



ENGADIN ART TALKS X THE I.C.E. ST. MORITZ

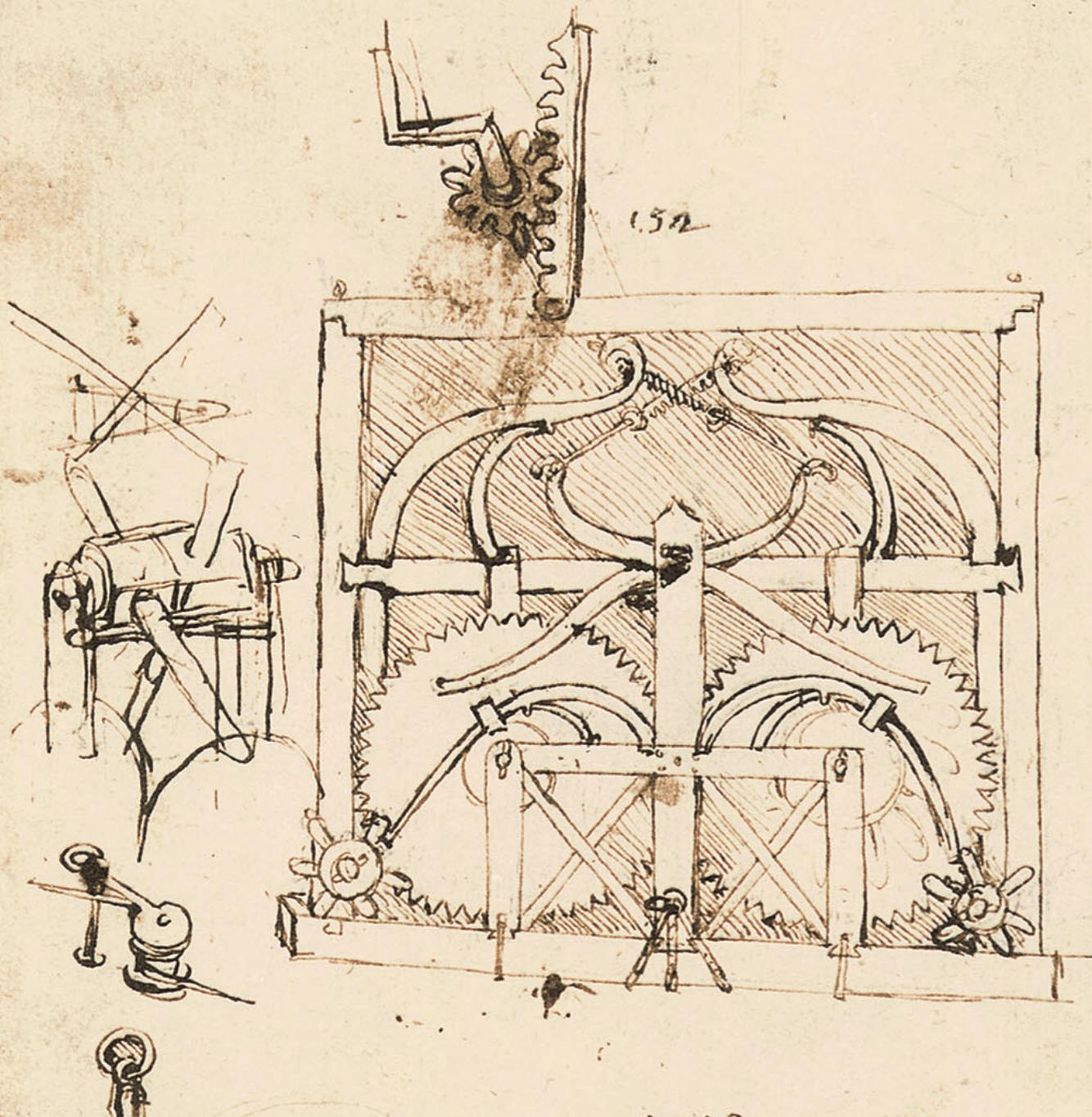
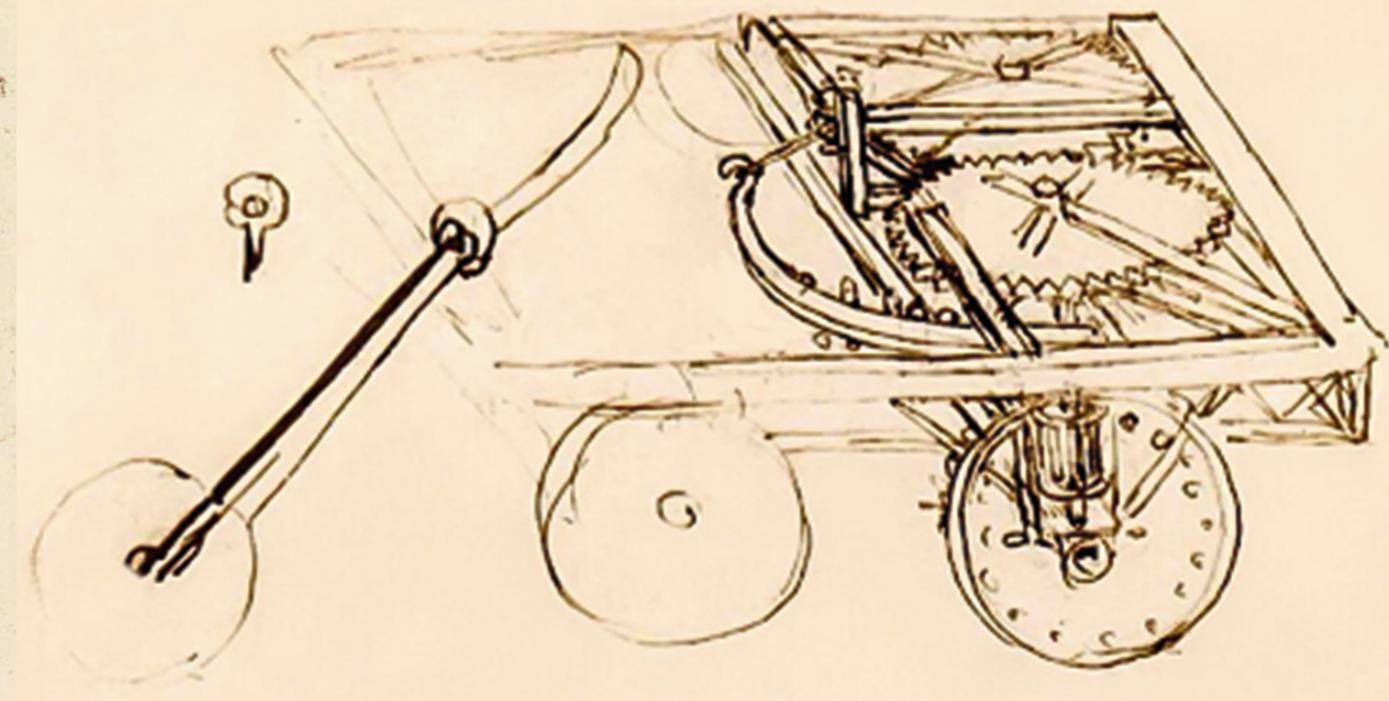
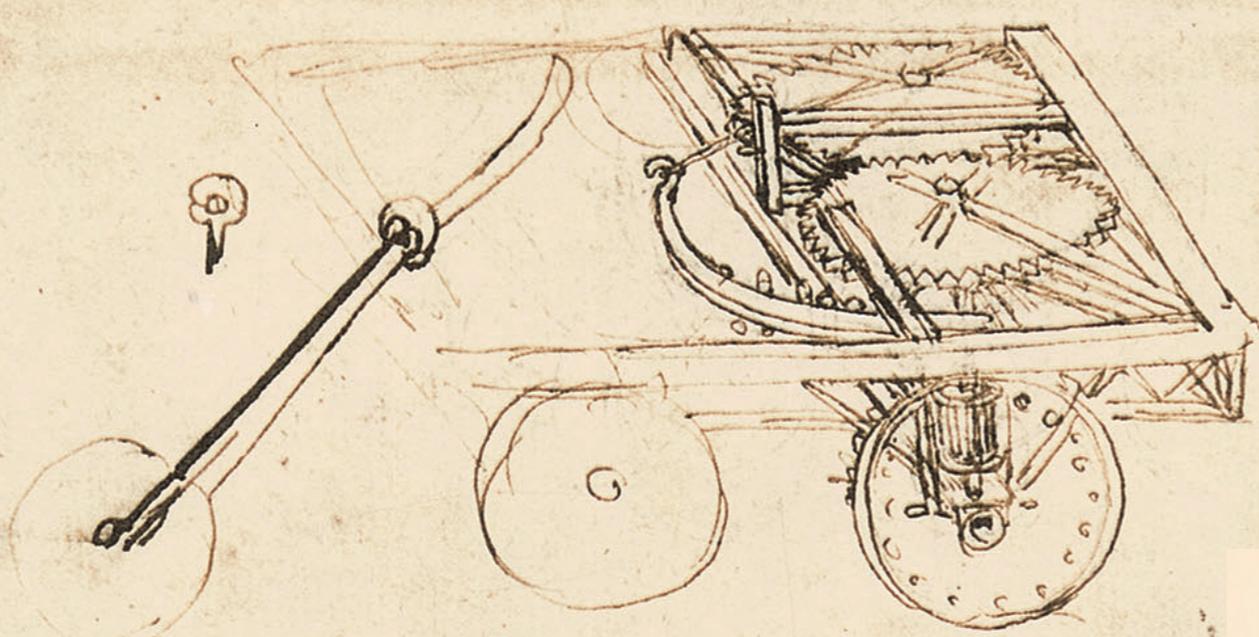
Peter Berry, Laura Bott, Sue Callaway,
Kenny Schachter, Diana Segantini and Larry Warsh.

