

Auktion: 3. Dezember 2016

POSTWAR & CONTEMPORARY



KOLLERZÜRICH

PostWar & Contemporary

Lot 3401- 3490

Auction: Saturday, 3 December 2016, 2 pm

Preview: Fri. 25 to Tue. 29 November 2016



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

3401

KIMBER SMITH

(Boston 1922 - 1981 East Hampton)

Untitled. 1960.

Watercolour and gouache on paper.

Monogrammed lower left: KS.

66 x 50 cm.

Provenance: Private collection Switzerland.

CHF 1 000 / 1 500

(€ 930 / 1 390)



3402*

JACQUES VILLEGLÉ

(Quimper 1926 - lives and works in Paris and Saint-Malo)

Untitled.

Oil on paper, collaged on Jute fabric.

Signed top right: Villeglé.

12.5 x 14 cm.

Provenance: Private collection Italy.

CHF 1 200 / 1 800

(€ 1 110 / 1 670)





3403

KIMBER SMITH

(Boston 1922 - 1981 East Hampton)

Birdikon. 1979.

Acrylic on canvas.

Monogrammed lower centre: KS, also monogrammed, dated and titled on the reverse: KS 1979 BIRDIKON, furthermore with the measurements and a direction arrow. 162 x 162 cm.

Provenance:

- Gallery Turske & Turske, Zurich.
- Purchased from the above by the present owner, since then private collection Switzerland.

Exhibition: 1984 Zurich, Kimber Smith. Arbeiten auf Leinwand und Papier von 1952 bis 1981. Galerie Knoedler, no. 24 (with colour ill.).

CHF 4 000 / 6 000
(€ 3 700 / 5 560)



3404*

FRANCIS BOTT

(Frankfurt a.M. 1904 - 1998 Cortivallo)

Untitled. 1955.

Mixed media on thin textured cardboard.

Signed and dated lower left: Francis Bott
55.

26 x 70 cm.

Provenance: Private collection Germany.

CHF 2 000 / 3 000

(€ 1 850 / 2 780)

3405*

FRANCIS BOTT

(Frankfurt a.M. 1904 - 1998 Cortivallo)

Untitled.

Gouache and oil on Japan.

Signed and dated lower left: Francis Bott
63.

42.5 x 60 cm.

Provenance: Private collection Germany.

CHF 2 500 / 3 500

(€ 2 310 / 3 240)





3406*

MARK TOBEY

(Centerville 1890 - 1976 Basel)

Untitled. 1961.

Gouache on firm paper.

Monogrammed and dated lower right:

MT 61.

21 x 14.5 cm.

Provenance: Formely collection of Molly
and Walter Bareiss, Germany.

CHF 2 800 / 3 500

(€ 2 590 / 3 240)



3407*

GIUSEPPE SANTOMASO

(1907 Venice 1990)

Untitled. 1960.

Gouache on paper, firmly laid
down on wood.

Signed and dated lower right:

Santomaso 60.

54.4 x 66.5 cm.

This work is registered at the Archivio
Giuseppe Santomaso, Galleria Blu, Milan,
under the number: sct/1263. We thank
Galleria Blu for their scientific advice.

Provenance:

- Galerie Im Erker, St. Gallen.
- Collection Robert Koch, Zurich.
- By descent to the present owner, since
then privately owned Great Britain.

Exhibition: St. Gallen 1960, Santomaso.
Galerie Im Erker, p. 11 (with ill.).

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



3408

GIUSEPPE SANTOMASO

(1907 Venice 1990)

Untitled. 1962.

Oil and dry pigments on canvas.

Signed and dated lower left: Santomaso

62, as well as on the reverse:

Santomaso 62.

30 x 105 cm.

This work is registered in the Archivio Giuseppe Santomaso, Galleria Blu, Milan, under number: sot /1605. We thank Galleria Blu for their support.

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

While at the beginning of the 20th century the avant-garde artistic movements were still associated with specific countries (Expressionism - Germany; Cubism - France; Futurism - Italy; etc), the Abstract Art movement after 1945 was noted for its international character. Although emanating from Paris, with Hans Hartung, Georges Mathieu and others, Abstract Art spread at an incredible pace, independent of national boundaries. As well as the fact that from the 1950s the world had become smaller, thanks to the media and the growth in tourism, it was especially the case that, "the vocabulary of abstraction

[...] was taken up by many artists of almost every country as a message of salvation." (cit.: Walther, Ingo (Ed.): Kunst des 20. Jahrhundert. Teil 1. Malerei, Cologne 2000, p. 239). Italy too was caught up in this wave and influenced the development of abstraction through artists such as Piero Dorazio, Afro, Renato Birolli, Emilio Vedova and Giuseppe Santomaso, with two of his works being offered here at auction.

Born in Venice in 1907, Santomaso spent his entire life, with a few breaks, in his home city. In 1932 he began his studies at the Art Academy in Venice, and just 2 years later he exhibited at the Biennale, where he would participate 13 times in total. He began to be interested in the avant-garde. Initially inspired by the art journal VERVE, from 1937 he travelled first to The Netherlands and then to Paris, in order to see the work of the Impressionists and Expressionists in the original. In 1939 he exhibited for the first time in Paris at the Galerie Rive Gauche. After World War II Santomaso was one of the founder members of the artist group "Nuova Secessione Artistica Italiana", in which he endeavoured to find a synthesis between abstraction and realism, which was unsuccessful in the end, however. In the mid 1950s he turned to Informel Art, which we can see most ef-

fectively in the two works presented here. In the 1970s he incorporated increasingly architectural or constructive elements in his works. He taught at the Art Academy in Venice until his death. Alongside his numerous appearances at the Biennale, he was invited three times to the documenta in Kassel and had numerous exhibitions in international museums.

Giuseppe Santomaso's works of the 1960s and 70s are abstract landscapes in which the colour palette is influenced by the light of Venice and the composition by the architecture of his home city. He sought a way into abstraction via an examination of nature, without losing that relationship to nature. Consequently, his work often strikes us as less radical and rather reticent, and yet it is always clear to the viewer that Santomaso's point of departure is that of nature and lived experience, which makes our access to his work both more intense and at the same time simpler.

CHF 30 000 / 50 000
(€ 27 780 / 46 300)



3409

PAUL JENKINS

(Kansas City/Missouri 1923 - lives and works in New York)

Phenomena Ahab's Light. 1962.

Watercolour on paper.

Signed, dated and dedicated on the reverse: Paul Jenkins Phenomena Ahab's Light For Marianne from Paul Paris 1962. With the blind stamp: Veritable papier d'Arches. 56.5 x 77.4 cm.

Provenance: Private collection Switzerland.

CHF 3 000 / 5 000
(€ 2 780 / 4 630)



3410*

MARK TOBEY

(Centerville 1890 - 1976 Basel)

Untitled. 1970.

Watercolour and gouache on thin laid paper.

Signed and dated lower right: TOBEY 1970.

18.5 x 15.3 cm.

Provenance: Private collection Italy.

CHF 1 000 / 1 500
(€ 930 / 1 390)





3411

SAM FRANCIS

(San Mateo/California 1923 - 1994 Santa Monica)

Untitled. 1976.

Gouache and watercolour on paper.

Signed and dated on the reverse: Sam Francis 1976, also with the archive number inscribed: SF 76-230.

30 x 40 cm.

This work is identified with the interim identification number of SF76-230 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Provenance:

- Galerie Alice Pauli, Lausanne (on the reverse with the label).
- Acquired there from the present owner, since then private collection Switzerland.

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

3412

SAM FRANCIS

(San Mateo/California 1923 - 1994 Santa Monica)

Drift II. 1976.

Watercolour and gouache on paper.

Signed on the reverse: Sam Francis, also inscribed with the archive number:

SF76-026.

58 x 82 cm

This work is identified with the interim identification number of SF76-026 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

Provenance:

- Purchased in 1986 from Galerie Kornfeld, Bern, by the former owner.
- By descent to the present owner, private collection Switzerland.

"With hardly an 'abstract' painter is the relation to reality as suggestive as with Sam Francis. Each of his paintings is filled to bursting point with optical experiences, with visual exposure, is seeped with the visibility of the world." (Wieland Schmied: Notizen zu Sam Francis, in: Exh. Cat. Kestner-Gesellschaft, Hannover. Sam Francis, 1963, p. 12.)

Samuel Lewis Francis, called Sam, born 1923 in San Mateo, decides to become an artist only after a traumatic experience. His inclination towards the natural sciences leads him to study medicine and psychology at the University of Berkeley from 1941. From 1943 until 1945 Francis serves in the U.S. Army as a pilot. His impressions won here of the far-reaching landscapes, which from a bird's eye perspective form abstract colour and form variations, leave

traces in his paintings. When his plane crashes in the Californian desert, he is left with severe back injuries that confine him to the hospital bed for a long time. Here he begins to paint and decides to follow an artistic path. From 1945-50 he studies art in California and leaves for Paris immediately after his graduation. Here he is in contact with the active art scene and feels especially connected to the Canadian artist Jean-Paul Riopelle.

Striking about Francis' work, as seen in the pieces offered here, is the impression of it being only an excerpt. The image borders don't seem to offer any boundaries to his abstract compositions, they seem to unfold into the infinite. The idea of the excerpt applies in many ways: the image as excerpt of life, the lengthening of the moment (of painting) into the infinity of time, an excerpt of the inner world (of feelings) into the phenomenon's of the visible cosmos. The amorphous, organic shapes recall microorganisms, with which Francis probably grappled during his studies of medicine. Yet the painted remains abstract.

This superb early work clearly shows his process of work and formation: Francis paints it by placing the sheet on the floor. First he outlines the geometric 'fence' filled with merging watercolours. Then he pours, drips and splashes thick colours

onto the background, as he stands crouched over the work. Remarkable about this technique is that it is very spontaneous and dynamic, but also a reflection of the artist and his action.

Francis' understanding of colour is strongly influenced by post-impressionism and the Italian masters of the early Renaissance, but his gestural brushwork on the other hand, is based on his time spent in Japan in 1957, where he came into contact with the ink-brush technique *haboku*. The resulting luminosity of each colour, accentuated by the deep black, imparts the work offered here with a liveliness and lightness, that displays the whole energy of his talent as a prominent exponent of the lyrically oriented abstract expressionism.

"Color is light on fire. Each color is the result of burning, for each substance burns with a particular color." (cit. Sam Francis, in Exh. Cat.: Sam Francis, Los Angeles, 1980, p. 10)

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



"Color is light on fire. Each color is the result of burning, for each substance burns with a particular color."

(Francis in Exh. Cat.: Sam Francis, Los Angeles, 1980, p. 10)

3413*

K. R. H. SONDERBORG

(Sonderborg 1923 - 2008 Hamburg)

Untitled. 1971.

Watercolour and gouache on paper, firmly laid on canvas.

Signed and dated lower right: Sonderborg

71, as well as signed on the stretcher:

K.R.H. Sonderborg K.R. / (H.H.).

64 x 46 cm.

Provenance: Private collection Italy.

CHF 1 500 / 3 000

(€ 1 390 / 2 780)



3414

PAUL ROTTERDAM

(Vienna 1939 - lives and works in New York and Texas)

Untitled. 1978.

Graphite and gouache, partly with collage, on paper.

Signed and dated lower right:

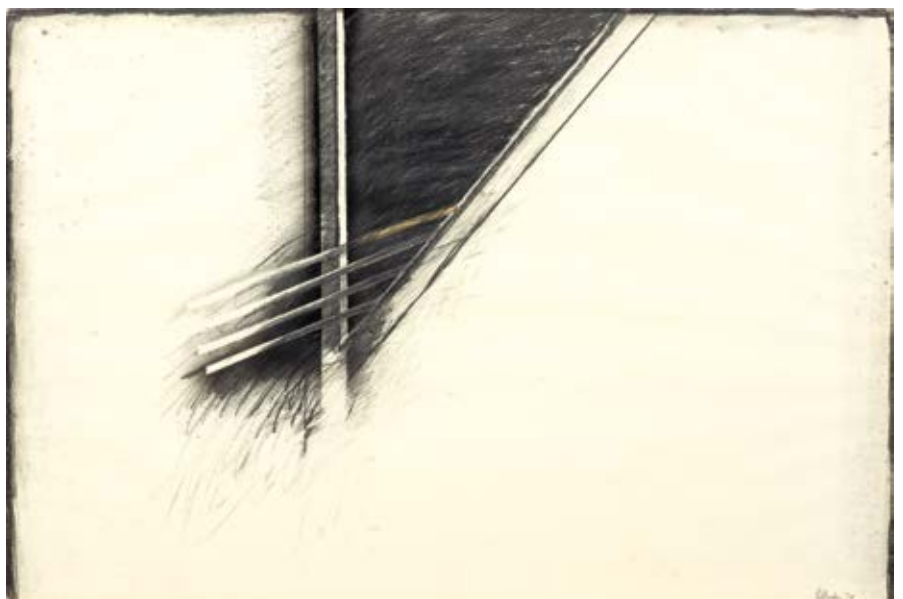
Paul Rotterdam 78.

61 x 92 cm.

Provenance: Private collection Switzerland.

CHF 700 / 900

(€ 650 / 830)





3415

PAUL ROTTERDAM

(Vienna 1939 - lives and works in New York and Texas)

Substance 491. 1986.

Encaustic on canvas.

Signed on the label: Paul Rotterdam, also with all work information on the reverse.

87 x 66 cm.

Provenance:

- Storrer Gallery, Zurich (on the reverse with the label).

- Private collection Switzerland.

CHF 2 000 / 3 000

(€ 1 850 / 2 780)

3416*

ROBERTO CRIPPA

(Monza 1921 - 1972 Milan)

Personaggio. 1960.

Cork and mixed media on wood.

Signed and dated on the reverse: R. Crippa
1960.

200 x 200 cm.

We thank the Galleria Pace, Milan, for the kind support.

Provenance:

- Galleria Schwarz, Milan (verso with the label).
- Galleria Annunciata, Milan (verso with the label).
- Galleria Schubert, Milan (verso with the label).
- Purchased from the above gallery by the present owner, since then privately owned Italy.

The Italian artist Roberto Gaetano Crippa was born in Monza in 1921. Between 1947 and 1948 he attended the "Accademia di Brera" in Milan. Initially Crippa became involved with Action Painting. He created wild spirals, which unfolded within the space of the canvas. His first exhibition took place at "Galerie Bergamini" in Milan around 1947. There he made the acquaintance of Lucio Fontana, who invited him to join the artist movement "Spazialismo". In contrast to Fontana, whose artistic research was directed at overcoming painting, Crippa's practice remained within traditional media.

