

Galerie aKonzept

RAPHAËL LÉVY
Art Dealer · Kunsthändler

FROM AN IMAGINARY COLLECTOR

10.01.2020 - 21.02.2020

Vernissage: 10.01.2020, 18:00



PIERO HANZONI '60

ALBERTO BURRI

JULIJE KNIFER

STANISLAV KOLIBAL

FRANTISEK KYNCL

NATALIA LL

PIERO MANZONI

FRANZ MON

ARNULF RAINER

KAJETAN SOSNOWSKI

JIRI VALOCH

WOLF VOSTELL

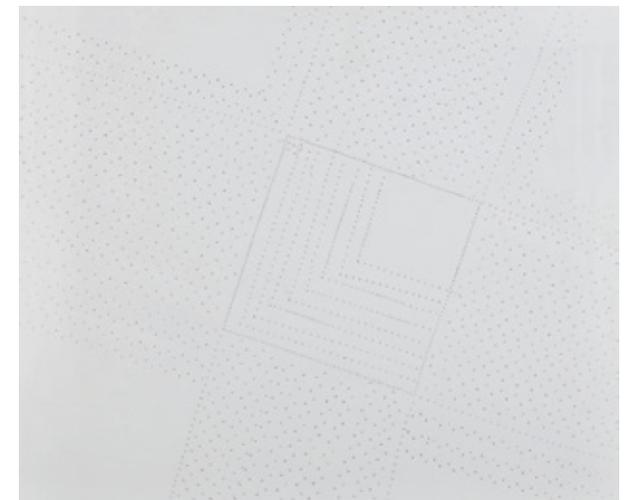
RYSZARD WASKO

In order to be fully experienced, every work of art needs the thought and thus the philosophy, which is nothing other than the thought that cannot be slowed down.
– Theodor W. Adorno

In German or English, gender in the first person singular is not defined. Hence, I prefer to say “she” when I write about myself. She keeps her works in numbered boxes, inventoried in an electronic file. She doesn’t hang things on the wall. Imagining a work of art is more like the work itself. In her memory, it becomes more important. That is the intention of this exhibition – to see beyond the image.

Piero Manzoni marked hard-boiled eggs with his thumbprint and offered them to the visitors, who were thus invited to devour the art, and thereby devour the artist. The head of the thumb is used by children to draw a face because its oval shape lends itself well to it. Manzoni’s thumbprint on a small piece of paper became for her a self-portrait of the artist. She keeps it in an A3 box along with the works of Franz Mon, Kajetan Sosnowski, and Jiri Valoch. Valoch’s work confirms her process of collecting. In red letters, the word “DRAWING” is written vertically on a white sheet of paper. The drawing is outside of the picture. It exists only by the force of the viewer’s imagination. Thus, the vertical line of Franz Mon, made of letters of the alphabet, which continues beyond the sheet, is a kind of starved Tower of Babel, which rises simultaneously in two opposite directions. The work of Sosnowski, who perforates the white paper with a sewing machine and organizes the holes proportionally could resemble a snow-covered ground riddled by raindrops.

When she remembers these works hanging on the wall in the Gallery aKonzept, she finds herself temporarily in an ideal world of beauty. In fact, I see a work of art better when it is hidden from my view.



**ALBERTO BURRI | Combustione | 1960 | Paper, cardboard,
acrylic, vinavil, combustion on canvas | 40 x 49,5 cm |
ON REQUEST**

In a conversation held in 1994, not long before his death, Burri stated: "Painting should be decorative, in other words it should follow the rules of composition and proportion... Balance of the shapes placed in the space... at least this... balance that can be pulled terribly one way or the other, but is always in balance..."

