



Art Basel 2025

**THE  
MAYOR  
GALLERY**

# Art Basel 2025

## Opening hours

June 17 and 18 by invitation only  
11AM - 7PM - Thursday, June 19 through to Sunday June 22

## Location

Messe Basel  
Messeplatz 10  
4058 Basel  
Switzerland

## Stand G14

Billy Apple®  
Wifredo Arcay  
Feliza Bursztyn  
Carlos Cairoli  
Pier Paolo Calzolari  
Rafael Canogar  
Miguel Chevalier  
Waldemar Cordeiro  
Dadamaino  
Ad Dekkers  
Braco Dimitrijević  
Stano Filko  
Lucio Fontana  
Raimund Girke  
Keith Haring  
Jan Henderikse  
Rebecca Horn  
Paul Klee

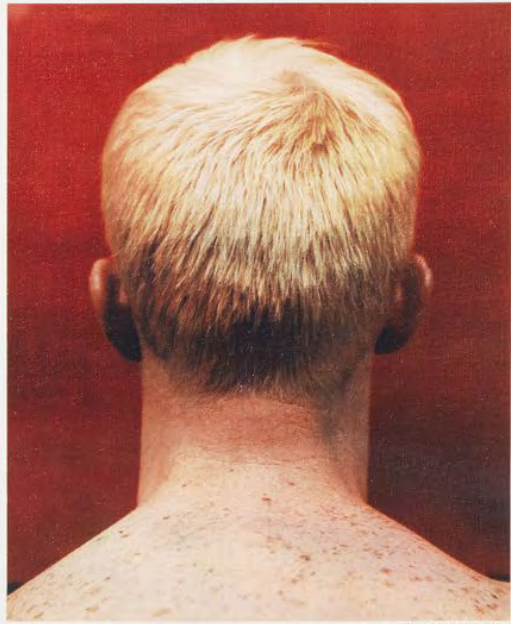
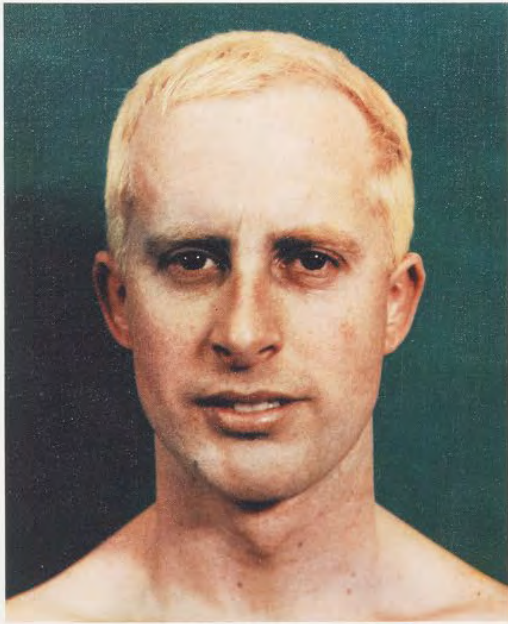
Tadaaki Kuwayama  
Wifredo Lam  
Judith Lauand  
Verena Loewensberg  
Raul Lozza  
Heinz Mack  
Piero Manzoni  
Almir da Silva Mavignier  
Vera Molnár  
François Morellet  
Decio Novello  
Helio Oiticica  
Alice Rahon  
Mira Schendel  
Kurt Seligmann  
Jan Schoonhoven  
Turi Simeti  
Julian Stanczak

Klaus Staudt  
Shinkichi Tajiri  
Paul Thek  
Luis Tomasello  
Günter Uecker

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PHOTOGRAPHS: ROBERT FREEMAN

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**Billy Apple®** (b. 1935 – d. 2021 Auckland, New Zealand)

*Self Portrait (Apple sees Red on Green)*

1963

Offset lithography on paper

102 x 77 cm

40 1/8 x 30 1/4 inches

Edition of 12

Provenance

Acquired directly from the artist

Literature

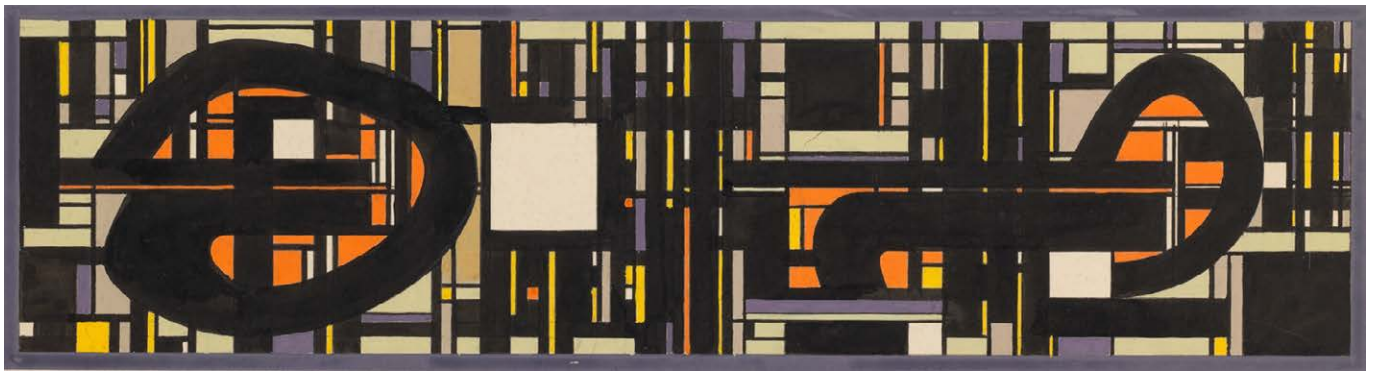
Christina Barton, *Billy Apple®: A Life in Parts*, 2015, Auckland Art Gallery Toi O Tamaki, ill. p. 18

Thomas Crow, *The Hidden Mod in Modern Art - London 1957-1969*, Paul Mellon Centre for Studies of British Art, Yale University Press, 2020, ill. p. 66

Christina Barton, *Billy Apple®: Life/Work*, 2020, Circle Books, ill. p. 61 and on the front and back of the dust jacket

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**Wifredo Arcay** (b. 1925 Havana, Cuba – d. 1997 Paris, France)

*Untitled*

1950

Gouache and ink on paper

12 x 45 cm

4 3/4 x 17 3/4 inches

Signed lower right

Provenance

The estate of the artist

Exhibited

London, The Mayor Gallery, *Latin American Work on Paper*, 9 Jan - 23 Feb 2018



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**Feliza Bursztyn** (b. 1933 Bogotá, Colombia - d. 1982 Paris, France)

*Untitled (Chatarras Series)*

c. 1975

Scrap iron rod

113.4 x 97 x 67 cm

44 5/8 x 38 1/4 x 26 3/8 inches

Provenance

The estate of the artist

Exhibited

London, Frieze Masters 2024, *Feliza Bursztyn*, 9 - 13 Oct 2024, ill. in cat. p.33

Certificate available



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**Carlos Cairolí** (b. 1926 Buenos Aires, Argentina – d. 1995 Chartres, France)

*Translation II*

1975

Plexiglas and aluminium base

49 x 35.5 x 16 cm

19 1/4 x 14 x 6 1/4 inches

Signed on the base

Provenance

Private collection, Paris

Exhibited

France, Musée de Pontoise, *Cairolí*, 2 Jun - 28 Oct 1984, ill. in cat. n. 10

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Pier Paolo Calzolari (b. 1943 Bologna, Italy)

*Untitled*

2025

Salt, oil pastel, pastels à l'écu, steel, wood, gold leaf, fleece

80 x 40 x 8 cm

31 1/2 x 15 3/4 x 3 1/8 inches

Signed on the reverse

Provenance

Acquired from the artist

Certificate will be available



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Pier Paolo Calzolari (b. 1943 Bologna, Italy)

*Untitled*

2025

Salt, pigment, oil pastels, steel, shell, gold leaf, lead

40 x 30 x 10 cm

15 3/4 x 11 3/4 x 4 inches

Signed on the reverse

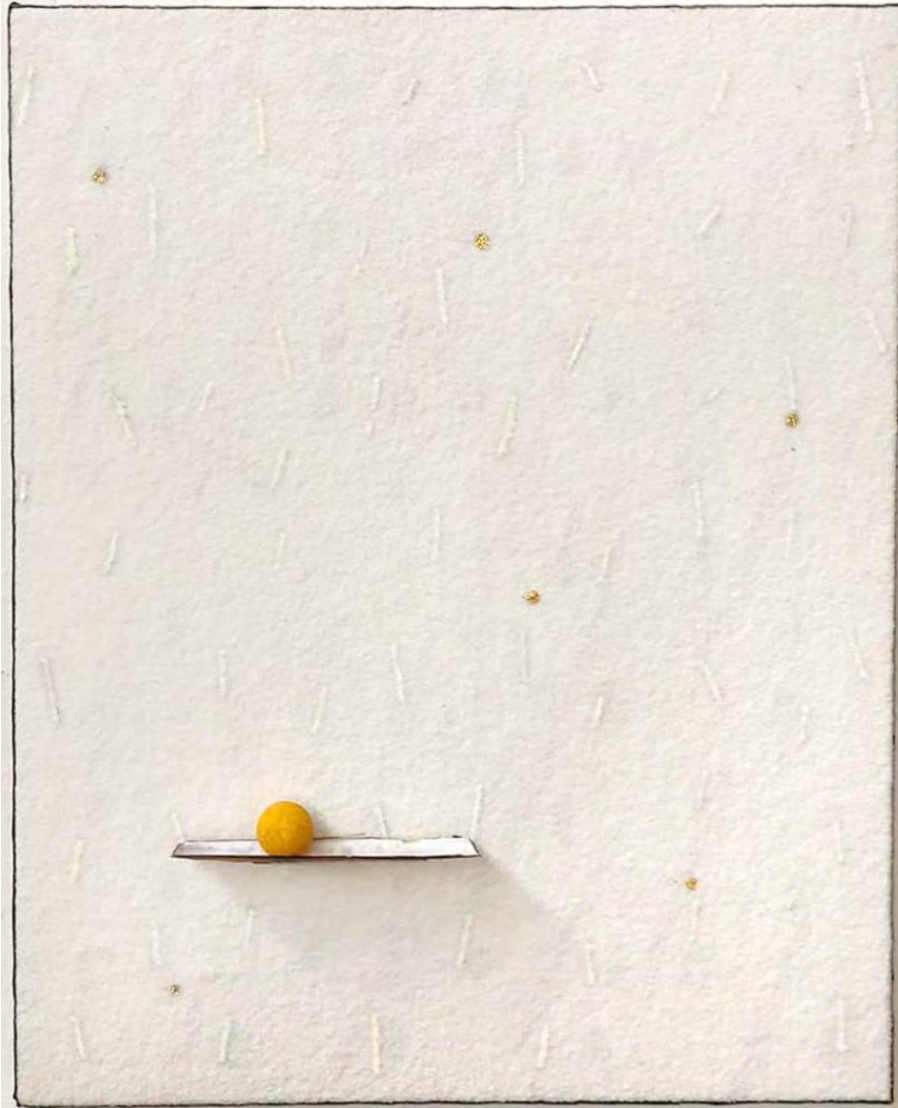
Provenance

Acquired from the artist

Certificate will be available

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Pier Paolo Calzolari (b. 1943 Bologna, Italy)

*Untitled*

2025

Salt, oil pastel, gold leaf, steel, wood, pigment, shell, lead

60 x 50 x 7 cm

23 5/8 x 19 3/4 x 2 3/4 inches

Signed on the reverse

Provenance

Acquired from the artist

Certificate will be available



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**Rafael Canogar** (b. 1935 Toledo, Spain)

*Pintura*

1959

Oil on canvas

195 x 130 cm

76 3/4 x 51 1/8 inches

Signed and dated on the reverse

Provenance

Collection of the artist, Madrid, 1971

Private collection, Madrid, 1982

Ramón Icaza Collection, Bilbao, 1987, 1992

Agustín Tomé Collection, 1997

Archive no. 1959-066

## Exhibited

Parma, Italy, Istituto di Storia dell'Arte dell'Università di Parma, Salone dei Contrafforti in Pilotta, *Rafael Canogar, Schermo e metaphora civile*, 16 September – 6 October 1971

Madrid, Salas de la Biblioteca Nacional, *Rafael Canogar, Exposición antológica*, 24 February - March 1972 Madrid, Salas de la Biblioteca Nacional, *Rafael Canogar, 25 años de pintura*, September - October 1982

Paris, Paris Art Centre, *Rafael Canogar*, 12 March – 30 April 1987, travelling to Bochum, Germany, Museum Bochum Kunstsammlung, 5 September – 11 October 1987

Toledo, Museum of Santa Cruz, *Canogar 1957-1997*, May - July travelling to Ciudad Real, Museo of Ciudad Real, September - October, travelling to Albacete, Museo de Albacete, November - December 1997

## Literature

Quintavalle, Arturo Carlo, *Rafael Canogar, Schermo e metafora civile*, Parma, Istituto di Storia dell'Arte dell'Università di Parma, 1971, ill. b/w, n. s/page, no. 15; cit. p. 227, no. 15, with title *Dipinto*

Aguilera Cerni, Vicente, *Canogar, Exposición Antológica*, Madrid, Dirección General de Bellas Artes, Ministerio de Educación y Ciencia, 1972, cit. s/page

Calvo Serraller, Francisco, *La aventura plástica de Rafael Canogar*, El País, Madrid, 25 September 1982, ill. b/w, p. 3

Crispoliti, Enrico, Logroño, Miguel and Padorno, Manuel, *Rafael Canogar, 25 años de pintura*, Madrid, Ministerio de Cultura, Dirección General de Bellas Artes, Archivos y Bibliotecas, 1982, ill. colour p. 4

Glibota, Ante, Spielmann, Peter and Xuriguera, Gérard, *Rafael Canogar*, Paris, Paris Art Centre, 1987, ill. b/w. p. 58

*Canogar, Catálogo General*, Ediciones Ibérico 2 Mil, Barcelona, 1992, 2 vols, ill. colour p. 52, cit. p. 240, Reg. N. 5922, vol. 2

Nieto a Alcaide, Víctor, *Canogar 1957-1997*, Toledo, Servicio de Publicaciones de la Junta de Comunidades de Castilla-La Mancha, 1997, Colección Arte e Imagen, no. 2, ill. colour p.72

García García, Isabel, Entrevista, *Rafael Canogar: 'Trato de sorprenderme día a día'*, Descubrir el Arte, Madrid, year II, no. 20, October 2000, ill. colour, p. 32

*Rafael Canogar: Imprints (Paintings 1958 - 1962)*, The Mayor Gallery, London, and Galeria Guillermo de Osma, Madrid, 2025, ill. p. 37

