

DICKINSON

AT

TEFAF NEW YORK

2022



Visible and Tangible Form

Historic Room 208

May 6 – 10, 2022

Visible and Tangible Form

At TEFAF New York 2022 Dickinson presents *Visible and Tangible Form*, looking at the far-reaching impact of the Bauhaus school of art and design in Europe and the Americas, its migration from Europe to the Americas in the form of offshoot institutions, such as the Chicago New Bauhaus, and the rise of related movements, most notably Concrete and Neo-Concrete art. The artists whose work features on this year's stand shared an interest in simple geometry, pattern and relief, and a reliance on industrial materials. Most crucially, all believed in the marriage between functionality and beauty.

Hungarian-French artist Victor Vasarely is credited with originating the Op Art movement, whose visual effects can be seen in *BI-HOLD* (1958-73). And fellow Hungarian László Moholy-Nagy, who spent time in The Netherlands, Britain and France before joining the architects Walter Gropius and Mies van der Rohe in establishing the New Bauhaus School in Chicago, is represented at the fair by *Komposition* (1935). Bauhaus professor Josef Albers explored colors in his *Homage to the Square* series and led the painting program at Vermont's Black Mountain College, while Jean Crotti translated emotions into shapes and colors with geometric abstractions such as *Orchestration* (1924).

Also typical of Bauhaus and Concrete art is an interest in industrial materials. Ukraine-born Alexander Archipenko's *Seated Black* (c. 1956) is a unique example of this design in hand-tooled aluminium. Archipenko first conceived the design in 1936, the year before he was invited by Moholy-Nagy to join the New Bauhaus School faculty. Further west, Austrian-born Herbert Bayer established himself in Aspen, Colorado, where he designed a number of ultra-modern, Bauhaus-inspired structures. The stand also features layered reliefs in geometric designs by Gottfried Honegger, Jean Gorin, Mary Martin and others.

Concrete art was popularized in Latin America in part thanks to Max Bill, the Bauhaus-trained Swiss artist, architect and graphic designer, who organized the movement's first international exhibition in Basel in 1944 and was honored with a 1951 retrospective at the São Paulo Museum of Modern Art. Lygia Clark, Lygia Pape and Hélio Oiticica, along with fellow artists, led a Brazilian splinter group that emerged from the Latin American Concrete Art movement, and which became known as Neo-Concrete. All three have work featured in *Visible and Tangible Form*. The stand is designed with layered white relief panels that show off the multicolored geometry of the artworks exhibited.

Running concurrently with the fair, Dickinson New York will exhibit a further selection of works by artists with ties to the international Concrete Art movement. Brazilian Concrete Art is represented by pieces including Ivan Serpa's gouache and collage *Portfolio of 5 Concrete Compositions*; two works in tempera on paper by Victor Magariños, and two geometric, kinetic gouaches by Op Art innovator Luiz Sacilotto. Ilya Bolotowsky brought elements of Russian Constructivism and Neoplasticism to New York following a 10-month European visit in 1932, while Japanese-American Tadasky first learned about Western art and the Bauhaus style through books. And American Leon Polk Smith, one of the founders of the Hard Edge school, influenced the subsequent generation with paintings and collages such as *Untitled* (1976).

ARTISTS

ALBERS

ARCHIPENKO

BAYER

BILL

BLASZKO

CLARK

CROTTI

FIKS

GORIN

GRAESER

HONEGGER

MARTIN

MOHOLY-NAGY

MORELLET

NÉMOURS

OITICICA

PAPE

REGGIANI

SACILOTTO

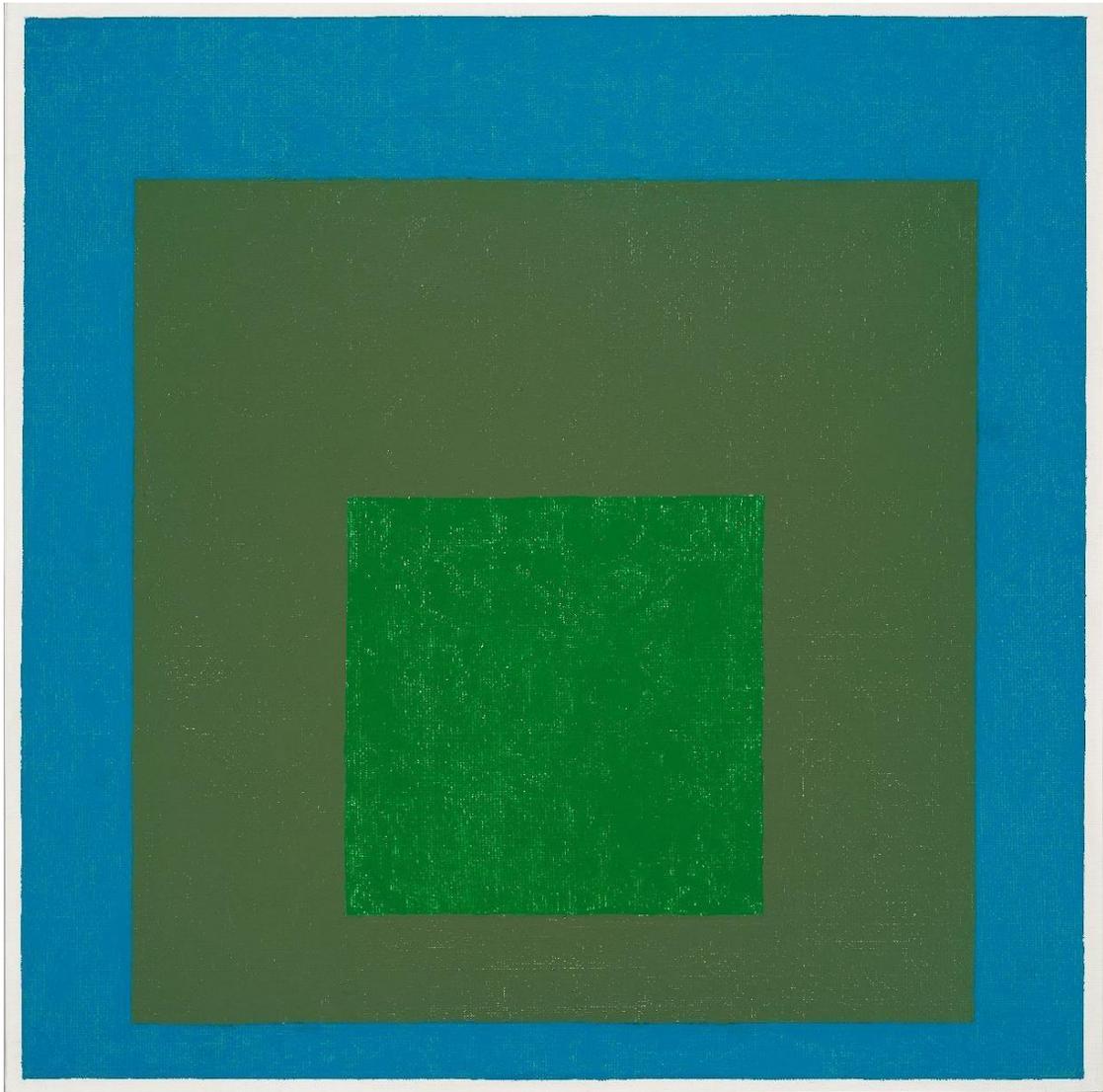
VASARELY

VIVARELLI



'[Orchestration represents] the life of colors deprived of all contact with the visible world... Its sole purpose is delectation.'

(Waldemar George, author of the first *catalogue raisonné* of the work of Jean Crotti)



JOSEF ALBERS (1888 – 1976)

Study for 'Homage to the Square: Late Silence', 1960

signed with monogram and dated lower right *A60*

oil on Masonite board

23 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in. (60.6 x 60.6 cm.)



