



FRANK AUERBACH / TONY BEVAN
WHAT IS A HEAD?

CURATED BY MICHAEL PEPPIATT

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BEN BROWN FINE ARTS
HONG KONG

Ben Brown Fine Arts, Hong Kong, is delighted to announce the exhibition Frank Auerbach / Tony Bevan: What Is A Head?, featuring portraits by two of Britain's leading figurative painters, curated by Michael Peppiatt. The concept for this show is based on the exhibition organised by Michael in 1998 at the Musée Maillol in Paris under the title L'Ecole de Londres de Bacon à Bevan, which traced the influence of Bacon, Freud, Auerbach and Kossoff on the younger generation of figurative artists working in London. The current exhibition follows Auerbach's first solo exhibition in Asia at Ben Brown Fine Arts Hong Kong in 2013, and three solo exhibitions of Bevan's work in the Hong Kong gallery.

A generation apart, Bevan and Auerbach share a fascination for the conceptual and painterly possibilities of reinventing heads. For both artists, the head is the centre that controls everything we do, its mysterious significance inherent in its endless sparring of juxtaposed natures: impulse and

restraint, instinct and order, spontaneity and discipline. It is rife with contradiction and yet to both remains the prime vessel of human life.

But there is as much to differentiate them as to bring them together. In Auerbach, who grew up during the war, between layers of excavation we see the buried image rising through the paint to resume its fragmented presence. Bevan's 'Heads' are also reconstructions, though more linear than painterly, approached through its working parts, its muscles and sinews. While Auerbach's heads conjure up struggle, exhaustion, a fire burnt forever into the thick layers of paint, Bevan's explore its inner structure as an unknown space, an experimental architecture. The differences and similarities inherent in the same subject set up a dialogue not only between generations but within the way we view painting, as an ever-evolving insight into the human consciousness.

布朗畫廊香港空間欣然呈獻由邁克·佩皮亞特 (Michael Peppiatt) 策劃的展覽「弗蘭克·奧爾巴赫 / 托尼·貝凡：頭為何物？」，展出兩位英國頂尖具象畫家的肖像佳作。展覽的概念源自佩皮亞特於1988年在巴黎馬約爾博物館 (Musée Maillol) 策劃的展覽「從培根到貝凡的倫敦畫派 (L'Ecole de Londres de Bacon à Bevan)」，其中追溯了培根 (Francis Bacon)、弗洛伊德 (Lucien Freud)、奧爾巴赫和科索夫 (Leon Kossoff) 對在倫敦創作的年輕一代具象藝術家的影響。這次是繼布朗畫廊香港於2013年的首個奧爾巴赫個展及3次貝凡個展後的香港展覽。

貝凡和奧爾巴赫儘管相隔一代，卻同樣癡迷於重塑頭部在概念和繪畫技巧方面的可能性。兩位藝術家均認為，頭部是控制人類一切行為的中心，它的神秘之處在於其內部並

列本質的無休止交鋒：衝動與克制、本能與秩序、自發性與紀律。儘管充滿矛盾，對他們而言，頭部始終被視為人類生命的主要承載物。

然而奧爾巴赫和貝凡的頭部創作亦各有千秋。奧爾巴赫成長於二戰時期，層層挖掘他的畫面時，被埋沒的形象在顏料間逐漸顯現，重新恢復其零碎的存在。貝凡的頭部畫作同樣是一種重建，但更多的是以線性而非繪畫性的方式，透過活動的部位、肌肉和筋骨來實現。奧爾巴赫的「頭部」令人聯想到掙扎、疲憊，以及在厚厚的顏料層中永恆燃燒著的火焰；貝凡的「頭部」則探索其內部結構，視其為一個未知的空間，或一個實驗性的建築。同一個主題內在的差異和相似性，在代際之間以及在觀者欣賞繪畫的方式上，建立起對話，開啟對人類意識不斷深入的洞察。

A FOREWORD BY MICHAEL PEPPIATT

What, indeed, is a head? For us, surely, it's as big as the world, as existence itself, and just as unknowable. It contains everything we are and everything we can ever know, including our own limits, because whatever we do we can never go beyond its bounds. The head is all, the centre of the universe, as well as in the long term its circumference. Small wonder, then, that heads have preoccupied artists from the very beginning of recorded time and still intrigue them, re-emerging, Hydra-like, as the central symbol of humanity.

