NINO MIER GALLERY

NEW YORK | BRUSSELS



GEORG KARL PFAHLER

CONTENTS

BIOGRAPHY 1

SELECTED WORKS 3

SELECTED PROJECTS AND EXHIBITIONS 16

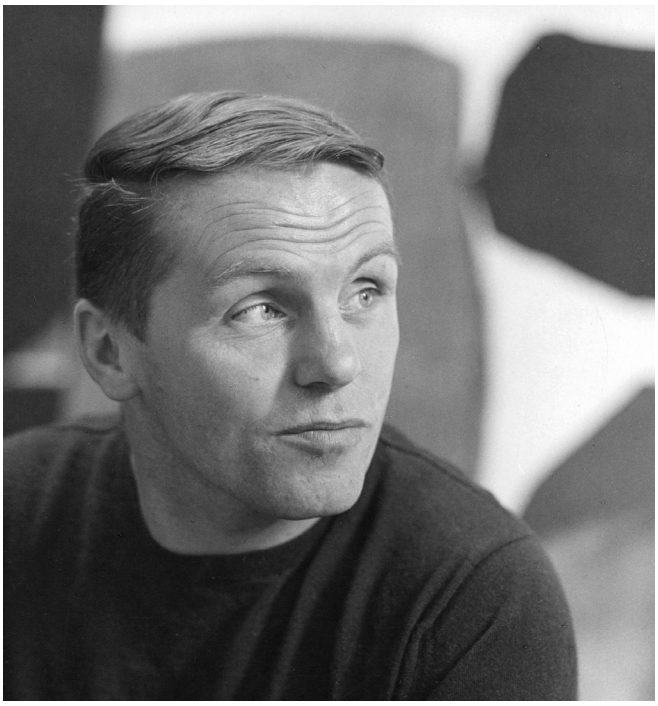
SELECTED PRESS 24

CURRICULUM VITAE 31

BIOGRAPHY

GEORG KARL PFAHLER

b. 1926, Weissenberg, DE
d. 2002, Emetzheim, DE



Georg Karl Pfahler was born in Weissenberg, Germany. Coming of age in Post-War Germany and culling from the vocabularies of Pop Art and the Bauhaus aesthetic, Phfaler is best-known for his rigorous focus on the relationship between shape, space and color. Many consider Pfahler to be the first German artist to work both solely in series and on a large scale, and by 1962, Pfahler was elevated as the sole representative of Hard-Edge Painting in Germany.

Pfahler graduated from the Kunstakademie Stuttgart in 1954 where he studied under Willi Baumeister. Initially interested in sculpture as his field of study, Pfahler was soon encouraged by Baumeister to study painting. 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. It was not until 1958 when Pfahler developed his mature body of work with his first series titled Formativ. This series, which consists of 55 paintings, marked his emancipation as a painter, especially from the influence of Baumeister. However, it was not until 1962 that Pfahler began incorporating his signature block-like forms and crisply demarcated color surfaces, which epitomize his subsequent series, including Tex, West-Ost-Transit, Espan, Leda, Fra Firenze and Floridella.

In 1965, Pfahler finally receives international recognition when his work is selected for inclusion in the group show, Signale, which took place in Basel, Switzerland. For the first time, Pfahler is shown alongside his American contemporaries, which included Al Held, Ellsworth Kelly, Kenneth Noland, Leon Polk-Smith and Jules Olitksi. Impressed by his work, Barnett Newman curates 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 again 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-edged 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.


SELECTED WORKS



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



Metro RRR/1, 1963-1964
Acrylic on canvas
23 5/8 x 23 5/8 x 3/4 in
60 x 60 x 2 cm
(GKA21.006)



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





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



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)



