

HANS HARTUNG

25 October 2019 - 18 January 2020
Mazzoleni Torino

Private View: **Thursday, 24 October 2019 - 6 pm**

From 25 October, the historic Mazzoleni gallery in piazza Solferino, Turin, will host *Hans Hartung*, a retrospective dedicated to the key artist of European Art Informel, coinciding with the 30th anniversary of his death.

The exhibition covers most of Hartung's career, with paintings and drawings illustrating the results of the research he conducted between the 1950s and the late 1980s. It is part of a larger project that also includes *Hans Hartung and Art Informel*, a companion exhibition running at the Mazzoleni London gallery from 1 October 2019 to 18 January 2020. The gallery has long been interested in Hartung, ever since presenting his works in Turin for the first time in 2004. Now, this project investigates the origins of Hartung's practice and his relationship with other artists who were working in Paris the 1950s and 1960s, including Serge Poliakoff, Jean-Paul Riopelle, and Georges Mathieu.

The Turin retrospective highlights both the evolution and the great stylistic consistency that mark Hans Hartung's whole career. Over the course of his education at the Universities and Academies of Fine Arts of Leipzig, Dresden and Munich, he studied the works of the great masters, such as the Flemish painters, El Greco, and Francisco Goya. This was his stepping point to decoding those very same works into his "blots", as he defines them in his autobiography titled *Self-portrait*. Mastery in the use of colour is the stylistic constant in his research, from the early watercolours to the canvases that gained him international fame.

France plays a key role in Hartung's life: he chose the country as his home in the 1930s, was subsequently imprisoned there as a German citizen during World War II, and went on to fight in its Foreign Legion. After the war, having acquired French citizenship, he resumed his artistic career in the bustling cultural environment of Paris. In the French capital, he immediately became the centre of the artistic circles of Tachisme and European Art Informel, as exemplified by the collective exhibition hosted by Mazzoleni London.

'Scribbling, scratching, working on the canvas, painting it finally, seem to me to be human activities that are as immediate, spontaneous and simple as can be singing, dancing or the play of an animal that runs, stamps or snorts.' Hans Hartung's own words fully encapsulate his vision of art, which is extensively represented in the selection of fifty works on display in Turin.

A publication in Italian and English, consisting of images and an essay by Alan Montgomery, accompanies both the Turin and London exhibitions.



MAZZOLENI

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About Hans Hartung

Hans Hartung was born in 1904 in Leipzig, Germany. He studied philosophy and art history at universities and academies in Leipzig and in Dresden. In 1935 he moved to Paris and during the Second World War, he joined the Foreign Legion. After the war, Hartung returned to the capital as a French citizen.

His first Parisian solo exhibition was held in 1947 at the Galerie Lydia Conti.

In 1948, Hartung participated for the first time in the 24th edition of the Venice Biennale, and in the succeeding 26th and 27th editions. He received the Guggenheim International Prize in 1956 and the Grand Prize for painting at the 30th edition of the Venice Biennale in 1960. In 1957, Hartung exhibited works at the Galleria d'Arte Moderna in Rome, alongside Lucio Fontana, Giuseppe Capogrossi, Alberto Magnelli and Giuseppe Santomaso. In 1966, the Galleria Civica d'Arte Moderna (GAM) in Turin, presented a retrospective exhibition that brought together more than 180 works. The exhibition *Painting in France, 1900-1967*, opened in 1968 at the National Gallery of Art in Washington, then toured to the Metropolitan Museum of Art of New York, later to the Boston Museum of Fine Arts, the Art Institute of Chicago, the Palace of the Legion of Honor, San Francisco, and finally established Hartung in the USA. In 1969, a major retrospective was organised at the Musée National d'art Moderne (now housed in the Centre Pompidou) in Paris. He was awarded the Grand Prix des Beaux-Arts de la Ville de Paris in 1970. In 1984, a dozen large paintings dated from 1980-1984 were exhibited in the French pavilion at the 41st edition of the Venice Biennale. Hartung died in 1989 in the house that he named 'Champ des Oliviers' in Antibes, France. The villa is now home to the Fondation Hartung-Bergman, which promotes both his work and that of his wife Anna-Eva Bergman.

A major retrospective dedicated to Hans Hartung will open this year at the Musée d'Art Moderne de la Ville de Paris (from 11 October 2019 to 1 March 2020).

Mazzoleni

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Opening hours:

Tue-Sat: 10.30 AM–1 PM, 4–7 PM; Sun closed; Mon by appointment only

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About Mazzoleni

Mazzoleni was founded in Turin in 1986 by Giovanni and Anna Pia Mazzoleni, as a natural evolution of their private collection started in the 1950s. The historic Turin space, which occupies three floors of Palazzo Panizza, overlooking the city-centre Piazza Solferino, has since 2014 been flanked by the London gallery in the Mayfair art district.

Over the past three decades Mazzoleni has organised solo and group exhibitions of more than 200 prominent Italian and international artists from across the 20th century with an exhibition programme focused on museum-calibre Post-War Italian art and art from the Seventies, working in close collaboration with artists' estates and foundations.

Recent critically acclaimed exhibitions have included: Enrico Castellani. La concretezza ritmica dell'infinito (Turin, 2013) curated by Francesco Poli; Bonalumi. Sculpture (Turin, 2014 and London, 2015) curated by Francesca Pola; a major Alberto Burri exhibition in 2015 with an introduction by Vittorio Brandi Rubiu; Piero Manzoni. Achromes: Linea Infinita (London, 2016) in collaboration with the Piero Manzoni Foundation and Mazzoleni 1986-2016. 30 Years of Art, 30 Italian Artists – important show in the occasion of the 30th anniversary of the Turin gallery – (Turin, 2016 and London, 2017) and David Reimondo. The Muscle of Thought is the Brain, (Turin 2019), curated by Gaspare Luigi Marcone; Fontana/Melotti. Angelic Spaces and Infinite Geometries (London, 2016) and More than words... (London, 2018) both curated by Daniela Ferrari; Gianfranco Zappettini (Turin, 2016), Pittura Analitica (London, 2016 and Turin, 2017) and Michelangelo Pistoletto: Origins and Consequences (London, 2018) both curated by Alberto Fiz; Colour/Neon in Contextual Play, an installation by Joseph Kosuth (London and Turin, 2017) curated by Cornelia Lauf and Joseph Kosuth; Light in motion: Balla Dorazio Zappettini (London, 2017) curated by Elena Gigli; Equilibrium. An idea for Italian sculpture (Turin, 2018 and London, 2019) curated by Giorgio Verzotti. All exhibitions are accompanied by fully illustrated monographs, with authoritative critical texts.

Under the leadership of Davide and Luigi Mazzoleni, in recent years Mazzoleni has intensified its international activities, participating in numerous art fairs, including Art Basel (Basel, Miami and Hong Kong), Frieze Masters (London), TEFAF (Maastricht and New York) and Fiac (Paris).

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