ALEXANDER ARCHIPENKO (1887 – 1964)

Seated Black, 1934-36

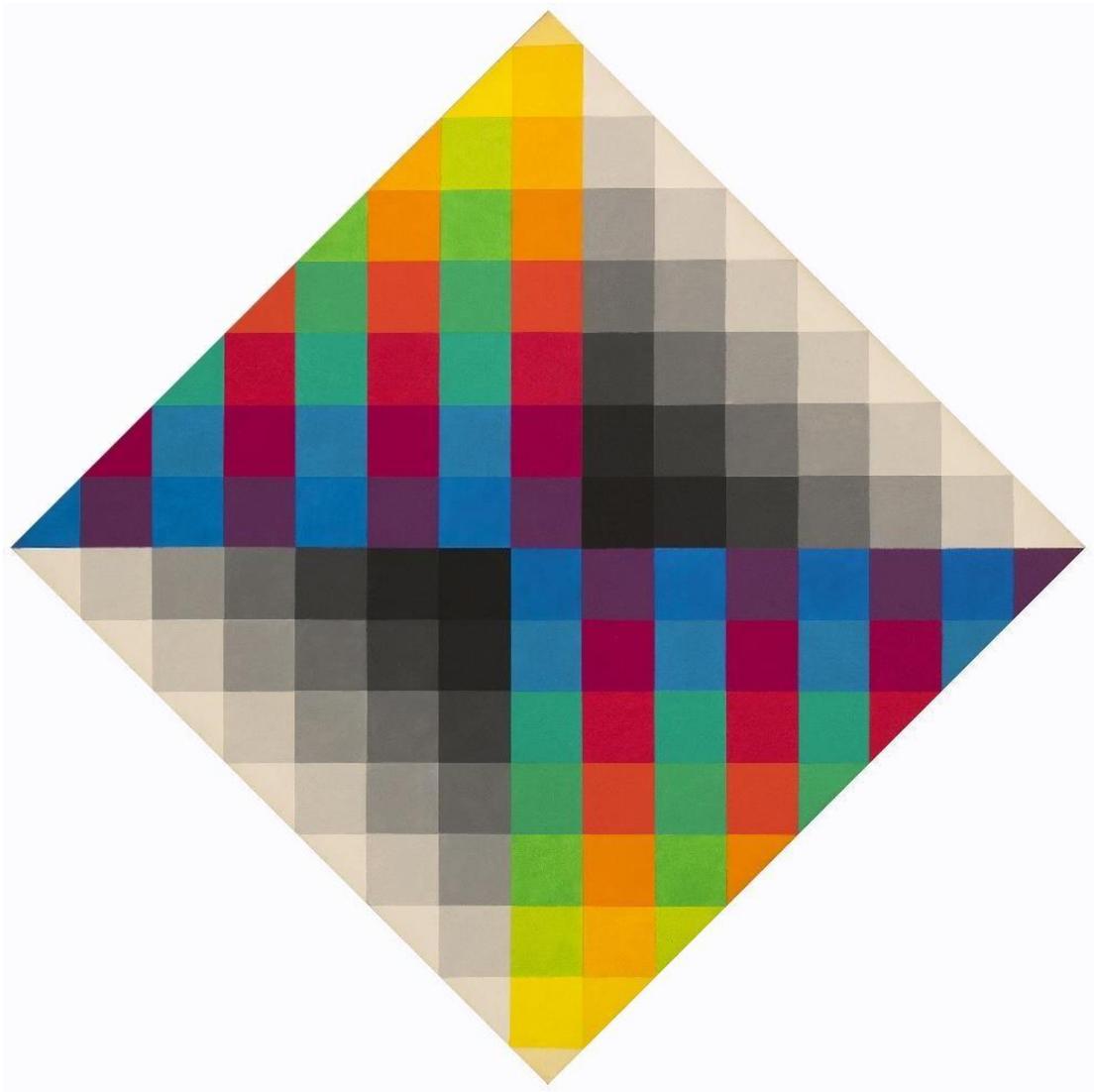
inscribed on base *Archipenko*

hand-tooled aluminium; unique in the medium

21 ½ x 9 ½ x 5 ¾ in. (54.6 x 24.1 x 14.6 cm.)

conceived in 1934-36 in terracotta and cast in aluminium c. 1956

before the edition in bronze was begun

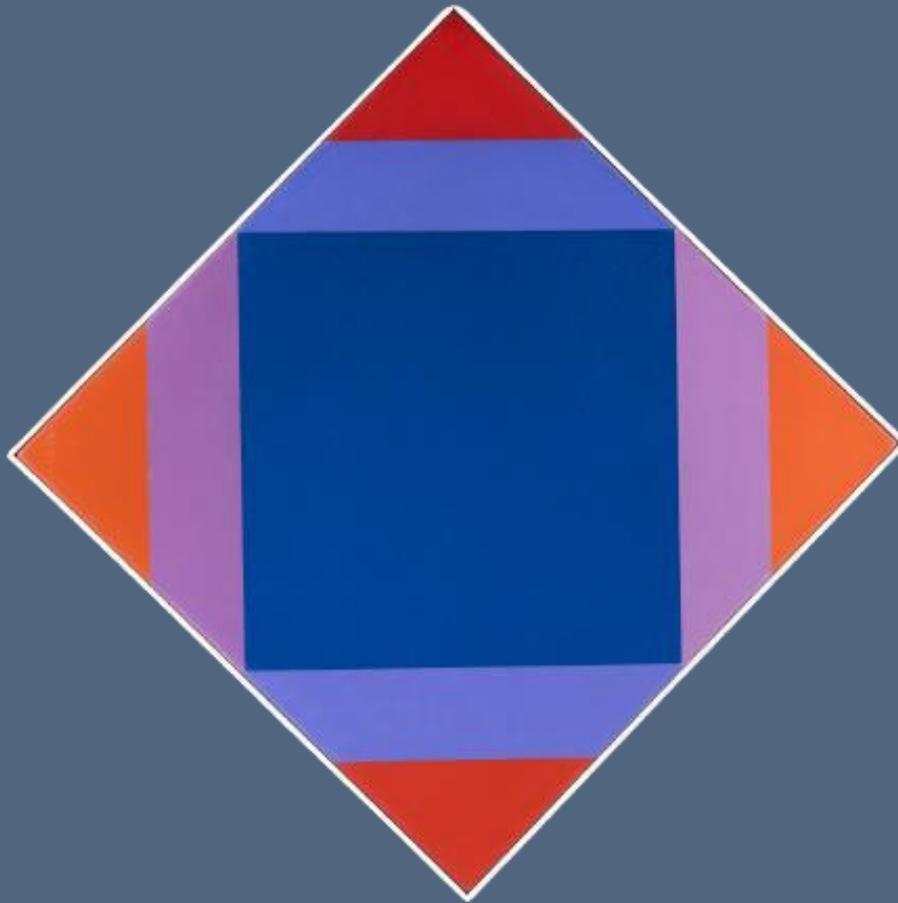


HERBERT BAYER (1900 – 1985)

Concentration, 1969

signed, dated, numbered and inscribed verso
bayer 1969/13 acrylic varnished 50"x50"; titled
on stretcher *Concentration*

acrylic on canvas; a diamond
70 ¼ x 70 ¼ in. (127 x 127 cm.)



MAX BILL (1908 – 1994)

Strahlung aus Blau, 1972-73

signed and dated verso *Bill / 1972-73*; and further signed and inscribed
verso on the stretcher bars *max bill / strahlung aus blau / cordially for carlo
a bilotti*

oil on canvas; a diamond
34 ½ x 34 ½ in. (87.5 x 87.5 cm.)



MAX BILL (1908 – 1994)

Zerstrahlung von Rot, 1972-74

signed and dated verso, *Bill 1972-74*; further titled, signed and dated on stretcher

oil on canvas; a diamond

34 $\frac{3}{8}$ x 34 $\frac{3}{8}$ in. (87.5 x 87.5 cm.)



