

NINO MIER
GALLERY

GEORG KARL PFAHLER

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German artist Georg Karl Pfahler (1926-2002) was born in Weissenberg, Germany. Coming of age in Post-War Germany and culling from the vocabularies of Pop Art and the Bauhaus aesthetic, Pfahler is best-known for his rigorous focus on the relationship between shape, space and color. Many consider Pfahler to be the first German artist to work both solely in series and on a large scale, and by 1962, Pfahler was elevated as the sole representative of Hard Edge Painting in Germany.

Pfahler graduated from the Kunstakademie Stuttgart in 1954 where he studied under Willi Baumeister. Initially interested in sculpture as his field of study, Pfahler was soon encouraged by Baumeister to study painting. Much of Pfahler's early work is reminiscent of Baumeister's playful, abstract paintings, which were heavily influenced by the works of Paul Klee and Fernand Léger. It was not until 1958 when Pfahler developed his mature body of work with his first series titled *Formativ*. This series, which consists of 55 paintings, marked his emancipation as a painter, especially from the influence of Baumeister. However, it was not until 1962 that Pfahler began incorporating his signature block-like forms and crisply demarcated color surfaces, which epitomize his subsequent series, including *Tex*, *West-Ost-Transit*, *Espan*, *Leda*, *Fra Firenze* and *Floridella*.

Pfahler's unique approach to Hard Edge painting favors a confrontational mode characterized by bold, opaque acrylic brushwork. This approach was at odds with a contemporaneous interest in creating Color Field works which — while also interested in shape, space, and color — ultimately aimed to enwrap the viewer in transcendent aesthetic experience. Indeed, Pfahler's artistic practice was always imbued with a sense of social and political duty, aimed at wresting such forays into abstraction from an "art for art's sake" mentality. What was ultimately at stake for Pfahler was a sense of the real, understood within his practice as the irreducible interactions of spatialized color.

In 1965, Pfahler finally receives international recognition when his work is selected for inclusion in the group show, *Signale*, which took place in Basel, Switzerland. For the first time, Pfahler is shown alongside his American contemporaries, which included Al Held, Ellsworth Kelly, Kenneth Noland, Leon Polk-Smith and Jules Olitski. Impressed by his work, Barnett Newman curates Pfahler's first show in the United States, which opened in 1966 at the cutting-edge Fischbach Gallery on New York's Upper East Side. It is rumored that Newman encouraged Pfahler to work on a larger scale—apartments in Germany were quite small at the time, unlike the big lofts where many New York City artists resided.

Continuing to garner attention on the international stage, Pfahler was selected to represent Germany at the prestigious Venice Biennale in 1970, alongside Günther Uecker and Heinz Mack. In 1981, Pfahler again represented Germany at the São Paulo Biennial, the second oldest biennial after Venice. Pfahler enjoyed considerable success up until the Neo-Expressionist movement based around Georg Baselitz, Sigmar Polke and Gerhard Richter began to take hold in Germany in the late 1980s. Despite the popularity of Neo-Expressionism, Pfahler continued to experiment with the constraints and boundaries of hard-edged painting until his death at the age of 76. Today, his work



is found in the permanent collection of many prestigious institutions, including the Daimler Contemporary, Berlin; Neue National Galerie, Berlin; Kunstmuseum Stuttgart and the Museum of Modern Art, New York, among others.

Georg Karl Pfahler (b. 1926, Emetzheim, Germany; d. 2002) studied at the Kunstakademie Stuttgart under Willi Baumeister. His work was exhibited in a major retrospective at Kunstsammlungen Chemnitz, Chemnitz, Germany (2001), which travelled to Von Der Heydt-Museum, Wuppertal, Germany (2002). Other important exhibitions include the Staatsgalerie Stuttgart, Stuttgart, Germany (1990); National Gallery of Art, Warsaw, Poland (1988); Kunsthalle Mannheim, Mannheim, Germany (1985); and Kunsthaus Zug, Zug, Switzerland (1979). The artist represented Germany at the Venice Biennale in 1970 and at the São Paulo Biennale in 1981. Pfahler's work is collected by institutions such as Stadel Museum, Frankfurt, Germany; Neue Nationalgalerie, Berlin, Germany; Kunstmuseum Stuttgart, Stuttgart, Germany; Staatliche Kunstsammlungen Chemnitz, Chemnitz, Germany; Bundestag, Berlin, Germany; Kunsthalle Nürnberg, Nürnberg, Germany; Staatsgalerie Stuttgart, Stuttgart, Germany; Folkswang Museum, Essen, Germany and Kunsthalle Karlsruhe, Karlsruhe, Germany.



