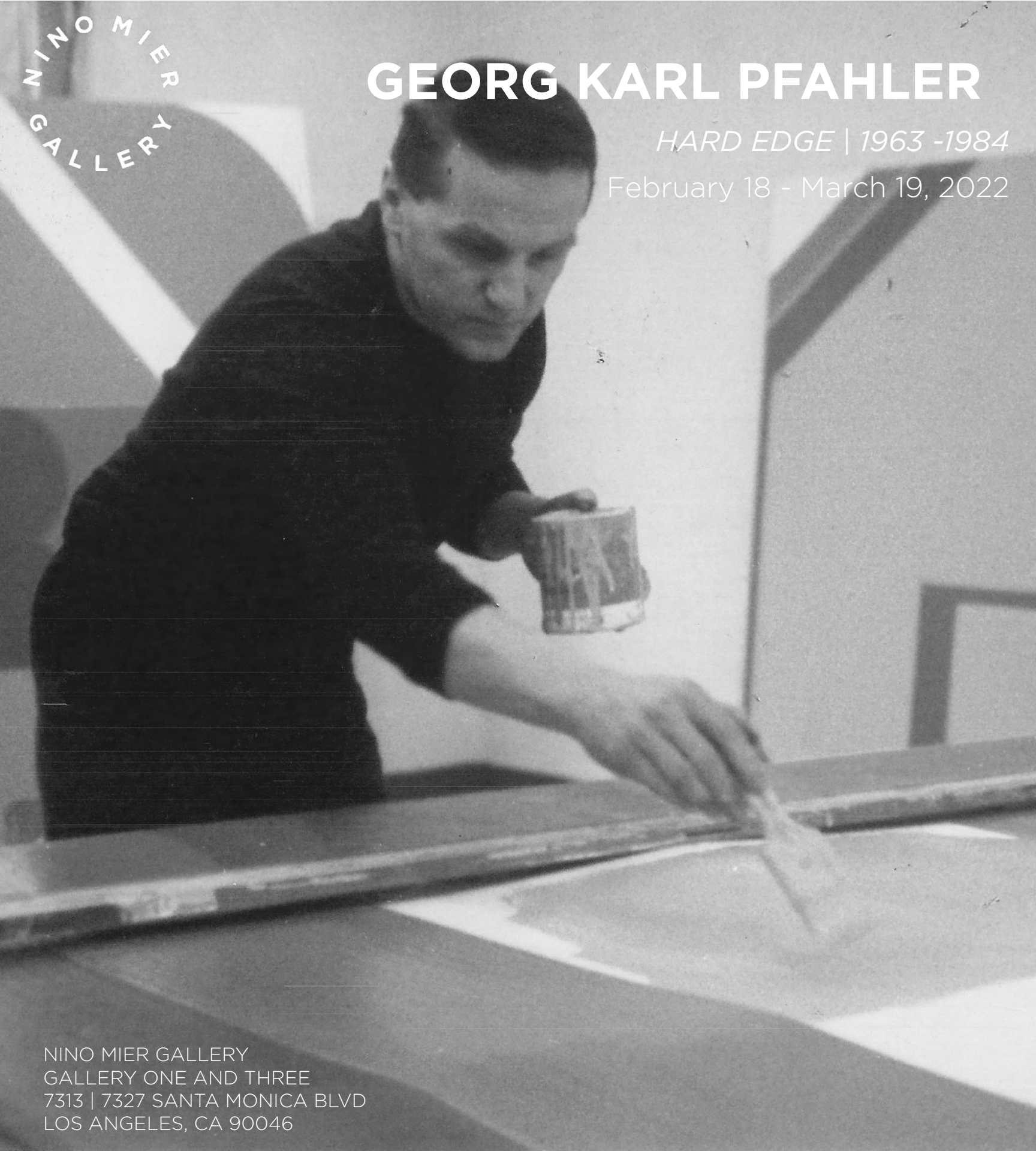


NINO MIER  
GALLERY

# GEORG KARL PFAHLER

*HARD EDGE | 1963 -1984*

February 18 - March 19, 2022



NINO MIER GALLERY  
GALLERY ONE AND THREE  
7313 | 7327 SANTA MONICA BLVD  
LOS ANGELES, CA 90046



## GEORG KARL PFHALER

*HARD EDGE | 1963 - 1984*

February 18 - March 19, 2022

Nino Mier Gallery is proud to present *Hard Edge | 1963 - 1984*, an exhibition of work by German artist Georg Karl Pfahler (1926-2002). Pfahler is known as Germany's first Hard Edge painter, having sustained many experiments with the relationship between color, space, and shape throughout his career. The exhibition will feature twenty-nine acrylic paintings on canvas and drawings on paper that celebrate the artist's legacy. *Hard Edge | 1963 - 1984* will be on view from February 18 - March 19, 2022.

Pfahler graduated from the Kunstakademie Stuttgart in 1954, where he studied under Willi Baumeister. Though Pfahler was initially interested in sculpture, Baumeister noticed that the young artist had a rare talent for painting and encouraged him to pursue the latter medium instead. 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. But as Pfahler matured, so did his visual language, which began to take the form of color-blocked acrylic paintings, unique in their rigorous approach to space and color above form, and remarkable in their technical precision. In 1958, Pfahler developed his series titled *Formativ*, widely considered to be his first mature body of work. The series marked his emancipation as a painter, especially from the influence of Baumeister. However, it was not until 1962-1963 that Pfahler began incorporating his signature block-like forms and crisply demarcated color surfaces, which epitomize his subsequent series, including *Tex*, *West-Ost-Transit*, and *Espan*. These bodies of work form the premise of *Hard Edge | 1963 - 1984*.

