

KARL&FABER

Antonio Calderara

Lot 610

"Orizzonte bicromo b"



Low estimate :

€ 35,000

High estimate :

€ 45,000

Buyers premium incl. VAT :

32 %

Artist

Antonio Calderara

1903 Abbiategrosso - Vacciago 1978

Öl auf Holz. 1968/1969. Ca. 54 x 24 cm (Rahmen ca. 72,5 x 42,5 cm). Verso zweifach signiert sowie datiert, betitelt und bezeichnet mit Orts- und Maßangaben.

Further information

Mit einem Fotozertifikat des Archivio Antonio Calderara, Mailand, vom 29.9.2021.

Das Werk ist im Archivio Antonio Calderara, Mailand, unter der Nummer "0448" registriert.

Exhibition

Galerie Denise René, Paris 1971, Kat.-Nr. 18, verso mit dem Etikett;
Antonio Calderara, Moderne Galerie, Bottrop 1977, verso mit dem Etikett;
Antonio Calderara, Stedelijk Museum, Amsterdam 1977, Kat.-Nr. 25, verso mit dem Etikett;
Gli Orizzonti nell'Idea di Luce di Silvio Wolf, Fondazione Antonio e Carmela Calderara, Vacciago di Ameno 2016, farb. Abb. S. 5.

Provenance

Sammlung Prof. Dipl.-Des. Helmut Schmitt-Siegel, Düsseldorf, verso auf einem Etikett;
Privatsammlung.

"In 1957–58, my exploratory interest turned to light, the light that permeates and dissolves everything, so that it plays a role only for itself." Antonio Calderara

- Captivating colour-field painting
- Antonio Calderara is one of the best-known representatives of Minimalism in Europe
- Calderara participated in the Venice Biennale as early as 1948 and 1956

"Orizzonte bicromo b" from 1968 is exemplary of the late phase of Antonio Calderara's oeuvre. Since the late 1950s, his painting has increasingly moved away from representational references, undergoing a radical reduction to colour, light and composition. The seemingly monochrome colour field, dominated by warm orange tones, is divided by two fine horizontal lines with minimal colour contrast. It functions less as a dividing element than as a subtle transition between two almost immaterial fields of colour. Here, colour

is not employed as an expressive medium, but as a vehicle for light and stillness. The horizontal division, which is also named in the title 'Two-Coloured Horizon', can be read as a subtle reference to landscape or the horizon, yet remains deliberately ambivalent. What is decisive is not the reference, but the experience of balance, tranquillity and concentration. Calderara's painting thus operates at the intersection of Concrete Art and spiritual abstraction: it aims for a contemplative perception in which the image can be experienced as a place of light and inner order.