

# Arte contemporanea I

**Data dell'asta:** 23.05.2024, 18:00

**Tipo d'asta:** Asta in sala con Live Bidding

Prezzo di aggiudicazione non comprensivo di diritti né IVA

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Lotto No. 200

## Mikulas Medek \*

Stima:

EUR 200.000,- a EUR 300.000,-

(Prague 1926–1974)

Thirsty Angel V (Annunciation) - Bounded Angel, 1971, signed and dated Medek 71, oil, enamel on canvas, 170 x 120 cm, framed

We are grateful to Adéla Procházková for her kind assistance in cataloging this work.

### Provenance:

Kunstkreis Leinfelden - acquired there by the present owner in 1972

Private Collection South Germany

### Exhibited/Literature:

Kunstkreis Leinfelden, Mikulás Medek, 8 – 24 May 1970

Museum Bochum, Mikulás Medek 1926 – 1974, 11 December 1976 – 16 January 1977, Bochum 1976, cat. no. 21 (there titled Gefesselter Engel)

Pavla Pečínková, Contemporary Czech Painting, East Roseville 1993, p. 97 with b/w.-ill. (there titled The Thirsty Angel I (Annunciation) and dated 1970)

Galerie Rudolfinum, Prague, Mikulás Medek, 25 April - 18 August 2002 (there titled Gefesselter Engel)

National Gallery Prague, Mikulás Medek, Naked in the thorns, 11 September 2020 – 10 January 2021, Prague 2020, p.181 with col.-ill.

In a 1951 treatise, Czech artist Mikulas Medek and his partner Emila Medkova wrote that the inner image is not an autonomous product of the subconscious, but a reality "that encompasses our trembling subjects, a reality that is seen through our whole body, reality, existence, nothingness, reality of consciousness."

Over the course of his life, Mikulas Medek (1926-1974) created an oeuvre of almost 400 works, ranging from his early expressionist and, to a lesser extent, cubist works, through an approach to surrealism and existentialism, to a style leaning towards abstraction known as Informalism, before finally returning to figuration imbued with architectural morphology.

His paintings only became more widely known after the end of totalitarian communism in the Czech Republic; during his lifetime, he was - like many others - politically sanctioned and his paintings were repeatedly placed on the index of prohibited work, as they stood in "blatant contradiction to the task of art in a socialist society". For a time, churches became the only publicly accessible spaces for his art, where he created large-format altarpieces. He exhibited exclusively abroad from 1970 on. In 1971, three years before his early death due to illness, he created the painting Thirsty Angel V.

It is from a multi-part "angel" series whose head structures resemble a biomorphic microscopic cross-section of plant tissue. The crystalline-translucent structure of these metallic blue and golden red images open up the orphic associative space of a world dominated by sacred, hallucinogenic, and symbolic parables to the viewer.

They appear as kaleidoscopes of human suffering, spiritual doubt, and physical pain. However, they also show the free spirit within a mechanically bound shell that cannot be imprisoned despite its frosty environment and evoke the colourful, upward-striving stained glass windows of stone churches.



Lotto No. 201

## Heinz Mack \*

Stima:

**EUR 50.000,- a EUR 70.000,-**

(born in Lollar, Hessen in 1931)

Terra Digitalis, before 1960, relief aluminum plate mounted on panel, 48 x 54 cm

**Provenance:**

Private Collection North Rhine-Westphalia - acquired directly from the artist

**Literature:**

Dieter Honisch, Mack - Skulpturen 1953 – 1986, Dusseldorf, Wien, 1986, p. 210, no. 223 with ill., Oeuvre-no. 246

"An unexpected opportunity to visualize aesthetic motion coincidentally occurred when I stepped onto a thin metal foil lying on a sisal carpet.

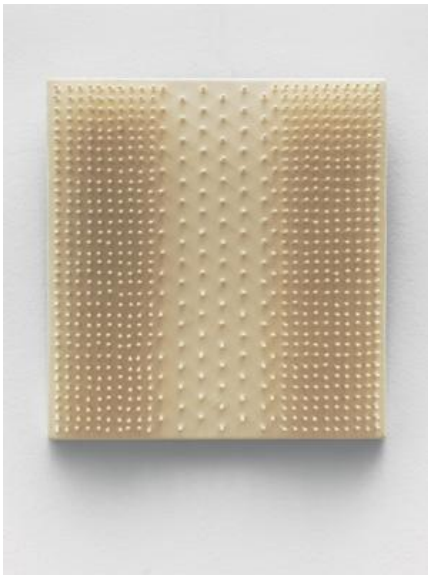
When I picked up the foil the light was vibrating. Since the carpet was factory-made, the impression remained mechanic and decorative; the motion of the reflected light was entirely dull and unimportant.

My metal reliefs, I prefer calling them light reliefs, formed by just the pressure from my fingers, need light instead of colors to come alive. Owed to the mirror-like polish a slight relief is enough to shake the the light's calmness and to make it vibrate.

The potential beauty of these structures makes for a pure expression of the beauty of light."

Ulrike Schmidt: Die Bedeutung der Reliefform im Werk von Heinz Mack, in Robert Fleck (Ed.), Heinz Mack – Reliefs, Munich 2015, S. 10ff.

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Lotto No. 202

## Günther Uecker \*

Stima:

**EUR 80.000,- a EUR 120.000,-**

(born in Wendorf in 1930)

Symmetrische Struktur – Symmetrical Structure, 1958, signed and dated Uecker 58 on the reverse, nails on wood, coloured white matt, 35 x 33 x 5 cm

The work is registered in the Uecker Archiv under the no. GU.58.025 and will be noted for inclusion in the forthcoming Uecker Catalogue Raisonné.

### Provenance:

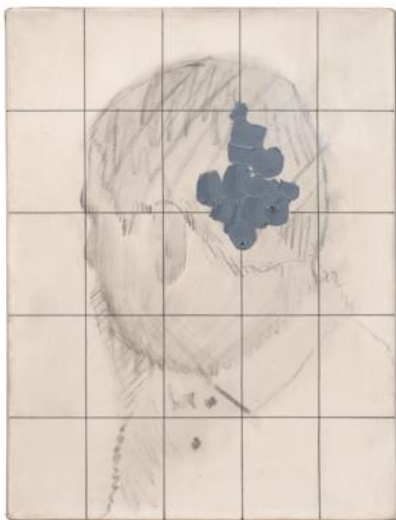
Galerie Schmela, Dusseldorf

Private Collection North Rhine-Westphalia since the 60s - acquired from the above

“Uecker has used nails as his most important compositional element since the late 1950s, hammering them into the chosen support at oblique angles and different depths in almost ritual repetition. The nail is, as the artist himself describes, “the ideal object for modelling light and shadow - for making time visible... It protrudes from the flat surface as a tactile feeler, similar to a sundial.”

Günther Uecker quoted in: Alexander Tolnay, ed., Günther Uecker Zwanzig Kapitel, Ostfildern-Ruit 2006, p. 72.

The precise craftsmanship of his early works, such as the present composition from 1958, is impressive: parallel-aligned and centred by a vertical line of offset nails, the necks of the nails protrude from the field and evoke a changing play of light depending on the spectator's viewpoint simply through the depth of impact and punctual compression. This is the distinguishing feature of the work: the nails are not hammered in straight in all their formal rigour; instead, the row is slightly varied, creating a sense of movement that lends the work a unique dynamism.



Lotto No. 203

## Gerhard Richter \*

Stima:

**EUR 200.000,- a EUR 300.000,-**

(born in Dresden in 1932)

Portrait Günther Uecker, 1968, signed and dated Richter 68 on the reverse, graphite and oil on primed canvas, 50 x 38 cm, framed

**Provenance:**

Private Collection Dusseldorf  
Sale Ketterer, Munich, 5 December 2006, lot 324A  
Private Collection Greece  
Sies + Höke, Dusseldorf (label)  
Private Collection, Germany

**Exhibited:**

Sies + Höke, Dusseldorf, Gerhard Richter. Drawings/Zeichnungen 1963 – 2020, 28 January - 26 February 2022

**Literature:**

Dieter Schwarz, Gerhard Richter. Drawings 1964–1999, Catalogue Raisonné, Dusseldorf 2000, no.68/13, p. 197  
Stefan Gronert, Hubertus Butin, Gerhard Richter, Portraits Ostfildern-Ruit 2006, p. 95  
Sies + Höke (Ed.), Gerhard Richter. Drawings/Zeichnungen 1963–2020, Dusseldorf 2022, p. 10 and 142, p. 49 with col.-ill.

From 5 to 15 April 1968, Gerhard Richter exhibited alongside his studio neighbour Günther Uecker at the Staatliche Kunsthalle Baden-Baden. The project was called "14 x 14", their action "Life in the Museum". Richter and Uecker moved their studios into the open spaces of the Kunsthalle and staged a series of playful, anarchic actions in the bourgeois ambience of distinguished villas.

Günther Uecker kept his striped pyjamas on all day, symbolically storming the exhibition centre with an oversized metal nail used as a battering ram, or dragging it through the streets for days on end, while Richter crouched against the front of a building and offered cheap reproductions of his new paintings to passers-by. In another action, the two set off on a joint "Alpine flight" in front of Richter's new Alpine paintings. Gerhard Richter and Günther Uecker had a friendly relationship. "Our studios were next door to each other, and as he [Günther Uecker] had a lot of visitors, I sometimes had to lock myself in so that people wouldn't just pop in on me."

1968 is the exact year in which the work Portrait of Günther Uecker was created, painted with graphite and oil on primed canvas. Although painted portraits are an important part of Richter's oeuvre, as drawings they are extremely rare, making this work a notable exception. The underlying geometric squaring may indicate that Richter was working from a photographic model here. In contrast to the craft-like, regulated quality of painting, and to its official status of concluding the stages of the working process, Richter's drawing stands for something that cannot be integrated into a controlled process. This genre represents the antithesis of painting in its improvised formulation. Richter emphasised on several occasions that he could not plan drawings, that they simply happened and that they were only possible at certain moments. The fact that Richter signed the work on the reverse proves that it has the same final status of a completed painting.

Depicted with the head turned away from the viewer to the left in a lost profile, the figure foreshadows the painting of Betty, Richter's daughter, one of his most famous works, created 20 years later. As with Betty, there is almost no individualisation in this portrait; personalising facial features are not visible and the background is undifferentiated. The question arises of whether these background figures fulfil the function of romantic pictorial symbolism, directing the viewer's gaze into the distance as a projection or even as representatives of the viewer in the picture. However, the squaring deviates from this romantic model, as does the impasto application of grey oil paint on the left back of the head, which raises the drawing to a new level of differentiated surface structure. Instead, Richter demonstrates here the supposed opposites of abstraction and realism.

"One of the earliest artist portraits to be mentioned is that of Günther Uecker from 1964, whom Richter also portrayed four years later in a work in which Uecker appears compositionally turned away on a squared sheet, thus anticipating Betty's view."  
Stefan Gronert



Lotto No. 204

## Heinz Mack \*

Stima:

**EUR 55.000,- a EUR 75.000,-**

(born in Lollar, Hessen in 1931)

Das Meer (Lichtparavent) - the sea (light paravent), 1972, signed and dated on the base mack 72, aluminum net between plexiglass discs on plexiglass base, 183 x 100 x 3 cm, base depth 46 cm

The work is accompanied by a letter of authenticity signed by the artist, January 1990.

The work is listed in the supplement to the catalogue raisonné by Dieter Honisch, Skulpturen 1953 – 1986, with no. 91b.

### **Provenance:**

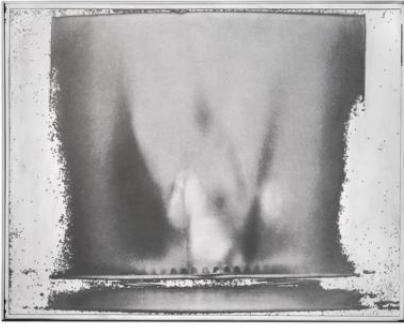
Private Collection North Rhine-Westphalia

The perception and specularity of light in its boundless forms is of central importance to Mack's artistic understanding. In the mid-1950s he began to develop objects in which light not only showed itself, but also settled immediately in its pure form. By using iridescent, translucent, and light-sensitive materials such as polished or corrugated metal, plexiglass, and mirror glass and embedding them in various basic geometric shapes, he allowed the materials to open up to space, to individually absorb the colours of their surroundings, to reflect them and ultimately to vibrate.

The poetically-named light screen The sea, created in 1972, mobilises light reflection through the cell-like wave structure of the tightly-drawn fine-meshed aluminium grid and shines in infinite variations depending on the time of day and the incidence of light. From an almost transparent-glassy appearance to a dense golden-silver cluster structure, a dancing carpet of light is evoked in the mind's eye above the gently moving spray of endless ocean waves.

"I no longer saw [...] the metal relief, but instead a shimmering, vibrating grid structure of light, and this structure seemed to hover above the metal relief."

Heinz Mack



Lotto No. 205

## Heinz Mack \*

Stima:

**EUR 30.000,- a EUR 40.000,-**

(born in Lollar, Hessen in 1931)

Wasserwolke - Olympia, 1974, titled, signed, dated and inscribed on the reverse (Wasserwolke Olympia) München mack 74 with direction arrow, chrome-plated zinc mounted on panel, 50.5 x 64.5 x 4.5 cm

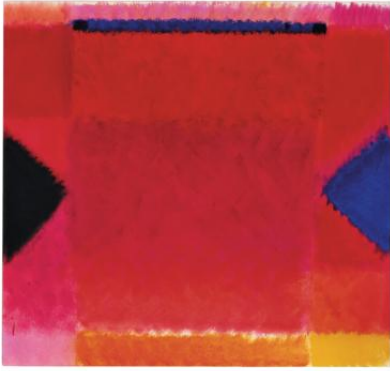
**Provenance:**

Private Collection North Rhine-Westphalia - acquired directly from the artist

**Literature:**

Dieter Honisch, Mack - Skulpturen 1953 – 1986, Dusseldorf, Wien, 1986, Oeuvre-no. 813

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Lotto No. 206

## Heinz Mack \*

Stima:

**EUR 80.000,- a EUR 120.000,-**

(born in Lollar, Hessen in 1931)

Red Painting, 2005, signed and dated mack5, signed, dated and titled with direction arrow on the reverse, acrylic on canvas, 88 x 94 cm

**Certificate:**

Atelier Heinz Mack, Mönchengladbach, April 2024

**Provenance:**

Artists studio

Galerie c. art, Dornbirn, Austria

Private Collection Austria

The impression of shimmering light and dynamic movement is further emphasised by the slight blurring at the edges of the forms. Mack thus creates a field of energy in his painting that opens up into a sphere beyond the rationally comprehensible.

He himself aptly describes his intention: “One of the greatest challenges in painting is that all colours and all ways of using them must respect the ‘principle of energies’! Because colours are carriers of energies that radiate in such a way that light becomes colour and colour is light.”

Heinz Mack cited in: Heinz Mack. Painting:

The Structures of Chromatic Constellations,

Munich: Hirmer Verlag GmbH, 2023, p. 113

The central artistic theme in Heinz Mack’s extraordinarily diverse oeuvre is light. The German sculptor, painter, and co-founder of the internationally influential ZERO group took part in important exhibitions such as documenta 2 (1959) and 3 (1964) and the Venice Biennale (1970) at an early stage and is now represented in numerous renowned collections. He returned to painting in 1991 following his early Tachist period and from then on translated the essential elements of his works such as the abstract formal language, light and shadow grids, vibrating movement and the spirituality of the non-representational into painterly qualities.

In Mack’s paintings, colour intensity always equates to light intensity.

The present work, Red Painting, embodies this unique visual experience of the characteristic interpenetration of colour, light, and surface. The intense and nuanced colour of the fiery, blazing red tones in the composition of monochrome colour fields is captivating. Despite being framed at the sides and top by dark, black-blue bodies, the red tones seem to extend into infinity. The translucent application of paint, the varying density of the pigment and the shimmering white background create a great lightness and make the colours appear dematerialised, almost floating.

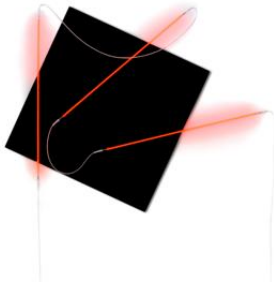


Lotto No. 207 -

## François Morellet \*

Stima:

EUR 40.000,- a EUR 60.000,-



(Cholet, France 1926–2016)

Néons 3D: 15°-90°-40°, 2015, signed, dated, titled and numbered 2/3 on the reverse, acrylic on canvas on wood with neon, 131 x 175 cm

This work is registered in the Archives Morellet, under the number 15006.

**Provenance:**

The artist  
Galerie Nikolaus Ruzicska, Salzburg  
European Private Collection

**Exhibited:**

Salzburg, Galerie Nikolaus Ruzicska, THE SHADOW OF YOUR SMILE, 18 June - 29 August 2015  
Berlin, Blain/Southern, François Morellet, DASH DASH DASH,  
2 May - 1 August 2015, ill. of another example

François Morellet is regarded as one of the most important representatives of systematic-conceptual art and constantly expanded the definition of abstract art over more than six decades.

As early as 1963, the painter, sculptor and installation artist was one of the first ever to use neon light in his works. His approach is characterised by combining the precision of strict systems of order, grid overlays, and geometric structures with the compositional principle of chance.



Lotto No. 208

## Christo\*(Javacheff Christo)

Stima:

EUR 150.000,- a EUR 180.000,-

(Gabrovo, Bulgarien 1935–2020 New York)

Orange Store Front (Project), 1965, signed, dated, titled and inscribed Christo 65 Orange Store Front 9F5" x 8F.5x 24", collage: fabric, charcoal, oil, galvanized metal, with staple clamps on cardboard, 76.6 x 57.4 cm, in plexiglass box

This work is registered in the Christo and Jeanne Claude Archive, New York.

We are grateful to the Christo and Jeanne Claude Archive, New York, for their kind assistance in cataloguing this work.

### Provenance:

Locksley Shea Gallery, Minneapolis

Miles & Shirley Fiterman Collection, New York

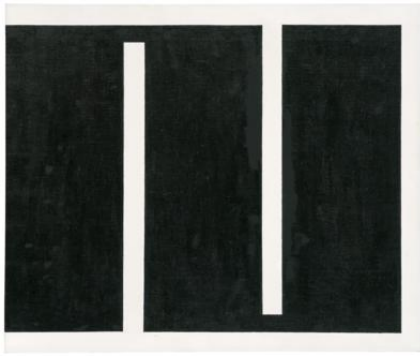
Burkhard Eikermann Galerie, Dusseldorf

Private Collection North Rhine-Westphalia

While Christo and Jeanne Claude were still living in Paris in 1963, they bought small suitcases at the flea market, which they staged using various fabrics, paper, and sometimes lighting, lining the inside with soft fabrics such as satin or silk. These small showcases form the basis for the later artistic expansion of individual facades, which ultimately led to the comprehensive three-dimensional design of entire rooms. Store Fronts is one of the best known, pioneering series that made an important contribution to an era in which many artists questioned the concept of space and the construction of the artwork as elements of time, place and subject.

While visitors were able to enter some of the constructed spaces, they were explicitly kept away from others. The playful tension between inside and outside, between expectation and disillusionment, was taken to the extreme through the trick that the Store Fronts themselves were always exhibited in closed rooms and tied the viewer to an uncanny state of suspension: the shutters were closed, the interior inaccessible and although you had to remain outside, you were still also inside (similar to the facades on film sets).

This rejection of functionality is a recurring theme in the works of both artists. A wrapped telephone is obviously unsuitable for making a call. A covered window blocks the view of sales items or the outside world. A locked door prevents people from entering or leaving. By wrapping or sealing, Christo and Jeanne-Claude separate us from familiar, everyday objects, situations and routines that are denied to us. It is therefore logical that Christo and Jeanne-Claude not only explored how spaces are created, but also how existing (interior) spaces can be manipulated.