The head also serves as a mirror of the whole history of art: its significance and the way it is represented have changed constantly over the ages. One wonders what in fact, after the combined ingenuity of centuries, is left in the subject for contemporary artists to explore, since the head was so radically reinvented during the last century that at one point it vanished altogether

into the white heat of abstraction. Hence it is for good reason that, when contemplating the heads of Frank Auerbach and Tony Bevan, you are struck by a sense of resurrection: of elements destroyed, recovered from the past and reintroduced into the picture plane. A half-forgotten language has been retrieved, its subtle syntax, its infinite moods and accents brought back into play.

Bevan and Auerbach are a generation apart, and beyond their shared fascination for all the conceptual and painterly possibilities of reinventing heads, there is as much to differentiate them as to bring them together. In Auerbach, who grew up during the war, one experiences palpable layers of excavation: the buried image rising through stratas of paint to resume its fragmented presence, a memory disinterred that might fade again into the flurry of brushstrokes as swiftly as Hamlet's ghost. Bevan's 'Heads' are also reconstructions, of a different order.

More linear than painterly in his practice, Bevan approaches the head through its working parts, its muscles and sinews, exploring its inner structure as an unknown space, an experimental architecture that defies all known rules.

For both artists, the head is perceived as the prime vessel of human life, the nerve centre and brain box that controls us and everything we do, not least when it is rife with contradiction and patently out of control, as we, the heirs to a century of psychoanalysis, are ready to acknowledge. That is its greatest fascination, of course, the constant warring it contains - as in a domed boxing-ring - of impulse and restraint, instinct and order, spontaneity and discipline. In Auerbach, it reaches points of incandescence, sparks of a long struggle lapsing into melancholy exhaustion, with the fire burnt indelibly into the muddied colour. A violence of opposites courses

through Bevan's heads as well, black outlines on a hot ground of red, orange or yellow, but the violence is latent, suppressed, and all the more threatening. What has already ravaged Auerbach's universe like the passage of time is still kept at bay in Bevan's, where the fractures hint at the explosive strain.

Are two heads better than one? Surely, when they are as searching and perceptive, as committed to revealing the multiplicity and complexity of ourselves in paint as Auerbach and Bevan's have proved to be. Looking into the 'Head' of one reveals more about the 'Head' of the other than one might have conceivably imagined. This double vision highlights the differences and similarities inherent in the same subject, setting up a dialogue not only between generations but within painting's renewed insights into mind and identity.

弗蘭克·奧爾巴赫 / 托尼·貝凡：頭為何物？

前言：邁克·佩皮亞特

頭，究竟是什麼？對人類而言，它自然和整個世界，和存在本身一樣浩瀚無邊，也同樣不可知曉。它包括人類和我們所能知道的萬物，以至我們的極限——無論人類做什麼，都無法超越它的邊界。頭就是一切，是宇宙的中心，長遠來看，也是它所達致的範圍。難怪從有文字記載的時候開始，頭就一直讓藝術家們魂牽夢縈，至今依然充滿好奇，猶如九頭蛇般重新出現，成為人類的核心象徵。

頭也是整個藝術史的一面鏡子：它的意義和表現方式隨著時代的變遷而不斷演變。人們不禁要問，在經歷了幾個世紀輝煌的藝術發展之後，當代藝術家們在這個題材上還能有什麼新發現。「頭部」在上個世紀已經被徹底顛覆了，以至於一度消失在抽象主義的白熱之中。因此，當觀看弗蘭克·奧爾巴赫和托尼·貝凡筆下的頭部時，人們會被一種復活的感觉所打動：原本的元素被摧毀，從過去中恢復活

力，再被重新引入畫面。一種快被人們遺忘殆盡的語言由此回歸，它微妙的句法、無窮止的情緒和腔調再次得以施展。

貝凡和奧爾巴赫相差一代，對重塑頭部在概念和繪畫技巧方面的可能性有著共同的迷戀；研究兩者創作相似性的同時，亦值得關注其各有所長之處。奧爾巴赫成長於二戰時期，層層挖掘他的畫面之時，可以看到被埋沒的形象在顏料間顯現，重新恢復其零碎的存在，被剝離的記憶或像哈姆雷特的鬼魂一樣，迅速地再次消失於一連串筆觸中。貝凡的「頭部」同樣是一種重建，但擁有不同的規則。

