



FOX JENSEN
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HELMUT FEDERLE



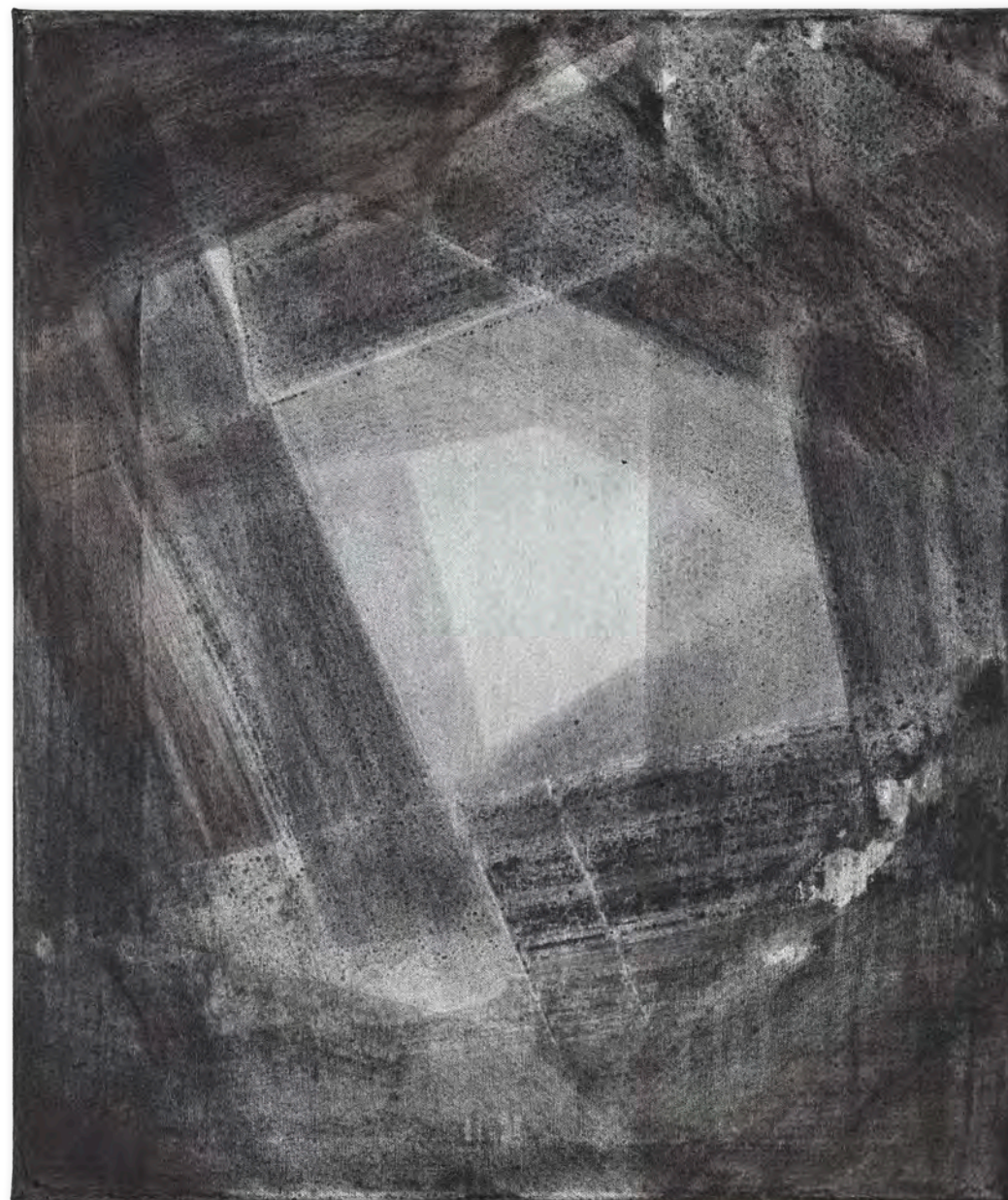
Andrew Jensen and Helmut Federle, 2016

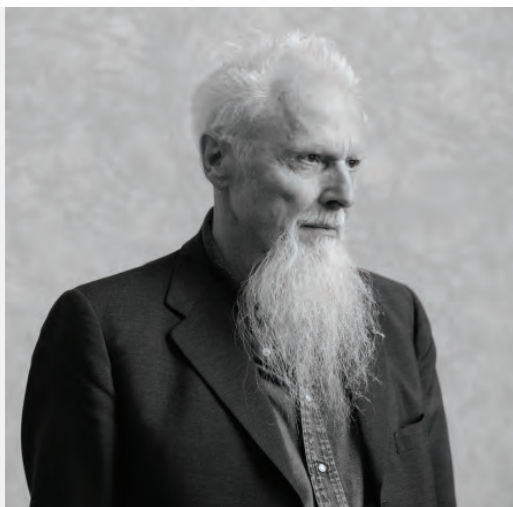
Helmut Federle is without question one of Europe's most respected painters. Though Federle paints a relatively modest amount each year the cumulative weight of his practice situates him alongside other senior painters such as Richter, Knoebel and American painters such as Kelly and Ryman.