29–30 Jan 2026
St. Moritz, Switzerland



THE
INTERNATIONAL
CONCOURS
OF ELEGANCE
ST. MORITZ
RICHARD MILLE

**Leonardo da Vinci 1452-1519
designed a self-propelled
cart, often considered a
precursor to the modern
automobile, around 1478.**



**Henri de Toulouse-Lautrec,
1864-1901 — first major
artwork featuring
a car, "L'Automobilist,"
c. 1896.**

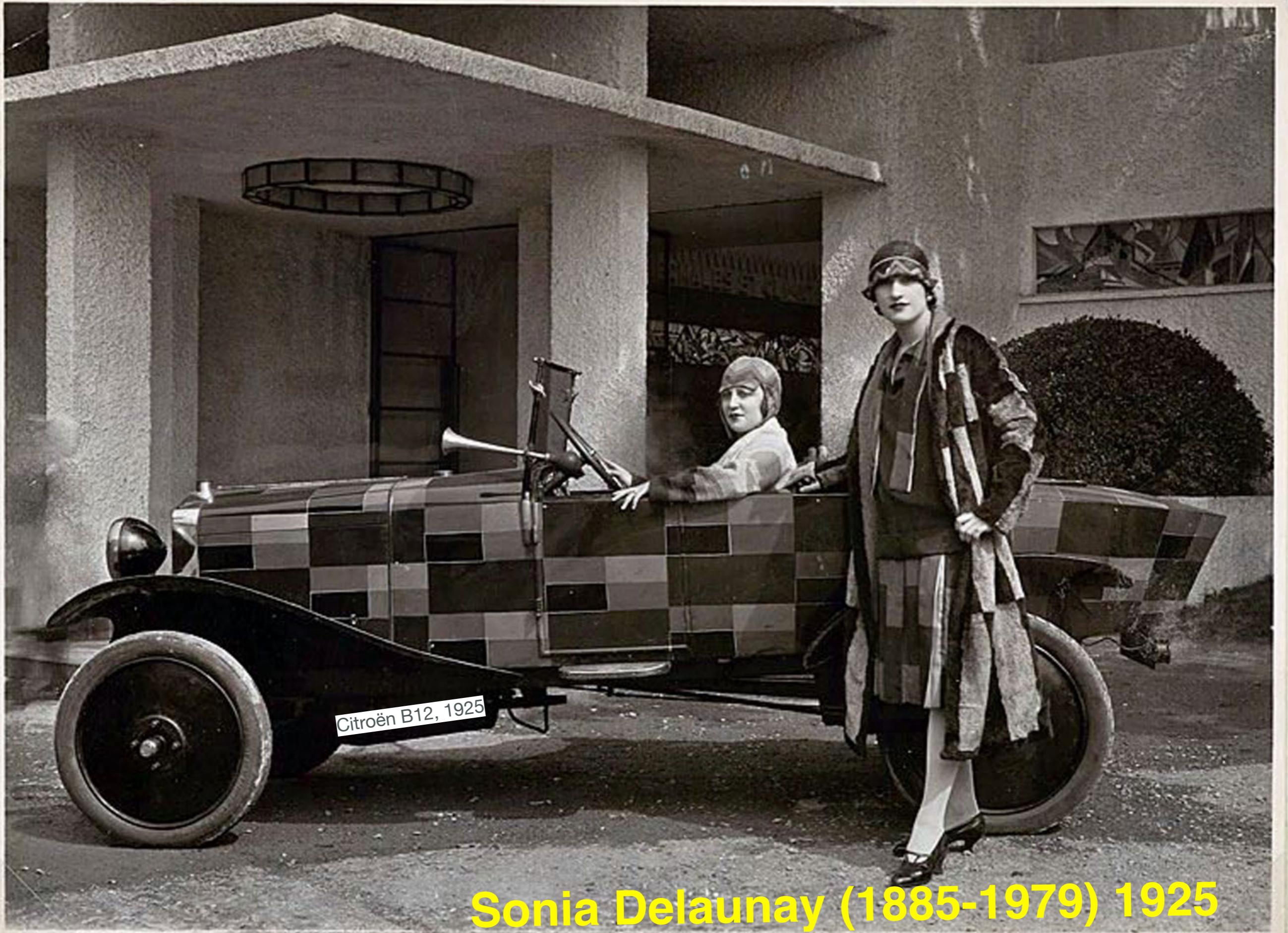




Giacomo Balla, 1871-1958, "Speeding Car (Study). Abstract Speed"
Series of works 1912-13



Georgia O'Keeffe, 1887-1986, began painting from the seat of her Ford Model A in New Mexico around 1929. She continued this practice, particularly after 1934 when she made the car her mobile studio by removing the passenger seat to fit canvases during her trips to Ghost Ranch.



