

HERBERT ZANGS

OF ARBITRARINESS AND ORDER

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Selfportrait of Herbert Zangs, who put his face on a photocopy machine, ca. 1976

The Two Faces of Herbert Zangs (1924-2003)

"This creative chaos, a vital natural phenomenon, was taken in by a single question: his fate as a thoroughbred painter" (Joseph Beuys 1974).

The "creative chaos" formulated by Beuys, which I call the "two faces", is confirmed in all the works in the catalogue. Herbert Zangs' works are always concerned with the structuring overcoming of the chaotic nature that slumbers in reality and in the artist himself. In the "Knüpfungen" in particular, the reality and objectivity of the linen sheets and the knotted objects are creatively alienated, thus taking a new artistic path.

Nevertheless, it was difficult for the artist to make it into the top list of avant-garde artists. This was once due to his temporally very extensive world travels to all continents and his not always serious appearance and behavior. The so-called "antidating", which, as is well known, came out in 1972, did him most harm. Zangs himself made a statement on this in the catalogue of the Westfälischer Kunstverein in 1974 in a conversation with John Matheson, who had asked him the critical question about the dating: "When I saw materials in a certain state of mind that occurred to me, I would collage them again in the old way. I couldn't date them any differently than in the past, in which they belonged. It was a kind of nostalgia, a kind of sentimentality that you have to understand."

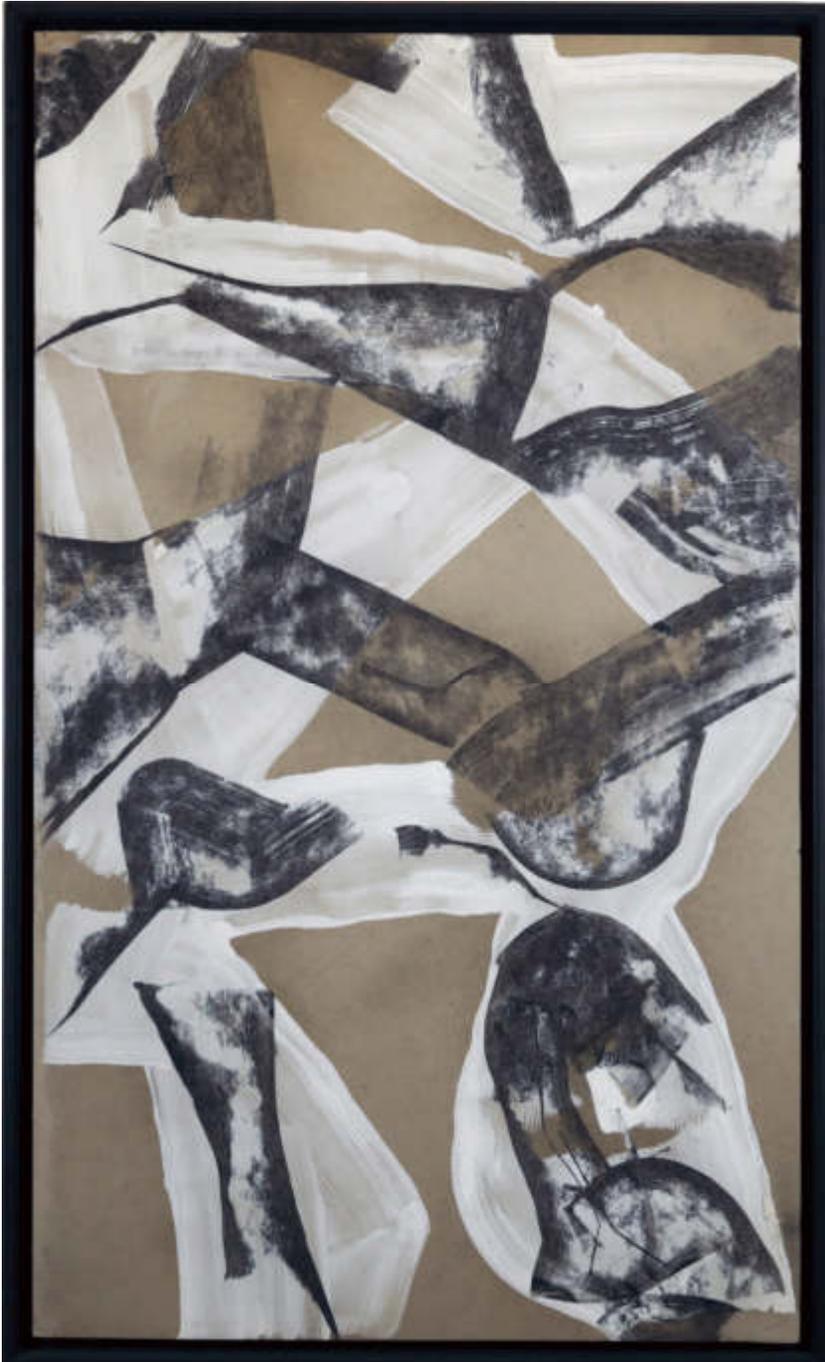
So his ambition and his artistry forced him to self-optimize in order to achieve the rank and primacy of known contemporaries through backdating, which he himself did not find immoral.

The well-known art historian Horst Bredekamp had expressed his opinion on this problem in 2018 as follows: "I know of no epoch in which it is assumed that an important work of art must also correspond to a morally immaculate artist. Morality and genius are therefore not necessarily linked to each other."

In addition to his communicative talent, there was the other side of his personality, the loneliness of the artist, which he had experienced for the first time as life-threatening after being shot down as a fighter pilot over Finland and buried in the snow for three days with no prospect of rescue. In 1974, Klaus Honnef had interpreted this "white trauma" as the cause of his "whitewashings", documented since the 1950s, as a sign of immaterialization and death consciousness, with which he wanted to overcome the "unbearably felt reality".

Herbert Zangs had two faces: the outwardly sociable cheerful nature, but the profoundly traumatized personality. As a result, his ambivalent work experiences a touching depth in addition to its striking charisma, which can explain its increasing success.

Kei Müller-Jensen



„Dorw I“, ca.1957, acryl/fiberboard, 101 x 60 cm (England picture)



O.T., 1954, Gussbild, acryl/wood, 30x20cm



I understand my works as nuances of my
Sensitivity to the Zeitgeist.
It was there, I only brought it out.
Like my works, so was my life,
it is very difficult to understand everything,
everything is hardly visible, hence the searching and finding. -
Why?

Herbert Zangs
Invitation card Kunstverein Gelsenkirchen 1976



Star and flower pictures, 1960, acrylic/lwd., 60x80cm

Helgard Müller-Jensen in conversation with Susannah Cremer-Bermbach in Karlsruhe
on 13 May 2019

CB:

My first question would be: when and where did the first meeting with Herbert Zangs take place?

MJ:

I first met Zangs in June 1959 at Documenta 2 in Kassel. At the opening ceremony in the Karlsruhe, between the ruins and wreckage, he tried to lift up a small Henry Moore sculpture that fell on his foot for the amusement of the guests present. This exuberant behavior was not quite untypical for him and showed itself again and again during our many and extensive encounters.

CB:

That was exactly 60 years ago! His action at that time would today lead to great excitement at the exhibition management and probably have a legal aftermath! How did you feel about it?

MJ:

To be honest, in order to stick to the truth, I was happy and proud to belong to such crazy artists, because I myself had already done a lot of nonsense. At that time I studied at the Karlsruhe Art Academy with HAP Grieshaber, together with Stöhrer and Antes. Then I drove with Lothar Quinte and Herbert Zangs to his hometown Krefeld, where Quinte had a teaching position at the Werkkunstschule. There Zangs showed himself to be equally irrepressible and always up for a joke, which made him comparable with Quinte.

CB:

Have you been to Krefeld several times? And did you also visit Zangs in his parents' house on Marktstrasse and see his works there?

MJ:

Yes, I was there very often, even for a long time. Quinte had an apartment very close to Marktstraße, practically within sight. And I remember my first visit to Zangs very well. His father was standing by the garden fence at the back of the house in a white coat. Zangs came and let us in. The pictures stored there were similar to those he exhibited in Witten in January 1960. They were large-format works.

CB:

Do you remember white works?

MJ:

In his studio there were all sorts of things, including shoes, blotted with white paint. We looked at them as work shoes, not as found objects. I didn't see any white works in Marktstraße back then, not even black ones. We didn't know that he had even made white pictures or black sequences, which today often appear dated '58'. We also didn't know that he was still working figuratively. Today you can find hundreds of such works dated to the to the 50s. dated works at collectors and galleries. In particular, I am surprised that, if he had white works, he did not show them in Witten at this time, like Quinte, who had exhibited a larger white painting there, similar to this illustration:



Lothar Quinte, egg-tempera/nettle, 1960, (Staatl. Kunsthalle Karlsruhe)

Quinte had contact with Henk Peeters, who co-founded the Dutch Informal Group in 1958 and the Nul Group in 1961. As far as I remember, these artists all painted white. Since the exhibition 'Monochrome Painting' in Schloss Morsbroich in Leverkusen in 1960, Black and White have been on everyone's lips.

CB:

Lothar Quinte recalled in a conversation with me in 1995, that he had seen paintings with dripped-on paint and collages made of white overpainted utensils such as shoes when visiting Zangs in his studio in Krefeld in 1959/60. (1) Could it be that these are the work shoes you mentioned?

MJ:

It's possible, but the shoes weren't collaged on a carrier, they just stood on the floor and I remember that they didn't match the painted pictures. They were merely sprayed with white paint, as you can still see today in the shoes of painters. There were no colours of any kind from the pictures standing around like green, yellow, ochre or black. Otherwise there were only colored abstract pictures, like for example his windscreen wiper

compositions. (page 11)

But Quinte was in the studio more often than I was, maybe he could see other works.

CB:

At the documenta he had somewhat provoked by his the attempted dismantling of the Moore sculpture. How did you experience him in his familiar Krefeld surroundings?

MJ:

I admired him for his elegant appearance, hats, shoes and suits from well-known companies, as well as his car, I don't remember the brand anymore. At that time we were rather poor, but Herbert was always our guest. I never saw that he had a wallet or a pack of cigarettes.

We met him mostly in the evening in the pubs. That is. No matter which restaurant we went to, Zangs came a short time later, after he had stored his valuable vintage car in a garage. He called his girlfriends in Krefeld and asked them if their husband had left and if he could put the car there.

CB:

Did you have the impression that he wanted to compensate for the lack of recognition with the brand clothing and the car, or was it rather an expression of being able to afford these valuables?

MJ:

I don't know. In Krefeld it didn't seem to attract much attention either, he knew many well-off personalities. But there was already a certain aversion to his distinguished clothing on the part of the other artists. That went so far that on a visit to Alsace in the early 1960s, Georg Karl Pfahler, Markus Prachensky, and Lothar Quinte took off his expensive shoes and threw them into the Rhine after a feast in the "Au Bord du Rhin".

CB:

Did you see him at work in Krefeld?

MJ:

Not directly. But I remember well that he regularly came to the Werkkunstschule in the evening before it closed to empty the wastebaskets with the discarded silk papers of Quinte and his students. He took everything with him. Quinte didn't mind, he amused himself about it, but only until the director, Prof. Winter, forbade this undertaking. Herbert was banned from the house. In January 1961 I discovered in the exhibition of the Galerie 59 in Aschaffenburg that he had pasted the tissue paper over the pictorial grounds, which he then partly reworked with color and black structures the so-called expansions. (p. 14)

By emptying the wastebaskets in the Werkkunstschule, at least four of Quintes' gouaches on tissue paper, which Zangs did not utilize, also became part of the estate. They were neither signed nor dated. In 2017, these works were exhibited as works by Zangs from

the early 1950s by a gallery owner, although there was no indication in any other catalogues that Zangs might have ever done such or similar work..



Discarded unfinished Gouaches, Lothar Quinte, 1959, Werkkunstschule Krefeld

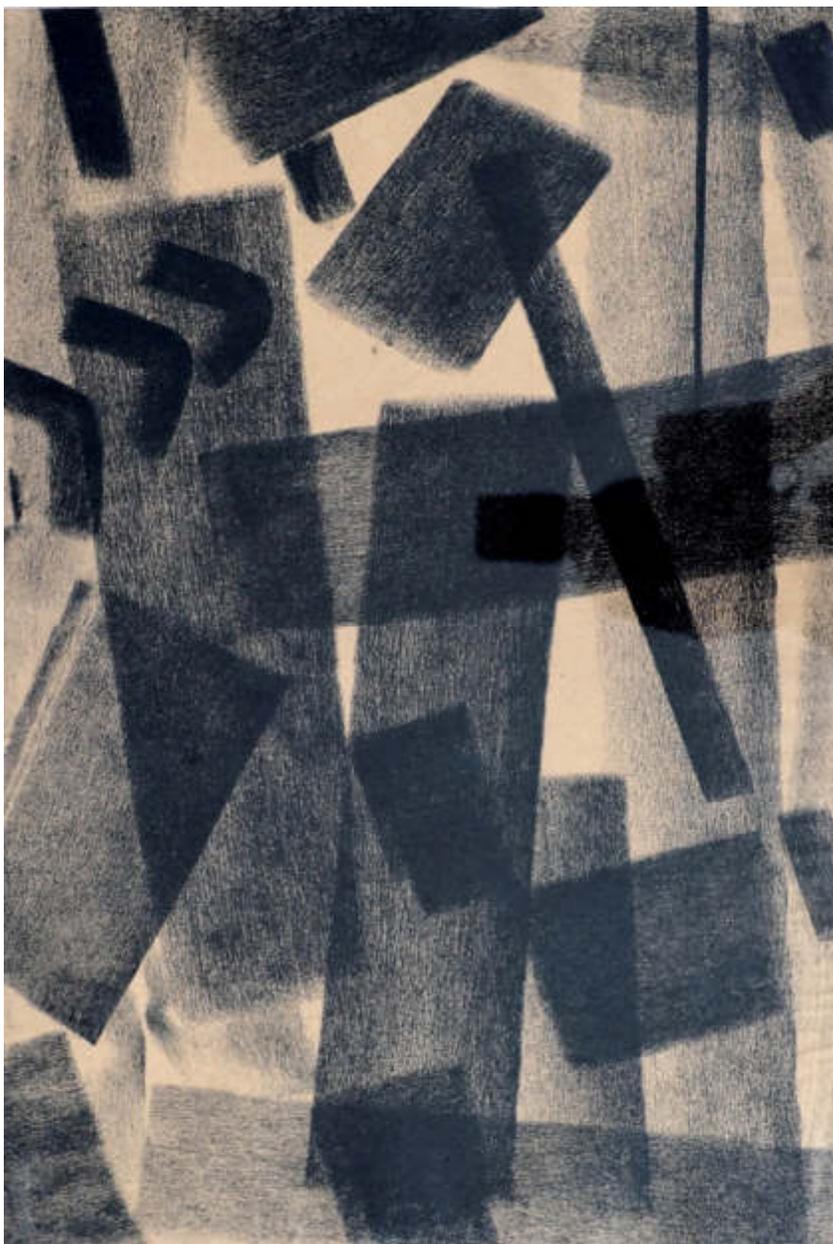
CB:

Zangs experimented a lot with styles and techniques in the 1950s and 1960s, but by no means presented everything to the public. For example, after Zangs' death, the Krefeld gallery owner Christian Fochem found surrealist images that have remained unknown to this day.

It would be obvious that he was also inspired by Quintes' painting. There are charcoal drawings from 1960 that seem to take up Quintes veil paintings or studies on the subject. It is possible that there are other unknown works by Zangs somewhat inspired by Quinte. This would make it difficult to assign them correctly, especially if you are not as familiar with the work of Quinte as you are. Fortunately you were able to correct that.

MJ

There are no similarities between Zangs and Quinte, I have never seen such works. The charcoal drawings (page 9) from 1958/60 have nothing to do with the Veil Paintings of Quinte, because they were made in 1961. Zangs saw these Veil Pictures in 1961. The unfinished gouaches shown above are the works of Quinte found in Zangs estate. I am also not convinced that there are still unknown series of works by Zangs. The owners are deceased and the heirs want the works to be judged as quickly as possible in order to know what they own. New series are presented to me again and again, all



Charcoal drawing, 1958, charcoal/cardboard, 62x38,5 cm

of which are, however, designed with familiar elements. Surrealist approaches had a series of pictures from the mid-1960s, which are also known.