The canvas remained the medium on which he experimented, and he accepted its boundaries. In the 1950s Crippa deve-

loped a montage technique, in which he brought together various materials such as tree bark, cork, or iron with nails and glue, and applied them to the canvas. In this he was therefore close to his compatriot Alberto Burri and the Spaniard Antoni Tàpies, all three of whom, in the course of developing from or freeing themselves from the Informel and Abstract Expressionism, explored the most diverse, ordinary and everyday materials, and pushed them to the limits of possibility. The early 1960s in particular were especially fruitful in this respect. Crippa took part in the Biennale in Venice and the Triennale in Milan on several occasions. In addition, he exhibited at the first documenta in Kassel in 1955.

The present large format work is a wonderful example of Crippa's exploration of various materials. The size of the work and also the size of the individual pieces of cork at first give the impression of sheer mass, but when one lingers over the piece, one begins to discern the structure and form of the cork elements in detail, and the work loses its initial massive quality.

CHF 30 000 / 35 000
(€ 27 780 / 32 410)





3417*

GEORGES NOËL

(Béziers 1924 - 2010 Paris)

Formes et rythmes spacieux. 1965.

Mixed media and collage on paper,
on canvas.

Signed, titled and dated on the reverse:

Georges Noël Formes et rythmes
spacieux 1965.

114 x 146 cm.

Born in Béziers in 1924, Georges Noël first began to study engineering in 1938. After the Second World War he worked as draughtsman and graphic designer for the aviation company Turboméca. With his move to Paris in 1956, he met the artists of the Nouveau Réalisme movement and engaged increasingly with the art of Jean Dubuffet, Jean Fautrier and Raymond Hains. Having decided to dedicate himself to art, at the end of the 1950s he developed a painting technique based on Polyvi-

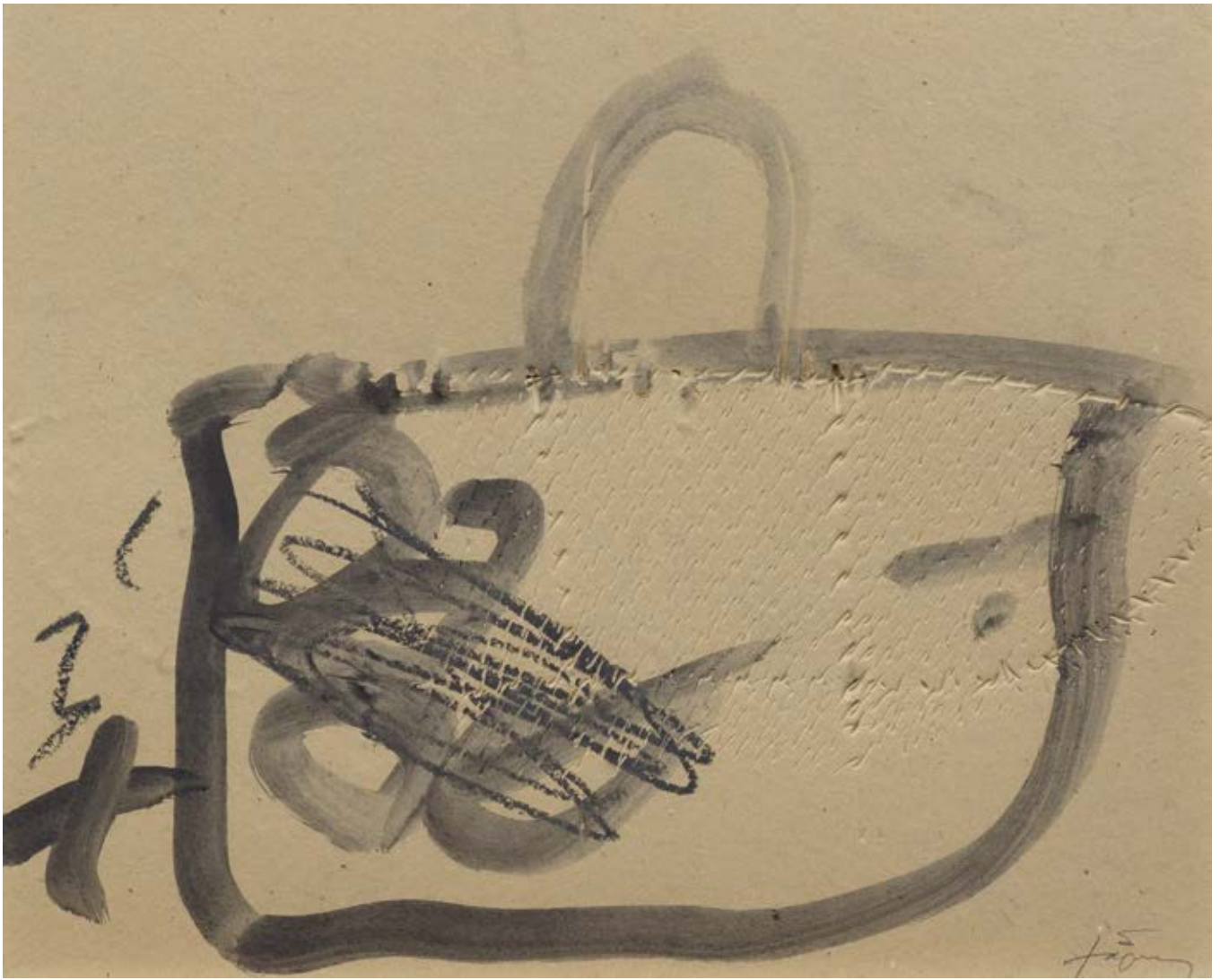
nyl acetate and so his first works known as Palimpsests were produced.

His works from the 1960s, of which the present piece is an example, are noted for their use of a strict sign language, with progressively more symbols from archaic cultures. By examining these cultures and their symbolism, this gives access to a spiritual element in his art. Alongside Informel Art, to which he is very close, he also engaged closely with Minimal Art when

travelling in the United States, and lived for some years in Minneapolis and New York. In 1982 he finally returned to his home in France and died in Paris in 2010.

Alongside many exhibitions, he also took part in documenta III.

CHF 5 000 / 7 000
(€ 4 630 / 6 480)



3418

ANTONI TÀPIES

(1923 Barcelona 2012)

Cistella. 1990.

Ink on cardboard on canvas.

Signed lower right: Tàpies.

39 x 47 cm.

Provenance:

- Galerie Im Erker, St. Gallen.
- Private collection Switzerland.

Literature: Agusti, Anna: Tàpies. Obra completo Vol. VI, Barcelona 2000, no. 6086.

CHF 20 000 / 30 000
(€ 18 520 / 27 780)



3419

ANSELM KIEFER

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

Die Donauquelle. 1978.

Oil, sand, burlap and mixed media over artist's book.

Signed and dated on the last page: Anselm Kiefer 1978, as well as with the stamped number: 00021. Also titled on the front cover: Die Donauquelle. 30.5 x 21 x 5 cm.

Provenance: Private collection Switzerland.

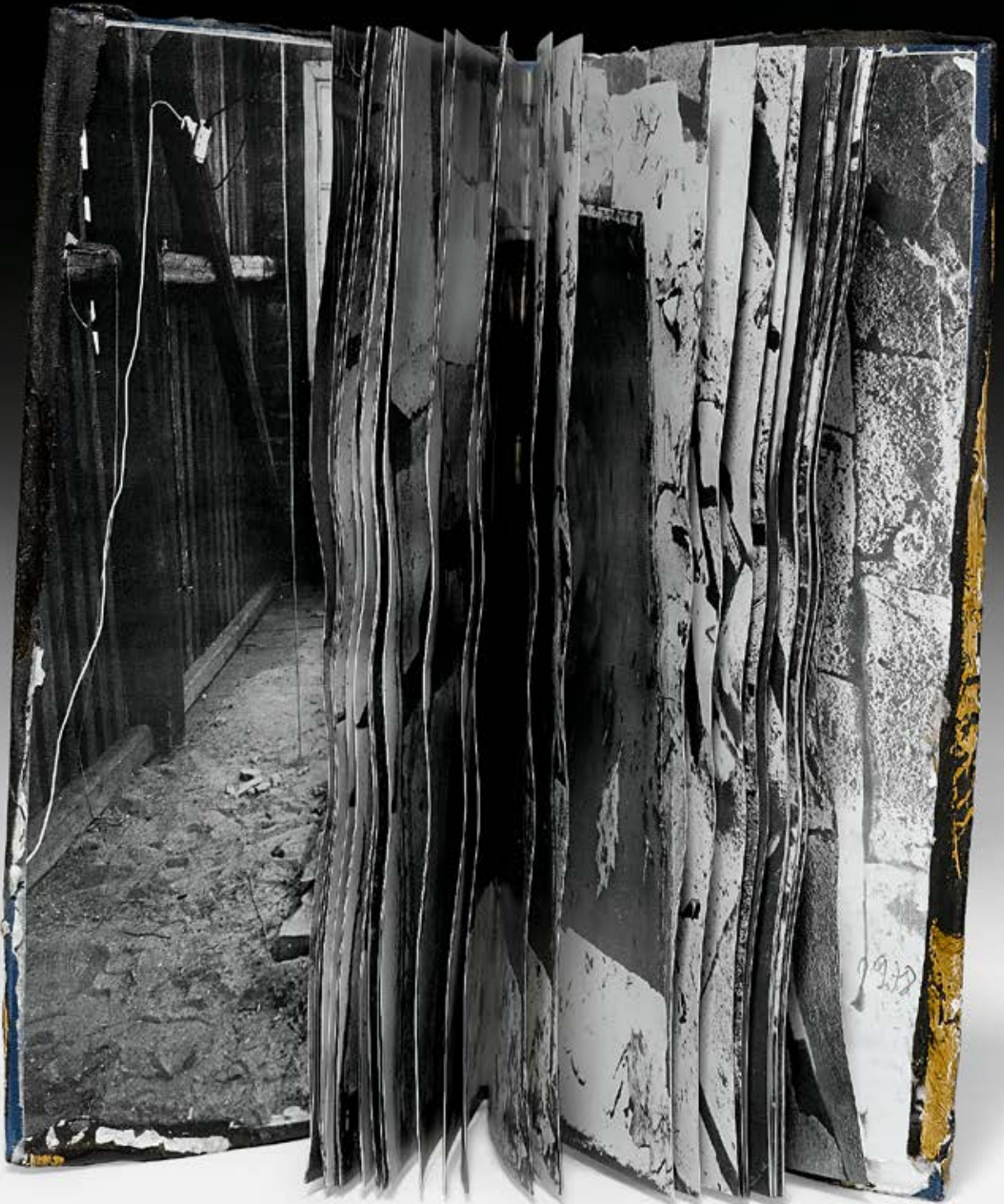
The present work "Die Donauquelle" by Anselm Kiefer brings together some of his

leitmotifs, such as German history, nature, landscapes and water, as well as his use of a wide range of materials. The origins and the true beginnings of the source of the Danube have been discussed for decades. For a long time the source of the Danube was identified as being in the castle gardens of Donaueschingen, the town where Kiefer was born. Just as German history has strongly influenced him and his work, so also has the history of his home.

The subject of water is one which Kiefer has addressed repeatedly. Mark Rosenthal has said on this subject: „That [Kiefer] should focus once again on water is not

surprising...These associations with birth and death, destruction and regeneration, establish a context for the watery setting in which the palette arises...the birth of the palette is...the first stage of life." (Rosenthal, Mark: Anselm Kiefer, Chicago and Philadelphia 1987, p. 72-74).

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



3420

ARMAN (ARMAND PIERRE FERN-
ANDEZ)

(Nice 1928 - 2005 New York)

Violon.

Mixed media on firm paper.

Signed lower right: Arman.

104.5 x 62 cm.

Provenance: Private collection Switzerland.

CHF 3 000 / 4 000

(€ 2 780 / 3 700)

3421

ARMAN (ARMAND PIERRE FERN-
ANDEZ)

(Nice 1928 - 2005 New York)

Untitled. 1988.

Bronze.

With the incised signature and date: Ar-
man with Max 88.

53 x 49 x 43 cm.

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

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 6 000 / 8 000

(€ 5 560 / 7 410)





3422*

ERNST WILHELM NAY

(Berlin 1902 - 1968 Cologne)

Zwei Frauen. 1942.

Pencil on paper (with watermark).

Inscribed lower left on the passepartout:

E.W. Nay, also dated lower right:

Frankreich 1942.

14.2 x 23.4 cm.

Provenance: Private collection Germany.

Literature: Claesges, Magdalene: Ernst Wilhelm Nay. Werkverzeichnis. Aquarelle - Gouachen - Zeichnungen, Vol. 1 1919-1948, no. 42-069.

CHF 1 400 / 1 800

(€ 1 300 / 1 670)



3423

A.R. PENCK

(Dresden 1939 - lives and works in Düsseldorf and Dublin)

Untitled. 1957.

Graphite on paper.

Signed and dated lower right: Ralf 57.

26 x 36.5 cm.

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

CHF 1 200 / 1 600

(€ 1 110 / 1 480)



3424

MARCEL DZAMA

(Winnipeg/Canada 1974 - lives and works in New York)

Untitled.

Watercolour, ink and pencil on paper.

Signed lower left: Marcel Dzama.

35.5 x 28 cm.

Provenance: Private collection Switzerland.

CHF 1 400 / 1 800

(€ 1 300 / 1 670)



3425*

ALFRED HRDLICKA

(1928 Vienna 2009)

Untitled. 1972.

Indian ink on reddish brown Ingres paper.

Lower left signed and dated: Alfred Hrdlicka 1972.

50 x 65 cm.

This work will be included in the forthcoming catalogue raisonné of drawings. We thank the Alfred Hrdlicka-Archiv (www.alfred-hrdlicka.com) for the scientific support.

Provenance:

- Galerie Hartmann, Munich (verso with the note).
- By descent to the present owner, since then private collection Germany.

CHF 1 800 / 2 400

(€ 1 670 / 2 220)



3426*

ALFRED HRDLICKA

(1928 Vienna 2009)

Untitled.

Indian ink on greyish Ingres paper.

Signed lower right: Alfred Hrdlicka.

63 x 48.5 cm.

