

Press Release

HERMANN AMANN

« FLUORESCENCE »

December 22nd 2010
January 22nd 2011

Organization

Bill Powers

Half Gallery

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208 Forsyth Street

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Curator

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Seconde Modernite

Website

www.secondemodernite.com

Opening : January 6th - 6 to 8pm

HALF GALLERY
208 FORSYTH – NEW YORK

This winter, Half Gallery will show the work of Hermann Amann for the first time in America.

Seven paintings on paper ranging from 2005 to 2010 will introduce the New York public to the work of a very discreet artist who has been working on his style and technique for the last 40 years.

Born in Germany and living in France, Hermann Amann translates his unique vision through abstract paintings using fluorescent pigments.

The result is a breath-taking experience that reacquaints the viewer with the force of the painting medium amid the current concept driven contemporary art scene.

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Fluorescence

TWO STAGES OF **NEW PIGMENTATION**

For the last 40 years, Amann has been obsessed with one thing: Color. Spending each day painting, reading and writing about color (from Aristotle to Josef Albers) Amann has devoted his entire life to understanding and representing this phenomenon.

Amann had finally found what he was looking for in the early nineties, when he began linking fluorescent pigments with Golden's polymer gel, dubbing his style the ***New Pigmentation***.

According to Amann, a fluorescent red is the highest level of existence the red has in our world. However, one can only experience this art in person. In fact, it is physically impossible to photograph a *New Pigmentation* painting, as the fluorescent vibrations are beyond the color spectrum of what is reproducible with photography.

A color at a level that strong can quickly become annoying or too noisy to look at or live with. This is why every painting always has an element of black and white to act like a medium and create different levels (background, foreground) on the surface of the canvas.

Fluorescence



Particle

From the 1994 to the end of 2008, Amman used a shape of two black circles filled with white linked with a black line. It was present in every painting, work on paper and drawings of that period. Since then, Amann has abandoned what he calls the "*Particle*" and uses the infinity symbol as well as another shape that's represents the infinity symbol.

In addition to **FLUORESCENCE** being Amann's New York City introduction, it is about these two moments of the *New Pigmentation*.



*Full and half
Infinity symbols*

While institutions like the MoMA exhibit "Abstract Impressionism", it is fundamental to understand that abstract painting is a journey that does not end in museums, and still is very much alive.

Facing each other on the white walls of the Half Gallery are three paintings from 2005 where the fluorescent shapes are tempered with a constellation of black and white *particles* and three paintings from 2010 where infinity symbols are dancing over a monochromatic shape. From the intricate sophistication of his earlier work to the simplicity of his newest paintings, one can appreciate Amann's uniquely modern vision.

Alexis Dahan

Hermann Amann

ELEMENTS FOR A BIOGRAPHY

June 30th 1934

**Birth in Bad-Bellingen
(Germany)**

1954

First trip to Paris

Travels in Europe

1960

Moves to Paris

Studio at Hôtel Luxembourg

1966

Moves to Oise (Paris country)

With his family (2 kids)

Open his Studio

1973

Studio in Sérignac

(south west of France)

Born in 1934 in Bad Bellingen, Germany, Hermann Ammann was part of the Circle of Basel, becoming friends with philosopher Karl Jaspers.

He moved to Paris in 1954 and decided to devote his entire life to painting, refuting mainstream movements. As a classical European intellectual he remains constantly in dialogue with Philosophy.

In 1971 he created the collective "*Jacob ou la persuasion*" ("*Jacob or the persuasion*" after the great poet **Louis Aragon**, allowed him to use the title of his poem) with artists **Isidore Isou**, **Jean Hélion**, **Cesar Domela** and **Gil Wolman** at the then renowned **Gallery Weiller**.

His readings of the great text about color from Goethe to Merleau-Ponty lead him to present a major solo show at the **Gallery Weiller** in 1974 titled: "The 21 colors". After showing in galleries **Weiller**, **Raph** and **Spiess** until the mid 80's, he realized that the materials of that time (watercolor, oil, etc.) will never be able to represent color at its higher form so he goes back to research.

Hermann Amann (continuing)

1985

Studio in Liège (Belgium)

1989

Back to work in Oise

1994

**Studio at the Cité internationale
des Arts (Paris)**

1995

Studio in St Ouen (Paris)

1997

**Studio in Avignon
(south of France)**

In 1986 he created the *New Pigmentation* with one goal: free color the same way Kandinsky's lines, Herbin's triangles or Pollock's drippings had freed form from representation. What Amann needed was a color that takes its reference from itself rather than from an external object. It took him several years to discover the use of the golden polymer gel along with New York collective **New New Painters**. Thanks to this new way to link pigments together, he was able to use fluorescent pigments respecting their unique nature. Indeed, rather than flattening them like water or oil would, by keeping them fixed in relief, the polymer gel allows the pigment to absorb both visible and non-visible electromagnetic radiations and release them quickly.

Since then, having found a unique and novel form, Amann uses his fluorescent paintings to explore different themes of both history and philosophy. Amid his major work: *Architectones*, *Fecondity*, *The Four Seasons*, *The Particles*, *Glas I* and *Glas II* (after **Jacques Derrida's** books), *Millions of worlds that travel for us*, *Love*, *Ultra Pigmentation*, and the *Montagne Sainte Victoire*.

Hermann Amann lives and works in the countryside of Paris.

Coming-Up

OTHER EVENTS

Gallery Show

« **New Pigmentation** »

Galerie Barnoud

27 rue Berlier

21000 Dijon FRANCE

begin 11/24/10

Exhibition A

Special Print Sale

www.exhibitiona.com

Gagosian Store

New York

The Gallery **Barnoud** in the contemporary and youthful city of **Dijon** will have a show of Hermann Amann's **New Pigmentation**.

Exhibition A will feature two prints of Hermann Amann's "*Choreography*" series shown at Half Gallery for the Fluorescence show. The prints will be available for sale exclusively at the **Larry Gagosian** store uptown New York and online at www.exhibitiona.com

French editions **La Différence** will publish a Hermann Amann monograph alongside a text by critic Marcel Paquet in 2011.