



无题 *Untitled*, 1973. 锁地纸板上丙烯 | Acrylic on baryte cardboard, 74.4 x 104.4 cm | 29 5/16 x 41 1/8 in. 摄影 | Photo: Claire Dorn. © Hans Hartung / ADAGP, Paris, 2019. 图片提供: 哈同·伯格曼基金会与贝浩登 | Courtesy of the Hartung-Bergman Foundation and Perrotin

## 汉斯·哈同

开幕: 8月30日(周五) 4 - 7PM  
2019年8月30日至10月20日

贝浩登(上海)欣然举办汉斯·哈同个展,这是继其于2005年在中国美术馆和南京博物院的展览之后于中国内地的首次个展。

展览将与哈同于巴黎现代艺术博物馆的回顾展同期举行(后者展期为2019年10月11日至2020年3月8日,由Odile Burluraux策展),将呈现艺术家不同阶段的作品以及其极度多元而又连贯的绘画语言。本次展览紧承着哈同于2018年初在贝浩登(纽约)举办的大型个展,该展览(由Matthieu Poirier策划)回溯了哈同过往70年的艺术生涯,囊括了他创作于1922年的首批作品直至1989年过世同年的作品。

从1931年举办首次展览开始,汉斯·哈同(1904-1989)为之后几代艺术家所经历的现代及当代艺术之路奠定了基础。他对于绘画的实验是20世纪艺术史上的重要一笔,不断尝试对绘画形式趋于极致的表现。

“狂热也好,理性也罢,德国人和法国人都曾在早期一度为桥社(Die Brücke)那些表现主义的粗野木版画、保罗·克利(Paul Klee)色块分离的画风或是亨利·马蒂斯(Henri Matisse)清晰的形式感而着迷。哈同则拒绝在这两种过于单纯的抽象艺术视觉中作出选择:一方面,蓬勃而混

## HANS HARTUNG

Opening Friday August 30 4 - 7PM  
August 30 - October 20, 2019

Perrotin is pleased to present a solo exhibition of Hans Hartung in Shanghai, his first in mainland China since his solo show in 2005 at National Art Museum in China, NAMOC Beijing, and at the National Museum in Nankin.

The exhibition is held concurrent with his retrospective at the Musée d'Art Moderne de Paris (October 11, 2019 – March 8, 2020, curated by Odile Burluraux), which will present the various phases of his artistic production and the great diversity and consistency of his pictorial language. The exhibition follows a major exhibition at Perrotin New York in early 2018 (curated by Matthieu Poirier) which spanned seven decades of Hartung's career from his first abstract works in 1922 through 1989, the year of his passing.

Since his first exhibition in 1931, Hans Hartung (1904-1989) paved the way for generations of artists across modern and contemporary art. His experiments in painting truly marked the 20th Century, pushing the boundaries of the form.

“At once German and French, exalted and rational, fascinated at an early age by the expressionist brutality of the woodcuts by Die Brücke, but also by the classifying distance of Paul Klee and the formal clarity of Henri





T1989-U45, 1989. 布面丙烯 | Acrylic on canvas. 167 x 135 x 6 cm | 65 3/4 x 53 1/8 x 2 3/8 in. 摄影 | Photo: Claire Dorn. © Hans Hartung / ADAGP, Paris, 2019. 图片提供: 哈同·伯格曼基金会与贝浩登 | Courtesy of the Hartung-Bergman Foundation and Perrotin

乱的绘画以所谓的“纯”直觉为基础、辅之以表现主义、姿态化、抒情化、非正式的方式，又融合了战后绘画中的斑点派的特色而形成；同时，在另一方面，有从属于几何抽象领域中自制、精准而系统化的观念”<sup>1</sup>

本次在贝浩登（上海）展出的作品跨越了 20 世纪 50 年代至 80 年代，揭示了哈同作品中的力量、深度以及复杂性。展览追溯了艺术家在工作室中分别于 1973 年、1986 年与 1989 年中的三个特殊日子里完成的作品。通过对同一天创作出的不同作品的展示，观者可以从艺术家在实践中的技术、使用的工具、画作的尺幅以及作画时的姿势上发生的剧烈变化。