MARTIN BLASZKO (1920 – 2011)

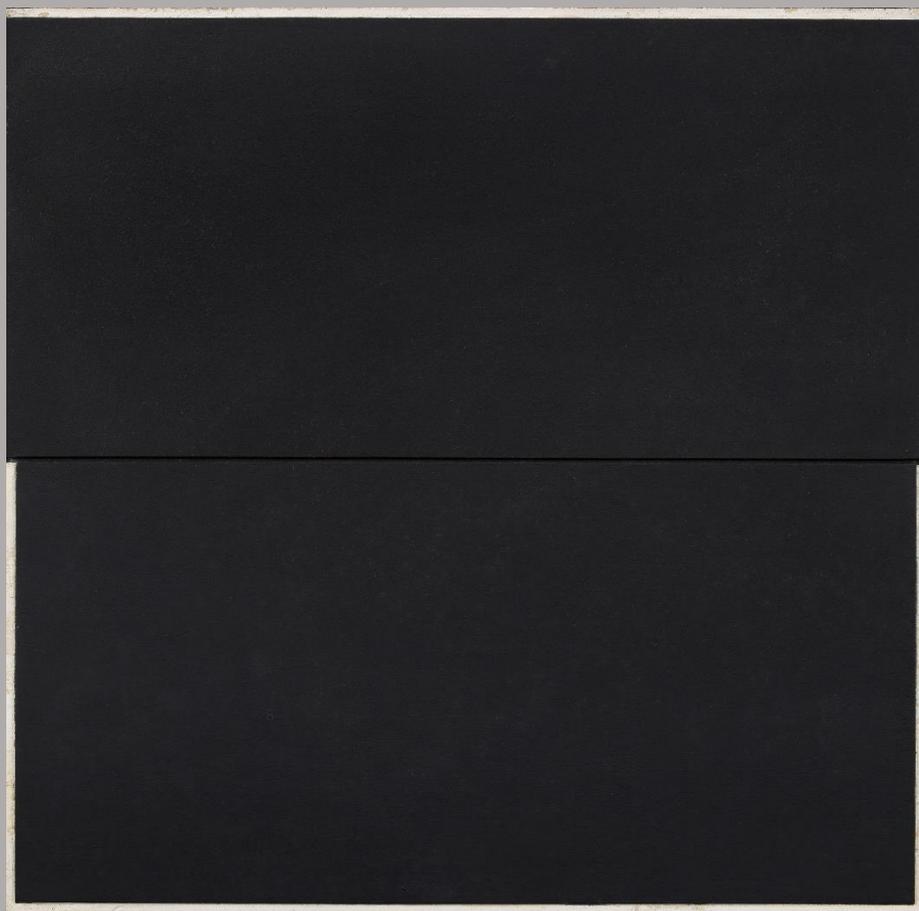
Armonia en Verde, 1951

signed and dated verso *MARTIN BLASZKO 1951*

oil on canvas board; irregularly shaped

22 $\frac{7}{8}$ x 14 $\frac{3}{4}$ in. (58 x 37.5 cm.)

in the Artist's original frame

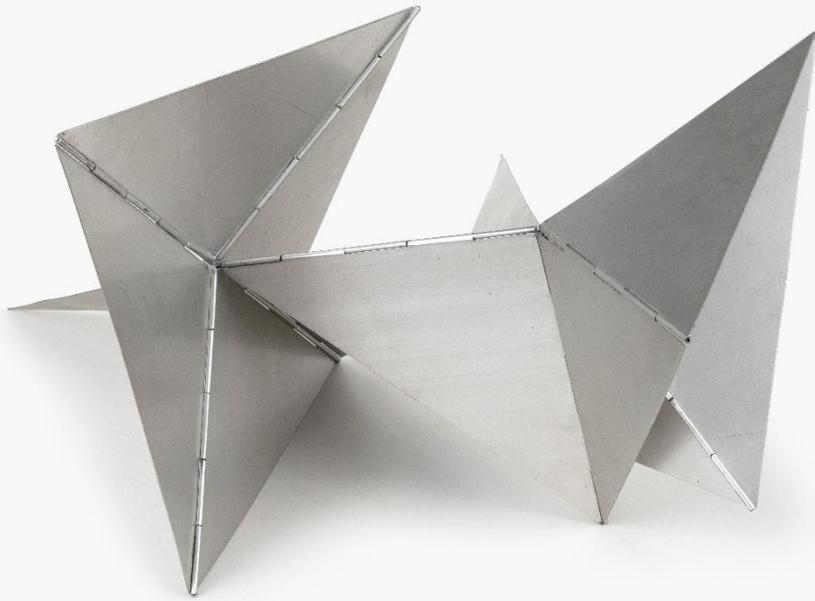


LYGIA CLARK (1920 – 1988)

Unidade nº 7 (2.ª versão), 1959

industrial paint on wood

11 $\frac{7}{8}$ x 11 $\frac{7}{8}$ in. (30 x 30 cm.)

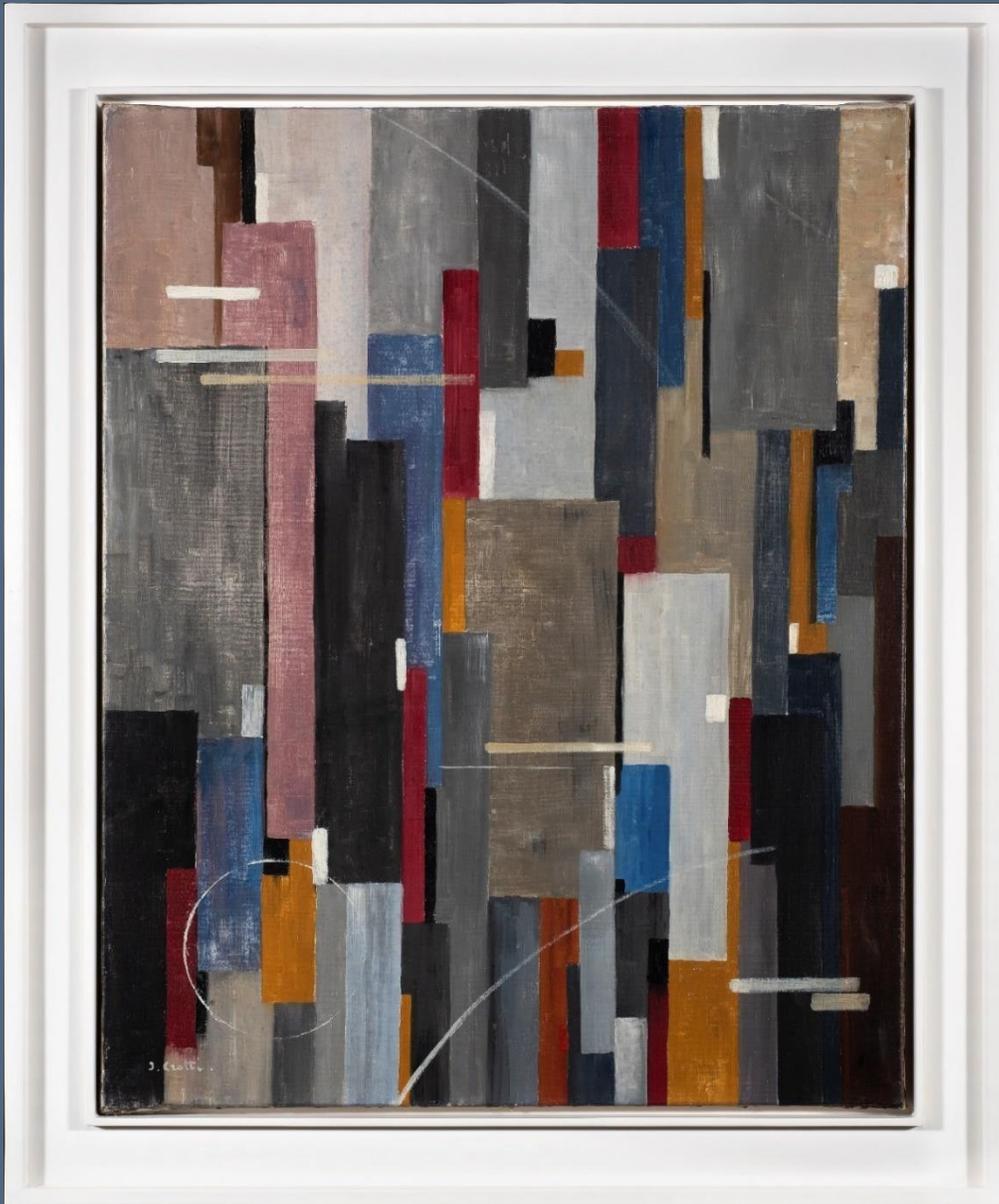


LYGIA CLARK (1920– 1988)

Bicho Linear, 1960

hinged aluminium plates

17 $\frac{3}{4}$ x 26 $\frac{3}{4}$ x 18 in. (45 x 68 x 46 cm.)