Citroën B12, 1925

Sonia Delaunay (1885-1979) 1925



SONIA DELAUNAY



**Gerald Laing (1936-2011) 1964 became enamoured of cars in USA
imported a 1930 hotrod Ford with a Chevy V8 to UK in 1970s**





1965

21

Sal Scarpitta (1919-2007) 1964-69



In his mid-60s, Scarpitta built and raced a fully functioning dirt tracker called the Sal Scarpitta Special, after which he formed his own team – sponsored by the Leo Castelli Gallery.





MOROSO
59
Leo
CASTELLI
ART N.Y.
GALLERIA NICCOLI PARMA

BRODIX
DURA-LIGHT
WELD
VALVOLINE

Caggiati
Federic d'Amor - Parma Italy
American
PRO STOCKS
Sander
WHEELS

SCARPITA
DRAKE RACE CARS, INC.
SCHOENFELD

Fletcher's
AMOCO
CONESTOGA





Judy Chicago and Rob Vanderslice with his "daily driver."

❤️ 288 💬 12 ↻ 4 🚩 30 📌

👤👤 Liked by 8bit.titty and others

judy.chicago After graduate school at UCLA, I went to auto body school to learn to spray. My teacher was a show car painter. I was the only woman among 250 male students. Despite the inhospitable climate, I learned a lot and my air brush became almost like an extension of my hand. Over the years I sprayed a range of paints and blended color became a hallmark of my work.

**Judy Chicago (b. 1939)
began painting car hoods
in 1965**

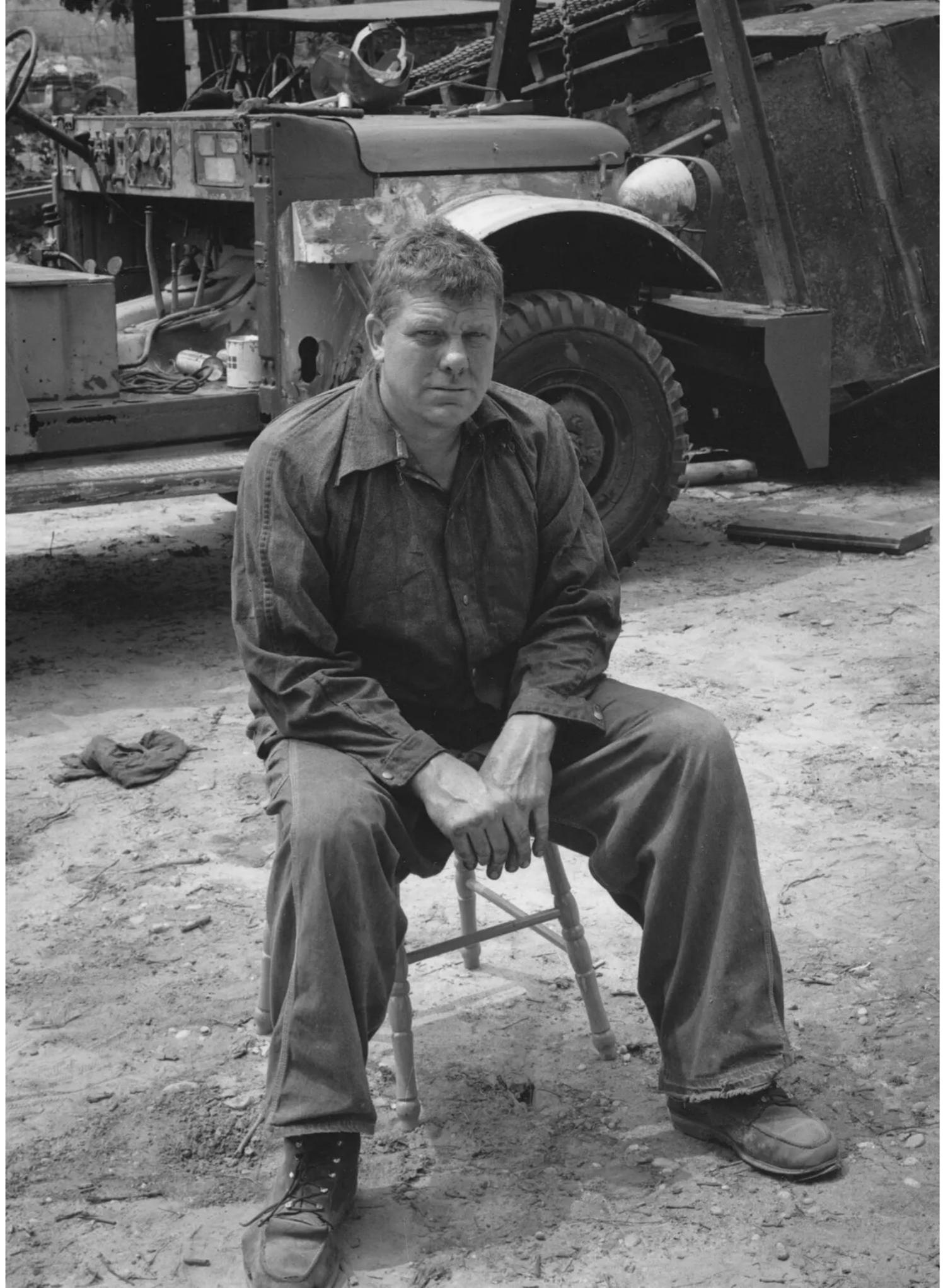


Ed Kienholz (1927-1994) 1964



Robert Grosvenor 1937-2025

**Did uncanny things
to vintage cars,
which he collected:
painting them over,
obscuring their
headlights,
sometimes removing
their innards or
adding a gentle fin
or painted flourish,
so that they seemed
somehow, weirdly,
alive.**





1969



2023







Gustav Metzger (1926-2017) Published his first Auto-Destructive Art manifesto in 1959