The overall project of Pfahler's Hard Edge paintings is to separate the perception of color from an over reliance on form. Rather than using color as a means to depict real or imagined forms, form is reduced to the mere hard edge of a color field. His canvases are comprised of rounded, engorged shapes of monochromatic color, cultivating a more sensual feel than the color-blocked work of artists such as Ad Reinhardt and Josef Albers. Pfahler's trademark round edges, which soon became the iconic visual mode of German Hard Edge painting, were inspired by the shape of layered coasters. These undulating shapes do not respect the borders of their paintings, but rather overwhelm them, as though presenting us a small sliver of a larger phenomenon. As Dieter Honisch wrote, "...the relationship between Pfahler's colors [is] an erotic one. They are concerned with one another, they respond to one another. They have something personal, something present, something of the here and now." Or, as Pfahler himself put it, "For me, the concentration on color expresses a particular feeling for life. To this extent color, like art itself, is an inner necessity, meaning that I grant color a value which the object otherwise takes away from it, especially when it is committed to the depiction." This articulation of the autonomous reality of color, or subservience of form to color, thematizes the essence of Pfahler's practice from 1963 onwards.

In 1965, Pfahler rose to international recognition due to his work's inclusion in the group show *Signale*, which took place in Basel, Switzerland. In *Signale*, Pfahler was exhibited alongside his American contemporaries such as Al Held, Ellsworth Kelly, Kenneth Noland, Leon Polk-Smith and Jules Olitski for the first time. Impressed by his work, Barnett

Newman then curated 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 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 Edge 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, Nurnberg, Germany; Staatsgalerie Stuttgart, Stuttgart, Germany; Folkswang Museum, Essen, Germany and Kunsthalle Karlsruhe, Karlsruhe, Germany.*

# GALLERY ONE

*1963 - 1984*



*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)













*Espan Nr. 11a*, 1975 | Acrylic on canvas | 66 7/8 x 66 7/8 in, 169.9 x 169.9 cm | (GKA75.001)





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





*Gulf II*, 1978 | Acrylic on canvas | 78 3/4 x 78 3/4 in, 200 x 200 cm | (GKA21.016)







*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)









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

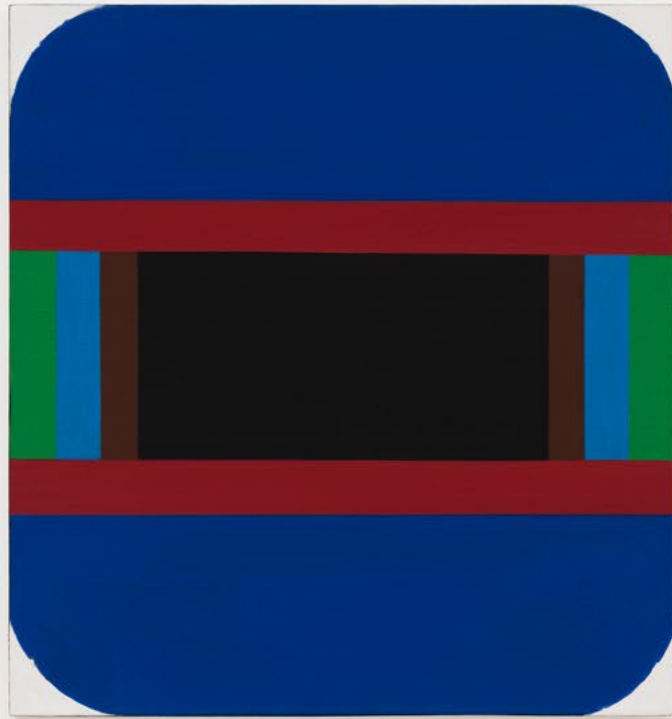






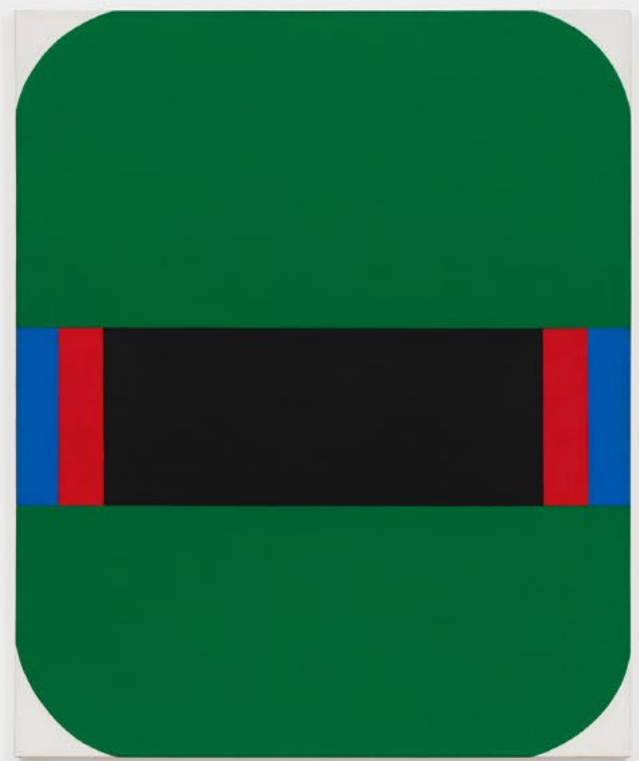
*Ost-West Transit Nr. XXI*, 1969-1970 | Acrylic on canvas | 78 3/4 x 78 3/4 in, 200 x 200 cm | (GKA21.015)