This work will be included in the forthcoming catalogue raisonné of drawings. We thank the Alfred Hrdlicka-Archiv (www.alfred-hrdlicka.com) for the scientific support.

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

CHF 1 800 / 2 400

(€ 1 670 / 2 220)



3427*

ALFRED HRDLICKA

(1928 Vienna 2009)

Untitled (Männerstudie). 1975.

Crayon and pencil on brownish Roma paper (with the watermark).

Signed and dated lower left: Alfred Hrdlicka 1975. On the reverse with title: Männerstudie.

48.5 x 68 cm.

This work will be included in the forthcoming catalogue raisonné of drawings. We thank the Alfred Hrdlicka-Archiv (www.alfred-hrdlicka.com) for the scientific support.

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

CHF 2 000 / 3 000
(€ 1 850 / 2 780)



3428*

ALFRED HRDLICKA

(1928 Vienna 2009)

Untitled (Männerstation). 1972.

Pencil on brownish Ingres paper.

Signed and dated lower left: Alfred Hrdlicka 1972, also verso with title: Männerstation 1972.

48 x 66 cm.

This work will be included in the forthcoming catalogue raisonné of drawings. We thank the Alfred Hrdlicka-Archiv (www.alfred-hrdlicka.com) for the scientific support.

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

CHF 1 600 / 2 200
(€ 1 480 / 2 040)





3429

LUCEBERT (LUBERTUS JACOBUS
SWAANSWIJK)

(Amsterdam 1924 - 1994 Alkmaar)

Untitled. 1991.

Gouache and wax crayon on paper.

Signed and mirrored dated lower left:

Lucebert 17.V.91.

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 1 800 / 2 400

(€ 1 670 / 2 220)



3430

PER KIRKEBY

(Copenhagen 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 Experimental 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 increa-

singly 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 5 000 / 8 000
 (€ 4 630 / 7 410)

3431*

GEORG BASELITZ

(Grossbaselitz 1938 - lives and works in München)

Untitled (tree). 1978.

Gouache and pencil on paper.

Monogrammed and dated lower right: GB (possibly not the artist's hand resp. later added) 18.II.78, also on the reverse with the archive number: GBZ 354.

60.7 x 43 cm.

We thank the Archive Prof. Georg Baselitz, Munich, for their scientific support. The work is registered there under the no.: GBZ 354.

Provenance:

- Probably in 1980 Galerie Neuendorf.
- Galerie Baronian, Brussels.
- Purchased from the above by the present owner in 1989, since then private collection Germany.

In 1969 Georg Baselitz embarked on a search for a new form of representation, in order to break away from the classical conventions of painting. While up to that date his oeuvre had been dominated by figure painting, and he had produced revolutionary series such as the so-called „Helden-Zyklus“ (heroes cycle), he now questioned these motifs and structures. He wished to turn his attention away from the motif and towards the painting, and so, in the truest sense of the word, he turned

his art on its head. „An object painted on its head is suitable for painting, because it is unsuitable as an object and free of value. Moreover, this method irritates and shocks; it shows an aggressive attitude, which, as a demonstration of the seriousness of my action, I find to be good.“ (cit. Georg Baselitz, in: Exh. Cat. Georg Baselitz. Gemälde und Arbeiten auf Papier von 1971-2004, Galerie Henze-Ketterer, Wittrach Bern, p. 8)

„Der Wald steht auf dem Kopf“, today in Museum Ludwig, Cologne, is the first important painting using this new form of representation. By turning the motif 180°, on the one hand he removes from the motif its status as object, and on the other he challenges the viewer's way of seeing and thinking. Although the technique and motif are deeply rooted in classical art history, through this inversion he achieves an opening up of the conventions of painting.

The present watercolour is also to be seen in this respect. At first sight, Baselitz denies the viewer access to this work - set upside down, the tree appears initially more like an abstract form. The colouring in blue and black also gives us no indication of what is depicted. It is only on longer contemplation that the bare, inverted tree reveals itself. He powerfully combines classical painting with a traditional subject which is deeply symbolic for Germany, with one of the most radical new approaches to form in the art of the 20th century.

CHF 18 000 / 26 000
(€ 16 670 / 24 070)



3432

MARKUS LÜPERTZ

(Reichenberg 1941 - lives and works in Düsseldorf)

Susanne. 1986.

Terracotta.

Monogrammed on the reverse at the bottom: ML.

160 x 70 x 70 cm.

Exhibition:

- Zurich 1986, Markus Lüpertz. Skulpturen in Ton. Galerie Maeght Lelong, October – November.
- Karlsruhe 1991, Markus Lüpertz. Rezeptionen-Paraphrasen. Städtische Galerie im Prinz-Max-Palais, October – December.
- Karlsruhe 1999 - 2002, Permanent loan, Städtische Galerie Karlsruhe.

Literature:

- Dupin, Jacques/Blistène, Bernard, Markus Lüpertz. Skulpturen in Ton. Zurich 1986 (ill. no. 1).
- Schulz-Hoffmann, Carla, and others: Markus Lüpertz. Rezeptionen - Paraphrasen. Karlsruhe 1991, no. 72 (ill. 116).
- Schmalenbach, Werner, and others: Landesausstellung 1990. Ursprung und Moderne. Linz 1990, p. 46.
- Paparoni, Demetrio. Art in wonderland. Markus Lüpertz, in: Tema Celeste, International Art Review, no.25, April-June 1990, p. 30 (ill. p. 32).
- Schmeller, Véronique. Eighty. Paris 1990 (ill. p. 129).

In the 1960s in Germany a young generation of artists emerged who were to alter art and the cultural world for years to come.

They all had a political standpoint, so that critiques of the economic miracle and society were a constant theme; at the same time, this very society chafed at the provocative new art. However, these artists questioned the conventional concept of art and traditional formal principles and sought their own way forward. Alongside

Markus Lüpertz, members of this generation included Anselm Kiefer, Georg Baselitz, Jörg Immendorf and A.R. Penck, who were all in their different ways to return to figural expressionist painting.

Markus Lüpertz fled with his family from Bohemia to the Rhineland in 1948. After two unsuccessful attempts at an apprenticeship, between 1956 and 1961 he attended the Werkkunstschule in Krefeld and earned money working in mining and road building. His studies at the Kunstakademie Düsseldorf only lasted a year and he was then unenrolled. Even his commitment to the French Foreign Legion was of short duration. In 1962 he then moved to West Berlin, in order to avoid military service; and here his real artistic career started. With Hödicke, Diehl, Petrick and Sorge, Lüpertz founded the cooperative gallery "Grossgörschen 35". In 1969 Klaus Gallwitz exhibited his works for the first time in a show in Baden-Baden. In the following year, he received the Villa Romana prize and spent a year in Florence. In 1974 he was appointed professor of painting at the Kunstakademie Karlsruhe and in 1988 he became director of the most important art academy in Germany, the Kunstakademie Düsseldorf, a post he held for 20 years. He brought in internationally renowned artists as professors, such as Jannis Kounellis and Rosemarie Trockel, and influenced an entire generation of German artists.

In 1986 Markus Lüpertz created an impressive series of clay sculptures, which at a primary level show the influence of Picasso and Giacometti, with a detailed

knowledge of the art of the Expressionists and their models in primitive art, which is not to be dismissed lightly. Nevertheless, these rough, bulky sculptures are not about the depiction of a woman or a message using the vehicle of art, but a question as to what art and the sculptor can produce and what this triggers in the viewer, as Jacques Dupin describes incisively:

„Die Arbeit Lüpertz': Entzückung und Entführung, das Wiedererscheinen eines verbrannten Erbes, die Urbarmachung der Wüste ... Durch das Anhäufen von Gespenstern und das Abziehen von Materie und, umgekehrt, durch die Vertreibung des Gespenstes mit dem Atem und der Erschaffung eines fremden Körpers. Es ist ein Hymnus – die immer gleiche Dithyrambe – auf die Frau, auf die unmögliche Gottheit, deren straffe und gebrochene Nacktheit aus der Kühle ihrer Kerben und in ihren aufstrebenden Eruptionen zum Leben erwacht. Als würde sie jedesmal aus dem Auseinanderbersten ihrer Spannungen, aus ihrem skulpturalen Erscheinen, aus der Entfaltung ihrer Weiblichkeit neu geboren. Eine Weiblichkeit, die um so vollendeter ist, als sie unvollständig bleibt, um so intensiver strahlt, als sie liebevoll gemartert wurde.“ (cit. Jacques Dupin, in: Exh. Cat: Markus Lüpertz. Skulpturen in Ton, October – November 1986, Zurich 1986).

CHF 60 000 / 80 000
(€ 55 560 / 74 070)



3433

OTTO PIENE

(Laasphe 1928 - 2014 Berlin)

Untitled. 1966.

Watercolour and gouache on cardboard.

Signed and dated upper centre: Piene 66.

50 x 70 cm.

Provenance: Directly acquired from the artist, since then private collection Switzerland.

Instead of with colour and paint brush, Otto Piene, one of the most important protagonists of the international ZERO movement, experiments with alternative artistic means and makes use of natural elements such as light, movement, wind, fire, air and energy since the 60's. In this way Otto Piene interprets art, through incorporating natural scientific findings and an intensive connection of art, technology and nature, as an energetic phenomenon. For him it is about "re-harmonising the relationship between man and nature".

In light of this ideal, Piene brings to perfection his famous fire technique, in which the work presented here was created in 1966. In a highly aesthetically refined manner the fire-blossom at the centre of the work, is dynamically cut by an arch. Piene reaches this creative process with help of fire, whereby the colours gel in the space of its short burning cycle. After the fire has expired the autonomously created sculpture

is fixated, thus the organic becoming of nature is confronted with the artistic intervention of various techniques and leads to a synthesis. The destructive traces of the fire form residues in numerous shades of colour and modifications, as in our work, over which the artist has only a limited degree of influence. The significance of chance is always an important part of the picture for Piene: "I must admit, that I am always happiest with my work, when it has taken a surprising turn" (Otto Piene).

The gouache offered here captivates through its extraordinary composition and harmony of colours. The yellow fire-blossom seems to grow out of the lower margin, unfolds itself to its full width and is nicely accentuated by the red arch at the lower edge. Hardly an artist of the 20th century has given himself over to experimentation, the transboundary trials to turn elements of nature into art, and created such an outstanding oeuvre.

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



„The artist is not a refugee from the „modern world“, no, he uses new technical means as well as the forces of nature“.

(cit. Otto Piene: Die Entstehung der Gruppe „Zero“ in: ZERO, Cologne 2015, p. 244)

3434*

ANTONIO BUENO

(Berlin 1918 - 1984 Fiesole)

Marinaretto. 1973.

Oil on masonite.

Signed top right: A. Bueno.

40.5 x 30 cm.

We thank Mrs. Isabella Bueno for the confirmation and her kind support.

Provenance: Privately owned Switzerland.

Antonio Bueno was an Italian artist of Spanish origins, who lived and worked with Spanish, Italian, Swiss, German and French cultural influences. His openness to experiment was apparent in his lively career as an artist: after a training in Post-Impressionism at the École des Beaux-Arts in Geneva and Paris, Antonio Bueno became interested in the techniques of the Flemish primitives and Surrealism. His painting remained very realistic: he is known primarily for his still lifes and portraits. In 1947 he founded the group „I Pittori Moderni della Realtà" (modern realist painters), and met and worked with Giorgio de Chirico. His painting in this period was characterised by neo-figurative as well as geometric motifs, and "Clay pipes" and "Egg shells" are amongst his well-known works. In the 1960s, Antonio Bueno founded "Gruppo 70", a group of avant-garde artists, musicians and poets in Florence, and organised the first Italian exhibition of monochromatic art. Highly committed to the avant-garde, he left "Gruppo 70" in 1969, however, and described himself then as a "neo-rearguardist".

He gave himself over to figurative depictions of small ladies and gentlemen, which remained his perennial subject. "Bérénice" and "Marianetto" are two wonderful examples of such work.

Alongside numerous museum exhibitions, he participated several times in the Venice Biennale. He received many honours, including the Marzotto prize, twice, and the Fiorino prize in Venice three times.

CHF 6 000 / 8 000
(€ 5 560 / 7 410)



3435*

ANTONIO BUENO

(Berlin 1918 - 1984 Fiesole)

Bérénice. 1973.

Oil on masonite.

Signed top right: A. Bueno.

40 x 30 cm.

We thank Mrs. Isabella Bueno for the confirmation and her kind support.

Provenance: Privately owned Switzerland.

CHF 6 000 / 8 000
(€ 5 560 / 7 410)



3436*

LUCIO FONTANA

(Rosario/Argentina 1899 - 1968 Comabio)

Natura morta. 1950-55.

Plate. Ceramic painted in brown, yellow, pink, green and blue, glazed.

With the incised signature: L. Fontana.

Diameter 50 cm.

The work is registered at the Fondazione Lucio Fontana, Milan, under the number: 3357/1. We thank the archive for his kind support.

Provenance: Former private collection Italy.

As early as 1935 Lucio Fontana was gaining experience in the ceramics workshops of Albissola Mare and then in 1937 in Sèvres, with the result that he knew the material thoroughly, knew how to handle it, and, as we can see here, was fully in command of it. The soft, malleable material allowed him experiment, and so it turned out that the first cuts (tagli) were produced in the ceramic works, before they were ap-

plied to the paintings. In Fontana's art the main question is the idea (concetto) and in the sounding out and further development of that idea, genres and techniques have no role to play.

The plate offered here at auction is a wonderful example on the one hand of his ceramic work, but on the other hand, above all, of his concept and its thorough implementation. Since a canvas in the traditional sense before Fontana was always two-dimensional, so the base of a plate was always flat, so that it could be used. Lucio Fontana broke with all these traditions: the canvas was cut and thereby opened up to three-dimensionality; the

base of a plate was moulded, so that a sculpture emerged, which enlarged the space. In addition there are also cuts on our plate, so that the artist has removed its actual function and submitted it completely to his concept.

The exceptional importance of his ceramic work is also apparent in its influence on his direct successors, such as the ZERO artists, but also the next generation of artists such as Thomas Schütte, Rosemarie Trockel and Norbert Sprangenberg.

CHF 60 000 / 80 000
(€ 55 560 / 74 070)



3437*

STEPHAN KALUZA

(Bad Iburg 1964 - lives and works in Düsseldorf)

Dürrenmatt.

Oil on canvas.