1970

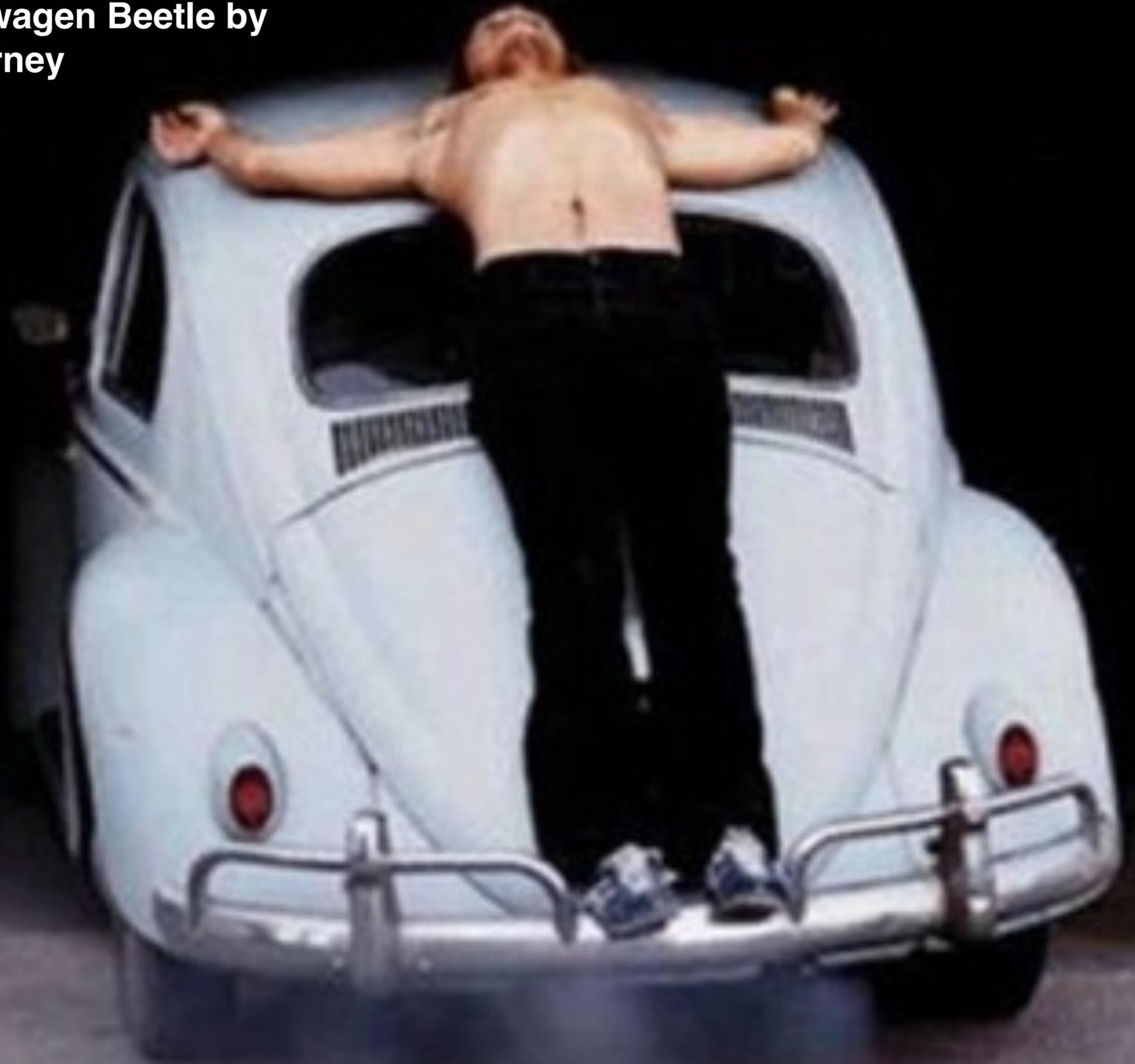
Mobbile was a conceptual artwork featuring a car with a transparent cube placed on its roof, connected to the engine's exhaust system. As the car was driven, the exhaust fumes filled the cube, eventually killing the live plants housed inside, highlighting themes of pollution, destruction, and the climate crisis.

Vito Acconci (1940-2017) 1983 The, structure, intended to be a commentary on gentrification and urban survival, served as a "human-scale" shelter made from societal waste, described as a, politically charged, playground-like, structure



**Trans-Fixed, 1974, performance
in which he was crucified onto
a Volkswagen Beetle by
his attorney**

Chris Burden, 1946-2015



Lotus (2006) is an installation featuring the artist's personal 1973 Lotus Europa sports car, exhibited alongside a bulldozer in the 2007 Gagosian "Yin Yang" show.



