Son of the poet Elisabeth Fuhrmann-Paulsen and essayist and
publisher Ernst Fuhrmann, spent his childhood in the surrounding area of ​​Hamburg and
various locations in Germany. The family is often in Switzerland, at
Hedi Mertens and Walter, who in their estate in Feldmeilen near Zurich
are home to musicians, writers and artists such as Leo Leuppi and Richard Paul
Lohse. In 1936 he enrolled at the Staatliche Akademie für Kunstgewerbe of
Dresden, who leaves the following year. The advance of Nazism
He forces the father to emigrate to New York with his brother Thorolf. Many times
enlisted during World War II, it produces some
artistic and literary evidence of pacifist inspiration. At the end of
40s often visits Feldmeilen, devoting himself to painting.
Thanks to Oreste Pisenti architects of Muralto and Gianni Monnet, active between
Lugano and Milan, in 1951 he held his first solo show at Gallery
Bergamini in Milan and is close to Concrete Art Movement, to which
member since 1955. He lives in Ticino since 1952, at Hedi Mertens, in
Solduno and then in Carona. Complete artistic activity with several commitments
professional, as a graphic designer and as wall decorations and
interventions in public spaces. He exhibited regularly at The Gallery
Citadel of Ascona and the Galerie Palette Zurich. In 1966, he holds a
Personal all'Helmhaus Zurich; in 1967 he was invited to the exhibition
Spektrum der Farbe the Kunsthaus in Zurich. It is present at the Galerie
Breteau in Paris, the Vienna Secession, the Galleria
Montenapoleone and the Square Gallery in Milan. In the 70's
member of the Movement 22. In 1977 he took part in the traveling exhibition
Concrete Art of McCrory Collection, curated by Willy Rotzler. Between the
Posthumous exhibitions are those of Galerie Stähli Zurich, of Dabbeni study and in 2002, again in Lugano, the Cantonal Museum
Art.
As stated gratefully, Hedi Mertens is that since childhood
He puts him in contact with the Allianz artists of Zurich and close to the
geometric matrix painting. She is to encourage him when
gradually it moves away from figurative painting of the '30s and' 40s, for
look at abstract masters, from Wassily Kandinsky to Piet Mondrian. The
polychrome compositions on paper or pavatex early 50s move
by landscaped pretexts to identify abstract forms and structures and
explore dynamic patterns from an interdisciplinary point of view, as
also reveal the publications of Concrete Art Movement and
Technology Magazine covers of the 1953-54 Italian Switzerland. The line,
first bend and then a straight, it is stated very early as interest
primary. The attention paid to the construction aspects takes over
in some paintings that recall the vertical alignments of Josef Albers and
the textile art of the Bauhaus, but also the vibrant works of Adolf
Fleischmann or Johannes Molzahn. Subsequently, overcoming any residual
referential and drastically reducing the expressive means, his painting
It becomes fully concrete. At first very tight, and the 70 most
sparse on the white background, the "linear rhythms", with a large oil tracks
precision and often joined to the theme of the square, are the cause of
many cycles that trigger the viewer's perception by creating effects
kinetic, generating chromatic planes, transparencies and spatial depth. The
vacuum and a particularly harmonic palette characterize painting
light of recent years, whose "cut-outs" square it is to be understood
as an explicit homage to the work of Hedi Mertens.
Works Birsfelden, Bruder Klaus Kirche; Humlebæk (DK), Louisiana
Museum of Modern Art; Lugano, Cantonal Art Museum.
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