

## GALERIE KREMERS

Schmiedehof 17 (Eingang Eberhard-Roters-Platz) 10965 Berlin

Öffnungszeiten: Mi - 12 h – 18.30, Fr und Sa. 12-18 h und nach Vereinbarung

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### ERNST WEIL UND MAX ACKERMANN

#### Two Pioneers of Abstract Painting of the 20th Century in a Dialogue

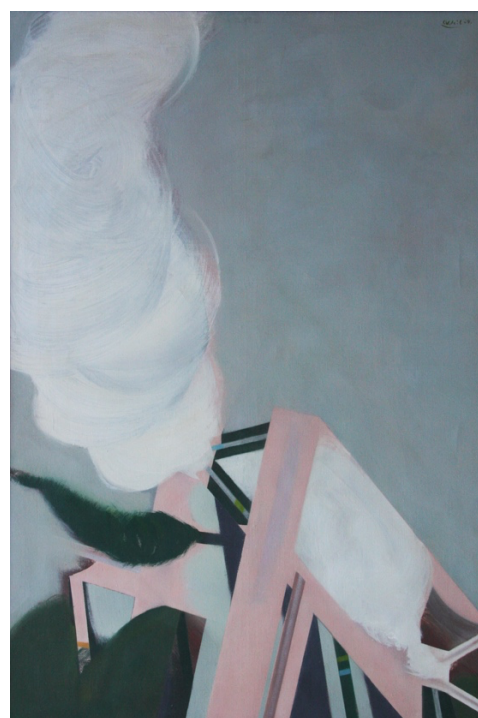
Invitation to the Opening on 25.09.2026, 18 – 21 pm



Bild 1951, Oil Tempera on Canvas, 65 x 50 cm

**Max Ackermann** (1887–1975) is one of the most significant pioneers of abstract painting in Germany. Building on his studies under Henry van de Velde, Franz von Stuck and, above all, Adolf Hölzel, he developed an early interest in the dissolution of representational art and in a form of painting defined by colour, form and rhythm. For Ackermann, abstraction was far more than a formal liberation. He understood it as 'absolute painting', in which colour and form interact with one another in much the same way as sound and rhythm do in music. His compositions have a distinct musical structure: areas of colour, lines and geometric forms respond to one another, intensify and create a dynamic yet harmonious pictorial space.

**Ernst Weil** (1919–1981) is regarded as one of the most distinctive figures of post-war German modernism. Building on classical modernism and, in particular, Cubism, he developed a visual language in which representational elements increasingly dissolve into colour, surface and movement. His painting combines constructive rigour with spontaneous gesture, whilst retaining a connection to the perceptible world even at the highest levels of abstraction. Weil's years in France from 1957 onwards were of particular significance for his artistic development. His direct engagement with French art led to a freer, more gestural style of painting, without him abandoning the constructive foundations of his visual approach. In Weil's work, colour becomes the central element of the composition; lines and forms come into motion, creating dynamic, open pictorial spaces. In 1965, Weil was appointed Professor for Painting at the Academy of Fine Arts in Nuremberg, where he engaged intensively with colour and visual perception and fused French 'valeur' painting with rigorous constructive elements in his work.



Ernst Weil, Quarry, 1974, Oil on Canvas, 130 x 97 cm

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### Max Ackermann



Rom 2.V.64, Pastell, 50,5 x 35 cm



Rom 64, Pastell, 48 x 32,5 cm



Rom 64, Pastell, 24,8 x 34,8 cm

In this exhibition, we are showing some of the Rome pastels that Max Ackermann created during his stay at the Villa Massimo in 1964.

A particular highlight is the painting 'Beach' from 1940, which establishes Max Ackermann as a pioneer of the Informel movement in Germany.



Beach, 1940, 38 x 55,5 cm

### Ernst Weil

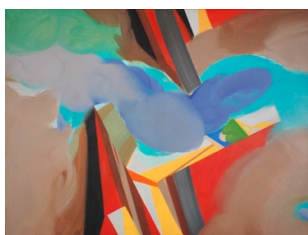


Pre-spring, 1967, Oil on Canvas, 97 x 130 cm

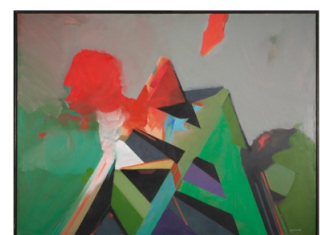
We are presenting works from all periods of his career; in dialogue with Ackerman, these include informal works such as 'Vorfrühling' from 1967, a number of earlier works from the 1950s, and later works from the 1970s.



Weather station, 1956, oil on paper on hardboard, 45 x 63 cm



Enclosed Blue Cloud, 1976  
Oil on Canvas, 97 x 131 cm



Landscape, 1976, Oil on Canvas, 97 x 139 cm

Duration of the exhibition: 25.9. – 7.11.26