JEAN CROTTI (1878 – 1958)

Orchestration, 1924

signed lower left *J. Crotti.*; and further signed, titled and dated
verso on the stretcher bars *Jean Crotti / Orchestration / 1924*
oil on canvas

32 $\frac{1}{8}$ x 25 $\frac{5}{8}$ in. (81.5 x 65.3 cm.)



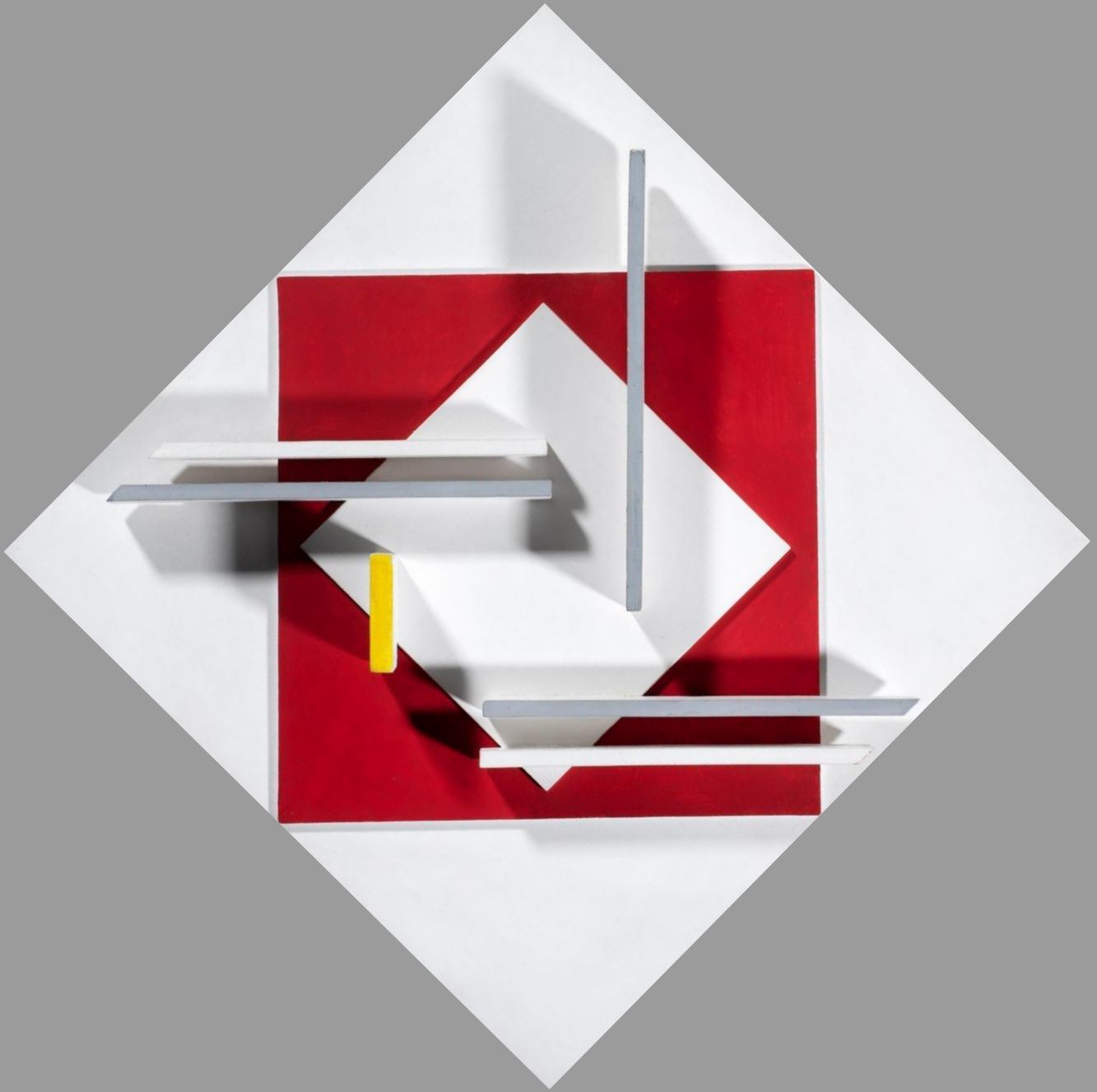
ALBERT FIKS (1908 – 1945)

Sans titre, 1928

signed and dated verso *albert Fiks 28*

oil on canvas

19 ½ x 15 ½ in. (50 x 40 cm.)



JEAN GORIN (1899 – 1981)

Composition Spatio-temporelle n° 86, 1971

signed, dated and stamped verso *JEAN GORIN / 1971 /*

COMPOSITION – SPATIO – TEMPORELLE / No 86

vinyl on wood; a diamond

19 ½ x 19 ½ x 4 in. (50 x 50 x 10 cm.)



JEAN GORIN (1899 – 1981)

Composition Multivisuelle n° 119, 1974

oil and acrylic on wood

29 ½ x 29 ½ in. (75 x 75 cm.)

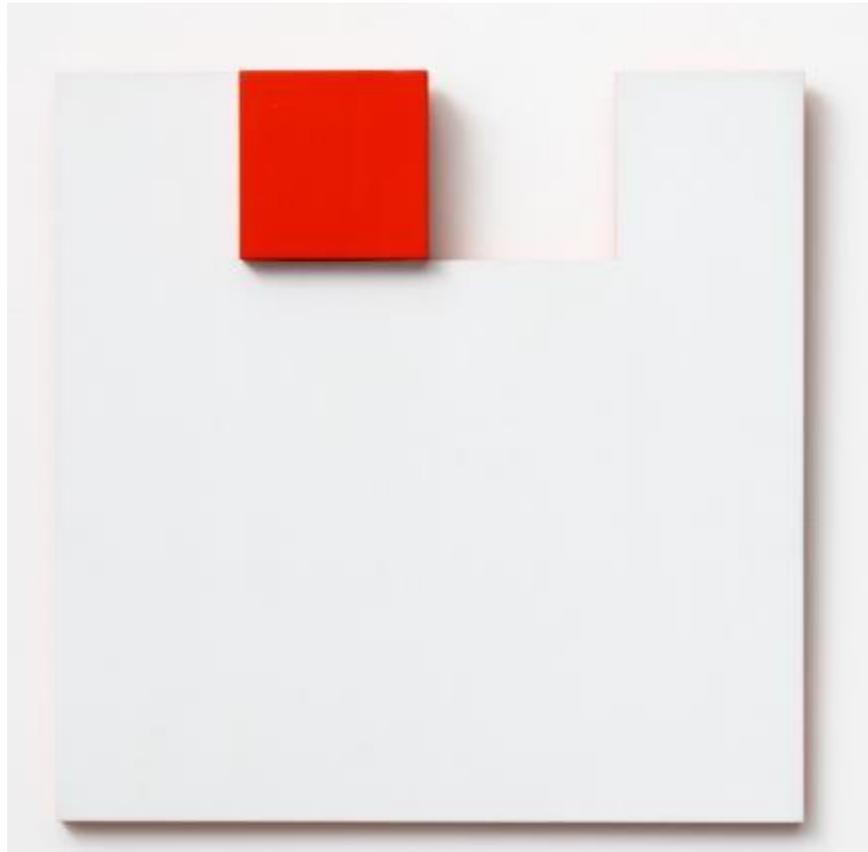


CAMILLE GRAESER (1892 – 1980)

Polarisation II, 1959

oil on canvas

22 x 12 ⁵/₈ in. (56 x 32 cm.)



