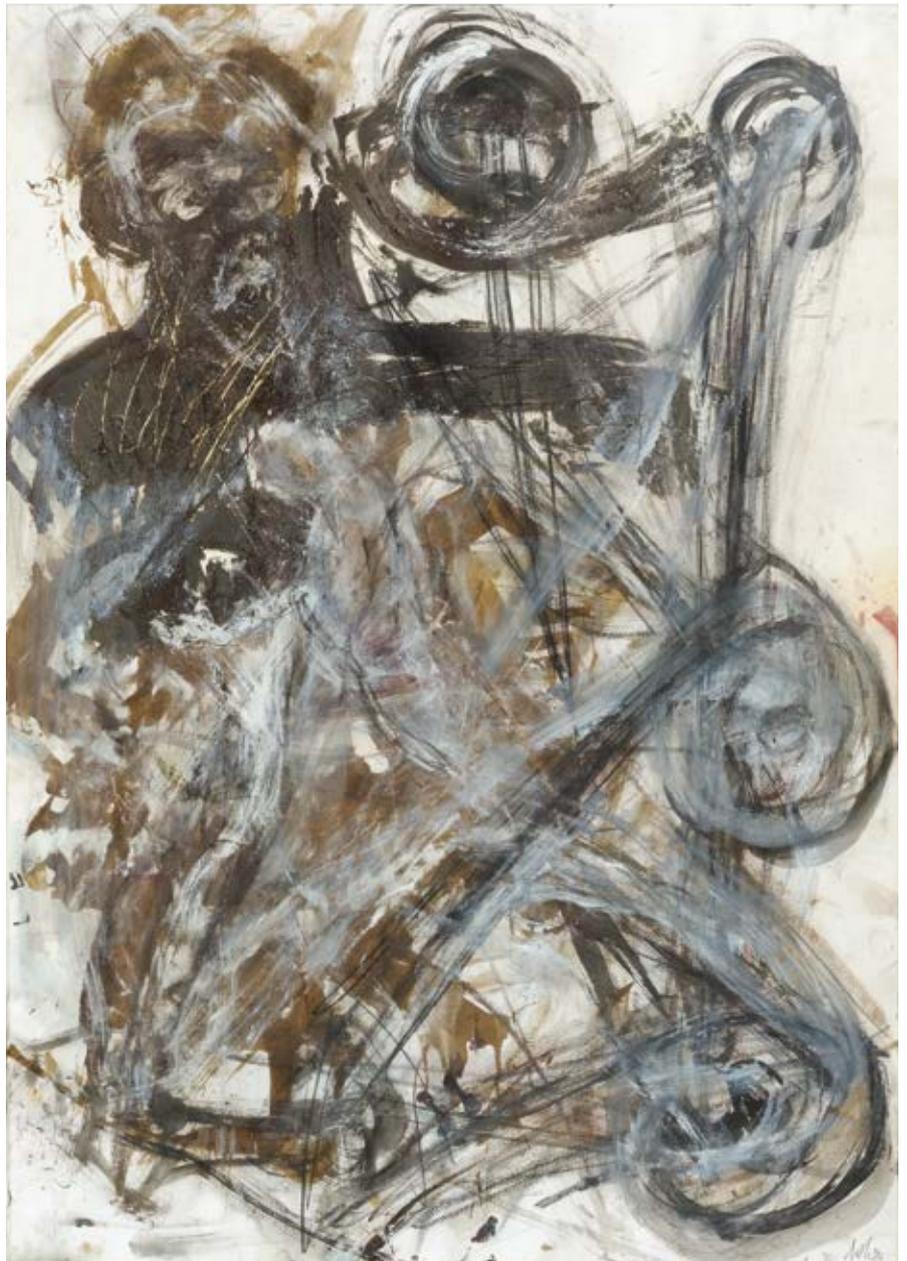
One of the most famous artists of the first generation is Kazuo Shiraga, who became an official member of the group in 1955. In his first happenings, Shiraga takes the Action-Painting of Jackson Pollock extremely far, creating paintings with his feet or suspended on straps in order to soar over the canvas and be able to paint with his feet.

In the present, small-format work, the incredible energy with which Shiraga creates his painting is clear at first sight. The scattered, pastose surfaces show not only the dynamics of the work, but also the expressive and free creative process of the painting. The scattered, almost watercolour-like colour-fields seem almost to arise from the canvas. The colour of the canvas is thus included in the composition; red dominates the work, but with the black and blue forms a dense composition.

CHF 70 000 / 100 000  
(€ 64 810 / 92 590)



„We are following the path that will lead to an international common ground  
where the arts of the East and the West will influence each other.  
And this is the natural course of the history of art.“  
(Yoshihara Jiro, 1958).



3440\*

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MARTIN DISLER

(Seewen 1949 - 1996 Geneva)

Untitled. 1986.

Acrylic, quartz sand and charcoal on paper.

Signed and dated lower right: disler 86.

100 x 70 cm.

Provenance:

- Gallery studio d'arte cannaviello, Milan (with the label on the reverse).
- Privately owned Italy.

CHF 3 000 / 5 000

(€ 2 780 / 4 630)

3441

## JOEL PERLMAN

(New York 1943 - lives and works in New York)

Whisper. 1976.

Polished steel.

Monogrammed and dated on the plinth lower right: JP76.

95 x 38 x 17 cm.

Provenance:

- Acquired from Galerie André Emmerich, Zurich/New York, by the present owner in 1977.
- Since then privately owned Switzerland.

Exhibitions:

- Zurich 1976, Small Scale Sculpture. Galerie André Emmerich, 12 June - 28 August 1976.
- Zurich 1977, Joel Perlman. Galerie André Emmerich, 3 September - 15 October 1977.

The sculptor Joel Perlman was born in New York in 1943. Having obtained his B.F.A. at the Cornell University in 1965, he completed his studies two years later with an M.A. from the University of California, Berkeley. Joel Perlman has been teaching at the University of Visual Arts, New York, since 1973.

His sculptures, which are mostly larger-than-life, are always the reflexion of his creative process and of a great tension between weight, monumentality, space, gravity and danger. And yet he never makes any preparatory drawings, but only lets the sculpture develop during the creative process. A considerable part of his work is devoted to welding, which once again renders visible to the spectator the significance of his creative work.

„While minimalism was the predominant style of his generation, Perlman chose to push his forms into ever-more complicated, gravity defying, configurations. Though he shares certain qualities with his peers - the thrill of danger in a Richard Serra, the blue-collar heroism of Mark diSuervo - Perlman always investigates with originality. He expands, rather than appropriates, enriching our experience with industrial materials.“ (zit. [www.sculpture.org](http://www.sculpture.org)).

CHF 2 000 / 3 000  
(€ 1 850 / 2 780)







3442\*

ERNST FUCHS  
 (1930 Vienna 2015)  
 Untitled. 1986.  
 Gouache and pastel on paper.  
 Signed and dated lower left:  
 Ernst Fuchs 1986.  
 69.5 x 50.3 cm.

We thank Angelika Fuchs, Privatstiftung  
 Ernst Fuchs Vienna, for her scientific  
 advice.

Provenance:  
 - Acquired from Kunsthandlung Artes,  
 Hamm, by the present owner circa 20  
 years ago.  
 - Collection Prinz von Hohenzollern, Castle  
 Henley Park, Surrey, Great Britain.

CHF 9 000 / 14 000  
 (€ 8 330 / 12 960)

3443

ARMAN  
 (ARMAND PIERRE FERNANDEZ)  
 (Nice 1928 - 2005 New York)  
 Untitled. 1988.  
 Bronze.  
 With the incised signature and date: Arman with  
 Max 88.  
 53 x 49 x 43 cm.

We thank Denyse Durand-Ruel for her scientific  
 advice. The work is registered at the Archives  
 Denyse Durand-Ruel under the number: 10.295  
 in 1988.

Provenance:  
 - A gift from the artist, in cooperation with Max  
 Kehl for his restaurant Chez Max in Zollikon.  
 - By descent to the current owner.

CHF 15 000 / 20 000  
 (€ 13 890 / 18 520)



3444

## ANTHONY CARO

(New Malden/London 1924 - 2013 London)

Table Piece CCLXXXIX (Reno). 1975/76.

Rusted steel, lacquered.

64.8 x 172.1 x 22.9 cm.

### Provenance:

- Acquired from Galerie André Emmerich, Zurich/New York, by the present owner in 1978.
- Since then private collection Switzerland.

Literature: Blume, Dieter: Anthony Caro. Catalogue raisonnée, vol. I. Table and related sculptures 1966 - 1978, Cologne 1981, no. 296 (with ill.).

Exhibition: 1978 Zurich, Anthony Caro. Galerie André Emmerich, 31 March - 13 May 1978.

