



DIE GALERIE

Armory Show - Modern
Booth 102
Pier 92
New York City



At The Armory Show - Modern 2013, DIE GALERIE is pleased to present:

Max Ernst – Pablo Picasso – Sam Francis André Masson – Paintings and Works on Paper Focusing on the Topic of "Femme" CoBrA – Homage to the 65th Foundation Day of the Art Group Johannes Heisig and Volker Stelzmann – Two Berliner Painters

For the fourth consecutive year, the Frankfurt gallery DIE GALERIE is gracing a prominent location in Pier 92, the "Modern" section of the Armory Show. The exhibition program at the art fair in 2013 once again reflects the gallery's program at home; thus, alongside individual compartments featuring highlights of European art from the 20th century, DIE GALERIE is presenting André Masson as well as artists of the CoBrA group (Karel Appel, Pierre Alechinksy, Asger Jorn and Corneille, among others). Furthermore, with works by Volker Stelzmann and Johannes Heisig, we also cast an eye upon two exciting positions in contemporary German painting. The diverse artistic approaches on display, so dissimilar at first glance, are linked by an exciting and often sublime play with abstraction and figuration.

Three outstanding works:



Entitled Les Jeunes et les jeux twistent (oil on canvas, 116 x 89 cm), the painting from 1964 by the artist **Max Ernst** invites the viewer to individual associations. In terms of a linguistically direct general concept, the title offers no interpretational assistance. Nevertheless, the sound of the title – as well as in the painting's geometrically abstract structure of lines and color tones - assists in the subconscious evocation of an image of diverse motility. Due to the conjoining of different techniques such as frottage and grattage, palette knives and painting, the painterly application varies from thin to impasto. The varied color graduations are the result of cautious precision work, applied square centimeter by square centimeter. The resulting finely fragmented multiple structures lead to a vivification – a vigorousness in the pictorial surface – that suggests a relief-like manifestation.

The painting *Primitives. Femmes traversées* (oil and sand on canvas, 129 x 162.5 cm) was created in 1960/61 during a phase in which **André Masson** once again confronted the Surrealistic concepts of automatism and random chance. The artist had already developed the principles of automatic drawing in the 1920s, analogous to the development of the *écriture automatique*. Through the use of sand, he found a way to transfer the principle of chance into oil painting as well. In turn,



calligraphy had also already occupied Masson as early as the 1930s; later, during his "Asian Period," these premises were decisive in the development of his artistic concept of an open environment of flowing, animate forces. In *Primitives. Femmes traverses*, the size of the brushstroke is dictated alone by the rhythm of the artist's movement. The figures and environment flow together spatially, there are no borders, and the contours often also remain open. The extreme reduction in the range of colors – unusual for the oil paintings of André Masson – emphasizes the overall effect.





The oil painting **Advanced Anti Geometric Space** from **Asger Jorn** (oil on canvas, 81 x 65 cm), created in 1963, represents yet another variation in gestural painting. The suggestive title stands in contrast to the associative pictorial language, a language that suggests figurative bodies, faces or eyes but explicitly denies interpretation. The in some parts tangled maze of strong, black lines and splashes of red, blue, yellow and brown distributed across the pictorial surface seem both demonic and mystic. Like André Masson, Asger Jorn never viewed himself as an abstract painter, although he nevertheless developed a highly personal pictorial idiom that promoted abstraction.



Some examples of other works on display:



Karel Appel Untitled 1958 Oil on canvas 146.4 x 114.2 cm



Christian Dotremont
Et cætera, dit le début. Ex nihilis, dit la fin.
1978
India ink on paper
52 × 41 cm



André Masson Torse dans le vent 1944 Pastel on paper 44.5 x 31.5 cm





Sam Francis Untitled (SF 70-795) 1970 Acrylic on paper 151 x 105 cm



Volker Stelzmann Carnival 1992 Mixed media on hardboard 80 x 100 cm