CAMILLE GRAESER (1892 – 1980)

Dislokation rot, betont, 1972

relief, acrylic on wood

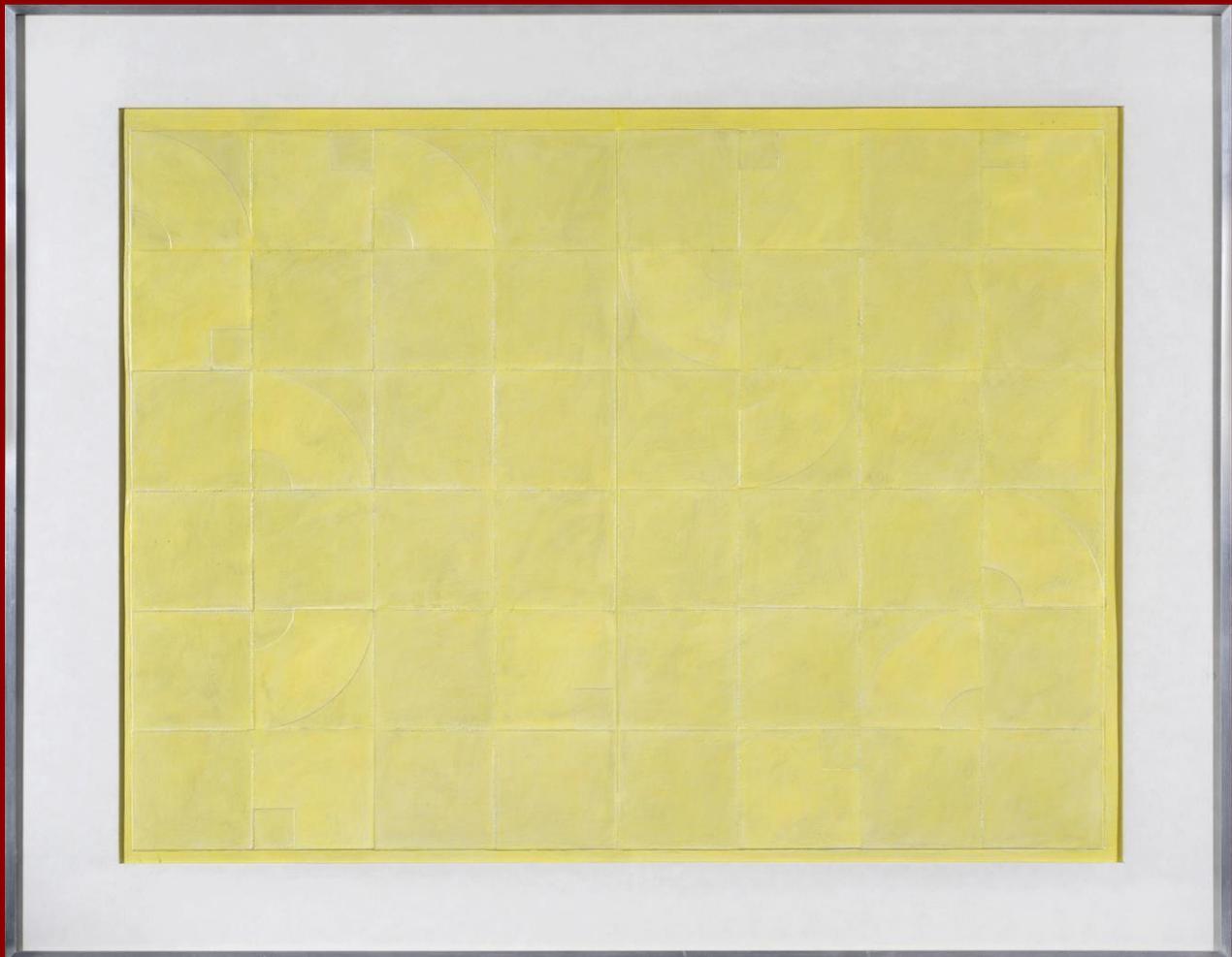
23 ⁵/₈ x 23 ⁵/₈ x 1 ³/₈ in. (60 x 60 x 3.5 cm.)



GOTTFRIED HONEGGER (1917– 2016)

Tableau-Relief, ZP 457, 1966/67

oil and collage on canvas; a diamond
40 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in. (102.5 x 102.5 cm.)

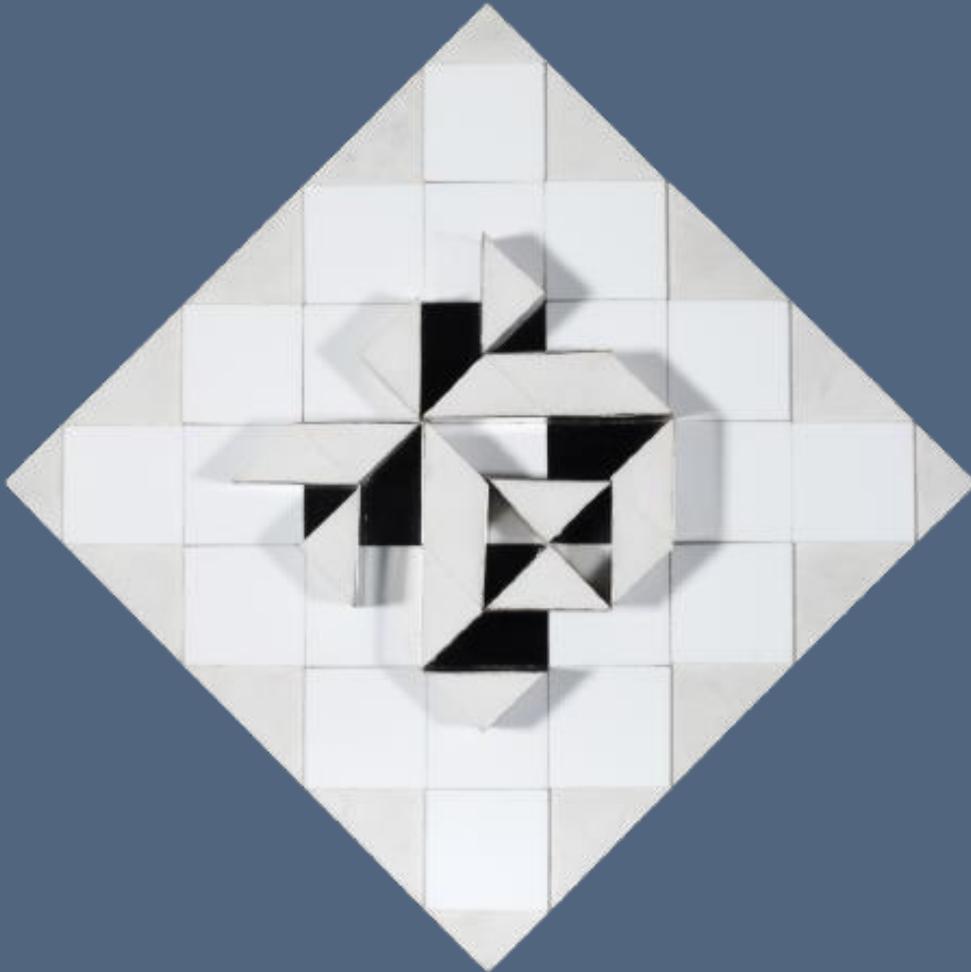


GOTTFRIED HONEGGER (1917– 2016)

Tableau-Relief, Étude A28, 1980

oil and collage on paper

16 ½ x 22 in. (42 x 56 cm.)



MARY MARTIN (1907 – 1969)

Permutation on White and Black, c. 1966

steel, painted wood, on perspex and wood; a diamond
19 x 19 x 4 in. (48 x 48 x 10 cm.)