In the 1960s, Anthony Caro turned to Abstract Art and developed, amongst other things, his Table Pieces, one of which we are offering at auction here. They represent a conscious decision in favour of smaller sculpture; the development of floor to table sculpture in which the table becomes part of the work. The early Table Pieces always have an element which extends over the table, so that they cannot be placed on the floor. However, even the works from the 1970s, such as this one, only function at their scale when they are placed on a table. The table, however, has not been converted indirectly into a plinth, but rather an important component of the piece.

With his abstract sculptures, the artist forms the space and, at the same time, the void; he controls the dynamic and statics of the work. The devising and configuration of the form is the very core and quintessence of sculpture – it is not a metaphorical allusion or association. „He obliges the viewer to actively engage, because each object offers itself as a new experience of perception“ (cit.: Skulptur. Die Moderne 19. und 20. Jahrhundert, vol. IV, Cologne 1986, p. 214).

The shift towards steel in the middle of the first half of the 20th century, when up to that point sculptures had been made in stone, offered sculptors an unimagined freedom in the creation of forms, since they no longer had to submit to the structural features of the stone. By welding, riveting, etc., they could shape the malleable material and assemble it according to their own ideas. Thus the production process became increasingly important. In Caro's works this is forcefully demonstrated: the individual elements, from which our Table Piece has been constructed, can be clearly identified through, for example, the welded seams, which means that each individual piece is exactly in the place where Caro wanted it to be. The production process becomes a more important com-

ponent of the sculpture and establishes its uniqueness: „The accumulation of industrial parts, [...], allows a direct and spontaneous work process, not dissimilar to musical improvisation. It is worth noting that the sculptures are always formed directly from the material, without preparatory sketches or models.“ (cit.: Blume, Dieter: Anthony Caro. Catalogue raisonnée, vol. II. Table and related sculptures 1979-1980, Cologne 1981, p. 5).

Caro himself commented on the production process: „Often many months go by before I see them again ... When I come to take a look at them, the umbilical cord which held me to them has been cut and I feel free to make very radical changes ... I believe that working in this fashion helps to keep spontaneity and freshness in my work.“ (ibid, p. 11)

CHF 40 000 / 60 000  
(€ 37 040 / 55 560)







3445\*

MARIO SCHIFANO

(Homs 1934 - 1998 Rome)

Ex propaganda.

Enamel on canvas.

Signed and titled on the reverse: Schifano

Ex propaganda.

120 x 90.5 cm.

The authenticity of this work was confirmed by Monica Schifano, Archivio Mario Schifano, Rome 3. May 2016. It is registered in the archive under the number: 03131160416.

Provenance: Private collection Italy.

CHF 25 000 / 35 000  
(€ 23 150 / 32 410)

3446\*

MARIO SCHIFANO

(Homs 1934 - 1998 Rome)

Untitled.

Enamel on canvas.

Top left signed vertically: Schifano.

132 x 132 cm.

The authenticity of this work was confirmed by Monica Schifano, Archivio Mario Schifano, Rome 3. May 2016. It is registered in the archive under the number: 03132160416.

Provenance: Private collection Italy.

CHF 22 000 / 28 000  
(€ 20 370 / 25 930)



3447\*

**LORI HERSBERGER**

(Basel 1964 - lives and works in Zurich)

Today/Tomorrow. 2003.

Acrylic and spray colour on mirror on wood.

Signed, dated and titled on the reverse:

Lori Hersberger „Today/Tomorrow“ 2003.

50,5 x 70 cm (plexiglass frame).

The Swiss artist Lori Hersberger began his studies in video art and sculpture at the Basel School of Art and Design in 1991. In the 1990s his work was characterised by installations and environments, for which he initially used videos, but in time also employed the most diverse media. His refusal to recognise limits when it comes to technique and medium is what makes Hersberger's work so characteristic and unique. Since 2000 he has concentrated on abstract painting.

With regard to art-historical currents, he has entirely succeeded in creating his own

universe. „For since the beginning of his artistic career, he has ascribed to a kind of perspectivism, which is expressed through the experimental exploration of multiple genres. Lori Herseberger's art stresses the contrast between the world of illusion and reality, but at the same time alludes to the space that opens up between them. In this sense, his works are both sublime and grotesque.“ (cit.: [www.lorihersger.com](http://www.lorihersger.com))

The present work is a wonderful example of his break with convention within painting. The white canvas is replaced with a mirror; the oil paints partly replaced with

spray paints, and the traditional colours replaced with neon colours. With the mirror he succeeds in bringing the art work into the space - making it part of the space, and conversely it also makes us part of the art work.

CHF 2 500 / 3 500  
(€ 2 310 / 3 240)



3448

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**SAM FRANCIS**

(San Mateo/Kalifornien 1923 - 1994 Santa Monica)

Untitled. 1977.

Gouache and watercolour on paper.

Signed, dated and inscribed on the reverse: Sam Francis 1977 Küssnacht.

33.6 x 29.9 cm.

CHF 8 000 / 12 000

(€ 7 410 / 11 110)



3449

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GIUSEPPE ZIGAINA

(1924 Udine 2015)

Vers la lagune. 1982-85.

Oil, chalk and watercolour on paper, collage  
on canvas.

200 x 180 cm.

Provenance:

- Galleria d'arte Moderna, Prague (with the label on the reserve).
- Galerie Kara, Geneva (with the label on the reserve).
- Private collection Switzerland.

CHF 2 000 / 4 000

(€ 1 850 / 3 700)



3450\*

### DELTA 2 (JEAN GALLARD)

(New York 1965 - lives and works in New York)

Untitled.

Spray paint on canvas.

151.5 x 234 cm.

Provenance:

- Galerie Schurr, Stuttgart.
- Acquired from the above by the present owner; since then private collection Southern Germany.

Exhibition: Stuttgart 1984, Galerie Schurr. Graffiti Writers aus New York, 7 July - 31 August 1984.

The Graffiti artist Delta 2, born in Spanish Harlem, begins his carrier with the so-called Subway-Paintings in the late 1970s. What most characterises a sprayer is his anonymity, but nonetheless there are always specific hallmarks, known to connoisseurs, that help unravel the mystery of who the author of the artwork is. While creating

their spray paintings on subway cars, the artists communicate between themselves. In the 1980s, the art market discovers the quality of these quick and expressive works of art that flourish all over town. Delta 2's work is also displayed in various European galleries in the 1980s and today. In order to adapt to the new requirements and demand of the gallery space, these works are often also created on canvas.

CHF 2 500 / 3 500  
(€ 2 310 / 3 240)

3451\*

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JAN FABRE

(Antwerp 1958 - lives and works in Antwerp)

House of Flames. 1991.

Ballpoint pen on wood.

76 x 33 x 39 cm (with metal base and plexiglass cover height overall: 189 cm).

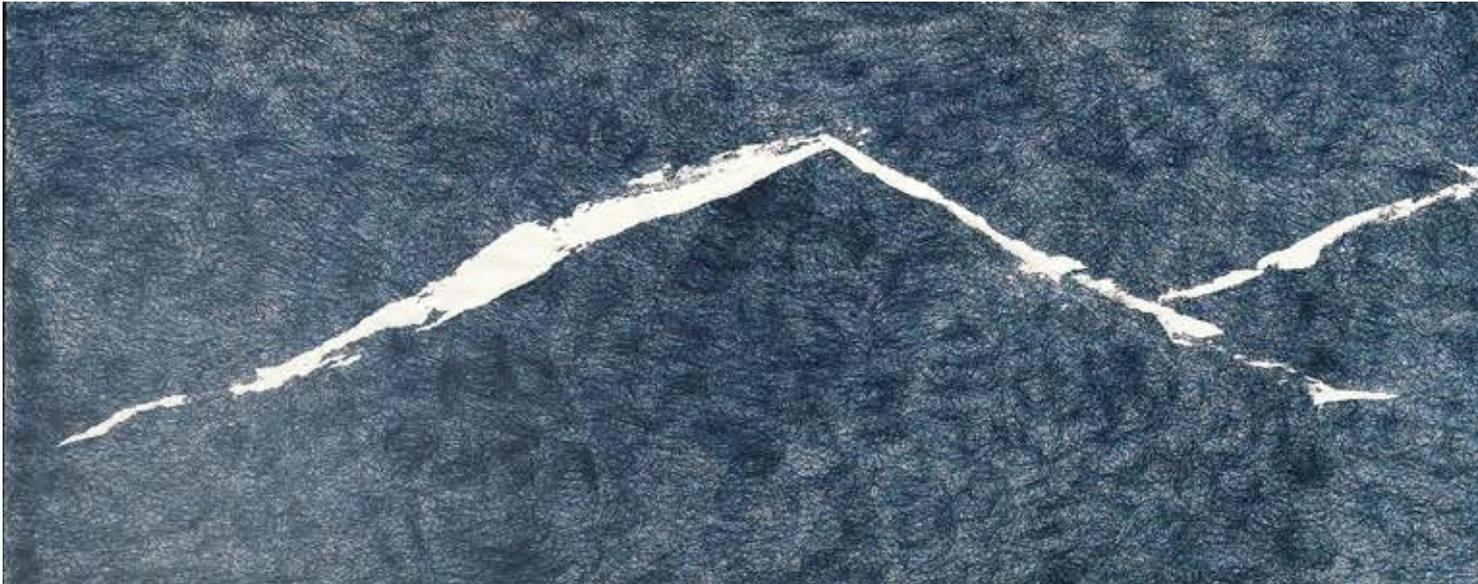
The authenticity has been confirmed by Angelos bvba/Jan Fabre, Antwerp, May 2015.

