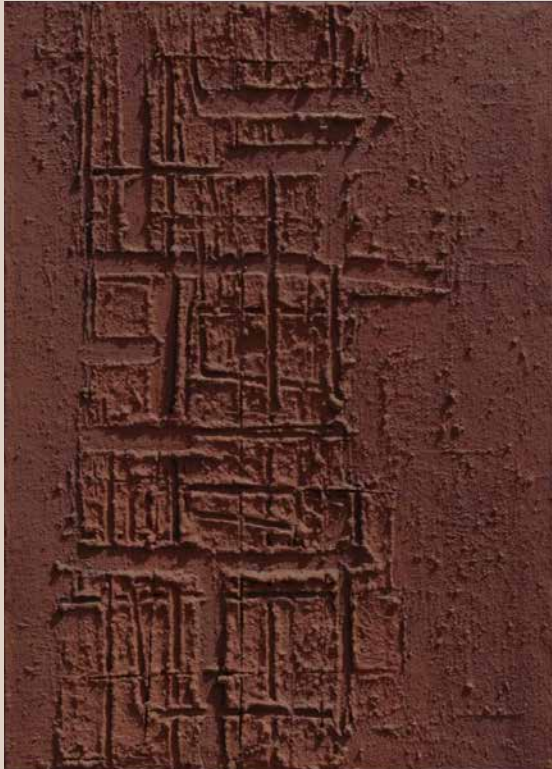




CHABOT FINE ART
ASAP GALLERY

Back again after COVID 19 at the PAN Amsterdam Chabot Fine Art, in collaboration with ASAP Gallery, Rotterdam, is proud to show some rare old works by its key artists. It concerns seldom shown work of the fifties and sixties by artists like Christian Megert and Ewerdt Hilgemann, work from the seventies by Klaus Staudt and recently acquired work from Kuno Gonschior from the sixties next to more recent work by this artist. Together with more recent work by Keisuke Matsuura and Thomas Pihl, we are able to present a beautiful impression of time honored art works that once established new perspectives in modern art as well as outstanding work of younger artists who build on the modern tradition set by these pillars of modern art history. In this small publication we inform you about a few chosen works of our artists. We hope you will be inspired and will enjoy our presentation at PAN Amsterdam 2021.

Leny - Marie Chabot and Alexandra Siebelink



No Title1958.

Caparol, sand, burned Siena on burlap

Christian Megert (Bern 1936)

Megert is one of the few Zero artists alive today. He studied in Bern after which he soon settled in Paris in a studio on Rue Labat to continue his studies. There he became influenced by the international artists who worked there. During this time he began to experiment with the surface of the painting. Paint, matter, the canvas became the stage on which he explored where depth could be found in the image. Things had to be different in art. He wanted to get away from the anecdotal of figurative art that had ultimately brought us nothing. What is the space of the painting? How can we reinvent painting? With caparol mixed with sand, burnt sienna and glue, he applied a thick layer to the canvas. Then he drew lines in the material. Unlike a contemporary like Dubuffet, who found space for a new figuration in the material, Megert's strict geometry and ordering principles remained dominant in the work.

In 1958, Megert, like many other foreigners, was expelled from France to make room for the return of people from Algeria. He was given 24 hours to pack his bags. Much of his work he then destroyed. He did not want to leave it behind putting his work at risk of becoming worthless, but could only take the best paintings with him. Chabot Fine Art can now show two of the very few surviving matter paintings that Megert chose to save at this exhibition on Pan Amsterdam 2021.

Back in Bern, Megert organized exhibitions of artist friends as he took a new direction in his search for pictorial space in the flat plane by working with mirrors. It was as he said a maddening time. When he got up in the morning, the front yard could be full of tents that passing artists had put up to spend some time with him in Bern and then later continue on their way to Italy or vice versa to Germany or the Netherlands. Mazoni, Uecker, Herman de Vries and many others passed by there. Thus he became one of the founders of the international Zero movement.

