



## **HANS HOFMANN (1880-1966)**

### **The Climb**

#### **P1267**

Signed lower right, "Hans Hofmann 60" and inscribed verso, "Cat. #1463 the climb 84 x 48 1960 hans hofmann"

oil on panel

84 x 47 1/2 in. (85 x 48 3/4 x 2 in.)

213.36 x 121.92 cm (215.9 x 123.83 x 5.08 cm)

1960

42576

#### **PROVENANCE:**

Estate of the artist

Renate, Hans, and Maris Hofmann Trust, 1996, acquired from the above

Private Collection

Private Collection, acquired from the above

#### **EXHIBITION:**

Florida, Naples Museum of Art, Hans Hofmann: A Retrospective, 1 November-21 March 2003, no. 48, illustrated in color

University Park, Pennsylvania State University, Palmer Museum of Art, Presentation in Galleries, 7 June 2007-10 October 2009 (temporary loan)

Art in Embassies Program, Washington D.C., United States Ambassador's Residence, Luxembourg

#### **LITERATURE:**

Exhibition Catalogue: Florida, Naples Museum of Art, Hans Hofmann: A Retrospective, 2003, no. 48, illustrated in color

L. Adams, *The Making and Meaning of Art*, London, 2006, no. 64, pp. 110-11, illustrated in color

S. Villager, ed., *Hans Hofmann: A Catalogue Raisonne of the Paintings, vol. III*, Farnham, Surrey and Burlington, Vermont, 2014, no. P1267, p. 267, illustrated in color

Hans Hofmann is one of the most important figures of postwar American art. German born, he played a pivotal role in the development of Abstract Expressionism as an influential teacher of generations of artists in both Germany and America.

Born in Bavaria and educated in Munich, Hofmann studied science and mathematics before studying art. Moving to Paris in 1904, he studied at both the Academie de la Grande Chaumiere and the Academie Colarossi and was influenced by Picasso, Braque, Delaunay, Leger and Matisse, many of whom he met and became friendly. Hofmann moved back to Munich after WWI and opened an innovative art school, transmitting what he learned from the avant-garde in Paris and attracting students from Europe and the United States.

In 1930 Hofmann went to teach at the University of Berkeley and in 1932 settled in

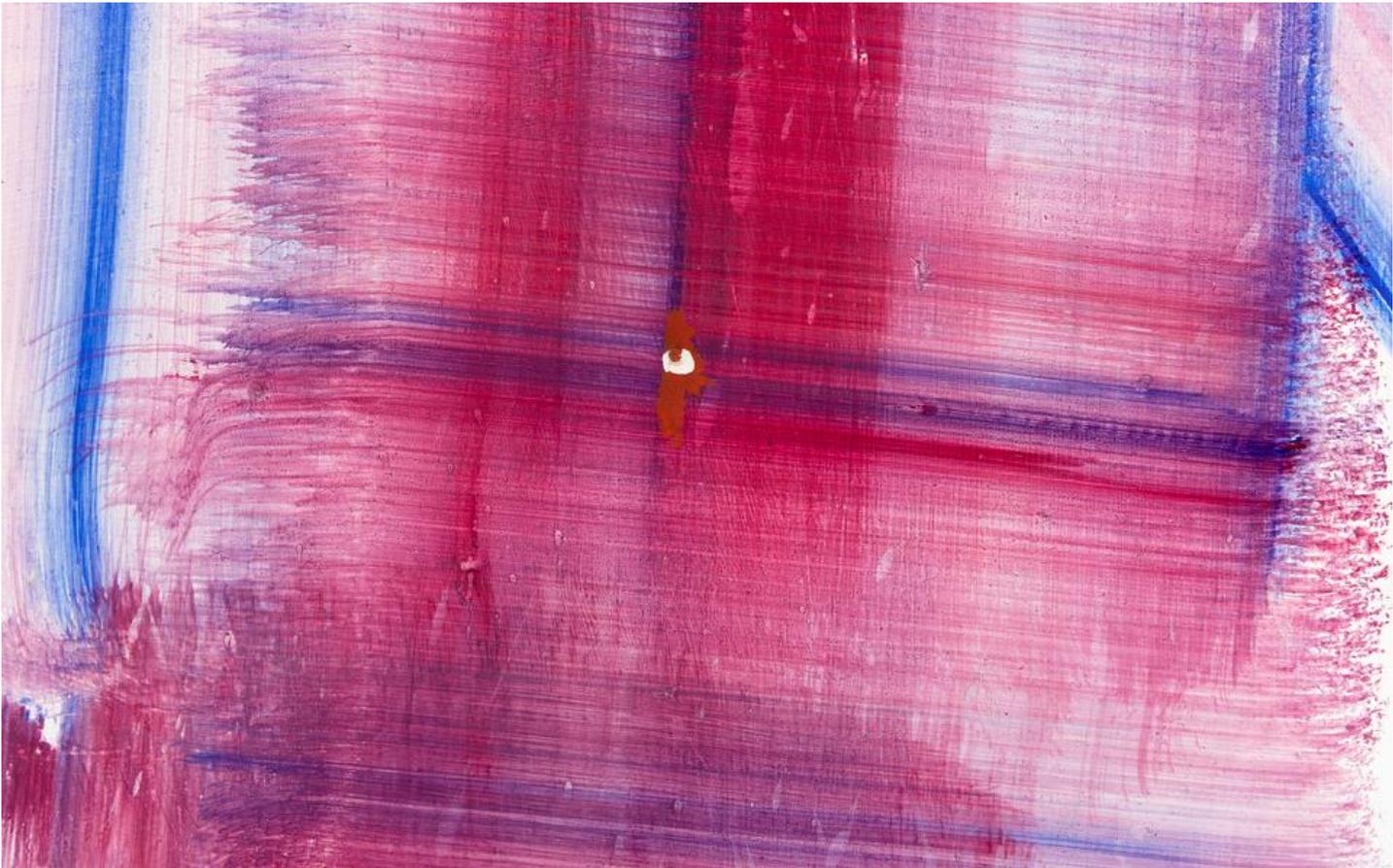
New York where he taught art at the Art Students League and later again opened his own schools in Manhattan and Provincetown, Mass. For eager young American artists constrained by the aftermath of WWII and the Depression, contact with Hofmann served as an invaluable connection with European Modernism. Noted art historian Clement Greenberg called Hofmann "in all probability the most important art teacher of our time." His school remained a vital presence in the New York art world until 1958 when the then seventy-eight year old Hofmann decided to devote himself full-time to painting.