在貝凡的作品中，他更常以線性而非繪畫性的方式，透過活動的部位、肌肉和筋骨來探索頭部結構：它是未知的空間，一個挑戰所有已知規則的實驗性建築。

兩位藝術家都將頭視為人類生命的主要承載物，它是神經中樞和操舵室，控制著人類及其所有行動，尤其當我們內部充滿矛盾和明顯失控的時候——僅管作為一個世紀以來精神分析的承惠者，我們不願承認這樣的狀態。衝動與克制、本能與秩序、自發性與紀律，這些矛盾特質在內部的持續交鋒也正是最大的魅力所在，猶如圓頂拳擊場內的搏鬥般精彩。在奧爾巴赫的作品中，這樣的鬥爭達到了熔點，長期掙扎的火花陷入枯竭，愁雲黯淡，火焰不可磨滅地被泥濘的色彩所吞噬。一種對立的暴力也在貝凡的「頭部」中流淌，黑色的輪廓刻畫於紅、橙或黃色的熱土上。這種暴力是潛伏的、壓抑的，因此更具威脅性。奧爾巴赫的世界裡，已經像時間的流逝那樣不復存在之物，在貝凡的世界裡依然被抑制著，而裂痕暗示其爆炸的張力。

三個臭皮匠，勝過諸葛亮嗎？如果他們像奧爾巴赫和貝凡一樣，充滿探索力和洞察力，並致力於揭示人類在繪畫中的多重性和複雜性，那答案是一定的。審視一個人的「頭部」，往往會發現更多關於另一個人「頭部」的東西，而且收穫比能想到的還要豐富。展覽的雙重視角由此突出同一主題的內在差異和相似性，不僅建立起世代之間的對話，同時也引出繪畫內部關於心靈和身份的新洞見。



FRANK AUERBACH

(b. 1931)

Frank Auerbach was born in Berlin to Jewish parents and sent to England in 1939 to escape Nazism. He attended St Martins School of Art in London from 1948 to 1952 and took night classes at Borough Polytechnic. Auerbach went on to study at the Royal College of Art in London from 1952 to 1955. In 1978, he was given an Arts Council retrospective at the Hayward Gallery in London. Solo exhibitions have also taken place at the British Pavilion at the 1986 Venice Biennale and at the Rijksmuseum, Amsterdam, in 1989. Auerbach's work has been exhibited at the Yale Center for British Art, New Haven, Connecticut; Kunstverein, Hamburg; Museo Nacional Centro de Arte Reina Sofía, Madrid; the National Gallery, London; the Royal Academy of Arts, London; and the Courtauld Institute of Art, London, among other institutions. His works are included in numerous major public collections. Auerbach himself rarely leaves Britain and has lived and worked in the same London studio since the 1950s.