Lotto No. 209

## Julije Knifer \*

Stima:

EUR 50.000,- a EUR 70.000,-

(Osijek 1924–2004 Paris)

MA 1, 1970, signed, dated, titled and with technique and measurement on the reverse, acrylic on canvas, 50 x 60.2 cm, framed

We are grateful to Ana Knifer and Gregor Podnar for their kind assistance in cataloging this work.

### Provenance:

Galerie Ingrid Dacic, Tübingen

Private Collection South Germany - courtesy from the above, directly from the artist

“Structurally utopian constructs have the status of fictions. They are free of referentiality, as their spatial perspective is pointing only to a non-locality or in terms of time to something non-existent. These social systems aspired to be for the most part free of conflict as they are characterized by the pursuit of a state of harmony. This quest for harmony is often linked to aesthetic-theoretical, architectural, geometric-mathematical and spiritual paradigms that seek to compensate deficit inherent in the structure of utopia.

This utopia is the indeterminacy that results from the contradiction between the future and thus non-real and its realization or representation within the work.”

Marion Ackermann, Maria Müller: Kandinsky, Malewitsch, Mondrian –

The Infinite White Abyss, Cologne 2014, p. 216

Julije Knifer is considered one of the most important Croatian representatives of non-figurative art. He was a member of the neo-avant-garde artists' group Gorgona in Zagreb, which was active from 1959 to 1966, and broke away from traditional aesthetic practices in socialist Yugoslavia, instead seeking dialogue with the international avant-garde. In contrast to other countries behind the Iron Curtain, Socialist Realism was not enforced as an official state style in Yugoslavia, and so artists could continue to work in a tradition of abstraction.

From around 1960 onwards, Knifer worked intensively with the 'meander' form, a mostly black line on a white background, a strictly and meticulously composed motif, the weighting and inclination of which he repeatedly shifted to the centre in different ways. Knifer's introduction of white into his works as a "blank space" and as a constitutive moment inevitably recalls Wassily Kandinsky's "Point and Line to Plane" (1926) and Kazimir Malevich's "Black Square" (1915).

Knifer expanded the formal radicalism of pre-war abstraction with existentialist spirit through this isolated reduction and repetition as an expression of duration and continuity and at the same time undermined the utopian political goals that often accompanied it.



Lotto No. 210

## Dóra Maurer \*

Stima:

EUR 70.000,- a EUR 100.000,-

(born in Budapest in 1936)

V-diagonal, 1975, installation-12 wooden elements with dimensions of 140 x 25 x 2 cm each, 6 vertical elements: dimensions variables x 140 cm, 6 horizontal elements: 150 x 140 cm

### Provenance:

European Private Collection (acquired directly from the artist)

### Exhibited:

Dóra Maurer, Verschiebungen 1972–75, Neue Galerie am Landesmuseum Joanneum, Graz 1975

Neue ungarische Konstruktivisten, Städtisches Museum, Bonn 1975

Dóra Maurer, Eltolodások 1975–79, Pecsí Galeria, Pecs 1979

Dóra Maurer, Verschuivingen 1975–79, Museum Hedendaagse Kunst, Utrecht 1979

Dóra Maurer, Verschuivingen, 1975–79, Kruithaus, Hertogenbosch 1980

Dóra Maurer, Munkak/Arbejteten 1974–83, Museum Moderner Kunst, Vienna 1984

Minimal Movements, Bunkier Sztuki, Krakow 2011

The Sky is Blue in Other Way: A Diagram of a Possible Misreading, Galeria Elba Benitez, Madrid 2014

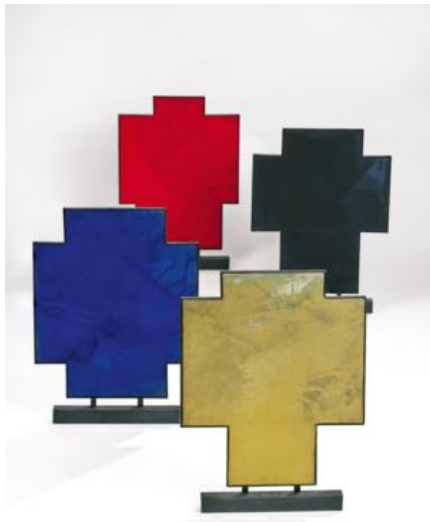
### Literature:

Dieter Ronte - Beke Laszlo, Dóra Maurer, Arbeiten / Munkak / Works 1970–1993, Present Time Foundation Budapest, 1994, p. 113 with ill.

Dóra Maurer / Tibor Gayor / parhuzamos eletmuvek / parallel oeuvres, Varosi Muvészeti Muzeum, Gyor 2001, p. 179 with ill.

Dóra Maurer, Ludwig Museum, Budapest 2008, catalogue raisonné MDL 174.2, pp. 73, 268 with ill.

Dóra Maurer, Traces 1970–1980, Dominik Art Projects Foundation, Krakow 2011, p. 54 with ill.



Lotto No. 211

## Robert Longo

Stima:

EUR 80.000,- a EUR 120.000,-

(born in New York in 1953)

4 models for Dreams with the Wrong Solutions, 1992, acryl on canvas mounted in metal frames, each signed on the reverse R. Longo, size 54,5 x 44 cm, size frames including stand 61,5 x 44,8 cm

These artworks were created during the production of the monumental crosses “Dreams with the Wrong Solution” for the Grosses Festspielhaus in Salzburg.

The artist produced three reduced scale sets as gifts for people who worked on the project.

**Provenance:**

Collection Günter Brodar/Wien, a gift from the artist



Lotto No. 212

## Andy Warhol

Stima:

EUR 400.000,- a EUR 600.000,-

(Pittsburgh 1928–1987 New York)

Ten Portraits of Jews of the Twentieth Century, 1980, 10 screenprints in colours on Lenox Museum Board, each signed Andy Warhol, no. 11 from the edition of 200 impressions, sheet sized prints 101.6 x 81.3 cm, printed by Rupert Jasen Smith/New York with the drystamp, published by Ronald Feldman Fine Arts/New York and Jonathan A Editions/Tel Aviv with their stamps on the reverse, each framed

**Literature:**

Frayda Feldman/Jörg Schellmann/Claudia Defendi, Andy Warhol Prints: A catalogue raisonné 1962 – 1987, New York 2003, p. 112, no. II.226 – 235

**Provenance:**

Ronald Feldmann Fine Arts, New York

Private Collection, Hannover (acquired from the above)

Private Collection, Germany (acquired from the above)

**Upper row left to right:**

Franz Kafka (Prague, Austria-Hungary 1883 – 1924 Kierling, Austria)

He is one of the major figures not only of German but international 20th century literature.

Gertrude Stein (Allegheny, Pennsylvania 1874 – 1946 Neuilly-sur-Seine, France)

American author and art collector. After moving to Paris, she hosted a famous salon in 27 rue de Fleurus, which emerged as a very important weekly meeting of the Paris artistic community. Among the attendants were Pablo Picasso, Henri Matisse, George Braque, Max Jacob, F.Scott Fitzgerald and Ezra Pound.

Martin Buber (Vienna 1878 – 1965 Jerusalem,)

Austrian-Israeli philosopher and author. He was nominated for the Nobel Prize in Literature 10 times and 7 times for the Nobel Peace

Prize.

Albert Einstein (Ulm, Germany 1879 – 1955 Princeton, New Jersey)

German-Swiss-American theoretical physicist and widely recognized as one of the influential scientists. Best known is his theory of relativity. In 1921 he received the Nobel-Prize in Physics.

Louis Brandeis (Louisville, Kentucky 1856 – 1941 Washington D.C.)

American lawyer and the first jewish Associate Justice of the Supreme Court of the United States 1916 – 1939.

**Lower row left to right:**

George Gershwin (Brooklyn, New York City 1898 – 1937 Hollywood, Los Angeles)

American composer, pianist and conductor whose compositions combined classical, popular and jazz elements. The most famous compositions are 'Rhapsody in Blue' (1924), 'An American in Paris' and the opera 'Porgy and Bess' (1935).

The Marx Brothers

American comedy act. The most famous members were Chico, Harpo and Groucho Marx who acted first in vaudeville shows and theater, then in at least 14 motion pictures, among them 'Duck Soup (1933) and 'A Night at the Opera' (1935).

Golda Meir (Kiev 1898 – 1974 Jerusalem)

Between 1969 and 1974 she was the 4th Prime Minister of Israel and the first and only female head of government not only in Israel but the whole Middle East.

Sara Bernhardt (1844 – Paris 1923)

French actress. She had her debut in 1858 at the Comédie-Francaise in Paris. In France she was worshiped as 'La Divine' and numerous appearances and tours abroad made her an international star.

Sigmund Freud (Freiberg, Austrian Empire 1856 - Hampstead, London)

Austrian neurologist and father of the method of psychoanalysis.



Lotto No. 213

## Andy Warhol

Stima:

**EUR 80.000,- a EUR 120.000,-**

(Pittsburgh 1928–1987 New York)

Black Rhinoceros, 1983, screenprint in colours on Lenox Museum Board, signed Andy Warhol, no. 42 from the edition of 150 impressions, sheet size 96.5 x 96.5 cm, from the portfolio 'Endangered Species', printed by Rupert Jasen Smith with his blindstamp, published by Ronald Feldman Fine Arts, Inc./New York with their inkstamp on the verso, framed

**Literature:**

Frayda Feldman/Jörg Schellmann/Claudia Defendi, Andy Warhol Prints: A catalogue raisonné 1962 – 1987, New York 2003, p. 130/131, no. II.30

**Provenance:**

Galerie Gerald Hartinger/Vienna

acquired from the above by the present owner

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Lotto No. 214 -

## Luis Feito Lopez \*

Stima:

**EUR 20.000,- a EUR 30.000,-**

(Madrid 1929–2021)

311, 1962, signed (visible under UV light), dated and inscribed on the reverse, oil on canvas, 83 x 102.5 cm, framed

This work is accompanied by a photo certificate of authenticity signed by the artist

**Provenance:**

World House Galleries Corp., New York (label on the reverse)

Galerie Arnaud, Paris (stamp on the reverse)

Galleria d'Arte Sianesi, Milan (certificate available)

European Private Collection



Lotto No. 215

## Antoni Tàpies \*

Stima:

EUR 250.000,- a EUR 350.000,-

(Barcelona 1923–2012)

Relief rouge sur fond noir, 1961, signed and dated on the reverse, mixed media (oil and sand) on canvas, 114 x 146 cm, framed

### Provenance:

Galerie Stadler, Paris

Galerie Burén, Stockholm

Thomas Segal Gallery, Boston (label on the reverse)

European Private Collection

### Exhibited:

Hannover, Antoni Tàpies, Kestner-Gesellschaft, 14 February - 1 April 1962, exh. cat. p. 36, no. 84 with ill.

Zurich, Antoni Tàpies, Kunsthhaus, 29 April - 3 June 1962, exh. cat. p. 37, no. 86 with ill.

Verona, Dadaismo Dadaismi, da Duchamp a Warhol, Palazzo Forti, 18 July - 9 November 1997(label on the reverse), exh. cat. p. 152, no. 139, with ill.

### Literature:

G. Gatt (ed.), Antoni Tàpies, Cappelli Editore, Bologna 1967 , pl. 127 (b/w)

A. Agustí (ed.), Tàpies, Catalogue Raisonné, vol. II, 1961–1968, Könemann, Cologne 1999, p. 33, no. 941 with ill.

Tàpies creates his own personal reality - pictorial landscapes whose formal tension derives from a contrast between empty, silent spaces and shaped configurations, between positive and negative, between projections and depressions, between chance and order, freedom and control.

Some of the artist's works put one in mind of crumbling walls, inscribed with enigmatic markings reminiscent of Assyrian or Egyptian pictographs, which elude rational explanation but nonetheless seem to bear witness to lives once lived in some distant past. Others reveal primeval landscapes, lost continents, the ground plans of buried fortifications, craters and sand dunes, blown by winds off the ocean. These are not metaphysical but tellurian landscapes, very much of the earth in that they point far back in time to forms of pre-existence on our planet. Often dark, dun, apparently monochrome but actually shot through with an extraordinarily subtle range of color, Tàpies' paintings seem removed from the context of current time. They possess a strange dignity and serenity and suggest a positive reaction to the enigmas of the universe, which we know are insoluble despite nuclear fission, space travel, gene technology, and futurological predictions. Tàpies creates "counter-images," the replies of a thinking artist, on the one hand, to the restlessness and high-tech euphoria from which we both suffer and know to be our future, and on the other to the permanently lurking threat of nothingness.

K. Ruhrberg, M. Schneckenburger, C.Fricke, K. Honnef, I. F. Wahlter (ed.), Art of the 20th Century, Taschen, 2012, p. 261





Lotto No. 216

## Jean-Paul Riopelle

Stima:

EUR 55.000,- a EUR 75.000,-

(Montreal 1923–2002 Ile-aux-Grues)  
Untitled, c. 1974, oil on canvas, 100 x 73 cm, framed

This work is accompanied by a photo certificate of authenticity issued by Yseult Riopelle

**Provenance:**

Galerie Maeght, Paris  
European Private Collection

**Literature:**

Y. Riopelle, T. Riopelle (ed.), Jean Paul Riopelle. Catalogue Raisonné, Tome 5 – 1972 - 1979, Hibou Éditeurs, Montréal Québec 2014, p. 150, no. 094H with ill.



Lotto No. 217

## Emilio Vedova \*

Stima:

EUR 170.000,- a EUR 250.000,-

(Venedig 1919–2006)  
De America - 2, 1976, signed, dated and titled on the reverse, acrylic, charcoal, pastel and paper on canvas, 207 x 203 cm, framed

This work is registered in the Fondazione Emilio e Annabianca Vedova, Venice and is accompanied by a photo certificate of authenticity

**Provenance:**

Sale, Nuova Brera Arte, Milan, 21 May 1990, lot 156  
Alberto Grimaldi Collection, Rome (label on the reverse)  
Sale, Franco Semenzato, Venice, 23 March 2000, lot 190  
Galleria Excelsior, Asiago (label on the reverse)  
Contini Galleria d'Arte, Venice (certificate of provenance available)  
Private Collection, Italy (acquired from the above in 2005)  
European Private Collection

**Literature:**

G. Celant (ed.), Emilio Vedova, Marsilio, Venice, 2020, p. 300, no. 436, with ill.

(...) "I would also like to tell you... of my wandering around America = East Coast – West Coast and vice versa..., driving alone, off the highways... South California and North Carolina, along the Pacific Way falling sheer to the rocks and ocean... "The unknown" that lures on and on... Who says "Americans are nomads?" So are we Europeans..."

"Of course America has stayed with me".

Transcript by Emilio Vedova of an April 1997 interview for "La Repubblica". Unpublished.

Archivio Fondazione Emilio e Annabianca Vedova, Venice.

## DISCOVERING AMERICA

The United States: ever a land of contrasts. For some, it is the home of freedom and a place of individual reinvention, but also the territory where the 'American Dream' of generational redemption can be realised. For others, the United States has always been the symbol of alienating consumerism: a place to be demonised, especially for a certain European intellectual elite who, after the war, saw the shift of the artistic balance overseas as a cultural affront.

Between the mid-1950s and early 1970s, Emilio Vedova went to America to study and attempt to understand this land of cultural, artistic and political contradictions. He did this by exploring its territories, travelling from Massachusetts to Florida, from New York to California with his wife, and giving dozens of lectures at some of the most prestigious universities, such as Smith College, Wisconsin University, and Cooper Union in New York.

Vedova's travels are an anarchic journey, lacking a defined trajectory. From this meticulous exploration – in close contact with artists and intellectuals – a series of works were born that would occupy a central role in the Venetian artist's poetics. A cycle that would initiate a new pictorial moment with a "founding and regenerative function" and initiate the transformation towards Vedova's later maturity.

*De America* 1976-1977, of which *De America* no. 2 is one of the most significant "icons", is composed of large-format canvases, executed in just two years, against the historical context of violent international conflict: in Italy (the Years of Lead), in Europe, but especially in the United States, which had to cope with the duel fronts of the Cold War and the protracted end of the Vietnam War.

A critical reading would see these works as anarchic-conceptual cartographies of the American metropolis' forma urbis, in which Mondrian's America of the early 1940s appears to be a distant memory. If the father of Neoplasticism saw the New York series as a consequence of a happy and regenerative relationship with the polis, in Vedova the shapeless urban fabric becomes almost an objective correlative of the socio-cultural dynamics of a country increasingly wrapped up in its contradictions: inflamed and wounded by political, ethnic and social clashes.

In *De America* no. 2, Vedova embraces that logic of disintegration with even more radical vehemence, shaping connective tissues defined by violent backgrounds, interrupted by scars, and capable of evoking the typically gestural painting of the masters of Abstract Expressionism: from Franz Kline to Willem de Kooning. This juxtaposition seems to be further reflected in another characteristic of the American school: gigantism, a particularly rare element in European Informalism.

It thus seems clear that Vedova appears to open himself up to contact, to contamination, while maintaining a subtle detachment that is expressed, as the artist himself affirms, in a different way of conceiving space: horror vacui lurks in every inch of canvas, constantly nourishing a sense of oppression, a sense of the tragic, of vertigo, which does not seem to offer any redeeming or eschatological perspective.

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Lotto No. 218

## Serge Poliakoff \*

Stima:

EUR 100.000,- a EUR 150.000,-

(Moscow 1906–1969 Paris)

Composition abstraite, 1960, signed, oil on canvas, 73 x 60 cm, framed

This work is registered in Archives Serge Poliakoff, Paris

### **Provenance:**

Knoedler & Co., New York  
Galerie di Méo, Paris  
European Private Collection

### **Literature:**

A. Poliakoff, Serge Poliakoff, Catalogue raisonné, vol. III, 1959 - 1962, Munich 2011, no. 60 - 70 with ill.

“For the trained eye, a Poliakoff painting does not present a problem but, rather, a confirmation.

Its great external simplicity does not deceive anyone about its rare distinction of colors and forms.

These colored shapes are not just painterly stencils but emanation from space that bring their own color.

Poliakoff does not simply invent curved or straight planes on the designed stone so as to color them in.

They flow from him as if they were the natural truth of nature itself”.

Will Grohman in A. Poliakoff, Serge Poliakoff, Catalogue raisonné, vol. III 1959-1962, München 2011, p. 47

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Lotto No. 219

## Georges Mathieu \*

Stima:

EUR 60.000,- a EUR 90.000,-

(Boulogne-sur-Mer 1921–2012 Paris)

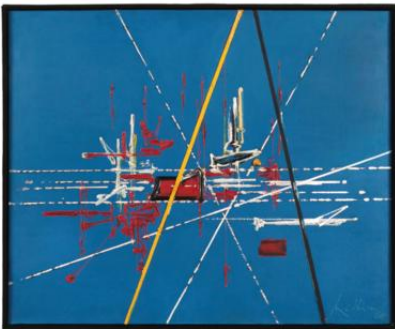
Composition, 1968, signed and dated, oil on canvas, 50 x 40 cm, framed

This work is referenced in the Addendum to the Archives by Jean-Marie Cusinberche on Georges Mathieu and is accompanied by an attestation of inclusion.

**Provenance:**

European Private Collection

For Mathieu, the colour red represents revolt, flames, the energy that inhabits his work from the very first moments: "What a prodigious adventure to decide to oppose the world, the world of forms, the world of habits and behaviour. Success depends on patience, will, luck and certainly talent; not only 'knowing how to paint' but also a certain 'clairvoyance'"  
Georges Mathieu



Lotto No. 220

## Georges Mathieu \*

Stima:

EUR 70.000,- a EUR 100.000,-

(Boulogne-sur-Mer 1921–2012 Paris)

Gatines, 1969, signed and dated, titled on the stretcher, oil on canvas, 60 x 73 cm, framed

This work is referenced in the Addendum to the Archives by Jean-Marie Cusinberche on Georges Mathieu and is accompanied by an attestation of inclusion.