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**Miguel Chevalier** (b. 1959 Mexico City, Mexico – Lives and works in Paris, France)

*Bella Donna (Evolution) -Fractal Flowers series*

2021

Unique virtual reality artwork – 58 min video displayed vertically on a 75 inches LCD screen in a wooden frame

Screen: 168 x 96 cm (66 1/8 x 37 3/4 inches)

Frame: 184 x 112 x 16 cm (72 1/2 x 44 1/8 x 6 1/4 inches)

Software: Cyrille Henry

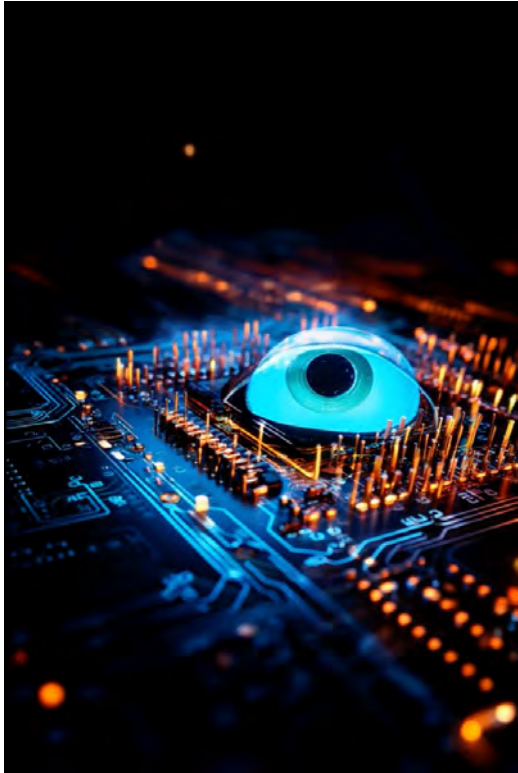
Provenance

The artist

Miguel Chevalier's work questions nature in the age of the artificial. Following an approach initiated in the late 1990s, based on the observation of the plant kingdom and its imaginative transposition into the digital universe, Miguel Chevalier has created various virtual herbariums. Composed of different virtual seeds, these allow him, like a landscape designer, to create gardens of light. On an LCD screen, strange imaginary flowers Bella Donna, from the virtual herbarium Fractal Flowers, begin to grow. These virtual flowers evolve at the boundary of four worlds: vegetal, mineral, animal, and robotic. Born from digital germination, the flowers reveal shapes pushed to the extreme limits of geometric abstraction. Like the cycle of life, the flowers emerge, unfold into incredible shapes, ripple in the flow of an imperceptible virtual wind, before vanishing to make way for others. The flowers possess both a striking monumentality due to their geometric forms and an ephemeral quality as they evaporate into the air. These "living" paintings exert a captivating fascination over the viewer. The works hypnotize the gaze in a dazzling dialectic between the real and the virtual. This botanical ballet evokes a meditative sensation.

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**Miguel Chevalier** (b. 1959 Mexico City, Mexico – Lives and works in Paris, France)

*Retina Artificialis*

2025

Unique virtual reality artwork – 60 min video displayed vertically on a 75 inch LCD screen in a wooden frame

Software: Cyrille Henry

Screen: 168 x 96 cm (66 1/8 x 37 3/4 inches)

Frame: 184 x 112 x 16 cm (72 1/2 x 44 1/8 x 6 1/4 inches)

Provenance

The artist

In an atmosphere saturated with data, a planetary eye emerges from a network of circuit lines. Silent yet omnipresent, it shimmers with digital flows, mapping a hyperconnected humanity, where each signal reveals a trace, a movement, a memory.

Created in collaboration with artificial intelligence, this work questions our relationship to the visible, to traces, and to intimacy in a world now driven by information streams. But this eye is far from neutral: it embodies constant algorithmic surveillance, a contemporary echo of Orwell's Big Brother. The AI, like a quasi-biological entity, observes, anticipates, archives — continuously redrawing our connection to reality.

Between aesthetic fascination and underlying tension, *Retina Artificialis* exposes the ambivalence of the digital gaze: a tool of control as much as of contemplation, a global memory as much as a loss of the invisible. What remains of our freedom in this dazzling constellation of pixels?

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Waldemar Cordeiro (b. 1925 Rome, Italy – d. 1973 São Paulo, Brazil)

*Untitled*

1951

Tempera on cardboard on wood

27 x 21 cm

10 5/8 x 8 1/4 inches

Provenance

Waldemar Cordeiro Estate

#### Exhibited

São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013

Rio de Janeiro, Brazil, Paço Imperial, *Waldemar Cordeiro – Fantasia Exata*, 2014

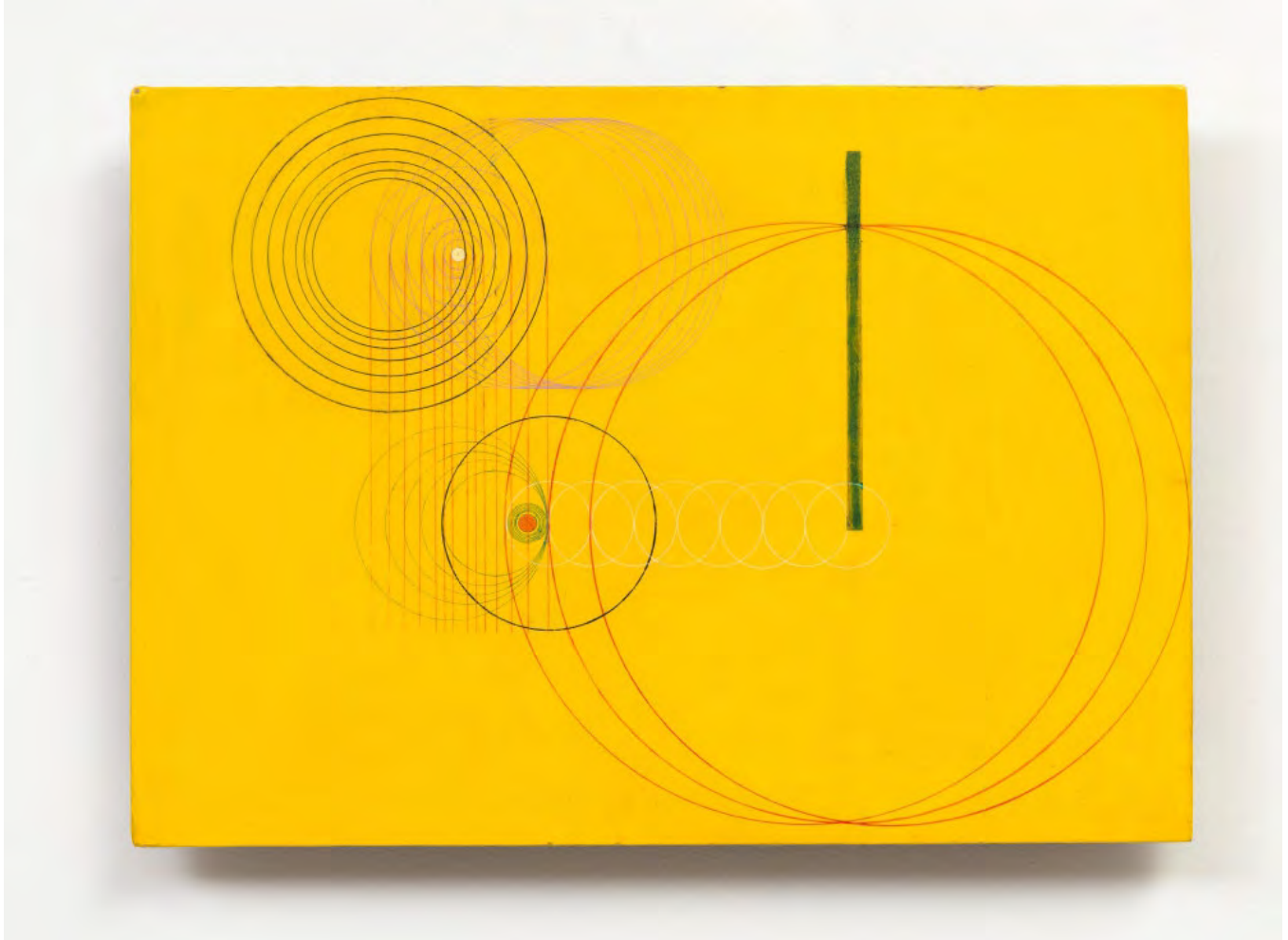
#### Literature

Waldemar Cordeiro - *Fantasia Exata*, Itaú Cultural, 2013, Ill. p. 235

The paintings from this phase are marked by a search for balance among the primary colors (red, blue, yellow) and the structuring of forms. It was during this time that Waldemar Cordeiro began using abstract figures and overlapping shapes based on the visual principles of Gestalt, in contrast to the spatial conventions of the Renaissance School. That is, he introduced depth and movement without resorting to perspective illusion or narrative elements. This body of work already anticipated the ideas that would shape Grupo Ruptura (1952), which advocated for a new art grounded in clarity, objectivity, and rational principles, while rejecting all forms of naturalism.

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**Waldemar Cordeiro** (b. 1925 Rome, Italy – d. 1973 São Paulo, Brazil)

*Untitled*

1952

Tempera on wood panel

29.5 x 41 cm

11 5/8 x 16 1/8 inches

Provenance

Waldemar Cordeiro Estate

#### Exhibited

São Paulo, Brazil, Centro Universitário Maria Antonia, *Waldemar Cordeiro – A Ruptura como Metáfora*, 2002

São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013

Rio de Janeiro, Brazil, Paço Imperial, *Waldemar Cordeiro – Fantasia Exata*, 2014

São Paulo, Brazil, Luciana Brito Galeria, *Ruptura*, 2018

#### Literature

*Waldemar Cordeiro - Fantasia Exata*, Itau Cultural, 2013, ill. p. 252

"I see concrete art as a totally creative art. In both figurative and non-figurative art in general, I see two fundamentally opposing tendencies. One is the art of expression, in which a work expresses content, feelings, and emotions. The other is the art of creation, in which a work of art is seen as form."

—Waldemar Cordeiro

The development of Concrete Art in Brazil was grounded in the 1952 *Manifesto Ruptura* [Rupture Manifesto], written by Waldemar Cordeiro. It called for a new art based on clear and intelligent principles, a distinct sense of rationality and order, pure forms, visual clarity, and dynamic interaction between form and color – rejecting all forms of naturalism, from Expressionism to Surrealism. In line with Gestalt principles, the whole is more important than the parts: it is the complete composition that engages the viewer's senses, allowing the work to be absorbed through layered interpretation, from immediate visual impact to deeper emotional and cultural resonance.



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**Dadamaino** (b. 1930 – d. 2004 Milan, Italy)

*Volume moduli sfasati*

1960

Perforated plastic sheet on wooden stretcher

50 x 40 cm

19 3/4 x 15 3/4 inches

Signed, titled and dated on the reverse

Provenance

Private collection, Italy

The Mayor Gallery, London

Private collection, Luxembourg

Exhibited

London, The Mayor Gallery, *Dadamaino: Volumes 1958-60*, 2 Nov - 16 Dec 2011, ill. in cat. p.55, plate 18

Milan, Galleria Dep Art, *Dadamaino*, 2011, ill. in cat.

Certificate available - Archive no. 189/11

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**Ad Dekkers** (b. 1938 Nieuwpoort, The Netherlands – d. 1974 Gorinchem, The Netherlands)

*Vier Begrenzingsfreeslijnen/Four delimitation lines*

1973

Acrylic on board

60 x 60 cm

23 5/8 x 23 5/8 inches

Signed, titled and dated on the reverse

Provenance

Dadamaino Collection, Italy

Literature

Blotkamp, Carel, *Ad Dekkers*, Staatsuitgeverij, 's, Gravenhage, 1981, n. 274, p. 206

The Mayor Gallery, London, Frieze Masters 2016, *Ad Dekkers*, 6 - 9 Oct 2016, ill in cat. p. 49

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**Braco Dimitrijevic** (b. 1948 Sarajevo, Bosnia and Herzegovina)

*This Could be a Place of Historical Importance*

1972

Marble plaque with gold lettering

62 x 80 x 2 cm

24 3/8 x 31 1/2 x 3/4 inches

Unique

Provenance

Acquired directly from the artist

Exhibited

London, The Mayor Gallery, *Billy Apple® / Braco Dimitrijević: Conceptual Art Pioneers*, 22 Mar - 24 May 2024

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**Stano Filko** (b. 1937 Trenčín, Slovakia – d. 2015 Bratislava, Slovakia)

*Map of Europe (Rockets)*

1967

Monotype on map

122 x 39.2 cm

48 1/8 x 15 3/8 inches

Signed and dated lower left

Provenance

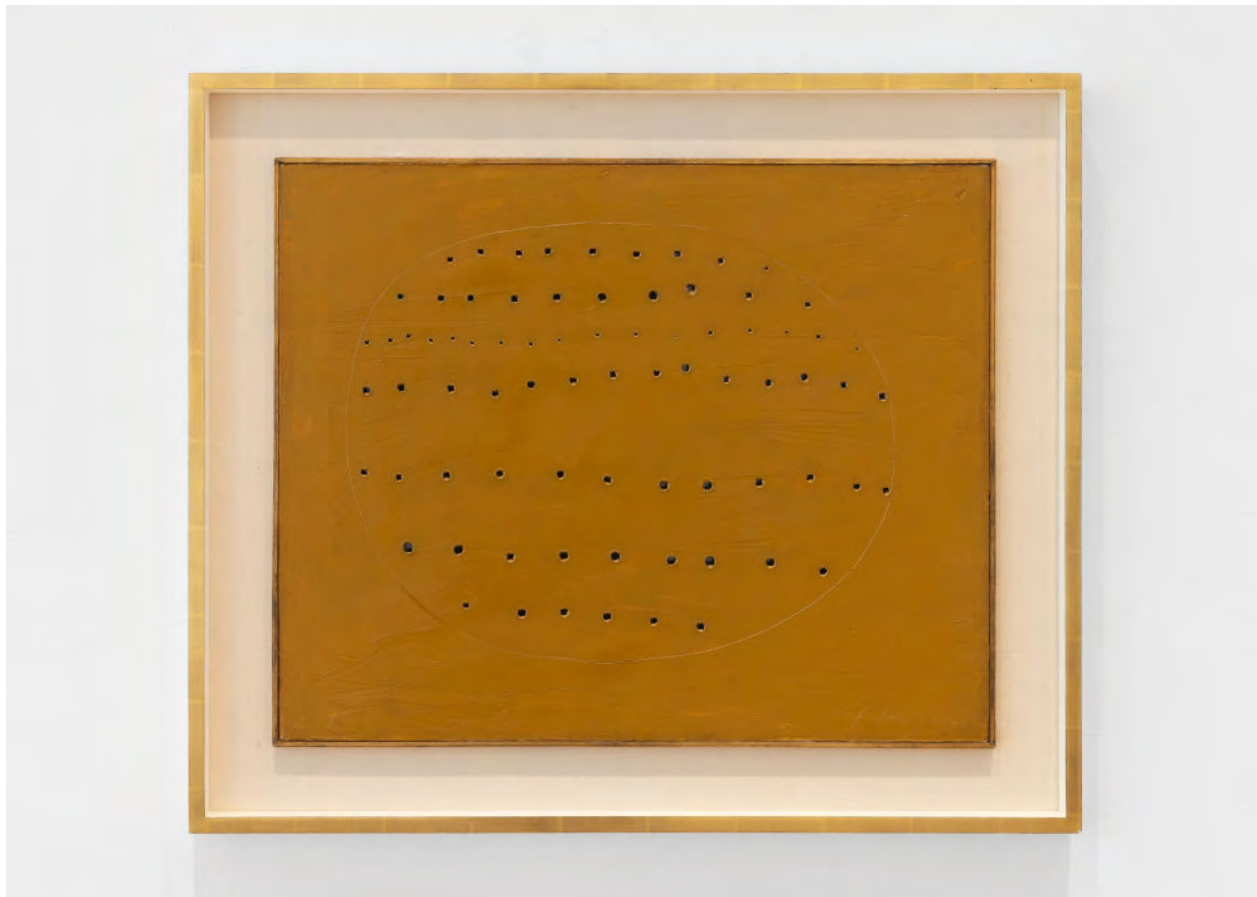
The estate of the artist

Exhibited

London, The Mayor Gallery, *Stano Filko, Reality of Cosmos*, 12 Sep - 27 Oct 2017, ill. in cat. p. 25

