

PAN

AMSTERDAM

THE MILLEN HOUSE



Monocromo Rosso, 1961

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Painted wood

46 × 47 × 3 cm

Unique

Signed and dated verso

Provenance: Private Collection, Belgium

Authentication: Accompanied by a certificate from the Archivio Opere Bernard Aubertin.

Created in 1961, *Monocromo Rosso* belongs to the pivotal moment in Bernard Aubertin's artistic development. Just three years earlier, in 1958, Aubertin met Yves Klein, whose radical use of monochrome profoundly influenced his thinking about colour as an autonomous artistic language. Rather than depicting the visible world, Aubertin sought to reduce painting to its most essential elements: colour, material and light.

The year 1961 also marked Aubertin's association with

the international ZERO movement, placing him alongside artists such as Heinz Mack, Otto Piene and Günther

Uecker in redefining the possibilities of post-war art. While many ZERO artists explored light through movement, relief or reflective surfaces, Aubertin devoted himself almost exclusively to a single colour: red. For him, red represented absolute energy, transforming painting from an image into a physical object.

Executed on a simple wooden support, *Monocromo Rosso* demonstrates how subtle variations in the surface animate an otherwise restrained composition. The brushwork, irregularities and edges catch light differently across the monochrome, creating a constantly shifting interplay of shadow and reflection. In this respect, the work resonates with the reliefs of Dutch ZERO artist Jan Schoonhoven, whose white monochromes similarly rely on texture and light rather than pictorial illusion. Although each artist developed an unmistakably individual visual language, both reveal how the simplest materials could produce extraordinary spatial complexity.

Perhaps most importantly, this work predates Aubertin's celebrated *Tableaux Feu*, in which fire itself became his artistic medium. *Monocromo Rosso* therefore captures the conceptual foundation of his practice: the moment when colour alone carried the full expressive force of the work. Its intimate scale lends the piece a quiet immediacy, while its rich surface and material presence embody the radical clarity that established Aubertin as one of the defining voices of the ZERO movement.