Beside these contemporaries though, Federle's work is driven by twin forces – a romantic spirit and a sensibility that is distinctly northern European in its “last light of day” impressionism. There is also an enduring interest in the cultural production and symbolism that is found in cultures such as Pre-Columbian or North American Indian and indeed the ceremonial behavior, vital to both the making and use in Chinese and Japanese ceramics for example. These qualities, Federle suggests, are largely lost in contemporary western civilization. These “points of orientation” have been central to so-called “primitive” culture and their absence in Western society is lamentable.

— Andrew Jensen

Painting for Lee Harvey, 2009
acrylic on canvas
60 x 50 cm





Helmut Federle at his solo exhibition 19 E. 21 ST.,
Six Large Paintings, Kunstmuseum Basel, Basel,
Switzerland, 2019

“The basic value inherent in every work of art lies in the metaphysical quality of form and not in form per se. Form serves as a vehicle for an immaterial quality which cannot be recognized as such or as a motif.”

— Helmut Federle

Informal Multitudes
(Doppelbewegung des Geistes 2)
(Schilflied) (Nature)
acrylic, vegetable oil on canvas
70 x 50 cm



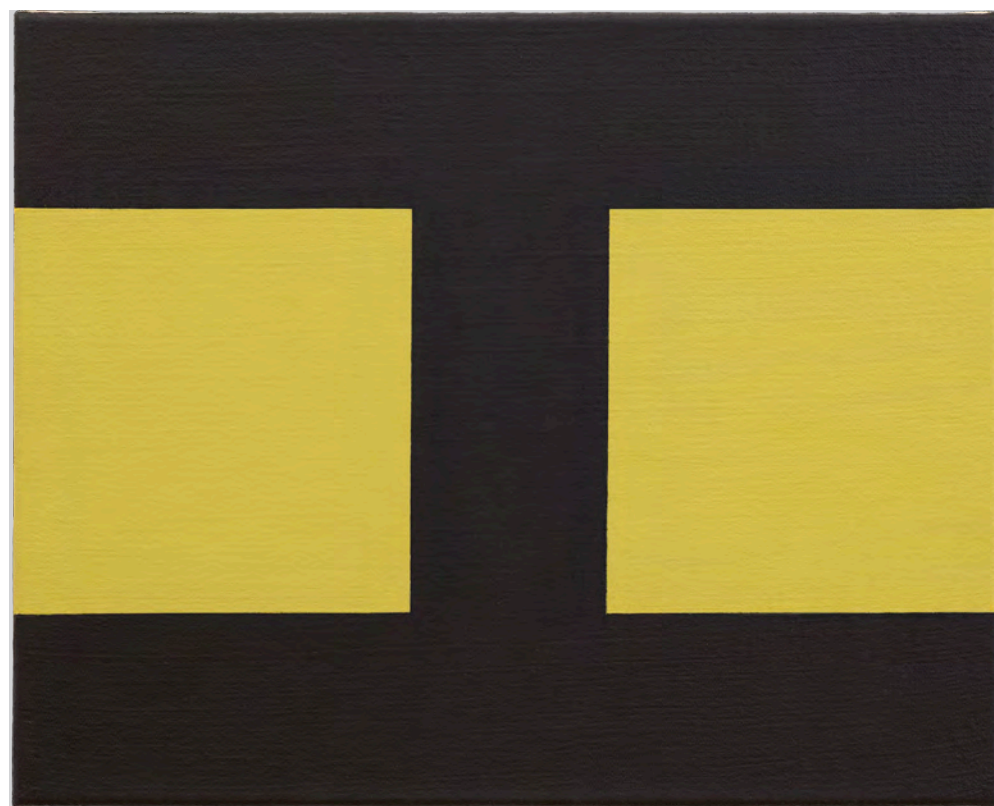


*Verso of Helmut Federle,
Basics on Composition H (Eight), 2019*

"At first glance, Federle's geometry seems straightforward, a simple matrix of verticals and horizontals, with an implicit clarity. The geometry seems to do nothing but state and differentiate a surface. But then, on closer, more careful looking, a certain quirkiness and oddness becomes evident. There is a sense of something amiss or disturbed in the geometry, evocative of a sense of depth. It is ingeniously sublime."