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**Lucio Fontana** (b. 1899 Rosario, Argentina – d. 1968 Comabbio, Italy)

*Concetto Spaziale*

1960

Oil on canvas

50 x 60 cm

19 3/4 x 23 5/8 inches

Signed lower right, signed, titled and dated on the reverse

Provenance

Private Collection, Milan

Marco Conte, Milan

Private Collection, Italy

Exhibited

Lugano, Pro Arte Gallery, *Lucio Fontana - Spatial Concepts*, 18 Oct - 17 Nov 1984

Literature

Enrico Crispolti, *Lucio Fontana: Catalogo ragionato di sculture, dipinti, ambientazioni*, Vol. I, Milan, 1986, p. 406, 60B43

LUCIO FONTANA  
CONCETTO SPAZIALE THEORY  
COPPER SERIES

'Einstein's discovery of the cosmos is the infinite dimension without end. And so here we have: foreground, middle ground and background ... to go further what do I have to do? I make holes, infinity passes through them, light passes through them, there is no need to paint. Everyone thought I wanted to destroy but it is not true. I have constructed' — L. Fontana

'Man must free himself completely from the earth, only then will the direction that he will take in the future become clear' — L. Fontana.

An outstanding example of Lucio Fontana's seminal series of buchi or 'holes', described in the artist's catalogue raisonné as 'copper' colour, *Concetto Spaziale* (1960's) thrusts the picture plane into new dimensions, epitomizing the artist's quest to synthesize a new art for the Space Age. Completed in the year that Yuri Gagarin became the first man to be sent into outer space, rhythmic incisions and punctures run through the canvas to expose its three-dimensional existence, posing at once a destruction of traditional art and the creation of a radical new aesthetic concept. 'When I hit the canvas,' Fontana explained, 'I sensed that I had made an important gesture. It was, in fact, not an incidental hole, it was a conscious hole: by making a hole in the picture I found a new dimension in the void. By making holes in the picture, I invented the fourth dimension' (L. Fontana, quoted in P. Gottschaller, *Lucio Fontana: The Artist's Materials*, Los Angeles 2012, p. 21).

The holes are grouped in a manner that recalls a linear constellation or galaxy which in its linear form takes a mathematical structure like few in his works, while Fontana's rich, metallic impasto brings forth the earthy texture of a planet's surface: the celestial pierces the terrestrial in a thrilling ruptured topography, capturing the inspiring sense of discovery that heralded an age of cosmic exploration. The mysterious chasm of space, in all its enigmatic and eternal darkness, is brought into conversation with geological expanses of time as well as the swift human motion of Fontana perforating his canvas. *Concetto Spaziale* is gestural and astral, organic and futuristic, primal and revolutionary. Man enters space: Fontana transcends the canvas, and brings space itself into art.

It is important to denote that the copper series follows his visit to New York in which he created his copper laminas perforated and cut to give reference to the industrious city and the sun that filtered in between the skyscrapers he contemplated in his visit. In *Concetto spaziale* (1960-61), the halo of holes hints at an ovoid form; this prefigures the symbolic shape of the egg, with its myriad biological, spiritual and primeval connotations, which would become the defining motif of Fontana's seminal series *La Fine di Dio*, started in 1963. The title of the series referred to Friedrich Nietzsche's 1882 *The Gay Science*, which features an unhinged character declaring the 'death of God.' Aside from its religious associations with new life and the Resurrection, the oval was thought at the time to be the shape of the universe. In 1967 Fontana proclaimed that 'God is invisible, God is incomprehensible; this is why no artist today can depict God seated on a throne with the world in his hands and a beard ... The religions, too, must adapt themselves to the state of science' (L. Fontana, quoted in B. Hess, *Lucio Fontana 1899-1968: 'A New Fact in Sculpture'*, Cologne 2006, p. 68). The immanent orb that emerges from the surface of *Concetto spaziale* therefore refers to a profound existential reconfiguration in the face of 'the new state of science,' not bleakly atheistic in intent but offering a novel view of the divine. On 19 June 1968, in the final interview before his death, Fontana affirmed the transcendent and humanist quality of his vision. 'In 500 years', time people will not talk of art ... art will be like going to see a curiosity ... Today man is on earth and these are all things that man has done while on earth, but do you think man will have time to produce art while travelling through the universe? He will travel through space and discover marvellous things, things so beautiful that things here – like art, will seem worthless ... Man must free himself completely from the earth, only then will the direction that he will take in the future become clear. I believe in man's intelligence – it is the only thing in which I believe, more so than in God, for me God is man's intelligence – I am convinced that the man of the future will have a completely new world' (L. Fontana in T. Trini, 'The last interview given by Fontana,' in *Lucio Fontana*, exh. cat. Stedelijk Museum, Amsterdam 1988, p. 36).



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**Raimund Girke** (b. 1930 Lower Silesia, Germany – d. 2002 Cologne, Germany)

*Oben/Unten*

1970

Oil on canvas

85 x 85 cm

33 1/2 x 33 1/2 inches

Provenance

A arte Invernizzi, Milan

Exhibited

Livorno, Casa della Cultura, *Tempi di percezione*, curated by Luigi Lambertini and Lara Vinca Masini, 1973



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**Keith Haring** (b. 1958 Pennsylvania, USA - d. 1990 New York, USA)

*For Yunia*

1987

Ink on paper

42 x 480 cm

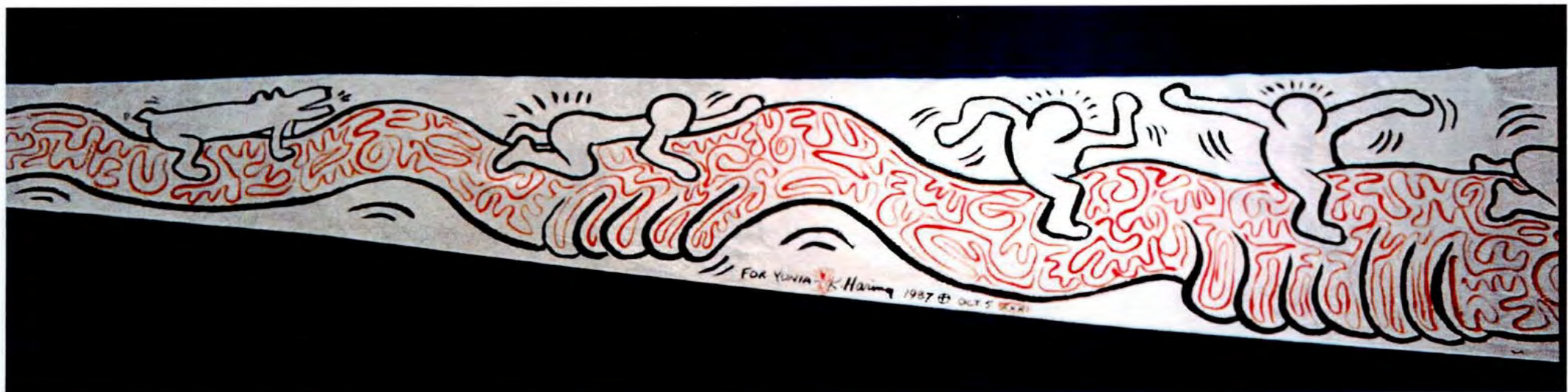
16 1/2 x 189 inches

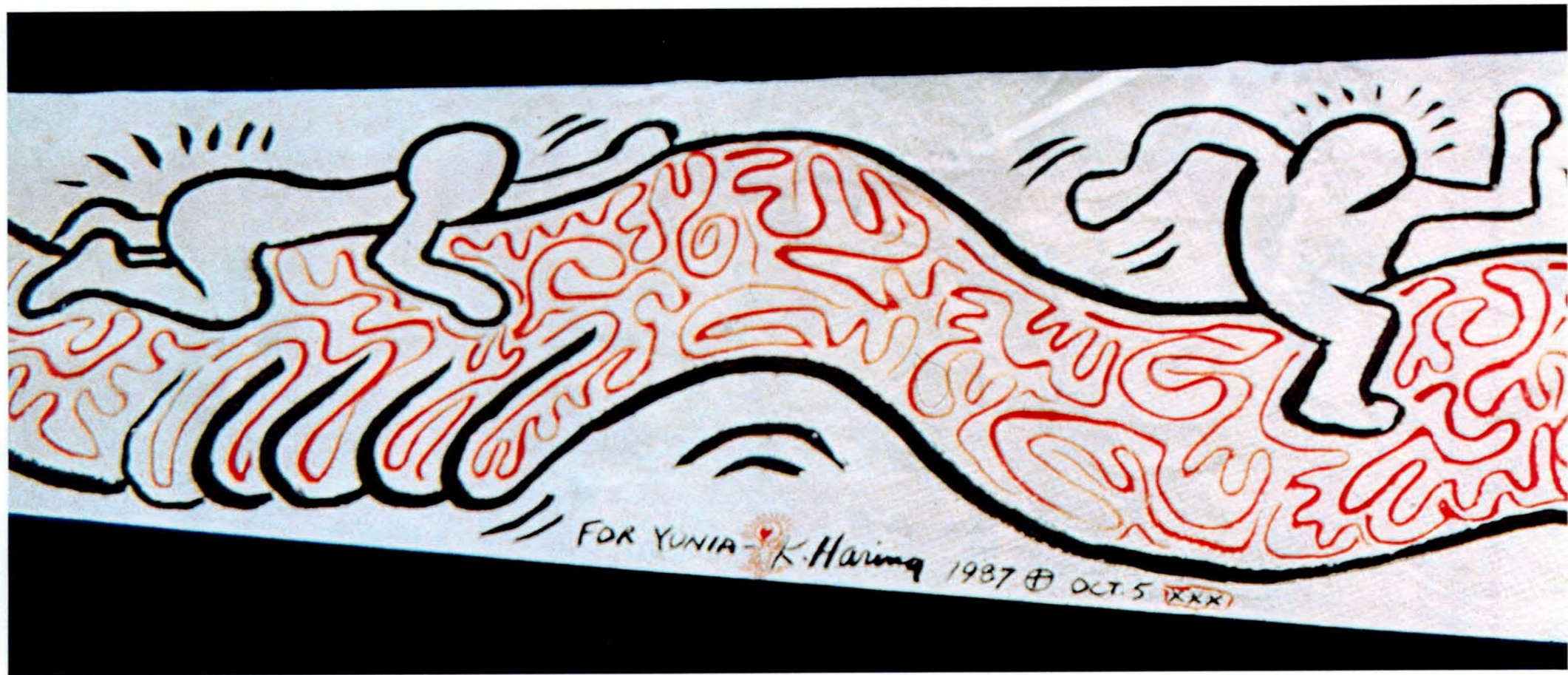
Inscribed by the artist lower centre 'For Yunia. K. Haring 1987 Oct 5 xxx'

Provenance

Gift of the artist to Yunia Bazarrabusa



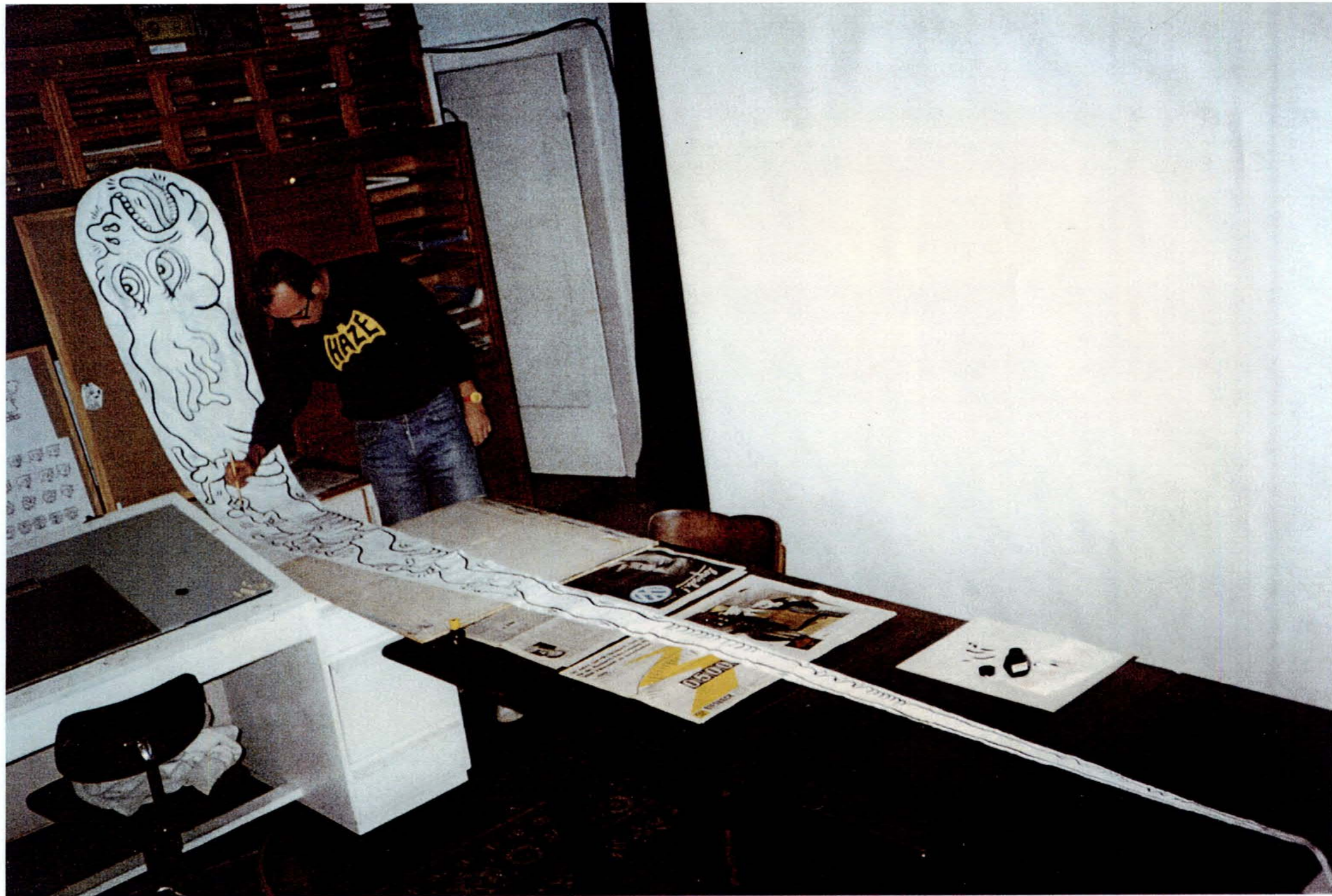












OCTOBER 4, 1987

The last two days have really been an experience. It's kind of like taking a crash course in animation. Franz and Rolf are great and I'm really learning a lot. Somehow it all comes pretty natural. My hands hurt from so much drawing. Basically I've just been developing the three characters and the dog, drawing them in different positions and with different expressions so that Rolf and Franz will have adequate material to animate with. It's really cool 'cause it's exactly the way all the Disney stuff and other cartoons were done. Somehow I've always wanted to do this, and now I have a chance to do it with a kind of authority and sense of purpose because I have done so many other things first. If I had been an animator first, I don't think I would have the same relationship to it as I do now.

