

## 马斯登·哈特雷的缅因

### MARSDEN HARTLEY'S MAINE



《Knotting Rope》，1939 - 1940年，板上油画，71.1 x 55.9 cm  
Knotting Rope, 1939 - 1940, Oil on board, 71.1 x 55.9 cm



《The Lighthouse》，1940 - 1941年，梅森奈特硬质纤维板上油画，76.2 x 101.9 cm  
The Lighthouse, 1940 - 1941, Oil on masonite-type hardboard, 76.2 x 101.9 cm

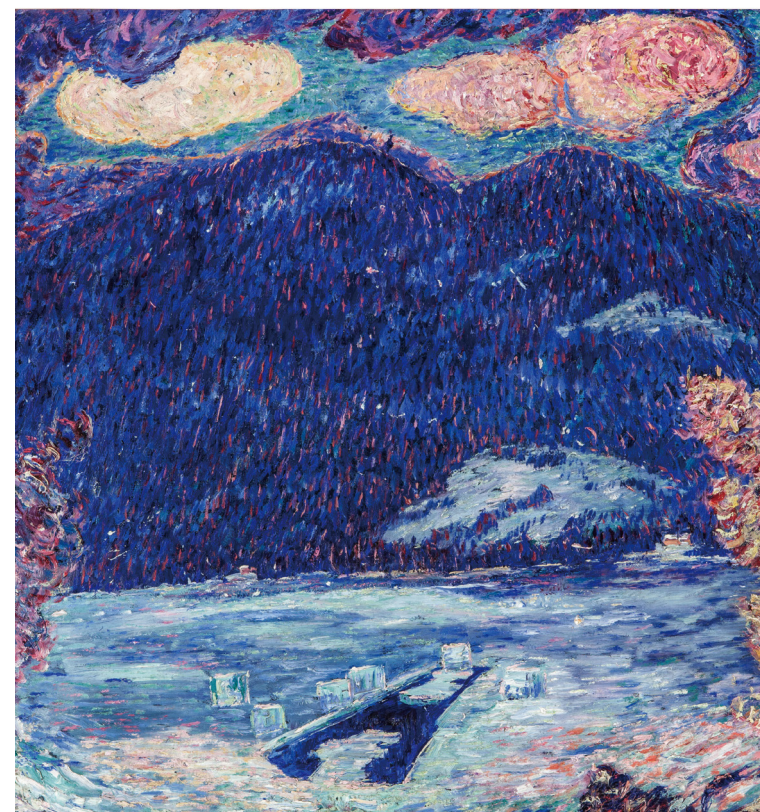
展览“马斯登·哈特雷的缅因”将展示了美国艺术家马斯登·哈特雷一生中以对家乡缅因州描绘的作品。90张左右作品展现出哈特雷极其宽广的表现范围——从20世纪初后印象派风格的缅因州内陆地区的季节变化，到20世纪30年代后期开始对民间生活的描绘：热情的居民、壮观的海岸线、还有当地地标——Katahdin山。

哈特雷出生于1877年缅因州的刘易斯顿，他因他流动的天性而为人知晓，尤其是在巴黎和柏林期间参与了欧洲先锋运动。然而在他的艺术生涯中，他的心却不断地返回故土，身在他乡却描绘缅因州的风貌，并在晚年把自己称为“来自缅因的画家”。以艺术家诞生地为关注点，本次展览追踪了贯穿于哈特雷作品中强烈持续的线索，突出了他对美国现代艺术做出的许多杰出贡献。对哈特雷来说，缅因是想象的跳板、创作的源泉，是他回忆和渴望的中心，一个庇护所，一个可以与其他在那儿的艺术家谈论的地点，尤其是温斯洛·霍默，与缅因州有关联的最出名的美国艺术家。1943年，哈特雷在缅因州的埃尔斯沃思去世。