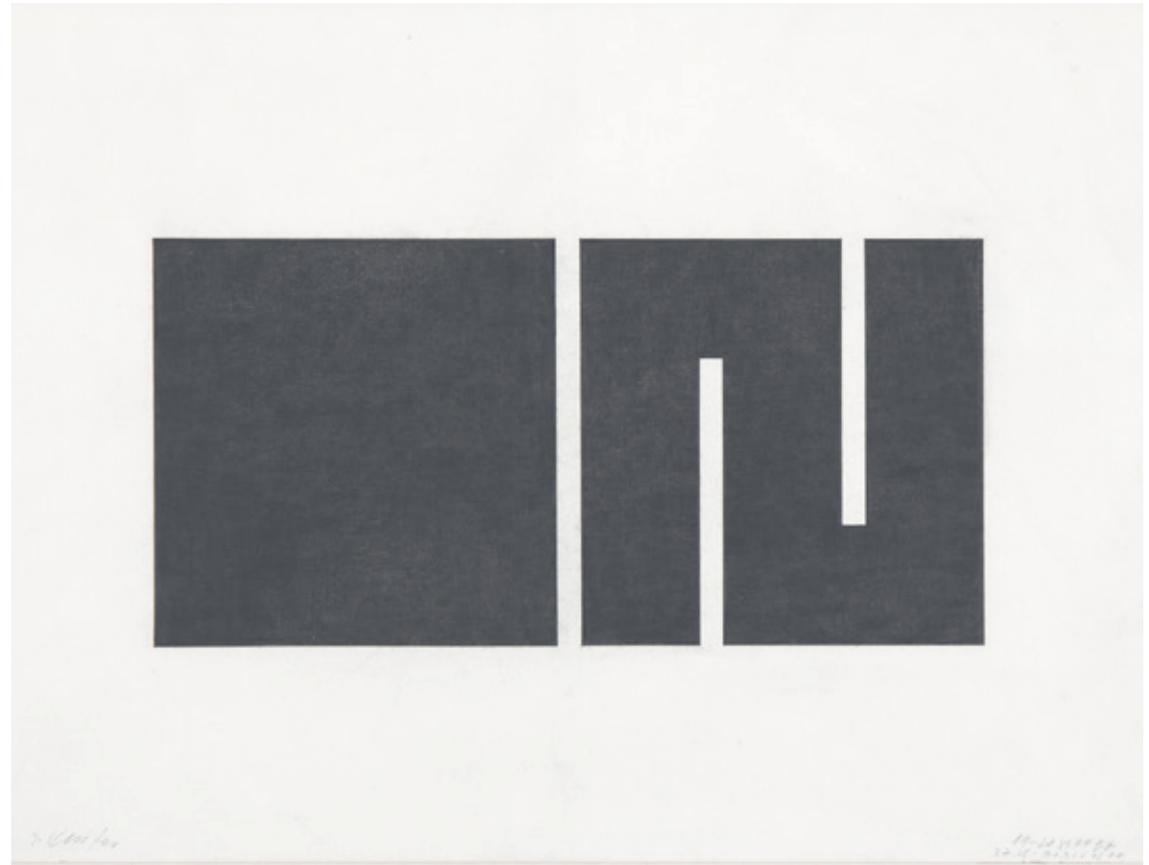


JULIJE KNIFER | Meander | 19-20 XI 77 ZG 27, 28 – 30, 31 V.78
ZG | Graphite on paper, signed in pencil bottom left, date and
location on bottom right. This work was created in Zagreb
over the course of 6 days, 2 days in November 1977, and
4 days in May 1978 | Provenance: Björn Springfeldt Family
Collection | 49 x 35 cm | Collection Raphaël Lévy,
Zurich | **EUR 25000.-**

What I am doing is not decoration, ornament or aesthetics. For
me this is a series of facts that constitute a meander or a series
of meanders, which are in the end just one meander.'

In Julije Knifer, Uncompromising, exhibition catalogue,
Museum of Contemporary Art, Zagreb 2014, p.19)

He commented in his notes: "I have probably already painted my
last paintings, but maybe not the first ones."