Now it's like one more thing to prove to myself I can do. I think it really gives my drawing "sense" a whole other dimension and this aspect is coming at the right time in my development. It's sort of going back inside to take a closer look at certain aspects of what I already did intuitively. Everything happens for a reason. And I'm sure everything always happens at the right time and in the right place.

It's really a joy to work here, too. Every day I eat with the family and today we went to the park with the kids for about two hours to fly kites. Taking turns carrying the kids on my shoulders, holding hands, balancing on a fence, and generally having a good time playing. I really love this family. I think it's important to be able to have these experiences. It's the one thing that makes everything else worth all the trouble and heartache. Like, a couple of days before I left New York, I visited Nina and Chiara Clemente and was drawing pictures with them on their walls. It's probably one of the most memorable moments in my life. Whatever else I am, I'm sure I, at least, have been a good companion to a lot of children and maybe have touched their lives in a way that will be passed on through time, and taught them a kind of simple lesson of sharing and caring. Sometimes I really wish I could have my own children, but maybe this is a much more important role to play in many more lives than just one. Somehow I think this is the reason I'm still alive. Speaking of being alive, I really miss Andy sometimes. People are always bringing up the subject of his absence. I wonder if people will miss me like that? What a selfish thought! Do artists only make art to assure their immortality? In search of immortality: maybe that's it . . .

OCTOBER 6, 1987

It was a bit sad leaving last night. We worked all day to finish the "character sheets" and do some tests with the color backgrounds I suggested. Everything looks great. Rolf did a 15-second test of the little B-boy (chilly willy inspired) who really looks a lot like BIPO. We plan to name him BIPO in the English version of the films. I did some chalk drawings with Sonya and Serafina at midday which was really fun. After dinner with the family it was time to say goodbye to the kids, who were a little upset because I assured them I'd return

soon after Christmas to do more work on the animation. Serafina was telling a great impromptu story inspired by the salad at dinner. She explained it was a flying salad that would carry them and their house to New York so that we could all live together. I told her I would look for her in her flying salad bowl tomorrow from the window of the plane. I certainly will.



I did a drawing for Franz and Rolf and Xeroxed all of my drawings so I could take the originals with me. They gave me a copy of the preliminary test films. We hugged and said goodbye. They promised they will send me the little Smurf and Smurfette ice-cream containers that I had emptied earlier.

I arrived at the airport, checked in and got on the plane to Brussels. When I got my luggage and left the customs area I found Jean Tinguely waiting for me. He had been on the same flight from Zurich, had a first-class ticket for me, and had just missed me getting on the plane. The people on the plane couldn't tell him whether I was on or not, so he waited to find me afterwards. We drove

**This is how I knew Keith:**

**I first met Keith at the Montreux Jazz Festival in 1984.**

I remember that he designed the poster for the festival the following year. I already knew who he was—a graffiti artist who also used chalk.

In New York, he was already quite well-known.

We had gone to Montreux as a family, and they had so many great activities for kids. Of course, everything was surrounded by music—it created an amazing atmosphere.

Keith was there, totally in his element. He had his chalk with him and was entertaining the kids by drawing on the pavement and more.

My kids—Serafina (1 year), Samora (6 years), and Sanyu (4 years) in 1984—were completely overwhelmed. We started talking. He asked where we were from.

“Zurich,” we said.

Rolf Bächler (father of my kids and my former partner) told him he had an animation studio in Zurich, called *Trickfilm-Laden*, and that he was an animator himself. Keith got really excited—he told us he had been a big fan of cartoons ever since he was a child.

His dream, he said, was to see his figures in motion. Rolf offered to show him how it could be done.

“Great!” Keith said. “I’ll be in Zurich next week for an event with an agency. Would it be okay if I visited your *Trickfilm-Laden* studio?”

The event was for the “BIG Store” on Bahnhofstrasse in Zurich. Keith ended up spending about two days at the studio.

We lived in the same building—our apartment was upstairs and the studio was downstairs. I’d pass through the studio sometimes, and the kids would see Keith. Even if it was inconvenient, he always made time for them.

He also invited me to the event. I brought Serafina with me. When we arrived at BIG, he took Serafina by the hand. It was funny—people thought she might be his child.

That week in Zurich was just wonderful. I got to know him better. I invited him upstairs for dinners, we talked a lot, and the kids were so happy.

Eventually, he had to leave.

The kids were very sad. He said he’d keep in touch—and maybe even come back for Christmas. He didn’t end up coming, but he did stay in touch. Sometimes he sent Christmas gifts, and regularly he called.

**Three years later, he came back—for a whole week. That was in the autumn of 1987.**

He spent the days with us and finally learned how to animate his figures. He ate meals with us, we showed him around our area in Zurich, and of course, he drew with the kids using his chalk. It was simply wonderful.

One day, I came through the studio after we'd been to the recreation center—we had made kites with the kids. They were showing off theirs.

I had made one too, but I didn't have time to paint mine because the kids wanted theirs done first. Keith asked to see mine.

Then he asked if he could paint it for me. I was surprised.

I said, "If you paint it, then I can't fly it anymore."

He laughed.

The kids watched as he painted it. I remember Serafina asking what it was, and saying, "It has to have legs." So he added legs.

At the end of that week, he left. We were both happy and sad—he told us he had HIV.

The kids were so upset with the doctors because they couldn't cure him.

Still, we kept in touch. Sometimes we'd call, but toward the end, he didn't have much energy left.

It's simply so wonderful to have known him.

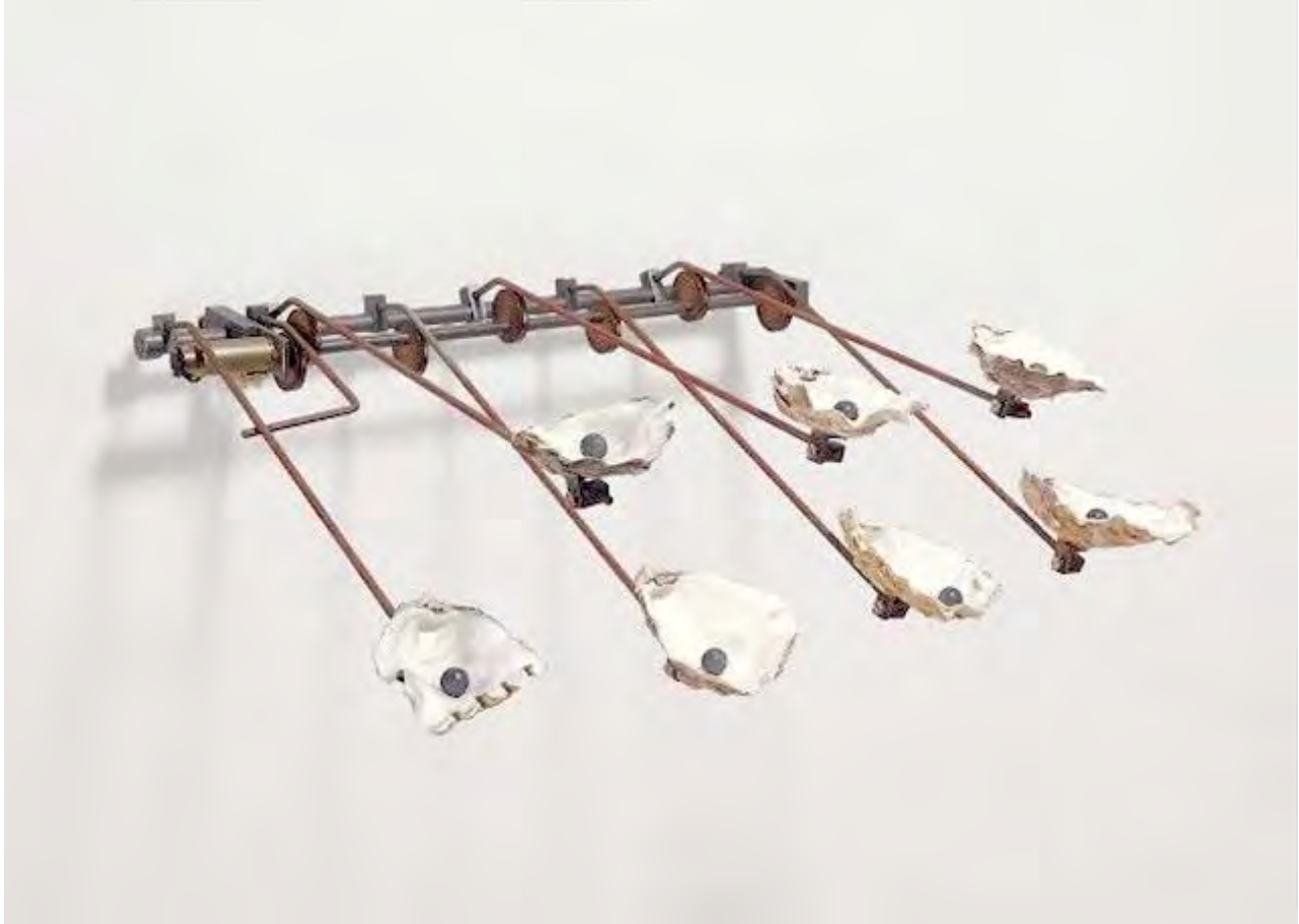
There are a few pages in his diary that was published where he talks about the time with us as well.

My oldest son, Samora Bazarrabusa, has become a very successful artist himself (*Oibel Art*), and his work is inspired by—and often compared with—the style of Keith. He clearly influenced Samora from early childhood.

Keith will always have a special place in my heart and in the hearts of my children.

# THE MAYOR GALLERY

9 Bury Street, St James's, London SW1Y 6AB  
+44 (0) 20 7734 3558   mayorgallery.com



**Rebecca Horn** (b. 1944 Michelstadt, Germany)

*Oyster Piano*

1993

Mechanic installation with steel, oystershells and lead, with wood box

5 x 45 x 40 cm

2 x 17 3/4 x 15 3/4 inches

Signed and indistinctly numbered 'R Horn 10' on the proper left metal bracket

An edition of ten

Provenance

The artist

Private collection, Amsterdam

The Mayor Gallery, London

Private collection, England



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**Paul Klee** (b. 1879 Münchenbuchsee, Switzerland - d. 1940 Muralto, Switzerland)

*Altes Mädchen*

1932

Oil and watercolour on canvas

59.7 x 42 cm

23 1/2 x 16 1/2 inches

Signed lower right: "Klee"; inscribed on the reverse on upper stretcher: "1932 x 8 Maedchen Klee"

Provenance

Artist's studio, Germany

Daniel Henry Kahnweiler, Paris, France

Galka Scheyer, Hollywood, California (1933-1938)

Karl Nierendorf, New York (acquired from the above in 1938)

Katharine Kuh Gallery, Chicago

William S. Eisendrath, Chicago/Glencoe, Illinois (acquired from the above prior to 1942) Charles R. Eisendrath, Ann Arbor, Michigan (1959 - ca. 2015)

Private collection, Switzerland (acquired from the above)

## Exhibited

Los Angeles, Museum of History, Science, and Art, [divided in 1961 into the Los Angeles County Museum of History and Science and the Los Angeles County Museum of Art (LACMA)] *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, October 1933, catalogue, no. 139 (not illustrated)

Braunschweig/ New York/ San Francisco/ Hollywood, Gallery Galka Scheyer, 1935

Los Angeles, Hollywood Gallery of Modern Art, *Paintings by Paul Klee*, July - August 1935, travelling to:

Oakland, California, Oakland Art Gallery, 1-29 September 1935; San Francisco, San Francisco Museum of Modern Art, October 1935

San Francisco/ Hollywood, Gallery Galka Scheyer, 1937

San Francisco Museum of Art, Paul Klee, 12 January - 26 February 1937

Los Angeles, Howard Putzel Gallery, *Recent Pictures by Paul Klee*, November - December 1937, cat. no. 39 (not ill.) New York, Gallery Galka Scheyer, 1938

New York, Nierendorf Galleries, *Paul Klee. A Choice Collection of the Master's Work*, 24 October - November 1938, catalogue no. 14 (not ill.)

New York, Curt Valentin Gallery, *Closing Exhibition. Sculpture, Paintings and Drawings*, 8 June 1955, catalogue no. 58 (not ill.)