Provenance: from the artist

The painting is featured in "Auf dem Weg zu Zero", Christian Megert - Linie und Struktur 1955 - 1961, Berlin 2014.



Object No.16 (Rundes Bild Nr. 7), 1965

Wood, white paint, 95 x 4 cm

Ewerdt Hilgemann (Witten - Germany 1938)

In the 1960s, after completing his training at Werkkunstschule + University of Saarland, Saarbrücken, Hilgemann experimented with reliëfs. He made circular and rectangular wooden reliëfs in which he inserted wooden rods at mathematically exact distances on the surface. The rods could vary in size in some reliëfs, creating an undulating movement. Sometimes the reliëfs were executed in color. In the reliëf from 1965 shown here, titled "Rundes Bild No 7", all rods are the same size and are mounted in a fixed pattern on the board. There is an enormous dynamic. The rods show new patterns as a result of light and the angle at which the relief is viewed and therefore the image seems to be in constant motion. The pattern is derived from overlapping circles. This is the only relief from that time that is still on the market. Reliëfs by Hilgemann are included in various collections. Ewerdt Hilgemann came to the Netherlands in 1970 where he found kinship in artist friends such as Ad Dekkers, Jan Hendrikse and Herman de Vries. As an artist, he was already associated with the famous Amsterdam gallery Riekje Swart before his move to the Netherlands. After his arrival in the Netherlands, Hilgemann gradually began to focus more on sculpture, based on his experience with the reliëfs. Recently, a series of works from Hilgemann's oeuvre, including a reliëf, was included in the collection of the Kröller Muller Museum, where Hilgemann had a major retrospective in 2020. This reliëf is featured in "Ewerdt Hilgemann, Art Affairs Amsterdam 2015, p.59 (Exhibition "In Retrospect, 1961-1972")

Provenance: from the artist.

Kuno Gonschior (Wanne-Eickel 1933 - Bochum 2010)

Kuno Gonschior was born in Wanne-Eickel, Germany and lived and worked near Düsseldorf. From 1957 to 1961, Gonschior studied painting at the Kunstakademie Düsseldorf. In 1959, he was one of the first students of Karl Otto Götz, his classmates being Gotthard Graubner and HA Schult. From 1961 to 1963 he studied at the University of Cologne. In 1972, he became lecturer at the Pädagogische Hochschule Münster. From 1982 to 2000, he was a professor of painting at the Hochschule für Bildende Künste Berlin. He was a contemporary of Gerhard Richter and Sigmar Polke Gonschior's early work with its intuitive, almost monochrome strokes of the brush was influenced by Götz's abstract style. Later, during the 1960s, he created paintings out of characteristic dots placed next to each other, combining fluorescent, complementary colors such as red and green. As a result, extreme vibrations are triggered in the human eye. He also painted large, abstract landscapes merging and melting thick paint in rich colors. From 1968, he created colored multi-room installations. In 1977 he participated in Kassel 6 with such an installation, where paint rained down in a room. After that date, he primarily exhibited in the USA and in Japan. In 1999, he received the Deutscher Kritikerpreis.

Described as a "pointillist abstract expressionist" and a "radical minimalist," Gonschior is considered a confluence between George Seurat and Mark Rothko, due to a duality of formal similarities and the fact that his works convey both strong emotional and analytical impulses.

