"Infinite Conversations" by Raymond Hains at Galerie Max Hetzler, London

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Galerie Max Hetzler in London is hosting "Infinite Conversations" by Raymond Hains that runs through July 25, 2019.

This is the artist’s first solo show in the UK and features his iconic torn posters, palissades, and macintheches. Raymond Hains (1916 - 2005) is often associated with Nouveau Realisme, along with Lorraine and Situationism. Widely considered to be one of the most important and challenging post-war French artists, Hains is known for his avant-garde torn poster works that he began in 1949 with Jacques Villeglé.

According to the gallery, the exhibition, "shows examples of both ‘affiches lacées’ where the poster fragments were carefully extracted and relaid onto canvas or paper, and the later ‘tokes’ in which Hains extracted all or part of the original galvanized steel backing.”

On display is a large-scale torn poster work from the "Draplin," series on its original metal plate. Created in 1959, the title comes from the French company that manufactured the billboards. The standard dimensions for advertising boards of the time were 200 x 400 cm, which is what the poster measures. It was also the size of 1950s Abstract Expressionist paintings.

"Infinite Conversations" includes two examples of Hains' palissades. The smaller "Palissade du Beaubourg," 1974, is a portion of the fencing that surrounded the Centre Pompidou's building 406. An ironic nod to the bold abstractionist concepts of artist’s working during the time. The wooden "Terrilisé (Palissade)," 1974, is a contrast to the former. It stands on the floor, bringing to mind its original use and blurs the line between sculpture, object, and painting.

"Draws once more to linguistic play and coindexence, the artist made a very connection between "a palissade" [the barrier, fence] and the phrase ‘palissade," meaning a metallic, obvious truth or toilology," the gallery informs.

The artist started creating the macintheches in 1990. These are collages of digital images that were arranged using playful associations on a Macintosh computer screen. Hains combined references drawn his meticulously collected personal archive, then a screenwriter was made and printed out onto aluminum. "Language [was] appear in the form of file names, encouraging the viewers to map connections between the juxtaposed elements," the gallery says. "In their exploration of how we interact with visual resources in a digitized society, the macintheches demonstrate Hains’ provision and his ongoing relevance to a subsequent generation of artists.”

Throughout the exhibition, Hains’ fascination with the visual world is brought to light through the different layers embedded in his work, starting from the continually overlaid poster fragments to the overlapping and infinitely connected images in the macintheches.

"Infinite Conversations" runs through July 25, 2019, at Galerie Max Hetzler, 41 Dover Street, London W1S 4NS.

For details, visit: https://www.blouinartinfo.com/galleryguide/galerie-max-hetzler/overview

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Founder: Louise Blouin