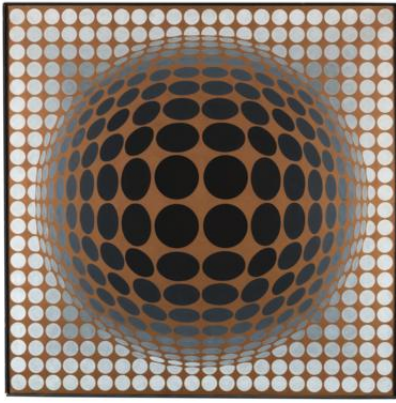
**Provenance:**

Galleria del Milione, Milano (label and stamp on the reverse)

European Private Collection

"(...) Mathieu experiences his art as a metaphysical flight free from the contingencies of representation the pure form of a creative force in action, the expression of a new Renaissance whose advent he evokes. The force he unleashes in the act of creation induces an upheaval of aesthetic canons and interpretative norms, conveying a liberating message through the signs and graffiti he projects onto the canvas. Mathieu's message is a hymn to freedom with which he hopes to shake up the social world..."

ominique Stella : Georges Mathieu. Ou l'indomptable insolence d'être



Lotto No. 221

## Victor Vasarely \*

Stima:

EUR 80.000,- a EUR 120.000,-

(Pecs, Hungary 1906–1997 Paris)

Vega Mat, 1969, signed, dated and titled on the reverse, acrylic on canvas, 100 x 100 cm, framed

The authenticity of this work has been confirmed by Pierre Vasarely, President of the Vasarely Foundation, universal legatee and moral right holder of Victor Vasarely.

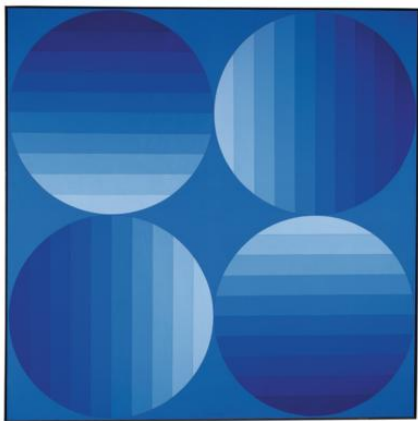
This work will be included in the forthcoming catalogue raisonné which is currently being compiled by the Vasarely Foundation in Aix-en-Provence.

**Provenance:**

Galerie Denise René, Paris (label on the reverse)

European Private Collection

In 1968 Vasarely started creating works known as Vega in which the optical effect of the swelling of the painting's surface was mainly due to deformation of the elements of the composition. VEGA MAT executed in 1969 creates this optical illusion by using shades of white that through a soft gray scale turn into black supported by a precious golden spiderweb.



Lotto No. 222

## Victor Vasarely \*

Stima:

**EUR 130.000,- a EUR 180.000,-**

(Pecs, Hungary 1906–1997 Paris)

Hold-KK, 1967-1969, signed and titled on the reverse, oil on canvas, 160 x 160 cm

The authenticity of this work has been confirmed by Pierre Vasarely, President of the Vasarely Foundation, universal legatee and moral right holder of Victor Vasarely.

This work will be included in the forthcoming catalogue raisonné which is currently being compiled by the Vasarely Foundation in Aix-en-Provence.

### Provenance:

Beyeler Gallery, Basel (label on the reverse)

European Private Collection

### Exhibited:

Basel, Galerie Beyeler, Moon and Space, January – February 1970, exh. cat. no. 82, p. 55 with ill. (Illustrated as “Hold-K 1965-1969”)

“But lover, poet, or astronomer, Shepherd, or swain, whoever may behold, Feel some abstraction when they gaze on her: Great thoughts we catch from thence (besides a cold Sometimes, unless my feelings rather err); Deep secrets to her rolling light are told; The ocean’s tides and mortals’ brains she sways, And also hearts, if there be truth in lays”.

Lord Byron, Don Juan, Canto 16, 1823

Since prehistoric times humans’ perception of the Moon and its importance has been crucial, the role played by lunar phases, its influences and its worldwide symbology is immeasurable.

When on 21st July 1969, Neil Armstrong became the first human being to step onto the surface of the moon, the course of history changed drastically.

Neil Armstrong:

“I’m at the foot of the ladder. I’m going to step off the lunar module now. That’s only one small step for man, one giant leap for mankind. The surface is fine and powdery. I can pick it up loosely with my toe. It does adhere in fine layers like powdered charcoal to the soles and the sides of my boots (...) it is a stark beauty all its own. It’s like much of the high desert of the United States. It’s different but it’s very pretty”

(The Guardian- Apollo 11: In their own words. Fragments from the official Nasa transcript of conversations between the Apollo 11 team and mission control)

The exhibition Moon and Space held at the Bayeler Gallery in Basel six months after the landing on the moon was a homage to this new historical era. The exhibition included works by the major international artists such as Max Ernst, Klee, Mirò, Magritte, Poliakoff, Dubuffet, Pollock, Rothko, Riley, Calder etc. and selected essays by philosophers, writers, poets, scientists from various Centuries. Executed between 1967 and 1969 Vasarely’s HOLD- KK depicts four moons whose scale of blue colors move towards four different directions in a geometrical yet lyrical movement that catches the viewer’s attention almost permanently. The composition’s tonality of blues span from the darkest shade of Prussian blue to the lightest shade of light blue that becomes almost white, its balance and sense of peacefulness is based on logic, geometry and the choice of colors.



Lotto No. 223

## Alexander Calder

Stima:

**EUR 70.000,- a EUR 90.000,-**

(Philadelphia 1898–1976 New York)

Striped Snake, 1974, signed and dated, gouache and ink on paper, 84.9 x 109.7 cm, framed

This work is registered in the archives of the Calder Foundation, New York under application number A 07022.

**Provenance:**

Perls Gallery, New York

Noedler Modarco, Genève – acquired from the above

Private Collection, Paris – acquired from the above in 1974

Drout-Montaigne, Paris, 28 November 2006, lot 76

Private Collection Austria – acquired at the above sale



Lotto No. 224

## Pierre Alechinsky \*

Stima:

**EUR 25.000,- a EUR 35.000,-**

(born in Brussels in 1927, lives in Paris)

L'esprit de famille, 1978, signed, dated and titled Alechinsky 1978, watercolor on paper 62 x 91 cm

This work is accompanied by a photo certificate of authenticity signed by the artist.

**Provenance:**

The artist studio

Galerie Droschl, Graz

Private Collection, Austria

Lotto No. 225

## Tancredi \*

Stima:

**EUR 90.000,- a EUR 120.000,-**



(Feltre/Belluno 1927–1964 Rom)

Untitled (Fiori dipinti da me e da altri al 101 % n.2), 1962, signed on the label on the reverse, mixed media, collage and fabric laid on canvas, 130 x 97 cm, in plexiglass case

**Provenance:**

Galleria dell'Ariete, Milan (label on the reverse)

Galleria Matteo Lampertico, Milan

European Private Collection

**Exhibited:**

Venice, Galleria Il Canale, Tancredi, 25 June – 5 July 1962

Ferrara, Tancredi, Galleria Civica di Arte Moderna. Palazzo dei Diamanti, 1981–1982, exh. cat. no. 103 with ill.

Milan, Tancredi, Brerarte, 3 – 20 November 1983, exh. cat. no. 56 with ill.

Bologna, Facezie, Matti, Fiori, Galleria Comunale di Arte Moderna,

16 May – 5 July 1992, exh. cat. p. 115, no. 99 with ill.

Venice, Tancredi una retrospettiva, Collezione Peggy Guggenheim,

12 November 2016 - 13 March 2017, exh. cat. pp. 228–229 with ill. (label on the reverse)

**Literature:**

M. Dalai Emiliani, Tancredi. I dipinti e gli scritti, Allemandi Turin 1996, vol. 1, p. 294, vol. 2, no. 1094 with ill.

Dated 1962, Fiori dipinti da me e da altri al 101%, (flowers painted by me and by others at 101%) is the last series of works that Tancredi exhibited in a solo show before his death. Having become aware of his human and social alienation, the artist through these artworks criticized the art market's cynicism. In an interview by Beppe Morucchio, Tancredi claimed that he had finally “exploded” and that this series of works were “the new pilasters that connect me to my past encompassing everything together. They comprise Rothko, Miller, Rauschenberg and the young Russian poet Yevtushenko (..) they embrace the Chinese tradition, the Persian, Greek, Egyptian, Islamic, Italian and French traditions”

Tancredi had recently started using the collage technique, summoning up not only Rauschenberg's Combine paintings seen in 1961 at the Galleria dell' Ariete in Milan, but also the Dada technique. On a vast and explosive painted surface depicting flowers he applied cut out paper images, photographs and plastic flowers, that led to a vibrant chromatic composition. Tancredi was enthusiastic of these works and the energy they transmitted.





Lotto No. 226

## Karl Otto Götz \*

Stima:

**EUR 45.000,- a EUR 65.000,-**

(Aachen 1914–2017 Wolfenacker)

Flying Home, 1960, signed; signed, dated and titled on the reverse, mixed media on canvas, 145 x 175 cm, framed

The work is listed in the artist's online catalogue under the number WWL-1960 -21

The authenticity of this work has been confirmed by the K. O. Götz und Rissa Stiftung, Niederbreitbach-Wolfenacker.

We are grateful to the K. O. Götz und Rissa-Stiftung for their kind assistance in cataloguing this work

### **Provenance:**

Galleria L'Attico, Rome (label on the reverse)  
European Private Collection

### **Exhibited:**

Rome, Karl Otto Gotz, Galleria L'Attico, 1961

### **Literature:**

W. Grohmann, E. Jaguer, E. Crispolti, K. B. Sawyer (ed.), K. O. Götz, Edizioni dell'Attico, Rome 1962, mentioned  
M. de la Motte (ed.), K. O. Götz, Bonn, Galerie Hennemann, 1978, p. 26, mentioned  
K. O. Götz (ed.), K. O. Götz: Erinnerungen und Werk-1b, Concept Verlag, Düsseldorf 1983, p. 880, no. 989 with ill.  
I. Ströher, K. O. Götz (ed.), K. O. Götz: Werkverzeichnis Band I, Wienand Verlag, Cologne 2014, p. 303

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Lotto No. 227

## Ghulam Rasool Santosh \*

Stima:

**EUR 28.000,- a EUR 38.000,-**

(Srinagar 1929–1997 Neu-Delhi)

Untitled (Abstract Series), 1964, signed and dated, signed, dated and inscribed on the reverse, oil and wax on canvas, 203.5 x 135 cm, framed

This work is accompanied by a photo certificate of authenticity issued by Shabir Hussain Santosh

**Provenance:**

European Private Collection

Painting to me is like poetry - timeless and universal  
Ghulam R. Santosh

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Lotto No. 228

## Emilio Vedova \*

Stima:

**EUR 180.000,- a EUR 260.000,-**

(Venice 1919–2006)

Oltre, 1986, signed, dated and titled on the reverse, acrylic on canvas, 195 x 147 cm, framed

This work is registered in the Fondazione Emilio e Annabianca Vedova, Venice and is accompanied by a photo certificate of authenticity

### **Provenance:**

Fabrizio Gazzarri Collection, Venice

European Private Collection

### **Exhibited:**

Rome, Emilio Vedova: Segno, Gesto e Materia, Studio d'Arte Campaiola, October 2011, exh. cat. no. 31 with ill.

What interests me is the prolongation of my being, the sinking in the mirror of paint. I would like to break myself, rip myself in its reflection.

Always live ahead, beyond the pure surface. The material represents this introduction in "another" space, it is the entrance in the landscape of the "not-where".

Emilio Vedova

The technique used in Emilio Vedova's *Oltre* (Beyond) is distinctive of the artist's highly expressive manner: the entire surface of the canvas is covered with black and white brushstrokes and drips that mix with one another and then in turn with the canvas priming and the few sparse touches of red. At this point the painting could already be considered an accomplished work of Vedova's, but he adds a further material element: a yellow doodle is applied at a later date, a gesture that vaguely recalls Action Painting and its best-known proponent, Jackson Pollock. We know, however, that nothing was left to chance in Vedova's work, and that, among other things, he preferred to paint standing in front of the vertically placed canvas rather than laying it on the floor, unlike Pollock.

The yellow is smeared and then scratched with a tool that leaves furrows, like a rake passed over sand. Thus pure colour acts as a point of light at certain points of the work, at others it merges with white and black to obtain a delicate shade of green that blends with the rest of the surface, resulting in an outcome as concise as it is harmonious.

The work was created by Vedova in 1986 and belongs to a cycle of canvases (executed during the 1980s) entitled *Oltre* (Beyond), from which the present work takes its name.

Vedova deepens and develops his research on the circle and its freedom in space (first explored in the early 1980s through the *Dischi* cycle) on the canvases of the *Oltre* cycle - as with the *Tondi* and the *Non* dove canvases. Some reflections concerning the circle emerged clearly during an interview with Luigi Meneghelli for *Segno* magazine in 1986 and are very useful for better understanding the correlation that unites different series of works: "One does not enter the circle with impunity, one only enters to leave, to cross the border. Just look at the trapped 'rounds' of the 'Oltre' cycle, these circles where the colour swerves, slips outwards towards an empty, grey space. They are like comets that leave behind a mysterious and alarmed halo in their immense gravitational wake".



Lotto No. 229

## Toti Scialoja \*

Stima:

EUR 35.000,- a EUR 50.000,-

(Rome 1914–1998)

Il Presente, 1957, signed and dated, signed, titled and dated on the reverse, vinyl on canvas, 90 x 136 cm, framed

This work is registered in the Fondazione Toti Scialoja, Rome and is accompanied by a photo certificate of authenticity

### Provenance:

Sale, Farsetti Arte Prato, 30 May 1998, lot 304

Galleria Bonioni Arte, Reggio Emilia

European Private Collection (acquired from the above by the present owner)

Dorotheum is delighted to present an extraordinary collection of artworks from a major Italian private collection.

This selection offers a truly compelling insight into the manifold developments of contemporary art, spanning a broad time period from the 1950s to the present day.

On the one hand, we are immersed in the kaleidoscopic atmosphere of abstract art: a world steeped in the currents of Art Informel and Abstract Expressionism. Masterpieces by the likes of Paul Jenkins, Conrad Marca-Relli and Toti Scialoja transport us beyond the boundaries of the visible, capturing the pure essence of emotion and form.

On the other hand, this collection takes us on a journey through the evolution of popular culture, capturing the vibrant pulse of the modern world. The primordial energy of Schifano, the creative genius of Rotella, the embodied provocation of Allen Jones' work and the iconic nature of Indiana blend harmoniously with the explosive expression of Keith Haring's American graffiti art. These works compose a compelling narrative of a culture in perpetual change, reflecting the social, political and cultural transformations that have characterised our contemporary world.

Finally, the changing and evocative voices of more contemporary artists such as Julian Opie, Philip Taaffe and Manolo Valdès emerge as an unexpected epilogue to this artistic narrative. Their works address the challenges and questions of our time, offering a new and bold perspective on what the future holds for art and society

“Two kinds of light have always drawn me.

The light of Georges de La Tour, which seems to radiate from the painting and that reflected light which was most evident in Turner's imagination. From these two sources – reflection and radiation – I have tried to achieve a kind of form in its own discovered space, a kind of light which reveals itself from within, while the reflected element affirms itself from without.”  
Paul Jenkins quoted by Albert E. Elsen in Paul Jenkins, Harry N. Abrams, NY 1973

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Lotto No. 230

## Paul Jenkins

Stima:

EUR 60.000,- a EUR 80.000,-

(Kansas City 1923–2012 New York)

Puma Pass - Eye of the Storm, 1958, signed, titled and dated on the reverse, mixed media (enamel and acrylic) on canvas, 156.5 x 196 cm, framed

**Provenance:**

Martha Jackson Gallery, New York (label on the reverse)

Aurum Fine Art Society, Reggio Emilia

European Private Collection (acquired from the above by the present owner)

“Two kinds of light have always drawn me.

The light of Georges de La Tour, which seems to radiate from the painting and that reflected light which was most evident

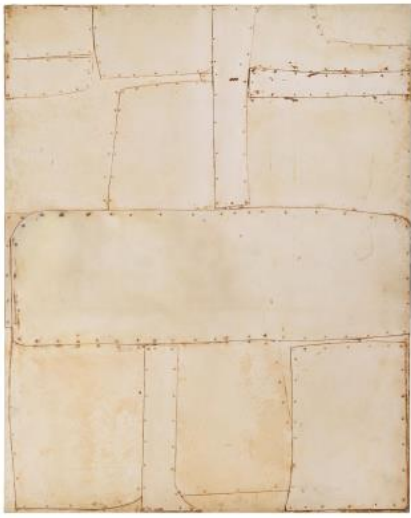
in Turner’s imagination. From these two sources – reflection

and radiation – I have tried to achieve a kind of form in its own

discovered space, a kind of light which reveals itself from within, while the reflected element affirms itself from without.”

Paul Jenkins quoted by Albert E. Elsen in Paul Jenkins, Harry N. Abrams, NY 1973

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Lotto No. 231

## Conrad Marca-Relli

Stima:

**EUR 100.000,- a EUR 150.000,-**

(Boston 1913–2000 Parma)

"Site D" M-1-62, 1962, signed, titled and inscribed on the reverse, collage and mixed media (plates with rivets) on wood, 152.4 x 121.8 cm

### Provenance:

Kootz Gallery, New York (label on the reverse)  
Marlborough-Gerson Gallery Inc., New York (label on the reverse)  
Galleria d'Arte Niccoli, Parma (stamp on the reverse)  
European Private Collection  
Studio Gariboldi, Milan (stamp and label on the reverse)  
European Private Collection (acquired from the above by the present owner)

### Exhibited:

Venice, Omaggio a Conrad Marca-Relli, Peggy Guggenheim Collection, 5–24 September 1998 (label on the reverse)  
Darmstadt, Conrad Marca-Relli: Works 1945–1996, Institut Mathildenhöhe, 2000, exh. cat. p. 131 with ill.  
Prato, Marca-Relli, Tensioni Composte, Galleria Open Art, 30 October 2004–8 January 2005, exh. cat. p. 44, with ill.  
Milan, Conrad Marca-Relli-Protagonista dell'Espressionismo Astratto Americano, Rotonda di via Besana, 15 July-28 September 2008

### Literature:

M. Vallora (ed.), Marca-Relli. L'amico americano. Sintonie con Afro e Burri, Galleria D'Arte Niccoli, Parma 2002, p. 295 with ill.  
D. Anfam, M. Dabrowski (ed.), Conrad Marca-Relli-Protagonista dell'Espressionismo Astratto Americano, Bruno Alfieri Editore, Milan 2008, p. 148 and 230 with ill.

"Conrad Marca-Relli's achievement has been to raise collage to a scale and complexity equal to that of monumental painting. Since its inception in 1912 by Picasso and Braque, collage has undergone many formal transformations, yet it has remained a corollary to painting. Even a master collagist, Jean Arp, could refer to collage as a "less-refined" medium. Beginning in 1953, Marca-Relli accepted the potential risks inherent in collage and developed it as a complete pictorial system essentially without precedent in modern art.

He has used it neither as a single element of structural reordering of reality as in cubist collage, nor as ambiguous fragments evoking exterior associations as did the Surrealists. Rather, Marca-Relli has extended collage to the point where it now carries its own full and distinct range of formal and emotive means (...)

Works of 1962 (...) use vinyl sheets nailed directly to a wooden support.

Following his innate tendency to formal reduction and simplicity, the shapes gradually cast off traces of biomorphism and became progressively fewer in number, larger and more open".