Signed central right: Stephan Kaluza.

200 x 200 cm.

Provenance:

- Directly acquired from the artist in 2003 by the present owner.
- Sammlung Prinz von Hohenzollern, Schloss Henley Park, Surrey, Great Britain.

Stefan Kaluza successfully completed wide-ranging studies between 1986 and 1994 at Düsseldorf technical college, as well as a second degree in art history at the Art Academy and philosophy at the Heinrich-Heine University in Düsseldorf. Alongside his studies in painting, Stephan Kaluza also specialised in photography. From 2004 he created a growing number of photographic projects, "based on the mind, compressing complex physical and mental objects photographically in the horizontal format, so that they can be experienced in visual terms." (Stephan Kaluza 2009). These are mostly in panoramic formats, reinforced by the continuous flow of the rural landscape or processes

before the eyes of the viewer. In the painted works, the horizontal movement also appears.

He is known for his portrait paintings of famous personalities, including Nelson Mandela, Oscar Wilde, Peter Ustinov or the author Friedrich Dürrenmatt, as in the work before us. Stephan Kaluza often uses photographic works as his model; he applies a top layer of oil paint horizontally using a spatula technique, and adds incised horizontal lines in the fresh paint, in order to accentuate the flowing movement.

From 2000 to the present, Stephan Kaluza's work has been exhibited in numerous solo shows as well as group shows. His works are present in public and private collections worldwide.

CHF 1 500 / 2 500
(€ 1 390 / 2 310)





3438

PAUL TALMAN

(Zurich 1932 - 1987 Uebersdorf)

B12. 1965.

Plexiglass.

Signed on the label on the reverse:

Paul Talman.

60.5 x 60.5 cm.

Provenance: Private collection Switzerland.

CHF 4 000 / 6 000

(€ 3 700 / 5 560)



3439*

CHRISTIAN MEGERT

(Bern 1936 - lives and works in Düsseldorf)
Untitled. 1960/76.

Object with mirror fragments, mounted in a frame.

Signed and dated on the reverse: Megert 1960/76.

42.5 x 42.5 cm.

Born in 1936 in Bern, the Swiss artist Christian Megert began his artistic career with monochrome paintings and sculptures. In the early 1960s, mirrors and glass were his preferred materials. In his manifesto „Neuer Raum“ in 1961, Megert demanded that we consider space anew with the help of art. With this idea in mind, he broke or over-painted mirrors and reas-

sembled them, so that a new space would be created, arriving at an interlocking of painting and space.

The present work, after a design from 1960, is an outstanding example of his work and shows how close it was to that of the German group ZERO. He took part in some ZERO exhibitions in Europe and organised a ZERO exhibition himself in Switzerland.

CHF 14 000 / 18 000
(€ 12 960 / 16 670)

3440

CESARE LUCCHINI

(Bellinzona 1941 - lives and works in Switzerland)

Untitled, 1992.

Oil on canvas.

Signed and dated lower left: Lucchini 92, also signed, dated and numbered on the reverse: Lucchini 92 18.

180 x 256 cm.

Provenance

- Galerie Carzaniga & Ueker, Basel.
- Acquired from the above by the present owner, since then privately owned Switzerland.

Exhibition: Basel 1993, Cesare Lucchini. Galerie Carzaniga & Ueker, (with the label on the stretcher).

CHF 2 000 / 3 000

(€ 1 850 / 2 780)



3441

MARGUERITE HERSBERGER

(Basel 1943 - lives and works in Zurich)

no. 258b. 1981/82.

Polished acrylic and acrylic.

Signed, titled, dated and with measurements on the reverse: no 258v 1981/82

Hersberger 100 x 100 cm.

100 x 100 cm.

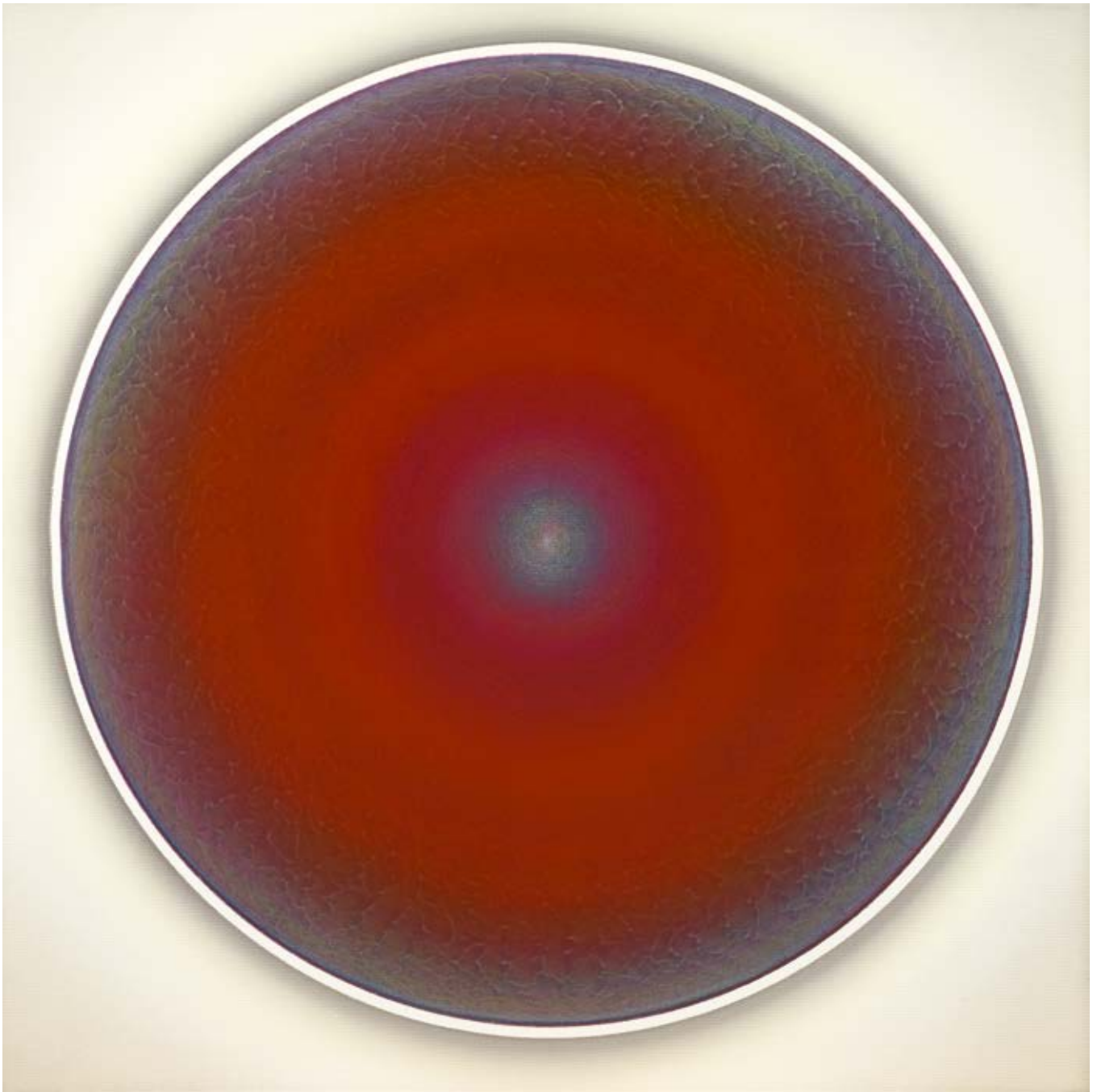
We thank the artist for her confirmation and the kind support.

Provenance: Purchased by the present owner directly from the artist, since then privately owned Switzerland.

CHF 1 000 / 1 500

(€ 930 / 1 390)





3442

ROBERT SCHABERL

(Feldbach 1961 - lives and works in Vienna)
Zentralform Red Silver Purple. 2004.

Acrylic on canvas.

Signed, dated and titled on the reverse
top overlap: ZF red silver purple 9.10.2004
(130) Robert Schaberl 2004.
130 x 130 cm.

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

Provenance:

- Galerie Kashya Hildebrand, Geneva.
- Acquired there in 2005 by the present
owner, since then privately owned Swit-
zerland.

Exhibition: Geneva 2005. Galerie Kashya
Hildebrand. December 2004 – January
2005.

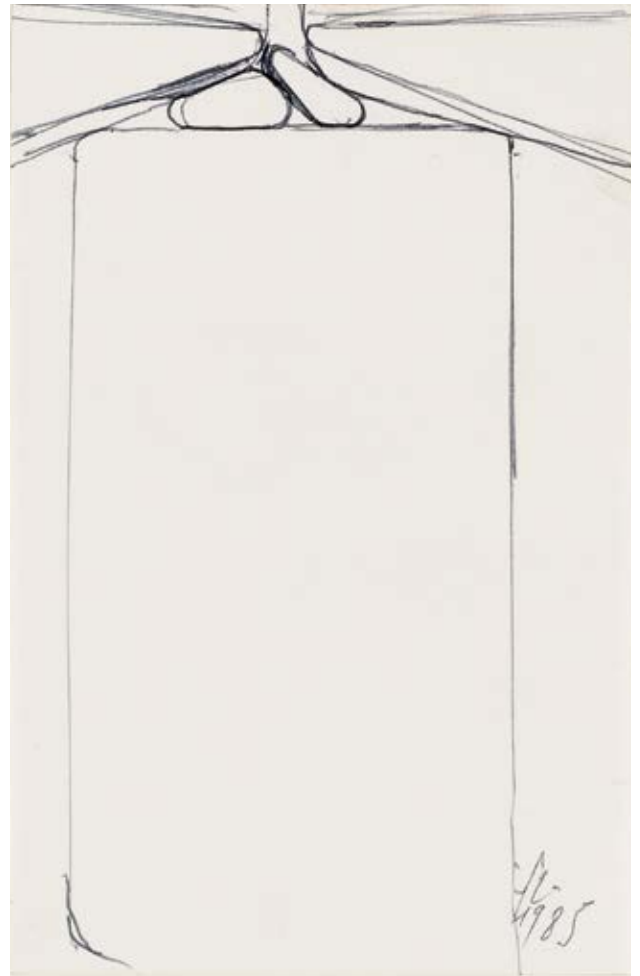
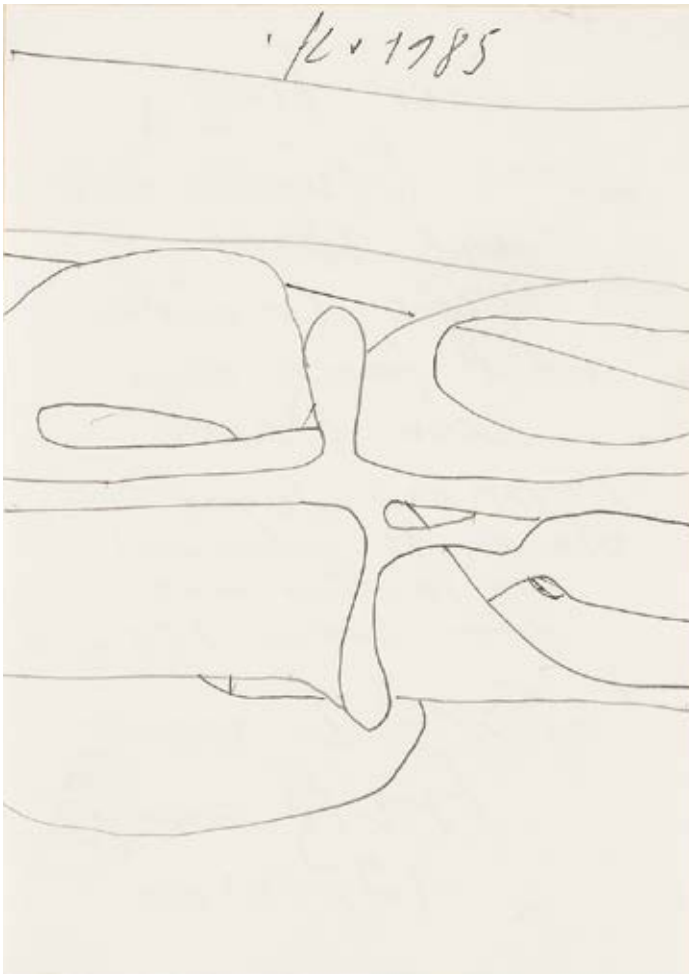
"Using countless gossamer-thin layers
of colour I seek to produce in this work a
concentrated, deep red, meditative field
of colour. Fine modulations cause the
colour to vibrate. A painted ground, which
is net-like and reminiscent of reptile skin
in its texture, clearly visible at the edges of
the circle and in part in the centre, further
strengthens the spatial depth of this red
lake of colour.

Through this interweaving of the different
applications of colour, I create a wave-like
movement within the circle, and in this

way I seek to dissolve the two-dimensional
limits of the canvas.

Using high gloss layers, I contrast the per-
meation at the centre of the colour field
with a subtle spatial limit, which reveals
reflections and clearly defines the pictorial
limits of the work with light reflexes on the
colour surface." (Robert Schaberl 2016)

CHF 6 000 / 8 000
(€ 5 560 / 7 410)



3443*

FRANZ EGGENSCHWILER

(Solothurn 1930 - 2000 Bern)

Untitled. 1985-86.

Convolute of 15 biro and pencil drawings
on paper (partly used paper).

Each monogrammed and dated: fE 1985
resp. 1986.

14.6 x 10.4 cm.

Provenance: Former collection Bless (on
the reverse with the handwritten note).

CHF 1 000 / 2 000

(€ 930 / 1 850)



3444

NOT VITAL

(Sent 1948 - lives and works amongst others in Switzerland)

POLE-ANIMAL.

Gouache on paper.