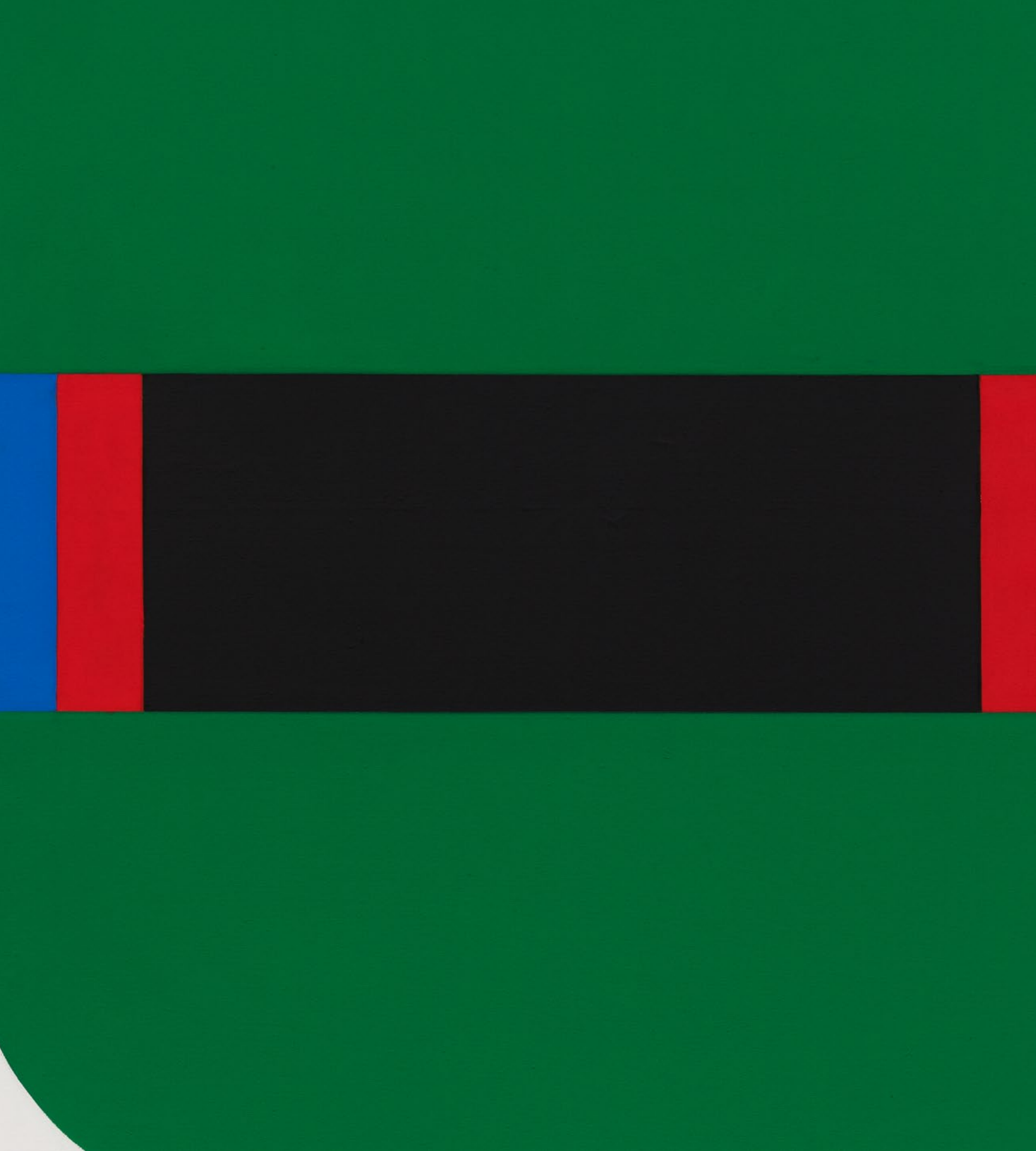


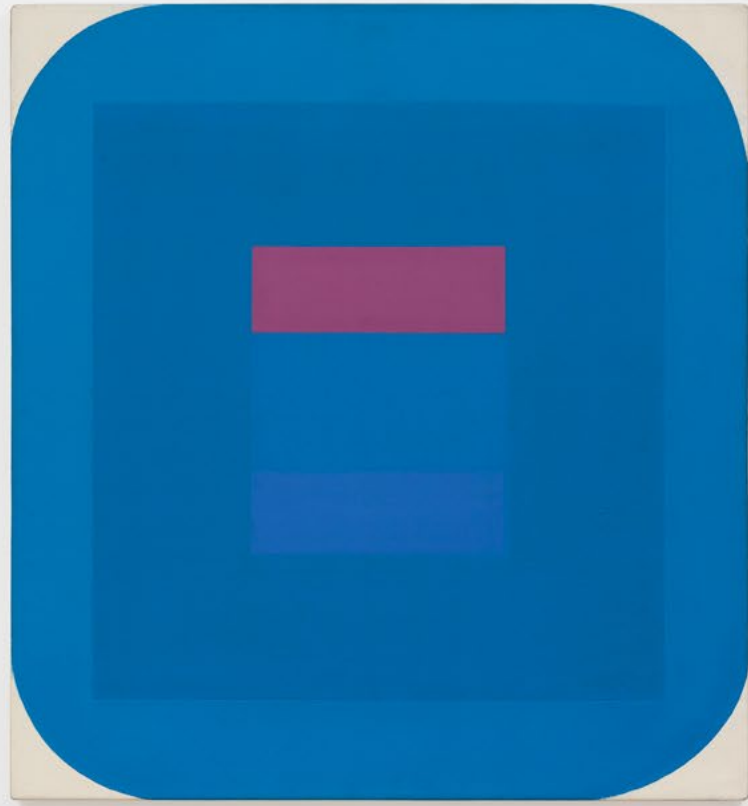






*Metro Ri-Ro*, 1965-1968 | Acrylic on canvas | 47 1/4 x 39 3/8 in, 120 x 100 cm | (GKA21.013)



