

Second Triennale-India 1971

Federal Republic of Germany

Seven German Painters

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Lalit Kala Akademi, New Delhi

Seven German Painters

Federal Republic of Germany

Commissioner:

Thomas Grochowiak

Director of Museums of the City of Recklinghausen

Assistant:

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Städtische Kunstsammlungen Bonn / as a loan from the
Cultural Association of German Industries

Gallery Brusberg, Hannover

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Collection Fritz, Hohenlimburg

Karl-Ernst-Osthaus-Museum Hagen

Werner Knaupp, Nürnberg

Städtische Kunsthalle Recklinghausen

The artists represented in this exhibition and the owners
who have so generously lent from their collections have
our gratitude.

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John Anthony Thwaites, Grevenbroich

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It is not easy to make a selection, for such international exhibitions as the Venice Biennale, those in São Paulo and Paris, the documenta in Cassel or the Triennale in New Delhi, from the large amount of work being produced by artists in the German Federal Republic. One is faced by a variety of talents, many of them already mature and some of which have already earned an international reputation. Moreover these artists are not concentrated in one artistic capital. They are scattered over the whole of the Federal Republic, working either as isolated individuals or in loosely associated groups.

It is natural enough to find here a plurality of styles, just as in England, France, Yugoslavia or any other country where art is free to develop in its own way. They range from expressive abstraction and figuration, through the clear and concise forms of Optical and Minimal Art, to Kinetics, Happenings and Concepts. At the first Triennale in New Delhi sculptures and drawings by German artists were shown. This time, twenty works by seven German painters may be seen. Such a modest selection cannot hope to represent the situation as a whole. At most it indicates one or two of the stronger tendencies and shows the work of some of those who have become known outside the German frontiers.

Emil Schumacher's theme, as with many of his generation, is really the process of painting itself. It is the constant search for colours and materials, the attempt to dematerialise them and to intensify their power of expression. But Schumacher is not content with this. His gestures are sensitive, but they are full of vitality. They develop into psychograms with many meanings, out of which shadowy figures, faces and landscapes emerge like visions.

Horst Antes has only one theme, a figure. He paints this massive shape, vaguely resembling a human being, in a never-ending set of variations. The rhetorical forms and the grotesque proportions, the ceremonial yet threatening gestures, remind one of the demons and mythological figures of distant cultures.

Schumacher's brushwork is always expressive. That of Antes has grown more impersonal in later work. Peter Nagel is a contrast to both, in that he has avoided personal expression from the start. Nagel exhibits human situations with the objectivity almost of a camera. His favorite theme is children at their play, the strangeness of their movements and the odd shapes of their toys. The atmosphere of tension in these paintings is evoked by stressing the three-dimensionality of figures or of objects, against a huge, empty background. It is often stressed by the gestures of a screaming child, the sole emotional element in a world of frozen forms and planes.

In the work, too, of Paul Wunderlich the technical refinement and the passionless precision are what strike one first. He also uses photographs, made in his studio and under his direction, as a starting-point. Wunderlich's esthetic room-arrangements, in which attenuated female figures pose in boudoir chairs or lie on zebraskin-rugs, stress always the erotic element. These pictures fuse flowing curves and arabesques with more severe spatial constructions, often stressed by the use of structural lines. The surreal atmosphere, established by the shimmering palette, is worldly and elegant on the one hand, wierd and morbid on the other.

»Stretchovers« is the odd name Bernd Koberling has chosen for his landscape works. But with this name he

characterises his technique. This consists in the stretching of several more-or-less transparent sheets on top of one another. Each sheet carries elements of the painting, separated by these »glazes«. Koberling frees these landscape-elements, which he reconstructs from memory, from their burden of the accidental. He turns them into poetic nature-symbols floating in transparency.

Rupprecht Geiger's consistent theme is colour in itself. If he often uses elementary forms, circle or square, it is only as a frame for chromatic changes. The impersonal use of pigment with the paint-gun is a technique which corresponds to this. The result is a series of brilliant colour-projections, resembling posters or signals on the one hand, but with a powerful spiritual impact on the other. The contrast between warm and cold tone, the shift of colour- and light-values, provoke an optical reaction in ourselves which seems to set the picture-surface in vibration. Colour and light fuse and the pictures transform themselves, before our eyes, into imaginary cosmic space.

Günter Fruhtrunk also gives colour the first place in his paintings, which he calls »Colour-space Concretions«. But in his case everything is ordered in a rhythmically structured plane. This consists of colour-stripes, vertical, horizontal or diagonal, equal in colour-, but contrasted in their light-intensity. They are often accompanied by narrow but extremely active bands of colour. In this way, despite an impersonal style of painting and purist severity of form, movement, dynamics and vibration all arise: a synthesis of intuition and experience.

