



Georges Mathieu *Vision révolue (Bygone Vision)*, 1990.  
Oil on canvas. 97 × 130 cm | 38 <sup>3/16</sup> × 51 <sup>3/16</sup> in.  
© Georges Mathieu / ADAGP, Paris, 2019. Courtesy of the artist & Perrotin.

喬治·馬修 *Vision révolue (過往影像)*, 1990。  
布上油畫: 97 × 130 cm | 38 <sup>3/16</sup> × 51 <sup>3/16</sup> in.  
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## GEORGES MATHIEU

**OPENING | Thursday Nov 21, 6 – 8pm**  
**EXHIBITION | Nov 21 – Dec 21, 2019**

Nahmad Contemporary and Perrotin are delighted to announce a themed exhibition of works by the late French artist Georges Mathieu (1921–2012), the founder of Lyrical Abstraction and a pioneer of performance art who foregrounded the techniques of tubism, dripping, gigantism, and speed.

This exhibition is the first dedicated to the artist in Hong Kong and pays tribute to Mathieu's longstanding links with Asia. It follows special presentations at Art Basel—which marked the start of the estate's representation worldwide and exclusively by the two galleries—and Frieze Masters in London this year, and precedes an exhibition at Perrotin Shanghai in March 2020. A monograph in English will be published on the latter occasion.

Calligraphy is one of the hallmarks of Mathieu's work. In the 1940s, Mathieu was the first to consider a theory of abstract calligraphy and the principle that signs could precede their meanings. In 1950, André Malraux, the renowned writer who would become France's Minister of Culture in Charles de Gaulle's presidency, declared: "At last, a Western

## 喬治·馬修

**開幕 | 11月21日 (週四) 晚上6時至8時**  
**展覽 | 2019年 11月 21日至 12月 21日**

納哈邁德當代畫廊 (Nahmad Contemporary) 與貝浩登 (香港) 榮幸舉辦已故法國藝術家喬治·馬修 (1921–2012) 的作品主題展覽。馬修是抒情抽象派的始創人，亦是行為藝術的先驅，帶起了「導管主義」(tubism)、「滴彩」(dripping)、「巨型主義」(gigantism) 及「速畫」(speed) 的創作技藝。

本次展覽為藝術家在香港的首次個展，透過展示作品向他與亞洲相當悠久的連結致敬。展覽為今年瑞士巴塞爾藝術展及倫敦弗里茲大師作品展 (Frieze Masters) 中特設展覽的後續，前者更標誌著兩間畫廊對藝術家的全球獨家共同代理之開始。這亦將是2020年3月在貝浩登 (上海) 舉辦的展覽之前奏。屆時藝術家的英文專論亦會同期出版。

書法的流動性是馬修的作品中一個重要標誌。1940年代，他是構想抽象書法理論的首位藝術家，更提出符號可以先於其意味的原則。1950年，將任於法國總統戴高樂時期的文化部長暨知名作家安德烈·馬爾羅 (André Malraux) 曾宣言：「終於有一位西方書法家了！」藝術史學家赫伯特·雷德爵士 (Sir Herbert Read) 於1954年讚揚馬修「無疑相當清楚中國書法的法則」，並發揮了「出色



Georges Mathieu *Cruautés dérivées (Rerouted Cruelties)*, circa 1980.  
Oil on canvas. 114 x 146 cm | 44<sup>7/8</sup> x 57<sup>1/2</sup> in.  
© Georges Mathieu / ADAGP, Paris, 2019. Courtesy of the artist & Perrotin.

喬治·馬修 *Cruautés dérivées (殘酷轉向)*，約1980。  
布上油畫。114 x 146 cm | 44<sup>7/8</sup> x 57<sup>1/2</sup> in。  
© Georges Mathieu / ADAGP, Paris, 2019。圖片提供：藝術家與貝浩登。

calligrapher!” Similarly, art historian Sir Herbert Read wrote in 1954 that Mathieu was “certainly well aware of the principles of Chinese calligraphy” and that he deployed “two essential aspects of good calligraphy,” namely “a simulation of life in the strokes and a dynamic equilibrium in the design of the piece.”

Early in his career, Mathieu established a parallel between his work and Chinese calligraphy, notably their shared characteristic of spontaneity. Following a dialogue with Dr. Chou Ling, China’s incumbent permanent delegate to UNESCO, and the 20th-century master of calligraphy Zhang Daqian at a talk hosted by the International Center for Aesthetic Studies (Centre International d’Etudes Esthétiques) on June 11, 1956, Mathieu published an essay titled “Connections between certain aspects of lyrical, non-figurative painting and Chinese calligraphy” (“Rapports de certains aspects de la peinture non-figurative lyrique et de la calligraphie chinoise”). In it, he asserted that unlike Western calligraphy, which was limited to the “art of copying,” the most liberated works of Lyrical Abstraction (in addition to his own, he cited those of Pollock, Kline, Degottex, and Hantai) underwent the same “processes” as the calligraphy of the Far East, exuding “a primacy of the speed of execution,” the absence of any “preexistence of form,” the absence of any “premeditation of gesture,” and an “ecstatic state.”