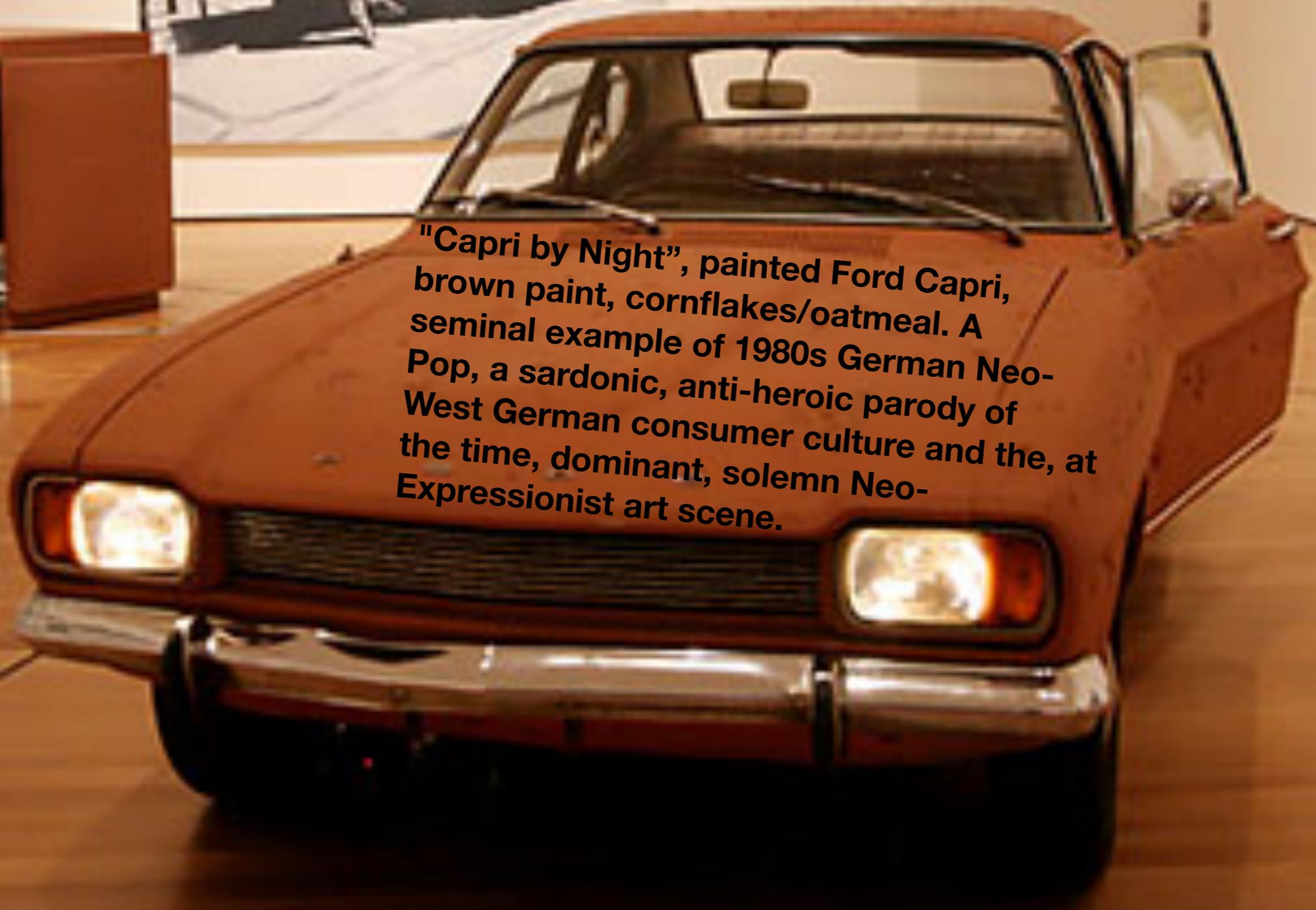
**Chris
Burden
B-CAR**



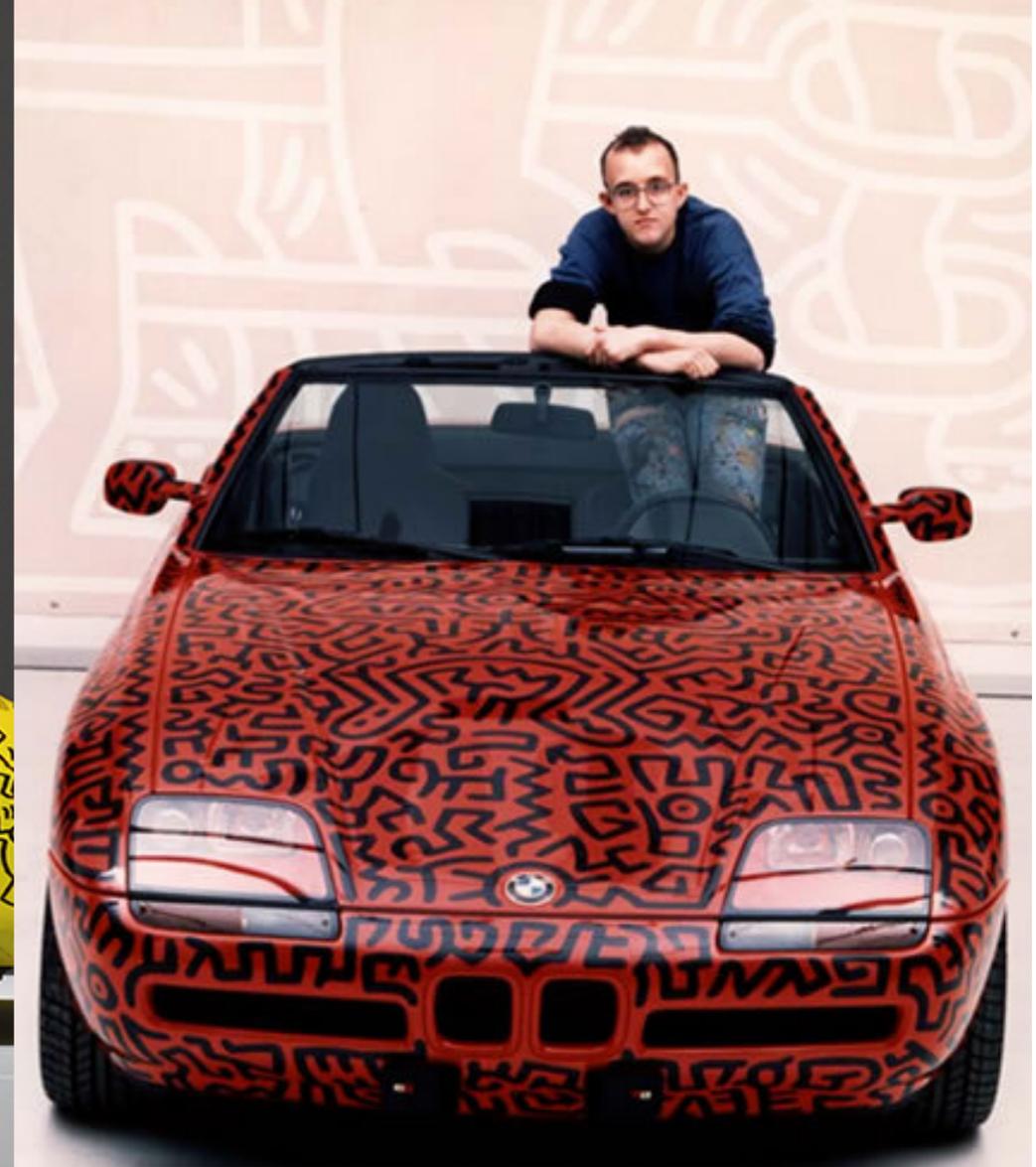
1975

**Martin Kippengerger, 1953-1997
& Albert Oehlen (b. 1954)
1982**

**"Capri by Night", painted Ford Capri,
brown paint, cornflakes/oatmeal. A
seminal example of 1980s German Neo-
Pop, a sardonic, anti-heroic parody of
West German consumer culture and the, at
the time, dominant, solemn Neo-
Expressionist art scene.**



Keith Haring, 1958-1990



Richard Prince (b. 1949)

"Hoods" series in 1987–1988, following an extended stay in Los Angeles. Inspired by American muscle car subculture, he ordered fiberglass reproductions of 1960s/70s car hoods, subsequently applying body filler, sanding, and painting them to merge minimalist art with consumerist, DIY, and rebellious symbols