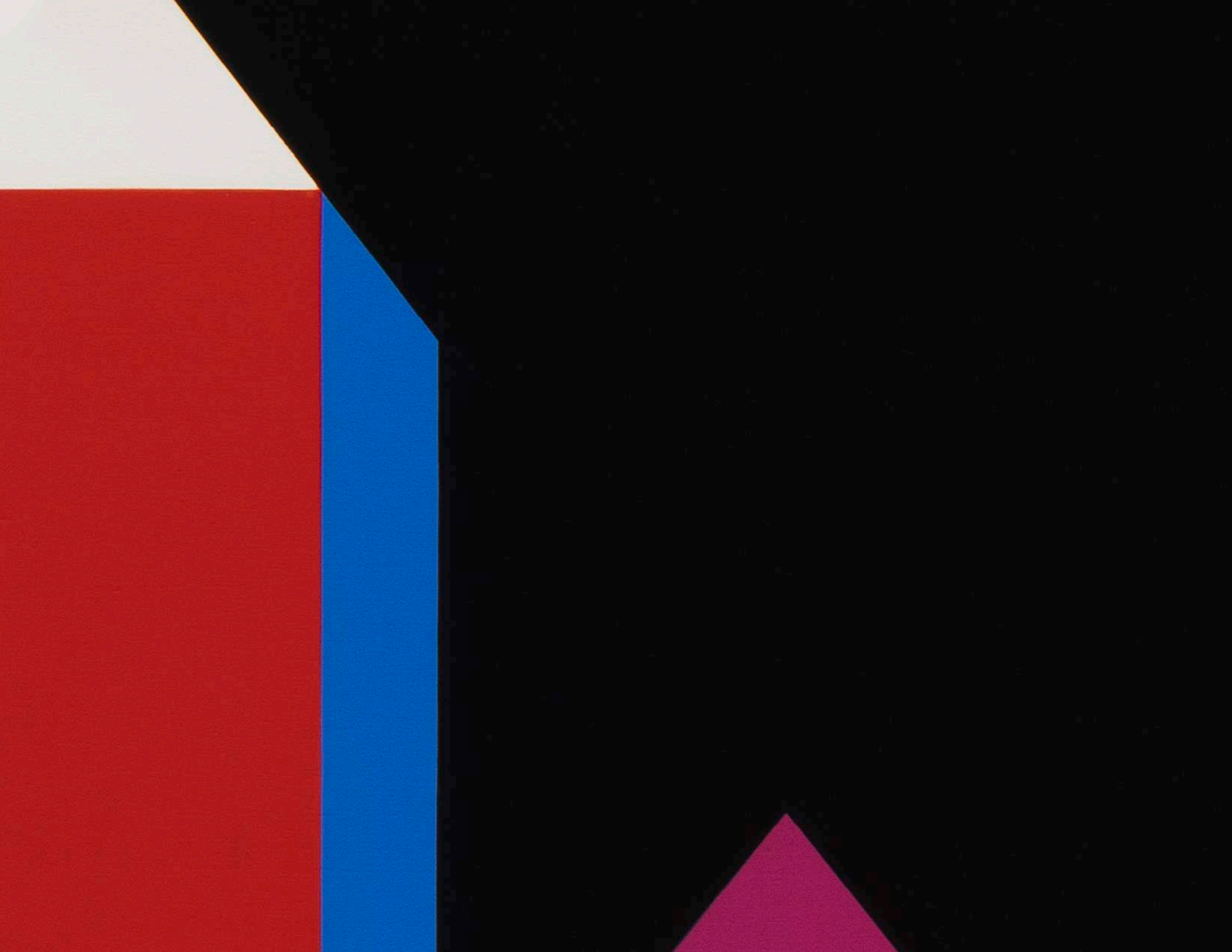
B/G Tex I, 1967
Acrylic on canvas
27 1/2 x 47 1/4 in
70 x 120 cm
(GKA20.005)