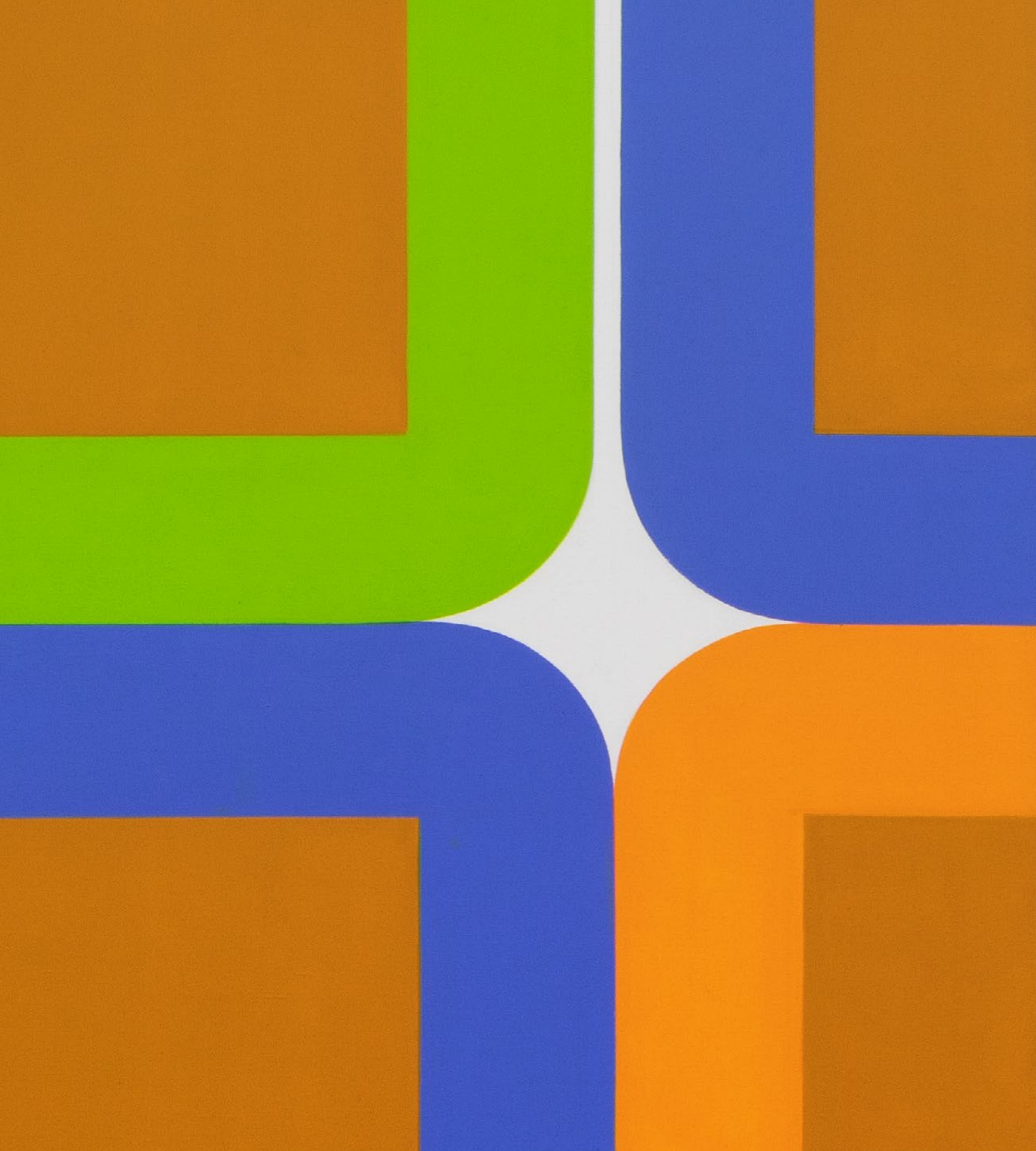






*Cloff*, 1965-1975 | Acrylic on canvas | 78 3/4 x 74 3/4 in, 200 x 190 cm | (GKA20.006)







*S-RO*, 1967-1970 | Acrylic on canvas | 31 1/2 x 31 1/2 x 3/4 in, 80 x 80 x 2 cm | (GKA21.008)



