



Georges Mathieu
1921-2012

概述：

在西洋艺术史的时间轴上，二十世纪被视为“抽象艺术”蓬勃发展的黄金时期。艺术家秉持理想，相信艺术不再需依赖，物质世界的表象再现，或是物品于特定文化背景的象征意义，才能传达给人们精神层次的感受力。当新世纪到来，宗教、道德的价值被撼动，艺术家回避前人的创作形式，反向探索单纯的色彩与造型，希望借此寻找一种普遍性的原则，以纯粹的形式，表达超越时空、文化，宇宙中深层的精神力连结，与其中运行的秩序。然而，经过两次世界大战，人们心中崇高的理想，被虚无与悲怆击碎。他们重新审视，若不连结主观意识与曾经发生过的历史现实，抽象的表现将流于空泛与重复的形制。身为战后抽象艺术的领衔代表，马修认为身为创作者的三种层次：“表象描绘”、“连结外部世界”与最后的“自我探索”是最具挑战性而孤独，却也是他深以为核心的信念。马修习以“化身Incarnation”的方式，将历史人物、事件、抽象概念用艺术语汇去转换，欣赏其作品时能将思绪暂时抽离现实时空，间接促使思想的不断进化。此时的马修，已确立其标志性风格。乔治·马修生于1921年，其成长与思想养成即是在战间期与第二次世界大战。他经历过法国由盛转衰，为纳粹占领国土，欧洲政权更迭变化的动荡。年轻的马修，研读文学、法律与哲学思想，前人伟大的理想深刻在他的心胸，面对社会状况的现实，更催生他连结历史智慧与新思潮的创作理念。1944年至1945年间，他开始尝试运用动态的手势，加入绘画的创作过程。作为在法国身体力行，抵抗几何抽象形制的第一人，1947年马修将抽象绘画，从过往的架构规范中释放出来，命名新的一系列作品为“抒情抽象”（*l'Abstraction Lyrique*），并由他本人将此新概念向外推广。1944年以马修的创作风格，让连续的暗色流动线条，分布于画面全幅。观者的视觉如高空俯视，跟随线条在不规则的地表无意识行走，又像是显微镜下细胞群聚分裂的微型宇宙。1947年可视为马修风格蜕变的转折点，他发表了“自由即是留白”（*La liberté, c'est le vide.*）的创作宣言。

视觉焦点中心化，线条由内而外幅射状四射。画面底色与线条色彩，两者呈现强烈对比。慷慨激昂四字形容，最能贴切这充满爆发力及速度感的表现方式。“抒情”原本含蓄温柔的意涵，在此时应该解释为抒发热情与力量。让凝聚于创作者脑海的强烈意识，瞬间倾乍在画布象征的虚拟空间。充满着激情与音乐性，欣赏者会不自觉随画面，试图模拟艺术家的笔触路径。马修的独特风格更被安德烈·马乐侯 (André Malreaux) 赞喻为“西方的书法家” (Calligraphe occidental)。1950年艺术界公、私立机构，对他的展览邀约不断。创作的起承转合，经历也被马修视为创作的一部分，他开始在大众面前展演创作的过程，姿态神圣而华丽，宛如宗教仪式。这新颖且带有表现性的创作概念，使马修声名远播，1952年他第一次创作了大型的两件作品《向杜伦尼大元帅致敬》 (Hommage au Maréchal de Turenne)、《腓力三世之死》 (La Mort de Philippe III le Hardi)。1957至1959连续三年，每年在世界各地，举行九次以上盛况空前的个人展览。1957年马修的版图推展至亚洲，他于日本东京举行展览，并与知名艺评米歇尔·塔皮耶 (Michel Tapié) 前往大坂和日本当代重要的艺术团体：具体派 (Gutai) 创办人—吉原治良 (Jiro Yoshihara) 等团体成员深度交流，至今更传为艺术史的代表性篇章。全球权威性美术馆皆收藏马修的作品，包括：纽约现代美术馆、纽约古根汉美术馆、巴黎庞毕度艺术中心、东京现代美术馆等，全球17个国家，近百家的美术馆。代表性的个人展览为1963年巴黎市立现代美术馆的第一次回顾展，1978年于巴黎大皇宫和2002年巴黎国立网球场现代美术馆。即使马修于2012年逝世，全球画廊仍不断为马修举行展览。已被写入历史的重要性，和作品散发出的高贵气质，使越来越多藏家将他的作品，纳为名家收藏的首要名单。

