



O.T. (局部 | Detail), 2021. 布面油画颜料、玻璃与透明亚克力罩 | Oil pigment and glass on canvas, plexiglass cover. 154 x 164 x 9 cm. 摄影 | Photo: Roman Märzkontakt@romanmaerz.de. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

席洛·汉兹曼

开幕: 2023 年 1 月 6 日 (周五)
2023 年 1 月 6 日至 3 月 25 日

“在一张白色的正方形画布上，刚刚发生过一场颜料的爆炸案。”如果用一句话来描述德国艺术家席洛·汉兹曼的绘画，这就是人们的第一感受。罗伯特·劳森伯格曾在 1951 年对白色绘画给出过著名描述：“白色绘画是为光影铺设的跑道。”以此类推，我们也可以将汉兹曼白色背景的绘画比作“为颜料准备的跑道”。

过去几十年中，汉兹曼创作了一系列在视觉上挑战观众，在观念上探讨绘画这一古老的艺术形式在当代社会的本质和“存在理由” (*raison d'être*) 的作品。在绘画未完成的使命和被扩展的疆域中，汉兹曼的教授托马斯·拜勒贡献了对源于大众媒体的图案的再解读，图案在平面上的反复重叠呈现节奏感；汉兹曼在法兰克福史泰德国立造型艺术学院读书时为其做过助手的另一位德国艺术家马丁·基彭贝尔格，则用一半调侃一半赞颂的方式唤起绘画媒介的重生。

在汉兹曼的一件早期作品《绘画》 (*Malerei*, 1994 年) 中，他将不同厚度的白色颜料一层层直接涂抹在刨花板上，颜料塑造出来与刨花板的粗糙边缘平行的柔软边缘。在这里，关乎绘画的三个元素：媒介、材料和过程都被重新定义，包裹在一个平静白色空间中的材料的原始性，与艺术家的大脑和手共同完成的柔软的人造性得以共生。汉兹曼的一系列创作过程包含了“贫困艺术”对日常物件的诗意的挖掘，后极简主义对绘画物质性的强调，以及一种新达达主义的行动性。自 2000 年

THILO HEINZMANN

Opening Friday January 6, 2023
January 6 – March 25, 2023

A white square picture plane above which a pigment explosion has taken place. If we described the German artist Thilo Heinzmann's painting in one sentence, this is how it looks like at first sight. When Robert Rauschenberg painted his canvas entirely white in 1951, he famously said that the white painting was the runway for light and shadow. In a parallel comparison, Heinzmann's series of paintings on white canvases with dashes of pigment could be defined as runways for bursts of color. The micro-dust of color dancing in the air eventually lands on the canvas and sticks to its surface, leaving us viewers wondering what it is we are seeing and how it is made ...

For the past several decades Thilo Heinzmann has been creating paintings that visually challenge the viewers and conceptually question the nature and *raison d'être* of this ancient art form in our contemporary society. An unaccomplished mission in which his contemporaries have investigated and experimented in painting's expanded fields. Heinzmann's professor, Thomas Bayle, contributed by reinterpreting patterned images from mass-media sources to create repeating rhythms on flat surfaces; and Martin Kippenberger, whom Heinzmann assisted during his time at the Städelschule in Frankfurt, both mocked and enchanted the medium's resurgence.

Heinzmann's early work *Malerei* (*Painting*, 1994) was painted directly onto chipboard. By applying white paint in varying gradations of thickness, the artist recreated a soft edge that paralleled the rough-edged chipboard. Heinzmann's work already redefines several elements of painting here: the medium, the material, and the process. The result is a serene white space containing natural rawness and artificial softness formed by artistic labor and



O.T., 2021. 布面油画颜料、玻璃与透明亚克力罩 | Oil pigment and glass on canvas, plexiglass cover. 83 x 93 x 8.5 cm. 摄影 | Photo: Roman Märzkontakt@romanmaerz.de. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

起, 汉兹曼开始在他的画中加入更多的材料, 包括聚苯乙烯泡沫、环氧树脂和彩色碎玻璃, 邀请观众与他的作品发生多层次互动。当我询问其作品的制作方法时, 汉兹曼引用了托马斯·拜勒的建议: “好的艺术作品应该至少有 7% 的科学成分, 否则它会失败的。” 之后他又诙谐地补上一句, “当然, 9% 也可以”。汉兹曼果真有着典型的德国式的幽默: 风趣, 睿智, 又切中要害。

那么, 汉兹曼艺术中的科学性在哪里呢? 画面上看似无痕的白色表层, 是将白色颜料与精准量度的油精心混合后, 以各种大小的画笔涂抹而成。从这时起, 艺术家就已经开始在计算颜料表层的粘合性将如何影响最终的画面了; 此后, 他将画布移到柏林工作室的户外花园, 随即准备创作。为什么要将画布搬到户外, 而不是固定在室内的画架上工作呢? 汉兹曼的创作过程具有高度灵活性, 两位助手帮他抬着画布, 利用花园中装备的各种悬挂系统, 将画布高低上下地移动, 前后倾斜出不同的角度。而汉兹曼则要迅速地将颜料一次性抛洒到画布上, 活性且带黏性的白色颜料不给汉兹曼留下任何纠错的机会, 他要一气呵成地完成他在大脑中事先想好的构图。以画竹闻名的中国古代艺术家郑板桥留给后人从“眼中之竹”经由“手中之竹”, 画出“胸中之竹”的神话。可以想象, 在将图像落到画布的过程中, 汉兹曼的头脑世界也经历着这样一番思考。