CB

Yes, and possibly Fochem's testimony referred to that as well. However, they were at least partially exhibited towards the end of the 1960s, and some were commissioned. So they were not completely unknown. A letter from his partner at the time suggests that surrealist pictures that he never exhibited could have been created as early as 1962. (2) Let's talk about the joint exhibition of Zangs and Quinte at the Märkisches Museum in Witten in 1960. In the run-up to my research for the work's monograph you told me in the mid-1990s that Zangs had included sand and straw in some of the pictures.. (1)



Photo of the exhibition in Witten with a painting of Zangs



Poster published by the Museum Witten 1960

M.J:

I remember straw and sand well because I found them so strange, quite contrary to our



Composition, 1957, acrylic/oil-chalk/canvas, 149x135 cm (England Picture)

conception of contemporary art at the time. Other informal artists used different materials for their works to create structures in their works, for example Karlfred Dahmen, whom we also visited in Stollberg at the time. For us, Tachism and Informel were over.

CB:

In Witten, Zangs exhibited also some windscreen wiper pictures, although not as many as in Bochum in the same year. Which ones?

MJ:

They resembled the large-format pictures he exhibited there, i.e. windscreen wiper structures that he placed diagonally, vertically or horizontally in abstract compositions. As far as I remember, there were no sequences of windscreen wiper structures to be seen there.

CB:

Do you remember joint visits to exhibitions?

MJ:

In any case, we met Zangs at the Kaiser Wilhelm Museum in Krefeld when Quinte exhibited there in the so-called studio. We were also together at Haus Lange. But I can't remember whether he went with us to visit the Düsseldorf galleries at that time.



Newspaper article, Krefeld 1959, Kaiser Wilhelm Museum, the photo was deliberately turned upside down.

Zangs was not involved in the exhibition 'Monochrome Painting' in Schloss Morsbroich in Leverkusen, nor was he present at the opening. But in 1961 we were together at the opening of the gallery dato in Frankfurt.



Rochus Kowallek, Galerie dato, Frankfurt 1961, from left: Rochus Kowallek, Lothar Quinte, Herbert Zangs, Helgard Röttloff, Arnulf Rainer

CB:

Did you also meet Adolf Luther back then?

MJ:

Yes, Zangs introduced him to us in Krefeld in 1960. The two had met shortly before. I was in his studio and looked at his paintings. He painted with impasto colors, like the Belgian artist Bram Bogart. At the beginning of 1961 he overpainted these pictures in black for the exhibition in Aschaffenburg. Later I saw him often at the fairs. He visited me at my booth. But it was somehow from the beginning a disturbed relationship. Luther, who had worked as a judge before, was completely contrary to Zangs as a person. For Zangs, however, Luther became a good friend and important contact person after Quintes' guest lectureship in Krefeld ended in the spring of 1960 and he did not come to the Rhineland as often.

CB:

A few weeks after the exhibition of Zangs and Luther at Heiner Ruth's Galerie 59, the first exhibition at your newly founded Galerie Röttloff in Karlsruhe took place in early March 1961, and Zangs was one of the artists involved. Which of his works did you show?

MJ:

Primarily they were relief paintings on a light to grey ground with black paint powder,



Herbert Zangs, 1961, manufactured in Karlsruhe and pictured in the
Catalog: KONVERGENZEN, Gallery Rottloff, 1961

not soot, as is often claimed. In other words, white paint that he pastily applied to the ground with a spatula and brush, sprinkled with black paint powder when wet, and then swept off with a hand brush after drying. "structured dust painting", as Zangs called these works, he produced in my studio at the time. (p. 14+15)

Before that he showed such works for the first time in Aschaffenburg in the Galerie 59. Lothar Quinte had arranged this exhibition. He brought some of these works with him to Karlsruhe. But most of them he made here in my studio, after I had bought him paint, pigment, tissue paper and canvas and stretched the canvas on stretcher frames for him. Many of the paintings from the Aschaffenburg exhibition have been destroyed over time. The structures fell off. The material used was probably unsuitable for his relief works.



Black relief, 1963, acrylic/canvas, 80 x 60 cm, structured dust painting

CB:

Did that remain the only exhibition of his works at Galerie Rottloff in the 1960s?

MJ:

No, in 1963 we did another exhibition of Zangs. Later I showed him regularly in the annual group exhibitions. I already had a lot of pictures that were all made here with me. Coloured grounded relief pictures there weren't any. However, I know for sure that the works on paper, of which the paint flaked off after a short time, did not originate here. At that time he exhibited them in the Gallery Jean in Miltenberg. Also in your monograph about Zangs two of these black relief pictures are shown on paper. These

are only fragments, not valid pictures. I know that because he made many pictures in this technique with me at that time, and all had a pasty structure, an order, made of Caparol with white color pigment or with finished white wall paint in different qualities, partly still with glue and chalk. However, the paint never contained any other additives, as is claimed. The white relief of acrylic paint was applied directly to the wet ground with a spatula and brush, so that it adhered well. I learned all these important techniques from Lothar Quinte, who had a completed painting apprenticeship.

CB:

At that time its owner, the gallerist Helmut Dreiseitel, had pointed out to me the bad condition, which I primarily referred to the torn paper edges. I found these works particularly appealing because of their reduced materiality. To me, the serial order seemed to be more clearly expressed and the structure less informal than in his other black relief pictures of that time. I was not aware that Zangs did not intend their appearance to be like this.

MJ:

Well, he just used the wrong material. Probably the pictorial grounds were painted with greasy paint, so the acrylic paint didn't stick to it. The lack of structure on these paper works, which he was particularly interested in at the time, changed everything. The result was a completely different picture of his work, rather informal and tachist. I threw all these broken works away.

CB:

The use of red backgrounds next to black began to play a bigger role for Zangs in the early 1960s. It seems quite conceivable to me that this was connected with the encounter of the artist circle around Monsignor Otto Mauer and his gallery Nächst St. Stephan in Vienna. Ruths was well acquainted with Mauer. Especially Arnulf Rainer's black overpaintings and Markus Prachensky's series of red paintings could have inspired

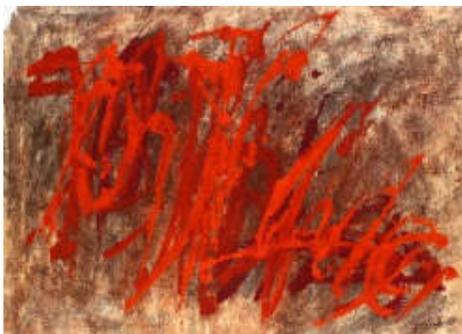


„Schweißstuch 11“, 1960, acrylic/silk paper/wood, 50x62 cm

Zangs. In addition, during this time he was briefly confronted with titles with a christian connotation such as 'Schweißstuch' (sweat cloth).

MJ:

I don't think these artists played a bigger role for him. There's a photo of us together with Arnulf Rainer and Zangs. But apart from occasional encounters here in Karlsruhe, as far as I know Zangs had no contact whatsoever with these artists. Quinte had made a series of red gouaches in Krefeld, influenced by Markus Prachensky. Zangs picked up the unsuccessful attempts on tissue paper and glued them to his painting grounds. Perhaps this inspired him to make coloured red or blue grounds for his paintings. Beyond that, however, Quinte Zangs may not have influenced what the two gouaches of Quinte on baker's silk clearly show. The use of silk paper as a base for Zangs' paintings first became known to me in 1959. Neither on windscreen wiper or England Pictures of earlier years (p. 1 + 1 1) this material was used by him, nor have I seen on any pictures, which originate from that time, silk paper grounds. All works with tissue paper were probably made after 1959. In the 1970's Zangs was able to take the tissue paper stored at my studio with him in stacks.



Lothar Quinte, gouache on tissue paper, Krefeld 1959, 49 x 74 cm

CB:

You mentioned the 1963 exhibition earlier: which works were on view?

MJ:

I only showed the already existing black works. (page 14+15) We had just moved, and since I had a lot of Zangs in stock, they were hung up in the gallery rooms right away. He wasn't there himself. The gallery owner Kaspar from Lausanne came and took pictures with him that he showed in his gallery in 1963.

Basically one can assume that Zangs worked everywhere, here in Karlsruhe, in Krefeld on Marktstraße and wherever he was. In the time around 1962/63 he was already a lot in France and also worked there. But he didn't say anything about it. It was not until much later that I learned that he continued to paint and exhibit figuratively. He also did

not show, mention or exhibit the ultramarine blue paintings that appeared later. In my opinion, they were created from 1965.

CB:

To come back again to his stays with you in Karlsruhe:

So you can say that Zangs, whenever he was with you in Karlsruhe, also worked?

MJ:

In principle yes, but once he was in Karlsruhe, I can't remember that year exactly, it must have been around 1970. Zangs had arrived at Stuttgart airport after a long journey when Lothar Quinte met him hitchhiking on the motorway nearby. At that time, there was no room in the apartment or in the gallery/print studio, and there was no other opportunity to work, since Quinte had given up his studio in Karlsruhe and already lived entirely in Alsace.

Zangs did not work here again until 1974, after we had moved to Sophienstraße and set up a floor with a print shop and a gallery. Here he found masses of material and space, so that he stayed here frequently and also longer since that time:

"Where my pictures are, I have the right of residence". That was his firm conviction.

CB:

I'll come back to 1974, but my next question would be: Zangs made many prints with your help. When you moved into this house on Sophienstraße in 1974, did you set up the print studio, or had it existed before then?

MJ:

I've had them before. In 1961 I started with the prints in my former gallery in Vorholzstraße, because hardly anyone came to the gallery in the afternoon and I got bored. I set up a table, made the screens in Lothar's studio and printed the invitation cards and posters in screen printing.

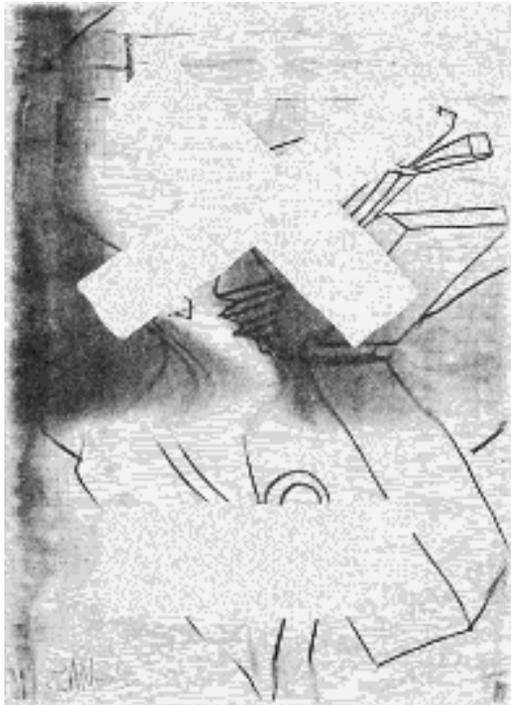


Markus Prachensky, 1961, serigraphy/made paper, edition 30 copies, 64x49 cm

At the same time I printed the motives of the posters on handmade paper without writing, in an edition of approx. 30 pieces. These were signed and numbered by the artists, and with five prints sold I already had the monthly rent together. Arnulf Rainer was the first to offer me a portfolio of 10 etchings, which was published in 1963 ("Haute Coiffure"). In the same year Lothar Quinte produced eight serigraphs for the portfolio "Gazette". Then followed Otto Piene with his portfolio "Feuerflora" with eight serigraphs, Georg Karl Pfahler, Winfred Gaul, Erich Hauser and Heinz Mack, "made in silver", and so on. In 1966, the Kaufhof Edition was launched, in collaboration with the Kaufhof Group, which led to the founding of the art fairs. (3)
Zangs was not there because he was mainly in Paris at that time.

CB:

When did Zangs start making prints for and with you?



Mal - Minus Klammer, 1976, screenprint/photocopy, 29.5 x 21 cm

MJ:

He had started making silkscreen prints in 1975, namely clothespins with cigarettes stuck in them. (p. 20) He himself stood at the printing table and constantly moved the papers so that there were hardly any identical sheets. The highest print run we produced was five similar copies. Until 1977 we only produced screen prints. Mostly we printed on

different coloured packing paper or on oiled paper, which he brought from Stuttgart from Mercedes. Partly he folded the prints vertically and horizontally or diagonally, but I don't know to what extent my former employees helped him to fold them. Writing and pictures were a big topic in the art world at that time. He also brought photocopies of clothespins with cigarettes stuck in them, which we printed with arithmetic symbols. Etchings/embossed prints came later, from 1977.

CB:

When Zangs was in Karlsruhe, did he only talk about what he was doing with you at the time, or did he also talk about other works, earlier works or plans for future works?

MJ:

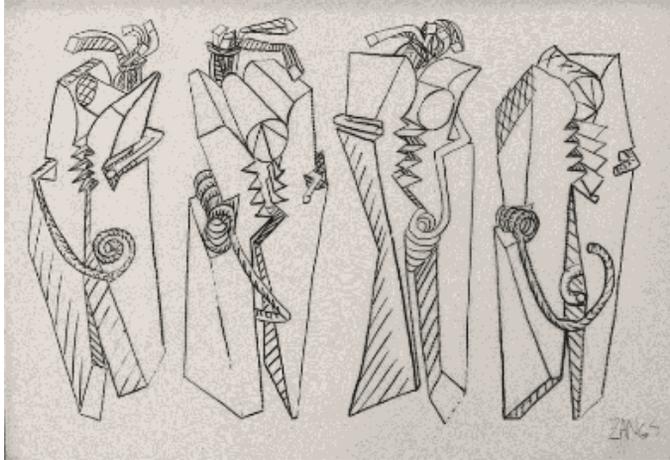
After the Münster exhibition, he raved about the great working opportunities he had in Schloss Nordkirchen, where he was able to stay for a longer time in 1973. But above all, I remember very well that in 1975 he talked a lot about Stuttgart, where he produced large-format works at Mercedes, because there was a lot of material available to him. But in the 1960s he didn't talk about other works, as far as I remember.

Mostly he talked about galleries where he wanted to exhibit, especially Jan Krugier, Geneva/New York. Or an exhibition at the Staatsgalerie Stuttgart. And he talked a lot about his planned exhibitions in Wiesbaden and Mannheim. In many publications about him you can find names of galleries in which he allegedly exhibited. Some, however, remained purely wishful thinking.

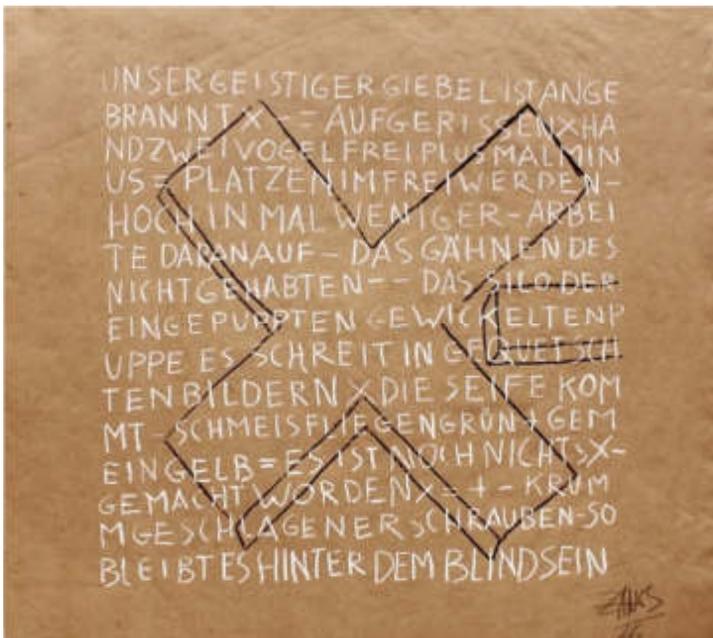
We printed the poster for the exhibition in the Junior Gallery in Hannover here, and he told me that many of his works made in Stuttgart are exhibited there. For the Museum Wiesbaden he produced several works for me, for the Mannheimer Kunstverein he worked directly on site.