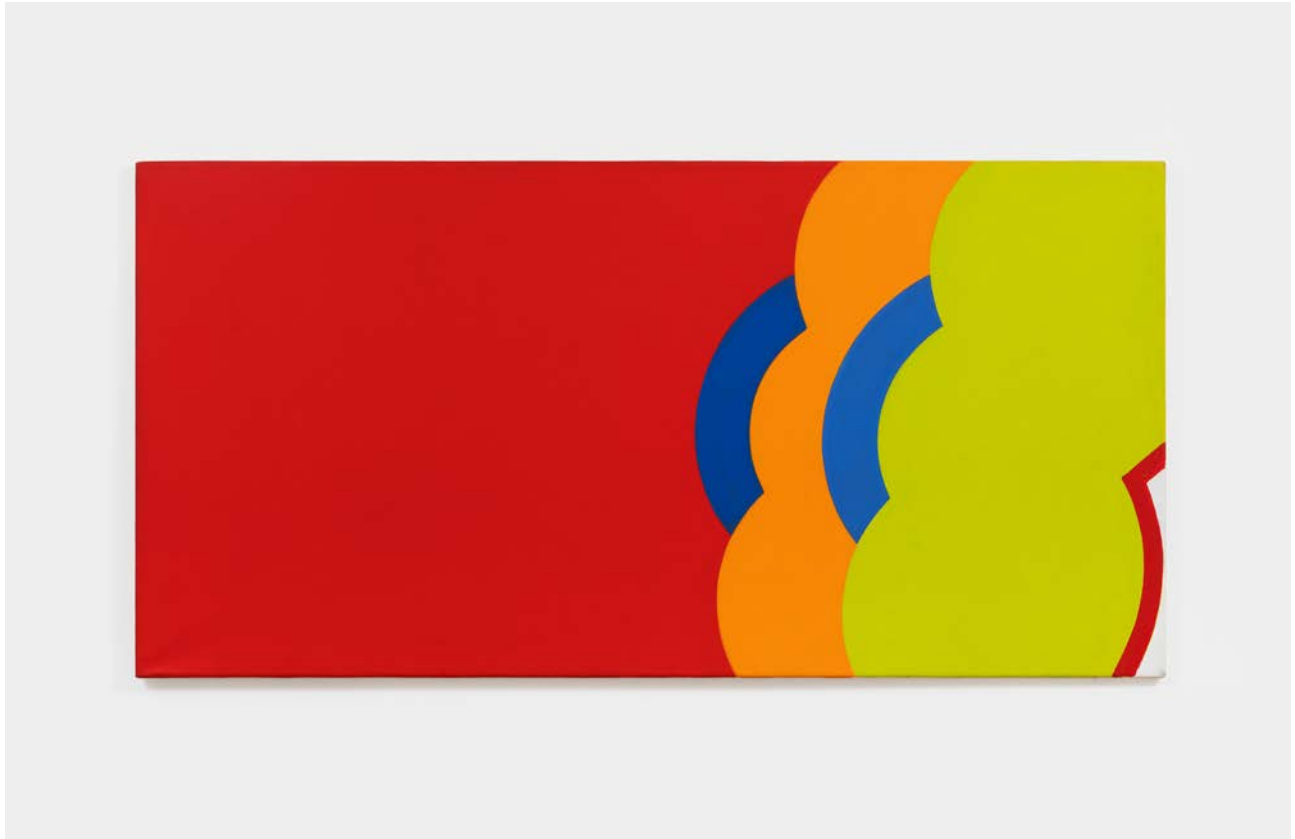
SELECTED WORKS



Georg Karl Pfahler
Drei-R-TEX, 1966
Acrylic on canvas
33 1/2 x 39 3/8 in
85 x 100 cm
(GKA20.004)



Georg Karl Pfahler
B/G Tex I, 1967
Acrylic on canvas
27 1/2 x 47 1/4 in
70 x 120 cm
(GKA20.005)



Georg Karl Pfahler
Naurus Tex, 1968
Acrylic on canvas
39 3/8 x 78 3/4 in
100 x 200 cm
(GKA20.007)



Georg Karl Pfahler
S-RRB II, 1965-1966
Acrylic on canvas
63 x 63 in
160 x 160 cm
(GKA21.003)



Georg Karl Pfahler
Espan Nr. 48, 1981
Acrylic on canvas
78 3/4 x 78 3/4 x 2 in
200 x 200 x 5 cm
(GKA21.005)



Georg Karl Pfahler
S-GO/B, 1967
Acrylic on canvas
43 1/4 x 45 1/4 x 2 in
110 x 115 x 5 cm
(GKA21.007)



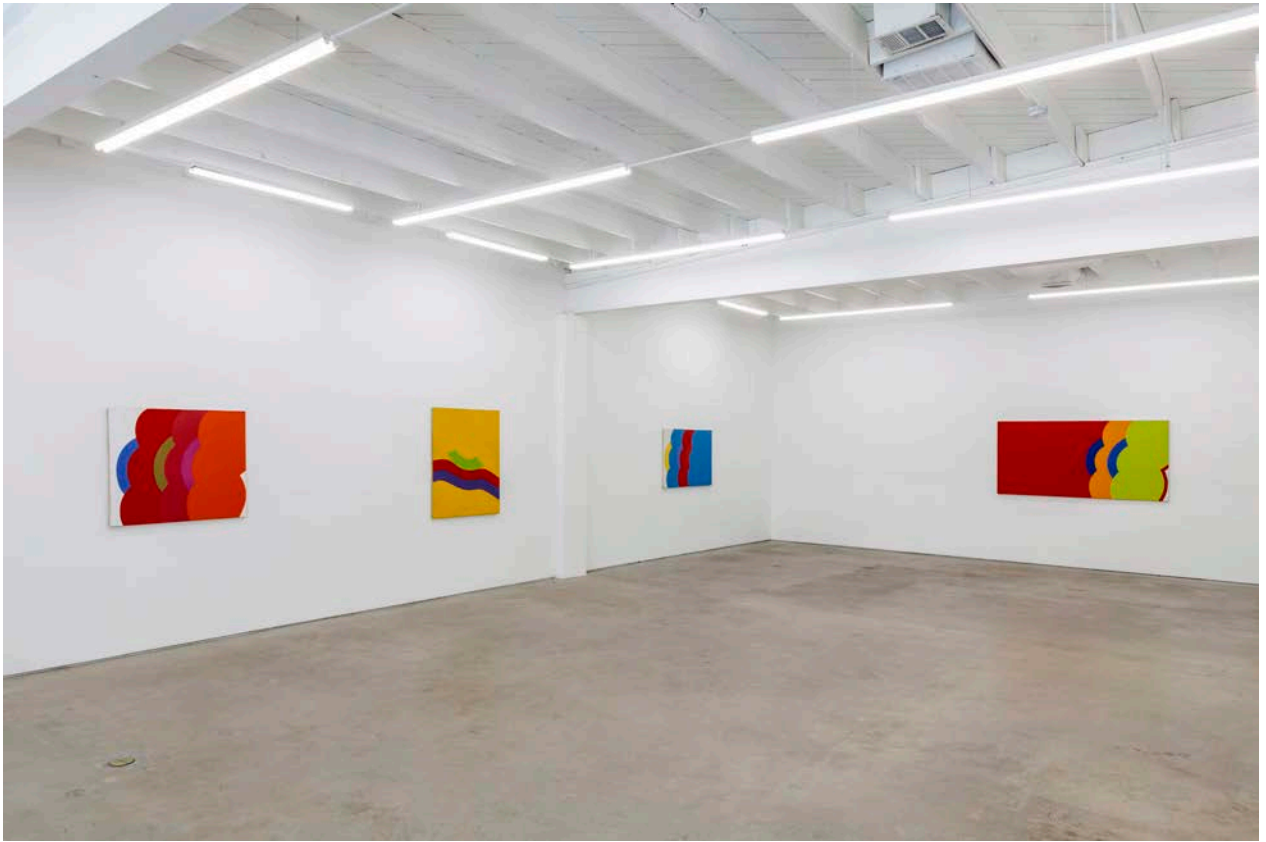
Georg Karl Pfahler
Kleiner Feda, 1984
Acrylic on canvas
47 1/4 x 47 1/4 x 2 in
120 x 120 x 5 cm
(GKA21.009)