这三个不同时期的作品展示了艺术家在其艺术生涯中丰富而持续的探索。哈同身为画家，以其控制力和杰出的表现力产生了深远的影响，并持续终生。然而，在他生命的最后十年内，哈同最为自如和具有实验性的作品才终于诞生。

在生命的最后的十年，汉斯·哈同开始使用不同以往的工具来创作，这使得他的作品在画面处理上变得异常丰富。1979 年起，哈同开始使用生长在工作室附近的橄榄树枝替代画笔，将树枝浸入颜料后，猛烈拍打画布，留下疾驰而过的痕迹，力量之大，往往需要在画布下支撑木板以防止损坏。哈同在此期间完成了其最具活力与多样性的作品，这标志着他艺术事业的全新转折点。

哈同不断使用试验性工具替代原有的笔刷，包括喷绘工具。至 1986 年，在原有自制“喷枪”工具的基础上，哈同引入了全新的创作机制。1960 年代起哈同即开始使用喷绘的方式创作，然而早期的空气喷涂方法不仅需要举起沉重的气罐，还会在画面留下明显的机械痕迹。

两次中风使哈同的身体日渐虚弱，他欣然接受了这种新的工具，轻轻一挥手腕，即可勾勒出巨大的线条，并将交错的线条与疏密有致、时常带有纹理的色块结合在一起。1986 至 1989 年间，细腻的雾、厚重的云、流畅而随意的涂鸦线条成为哈同的标志性绘画语言。

此次展览亦将展出两件自 20 世纪 50 年代的纸上水墨作品，跨越近 40 年的作品使上海的观众得以直观地感受哈同不断推陈出新的艺术历程。



T1989-U42, 1989. 布面丙烯 | Acrylic on canvas. 162 x 130 cm | 63 3/4 x 51 3/16 in. 摄影 | Photo: Claire Dorn. © Hans Hartung / ADAGP, Paris, 2019. 图片提供: 哈同·伯格曼基金会与贝浩登 | Courtesy of the Hartung-Bergman Foundation and Perrotin

*Matisse, Hartung in a sense refused to choose between two simplistic visions of abstract art: on one side, eruptive and chaotic painting, based on purportedly 'pure' intuition, combined with the expressionist, gestural, lyrical, informal, and Tachiste tendencies of postwar painting; and, on the other, control, precision, and systems, notions that belong more to the realm of geometric abstraction.”<sup>1</sup>*

Ranging from 1950s through the 1980s, the paintings that will be on view at Perrotin Shanghai reveal the power, depth, and complexity of the artist's work. The exhibition traces 3 specific days of work at his studio from 1973, 1986, and 1989. By displaying diverse works produced on the same day, visitors are able to understand the drastic shifts in technique, tools, scale, and gesture in the artist's practice.

These three bodies of work show the artist's rich and constant explorations during all his career. Hartung's control and masterful display of painterly effects were remarkable throughout his life, however it was not until the last decade of his life that some of his freest and most experimental works were produced.

In the last decade of his life, Hartung expanded on the range of techniques he employed in his work by introducing new and unexpected tools into his practice. Beginning in 1979, the artist began to use branches from the olive trees surrounding his studio in lieu of a paint brush. Dipping the branches into vinyl paint, Hartung would whip his canvases with such intensity that they often had to be placed on wooden supports in order to prevent damage. Marking a new direction in the artist's work, Hartung produced some of his most energetic and dynamic paintings during this time.

Hartung continued to replace the big brushes he had been using with experimental tools and devices, including paint sprayers. By 1986, the artist introduced a new mechanism into his already extensive armory of implements known as a 'sulfateuse'. Hartung had been using spray paint in his work since the 1960s, however, this earlier method of air spray not only required lifting heavy canisters, but also left a clearly mechanical application of paint.

The artist, who had suffered two strokes that left him physically incapacitated, embraced the new tool which entitled him to project great sweeping lines of paint with a simple flick of his wrist, combining interlacing lines with sometimes textured patches of color with varying degrees of





无题 *Untitled*, 1958. 纸上绘画 | Painting on paper. 35 x 26 cm | 13 3/4 x 10 1/4 in. 摄影 | Photo: Claire Dorn. ©Hans Hartung / ADAGP, Paris, 2019. 图片提供: 哈同·伯格曼基金会与贝浩登 | Courtesy of the Hartung-Bergman Foundation and Perrotin.