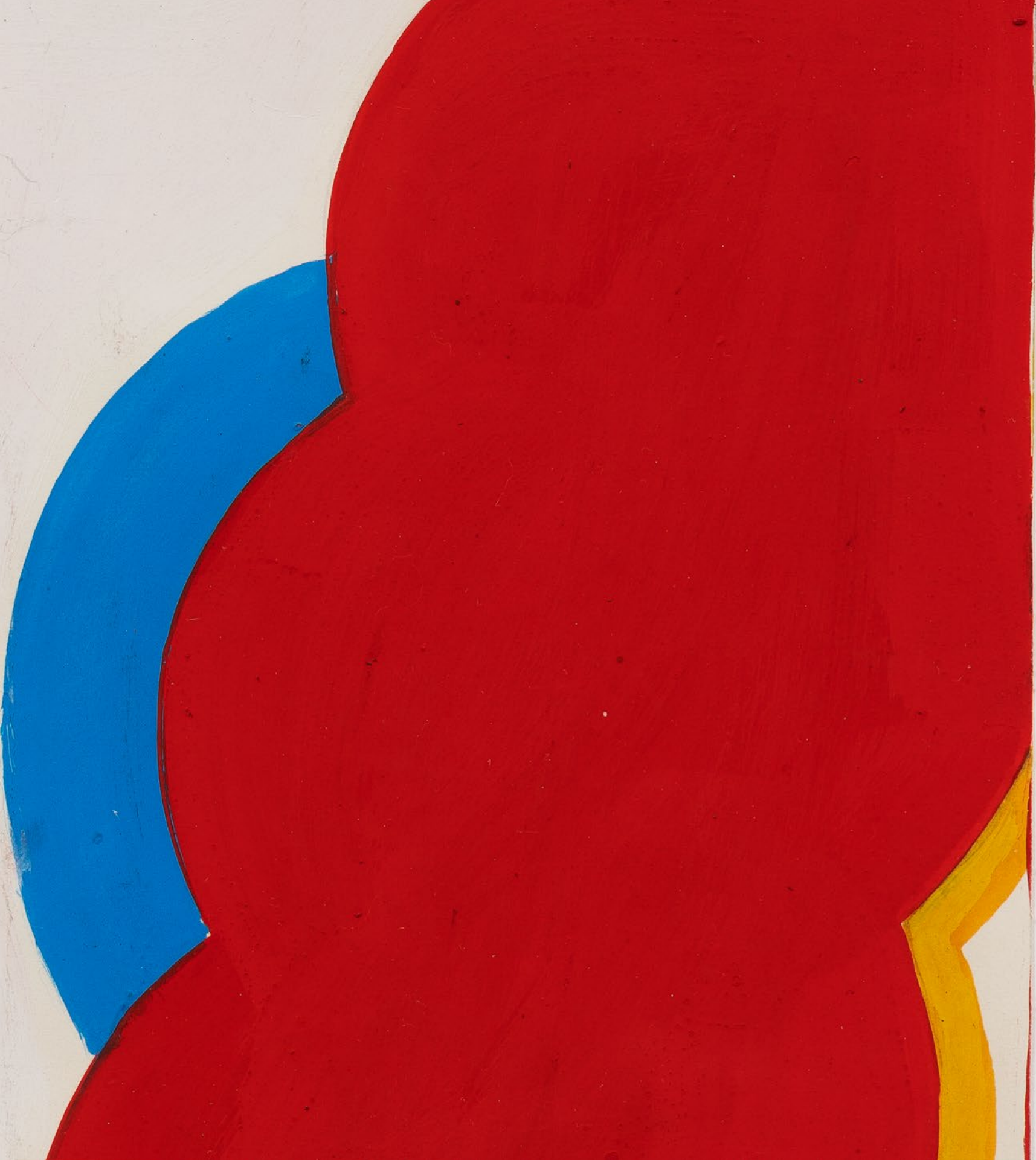
# GALLERY THREE

*Tex Series*



*Untitled (Tex Series)*, 1963 | Drawing | 9 7/8 x 6 1/2 in, 25.1 x 16.5 cm | (GKA21.032)







*Untitled (Tex Series)*, 1963-1965 | Collage & drawing | 9 3/4 x 11 1/8 in, 24.7 x 28 cm | (GKA21.034)





*Flora*



1/11/63

9x10,1 für alle (auf)