Bern, Switzerland, Kunstmuseum Bern, *Die Blaue Vier. Feininger, Jawlensky, Kandinsky, Klee*, 5 December 1997 - 1 March 1998, travelling to:

Düsseldorf, Kunstsammlung Nordrhein-Westfalen, 28 March - 28 June 1998, catalogue no. 143, p. 40, ill. in colour

Madrid, Fundación Mapfre, *Jawlenski. La Promesse du visage*, 11 February - 9 May 2021, travelling to;

Marseille, Musée Cantini, 11 June - 26 September 2021

Roubaix, Musée d'Art et d'Industrie André-Diligent, La Piscine, 6 November 2021 - 6 February 2022, ill. in colour

## Literature

Devree, Howard, *A Reviewer's Notebook: Of Foreign and Domestic Abstraction - Other Shows on the Art Calendar*, The New York Times, 30 October 1938, p. 10X

H.D. *Last Valentin Show*, The New York Times, 12 June 1955, p. 6X

Helfenstein, Josef and Christian Rümelin, eds. *Paul Klee Catalogue Raisonné Volume 6: 1931-1933* (London & New York/ Bern: Thames and Hudson / The Paul Klee Foundation, Museum of Fine Arts, Bern, 2002), no. 5964, p. 275, illustrated; p.220 in colour

## Notes concerning Galka Scheyer:

The political climate and economic turmoil in Germany was of tremendous concern to Scheyer in 1932. With the modest sponsorship of the Oakland Art Gallery, she travelled to Europe to select new works from her "Blue Four" to exhibit in California. Arriving in Paris, she visited Marcel Duchamp and Constantin Brancusi, as well as Giorgio de Chirico and Piet Mondrian. In February of 1933 she travelled to Dessau where she visited Feininger and Klee. By March 1933, the National Socialists were elected to power and Hitler assumed dictatorial control of the government. The Bauhaus was closed in April 1933, and Klee was ousted from his position in Düsseldorf, accused of being a "Galician Jew." The persecution of the avant garde artists prompted the Blue Four to move in 1933, with Klee immigrating to Switzerland. With a sense of urgency, Scheyer arranged for a shipment of more than 250 works by the Blue Four to Los Angeles, subsequently returning to California via New York and Chicago. Working with an extremely small budget, Scheyer would organise numerous exhibitions for the Blue Four in San Francisco, Oakland, Hollywood and New York enjoying a certain exclusivity. Scheyer left her estate to the Pasadena Art Museum which is now the Norton Simon Museum.

# THE MAYOR GALLERY

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**Julius Koller** (b. 1939 Piešťany, Slovakia – d. 2007 Bratislava, Slovakia)

*Untitled (Artist holding artwork)*

2000

Colour photocopy (electrophotography)

18.6 x 13.6 cm

7 3/8 x 5 3/8 inches

Signed, titled and dated on reverse

Provenance

The estate of the artist

Certificate available

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**Tadaaki Kuwayama** (b. 1932 Nagoya, Japan – d. 2023 New York, USA)

*TK8742 1/2-61*

1961

Red pigment with silver leaf

108 x 76.2 cm

42 1/2 x 30 inches

Signed, titled with reference number and dated on the reverse

Provenance

Estate of the artist

Exhibited

London, The Mayor Gallery, *Kuwayama/Naito*, 5 Apr – 26 May 2023, ill. in cat. p. 29

# THE MAYOR GALLERY

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**Wifredo Lam** (b. 1902 Sagua La Grande, Cuba - d. 1982 Paris, France)

*Untitled*

c. 1942

Gouache on paper

105.8 x 86 cm

41 5/8 x 33 7/8 inches

Unsigned, undated

Provenance

Gift from the artist to the previous owner's father

Literature

L. Laurin-Lam and E. Lam, *Wifredo Lam, Catalogue Raisonné of the painted Work*, vol. I: 1923 to 1960, Lausanne, 1996, no. 42.124

Certificate available

# THE MAYOR GALLERY

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**Wifredo Lam** (b. 1902 Sagua La Grande, Cuba - d. 1982 Paris, France)

*Untitled*

c. 1942

Gouache on paper mounted on canvas

104 x 82 cm

41 x 32 1/4 inches

Unsigned, undated

Provenance

Gift from the artist to the previous owner's father

Literature

L. Laurin-Lam and E. Lam, *Wifredo Lam, Catalogue Raisonné of the painted Work*, vol. I: 1923 to 1960, Lausanne, 1996, no. 42.126

Certificate available

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Judith Lauand (b. 1922 - d. 2022 Sao Paulo, Brazil)

*Untitled*

1963

Oil on canvas

65.5 x 49 cm

25 3/4 x 19 1/4 inches

Signed and dated on the reverse

Provenance

Private collection, England

# THE MAYOR GALLERY

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**Verena Loewensberg** (b. 1912 – d. 1986 Zurich, Switzerland)

*Untitled (324)*

1972

Oil on canvas

73 x 193 cm

28 3/4 x 76 inches

Inscribed, signed and dated in black felt-tip pen on the stretcher: 193 Loewensberg 72. There inscribed in pencil: No. 10.  
With the labels of the Galerie Bettina, Zurich, and of the Kunsthaus Zurich.

Provenance

Private Collection, Switzerland (acquired at Galerie Bettina, Zurich)

Grisebach, Contemporary Art sale, 1.12.23 lot 356

Private collection, Switzerland

Exhibited

Zurich, Städtische Kunstkammer zum Strauhof, *Werk und Werkstatt, Ars ad interim*, 1972

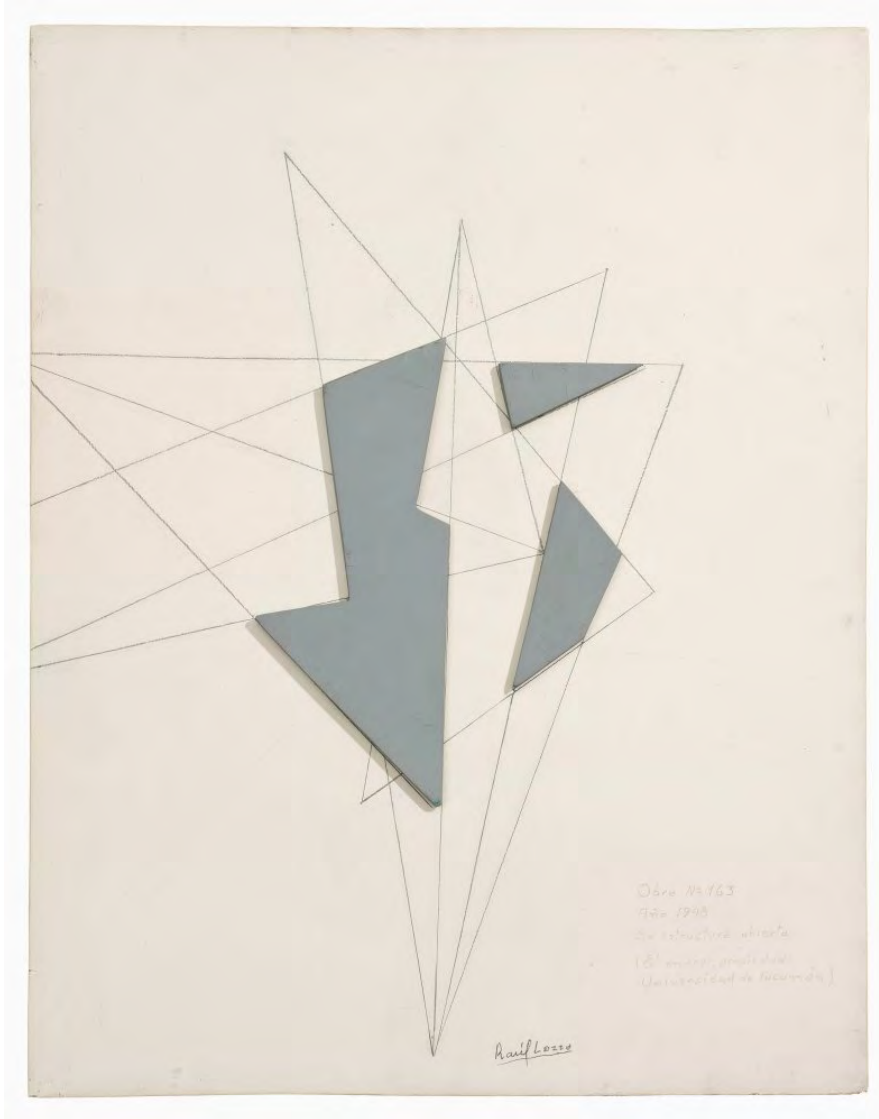
Zurich, Kunsthaus; Ludwigshafen, Wilhelm-Hack-Museum, *Verena Loewensberg*, 1981, cat. no. 92 (not ill., here titled "Sommer")

Literature

Henriette Coray Loewensberg, *Loewensberg: 1912- 1986*, Scheidegger & Speiss, 2012, archive number 324, p. 191

# THE MAYOR GALLERY

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**Raul Lozza** (b. 1911 Buenos Aires – d. 2008 Buenos Aires, Argentina)

*Obra no. 163*

1948

Oil and pencil on wood

45 x 35 x 2.8 cm

17 3/4 x 13 3/4 x 1 1/8 inches

Signed, titled, inscribed, and dated 1948 "Obra No 163 Ario 1948 Su estructura abierta (El mural, propiedad Universidad de Tucumán)" lower right

Provenance

Collection Jorge Lopez Anaya, Buenos Aires



# THE MAYOR GALLERY

9 Bury Street, St James's, London SW1Y 6AB  
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**Piero Manzoni** (b. 1933 Soncino, Italy - d. 1963 Milan, Italy)

*Achrome*

1961-62

Styrofoam, glass wool and glue

72.2 x 55 x 12 cm

28 3/8 x 21 5/8 x 4 3/4 inches

Signed and dated on the reverse

Provenance

Galerie Delta, Rotterdam

Collection Martin Visser, Bergeyk

Private collection, The Netherlands

Exhibited

Basel, Switzerland, Kunstmuseum Basel, *Piero Manzoni: 1933 - 1963*, 1973, works from Dutch Private collections, cat. n.7

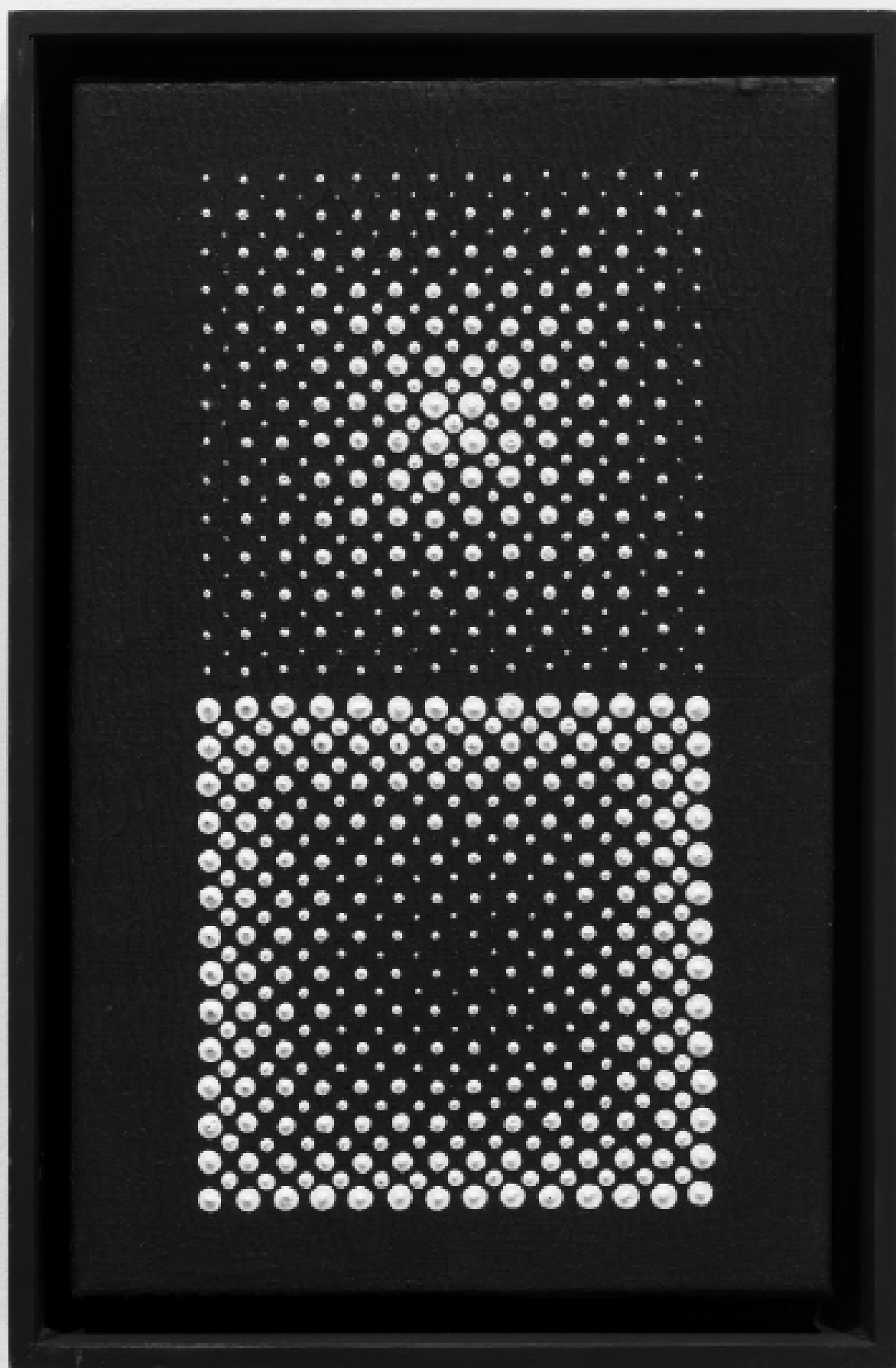
Literature

*Piero Manzoni, 1933-1963, Werke aus holländischem Privatbesitz*, exh.cat. Basel Kunstmuseum, 1973

Celant, Germano, *Piero Manzoni*, Catalogo Generale, Milan (Prearo Editore) 1989 (2nd edition), no. 9, ill. p. 216