Georges Mathieu OVERVIEW

In the history of western art, the 20th century is considered to be the golden age for abstract art. During this period, artists held on to their ideals, believing that art should no longer rely on representations of the material world or symbolic meanings of objects in specific cultural backgrounds to convey a spiritual sense of perception. At the turn of the century, the value of religion and ethics was shaken up. Artists shied away from previous forms of creation and turned to simple colors and shapes in hopes of finding a universal principle as well as a pure form to express the profound spiritual connection and the underlying order in the universe that transcend time, space and culture. However, in the wake of two world wars, the lofty ideals within were shattered by an empty void of misery. They reexamined their beliefs, realizing that abstract expression would only end up an empty and repetitive form if it did not connect a subjective consciousness with the historical realities that had taken place. As a leading figure of post-war abstract art, Mathieu believed that there were three levels of creation, namely, superficial depiction, connection to external world, and finally, self-exploration - the last of which he firmly held to be the core of his belief, though the most challenging and lonely. By means of "incarnation," Mathieu learned to translate historical figures, events and abstract concepts into artistic language. When appreciating his works, viewers can temporarily take their mind off reality, which indirectly brings about a constant evolution of thought. By then, Mathieu had established his signature style. Born in 1921, Georges Mathieu matured and formed his thoughts during the interwar period and WWII.

He experienced the rise and fall of France, the Nazi occupation, and the turmoil resulting from European regime changes. When he was young, Mathieu studied literature, law and philosophy. With predecessors' great ideals ingrained in his mind and the harsh social conditions acting as the catalyst, his creation philosophy of combining historical wisdom and new trends was born. From 1944 to 1945, Mathieu began to experiment with dynamic hand movements in painting creation. In 1947, as the pioneer in France, who took action to stand against geometric abstraction, Mathieu liberated abstract painting from the past framework with his new series titled "Lyrical Abstraction" (*l' Abstraction Lyrique* in French), and promoted the new concept to the world himself. Since 1944, as his new creation style, Mathieu had distributed continuous flowing lines of dark colors across the whole canvas. Viewers experience either a bird's eye view, unconsciously wandering the irregular ground following the lines, or a microcosm, as if observing cell division under a microscope. The year 1947 could be seen as the turning point of transformation in Mathieu's style. That year, he published the creation manifesto, "Liberty is the Void" (*La liberté, c' est le vide* in French). With the visual focus arranged in the center and lines radiating outward, the colors of the background and those of the lines constitute a striking contrast. Such an explosive and unhesitating way of expression can be aptly described as "vehement." Here, the original sense of "lyrical," i.e. reserved and gentle, should be reinterpreted as passionate and powerful. The intense consciousness formed in the creator's mind gets poured, in an instant, into the virtual space represented by the canvas, filling it with fervor and music. Viewers unwittingly engross themselves in the composition, trying to trace the artist's brush strokes. Mathieu was hailed as *calligraphe occidental*, or "western calligrapher," by André Malreaux for his unique style.

In 1950, public and private art institutions extended one exhibit invitation after another to him. Mathieu considered the process of creation, from beginning to end, an integral part of creation; therefore, he began to perform art in front of crowds. During his creation, he appeared sacred and majestic, as if conducting religious rituals. For this novel, performative creation concept, Mathieu had gained a widespread reputation. In 1952, he created his first two largescale artworks, *Hommage au Maréchal de Turenne* and *La Mort de Philippe III le Hardi*. For three consecutive years from 1957 to 1957, over nine unprecedented solo exhibitions took place around the globe. In 1957, he held an exhibition in Tokyo, Japan, marking his expansion into Asia. During his stay, Mathieu, joined by Michel Tapié, a renowned art critic, visited Gutai, an influential Japanese contemporary art group, in Osaka, and made in-depth exchange with its founder, Jiro Yoshihara. The trip has been viewed as a significant landmark in art history to this day. Mathieu's artworks are collected by nearly a hundred museums in 17 countries worldwide, including authoritative art museums like the Museum of Modern Art in New York, the Solomon R. Guggenheim Museum in New York, the Pompidou Centre in Paris, and the Museum of Contemporary Art in Tokyo. His representative solo exhibitions include the first retrospective at the Museum of Modern Art of the City of Paris in 1963, as well as two other retrospectives at the Grand Palais in Paris in 1978 and the Jeu de Paume National Gallery in Paris in 1978. Even after Mathieu passed away in 2012, galleries around the world continue to orchestrate exhibitions featuring his works. However, with his importance being recorded in history and the priceless value attached to his works, increasingly more art collectors have begun to see his artworks as must-have collectibles.