Provenance:

- Acquired from Galerie De Vuyst, Lokeren, by the present owner in 2001.
- Since then privately owned, Netherlands.

CHF 8 000 / 12 000  
(€ 7 410 / 11 110)





3452\*

## JAN FABRE

(Antwerp 1958 - lives and works in Antwerp)

Snow Mountains. 1989.

Ballpoint pen on paper with perforated right margin.

61 x 282.5 cm.

The authenticity has been confirmed by Angelos bvba / Jan Fabre, Antwerp, May 2015.

### Provenance:

- Acquired from Galerie Campo, Antwerp, by the present owner in 2000
- Since then privately owned, Netherlands.

Exhibition: Sint-Niklaas 1992. „Li jn“, 17 May - 28 June (with the Label on the reverse).

Jan Fabre, the painter, director, choreographer and playwright from Antwerp, has already as a young man produced a great body of work. The individual works themselves are often „monumental“ - in size, lavishness and in the sheer „work“ involved in making them. In his art we see a combination of unbelievable energy, great physical exertion, as well as persistence. Physical work is a central aspect of his way of working, as are transient situations and intervening states or moments. He works mostly at night and reaches the high point of his creativity between night and day, that intervening state - the so-called „twilight hour“ of the dawn. It is for him a special phase „when the nocturnal animals go to sleep and the diurnal animals awaken, there is a moment of sublime stillness in nature, in which everything is torn open, breaks open and alters. I have sought this

moment and captured it. „ (cit.: Jan Fabre im Gespräch mit Jan Hoet und Hugo de Greef, Exh. Cat.: Jan Fabre. Der Leimrutenmann, Stuttgart 1995, p. 26.).

Such transient situations are also recognizable in his works. When he paints his „Blaue Bilder“ (blue paintings) - his gigantic BIC works, where he scrawls over entire surfaces of paper with blue BIC ball point pens, he portrays himself in a trance-like state. The pen is like an extension of his hand; the hand of his arm, and his arm of his whole body. The endless blue lines, drawn tightly over one another, arise during this endless moment, where thought stops and the mechanics of the body allow him to 'disappear' into his work. Already he has „BIC-ed“ entire rooms, even castle Tivoli was immersed in blue with his scribbled strips of paper in 1990. BIC blue „is a very calm colour. Yet the way in which I apply it is very noisy. With time, however, and through repetition, it becomes calm again. Quiet – so that you can hear the picture. I try to give the stillness a form with all its sounds.“ (cit.: Jan Fabre in: Exh. Cat.: Jan Fabre, Basel 1990).

That precisely this „Blue BIC painting,“ with its cheap ball point pens, has brought him fame, considering the exceptional position of the colour blue in art history – from Giotto's precious lapis lazuli blue, to Yves Klein's IKB blue - appears to amuse him.

Doodling, which people do unconsciously on paper, is an expression of absence for him, when one constantly scribbles while on the telephone, while waiting, thinking, or out of nervousness. These traces of absence are what Fabre brings to a large surface: he allows himself to be guided by the lines, without painting exact forms or motifs, the lines lead the way. At the same time, these blue surfaces are witness to the presence of a person, of his physical body. In the endless repetition of the lines, there are traces of breathing, of the movement of the body and the physical presence is palpable.

This is presence and absence in one; an indissoluble tension and dialectic which drives and fascinates Fabre. He himself describes the works as a kind of self-hypnosis. „There are moments which I could summarise as follows: I do nothing consciously, my thoughts are not coherent, I am waiting for nothing, and everything happens of its own accord. My head spins, and my ear does its work. The limits are set aside. I fly around and through the drawing, below, over and in it. „ (cit.: Jan Fabre im Gespräch mit Jan Hoet und Hugo de Greef, Ausst.Kat.: Jan Fabre. Der Leimrutenmann, Stuttgart 1995, p. 174.)

CHF 25 000 / 35 000  
(€ 23 150 / 32 410)





3453

PER KIRKEBY

(Kopenhagen 1938 - lives and works in Copenhagen)

Bezzo. 1990.

Gouache, pastel, pencil and wax crayon on paper.

Monogrammed, dated and titled lower right: Bezzo 30-9-90 PK. On the reverse with the archive number: GMW Pkz 1542. 79 x 105 cm.

Provenance:

- Galerie Michael Werner.
- Acquired from Galerie Lelong, Zurich, by the present owner in 1990 (with the label on the reverse).
- Since then privately owned Switzerland.

Exhibition: Zurich 1991, Per Kirkeby. Ohne Titel, Galerie Lelong, April-May 1991.

Per Kirkeby is a Danish painter, sculptor, film maker and poet and is considered one of the most important contemporary artists in Scandinavia. Born in 1938 in Copenhagen, a trained geologist, in 1962 he began his studies at the Experimen-

tal Art School in Copenhagen, which he completed in 1964. His first important solo show abroad took place in 1977 at the Museum Folkwang in Essen. His works were later shown throughout Europe and the US.

As an artist, Kirkeby is very open to experimentation and works in various media and techniques. When he started out he was a member of the Fluxus group, in the 1960s he was influenced by Pop Art and later by Tachisme and Art Informel. These different influences are revealed in the changes of style in his art. By the 1970s he had left behind the eye-catching stylistic

devices of Pop Art, and turned increasingly from representational art towards abstraction. The power and flow of his brushwork led to a sensual modelling and a dramatic, poetic character in his works. These are not spontaneous and emotional gestures however, but in fact controlled and well-considered compositions and forms of expression.

CHF 8 000 / 12 000  
(€ 7 410 / 11 110)



3454\*

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GEORG BASELITZ

(Grossbaselitz 1938 - lives and works in Munich)

Untitled. 1978.

Indian ink and blue ink on paper.

Dated lower right: 3.1.78.

61.5 x 50 cm.

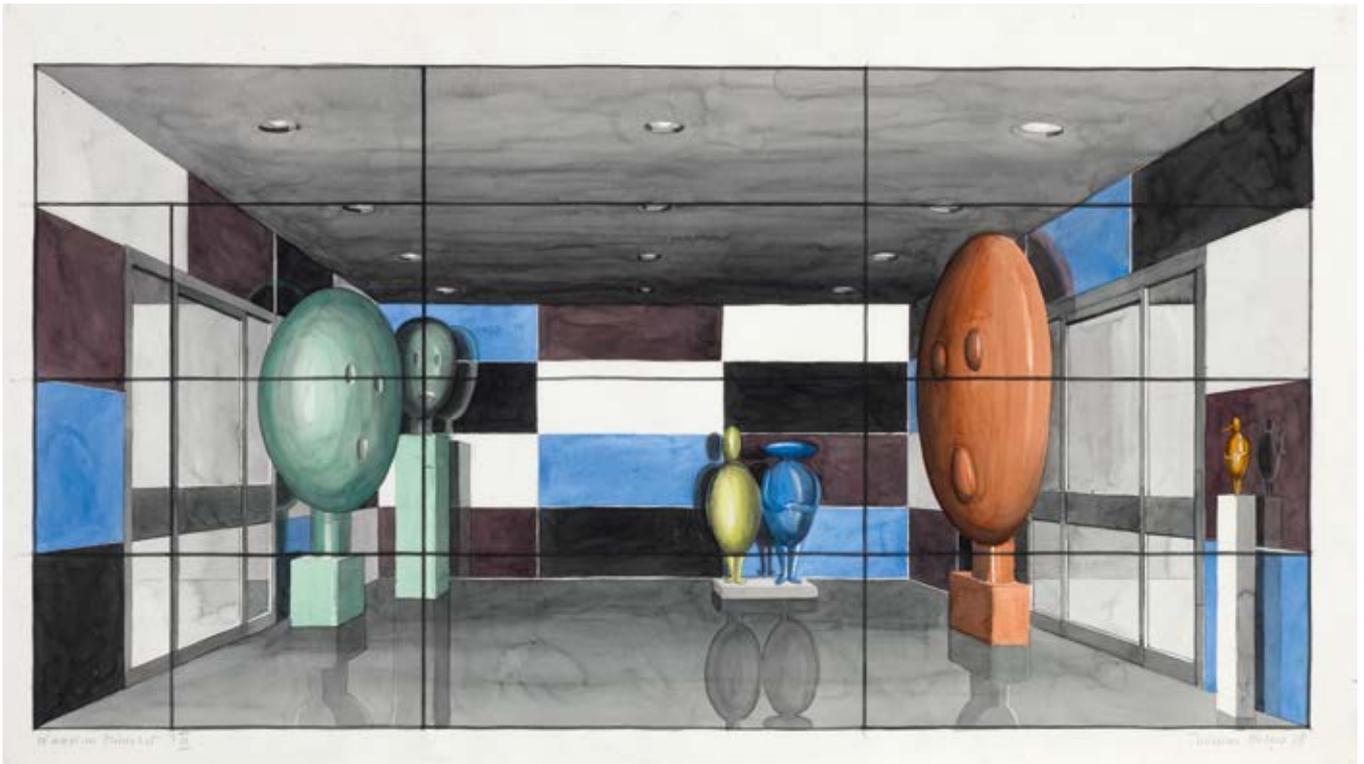
We thank the Archive Prof. Georg Baselitz, Munich, for their scientific support. The work is registered there under the no.: GBZ458.