He also often stayed at the Galerie Sander, Darmstadt. Although I don't know that he exhibited there, he used the stamp of the gallery to mark the works he brought with him. He also told me in detail about his exhibitions in the gallery Krüll Krefeld. He brought me the newspaper articles from 1976, "Psycho Dimensionen", works with photocopiers, (page forward) and from 1977, a room installation with pictures. glued on basalt stones (page 23), the so-called constellations (Sternbilder) and with tensioned ropes in the rooms.

At that time, he was also very interested in performance, which he performed at art fairs, among other places. He made drawings for a planned performance on paper here. (page 26),



Clothespins, 1975, screenprint on parchment, 70x100 cm



Mal Minus, 1976, 2-colored screenprint on auf packing paper or oiled paper, 75 x 85 cm
Text and writing by Herbert Zang



MAL - MINUS, 1980, etching/embossing, 40x40 cm



"Constellation", 1975, acrylic/basalt stones/hard fibre, 141x120 cm
Constellation as spatial experience under tropical sky reproduced from Basalt stones.

CB:

That put us in the middle of the 1970s. In the long legendary exhibition at the Westfälischer Kunstverein in Münster, in addition to windscreen wiper pictures and Sequences made of and in white colour, the whitened objects and collages, mostly marked '52' and '53', were presented to the public for the first time. Had you heard of them before?

MJ:

No. I saw works such as knottings, sequences, foldings or arithmetic pieces for the first time in the catalogue of the Westfälischer Kunstverein and was very surprised, because I had never seen or heard anything at all about these works. They then came to the art market very quickly via the two galleries 44 in Kaarst and Krohn in Badenweiler. I still remember the Cologne art fair in 1974. There was quite a turmoil about these dates, and it was clearly spoken of backdating.

There were still many people at that time who had seen Zangs' exhibitions in the 1960s, but never these white works that suddenly appeared with such an alienating date.

Unfortunately, Adolph Luther was involved on a grand scale. Perhaps otherwise it would not have been possible. He sold these paintings to collectors.

None of these white works could be seen at Galerie Wellmann as late as 1970. What the works exhibited at that time looked like is described as follows in the foreword to the catalogue of Galerie Wellmann on the basis of quotations from a text by Paul Wember on the occasion of the Zangs exhibition in the Kaiser-Wilhelm -Museum in 1970:

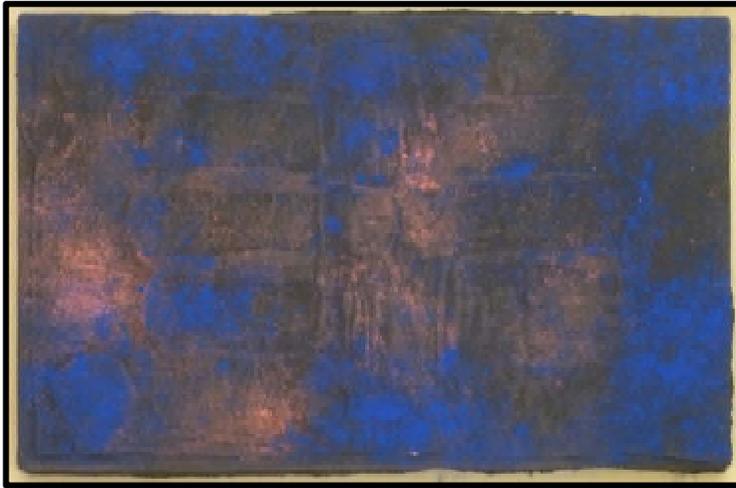
"For the viewer, his pictures are pure formal compositions free of objects. For Zangs himself, these pictures are characterized by the figurative and they are detailed statements for personal, complex experiences. He proceeds from his own experiences of nature, from the forest, from the trees, from raindrops on a disc, from clouds, which then became independent abstractions of free form elements and surface compositions for the viewer without this reference. For him, nature and man remained the starting points of his work, reproduced through the filter of his inner emotions.

He completely reaches the state of reproduction of only inner spiritual experiences without the slightest reference to a figurative scenic memory in the great black epoch of the years 1960 - 62. These pictures are all marked by religious impulses of Christian, occidental overcoming of fate."

"The pictures are plastically fractured, very often in dark grey to light grey. Some of the pictorial grounds range from grey to black, with blue underlays".

"His most recent works bear witness to this. From an external point of view they have often grown into the oversized format and are all as brightly coloured as Herbert Zangs' palette has never been before. All colors are broken white, so that a strongly colorful picture is achieved, which is composed by free forms and figurative associations. Herbert Zangs calls such pictures the speed of superlight, the ninth dimension, at least something that is clearly related to the future".

Dr. Paul Wember distanced himself from Zangs after the white works from the 1950s became known, because he had probably never seen such works before and was convinced of the backdating.



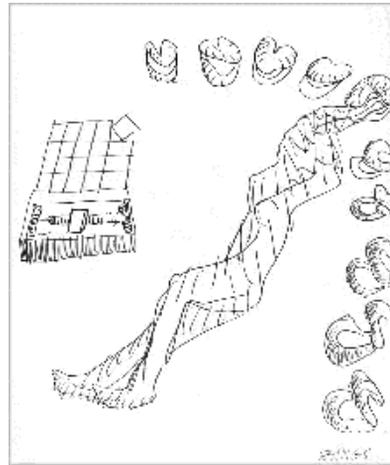
Untitled, mid 1960s and later, Acrylic/pigment/cardboard/ canvas, 41x26 cm

CB:

Well, the fact that Wember didn't comment on Zangs after 1970 suggests this conclusion, but it is remarkable that he didn't take a stand against the dating of the white works either. We will probably never know what he actually thought about them. From my point of view Adolf Luther deserves the most sincere thanks, because this story of discovery triggered a huge creative impulse in Herbert Zangs, through which many of his best works were created! Luther got some problems because of his commitment to the whitewashing, and last but not least he lost his biggest collector by a discovered wrong dating. Nevertheless, he held to Zangs. With regard to early dating, they both undoubtedly overstepped the mark, but Luther must have been convinced, at least at the core, that these found workings and fragments of works stored together with numerous pictures in the school cellar had indeed taken their beginnings in the 1950s. In addition, there were the picture reliefs of white paint (p.2), which were verifiably painted in the mid-1950s. These then had to serve as evidence for the early existence of all white works. To come back to the Cologne fair in 1974: Do you remember which works could be seen there?

MJ:

I only remember exactly that Mrs. Krohn always showed very beautiful black works from the 1960s, also on a red background. What Mrs Prinzen showed I can't say for sure anymore.



Drawings referring to a Performance 1976

In any case, Mrs. Krohn was still exhibiting Zangs' works in her gallery in 1975 and also sold works dated '53', but then distanced herself from him and terribly cursed him about the backdating.

CB:

Did you continue to pursue this discussion about the doubtful dating of the white works in the mid-1970s? How was the doubt justified?

There were a lot of people who didn't question the dating, or didn't want it.



O.T., dated 54, 1970s / 80s, acrylic / drawer part / nails / clothespins, cloth
14 x 65 cm

MJ:

So I don't know anybody who had no doubts. Especially the museum people and gallery owners were skeptical or better said: most of them were convinced that these whitened works came later than the dating suggests. I think that Zangs was also ignored by many people at that time. Others, on the other hand, were very interested in his white works. His charisma made it easy for him to make new friends and collectors again and again. In the 1970s he worked almost exclusively with white paint. In 1976 Uwe Obier exhibited them in the Städtische Galerie in Lüdenscheid. In 1978 white works could be seen in the Junior Gallery in Hanover, in the Museum in Wiesbaden and in the Mannheimer Kunstverein. At that time he mainly showed current white works. In 1985 he still had an exhibition in the Sprengel Museum in Hanover, but I didn't see it. Backdatings were shown in the catalogue. Therefore I assume that such were also exhibited there.

CB:

Later, in the 1970s, he also made white works for you?

MJ:

Yes, from 1974. At first it was wire work. Then followed arithmetic pieces, sequences, knottings, collages, drawings, finds from bulky waste and from the forest, etc. He dated everything correctly or not, at least he didn't backdate. I only own one work that was

made around 1978, where it says "Zangs 55", thickly written with white paint on the back. I then immediately confronted him.

CB:

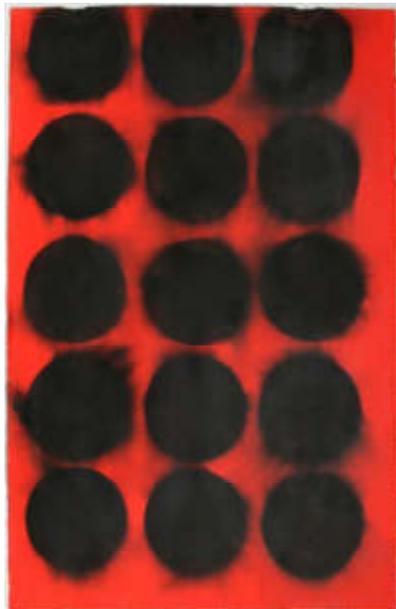
How did he react?

MJ:

He didn't say a word. In 1978 he brought me smoke drawings, dated H. Zangs 52. These were made on brand new grey bookbinding cardboard. I told him to his face that they were brand new. He didn't say a word back there either. Zangs had already seen smoke drawings of Otto Piene in my house in 1961. At the latest there he should have mentioned or shown his own smoke drawings. Also in the 1970s there was always a large smoke drawing in our apartment that Zangs saw.



Fire picture, signed H. Zangs 52, 62x32cm



Otto Piene, smoke drawing, 1960, 78x53 cm

CB:

So he never defended himself or justified himself? Nor did he explain why he backdated?

MJ:

No. Due to the discussion about the backdated pictures from the allegedly discovered cellar, I asked Zangs back then, that must have been 1975, what he would do with these pictures, to which he replied discouraged, he would bring them all to Paris,

because in Germany there was no interest in these white works dated to the 1950s. When I asked him about his most beautiful black paintings with a red background from the early 1960s, because I wanted to exhibit them again in Karlsruhe, he said he also brought them to Paris. I don't know where all these works remained after Jeanine Dugrenot's death.

With regard to the question of why Zangs did the backdating, I would like to refer to the contribution by Dipl. Psych. Doris Quasebarth and Prof. Dr. Dr. Kei Müller-Jensen in this catalogue, which deals with it from the perspective of psychoanalysis. (p. 75),

CB:

And he actually justified this with the fact that nobody in Germany is interested in the white works and nobody wants them?

MJ:

Yes. This was probably essentially due to the cancellation of the exhibition at the Düsseldorf gallery of Alfred Schmela, whom he had known since 1948.

I have a copy of the commission list, written by Zangs, with permission for publication. I don't want to publish a letter to me in this matter, because of the expressions it contains. Noteworthy that he mentions a wire work of 53, as a gift to Mrs Schmela.

Paris
16 IV 75

An Herrn Alfred
Schmela!

Zur Bitte der Überbringer
dieser Pakete meine bei
Die folgenden Arbeiten: ①

1952 60 x 74 cm ② 99 x 37 cm ③ 61 x 50 cm
1953 50 x 30 cm ④ 1953 50.12.1953
④ 1953 50 x 30 cm ⑤ 48 x 47 cm 13.10.1953

⑥ 1974 84 x 64 cm ⑦ 1959/74 53 x 88

⑧ 6 Elemente 4 grau + 2 Weiss 1974

Dazu das an Frau Schmela
übergebene Dreifachfolge St 1953.
Grund ist wohl jetzt Keramik -
standslos wegen der fehlenden
Qualität. — nach meiner Meinung
Gruß
Herbert ZANGS

CB:

The refusal did indeed disappoint him very much, as can be seen from his correspondence with Schmela. Above all, he was hurt by the way Schmela cancelled at

such short notice on the flimsy grounds that the quality had not convinced him.

MJ:

Especially in Düsseldorf it would have been very important for him to find recognition after all the quarrels in the Zero area. In addition, many people were interested in his whitened works and everything else he did back then. Only the works dating back to the 1950s were viewed with skepticism. I always had works by Herbert with me at the Basel and Cologne/Düsseldorf art fairs, which I was also able to sell. Already at the end of the 1970s the discussion about backdating became less and less important, because he had several good exhibitions without backdated works, although he himself continued to create works with wrong dates.

CB:

Yes, the doubts remained, but the quality of the white works convinced many. Some people simply didn't care if they were actually made in the early 1950s. Others just wanted to believe in the correctness of the early creation. It undoubtedly has a very seductive power... That's how I experienced it in the 1990s in the run-up to my monograph on Herbert Zangs. Despite the many inconsistencies, I was convinced that not everything could be fictitious, especially as his stories almost always contained a true core. Only his annual details were completely unreliable. At that time - *in dubio pro reo* - I largely took over the dating of the whitened object and collages. In the last 20 years my doubts about their early origin of the material and object welds grew constantly, especially since meanwhile far more extensive information about the 1950s and 1960s is available than in the 1990s. After renewed research, I have come to the conclusion that the dating is connected with his memory of an extremely creative time and is to be understood as a kind of picture title (4).

Let's talk again about his three-month work stay in Stuttgart. You have certainly noticed this time...

MJ:

yes, and intensively. In between he came to Karlsruhe, again and again. He kept telling me about his work there. Once I was together with him with Dr. von Harling in Stuttgart. I also picked up pictures of Mercedes for an exhibition at the Karlsruher Kunstverein in 1977. As far as I know, he was there continuously for three months, and then continued his contact with von Harling later and worked there again. He had special materials and tools at his disposal that he didn't have later. In 1976, a simple catalogue of copies was made, giving an impression of these works.

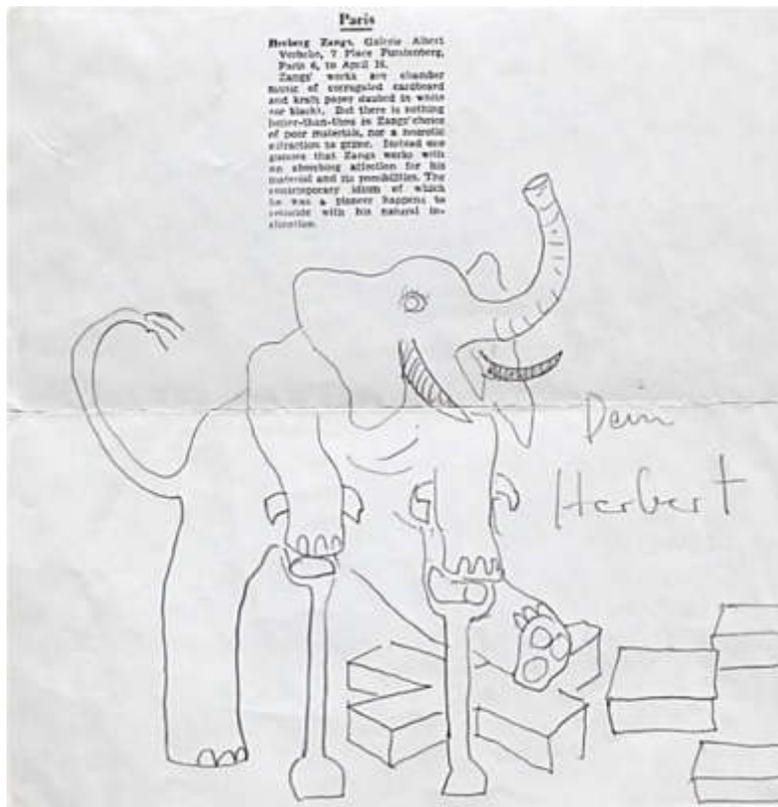
During this time he also had contact with Prof. Dr. Peter Beye, director of the Staatsgalerie Stuttgart. And of course to Siegfried Cremer, restorer, collector and artist, whom he had known since 1955 from his time in Krefeld. I also know that he had stored many works in the Staatsgalerie in Stuttgart, always hoping to have an exhibition there. I got the same impression, as he told me personally. He also gave Prof. Beye a knotting, dated 53, which he immediately sold to Georg Karl Pfahler, who knew Zangs very well from Karlsruhe.

CB:

He also had the prospect of a professorship at the Academy of Fine Arts in Stuttgart and therefore intensified his contacts in Stuttgart. But then he was involved in a brawl in Stuttgart in 1978, came to hospital with a massive concussion, and the professorship was shattered. Thereafter a personality change began, at least that's how I experienced it.