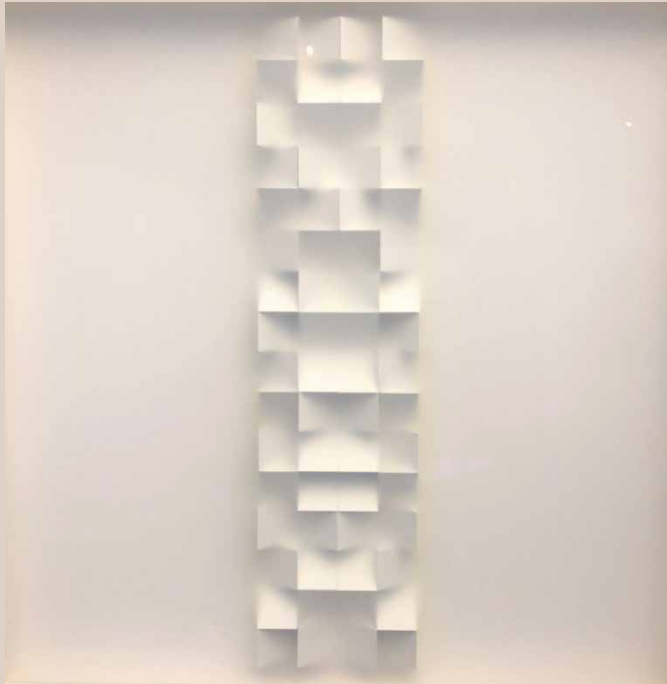
Gonschior's works are often described as "landscapes" because of the effect of his color combinations on an artificial perception of space and light. The individuality of each piece is emphasized by their remarkable sculptural quality, found in Gonschior's free paint application and his maximization of the subtle beauty of the raw linen canvas itself. Indeed, their physicality has a distinct sensual edge. The viewer is invited to lose himself in Gonschior's fleeting planes of beautiful, elusive color.

The 1997 "Gelb - Grün - Gelb" shown here is a fine example of Gonschior's research into color, light, paint stroke and overall composition. The shade of green gradually changes from top to bottom, where more yellowish tones are discernable in the greens on the top part, changing to a deeper green in the middle and returning to a lighter shade of yellowish green at the bottom. All brush strokes are either from left to right or right to left. The action of painting, the alternation of strokes, twists of brush or palette knife, the construction of colors and their effect on emotion in combination with format and architecture make it a very strong example of Gonschior's work.



Gelb- Grün - Gelb 1979

Provenance: Art Affairs, Amsterdam



"Trennung" 1980

Klaus Staudt (Ottendorf 1932, Germany)

Klaus Staudt became known for his series of geometric reliefs. He lives and works in Frankfurt am Main.

After a guest study in 1957 with Ernst Geitlinger at the Academy of Fine Arts in Munich, he began regular studies from 1959. In 1963 he became a co-founder of the avant-garde international artist group Neue Tendenzen. From 1974 to 1994 he worked as a professor at the Academy of Design in Offenbach am Main. At the same time, he was responsible for the conception and construction of the concrete art collection of the Museum Cuxhaven and worked on its presentation and expansion. In 2010 he was admitted to the Foundation for Concrete Art and Design Ingolstadt. Klaus Staudt is a member of the Deutscher Künstlerbund. Klaus Staudt is one of the leading exponents of constructive-concrete art in Germany.

In particular, the aesthetic of uniform grid structures is pioneering in his work. The basic compositional component is the square, which he varies, modulates and paraphrases over the course of decades. From the 1980s, Staudt also uses the vertical as an alternative module, creating a parallel group of works. Structures, grids and also color, in addition to white, find their way into his compositions. In addition, Staudt uses diverse materials such as wood and translucent Plexiglas.

Chabot Fine Art shows here "Trennung" from 1980. It is a wonderful example of the deepening that occurred in his work from the 1960s and 1970s onwards, in which he explored the materiality of both the geometric cubes with which he always works, the glass, which serves as a support but also participates visually, and the composition of cubes close together, with no space in between.

"Trennung" is included in the oeuvre catalog "Klaus Staudt, Werkverzeichnis 1960-1999", Saarbrücken 1999, p. 251 number 1/528

His work is included in many important collections, both public and private, including the Daimler AG Collection, Stuttgart, the Museum für Konkrete Kunst, Ingolstadt, Haus Konstruktiv, Zürich and Kunstmuseum Basel.

Provenance: from the artist.