Provenance:

- Acquired from Galerie Zeller Mayer, Berlin, by the present owner in 1986
- Since then private collection Germany.

CHF 12 000 / 18 000  
(€ 11 110 / 16 670)





3455

**MARKUS LÜPERTZ**

(Reichenberg 1941 - lives and works in Düsseldorf)

Untitled. 1990.

Gouache, pastel and wax crayon on paper. Monogrammed lower right: ML. On the reverse with the archive number: GMW Z 2183.

60 x 85 cm.

Provenance:

- Galerie Michael Werner.
- Acquired from Galerie Lelong, Zurich, by the present owner in 1990 (with the label on the reverse).
- Since then privately owned Switzerland.

CHF 3 500 / 5 500  
(€ 3 240 / 5 090)

3456

**MARKUS LÜPERTZ**

(Reichenberg 1941 - lives and works in Düsseldorf)

Untitled. 1990.

Gouache, pastel and wax crayon on paper. Monogrammed lower right: ML. On the reverse with the archive number: GMW Z 2103.

60 x 85 cm.

Provenance:

- Galerie Michael Werner, Cologne.
- Acquired from Galerie Lelong, Zurich, by the present owner in 1990 (with the label on the reverse).
- Since then privately owned Switzerland.

CHF 3 500 / 5 500  
(€ 3 240 / 5 090)

3457

**THOMAS HUBER**

(Zurich 1955 - lives and works in Berlin)

Wand in Münster III. 1998.

Watercolour and pencil.

Signed and dated lower right: Thomas Huber 98, as well as titled lower left: Wand in Münster III.

Image 77.5 x 140 cm on vélin 89 x 147 cm.

Provenance: By descent to the present owner, privately owned Switzerland.

Thomas Huber studied at the Kunstgewerbeschule in Basel and at the Royal College in London, and from 1980 - 83 he was master student under Fritz Schwegler at the Düsseldorf Kunstakademie. From 1992 to 1999 he held a professorship at the Hochschule für Bildende Künste in Braunschweig; in 1992 he was interim Director of the Centraal Museum Utrecht and from 2000 to 2002 chair of the Deutscher Künstlerbund. As well as numerous other prizes, he was granted the prize for Young Swiss Art from the Zürcher Kunstgesellschaft in 1993 and in 2013 the Meret Oppenheim prize.

CHF 3 000 / 5 000  
(€ 2 780 / 4 630)

3458

### JÖRG IMMENDORFF

(Bleekede 1945 - 2007 Düsseldorf)

Auf die Plätze. 1981.

Oil on canvas.

Signed and dated along the upper right margin: Jörg Immendorff 81, also titled lower centre: Auf die Plätze.

50 x 40 cm.

#### Provenance

- Acquired from Galerie Raymond Bollag, Zurich, by the present owner in 1990.
- Since then private collection Switzerland.

Exhibition: Zurich 1990, Jörg Immendorff. Bilder und Arbeiten auf Papier. Galerie Raymond Bollag, Zurich, 24 April - 20 June 1990 (with the label on the reverse).

„An appeal to the West German and European artists: Deal in your works with questions of day-to-day life, injustice, the question of the threat of war by two imperialistic states, political repression – engage yourself for freedom, because if the first bomb falls, there will be no dry easel left, Your Jörg Immendorff, May 1978.” (cit. Dieter Koepplin, in: Jörg Immendorff - „Café Deutschland”, catalogue: Exhibition at the Kunstmuseum Basel 1979, p. 10),

At the end of the 1970s, Jörg Immendorff concentrated all of his work on the topic of the conflict between East and West. In 1977, he began painting his cycle of 16 pictures called “Café Deutschland”,

in which he denounced the parting of Germany, the construction of the wall in Berlin, the shoot-to-kill order and the nuclear arms race of the great powers. He found a fellow-campaigner in A.R. Penck, who worked across the internal German border in Dresden, whom he met as an artist (in the underground) in 1976. Penck and Immendorff founded a new artist collective that was to act beyond the inner German border. They decided “to dedicate their work to the service of overcoming the arbitrarily erected border in the form of the Berlin Wall.” (cit. David Elliot, in: Jörg Immendorff, Galerie Michael Werner, Exhibition catalogue 2014). The series of paintings called “Café Deutschland” thereby became a sort of theatre scene for the personalities, developments and historical occurrences in divided Germany.

The two works of Joseph Beuys's pupil, Jörg Immendorff “: Auf die Plätze” (“On your Mark”) and “Alltag im Café Ost” (“Day-to-day Life in East Café”) were created for this series of paintings. Considered from the perspective of our time, the-

se paintings seem to be the visions of a clairvoyant. The painted reunification of the FRG and GDR seemed to be sheer utopia at the time. The vehemence and determination against a divided Germany, with which Immerdorff paints, is not only expressed in the choice of the aggressively political topic, but also in the pictorial means he uses. He conveys his message with powerful colours, clearly defined lines and a summary surface treatment.

In “Auf die Plätze”, a male figure is kneeling down in the starting position of a sprinter, in front of the steep wall of a fortress, with a red flag as if he were expecting to surmount this wall at the sound of the starting gun. Keeping his gaze firmly fixed on his target, he is but a few centimetres away from the top of the wall. Immerdorff pointedly captures the mood of the time: the tension, the curbed strength that transforms high concentration into action.

CHF 8 000 / 12 000  
(€ 7 410 / 11 110)





3459

**KOTSCHA REIST**

(Bern 1963 - lives and works in Switzerland)

Neo Rauch. 2010.

Gouache and watercolour on paper.

Signed and dated lower right: Kotscha Reist 2010.

33 x 21,5 cm.

Provenance:

- Acquired from Galerie Bischoff, Bern, by the present owner.
- Since then privately owned Switzerland.

CHF 800 / 1 200  
(€ 740 / 1 110)



3460

**TONY OURSLER**

(New York 1957 - lives and works in New York)

Untitled. 1992.

Ink on paper.

Signed and dated lower left: Tony Oursler 92-6.

Sheet size 42.1 x 29.6 cm.

From the series „Dolls“ from 1992.

Provenance: Private collection Switzerland.

CHF 800 / 1 200  
(€ 740 / 1 110)

3461

JÖRG IMMENDORFF

(Bleckede 1945 - 2007 Düsseldorf)  
Alltag im Café Ost. Gegen Westwährung sofort. 1978.  
Oil on paper.  
Signed and dated lower right: Immendorff  
78. On the reverse with the archive number: GMW279 426.  
29.5 x 21 cm.