MJ:

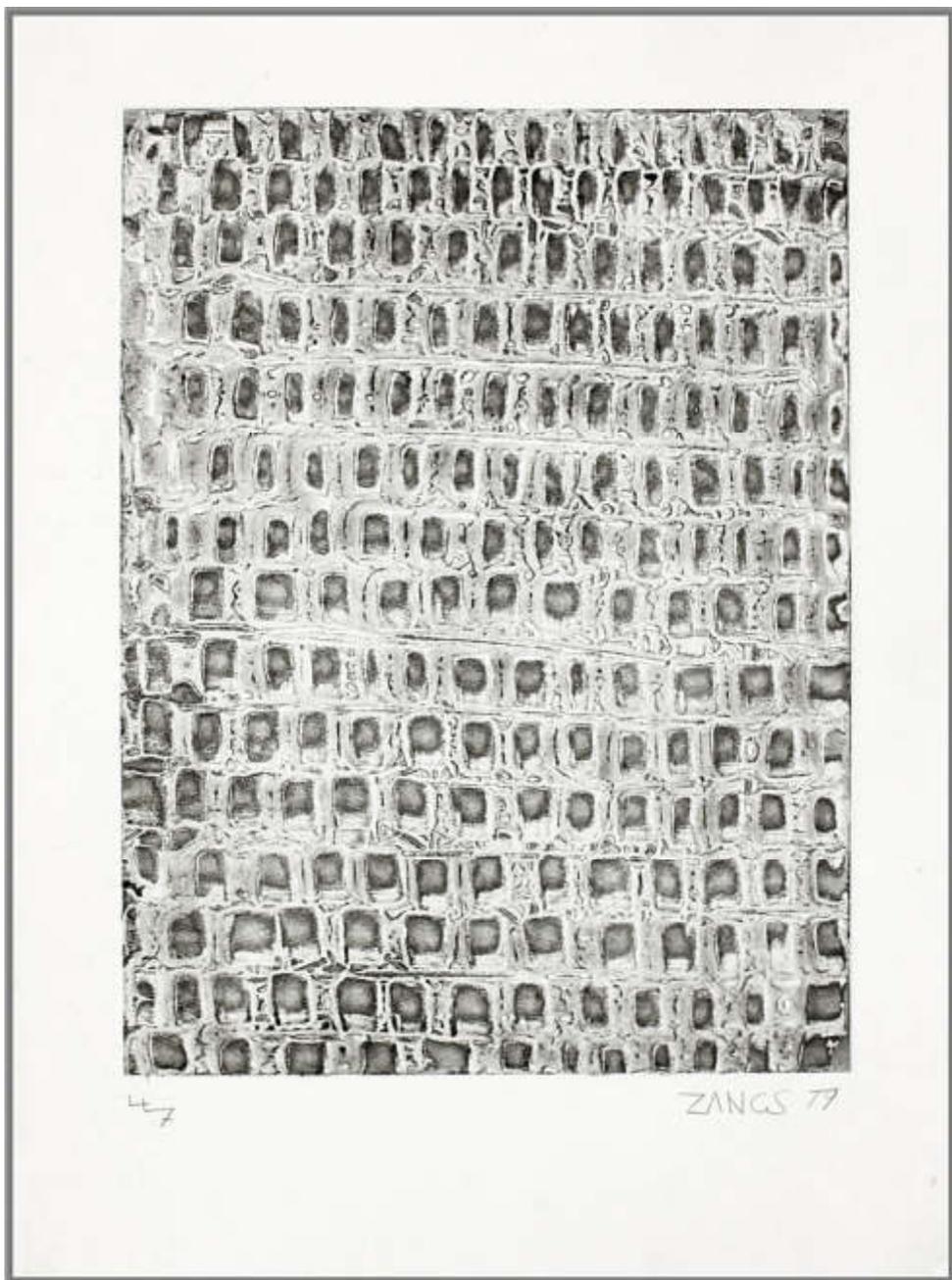
His adversity already began the year before when he suffered from a complicated leg fracture due to a car accident. Despite everything, he continued to work tirelessly, even though in his letters to me he had to struggle with his fate. Not to be forgotten at this time is the presentation of his so-called antibooks at documenta 7, 1977, which he attended with his partner Jeanine Dugrenot. Here, Zangs showed himself to be an outstanding, completely independent artist who received a great deal of praise and convinced collectors and dealers. He made these antibooks only for a short time in the 1970s and did not backdate them. Later repetitions are not known to me. (p. 36)



Newspaper clipping of the International Herald Tribune with drawing of Zangs March 1977



O.T., 1975, large corrugated board with staplers, made by Mercedes, 138x173 cm



O.T., 1979, etching/embossing, edition of 7 copies, 53x39 cm

Liebe Helgard Paris 12
IV
FF

Ich sitze immer noch
mit den Kunden und
kann nicht machen
das einzige gute ist
eine Nachricht von der
Documenta ich bin
mit 12 Arbeiten im
Katalog 1 Farbig ganz
zeitig dazu will man
meine Arbeiten als einzel-
ne Ausstellung innerhalb
der Documenta bringen
Hoffentlich hat dieses

Elend mit dem Bein
bald ein ende aber
wer weiß wofür das Gut
ist jedenfalls der Füh-
ling hat noch nicht
begonnen bitte dreißig
mal besten über
dein Dasein dann ich
hab abwarten gebührt
wenn ich nach den 25
ten April wie ein Höpöl
zum Ferienmachen laufe
bestimmt viele Bilder
sind noch nicht gemalt
Also Glück auf Liebe
sönne Herbst



Anti-book "Newspaper", 1976, acrylic/newspaper holder/paper/clothespins/safety pins, 68x40cm

CB:

And then he got into a fight with a policeman in Paris, which led to a ban on entry into France. It came into force at the beginning of 1979. In the same year his mother died and he was very attached to her. After that he became increasingly unbalanced.

MJ:

Yes, he seemed a bit coarse, although he always tried hard with me.

In the course of time I noticed in particular that his signature increased in size. The writing style, which was rather reserved before 1978, had already changed in individual works in 1979. But his creative power was unbroken.



CB:

How was his collaboration with him, here in Karlsruhe? He was an extremely vital, extroverted person, who many found exhausting. How did you experience him?

MJ:

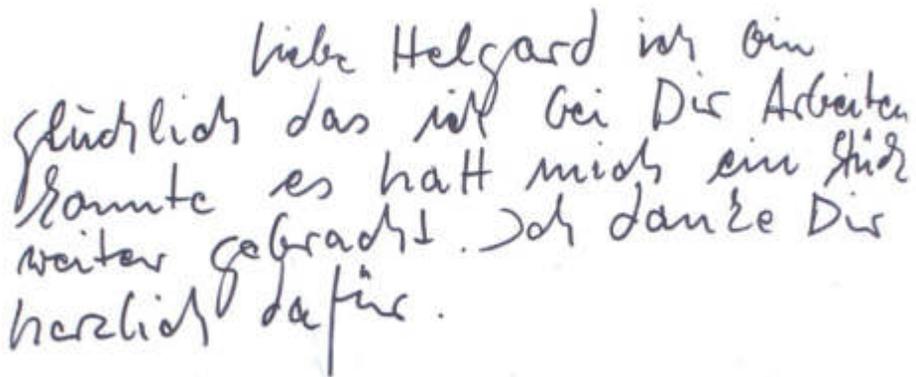
Here he could be the way he is and didn't have to put on a show. I can't confirm what others say about him in negative terms. Zangs was very concentrated and precise and very sociable. He was never in any way rough or cheeky or anything like that. He was pleased about my expert judgement of his newly created work. We got along very well. I was used to working with very different artist personalities and I was married to an artist. Otto Piene in particular has worked a lot here from 1964 until the 1980s. I always managed to avoid the two of them meeting here. Zangs enriched our lives with many great conversations and long walks, during which he also collected material for new series, such as ginkgo leaves from the Schlosspark.

CB:

He wrote you letters again and again, when he was in Paris or wherever. This shows that he was friends with you and had a very special relationship of trust with you.

MJ:

He needed a person to whom he had full trust, who didn't say anything. Someone to whom he could share his current state of mind and his frustration with other art dealers or his joy about planned exhibitions. Maybe that's why he kept his stays here rather 'secret'. Above all, he appreciated our family atmosphere. He could also come and go whenever he wanted and could take what he needed for his work. As Zangs himself says, I also took him a step further:



Liebe Helgard ich bin glücklich das ich bei Dir arbeiten konnte es hat mich ein Stück weiter gebracht. Ich danke Dir herzlich dafür.

Dear Helgard, I'm happy that I could work with you, it carried me a step further. Thank you so much for that.

CB:

From the mid-1970s, several new groups of works were created. For these, he made partial use of materials and techniques that he allegedly had used as early as the 1950s. For example, he transferred the technique of folding paper to wire mesh. Did he say anything about this, for example in connection with earlier works?

MJ:

He first made these wire mesh foldings in Stuttgart with a special material that you couldn't buy that way. The fact that he had made foldings from paper before was never mentioned and was never seen in the 1960s. Such foldings had been known from Manzoni since the last years of the 1950s. From my point of view this was without a doubt a completely new work. Also with regard to the book objects that were exhibited at the documenta in 1977, he never mentioned to me that he had made such antibooks before.

CB:

What kind of works did Zangs create for you in Karlsruhe in the 1970s?

MJ:

In 1974 I bought him wire mesh and with my help he produced the large wire mesh work "Das ist der Hammer", 245 x 145 cm, folded wire mesh, with our suggestion Hammer incorporated.(p.47)

Many collages were created, for example of shoe soles that he took out of my shoes directly in the workshop - but they had to be broken - or of other found pieces such as ginkgo leaves, cases of fireworks or finds of bulky waste. I was aware that similar works were already shown in the catalogue of the Westfälischer Kunstverein.



Collage with fireworks, 1977, acrylic/cardboard/hardboard, 22x80 cm

In addition, he made numerous sequences, knottings, arithmetic pieces, foldings and as far as I know the first bubble pictures. We had bought a farmer's cupboard, which was painted with a bubble pattern (beer glaze painting), as was usual in the Bodensee area in former times. Zangs had seen it - the painter with the quick glance - as we called him. He then began to use a brush to string together round forms of paint on cardboard and hardboard. They were followed by pictures made with the help of water glasses or other objects, which he dyed in color to get an impression of them, carefully placed in rows. He never mentioned that he had already made such works in the 1950s (p. 54+55). During a visit here in 1978, he intensively overpainted the posters. He succeeded in placing them in the Badischer Kunstverein as an annual gift. When all my posters had been used up, he took freshly printed etchings by Thomas Lenk (p. 44) which he overpainted, whereby he was particularly interested in his parallel structures. In this time he also began with the newspaper overpaintings. (p.55)

Zangs made coloured sequences, e.g. with red paint, applied pastily with a spatula, from 1980. The reason for this was our exhibition here in February 1980. He came to work for it in January, found the red acrylic paint Lothar Quinte had put down and used it enthusiastically for four large (p. 63) and several smaller paintings on hardboard and a number of works on tissue paper. He took the rest of the paint with him. So far I couldn't find out if this was the beginning of the many red and blue sequences he made with a spatula (often mistakenly called windshield wiper sequences) in the 1980s and 1990s. There are colored series he dated to the 1970s, but I don't know of any authentic proof that he made them before 1980.

When he left again, he had packed his car with many new works. Everything was put

on top of each other unpacked in the car, which explains the many abrasions and dirt on his pictures. That's how it looked in his studio in Marktstrasse. When I visited him there in 1978, the pictures were stacked on top of each other in one room, almost reaching up to the ceiling. What he needed he simply pulled out of the pile.

CB:

When and where did you show his works in the 1970s and 1980s?



Overpainting calendar sheet, 1983, acrylic/paper, 60x41 cm

M.J:

Already in 1974 the big wire mesh work "Das ist der Hammer" was hanging here in the staircase, for which Zangs had done it with my help. We didn't make any solo exhibitions in the second half of the 1970s, but constantly changed the pictures and newly produced prints in the gallery rooms, also from the other artists who worked here. From 1977 we started to produce etchings/embossed prints (p. 22+33). I had invented the technique. More than 30 different sheets were produced in very small editions, which

were of course all exhibited here. In addition, I regularly showed works by him at the art fairs in Cologne and Basel. The illustrations in the exhibition catalogues bear witness to this. There is also a poster from 1979, art Basel. There I had shown a one-man-show of Zangs. That was the time when his mother had passed away.

1980 was the already described exhibition with the red sequences and the sackcloth works with white and yellowish acrylic paint, pastily pressed through. (p. 42)

Parallel to my exhibition, I had organized an exhibition at Galerie Apfelbaum, where white works were shown, some of them dated '53'. On this occasion, Herbert expressed himself to me and my husband and for the first time publicly on the antiding: "I date everything with 53 because it was as beautiful as it was then". Dr. Gert Reising of the Staatliche Kunsthalle Karlsruhe later wrote down this statement.

In the 1983 exhibition, I showed works from the early 1960s in the gallery, above all the so-called 'expansions' on a blue or red background. (p.77). Zangs had brought these old works with him from Krefeld. Not packed and rather battered, I needed a longer time to restore them. I constantly showed it at fairs and group exhibitions in my gallery. In 1996 I had a very nice exhibition here, which Dr. Gert Reising introduced. Zangs himself couldn't come anymore.

CB:

Which works did you show in 1996?

MJ:

It was a mixture of works from the 1960s, 1970s and 1980s, mainly works that were made here in my workshop.

But even independently of exhibitions, Zang's works have always been and still are on view in my house.

CB:

Finally, to come back again to the dating of the object and material references to the early 1950s, it can be said in summary that you had doubts from the very beginning, i.e. since the publication of the so-called whitened early work in 1974, and never believed that these had actually been created so early?

MJ:

Yes, that's how it is. I couldn't believe it if you knew Zangs as well as I did. There was and is no evidence that these works actually already existed at that time. Before 1974 I have never seen or heard Zangs talk about a knotting, sequence, folding, whitened object or arithmetic piece anywhere depicted or exhibited. If you have experienced the time back then, it is completely incomprehensible that someone who has created such works, which in the 1960s were totally present, in these masses, many hundreds, probably far more than a thousand, in order to then hide and conceal them, and against the trend to exhibit still representational pictures. He did not even show them to the Kaiser-Wilhelm-Museum in Krefeld, although he had stored



O.T., bag, 1970s, acrylic/colour pigment/plucked, 88x60 cm

many works there, which were recorded on lists and then moved to the school cellar in the 1960s due to renovation work in the museum. Also, the mass of material used is completely untrustworthy, in the 1950s everything was still scarce. To mention only, for example, the grey bookbinder cardboard he used for folding or the white bed linen he used for knottings, which was only discarded in households after the mid-1960s, when the colour-printed linen came on to the market. Laboratory investigations of the material in these pictures have not yet been able to confirm that the material dates from the 1950s. His works shown at that time were more informal, not the current Zero Scene. Black series by Heinz Mack or foldings by Piero Manzoni or raster pictures and smoke drawings by Otto Piene could be seen in exhibitions and in catalogues. Of course Zangs knew all that. Heinz Mack confirms that Zangs visited the Zero exhibitions, but showed no interest in participating.

I quote from a letter from Heinz Mack dated February 13, 2017:

"Zangs was never a member of the ZERO group, so to speak, and he never took part in any of the 140 or so ZERO exhibitions. Although he never missed an opportunity to take a look at our Zero activities at the end of the 1950s, he never showed any interest in joining the ZERO artists. Even in my presence, he never said a critical word about it or drew attention to his own works, which only became known to me after decades. At the beginning of the sixties, I too often saw representational pictures by Zangs, for example Mediterranean landscapes and architectures. Strangely enough, he always showed a tendency to address me humanely - mostly under the influence of alcohol."

This statement confirms that Zangs was willing to make contact with the artists of the ZERO group.

No matter where I went with him, he immediately recognized the important personalities with a sure instinct and addressed them, which is also proven by the many friendships with artists, actors and businessmen. Interestingly enough, there are no works dating from 1969 to 1973. Even in the 1980s entire volumes were missing in this respect. What did he do there? In the 1980s and the 1990s he worked a lot, but hardly dated.

I am also of the opinion that Zangs backdated works on a grand scale until his creative end, also at the request of collectors and possibly gallery owners. He has repeated and expanded his work phases over the years, with the exception of a few groups of works, such as the antibooks or the constellations or the space images from the second half of the 1960s, or the color castings and windshield wiper compositions from the 1950s. At some point, probably in the 1980s, he began to use yellowish paint to make his works, most of which were dated '53', look older. He also used other methods such as dust, dark glazes and old canvases, found objects from the flea market.