Thomas Grochowiak

Horst Antes

- 1 Three eyed figure with black vest, 1962–1965
oil on canvas, 120 x 94
Städt. Kunstsammlungen Bonn / as a loan from the
Cultural Association of German Industries
- 2 Portrait, 1966/67
oil on canvas, 92 x 82
Private Collection
- 3 Figure, ladder, tube, sphere, 1969/70
aquatint on canvas, 120 x 100

Günter Fruhtrunk

- 4 Red vibration, 1968
acryl on canvas, 164 x 166
- 5 Separating white, 1969
acryl on canvas, 150 x 127
- 6 2 red : 1 red, 1970
acryl on canvas, 150 x 152

Rupprecht Geiger

- 7 451/66, 1966
acryl on canvas, 95 x 100
- 8 529/68, 1968
acryl on canvas, 110 x 110
- 9 543/69, 1969
acryl on canvas, 90 x 100

Bernd Koberling

- 10 River flow II, 1968
synthetic resin paint on nettle, covered with plastic
film, 160 x 130
- 11 Kaitum-Kalixälv XI, 1969
synthetic resin paint on nettle, covered with plastic
film, 170 x 130
- 12 Kaitum-Kalixälv XIV, 1969
synthetic resin paint on nettle, covered with plastic
film, 160 x 130

Peter Nagel

- 13 Boy with ninepins, 1966
tempera on canvas, 60 x 60
- 14 Playground slide, 1968
tempera on canvas, 110 x 100
Coll. Rolf-Gunter Dienst, Baden-Baden
- 15 The spotted dog, 1968
tempera on canvas, 120 x 120
Coll. Werner Knaupp, Nürnberg

Emil Schumacher

- 16 Pilar, 1959/60
oil on canvas, 82 x 160
Karl-Ernst-Osthaus-Museum Hagen
- 17 Rofos, 1960
oil on canvas, 100 x 81
Städtische Kunsthalle Recklinghausen
- 18 Alf, 1962
oil on canvas, 120 x 96
Coll. Fritz, Hohenlimburg

Paul Wunderlich

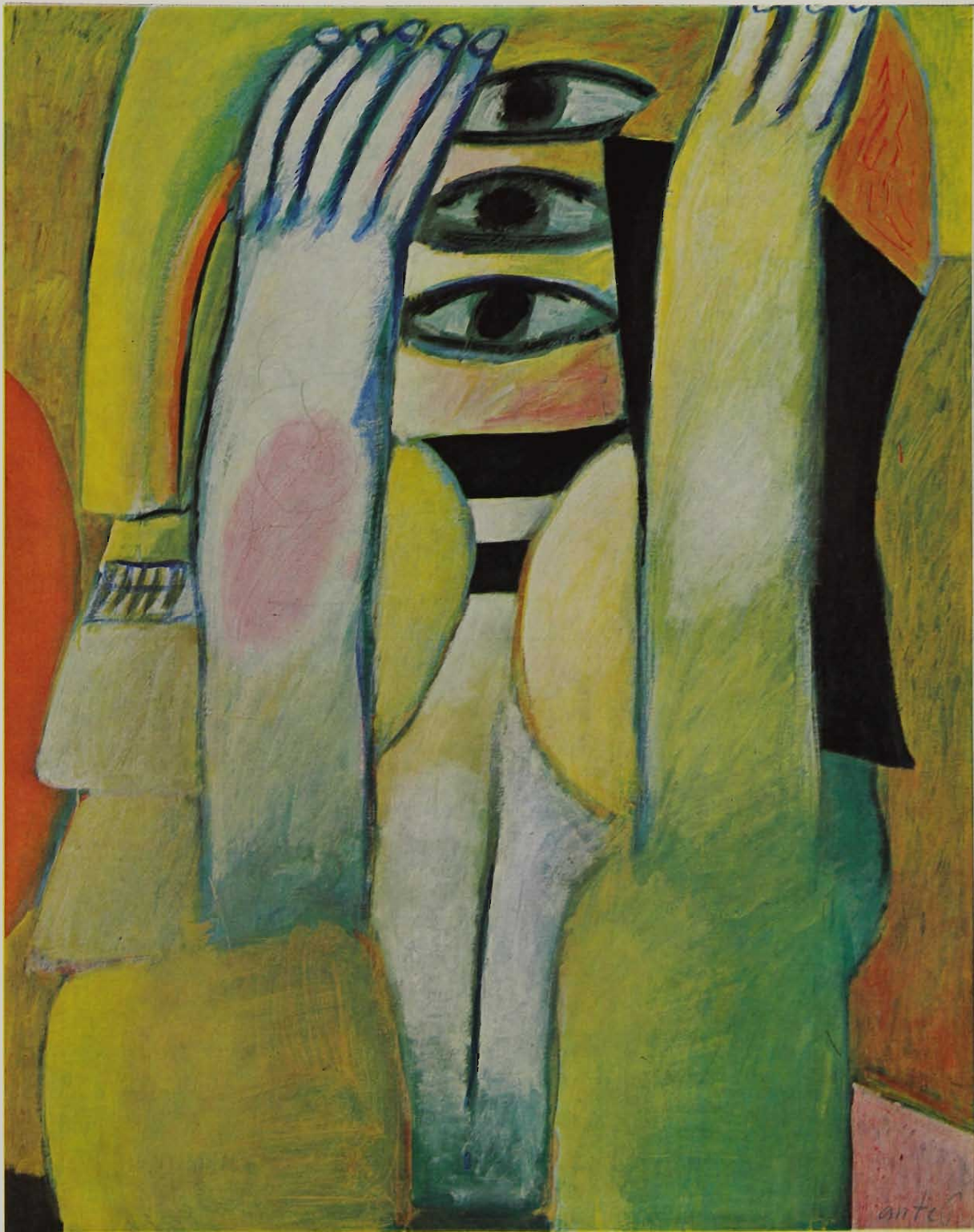
- 19 Interior III, 1967–1970
oil on canvas, 162 x 131
Gallery Brusberg, Hannover
- 20 Interior 70, 1969–1970
oil on canvas, 162 x 131
Gallery Brusberg, Hannover