弗蘭克·奧爾巴赫

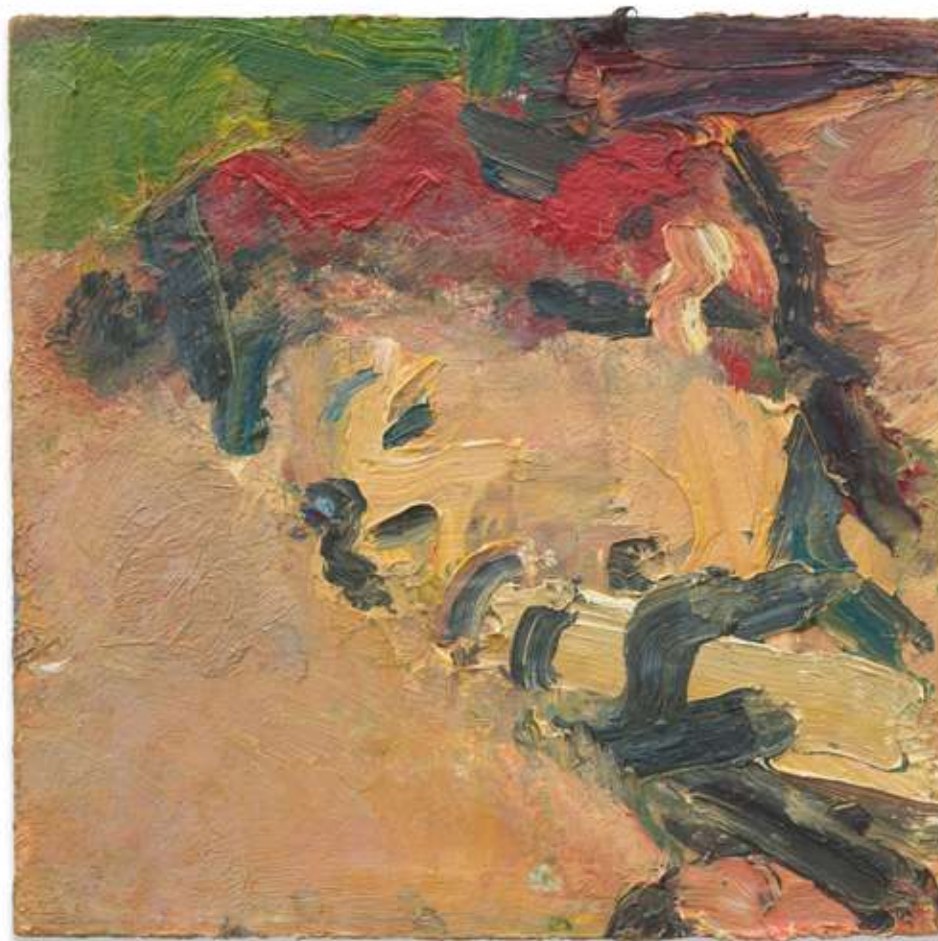
(生於1931年)

弗蘭克·奧爾巴赫（生於1931年）出生於柏林的一個猶太家族中。他的家庭於1939年因納粹而逃離到英國。1948年至1952年，奧爾巴赫就學於聖馬丁美術學院，並在倫敦的市鎮理工學院上夜校。1952至1955年，他於倫敦皇家藝術學院學習藝術。1978年，英國藝術委員會為他在倫敦海沃德畫廊辦了一個回顧展。他還曾於1986年在威尼斯雙年展的英國館，以及1989年在阿姆斯特丹國立博物館舉辦個展。奧爾巴赫的作品曾於世界多地展出，包括康涅狄格州紐黑文的耶魯英國藝術中心、漢堡藝術館、馬德里索菲亞王后國家藝術中心美術館、倫敦國家美術館、倫敦皇家藝術學院和考陶德藝術學院等機構。他的作品亦被收藏於眾多重要公共收藏中。奧爾巴赫深入簡出，幾乎不離開英國，從50年代起就一直在同一個位於倫敦的工作室生活和工作。





Frank Auerbach
Head of E.O.W. II, 1964
Oil on board
35.6 x 27.9 cm. (14 1/8 x 11 in.)
AUE00031



Frank Auerbach
Julia Sleeping, 1978
Oil on board
38.7 x 38.1 cm. (15 ¼ x 15 in.)
AUE00034