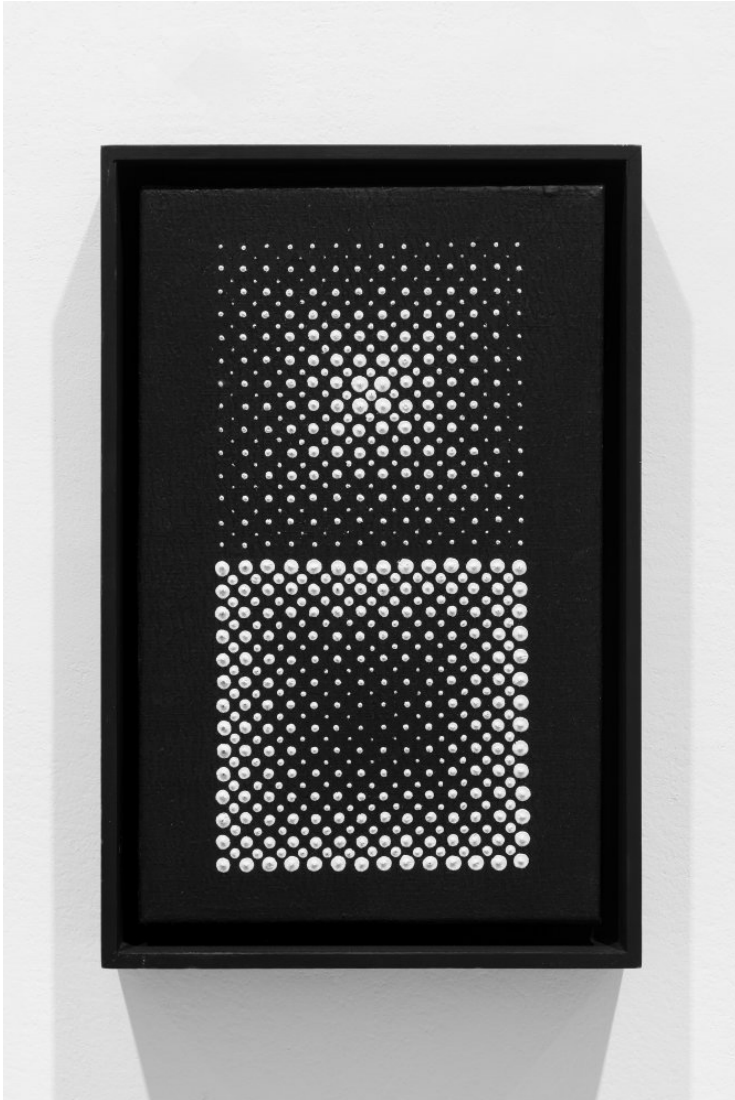
Battino, Freddy & Luca Palazzoli, *Piero Manzoni*, catalogue raisonné, Milan (Edizioni di Vanni Scheiwiller) 1991, ill. p. 395

Celant, Germano, *Piero Manzoni*, Catalogo Generale, Tomo secondo, Geneva-Milan (Skira) 2004, no. 987, ill. p. 538



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**Almir da Silva Mavignier** (b. 1925 Rio de Janeiro, Brazil - d. 2018 Hamburg, Germany)

*Untitled*

1964

Oil on canvas

32.5 x 20.5 cm

12 3/4 x 8 1/8 inches

Signed, inscribed and dated verso in the middle: 'mavignier v/m 25-12-64'

Provenance

Private collection, Northern Germany

Van Ham, Post War Sale, 30.11.23, lot 447

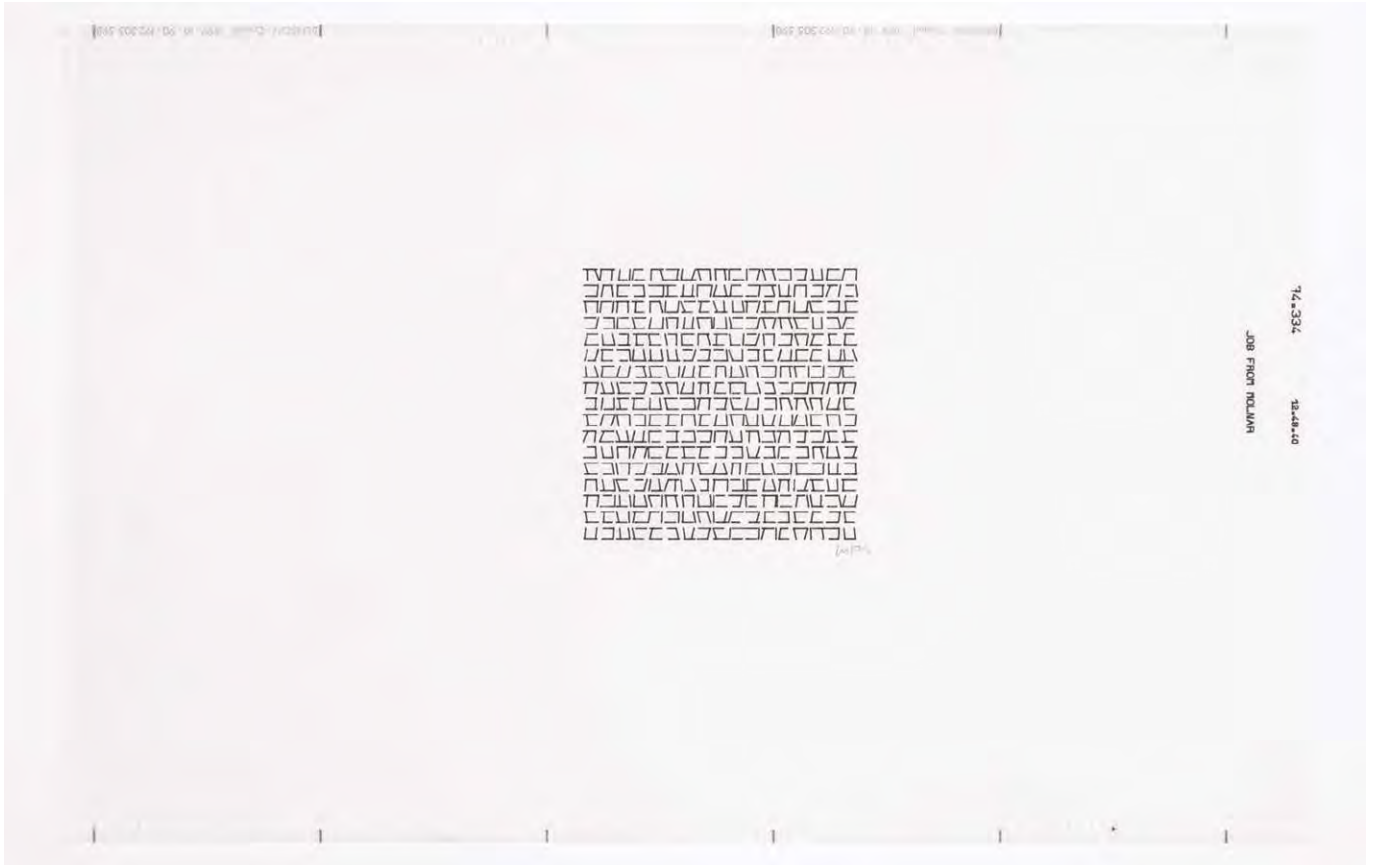
Exhibited

Hanover, Kestner Society, 1968

MP4

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**Vera Molnár** (1924 Budapest, Hungary - 2023 Paris, France)

*Untitled (MV532) Transformation of Squares*

1974

Computer plotter drawing on Benson paper

36 x 55 cm

14 1/8 x 21 5/8 inches

Signed and dated lower right

Provenance

The artist

Exhibited

Rome, Academia d'Ungheria, Palazzo Falconieri, *VERA MOLNÁR; VARIAZIONI ICÔNE*, curated by Francesca Franco, 23 Nov - 20 Feb 2024, ill. in cat.

London, The Mayor Gallery, *Marlow Moss / Vera Molnár: New Angles*, 4 Sep – 1 Oct 2024

Certificate available



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**François Morellet** (b. 1926 – d. 2016 Cholet, France)

*Répartition aléatoire de 40.000 carrés 50% gris 50% noir selon les chiffres pairs et impairs d'un annuaire téléphonique*  
1961

Silkscreen ink on wood

80 x 80 cm

31 1/2 x 31 1/2 inches

Signed, titled and dated with diagram and archive number on reverse

Unique

Provenance

Collection Liliane and Michel Durand-Dessert, Paris

Exhibited

London, The Mayor Gallery, *Arteonics*, 27 Nov 2024 – 31 Jan 2025

Certificate available - Archive n. 61039

# THE MAYOR GALLERY

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**Decio Noviello** (b. 1929 Brazil - d. 2019 Belo Horizonte, Brazil)

*3 Horizonte*

1969

Acrylic on canvas

100 x 100 cm

39 3/8 x 39 3/8 inches

Signed, titled and dated on the reverse

Provenance

The artist

Exhibited

São Paulo, Brazil, X Bienal, 1969

São Paulo, Brazil, XI Bienal, 1971

São Paulo, Brazil, XII Bienal, 1973 (one of five artist's entries 212-216)

London, The Mayor Gallery, *Décio Noviello: Pop Subversion*, 5 Feb - 28 Mar 2025

Literature

Fernando Pedro da Silva, Maríla Andrés Ribeiro, *Décio Noviello - Depoimento*, circuito atelier editions, Belo Horizonte, 2011, ill. p. 40

Certificate available



The artist in front of the painting at the Sao Paulo Biennial, 1971

# THE MAYOR GALLERY

9 Bury Street, St James's, London SW1Y 6AB  
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**Helio Oiticica** (b. 1937 - d. 1980 Rio de Janeiro, Brazil)

*Meta esquema N. 69*

1958

Gouache on cardboard

45 x 53.8 cm

17 3/4 x 21 1/8 inches

Provenance

Dickinson, London

Private collection, UK

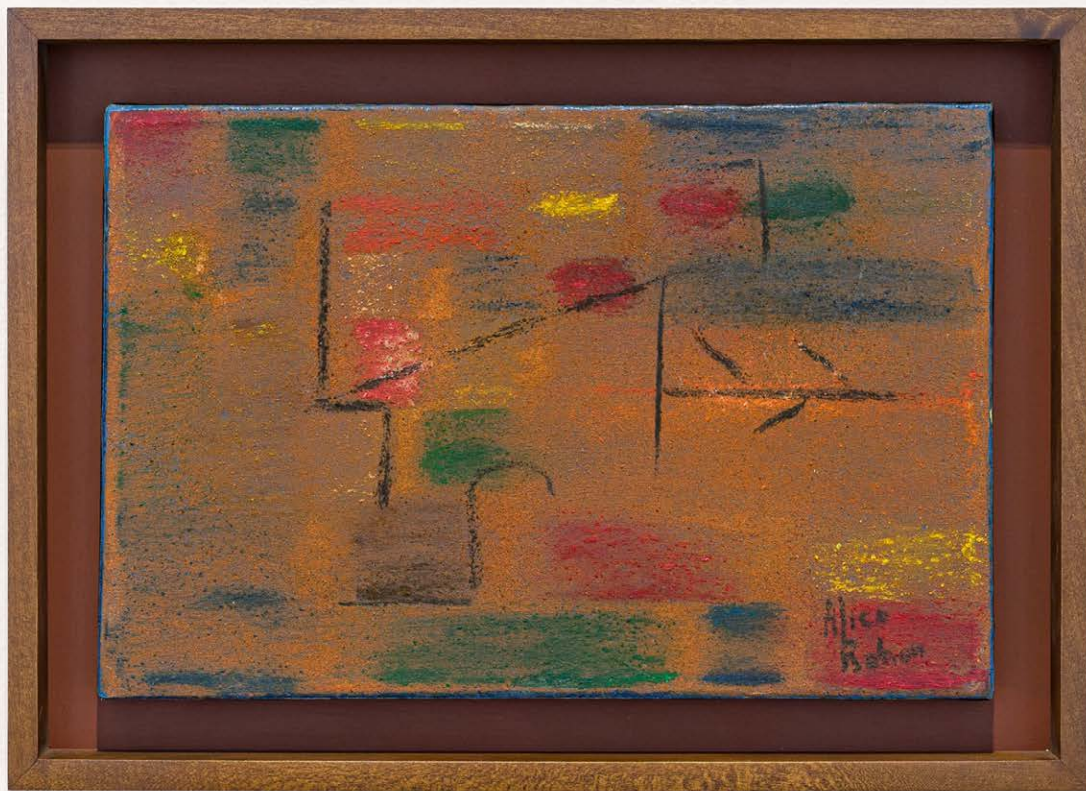
Certificate available

Hélio Oiticica's series *Metaesquemas*, or "meta-schemes", are a series of gouaches on cardboard the artist made in 1957-58. Noted for their geometric energy, Oiticica sought to "cleanse color, leaving the cardboard raw" and produce works that lie in between painting and drawing. The series was created during a time of abundant production for Oiticica. He had been working with Grupo Frente in Rio de Janeiro for a few years under the mentorship of Ivan Serpa. During this time, Oiticica was highly influenced by European modernism, particularly Paul Klee, Kazimir Malevich, and Piet Mondrian. Oiticica had been exposed to Klee and others at an early age at the São Paulo Bienal in 1953-54 as well as in the National Gallery of Art while his family briefly lived in Washington D.C. Oiticica combined his interest in Modernism with Serpa's Concretist ideas of non-representation to begin making abstract gouaches on cardboard and oils in 1955. From there, he moved on to a series of 27 paintings titled *Sécos*, works that introduce geometric dynamism into his practice through subtle forms and colors. The *Metaesquemas* evolved from his early gouaches and his *Sécos*, clearing away color modulation, surface texture, and use of other materials that he saw as remnants of representation. The highly organized compositions fold, flip, reverse and transpose the same forms. This creates a vigorous visual effect that does not give into representation. Color and forms remain flat, marking but not representing space. Oiticica's "obsessive dissection of space", as he described it, was harnessed during these years to flatten the painting and get rid of representation. Later, he would use this same fascination in space to create his participatory installations.

-Quotes from Hélio Oiticica: To Organize Delirium, Carnegie Museum of Art and DelMonico Books, 2016

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**Alice Rahon** (b. 1904 Chenecey-Buillon, France - d. 1987 Mexico City, Mexico)

*Untitled*

c. 1940s

Oil on canvas

20 x 30 cm

7 7/8 x 11 3/4 inches

Signed lower right

Provenance

Acquired directly from the artist, Mexico

Private collection, Chile

# THE MAYOR GALLERY

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**Mira Schendel** (b. 1919 Zurich, Switzerland – d. 1988 São Paulo, Brazil)

*Untitled*

1981

Tempera on canvas

47 x 23 cm

18 1/2 x 9 inches

Signed and dated on the reverse

Provenance

Paulo Figueiredo Galeria de Arte, São Paulo

Private collection, São Paulo

Paulo Kuczynski Escritório de Arte, São Paulo

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**Jan Schoonhoven** (b. 1914 Delft – d. 1994 Delft, The Netherlands)

*R62-3*

1962

Wood, cardboard, papier-mâché, white paint

26 x 15 cm

10 1/4 x 5 7/8 inches

Signed, titled and dated on the reverse

Provenance

Collection Hermann Kasack, Frankfurt am Main

Galerie Schwartzer, Düsseldorf

Private collection, The Netherlands. Acquired from the above in 2011

Exhibited

Frankfurt am Main, Frankfurter Kunstverein, Steinernes Haus, *Porträt einer Sammlung z.B. Kasack*, 1978

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Jan Schoonhoven (b. 1914 Delft – d. 1994 Delft, The Netherlands)

*R 62-22*

1962

Wood, cardboard, papier-mâché, white paint

26 x 15 cm

10 1/4 x 5 7/8 inches

Signed, titled and dated on the reverse

Provenance

Art Affairs, Amsterdam

Private collection, The Netherlands. Acquired from the above

#### Exhibited

Essen, Museum Folkwang, *Jan J. Schoonhoven - retrospektiv*, 1995, travelling to;  
The Netherlands, Maastricht, Bonnefantenmuseum,  
Switzerland, Aarau, Aargauer Kunsthaus

#### Literature

Finckh, Gerhard, *Jan J. Schoonhoven – retrospektiv*, exh.cat Essen / Maastricht / Aarau (Museum Folkwang / Bonnefantenmuseum / Aargauer Kunsthaus) 1995, p. 94 (ill.)