SOLO SHOWS

2019

- Monumental Paintings, Nahmad Contemporary, New York, USA

2018

- Les années 1960-1970, Templon Gallery, Paris, France

2014

- Vers l'abstraction lyrique, Castle-Museum of Boulogne-sur-Mer, France

2006

- Little stable of the Palace of Versailles, Versailles, France

- Contemporary Art Space Fernet Branca, Saint-Louis, France

2003

- Retrospective, Galleria Credito Valtellinese, Milan, Italy

- Bénédictine Palace, Fécamp, France

- Saint-Georges and Saint-Paul Cathedrale, Liège, Belgium

2002

- Retrospective, Jeu de Paume Museum, Paris, France

1991

- Galleria arte 92, Milan, Italy

1990

- Galleria d'arte Elleni, Bergamo, Italy

- Stockholm Art Fair, Stockholm, Sweden

1989

- Galleria dello scudo, Verona, Italy

- Ermitage Museum, Saint-Petersbourg, Russia

- Centro Culturale Sant'Andrea, Savona, Italy

- Galleria Art Valley, Forte dei Marmi, Italy

- Grand Palais, Paris, France (Solo booth at FIAC)

1988

- Galleria Narciso, Turin, Italy

- Galleria De Crescenzo, Rome, Italy

- Huber Gallery, Zurich, Switzerland

1987

- Findlay Gallery, New York, USA
- Galleria La Loggia, Bologna, Italy
- Galleria De Crescenzo, Rome, Italy

1984

- Meridien Hotel, Singapore, Singapore

1980

- Art Basel, Basel, Switzerland
- Poste Museum, Paris, France

1979

- Dominion Gallery, Montreal, Canada
- Wildestein, New York, USA

1978

- Grand Palais, Paris, France
- Lyrical Art Festival, Aix-en-Provence, France

1977

- Galeria Punto, Valencia, Spain
- Galeria Valera, Bilbao, Spain
- Kursaal, Ostenda, Belgium
- International Festival, Istanbul, Turkey

1976

- Picasso Museum, Antibes, France
- Galeria Beaubourg, Barcelona, Spain

1974

- Beaubourg Gallery, Paris, France

1973

- Opera, Berlin, Germany

1972

- Art Center, Beirut, Lebanon

1971

- Stadler Gallery, Paris, France
- Lalikata Academy, New Dehli, India

1967

- Argos Gallery, Nantes, France
- Kunstverein, Köln, Germany
- Air France, National Museum of Modern Art, Paris, France

1966

- Fine Arts Museum, Nantes, France

1965

- Gimpel & Hanover, Zurich, Switzerland
- Court Gallery, Copenhagen, Denmark
- K. B. Gallery, Oslo, Norway
- Galleria il Milione, Milan, Italy

1963

- Retrospective, Museum of Modern Art of Paris, France
- Art and Culture, Geneva, Belgium

1962

- Bezalel Museum, Jerusalem, Israel
- Neue Galerie in Künstlerhaus, München, Germany
- Galleria La Bussola, Turin, Italy
- Galleria l'Ariete, Milan, Italy
- Galleria La Loggia, Bologna, Italy
- Museum of Art, Tel Aviv, Israel

1961

- Presidential Palace, Beirut, Lebanon

1960

- Museu de Arte, São Paulo, Brazil
- Ateneo, Madrid, Spain
- New London Gallery, London, United Kingdom
- Galleria del Cavallino, Venice, Italy