CB:

He is said to have used such methods as early as the 1970s...

M.J:

That may be, he didn't do it to me. The motivation for it will probably never be completely clarified.

As early as 1974 he was questioned about his backdating by John Matheson (Katalog

Westfälischer Kunstverein, 1974, p. 139). He expressed himself as follows: "Of course, I lived again and again in my early days. It was my origin. When I saw materials in a certain state of mind that came to my mind, I collaged them in the old way, but I couldn't date them any differently than in the past, where they belong to. It was a kind of nostalgia, a kind of sentimentality that you have to understand.(5)

His statement (p. 53) that he would not sign the pictures until they were sold cannot be true, because then he would have sold the whitened objects and collages dating back to the 1950s in those masses, for which there is no proof. In fact, he usually scratched or wrote the signature and date in the wet paint, i.e. after the painting process was finished, before the work dried, or he signed with the same paint with a brush. Only very few works were later possibly later signed and dated in pencil.

Zangs stamped many of his works in the 1970s, probably to enhance their value (Galerie Dr. Luise Krohn, Galerie 44, Edition Rottloff, Galerie Sander, Kress, etc.), but this does not mean that he forged stamps. In any case he stayed in these galleries and possibly took the stamp to stamp his pictures. In no case he has stolen stamps, because otherwise he would have continued to stamp in later years. I still have my stamp from that time today. I saw with my own eyes how Zangs stamped his pictures on me.



O.T., 1979, ginkgo/pencil about Thomas Lenk etching on laid paper, 20x30cm

Otherwise, I still know works stamped Gallery Dr. Luise Krohn, Badenweiler and Zeitkunst Gallery Cologne, where he had actually exhibited 1993 and 1995. These were stamped after 1993.

What counts most is the quality of the work. For this reason the collector has acquired the

work. However, as early as the early 1980s, collectors usually required a confirmation, a certificate of dating and authenticity when buying a work in a gallery. Zangs always sold well and at any time I was allowed to issue certificates for his works. That's why he was never poor, as is sometimes claimed. He sold most of the paintings himself, without any receipt or invoice. That's why most of the time the provenances are missing or the collectors can't remember anything at all, because the works were paid in cash.

Especially in the 1960s he also had big orders and could already build a multi-family house on the property, which he was awarded by the city of Krefeld as an art prize in 1952. He had an account in Switzerland, a property on Lake Starnberg and at the end of the 1970s he spoke of stocks and stock markets, which for us were 'Bohemian villages'. Hence his preference for Börsenblatt overpaintings. (p. 55) He bought the Börsenzeitung himself.

His trip to Australia in 1980 must have been very successful, as he told me. Unfortunately, it is not yet known what kind of work he did and exhibited there.



1996 Herbert signing. From the left Susannah Cremer-Bermbach, Herbert Zangs, Helgard Müller-Jensen

(1) Susannah Cremer-Bermbach, monograph 1996, Klartext Verlag, Essen, p. 169

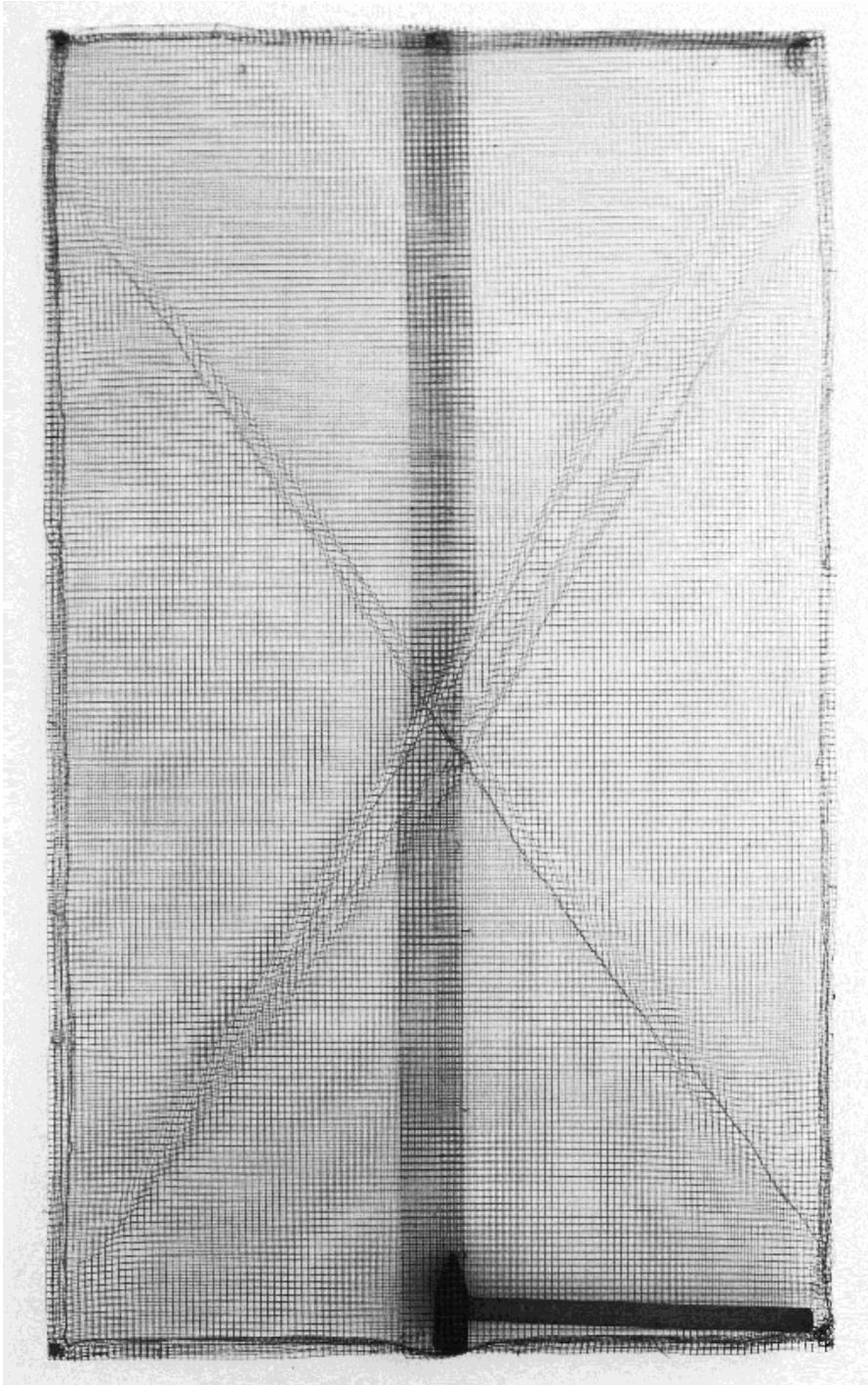
(2) Susannah Cremer-Bermbach: Herbert Zangs - Infiltrations. On the meaning of the

colours black and white. A revision. In: Magdalena Broska (Ed.): Paris - Krefeld Vol. II. Each artist his color, Goch 2018, p. 75 and note 77f)

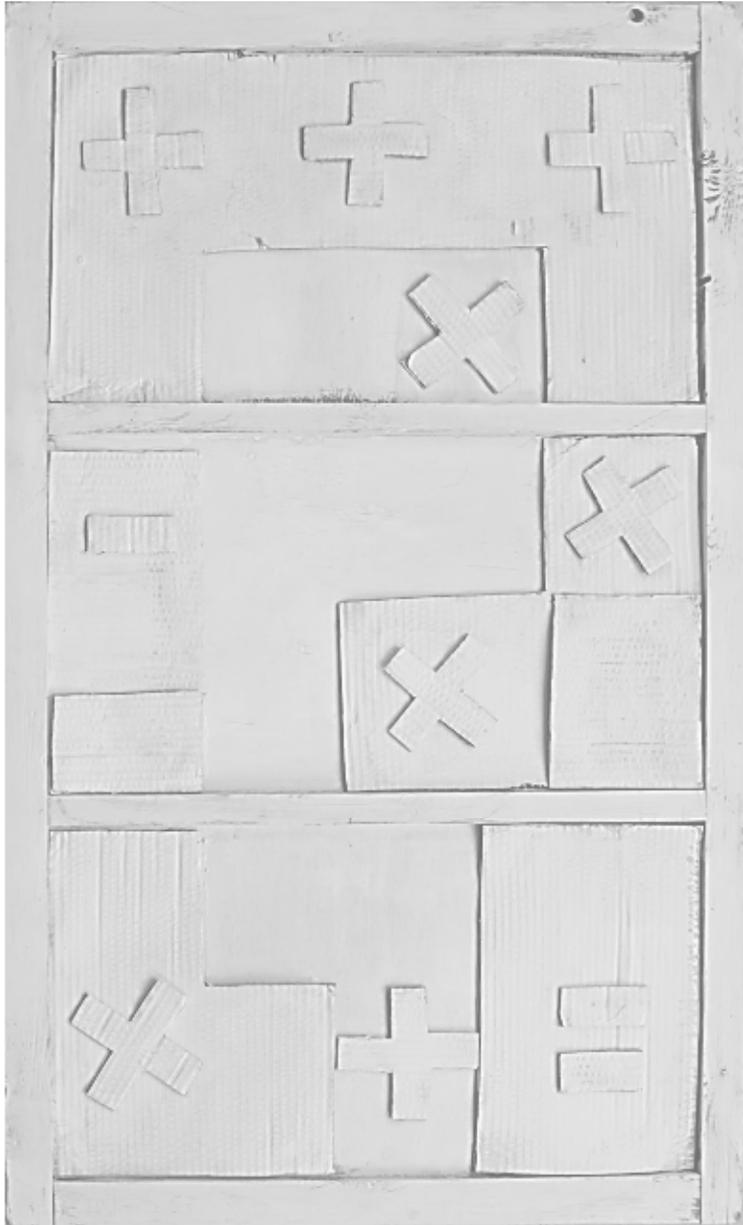
(3) Interview Dr. Rödiger-Diruf with Helgard Müller-Jensen in: A Life for Art, 50 Years Gallery Rottloff, Museum Schloss Ettlingen, 2011,

(4) see note 2, esp. p. 88 - 90

(5) Katalog Westfälischer Kunstverein, 1974, p. 139).



"This is the Hammer", 1974, wire/sledge hammer, 242 x 142 cm



Arithmetic piece, 53, corrugated cardboard / plywood, 111 x 63.5, signed and dated,
Antidating, from the early 70s



Black Row, 1963; Acrylic/Pigment/Silk Paper/Lwd., 150 x 140 cm
Structured dust painting



Knotting wooden discs, 1976, acrylic/wood discs/string/cloth, 190x110 cm



object welding, 53, ca. 70/80s, acrylic/object/wooden drawer, 77x46 cm
antidating



Collage wooden cube, 53, acrylic/wood cube/canvas, 50 x 70 cm
Antidating, 1980s

Zangs has decided to backdate
in a conversation with Gerhard Klüsener as follows:

"Because you are no longer worthy of my art when I have to talk to you about dating. I don't want to talk about this shit anymore. Do you think the Zangs will shit his pants or die of a heart attack because of the antidating? I'm sick of how much the mean things have eaten their way into art and what has been built up with dating. That's all just envy. The only thing missing is that I get a criminal complaint because of my own pictures. I have only antidated a few pictures and am tired of having to justify myself forever because of the antidating. It makes me angry that people who don't even know me claim that everything is antidated. Most of the time I didn't date at all.

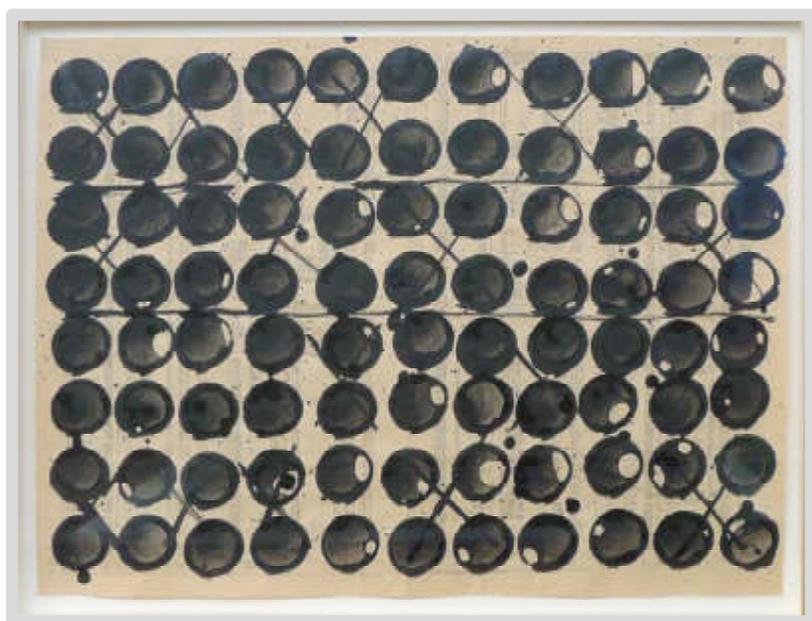
Instead of having a cosy conversation with you, I have to deal with the signature. I don't understand why there is any talk about it at all. Better look at the pictures and stop talking to me about dating. It doesn't depend on the date. I can only tell you: Sit down with your wife in front of your pictures tonight and be happy that you have them hanging on the wall. And remember, if I have to continue such conversations with you, then I come to the end and tell you a refined "Leck mich am Arsch". Instead of tormenting me with this annoying topic, it would be wonderful if you would support me and tell me: Listen Zangs, I don't mind that you don't have legs anymore. I come to fetch you into my garden, because I want to have a picture in the size 3 x 4 meters.

When and where I took the pictures doesn't interest me. It will never be possible to clarify the dating, because I don't know myself with what intention I did it. All my critics have licked their fingers with malicious joy and made a real mess out of it until today. The problem is solved when a collector pays fifty thousand marks for a picture and swallows the pictures. That will happen and then some will regret that they avoided the Zangs. Nobody used to care when I took the pictures. I put the art I made on top of each other unsigned and undated, because I didn't want the pictures to be signed before they were sold. And when I am asked today when I took the pictures, I can only say: you don't know when you last had diarrhoea. I took the pictures, and that's it."

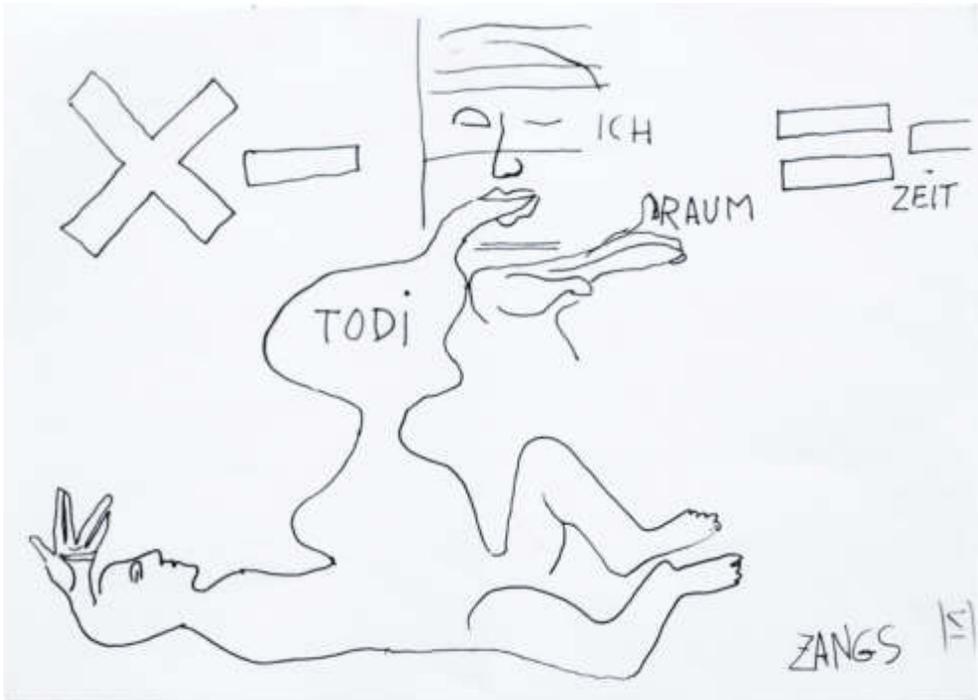
quoted from the book: Gerhard Klüsener, Herbert Zangs in conversation,
2018, Wienand Verlag Cologne, pages 85-86
The talks took place in the 1990 years.