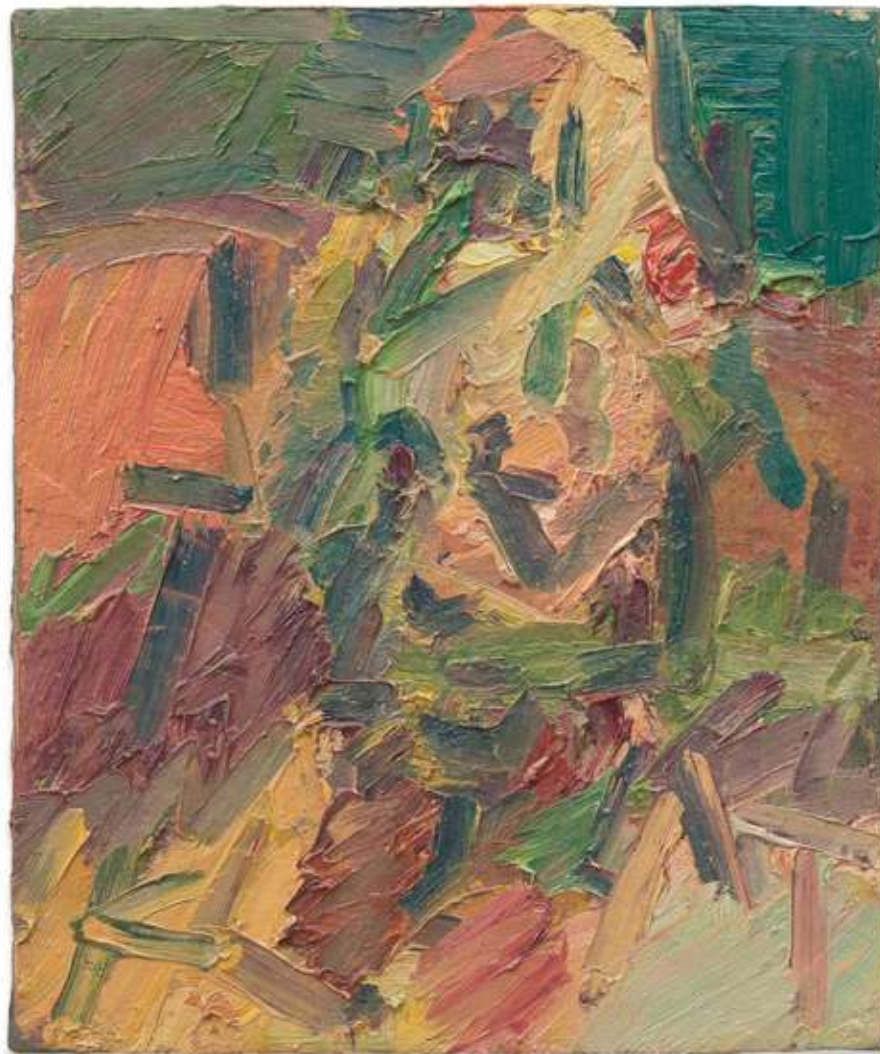
Frank Auerbach
Head of Jym III, 1981
Oil on board
51 x 56 cm. (20 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in.)
AUE00020



Frank Auerbach
Reclining Head of Gerda Boehm, 1981
Oil on board
30 x 30 cm. (11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in.)
AUE00026



Frank Auerbach
Reclining Head of Julia II, 1994
Pencil, graphite and chalk on paper
56.8 x 76.2 cm. (22 3/8 x 30 in.)
AUE00035



Frank Auerbach
Head of Catherine Lampert, 2003
Oil on canvas
61.3 x 51.4 cm. (24 $\frac{1}{8}$ x 20 $\frac{1}{4}$ in.)
AUE00032



Frank Auerbach
Reclining Head of Julia, 2007-08
Acrylic on board
55.9 x 55.9 cm. (22 x 22 in.)
AUE00028



Frank Auerbach
Head of Jake, 2008-09
Oil on canvas
56.2 x 56 cm. (22 1/8 x 22 1/8 in.)
AUE00033





Frank Auerbach
Reclining Head of Julia II, 2011
Acrylic on board
63.5 x 76.5 cm. (25 x 30 1/8 in.)
AUE00022



TONY BEVAN

(b. 1951)

Tony Bevan studied at the Bradford School of Art in Bradford, England (1968-71), followed by Goldsmiths College (1971-74) and the Slade School of Fine Art (1974-76), both in London. Bevan has exhibited internationally since 1976, holding his first US solo exhibitions at Ronald Feldman Gallery in 1988 and L.A. Louver gallery in 1989. Bevan has exhibited at prominent institutions around the world, with solo exhibitions at the Institute of Contemporary Arts, London; Staatsgalerie Moderner Kunst, Munich; Whitechapel Gallery, London; and the Israel Museum, Jerusalem. In 2005, a major retrospective of Bevan's work was held at the Institut Valencià d'Art Modern, Valencia, Spain. In 2007, Bevan was elected a Royal Academician at the Royal Academy of Arts, London. His work is included in many prominent private and public collections, such as the Metropolitan Museum of Art, New York; Museum of Contemporary Art, Los Angeles; and National Portrait Gallery and Tate, both in London.