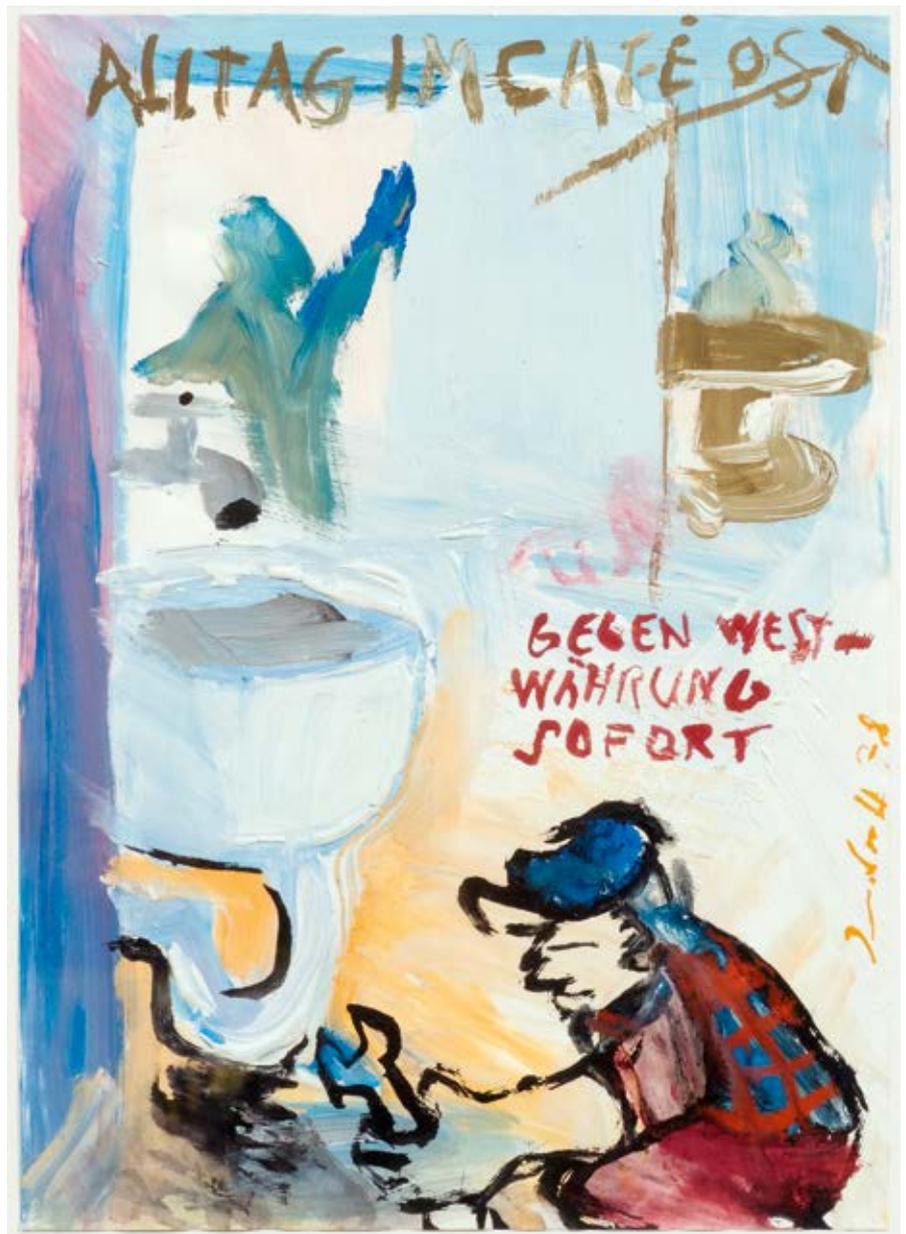
Provenance:

- Galerie Michael Werner.
- Acquired from Galerie Raymond Bollag, Zurich, by the present owner in 1990.
- Since then private collection Switzerland.

Exhibition: Zurich 1990, Jörg Immendorff. Bilder und Arbeiten auf Papier. Galerie Raymond Bollag, Zurich, 24 April - 20 June 1990 (with the label on the reverse).

In our second work from Immendorff, "Alltag im Café Ost" ("Day-to-day Life in the Café East"), Immendorff focused on the socio-political differences between East and West: the partly crumbling state of the buildings and facilities in the East, the GDR-State and the prevailing social mood. On the other hand, the power of capitalism and Western currencies exerted an influence over the people of the ex-GDR. He played with the dream, the prevailing illusion that all problems would be solved with the money of the West. In spite of the far-sighted view with which he observed the German trauma, he managed in his paintings to achieve a balancing act between political criticism and ironic observation, which required a great complexity in its critical reception.

CHF 4 000 / 6 000  
(€ 3 700 / 5 560)





3462

## ALFRED HRDLICKA

(1928 Vienna 2009)

Werksskizze zu „Tausendundeinenacht“.  
1967.

Pencil and charcoal on paper on canvas.

Signed and dated lower right: Alfred  
Hrdlicka 1967.

193 x 220 cm.

Provenance:

- Former collection Prof. Dr. Gustav Stein,  
Cologne.
- Private collection Switzerland.

Exhibition: Biennale Sao Paulo 1967 (with  
the label on the reverse).

Literature: Chobot, Manfred. Alfred Hrdlicka.  
Skulptur und grosse Zeichnungen,  
Vienna/Munich 1973, no. 17 (with ill.).

The Austrian artist Alfred Hrdlicka was born in 1928 in Vienna. His father, like Hrdlicka himself, was a committed communist, who in the 1930s fell foul of the ruling National Socialists and was frequently arrested. Towards the end of the Second World War he and his son joined the Underground movement, also in order to protect his son from having to do military service. Already during the war Hrdlicka began to experiment with art, and began studying painting at the Akademie der Bildenden Künste in Vienna in 1946.

After successfully completing his studies, in 1953 he attended sculpture classes with Fritz Wotruba. His international breakthrough came in 1964 when he participated in the 32nd Venice Biennale, representing Austria. Numerous exhibitions and public sculpture commissions followed, the latter in most cases provoking public outrage. From the 1970s, Hrdlicka held professorships at various institutions, including the Staatliche Akademie der Bildenden Künste in Stuttgart, the Hochschule für bildende Künste in Hamburg, the Universität der Künste in Berlin and the Universität für angewandte Kunst in Vienna. He consequently influenced an entire generation of artists.

After the experiences and horrors of the Second World War and the Third Reich, most European artists turned to abstraction, since for them what had been experienced rendered the figural in art almost impossible. The committed communist Hrdlicka reacted quite differently, however: the human figure is still central to his oeuvre, so he turned to the Expressionist art of the pre-war period. Moreover, for him art was always political; in his eyes the artist should depict, analyse and criticise the social condition in his works. This does not fit with the medium of abstraction. Even if for Hrdlicka art was always political, abstraction is in a certain sense a commentary without taking a

stand, something which he repudiated throughout his life. We can see the many scandals surrounding his public monuments in relation to this position: Hrdlicka had a clear political opinion and perception of history, which he represented in his works without heeding social sensibilities.

The present large format drawing from 1967 is one of a series of drawings comparable in terms of technique and size, which appear time and again in his oeuvre. Barely recognisable, sketched forms stand in contrast to the clearly delineated figures rendered with powerful contours. Only three figures have their faces turned outwards to the viewer; the remaining figures are all in profile. The title specifies the theme of the work, but without giving the viewer any clues as to what extent the piece is about "1001 Nights", of which we indeed have a clear idea.

The artist plays effectively with our expectations, using contrasts of light and dark as well as powerful and fleeting contours; and through technique and scale he succeeds in lending the drawing a strong pictorial quality.

CHF 30 000 / 40 000  
(€ 27 780 / 37 040)





3463

LUCEBERT  
(LUBERTUS JACOBUS SWAANSWIJK)

(Amsterdam 1924 - 1994 Alkmaar)

Untitled. 1991.

Gouache and wax crayon on paper.

Signed and mirror dated lower left:

Lucebert 91. V. 17.

71 x 100 cm.

Provenance:

- Acquired from Galerie Springer, Berlin, by the present owner in 1991 (with the label on the reverse).
- Since then privately owned Switzerland.

CHF 3 000 / 5 000

(€ 2 780 / 4 630)



3464

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NIKLAUS HASENBÖHLER

(1937 Basel 1994)

Frauke. 1987.

Oil on canvas.

Titled, monogrammed and dated lower right: FRAUKE N.H.87.

107.5 x 87.5 cm.

Provenance:

- A gift from the artist in 1987.
- Since then privately owned Switzerland.

CHF 2 000 / 3 000

(€ 1 850 / 2 780)

3465\*

FRANCESCO CLEMENTE

(Neapel 1952 - lives and works among others in New York)  
Stupa. 1991.

Oil, acrylic, spray and pastel on canvas.  
362.9 x 97.8 cm (5 canvases).

Provenance:

- Larry Gagosian Gallery, New York.
- Acquired from the above by the present owner; since then privately owned.

Francesco Clemente, born in Naples in 1952, lives and works in New York, Rome and in India today. Alongside Chia, Cucchi and Paladino, he is considered one of the exponents of the Italian „Transavanguardia“, although he himself is not fond of being associated with specific art movements. In 1970 he begins to study architecture in Rome, although he does not complete his studies. Already in 1971 he has his first one-man show at Galleria Valle Giulia in Rome. Shortly afterwards he travels to India and Afghanistan for the first time, together with the artist Alighiero Boetti amongst others.