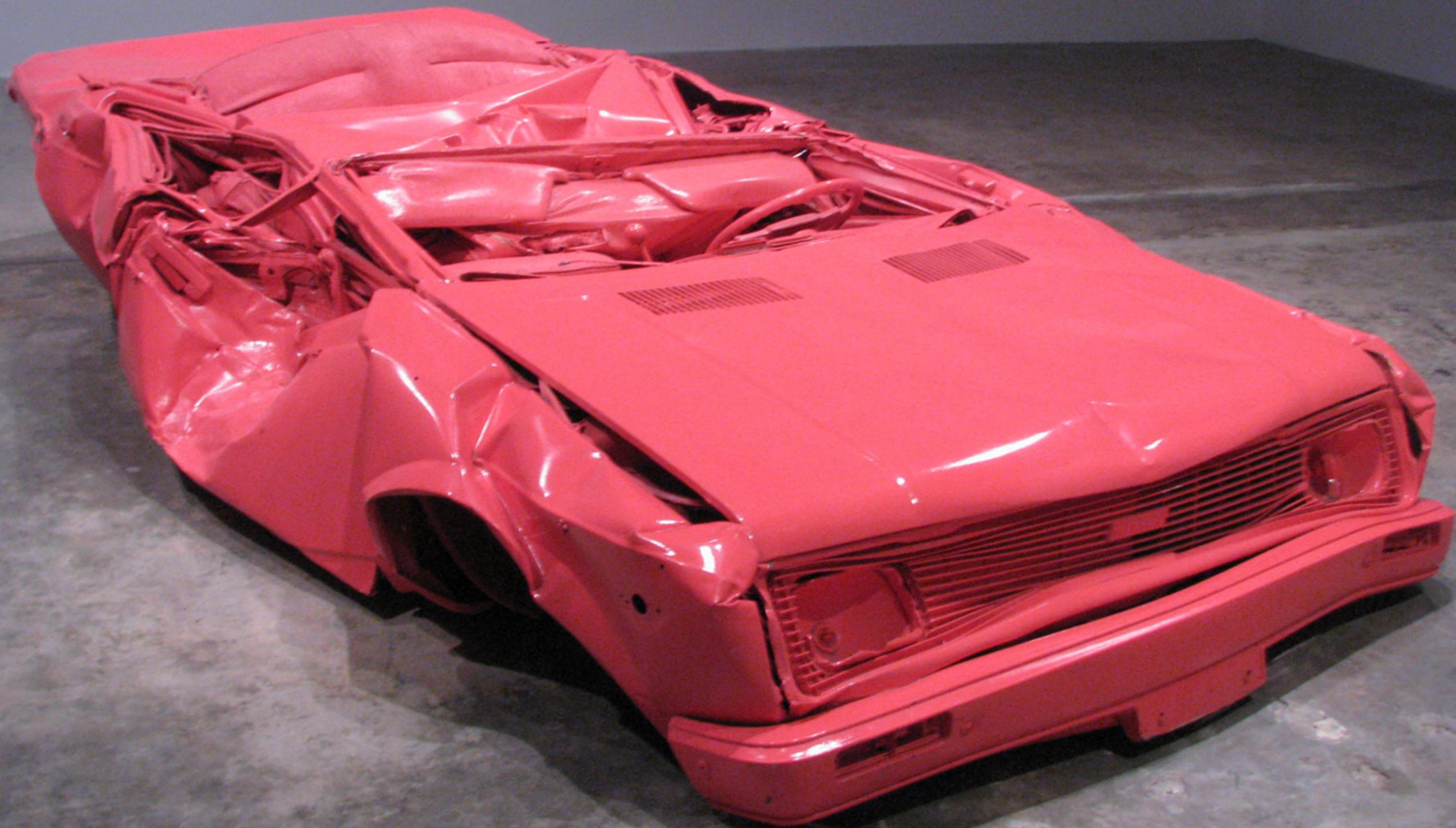
At Frieze London in 2007, Richard Prince exhibited a modified, bright yellow 1970 Dodge Challenger as a "street-legal ready-made" art installation.

Gabriel Orozco (b. 1962) 1993 physically it is very thin, but emotionally or mentally it is much bigger and is immeasurable. In my work, I think, it is that space which interests me as a sculptor.”



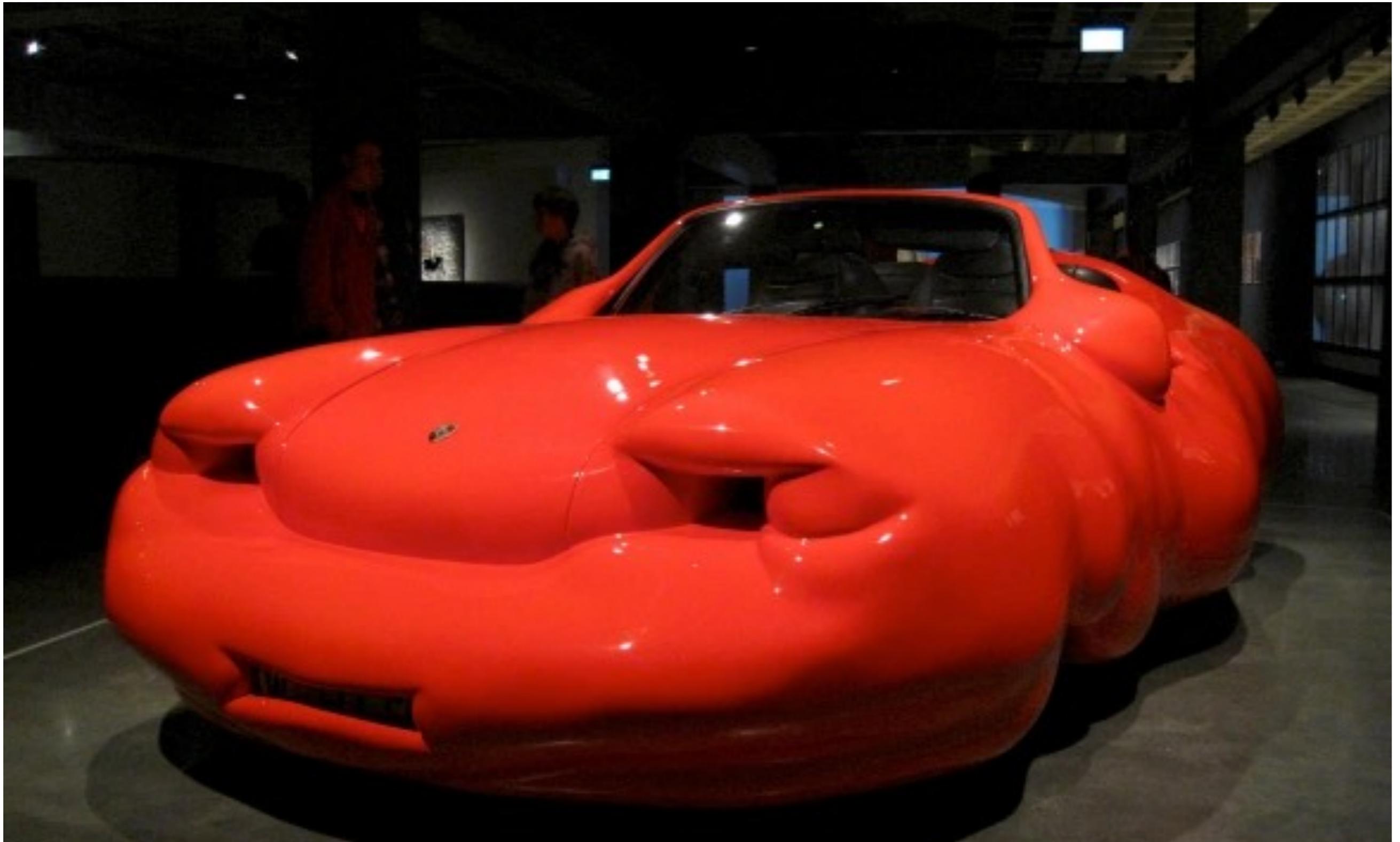
Charles Ray, (b. 1953) Unpainted Sculpture, 1997