Excerpt from the catalogue of the exhibition held at the Whitney Museum of American Art October 4-November 11, 1967.

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Lotto No. 232

## Mario Schifano \*



Stima:

**EUR 400.000,- a EUR 600.000,-**

(Homs/Libya 1934–1998 Rome)

En plein air, quadro per la primavera, 1964, signed, titled and dated on the reverse (on each canvas), enamel and graphite on canvas, 200 x 200 cm, diptych (two canvases: each 100 x 200 cm), framed

This work is registered in the Archivio Mario Schifano, Rome and is accompanied by a photo certificate of authenticity

**Provenance:**

Galleria Odyssia, Rome-New York (stamp on the reverse)

Studio Marconi, Milan

Giancarlo Tonelli Collection, Terni (stamp on the reverse)

Sale, Sotheby's Milan, 24 November 2015, lot 47

European Private Collection (acquired by the current owner at the previous auction)

**Exhibited:**

Rome, Galleria Odyssia, Mario Schifano, 1964, exh. cat. no. 15

Parma, Mario Schifano, Salone delle Scuderie in Pilotta, February – March 1974, no.93 with ill.

Parma, L'opera dipinta 1960 - 1980, Salone delle Scuderie in Pilotta, 1982, p. 210, no. 55 with ill.

Conegliano, Mario Schifano 1957–1997, Palazzo Sarcinelli Galleria comunale d'Arte, 4 April - 31 May, 1998, p. 87 with ill.

Milan, Schifano 1960 - 1964. Dal monocromo alla strada, Fondazione Marconi, 10 February - 26 March 2005, p. 193 with ill.

**Literature:**

Studio metodologico riguardante la catalogazione informatica dei dati relativi alle opere di Mario Schifano presenti presso la Fondazione M. S. Multistudio, vol. A) 1, Opere su tela 1956 - 1982, p. 65, no. 64/032 with ill.

F. Conte (ed.), Con lo Zingarelli sotto il braccio, I Libri per Mario Schifano, Accademia dell'Arcadia, Rome 2022, p. 81, mentioned

I want to paint painting

Mario Schifano

The year in which “En Plein Air. Quadro per la primavera” was created is a crucial date in Mario Schifano's artistic trajectory: it is the first year he participated in the Venice Biennale, a highly controversial edition that would award the Golden Lion to Robert Rauschenberg, thus enshrining the definitive consecration of American art and Pop Art on the international playing field. It was also the year of Schifano's return to Italy after his brief but prolific season in New York, alongside gallery owner Ileana Sonnabend. From this season on, Schifano occupied himself with the new stimuli offered by Galleria Odyssia and Studio Marconi in Milan.

It is in this context of fervent experimentation that “En Plein Air. Quadro per la primavera” was born. The work offers itself as an opening to an idyllic world, with a supposedly bucolic charm. And if, on the one hand, the imposing dimensions of the diptych recall the large canvases typical of the post-World War II American school (while rejecting its abstract-informal matrix), on the other hand, the historical landscape theme is filtered through a pop-impressionist iconography: the pictorial stroke becomes fast, rapid, pressing, at times impetuous, transporting the viewer to a post-modern Eden.

A soft, blunt frame, delicately traced with grease pencil, envelops and inscribes the natural landscape, implicitly recalling the television screens that were appearing in Italian homes at that time. Through this simple artifice, Schifano appears to foresee the growing influence of mass culture and the imminent spectacularisation and commercialisation of art and nature itself, prompting a profound reflection on the role of creativity in the age of the culture industry.

Yet Schifano's gaze is not the retrospective and nostalgic gaze of Paul Klee's *Angelus Novus*. It does not turn to the past in a desperate attempt to escape the 'storm of progress' (*Sturm des Fortschritts*) but is instead a childlike – yet never childish – gaze. His gaze is akin to Warhol's, which scrutinises the world with innocent wonder and tries to decipher the contradictions of its time by drawing on the magic of the everyday.

(...) “The series revolves around the same image appropriated from an advertising campaign for the Volkswagen Type 3, a family car

produced by the German automotive company and marketed in Italy as Volkswagen 1500 Familcar. The original image shows a family on lakeside picknick; Schifano presumably projected a slide on the surface – which explains why the painted image is reversed – then cut the family out and covered the silhouette of the car with a mask that vaguely resembles the shape of the car. The resulting image is disorienting yet consistent with the artist's interest"(...)

Francesco Guzzetti, Facing America: Mario Schifano, 1960-65

I saw his first exhibition in '64 in Rome, at Quadrani's Odyssea Gallery. I bought a work. Adami was right when he advised me to go to the exhibition. Schifano seemed to me to be one of the best talents of the younger generation. His works were incredibly new, and reflected a portrait of life in Italian society and the world in an original and ever-changing way. He was the sensitive artist-chronicler of those times.

Giorgio Marconi



Lotto No. 233

## Mimmo Rotella \*

Stima:

**EUR 60.000,- a EUR 90.000,-**

(Catanzaro 1918–2006 Milan)

Tra cinema e pubblicità, 1962, signed and dated; titled and dated on the reverse, décollage on canvas, posters, glue, 81 x 116 cm

### Provenance:

Galleria Il Centro, Naples (label on the reverse)

Private Collection (acquired from the above in the 1970s)

Sale, Sotheby's Milan: 18 April 2018, lot 39

European Private Collection (acquired from the above by the present owner)

### Exhibited:

Saint Etienne, Beautés volées - Dessous d'affiches, affiches lacérées, décollages de Dufrière, Hains, Rotella, Villeglé, Musée d'Art et d'Industrie, 4 June - 29 July 1976, exh. cat. p. 34, no. 28 with ill.

### Literature:

G. Celant (ed.), Mimmo Rotella, Catalogo Ragionato, Volume Secondo 1962 - 1973, Tom. III, Skira, Milan 2020, p. 1071, no. 1962 135 with ill.

When I first started ripping posters off the walls in the street and glueing them to canvas, the results had a material-abstract feel. Then the figure slowly reappeared: images from advertising, from cinema fascinated me. I thought, it looks good, I'll go and exhibit it. It could be a film star but it could also be a piece of cheese, like the one that takes up almost the entire surface of one of my paintings bought from Georges Pompidou's wife. Underpinning Nouveau Réalisme and my work is the absolute act of taking ownership of the image.  
Mimmo Rotella

"I am just a narrator who comments on the history of painting in various ways, using new materials: it is like a game that consists of changing the code and the key to the artwork... Many of my colours, materials and textures are the product of relived experiences of other masters.

My painting involved much reflection."

Manolo Valdés, quoted in C. de Albornoz, 'Manolo Valdés',

in Abc, 26 June 2005

Lotto No. 234

## Manolo Valdés \*

Stima:

**EUR 140.000,- a EUR 180.000,-**





(born in Valencia in 1942)

Ariosto, 2014, signed, titled and dated on the reverse, oil, burlap and fabric collage on burlap, 170 x 170 cm, framed

**Provenance:**

European Private Collection (acquired directly from the artist in 2015)

**Exhibited:**

Reggio Emilia, L'Orlando Furioso. Incantamenti, passioni e follie: l'Arte Contemporanea legge l'Ariosto, Palazzo Magnani, 4 October 2014 - 11 January 2015, exh. cat. p. 267 with ill.

“I am just a narrator who comments on the history of painting in various ways, using new materials: it is like a game that consists of changing the code and the key to the artwork... Many of my colours, materials and textures are the product of relived experiences of other masters.

My painting involved much reflection.”

Manolo Valdés, quoted in C. de Albornoz, 'Manolo Valdés',

in Abc, 26 June 2005

The paintings that Valdés has created on burlap - using stitching onto different cloths, thick chromatic impasto, and high-quality pigments - resemble entangled roots similar to vines that, from a distance, take the form of a single image. This image may be difficult to grasp in its entirety, owing to its very thicket of cloths, tears, and dense colour and texture. When the eye tries to take it in, the image dissolves among the tears of the fabric, disappearing and denying its own coherence. One gets the feeling of having come across a dense colourful substance which is constantly undergoing change, navigating between moments of clarity and of dissolution. What is ever present owes little to a clear narrative, but rather more to a confusion of assembly and destruction, in which figures and references proliferate.

Valdés fragments, deconstructs and rebuilds at one and the same time, without it even being clear in which order these things happen. The same is true of his portraits, landscapes and still lifes. Everything becomes a mass of fragments that, in his hands, are eventually converted once more into a single image.

In the baroque jumble of deconstructed elements which make up Valdés' works, he does not so much conceal his use of different techniques and materials as offer, through them, proof of deliberate design. Observing the form of his compositions - with those outlines drawn on the canvas which are then obscured by his application of colour - the painted image takes shape from an accumulation of layers with the addition of sewn-on patches: whereas, in contrast, the image in his sculpture emerges from the cross-fertilisation of different sources, on occasion drawing on a historical figure such as Cranach or Matisse. Nevertheless, what then emerges and comes to life, in a different dimension and different language, is something else: it is Valdés' own version. And the texture that he achieves comes from opposing procedures - one accidental, the other deliberate and by means of a new technique: sewing.

Valdés' painting can lay claim to its own freely established identity because of the range of ideas that constitute his source material. The paintings themselves possess a tactile dimension, which speaks to the viewer's sense of touch. It goes beyond mere scale, such as one experiences with Chillida's sculpture, and offers a fountain of knowledge from the many layers of the artist's canvas. This combining of channels of expression opens up a third dimension of his work without abandoning those characteristics proper to visual stimulation. Details still contribute to the whole impression, and the artist's use of paraphrasing substitutes for the role of memory.

Professor Kosme de Barañano, Miguel Hernandez University, Altea and the Basque Country University, Bilbao. Published in Manolo Valdés, Recent Work - Paintings & Sculptures, exh. cat. Marlborough Fine Art, London (10 June - 16 July 2016)



Lotto No. 235

## Franco Angeli \*

Stima:

EUR 20.000,- a EUR 30.000,-

(Rome 1935–1988)

Half Dollar, late 1960s - mid 1970s, mixed media (enamel and tulle) on canvas, 100 x 150 cm, framed

This work is registered in the Archivio Franco Angeli, Rome and is accompanied by a photo certificate of authenticity

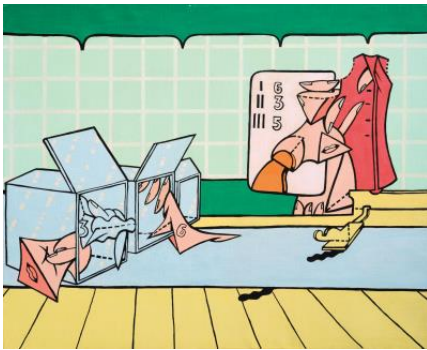
### Provenance:

Galleria Accademia, Turin

European Private Collection (acquired from the above by the present owner)

“Angeli saw the coin as the ‘small symbolic world’ that he had been seeking for years and previously thought he had found in flags, coats of arms and stone inscriptions.”

M. Fagiolo dell’Arco, “Angeli, peintre-moraliste”, published in Angeli. Half Dollar, exh. cat. (Verona, Galleria Zero, opened 25 November 1965), Verona 1965



Lotto No. 236

## Valerio Adami \*

Stima:

EUR 25.000,- a EUR 35.000,-

(born in Bologna in 1935)

Spettacolo pubblico “I Cubi”, 1965 - 1966, signed, titled and dated on the reverse, acrylic on canvas, 81 x 100 cm, in original Marconi’s frame

This work is registered in the Archivio Valerio Adami and is accompanied by a photo certificate of authenticity signed by the artist

### Provenance:

Sale, Cambi Casa d’Aste, 6 December 2012, lot. 167

European Private Collection (acquired from the above by the present owner)

“One day, my friend Jacques Dupin, who worked for Maeght, proposed that I collaborate with a painter on a joint work, a silkscreen print that would mix strokes, painting and writing. [...] A few months later, Jacques had the idea of teaming me up with Valerio Adami. [...] In 1975, Dupin brought me some catalogues and I was immediately struck by the strength, the energy of the stroke, but also by a reference in the drawing - and in the painting - to other types of writing: literary, political, ‘historical’. Very early on, I noticed the existence of a certain syncopated relationship with literary or political events in his work, with the writings of Joyce or Benjamin, with the European revolutions of this century, the Russian revolution, the Berlin revolution, etc., all captured in an elliptical way. All captured in an elliptical, syncopated way, in a very singular form.”

Jacques Derrida



Lotto No. 237

## Lucio Del Pezzo \*

Stima:

EUR 25.000,- a EUR 35.000,-

(Naples 1933–2020)

Dittico con elementi geometrici, 1962, signed and dated, mixed media (oil, wooden boards, shaped wood frames, rosette, resin bowl and decorative elements collage) on canvas, 163 x 100 x 15.4 cm (two canvases: each 81.5 x 100 cm), framed

**Provenance:**

Galleria Schwarz, Milan (label on the reverse)

Studio Marconi, Milan (label on the reverse)

Galleria d'Arte Il Centro, Naples (label on the reverse)

European Private Collection

Sale, Sotheby's Milan, 27 November 2020, lot 33

European Private Collection (acquired from the above by the present owner)

**Exhibited:**

Naples, Lucio Del Pezzo, Galleria Il Centro, 23 October - 29 November 1975



Lotto No. 238

## Joe Tilson \*

Stima:

**EUR 30.000,- a EUR 40.000,-**

(London 1928–2023)

Wooden relief no. 19, 1961, signed, dated and titled on the reverse, assemblage of wooden elements, 155.8 x 125.5 cm

**Provenance:**

Marlborough Fine Art, London (label on the reverse)

Studio Marconi, Milan (label on the reverse)

European Private Collection

Sale, Sotheby's Milan, 27 November 1990, lot 150

European Private Collection

Sale, Dorotheum Vienna, 1 June 2016, lot 653

European Private Collection (acquired from the above by the present owner)

**Exhibited:**

Paris, Deuxième Biennale de Paris. Manifestation Biennale et International des Jeunes Artistes, 1961 (label on the reverse)

London, Tilson, Marlborough Fine Art, 1962

Rotterdam, Joe Tilson, Retrospective, Museum Boijmans Van Beuningen, 1971 (label on the reverse)

**Literature:**

A. C. Quintavalle (ed.), Tilson, Milan 1977, p. 38, 200 with ill.



Lotto No. 239

## Allen Jones \*

Stima:

EUR 100.000,- a EUR 150.000,-

(born in Southampton in 1937)

Maid to Order I, 1971, signed, dated and inscribed on the reverse, oil on canvas, 182 x 213 cm, framed

### Provenance:

Varenne Collection, Geneva

Sale, Finarte, Milan, 11 December 1973, lot 67 (photocopy of the sale available)

Galleria Gironda, Milan (certificate available)

Private Collection

Giorgio Borgato Collection

European Private Collection

... The bodies (...) break up, are reduced to fragments, to paroxysmal details, which refer to the obsessions of the mind around the body, rather than to the whole body.

And even when they appear as a whole, they are bodies separated from reality, bodies born from the collective imagination, bodies born on (magazine) paper that return to paper (or canvas) ...

Walter Guadagnini

“Fetishism and the transgressive world produced images that I liked because they were dangerous.

They were about personal obsessions. They stood outside the accepted canons of artistic expression and they suggested new ways of depicting the figure that weren't dressed up for public consumption”.

M. Hudson, Allen Jones: The Thing about eroticism is that it forces a response. The Daily Telegraph, 7 November 2014

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Lotto No. 240

## Julian Opie \*

Stima:

EUR 45.000,- a EUR 65.000,-



(born in London in 1958)

At the park with Guilherme 2, 2011, signed on the reverse, inkjet on canvas with brass frame, 250 x 124.6 cm

**Provenance:**

Lisson Gallery, Milan

European Private Collection (acquired from the above by the present owner)

**Note:**

The work is correctly published on the artist's website at the following link:

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Lotto No. 241

## Robert Indiana

Stima:

EUR 70.000,- a EUR 100.000,-

(New Castle, Indiana, 1928–2018 Vinalhaven, Maine)

Why o Why has Peace Fled, 2003, printed „INDIANA VINALHAVEN 03“ on the reverse, oil on canvas, 86.4 x 86.4 cm (diagonal) 61 x 61 cm (side), framed and within plexiglass case

The work is listed in the artist's online Catalogue Raisonné under the number P-2003-9

### Provenance:

Michael Kohn Gallery, Los Angeles (label on the reverse)

Paul Kasmin Gallery, New York (label on the reverse)

Private Collection

Sale, Phillips London, 15 February 2013, lot 140

European Private Collection (acquired from the above by the present owner)

### Exhibited:

Los Angeles, Robert Indiana: New Paintings and Sculptures, Michael Kohn Gallery, 19 September - 25 October 2003, exh. cat. ill. in color, n.p.

New York, Robert Indiana: Peace Paintings, Paul Kasmin Gallery, 21 April - 29 May 2004, exh. cat. ill. in color, n.p.

"I think of my peace paintings as one long poem, with each painting being a single stanza."

Robert Indiana



Lotto No. 242

## Valerio Adami \*

Stima:

EUR 40.000,- a EUR 60.000,-

(born in Bologna in 1935)

Radio City Music Hall, c. 1990, signed and titled on the reverse, acrylic on canvas, 181 x 166 cm, framed

This work is accompanied by a photo certificate of authenticity signed by the artist

### Provenance:

Sale, Meeting Art Vercelli, 22 June 2005, lot 558

Galleria d'Arte Nuovo Segno, Forlì (certificate available)

European Private Collection

### Exhibited:

Florence, Gli Adami di Adami, Palazzo Medici Riccardi (Museo Mediceo), 30 March – 12 May 1996, exh. cat. no. 110 with ill. (dated 1993)



Lotto No. 243

## Keith Haring

Stima:

EUR 60.000,- a EUR 80.000,-

(Kutztown 1958–1990 New York)

Untitled, 1987, signed and dated; signed, dated and dedicated on the reverse, marker on skateboard, 77 x 25 x 1.5 cm, within plexiglass case

This work is registered in The Estate of Keith Haring, New York and is accompanied by a photo certificate of authenticity

**Provenance:**

David Hausmann Collection, New York  
European Private Collection

**Note:**

The skateboard features two sides: the first (main image) with a black marker intervention across the entire surface; the second (backside) has an additional black marker intervention in the lower section with the signature and dedication, and the colored upper part is screen-printed with the artist's typical motifs.

Art lives through the imaginations of the people who are seeing it. Without that contact, there is no art.

I have made myself a role as an image-maker of the twentieth century and I daily try to understand the responsibilities and implications of that position. It has become increasingly clear to me that art is not an elitist activity reserved for the appreciation of a few, but for everyone, and that is the end toward which I will continue to work.

Keith Haring, 1984

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Lotto No. 244

## Kenny Scharf

Stima:

EUR 50.000,- a EUR 70.000,-



(born in Los Angeles/CA in 1958)

Untitled, c. 1984, spray paint on metal sheet, 200 x 100 cm

We are grateful to the Kenny Scharf Studio for their collaboration in cataloging the artwork.

**Provenance:**

European Private Collection

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Lotto No. 245

## Futura 2000

Stima:

EUR 60.000,- a EUR 80.000,-

(born in New York in 1955)

Junior Achievement, 1982, signed and dated, signed, dated and titled on the reverse, spray enamel on canvas, 132.1 x 243.9 cm

This work is accompanied by a photo certificate of authenticity signed by the artist

### Provenance:

Sale, Christie's New York, 14 November 1995, lot 222

European Private Collection (acquired from the above by the present owner)

"I grew up on 103rd Street in Brooklyn and my introduction to graffiti was in the late '60s and early '70s. I'm taking the subway to school, walking, taking the bus, and on the route I'm seeing graffiti begin to appear and happen. So over the course of a few years I began to see the writing on the wall. I would think that's why I wanted to participate in some way. (...). Around 1981 the East Village bubbled into an actual art scene. But by 1981 I'm 25 or 26 so I've grown up from the embryonic state as a graffiti writer. Growing up in that era I felt attune to a lot of things, the anti-war movement, civil rights, America's landing on the moon. The late '60s and early '70s were influential in my life and in the life of our country. Specifically, the East Village was a later discovery for me, and couldn't have happened without the other individuals that I knew, who really knew about art.