Combining Cubist structure and intense Fauvist color, Hofmann created a highly personal visual language, continuously exploring pictorial structures, spatial illusion and chromatic relationships and creating volume through contrasts of color, shape and surface. Also a prominent writer on modern art, his push/pull theory is a culmination of many of his ideas and describes the plasticity of three-dimensionality translated into two-dimensionality. Due to a dazzling burst of creative energy when he was close to 70 years old, his most highly recognizable canvases are from the late 1950's and 1960's, paintings of stacked, overlapping and floating rectangles and clear, saturated hues that assured his reputation and cemented him as a key member of the Abstract Expressionists.

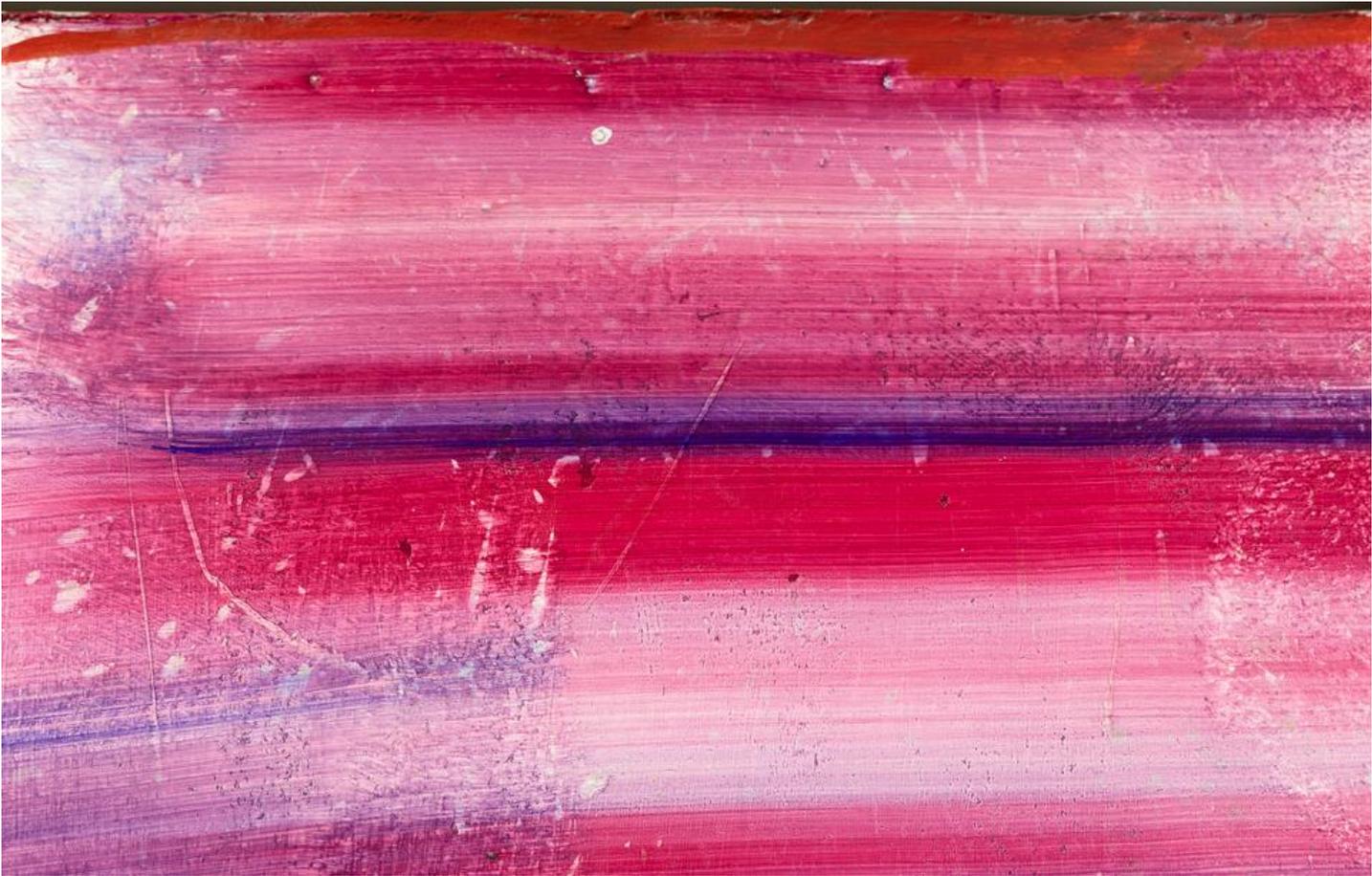
The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.

