

Lot 61



Auction Modern | Post War | Contemporary | Galerie
Thomas | The Jagdfeld Collection

Date 03.12.2025, ca. 18:45

Preview 28.11.2025 - 16:18:00 bis
01.12.2025 - 16:19:00

TÀPIES, ANTONI
Barcelona 1923 - 2012

Title: Winding.

Date: 1959.

Technique: Synthetic resin paint on card.

Mounting: Mounted on canvas.

Measurement: 65 x 101cm.

Notation: Signed lower right: tàpies. Verso signed and dated again, upper left: tàpies 1959.

Frame/Pedestal: Studio bar.

Provenance:

- Alfred Schmela Gallery, Düsseldorf
- Private collection, Cologne (acquired from the previous owner in 1962)

Exhibitions:

- Sala Gaspar, Barcelona, 1964

Literature:

- Agustí, Anna: Tàpies - The Complete Works, Vol. 1: 1943-1960, Barcelona 1988, cat. rais. no. 743, ill.
- Exhib. cat.: Antoni Tàpies. Fustes, Papers, Cartons i Collages, Sala Gaspar, Barcelona, 1964, p. 72, ill.
- Antoni Tàpies unites painting and materials to create enigmatic, unfathomable pictorial spaces
- This outstanding painting from 1959 combines gestural movement with the silent materiality of earth and paint

Deeply rooted in Catalan soil

The rise of Spanish painting in post-war modernism is inextricably linked to the name Antoni Tàpies. After figurative beginnings influenced by surrealism, the self-taught artist found his own distinctive visual language in the late 1950s, shifting the focus from representation to the materiality of the image.

By mixing earth, sand, or marble dust into his paints, he created surfaces with a rough, almost archaic presence. Antoni Tàpies lived and worked in Barcelona throughout his life, and his Catalan origins had a profound influence on his thinking, his art, and his identity.

The naturalistic color scheme of his paintings, dominated by earthy, ochre, and gray tones, would be inconceivable without the barren, rocky topography of his homeland—a dry, austere landscape of great simplicity and severity. Its ascetic beauty finds its counterpart in Tàpies' work.

A large, silent body of work

Subtle nuances of brown, gray, and reddish ochre dominate the visual impact of the painting "Winding," creating an atmosphere of subdued warmth and inner concentration. A broad, serpentine line runs through the center of the picture—a gesture that brings movement and energy to the otherwise calm, meditative composition. To the right of it, a rectangular shape emerges, reminiscent of a vista or transition, evoking an impression of depth and referring to Tàpies' typical interplay between surface and what lies behind it. The winding shape—like a trace, gesture, or sign inscribed in the material—stands in the field of tension between conscious placement and spontaneous energy. The surrounding areas are characterized by broad, impasto brushstrokes that reveal traces of the painting process.

Resonating board of empathy and imagination

"The meaning of a work," quotes Tàpies expert Barbara Catoir in the Frankfurter Allgemeine Zeitung of June 11, 1977, "is based on the possible collaboration of the viewer. Those who live without inner images, without imagination and without the sensitivity needed to associate thoughts and feelings within themselves, will see nothing at all." (Catoir, Barbara: A way of thinking about life. The Spanish painter Antoni Tàpies. A visit to Barcelona, in: Frankfurter Allgemeine Zeitung, June 11, 1977) The artist understands painting as a form of active reflection and meaningful perception of existence, which allows people to penetrate deeper layers of consciousness.

"Winding" is an invitation to see, feel, and trace the energy inscribed in the material. Those who surrender to the contemplative silence of Tàpies' painting will be more than rewarded with a diverse experience, inner resonance, and a quiet emotion.

Doris Hansmann

Estimate: 50.000 € - 70.000 €