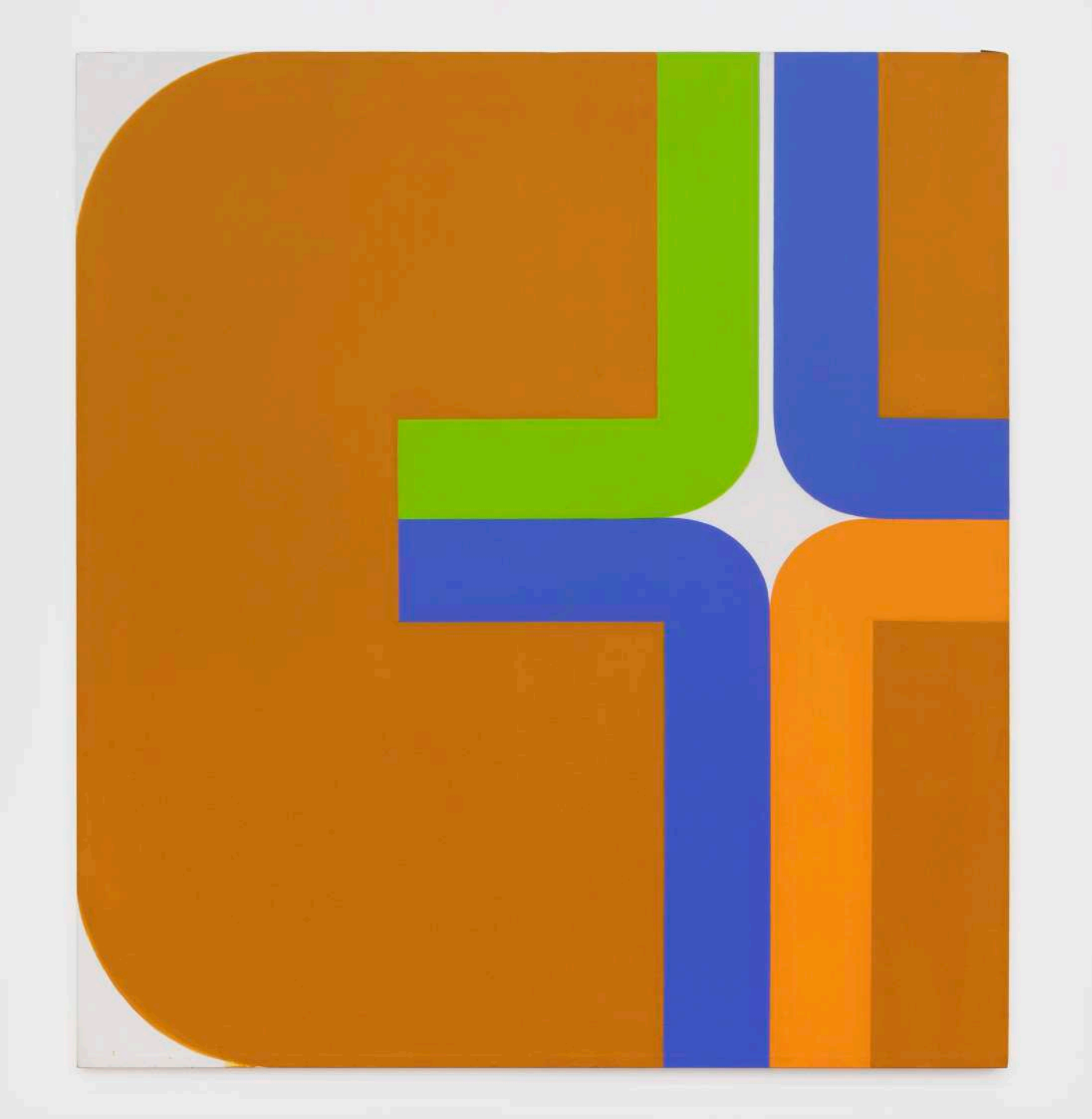


Untitled (Tex Series), 1963-1965. Collage and drawing. 9 3/4 x 11 1/8 in, 24.7 x 28 cm (GKA21.034)



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





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)

SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

NEW YORK / NEW YORK
2025
NINO MIER GALLERY
LOS ANGELES, CA, US

HARD EDGE / 1963 - 1984
2022
NINO MIER GALLERY
LOS ANGELES, CA, US





NEW YORK / NEW YORK

2025
NINO MIER GALLERY
NEW YORK, NY, US

A leading figure in postwar German abstraction, Georg Karl Pfahler was the first artist in Germany to dedicate himself to hard-edge painting after World War II and pioneer this groundbreaking style. His work commands attention for its graphic clarity and vibrant color, resonating with striking relevance despite being created over six decades ago. Conceived in an era when color photography was a novelty and digital technologies were unimaginable, these compositions reveal a bold, forward-thinking vision that remains compelling today. Their lasting freshness underscores Pfahler's enduring influence within contemporary art.

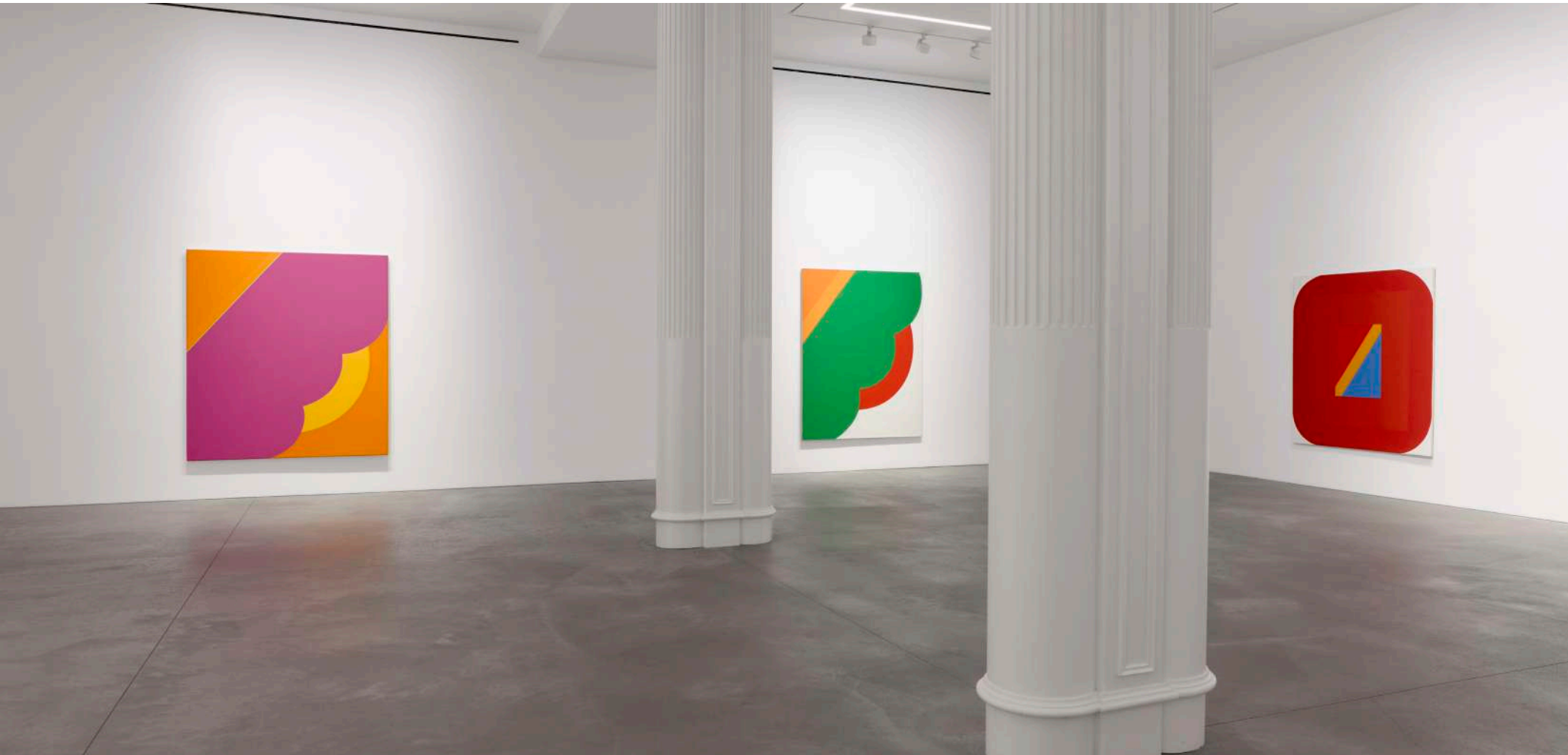
Born into a family of Bavarian farmers in southern Germany, Pfahler's path to becoming a distinguished abstract painter was remarkable. Initially focused on sculpture, his encounter with Willi Baumeister shifted his focus to painting, where influences from Baumeister's abstraction, inspired by Paul Klee and Fernand Léger, shaped his early work. Through careful experimentation with ink drawings and collage, Pfahler developed a refined simplicity that became a hallmark of his practice. The late-1950s Formativ Series marked a defining moment, introducing bold, block-like forms set against clean backgrounds. In these works, shapes served as vehicles for exploring the interplay of color, with acrylic compositions emphasizing space and hue over form. This innovative approach to hard-edge painting, action painting, and color field painting positioned Pfahler as a significant figure in European abstraction, distinguished by intellectual and aesthetic depth.