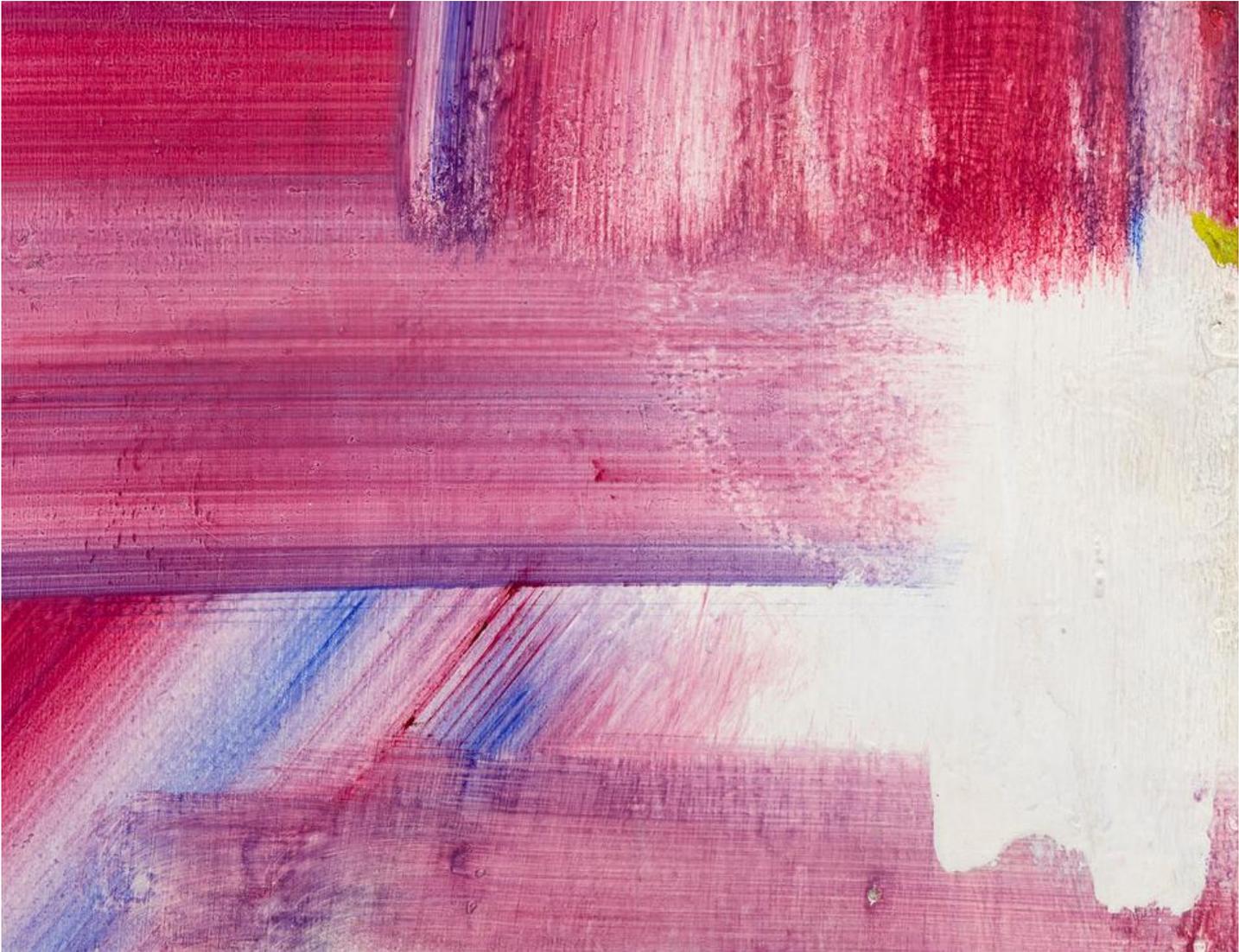




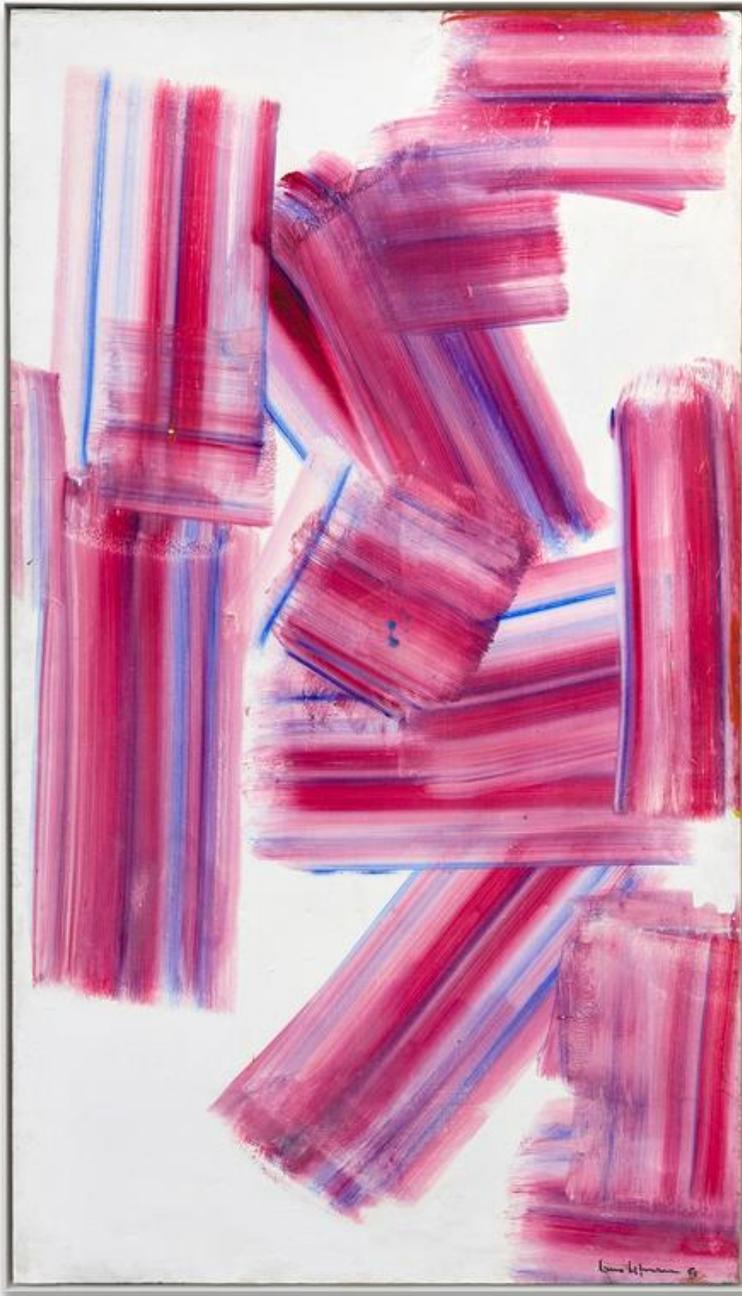