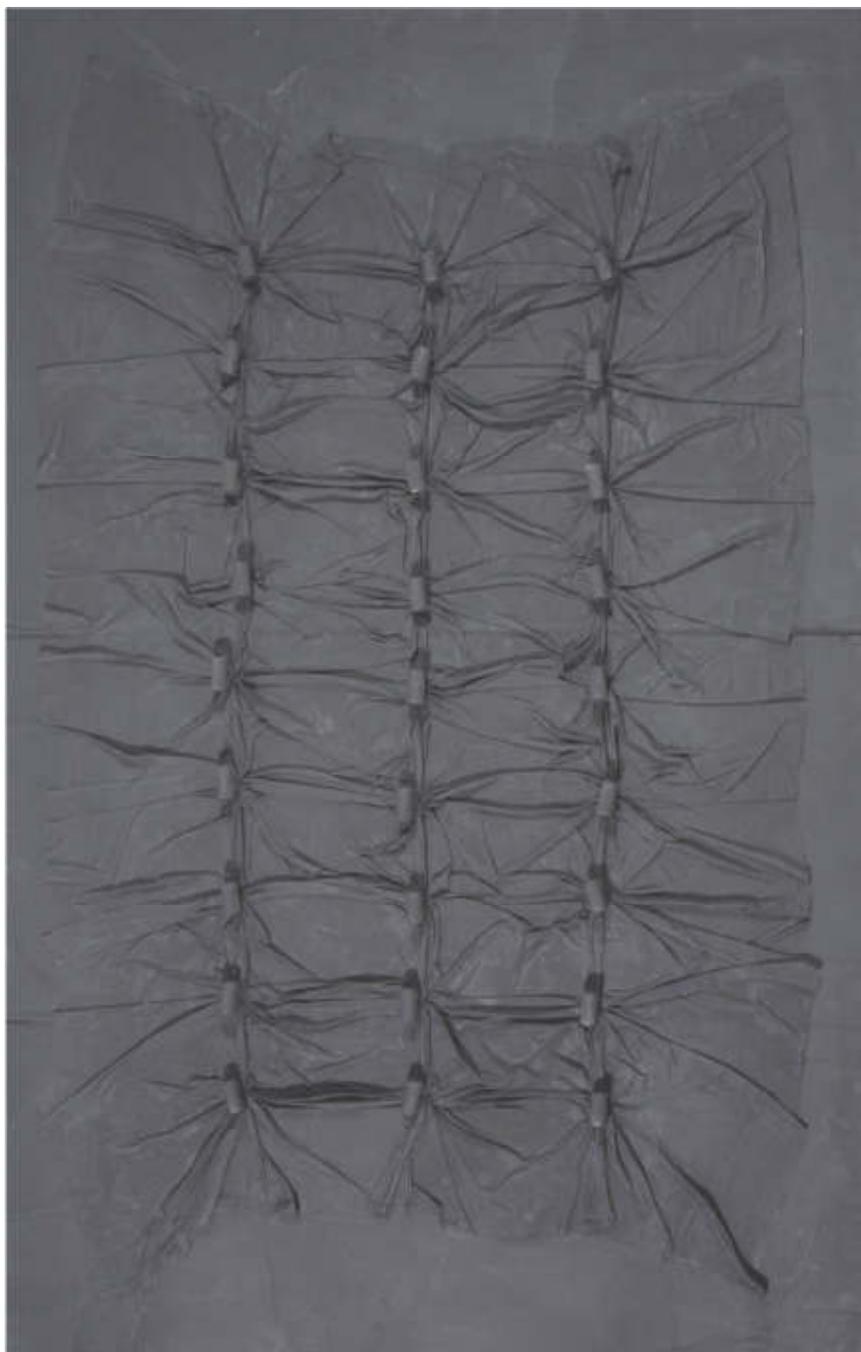
Bubble painting, 1978, acrylic/silk paper/hardboard, 100x100 cm



O.T., 1980, bubble picture on stock sheet, acrylic/newspaper, 48x65 cm



ICH-RAUM-ZEIT-TODI, 1979, Filzstift/Papier,, 21x29 cm



Black knotting 27 corks, 1979, acrylic/cork/cloth, 199x134 cm

Susannah Cremer-Bermbach
Parallelism - verzangst

One characteristic that runs through the entire oeuvre of Herbert Zangs is his specific handling of similar strokes, spots, traces that are often set in a sequence and that repeat themselves, creating a vibrating structure through the repetition of what appears to be the same with a somewhat disorderly order.



Herbert Zangs: O. T., 1948, linocut, picture 43x18,5, sheet 43x30,5
The sheet is not numbered. It is not known whether it is an edition or an unique piece.

What this means can be illustrated by a linocut from 1948: it shows a steeply rising staircase between two rows of houses. The table with two garden chairs in the foreground, the shutters and the person on the stairs with a basket on his back indicate that this is a village or a small town in the south, most probably Ticino, where Zangs

went for his first trip abroad after the war in 1948. The everyday scene is dominated by horizontal and vertical lines that swell and subside, that are arranged one behind the other and side by side, but are not always the same length and approximately, but never exactly parallel. The linocut is not remarkable from an art-historical point of view, since it shows above all and especially in this medium, which is related to woodcuts, that Herbert Zangs was influenced and shaped by Expressionism during his studies at the Düsseldorf Art Academy. The depiction deserves attention only because it is early evidence of Zangs' interest in series of repetitive forms, which he preferentially reproduced with horizontal and vertical strokes.

In his figurative paintings, this interest is expressed above all in landscape depictions and city views, in which the crooked lines of the tree trunks are rhythmically counterpointed with horizontal and diagonal brush strokes to reproduce moving and reflecting water surfaces. The painter's gaze on a landscape or a city, always looking for characteristic forms and colors, corresponded to his kind of orientation in geographical space. When Herbert Zangs described a path, concrete, measurable indications of distance and direction were largely lacking. He summarized hundreds of kilometers through France as 'always straight ahead', until at some point a long plane tree avenue is traversed, until a place on a hill appears before you like a mirage, or a special group of trees, which he then described in detail. The further changes of direction took place again along striking details of a landscape or a city, whereby he emphasized a formal but always also colorful conspicuousness.(1)

This perception, trained and oriented to the irregular regularities of natural forms and urban conditions, is equally the basis of his non-representational work. This is evident, for example, in his compositions created from 1957 onwards, in which he integrated windscreen wiper structures. The repetition of the same forms in the windscreen wiper sequences is then almost thematized. Here, the imprint of an industrial product provides a recognizable form, which, however, differs in its appearance depending on how much paint the windshield wiper is carrying and the angle at which the quickly guided hand places it on the picture carrier. The same applies to 'structured dust painting', as Zangs called the black relief paintings that were created from the early 1960s onwards. In order to structure the mass of paint that was applied almost as a paste in a grid-like manner, he used what was just at hand: the edges of spatulas and cardboard, fingers and thumbs, the brush handle, or a grid. He then covered them with black pigment, which dried darker or lighter depending on the moisture and thickness of the mass of paint. Every kind of order that the artist introduced not only respected the individuality and autonomy of the material and the executing hand, but also celebrated the maker and his material. This also applies to numerous whitened objects, such as in particular the knottings and foldings and those material and object collages whose traces of use are integrated and mirrored or echoed in traces of color.

In contrast to seriality, monochromy only played a role in Zangs' work from the mid-

1950s onwards. The completely new reception of his works, which began after the first exhibition of the whitened objects and material collages in 1974, remained focused on the white monochrome. For many, this brought him close to the approach of the Zero artists. In fact, however, the monochrome relief paintings of cast (mixed) white color he created in the mid-1950s remained a short episode that received little attention until 1972. The black relief paintings of the 1960s, on the other hand, can only be described as monochrome to a limited extent. The structured mass of color oscillates between white and black, and often lies on a colored background. Finally, the overpainting of used objects and materials with white seduces the viewer to focus on the texture and history of the chosen object or material. Thus Zangs stands in contrast to the Zero artists, for whom monochromy and seriality served precisely to make the process of painting and the material anonymous.

Herbert Zangs has repeatedly referred to the snow-covered landscape, marked only by blades of grass and branches, as a reference for his whitened objects and materials, and to the rows of willow trees on the Lower Rhine for his windscreen wiper sequences. The circle opened by the linocut described at the beginning of this essay closes and also confirms Paul Wemblers' statement in 1970 that all of Zangs's works are based on real impressions of nature. (Cf. the detailed quotation from the exhibition catalogue of the Kaiser Wilhelm Museum on page 24). With this recourse to an order laid out in nature, Zangs stands in the tradition of a point of view which Ferdinand Hodler first described in 1897 in a treatise on the 'Mission de l'artiste' with the term 'parallelism' and further explained as the 'doctrine of equality'. In the parallel and symmetrical arrangements of nature and man, Hodler recognized the basic patterns of an elementary order.⁽²⁾ To visualize these, he sought to reinforce the basic patterns by symmetrically constructed repetitions of similar forms, mostly placed one after the other, which he vibrated through naturally given as well as purposefully set asymmetries. Received and continued by German Expressionism and Ernst Ludwig Kirchner in particular, Herbert Zangs saw here the artistic implementation of his own orientation reflected in the world. He took up 'parallelism' and made it his own as a corresponding 'basic pattern'. The unmistakable way in which he expressed and interwove it with typical influences of the time - the Informel as well as Zero and Nouveau Réalisme - communicates itself to the viewer to this day through the energetic, lively character of his works.

(1) Cf. Cremer-Bermbach, Susannah, Herbert Zangs beschreibt einen Weg und macht Ordnung („H. Z. describes a path and creates order“), in: Exhibition Cat. 'Herbert Zangs – Einblicke (Insights)', Galerie Christian Fochem and Galerie Heidefeld & Partner, Krefeld 2004, pp. 3 – 5

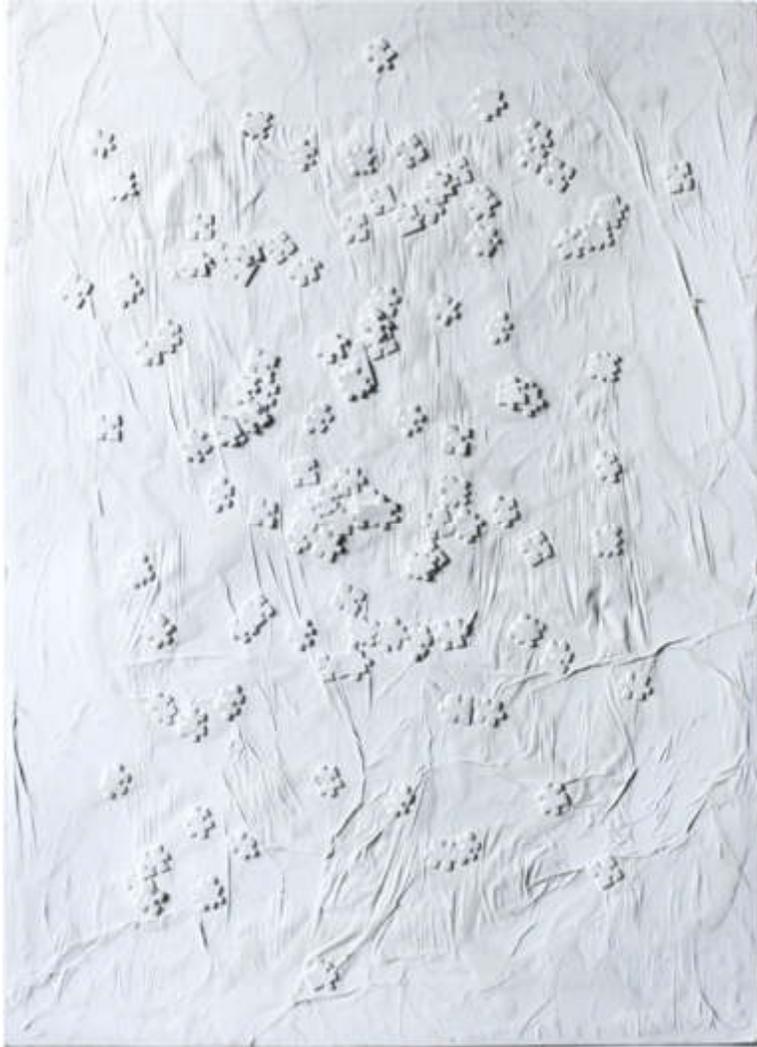
(2) From these basic patterns Hodler derived a "world law of general validity", cf. Wignau-Wilberg, Peter: Ferdinand Holders Parallelismus, in: Zeitschrift für schweizerische Archäologie und Kunstgeschichte, Vol. 51, 1994, Issue 4, posted online at www.e-periodica.ch; cf. also in detail the catalogue of the exhibition 'Hodler // Parallelismus', Kunstmuseum Bern 2018



Knotting, 1976, acrylic/cork/sheet, 126x77 cm



Knotting, 1976, acrylic/cork/cord/sheet, 126 x 77 cm



Collage, acrylic/puzzle pieces/silk paper/cardboard, 86 x 63 cm, 2nd half 70s
signed lower left, undated



Power = Vigor, 1980, acrylic/hardboard, 90 x 90 cm



Collage sponges, 1979, sponges/silk paper/plywood, 150x117 cm



Collage Carnations, 1978, acrylic/silk paper/corrugated cardboard, 101x152 cm



Windscreen wiper picture, 1980s/90s, signed, acrylic/canvas, 70x60 cm



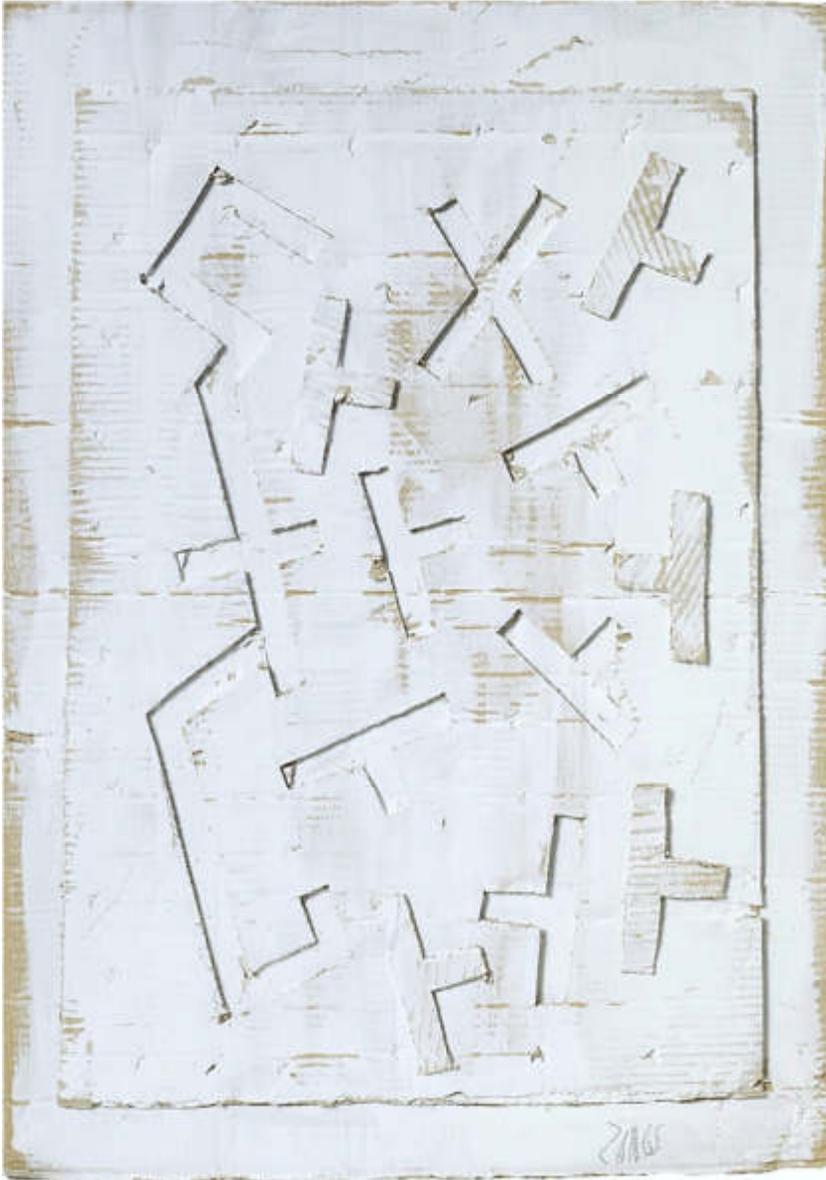
Grid drawing, 54, acrylic/plywood, 115x70,5cm
Antidating 70s



Black vibration, mid 60s, signed 58, acrylic/pigment/canvas, 70x90 cm



Collage Mikado, Acryl/Mikado Stäbchen/Seidenpapier/Lwd., 30 x 40 cm, Zangs 78



Arithmetic piece, acrylic/corrugated cardboard, 81 x 56 cm, late 70s/80s



Knotting, acrylic/cork/blanket, 102 x 71 cm, signed, 70s/80s

"Antidating" - a survival strategy?

