



## **RUDOLF BAUER**

### **Presto 10**

Signed lower left, "Rudolf Bauer"

oil on panel

28 1/2 x 41 in.

72.39 x 104.14 cm

1917

37663

### **PROVENANCE:**

The Solomon R. Guggenheim Collection of Non-Objective Art  
Private Collection, New York  
Private Collection, by descent from the above

### **LITERATURE:**

Rebay H., Philadelphia Art Alliance, Gibbes Art Gallery, Baltimore Museum of Art, Museum of Non-Objective Painting, *Catalogue of the Solomon R. Guggenheim collection of non-objective paintings*, 5th vol., Ill. no. 8

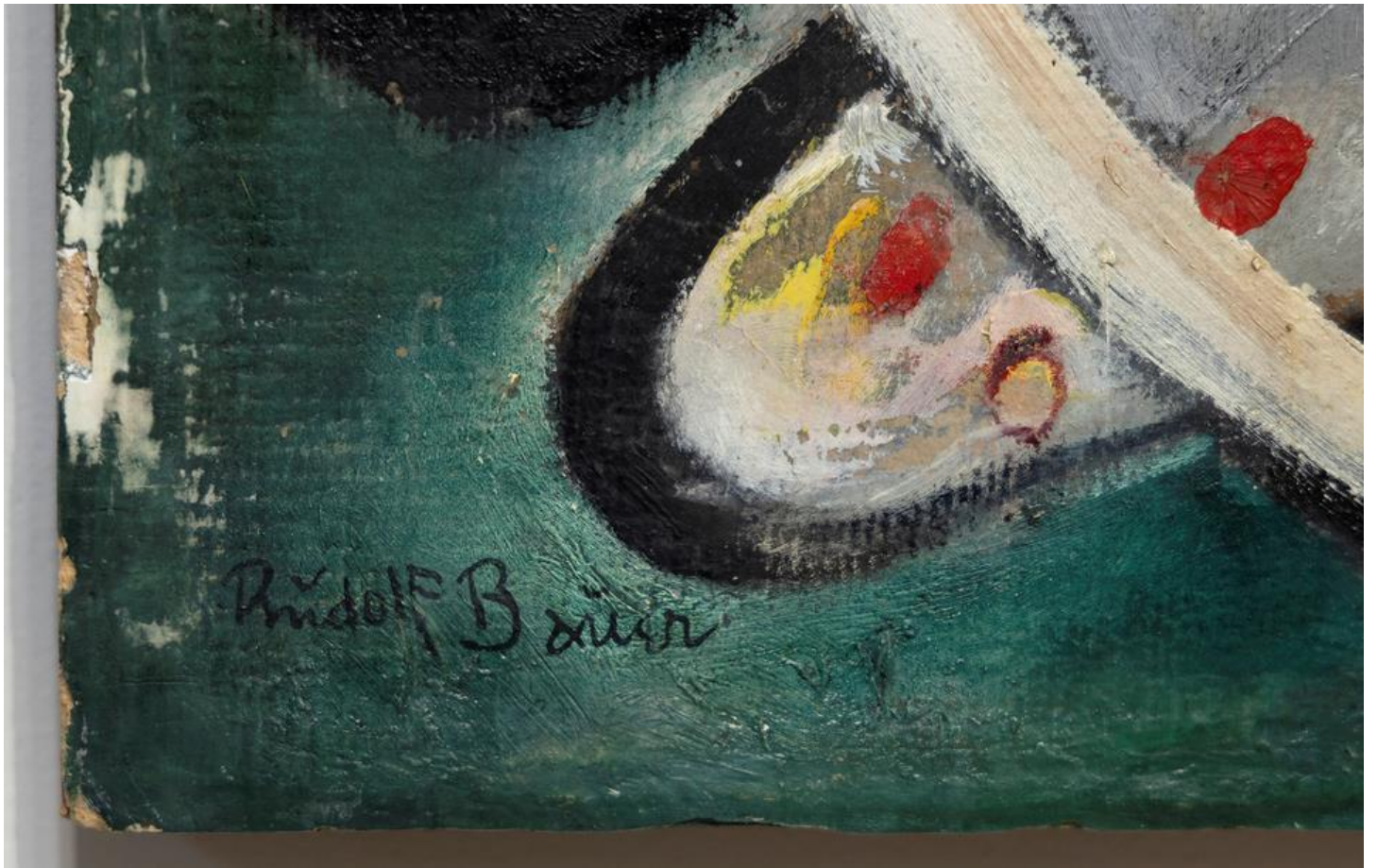
Rudolf Bauer's reputation as a forebear of non-objective abstraction is most often coupled with that of Wassily Kandinsky. That hallowed place within the greatest abstract artists is well deserved. But for better and worse, Bauer's place in art history is inextricably linked to the ill-fated contract he signed with Solomon R. Guggenheim with the guidance of his former lover, Hilla Rebay. Presto 10 was created in 1917 when Bauer was a fixture at Galerie Der Sturm, the Berlin gallery and likely exhibited at one of the artist's solo exhibitions in 1917, 1918, and 1920. It was also among the paintings chosen by Bauer and Hilla Rebay to be included at the New York World's Fair "Art of Tomorrow" exhibition that opened 1 June 1939. It is listed in the fifth catalogue of the Solomon R. Guggenheim collection of non-objective paintings.