Pfahler's engagement with color field painting fostered a meaningful transatlantic exchange, leading him to the United States. While American artists used color to redefine a post-war world, European artists, including Pfahler, expressed a liberated creativity following the constraints of Nazi oppression. The 1965 Signale exhibition in Basel, Switzerland, highlighted this dialogue, presenting Pfahler's work alongside artists such as Ellsworth Kelly, Kenneth Noland, Leon Polk Smith, and Al Held. This recognition sparked interest from Barnett Newman, who curated Pfahler's first New York exhibition in 1966 at Fischbach Gallery, a prominent venue known for showcasing artists like Alex Katz, Louise Bourgeois, and Bruce Nauman. Newman encouraged Pfahler to work on larger canvases as well, moving beyond the spatial constraints of his German studio. This exhibition, on the eve of the centennial of Pfahler's birth, brings his work back to New York, a city that significantly influenced his artistic development through its vibrant postwar art scene. Transatlantic collaboration also honors Pfahler's commitment to connecting East and West. Despite the divisions of the Iron Curtain during his lifetime, his work fostered cross-cultural collaboration, embodying a vision of artistic unity that transcended political boundaries.

Pfahler's art is characterized by an optimistic outlook, expressed through his bold and emotive use of color, setting him apart from German contemporaries focused on existential themes. His philosophy, eloquently stated, asserts: "Color has a value of its own, color is weight, color is quality, color possesses an inherent limitation, of itself, through itself, through other colors, color creates space, color is form and space." This principle underpins his oeuvre, infusing it with emotional depth and universal appeal.

The exhibition features key works from two defining series. The Tex Series, developed over twelve years from the early 1960s, is noted for its rounded forms, which convey emotional resonance. Inspired by the tragedy of John F. Kennedy's assassination, these softened shapes balance vibrant hues and angular forms, offering a reflective perspective on historical uncertainty. The Metro Series builds on these rounded forms, leaving canvas edges untouched to draw focus to dynamic central compositions. These works evoke an architectural quality, using color as a structural element to explore line and space on a grand scale.

Connected by their distinctive rounded forms, these series highlight Pfahler's contribution to German hard-edge painting. The fluid shapes, appearing to extend beyond the canvas, suggest both fragments of a larger whole and self-contained realms of harmony. Pfahler's consistent focus on the interplay of space, shape, and color, often in contrast to prevailing artistic trends, establishes him as a singular figure of the past half-century. His work remains a testament to innovation, its relevance enduring and its legacy profoundly influential.