In 1981 Clemente emigrates to New York, where he quickly makes friends with Jean-Michel Basquiat, Keith Haring, Kenny Scharf and other major figures of the art scene. In the 1980s he begins to work in increasingly large format in oil, and also experiments with other media and techniques. His work is strongly influenced by various foreign cultures, especially that of India. Spirituality, various religions, symbolic self-portraits and an examination of his own position in the world, are fundamental themes and points of interest in his art. His pictorial language corresponds fully with his imagination and influences from the Far East. „My work runs through iconography. It doesn't promote one iconography over another. I carry inside me the idea that it's better to be many than one, that many gods are better than just one god, many truths are better than one alone.“ (cit.: F. Clemente in: Francesco Clemente, Exh. Cat., Arts Council of Northern Ireland, Belfast, 1984).

This work is a fine example of these influences and cultures, with their multi-layered figures and motifs. „Stupa“ brings to mind the works of Hieronymus Bosch, with their scenes and figures which both fascinate and frighten. With Clemente's works, fabulous creatures and figures can also be discerned, some clearer or more detailed than others, but yet more human than with Bosch. The lower figure is somewhat sketched and appears to have his arms raised, while on the second canvas the faces are painted clearly and in detail and are seen to gaze upwards. Towards the top, the figures are again only hinted at, and at the very top only a head can be seen, almost a skull, without any developed features. These very different types of form leave the interpretation of this work quite open. The „Stupa“ is a Buddhist monument, which is a symbol of Buddha and his teachings. Typical for these shrines is that they taper upwards, which is reflected in the tapered canvases of our painting.

CHF 40 000 / 60 000  
 (€ 37 040 / 55 560)







3466

**CHRISTIAN DENZLER**

(Winterthur 1966 - lives and works in Bruxelles)

Untitled.

Pencil on paper.

Signed lower right: Denzler.

42 x 30 cm.

Provenance:

- Acquired from Galerie Krethlow, Bern, by the present owner.
- Since then privately owned Switzerland.

CHF 1 200 / 1 600  
(€ 1 110 / 1 480)

3467

**TILL FREIWALD**

(Lima 1963 - lives and works in Italy)

Untitled. 2008.

Watercolour on structured paper.

Signed and dated on the reverse: Freiwald 2008.

16.5 x 10 cm.

Provenance:

- Acquired from Galerie Krethlow, Bern, by the present owner.
- Since then privately owned Switzerland.

CHF 800 / 1 200  
(€ 740 / 1 110)

3468

**TILL FREIWALD**

(Lima 1963 - lives and works in Italy)

Untitled. 2008.

Watercolour on structured paper.

Signed and dated on the reverse: Freiwald 2008.

65.5 x 46 cm.

Provenance:

- Acquired from Galerie Krethlow, Bern, by the present owner.
- Since then privately owned Switzerland.

CHF 2 500 / 3 500  
(€ 2 310 / 3 240)





3469

**JEAN MARAIS**

(Cherbourg 1913 - 1998 Cannes)

Quatre profils.

Terracotta.

Incised signature to the foot: Jean Marais.

Height 32 cm.

2 tiny chips.

Provenance: Private collection Switzerland.

CHF 2 000 / 3 000

(€ 1 850 / 2 780)

3470\*

**GÜNTHER FÖRG & GABI DZIUBA**

(Füssen 1952 - 2013 Freiburg/Breisgau)

(Siegen 1954 - lives and works in Berlin)

Maske. 2006.

Silver and teak. Unique.

Signed and inscribed to the underside:

Dziuba 1/1 2006 Förg.

Height 16 cm.

Sold with: Catalogue Gabi Dziuba.

Schmuck. Designed by Heimo Zoberning,

Cologne 2006.

With the confirmation of the authenticity of the collaboration work by Günther Förg and Gabi Dziuba, Berlin 29 October 2015.

Provenance: Private collection North Rhine-Westphalia.

CHF 2 500 / 3 500

(€ 2 310 / 3 240)



3471\*

## TONY CRAGG

(Liverpool 1949 - lives and works in Wuppertal)

Discussion. 2005.

Wood. Unique.

170 x 190 x 240 cm.

### Provenance:

- Acquired from Galerie Thaddaeus Ropac, Paris, by the present owner in 2006.
- Since then private collection.

Exhibition: Nürnberg 2005/2006, Tony Cragg. *Familiae*. Neues Museum Nürnberg, 22 October 2005 - 15 January 2006.

„To my mind, the Rational-Being sculptures function differently however – the other way round in fact: you look at the work and you see a face, and seeing the face leads the gaze into the material, and then you look at the other forms. And in that moment, when you enter into the forms again, away from the outline and the surface of the work, you step outside the normal axial view of the work, and you begin to experience sculptural form in an exceptional way.“ (cit. Tony Cragg, in: Jon Wood im Gespräch mit Tony Cragg, in: *Exh. Cat. Neues Museum Nürnberg, Tony Cragg, familiae*, 22 October 2005 – 15 January 2006, p. 10)

Tony Cragg, born in 1949 in Liverpool, is one of the most influential and formative sculptors of our time. Through his numerous teaching activities and his position as Director of the renowned Kunstakademie Düsseldorf, he has influenced an entire generation of sculptors. After the many prizes, such as the Turner Prize in 1988 and the Cologne-Fine-Art Prize in 2012,

as well as his participation in documenta 7 and 8 and numerous biennials, his home town of Wuppertal and the Hermitage in St. Petersburg, are currently holding a large retrospective of his work.

Tony Cragg has in the past five decades created one of the most diverse bodies of sculptural work in contemporary art. These range from his early works in the 1970s, which are characterised by the arrangement and presentation of found objects; to the so-called Early Forms, in which the focus was the form of the vessel; to the Rational-Beings, abstract sculptures in which the contours of human faces appear. These are never closed, self-sufficient series of works: in each group of works we find modifications and adaptations of the same motifs – vessels/organs, axes/vertebrae and skin/surfaces (see *ibid*, p. 18).

The present large format sculpture belongs to the group of Rational-Beings: as viewers, we stand alongside the sculpture, so that at first sight the idea of the axis comes to mind. This runs throughout the work and, as in a spinal column, there are inclinations emerging at right angles, which in this case serve as supports. In addition, discs of different sizes, thicknesses and forms are arranged around this axis, which lend the piece a dynamic and, on the other hand, despite the large size, a sense of lightness. If we move to the transverse

side, our perception of the piece changes entirely. The slender, floating surface becomes an almost square, compact form, which appears to split. Seen as fully abstract from the side, here we see two faces turned towards one another. Cragg achieves a powerful combination of two different perceptions in one piece - an effect which does not antagonise the viewer, but instead creates a fully harmonious and conceptually coherent sculpture.

Through the use of wood, this piece has a unique surface structure. The grains of the wood, as well as the layers resulting from the production process, create an almost painterly surface. Unlike the flat polished surface of steel sculptures, this surface lends a sense of warmth and great intimacy.

As the title suggests, the viewer is present at the discussion, but unlike the works in steel does not become part of this discussion through their reflection in the surface.

CHF 300 000 / 400 000  
(€ 277 780 / 370 370)



# Ausklapper



3472\*

ARNALDO POMODORO

(Morciano di Romagna 1926 - lives and works in Milan)

Croce. 1960.

Lead and wood.

35 x 35 x 5.5 cm.

With the artist's confirmation, Milan 2015.

CHF 9 000 / 14 000

(€ 8 330 / 12 960)



3473

**A.R. PENCK (RALF WINKLER)**

(Dresden 1939 - lives and works in Dublin)

Whale-Hunting. 1991.

Dispersion on canvas.

Signed lower left: ar penck.

60 x 90 cm.

Provenance:

- Acquired from Galerie Lelong, Zurich, by the present owner in 1991 (with the label on the reverse).
- Since then privately owned Switzerland.

In his painting „Whale Hunting“, A.R. Penck (actually Ralf Winkler) broaches the subjects of whaling, species protection and the human-animal relationship with unusually clear imagery. A human – represented here by a stickman, which in its simplicity and archaism is reminiscent of early cave paintings, and which has become a kind of trademark of Penck’s painting style since around 1963 – attacks the whale, much greater than him in size, with a raised spear. Penck also emphasises

the man’s aggression with a dominant red colour which stands in stark contrast to the dark mass of the whale’s body. Despite the clarity and recognisability of these scenes and symbolism, Penck’s interpretation is neither literal nor one-dimensional. A.R. Penck, who was a professor at the Kunstakademie Düsseldorf from 1989 to 2003, does not tell a simple visual story but rather in dense composition, links the individual with the general to form a timeless reality. In much the same way as his stickmen recall early cave paintings and his choice of pseudonym is an ode to the famous ice age researcher and geologist Albrecht Penck (1885-1945), he addresses the balance between humans and

nature, the interplay between humans and animals, the balance of power, the force of nature and its endangerment.