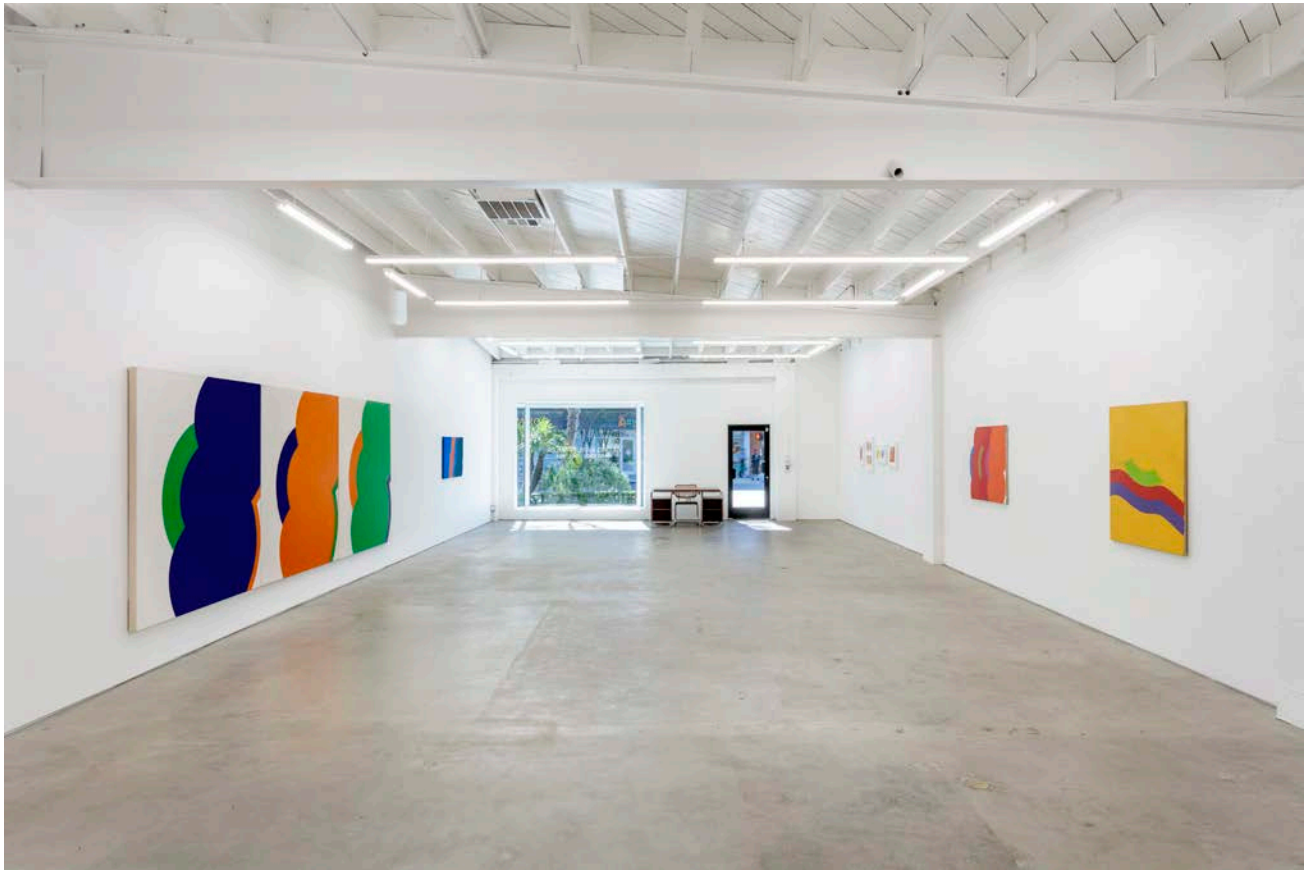
Georg Karl Pfahler
Metro Orbit, 1963-1968
Mixed technique on canvas
35 3/8 x 33 1/2 in
90 x 85 cm
(GKA21.011)