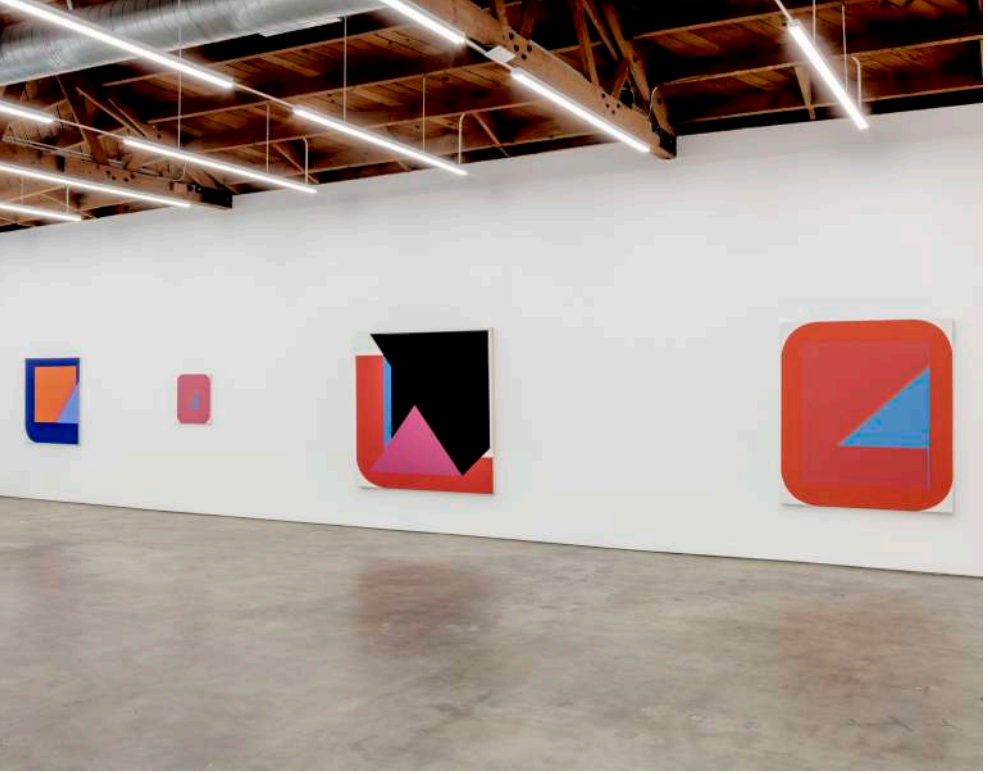














HARD EDGE | 1963 - 1984

2022
NINO MIER GALLERY
LOS ANGELES, CA, US

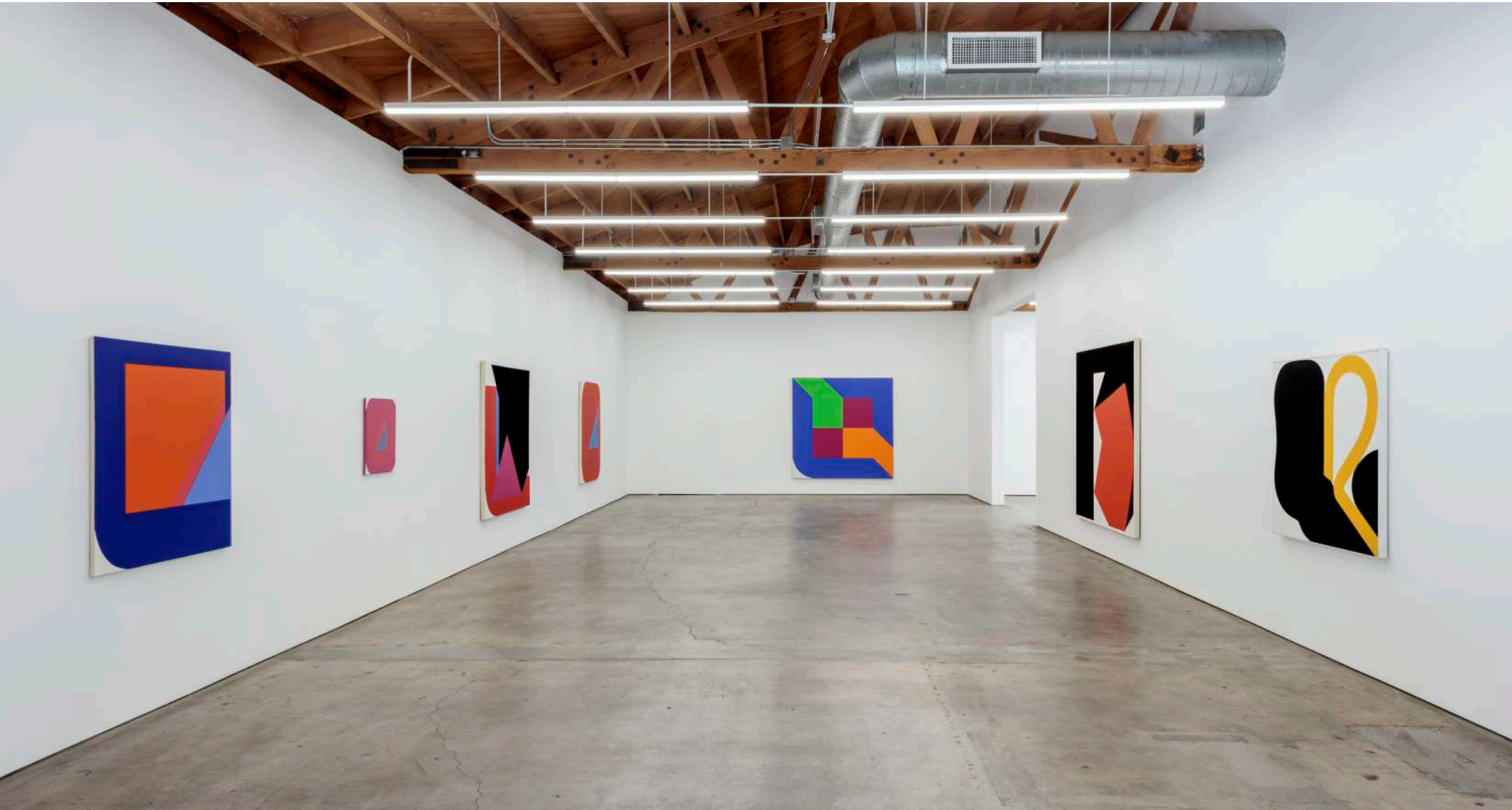
Nino Mier Gallery is proud to present *Hard Edge | 1963 - 1984*, an exhibition of work by German artist Georg Karl Pfahler (1926-2002). Pfahler is known as Germany's first Hard Edge painter, experimenting with the relationship between color, space, and shape throughout his career. The exhibition will 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 in Los Angeles 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 Olitksi 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.














