



Sece, 2022. Acrylic and resin on canvas. 180 × 180 cm | 70^{7/8} × 70^{7/8} in. Photo: Roman März. © Bernard Frize / ADAGP, Paris. Courtesy of the artist and Perrotin.

BERNARD FRIZE

THE WORLD IS WONDERFUL

February 10 — March 9, 2023

Perrotin Hong Kong is pleased to present *The World Is Wonderful*, an exhibition of the latest series of paintings by French artist Bernard Frize, marking his second solo exhibition at Perrotin's Hong Kong space.

There is a vast art-historical gulf between painting of destruction and destruction of painting. On one side we can count such harrowing representational works as Théodore Géricault's *Raft of the Medusa* (1819); on the other, physically distressed canvases like Lucio Fontana's "cuts" (1958–68). Offering an unexpected bridge between these two metaphorical shores, Bernard Frize's latest paintings are mesmerizing evocations—both pictorially and physically speaking—of destruction. The paintings presented in *The World Is Wonderful* are neither narrative nor mutilated, but they owe their creation, in large part, to a kind of sanctioned degeneration. Unruly paint has been allowed to bleed over the artist's own brushwork, complicating systematic strokes with smudges, swathes and stains whose amorphous hazy forms that suggest various celestial bodies.

博納德·弗瑞茲

世界多美好

2023年2月10日至3月9日

貝浩登(香港)榮幸呈獻《世界多美好》，此為法國藝術家博納德·弗瑞茲(Bernard Frize)第二度在貝浩登香港空間舉辦的個展，集合展出弗瑞茲的一系列最新畫作。

在藝術史當中，關於破壞的畫作 (peindre la destruction) 和破壞畫作的行為 (détruire la peinture) 兩者之間存在著巨大的鴻溝，一方面有例如西奧多·傑利柯 (Théodore Géricault) 的《美杜莎之筏》(1819) 這樣場面悲壯的代表作；另一邊廂有盧齊歐·封塔納 (Lucio Fontana) 的《刀痕》(Tagli) (1958–68) 這樣著實把畫布割破的一系列作品。博納德·弗瑞茲的最新一系列畫作則在這兩個隱喻意義上的海岸之間架起了一座意想不到的橋樑，產生令人著迷的——無論是在畫面上還是物理上——對「破壞」的聯想。《世界多美好》中的作品既非敘述性，也非缺乏脈絡，但它們的創作多源自於一種受藝術家本人認可的變質。藝術家允許顏料不受規限地在他的筆觸上流淌，使本來有規律的筆觸被暈染、色塊和顏料漬所干擾，形成複雜的畫面。這些不定形的、朦朧的形態其實象徵著數個天體。是次展覽中的十



Cuor, 2022. Acrylic and resin on canvas. 150 × 130 cm | 59^{1/16} × 51^{3/16} in. Photo: Roman März. © Bernard Frize / ADAGP, Paris. Courtesy of the artist and Perrotin.

Managing to appear simultaneously vibrant and on the brink of ruin, the series of new paintings presented at Perrotin's Hong Kong gallery reflect Frize's complex and ever-evolving relationship to paint, the act of painting and what it means to be a painter.

For more than forty years, Frize has worked in series, producing suites of large, colorful canvases under strict predetermined conditions designed to exclude self-expression from his painting practice. The specific nature of Frize's protocols change from one series to the next, but the underlying concept is always the same. Previous examples of self-imposed modus operandi include making a painting without reloading the brush and following someone else's instructions for how to move the paintbrush. Each series represents a new attempt by Frize to undermine the artist's traditional role as a decision-maker (to this end, even the titles of his works are automatically generated and assigned) and a virtuoso. Put off by notions of mastery, Frize has made a career out of inventing ways to enlist paint, brush and canvas as his collaborators. The result is a diverse oeuvre of systematically produced series in which happy accidents—drips, pools, swirls and wrinkles of paint, for example—sanctify each painting. In *The World is Wonderful*, the effects of allowing paint to do what it will are both more explicit and more exquisite than ever before.

In Frize's previous works, scenarios wherein paint acts (or reacts) on its own terms have yielded relatively subtle results: an errant dark streak made by two overlapping colors, a few drips left behind by a watery stroke, or some added texture on the surface caused by a slightly overloaded brush, for example. In the current exhibition, by contrast, these types of unpredictable and uncontrollable paint "happenings" take center stage. As with the previous series, the artist began his latest paintings with a thick brush dipped into his signature blend of acrylic paint and resin. Putting brush to canvas he filled each composition with abutting



Lyas, 2022. Acrylic and resin on canvas. 110 × 85 cm | 43^{5/16} × 33^{7/16} in. Photo: Roman März. © Bernard Frize / ADAGP, Paris. Courtesy of the artist and Perrotin.