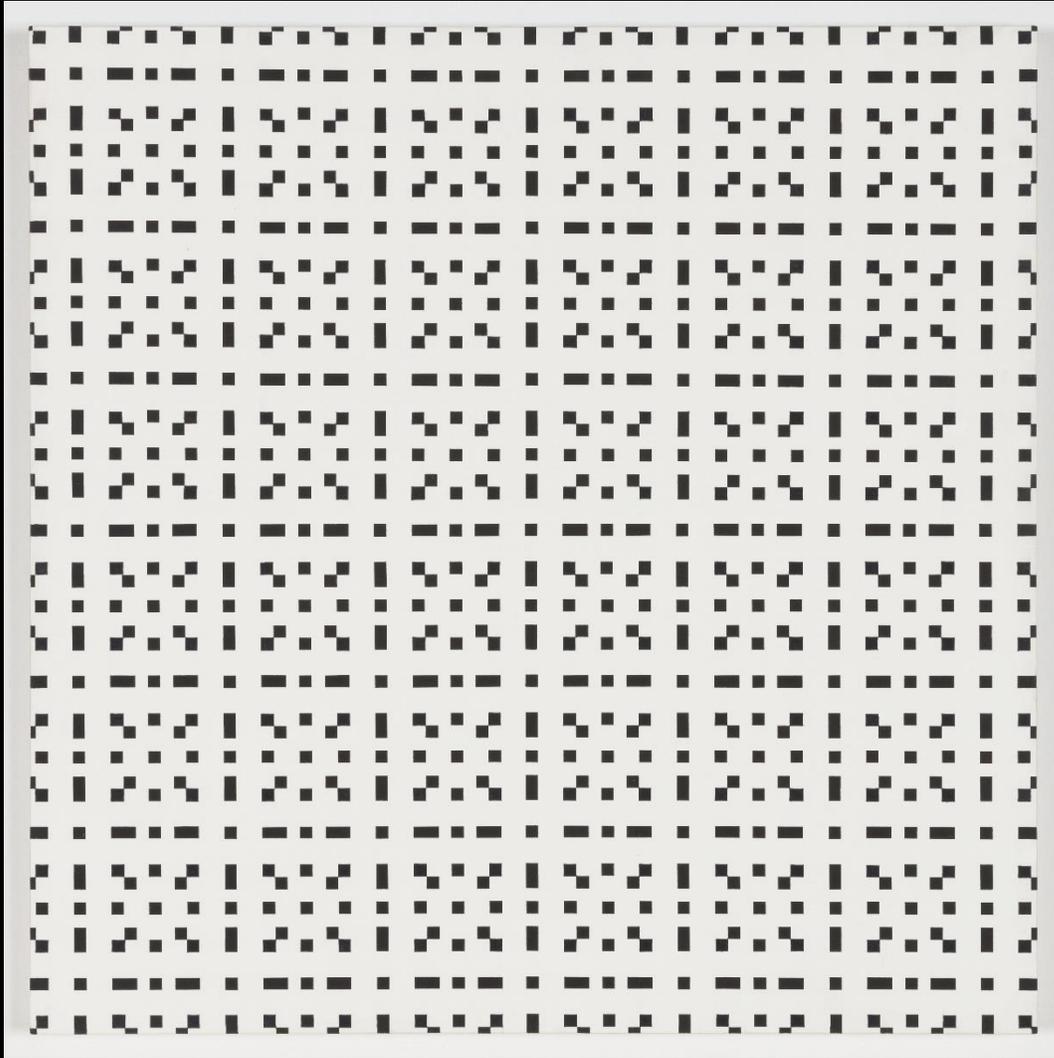


LÁSZLÓ MOHOLY-NAGY (1895 – 1946)

Komposition, 1935

gouache on paper

13 ³/₈ x 20 ¹/₂ in. (34 x 52 cm.)



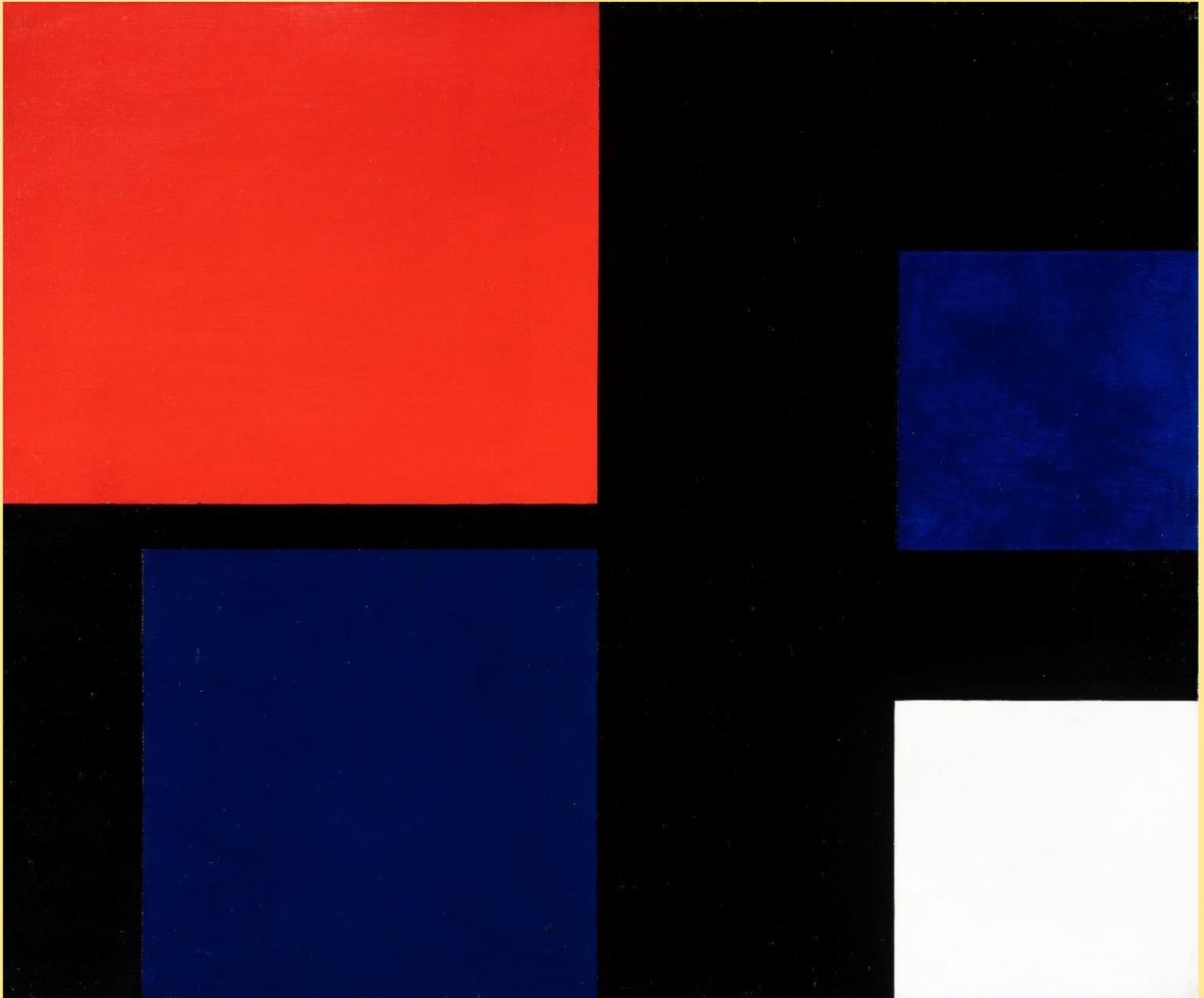
FRANÇOIS MORELLET (1926 – 2016)

Tous les 4, Tous les 3, 1974

signed, titled, numbered and dated verso, *Tous les 4, tous le 3,*
Morellet 1974, 1/3

silkscreen paint on wood

31 ½ x 31 ½ in. (80 x 80 cm.)