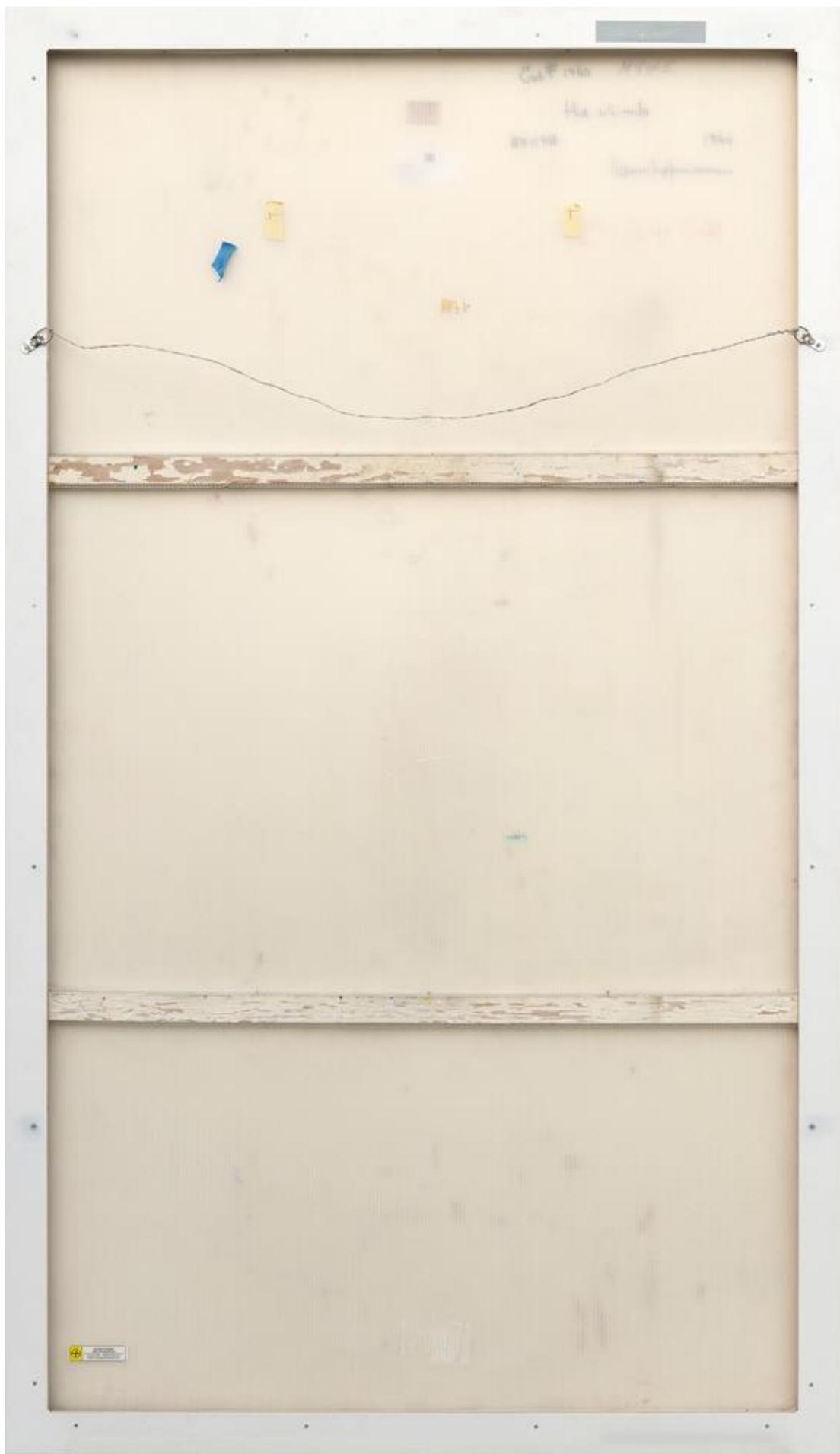












C. P. 100  
H. 100  
100



Small yellow label with illegible text