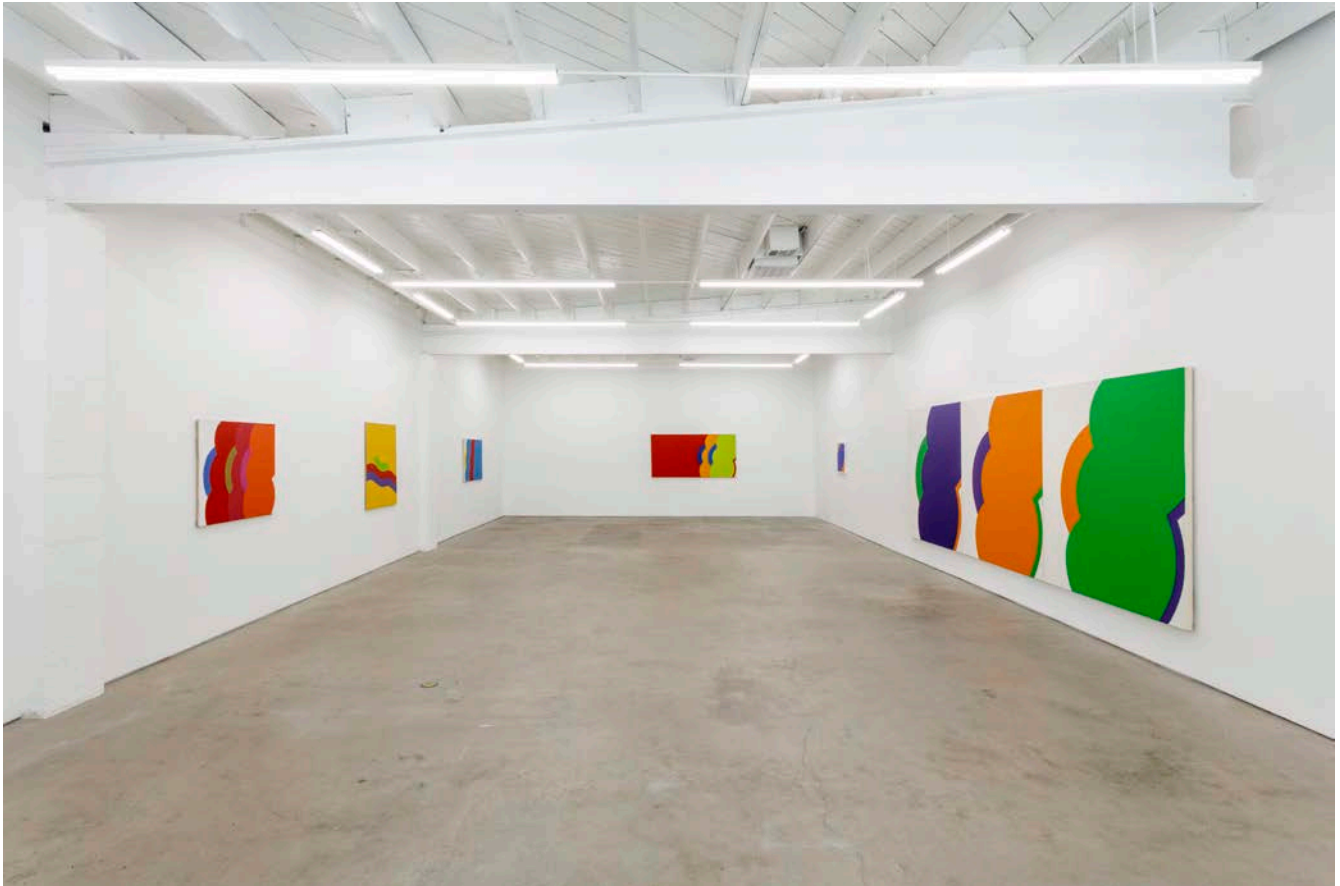
INSTALLATION VIEWS



Installation view of Georg Karl Pfahler's
HARD EDGE | 1963-1984
(February 18 - March 19 2022)
Nino Mier Los Angeles, CA



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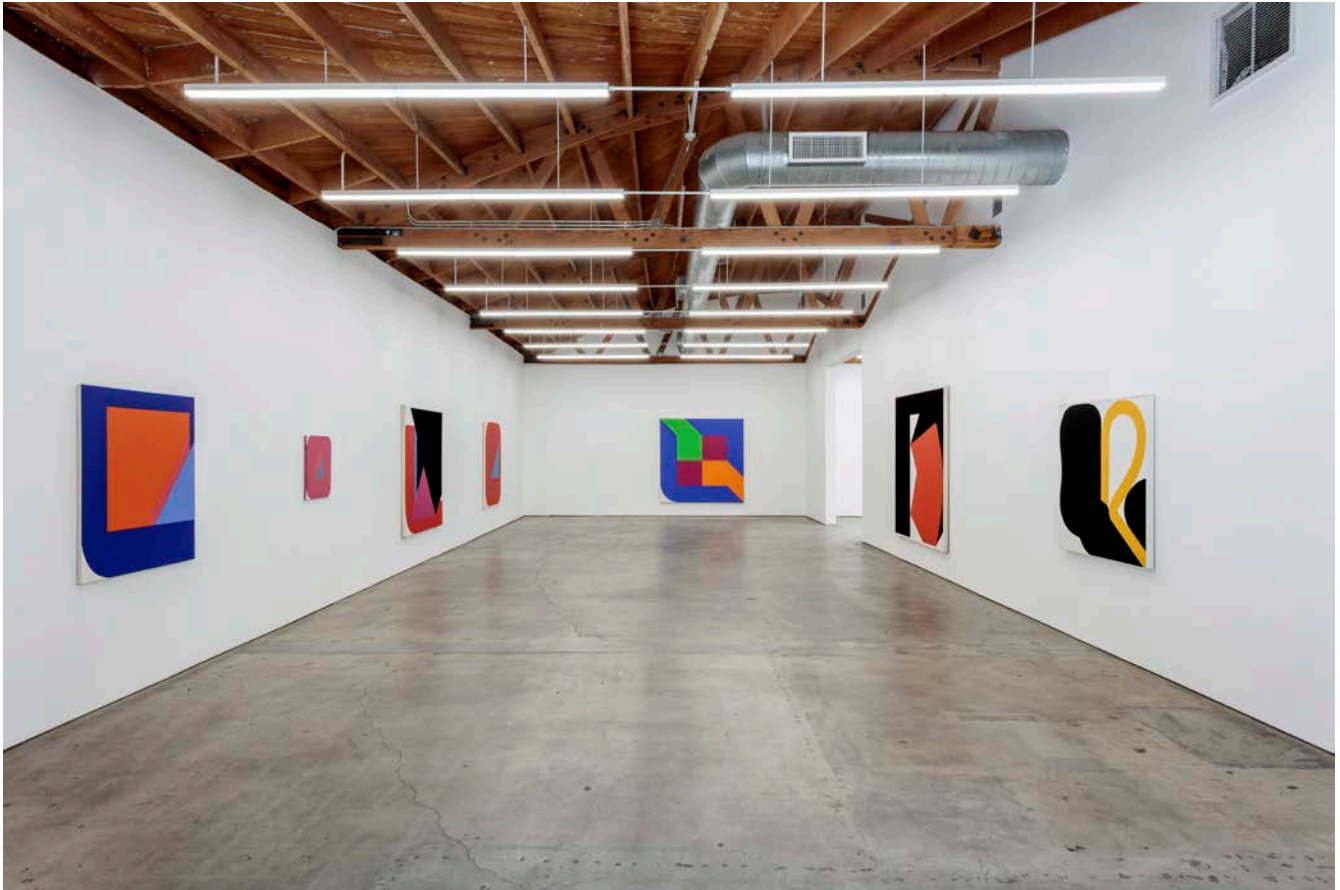
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PRESS

HYPEBEAST

December 2021

Simon Lee Gallery Presents a Retrospective Exhibition on Georg Karl Pfahler

By Shawn Ghassemitari



Georg Karl Pfahler was a painter who created abstract compositions that investigate the relationship between color, shape and space. As a retrospective exhibition on the often-overlooked German artist, Hong Kong's Simon Lee Gallery is showcasing a series of his work made between 1965 and 1975.

Pfahler was one of the first hard-edge painters in Europe and took inspiration from the European tradition of Art Informel. Similar to Josef Albers and John McLaughlin across the Atlantic, Pfahler went down his own path by creating action paintings within paintings, where vibrant colors compete against one another for compositional dominance. Orbit I and Metro BB II demonstrate the artist's ability to balance this tension subtly through rounded edges that counteract the hard contours of the coinciding shapes.

Though abstracted on first glance, his shapes were often inspired by real-world events, such as the assassination of U.S. President John F. Kennedy. Pfahler kept his forms as simplified as possible to allow the viewer to ascribe their own personal meaning. The exhibition is on view at Simon Lee Hong Kong until January 22.