— Donald Kuspit, "Ascent to the Right," Helmut Federle: S + I, 1990

Basics on Composition A, 2019
oil on canvas
40 x 50 cm



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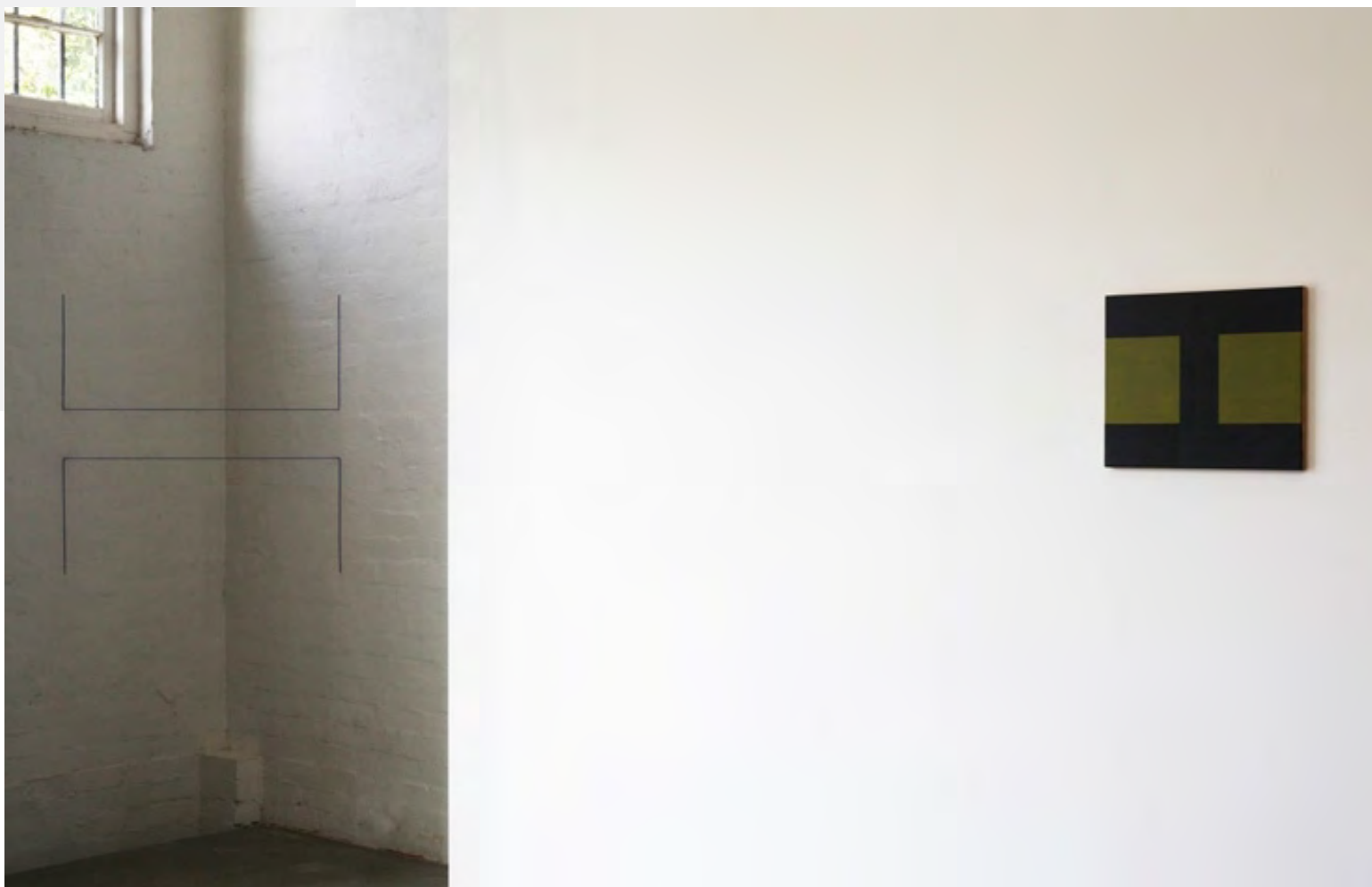


Helmut Federle
Death of a Black Snake, 1999
oil on canvas
320 x 480 cm
Installation: 19 E. 21st St., *Six Large Paintings*,
Kunstmuseum Basel, Switzerland 2019

Fred Sandback and Helmut Federle
The Architecture of Colour, Fox Jensen Sydney Australia 2012

‘... In ancient cultures artists sought to make the same things as had the generations before them. Artworks were also existential points of orientation. In this capacity they fulfilled their moral obligation. Meaning and its materialised manifestations, was not called into question. The artwork had the dignity that was due to it – something that I do so dearly miss today.’

— Helmut Federle



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Helmut Federle (b. 1944, Solothurn, Switzerland) lives and works in Vienna, Austria and Camaiore, Italy. Federle represented Switzerland in 1997 at the XLVII Venice Biennale.

Select solo museum exhibitions include:

Kunstmuseum Basel, Switzerland (2019)
Kunstmuseum Luzern, Switzerland (2012)
Musée des Beaux-Arts de Nantes, France (2002)
Kunstmuseum Bonn, Germany (1999)
Kunsthaus Bregenz, Austria (1999)
Galerie national du Jeu de Paume, Paris, France (1995)
Moderna Museet, Stockholm, Sweden (1992)
Kunsthalle Zürich, Switzerland (1992)

Select museum collections include:

Tate Modern, London, UK
Museum of Modern Art, New York, USA
Museo Reina Sofia, Madrid, Spain
Moderna Museet, Stockholm, Sweden
Centre Pompidou, Paris, France
Kunstmuseum Basel, Switzerland
Kunsthau Zürich, Switzerland
Kunstmuseum Bonn, Germany
Albertina, Vienna, Austria
Gemeentemuseum, The Hague, Netherlands
Louisiana Museum of Modern Art, Humlebæk, Denmark
National Gallery of Australia, Canberra
Albright-Knox Art Gallery, Buffalo, New York

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