无题 *Untitled*, 1956. 纸上绘画 | Painting on paper. 35 x 26 cm | 13 3/4 x 10 1/4 in. 摄影 | Photo: Claire Dorn. ©Hans Hartung / ADAGP, Paris, 2019. 图片提供: 哈同·伯格曼基金会与贝浩登 | Courtesy of the Hartung-Bergman Foundation and Perrotin.

这位充满斗志的艺术工作者，不断寻找新的实验，采用不同的材料与媒介真正革新了其自 1960 年代起的创作。

### 关于艺术家

汉斯·哈同 (1904 年出生于德国莱比锡, 1989 年逝于法国昂蒂布) 是 20 世纪欧洲绘画先驱之一。2019 年, 巴黎现代艺术博物馆为汉斯·哈同举办大型回顾展 (策展人 Odile Burluraux), 其个人画册、专著及电视纪录片亦同期推出。2018 年, 德国波恩艺术博物馆举办汉斯·哈同个展。2016 至 2017 年, 汉斯·哈同的作品参展法国朗代诺的海伦娜和埃德·勒克莱尔文化基金会由泽维尔·多罗克斯策划的展览。其作品还曾参与多家国际艺术机构的重要群展, 包括 2008 年于瑞士巴塞尔贝耶勒基金会美术馆展览, 同时展出的有杰克逊·波洛克 (Jackson Pollock)、伊娃·黑塞 (Eva Hesse) 和罗伯特·马瑟韦尔 (Robert Motherwell) 等艺术家的作品。哈同的作品亦被全球诸多著名机构纳入永久收藏, 包括法国蓬皮杜艺术中心; 美国华盛顿特区赫施霍恩博物馆与雕塑园; 瑞士巴塞尔美术馆; 德国科隆路德维希博物馆; 美国纽约大都会艺术博物馆; 墨西哥城塔马约当代艺术博物馆; 美国纽约现代艺术博物馆; 美国纽约古根海姆美术馆及英国伦敦泰特美术馆等。

### 更多艺术家相关资讯 >>>

<sup>1</sup> 马修·波里尔, 《持续风暴》节选, 贝浩登出版

density. From 1986 to 1989, fine mists, thick 'clouds', paint runs, and freely doodled lines became the formal language of the artist.

The exhibition also includes two inks on paper dating from the 1950s. Spanning 4 working decades, this presentation will allow Shanghai visitors to better understand the continuously constructed and renewed work of Hartung. An indefatigable worker, in constant search of new experiments, Hartung literally renews his work, starting from the sixties, by the use of a large panoply of tools.

### About the artist

Hans Hartung (born Leipzig 1904, died Antibes 1989) is one of the most acclaimed European painters of the 20th century. The Musée d'Art Moderne de la Ville de Paris is organizing a retrospective of Hans Hartung in Fall 2019 (curated by Odile Burluraux) alongside the publication of a catalog, a monograph, and a TV documentary. In 2018, a solo exhibition of Hartung's work was organized by the Kunstmuseum Bonn. In 2016-2017, his work was the subject of a major solo show at the the Fonds Hélène & Édouard Leclerc pour la Culture in Landerneau, France, curated by Xavier Douroux. Selected group exhibitions include the Fondation Beyeler, Basel (2008) which featured Jackson Pollock, Eva Hesse and Robert Motherwell. His work is held in many prominent collections worldwide, including the Centre Georges Pompidou, Paris, France; the Hirshhorn Museum and Sculpture Garden, Washington D.C., USA; the Kunstmuseum, Basel, Switzerland; the Ludwig Museum, Cologne, Germany; the Metropolitan Museum of Art, New York, USA; the Museo Tamayo Arte Contemporaneo, Mexico City; the Museum of Modern Art, New York, USA; the Solomon R. Guggenheim Museum, New York, USA; and the Tate Gallery, London, UK.

### More information about the artist >>>

<sup>1</sup> Matthieu Poirier, extract of *A Constant Storm*, 2018, Perrotin Publishing