托尼·貝凡

(生於1951年)

托尼·貝凡（生於1951年）曾於布拉德福德藝術學院（1968–71年）、倫敦大學金匠學院（1971–74年）和斯萊德美術學院（1974–76年）學習藝術。從1976年起，貝凡於世界各地舉辦了多個展覽，包括1988年在Ronald Feldman畫廊以及1989年在L. A. Louver的首批美國個展。貝凡的作品曾於全球眾多重要公共機構展出，包括倫敦當代藝術學院、慕尼黑國家畫廊現代藝術之家、倫敦白教堂畫廊和耶路撒冷以色列博物館等的個展。西班牙瓦倫西亞現代藝術研究所於2005年亦為貝凡舉辦了一個重要的回顧展。2007年，他當選為倫敦皇家美術學院的皇家院士。他的作品可見於全球傑出的私人 and 公共藝術收藏，包括紐約大都會博物館、洛杉磯當代藝術館、倫敦國家肖像館和泰特美術館等。





Tony Bevan
Self Portrait Neck, 1988
Acrylic and charcoal on canvas
88 x 79 cm. (34 $\frac{5}{8}$ x 31 $\frac{1}{8}$ in.)
BEV00164



Tony Bevan
Head, 1989
Acrylic and charcoal on canvas
89 x 69 cm. (35 1/8 x 27 1/8 in.)
BEV00374



Tony Bevan
Self Portrait, 1992
Acrylic and charcoal on canvas
87.6 x 74.9 cm. (34 ½ x 29 ½ in.)
BEV00248

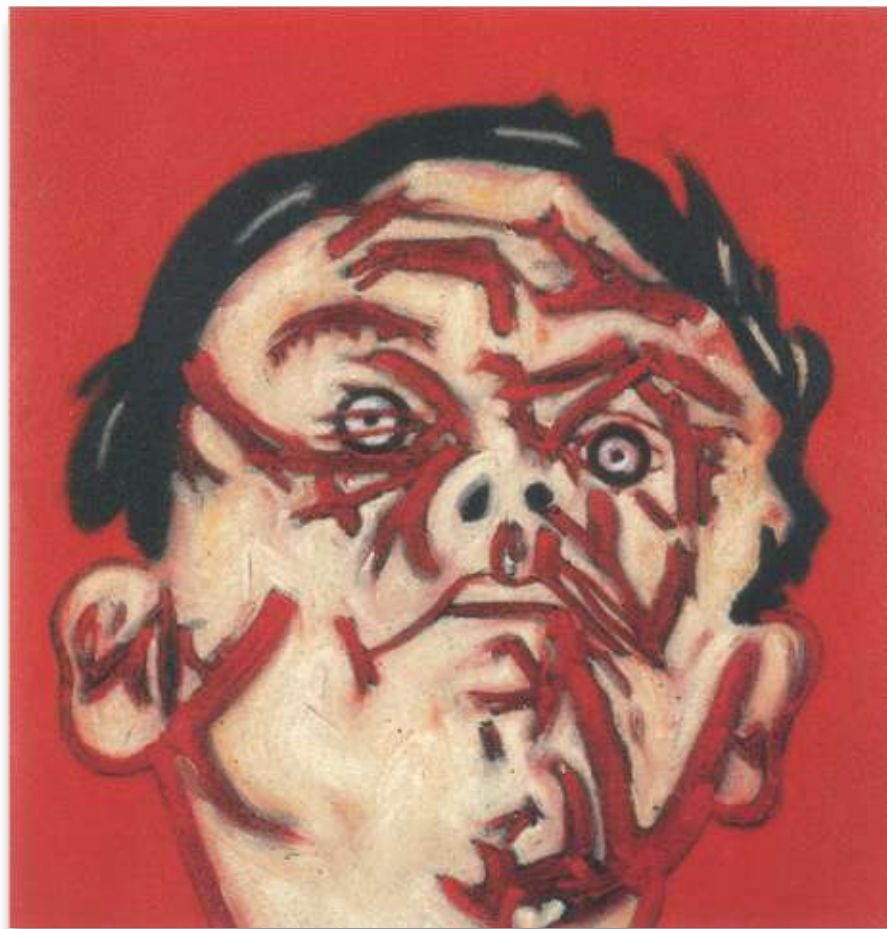


Tony Bevan
Head and Neck with Prop, 1994
Acrylic and charcoal on canvas
88.3 x 83.8 cm. (34 ¾ x 33 in.)
BEV00250





