Imi Knoebel is one of the burgeoning European abstract artists of the post-war period. Together with Blinky Palermo (with whom he shared a studio), Katharina Sieverding and several others, Imi Knoebel grew as an artist and over the course of years has decisively established the notable career. The artistic agenda of Imi Knoebel is based on the explorations, style, and formal reminiscent of the high modernist principles of both Suprematism and the Bauhaus. The artist consistently applied a radical reduction of form from the beginning of his artistic career, starting with linear paintings. The plunge into the abstract was then extended by the color field images, which have formed Imi Knoebel’s minimalist hybrids of painting and sculpture explore relationships between color and structure. Knoebel studied under Joseph Beuys, but drew formative influence from Kasimir Malevich in his consistent return to the square and reductive use of color. While his early pieces were black and white, as in the series “Linienbildern” (Line Paintings) (1966-69), he began to explore vibrant, saturated color in 1974 with his friend and classmate Blinky Palermo, to whom he would dedicate “24 Farben für Blinky” (“24 Colors for Blinky”) (1977), a series of brightly colored irregular shapes. Imi Knoebel (1940-present) is a German artist known for his minimalist, abstract paintings and sculptures. The formal concerns of his work draws strong connections with the modernist principles of Malevich and the Bauhaus especially the theories put forth by Johannes Itten and László Moholy-Nagy of the Bauhaus in Weimar and Dessau.