PATRON
ART / CULTURE / DESIGN

April 2020

The Estate of Georg Karl Pfahler at Nino Mier

By Nancy Cohen Israel



Georg Karl Pfahler will have his debut exhibition in Texas at the Dallas Art Fair, October 1-4. Though he passed away in 2002 at the age of 76, his work is as crisp and vibrant today as when it was created decades ago. This one-person exhibition will be the focus of Nino Mier Gallery's program at this year's fair.

"Pfahler was quite productive throughout his career, and as one of the few proponents of color field painting in Europe, there was significant interest in his work during his lifetime, particularly at the peak of his career from the early 1960s to the mid-1980s," says Nino Mier, whose galleries in Los Angeles and Cologne represent the artist's estate.

Pfahler was among a group of artists whose work became part of the effort to reweave the cultural fabric between Germany and the United States after World War II. Mier explains that Pfahler's then-gallerist, Hans-Jürgen Müller, was among the earliest to promote the work of American artists after the war. "As a result," Mier adds, "several of his artists exhibited in the US as part of an informal reciprocal cultural exchange meant to build bridges through art after a protracted and bitter global conflict."

Throughout the 1960s, Pfahler's reputation continued to grow as his work was being exhibited in museums and galleries on both sides of the Atlantic. "It is important to remember the context in which Pfahler's works were created in the early 1960s, at a time before modern technology such as the internet and social media existed. Even color photography and transatlantic travel weren't readily accessible," Mier explains.



Color field painting developed with different objectives on the opposite sides of the Atlantic. For some American artists, it represented an opportunity to re-envision the world reborn after years of war. For others, it offered a purely formalist approach to painting. Overseas, Mier says, “In post-war Germany especially, there was an outpouring of creativity after the stringent censorship of the Nazi dictatorship was lifted. All of a sudden, artistic styles that had previously been outlawed or disparaged were finally allowed to flourish again, including Pfahler’s colorful abstractions.” The Kennedy assassination also played a key role in Mier’s decision to bring Pfahler’s work to Dallas. While it is a chapter that locals would like to see fade into the distant past, in the 1960s, it informed how the world viewed the city. “Like many people around the world, Pfahler was deeply moved by the assassination of John F. Kennedy,” he says. In response, Pfahler began his seminal series, *Tex*, in 1962. Named explicitly in reference to this tragedy, he continued to work on it over the next 12 years. “Early versions of the series are even named Dallas-Tex,” Mier adds.

“The estate still holds a representative portion of works across all mediums, from painting to gouache, drawings, sculptures, and architectural models.” For Dallas viewers, this will present a unique opportunity to become part of an international set of collectors through whom Pfahler’s legacy continues to live.

artnet

May 2014

The Hard Edge Painter the Market Forgot

By Hendrik Hansson



Currently on view at Berlin's Galerie Crone, 25 canvasses by Germany's only Hard-Edge artist, the late Georg Karl Pfahler dazzle. The exhibition marks the first time Pfahler's Tex series has been exhibited separately from other works. Painted between 1962 and 1974, the works were sourced from several private collections as well as the artist's estate.

As opposed to the more angular, square forms prominent in much of the rest of Pfahler's oeuvre, the Tex series is characterized by rounded forms. The use of rounded shapes softens the relationship between the hard edges and intense color and offers the viewer a much more congruent visual experience compared to many other works painted by the artist. When viewing *Nocturn Tex* (1964-1970), the eye glides gently over the canvas. Complementary colors and the sparse use of white contribute to the harmonious feel and allow interrelations of Pfahler's chosen hues to come to the fore.

Despite the non-representational subject matter in Pfahler's art, his works are not void of political and social influences. The early Tex paintings materialized shortly after the assassination of John F. Kennedy, an event which greatly occupied Pfahler. The name Tex is derived from Texas, the place of the American president's assassination. The rounded forms can therefore be interpreted as a visual representation of the consequences or ramifications of world changing or life-changing events, the shapes are deliberately ambiguous so that the interpretation remains unique and personal to the viewer. *Uni Tex* (1963-1965), the earliest Tex painting shows a red orb penetrating the contrasting blue shape beside it, indicative of the bullet that penetrated Kennedy's head. The red bow on the opposite

side, illustrates the effect of the assassination. As time progressed the shapes in late works in the Tex series became looser and more rounded, Drei Tex GOB, 1970 illustrates how the paintings became more minimalistic and simplified.

Born in 1926, Pfahler studied at the Kunstakademie Stuttgart under Willi Baumeister, graduating in 1954. Although his teacher significantly influenced Pfahler's early work, experimentation with different techniques including ink drawing and collage led to the gradual simplification of his paintings. In 1962 early signs of block-like forms on crisp backgrounds emerged on Pfahler's canvasses. Eventually he further reduced his style to focus primarily on shapes as a means to explore interrelations between colors.

In the 1960's and 1970's Pfahler enjoyed considerable success. His paintings were exhibited domestically and internationally to great critical acclaim: among them, Signale, in Basel in 1965 and Formen der Farbe in 1967 in Amsterdam, Stuttgart, and Bern cemented his place on the world stage. Pfahler was invited to represent Germany at the 1970 Venice Biennial alongside Heinz Mack and Günther Uecker. The trio went on to show at the São Paulo Biennial in 1981.

Yet all too soon thereafter, the art world's attention shifted focus. As the neo-expressionist movement based around Baselitz, Polke and Richter began to take hold in Germany in the late 1980s and 1990s, Pfahler's popularity slowly began to wane. Recently, his contemporaries from the Zero Group have experienced major market resurgences. However, twelve years after his death, Pfahler remains relatively unknown, under-appreciated and undervalued.

Pfahler's dogged pursuit of the hard-edge style in opposition to the prevalent trends that dominated the visual arts during his lifetime make him one of the most unique German artists of the last half century. His work remained steadfastly focused on the interplay of space, shape and color. At the same time, the work contains traces of pop and minimal art, unifying two of the most prevalent styles of the 1960s. Turo Tex (1966), for example, contains all these characteristics, the minimalistic shapes combined with different shades of pink, red and blue arranged in a flat, two-dimensional manner.

For its dynamism, Pfahler's work remains more relevant and, indeed, perhaps even more contemporary than much of the art being shown and hyped today. The political and social critique located within the paintings has staying-power. It's a fact that is picking up curatorial attention as well. In the past year, new works have been purchased by Frankfurt's Städel Museum and Berlin's Nationalgalerie (currently exhibited at the Neue Nationalgalerie), among other institutions. Simply put: Pfahler's return to prominence is long overdue.