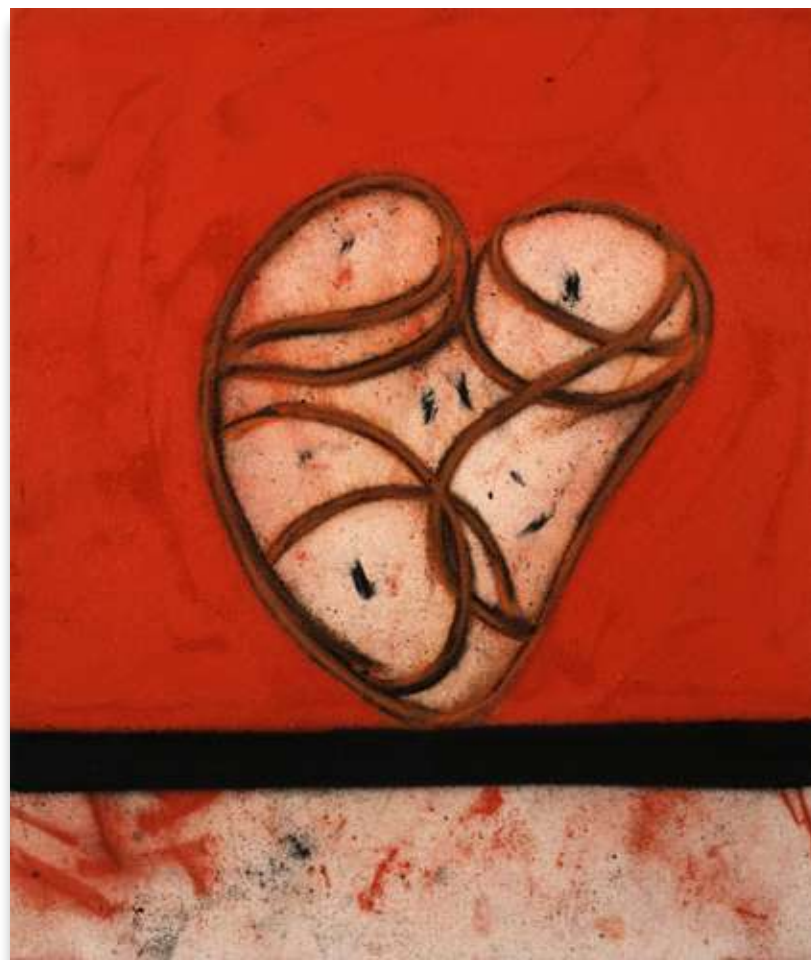
Tony Bevan
Head and Neck, 1995
Charcoal and acrylic on canvas
145.5 x 120.7 cm. (57 ¼ x 47 ½ in.)
BEV00373