1 Three eyed figure with black vest, 1962–1965



3 Figure, ladder, tube, sphere, 1969/70

Emil Schumacher

1912 born in Hagen, lives in Hagen. 1932–1935 studied at the School of Arts and Crafts in Dortmund; 1958–1960 Professor at the Academy of Fine Arts in Hamburg; since 1966 Professor at the Academy of Fine Arts in Karlsruhe; 1967–1968 visiting artist at the Minneapolis School of Art.

Honors Awards and Distinctions:

- 1948 City of Recklinghausen »junger westen« Award;
- 1956 Conrad von Soest Award, Münster;
- 1958 Karl-Ernst-Osthaus Award, Hagen;
- Guggenheim Award (National Section), New York;
- 1959 Award from Minister of Cultural Activities in Japan at the V. International Art Exhibition, Tokyo;
- Menzione d'Onore, XI. Premio Lissone;
- 1962 Premio Cardazzo, XXXI. Biennale of Venice;
- First prize silver medal, Bang Danh-Du Award, I. International Arts Exhibition, Saigon;
- 1963 Nordrhein-Westfalen State Award;
- 1965 2. Prize, VI. International Graphics Exhibition, Ljubljana;
- 1966 Prize of the Governor of Tokyo, 5th International Biennial Exhibition of Prints, Tokyo;
- since 1968 Member of the Academy of Arts, Berlin.

One Man Shows (among others):

- 1961 Kestner-Gesellschaft, Hannover;
- 1962 Westfälischer Kunstverein, Münster;
- 1963 VII. Biennale, São Paulo;
- 1967 Salle d'Honneur of the VI. International Graphics Exhibition, Moderna Galerija Ljubljana;
- 1968 Lefebvre Gallery New York.

Group Exhibitions (among others):

- 1958 XXIX. Biennale Venice;
- 1959 Documenta II, Kassel;
- V. Biennale São Paulo;
- »German Artists of Today«, itinerant exhibition of the Smithsonian Institute throughout the USA;
- 1962 XXXI. Biennale Venice;
- 1963 VII. Biennale São Paulo;
- 1964 Documenta III, Kassel;
- 1966 The 5th International Biennial Exhibition of Prints, National Museum of Modern Art, Tokyo;
- 1970 Triennale Pittsburgh.

Bibliography (among others):

Emil Schumacher in: »Wegzeichen im Unbekannten«, Heidelberg 1962; Albert Schulze Vellinghausen, Emil Schumacher in: »Junge Künstler 58/59«, Köln 1958; Erwin Sylvanus, Emil Schumacher, Recklinghausen 1959; Werner Haftmann, »Malerei im 20. Jahrhundert«, München 1962; Wolf Stubbe, »Graphik des 20. Jahrhunderts«, Berlin 1962; Bernard Dorival, »Les Peintres Celebres«, Paris 1964; Wieland Schmied, »Wegbereiter der modernen Kunst«, Hannover 1966; Friedrich Bayl, Emil Schumacher in: Kindlers Lexikon der Malerei, München 1968.

Horst Antes

1936 born in Heppenheim, lives in Wolfartsweier near Karlsruhe; 1957–1959 studied at the State Academy of Fine Arts in Karlsruhe under HAP Grieshaber; 1962–1963 lived in Rome and Florence; 1965–1970 Professor at the Academy of Fine Arts in Karlsruhe.

Honors Awards and Distinctions:

- 1959 City of Hannover Art Award;
- Pankofer-Prize of the German Youth Art Award, Baden-Baden;
- 1960 Scholarship from »Kulturkreis im Bundesverband der Deutschen Industrie« (Cultural Association of German Industries);
- 1961 City of Recklinghausen »junger westen« Award;
- Young Artists II. Biennale-Art Award, Paris;
- 1962 Scholarship to study at Villa Romana Florence;
- 1963 Scholarship to study at Villa Massimo Rome;
- 1964 Unesco-Prize of the XXXIII. Biennale Venice;
- 1966 Scholarship of the Aldegrevier-Gesellschaft Münster;
- 1968 Premio Marzotto, Europe-Prize, Valdagno.

