

For **ART DÜSSELDORF**'s inaugural edition **Beck & Eggeling International Fine Art** will present a selection of major works by the gallery's most renowned artists.

Central pieces of the presentation will be a large-scale installation by Italian video-pioneer **Fabrizio Plessi** (born 1940), especially designed for the fair, and the life-sized sculptural ensemble *30 Standing Figures* by the late **Magdalena Abakanowicz** (1930 – 2017), who has been a collaborator and friend of the gallery for many years.

As a Düsseldorf-based gallery, Beck & Eggeling is proud to work with some of the protagonists (or their estates respectively) of the vivid art scene that evolved from the Düsseldorf Akademie in the 1950ies and 60ies.

Most prominently, the gallery exclusively represents the ZERO-oeuvre of **Heinz Mack** (born 1930). With the ZERO-group, founded by Mack and Otto Piene and later joined by Günther Uecker, Mack intended nothing less as to create a new form of art, freed from the dead weight of art-historical overload and socio-political contexts. Mack himself was driven by the attempt to visualize or even materialize light, as the work on display, *Wings of Gabriel*, strikingly shows.

The work of **Chris Reinecke** (born 1936), who was just recently entitled „one of Germany's most important living artists“ by FRIEZE magazine, is widely unknown to a broader public. As a member of the LIDL-group, which she initiated with her then-husband Jörg Immendorff, she became known for participatory action art in which she would examine political-, gender- and work-related topics. For many years she pursued her artistic work in relative obscurity. At the fair, Beck & Eggeling will present a cycle of works created in the years of 1989 and 1990, reflecting the events of Germany's reunification and the beginning downfall of the Soviet Union, which, for most works, has never been seen before.

The gallery also closely collaborates with the estates of **Gerhard Hoehme** (1920 – 1989) and **Norbert Tadeusz** (1940 – 2011).

Looking at the canvases of Norbert Tadeusz, each one celebrating colour and painting itself, it might surprise that he studied under Joseph Beuys at the Akademie. The monumental *Gelbes Atelier* shows Tadeusz' preference for the large format. It is also a typical 'Tadeusz-Szene' – almost surreal scenes that he creates by merging different pictorial elements of his iconographic vocabulary into a new composition. Hoehme was one of the leading figures of the German Informel-movement and held a professorship at the Akademie (where Chris Reinecke and Sigmar Polke were two of his students). He soon freed his work from the rather strict principles of Informel and created a very genuine oeuvre, with PE-cords looming from the canvases becoming his signature style. The cords were not only meant to extend the pictorial space, but also to create relations with the beholder.

With selected works by **Kwang Young Chun** (born 1944), **Manolo Valdés** (born 1942) and **Heribert Ottersbach** (born 1960), Beck & Eggeling rounds of its presentation with three more major artistic positions from the gallery's program.

For more information on particular works or artists please contact

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