When I came back to New York in 1979 after being in the navy for four years, I'd been around the world, to Mombasa Kenya, Pakistan, Australia, all over Asia, the Philippines and Japan, and most of my friends hadn't left the block. So I got a slow education in graffiti and went away, and came back believing I was mature and grown up only to re-connect with the graffiti community which had now progressed an evolved into something. It wasn't just scribbling on the walls anymore; it was full productions, people doing amazing works of art.

My returning to New York, post military, coincided with the meeting of Keith and Jean-Michel and by that time I knew a little more about art, I'd heard of the artists of the pop movement. When I first started making painting in 1979-81 people were comparing me to Kandinsky and making references to other artists throughout art history whom I had never heard of".

A. Ledgerwood, Futura Reflects on the Past, Interview Magazine, 8 August 2008

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Lotto No. 246

## Giuseppe Capogrossi \*

Stima:

EUR 100.000,- a EUR 150.000,-

(Rome 1900–1972)

Superficie 1C, 1950, signed and dated on the reverse, oil on canvas, 146 x 115.5 cm, framed

**Provenance:**

Galleria del Naviglio, Milan (label on the reverse)

Sale, Finarte Milan, 9 November 1999, lot 183

European Private Collection

**Exhibited:**

Venice, XXVI Biennale Internazionale d'Arte, 1952, label on the reverse,(all four panels exhibited as Superficie 1)

**Literature:**

Phases, Edouard Jaguer (ed.), n. 1, Paul Fachetti, Paris 1954, p. 24 with. ill. (all four panels illustrated)

G. C. Argan, Giuseppe Capogrossi, Editalia Rome 1967, no. 1, tav. 3

G. Di Natale, „Toujours le même signe!“ Giuseppe Capogrossi alla prova delle ricerche astratto-surrealiste nell'Europa del secondo dopoguerra, in Ricerche di Storia dell'Arte. Scritture, spazi, superfici. La disciplina del segno negli anni, '40 e '50 del Novecento, no. 135, Carocci Editore Rome, 2021, no. 5, p. 33

“This simplicity is also reflected in the almost brutal choice of colours.

Such combination and unity in the choice of sign – the harrow or trident, a sure echo of the material world - and colour make your 'surfaces' an inexhaustible source of delight.”

Letter from Édouard Jaguer to Giuseppe Capogrossi, Paris 6 April 1951.

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Lotto No. 247

## Antonio Sanfilippo \*

Stima:

EUR 28.000,- a EUR 38.000,-



(Partanna-Trapani 1923–1980 Rome)

Untitled, 1960, signed (faded), inscribed on the reverse by Antonella Sanfilippo, tempera on canvas, 116 x 73 cm, framed

**Provenance:**

A. Sanfilippo Collection, Rome  
Galleria Arco d'Alibert, Rome (label on the reverse)  
Valente Arte Contemporanea, Finale Ligure  
Galleria Extra Moenia, Todi (stamp on the reverse)  
European Private Collection

**Exhibited:**

Kamakura, Young Italian painters, Museum of Modern Art, 8 September - 29 October 1961, exh. cat. no. 66 with ill.  
Gibellina, Sanfilippo. Opere 1947–1979, Museo Civico d'Arte Contemporanea, 3 June-15 August 1983, exh. cat. with ill.  
Rome, Antonio Sanfilippo. Opere dal 1957 al 1962, Galleria Arco d'Alibert, 30 October - 30 December 1991  
Finale Ligure, Antonio Sanfilippo, Valente Arte Contemporanea, July-August 1993, exh. cat. with ill.  
Parma, Forma 1, Galleria d'Arte Niccoli, 1 October - 15 November 1994, then Osaka, Kodama Gallery  
Verona, Palazzo Forti, 16 December 1994 - 28 February 1995 (label on the reverse)  
London, Istituto Italiano di Cultura, 1995  
Cesena, Civica Galleria d'Arte, 1995

**Literature:**

R. Lachat (ed.), *L'Arte in Italia dal 1945*, Albagraf Editrice, 1999, p. 31 full-page ill.

“The image is determined by a complex articulation of signs linked or superimposed in groupings that create space and emotion.”

Antonio Sanfilippo 1923-1980, ed by Fabrizio D'Amico, Skira 2001, p. 116



Lotto No. 248

## Carla Accardi \*

Stima:

EUR 80.000,- a EUR 120.000,-

(Trapani 1924–2014 Rome)

Lago artificiale con arancione, 1961, signed and dated, casein on canvas, 80 x 60 cm, framed

This work is registered in the Archivio Accardi Sanfilippo, Rome and is accompanied by the photo certificate of authenticity.

### **Provenance:**

Galleria Poleschi, Milan

European Private Collection (acquired from the above by the present owner)

### **Literature:**

G. Celant, Carla Accardi. La vita delle forme, Silvana editoriale 2011, p. 330, no. 1961-62-2, with ill.

“I left behind black and white and began using color with a lot of contrast, using the same concept as for black and white (...). That's why I used fluorescent colors that had the same intensity, like red and green or pink and blue”.

C. Accardi, in G. Celant, Carla Accardi. La vita delle forme, Silvana editoriale 2011, p. 331



Lotto No. 249

## Giuseppe Capogrossi \*

Stima:

EUR 100.000,- a EUR 150.000,-

(Rome 1900–1972)

Superficie n°92, 1954, signed, dated and titled on the reverse, oil on canvas, 73x 60 cm, framed

This work is registered in the Archivio Capogrossi, Rome and is accompanied by a photo certificate of authenticity

### Provenance:

Galleria del Naviglio, Milan (stamp, label on the reverse and certificate available)

European Private Collection (acquired from the above during the 1970s)

### Literature:

G. C. Argan (ed.), Capogrossi, Editalia, Rome 1967, p. 153, no. 140 with ill. (with incorrect dimensions)

The symbolic implications of Capogrossi's sign are debateable, but no one has ever recognised an emblematic character in it. The sign pattern may well have unconscious symbolic implications; the pattern itself will become characteristic and return like the timbre of a musical note in all the artist's painting and graphics.

I would qualify it as the sign of existence, a mandala. As is the case in Indian art, it is in fact a liberating sign that frees existence from the limits of space and time while summarising these in its own figure. The artist's statements are explicit: 'in that sign I found freedom, happiness, the fullness of one's being, the direct expression of one's existence...'

Palma Bucarelli, excerpt from the exh. catalogue "Giuseppe Capogrossi", Galleria Nazionale d'Arte Moderna, 1974



Lotto No. 250 -

## Carla Accardi \*

Stima:

**EUR 90.000,- a EUR 120.000,-**

(Trapani 1924–2014 Rome)

Rosaverde chiaro, 1971, signed, dated and titled on the reverse, varnish on sicofoil laid down on canvas, 116 x 89 cm, in plexiglass

This work is registered in the Archivio Accardi Sanfilippo, Rome and is accompanied by a photo certificate of authenticity

### **Provenance:**

European Private Collection (directly from the artist)

### **Exhibited:**

Darmstadt, Forma 1 1947–1987, 6 December 1987–31 January 1988, exh. cat. no. 41 with ill.

Modena, Palazzina dei Giardini Pubblici, Galleria Civica, Carla Accardi, 26 February-16 April 1989, exh. cat. no. 38 with ill. (as Rosa verde)

### **Literature:**

G. Celant, Carla Accardi, Edizioni Charta Milan 1999, p. 333, no. 1971 3 with ill.

H. Ulrich Obrist: When did you begin working with plastic? And how did this drastic transition come about?

C. Accardi: I began in '65. The transition took place while working with fluorescent color: through the use of color, I produced light, and so I thought:

“Why not produce light with a material?” I found sicofoil, a clear and bright material. Other artists moved on to neon”.

Hans Ulrich Obrist, Carla Accardi, Flash Art International no. 260, May – June 2008

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Lotto No. 251

## Piero Dorazio \*

Stima:

EUR 20.000,- a EUR 30.000,-

(Rome 1927 – 2005 Perugia)

Stop, 1972–1975, signed, dated and titled on the reverse, oil on canvas, 70 x 35 cm, framed

This work is registered in the Archivio Piero Dorazio, Milan and is accompanied by a photo certificate of authenticity

This work is accompanied by a photo certificate of authenticity signed by the artist.

**Provenance:**

Del Portico Collection, Milan

European Private Collection (inherited by the current owner)

**Literature:**

M. V. Orlandini, J. Lassaigne, G. Crisafi (ed.), Piero Dorazio. Catalogo Ragionato delle Opere, Alfieri, Venice, 1977, no. 1275, with ill.





Lotto No. 252

## Piero Dorazio \*

Stima:

**EUR 60.000,- a EUR 80.000,-**

(Rome 1927–2005 Perugia)

Polonaise III, 1982, signed, dated and titled on the reverse, oil on canvas, 130 x 170 cm, framed

This work is registered in the Archivio Piero Dorazio, Milan and is accompanied by a photo certificate of authenticity.

This work is registered in the Archivio Opera Piero Dorazio, Todi and is accompanied by a photo certificate of authenticity.

### Provenance:

Studio La Torre, Pistoia (stamp on the reverse)

Centro d'Arte Spaziotempo, Florence (stamp on the reverse)

European Private Collection

“The colours all sing together; they move away from the surface, and then back to it, and so make space, light, rhythm, movement, matter, form, and expression, themselves, into what they are.”

Piero Dorazio



Lotto No. 253

## Carla Accardi \*

Stima:

**EUR 45.000,- a EUR 65.000,-**

(Trapani 1924–2014 Rome)

Viola Giallo, 1992, signed and dated, signed, dated and titled on the reverse, vinyl on canvas, 80 x 100 cm, framed

This work is registered in the Studio Accardi, Rome and is accompanied by a photo certificate signed by the artist

### Provenance:

Palazzo Dall'Armi Collection, Bologna (stamp on the reverse)

Galleria dello Stretto, Centro d'Arte, Messina - Palermo (stamp on the reverse)

European Private Collection

### Literature:

C. Celant (ed.), Carla Accardi. La vita delle forme, Silvana Editoriale, Milan 2011, p. 391, no. 1992–52 with ill.

“It is wrong to consider me a painter. I prefer to say that I use colours and signs.

Moreover, I don't regard my art as abstract but simply as an art of signs.”

Carla Accardi, Interview with Gabriele Simongini, L'antipitttrice, December 2000: 157



Lotto No. 254

## Carla Accardi \*

Stima:

EUR 30.000,- a EUR 40.000,-

(Trapani 1924–2014 Rome)

Untitled, 2004, signed and dated on the reverse, vinyl on canvas, 100 x 100 cm, framed

This work is registered in the Archivio Carla Accardi, Rome and is accompanied by a photo certificate of authenticity signed by the artist

### Provenance:

Flash Art Museum, Trevi

European Private Collection

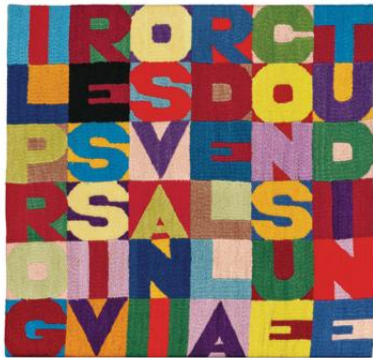
### Literature:

Flash Art, no. 245, April-May 2004 (cover image)

Flash Art International, XLI, no. 260, May - June 2008, p. 97 with ill.

Flash Art, XLI, Speciale 41° Anniversario, August-September 2008, p. 170 with ill.

C. Celant (ed.), Carla Accardi. La vita delle forme, Silvana Editoriale, Milan, 2011, pp. 454–455, no. 2004–4 with ill.



Lotto No. 255

## Alighiero Boetti \*

Stima:

EUR 60.000,- a EUR 80.000,-

(Turin 1940–1994 Rom)

Il progressivo svanir della consuetudine - The Progressive Fading of Habit, 1989, signed on the reverse, embroidery on canvas on wooden board, 32.2 x 33.5 cm

### Photo Certificate:

Archivio Alighiero Boetti, Rome, 20 March 2024, archive-no.10461.

### Provenance:

Private Collection North Rhine-Westphalia

“... I have worked a great deal on the concept of order and disorder: disrupting order or imposing order on certain types of disorder, or even presenting visual disorder that in fact represented mental order...”

Faced with these seemingly antithetical pairs of concepts, I think that everything contains its opposite, so preferably the approach should be to reset the concepts, to spread them out, to explain them; just as one can unfold a sheet of paper, so one can create order and disorder in a pair or a class of concepts, without ever favouring one of the two opposing terms, but on the contrary always seeking the one in the other: order in disorder, the natural in the artificial, shadow in light and vice-versa.”

Alighiero Boetti, quoted in: Germano Celant (Ed.), Alighiero Boetti, Skira, Milan 2001, p. 79



Lotto No. 256

## Alighiero Boetti \*

Stima:

EUR 25.000,- a EUR 35.000,-

(Turin 1940–1994 Rome)

Per filo e per segno, 1990, signed, dated and titled on the overlap, embroidery on canvas on wooden board, 18 x 17.8 cm, in plexiglass frame

This work is registered in the Archivio Alighiero Boetti, Rome with the number 3974 and is accompanied by a photo certificate.

### Provenance:

The artist

Galleria Carlina de Arazzi, Torino

Galerie Pohlhammer, Steyr

Private Collection Austria



Lotto No. 257

## Aurélie Nemours \*

Stima:

EUR 25.000,- a EUR 40.000,-

(Paris 1910–2005)

Solaire 9, 1963, signed, titled and dated on the reverse, oil on canvas, 120 x 120 cm, framed

**Provenance:**

Galleria Lorenzelli, Bergamo (label on the reverse)  
Studio F22 Modern Art Gallery, Palazzolo sull'Oglio  
European Private Collection

**Exhibited:**

Frankfurt am Main, Hamburg, Bremen 1964  
Bergamo, Aurélie Nemours, Galleria Lorenzelli, from 4 June 1970, and Galleria San Fedele, Milan, from 16 November 1970

**Literature:**

E. De Montaudouin, S. Lemoine (ed.), Aurélie Nemours. Catalogue Raisonné, Tome II, Skira, p. 362, no. 167 (listed)

Les rendez-vous avec le ciel de Beauce

l'épi del soleil

les crépuscules

les forêts vertical des peoples

la lumière rose

la motte de terre

les partages

l'horizon

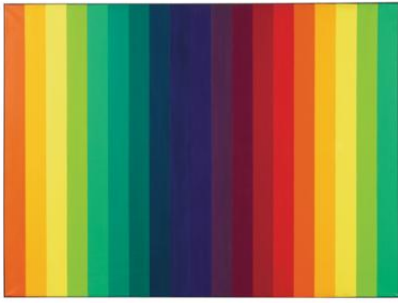
bruissements

ombre

la folie de l'herbe

Aurélie Nemours,

Bleu bleu noir, Éditions Melville, Paris 2003, p. 78



Lotto No. 258

## Julio Le Parc \*

Stima:

**EUR 45.000,- a EUR 60.000,-**

(born in Mendoza, Argentina in 1928, lives and works in Paris since 1958)

Serie 3 n. 13 au 3, 1959–1973, signed and dated on the reverse, titled on the stretcher, acrylic on canvas, 97 x 130 cm

**Provenance:**

Galleria La Polena, Genoa (label on the reverse)

European Private Collection

**Exhibited:**

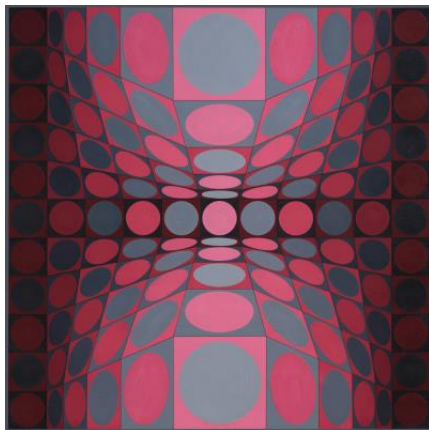
Genoa, Galleria La Polena, Le Parc, 12 December 1973 - 9 January 1974

“How pretentious! To paint colour!

To consider colour as an entity in itself, disconnected from its function of representation or as a complement to form.

So, fumbling around, I experimented with colour: with lines of colour that tinted the white background; with the retinal phenomenon; with peripheral vision and, above all, with a range of fourteen colours starting with yellow, passing through green, blue, violet, red, orange and back to yellow. Such a range is in itself a splendour, a piece of the rainbow come down from the sky”.

Julio Le Parc, Mendoza 12 May 2000



Lotto No. 259

## Victor Vasarely \*

Stima:

**EUR 50.000,- a EUR 70.000,-**

(Pecs, Hungary 1906–1997 Paris)

Samoça, 1973, signed; signed, titled and dated on the reverse, acrylic on wood, 78 x 78 cm, framed

This work is accompanied by a photo certificate of authenticity signed by the artist

The authenticity of the present work has been confirmed by Pierre Vasarely, President of the Fondation Vasarely, universal legatee and the moral right holder of Victor Vasarely. The work is also accompanied by a photo certificate issued by Pierre Vasarely.

**Provenance:**

Galleria d'Arte Rinaldo Rotta, Genoa (stamp on the reverse and on the certificate signed by the artist)

European Private Collection

**Exhibited:**

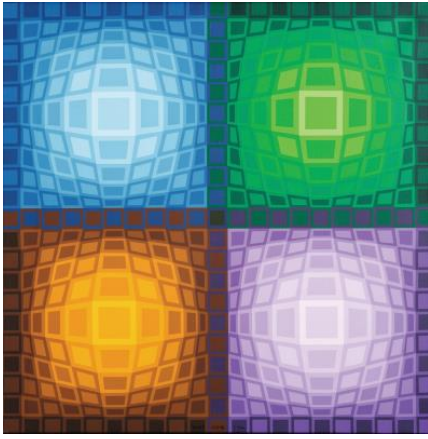
Paris, Victor Vasarely, Galerie Denise Renè, November 1973

Genoa, Victor Vasarely, Galleria d'Arte Rinaldo Rotta, 1976

My plastic units: the multicoloured circles, the squares, are the

counterpart of stars, atoms, cells and molecules, but also of grains of sand, pebbles, flowers, and leaves...

Victor Vasarely, Folklore Planétaire, Bruckmann Munich 1973, p. 20



Lotto No. 260

## Victor Vasarely \*

Stima:

**EUR 50.000,- a EUR 70.000,-**

(Pecs, Hungary 1906–1997 Paris)

STIRI, 1988, signed; signed, titled and dated on the reverse, acrylic on canvas, 70 x 70 cm

The authenticity of this work has been confirmed by Pierre Vasarely, President of the Vasarely Foundation, universal legatee and holder of Victor Vasarely's moral right.

This work will be included in the Catalogue Raisonné being prepared by the Vasarely Foundation in Aix-en-Provence.

**Provenance:**

European Private Collection



Lotto No. 261

## Ai Weiwei

Stima:

**EUR 24.000,- a EUR 28.000,-**

(born in Beijing in 1957)

Scale No. 2, 2008, signed and dated, copper and stainless steel, 137.6 x 127.8 x 26.3 cm

This work is accompanied by a certificate of authenticity by the artist and by a folder from Alexander Ochs Galleries, Berlin, a layout for Gallery Space, including a concept description by Ai Weiwei.

**Provenance:**

Alexander Ochs Galleries, Berlin

Private Collection Austria

"Scales is a study in how basic and essential elements can evolve into forms and furniture."