One Man Shows (among others):

- 1960, 1963, 1965 Gallery Der Spiegel, Cologne;
- 1963/64 »III. Biennale des jeunes artistes« Musée d'Art Moderne, Paris; Städtisches Museum Ulm; Städtische Galerie, Munich; Freie Galerie, Berlin;
- 1965 and 1968 Gallery Stangl, Munich;
- 1967 and 1969 Lefebvre Gallery, New York;
- 1967, 1968 and 1970 Gimpel & Hanover Gallery, Zürich/London.

Group Exhibitions (among others):

- 1961, 1964 and 1970 Pittsburgh International Exhibition of Contemporary Painting and Sculpture, Museum of Art, Pittsburgh;
- 1962, 1964 and 1968 Premio Marzotto;
- 1964 and 1968 Documenta III and Documenta IV, Kassel;
- 1966 XXXIII. Biennale Venice;
- 1969 X. Biennale São Paulo.

Bibliography (among others):

Carl Linfert, Horst Antes in: »Junge Künstler 63/64«, Cologne 1963; Herbert Pée, Cat. »III. Biennale des jeunes artistes«, Musée d'Art Moderne, Paris and Städt. Museum Ulm, 1963/64; Carlo Huber, Cat. Horst Antes, Gimpel & Hanover Gallery, Zürich/London 1967/68; Dietrich Mahlow, in: »Premio Marzotto-Europa per la pittura«, Valdagno 1968; Rolf-Gunter Dienst, »Noch Kunst«, Düsseldorf 1970.

Peter Nagel

1941 born in Kiel, lives in Kiel. 1960–1965 studied at the Academy of Fine Art in Hamburg under Prof. Wienert, Kluth, Gecelli, Mavignier; 1965 founding of the art group ZEBRA; 1. art teacher exam; 1966 in London for purposes of study; 1967 2. art teacher exam.

Honors Awards and Distinctions:

- 1964 German Folk-Scholarship;
- 1968 Scholarship to study at Villa Massimo in Rome; German Federal Republic Award for painting at Florence »Premio Fiorino«;
- 1970 1. Prize at the International Triennale for Colored Graphics, Grenchen/Switzerland.

One Man Shows (among others):

- 1967 Landesmuseum Schloß Gottorf, Schleswig;
- 1969 Wilhelm-Morgner-Haus, Soest;
- 1970 Gallery Schmücking, Braunschweig;
- Gallery Defet, Nürnberg.

Group Exhibitions (among others):

- 1968–1970 Exhibitions of the art group »Zebra« in Recklinghausen and in 13 other art institutions;
- 1970 »Jetzt — Künste in Deutschland heute«, Kunsthalle Cologne;
- »Internationale Triennale für farbige Graphik«, Grenchen/Switzerland;
- »Internationale der Zeichnung«, Mathildenhöhe Darmstadt.

Bibliography (among others):

Rolf-Gunter Dienst, »Deutsche Kunst — eine neue Generation«, Cologne 1970; Cat. Peter Nagel, Gallery Defet, Nürnberg 1970.

Paul Wunderlich

born 1927 in Berlin, lives in Hamburg; 1947–1951 studied at the State Academy of Fine Arts in Hamburg under Willi Titze and Willem Grimm; 1951–1960 taught graphic arts at the State Academy of Fine Arts in Hamburg; 1960–1963 lived in Paris; since 1963 professor at the State Academy of Fine Arts in Hamburg.

Honors Awards and Distinctions:

- 1951 Award »Dankspende des deutschen Volkes«;
- 1955 Scholarship from »Kulturkreis im Bundesverband der Deutschen Industrie« (Cultural Association of German Industries);
- 1960 Kunstpreis der Jugend für Graphik, Mannheim (German Youth Art Award for Graphics);
- 1962 M.-S.-Collins-Award for Lithography;
- 1964 Japan Cultural Forum Award, Tokyo;
- 1967 Premio Marzotto for Painting (II. Prize).

One Man Shows (among others):

- 1966 Museum Bochum;
- Städtische Kunsthalle Mannheim;
- Kunstverein Düsseldorf;
- 1967 The Print-Club, Philadelphia/USA;
- Auckland-City-Art-Gallery, Auckland;
- 1968 Redfern Gallery, London;
- Gallery Brusberg, Hannover;
- 1970 Staempfli-Gallery, New York;
- Göteborgs Museum, Göteborg.

Group Exhibitions (among others):