SELECTED PRESS

SELECTED PRESS

HYPEBEAST
JANUARY 2022
BY SHAWN GHASSEMITARI

PATRON MAGAZINE
APRIL 2020
BY NANCY COHEN ISRAEL

ARTNET NEWS
MAY 2014
BY HENDRIK HANSSON

HYPEBEAST

JANUARY 2022

Simon Lee Gallery Presents a Retrospective Exhibition on Georg Karl Pfahler

By Shawn Ghassemitari



Installation view of “Georg Karl Pfahler”, 2021 at Simon Lee Gallery Hong Kong. Courtesy of Simon Lee Gallery

Georg Karl Pfahler was a painter who created abstract compositions that investigate the relationship between color, shape and space. As a retrospective exhibition on the often-overlooked German artist, Hong Kong’s Simon Lee Gallery is showcasing a series of his work made between 1965 and 1975.

Pfahler was one of the first hard-edge painters in Europe and took inspiration from the European tradition of Art Informel. Similar to Josef Albers and John McLaughlin across the Atlantic, Pfahler went down his own path by creating action paintings within paintings, where vibrant colors compete against one another for compositional dominance. Orbit I and Metro BB II demonstrate the artist’s ability to balance this tension subtly through rounded edges that counteract the hard contours of the coinciding shapes.

Though abstracted on first glance, his shapes were often inspired by real-world events, such as the assassination of U.S. President John F. Kennedy. Pfahler kept his forms as simplified as possible to allow the viewer to ascribe their own personal meaning. The exhibition is on view at Simon Lee Hong Kong until January 22.

PATRON
ART / CULTURE / DESIGN
APRIL 2020





Above: Georg Karl Pfahler, (German, 1926–2002), *Untitled*, 1965, acrylic on cardboard, 21.7 x 19.7 in. Courtesy of Nino Mier. Below: Georg Karl Pfahler, *Cloff*, 1965-1975, acrylic on canvas, 78.75 x 74.75 in. Courtesy Archiv Pfahler and Nino Mier Gallery.

THE ESTATE OF GEORG KARL PFAHLER AT NINO MIER

Georg Karl Pfahler will have his debut exhibition in Texas at at the Dallas Art Fair, October 1–4. Though he passed away in 2002 at the age of 76, his work is as crisp and vibrant today as when it was created decades ago. This one-person exhibition will be the focus of Nino Mier Gallery's program at this year's fair.

"Pfahler was quite productive throughout his career, and as one of the few proponents of color field painting in Europe, there was significant interest in his work during his lifetime, particularly at the peak of his career from the early 1960s to the mid-1980s," says Nino Mier, whose galleries in Los Angeles and Cologne represent the artist's estate.

Pfahler was among a group of artists whose work became part of the effort to reweave the cultural fabric between Germany and the United States after World War II. Mier explains that Pfahler's then-gallerist, Hans-Jürgen Müller, was among the earliest to promote the work of American artists after the war. "As a result," Mier adds, "several of his artists exhibited in the US as part of an informal reciprocal cultural exchange meant to build bridges through art after a protracted and bitter global conflict."

Throughout the 1960s, Pfahler's reputation continued to grow as his work was being exhibited in museums and galleries on both sides of the Atlantic. "It is important to remember the context in which Pfahler's works were created in the early 1960s, at a time before modern technology such as the internet and social media existed. Even color photography and transatlantic travel weren't readily accessible," Mier explains.

Color field painting developed with different objectives on the opposite sides of the Atlantic. For some American artists, it represented an opportunity to re-envision the world reborn after years of war. For others, it offered a purely formalist approach to painting. Overseas, Mier says, "In post-war Germany especially, there was an outpouring of creativity after the stringent censorship of the Nazi dictatorship was lifted. All of a sudden, artistic styles that had previously been outlawed or disparaged were finally allowed to flourish again, including Pfahler's colorful abstractions."

The Kennedy assassination also played a key role in Mier's decision to bring Pfahler's work to Dallas. While it is a chapter that locals would like to see fade into the distant past, in the 1960s, it informed how the world viewed the city. "Like many people around the world, Pfahler was deeply moved by the assassination of John F. Kennedy," he says. In response, Pfahler began his seminal series, *Tex*, in 1962. Named explicitly in reference to this tragedy, he continued to work on it over the next 12 years. "Early versions of the series are even named *Dallas-Tex*," Mier adds.

"The estate still holds a representative portion of works across all mediums, from painting to gouache, drawings, sculptures, and architectural models." For Dallas viewers, this will present a unique opportunity to become part of an international set of collectors through whom Pfahler's legacy continues to live.

–Nancy Cohen Israel



Archiv Pfahler. Courtesy of the estate of Georg Karl Pfahler and Nino Mier Gallery.

artnet

MAY 2014

Georg Karl Pfahler, the Hard-Edge Painter the Market Forgot

By Hendrik Hansson



Installation View, Georg Karl Pfahler, The Tex Series, Galerie Crone, Berlin
Photo: Courtesy Galerie Crone

Currently on view at Berlin's Galerie Crone, 25 canvasses by Germany's only Hard-Edge artist, the late Georg Karl Pfahler dazzle. The exhibition marks the first time Pfahler's Tex series has been exhibited separately from other works. Painted between 1962 and 1974, the works were sourced from several private collections as well as the artist's estate.