多幅畫作既鮮豔明亮，表現出活力，同時又看似瀕臨被毀壞，當中暗喻著弗里茲與繪畫之間複雜且不斷發展的關係、其繪畫行為，以及他作為畫家的意義。

四十多年來，弗瑞茲一直以系列為單位創作，在嚴格的預定條件下，創作出多幅色彩斑斕的大型畫作，為求將自我表達排除於繪畫實踐以外。弗瑞茲創作規律中的具體原則在各系列間不斷變化，但基本概念始終如一。以往實驗過的作畫模式包括：不補顏料直至作品完成，和按照他人的指示來移動畫筆等例子，每個系列都反映出弗里茲的新嘗試，當中可見他試圖推翻藝術家作為決策者（為此，甚至他的作品標題都是自動生成和分配的）和演繹者的傳統角色。弗瑞茲創出的藝術事業起源於他對鑽研新技巧的追求，他讓顏料、畫筆和畫布成為他的合作夥伴，成果是各式各樣有系統地創作的作品，而當中快樂的意外——例如滴狀、灘狀、漩渦狀和皺紋狀的顏料——則使每幅畫變得神聖。《世界多美好》中的作品讓顏料「做它想做的事」，產生的效果比以往哪個時期都來得明確和精緻。

在弗瑞茲過往的作品中，顏料像有意識般自主地活動（或作出反應），形成了相對微妙的結果，例如由兩種顏色重疊而成的一縷暗色條紋、水性筆觸留下的幾滴顏料、或因畫筆沾上稍微過量顏料而在畫面上形成的其他紋理。相較之下，在本次個展中，這些不可預測並無法控制的繪畫「偶然事件」成為了焦點。有如過往的系列，弗瑞茲以一支粗畫筆蘸上他具標誌性的丙烯酸顏料和樹脂混合物去開展新創作。他用緊接的筆觸填滿每個構圖，以至在畫布上構成一道道通透閃亮的寶石色調彩虹。在每幅成品中，這些標準的背景都會被干擾——甚至經常被抹掉——而這些形狀並非由藝術家自發「繪」成的，而是由灘狀和滴狀的顏料，與其滲漏和被吸收而成的。

《世界多美好》中的作品就如羅伯特·勞森伯格的《被擦除的



Odis (detail), 2022. Acrylic and resin on canvas. 150 × 130 cm | 59^{1/16} × 51^{3/16} in. Photo: Roman März. © Bernard Frize / ADAGP, Paris. Courtesy of the artist and Perrotin.

strokes that establish an all-over rainbow of lucent jewel tones. In each final painting, this standard backdrop is interrupted—in many cases effectively erased—by forms that are not “painted” per se, but, rather, borne from meandering pools, drips, seepages and absorptions of paint.

Like an automated self-referential version of Robert Rauschenberg’s *Erased de Kooning Drawing* (1953), the works in *The World Is Wonderful* invoke destruction as a key creative gesture. But whereas Rauschenberg did the erasing of de Kooning’s work himself, Frize lets paint wipe away his own strokes. The proverbial “artist’s touch” has been replaced with unanticipated amorphous forms, which register simultaneously as stains or smudges, but also as evocations of cosmic activity. In addition to providing a poetic visual reference, the comparison of Frize’s latest paintings to celestial implosions and explosions relates to the very process by which these works came to be. Embodying a precarious intersection of creation and destruction, *The World Is Wonderful* confirms an inextricable link between two ostensibly opposing forces.

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Mara Hoberman

德·庫寧繪畫》(*Erased de Kooning Drawing*) (1953) 一個自動化的自我參照版本一樣，將「破壞」視為一種關鍵的創作行為。然而，不一樣的是，勞森伯格他親自擦除德·庫寧的作品，而弗里茲則是讓顏料自行抹去自己的筆觸。眾所周知的「藝術家之筆」已被意想不到的無定形形式所取代，這些形式同時被表現為顏料漬或暈染，又或是比喻為宇宙中發生的活動。除了提供一個詩意的視覺參考外，弗里茲這一系列新畫作的創作過程與天體內爆和爆炸有著類似的關係，兩者皆體現了創造與破壞之間不穩定的交集關係，而《世界多美好》正是印證了這兩種表面上對立的力量之間，有著千絲萬縷的連結。

Mara Hoberman

About the artist

Born in 1949 in Saint-Mandé, France, Bernard Frize lives and works between Paris, France and Berlin, Germany. Painting with repetitive, accessible gestures, Frize conceives precise protocols beforehand and welcomes contingency during the process. The results, diverse in form and colour, are sequences of abstract compositions endlessly redefined yet unwavering in intellectual integrity.