1959

- Kunstverein, Köln, Germany
- Galleria San Babila, Milan, Italy
- Haus Lange Museum, Krefeld, Germany
- Museum of Fine Arts, Neuchâtel, Switzerland
- Athénee Museum, Geneva, Switzerland
- Museum of Modern Art, Rio de Janeiro, Brazil
- Bonino Gallery, Buenos Aires, Argentina

1958

- Schmela Gallery, Düsseldorf, Germany
- Art Latin Gallery, Stockholm, Switzerland
- Grange Gallery, Lyon, France
- Chichio Haller Gallery, Zurich, Switzerland
- Kunstmuseum, Basel, Switzerland
- Galleria Castelnuovo, Ascona, Italy
- Museum of Fine Arts, Lièges, Belgium

1957

- Fine Art Palace, Brussels, Belgium
- Shirokiya Gallery, Tokyo, Japan
- Daimaru Gallery, Osaka, Japan
- Galleria del Naviglio, Milan, Italy
- Helios Art Gallery, Bruxelles, Belgium
- Galleria Selecta, Rome, Italy

1956

- Pierre Gallery, Paris, France
- Institute of Contemporary Art, London, United Kingdom

1955

- Alexander Iolas Gallery, New York, USA

1954

- Kootz Gallery, New York, USA
- Rive Droite Gallery, Paris, France
- Art Club, Chicago, USA

1953

- Marcel Evrard Gallery, Lille, France

1952

- Studio Paul Facchetti, Paris, France
- Stable Gallery, New York, USA

1951

- Véhémences Confrontées, Galerie Dausset, Paris, France

1950

- René Drouin Gallery, Paris, France

PUBLIC COLLECTIONS

- Museum of Modern Art, New York, USA
- The Art Institute, Chicago, USA
- Museum of Fine Arts, Houston, USA
- Los Angeles Country Museum, USA
- Chase Manhattan Plaza, New York, USA
- The Salomon R. Guggenheim Museum, New York, USA
- Art Museum, Carnegie Institute, Pittsburgh, USA
- Art Museum of Seattle, USA
- Philips Collections, Washington D.C, USA
- La Jolla Museum of Contemporary Art, California, USA
- Hirshhorn Museum & Sculpture Garden (Smithsonian Institution), Washington, D.C, USA
- Tate Gallery, London, UK
- National Museum of Modern Art – Pompidou Centre, Paris, France
- Museum of Modern Art of Paris, France
- Museum of Modern and Contemporary Art, Strasbourg, France
- The Abattoirs, Toulouse, France
- Museum of art of Nantes, France
- Picasso Museum, Antibes, France
- Museum of Grenoble, France
- National Fund of Contemporary Art, Paris, France
- Museum of Fine Arts, Orleans, France
- Palace of Fine Arts, Lille, France
- LaM, Villeneuve-d'Ascq, France
- Wallraf-Richartz Museum, Cologne, Germany
- Kaiser Wilhelm Museum, Krefeld, Germany
- Kunsthalle Praha, Prague, Czech Republic
- Staatsgalerie, Stuttgart, Germany
- Städtische Kunstsammlungen und Wilhelm Hack Stiftung, Ludvigshafen, Germany

- Modern Galerie, Saarbrücken, Germany
- Städtische Kunsthalle, Mannheim, Germany
- Museum of Fine Arts, Luik, Belgium
- Kunsthaus, Basel, Switzerland
- Museum of Fine Arts, La Chaux-de-Fonds, Switzerland
- Kunsthaus, Zurich, Switzerland
- Museum of Modern Art, Rio de Janeiro, Brazil
- Museum of Modern Art, São Paulo, Brazil
- Museum of Contemporary Arts, Montreal, Canada
- Art Gallery, Ontario, Canada
- National Museum Bezalel, Jerusalem, Israel
- Museum of Arts, Tel Aviv, Israel
- Art Museum of Ohara, Kurashiki, Japan
- Gutai Pinacotheca, Osaka, Japan
- Museum of Modern Arts, Tokyo, Japan