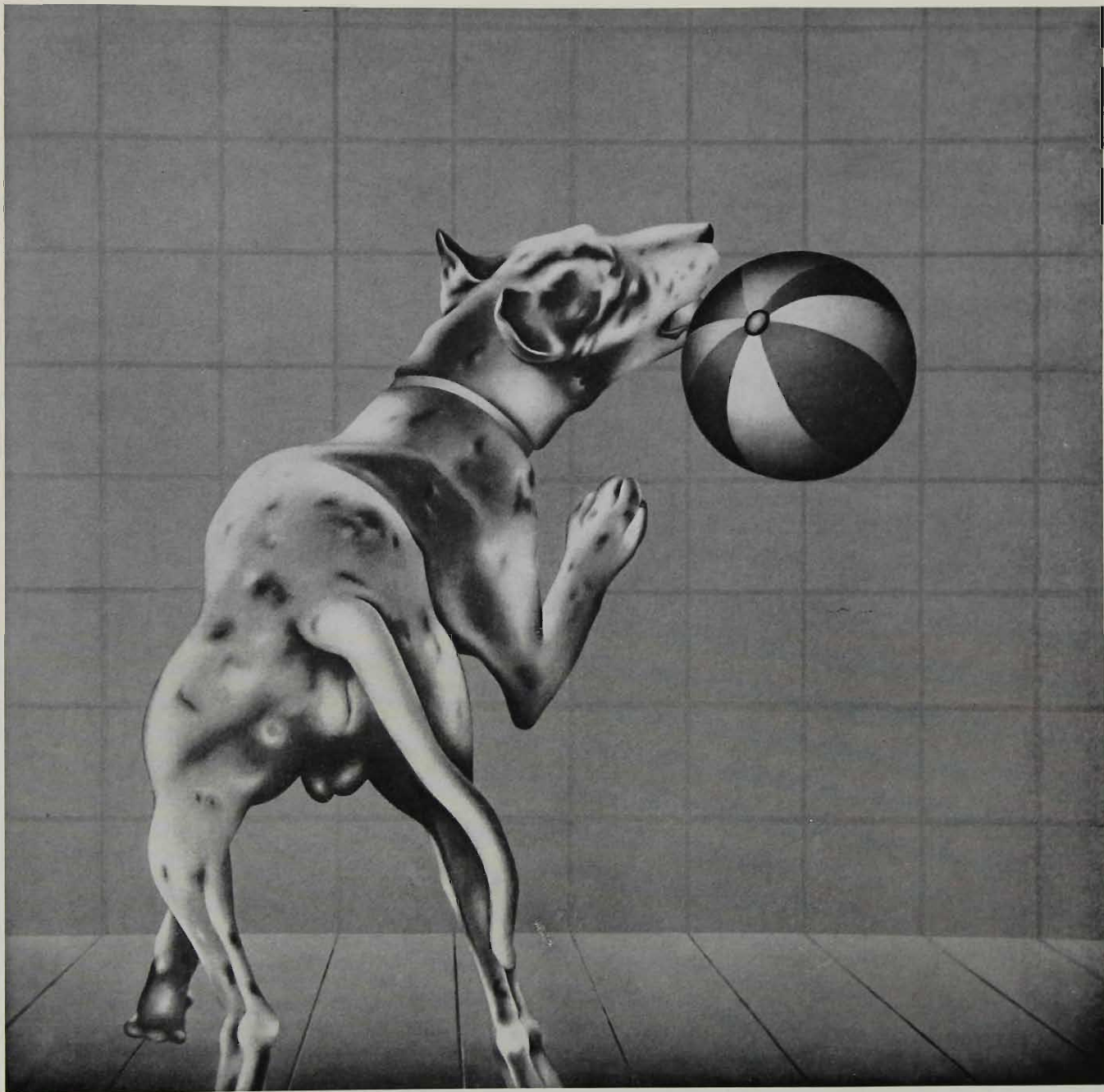
- 1964 Documenta III, Kassel;
- 1967 Premio-Marzotto-Exhibition, Mailand/Prag/Brüssel;
- »Kunst der Bundesrepublik Deutschland« in the ČSSR (Prag and other Czechoslovakian cities);
- 1968 Premio-Marzotto-Exhibition, Hamburg/London/Paris;
- German Art Today, Australia and Pakistan.

Bibliography (among others):