The New York Times

July 2012

UNLIKELY ART HUB HONED BY ENTHUSIASM

By Elizabeth Zach

The 40-ton bronze bust of Karl Marx, built in 1971, still looks on to a major thoroughfare in this east German city, which was once called Karl-Marx-City. In the 19th century, Chemnitz bore another moniker, the Manchester of Saxony, reflecting the factory smokestacks across the horizon. Today, bleak concrete apartment houses border treeless boulevards, remnants of socialist urban planning.

None of this deterred Ingrid Mössinger when she arrived in 1996. A former curator in Wiesbaden and Frankfurt and at the Biennale of Sydney, Ms. Mössinger was hired to direct the Museum am Theaterplatz, which has an eclectic collection of 70,000 paintings, graphics, textiles and sculptures, as well a large collection of work from the Chemnitz native and Expressionist painter Karl-Schmidt Rottluff. Built in 1909 in the stately Wilhelminian style, the museum faces the city's equally distinguished opera house.

"What I saw in Chemnitz demonstrated to me that people must have wanted to live here," said Ms. Mössinger, "and for them, art and music were important."

Since her arrival, Ms. Mössinger has been appointed to direct three more museums in Chemnitz, including the Museum Gunzenhauser, which contains a vast trove of Otto Dix paintings and other works of so-called "degenerate art" once outlawed by the National Socialists leading up to World War II.

The museums are an astonishing achievement for this city of 240,000, particularly when one considers that more than 20 percent of the city's residents have moved elsewhere since 1990.

Dr. Stephan Scholz, president of the Society of Friends of the Kunstsammlungen Chemnitz, the city's collection of four museums, can remember interviewing Ms. Mössinger for the museum directorship. "She saw potential," he recalled, "where few others did."

Ms. Mössinger has a penchant for vibrant dress suits and fire-engine-red lipstick, both in apparent contrast to the city's mostly drab façades. She exudes an immediate affection for her adopted home.

"It is the purest architecture museum, with the largest, most cohesive Art Nouveau district in Germany," she said.

Elegant Art Nouveau villas, spared during Allied bombing in 1945, still grace Chemnitz's hilly Kassberg district. Before the world wars, Chemnitz had an admirable symbiosis between art-loving textile industry titans and painters. There were salons and cafes, and artists and designers such as Henry Van de Velde, Otto Dix and, at one point, Edvard Munch all gravitated to the city, in part to take advantage of benefactor largesse.

At a time of constrained municipal budgets across the Continent and much of the world, Ms. Mössinger's artistic coups over the past 15 years have prompted admiration, if not bewilderment.



In 2007, she engineered the world's first-ever exhibition of Bob Dylan's sketches and paintings. The international press lauded the show at the Museum am Theaterplatz, and it has since opened in Copenhagen, London and New York. Observers marveled at Ms. Mössinger's chutzpah at tracking down Mr. Dylan and persuading him to exhibit his work in Chemnitz.

"I believe he was just waiting to be asked," she said. "I had no idea how famous he is. I listen to opera."

It wasn't until she came across a coffee table book of Mr. Dylan's sketches while browsing a bookstore in New York City that she bought 50 of his CDs.

"I recognized this strong connection between his lyrics and his drawing and it was obvious to me that this was something unique. That's when I decided to approach him," she said, adding: "I have very good intuition."

There was the Pablo Picasso exhibition, also at the Museum am Theaterplatz, in 2002 and 2003, in which a collection of 215 portraits of women drew an estimated 100,000 visitors. Other high-caliber exhibitions at the Theaterplatz have featured Renoir, Munch, Chagall and Cranach.

These shows came on the heels of another milestone when, in 2001, Ms. Mössinger worked with city leaders to have the Esche Villa, designed by Henry van de Velde and built in 1903, restored as a museum of Art Nouveau design and furnishings.

The Schlossberg Museum, in a 12th-century Benedictine monastery exhibiting Gothic art and sculpture, fell under her direction in 2005.

Off of a busy tram juncture sits the fourth and most recent addition to her museums: the Gunzenhauser. It is a cuboid-style building, unremarkable but for the fact that inside is an impressive private collection of masterpieces, many of them once banned and almost burned.

In 2007, the inauguration of the museum, and the collection's sheer volume and scope, had art lovers, collectors and dealers again asking, "Why here?" The nearly 2,500 paintings, all dating from Germany's Expressionist and New Objectivity period between the world wars, includes works by Conrad Felixmüller, Ernst Ludwig Kirchner and Gustav Wunderwald, among others. Many had never been exhibited.

It also includes a number of paintings by Otto Dix, born in nearby Gera in 1891. Dix's bold renderings of war and urban melancholy won him recognition within and beyond the New Objectivity movement, which called for a practical and realistic aesthetic.

But the genre rankled National Socialist leaders, who branded his work "degenerate art." In 1933, under pressure from the regime, he quit his position as an art instructor in Dresden, fled to Randegg, near Lake Constance in southern Germany, and began painting innocuous yet poignant landscapes, an "inner emigration," as art historians call it. He died in 1969 in Singen.

In 1998, Ms. Mössinger viewed some of the paintings at a Leipzig gallery and learned that the owner was planning to donate the collection.

She thought Chemnitz might attract the collector. The painters, she reasoned, had all either come from Chemnitz or its environs, or had once worked there. She had heard, too, that the collector was keen to keep his works together, and hoped for a building to house only them.

Ms. Mössinger made some calls, eventually verifying the collector's name: Dr. Alfred Gunzenhauser. She invited him to Chemnitz.



Dr. Gunzenhauser was, like Ms. Mössinger, beguiled by the city's past splendor. A prominent gallery owner and art dealer in Munich, he had met Dix in the 1960s at an exhibition in West Berlin.

The Bauhaus-inspired building that was chosen for the museum was designed in 1930 by the Berlin architect Fred Otto, rose in the same era as the painters and is under landmark protection.

"I wanted to do something for what I felt was a rather neglected city in one of the new eastern German states," said Dr. Gunzenhauser, who is 85.

In that respect, he and Ms. Mössinger think alike.

"Florence, for example," she said, was put on the map through art."