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**Jan Schoonhoven** (b. 1914 Delft – d. 1994 Delft, The Netherlands)

*Zigzag*

1965

Cardboard relief mounted on chipboard, painted white

35 x 20 cm

13 3/4 x 7 7/8 inches

Signed, titled and dated and annotated 'voor Truus Peters 16.II.'66' on the reverse

Provenance

The artist

Collection Henk and Truus Peeters, Hall. Received as a gift from the artist

Private collection, The Netherlands

#### Exhibited

Essen, Museum Folkwang, *Jan J. Schoonhoven - retrospectiv*, 1995, travelling to;  
The Netherlands, Maastricht, Bonnefantenmuseum,  
Switzerland, Aarau, Aargauer Kunsthaus

#### Literature

Finckh, Gerhard, *Jan J. Schoonhoven – retrospectiv*, exh.cat Essen / Maastricht / Aarau (Museum Folkwang / Bonnefantenmuseum / Aargauer Kunsthaus) 1995, ill. p. 116

In 1964, the Dutch Nul group exhibited with German Zero artists Heinz Mack, Otto Piene and Günther Uecker at the Gemeentemuseum, The Hague. Under the exhibition title 'Zero-O-Nul', Jan Schoonhoven, Armando and Henk Peeters emphasised the specifically Dutch character of their ZERO-works. This was reflected in a predilection for industrial materials and a nod to ready-mades, to everyday objects 'declared as art'. Jan Schoonhoven showed in The Hague his installation *Kartonwand* (1964), a stacking of unprocessed strips of rib cardboard. In retrospect, Schoonhoven judged this method of working as 'truly ZERO' because, after all, it originated '(...) from ZERO theories, the isolation of materials that thereby acquire a new reality.' [1] In the context of this statement, the relief *Zig-Zag* (1965) is of particular significance. In 1964, barely a year before the creation of the relief *Zig-Zag*, Schoonhoven formulated the benchmarks of ZERO in an artist's text. The artist 'merely chooses isolated parts of reality' and thereby accepts reality. According to Schoonhoven, if the artist intervenes at all, it is only 'to show reality in a more intense way.' Within Schoonhoven's oeuvre, relief *Zig-Zag* is pre-eminently a demonstration of these ZERO principles. And a unique one at that, because it is not very often that a relief has such a strong character of a readymade. A cardboard wrapper, which served to protect a purchased bottle of gin (Dutch jenever), Schoonhoven isolated as a 'ZERO structure', the latter reinforced by the white paint skin. That the relief was a gift for photographer Truus Peeters-Nienhuis, spouse of Schoonhoven's fellow group member Henk Peeters, attests to the close bond between the Zero artists – and also makes it a testament to ZERO's history.

[1] Flip Bool and Enno Develing, typescript, unpublished interview with Jan Schoonhoven, 11 January 1984, Henk Peeters Archive, RKD, Netherlands Institute for Art History, The Hague. Cited in: Antoon Melissen, *Jan Schoonhoven*, Rotterdam 2015, p. 88.

[2] Jan Schoonhoven, 'Zero', *De nieuwe stijl. Werk van de internationale avant-garde 1* (1965), p. 118-123.



# THE MAYOR GALLERY

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**Kurt Seligmann** (b. 1900 Basel, Switzerland – d. 1962 Orange County, USA)

*Clouds*

1960

Oil on canvas

119.4 x 88.9 cm

47 x 35 inches

Signed and dated lower right

Provenance

Estate of the artist

Exhibited

New York, Fine Arts Associates, *Kurt Seligmann Recent Paintings*, 5 - 23 Apr 1960, cat. no. 20

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Kurt Seligmann (b. 1900 Basel, Switzerland – d. 1962 Orange County, USA)

*Envelopment II (Man in the Castle I)*

1958

Oil on canvas

127.6 x 122 cm

50 1/4 x 48 inches

Signed and dated lower right

Provenance

Estate of the artist

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**Kurt Seligmann** (b. 1900 Basel, Switzerland – d. 1962 Orange County, USA)

*Metamorphosis II*

1958

Oil on canvas

111.8 x 127 cm

44 x 50 inches

Signed and dated lower right

Provenance

Estate of the artist

Exhibited

New York, Fine Arts Associates, *Kurt Seligmann Recent Paintings*, 5 - 23 April 1960, ill. in cat. no. 16

Literature

*Kurt Seligmann, First Message from the Spirit World of the Object*, Weinstein Gallery, 2015, ill. p. 151

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**Kurt Seligmann** (b. 1900 Basel, Switzerland – d. 1962 Orange County, USA)

*Metamorphosis*

1958

Oil on canvas

127.6 x 122 cm

50 1/4 x 48 inches

Signed and dated lower right

Provenance

Estate of the artist

Exhibited

New York, Fine Arts Associates, *Kurt Seligmann Recent Paintings*, 5 -23 Apr 1960, ill. in cat. no. 6

Literature

Hauser, Stephen E., *Kurt Seligmann, Life and Work 1900 - 1962*, Schwabe & Co., Basel, ill. p. 375

*Kurt Seligmann, First Message from the Spirit World of the Object*, Weinstein Gallery, 2015, ill. p. 139

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**Kurt Seligmann** (b. 1900 Basel, Switzerland – d. 1962 Orange County, USA)

*Turquerie*

1958

Oil on canvas

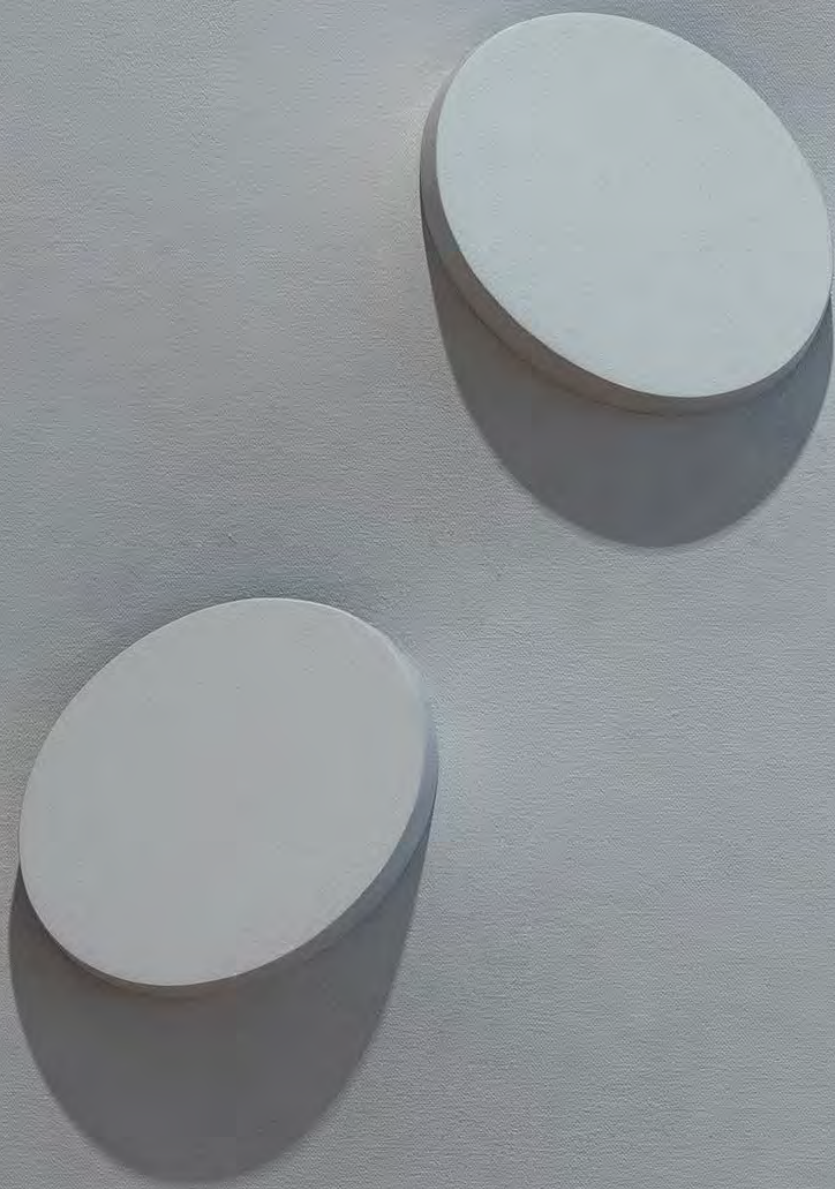
101.5 x 101.5 cm

40 x 40 inches

Signed and dated lower right

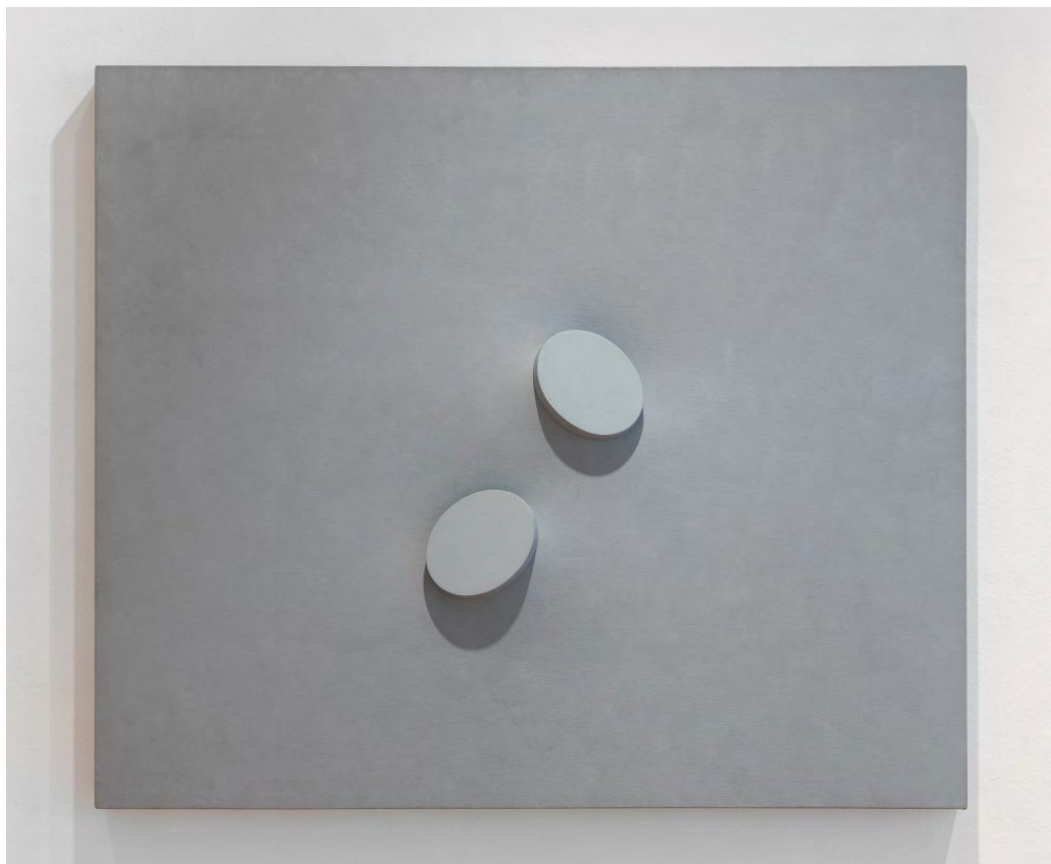
Provenance

Estate of the artist



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**Turi Simeți** (b. 1929 Alcamo, Sicily – d. 2021 Milan, Italy)

*2 ovali grigi sovrapposti*

1993

Acrylic on shaped canvas

100 x 120 cm

39 3/8 x 47 1/4 inches

Signed and dated on the reverse

Provenance

Private collection, Italy

Exhibited

Genova, Spazio Satura, *Turi Simeți, La pittura come oggetto*, 2008

London, The Mayor Gallery, *Turi Simeți: A Homage*, 8 Sep - 17 Oct 2021

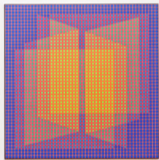
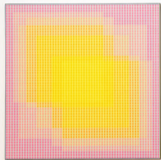
Literature

L. Beatrice, *Turi Simeți, Opere 1990-2004*, cat., Poleschi Arte, Milano, 2004, p. 46

AA.VV. *Turi Simeți. Catalogo generale*, Volume II, Christian Maretti Editore, Falciano, 2009, p. 102