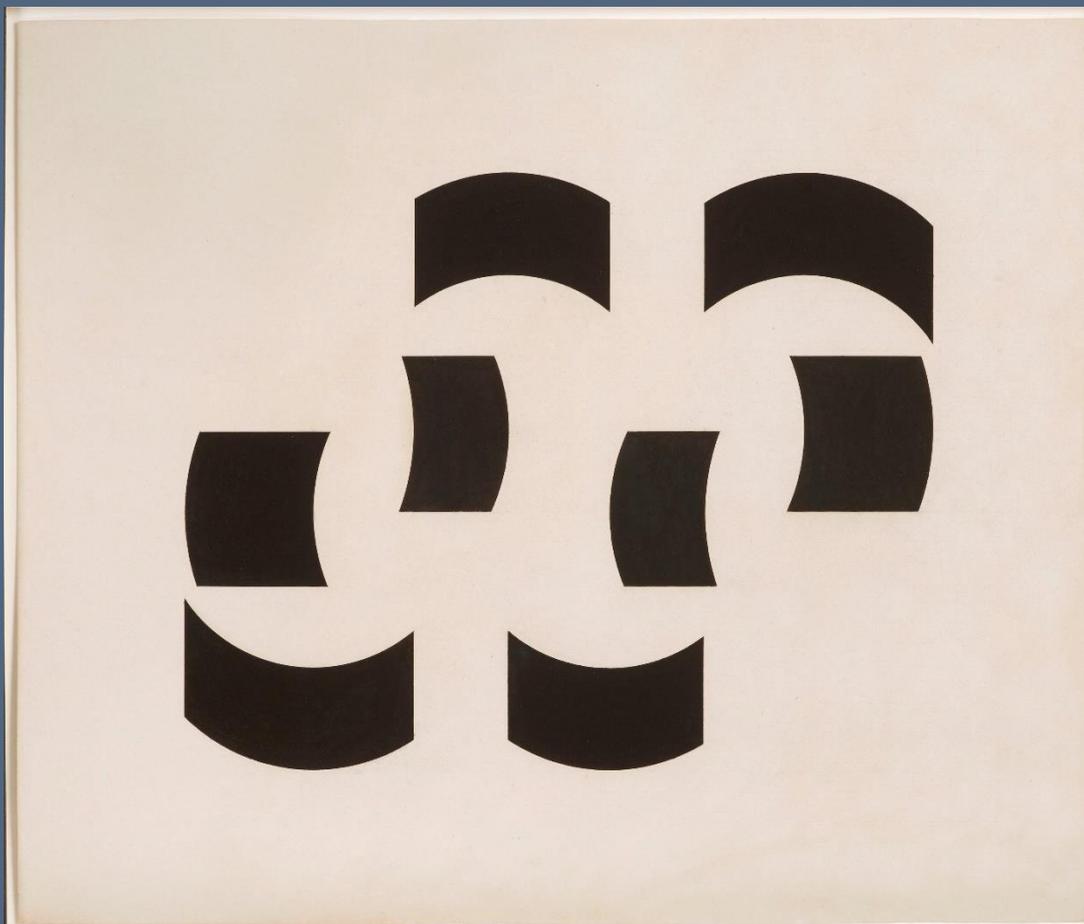
AURÉLIE NEMOURS (1910 – 2005)

La Balance, 1969

signed and dated verso *NEMOURS 1969*

oil on canvas

21 $\frac{1}{4}$ x 25 $\frac{5}{8}$ in. (54 x 65 cm.)

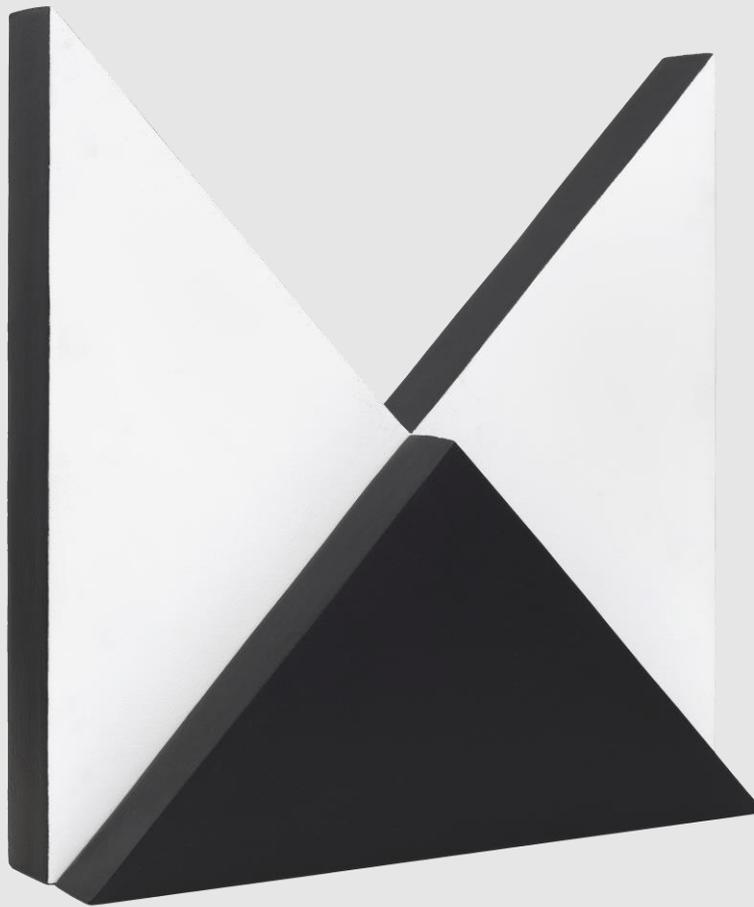


HÉLIO OITICICA (1937 – 1980)

Metaesquema n° 69, 1958

gouache on cardboard

16 $\frac{1}{3}$ x 21 $\frac{1}{5}$ in. (45.1 x 53.8 cm.)



LYGIA PAPE (1927 – 2004)

Sem título (Serie Livro do Tempo), 1965

automotive paint and tempera on wood
19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ x 4 $\frac{1}{8}$ in. (50 x 50 x 10.5 cm.)



MAURO REGGIANI (1897 – 1980)