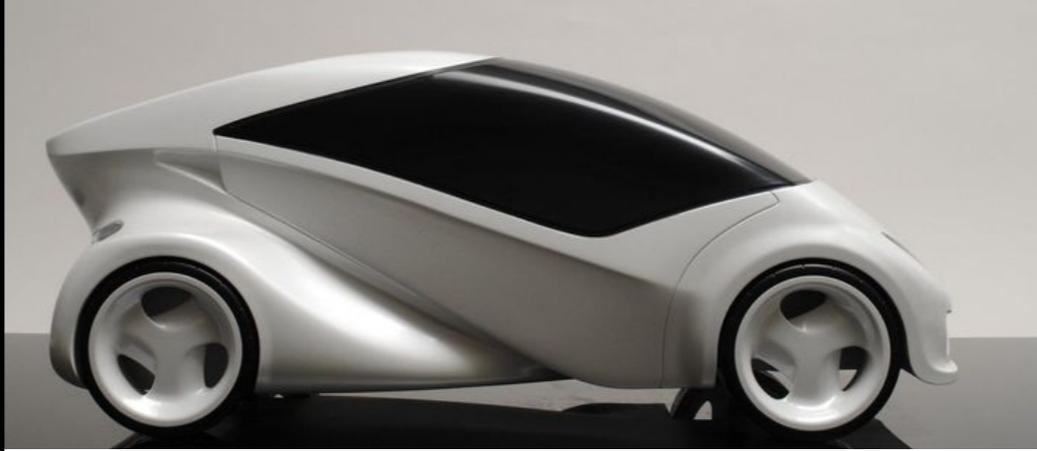
Sylvie Fleury (b. 1961) 1997 Sylvie Fleury (B. 1961) Skin Crime 3 (Givenchy 318), compressed car

Erwin Wurm (b. 1962) 2001, Far Car, probes the link between power, wealth and body weight. He also wants to offer a sharp criticism of our current value system, as the advertising world demands us to stay thin but to consume more and more.

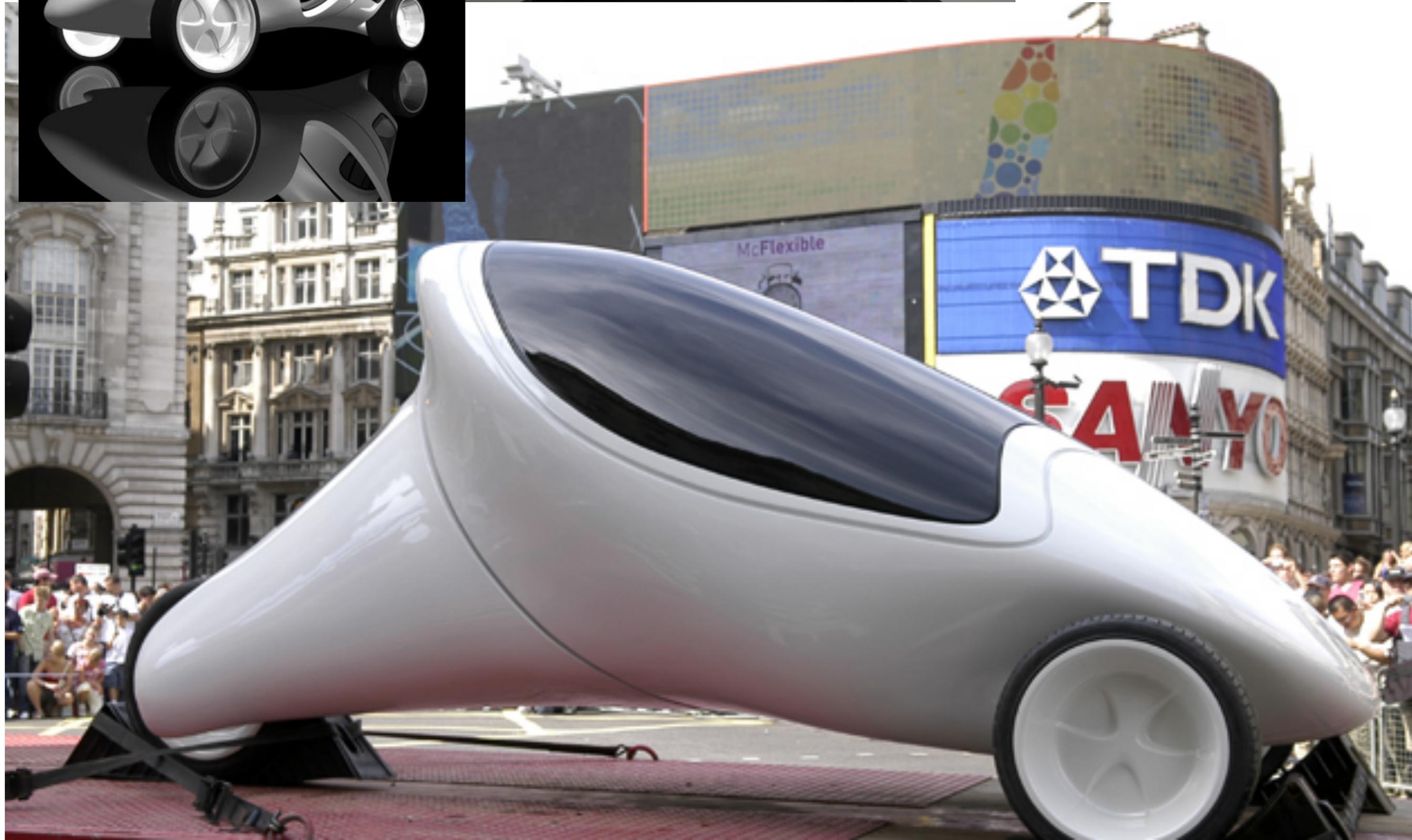


Sarah Lucas (b. 1962) This Jaguar's Going to Heaven, 2018, explores the duality of cigarettes as symbols of self-destruction and pleasure, representing "destructive things that make us feel most alive"





Zaha Hadid
1950-2016
Z.Car 2006-08





2013





London, 2004-19
designed in
collaboration with
Ab Rogers

#MANUAL



Foreword

by
Kenny Schachter

In an age when hostility to cars is reaching a fever pitch and we are fast approaching the obsolescence of manual vehicles altogether— I mean the ones you have to drive yourself vs. stick shifts, which are already basically extinct— what better time to stage a car show at the Miami Basel Design Fair in Switzerland.