Plano 63

7/63



Plano 63 7/63



7/63

Plano 63

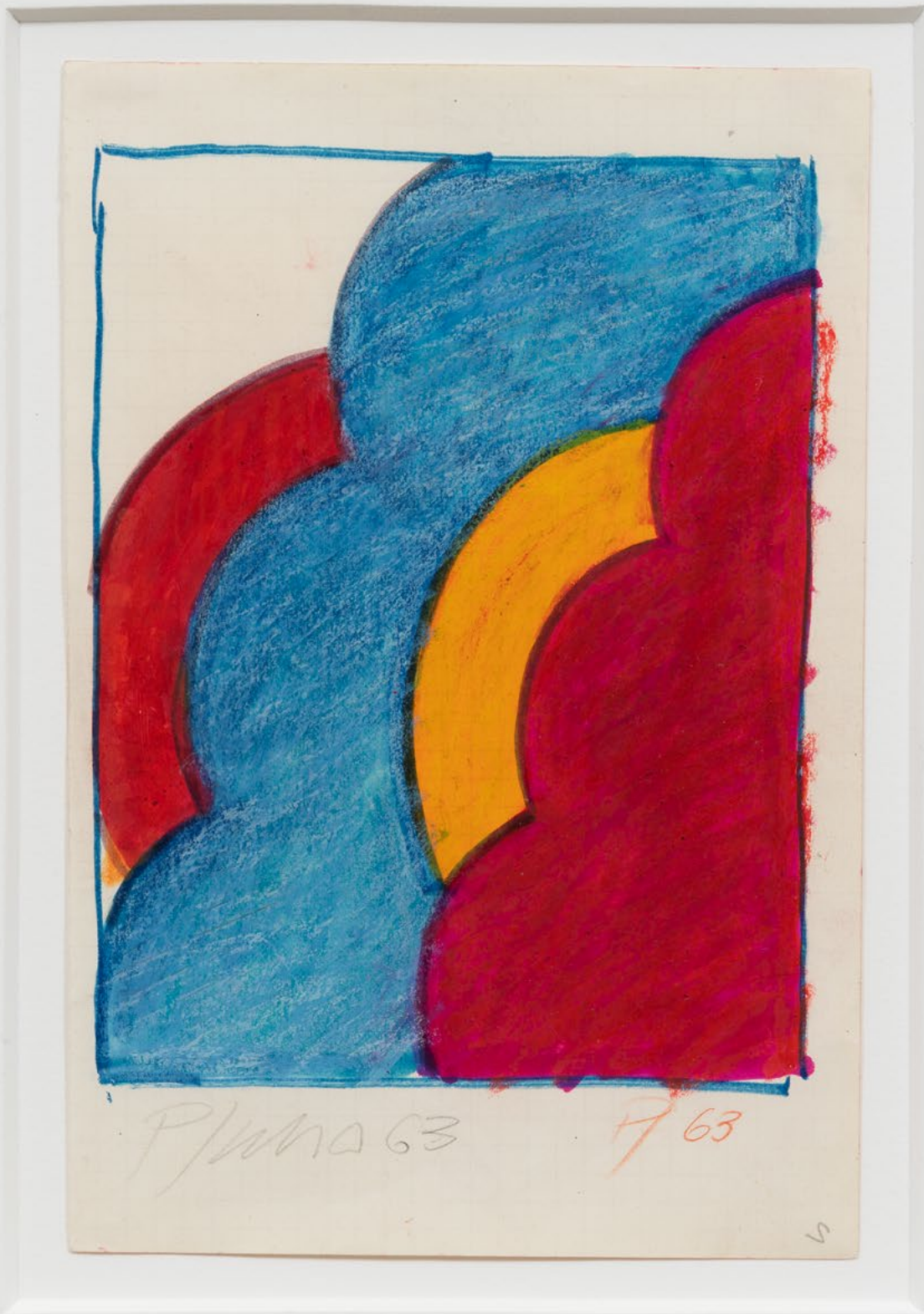




PWWL 63

9x 10,1 feinstell (118)





Präkonzepion (Tex Series), 1963 | Sketch on paper | 8 1/4 x 5 1/2 in, 21 x 14 cm | (GKA21.029)



*Präkonzeption (SPOR Series)*, 1964 | Mix Media on paper | 8 1/4 x 5 1/2 in, 21 x 14 cm | (GKA21.027)





*Präkonzeption (Tex Series)*, 1964 | Sketch on paper | 8 1/4 x 5 1/2 in, 21 x 14 cm | (GKA21.028)



TMMU 6365

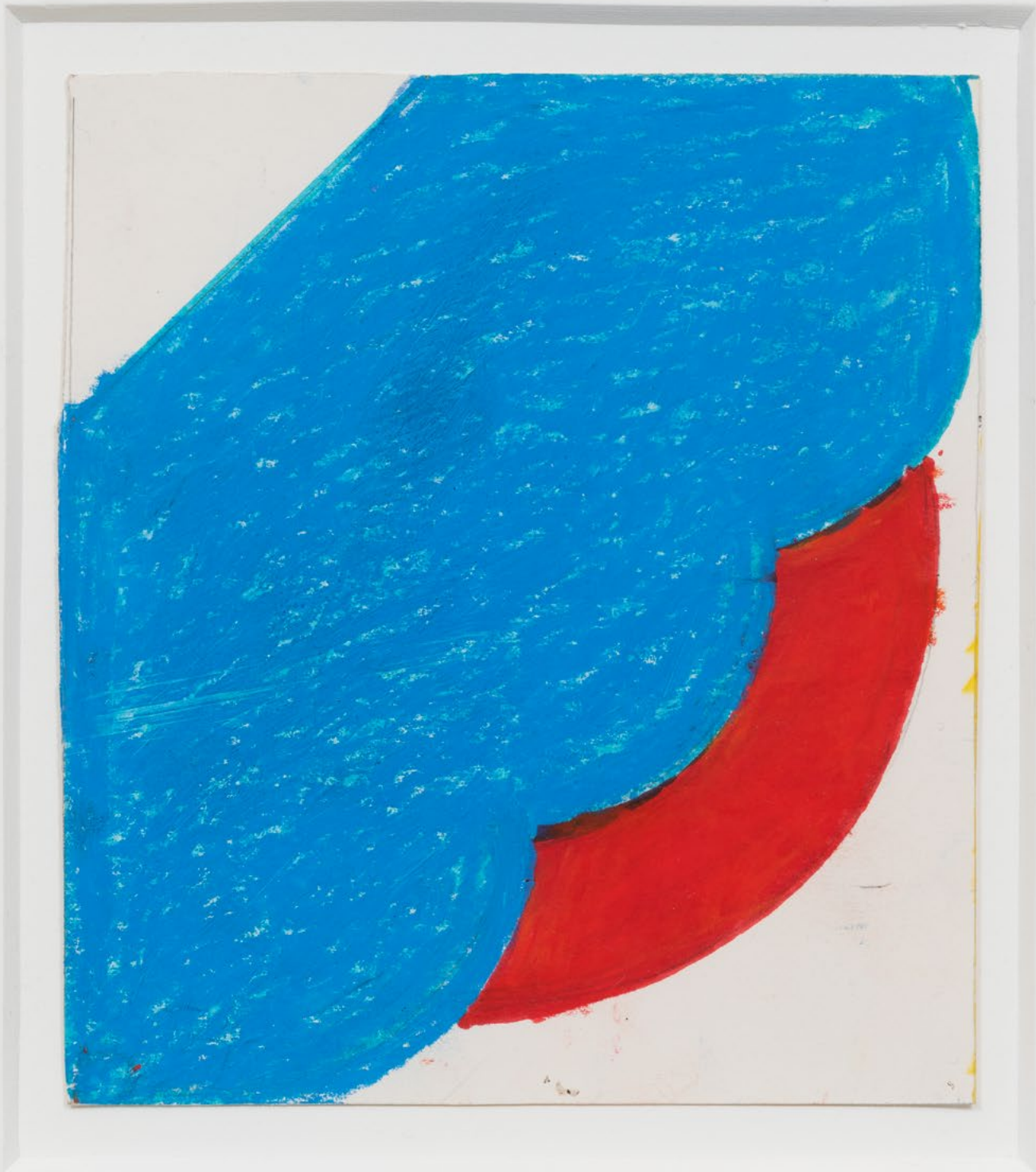


*Untitled (Tex Series)*, 1963-1965 | Mixed media on paper | 6 1/8 x 5 1/2 in 15.3 x 14 cm | (GKA21.031)