汉兹曼的艺术中有着一些引人入胜的明显悖论: 画布捕捉颜料尘埃的随机性与艺术家预设的图案的对立; 经过科学计算达成的白色画布和彩色颜料的张弛, 与户外工作时随时突降的一阵风对一切的改变。随机性是达达主义留给当代艺术的重要遗产, 汉兹曼则将绘画行动中的偶发转移到观众的亲身体验里, 而不是突出创作者本人。不同于美国战后艺术家如杰克逊·波洛克和理查德·塞拉, 后者创作中雄性张扬的表现塑造了他们的个人英雄形象, 汉兹曼则是竭力抵制创作中表演性的诱惑, 而专注于以古典方式建立艺术创作的真实可信度。事实上, 这一行为本身就是他致力探索的绘画本质的答案。

汉兹曼为本次上海的展览挑选了 15 幅作品, 它们都以“无题”命名, 德语称作“O.T”, O 是德语“ohne”的首个字母, 意为“无主观表达”, 也同时代表“Optical”, 即“光学”, 这是汉兹曼作品最明显的视觉效果。一语双关的标题显然包含了汉兹曼对马塞尔·杜尚的敬意, 他使用亚克力罩像把作品包装进盒子里的做法也闪烁着杜尚的智慧。汉兹曼在和我的交谈中提到想把作品的罩子拆掉, 让空间的尘埃成为作品自然生长的一



O.T., 2021. 布面油画颜料、玻璃与透明亚克力罩 | Oil pigment and glass on canvas, plexiglass cover. 138 x 148 x 8.5 cm. 摄影 | Photo: Roman Märzkontakt@romanmaerz.de. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

the artist's mind. As far as his working process is concerned, Heinzmann has combined Arte Povera's poetic embodiment in the everyday object, post-minimalism's highlighting of painting's physicality, and a kind of neo-Dada action in his artistic research. From 2000 on, more materials began to appear on his paintings: polystyrene foam, epoxy resin, and crushed colored glass invite the viewers to interact with his paintings in multiple ways. When I asked how his works were made, he quoted his professor Thomas Bayrle's advice, "A good piece of art should have at least 7% of science in it, or it will fail." He laughed at the specification of the percentage and added, "9% works too." A typically German humor: funny, witty, and right to the point.

So where is the science in Heinzmann's art? The seemingly traceless chalk-white surface or background of his painting is prepared with white paint mixed with a carefully measured oil applied to the surface with brushes of various sizes. Even at this stage the artist has calculated how the adhesiveness of the paint's sophisticated structures will affect the final painting. Then it is time to move the canvas to the garden outside his studio in Berlin and start painting. Why outside? Heinzmann's painting is not accomplished by fixing the canvas to a static easel. The process is highly mobile. Heinzmann works with his two painter-assistants, who move the canvas to different angles and install it in various hanging systems in the garden, high and low, leaning forward and reclining backward, tilting and straightening. Heinzmann has to apply the pigments hastily according to the pre-planned composition, or all in one go. The living, adhesive quality of the white paint drying in the air leaves no room for error correction. The 18th-century Chinese master painter Zheng Banqiao left a legacy about "painting the mind image of a bamboo" when he impressed his connoisseurs by depicting a bamboo in one smooth action without looking at the bamboo forest, because he already had the image of the bamboo in his mind. Needless to say, Heinzmann's pigment paintings have gone through such a mind-mapping before he starts painting.

There are some evident paradoxes in Heinzmann's art that intrigue the viewers: the spontaneous formations of pigment dust caught on the canvas as opposed to the artist's pre-designed patterns; a scientifically calculated suspension between white background and colorful pigment as opposed to an unexpected storm or sudden gust of wind that could alter everything. The element of chance, an important legacy of Dadaism to contemporary art, is transposed to the physical experiences of the viewers rather than the maker. Unlike the American post-war artists, such as Jackson Pollock and Richard Serra, whose machismo approach to art-making helped to build up their heroic personas, Heinzmann resists the temptation of the performative quality in his working process, focusing instead on establishing the authenticity of art-making in the classical way. Indeed, the act itself contains answers to his restless enquiry into the primal condition of painting.

For his Shanghai gallery exhibition, 15 pigment paintings have been selected, all entitled O. T., the initials of the German "ohne Titel" (lit.