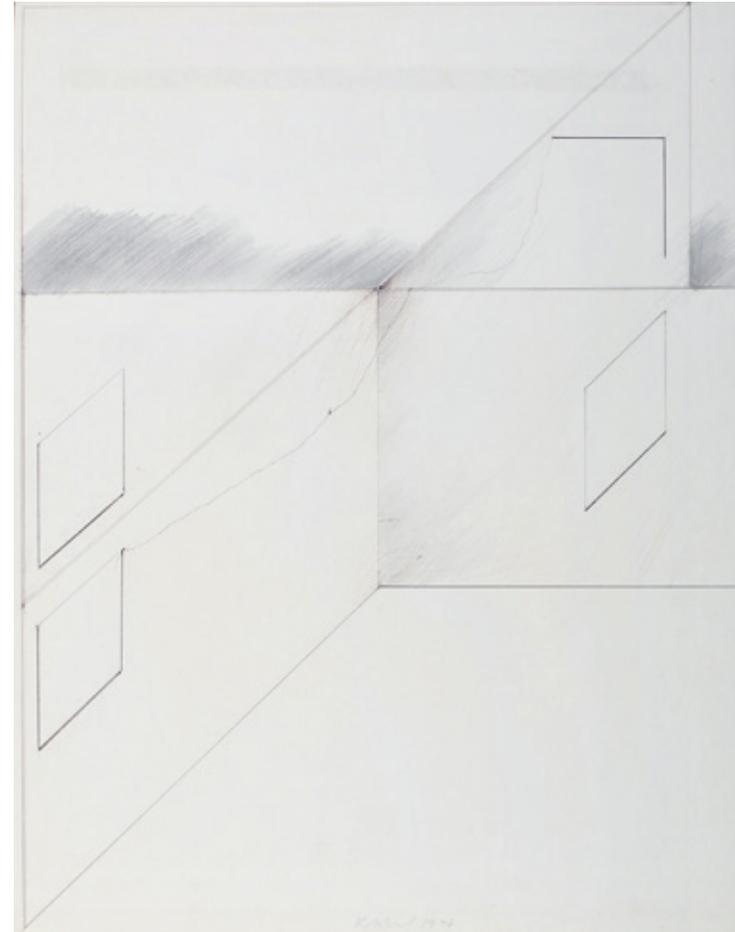


STANISLAV KOLIBAL | From the series “Illusion and Fiction”
| 1977 | Colored pencils on paper, signed and dated | 62 x 49 cm |
Collection Raphaël Lévy, Zurich | **EUR 16000.-**

The ambiguous character of a line becomes important for Kolibal as an element defining both, the surface and the spatial depth. This concept is for him affiliated with the culture of Persian Islam as well as that of European art of the late 16th century. In relation to Persian miniatures, he writes: “... the artist is not interested in the depth of space - he is interested in its depictions, but at the same time in the whole organization of the picture.”

Stanislav Kolibal noted about his own works: “the pencil drawings (...), sometimes they depict the space, but other parts of the drawings, the edge leading away from us on the horizontal plane may join with another located on the vertical plane.”

Stanislav Kolibal, FORMER UNCERTAIN
INDICATED, page 94



FRANTISEK KYNCL | Monostruktur | 1986 | Oil on prepared paper (embossed print of reliefs made of wooden rods) signed and dated on the back | 78.5 x 59 cm | Collection Raphaël Lévy, Zurich | **EUR 12000.-**

These monostructures have been created since 1986, and summarize the experiences of both the spatial realizations and the drawings. Embossed prints of reliefs made of wooden rods. Additionally enhanced by color, which makes the whole surface of the embossed print “legible”. The word “monostructures” can be read in two ways - either as “mono-” tone structures or as “mono-” chrome structures. The “monotony” reminds us that its starting point is a structure that is formed mechanically by the sequence of linear elements and is a pure analogy of the monotony of sound and music. The vast majority of the sheets, however, is also monochrome. Their “colorfulness” is formed by nuances of one single color, by transforming shades.