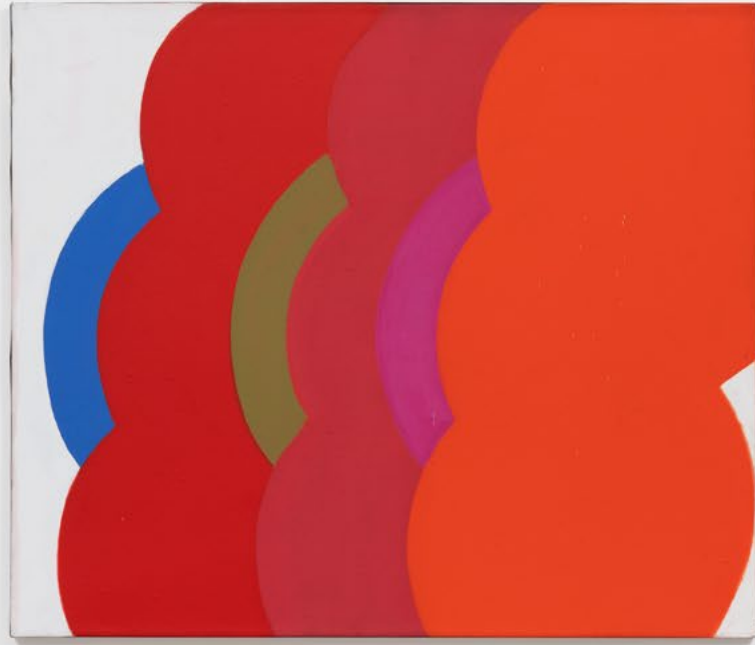




*Untitled (Tex Series)*, 1965-1970 | Mixed media on paper | 4 3/4 x 3 7/8 in, 11.9 x 9.9 cm | (GKA21.033)



*Untitled (Tex Series)*, 1963-1968 | Mixed Media | 5 5/8 x 5 1/8 in, 14.4 x 13 cm | (GKA21.030)



*Drei-R-Tex*, 1966 | Acrylic on canvas | 33 1/2 x 39 3/8 in, 85 x 100 cm | (GKA20.004)



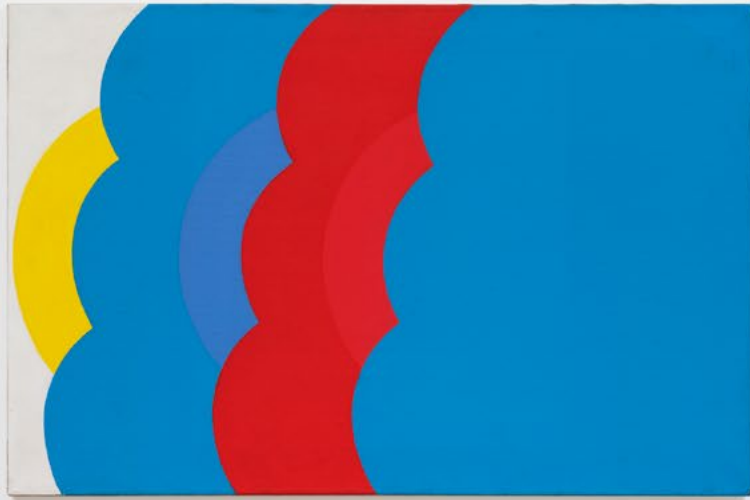




*Yellow Swing Tex*, 1965 | Acrylic on canvas | 43 1/4 x 35 3/8 in, 110 x 90 cm | (GKA20.016)







*Doppel Blau Tex*, 1966-1967 | Acrylic on canvas | 47 1/4 x 31 1/2 in, 120 x 80 cm (GKA20.009)







