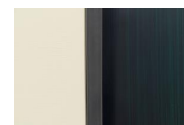
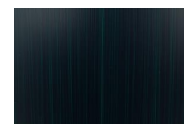
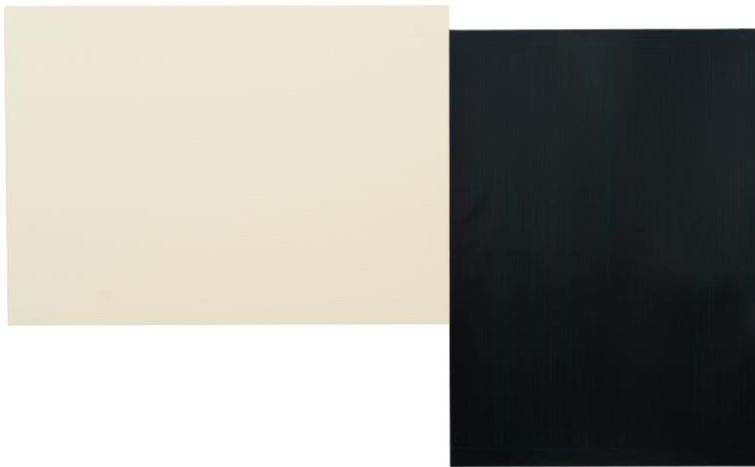


KARL&FABER

Imi Knoebel

Lot 609

Moment 1



Low estimate :	€ 60,000
High estimate :	€ 70,000
Buyers premium incl. VAT :	32 %

Artist

Imi Knoebel

1940 Dessau

Acryl auf Aluminium bzw. Kunststofffolie (2-teilig). Mit Hänganleitung und Ersatzfolie in O.-Kartonmappe. 2004. Gesamtmaß ca. 109 x 182 cm. Verso auf Aluminium signiert und datiert und bezeichnet mit Richtungspfeil. Verso auf der Kunststofffolie bezeichnet.

Provenance

Privatsammlung, Belgien.

- With a body of work spanning more than five decades, Imi Knoebel is regarded as an outstanding exponent of radically non-representational painting
- His works are held in museum collections worldwide, including the Bonnefanten Museum, Maastricht; the Centre Georges Pompidou, Paris; Dia:Beacon, New York; the MoMA Museum of Modern Art, New York; the Reina Sofia, Madrid; and the San Francisco Museum of Modern Art
- Works by Knoebel are on display at the Dept Art Gallery, Milan, until the end of May 2026, curated by Gianluca Ranzi

Imi Knoebel is one of the most significant representatives of Minimal Art in Germany. As a student of Joseph Beuys, he developed an independent artistic stance at an early stage, one that consistently engages with the fundamental questions of colour, surface and material, thereby combining minimalism with a surprisingly sensual quality.

This work captivates with its radical simplicity: two monochrome surfaces in white and black face each other. Yet it is precisely in this reduction that the work's particular tension unfolds. The white painted surface on aluminium meets a black-painted plastic film; two different supports whose materiality remains deliberately visible and decisively shapes perception.

Typical of Knoebel is his handling of surface and application. Despite the apparent austerity, the brushstroke remains present, fine, rhythmic, almost meditative. The surfaces are not smooth and industrial, but bear a subtle, artisanal signature. This is precisely where the appeal lies: the work moves between perfect geometry and vibrant painting.

Knoebel thus develops central ideas of Minimal Art, yet liberates them from their often cool austerity. His works are not anonymous objects, but possess a quiet, intense presence. The reduction to black and white thus becomes a concentrated experience of material, light and surface.