Jiri Valoch, translated excerpts from the exhibition catalogue “Kyncl, Monostrukturen, Kunstmuseum Düsseldorf im Ehrenhof”



NATALIA LL | Morfem X5 | 1977 | Drawing made with carbon paper on thick paper, signed on the right bottom, titled and dated on the left with felt pen. | 70 x 100 cm | Collection Raphaël Lévy, Zurich | **EUR 5000.-**

In linguistics, a morpheme is the smallest meaningful unit in a language.



PIERO MANZONI | Thumbprint | 1961 | Manzoni's thumbprint on a paper | Signed and dated | 10 x 7,5 cm | **EUR 20000.-**

On July 21, 1960, in Milan, Manzoni realized one of his more famous manifestations: the Consumption of dynamic art by the art-devouring public ("Consumazione dell'arte dinamica del pubblico divorare l'arte"). In 1960, Piero Manzoni marked hard-boiled eggs with his thumbprint some hard-boiled eggs and offered them to the visitors, who were thus invited to "devour" art.



PIERO MANZONI '60

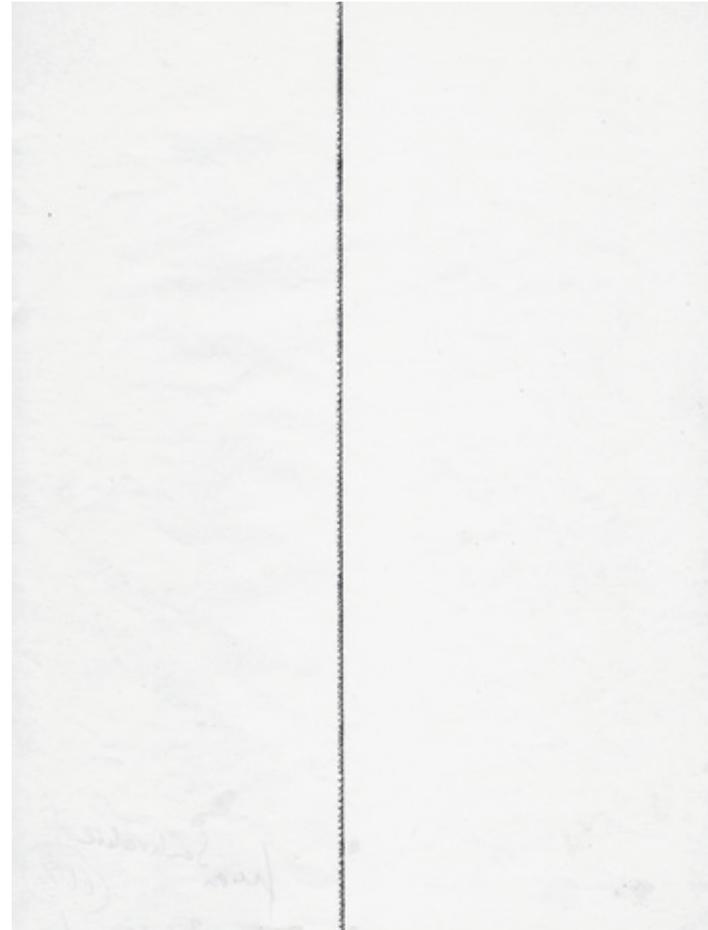
FRANZ MON | Senkrechte | 03.06.1962 | Typoscript.
Signed, titled and dated on the back | Exhibition: 3 course
menu exhibition: an articulation around the alphabet.
Galerie aKonzept, Berlin 2018. Published in “Franz Mon
Frankfurter Kunstverein Steinernes Haus am Roemerberg
05.05 – 01.06.1986” | 29.6 x 21 cm | Collection Raphaël
Lévy, Zurich | **EUR 5500.-**

...in letters the language is invented for the second time and
they prove the syntactic character of language...

...one single letter of a certain size on a surface of a certain size
can be a text...

...it doesn't depend on the amount of content but on the
relationship between sign, effort, and realizable relationships...