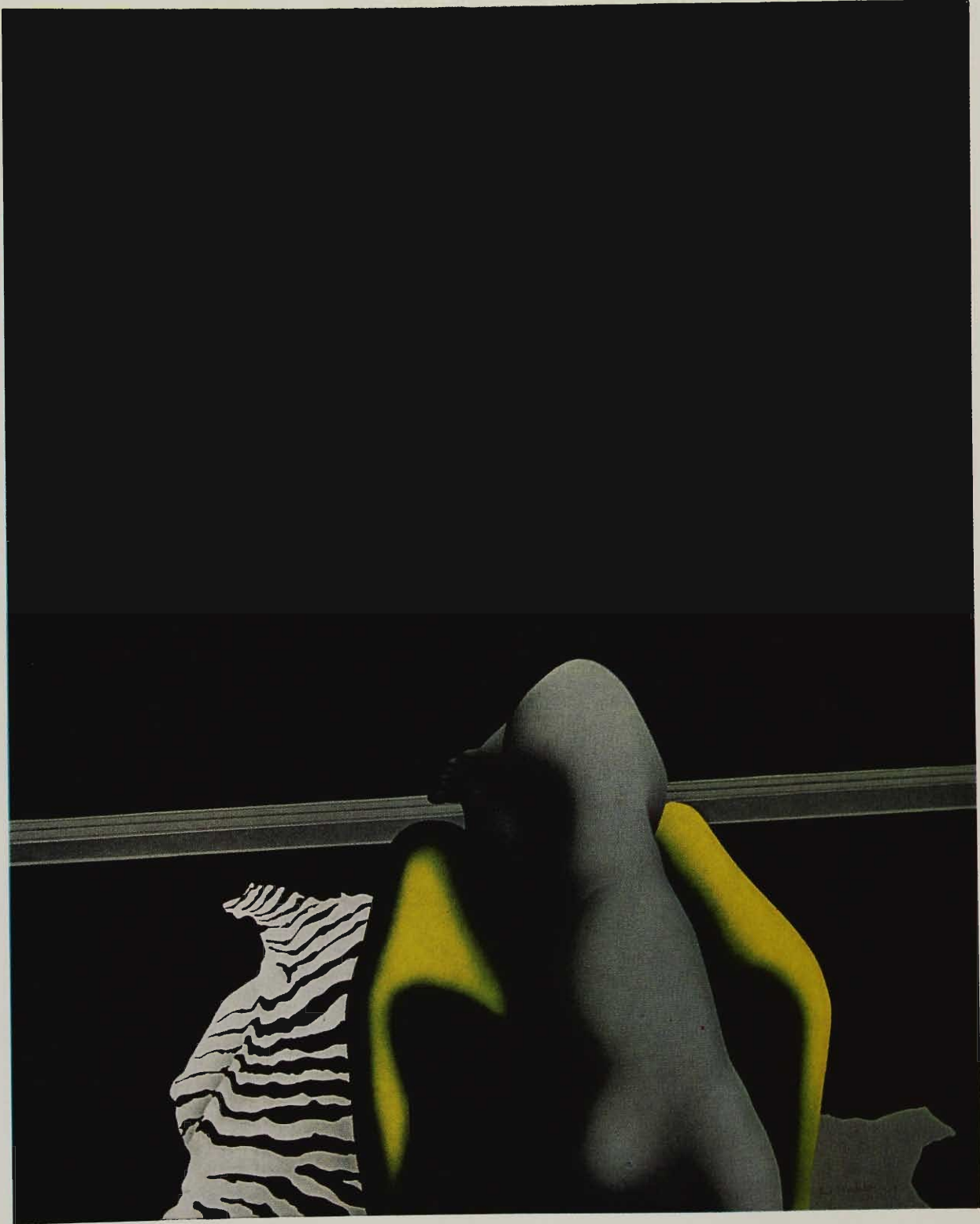
Paul Wunderlich, in: »Wegzeichen im Unbekannten«, Heidelberg 1962; Hanns Theodor Flemming, Paul Wunderlich, in: Junge Künstler 63/64, Cologne 1963; »Werkverzeichnis der Lithographien 1949–1965 — Paul Wunderlich«, Gallery Brusberg, Hannover 1966; »Werkverzeichnis der Lithographien 1967 — Paul Wunderlich«, Gallery Brusberg, Hannover 1968; Rolf-Gunter Dienst, »Deutsche Kunst — eine neue Generation«, Cologne 1970.

