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Blouin Artinfo: Review of Raymond Hains

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VISUAL ARTS / GALLERIES / ARTICLE

“Infinite Conversations” by Raymond Hains at Galerie Max Hetzler, London

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"Les tuyauteries du Centre, Raymond Hains au Mamac: Yves et Nicky," 2000, Raymond Hains, Digital inkjet print mounted on aluminum, 120 x 150 cm; 47 1/4 x 59 in. Edition of 3 (Courtesy of Galerie Max Hetzler and the Artist's Estate)

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 macintoshages. [Raymond Hains](#) (1926 - 2005) is often associated with Nouveau Realisme, along with Lettrisme and Situationnisme. 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 Villegle.

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

On display is a large-scale torn poster work from the “Dauphin,” series on its original metal placard. Created in 1990, the title comes from the French company that manufactured the billboards. The standard dimensions for advertising boards of the time were 300 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 de Beaubourg,” 1976, is a portion of the fencing that surrounded the Centre Pompidou’s building site. An ironic nod to the bold abstractionist concepts of artist’s working during the time. The wooden “Untitled (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.

“Drawn once more to linguistic play and coincidence, the artist made a wry connection between ‘la palissade’ [the barrier, fence] and the phrase ‘lapalissade,’ meaning a comical obvious truth or tautology,” the gallery informs.

The artist started creating the macintoshages in 1998. 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 screenshot was made and printed out onto aluminum. “Language clues appear in the form of file names, encouraging the viewer 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 macintoshages demonstrate Hains’ prescience 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 macintoshages.

“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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