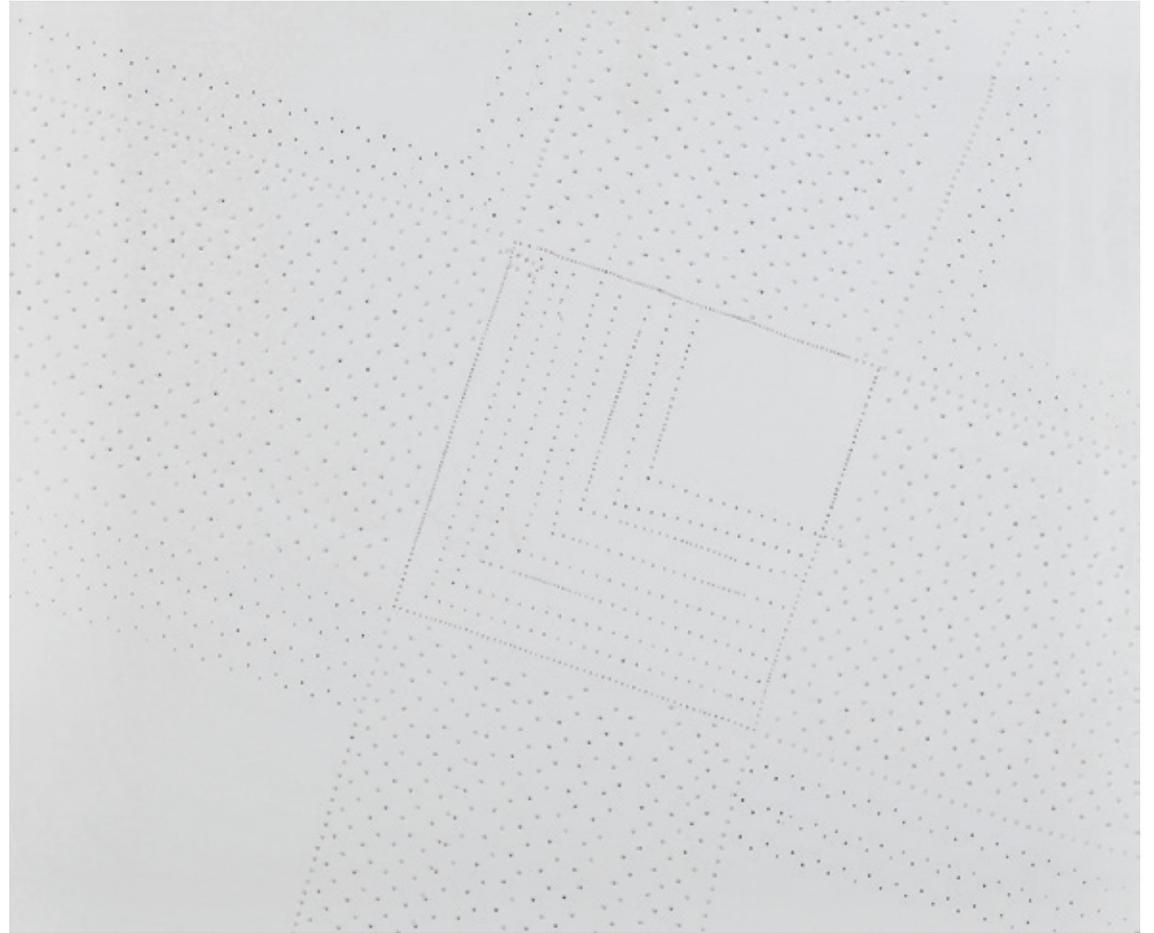
Translated excerpts from
Franz Mon, “letter constellations”



ARNULF RAINER | Overpainting | 1974 | Wax crayon on gelatin silver print monogrammed Written on the back of the frame by Arnulf Rainer: "crease on the right side under the **** please do not restore. Part of the picture". On the left side there is a small drawing by Rainer (SIGNED). Published in the catalogue: Macht und Ohnmacht der Beziehungen. Museum am Ostwall Dortmund. | 48 x 60 cm | Collection Raphaël Lévy, Zurich | **EUR 25000.-**