Ai Weiwei



Lotto No. 262 -

## Jonas Burgert \*

Stima:

EUR 60.000,- a EUR 80.000,-

(born in Berlin in 1969)

Calm - Windstill, 2007, signed, dated and titled Jonas Burgert 2007 windstill on the reverse, oil on canvas, 160 x 140 cm, on stretcher

### Provenance:

Corporate Collection Germany

### Exhibited Literature:

Kunsthalle Tübingen, 11 December 2010 – 6 March 2011, Kunsthalle Krems, 27 March - 13 June 2011, Jonas Burgert, Lebendversuch, exhib. cat. Cologne 2011, no. 61, p. 99, with full-page col-ill. p. 36

People are at the centre of Jonas Burgert's works. Out of context, they move as individuals, in groups or populate the picture surface as veritable "human clusters". Born of the artist's imagination and inventiveness, his "creatures" occasionally appear manneristically exaggerated, with overlong limbs and distorted forms. Embedded in tense, absurd, enigmatic, metaphorical, and destructive scenarios, we encounter individuals who, despite their immediate proximity to others, seem completely isolated and segregated. They seem to be thrown back on themselves, introverted, lost in thought, empty and unable to make contact with others. And even those who seem to have caught our eye - like the person standing here with their head wrapped in linen and looking directly at us - nevertheless look past us and through us. In his art, the artist poses questions about human existence in all its vulnerability and search for meaning. He combines archaic elements with those from the modern world in order to emphasise the timeless dimension of the central questions of human existence.

see: Jonas Burgert. Sinn frisst, exhib. cat. Arp Museum Bahnhof Rolandseck, 16 february – 16 august 2020, p. 96

"I have thought about how I can best capture the peculiarity of our time on canvas. How can I integrate in my paintings the cynical and artificial elements that I feel characterize our time?

I found the wonderful idea of doing this via colour, in an abstract manner. I proceed as follows: on the canvas I develop a completely classical theme and composition that can be quiescent at times, then change the proportions at my will and finally try to exhaust the colours by drawing them out until they almost become toxic, poisonous.

Some of these colour contrasts are so extreme that the process of viewing them can be rather unpleasant for the observer. But I love that! Colours are vitally important to me, they are quite fantastic!"

Jonas Burgert

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Lotto No. 263 -

## Tony Cragg (Anthony Douglas Cragg)

\*

Stima:

EUR 60.000,- a EUR 80.000,-

(born in Liverpool in 1949)

In Frequencies, 2020, Bronze, signature and foundry stamp Gerhard Lauster Solingen, one of seven examples, 45 x 33 x 20 cm

This work is accompanied by a certificate signed by the artist, 9 January 2024

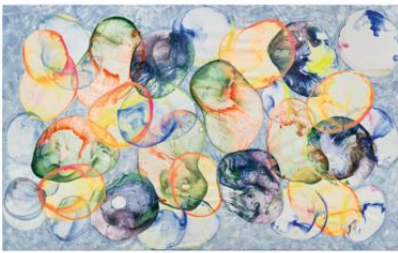
**Provenance:**

Private Collection USA

“When I’m involved in making sculpture, I’m looking for a system of belief or ethics in the material. I want that material to have a dynamic, to push and move and grow. I also want that to happen over the course of making things, so that as soon as one generation of sculptures has gone up, another generation is coming on and things are growing up around me. That’s how it seems to work for me.”

Tony Cragg

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Lotto No. 264

## Jiří (Georg) Dokoupil \*

Stima:

EUR 30.000,- a EUR 50.000,-

(born in Krnov in 1954)

Untitled, 2019–2020, signed and dated dokoupil 2019–20 and with the measurement on the overlap, soap-lye and pigments on canvas, 130 x 210 cm, on stretcher

**Provenance:**

Office Reiner Opoku, Berlin

Private Collection Germany

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Lotto No. 265

## Günther Förg \*

Stima:

**EUR 20.000,- a EUR 25.000,-**

(Füssen 1952–2013)

Untitled, 2009, signed and dated Förg 09, pastel on vellum, 25.7 x 24 cm, framed

The work is registered in the archive of Günther Förg, with the no. WVF.09. Z.0071

We thank Michael Neff, The Estate of Günther Förg for kindly confirming the authenticity of this work.

### **Provenance:**

Private Collection Germany - directly from the artist

This work is one of Günther Förg's latest paper works, showing the end of the spot painting series.



Lotto No. 266

## Arnulf Rainer \*

Stima:

**EUR 120.000,- a EUR 200.000,-**

(born in Baden near Vienna 1929)

„Braune Übermalung“, signed and dated Rainer 57 on the reverse, oil on board, 107 x 85.5 cm

### **Exhibited and published:**

Arnulf Rainer, Kunstverein Hamburg, 1971, p.23 (full-page illustration), cat.no. 17

Arnulf Rainer. Retrospektive 1950-1977, Kestner-Gesellschaft Hannover, 1977, Seite 64 (illustration), cat. No. 24.

Kunsthalle Bern, 1977

Städtische Galerie im Lenbachhaus, München, 1977

p. 49 (full-page illustration), cat. No. 73

Staatliche Kunsthalle Baden-Baden, 1981- reverse label

Städtisches Kunstmuseum Bonn, 1981

Museum moderner Kunst /Museum des XX. Jahrhunderts Wien, 1981

Arnulf Rainer. Abgrundtiefe-perspektiefe, Retrospektive 1947-1997, Kunsthalle Krems, 1997, p. 93 (full-page illustration)

Arnulf Rainer, Solomon R. Guggenheim Museum, New York, 1989, cat. No. 11 10 (full-page illustration)

Museum of Contemporary Art, Chicago, 1989  
Historisches Museum der Stadt Wien, 1989  
Gemeentemuseum, Den Haag, 1990

**Provenance:**

Collection Dr. Heliod Spiekermann, Haan  
Private Collection, Germany

“Sei begrüßt Gigant”

Friedensreich Hundertwasser an Rainer in einem Telegramm zu einer Ausstellungseröffnung

“Greetings Giant”

Friedensreich Hundertwasser to Rainer in a telegram for an exhibition opening

hermann nitsch  
arnulf rainer

...

1

the fascination that rainer's work exerts on me has accompanied and determined my whole life, almost no other contemporary artist has impressed me so much. I openly confess that I owe him a lot as a painter,

I have learnt a lot from him, rainer has always been the measure of what is achievable in this discipline for me. He often accompanied my own development as a painter as an overpowering figure from whom I could not escape. I know that I cannot surpass him as a painter, and only through the structure of my overall work of art in theatre can I achieve something similarly great.

At the end of the fifties, rainer's work was regarded as the latest and most radical in modern painting.

For some young artists and intellectuals he was considered a insider's secret, for the austrian public he was the number one bourgeois terror. The fact that a radical newcomer in austria turns into a court jester has always been the case and will probably remain so forever...

14

I consider rainer to be one of the most important artists of our time.

From: Arnulf Rainer- abgrundtiefe. perspektiefe, retrospektive 1947-1997, Kunsthalle Krems , 1997



Lotto No. 267

## Friedensreich Hundertwasser\*

Stima:

**EUR 50.000,- a EUR 70.000,-**

(Vienna 1928–2000 Pacific Ocean, on board the Queen Elizabeth II.)

„Bäume in Grau“, 1950, illegibly signed, watercolor and charcoal on paper, 61.5 x 43 cm, framed

On the reverse A drawing in pencil (portrait) probably by Hundertwasser.

Andrea Fürst and Joram Harel (Hundertwasser Archive) have seen the work in April 2024.

**Illustrated and listed:**

Andrea Fürst, Hundertwasser 1928–2000, catalog raisonné, volume II, Taschen 2002, no. 93

**Published in exhibition catalog:**

**Provenance:**

Private Collection, Vienna

Loan Frame

Dear Friends,

Today is May 12, 1982. I am in New Zealand.

It is already pretty cold here by now, May being about what November is in Europe. It is now a quarter past ten in the evening; in Vienna it is a quarter past noon. Here everything is the other way round. Here you see the Southern Cross, warmth comes from the north, cold from the south. You are surely wondering why I am staying away so long, but the main reason for it is that I don't think one can learn anything at the Academy; only the weak go to the Academy; only the weak think they can study art, that they can learn art. Either you have it in you like an inspiration which suddenly comes, or you look and look and usually don't find it. Either you have the gifts you have been endowed with already as a child, from birth, or you don't. But if you have these gifts, you run the greatest risk at the Academy or at any school or any association with other people of losing the most precious of all the assets in your possession: of losing your own self. But if you have not found your own self or have lost it and want to recover it, the Academy is the worst possible place.

For there you are exposed to influences which do not fit you, and there is a very great danger of adopting something which you then imagine to be yourself, as it were, that you recognise yourself in the knowledge and actions of other people, that you identify with something that is not yourself, with something you would like to be but aren't and then suffer from it all your life.

It is as if you had put on a false skin or donned clothes which don't fit and now wanted to grow into these clothes, so to speak.

That is why I told you at the outset, as you'll recall, to bring in your own childhood drawings. Everyone should begin at the point where he was still himself, before he was inundated, before he was alienated, by his parental home, by the system of upbringing, by school, by the customary ways of our civilisation.

For one can only continue building from the ground up. That is the only solid, secure, unshakeable basis, one's own origins. It is irrelevant what these childhood drawings look like. One can only build on this basis; otherwise it is a castle in the air, a house of cards which will collapse. You can't build by putting heavy bricks on flimsy matchboxes.

.... The next question is why I put trees in the classrooms. It is perfectly clear: art and nature have a lot to do with one another.

Art is the bridge between man and nature. Art is not the bridge between people. What art is, must be worked out by everyone for himself in a dialogue with nature. Man cannot be creative the way creation was, the way God creates trees, nature, plants, brings forth flowers, brings forth worlds which then go on existing of their own accord and, thanks to an incredible diversity, have a *raison d'être* of their own and form an interlinking clock-work: man cannot do that, no matter how much he exerts his intellect. On the contrary, the harder he exerts his intellect, the less progress is made. Man only makes progress when he lets other things work, apart from his intellect. His intellect should only be a cause for him to control himself, but not to be haughty towards nature...

Hundertwasser to the Students at the Academy of Fine Arts in Vienna, May 1982

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Lotto No. 268

## Arnulf Rainer \*

Stima:

EUR 100.000,- a EUR 160.000,-

(born in Baden near Vienna 1929)

Untitled, overpainting, signed and dated A. Rainer 60/61 on the turnover, oil on canvas, 49.5 x 69.5 cm, framed

**Provenance:**

Galerie Klewan, Munich - acquired in the 80s

Private Collection, Vienna

Apocalyptic optics and Grundmalerei [underpainting]: These days, there is barely anything left to do other than to demonstrate the death and the end of this world, to jot down the signature of the end. The sun will turn black, nothing will be left for us but to fall down, to burrow deep and to wait.

Arnulf Rainer from:

“Aller Anfang ist schwer” / “the beginning is always the hardest”, DuMont, 2009

From overpainting to repainting

Text on a (significantly) unrealised book project

When I started to paint over my own pictures in 1952 (from 1953 onwards, I also painted over other people's), I didn't have the answers to the questions of why, what for, how long. It was only slowly, as the years went by, that closed-off black surfaces or bundles of lines developed, in which I recognised myself, immersing myself and representing myself in them.

I am still amending these images today, continuing to reach a complete blackout, although I have long forgotten what was underneath. My favourite thing is to work on the overpainting of an overpainting. I never wanted to destroy them, I wanted to perfect them.

I needed a certain positive contact with the revised form of the image.

I carry out my artistic work primarily, albeit not exclusively, as a soliloquy. Just as dreams continue into deep sleep, for example, the overpainting sees this self-talk develop into silence. This silence is communicable: otherwise, other people would not snatch from me first and foremost those pictures which I create out of pure self-communication and which I hope, one day, to be able to guide to the expression of complete peace, precisely that same deep sleep or prenatal security or eternal peace or whatever it is called.

Arnulf Rainer 1973 from:

Arnulf Rainer. Schriften. Selbstzeugnisse und ausgewählte Interviews, Hatje Constz Verlag, 2010



Lotto No. 269

## Arnulf Rainer \*

Stima:

EUR 30.000,- a EUR 45.000,-

(born in Baden near Vienna in 1929)

„Struktur“, signed A. Rainer Trrr, dated 1957/64, signed a second time A. Rainer and titled Struktur, mixed media on cardboard, 62 x 44 cm

### Exhibited and published:

Arnulf Rainer. Works from the fifties to the eighties. Museums Haus Lange and Haus Esters Krefeld April 17 to June 26, 1988, with full-page color illustration / New Gallery State and Municipal Art Collections  
Neue Galerie, staatliche und städtische Kunstsammlungen, Kassel, 1988

### Provenance:

Private Collection, Germany

Lotto No. 270

## Arnulf Rainer \*

Stima:

EUR 20.000,- a EUR 35.000,-



(born in Baden near Vienna 1929)

„Schweiß und Blut“ (Rote Schwitze), Face Farces, c. 1971, signed A. Rainer, titled Schweiß und Blut (Rote Schwitze), oil on photograph, 60.6 x 50.5 cm, mounted along the edges on Alu Dibond on cardboard, framed

### Provenance:

Private Collection, Vienna

### Self-portrayals

When I reproduce myself, this also takes the form of an attempt at expansion: visual formulations of things that are possible, things that I have come up with. I pull myself up by the scruff of my own neck, I jump up without anything underneath me, I simulate things that I have invented, I draw the things I have imagined, I lie and lie until it might become true. I don't reproduce things exactly, instead, I get there through the act of reproduction.

These self-imaginings, corrections, wishful reproductions are created in three phases of which the first is a scenic photo release. It has to be the most compressed, because it is concentrated on the single moment of the shutter release. There can be no correction - 'only the moment counts'. Mostly I need a mirror, not for control but for stimulation, a kind of extroverted self-communication. I am not interested in defined, targeted portrayals, or the familiar typecasting of the actor. Only in the moment of realisation am I able to search for or find what wants to be activated in me.

The third phase, another selection and correction, often begins weeks later, when everything has become nothing more than a flat sheet of paper. I draw over it and try hard to invent new important, more significant lies. Only when I begin to believe them myself do I abandon the sheet. The stronger the physiognomic quality, the faster the graphic accentuation succeeds. I then finish quickly and do not slip into completely overpainting. ...

Arnulf Rainer

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Lotto No. 271

## Hans Bischoffshausen \*

Stima:

EUR 25.000,- a EUR 35.000,-

(Feld a. See, Carinthia, 1927–1987)

„Versuch zu einem Weltklavier“, signed, dated and titled on the base plate Bischoffshausen 73 „Versuch zu einem Weltklavier“, gold lacquer, PVC on board, 40 x 40 cm, mounted on board, 60 x 60 cm, framed

**Full page color illustration:**

Arnulf Rohsmann, Bischoffshausen, Struktur-Monochromie-Reduktion. Ritter Verlag Klagenfurt, 1991, p. 86

**Provenance:**

From a collection, Villach  
at im Kinsky, July 8, 2021, lot 2325  
Private Collection, Carinthia



Lotto No. 272

## Alfons Schilling \*

Stima:

EUR 120.000,- a EUR 180.000,-

(Basel 1934–2013 Vienna)

Untitled, Rotationsbild /spin painting, signed and dated Schilling 62 on the reverse, dispersion on canvas, diameter 215.5 cm, stretched on wooden frame

Alfons Schilling's spin painting, over two meters in diameter, was created in Paris 1962 in his studio at 39 Rue de la Glaciere

**Provenance:**

From the estate of the artist  
Private Collection, Vienna

I read Henry Miller and Rimbaud, listened to music by Krenek and Alban Berg, and time, if one could perceive it, spoke of overcoming simultaneity through informalist action. Prachensky painted in red against a city that was still grey from the war; Nitsch, whom I did not know at the time, painted with blood; the flak towers had become architecture; Otto Mauer's black shelter was too lyrical for me, too little aggressive in a world urging for change, I wanted my art to be leftist and gauche. At that time, I lived and worked in a two-room basement in Messenhausergasse in the third district and was in a phase where I tried to expand the process and action of painting into space. The agitation was to be spatially shifted in front of the picture surface and seen as such. I envisioned a revolution of the pictorial support, as the retina of the effort, as a casual relic of a specific action, as a plan of energies; the pictorial support, later set in motion, moved in a circle from the autumn of 1961 onwards, in order to throw the last anchor, that of gravity, overboard, then motorised, began to turn faster and faster. On the one hand, this made any intervention more difficult; on the other hand, it meant a dynamisation of the visual process, ultimately expressing itself as an explosion, as planetary centrifugal force, as cosmic form.

Alfons Schilling, 1989



Lotto No. 273

## Hermann Nitsch \*

Stima:

**EUR 30.000,- a EUR 50.000,-**

(Vienna 1938–2022 Mistelbach, Lower Austria)

Splatter painting, signed and dated hermann Nitsch 1984 on the reverse, dispersion on jute, 104.5 x 79 cm, framed

**Full page color illustration catalog:**

Otto Breicha. *Tempi passati*. NITSCH RAINER STAUDACHER, Klewan Gallery, Munich 1988

**Provenance:**

Gallery Klewan

Since 1990 Private Collection, Germany



Lotto No. 274

## Hermann Nitsch \*

Stima:

**EUR 100.000,- a EUR 180.000,-**

(Vienna 1938–2022 Mistelbach, Lower Austria)

Splatter painting, signed and dated hermann nitsch 1989 on the reverse and hermann nitsch 1989 on the wooden stretcher, oil on jute, the edges fixed to wooden stretcher at the top and bottom and folded over the wooden stretcher on the left and right, 200 x 300 cm

**Provenance:**

Private Collection, Germany

...in 1989 I fulfilled my long-cherished wish. I used all available colours, including black, for the ritual of action painting.

The descent into sacrifice, into the archetypal excess, into death, should be transfigured, should be sublimated. The suffering, the extreme state, should be conveyed in colour, conveyed even more intensely through colour. The shock that the colour red brings must be heightened.

The consciousness-raising return from the lower realms is adorned with colour, the sadomasochistic, excessive acting out is sublimated in the course of the game to the understanding of colour. the return from the realms of the subconscious, from the vegetative state of sleep, of death, brings the light of awareness of rebirth, the resurrection. The colour spectrum is revealed. In addition to the celebration of colour as a substance, there is a reemerging harmony, which has spontaneously intervened in the development process and above all in the working process.

colour is a matter of the brightest wakefulness, the most intense existence.

Rarely does one dream in colour.

COLOUR IS BEING, MOVEMENT .... Hermann Nitsch

from: Hermann Nitsch. *Das Gesamtkunstwerk des Orgien Mysterien Theaters*, Verlag der Buchhandlung Walther König, 2015





Lotto No. 275

## Günter Brus \*

Stima:

EUR 40.000,- a EUR 60.000,-

(Ardning, Styria, 1938–2024)

“Totemwache”, signed and dated twice Brus 1984 and G. Brus 84 and titled Totemwache, mixed media on paper, 156 x 120 cm, laid on canvas, framed with wooden batons

**Full-page color illustration in the catalog:**

“Rennweg”, Christian Ludwig Attersee/ Günter Brus/ Hermann Nitsch /Walter Pichler/ Arnulf Rainer, Castello di Rivoli, Torino, 1985

**Provenance:**

Private Collection, Germany



Lotto No. 276

## Maria Lassnig \*

Stima:

**EUR 30.000,- a EUR 50.000,-**

(Kappel, Carinthia, 1919–2014 Vienna)

„New York 2. Avenue“ signed and dated M. Lassnig 1979 in New York 2. Avenue, watercolor on paper, 91 x 60.5 cm, framed

**Provenance:**

Private Collection, Austria

Private Collection, Canada (by descent from the above)

In the depth of my being, deep down inside, I have always known that I'm good. And I thought to myself, I just don't understand why others don't notice it.

