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.  
Sources: Lugano, Studio Dabbeni, Archive Hedi Mertens and Arend Fuhrmann.  
Roberta Mazzola, 2010  
Literaturauswahl - Maddalena Disch, Astrid Näff: Hedi Mertens, Arend Fuhrmann. Lugano:  
Studio Dabbeni, 2002  
- "First floor. Arend Fuhrmann '. In: Thunderstorm, 1997 42/43. [Text:]  
Arend Fuhrmann and Richard Paul Lohse [reprint 1971], pp. 13-21  
- Arend Fuhrmann 1918-1984. [Text:] Richard Paul Lohse, Willy Rotzler.

Zurich: Edition Stähli, 1987  
- Hedi Mertens / Arend Fuhrmann. Milano, Square Gallery, 1971. [Testo:]  
Richard Paul Lohse. Milano, 1971  
Reference - Biographical Lexicon of Swiss Art. Dictionnaire biographique  
de l'art suisse. Dizionario biografico dell'arte svizzera. Edit .:  
Swiss Institute for Art Research, Zurich and Lausanne;  
Leader: Karl Jost. Zurich: Neue Zürcher Zeitung, 1998, 2 vols.  
- Artist Directory Switzerland. Including the Principality  
Liechtenstein. Répertoire des artistes suisses, la Principauté du  
Liechtenstein incluse. Dizionario degli artisti svizzeri, incluso il Principato  
di Liechtenstein. 1980-1990. Edit .: Swiss Institute for  
Art Research, Zurich and Lausanne; Leader: Karl Jost. Frauenfeld:  
Huber, 1991  
- Lexicon of contemporary Swiss artists. Dictionnaire des  
artistes suisses contemporains. Catalogo degli artisti svizzeri  
contemporanei. Edit .: Swiss Institute for Art Research,  
Zurich and Lausanne; Director: Hans-Jörg Heusser. Frauenfeld: Huber,  
1981  
Direct Link http://www.sikart.ch/KuenstlerInnen.aspx?id=4001261&lng=de  
Standard data GND 118844091 | German Biography  
Last updated 08/05/2015