Mathieu’s trip to Japan in 1957 formed a decisive episode in the history of Action Painting for his performances before large audiences that were visionary and groundbreaking for their time. A few months before the trip, the manifesto of the Gutai movement, of which Kazuo Shiraga was a prominent representative, stated that its members “highly regard the works of Pollock and Mathieu. Their work reveals the scream of matter itself, cries of the paint and enamel!” The movement’s recognition of this duumvirate reflects Mathieu’s eminence during the 1950s, not only in terms of his international reputation but also his artistic and historical relevance.

書法的兩個要素」，即「模擬活物的筆法與作品佈局的動態平衡」。

馬修在藝術生涯發展初期即確立其作品與中國書法的呼應，兩者最明顯的共通特點是「即興性」。1956年6月11日，馬修參與國際美學研究中心 (Centre International d’Etudes Esthétiques) 主辦的講座，與當時的聯合國教科文組織中國常任代表 Chou Ling 博士及書法大師張大千對談後，出版了題為〈抒情類非具象畫與中國書法的多面向相關性〉(Rapports de certains aspects de la peinture non-figurative lyrique et de la calligraphie chinoise) 的論文。他在論文中主張，最自由奔放的抒情抽象作品一除自己的作品外，他亦引用了波洛克 (Pollock)、克萊恩 (Kline)、德哥特 (Degottex) 及韓泰 (Hantai) 的作品一迥異於西方模仿性的書法藝術，而和遠東書法歷經同樣的下筆過程，包括「落筆速度為首要」、沒有任何「既定的形態」、沒有任何「預設的姿態或手法」，以及「入迷的狀態」。

1957年馬修抵達日本，在大批觀眾面前進行了幾次即興創作，在當時不僅具突破與前瞻性，更在行動繪畫歷史留下關鍵的一頁。早於此行前數個月，以白髮一雄為首要代表之一的具體派發布宣言，指其成員「高度看重波洛克及馬修的作品。他們的作品展現出物質自身的高呼，那是顏料與瓷釉的吶喊」。將馬修與波洛克相提並論，反映了馬修在1950年代何等顯赫超群，這不僅是就國際名聲而言，更在於他在藝術和歷史上不可抹滅的地位。

這次展覽探索馬修豐富多元創作中的其中一個斷面—1980年代，更明確地說是1983至1991年間。於這時期藝術家已在法國和意大利極富盛名，而現時在亞洲正出現迴響。在經過1960與1970年代多次嘗試幾何變化與應用藝術的實驗後，馬修來到1980年代的轉捩點。有人形容為「宇宙風格」，有如圖像化的「星際戰爭」；有人則指是「蠻荒」時期。1980年代馬修亦回歸反幾何的抒情主義，及他在1950年代採用的書法語言，不過以全新的形式再現，除了強烈的肢體演繹、



Georges Mathieu *Abîme absolue (Absolute Abyss)*, 1990.  
Oil on canvas. 100 × 81 cm | 39 <sup>3</sup>/<sub>8</sub> × 31 <sup>7</sup>/<sub>8</sub> in.  
© Georges Mathieu / ADAGP, Paris, 2019. Courtesy of the artist & Perrotin.

喬治·馬修 *Abîme absolue (絕對深淵)*, 1990。  
布上油畫。100 × 81 cm | 39 <sup>3</sup>/<sub>8</sub> × 31 <sup>7</sup>/<sub>8</sub> in。  
© Georges Mathieu / ADAGP, Paris, 2019。圖片提供：藝術家與貝浩登。

This exhibition explores a specific period of Mathieu's rich and varied work. The 1980s, or more specifically the years between 1983 to 1991, correspond to a well-known era in France and Italy which echoes in Asia in the present time. Described by some as "cosmic," a sort of pictorial "star wars," and by others as a "barbaric" time, the 1980s were a turning point for Mathieu's art following his numerous experiments in the 1960s and 1970s involving geometric variations and the applied arts. In this decade, Mathieu returned to anti-geometric lyricism and depicted his calligraphic language of the 1950s in a totally new form. The works display vehement gestures, broken lines, explosions of painting and color, highly contrastive colors, and in some, the background forms a striking impression of cavernous depths.

Altogether, it is because Mathieu's works offer a language—new and abstract as it is—that they speak to us, allowing for the creation of dialogue.

**Edouard Lombard**  
Director of the Georges Mathieu Committee

斷續的線條、顏料與色彩的爆發、對比鮮明的顏色，更不時配以過目難忘的深邃背景。

歸結於此，馬修的作品提供了一套藝術家語言，傳達給我們；這套既嶄新又抽象的語言造就了我們與作品的對話。

**愛德華·林伯 (Edouard Lombard)**  
喬治·馬修委員會總監

[More information about the artist >>>](#)

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**PRESS CONTACTS**

**Carmen Yam**, Perrotin Hong Kong  
carmenyam@perrotin.com +852 3758 2183

**Victoria Cheung**, Victoria Communications  
victoria@victoriapr.com.hk +852 6274 1316