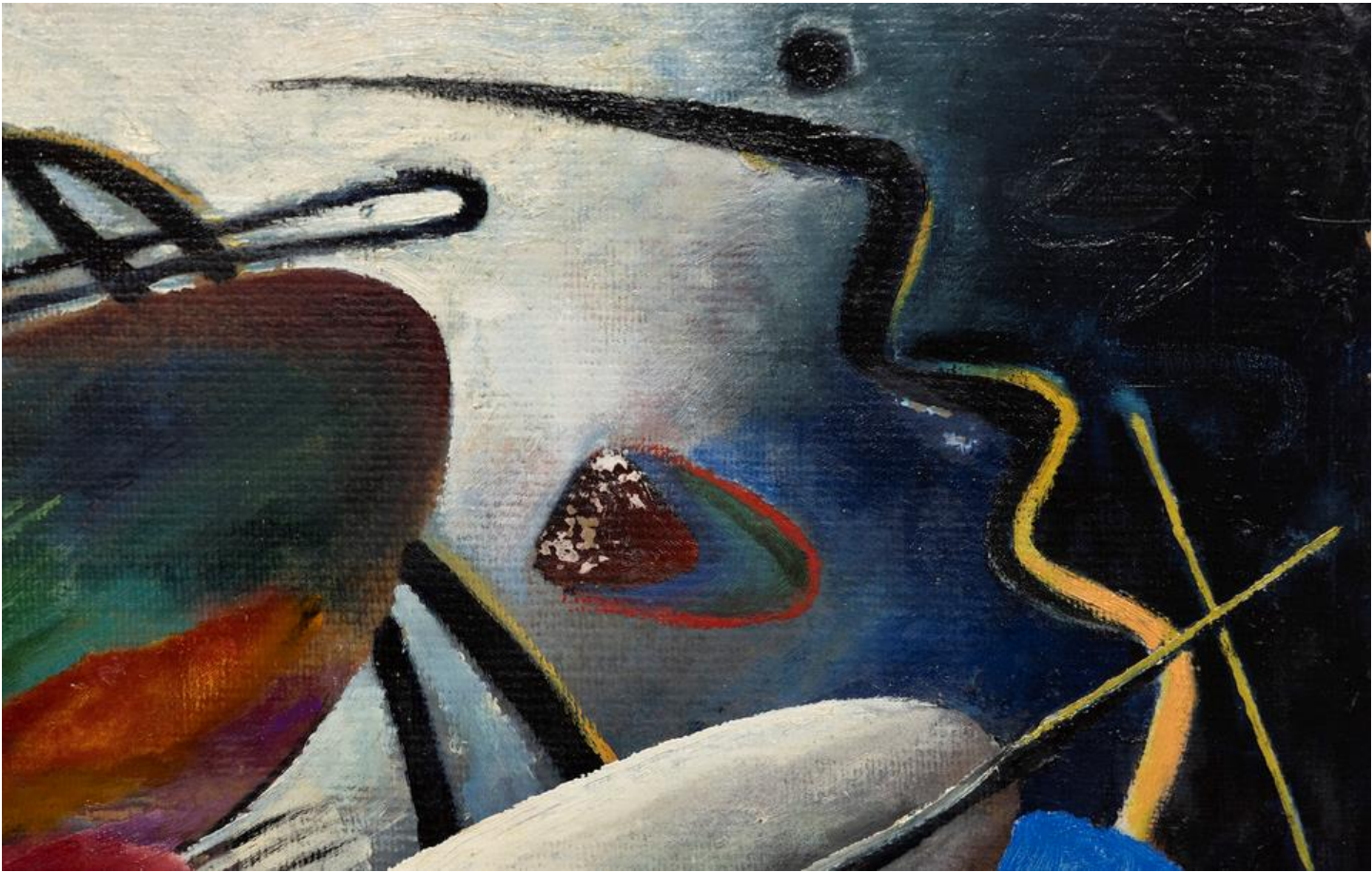
A major contributor to the development of abstract art, German-born painter Rudolf Bauer associated with many key players in the early 20th Century avant-garde. Bauer worked closely with the legendary Der Sturm gallery in Berlin, participating in group exhibitions alongside Wassily Kandinsky, Marc Chagall, and Paul Klee. Although he remained in Berlin through the 1920s, his work traveled to the United States through the famed Société Anonyme. Bauer's Non-Objective paintings began to gain notoriety, but it was the attention of Solomon R. Guggenheim that propelled the artist's career. Guggenheim established a foundation of Non-Objective painting and purchased more than three hundred of Bauer's works for the collection. He was Guggenheim's favorite abstract painter and a primary inspiration for the collection that has become one of the world's great museums.