CV

GEORG KARL PFAHLER

Born 1926 in Emetzheim, Germany

Died 2002 in Emetzheim, Germany

EDUCATION

1954 Kunstakademie Stuttgart, Stuttgart, Germany

SELECTED SOLO EXHIBITIONS

- 2022 *Hard Edge 1963 - 1984*, Nino Mier Gallery, Los Angeles, CA, US
Simon Lee Gallery, London, UK
- 2021 *Georg Karl Pfahler*, Simon Lee Gallery, London, UK
- 2019 *Georg Karl Pfahler. Color + Space*, QG Gallery, Brussels, BE
Kunst Stoffe: Georg Karl Pfahler meets Roberta Camerno, Villa Grisebach,
Berlin, DE
- 2018 *Georg Karl Pfahler: Spirit of Reality*, Galerie Friese, Berlin, DE
- 2014 *Georg Karl Pfahler: Tex Series*, Galerie Crone, Berlin, DE
- 2011 *Georg Karl Pfahler: Paintings*, Maria Stenfors, London, UK
- 2002 *Paintings + Objects*, Von Der Heydt-Museum, Wuppertal, DE
- 2001 *Paintings + Objects*, Kunstsammlungen Chemnitz, DE
- 2000 *Georg Karl Pfahler*, Kunstverein Bayreuth, DE
- 1999 *Georg Karl Pfahler*, Galerie Geiger, Konstanz, DE
- 1998 *Georg Karl Pfahler*, Galerie Rotloff, Karlsruhe, DE
- 1997 Kunstmuseum Singen, DE
Bundeshaus Bonn, DE
- 1995 Arte Studio Invernizzi, Milan, IT
- 1994 Galerie Jaspers, Munchen, DE
- 1993 Centre D'Art Contemporain, Montbeliard, FR



- 1992 Museum of Modern Art, Hünfeld, DE
Galerie Der Stadt Stuttgart, DE
Galerie Neuendorf, Frankfurt am Main, DE
Galerie St. Johann, Saarbrücken, DE
- 1991 Kunsthalle Nürnberg, Nuremberg, DE
Ulmer Museum, Ulm, DE
Janus Pannonicus Museum, Pécs, HU
- 1990 Staatsgalerie Stuttgart, DE
Arc Galerie, Hamburg, DE
- 1989 Kunstpalast Krakow, PL
Galerie Ursula Erhardt, Nuremberg, DE
- 1988 National Museum Szczecin, Gdansk and Warsaw, PL
- 1987 Kunstverein Heilbronn, DE
Museum of Modern Art, Chełm, PL
- 1986 Galerie Dr. Ursula Schurr, Stuttgart, DE
- 1985 Kunsthalle Mannheim, DE
Galerie Rottloff, Karlsruhe, DE
- 1984 Galerie Heimeshoff, Essen, DE
Galerie St. Johann, Saarbrücken, DE
- 1983 Galerie Bossin, Berlin, DE
Schering Kunstverein, Berlin, DE
Städtische Galerie Villingen/Schwinningen, DE
Galerie Harter & Vensky Göppingen, DE
Hohenloher Kunstverein, Langenburg, DE
- 1982 Institut Für Auslandsbeziehungen, Stuttgart, DE
- 1981 Biennale São Paulo - German Pavilion, São Paulo, BR
- 1979 Kunsthaus Zug, Zug, CH
- 1978 Galerie Bossin, Berlin, DE
Kunsthalle Nürnberg; Kunstverein Ingolstadt; Ulmer Museum, DE
- 1977 Galerie St. Johann, Saarbrücken, DE
Städtische Galerie Ravensburg, DE

Kunstverein Konstanz, DE
Landesmuseum Oldenburg, DE
Galerie Guido Hildebrandt, Duisburg, DE
Kunsthalle Nürnberg, DE

1976 Kunstverein Münster/Westfalen; Kunstverein Köln; Kunsthalle Tübingen, DE
Galerie Handschin, Basel, CH
Galerie Holbein, Konstanz, DE

1975 Studio F, Ulm, DE
Galerie Defet, Nuremberg, DE
Kunstverein Oldenburg, Oldenburg, DE
Staatsgalerie Stuttgart, Stuttgart, DE
Galerie Centro, Oldenburg, DE
Galerie Orek, Konstanz, DE

1974 Kunsthalle Mannheim, DE
Galerie Müller, Stuttgart, DE

1973 Galerie St. Johann, Saarbrücken, DE
Kunstverein Bochum, DE
Galerie Renée Ziegler, Geneva, CH

1971 Museum Folkwang, Essen, DE
Galerie Liemersdorf, Essen, DE
Galerie De Gestlo, Bremen, DE
Galerie Müller, Stuttgart, DE
Galerie Defet, Nürnberg, DE
Kunstverein Gegenverkehr, Aachen, DE

1970 Galerie Schüler, Berlin, DE
Galerie Heseler, Munich, DE
Galerie Müller, Cologne, DE
35 Biennale Di Venezia - German Pavilion, Venice, IT
Galerie St. Johann, Saarbrücken, DE
Galerie Renee Ziegler, Zurich, CH

1969 Kestner-Gesellschaft Hannover, Hannover, DE
Kunstverein Mannheim, Mannheim, DE
Overbeck-Gesellschaft Lübeck, DE

1968 Galerie Fürneisen, Hamburg, DE
Hessisches Landesmuseum Darmstadt, DE

1967 Galleria Del Naviglio, Milan, IT
Galerie Renée Ziegler, Zurich, CH

- 1966 Galerie Handschin, Basel, CH
Fischbach Gallery, New York, US
- 1965 Galerie Müller, Stuttgart, DE
Kunstverein Freiburg, Freiburg, DE
Kunstverein Münster/Westfalen, Münster, DE
- 1964 Galerie Le Zodiaque, Brussels, BE
Galerie Del Cavallino, Venice, IT
Galerie Rotloff, Karlsruhe, DE
Studio F, Ulm, DE
- 1963 Galerie Müller, Stuttgart, DE
- 1962 Galerie Springer, Berlin, DE
- 1961 Galerie Boukes, Wiesbaden, DE
- 1960 Galerie Müller, Stuttgart, DE
- 1957 Galerie Contemporains, Brussels, BE