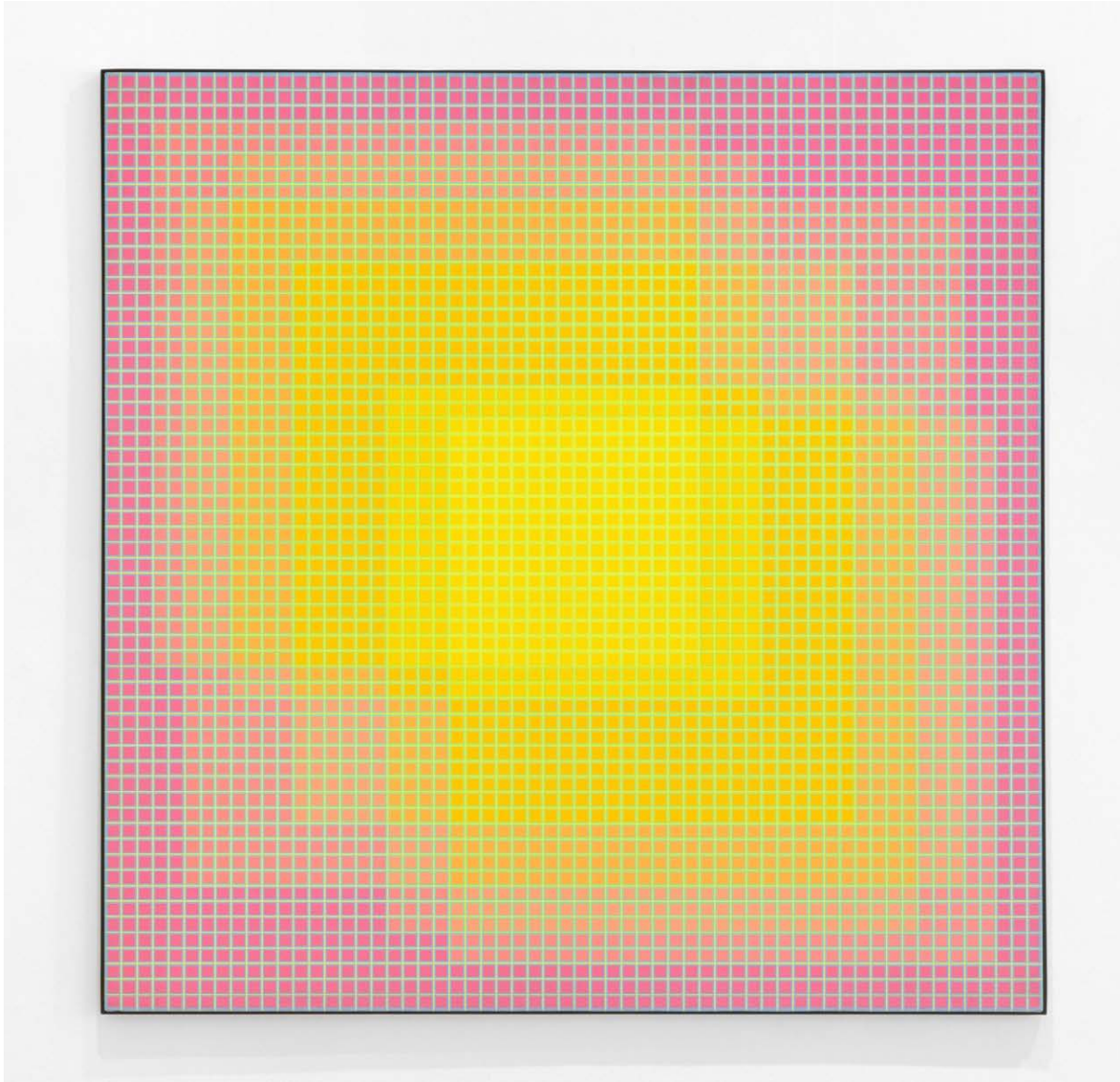
A. Addamiano; F. Sardella, *Turi Simeți. Catalogo ragionato*, 2017, Tomo II, no. 591, ill. in colour p. 640

Archive no. 1993-GR1002



# THE MAYOR GALLERY

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**Julian Stanczak** (b. 1928 Borownica, Poland – d. 2017 Ohio, United States)

*Green Light*

1973

Acrylic on canvas

153 x 153 cm

60 1/4 x 60 1/4 inches

Signed and dated 1973 on the reverse; signed, titled and again dated on the stretcher

Provenance

Estate of the artist

#### Exhibited

New York, Martha Jackson Gallery, *Julian Stanczak*, 1973

New York, 499 Park Avenue, *Julian Stanczak*, 2019

London, The Mayor Gallery, *Julian Stanczak: Beyond The Mirror*, 6 June – 28 July, 4 – 15 September 2023

Potsdam, Museum Barberini, *Kandinsky's Universe: Geometric Abstraction from Constructivism to Op Art*, 10 Feb -18 May 2025

#### Literature

*Julian Stanczak: From Life*, Mitchell-Innes & Nash, New York, 2014, illustrated no. 13

*Julian Stanczak: the Life of the Surface, Paintings 1970-1975*, Mitchell-Innes & Nash, New York, 2017, illustrated no. 24

*Kandinsky's Universe: Geometric Abstraction from Constructivism to Op Art*, Museum Barberini, Potsdam, Sterre Barents, no. 114, ill. p. 236

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**Julian Stanczak** (b. 1928 Borownica, Poland – d. 2017 Ohio, United States)

*Structural-Cobalt*

2012

Acrylic on panel

61 x 61.4 cm

24 x 24 1/8 inches

Provenance

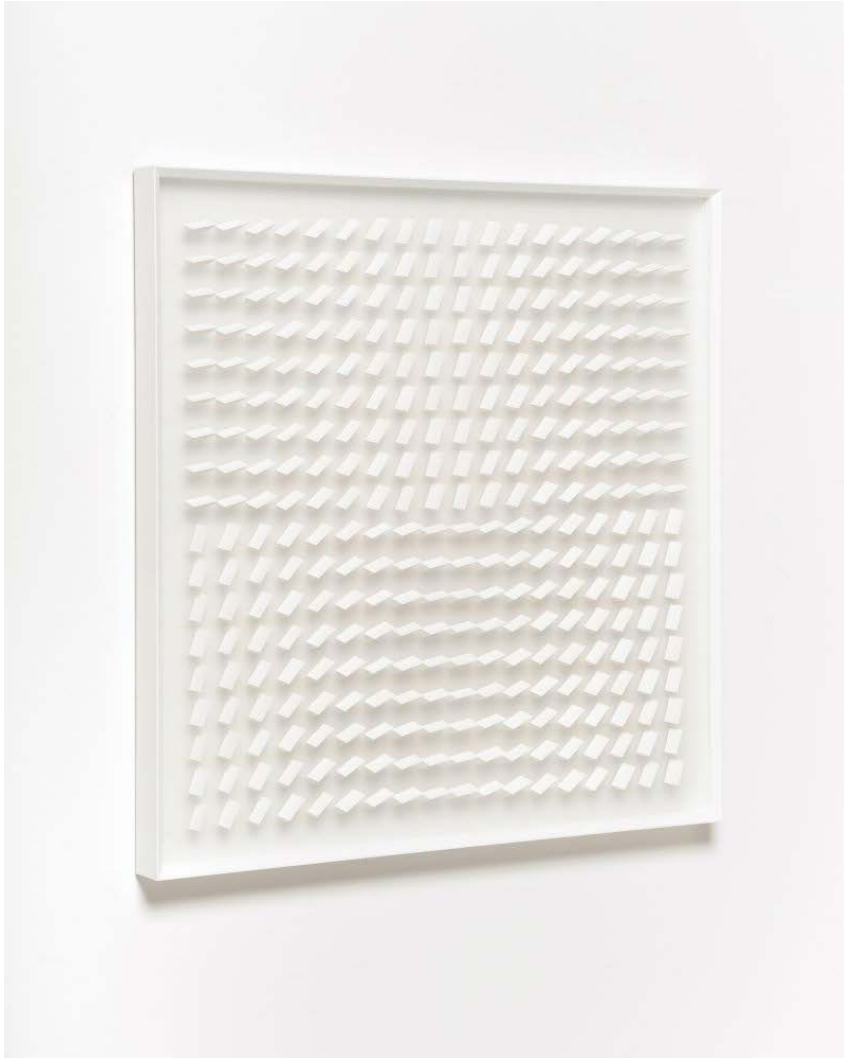
Estate of the artist

Exhibited

London, The Mayor Gallery, *Julian Stanczak: Beyond The Mirror*, 6 June – 28 July, 4 – 15 September 2023

# THE MAYOR GALLERY

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**Klaus Staudt** (b. 1932 Ottendorf Niederelbe, Germany)

*Die Erhabenheit der Erscheinung*

2024

Plexiglas, acrylic paint on wood in wooden frame

85 x 85 x 5.4 cm

33 1/2 x 33 1/2 x 2 1/8 inches

Provenance

The artist

Exhibited

London, The Mayor Gallery, *Klaus Staudt: A Sense of Serenity*, 3 Apr - 28 May 2025

Artist's reference no: 1/1461

# THE MAYOR GALLERY

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**Klaus Staudt** (b. 1932 Ottendorf Niederelbe, Germany)

*Untitled*

2025

Plexiglas, acrylic on cardboard in wooden frame

167 x 44.6 x 6 cm

65 3/4 x 17 1/2 x 2 3/8 inches

Provenance

The artist

Exhibited

London, The Mayor Gallery, *Klaus Staudt: A Sense of Serenity*, 3 Apr - 28 May 2025

Artist's reference no: 1/1465

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**Shinkichi Tajiri** (b. 1923 Los Angeles, USA – d. 2009 Baarlo, The Netherlands)

*Lock*

1955

Iron

61 x 45 x 31 cm

24 x 17 3/4 x 12 1/4 inches

Unique

Provenance

Estate of the artist

#### Exhibited

Rotterdam, The Netherlands, Museum Boijmans-van Beuningen, *Tajiri, Sculptures, Drawings, Graphics, Books, Video tapes, Films, Retrospective*, 1974

Maastricht, The Netherlands, Bonnefantenmuseum, *Tajiri, Sculptures, Drawings, Graphics, Books, Video tapes, Films, Retrospective*, 1974

Venlo, The Netherlands, Museum van Bommel van Dam, *Tajiri, Retrospective exhibition*, 1993

Amstelveen, The Netherlands, Cobra Museum, *Tajiri, Stille dynamiek en eenheid in pluformiteit*, 1997

Nijmegen, The Netherlands, Museum Het Valkhof, *Shinkichi Tajiri: Snelheid, Erotiek en Geweld*, 2003

London, UK, The Mayor Gallery, *Shinkichi Tajiri*, 13 February – 31 Mar 2017

London, UK, Frieze Masters, The Mayor Gallery, *Tajiri / Wagemaker*, 11 – 15 October 2023

London, UK, The Mayor Gallery, *Tajiri / Wagemaker*, 14 November – 15 December 2023

#### Literature

Stufkens, A., *Tajiri: Snelheid, Erotiek en Geweld*, 2003, Museum Het Valkhof Nijmegen, vol.2, no. 55, p. 134

van Grevenstein, Alexander, "A boy's dream." *Shinkichi Tajiri*, The Mayor Gallery, 2017, ill. p. 21



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**Paul Thek** (b. 1933 – d. 1988 New York, USA)

*Untitled (Self-Portrait)*

October 1970

Pencil on paper

34 x 23.5 cm

13 3/8 x 9 1/4 inches

Provenance

Gift of the artist to Tom Lenders, Amsterdam

The Estate of Tom Lenders

Drawn in October 1970 by Paul Thek, on his favourite island Ponza before the Italian coast between Rome and Naples. The island was a refuge for Paul Thek, a place he loved and visited frequently. In a letter in 1979 to Frans Deckwitz, a Dutch artist friend, he wrote that he would prefer to spend the rest of his life on Ponza and die there.

# THE MAYOR GALLERY

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**Paul Thek** (b. 1933 – d. 1988 New York, USA)

*Untitled (Rock - 14-10-70)*

October 1970

Pencil on paper

34 x 23.5 cm

13 3/8 x 9 1/4 inches

Dated 14.10.70 upper left

Provenance

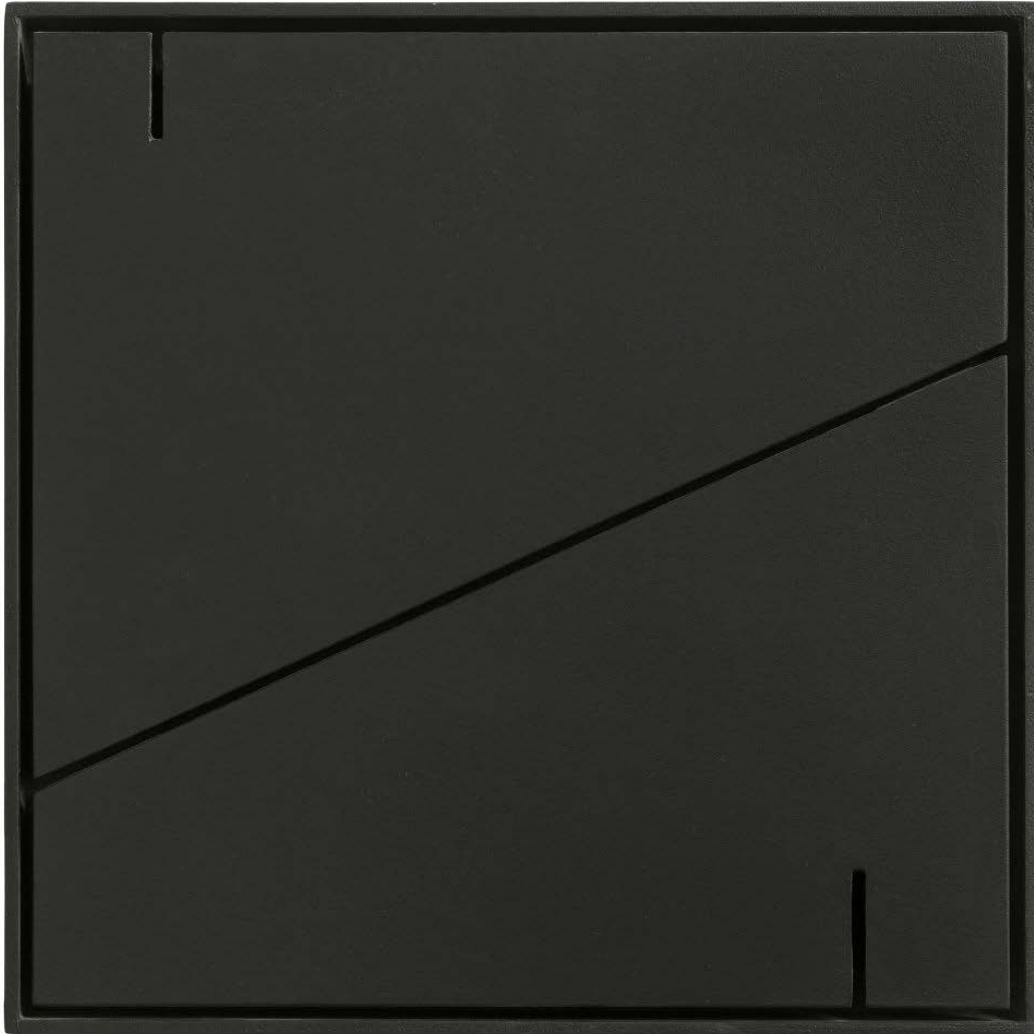
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**Luis Tomasello** (b. 1915 La Plata, Argentina – d. 2014 Paris, France)

*Atmosphère Chromoplastique No. 534*

1982

Acrylic on wooden relief

31 x 31 x 4 cm

12 1/4 x 12 1/4 x 1 5/8 inches

Provenance

Private collection, Paris



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**Günther Uecker** (b. 1930 Mecklenburg, Germany)

*Spirale II*

2002

Mixed media

200 x 200 x 16 cm

78 3/4 x 78 3/4 x 6 1/4 inches

Signed, titled and dated on the reverse

Provenance

Akira Ikeda Gallery, Berlin

Exhibited

Berlin, Akira Ikeda Gallery, *Günther Uecker: New York*, 3 Dec 2002 - 29 March 2003