哈特雷最初亮相的作品画的是缅因州西部的山丘，他画风活泼生动，比如《The Silence of High Noon—Midsummer》（1907-08），1909年在阿尔弗雷德·斯蒂格利茨的画廊中他举办了第一个个展。在所有现代画家家中，哈特雷最崇拜保罗·塞尚。塞上赫赫有名的对自己家乡普罗旺斯埃克斯镇的圣维克多山的一系列描绘让Hartley心动不已，于是1939年起哈特雷也将自己家乡缅因州的Katahdin山作为自己一系列绘画的主题。本次展览中，有一整个厅会展出Hartley大胆不羁的人物画，比如《Madawaska—Acadian Light-Heavy》（1940）和《Canuck Yankee Lumberjack at Old Orchard Beach, Maine》（1940-41）。他画的人物有着粗犷的感官刺激，不由得让人想到瓦特·本杰明的诗，哈特雷也同样景仰他。他对工人阶级的人物的描绘是一贯祥和安宁的，甚至有着圣徒般的外表。本次展览中，大都会艺术博物馆同时也从馆藏中选择了一些对哈特雷产生影响的艺术家的作品，包括塞上、日本版画大师葛饰北斋和歌川广重、还有美国画家温斯洛·霍默和赖德。大都会艺术博物馆，2017.03.15-2017.06.18。



《The Wave》，1940年，梅森奈特硬质纤维板上油画，76.8 x 103.8 cm  
The Wave, 1940, Oil on masonite-type hardboard, 76.8 x 103.8 cm



《The Silence of High Noon—Midsummer》，1907-1908年，板上油画，77.5 x 77.5 cm  
The Silence of High Noon—Midsummer, 1907 - 1908, Oil on canvas, 77.5 x 77.5 cm



《Canuck Yankee Lumberjack at Old Orchard Beach, Maine》，1940 - 1941年，梅森奈特硬质纤维板上油画，101.9 x 76.2 cm  
Canuck Yankee Lumberjack at Old Orchard Beach, Maine, 1940 - 1941, Oil on Masonite-type hardboard, 101.9 x 76.2 cm



《无题（缅因州风光）》，1910年，板上油画，30.8 x 30.5 cm  
Untitled (Maine Landscape), 1910, Oil on board, 30.8 x 30.5 cm

The exhibition "Marsden Hartley's Maine" will showcase the American artist's lifelong artistic engagement with his home state of Maine. Approximately 90 paintings and drawings will illuminate his extraordinarily expressive range—from Post-Impressionist interpretations of seasonal change in inland Maine in the early 1900s to folk-inspired depictions, beginning in the late 1930s, of the state's hearty inhabitants, majestic coastline, and great geological icon, Mount Katahdin.

Born in Lewiston, Maine, in 1877, Hartley became known for his peripatetic nature, especially his time spent in Paris and Berlin, where he participated in the European avant-garde. Over the course of his career, however, he returned to his home state repeatedly, painted Maine subjects while living abroad, and proclaimed himself the "painter from Maine" in the final chapter of his life. With the artist's place of origin as its focus, the exhibition will trace the powerful threads of continuity that run through Hartley's work and underlie many of his greatest contributions to American modernism. To Hartley, Maine was a springboard to imagination and creative inspiration, a locus of memory and longing, a refuge, and a place for communion with previous artists who painted there, especially Winslow Homer, the most famous American artist associated with the state. Hartley died in Ellsworth, Maine, in 1943.

Hartley began his career by painting and exhibiting views of the state's western hills in a vibrant painterly style, seen in works such as *The Silence of High Noon—Midsummer* (1907-08), which he debuted in 1909 at his first solo exhibition at Alfred Stieglitz's art gallery. Hartley worshipped Paul Cézanne above all other modern painters; in emulation of Cézanne's legendary serial views of Mont Sainte-Victoire in his home of Aix-en-Provence, Hartley adopted Maine's Mount Katahdin as one of his key subjects beginning in 1939. One entire gallery of the exhibition will be devoted to Hartley's bold, audacious figure paintings, such as *Madawaska—Acadian Light-Heavy* (1940) and *Canuck Yankee Lumberjack at Old Orchard Beach, Maine* (1940-41). The unrefined sensuality of the figures evokes Walt Whitman's poetry, which the painter also admired. His depictions of working-class men are typically static, even saint-like in appearance. The Met's presentation of the exhibition will include select works from the Museum's collection by other artists who shaped Hartley's vision, including Cézanne, Japanese printmakers Hiroshige and Hokusai, and American painters Winslow Homer and Albert Pinkham Ryder. The Metropolitan Museum of Art, 2017.03.15-2017.06.18.