Maria Lassnig

A watercolour is a love affair: subsequent improvements are impossible

Maria Lassnig (text on a watercolour)

Im tiefsten Grunde, ganz innen drin, hab' ich immer gewusst, dass ich gut bin. Und ich hab mir immer gedacht, ich versteh' bloß nicht warum die anderen das nicht bemerken.

Maria Lassnig

Ein Aquarell ist eine Liebesbeziehung: Nachträgliche Verbesserung unmöglich

Maria Lassnig (Text auf einem Aquarell)

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Lotto No. 277

## Wolfgang Holleggha \*

Stima:

EUR 40.000,- a EUR 60.000,-

(Klagenfurt 1929–2023 Rechberg)

Untitled, around 1970, signed Holleggha, oil on canvas, 84.5 cm x 86 cm, framed

**Provenance:**

Private Collection, Austria (acquired directly from the artist)

Private Collection, Canada (by descent from the above)

Schnell wandert das Auge von einer Feststellung zur nächsten und lässt das davon Erfasste wieder zerfallen. Wie gezeigt wurde, spielt das Auge im Verständnis von Kunst, die sich wie Hollegghas mit dem Sehe angesichts der Natur auseinandersetzt eine zentrale Rolle...

Günther Holler- Schuster. Die Natur ist innen. Der Maler Wolfgang Holleggha, Neue Galerie Graz, 2015

The eye quickly moves from one assessment to the next and allows what it has captured to disintegrate once more. As has been shown, the eye plays a central role in the understanding of art that, like Holleggha's, deals with seeing in light of nature...

Günther Holler- Schuster. Die Natur ist innen. Der Maler Wolfgang Holleggha, Neue Galerie Graz, 2015



Lotto No. 278

## Kurt (Kappa) Kocherscheidt \*

Stima:

EUR 18.000,- a EUR 30.000,-

(Klagenfurt 1943–1992)

Paris / untitled, signed Kappa 85, oil on canvas, 120 x 105 cm, on stretcher frame

**Illustrated and inscribed:**

Kurt Kocherscheidt. Catalog raisonné of paintings and woodworks 1966–1933, Springer Verlag 2006, page 20 / 1985/25 with illustrations.

**Note:**

title and inscription by Kocherscheidt on the Polaroid of an earlier version: Paris; title and inscription by Kocherscheidt

On the Polaroid of the final version: Untitled

**Provenance:**

Private Collection, Germany



Lotto No. 279

## Kurt (Kappa) Kocherscheidt \*

Stima:

EUR 20.000,- a EUR 35.000,-

(Klagenfurt 1943–1992)

Untitled, 1987, composed of three parts, on the reverse two stretchers inscribed Jugendwettbewerb Innsbruck Ferdinandeum / Kocherscheidt geb. 1943 / Karolinengasse 34 1040 Wien IV, oil on canvas, 143 x 101.5 cm

**Illustrated and inscribed:**

Kurt Kocherscheidt. Catalog raisonné painting and woodwork 1966–1992, p. .../1978/07

**Provenance:**

Private Collection, Germany



Lotto No. 280

## Bruno Gironcoli \*

Stima:

**EUR 30.000,- a EUR 50.000,-**

(Villach 1936–2010 Vienna)

„Soax Lup”, c. 1972, Cast aluminium, signed Gironcoli, titled Soax Lup and numbered 3/5, 152 x 80 x 65 cm

**Illustrated and listed:**

Bettina M. Busse. Bruno Gironcoli. die Skulpturen 1956–2008, Hatje Cantz Verlag, 2008, p. 365/SE 10 (dimensions differ), see also p. 300 S-55-S-56

**Provenance:**

Private Collection

Ten years after Peter Weibel, Andrea Fraser (USA) and Christian Philipp Müller (CH) decided to go against the national selection criterion for the first time, the German Kasper König became the first foreign commissioner of the Austrian pavilion (Venice Biennale 2003). König exhibited six large-format sculptures by the then 67-year-old sculptor Bruno Gironcoli. The works spanned a period from the 1970s to the 1990s. König justified his decision in favour of Gironcoli by his personal fascination with his „... concise, disturbing details of wonderfully sculptural and symbolic things of political iconography with pseudo-sacred references [...]“ and emphasised Gironcoli’s formative influence on several generations of artists, including Franz West, through his position as Professor of Sculpture at the Academy of Fine Arts Vienna...

From: Jasper Sharp, Österreich und die Biennale Venedig 1895-2013, Verlag für moderne Kunst, 2013

„nothing very different from what has already been prepared, simply sculptures with a certain appearance, with certain themes that are unique to them - and that’s it“

Bruno Gironcoli - from the literature cited above

„nichts großartig anderes, als was sich schon vorbereitet hat, einfach Skulpturen mit einem gewissen Aussehen, mit bestimmten Themen, die eben nur diesen Skulpturen eigen sind- und das ist es auch schon“

Bruno Gironcoli- aus den oben angeführten Literaturen

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Lotto No. 281

## Markus Prachensky \*

Stima:

EUR 28.000,- a EUR 45.000,-

(Innsbruck 1932–2011 Vienna)

„Etruria Blues-32“, signed and dated Prachensky 82, on the reverse of the folded canvas signed and dated Markus Prachensky 1982, titled on the stretcher „Etruria Blues-32–1982“, acrylic on canvas, 175 x 130 cm, framed

Further journeys through Etruscan Italy in 1982. Visits to the Etruscan Museum of Villa Giulia in Rome

### Provenance:

Galerie Elisabeth und Klaus Thoman Innsbruck- label on the reverse  
Family Collection, Tyrol

Es sind leuchtende Bilder von gedrängter Ausdruckskraft. Dazu kommt die – zumindest für Prachensky – erstaunlich erweiterte Farbpalette: außer dem neuen ungewohnten Blau, wie Rottönen, Braun und Grün hat das Gelb einen ganzen warmen Ton erhalten....

Was das ergibt, ist fern aller Wehmut (die Prachensky im Gespräch einmal angedeutet hat) Hier scheint die Sonne über Etrurien.  
Wolfgang Fleische. Markus Prachensky, Löcker Verlag, 1990

These are luminous pictures of intense expressiveness. Added to this is the - at least for Prachensky - astonishingly expanded colour palette: in addition to the new, unfamiliar blue, yellow, along with the reds, browns, and greens, has been given a wholly warm tone....

The result is far from melancholy (as Prachensky once hinted at in conversation).

The sun shines over Etruria here.

Wolfgang Fleischer. Markus Prachensky, Löcker Verlag, 1990



Lotto No. 282

## Markus Prachensky \*

Stima:

EUR 28.000,- a EUR 45.000,-

(Innsbruck 1932–2011 Vienna)

„Etruria-15“, signed and dated Prachensky 80, on the reverse of the folded canvas signed and dated Markus Prachensky 1980, titled on the stretcher „Etruria-15–1980“, acrylic on canvas, 175 x 130 cm, framed

**Full-page color illustration:**

Markus Prachensky, Löcker Verlag, 1990, ill. 64 listed, p. 210

In the spring of 1980, Prachensky traveled to Tuscany and to Etruscan excavations sited in Umbria and Lazio. In Vienna he worked on the Etruria series.

**Provenance:**

Galerie Elisabeth and Klaus Thoman, Innsbruck- label on the reverse  
Family Collection, Tyrol

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Lotto No. 283

## Wolfgang Holleggha \*

Stima:

EUR 50.000,- a EUR 70.000,-

(Klagenfurt 1929–2023 Rechberg)

Untitled, c. 1980, signed Holleggha, oil on canvas, 80 x 104 cm, framed

**Provenance:**

Private Collection, Salzburg

The decisively-applied colour stain on the primed, white surface, the pouring of paint in the manner just described, flowing, blurring the edges, stopping the flow of runs, intensifying the flowing and blurring on the side, densification through dark earth tones and blue elements tending to black, glowing patches of colour, sinking into themselves, diluted, transparently-applied, overlapping shapes, moments of wondrous symbiosis between blue-black, manganese blue, orange and English red against the white background, heated stripes of orange, cadmium red and cadmium yellow, liquefying and battling viscous, dark chunks, containment and eruption, bondage and liberation, moving particles sucked into the vortex, struggling against the current, dark red and green elementary particles from the micro- and macro-areas, striving towards the light, glistening red lava and dark encrustations from cooled-down meteorites, cosmic cataclysms and birth pangs of new stars, existential struggle between light and darkness, decay and cyclical new beginning.

Götz Pochat

Wolfgang Holleggha: Born to See. Nature is Within. The Painter Wolfgang Holleggha, Neue Galerie Graz, Verlag der Buchhandlung Walter König, 2015



Lotto No. 284

## Arnulf Rainer \*

Stima:

EUR 20.000,- a EUR 35.000,-

(Baden near Vienna 1929)

Untitled, Face Farces, early 70s, signed A. Rainer inscribed 1970, stamp on the reverse Atelier Rainer 1060 Vienna VI. Mixed media on photo, 59.5 x 50 cm, framed

**Provenance:**

Private Collection, Hamburg





Lotto No. 285

## Arnulf Rainer \*

Stima:

EUR 20.000,- a EUR 35.000,-

(Baden near Vienna 1929)

“Exekution II”, Face Farces, signed and dated A. Rainer 76 and titled “Exekution II”, mixed media on photo, 60.3 x 50.5 cm, framed

**Provenance:**

Private Collection, Hamburg



Lotto No. 286

## Arnulf Rainer \*

Stima:

EUR 25.000,- a EUR 35.000,-

(born in Baden near Vienna 1929)

„Biegung“, signed and dated A. Rainer 64, titled „Biegung“, inscribed Schnee in the image, numbered 39/50 and further inscribed handüberzeichnete Radierung (in the plate signed and dated Rainer 56-see Breicha R18), graphite, oil crayon, oil over etching, sheet size 53.3 x 38 x 38 cm, framed

**Provenance:**

Private Collection, Vienna

Lotto No. 287

## Arnulf Rainer \*

Stima:

EUR 150.000,- a EUR 230.000,-



(born in Baden near Vienna in 1929)

Cross (with body of Christ), on the reverse signed and dated A. Rainer 1979/81, oil, metal, wood on wood, 186 x 125 x 15 cm

**Exhibited and illustrated in the catalogue:**

Carl Aigner/ Johannes Gachang/Helmut Zambo, Arnulf Rainer, abgrundtiefe- perspektive, Retroperspektive 1947–1997, Kunsthalle Krems, published by Christian Brandstätter, 1997, p.211 (full page color repr.)

**Provenance:**

Dorotheum Vienna, 25th of November 2010

Private Collection, Austria

It is this form of painting which crops up in the second cross series; it was this hectic painting which was able to lend an exceptional power to the form of the cross. However, here Rainer draws less on internally-focused, enigmatic effects as in the overpaintings, not the exalted form which is composed of itself - here the cross is an abrupt, sharply drawn form. Therefore he uses narrow, slight crosses in addition to the normal, relatively wide crosses which we recognise in his earlier works. A whole cascade of colours hurls itself down onto this tall, sharply defined form. The colours appear to be moving quickly, far reaching and wild - their strength is compressed by the severity of the drawn form, yet not brought to a still stand; instead the tension appears to have been further increased. With tempestuous movements the brushstrokes attempt to overpower the cross, to take it with them, yet the cross rises above, unassailable; the increasing tension between these two stems from the rapid flow of paint and the motionless form, neither able to break away from the another.

The cross can be recognised as art. Thus is there something of an apotheosis. (1987)

(Back translation into English of a text by Beth O'Brien)

The cross is a symbol for the human face. Step in front of the mirror, take a look at your face: you will see a cross marked within, wherever it may be.

Simultaneously, the cross is our European history, take it as one will.

Mondrian, Newman and Rothko fought for the cross and fantasized geometrically about it.

Whether vertical, or horizontal, sometimes in both directions. I myself no longer experience the world geometrically, but physiognomically.

Arnulf Rainer 1985

from: Arnulf Rainer- Kreuz /Cross, Arnulf Rainer Museum, DuMont 2010



Lotto No. 288

## Hermann Nitsch \*

Stima:

EUR 90.000,- a EUR 170.000,-

(Vienna 1938–2022 Mistelbach, Lower Austria)

Splatter painting with painting shirt, signed and dated hermann nitsch 1992 on the reverse, oil and fabric on jute, 200 x 300 cm, left and right edge stretched over wooden frame, top and bottom edges fixed to wooden stretcher

**Provenance:**

Private Collection, Lower Austria

“colour harmonies usually arise when similar colours are placed next to each other. for example, red and orange tones, yellow and orange tones, violet into red, violet into blue, yellow into green, green into blue, cold to warm red tones. it is then a matter of making one or more colours within the harmonic structure resonate. another possibility is to make colours work through dissonance, through complementary colours...”

Hermann Nitsch



Lotto No. 289

## Hermann Nitsch \*

Stima:

EUR 35.000,- a EUR 60.000,-

(Vienna 1938–2022 Mistelbach, Lower Austria)

Splatter painting with heavy impasto, signed and dated hermann nitsch 2012 on the reverse, on the stretcher archive no. SF-10–12, acrylic on jute, 150 x 100 cm, on stretcher

**Provenance:**

Private Collection, Italy



Lotto No. 290

## Herbert Brandl \*

Stima:

**EUR 80.000,- a EUR 130.000,-**

(born in Graz in 1959)

Untitled, signed and dated Brandl 2001 on the reverse, oil on canvas 130 x 300 cm, on metal stretcher frame

**Provenance:**

Private Collection Lower Austria- directly from the artist

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Lotto No. 291 -

## Hubert Scheibl \*

Stima:

**EUR 16.000,- a EUR 26.000,-**

(born in Gmunden in 1952)

„Y“, diptych, both parts signed and dated Hubert Scheibl 1990 and inscribed with part I. and II. on the reverse, these with directional arrow, oil on canvas, 120 x 100 x 5 cm, total size 120 x 200 cm, both on stretcher frame

**Exhibited and published in the catalog:**

Hubert Scheibl, Gian Ferrari, Arte Contemporanea, Milan, 1991

**Provenance:**

Claudia Gian Ferrari Arte Contemporanea, Milan  
Private Collection, Monte Carlo

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Lotto No. 292

## Erwin Wurm \*

Stima:

**EUR 20.000,- a EUR 35.000,-**

(Bruck/Mur 1954)

Urinal, 2010, acrylic, painted white, 76 x 34 x 31 cm, unique

Certificate of Authenticity, with description and illustration of the work, signed E. Wurm in photocopy available

**Provenance:**

Galerie Thaddaeus Ropac, Paris/Salzburg  
Private Collection, Frankfurt am Main

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Lotto No. 293

## Herbert Brandl \*

Stima:

EUR 35.000,- a EUR 60.000,-

(born in Graz in 1959)

Untitled, signed and dated Brandl 2006 on the reverse, oil on canvas, 218 x 170 cm, metal stretcher frame

**Provenance:**

Private Collection, Germany

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Lotto No. 294

## Hubert Scheibl \*

Stima:

EUR 30.000,- a EUR 50.000,-

(born in Gmunden in 1952 )

„Habanerafunk“, signed and dated Hubert Scheibl 2008/9 and titled „Habanerafunk“ on the reverse, oil on canvas, 175 x 300 cm, on metal stretcher frame

**Provenance:**

Galleria Torbandena, TriestePrivate Collection, Madrid

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Lotto No. 295

## Gunter Damisch \*

Stima:

EUR 25.000,- a EUR 45.000,-

(Steyr/Upper Austria 1958–2016 Vienna)

Guardian of the circles, monogrammed and dated DG 17. I.91 on the reverse, oil on canvas, 220 x 220 cm, framed

**Provenance:**

Hilger Gallery, Vienna

Private Collection, Vienna

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Lotto No. 296

## Gunter Damisch \*

Stima:

EUR 15.000,- a EUR 25.000,-

(Steyr/Upper Austria 1958–2016 Vienna)

Untitled, c. 2003, signed G Damisch and dedicated and inscribed Freidegg on the reverse, oil on canvas, 110 x 130 cm, on metal stretcher frame

Gunter Damisch lived and worked in Vienna and Freidegg in Mostviertel, Lower Austria

**Provenance:**

Private Collection, Lower Austria-directly from the artist

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Lotto No. 297

## Giò Pomodoro \*

Stima:

EUR 18.000,- a EUR 25.000,-



(Orciano di Pesaro 1930–2002 Milan)

Bandiera per Vladimiro, 1959–1963, polished bronze, serpentine base (ed F.C.), 230 x 100 x 38 cm

The Pomodoro Foundation has stated that this specimen does not belong to the 5 editions of 1963 but is posthumous and is a replica in its own right. It is presented with the same title but with F.C. engraved, which stands for 'out of commerce'.

Note: The Sculpture Bandiera per Vladimiro, lot 297 of this sale, was executed as a personally executed cast and additional to the edition of the sculpture titled Bandiera per Vladimiro dated 1963 consisting of 5 examples ( 3 examples + 2 artist's proofs). The stamp on this sculpture F.C. standing for "Fuori Commercio" meaning outside of the market, and the engraved title Vladimir on the marble base on which the work is standing, distinguishes it from the 1963 sculpture.

This work - lot 297- is to be considered authentic, as proved by the certificate of authenticity released on June 30 2009; it was cast during the artist's lifetime as a per se duplicate of the 1963 sculpture, the foundry's stamp Da Prato visible on the reverse of the sculpture demonstrates its later execution.

This work is registered in the Archivio Giò Pomodoro, Milan and is accompanied by a photo certificate of authenticity

**Provenance:**

European Private Collection

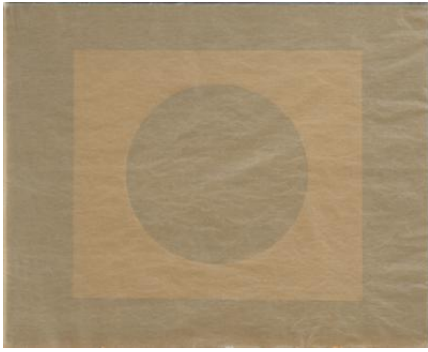
**Exhibited:**

Florence, Giò Pomodoro. Sculture a Firenze, Palazzo Vecchio, Sala d'Arme 3 April-28 July 1996

Colle Val d'Elsa (Italy), tensioni e soli. Disegni e sculture 1959-1999, Museo di San Pietro, 8 July – 10 September 2000

**Literature:**

M. Meneguzzo, Giò Pomodoro. Catalogue Raisonné, vol. 2, Silvana Editoriale Milano, 2023, p. 82 no. 91 with. ill.



Lotto No. 298

## Francesco Lo Savio \*

Stima:

**EUR 30.000,- a EUR 40.000,-**

(Rome 1935–1963 Marseille)

Spazio Luce, 1960, signed, titled and dated on the reverse on a tissue paper label, transparent paper on black cardboard, 48 x 58.5 cm, framed

**Provenance:**

Leonardo Sinisgalli Collection (donated directly by the artist)

Livia Castelli Collection

Giuseppe Marino Collection, Rome

Galleria Massimi Minini, Brescia (certificate available)

European Private Collection (acquired from the above in 1995)

**Exhibited:**

Milan, Francesco Lo Savio, PAC Padiglione Arte Contemporanea, 2 March - 30 April 1979, exh. cat. no. 23

Bielefeld, Francesco Lo Savio: Raum Licht, Kunsthalle Bielefeld, 9 February - 30 March 1986; Otterlo, Rijksmuseum Kröller-Müller, 26 April - 8 June 1986, exh. cat. p. 100, no. 28 with ill.

Frankfurt am Main, Italienische Zeichnungen 1945 - 1987, Frankfurter Kunstverein, 17 June - 19 July 1987; Modena, Galleria Civica, 26 September - 20 December 1987, exh. cat. p. 139, no. 167

Parma, Un probabile umore dell'idea, Galleria d'Arte Niccoli, 1 April 1989 - 10 May 1989, exh. cat. p. 61 with ill.

