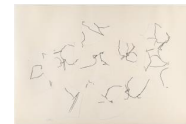
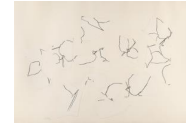


KARL&FABER

Ellsworth Kelly

Lot 561

Ohne Titel



Low estimate :

EUR 25,000.00

High estimate :

EUR 35,000.00

Buyers premium incl. VAT :

32 %

Artist

Ellsworth Kelly

Additional description

Papiercollage und Tusche auf festem Velin, Rückseite einer Lithografie.
1979. Ca. 80 x 120 cm. Signiert unten links, datiert unten rechts.

Period

(1923 Newburgh/New York – Spencertown/New York 2015)

Technique

Arbeiten auf Papier

Provenance

Brooke Alexander Gallery, New York, verso auf der Rahmenrückwand mit dem Etikett; Sotheby's, London 22.6.2007, Los 238; Matthew Marks Gallery, New York, verso auf der Rahmenrückwand mit dem Etikett; Lempertz, Köln 5.12.2009, Los 465; Privatsammlung, Süddeutschland.

- Delicate collage by the artist from the almost undiscovered series of plant depictions
- The plant studies are a permanent feature of his work and reflect fundamental artistic approaches
- Ellsworth Kelly is a world-renowned artist of geometric abstraction, famous above all for his large-format color field paintings

Ellsworth Kelly is one of the most important American artists, best known for his large-format, monochrome canvases. With his use of simple, clear forms and bright colors, his painting was the antithesis of Abstract Expressionism. Kelly's color field painting made an important contribution to 20th century painting. Less well known are his plant pictures, to which he devoted himself throughout his life in his drawings and graphic works. He hesitated for a long time to show his drawings as he feared it might be confusing. Kelly clearly saw himself as an abstract painter. The collage "Untitled" was created in 1979 and is based on a depiction of a plant; Kelly tore up the paper and rearranged it to create a multi-part composition. In this way, he addresses fundamental artistic questions of outline, form, space, surface and contours. This closes the circle to his concern as a painter: he has worked on freeing the form from its background and designing it in such a way that it has a clear relationship to its surroundings, as he himself put it.

The lithograph "Woodland Plant" on the verso (cf. Axsom 178).