Untitled 2021

2.50 x 2.00 m Acrylic paint on canvas

Thomas Pihl.Bergen, Norway 1964)

Pihl derives his colors by adding layer after layer of paint. Mixing, blending until a dominant color appears. The different layers shimmer in the distance, shadows or memories of colors that were there before and now combine to form a new color. It can be seen when you look at the sides of the paintings where you still see drops and rays of color that can be traced back to the final painting. The color of the painting draws you in, it lures you to look again and again. In Pihl's work, the painting itself is the center of attraction, a window into a world that is undefined but aesthetically appealing and that refers to hidden meanings, messages from beyond the physical reality of the painting in the exhibition space. The painting is an object but materializes in itself meaning, contemplation.

On display here is very recent and large format work that Thomas Pihl made specifically for a major retrospective that took place in Bergen in 2020. About the painting he says:

"I work with color and natural light. The process of arriving at a visually charged artistic result is the application of layer upon layer of translucent paint. The pigment grain is suspended in a layer of translucent acrylic medium. This allows natural light to penetrate the surface of the painting. The light occupies the translucent space between the surface and the canvas and surrounds the pigment. This visual arrangement opens the surface of the painting to the viewer's own vision. My intention is to enable a representation where vision - pierces the surface and seeps in through the floating fog of pigment. The veiled manipulations and sensuality of the surface can stand as metaphors for discovery and possible discovery."

Provenance: from the artist.



jiba_repe-s, 2021

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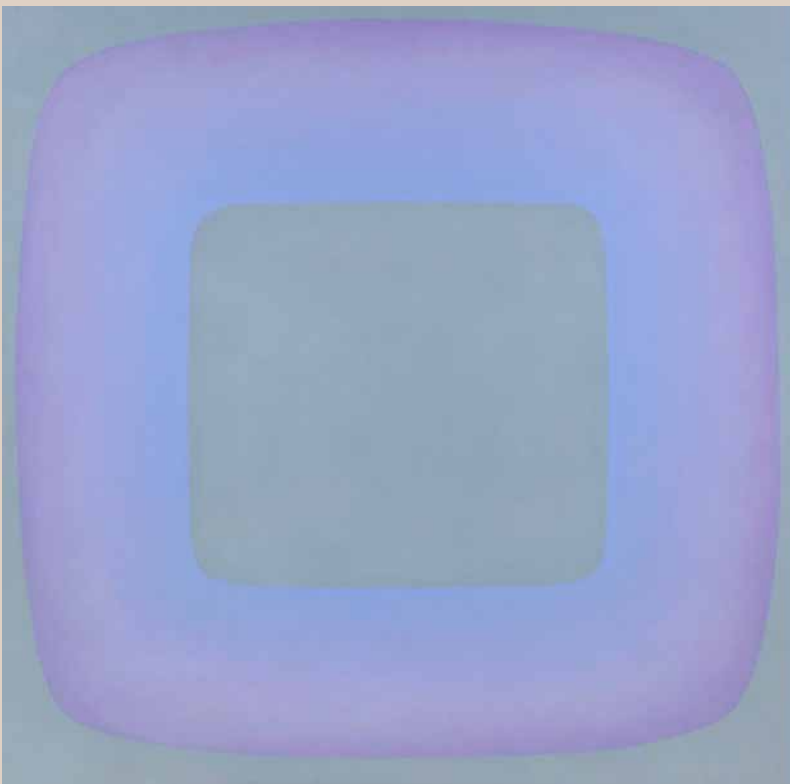
Keisuke Matsuura

Keisuke Matsuura, born in 1970 in Kyoto, lives and works in Düsseldorf. He studied fine art at the Tama Art University in Tokyo. During his studies in Tokyo, work by Zero artists impressed him greatly during his European tour. These works have inspired him and since then influenced his further work. In 1977 Matsuura decided to further his studies in Düsseldorf where he worked with Christian Megert and Daniel Buren at the Art Academy Düsseldorf.