Dipl. Psych. Doris Quasebarth Psychoanalyst
Professor Kei Müller-Jensen M.D. Ph.D.

Both authors knew the artist Herbert Zangs (1924-2003) personally and were able to observe more than 20 years of his adventurous life.



1980. From left to right:
the psychoanalyst Doris Quasebarth, Dr. Kei Müller-Jensen,
the gallery owner Helgard Rottloff, Herbert Zangs.

D.Q.: Through your close relationship with the gallery owner Helgard Rottloff and your ongoing visits to the gallery, you certainly experienced the artist more intensively and frequently than I did. What impression did he make on you when he paid the gallery his longer working visits?

K.M.J.: I met the artist Herbert Zangs at a vernissage in 1978 and his frequent labor-intensive stays at the Rottloff Gallery. For me as a doctor and art historian, there are two aspects to assessing his overall personality. In all my encounters I noticed his vital restlessness, his spontaneous realization of all environmental impressions on his work and his artistic obsession (Müller-Jensen 2015). His clowneries and self-staging, which he liked to display at social events, could not hide this. At a major artist festival, he once stuffed and ate a flower arrangement to the astonishment and horror of the guests sitting

at the table. His exuberant temperament often brought him into self-endangerment. In 1978 he came into conflict with the police in Paris and was punished with a 15-year travel ban to France that was painful for him. In the same year, after visiting a bar in Stuttgart, he collided with pimps who brutally beat him up (Rottloff 2018).

On the long walks I often and gladly took with him, his restless gaze often found some discarded or worthless things that he picked up (*objets trouvés*) and said: "I'll make something out of it". The often-described whitewashes (Cremer-Bermbach 1996) found their expression in this way, but they had a deeper psychological anchoring and were early interpreted as "signs of immaterialization and death" (Honnef 1974).

As an art historian, I was impressed by the powerful charisma and structure of his works from the 1950s and 1960s. I liked and still like the ingenious mixture of free design and order of his compositions, which in my opinion are unmistakable and independent. For me, this is a symbol of the "condition humaine", which accompanies us throughout our lives in its ambivalence of chaos and its processing.

How can the artist Zangs now understand the shortcoming or even the flaw of the not absolutely reliable dating from the psychoanalytical point of view?

D.Q.: Regarding the problem of dating: anger and doubts about dating - I think I remember - occurred from time to time as early as the 1980s, but they receded into the background time and again, compared to the enthusiasm and recognition that his works aroused among the public. Zang also seemed to me to be extremely sensitive, embarrassed, and reluctant when someone wanted to talk to him about any of the meanings of his works. An exciting personal theme of this artist! What else did you find out ?

K.M.J.: The clear proof for so-called "antidating" came in 1972, when an object dated 53 appeared in a depot in a Krefeld school that Zangs had built, but a piece of newspaper was collage-like integrated in the work, which contained a date from 1970. Thus the artist had lost his credibility, as his friend and colleague Siegfried Cremer writes in the work monograph by Susannah Cremer-Bermbach (1996). "If I feel like I did in 1953, then I also date like that," he had said in one of his conversations with me. This is how he felt the artistic freedom that lay beyond moral restriction. The well-known art historian Horst Bredekamp had expressed himself on this problem in 2018 as follows: "I know of no epoch in which it is assumed that an important work would have to correspond to a morally flawless artist". In an interview with Gerhard Klüsener between 1993 and 2000, Zangs says quite upset: "I have only antedated a few pictures and am tired of having to justify myself forever because of the antedating. It makes me angry that people claim that everything is antedated. "Anti" has something avant-garde - revolutionary, which is forgiven rather than deceived. Zangs was intelligent, but not intellectually controlled, rather emotional, clever and fanatical when it came to his success and his work. The satirist Robert Walser (1878 - 1956) humorously calls in his booklet "Walser für Müßiggänger" (Walser for idlers) for the moral limits of an overly active imagination, saying that "people who have fantasy and make use of it are easily regarded as rogues". What does the psychoanalyst have to say about this?



"Raise head" (Erhöhung Kopf), 1960, acrylic/silk paper/wood, 87x71 cm

D.Q.: You have described his personality so vividly that a few psychodiagnostic considerations will not sound too theoretical on this background: Herbert Zangs is concerned with psychodynamics, which has been described in modern times by Tilmann Paschke (2018) for people with such traumatizations. Since they often appear superficially aggressive in their fear of death, they are misleadingly defamed and misunderstood as "system sprinklers", although at the same time they deserve our deep sympathy. You have impressively described the 2 years lasting war traumatization of the young fighter pilot Herbert Zangs. I repeat in another language: With the shooting down and the 3 days long pure fight for survival all dreams of drive for action, thirst for adventure, hunger for experience as well as courage and probation of the powerful young Herbert Zangs shattered. Instead, another inner loneliness was created that lasted almost 2 years and could never be completely overcome. His personality changed into the symbolic situation of a "shot down" who had just escaped death and became a "weakling" due to the severe illness of severe pneumonia. In this situation in need of protection, he also had the status of an unloved "enemy" in a foreign country, only to find himself in another emotional distress as a humiliated "prisoner" with his physical recovery. Through the experienced "immoderate lack" such people can get into a "immoderacy" (Paschke 2018) that is difficult to tame in later stressful situations. And so did Zangs: despite his increasing recognition as one of the great artists of his time, this was never enough for him. In excess, he often behaved anxiously, hectically and self-destructively, failing and humiliated.

This could also be supported by the fact that his signatures became ever larger and more accentuated with increasing age, probably heightened by his decreasing self-criticism and angry self-assertion. One can get the impression that for him it was no longer the work that was important, but only himself, as you put it.

Another thought would be possible, I think: In the hour of vital brokenness through illness and old age, he could no longer distinguish between his immortal work and his dying self. One of the leading psychoanalysts who has taken care of the tension between life and survival is André Green with his work "Le travail du négatif" (1993). In the life and work of Herbert Zangs one could perceive such a "work of the negative" as A. Green represents it. His "rebellious" nature and his idiosyncratic art certainly contain a destructive side, but also a targeted formation of structure, which Green calls "negative capability". Zangs was in part a person driven by unhappy passions, with which he often sabotaged himself like a tragic hero, because he had to get rid of himself in a destructive way. But he was also a constructor who showed himself to be compatible with the demands of life and in social associations, and above all could always defend and protect his indestructible talent and his successful artistic creativity as his stronger self. In Green's theory of psychoanalysis, drive activity goes through a series of negatives, primarily through identification and sublimation, as a negative of desire and driveful will. Tragically, with Zangs, in addition to his self-healing powers at the pathological end, the work of the negative could also get into the whirlpool of psychological emptying by means of occupation deduction and unconscious enmity against his own parts, which were perceived as "useless": "Processes with which she attacks herself, amputates herself, like an animal in the trap bites off her foot in order to survive. Zangs himself was



Burr fold, 59, acrylic/packing paper/pigment/silk paper/canvas, 81x65 cm
Antidating from the 70's/80's. Foto Trevor Lloyd

responsible for this sadly reduced quality of life as a leg amputee due to his ignorant and pejorative treatment of his diabetes. In a wheelchair, Zangs lived and survived for 10 years until his death at the age of 79.

So we really have to regard Zangs' "antidating" as part of his traumatic fate and his overall personality. I hope I have made it clear that it would be a very short-sighted decision to try to diminish the quality of this ingenious artist, who was one of the most courageous and imaginative representatives in the art scene of his time, due to certain personal and admitted dating problems. Could you contribute something to his further artistic career in this respect?

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1995 Messe Art Cologne, Herbert Zangs vor seinem Bild mit Josephine Ochs

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K.M.J.: Until the 1960s, Zangs' works were also figurative, although in parallel he had been creating non-objective pictures, objects, ornaments, cast reliefs, etc. since the 1950s. He was always in competition with his great role models, such as Jackson Pollock, Karl Otto Götz, George Mathieu, and others, whose ideas he occasionally adopted in a structurally close manner, but who found an independent version. He gladly claimed that painters with whom he was compared had imitated everything. The temptation to continue, modify, and to date back to a larger extent his existing independent approaches of the 1950s in the 1970s was certainly great, because this was about primacy and fame. Zangs knew his important contemporaries of this early post-war and upheaval period of Informel in Europe and Abstract Expressionism in the USA very well with their works, but was able to distinguish himself from them to a large extent. However, these artists were able to leave their distinctive traces more clearly, which they were able to prove by means of exhibition catalogues from the early 1950s, in contrast to Herbert Zangs. Must his "misconduct" of somewhat arbitrary dating be related almost exclusively to his war traumatization, or should it not also have been his primary character?

D.Q.: With the word "misconduct" Herbert Zangs would surely feel misunderstood again. He would suspect that the only reliable pillar of his life and survival, namely his art, could be thrown into the abyss by a few lapish dating. A complexity of character traits can basically be assumed. But in this case it's a massive life-threatening traumatization by a group inside (D. Quasebarth 2008, W. Knaus 2005), so it's always about "survival" or total destruction. It is simply not possible for such individuals to face competition in an appropriate form. An artist like Zangs, who was always able to create both "informal" and structured works in an independent originality, was at the same time in a lifelong struggle with his irrational fear, caused by the trauma of war, to be threatened by the absolute downfall of equally ingenious forerunners and followers. His overflowing imagination and vitality often drove him into flight and into the adventure of distraction and sensation. This also included his sudden disappearance and hiding of his works, which he was not able to put an end to immediately due to affective excess reactions. This prevented him from protecting and registering his works, his ability and genius through galleries and exhibitions. Thus he was sometimes extremely in need of protection, a side that he was hardly aware of, however, with regard to his artistic work, since it was precisely in it that he was able to experience himself very strongly, indestructibly and independently. So he resisted or demonstrated practically emancipatory alone, partly also quite self-confidently against this too narrow pattern hostile to his individual art. As a "scrounger" he was able to consciously live out this



Watercolour/carbon/paper, ca. 1958, signed, not dated, 31x24 cm

needy side that he ascribed to himself as an artist. Günter Grass, with whom he worked as a bouncer in the Düsseldorf restaurant "Csikos", had an ambivalent relationship to Zangs. Nevertheless, in the figure of the painter Lankes, in his "Tin Drum", published in 1959, he set him an unforgettable, albeit partly ironic monument. In this mixture of reality, flight, creativity, and fantasy, Zangs unintentionally brought himself to the limit of self-destruction in the adventure of self-assertion and arbitrary correction of external judgment. For me, a question now arises for the art historian. Does Herbert Zang's behavior represent a singular strategy in art history, or is there historical evidence of similar behavior among other artists?

K.M.J.: The phenomenon of backdating is not entirely unknown in art history. It must have happened more frequently, especially from the 19th century onwards, when a relatively rapid series of "...isms" (such as Cubism) occurred and the artists wanted to belong to the front row of a new epoch. In addition to a grey zone that should certainly not be underestimated, some spectacular cases are known.

Wassily Kandinsky went to the limits of legality and backdated his first abstract paintings to 1910 to gain primacy. Two years before him, the lesser known Czech painter Frantisek Kupka had already painted abstract pictures (Schneider 1976). The same is also reported by the expressionist Ernst Ludwig Kirchner, who also wrote praising self-criticism under the pseudonym Louis de Marsalle (Schulz 2012). The close interweaving of the first Cubist works by Georges Braque and Pablo Picasso, created around 1910 (Rubin 1990), is also of interest in this respect. It cannot be ruled out that the fast Picasso wanted to forestall Braque's slow and academic painting. A more recent event is attributed to the lesser-known late Expressionist painter Heinrich Schlieff (1894-1971) from Soest, who backdated paintings from the 1930s to the 1920s in order to be considered an early Expressionist (Hoeck 2013). He said literally: "A picture is worth as much as a fool gives it". So Herbert Zangs was not the first painter to want to secure his fame in this way.

D.Q.: Our conversation yielded important insights: Not only the psychodiagnostic, but also the art historical perspective makes it clear that other brilliant artist personalities also resisted the "corset" into which they felt locked by an overly strict obligation to date (S. Freud 1930). Their subjective value was unjustifiably underestimated, and they were forced into a quantitative rivalry with equal or even less brilliant artistic personalities. Through our conversation you impressively made it clear to me that an artist of the format of a Zang needs freedom of thought in order to authentically draw the creative power for his works from his nature and his essential relationships (R. Heim 2018). This quality, which I would like to call "genius", is in dialogue with the spirit of the times and with the world and needs, as an immortal statement for mankind, individual pauses for creation and development. The latter in particular contradict a compulsively precise dating, since the works also require a temporary interruption and postponement due to psychological

crises. Here it is necessary to develop respect and tolerance for the individual artist personality. That's why Zangs struggled, because his art made powerful statements about his objectified feeling of being beleaguered by the traumas of war, which he shared with others in the spirit of the times. He always defended that and how good it was that there were people in his lifelong circle of friends, like you, who could listen to him attentively, and like Helgard Rottloff, who recognized his art and gave him in her gallery again and again the mental space for his creative power, beyond petty, albeit principally necessary dating, which he essentially also fulfilled with her help. It was within this framework that the purely human friendship between you occurred, in which it was never a matter of a limited understanding of roles, but always of a trusting interest between two men who were quite soul mates. The artists are healers. They help us out of the misery of being human by relativizing it through their representation and thus letting us participate in their own suffering and the creative handling of blockades. Thus they also call us to a creative way of dealing with them and stand by us.