**KAJETAN SOSNOWSKI | N-mZ.D5 Układy równoważeniowe
(Equivalent Arrangement) | 1977** | Holes made with the sewing
machine on white thin cardboard. Signed, titled and dated
with pencil, dedication to Frantisek Kyncl: N-m Z. D5 bei S für
Frantisek 20.05.1977 | 33.8 x 28.4 cm | Collection Raphaël
Lévy, Zurich | **EUR 4000.-**



**KAJETAN SOSNOWSKI | Układy równoważeniowe
(Equivalent Arrangement) No 1. The first sewing machine
drawing on paper | 1977 | Holes on thick paper made with
a sewing machine and graphite. Signed dedication written
with blue pen in Polish and German: "Ten pierwszy rysunek
maszyną dla Elsi Spitmann mit herzlichen, Kajetan. Düsseldorf,
12.05.1977, No 1." (Tr.: This first drawing with the machine to Elsi
Spitmann with kindness, Kajetan. Düsseldorf, 12.5.1977. No 1.) |
23.8 x 32.5 cm | Collection Raphaël Lévy, Zurich | **EUR 4000.-****

Sosnowski probably only made a few sewing machine drawings on paper. We asked Madam Jagoda Barczynska, the head curator of the Muzeum Ziemi Chelmskiej in Chelm, about it. She kindly answered us: "The works of Kajetan Sosnowski's on paper that you sent me by e-mail yesterday are really interesting. I called this morning the son of Kajetan Sosnowski in order to ascertain if he could tell me how many works on paper his father made with the sewing machine. So he knows that he did some of them but only a few. Kajetan had a terrible car accident when he came back to Poland in 1977, in which his wife died. It was a difficult time for him after the dramatic incident. Therefore you can be sure that the works on paper are rare examples of the output by Sosnowski."



JIRI VALOCH | Drawing | 1979 | Red “Letraset” arranged vertically and fixed on “Vergé” paper, signed and dated on the back | 21 x 29 cm | Collection Raphaël Lévy, Zurich | **EUR 1500.-**

Expanding the boundaries of visual and conceptual poetry, Valoch gradually, but steadily and radically, exceeds and blurs distinction between images and words. His work is usually realized in the form of text interventions of consistent typography.

(...) It is worth noting how Structuralist linguistics influenced his artistic thinking. The beginning of Structuralism in linguistics concerns the way a sign in language is formed by two parts – a signifier and a signified, the denoting and the denoted. (...) With his textual works, Valoch touches on each of these characteristics of the language sign.

Lenka Vítková. Excerpts from: now art is here:
Jiří Valoch Umělec magazine 2007/1



WOLF VOSTELL | **Esso 2-T** | dé-coll/age | Compression of oil cans
of cars | 1959 | Signed and dated on the back. | Only 3 of Vostell's
compressions are known | 63 x 30 x 1,5 cm | **EUR 34000.-**

It is evident that on adopting an anti-artistic stance and on
situating destructive forces in the foreground Vostell's interest
is centered firmly on denouncing and connoting a negative and
alienating reality in order to provoke a critical response.