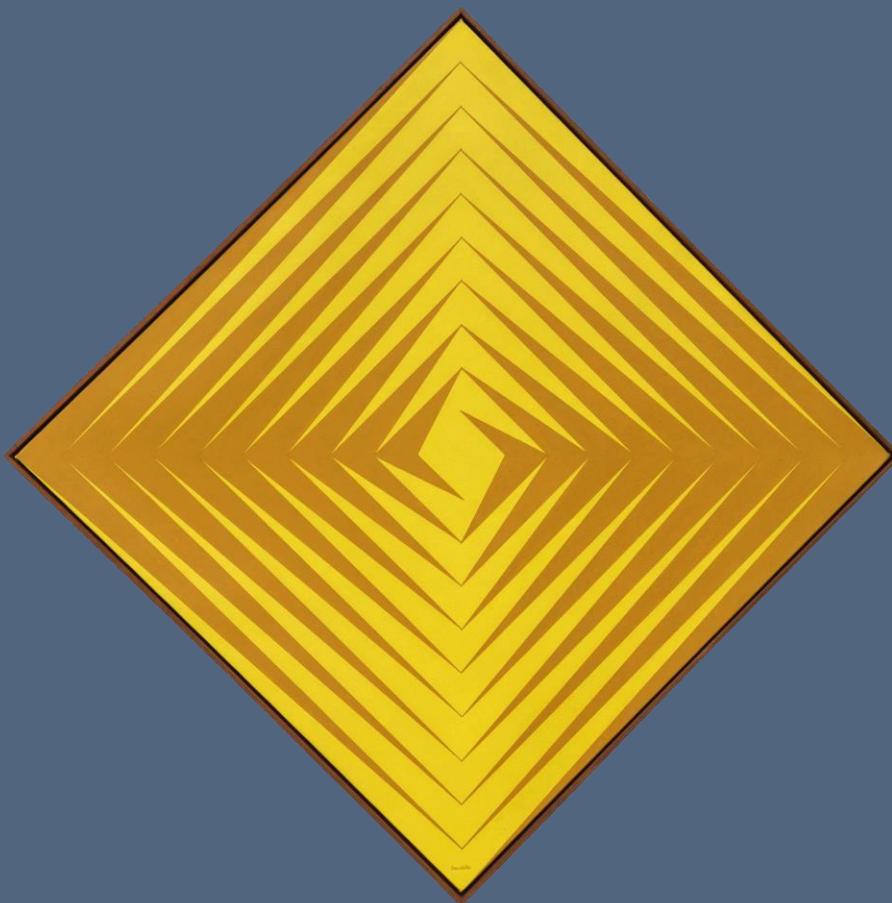
Composizione No. 6, 1973

signed, dated and inscribed verso *Mauro Reggiani Composizione N.6. 1973*

cm. 50 x 50

oil on canvas

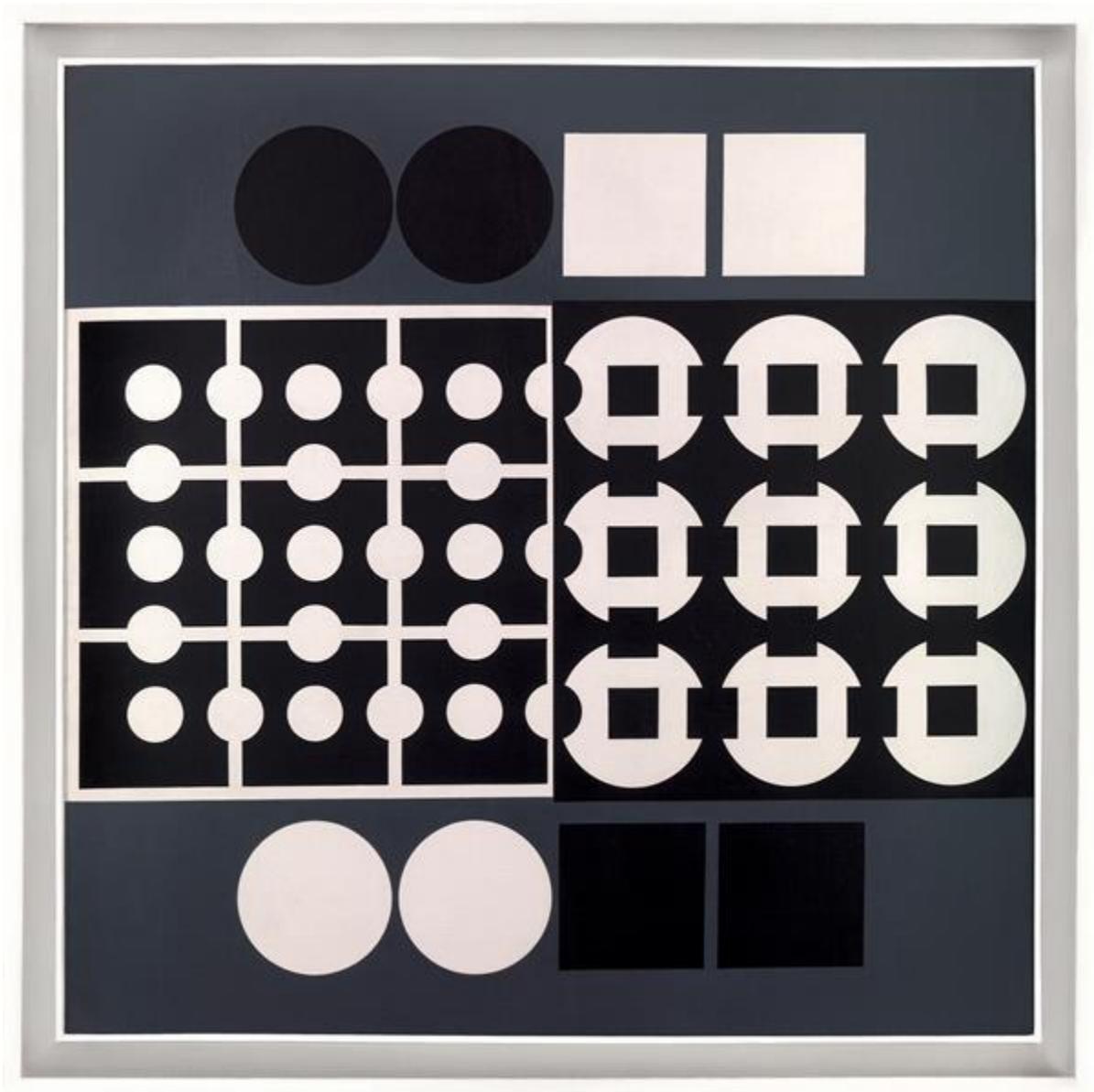
19 ⁵/₈ x 19 ⁵/₈ in. (50 x 50 cm.)



LUIZ SACILOTTO (1924 – 2003)

Concreção 8340, 1983

signed lower center *Sacilotto*
vinyl tempera and graphite on canvas; a diamond
40 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in. (102 x 102 cm.)

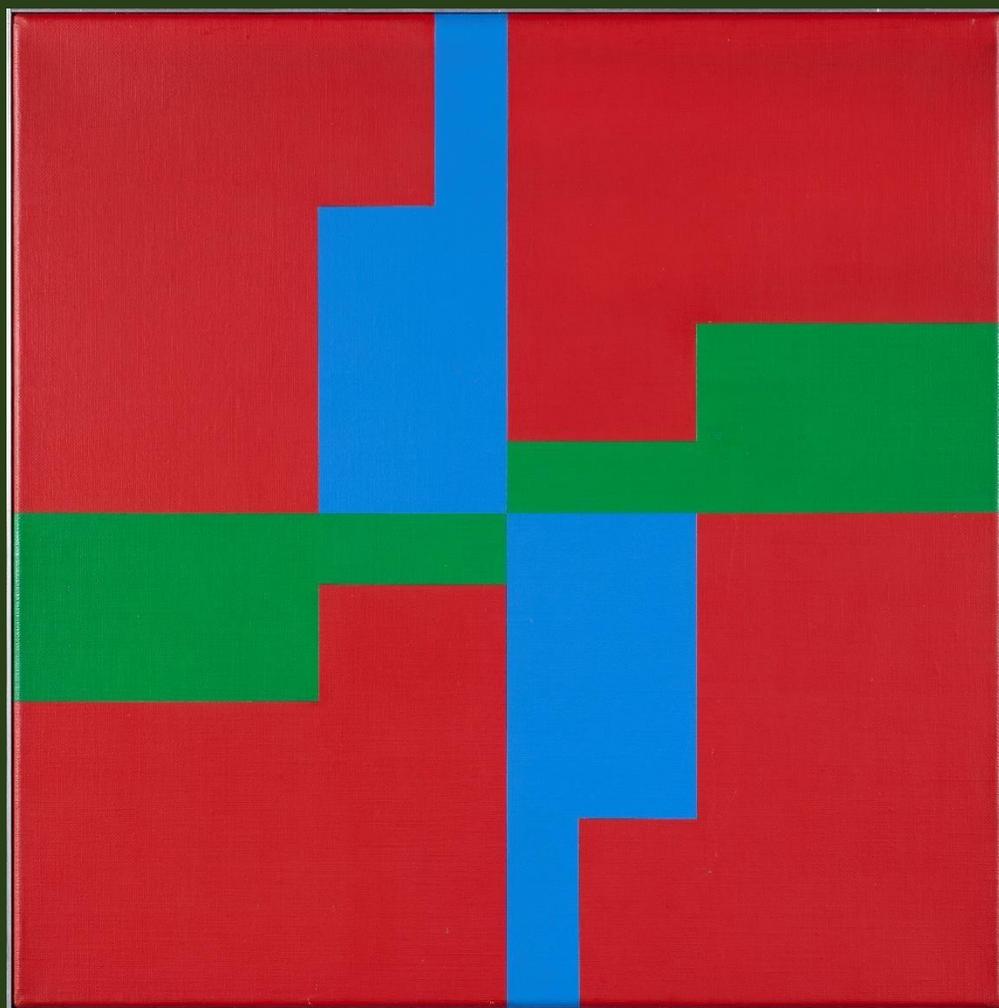


VICTOR VASARELY (1906 –1997)

BI-HOLD, 1958-73

signed lower right *Vasarely*; signed, inscribed and dated
verso *VASARELY_ / 107 / "BI-HOLD" / 97 x 97 / 1958-73 /*
oil on canvas

38 ¼ x 38 ¼ in. (97 x 97 cm.)



CARLO VIVARELLI (1919 – 1986)

Quadrupel 18, 1971

acrylic on canvas

18 ½ x 18 ½ in. (47 x 47 cm.)

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All works listed are offered for sale by Dickinson during TEFAF New York,
6 – 10 May 2022