As opposed to the more angular, square forms prominent in much of the rest of Pfahler's oeuvre, the Tex series is characterized by rounded forms. The use of rounded shapes softens the relationship between the hard edges and intense color and offers the viewer a much more congruent visual experience compared to many other works painted by the artist. When viewing Nocturn Tex (1964-1970), the eye glides gently over the canvas. Complementary colors and the sparse use of white contribute to the harmonious feel and allow interrelations of Pfahler's chosen hues to come to the fore.

Despite the non-representational subject matter in Pfahler's art, his works are not void of political and social influences. The early Tex paintings materialized shortly after the assassination of John F. Kennedy, an event which greatly occupied Pfahler. The name Tex is derived from Texas, the place of the American president's assassination. The rounded forms can therefore be interpreted as a visual representation of the consequences or ramifications of world changing or life-changing events, the shapes are deliberately ambiguous so that the interpretation remains unique and personal to the viewer. Uni Tex (1963-1965), the earliest Tex painting shows a red orb penetrating the contrasting blue shape beside it, indicative of the bullet that penetrated Kennedy's



Installation View, Georg Karl Pfahler, The Tex Series, Galerie Crone, Berlin
Photo: Courtesy Galerie Crone

head. The red bow on the opposite side, illustrates the effect of the assassination. As time progressed the shapes in late works in the Tex series became looser and more rounded, Drei Tex GOB, 1970 illustrates how the paintings became more minimalistic and simplified.

Born in 1926, Pfahler studied at the Kunstakademie Stuttgart under Willi Baumeister, graduating in 1954. Although his teacher significantly influenced Pfahler's early work, experimentation with different techniques including ink drawing and collage led to the gradual simplification of his paintings. In 1962 early signs of block-like forms on crisp backgrounds emerged on Pfahler's canvasses. Eventually he further reduced his style to focus primarily on shapes as a means to explore interrelations between colors.

In the 1960's and 1970's Pfahler enjoyed considerable success. His paintings were exhibited domestically and internationally to great critical acclaim: among them, Signale, in Basel in 1965 and Formen der Farbe in 1967 in Amsterdam, Stuttgart, and Bern cemented his place on the world stage. Pfahler was invited to represent Germany at the 1970 Venice Biennial alongside Heinz Mack and Günther Uecker. The trio went on to show at the São Paulo Biennial in 1981.

Yet all too soon thereafter, the art world's attention shifted focus. As the neo-expressionist movement based around Baselitz, Polke and Richter began to take hold in Germany in the late 1980s and 1990s, Pfahler's popularity slowly began to wane. Recently, his contemporaries from the Zero Group have experienced major market resurgences. However, twelve years after his death, Pfahler remains relatively unknown, under-appreciated and undervalued.

Pfahler's dogged pursuit of the hard-edge style in opposition to the prevalent trends that dominated the visual arts during his lifetime make him one of the most unique German artists of the last half century. His work remained steadfastly focused on the interplay of space, shape and color. At the same time, the work contains traces of pop and minimal art, unifying two of the most prevalent styles of the 1960s. Turo Tex (1966), for example, contains all these characteristics, the minimalistic shapes combined with different shades of pink, red and blue arranged in a flat, two-dimensional manner.

For its dynamism, Pfahler's work remains more relevant and, indeed, perhaps even more contemporary than much of the art being shown and hyped today. The political and social critique located within the paintings has staying-power. It's a fact that is picking up curatorial attention as well. In the past year, new works have been purchased by Frankfurt's Städel Museum and Berlin's Nationalgalerie (currently exhibited at the Neue Nationalgalerie), among other institutions. Simply put: Pfahler's return to prominence is long overdue.

CURRICULUM VITAE

GEORG KARL PFAHLER

b. 1926, Emetzheim, DE
d. 2002, Emetzheim, DE

EDUCATION

1954 Kunstakademie Stuttgart, Stuttgart, Germany

SELECTED SOLO EXHIBITIONS

2025 *NEW YORK I NEW YORK*, Nino Mier Gallery, New York, US

2023 *Color and Space*, QG Knokke, Knokke-Heist, BE

2022 *Hard Edge 1963 - 1984,* Nino Mier Gallery, Los Angeles, CA, US
Georg Karl Pfahler, Simon Lee Gallery, London, UK

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 Kunsstverein, Berlin, DE
Stâdtische 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 GROUP EXHIBITIONS

2021 *7 Künstler - 7 Artists,* Galerie Friese, Berlin, DE
Inaugural Exhibition, Nino Mier Gallery, Brussels, BE

2020 *Messe in St. Agnes,* Konig Gallery, Berlin, DE

2019 *Georg Karl Pfahler meets Roberta Camerno,* Villa Grisebach, Berlin, DE
Color + Space, QG Gallery, Brussels, BE
Five Year Anniversary Show, Nino Mier Gallery, Los Angeles, CA, US
7 Kunstler – 7 Artists, Galerie Friese, Berlin, DE

2015 *Constructive Color: Nay, Ritschl, Pfahler, Gaul, Fruhtrunk,Vasarely*, Galerie Sethare, Düsseldorf, DE
Aspects of German Art Revisited (Part One): Mack, Nay, Pfahler, Polke, Baselitz, Knoebel, Penk, Trockel, Ben Brown Fine Arts, Hong Kong, CN
Hermanns, Fruhtrunk, Geiger, Pfahler, Galerie Edith Wahlandt, Stuttfart, DE