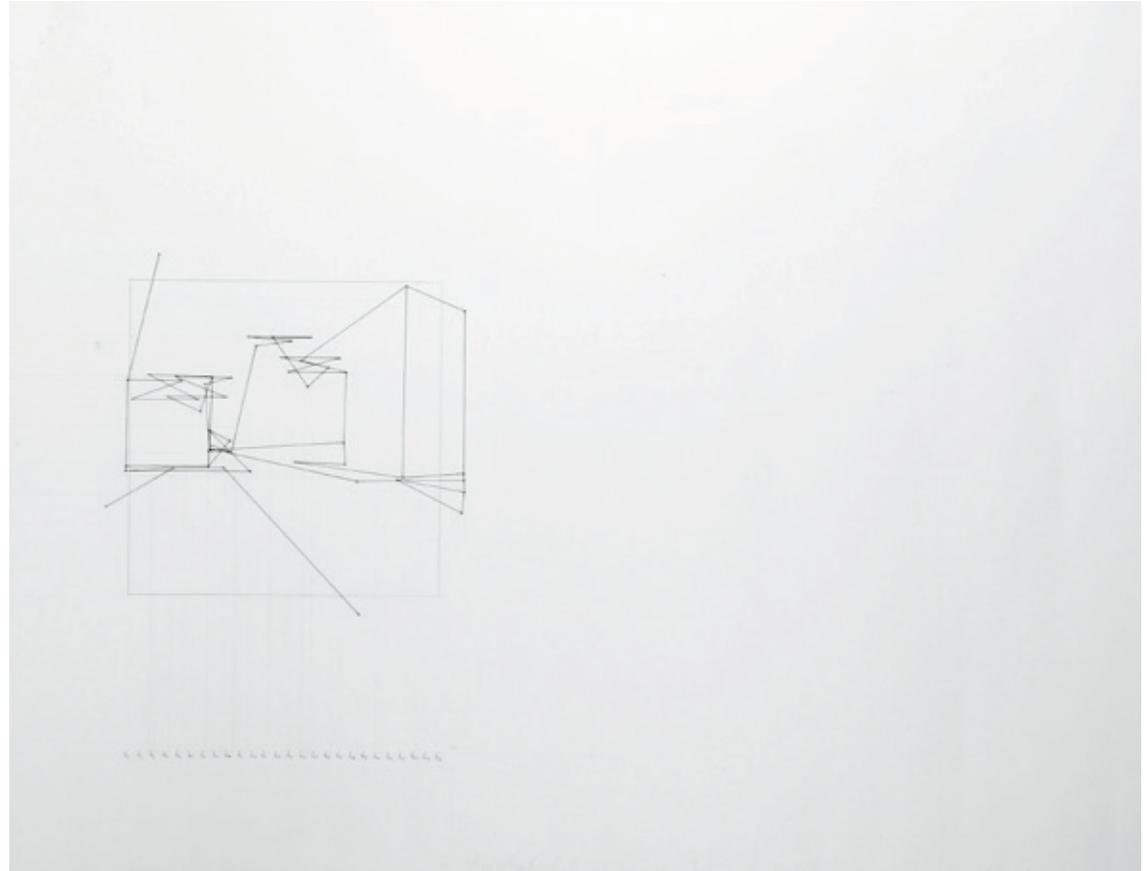
Excerpts from: VOSTELL ExTReMaDURA. 1992



RYSZARD WASKO | Hypothetical photography | 1979 | Large ink and pencil drawing, titled, dated and signed in pencil. | 100 x 70 cm | Collection Raphaël Lévy, Zurich | EUR 4000.-

...in «Hypothetical photography», I came to the most simple situation, in which the moment of photographic registration was only a point to further considerations. With this I wanted to establish another type of relation between «the matter of photography» and «the matter of reality», not verified reality which is beyond the possibilities of photographic registration.

Excerpt from the fragment of text delivered in the TRACE gallery in Lodz on June 24th, 1979, during the exhibition of «Hypothetical works» in «elementary works by r.wasko», Museum Folkwang Essen, 1981



RYSZARD WASKO | *Cut out/Cut in | 1983 | 2 cuts on thick white cardboard. Signed, titled and dated on the back | 73 x 50.8 cm | Collection Raphaël Lévy, Zurich | **EUR 4500.-**

“This work belongs to a body of work that I called ‘*Cut out/Cut in’. I used a pretty thick cardboard, ca. 2-3 mm and by using a special knife I was able to make a kind of ‘knife-drawing’ inside the board. And contrary to this action I was sometimes making opposite drawings on the board, in order not ‘to hurt’ the board by only using pencil. I was doing these series of works in the early 80s. That’s, I think, all I can say about these pieces.”

Ryszard Wasko, 2019



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