In 2015, Frize was awarded the Käthe Kollwitz Prize by the Berlin Akademie der Künste. He was also awarded the Fred Thieler Prize for Painting, Berlinische Galerie, Berlin, 2011. The artist has been the subject of solo exhibitions in worldwide institutions, including the Musée National d'Art Moderne Centre Georges Pompidou, Paris, France; Fundação Calouste Gulbenkian, Lisboa, Portugal; Berlinische Galerie, Berlin, Germany; Museum Morsbroich, Leverkusen, Germany; Kunsthallen Brandts Klædefabrik, Odense, Denmark; Ikon Gallery, Birmingham, UK; Musée d'Art Moderne de la Ville de Paris, France; S.M.A.K., Ghent, Belgium; Gemeentemuseum, the Hague, the Netherlands; Kunstmuseum Basel & Museum für Gegenwartskunst, Switzerland; Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany; Kunstmuseum St. Gallen, Switzerland; Museum Moderner Kunst, Stiftung Ludwig, Vienna, Austria; De Pont Museum of Contemporary Art, Tilburg, The Netherlands; Ivan Dougherty Gallery, Sydney, Australia; Kunsthalle, Zürich, Switzerland; Villa Medici, Rome, Italy. He has also been featured in important group exhibitions, including the Sao Paulo Biennial, Venice Biennale, and Sydney Biennial, amongst others.

His work is represented in more than 45 public collections around the world, including the Tate Gallery, London; MNAM/ Centre Pompidou, Paris; MUMOK, Vienna; NMAO the National Museum of Art, Osaka; Museo Nacional Centro de Arte Reina Sofia, Madrid; Museum of Contemporary Art, Los Angeles; Museum für Moderne Kunst, Frankfurt; the Kunstmuseum, Basel and the Kunsthalle, Zurich.

More information about the exhibition >>>

關於藝術家

博納德·弗瑞茲1949年生於法國聖芒代，現於法國巴黎和德國柏林兩地居住創作。弗瑞茲通過重複、直白的動作進行繪畫，在繪畫開始前構思規則，在繪畫過程中納入偶然。這些具備序列性的抽象畫作不斷迭變，形式和色彩豐富多樣，文化氣節卻始終如一。2015年，柏林藝術學院為弗瑞茲授予凱特·柯爾維茨獎。2011年，柏林畫廊為其頒發弗雷德·提勒繪畫獎。諸多國際藝術機構曾為藝術家舉辦個展，包括龐比度中心國家現代藝術博物館（法國巴黎）、古爾本基安美術館（葡萄牙里斯本）、柏林美術館（德國柏林）、莫斯布羅伊希博物館（德國勒沃庫森）、布蘭蒂克雷德文化中心（丹麥歐登塞）、聖像畫廊（英國伯明翰）、巴黎現代藝術博物館（法國巴黎）、根特市立當代藝術博物館（比利時根特）、海牙市立美術館（荷蘭海牙）、巴塞爾美術館（瑞士巴塞爾）、威斯特伐利亞州立博物館（德國明斯特）、聖加侖美術館（瑞士聖加侖）、路德維希基金會現代藝術展覽館（奧地利維也納）、德蓬特當代藝術博物館（荷蘭蒂爾堡）、伊萬·都赫提畫廊（澳洲悉尼）、蘇黎世美術館（瑞士蘇黎世）、美第奇別墅（意大利羅馬）等。此外，他的作品曾入選重要群展，包括聖保羅雙年展、威尼斯雙年展、悉尼雙年展等。全球逾 45 所機構亦將其作品納入公共收藏，包括倫敦泰特美術館、巴黎龐比度中心國家現代藝術博物館、維也納路德維希基金會現代藝術展覽館、大阪國立國際美術館、馬德里索菲婭王后國家藝術中心博物館、洛杉磯當代藝術博物館、法蘭克福現代藝術博物館、巴塞爾美術館及蘇黎世美術館等。

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