



FRANÇOIS FIEDLER

(Košice 1921–2001 Saint-Germain-Laval)

Untitled. 1968.

Oil on canvas.

Signed and dated on the reverse: Fiedler 68.

195 x 97 cm.

Provenance: Private collection Switzerland. "Miró encouraged me and introduced me to the world of calligraphy and gesture painting. He encouraged me to set my unconscious free. There are neither principles nor rules. You cannot deceive art; I feel deep respect for it: you cannot deceive that which emerges from the unconscious". (François Fiedler, quote from the Foundation François Fiedler website) Born in Hungary, the young François Fiedler began painting from the age of 5 and by the age of 10 he was

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already copying the great masterpieces. His works were often shown in public exhibitions and competitions and were acquired by Hungarian state bodies such as the Municipal Gallery and the Museum of Fine Arts in Budapest. Having completed his classic training at the Hungarian Academy of Art in Budapest, in 1945 he moved to Paris where initially he got by with small commissions, making copies of paintings for museums. Very quickly François Fiedler discovered abstract painting, and was tireless in his study of its multifarious forms and techniques. In 1946 Joan Miró discovered a canvas by Fiedler in one of the small galleries and was impressed by his accomplished style, as well as his innovative spirit and curiosity, and, together with the art dealer Aimé Maeght, decided to publicise his work. His paintings are reminiscent of the work of the American Abstract Expressionist Jackson Pollock, whose unique technique inspired Fiedler. As in Pollock, Fiedler allows himself to be guided by spontaneity, for the work to be initiated, for it to develop and take shape, until a complete unity emerges (Lot 3416). The surface has something sculptural about it: it harbours a powerful depth through its dense interlacing of paint. The viewer stands before what seems like a solid whirlwind, produced by the power of Fiedler's skill as a painter. A further American artist who impressed and influenced Fiedler, was Mark Rothko with his large format colour surfaces. Fiedler distinguishes his canvases by having lasso-shaped lines hover over an almost monochrome background, as the here presented painting. Many of the ends are closed, but others extend over the edges of the canvas. With these clearly defined lines, Fiedler produces a harmonious, yet lively spontaneity. The artist often had his large format canvases dry outside in the open air, doubtless aware that the wind and dust would leave their traces. François Fiedler's works are present in important museums and galleries, including the Fondation Maeght in Paris and the Guggenheim Museum in New York.

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