SELECTED GROUP EXHIBITIONS

- 2021 *7 Künstler - 7 Artists*, Galerie Friese, Berlin, DE
Inaugural Exhibition, Nino Mier Gallery, Brussels, BE
- 2020 *Messe in St. Agnes*, König Gallery, Berlin, DE
- 2019 *Georg Karl Pfahler meets Roberta Camerno*, Villa Grisebach, Berlin, DE
Color + Space, QG Gallery, Brussels, BE
Five Year Anniversary Show, Nino Mier Gallery, Los Angeles, CA, US
7 Künstler - 7 Artists, Galerie Friese, Berlin, DE
- 2015 *Constructive Color: Nay, Ritschl, Pfahler, Gaul, Fruhtrunk, Vasarely*, Galerie Sethare, Düsseldorf, DE
Aspects of German Art Revisited (Part One): Mack, Nay, Pfahler, Polke, Baselitz, Knoebel, Penk, Trockel, Ben Brown Fine Arts, Hong Kong, CN
Hermanns, Fruhtrunk, Geiger, Pfahler, Galerie Edith Wahlandt, Stuttgart, DE
- 2013 *Collection Grauwinkel 1982-2012*, Vasarely Museum, Budapest, HU
- 2012 *German Painting: A Highlight of Six Decades, Works on the Kunstmuseum Bonn at the NCCA Moscow*, National Center Contemporary Art, Moscow, RU

- 2011 *Georg Karl Pfahler + Josef Schulz*, Galerie Wagner + Partner, Berlin, DE
Franka Hörnschemeyer, Olaf Nicolai, Georg Karl Pfahler, Hans Peter Reuter, Ricarda Roggan, Robert Schad, Kunstsäle Berlin, DE
- 1994 *German Art after 1945*, Städtisches Museum, Aschaffenburg, DE
- 1990 *Konkrete Art in Europe*, Galerie Fischer, Luzern, CH
- 1991 *Paintings for the Sky, Artdragons*, Kunstmuseum Sendai, JP; Haus Der Kunst, Munich, DE; Grande Halle De La Villette, Paris, FR and Musee des Beaux-Arts, Brussels, BE
- 1987 *40 Years Haus der Kunst*, Haus der Kunst, Munich, DE
From Arakawa to Winter, Städtisches Museum Schloss Morsbroich, Leverkusen, DE
- 1986 *Deutsche Bank Collection: German Art after 1945*, Deutsche Bank, Frankfurt, DE
- 1985 *Delaunay and Germany*, Staatsgalerie Moderne Kunst, Munich, DE
- 1984 Internationale Printbienalle, Oslo, NO
- 1983 *Kunst, Landschaft, Architektur*, National Galerie Berlin, DE
- 1982 *Homage á Barnett Newman*, National Galerie Berlin, DE
- 1981 *Avantgarden - Retrospektiv*, Westfälischer Kunstverein, Münster, DE
- 1979 *15 German Artist*, Alvar Alto Museum, Helsinki, FI
- 1976 *Eight German Artists*, Mokthar Museum, Cairo, EG
- 1974 Galerie van Hulsen, Amsterdam, HO
- 1971 *German Contemporary Art*, National Museum of Art, Tokyo and National Museum of Art, Kyoto, JP
- 1969 *German Contemporary Prints*, Museum of Modern Art, San Francisco, CA, US
- 1968 *Painting and Sculpture from Europe*, Jewish Museum, New York, NY, US
- 1967 *Formen der Farbe*, Wurtembergischer Kunstverein, Stuttgart, DE
- 1965 *Signale: Al Held, Ellsworth Kelly, Hansjörg Mattmüller, Kenneth Noland, Jules Olitski, G.K. Pfahler, John Plumb, William Turnbull*, Kunsthalle Basel, CH

- 1964 *Young Contemporary Artists in Germany*, Musée Rodin, Paris, FR; Carnegie International, Pittsburgh, PA, US and Kunstverein Munich, DE
- 1963 *Schrift und Bild*, Stedelijk Museum, Amsterdam, Kunsthalle Baden-Baden, DE
Buchstaben, Schreibspuren und Signale, Galerie Friedrich & Dahlem, Munich; Hessischer Rundfunk, Frankfurt Am Main and Galerie Parnass, Wuppertal, DE, IV Biennale Internazionale D'arte, San Marino, SM
Absolute Farbe, Museum Trier Deutscher Künstlerbund, DE
- 1962 *30 Deutsche Maler*, Kunstverein Oldenburg and Kunsthalle Bremen, DE
- 1961 *Hauser Plastik, Pfahler Malerei*, Studio F, Ulm, DE
- 1959 *Biro, Kirchberger, Pfahler, Sieber*, Galerie Rauls, Stuttgart, DE
- 1958 *Gruppe 11*, Galeria La Tartaruga, Rome, IT
- 1957 *Gruppe 11*, New Vision Center Gallery, London, UK
Gruppe 11, Galerie 17, Munich, DE

SELECTED MONOGRAPHS AND EXHIBITION CATALOGUES

- 2001 *Georg Karl Pfahler*, Bilder und Objekte (Exh. Cat., Kunstsammlungen Chemnitz, Chemnitz, 2001)
- 1966 *A Arte Studio Invernizzi* (Exh. Cat., Galerie Invernizzi, Milano, 1996)
- 1981 *G.K. Pfahler* (Exh. Cat., Biennale Sao Paulo, Sao Paulo, 1981)
- 1976 *Georg Karl Pfahler* (Exh. Cat., Biennale Sao Paulo, Sao Paulo, 1981)
- 1970 *XXXV Biennale di Venezia* (Exh. Cat., Biennale di Venezia, Venice, 1970)

SELECTED PUBLIC COLLECTIONS

Museum of Modern Art, New York, US
Städel Museum, Frankfurt, DE
Neue Nationalgalerie, Berlin, DE
Daimler Contemporary, Berlin, DE
Forum Konkrete Kunst, Erfurt, DE
Galerie der Stadt Tuttlingen, DE
Kunstmuseum Stuttgart, DE



City of Erlangen Collection, Erlangen, DE
Alison und Peter W. Klein Collection, Eberdingen-Nussdorf, DE
Bundestag, Berlin, DE
Kunsthalle Nürnberg, Nürnberg, DE
Staatsgalerie Stuttgart, Stuttgart, DE
Folkswang Museum, Essen, DE
Deutsche Bank, DE
Kunsthalle Karlsruhe, Karlsruhe, DE
Städtische Sammlung Erlangen, DE
Messmer Foundation/Kunsthalle Messmer, Riegel am Kaiserstuhl, DE
Museum Abteiberg Mönchengladbach, DE
Museum Gegenstandsfreier Kunst, Otterndorf, DE
Sammlung Alison und Peter W. Klein, Eberdingen-Nussdorf, DE
Staatliche Kunstsammlungen Chemnitz, DE