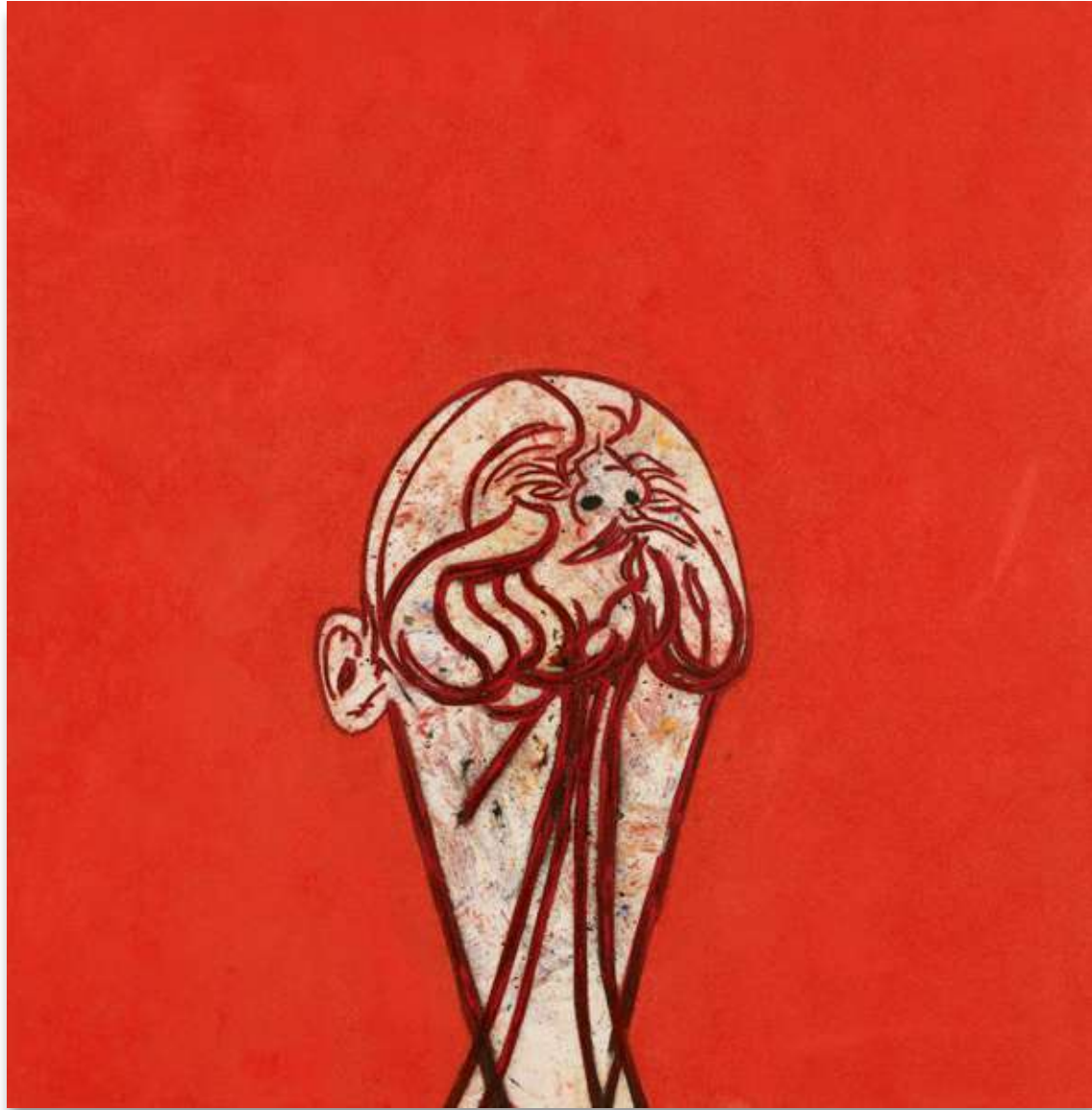
Tony Bevan
Head, 1996
Acrylic and charcoal on canvas
60 x 58 cm. (23 ⁵/₈ x 22 ⁷/₈ in.)
BEV00171



Tony Bevan
Head, 1998
Acrylic and charcoal on canvas
108 x 113 cm. (42 ½ x 44 ½ in.)
BEV00375



Tony Bevan
Head, 2004
Acrylic and charcoal on canvas
55.9 x 47 cm. (22 1/8 x 18 1/2 in.)
BEV00017



Tony Bevan
Self Portrait after Messerschmidt, 2010
Acrylic and charcoal on canvas
112.1 x 110.2 cm. (44 1/8 x 43 3/8 in.)
BEV00099



Tony Bevan
Self Portrait after Messerschmidt, 2010
Acrylic and charcoal on canvas
92 x 87 cm. (36 ¼ x 34 ¼ in.)
BEV00376



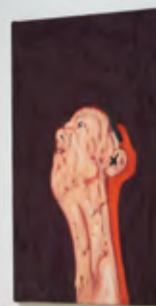


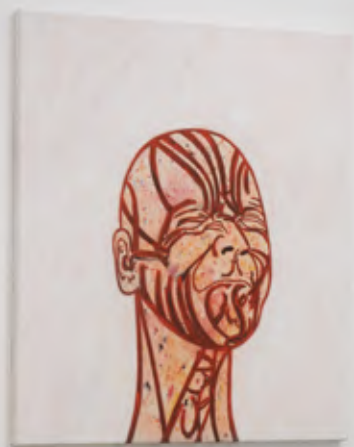
Tony Bevan
Head, 2020
Acrylic and charcoal on canvas
75 x 79 cm. (29 ½ x 31 ⅞ in.)
BEV00377



Tony Bevan
Head, 2020
Acrylic and charcoal on canvas
102 x 121 cm. (40 $\frac{1}{8}$ x 47 $\frac{5}{8}$ in.)
BEV00378























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