Like Donald Judd before her, art, design and architecture for Zaha Hadid transcended studio practice, profession or mind set, amounting to a cause. Zaha had a democratic, non-hierarchical approach to design that didn't differentiate between art forms: her towers could be filled with her art, furnishings, housewares, clothing and even vehicles (she designed car and boat prototypes). Judd didn't just preach his reductive, analytical, simplified approach to art and design, but built and lived it. In her inimitable fusion of organic forms created with mathematical precision, Zaha followed suit.

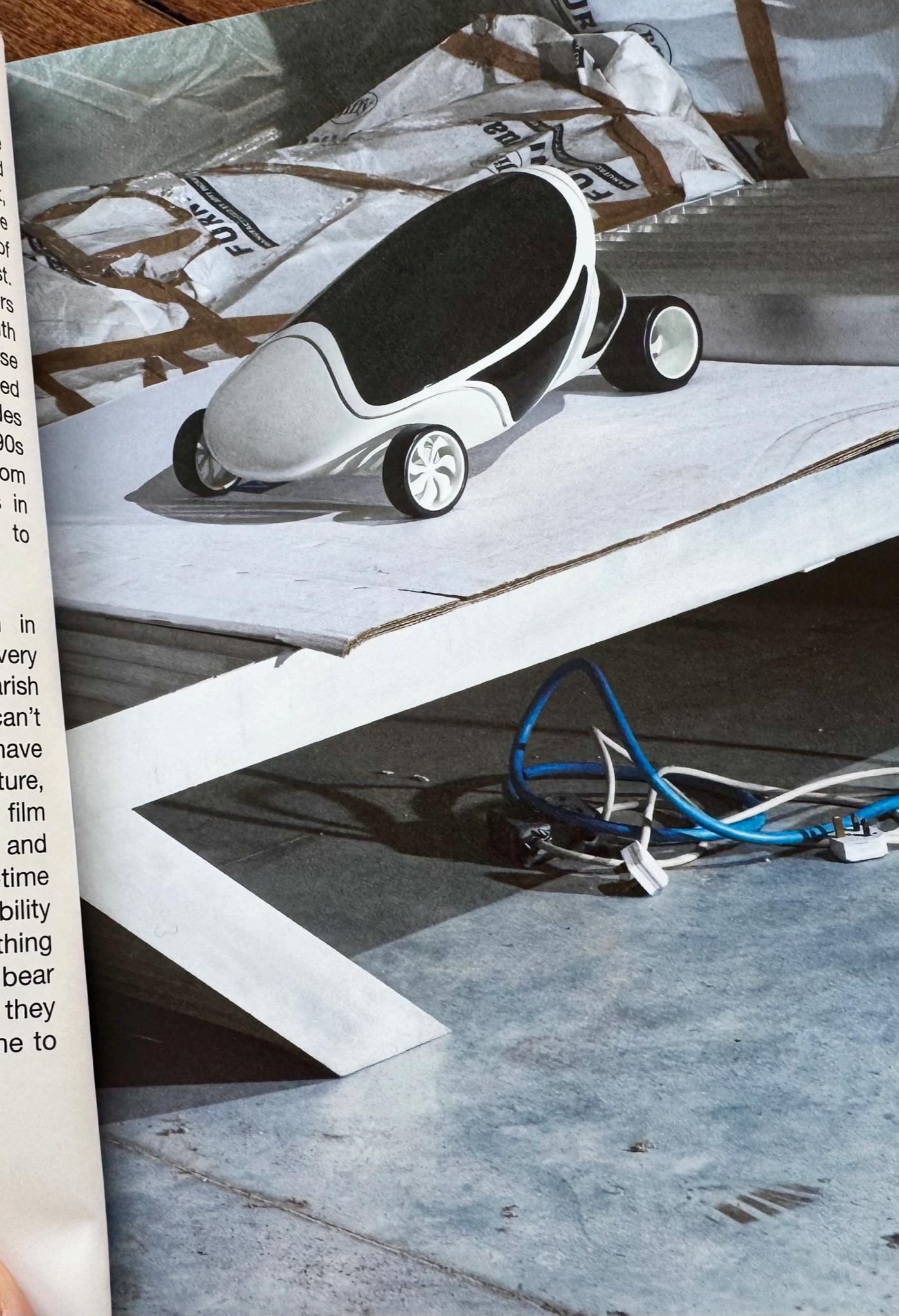
When you drive a vehicle, you don't see it and when you park it, you leave it. I reside with my cars in my home office as I don't differentiate between the artistry of a well-made spoon, table, painting, sculpture or car. Spanning a 1952 Aurelia B20GT to a 1991 Lancia Delta Integrale HF Evolutione, a broad array of 13 handmade and quirky autos will be on view providing a sense of time before regulations and corporate conservatism led to homogenization in design.

You can't discount the roles cars have played in the culture of literature, music, architecture and film before universal antipathy and hostility set in.

The cars constitute my personal collection built over the course of 15 years living in Europe, and they are defined by the maxim espoused by Ferdinand Porsche that form follows function finding beauty in the streamlined versus superfluous. That is not to say these cars lack decorative flourishes, rather the opposite—just created in a more integrated manner.

Adhering to such discipline, when cars design were built with creative freedom and lack of bottom line constraint, the aesthetically seductive and alluring characteristics of the vehicles are still manifest. Small in production numbers and stature, making due with limited scale and means, these vehicles offer an unparalleled glimpse into the decades from the 1950s through 1990s before concerns shifted from individuality and uniqueness in automobile manufacturing to generic sameness.

Exhibiting a car collection in this day and age might very well be considered garish and materialist, but you can't discount the roles cars have played in the culture of literature, music, architecture and film before universal antipathy and hostility set in. This one-time symbol of freedom and mobility is now seen by many as nothing more than another form of bear trap and ice melt-er, but they also rise above the mundane to equal in art form.





2019, Prototype

WE ARE FAST APPROACHING THE ORSO



I BRAKE FOR OLD PEOPLE



HANDMADE AND QURKY AUTOS WILL BE ON VIE
ERVATISM LED TO HOMOGENIZATION IN DESIGN
OF 15 YEARS LIVING IN EUROPE, AND THEY
FOLLOWS FUNCTION FINDING BEAUTY IN THE S
DECORATIVE FLOURISHES, RATHER THE O
MORRIS COOPER
GN DISCIPLINE WERE



THE H 99 FACT URING TO GENERIC SAMENES; EXHISTS