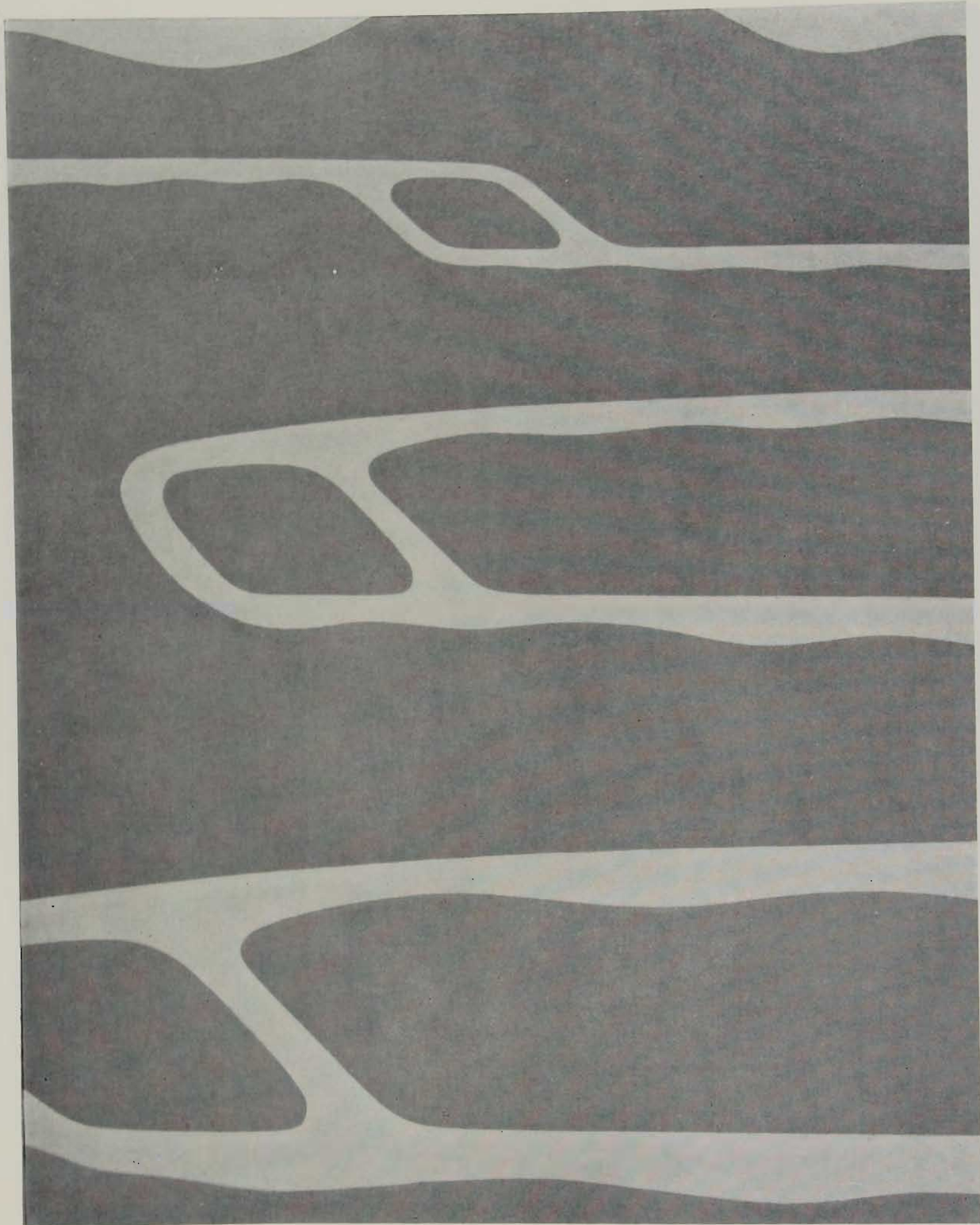




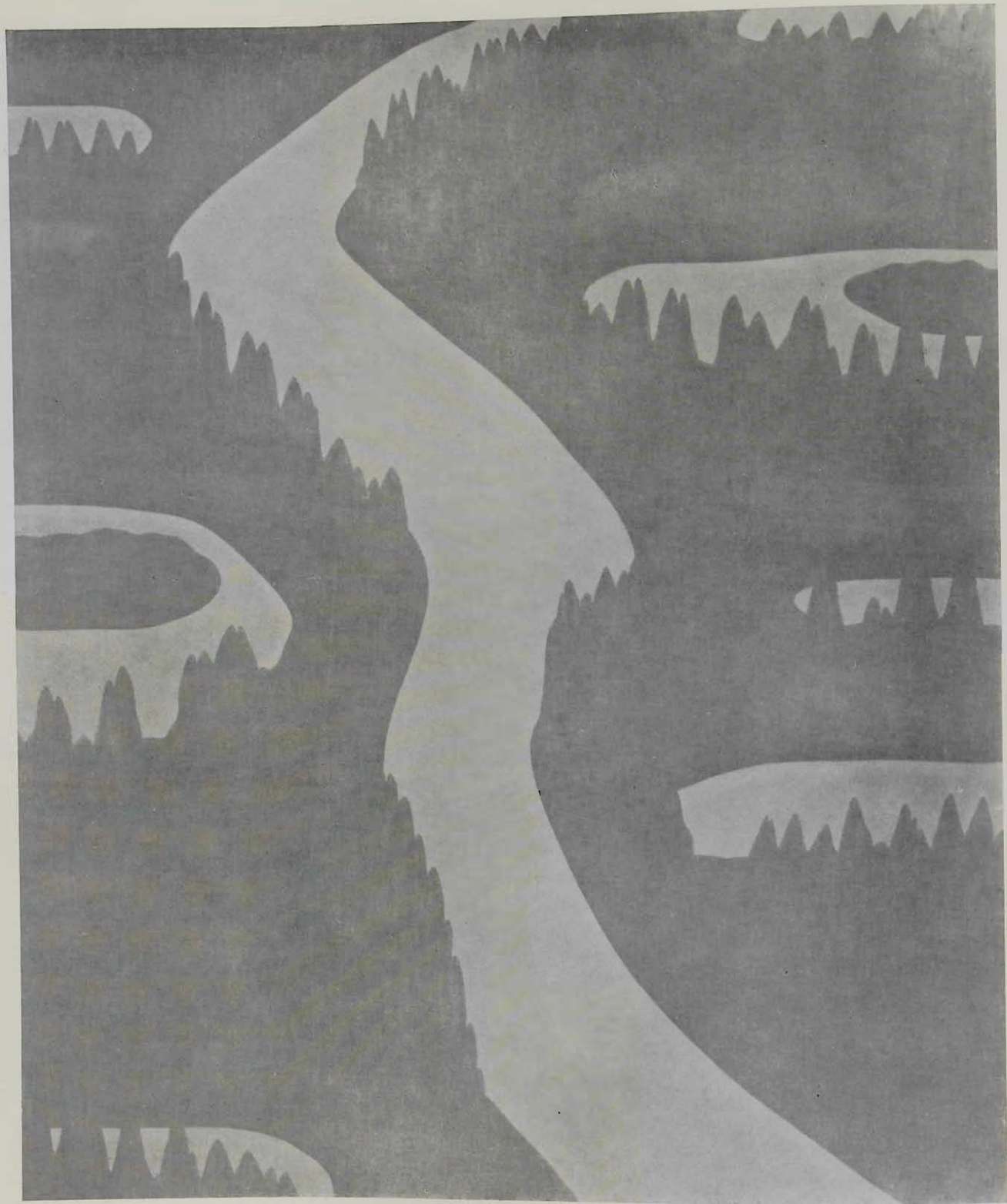












Bernd Koberling

1938 born in Berlin, lives in Cologne. 1958–1960 studied at the Academy of Fine Arts, Berlin; 1961–1963 lived in England; between 1958 and 1969 spend each summer in the Arctic Circle; 1970 moved to Cologne.

Honors Awards and Distinctions:

1969 Scholarship to study at Villa Massimo in Rome.

One Man Shows (among others):

1966 Gallery René Block, Berlin;
1968 Haus am Lützow-Platz, Berlin;
Modern Art Museum, Munich;
1969 Kunsthalle Baden-Baden

Group Exhibitions (among others):

1969 »Wilhelm-Morgner-Preis für experimentelle Kunst«, Soest;
»Berliner Maler«, Kopenhagen.

Bibliography (among others):

Christos M. Joachimides, Cat. Koberling, Haus am Lützow-Platz, Berlin; Rolf-Gunter Dienst, »Deutsche Kunst — eine neue Generation«, Cologne 1970.

Rupprecht Geiger

1908 born in Munich, lives in Düsseldorf. 1924–1932 studied Architecture at the Kunstgewerbeschule and Staatsbauschule Munich (School of Arts and Crafts and at the State School of Architecture); 1929 travelled to Paris and Italy; 1933–1939 active as architect; 1945–1949 studied painting personally; 1949 Member of the Art-Group »Zen 49« (with Baumeister, Fietz, Meier-Denninghoff, Thieler, Winter); 1949–1962 active as architect and painter.

Honors Awards and Distinction:

1951 Domnick-Award;
1958 International Triennale Award for Colored Graphics, Grenchen/Switzerland;
1968 Burda-Award, Munich.

One Man Shows (among others):

1953 Gallery Der Spiegel, Cologne;
1958 Gallery Schmela, Düsseldorf;
1967 Kestner-Gesellschaft Hannover;
Kunsthalle Düsseldorf.

Group Exhibitions (among others):

1959 V. Biennale São Paulo; Documenta II, Kassel;
1962/63 Premio Marzotto, Paris/London/Mailand;
1964 Documenta III, Kassel;