With his unmistakable style of abstracted figures and symbols, Penck creates a universal vocabulary in which the memory of the advent of painting merges with contemporary history and modern science to form a distinctive visual universe, as it does here in „Whale Hunting“.

CHF 12 000 / 18 000  
 (€ 11 110 / 16 670)



3474

**KARL KORAB**

(Falkenstein/Austria 1937 - lives and works  
in Sonndorf)

Stilleben.

Gouache on paper.

Signed and dated lower right: Korab 74.

22.7 x 26 cm.

Provenance:

- Galerie Jan Krugier, Geneva (with the  
label on the reverse).

- Acquired from the above by the  
present owner; since then privately  
owned Switzerland.

CHF 1 800 / 2 400

(€ 1 670 / 2 220)



3475

## MICHEL DELACROIX

(Paris 1933)

Au Bonheur des Dames.

Oil on canvas.

Signed lower left: M. Delacroix, also signed

and titled on the reverse: Michel Delacroix

Au Bonheur des Dames.

60 x 80 cm.

Provenance:

- Galerie 93, Paris (with the label on the reverse).

- Privately owned Switzerland.

CHF 5 000 / 8 000

(€ 4 630 / 7 410)

3476\*

GÜNTHER FÖRG

(Füssen 1952 - 2013 Freiburg/Breisgau)

Untitled. 2001.

Gouache and pencil on paper.

Signed and dated upper right: Förg 2001.

21 x 29.8 cm.

Sold with: Speck, Reiner (ed.): Laissez un message. Günther Förg zum 50., Cologne 2005 (signed on the title page; numbered XVII in the imprint) (with ill.). In original box.

Provenance: Private collection North Rhine-Westphalia.

CHF 2 500 / 3 500

(€ 2 310 / 3 240)



3477\*

JANNIS KOUNELLIS

(Piraeus 1936 - lives and works in Italy)

Untitled. 1998.

Felt tip on thin paper.

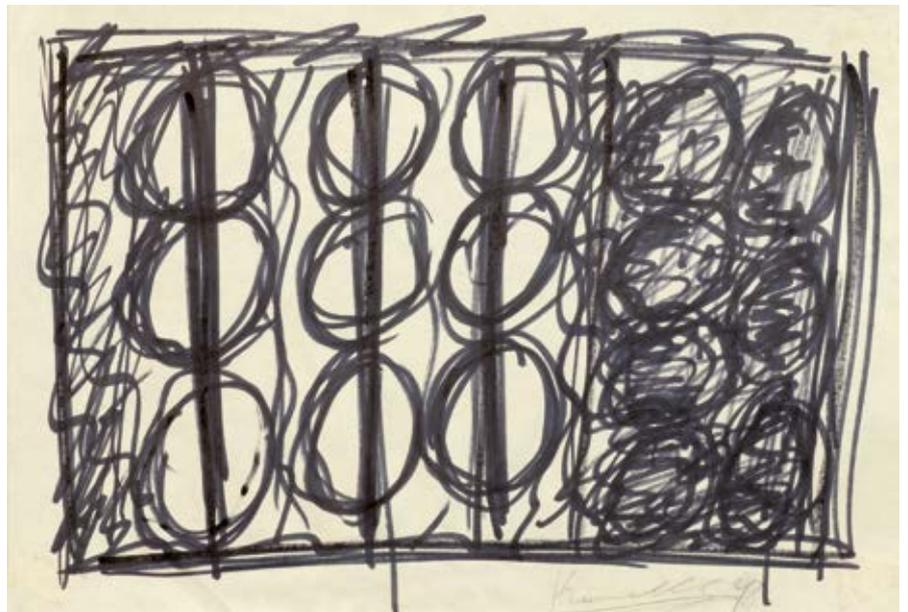
Signed and dated lower right: Kounellis 98.

21 x 30 cm.

With the confirmation of the artist dating 1998. This work is registered under the number: ISΔ387).

CHF 2 500 / 3 000

(€ 2 310 / 2 780)





3478\*

### IGOR TCHOLARIA

(Ochamchiri/Georgia 1959 - lives and works in St. Petersburg and Bruxelles)

Red Horse. 2015.

Acrylic on canvas.

Signed lower right: Tcholaria. Signed, dated, titled and with the measurements on the reverse: Tcholaria 2015 90/80 Red Horse.

80 x 90 cm.

Provenance: Acquired directly from the artist by the present owner; since then privately owned Switzerland.

CHF 3 000 / 5 000

(€ 2 780 / 4 630)



3479\*

### ANSELM KIEFER

(Donaueschingen 1945 - lives and works among others in Paris)

Die Ungeborenen.

Black&White photograph, reworked by hand, with collage with lead and glass.

Titled upper left: die Ungeborenen.

60.5 x 94.5 cm.

#### Provenance

- Galerie Rackey, Bad Honnef.
- Dorotheum Vienna.
- Private collection Northern Germany.
- Private collection Southern Germany.

#### Literature:

Ardenne, Paul, u.a. (Hrsg.): Anselm Kiefer. Sternenfall, Paris 2007 (comparable works).

„It's the other aspect of the unborn, the desire of not wanting to be born. Cry of the prophets, the revolt of Job. It would have been better if you had never been born! Everything happens as if it would have

been preferable not to be born. The retrograde movement of creation. Theodicy, the accident of creation, God's regret to have fathered this ungrateful being, this outlaw, who does not abide to the contract." (Anselm Kiefer, 2012)

In his series "Die Ungeborenen" ("The Unborn"), to which Anselm Kiefer devoted himself between 2001 and 2011, the artist grappled with the question of the origin and creation of life. In order to fathom this question and render it more tangible to the spectator, Anselm Kiefer used well-known mythology as well as the iconography of Jewish and Christian faith. The state

of the unborn, respectively of the just born, is regarded as an intermediate state which then induces the question of who one is and where one belongs.

The artist did not confine himself to only one technique in this series, and used large-format oil paintings, which sometimes refer directly to a myth, as well as paper and collage works, such as the present one.

CHF 85 000 / 95 000  
(€ 78 700 / 87 960)



967848

3480\*

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### ANSELM KIEFER

(Donaueschingen 1945 - lives and works among others in Paris)

Nigredo-Albedo-Rubedo. 2006.

Oil, emulsion, lead, wood, terracotta soil, fabric and wire, also 5 dried sunflowers. Bound as a book with 9 pages, each page consisting of cardboard and fibreboard. Each 196 x 140 cm. Sunflowers max. 430 cm.

#### Provenance:

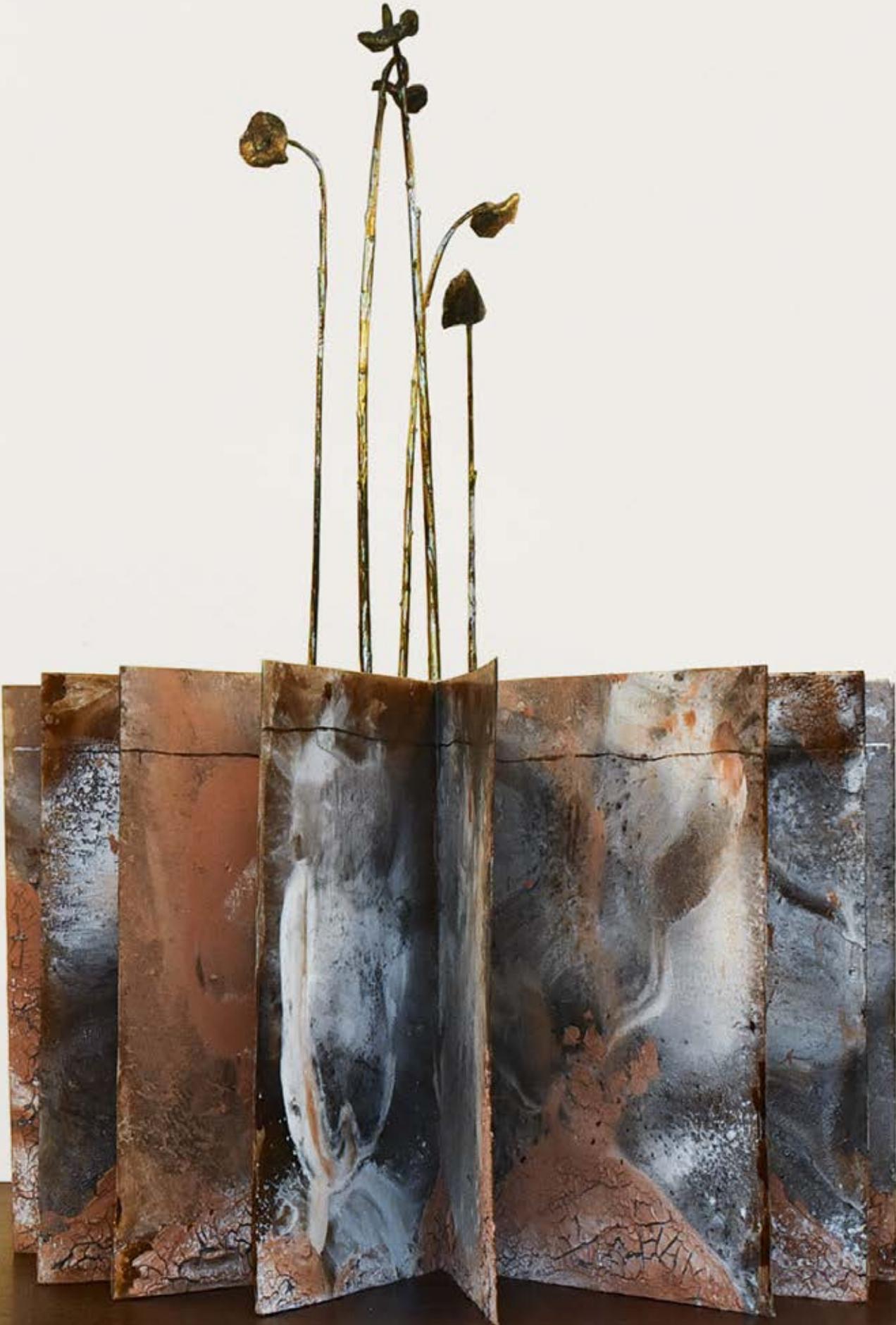
- Acquired from Galerie Thaddaeus Ropac, Paris, by the present owner in 2007/2008.
- Since then private collection.

