

Press Release

The Artvera's Gallery Geneva presents

Friedrich Karl GOTSCH

(1900 – 1984)

The Second Expressionist Generation

16 September 2011 – 15 March 2012

More than 50 oil paintings
woodcuts – watercolors – monotypes



The Barbarian, 1951
Oil on canvas – 110.5 x 62.5 cm

Geneva, September 2011

Artvera's, the prestigious modern art gallery located in the heart of the old town of Geneva, offers this autumn a new major exhibition about German Expressionism with one of the largest retrospectives ever devoted to F. K. Gotsch. The event will allow the public to discover, or rediscover, a leading artistic personality in the history of the Expressionist movement beyond the borders of Germany and the State Museums of Schleswig-Holstein which houses the Gotsch's Foundation. In 2008, the exhibition *A comparative look on German Expressionism and Russian Avant-garde* showed paintings of the first generation of German Expressionism, while the Gotsch's retrospective will give a vision of the second wave, which reached its peak after World War II.



Tide, 1957, oil on canvas, 86 x 121 cm

Friedrich Karl Gotsch is a painter of northern Germany close to the Scandinavian culture. He first followed the private lessons of Hans Ralfs in Kiel - a talented artist graduated from the Kunstakademie in Weimar in the time of Ludwig von Hoffmann and Theodor Hagen - before entering in the Kunstakademie in Dresden and joining the class of Otto Hettner in 1920 and then that of Oskar Kokoschka between 1921 and 1923. While following Kokoschka's exhortation to complete freedom, outside the constraints of tradition and in agreement with his inner being, Gotsch was also deeply affected by the strong influence of Die Brücke, as did his master, which Aura was still strong in Dresden at that period. The young painter therefore adopted tawny color and liberated his energy into a wild and instinctive creativity. However, during a long stay in Paris between 1926 and 1927, Gotsch discovered Cubism which gave him a taste for geometric construction. In the blend of these two major influences lies the uniqueness of Gotsch's art at its peak in the fifties and sixties: an expressionist and irrational pictoriality inherited directly from Die Brücke, all at once supported and balanced by a large research on construction and shape. The play on triangles and diamonds used in the work *Tide* is particularly eloquent.



Chaplin, 1922
woodcut, 51 x 36 cm

Artvera's maintains the high standard of its exhibitions

After its last important show *Pointillism*, which generated the greatest interest and received a deeply positive response of both the public and the press, the Artvera's Gallery offers a new headlight hanging worthy of a museum presentation. This major retrospective follows in the footsteps of the Serge Charchoune one presented in 2009, both in quality as in the number of works it displays.

An international clientele

Artvera's is one of the few European galleries that is able to meet at any time the sharp demands of sophisticated and most demanding collectors thanks to a wide and fantastic collection composed with great care and far more important than what is exposed on its walls. Artvera's focuses mainly on the great Masters of modernism and therefore it is also a precious mediator for international museums in search of paintings for their exhibitions.

An fantastic freedom and an even more radical and primitive simplification, close to abstraction or to CoBrA's spirit

In the fifties and sixties, Gotsch tried different approaches, while always remaining faithful to himself : a born expressionist with a powerful instinct and an immediate and intrinsic pictoriality. He sometimes accentuated a certain primitivism close to the approach of CoBrA, while introducing a slight influence of children's paintings such as in *The Barbarian* (p. 1), in a way that only an accomplished artist as Gotsch could do it, by sublimating them brilliantly. He also brushed several times the threshold of abstraction, as in *Village Ball, Childhood Memory*.



Village Ball, Childhood Memory, 1958 – oil on canvas, 89.5 x 109 cm

Artvera's publishes a new book dedicated to F. K. Gotsch

The exceptional retrospective will be accompanied by an eponymous and trilingual (French, German and English) book published in collaboration with **5Continents Editions**. The catalogue contains a main critical text by Mrs Chantal Bartolini, art historian, which allow the reader to enter the painter universe through a rich and complete analysis of the whole stylistic path of the painter. Furthermore, two precious articles of Mrs Regine Bonnefoit, SNSF Professor at the Institute for Art History and Museology at the University of Neuchâtel and curator of the Oskar Kokoschka Foundation in Vevey, and Mrs Marion Leuba, curator of the Museums of Beaune and co-author of the catalogue raisonné of Gotsch's painted work, help to understand the cyclothymic relationship Gotsch maintained with Kokoschka throughout his whole life and the characteristics of an original character shaped by the combination of cultural particularities specific to Northern Germany with an inherently expressionist sensitivity. All the paintings and graphic works displayed at Artvera's are reproduced in full-page color.



The Fetish (from the first Version of 1922), 1961
oil on canvas, 106 x 70 cm

For more information, high resolution pictures or for any use of images, please contact us at presse@artveras.com.

Contact and Opening Hours

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Saturday 11 am – 5 pm