Stockholm, Bildlyrik från Italien. Il Miraggio della liricità, Arte Astratta - Visual lyrics from Italy: abstract art after 1945, Liljevalchs konsthall, 4 July - 1 September 1991, exh. cat. no. 90 (label on the reverse, titled „Progetto per rilievo“)

Turin, Francesco Lo Savio e Tano Festa, Galleria Menzio, 1994





Lotto No. 299

## Agostino Bonalumi \*

Stima:

**EUR 100.000,- a EUR 150.000,-**

(Vimercate/Monza 1935–2013)

Bianco, 1964, signed and dated on the reverse, vinyl tempera on shaped canvas, 180 x 140 x 6 cm

This work is registered in the Archivio Bonalumi, Milan and is accompanied by a photo certificate of authenticity

### Provenance:

Galleria Fumagalli, Bergamo  
European Private Collection

### Exhibited:

Venice, Materia  Niente. Fondazione Bevilacqua La Masa, 27 April - 28 May 2001, exh. cat. p. 54  
Rome, Agostino Bonalumi Premio Presidente della Repubblica 2001, Accademia Nazionale di San Luca, 2002, exh. cat. p. 27, with ill.  
Milan, Agostino Bonalumi, Opere scelte dal 1960 ad oggi, Studio AS - Arte Contemporanea, 2003, exh. cat. p. 13  
Termoli, Cinque Maestri dell'astrattismo italiano del dopoguerra: Boille, Bonalumi, Castellani, Pace, Perilli, Galleria Civica d'Arte Contemporanea, 19 July - 10 September 2003, exh. cat. p. 24  
Milan, Bonalumi 1958 - 2013, Palazzo Reale, 16 July - 30 September 2018, exh. cat. p. 67 with ill.

### Literature:

Agostino Bonalumi. Malerei in der dritten Dimension, Institut Mathildenhöhe, Darmstadt 2003, exh. cat. p. 90  
F. Bonalumi, M. Meneguzzo (ed.), Agostino Bonalumi. Catalogo Ragionato, vol. II, Skira, Milan 2015, p.355, no. 138 with ill.

The work Bianco by Agostino Bonalumi is an example of his large monochrome canvases. In this case, as the title of the work suggests, the surface is painted with white vinyl tempera. The decision to name the work after colour was a conceptual stance for the artist: colour does not serve to represent form, but is - to use his words - "itself the possibility of form", which is not painted, but instead emerges from colour. Three circles are lined up vertically on Bianco's canvas: the first, in a central position, barely emerges from the surface of the canvas; only the perimeter of the second can be glimpsed, tangentially touching the first and crossing the centre of the third; the latter, which is the lowest, emerges from the canvas like a bulge, a full volume that lends three-dimensionality and balance to the composition.

The effect that works like this provoke in the viewer is well described by the artist himself: "Sometimes the circle is placed perpendicular to the surface of the work-object, emerging from within, accentuating the tension that is always perceptible in my works. An effect which, when created by the opposition of the canvas-surface and internal thrusts and pressures, becomes psychological tension through the emergence in the abstraction of a morphism that is the intrusion of a natural element".

If the creation of an everted canvas immediately recalls Enrico Castellani - with whom Bonalumi shared a period of mutual exchange as their respective artistic research matured in tandem - the conceptual element that distinguishes the two artists is strong: if for Castellani it was about the surface of the canvas, for Bonalumi it is all a question of content, of attention to what is behind the canvas, to its stuffing.

1964 - the year in which the work presented here was created - is a significant year in his career: on the one hand, public recognition of his artistic production increases; on the other, the poetics of what critics have called his "object-painting" is defined, of which the outline of a circular shape emerging from a monochrome canvas becomes perhaps the most clearly distinctive feature. Bianco is thus exemplary of the artist's work from the early 1960s.



Lotto No. 300

## Salvatore Scarpitta

Stima:

**EUR 80.000,- a EUR 120.000,-**

(New York 1919–2007)

Trolley stop, 1979, signed, dated and titled on the reverse, mixed media, strips and metal, 54 x 81 cm

This work is accompanied by a photo certificate of authenticity

### Provenance:

Galleria Niccoli, Parma  
European Private Collection

### Exhibited:

Parma, Galleria Niccoli, Scarpitta, 1 December 1990 - 30 January 1991, exh. cat. p. 49 with ill.  
Dublin, Mansion House, Artisti e architetti in Librarte, exh. cat. p. 21 with ill.  
Genoa, Galleria Ellequadrato, Scarpitta. Opere 1961–1990, 1991  
Pescara, Niccoli Arte Cultura, Scarpitta, 1992, exh. cat. no.12 with ill.  
Bologna, Galleria d'Arte Moderna, Arte Italiana - Ultimi quarant'anni - Materiali anomali, 1997, exh. cat. p. 86  
Bagheria (Italy), Civica Galleria Renato Guttuso, Scarpitta, 1999, exh. cat. p. 122, no. 87 with ill.  
Castelluccio di Pienza (Siena, Italy), La Foce, La Tartaruga associazione per l'Arte Contemporanea, Scarpitta, in collaborazione con la Galleria Niccoli, Parma, 2000  
Milan, Centro d'Arte Arbur, Scarpitta, 2000, exh. cat. p. 53

### Literature:

L. Sansone, Salvatore Scarpitta Catalogue Raisonné, Mazzotta Milan 2005, p. 205, no. 407 with ill.  
Arte Cornice, no. 1 March 2001, p. 44 with ill.  
La Stampa, 8 December 1990, with ill.  
Il Sole 24 Ore, 9 December 1990, with ill.  
Cronache Padane, December 1990, with ill.  
Tema Celeste, January - February 1991, p. 56 with ill.  
Tema Celeste, n. 31, May - June 1991, p. 78 with ill.

The most recurring themes of Salvatore Scarpitta's work are three dimensional, wrapped or bandaged canvases and racing cars ( sometimes even functioning ones).

Executed in 1978, Trolley Stop encompasses most of the recurring themes of his work: the bandaged three dimensional object -a Californian streetcar stop (also known as trolley stop) - symbolizing the idea of constant motion, adding further fascination and imagination for the "missing" figure of the vehicle that right there is meant to reach its stop.



Lotto No. 301

## Ettore Spalletti \*

Stima:

**EUR 60.000,- a EUR 80.000,-**

(Cappelle sul Tavo 1940–2019 Spoltore)

Girandola rosa, oro, 2016, signed, titled and dated on the reverse, color impasto on board, gold leaf with tapered frame on four sides, 100 x 100 x 4 cm

This work is accompanied by a photo certificate of authenticity signed by the artist

### Provenance:

Galleria Vistamare, Pescara  
European Private Collection

Inside the rooms, the floor, the ceiling, the walls are white. The paintings bestow colour to the whiteness, which then becomes pink in the red room, bluish in the blue room, and so on. The intensity of the light diffuses the pigments inside the space of the room, which becomes a transparent volume of colour. I wanted to have the feeling of being immersed in the colour...

My colour gives you another colour, transforming continuously in a sort of colour that has no beginning and no end, stretching itself more and more until it hugs you, wrapping you completely.

Ettore Spalletti to Christopher Turner, Apollo Magazine, 2016



Lotto No. 302

## Giorgio Griffa \*

Stima:

**EUR 20.000,- a EUR 30.000,-**

(born in Turin in 1936)

Orrizontale policromo, 1975, signed and dated Giorgio Griffa 1975 on the reverse, acrylic on canvas, 129 x 114 cm

### Photo Certificate:

Fondazione Giorgio Griffa, Turin, no.75088

### Provenance:

Studio la Città, Verona  
Private Collection Italy  
Private Collection Germany

“Each sign of the brush is a real phenomenon, each piece of canvas is a piece of reality”

Giorgio Griffa



Lotto No. 304

**Salvo \***

Stima:

**EUR 55.000,- a EUR 75.000,-**

(Leonforte, Sicily, 1947–2015 Turin)

Aprile, 2007, signed, titled and inscribed on the reverse, oil on canvas, 60 x 50 cm, framed

This work is registered in the Archivio Salvo, Turin and is accompanied by a photo certificate of authenticity

This work is accompanied by a photo certificate of authenticity signed by the artist

**Provenance:**

Mazzoleni Art, Turin

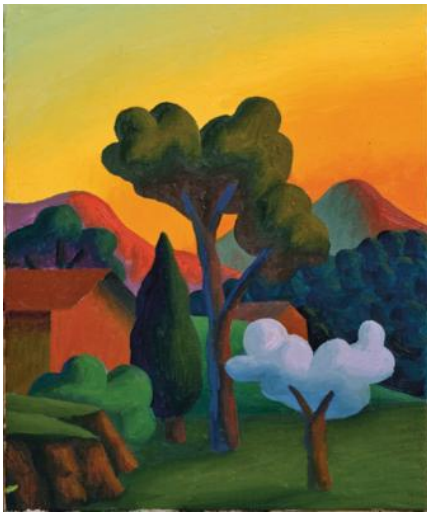
European Private Collection (acquired directly from the above in approximately 2007)

“For me, painting has always been about learning, about doing something.

As a child, I wondered how drawing a straight line or blending a sky was possible. My first horizons were blue, I didn't dare use other colours, but then I learnt to through sunsets, twilights, and nights. Today people forget that thinking or feeling is not about being able to express themselves.

It is always about doing something.”

Salvo



Lotto No. 305

**Salvo \***

Stima:

**EUR 55.000,- a EUR 75.000,-**

(Leonforte, Sicily, 1947–2015 Turin)

Una sera, 2007, signed, titled and inscribed on the reverse, oil on canvas, 60 x 50 cm, framed

This work is registered in the Archivio Salvo, Turin and is accompanied by a photo certificate of authenticity

This work is accompanied by a photo certificate of authenticity signed by the artist

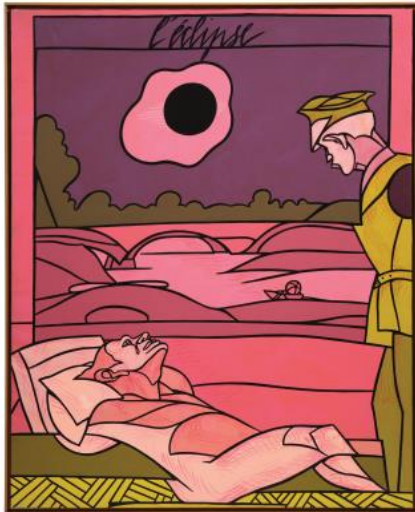
**Provenance:**

Mazzoleni Art, Turin

European Private Collection (acquired from the above in approximately 2007)

“But that’s what reality is, a seesaw between glorious light and darkness. I have occasionally painted doors and windows, but not often. Details are not indicative. When you walk through a city you perceive the solidity of the volumes in your path, not the openings. In painting I don’t go into detail in order to keep to the primary structure of the object.”

Interview with Salvo by Luisa Castellini, 20 September 2006



Lotto No. 306

**Valerio Adami \***

Stima:

**EUR 28.000,- a EUR 36.000,-**

(born in Bologna in 1935)

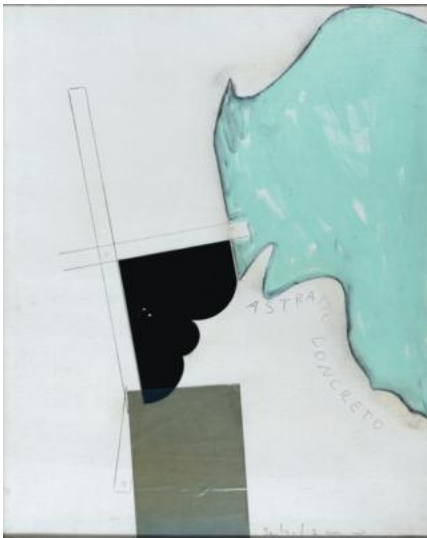
L' éclipse (S.I.), 1991 signed and titled on the reverse, acrylic on canvas, 162 x 130 cm, framed

This work is registered in the Archivio Valerio Adami and is accompanied by a photo certificate of authenticity

**Provenance:**

Galerie Le Point, Monte Carlo

European Private Collection



Lotto No. 307

## Mario Schifano \*

Stima:

**EUR 40.000,- a EUR 60.000,-**

(Homs/Libya 1934–1998 Rome)

Astratto Concreto, 1965, signed, enamel and collage on canvas, 100 x 80 cm, framed

This work is registered in the Archivio Mario Schifano, Rome and is accompanied by a photo certificate of authenticity

### **Provenance:**

Galleria La Salita, Rome (label on the reverse)

European Private Collection

### **Exhibited:**

Parma, Scuderie della Pilotta Mario Schifano, Ed. La Nazionale, Parma 1974, no. 150 with ill.

“Schifano’s conflicted relationship with America between 1960 and 1965 was crucial to distinctive features of his art. By 1965 he had reached a turning point.

Torn between an enthusiastic embrace of technological and social progress and an awareness and wariness of the dark side of Western culture, Schifano went on to explore such polarities in the following years.

He was constantly suspended between envisioning the future and revisiting the past, reassessing the tenets of painting and blurring the boundaries between different media. The extraordinarily inventive, intense, and often meandering path Schifano forged in his early years informed the entire trajectory of his career and life and ultimately made him one of the most compelling and significant figures in the international postwar and contemporary art scene”.

Francesco Guzzetti-From Rome to New York and back again



Lotto No. 308

## Mario Schifano \*

Stima:

**EUR 35.000,- a EUR 50.000,-**

(Homs/Libya 1934–1998 Rome)

Untitled (Cavalli), 1979–1980, signed (faded), enamel on canvas, 190 x 200 cm, framed

This work is registered in the Archivio Mario Schifano, Rome and is accompanied by a photo certificate of authenticity

This work is registered in the Fondazione Mario Schifano, Archivio Generale dell'Opera di Mario Schifano, Rome and is accompanied by a photo certificate of authenticity

### Provenance:

Galleria Giuli, Lecco (certificate available)

European Private Collection

### Literature:

Studio metodologico riguardante la catalogazione informatica dei dati relativi alle opere di Mario Schifano presenti presso la Fondazione M. S. Multistudio, vol. A) I, Opere su tela, 1956–1982, p. 388, no. 79–80/598 with ill.



Lotto No. 309

## Karel Appel \*

Stima:

**EUR 40.000,- a EUR 60.000,-**

(Amsterdam 1921–2006 Zurich)

Tête Échevelée, 1977, signed and dated, oil and wood reliefs mounted on board, 68 x 83.5 cm, framed

This work is registered in the Karel Appel Foundation, Amsterdam and is accompanied by a photo certificate of authenticity

### Provenance:

Galerie Guy Pieters, Saint-Paul de Vence (certificate available)

Tornabuoni Arte, Florence (certificate available)

European Private Collection

“My paint is like a rocket, which describes its own space. I try to make the impossible possible. What is happening I cannot foresee, it is a surprise.

Painting, like passion, is an emotion full of truth and rings a living sound, like the roar coming from the lion's breast.”

Quotes from: 'Karel Appel, excerpt', c. 1953, in Karel Appel, Painter, eds. Hugo Claus, Harry N. Abrams - New York, 1962; as quoted in Theories and Documents of Contemporary Art, eds. Kristine Stiles & Peter Selz, University of California Press, 1996, p. 209



Lotto No. 310

## Igor Mitoraj \*

Stima:

EUR 65.000,- a EUR 85.000,-

(Oederan 1944–2014 Paris)

Ècorce, 2001, signed and numbered 2/8, bronze (dark brown patina), 78 x 62 x 27 cm, with stand: 182 x 62 x 49.5 cm

This work is numbered 2 from an edition of 8 examples

This work is accompanied by a photo certificate of authenticity signed by the artist

### Provenance:

Galleria d'Arte Contini, Venice

European Private Collection

Mitoraj has always endeavoured to deliver the battalion that our time desires above all but is unable to achieve: that is, the moral, ethical, religious, even theological, value of beauty. It was precisely by continuing to hammer home this need, with the patient and stubborn constancy with which ancient blacksmiths struck iron, that Mitoraj intimately discovered the pain, the 'tears and blood' of which such beauty cannot but 'drip'.

From: Appunti sulle ultime opere di Mitoraj, in Igor Mitoraj, texts by Donald Kuspit and Giovanni Testori, Fabbri Editori 1991



Lotto No. 311

## Mario Ceroli \*

Stima:

EUR 40.000,- a EUR 60.000,-

(born in Castelfrentano in 1938; lives and works in Rome)

Interno Tempio (I Bronzi di Riace), 1981, painted Russian pinewood, 220 x 285 x 14 cm (three wooden panel, each with the following dimensions: 220 x 90 cm; 220 x 104 cm; 220 x 90 cm)

This work is accompanied by a photo certificate of authenticity signed by the artist

### Provenance:

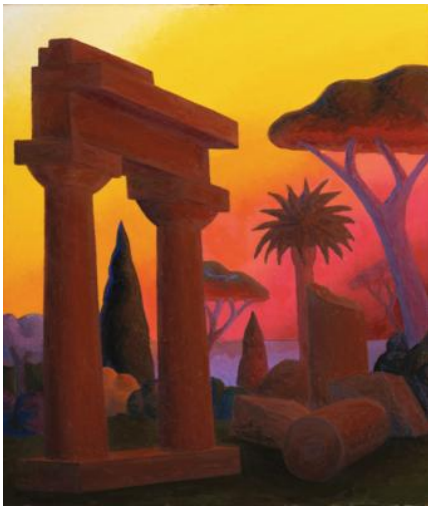
Benucci Collection, Rome

European Private Collection

"[...] my creative journey with my material: wood. I say "my" because it is a material that I have loved and that I still love. No other human being has experienced such an extraordinary relationship with an ancient material. It is a material that man has mastered since the day he was born, meaning, it is through wood that we see man's talent, genius and creativity."

Mario Ceroli, Mobili nella Valle (Interview), 2015





Lotto No. 312

**Salvo \***

Stima:

**EUR 55.000,- a EUR 75.000,-**

(Leonforte, Sicily, 1947 – 2015 Turin)

Untitled, 1988, signed, dated and dedicated "Al caro Peppo (Giuseppe Pontiggia)" on the reverse, oil on canvas, 70 x 60 cm, framed

This work is registered in the Archivio Salvo, Turin and is accompanied by a photo certificate of authenticity

**Provenance:**

Giuseppe Pontiggia Collection, Milan (donated by the artist in 1988)  
European Private Collection

**Note:**

The artwork is accompanied by a photocopy of a handwritten letter by Salvo, wherein the artist discusses the piece as one of his most notable accomplishments

Behind the simplification of his paintings, there is an analytical awareness of the past, a silent knowledgeability nourished by the direct sources of tradition.

Salvo's apparent ingenuity is the fruit of an enduring triumph; it is that of the master who has learned simplicity, not of someone who has learned to avoid complexity.

It is precisely the circularity of this horizon which permits Salvo an irreverence and a freedom of movement that in our times are rare.

He does not have chronological biases about painting. One evening, walking along the streets of Turin, he said to me, "Why should I choose the moderns?

I chose the best." Salvo belongs among these, and will in the future as well.

Giuseppe Pontiggia, "La Biblioteca di Salvo" in Salvo. Archeologie del Futuro (1972 - 1992), exh. cat., Galleria dello Scudo, Verona, December 1992 - January 1993



Lotto No. 313

**Salvo \***

Stima:

**EUR 45.000,- a EUR 65.000,-**

(Leonforte, Sicily, 1947 – 2015 Turin)

La Valle, 1998, signed and titled on the reverse, oil on canvas, Ø 50 cm, framed

This work is registered in the Archivio Salvo, Turin and is accompanied by a photo certificate of authenticity

**Provenance:**

Galleria Mazzoleni, Turin  
European Private Collection