部分，尘灰正是杜尚充满谜团的作品《大玻璃》(1912-1923) 中的一个重要元素。

来看一下作品《无题，2021》，在 195×217×11 公分的白色大画布中，一团黑色颜料挤压着下面的绿色、红色和蓝色；从侧面流溢出来颜料的波纹，可以感受到颜料被抛散的力量。虽然画面的中心部位充满颜色和行动，周边却被大片留白占据，汉兹曼只用了一些碎玻璃粉末做少许点缀。

面对这样一幅作品，本地观众会如何反应呢？画面上颜料聚合处模糊晕染的效果，颜料在画面上游走的爆裂性，画布周边的留白，以及让这一切发生的白色画面——在一位有亚洲文化背景的观众眼里，汉兹曼的画面自然会引发其与中国水墨画的通感。宣纸与墨色交流后缓慢诗意地吸收，舒缓的节奏治愈心灵。尽管形而上的体验不是汉兹曼绘画的首选意图，但当作品离开艺术家的工作室，从柏林来到上海和中国观众见面，他也欢迎观众对他的创作和行动展开不同层面的理解，共同分享他创作的快乐。对于艺术家，从工作室到展厅的过程就如马蒂斯通过晚年创作的《红色工作室》表达的情绪：这是我，我的艺术，我的世界。我们很荣幸能够将席洛·汉兹曼世界中的一个角落带到中国，带给上海的观众。

王凯梅
2022.12, 上海

without title), meaning no objective representations—or the O could stand for word “optical,” the visual effect imbued in his paintings, a pun that reveals Heinzmann's admiration of Marcel Duchamp. The Duchampian homage is also there in the use of the box-like acrylic glass cover. During our conversation about the Shanghai exhibition, Heinzmann said that he was considering removing the glass cover so as to invite the natural dust to become part of his art. This is another Duchampian act, as dust is one of the materials in the enigmatic *The Big Glass* (1912–1923).

In one of the exhibited pieces, *O.T. 2021*, the viewers encounter a large white pictorial field, measuring 195×217×11 cm, against which clusters of black pigment are superimposed on green, red, and blue. One can feel the forceful action of applying the pigment to the canvas, by which a ripple of pigment overflowed to the side. While much action occurs in the center of the canvas, the rest is left untouched, except by splinters of colored glass.

How would a local visitor react to such a painting? The smudging dizzy effect of the scattered pigment on the white background, the explosive gesture of the pigment, the sensory traces of its movement, and the large area of whiteness left as a void—such impressions would easily remind someone with an Asian cultural background of the ink-and-paper-based traditional Chinese painting. In Chinese landscape painting the rhythm of ink absorbed by the rice paper moves poetically, soothing the mind. Although metaphysical experience is not his primary intention, Heinzmann welcomes different responses to his own reflection and action. Now that his paintings have left his studio and are here with us in Shanghai, it is his joyousness in making a painting that fascinates us viewers—and the significance of an artist's studio, as presented by Matisse in *The Red Studio*, from 1911: here is me, my art, and my world. We are delighted to take a part of Heinzmann's world and to show it to our viewers here in Shanghai.

Kaimei Olsson Wang
2022.12, Shanghai

关于艺术家

席洛·汉兹曼 1969 年出生于德国柏林，现生活和 works 于德国柏林。汉兹曼在上世纪 90 年代初就读于法兰克福史泰德国立造型艺术学院，是托马斯·拜勒的学生；他还在读书期间担任过马丁·基彭贝尔格的助手。在审视绘画媒介及其历史的一代德国画家中，席洛·汉兹曼被视为其中重要的声音。他创造性的、精确的作品受到一个关键议题的驱动，即时至今日的绘画究竟形式为何。过去的 25 年里，汉兹曼曾使用多种材料作画，包括纸板、泡沫塑料、指甲油、树脂、颜料、皮毛、棉绒、瓷、铝和麻绳，致力于在实践中开发新的创作路径和独特的视觉语言。他对作品本身的存在感兴趣浓厚，而这进一步被其绘画在触觉上塑造的强大品质所扩展。艺术家邀请观众对一些绘画要素展开概念上的探讨：结构、表面、形式、颜色、光线、纹理以及时间。2018 年，席洛·汉兹曼被任命为柏林艺术大学的绘画教授。

更多艺术家相关资讯 >>>

About the artist

Thilo Heinzmann, born in Berlin, Germany in 1969, now lives and works in Berlin, Germany. He attended Städelschule in Frankfurt from the early 1990s in the class of Thomas Bayrle. During that time he also assisted Martin Kippenberger. A significant voice in a generation of German painters scrutinizing the medium and its history, his inventive, precise works are driven by an inquiry into what painting can be today. Using chipboard, styrofoam, nail polish, resin, pigment, fur, cotton wool, porcelain, aluminum and hessian, Heinzmann has for the last twenty-five years worked on developing new paths and an unique visual language in his practice. He is interested in the presence that each work creates, which is further enhanced by his paintings' powerful tactile qualities. It invites the viewer to notions on some essentials: composition, surface, form, color, light, texture, and time. In 2018 he was appointed professor of painting at Universität der Künste in Berlin.

More information about the artist >>>