Anselm Kiefer is born in Donaueschingen, two months before the end of the war. His childhood in a bombed post-war Germany was to influence his art significantly. Already as a child, his artist interests and talent were apparent. After abandoning his studies in jurisprudence, he enrolls in an art course with Horst Antes in Karlsruhe, later moving to Düsseldorf under Joseph Beuys as his mentor. With Beuys he shares a fascination and preference for unusual materials such as lead, ash, earth, sand, flowers and straw. His works are influenced by history, and he is often described as a modern history painter. German history, the ruins and landscapes, as well as mythology and Kabbalah are just some of the themes which run through his entire work; although it is the way in which he deals with the subject of German history which makes his oeuvre unique. In his works he holds up a mirror before man, showing us old historical wounds for contemplation and urges towards rehabilitation.

In his early works, Kiefer asks the question whether, after the Holocaust and the appropriation of culture and art by the National Socialists, it is still possible to be a "German artist". His works therefore examine unflinchingly the subject of history and seek to excavate, to awaken consciousness, and to transcend. Using immense formats, and various materials and techniques, Kiefer addresses these themes. With expressive, powerful application of colour, various layers of paint, emulsions, blowtorches, collage, photographs, inscriptions and pictures, these works become multi-layered documents, in which the process of creation and painting technique become the subject itself and which support and elucidate the overriding intention of the work.

His career begins in 1969 with a scandal: in the series "Besetzungen" he performs the Nazi salute in various German towns. The public indignation is great, but it is a way for him to address what has happened, to critique, and to identify with his own history and the fact of being German. An exhibition of a series with Biblical and German mythological themes follows in 1973. The pieces are inscribed with names, quota-

tions and inscriptions, as is typical in his work. Monumental landscapes such as "Märkische Heide", a motif which he uses occasionally as a symbol of the Prussian character, also follow. Kiefer is often described as a landscape painter – although he does not see himself as such – for landscapes are a leitmotif of his oeuvre. The land is imbued with human events and their history and forever marked by these incidents. These wounds, traces and signs are a source of fascination, but also represent the profound meaning of his work. His first installation "Die Frauen der Revolution" takes place around 1984. It comprises of thirteen beds of lead, spread with crumpled lead sheets and an indentation filled with water at the centre. Each bed bears a paper label with 22 names of women who played an important role in the French Revolution. Further large scale works in lead, such as his famous aircrafts, rockets and books emerge.





The present large format book presents a number of details, patterns, materials and techniques: oil, emulsion, lead, wood, terracotta soil, fabric and wire, as well as 5 dried sunflowers. On some pages giant sunflowers grow from the terracotta soil. Kiefer employs his materials with great effect in order to display before the viewer qualities of death and transience in nature. The sunflowers are dried, partly charred; the earth is broken up and the fragile terracotta inevitably crumbles. The melancholy aesthetic is increased with the predominance of his preferred colour grey. Indeed, the enormous scale of the work conveys a feeling of the baleful and monstrous experience of this dark landscape. Yet, even in this meagre scenario, there are promising details to be found, which suggest a possible imminent transformation. The

white accents, which emerge in an almost circular movement from the dark backdrop and the fine golden lines on the upper edge, might suggest change; and even if the sunflowers are dried, they nevertheless have a positive connotation.

Even the title of this work "Nigredo-Albedo-Rubedo" is powerfully symbolic and clearly illustrates his interest in European mysticism. These three words originate from the "Opus Magnum" of medieval alchemy, in which the transformation of a material into gold is split into four and later three stages: Nigredo – blackening, means the beginning and the original state of the material; there follows Albedo – whitening, and citrinitas – yellowing (this step is later removed); finally, the transformation: rubedo – reddening. Running parallel to

the practical alchemy, as it were, these concepts are also taken up by Western mysticism. Thus the aim is no longer the transformation of a material into gold, but the perfection of man. A possible translation might be found in the work of Gustav Meyrink (1868-1932): nigredo (blackening) – individuation, cleansing; albedo (whitening) – spiritualisation, enlightenment; rubedo (reddening) – unification of man with God, unification of the limited with the limitless (see: wikipedia Alchemy). Thus the title symbolises a possible positive transformation.

CHF 300 000 / 400 000  
 (€ 277 780 / 370 370)



3481

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**RALPH FLECK**

(Freiburg/Breisgau 1951 - lives and works near Freiburg)

Stadion 31 XII. 2014.

Oil on canvas.

Signed double, dated and titled on the reverse: R. Fleck Stadion 31 XII 14.

123 x 154 cm.

Provenance: Acquired directly from the artist by the present owner; since then private collection Switzerland.

Ralph Fleck, born in Freiburg/Breisgau in 1951, still works there today, as well as in Nürnberg and Portugal. He is an artist and Professor for painting at the Akademie der Bildenden Künste in Nürnberg. His works move between realistic and abstract figuration; from a distance the picture appears

very realistic, but seen up close abstract forms are revealed. His paintings reveal themselves to the viewer only after a second look or after prolonged observation.

In our work one sees a colourful crowd from a distance, through the expressive and impasto application of paint however, abstract forms and colour fields appear in detail. Patches of color appear superimposed and layered, resulting in a relief-like

surface. This play between representation and abstraction, between colors and shapes, and in the structures of the application of the paint and the technique, contribute decisively to the tension of the work.

CHF 30 000 / 40 000  
(€ 27 780 / 37 040)



3482

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### SYLVIE FLEURY

(Geneva 1961 - lives and works in Geneva)

First Spaceship on Venus. 1995.

Galvanised steel sheet and steel.

Height 218 cm.

Light rust and corrosion traces.

Sylvie Fleury, born in Geneva in 1961, is an artist who produces objects, installations and performances. Since the 1990s she has attracted attention with her objects and installations based on luxury goods such as cosmetics and fashion. These works, like "C'est la Vie!" from 1990, with a pile of shopping bags from luxury brands such as Chanel, allude to today's consumerism and the great power and aura of these omnipresent brands. Many see in this a critique or at least an analogy with modern consumerism within art. Even here, many new collector "consumes" art as a luxury item, and, as soon as the vernissage is over, art galleries are already preparing themselves for a new exhibition. Art, like the

latest fashion trend, is quickly consumed and rapidly changed. Yet Fleury does not carry out a direct critique of this process, but rather presents it as a fact and a reality within the given space. It is left to the viewer to reflect critically upon this matter.

Fleury also introduces something very feminine through her work, in what is a male dominated art scene. Many of her pieces comprise typically male objects such as cars, motors or rockets, which Fleury clothes in a very feminine material or colour. Thus we find fur-clad or highly polished spaceships in the colours of the latest cosmetics collection, or golden high gloss motors and tyres.

The present piece - a spaceship, made of steel and zinc-plated steel sheeting, with its shimmering polished surface, is a wonderful example of Fleury's play with traditionally masculine objects. Moreover, it provides an opportunity for reflection around cosmic delimitations, the universe and the tensions between art and spheres of belief - another important theme of her work.

CHF 15 000 / 25 000  
(€ 13 890 / 23 150)