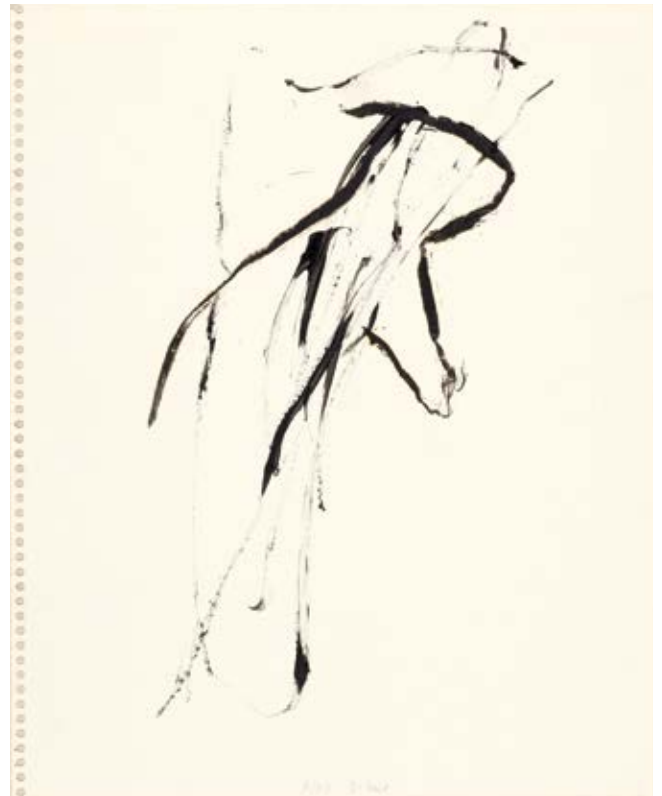
Signed lower right: Not Vital, also titled upper centre: POLE-ANIMAL.

43.2 x 35.5 cm.

Provenance:

- Galerie Claudia Knapp, Chur.
- Acquired from the above in 1980s by the present owner, since then privately owned Switzerland.

CHF 2 800 / 3 400
 (€ 2 590 / 3 150)



3445

NOT VITAL

(Sent 1948 - lives and works amongst others in Switzerland)

Untitled.

Oil on paper.

Signed lower centre: Not Vital.

43.2 x 35.5 cm.

Provenance:

- Galerie Claudia Knapp, Chur.
- Acquired from the above in 1980s by the present owner, since then privately owned Switzerland.

CHF 2 800 / 3 400
 (€ 2 590 / 3 150)

Not Vial was born in 1948 in Sent, Lower Engadine, and came into contact with art early on through the art historian Max Huggler. He studied in Paris and Rome and lived in New York in the 1970s, where he met artists including Willem de Kooning, Jean-Michel Basquiat, Keith Haring and Andy Warhol. Today he works around the world, including Rio de Janeiro, Beijing, where Ai Wewei is in the neighbouring studio, and Sent. His countless journeys and the experiences and impressions of other cultures strongly influence his work. He himself says: "I am a nomad, the world is my studio".

Vital's oeuvre is unbelievably versatile, and extends from drawing and painting, to sculpture and architecture. Many of his works are produced from materials such as bronze, marble or glass. At the same time he is also shaped by his home origins, the Engadine. Here in 1998 the artist bought a park, "Parkin Not dal Mot", in which he could place and present his sculptures and installations within a natural setting. Also, with the foundation "fundaziun Not Vital" set up in 2003, he has campaigned for the preservation of the culture of the Engadine, and has endeavoured to bring many books and other cultural assets of the Romansh region back to their place of origin.



3446

URS LÜTHI

(Kriens 1947 - lives and works in Munich)

Triple-Box. 1967.

Oil on masonite.

Titled, signed and dated on the reverse:

„Triple-Box“ Urs Lüthi 1967.

90 x 120 cm.

Provenance: Estate Comuzzi, since then
privately owned Switzerland.

CHF 2 200 / 2 800

(€ 2 040 / 2 590)



3447

ALFRED HOFKUNST

(Wien 1942 - 2004 Cudrefin)

Lavendelfeld. 1987-90.

Oil on canvas.

Signed and dated lower right: Hofkunst
87-90.

150 x 200 cm.

We thank Mrs. Sabine Hofkunst for the
confirmation and her kind support.

Provenance: Private collection Switzerland.

CHF 3 000 / 8 000

(€ 2 780 / 7 410)

3448

MARTIN DISLER

(Seewen 1949 - 1996 Geneva)

Untitled. 1994.

Watercolour and gouache on paper.

Signed and dated lower right: disler 94.

141 x 74.5 cm.

Provenance:

- Former collection Elisabeth Kaufmann,
Basel.

- Private collection Switzerland.

CHF 3 000 / 5 000

(€ 2 780 / 4 630)





3449

MERET OPPENHEIM

(Berlin 1913 - 1985 Basel)

Kopf einer Frau mit roten Haaren, roten Lippen, violetter Hand. 1957.

Charcoal and gouache on paper.

Monogrammed and dated lower right:

M.O. 57.

32.6 x 43.5 cm (sheet size).

Provenance: Private collection Switzerland.

Literature: Curiger, Bice: Meret Oppenheim. Zurich 1989, p. 163, no. F 17 b.

CHF 3 000 / 4 000

(€ 2 780 / 3 700)



3450

MARTIN DISLER

(Seewen 1949 - 1996 Geneva)

Untitled.

Watercolour and gouache on paper.

Signed lower right: disler.

79 x 139 cm.

Provenance:

- Former collection Elisabeth Kaufmann,
Basel.

- Private collection Switzerland.

CHF 3 000 / 5 000

(€ 2 780 / 4 630)

3451

MARTIN DISLER

(Seewen 1949 - 1996 Genf)

Untitled. 1984.

Oil, pastel, gouache and carbon on paper.

Signed and dated lower right: disler 84.

50 x 65 cm.

CHF 1 200 / 1 600

(€ 1 110 / 1 480)

3452

MARTIN DISLER

(Seewen 1949 - 1996 Geneva)

Untitled. 1994.

Watercolour and gouache on paper.

Signed and dated lower left: disler 94.

141 x 75 cm.

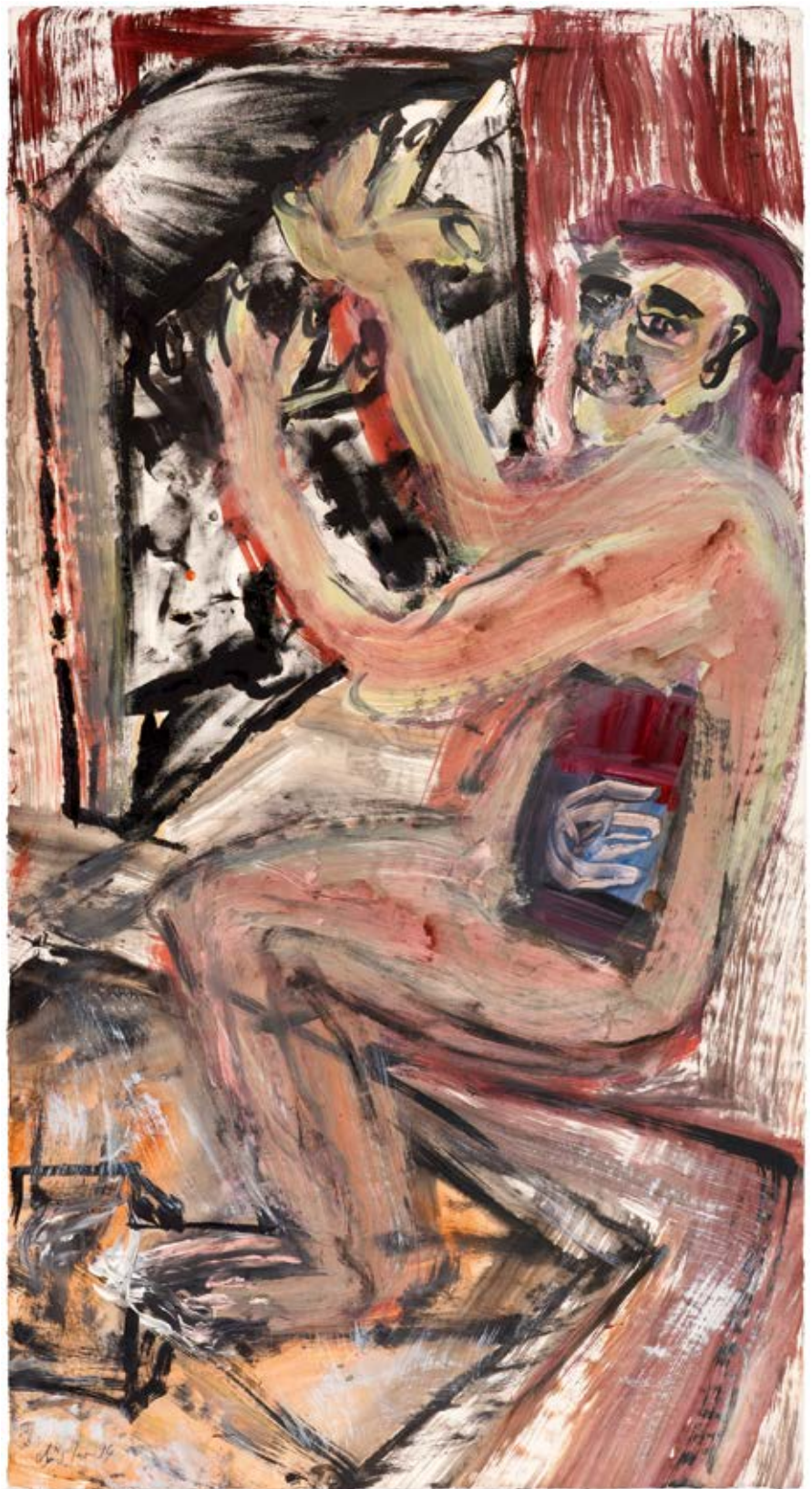
Provenance:

- Former collection Elisabeth Kaufmann,
Basel.

- Private collection Switzerland.

CHF 3 000 / 5 000

(€ 2 780 / 4 630)





3453

DANIEL SPOERRI

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

Die Spieler. 1985.

Bronze. Sculpture composed of 7 figures and a ball.

Each with the incised signature: Daniel Spoerri, as well as with the incised number: 3/8.

Height ca. 150 cm each.

We thank the artist and Mrs. Barbara Räderscheidt for the confirmation and for the kind support.

Provenance: Private collection Switzerland.

Literature: Violand-Hobi, Heidi E.: Daniel Spoerri. Biographie und Werk, Munich 1998, p. 120.

"I never wish for anything – I let things happen" – Daniel Spoerri's curiosity about life drove him constantly in the search for renewal, and not only within art. This tendency may have come from the fact that he describes himself as stateless.

Daniel Spoerri was born in Rumania. His father, a Rumanian, lost his life in 1941 under the National Socialists, whereupon his mother fled with her son to Switzerland, which was her native country. There Daniel Spoerri studied commerce and

some years later studied at the performing arts school in Zurich, where he obtained a grant to study ballet in Paris. In Bern he was subsequently appointed principal dancer at the state theatre. In 1956 he took over the production of an avant-garde piece by Picasso. From then onwards, Daniel Spoerri was surrounded by numerous artists, directors and writers. In 1959 he moved to Paris, where he became cosignatory of the "Nouveau Réalisme" manifesto, and developed his trademark work: the "Tableaux piège" (snare-picture) which he was to develop over the next 50 years in various forms. His "Tableaux piège" are characterised by an assemblage of everyday objects such as plates, cutlery and glassware, which has come about through "chance with deeper meaning". This is a play on reality, in which he seeks to avoid a reproducible configuration, otherwise the tension would be lost if repeated. On the other hand, a work remains alive, provided that the mystery is predominant.

In Tuscany, near Monte Amiata, the famous sculpture garden "Il Giardino di Daniel Spoerri" was opened in 1997. Over an area of 14 hectares Daniel Spoerri has exhibited his art works, as well as a collection from his close artist friends. In the last 20 years his sculpture garden has grown rapidly, with approximately 100 installations by 55 different artists, which

can be found in this paradisiacal landscape amongst olive trees, cypresses and open meadows.

Above a hill, an edition of "Die Spieler" is erected, of which we are offering at auction the complete third set from an edition of 8: the seven sculptures, which also function as autonomous works, each stand on a circular lower body support, with the head parts personified using simple means. Together they appear as "circus performers", who apparently without much success are fighting over a ball, the "globe". Daniel Spoerri has identified the participants of this game as follows: the priest, recognisable through his head gear in the form of a Catholic priest; the prey, held by a long pincers; the dandy, who bows elegantly holding out his hand in greeting; the lady scratching herself, with the bent claw, as if she wishes to scratch herself; the writer, recognisable presumably by the sword of sharp words; the horseman, wearing an ornamented helmet; and the SS-officer, wearing an SS cap and armed with an axe.

CHF 60 000 / 120 000
(€ 55 560 / 111 110)



3454

PAUL SUTER

(Gränichen 1926 - 2009 Città della Pieve)

Untitled.

Iron.

With the incised monogram: PS, as well as the incised number: 7/12.

18 x 28 x 19 cm.

Provenance: Private collection Switzerland.

CHF 1 000 / 1 500

(€ 930 / 1 390)

3455

PAUL SUTER

(Gränichen 1926 - 2009 Città della Pieve)

„Palio“. 1997.

Iron.

With the incised signature, date and number: SUTER 97 1/9.

74 x 36 cm.

Provenance:

- Galerie Franz Mäder, Basel.

- Private collection Switzerland.

CHF 3 000 / 5 000

(€ 2 780 / 4 630)

3456

DANIEL SPOERRI

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

Krieger der Nacht. 1982.

Bronze.

At the back with the incised signature: Daniel Spoerri, as well as the incised number: 6/8.

Height 100 cm (with the plinth 107.5 cm).

We thank the artist and Mrs. Barbara Räderscheidt for confirmation and the kind support.

Provenance: Private collection Switzerland.

CHF 4 000 / 6 000

(€ 3 700 / 5 560)







3457

JAMES LICINI

(Zurich 1937 - lives and works in Nürensdorf)

Stahlbau PE92. 1992.

Steel.

At the base with the incised monogram and date: JL 92, also with the incised number: 7.1.

Height 57 cm.

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

CHF 3 000 / 5 000
(€ 2 780 / 4 630)



3458

OSCAR WIGGLI

(Olten 1927 - 2016 Delémont)

83 C. ARIADNE. 1986.

COR-TEN steel forged.

Signed on the base: WIGGLI.

175 x 53.5 x 37 cm.

We thank the Fondation Oscar Wiggl, Muriaux, for their scientific assistance.

Provenance: Bought directly from the artist by the current owner, since then private collection Switzerland.

CHF 5 000 / 7 000
(€ 4 630 / 6 480)

3459

JAMES LICINI

(Zurich 1937 - lives and works in Nürensdorf)

Haken. 1978.

Iron, powder coated in red.

At the base lower right with the incised monogram and date: JL 78.

116 x 21 x 100 cm.

