Arend Fuhrmann

Presentation of the book dedicated to: Hedi Mertens -

Arend Fuhrmann, accompanied by an exhibition that traces the creative process of the two artists. Hedi Mertens (1893 Gossau SG-1982 Carona) and Arend Fuhrmann (1918 Hamburg 1984 Carona) lived in Canton Ticino the last thirty years of their life, first in Solduno and then in Carona. This partnership between two people, between two families, "the Mertens and the Fuhrmann", began in the second half of the twenties, consolidating before the Second World War in a place that was very special: the Bünnishof in Feldmeilen, near Zurich. This place, of Walter Mertens properties, was the favored haunt of an illustrious circle of intellectual and artistic personalities, among which Hermann Hesse, Carl Gustav Jung, Leo Leuppi and Richard Paul Lohse. The artistic career of Hedi Mertens began in 1912, through experiences by Expressionism, and stops since the thirties, inhibited by the burdens of family and social life. It is only in 1960 that Hedi Mertens back to paint, with the encouragement of friends, but most of Arend Fuhrmann, choosing the language of geometry.

The artistic debut of Arend Fuhrmann is very early. His initial interests are varied: influenced by his father, Ernst Fuhrmann, develops a passion for writing poetry and illustration of books and magazines. Intellectual activity undergoes a major upheaval to the outbreak of the war. Thanks to Hedi Mertens and her hospitality, he began a feverish activity of painting. The meeting with the architect Oreste Locarno Pisenti and contact with the architect Gianni Monnet, in Lugano, allows him to exhibit in 1951 at the Galleria Bergamini in Milan, thus participating in the activities of the MAC (Concrete Art Movement). The book, published by Edizioni Studio Dabbeni Lugano, have been prepared in two languages, Italian and German, and structured in two parts. The first part traces the biographical path of the two artists, through historical research that makes use of contemporary documents. The second part, by the historian Astrid Näff, with two essays analyzing their pictorial work, highlighting the influences received but also the originality of a rigorous and systematic way.