Matsuura organizes meeting points in his work between the shapes he creates and the ambience or natural environment in which he brings them. The shape he brings in, such as a line or a square is e.g. changed by wind currents, vibrations, magnetism, etc., but the original shape still remains recognizable. Thus he combines geometrical shapes with natural forces that ultimately determine the shape and expression of the painting or installation.

This work shows Keisuke Matsuura at his best. The surface of the big white square canvas is slightly divided in rectangles that leave an impression of strict geometrical order. On the canvas at regular intervals magnets push and pull the canvas. Thus the strict order of geometry is both enhanced by the placing of the magnets as well as denied by the natural force of magnetism, giving this work its wonderful expression.

Provenance: from the artist



Untitled
(1230), 2012- 2020 Acrylic paint on canvas 180 x 180 cm

Chen Ruo Bing (1970)

Born into a family of scholars and artists, Chen Ruo Bing grew up during the Chinese Cultural Revolution. He was interested in Chinese ink wash painting, calligraphy, philosophy, and poetry. From 1988 to 1991 he was a student at the Academy of Fine Arts in Hangzhou. Focusing on black and white landscape painting, he explored the categories of space and time, especially the static time in Chinese art, but also the dynamic time in the Western world. Because of his great interest in Western philosophy and art theory he went to Germany. From 1992 to 1998 he studied painting at the Kunstakademie Düsseldorf, where he was a student of Gotthard Graubner. (see Kuno Gonschior). Graubner continued teaching him "black and white" painting until he found the need and relevant use of color himself.

Chen Ruo Bing's theme is the void. «In the emptiness of the image lies the source of its meaning.» serves him as a motto. Seemingly simple forms and colors create a space that is endless, stretches beyond the borders of time and existence. Chen's work is the end result of years and years of careful study and painstakingly reducing associations with instant messages or any readily available pictorial vocabulary. His work is truly a fusion of timeless esthetics and handwriting, essential to Chinese traditions in art, with the Western search for pure form and expression, as is shown in the theories of Kazimir Malevich and Wassily Kandinsky, or artists like Josef Albers, Ad Reinhardt, Mark Rothko and Barnett Newman. While working, Chen Ruo Bing is highly focused and concentrated on the shape, color and raw canvas. The painting is not easily finished as is clear in the long period Chen worked on the painting that is now shown at the Pan exhibition. Between 2012 and 2020 he worked and reworked the painting until Chen was satisfied with the result. Time, space and existence brought together in this powerful but unobtrusive painting.

Chen Ruo Bing is represented by major galleries in China, Japan, Korea, Germany and the Netherlands these countries, among which a recent exhibition in the Bochum Museum. Work is collected in public collections in China Art Museum, Shanghai / Hubei Museum of Art, Wuhan / Times Art Museum, Beijing / China Academy of Art, Hangzhou / Kunstmuseum Bochum / Foundation Museum Insel Hombroich, Neuss / Foundation Museum Kunst Palast, Düsseldorf / me Collector's room / Collection Olbricht, Berlin / Landesvertretung Hamburg beim Bund, Berlin / St. Georg Hattingen / Collection Marli Hoppe-Ritter, Waldenbuch / Robert-Bosch-Krankenhaus, Stuttgart / Youngeun Museum of Contemporary Art, Kwangju-City / Middlebury College Museum of Art, Vermont / Sagacity Art Foundation, Hongkong

Provenance: by the artist

**Artist represented
by the galleries**

Aubertin

Chen Ruo Bing

Bob Bonies

Dolk

Kuno Gonschior

Gwen Hardy

Mark Harrington

Ewerdt Hilgemann

Joseph Kosuth

Keisuke Matsuura

Christian Megert

René Rietmeijer

Frank Piasta

Thomas Pihl

Tomoji Ogawa

Paul Raguenes

Arnulf Rainer

Sigurd Rompza

Klaus Staudt

Takashi Suzuki

PAN

AMSTERDAM