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

James Licini is a gifted and renowned Swiss sculptor in iron, known for his extremely simple, rectilinear and yet originally configured, architectonic sculptures. James Licini was born in 1937, son of a blacksmith in Zurich, and following in the same profession, he completed his training in metal work in 1955, to work as a steel fixing contractor and fitter until 1959. Later he occasionally worked as assistant to the Swiss sculptor Kurt Laurenz Metzler and Hans Aeschbacher, which steered him and his professional skill as a craftsman, towards artistic expression. The precision of his work and the excellent knowledge of materials are apparent in his abstract iron sculptures, the materials for which he always obtains from industrial sources.

James Licini created his first iron sculpture in 1968 and received grants from the town and the Canton of Zurich, as well as a federal art grant in 1974. Since then James Licini has taken part in over 100 exhibitions. From the 1970s he has ranked amongst the most important Swiss sculptors in iron. His delicate, architectonic and at the same time expansive works can be found in public spaces, as well as in private collections.

CHF 5 000 / 7 000
(€ 4 630 / 6 480)



3460*

GÜNTHER UECKER

(Wendorf 1930 - lives and works in Düsseldorf and St. Gallen)

Untitled, 1980.

Watercolour on paper.

Signed and dated lower left: Uecker 80.
12.3 x 15.7 cm.

Provenance: Private collection Italy.

CHF 1 000 / 1 500

(€ 930 / 1 390)



3461*

GÜNTHER UECKER

(Wendorf 1930 - lives and works in Düsseldorf and St. Gallen)

Nagelobjekt, 2000.

Nail, pencil and paper.

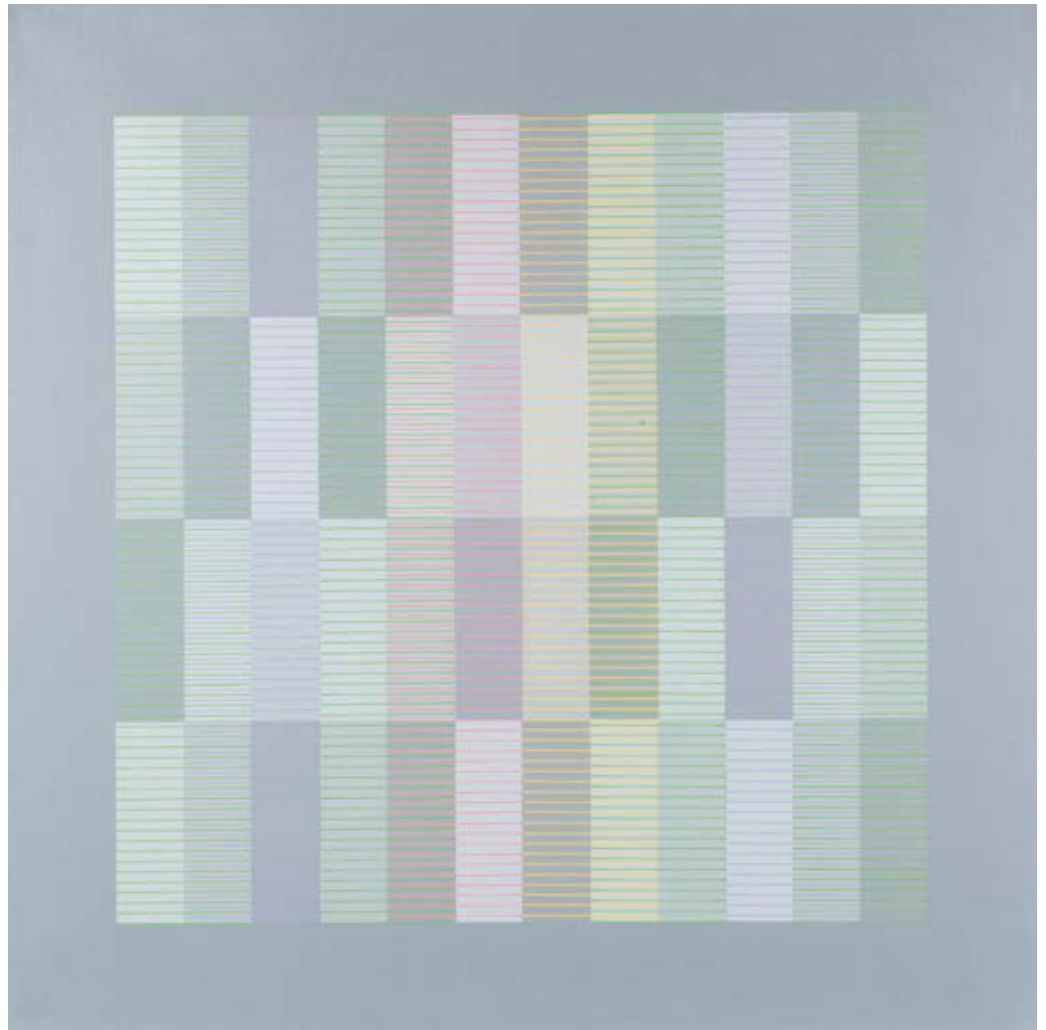
Signed and dated lower right: Uecker
2000.

14.5 x 21 cm.

CHF 2 800 / 3 200

(€ 2 590 / 2 960)





3462*

RUDOLF KÄMMER

(Rudolstadt/Thüringen 1935 - lives and works in Münsing/Starnberger See)

PM5. 1985.

Acrylic on canvas, colour lines on colour surfaces permuted.

Signed, titled and dated on the stretcher: Rudolf Kämmer PM Nr 5/85, as well as with directional arrow.

100 x 100 cm.

Provenance: Artist's studio.

After his training at the Hochschule für Bildende Kunst in Dresden and the Hochschule für Grafik und Buchkunst in Leipzig, from 1964 – 75 Rudolf Kämmer studied painting with Ernst Geitlinger at the Akademie der Bildenden Künste in Munich and received his diploma as Geitlinger's masters pupil. Influenced by the Bauhaus and abstract geometric art of the Constructivists and Suprematists, Kämmer joined the „Nouvelle Tendance“, a loose, transnational association of young artists, who embraced a democratic and

concrete art, in order to transcend the "outmoded" concept of art and the idea of the artistic genius. At the beginning of the 1960s these included Almir Mavignier, François Morellet and Bridget Riley; in the 1970s, using the same principles, Victor Vasarely's OP Art movement developed these ideas further.

„Der Absolutheit der Idee begegnet Kämmer mit der Verwendung absoluter Formen, die nur die Eindeutigkeit der Geometrie bieten kann. Mit kalkulierter Strenge entwirft und fertigt Kämmer seine Farbreliefs, Drehstegbilder, lichtkinetischen Objekte, Kippklappbilder oder linearen Punktgefüge, um sie schliesslich in ihrer Vervollkommnung dem untersuchenden Spiel ihres neugierigen Betrachters zu überantworten.“ (zit.: Ulrich Haussmann, www.rudolf-kämmer.de)

CHF 5 000 / 7 000
(€ 4 630 / 6 480)



3463*

WILLIAM RONALD
(1926 Ontario 1998)

Belly Button. 1996.

Acrylic on canvas.

Signed and dated lower right: RONALD'96, as well as titled, signed and dated on the reverse: „BELLY BUTTON“ RONALD 96. With stamps of the artist on the reverse. 183 x 366 cm (two parts).

Provenance:

- Atelier of the artist.

- Former Gallery Chateau Park, Niagara Falls.

The Canadian artist William Ronald is famous for his Abstract Expressionist work from the mid-20th century. After studying art at Ontario College of Art, in 1954 he founded "Painters Eleven", the first Canadian group for Abstract Art, with the hope of meeting further proponents of this art. Slightly frustrated by the lack of response, William Ronald decided to move

to New York in 1955. There he shared a studio with Frank Stella, exponent of analytic painting. In 1957 he was taken up by the Samuel Kootz gallery, where he had his first solo show in the same year. William Ronald's early work is characterised by a lively, almost aggressive style, of centred and horizontal lines on very large format canvases.

In 1965 he returned to Canada, where in 1967 he was commissioned to create



designs for the building of the National Art Centre in Ottawa. Alongside his painting, he also worked as moderator on the art TV shows "Umbrella" and "As It Happens", as well as being columnist for the "Toronto Telegram". He attracted attention at the same time with a series of abstract portrait paintings of the Canadian Prime Ministers, which, despite the initial polemics, are today on permanent display at the Waterloo Art Gallery in Kitchener, Ontario. After his return to Canada, his painting was characterised above all by its symbolism and central motifs.

Our painting "Belly Button" is a wonderful example and typical of the late work of William Ronald.

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

3464*

ROBERT ROTAR

(Berlin 1926 - 1999 Düsseldorf)

Untitled.

Oil on canvas.

80 x 80 cm.

The work will be included in the forthcoming catalogue raisonné 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). "Rotar often painted in a trancelike, meditative state, entirely concentrated on the spiritual situation. His artistic impulse was not directed by spontaneous gestu-

res, but rather by a spiritual dialogue with the spiral motif. The spiral – which symbolized 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 8 000 / 12 000
(€ 7 410 / 11 110)





3465*

ROGER MÜHL

(Strasbourg 1929 - 2008 Mougins)

Le cap d'Antibes.

Oil on canvas.

Signed lower centre: Mühl, also titled on the reverse: -le cap d'Antibes- and inscribed: SD20.

110 x 120 cm.

Provenance:

- Gallery Grossmann, Zug.
- Purchased from the above by the present owner ca. 30 years ago, since then private collection Germany.

CHF 2 000 / 3 000

(€ 1 850 / 2 780)

3467

MARIO SCHIFANO

(Homs 1934 - 1998 Rome)

Tree. 1979-80.

Enamel on canvas.

Signed lower centre: Schifano, as well as signed and dedicated on the reverse: Mario Schifano ad Isabella.

200 x 87 cm.

The authenticity of the work was confirmed by Monica Schifano, Archivio Mario Schifano, Rome 27 July 2016. It is registered in the archive under the number: 03131160416.

The authenticity has also been confirmed by the Fondazione Schifano, Archivio Generale Dell'Opera di Mario Schifano, Rome 25. June 2008. The work is registered in the archive under the number: 79-80/787.

Provenance: Private collection Switzerland.

CHF 35 000 / 45 000

(€ 32 410 / 41 670)



3468

HANS STAUDACHER

(St. Urban/Carinthia 1923 - lives and works in Vienna)

Roter Arier. 1991/92.

Oil on canvas.

Signed and dated upper left: Hans Staudacher 1991/92 also titled: Roter Arier. On the reverse signed and dated: Hans Staudacher 1990/91 and inscribed: Blaues. 196.5 x 166.5 cm.

Provenance:

- Galerie Contact, Vienna.
- Purchased in 1994 from the above by the present owner, since then private collection Switzerland.

Hans Staudacher was born in 1923 in St. Urban, Carinthia, where he grew up and came to painting as an autodidact. In 1950 he moved to Vienna, where he explored the work of Gustav Klimt and Egon Schiele amongst others and joined the Vienna Secession. There were repeated stays in Paris, where he engaged with the work of Georges Mathieu and his combination of script and image. From the beginning of the 1960s, his painting became increasingly abstract. His works were strongly imbued with Art Informel and Abstract Expressionism. He represented Austria in the Venice Biennale of 1956 and received the top prize at the Tokyo Biennale in 1965.

The work presented here also shows the influence of Georges Mathieu and his examination of abstract, gestural painting and script.

CHF 18 000 / 24 000
(€ 16 670 / 22 220)





3469

PETER PHILLIPS

(Birmingham 1939 - lives and works in London)

Study for gefährliches Spiel. 1982.

Collage, oil on paper and cardboard with wood.

Signed and dated lower right: Peter Phillips 1982. Signed, dated and titled on the reverse: © Peter Phillips 1982 study for gefährliches Spiel #8 (oil, wood, collage on paper).

60 x 40 cm (artist frame).

We thank the family Phillips for their kind support.

Provenance: Private collection Switzerland.

CHF 3 500 / 4 500
(€ 3 240 / 4 170)

3471

CLAUDE VIALLAT

(Nîmes 1936 - lives and works in Nîmes)

Composition.

Acrylic on canvas tarpaulin.

With the embroidered monogram on the reverse: CV.

205 x 165 cm

Provenance:

- Galerie Fournier, Paris.

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

CHF 8 000 / 12 000
(€ 7 410 / 11 110)





3472*

QUICKY

Black Images, American History.

Spray paint on canvas.

Signed and titled in the image: QUICKY

BLACK IMAGES, AMERICAN HISTORY!,

also titled on the reserve.

146 x 207 cm.

Provenance: Purchased from the present owner directly by the artist, since then privately owned Germany.

The word „Graffiti“ comes from the Italian “graffito”, which, translated, means “hatching”, but also “inscription in stone”. On the basis of this meaning, the first graffiti is to be found in the form of wall paintings in ancient Egypt and in every historical period.

As the expression of the attitude of a generation, reacting to their environment and engaging with it, the story of graffiti as art started in 1955 with the death of the jazz saxophonist Charlie Bird Parker. Shortly afterwards, the graffiti „Bird lives!“ surfaced in the jazz clubs of New York. In

the 1960s we saw the first larger scale graffiti in Philadelphia, and by the end of the 1960s the movement had swamped New York, where it exploded.

Probably the most well-known exponents of Graffiti Art are “the Writings” – and the four works offered here at auction belong to this group. Text forms the basis of the pictorial composition, the pseudonym of the Writer is the motif; and now this script has to be so uniquely presented, that each Writer is recognisable. This is communication within a select group and a contest between individual artists. The group soon discovered the underground trains as a surface in its own right, as a means of disseminating their Writings as quickly and as widely as possible.

In the 1980s, the art market discovered the quality of these fast, expressive works of art, present throughout the city. The artists offered at auction here also exhibit in galleries, and had exhibitions in Europe in the mid 1980s. In order to meet the new needs of the galleries, their works are produced increasingly on canvas.

CHF 2 000 / 3 000
(€ 1 850 / 2 780)



**BLACK
IMAGES,
AMERICAN
HISTORY**





3473*

PART 1 (ENRIQUE TORRES)

(New York (?) 1959)

Hearts Part. 1984.

Spray paint on canvas (not on a stretcher).

Signed in the image: PART 1.

120 x 280 cm.

Provenance: Former Galerie Schurr, Stuttgart.