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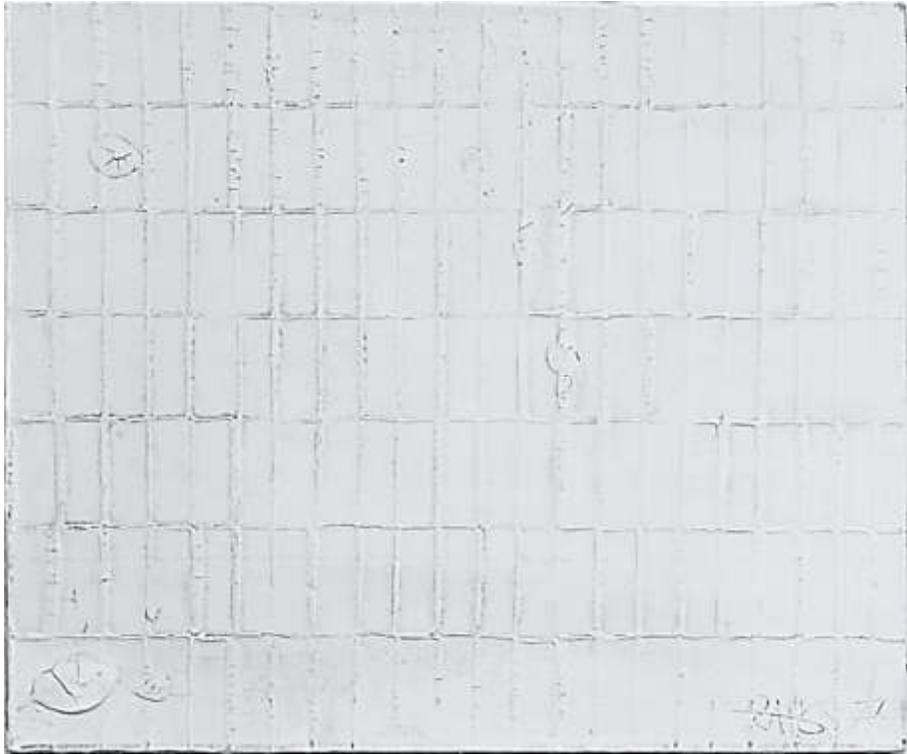
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Knotting, 1958, acrylic/wood pane/canvas, 80 x 60 cm
Antidating 60's/70's year



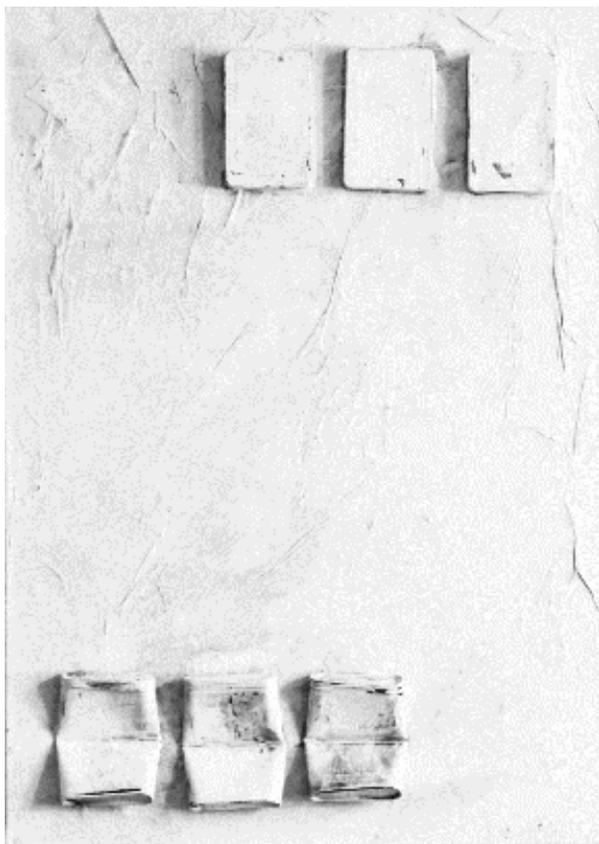
Object whitening, drawer with wooden letters, 1970s, 86 x 32 cm



Sequence, 1979, acrylic/canvas, 50 x 60 cm



Folding, 1976, acrylic/fabric, 95x78 cm



6 cans, 70s / 80s, acrylic / cans / silk paper / canvas, 70 x 50 cm
Antidating 53

Liebe Helgard

Paris

Ich habe einige Zeichnungen vielleicht
kommen wir eine neue Serie machen



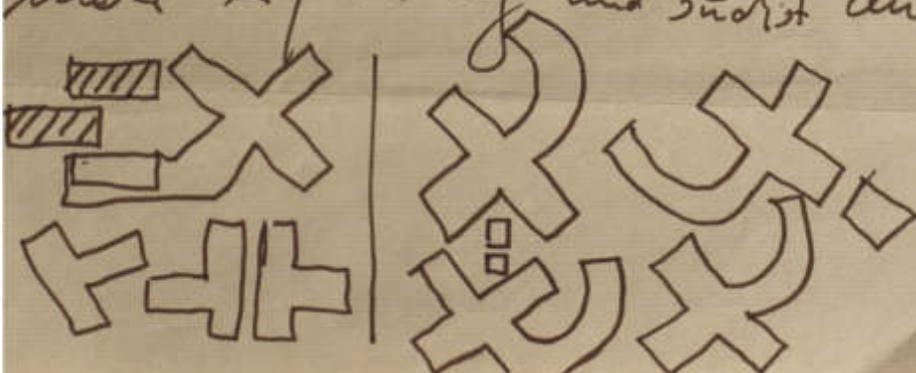
ich habe das
in Ks an
alten Arbeit
gefunden
und gefasst

man dürfte es ausschneiden und
tief drücken nachher einen
deckel machen mit

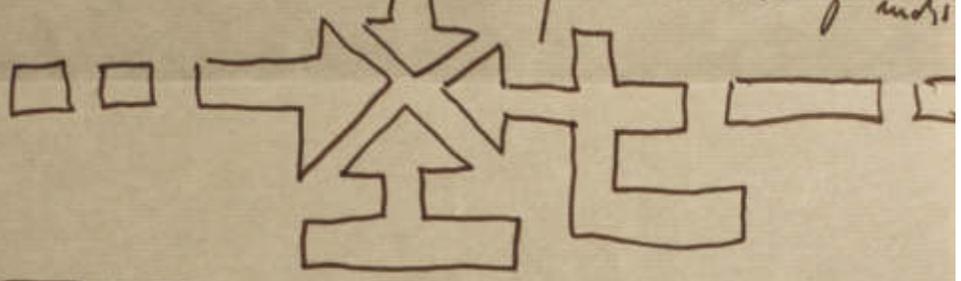
was ich habe noch
etwas aber du hast
mehr erfahrung und stößt aus



so =



sind weiter ja ich gehe kommen wieder
 wenn ich meine Kraft habe so geht es
 anders



geht es bitte wenn Du zeit hast
 versuche ein modell zu drücken
 denn nach meines Ruderlehr
 künnes ich mich sofort und
 komme nach D. land. Hoffentlich
 wird die zeit mich nach Mystischer Bar-
 barischer + gelangweilter grüß sein.
 meine kraft sinkender Herbst

Material Analysis

Shortly before this book went to press, I received the result of a Material investigation of the renowned microanalytical laboratory Dr. Jägers GbR of the painting "Stürzender Engel" (Falling Angel) from the year 1957, for which an expertise of Mrs. E.d.M. is available, who would like to see the origin of the work in the late 80s. The analysis showed, however, that the materials used were all available at the time of Zangs' creation in 1957 and that no materials were used that could suggest that the work was from the late 1980s. Also researches by Susannah Cremer-Bermbach have shown a comprehensible existence of the work until the 70s. Unfortunately, Mrs. E.D.M. repeatedly misjudges the work, partly due to a lack of material-technical investigations and unfortunately also because she cultivates a very one-sided and limited exchange with market-oriented German collectors. Unfortunately, she lacks the willingness to consult with a larger circle of German collectors, or with technical experts, such as Mrs. Susannah Cremer-Bermbach, or with contemporary witnesses, such as myself, who have known and accompanied the artist and his work since the 1950s. This lack of willingness unfortunately throws a dark light on her competence and appreciation of Herbert Zang's works.

This now shows that it is possible to determine the age of a work by means of an analysis, so that one should actually consider having it analysed before acquiring a work dated, or to demand a corresponding analysis from the auction houses or gallery owners. By simply looking at the picture, a layman can hardly determine the age unless one is so experienced as Prof. Peter Weibel, artist and director of the ZKM Karlsruhe, who immediately after looking at the Zangs works delivered from Paris allegedly had such strong doubts about the authenticity of the dating from the early 1950s that he cancelled this exhibition 3 weeks before the opening and sent the pictures back to Paris, a unique process in the history of exhibitions.



"Falling Angel"
Windscreen wiper series, 1957, signed and dated, acrylic/oil chalk/canvas, 109x78,5 cm



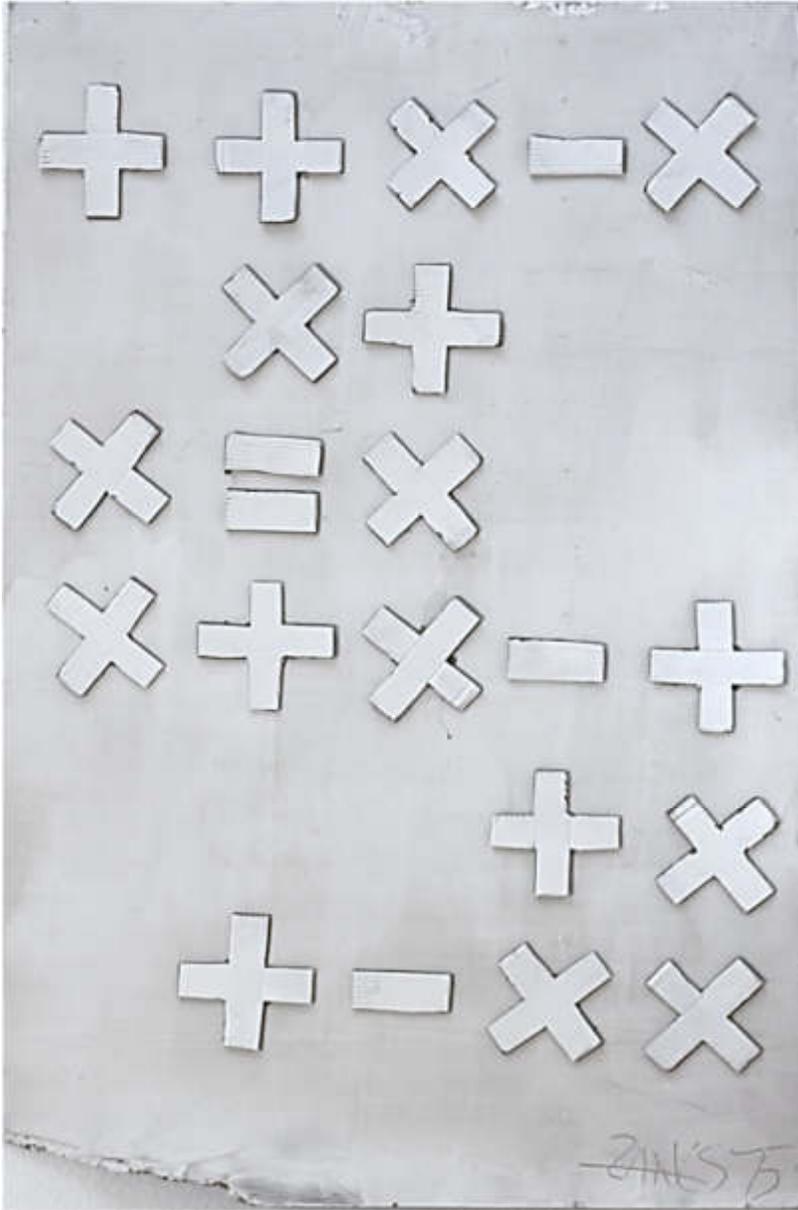
Sequence, 53, acrylic/canvas, 30x25,5 cm
Antidating 70/80s year



Knotting, 70/80s, acrylic/silk paper/cardboard/canvas, 81x64 cm



Collage beer mat, 53, acrylic/beer mat/hardboard, 76x94 cm
Antidating 1970s Antidating 1970s



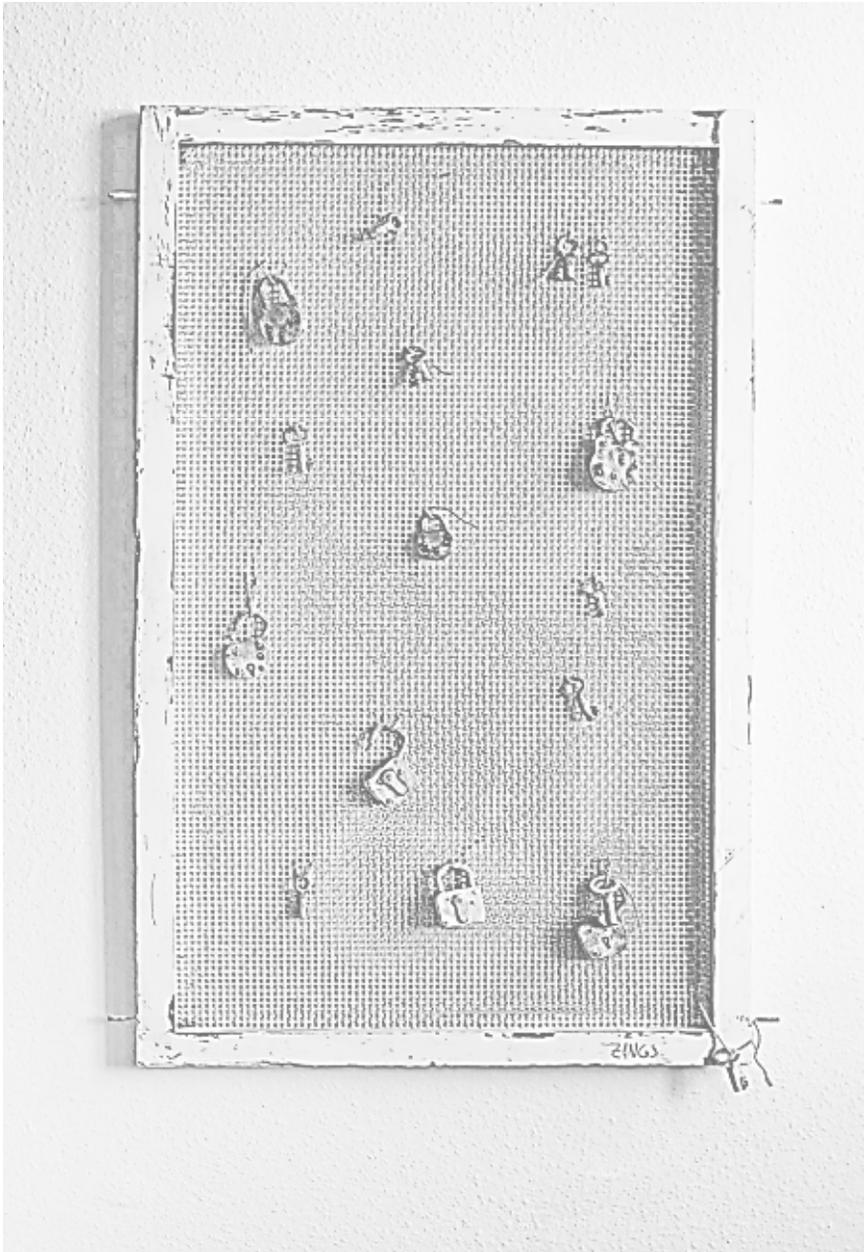
Calculator, 1975, acrylic/corrugated cardboard / plywood, 139x92 cm



Bubble painting, 1983, acrylic/cardboard, 52x65 cm



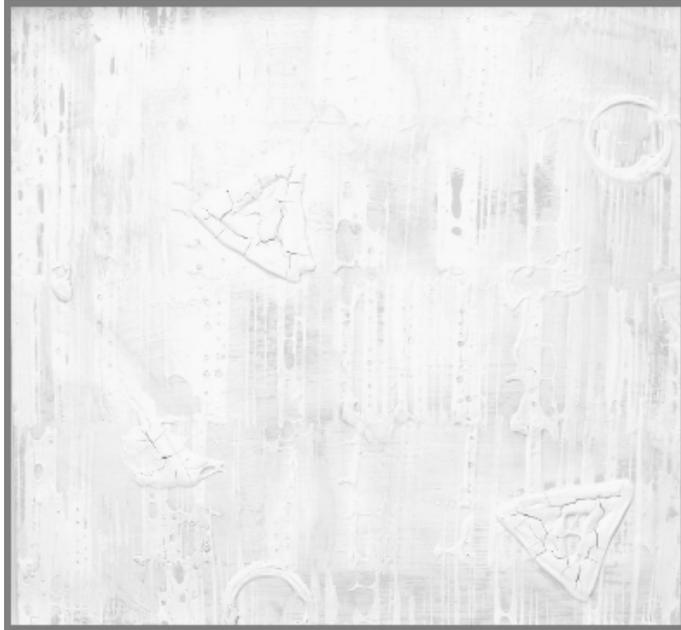
knotting with 20 corks, 1979, acrylic/cork/bed sheet, 113x82 cm



Locks, undated, acrylic/fly screen/locks/keys, 111x67 cm



Constellation, 1977, acrylic/basalt stones/plywood, 47,5x54,5 cm



Row with triangles, 55, acrylic/hardboard, 42x45 cm
Antidating, 70/80s



Knotting cupboard door, 1976, acrylic/cork/cloth/ cupboard door, 75 x 68 cm



Composition 1990s, acrylic/canvas, 80x100 cm

"I have lived my life and it has
become art."

Herbert Zangs
quoted from the book: Gerhard Klüsener, Herbert Zangs in conversation,
2018, Wienand Verlag Cologne,

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ZANGS