1968 Documenta IV, Kassel.

Bibliography (among others):

Werner Haftmann, »Malerei im 20. Jahrhundert«, Munich 1954; Rolf-Gunter Dienst, »Noch Kunst«, Düsseldorf 1970; Rolf-Gunter Dienst, »Deutsche Kunst — eine neue Generation«, Cologne 1970; John Anthony Thwaites, »Der doppelte Maßstab«, Egoist-Verlag, Frankfurt.

Günter Fruhtrunk

1923 born in Munich, lives in Paris and Munich. 1940–1941 studied architecture; 1945–1950 student of William Straube; 1952 worked with Fernand Leger in his studio; 1954 moved to Paris; 1955 worked in the studio of Jean Arp; 1967 Professor at the Academy of Fine Arts in Munich.

Honors Awards and Distinctions:

- 1954 Baden-Württemberg State Award and French Government Award;
- 1961 Jean-Arp-Award, Cologne;
- 1966 Silver Medal from »Kulturkreis im Bundesverband der deutschen Industrie« (Cultural Association of German Industries);
Europe-Prize, Ostende 1966;
- 1967 2. Burda-Prize, Munich.

One Man Shows (among others):

- 1963 Museum am Ostwall, Dortmund;
- 1965 Gallery Charles Garibaldi, Marseille;
Gallery Der Spiegel, Cologne;
- 1969 Kestner-Gesellschaft Hannover;
Kunsthalle Mannheim;
Overbeck-Gesellschaft Lübeck (with Girke and Pfahler);
- 1970 Musée d'Art Moderne de la Ville de Paris.

Group Exhibitions (among others):

- 1965 »The Responsive Eye«, Museum of Modern Art, New York / City Art Museum of St. Louis / Seattle Museum / The Pasadena Art Museum / The Baltimore Museum of Art;
- 1968 Documenta IV, Kassel;
XXXIV. Biennale Venice;
»Akademie 68«, Academy of Arts, Berlin;
- 1969 »1. Biennale Nürnberg«.

Bibliography (among others):

Jürgen Wißmann, Cat. Fruhtrunk, Gallery Heseler, Munich 1967; Wieland Schmied, Cat. Fruhtrunk / Girke / Pfahler, Kestner-Gesellschaft Hannover, 1969; Rolf-Gunter Dienst, Deutsche Kunst – eine neue Generation, Cologne 1970.