2013 *Collection Grauwinkel 1982-2012*, Vasarely Museum, Budapest, HU

2012 *German Painting: A Highlight of Six Decades, Works on the Kunstmueum Bonn at the NCCA Moscow,* National Center Contemporary Art, Moscow, RU

2011 *Georg Karl Pfahler + Josef Schulz*, Galerie Wagner + Partner, Berlin, DE
Franka Hörnschemeyer, Olaf Nicolai, Georg Karl Pfahler, Hans Peter Reuter, Ricarda Roggan, Robert Schad, Kunstsäle Berlin, DE

1994 *German Art after 1945*, Städtisches Museum, Aschaffenburg, DE

1990 *Konkrete Art in Europe*, Galerie Fischer, Luzern, CH

1991 *Paintings for the Sky, Artdragons*, Kunstmuseum Sendai, JP; Haus Der Kunst, Munich, DE; Grande Halle De La Villette, Paris, FR and Musee des Beaux-Arts, Brussels, BE

1987 *40 Years Haus der Kunst*, Haus der Kunst, Munich, DE
From Arakawa to Winter, Städtisches Museum Schloss Morsbroich, Leverkusen, DE

1986 *Deutsche Bank Collection: German Art after 1945*, Deutsche Bank, Frankfurt, DE

1985 *Delaunay and Germany*, Staatsgalerie Moderne Kunst, Munich, DE

1984 Internationale Printbienalle, Oslo, NO

1983 *Kunst, Landschaft, Architektur*, National Galerie Berlin, DE

1982 *Hommage á Barnett Newman*, National Galerie Berlin, DE

1981 *Avantgarden – Retrospektiv*, Westfälischer Kunstverein, Münster, DE

1979 *15 German Artist*, Alvar Alto Museum, Helsinki, FI

1976 *Eight German Artists*, Mokthar Museum, Cairo, EG

1974 Galerie van Hulsen, Amsterdam, HO

1971 *German Contemporary Art*, National Museum of Art, Tokyo and National Museum of Art, Kyoto, JP

1969 *German Contemporary Prints*, Museum of Modern Art, San Francisco, CA, US

1968 *Painting and Sculpture from Europe*, Jewish Museum, New York, NY, US

1967 *Formen der Farbe*, Wurtembergischer Kunstverein, Stuttgart, DE

1965 *Signale: Al Held, Ellsworth Kelly, Hansjörg Mattmüller, Kenneth Noland, Jules Olitski, G.K. Pfahler, John Plumb, William Turnbull*, Kunsthalle Basel, CH

1964 *Young Contemporary Artists in Germany*, Musée Rodin, Paris, FR; Carnegie International, Pittsburgh, PA, US and Kunstverein Munich, DE

1963 *Schrift und Bild*, Stedelijk Museum, Amsterdam, Kunsthalle Baden-Baden, DE

Buchstaben, Schreibspuren und Signale, Galerie Friedrich & Dahlem, Munich;
Hessischer Rundfunk, Frankfurt Am Main and Galerie Parnass, Wuppertal, DE, IV Biennale Internazionale D'arte, San Marino, SM
Absolute Farbe, Museum Trier Deutscher Künstlerbund, DE

1962 *30 Deutsche Maler*, Kunstverein Oldenburg and Kunsthalle Bremen, DE

1961 *Hauser Plastik, Pfahler Malerei*, Studio F, Ulm, DE

1959 *Biro, Kirchberger, Pfahler, Sieber*, Galerie Rauls, Stuttgart, DE

1958 *Gruppe 11*, Galeria La Tartaruga, Rome, IT

1957 *Gruppe 11*, New Vision Center Gallery, London, UK
Gruppe 11, Galerie 17, Munich, DE

SELECTED MONOGRAPHS AND EXHIBITION CATALOGUES

2001 *Georg Karl Pfahler*, Bilder und Objekte (Exh. Cat., Kunstsammlungen Chemnitz, Chemnitz, 2001)

1966 *A Arte Studio Invernizzi* (Exh. Cat., Galerie Invernizzi, Milano, 1996)

1981 *G.K. Pfahler* (Exh. Cat., Biennale São Paulo, São Paulo, 1981)

1976 *Georg Karl Pfahler* (Exh. Cat., Biennale São Paulo, São Paulo, 1981)

1970 *XXXV Biennale di Venezia* (Exh. Cat., Biennale di Venezia, Venice, 1970)

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
City of Erlangen Collection, Erlangen, DE
Alison und Peter W. Klein Collection, Eberdingen-Nussdorf, DE
Bundestag, Berlin, DE
Kunsthalle Nürnberg, Nürnberg, DE
Staatsgalerie Stuttgart, Stuttgart, DE
Folkswang Museum, Essen, DE
Deutsche Bank, DE
Kunsthalle Karlsruhe, Karlsruhe, 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

NINO MIER GALLERY

NEW YORK
newyork@miergallery.com
SoHo | +1 212 343 4317
TriBeCA | +1 212 268 9055

BRUSSELS
brussels@miergallery.com
+32 2 414 86 00