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

CHF 1 500 / 2 500

(€ 1 390 / 2 310)

3474*

DELTA 2 (JEAN GALLARD)

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

C-Rock.

Spray paint on canvas (not on a stretcher).

Signed in the image: Delta.

233 x 408 cm.

Provenance: Former Galerie Schurr, Stuttgart.

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

CHF 3 000 / 5 000

(€ 2 780 / 4 630)

3475

ZHOU BROTHERS (SHANZUO
AND DAHUANG ZHOU)

(Guangxi 1952/1957 - lives and works in
Chicago and Beijing)

Ohne Titel (B2 2053). 2004.

Oil on canvas.

Signed and inscribed on the reverse: Zhou
B B2 2053.

80 x 100 cm.

CHF 1 500 / 2 000

(€ 1 390 / 1 850)



3476*

COCO 144

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

Splash.

Spray paint on canvas (not on a stretcher).

Signed in the image: COCO.

265 x 212.5 cm.

Provenance: Former Galerie Schurr, Stutt-
gart.

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

CHF 2 000 / 3 000

(€ 1 850 / 2 780)



3477*

KEITH HARING

(Reading/Pennsylvania 1958 - 1990 New York)

Red, Yellow, Blue #22. 1987.

Acrylic and oil on canvas.

Signed, with the artist's signet, titled, dated and dedicated on the reverse:

RED-YELLOW-BLUE #22 Jan. 12. 87 K.

Haring FOR FERDINAND Keith.

75 x 75 cm.

Provenance:

- Tony Shafrazi Gallery, New York (with the label on the reverse).
- Former collection André Heller (Dedication to Heller's son Ferdinand).

Keith Haring was born in Reading Pennsylvania in 1958 and learned to draw at a young age. Through his father, an engineer and amateur caricaturist, he began to enjoy cartoons. He soon dropped his studies at the Ivy School of Professional Art in Pittsburgh, as he did not wish to pursue a career as a commercial graphic designer. Now certain that he wished to make a real commitment to art, he moved to New York in 1978 and enrolled at the School of Visual Arts. There Haring encountered a flourishing art scene and soon met other artists such as Andy Warhol, Jean-Michel Basquiat, Kenny Scharf and Madonna. In addition to the energy of this scene, he was also inspired by artists such as Jean Dubuffet, Pierre Alechinsky and Christo. He developed his own unmistakable style: the graphic expression, the predominantly strong black line, the lively colours and art in public spaces. Even when he experimented with performance art, video and other media, drawing remained his primary medium. In the early 1980s he used the black panels on the subway in order to draw non-stop. These "Subway drawings" helped him to process thoughts and ideas.

In 1981 Haring exhibited for the first time at the Wesbeth Painters Space and in

1982 there followed a solo show at Tony Shafrazi in New York. At the same time he took part in documenta 7 in Kassel, the Sao Paulo Biennale and the Whitney Biennale. This success was also demonstrated in his large public works, for example clock designs for Swatch and a campaign for Absolut Vodka.

After having been diagnosed with AIDS in 1988, in the following year he set up the Keith Haring Foundation, which provides financing and graphic material for AIDS organisations as well as programs for children. It is also dedicated to expanding the audience for his works through exhibitions, publications and the licensing of his pictures. He used many of his late works to raise awareness for AIDS.

In the mid 80s Haring spent some time in Paris, where, amongst other places, he often spent time working in the studio of his friend George Condo. At that time Condo was working on extended canvases, endless automatic works in which every part of the canvas was filled with small figures and other objects. Keith was also influenced by these pictures and this style of composition and produced his own densely crafted works. Condo writes about this period in Paris: "Keith opened up a new direction in painting, and it was interesting for him to come to Paris. He was thinking in terms of Calder-like, Léger-like large colour surfaces, which he then covered with drawings, and in leaving a white space

around the forms... he began to combine specific pictures with one another, broke the margins a bit and made them look more painted and less graphic...He made a couple of things in the style of the Cubist period, but then introduced his graffiti-like approach. Keith wanted to keep the abstract language of Léger, Kandinsky and Klee and definitely the black and white sculptures of Dubuffet" (cit. George Condo in Ditch, Jeffrey/Geiss, Susanne/Gruen, Julia: Keith Haring. New York 2008)

These new approaches and influences are very clearly present in the work offered at auction here, as well as the entire series "Red Yellow Blue". The series was painted from 11 to 13 January 1987 and comprises 26 pictures, which were later shown at the Tony Shafrazi Gallery in New York. Our picture came shortly afterwards, for the birth of André Heller's son, from his collection, and therefore bears the dedication "FOR FERDINAND Keith".

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





3478

DONALD BAECHLER

(Hartford/Connecticut 1956 - lives and works in New York)

Untitled. 1979.

Graphite, spray paint and oil-based enamel on paper, firmly laid down.

60.8 x 137 cm.

We thank the artist and his studio for their support.

Provenance:

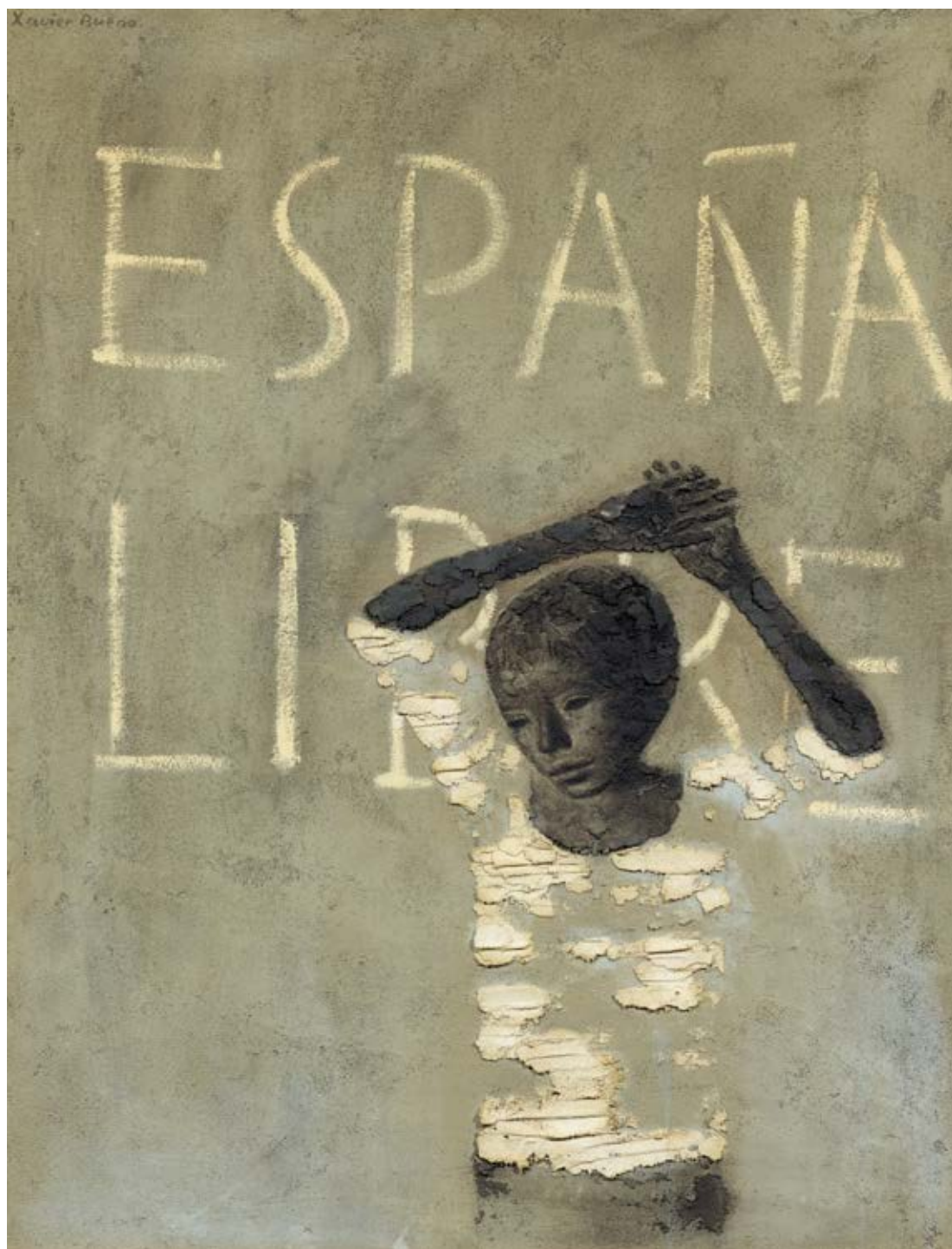
- Former Gallery Annina Nosei-Weber, New York (verso with the label).
- Private collection Switzerland.

The American Donald Baechler is a contemporary artist well-known and popular around the world for his innocent, symbolic collages, often with striking contours, or monochrome areas of colour.

He studied at the Maryland Institute, at the College of Arts in Baltimore, at the Cooper

Union in New York, and the Hochschule für Bildende Künste in Frankfurt am Main. In the 1980s, he was part of the Neo-Expressionist movement along with the artists Jean-Michel Basquiat and Keith Haring. His comprehensive oeuvre is present in various renowned contemporary art institutions such as the Museum of Modern Art in New York, the Whitney Museum of American Art and the Guggenheim-Museum, as well as the Centre Georges Pompidou and the Stedelijk Museum in Amsterdam. Today he lives and works in New York.

CHF 3 000 / 5 000
(€ 2 780 / 4 630)



3479*

XAVIER BUENO.

(Vera de Bidasoa 1915 - 1979 Fiesole)

España libre.

Oil and mixed media on canvas.

Signed on the top left: Xavier Bueno.

90 x 70 cm.

We thank Isabella Bueno for the confirmation and her kind support.

Provenance: Private collection Switzerland.

CHF 8 000 / 8 000

(€ 7 410 / 7 410)



3480

MALCOM MORLEY

(London 1931 - lives and works in New York)

Untitled.

Watercolour on firm vélin paper.

Signed lower right: Malcom Morley. With the blind stamp: Veritable Papier d'Arches. 75 x 57 cm.

Provenance: Private collection Switzerland.

CHF 1 800 / 3 800
(€ 1 670 / 3 520)



3481*

GEORGE CONDO

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

Untitled, 1983.

Wax crayons on paper.

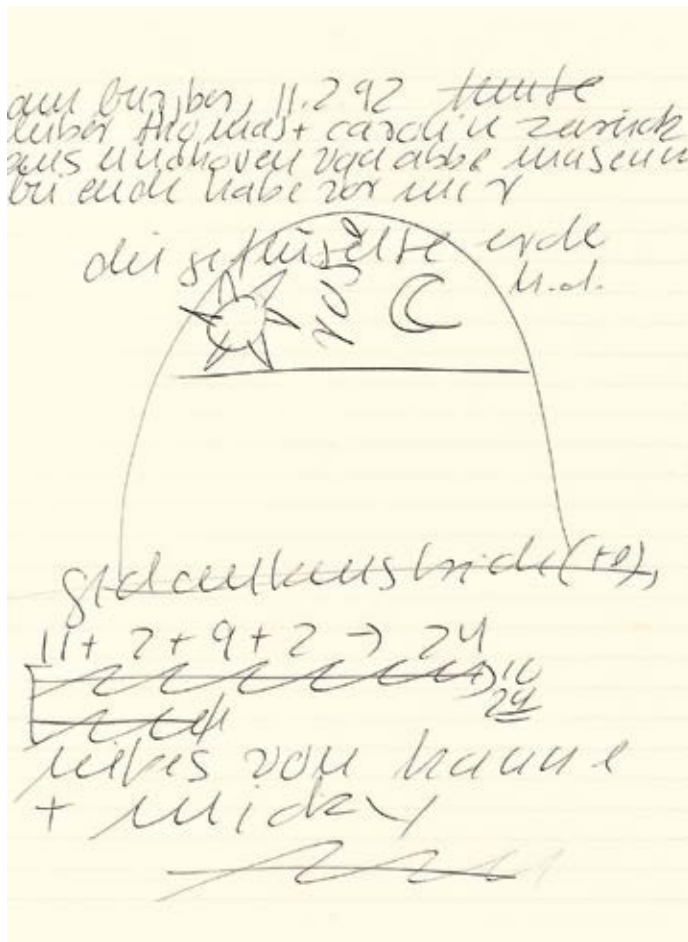
Monogrammed lower left: G.C.

28.3 x 19 cm.

Provenance: Private collection Italy.

CHF 3 000 / 4 000

(€ 2 780 / 3 700)



3482*

HANNE DARBOVEN

(Munich 1941 - 2009 Rönneburg)

Untitled. 1992.

Ballpoint pen on paper.

Monogrammed centre: h.d.

29.7 x 21 cm.

Provenance: Private collection Italy.

CHF 1 000 / 1 500

(€ 930 / 1 390)



3483*

KEITH HARING

(Reading/Pennsylvania 1958 - 1990 New York)

Untitled. 1988.

Felt tip pen and lithograph.

Signed, dated and dedicated in the centre:

For Reinhardt - Love, Keith 1988.

47 x 32.5 cm.

Page for the book „Hercules“ published by Lucio Amelio in 1983 with Harings dedication to the photographer Reinhardt Wolf including a small felt tip pen drawing.

CHF 6 000 / 8 000

(€ 5 560 / 7 410)



3484*

JANNIS KOUNELLIS

(Piraeus/Greece 1936 - lives and works in Rome)

Untitled. 2008.