Rudolf Bauer's early work contains characteristics of Impressionism, Cubism, and Expressionism. By the 1920's he began working in an abstract mode, setting aside representational painting and adopting the geometric style for which he is renowned. Artwork from Berlin in this period sought to affect the viewer without depicting recognizable subject matter. Bauer's stirring compositions of form and color shaped his legacy as an originator of Non-Objective art.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.





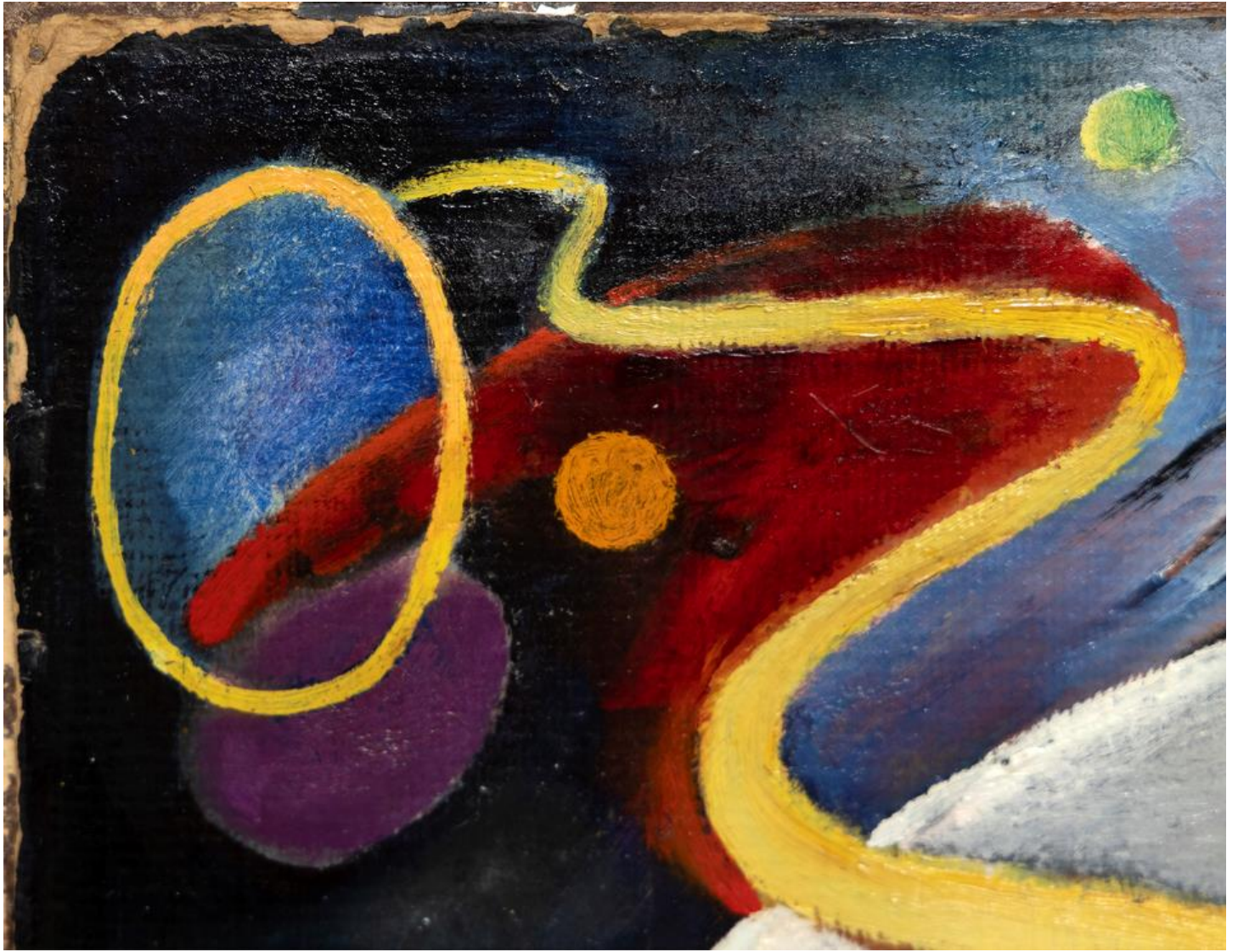






















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