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

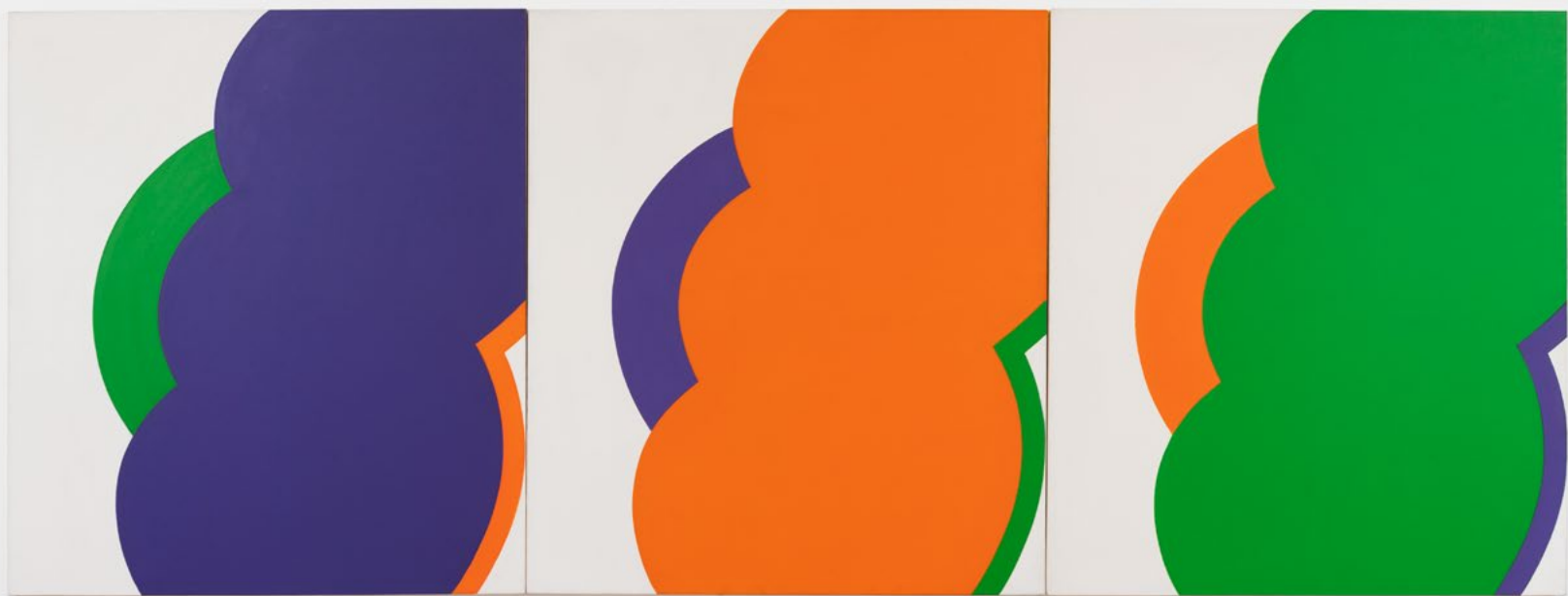






*Untitled (Tex Series)*, 1965 | Acrylic on paper | 21 5/8 x 19 3/4 in, 55 x 50 cm | (GKA20.001)



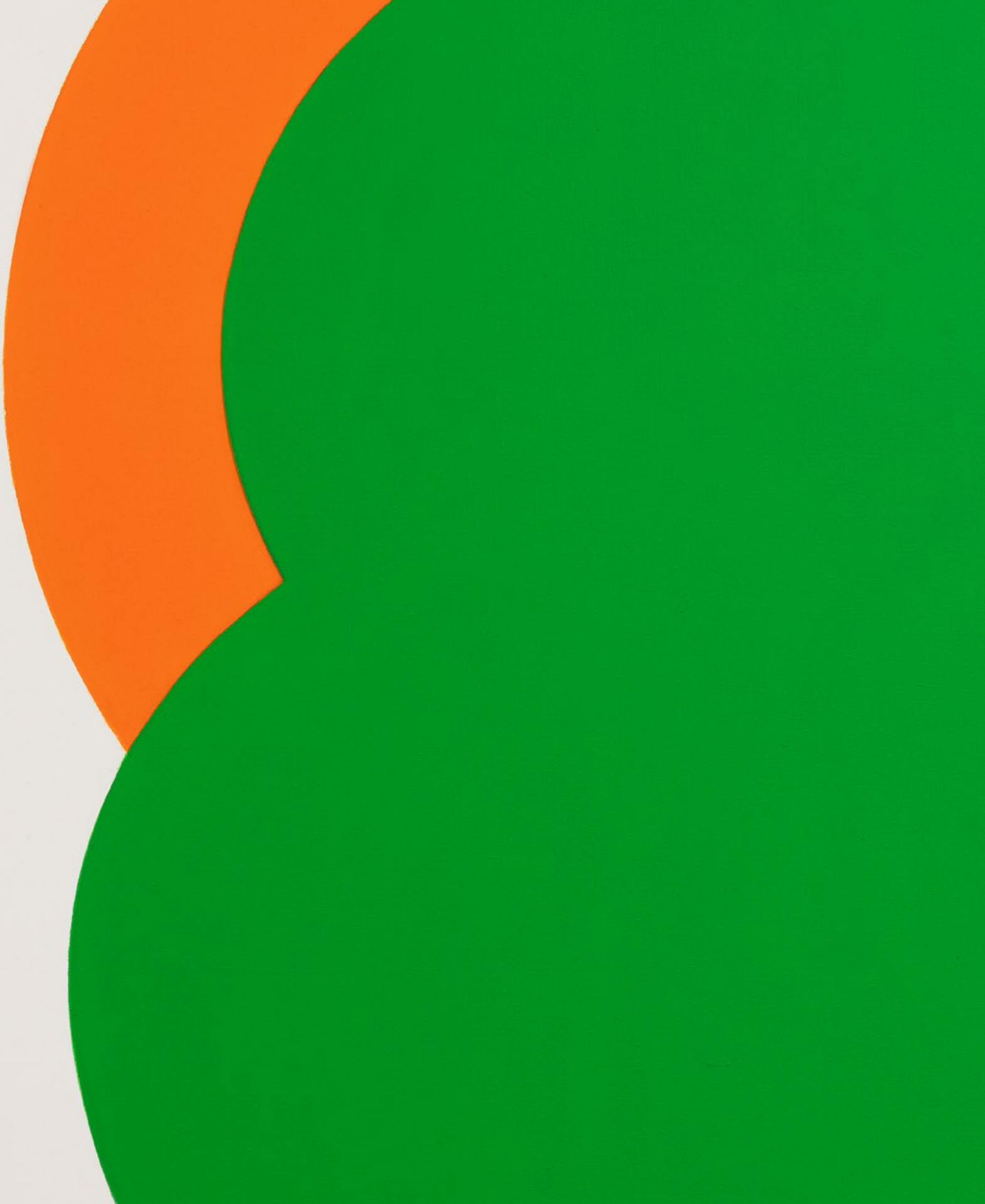


*Drei Tex Nr. VI*, 1963-1965 | Acrylic on canvas | 70 7/8 x 212 5/8 in, 180 x 540 cm | (GKA20.008)











*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

Born 1926 in Emetzheim, Germany

Died 2002 in Emetzheim, Germany

### SELECTED SOLO SHOWS

- 2022 Hard Edge | 1963 -1984, Nino Mier Gallery, Los Angeles, CA
- 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 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  
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