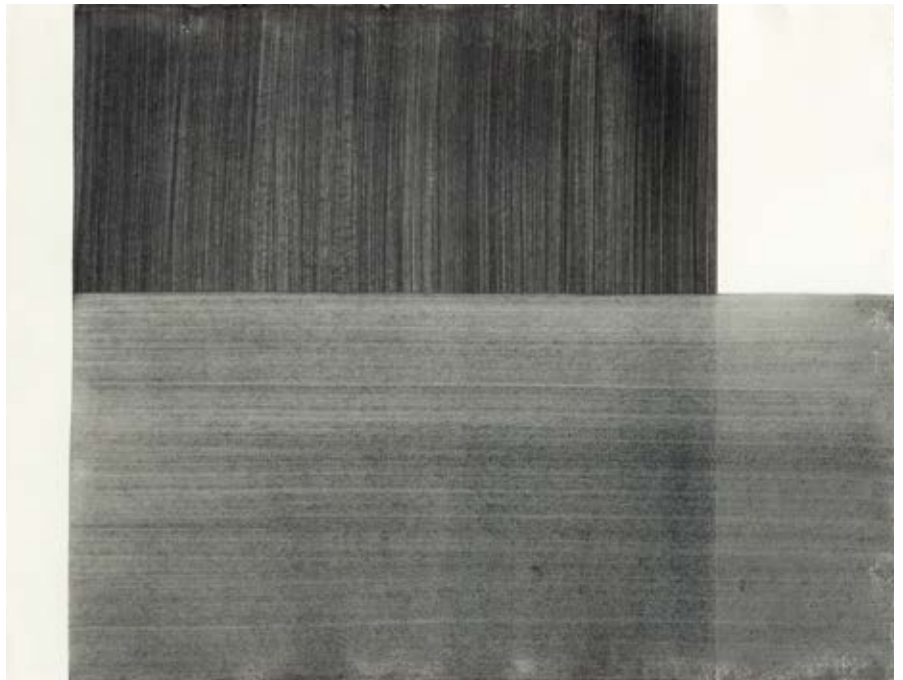
Lead on cardboard.

Signed and dated lower right: Kounellis 08.

17.5 x 11.2 cm.

Provenance: Private collection Italy.

CHF 800 / 1 200
(€ 740 / 1 110)



3485

CALLUM INNES

(Edinburgh 1962 - lives and works in Edinburgh)

Exposed (black). 1996/97.

Watercolour on paper.

Signed and dated upper left: C Innes
96/97.

76 x 65 cm.

Provenance:

- Galerie Bob van Orsouw, Zurich (with the label on the reverse).

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

CHF 2 000 / 3 000
(€ 1 850 / 2 780)

3486

AI WEIWEI

(Beijing 1957 - lives and works in Beijing and Berlin)

Untitled (Foster Divina). 2010.

Huanghuali wood.

Diameter 130 cm.

With the artist's confirmation of authenticity, Beijing Peking May 2012.

Provenance:

- Galerie Urs Meile, Beijing/Luzern.
- Acquired in 2012 from the above by the present owner, since then private collection Switzerland.

Literature:

- Meile, Urs: Ai Weiwei: Works from 2004 – 2007, Zurich 2008, p. 36-39.
- Brougher, Kerry/Kataoka, Mami and others: Ai Weiwei: according to what?, New York 2012, p. 14-17.

Ai Weiwei is one of the most important conceptual artists within contemporary art; and at the same time, through his political engagement he is one of the most influential, although in part also the most controversial. As hardly any other artist has achieved, he combines the art of the present with the traditions of his country and with history. This is powerfully demonstrated in the present work.

De divina proportione is a book by Luca Pacioli from 1509, with illustrations by Leonardo Da Vinci. It contains images of a geometric polyhedron, which corresponds to the form of the sculpture by Ai Weiwei. In his treatise on the "Divine Proportion",

Pacioli harks back to the ideal forms already discussed in antiquity. Of the five Platonic solids, the icosahedron is the one which possesses twenty equilateral triangles. If the 12 corners are truncated into surfaces, this becomes a truncated icosahedron, which is an Archimedean solid: the form which Ai Weiwei has chosen for his sculpture "Foster Divina". This is a ball, composed of pentagons and hexagons, with all the edges being of the same length. They thus form a structure which precisely defines the space it encompasses.

Regular polyhedrons possess the greatest possible symmetry, which is essential to the Platonic solids. This was important in antiquity and then also in the Renaissance, because it was through such geometric forms that they sought to explain the structure of materials, amongst other things. The approach was not so mistaken in fact, since with our knowledge of molecular structure today, amazingly we discover many geometric essential forms. Thus for example the fullerene molecule (C60) has exactly the same form as the truncated icosahedron.

The present sculpture, with its precise sense of space, reveals many similarities to Ai Weiwei's architectural projects. The extreme precision produces a simulta-

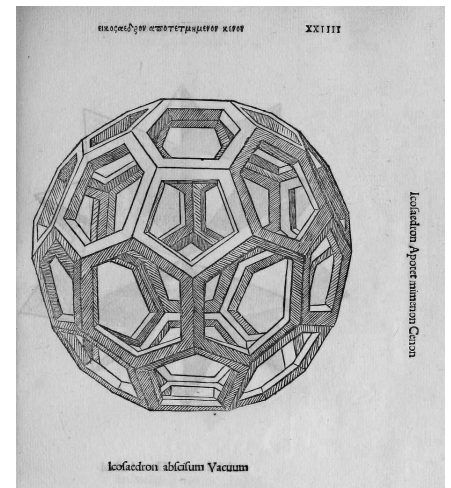
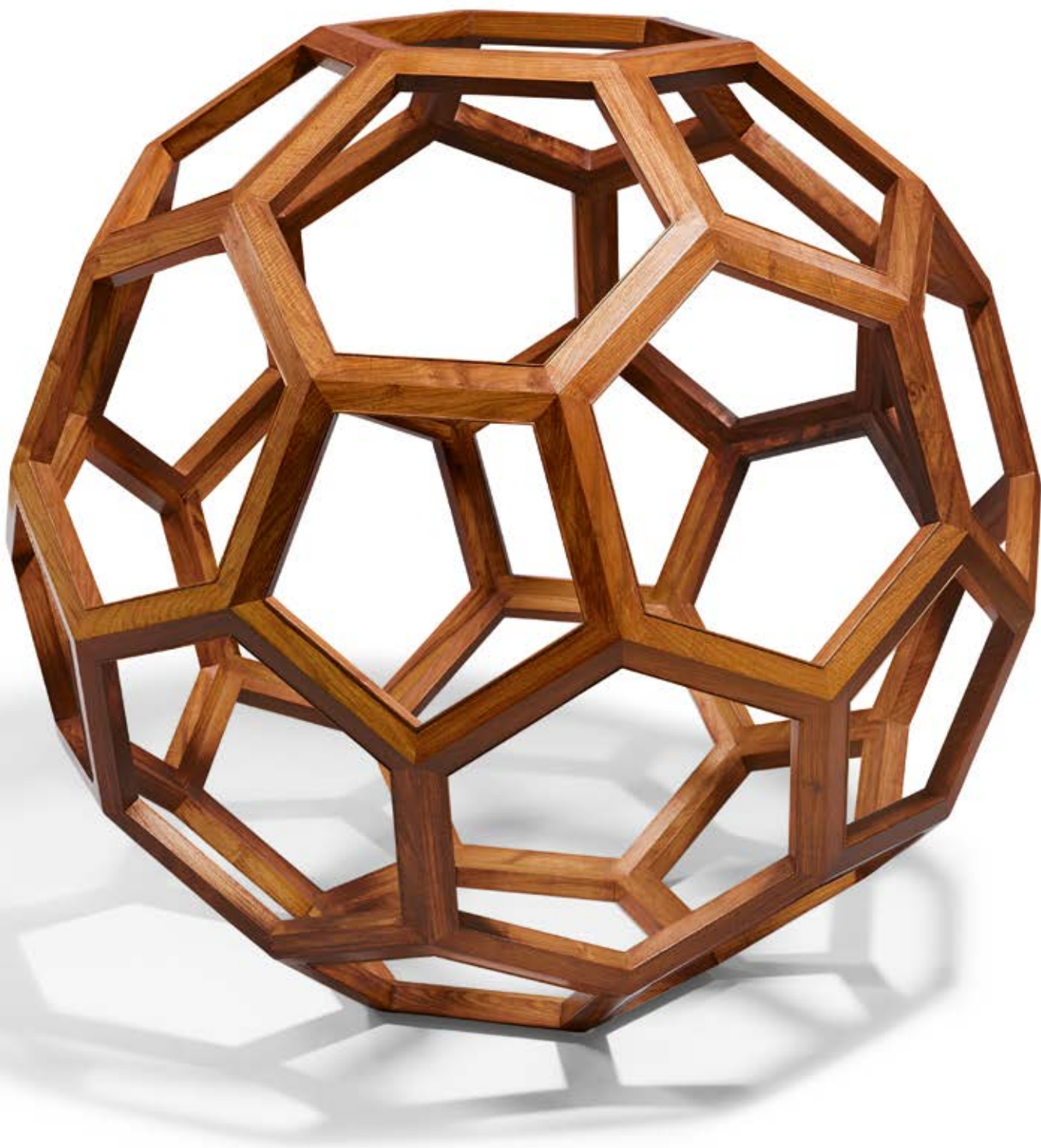


Image on a truncated icosahedron in: Luca Pacioli, Divina proportione. Opera a tutti gliingegni perspicaci e curiosi necessaria oue ciascun studioso di philosophia prospettiuua pictura, Florence 1509.

neous feeling of heaviness and lightness. According to a statement he made, however, Ai Weiwei first discovered the form in a toy which his cats were playing with. This design fascinated him. Typically he has combined something commonplace with something very important and traditional. Perhaps it is no coincidence that the football is also in the form of a truncated icosahedron. In 2008 Ai Weiwei collaborated with Herzog and DeMeron on the "Bird's Nest" stadium building in Beijing and it could be that for him this association with this world famous sport fits in well with his concept of a playful interaction with tradition.

Ai Weiwei has made a small series of such spheres in various sizes: some, as with the present sculpture, have just the framework; some have the form of a ball with closed surfaces. He makes them from Huanghuali wood, a material which was used for classical Chinese furniture. He also uses a traditional technique of interlocking pieces without nails which comes from the Ming and Qing Dynasties. This reference to tradition is very important in Ai Weiwei's work.

CHF 180 000 / 260 000
 (€ 166 670 / 240 740)





3487

ARAKI TAKAKO
(Nishinomiya City 1921 - 2004)
Stone Bible.
Ceramic with screenprint.
15.5 x 21 x 16 cm.

Provenance: Former Galerie Maya Behn, Zurich.

The Japanese artist Araki Takako is known internationally for her ceramic "Bible" series.

She creates clay copies of the book of books, the Bible, by inscribing delicate layers of clay using the silk screen process. Her books are often shimmering and

fragile, half or completely open, but have reverted to stone, or appear to have become eternalised in a heavy plinth. Also, her bibles are never intact, and each one is marked by a fate. "They carry traces of destructive forces, which gently or violently affect the binding, the paper and text, precisely recorded and captured with incomparable care." (Rudolf Schnyder, curator of the Landesmuseum Zurich)

Takako sees the Bible as a symbol of western culture and a vanitas symbol of Christian belief. Araki is an atheist, her father a Zen priest, and her brother a practising Christian. Her works are imbued with doubt, which she sets in opposition to

religion, triggered by the suffering of her brother who became ill with tuberculosis.

Until the age of 31 Araki Takako followed the family vocation as a florist, until she started her art studies. Thereupon she specialised for one year in sculpture in New York, and finally also in Japan, where she garnered high honours in various national competitions.

CHF 2 000 / 3 000
(€ 1 850 / 2 780)



3488

YASUO HAYASHI

(Kyoto 1928 - lives and works in Japan)

Untitled.

Ceramic.

Signed on the undersides: yasuo and yasu.

12.5 x 12.5 x 9 cm and 13.5 x 12 x 6.5 cm.

Provenance: Former Galerie Maya Behn,
Zurich.

Born in 1928 in Kyoto, Yasuo Hayashi was the first Japanese artist to dedicate himself to ceramics and at the same time to abstraction. In his substantial body of work spanning over 6 decades, the tradition of Japanese ceramics plays a large role, and yet Hayashi finds a new vocabulary, in order to bring the ceramic works to the avant-garde. Thereby he has inspired generations of Japanese artists.

In the first instance he studied painting at Kyoto Arts College, and then, after his military service, studied in his father's ceramics workshop. In 1947 he was the co-founder of Shikokai, an association of ceramic artists. In 1957 he left the group in order to be more independent. Between 1962 and 1977 he belonged to the group Sodeisha, another ceramics association. In 1972 he received a professorship at Osaka University.

CHF 2 000 / 3 000

(€ 1 850 / 2 780)

3489

XINGJIAN GAO

(Ganzhou 1940 - lives and works in Paris)

Fissures. 1991.

Chinese ink on fabric, firmly mounted on paper.

Lower left with artist's signet (?) as well as titled and dated on the reverse:

Fissures 1991.

163 x 94.5 cm.

Provenance: Private collection Switzerland.

Xingjiang Gao is a successful author, playwright, director, critic, translator and artist, who was awarded the Nobel Prize for literature in 2000.

Born in Ganzhou in 1940, under his mother's influence he soon took to painting, theatre and writing. Already at school he was deeply engaged with literature and practised sketching and painting in ink, as well as clay sculpture. During the Cultural Revolution he was sent for some years to do farm labouring in Anhui Province, where he also worked for a short period as a teacher, before he was able to return to Beijing in 1975. There he worked first as a translator and later as a scriptwriter and playwright for the Beijing People's Art Theatre.

He quickly made a name for himself with his absurdist drama, and some of his theatre work even openly criticised State policy. In 1985 Gao received a DAAD artist bursary in order to study in Berlin. Later he moved to France and settled in Paris. Here he worked primarily as a painter and was known above all for his large China ink paintings. After the Tian'anmen Square massacre in June 1989 the artist was openly critical, whereupon his theatre work and art works were forbidden in China. Gao gave up his Chinese citizenship and sought asylum in France; since 1998 he has been a French citizen.

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



3490*

ANDREAS SLOMINSKI

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

Untitled (wind mill).

Wood, metal and tape.

111 x 111 x 47.5 cm.

Provenance:

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

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

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

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

Slominski built from numerous individual pieces, adorned with ironic or ambiguous details, repeatedly confronting the viewer with the question as to whether these were really animal traps, whether they were functioning, and what would happen if one were to get inside such a thing. He has succeeded in making an artwork out of an object which has absolutely nothing to do with art. On the one hand this occurs by consciously placing the piece in a museum or gallery space, on the other hand, however, he causes the viewer to regard his traps within the context of art. He " ... plays with our expectations of seriousness in the works, which we believe we have found in these 'hallowed spaces'." (cit. Collier Schorr, in: Exh. Cat. Deutsche Guggenheim Berlin. Andreas Slominski, 20 Feb – 9 May 1999, p. 25).

Also in terms of motifs, he plays with our expectations, in that his sculptures depict utilitarian objects or everyday items and we at first sight immediately think of Marcel Duchamp's Ready-mades and the objet trouvé, which these, however, are not. With unbelievable attention to detail

and manual skill, Slominski builds these objects himself.

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

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

