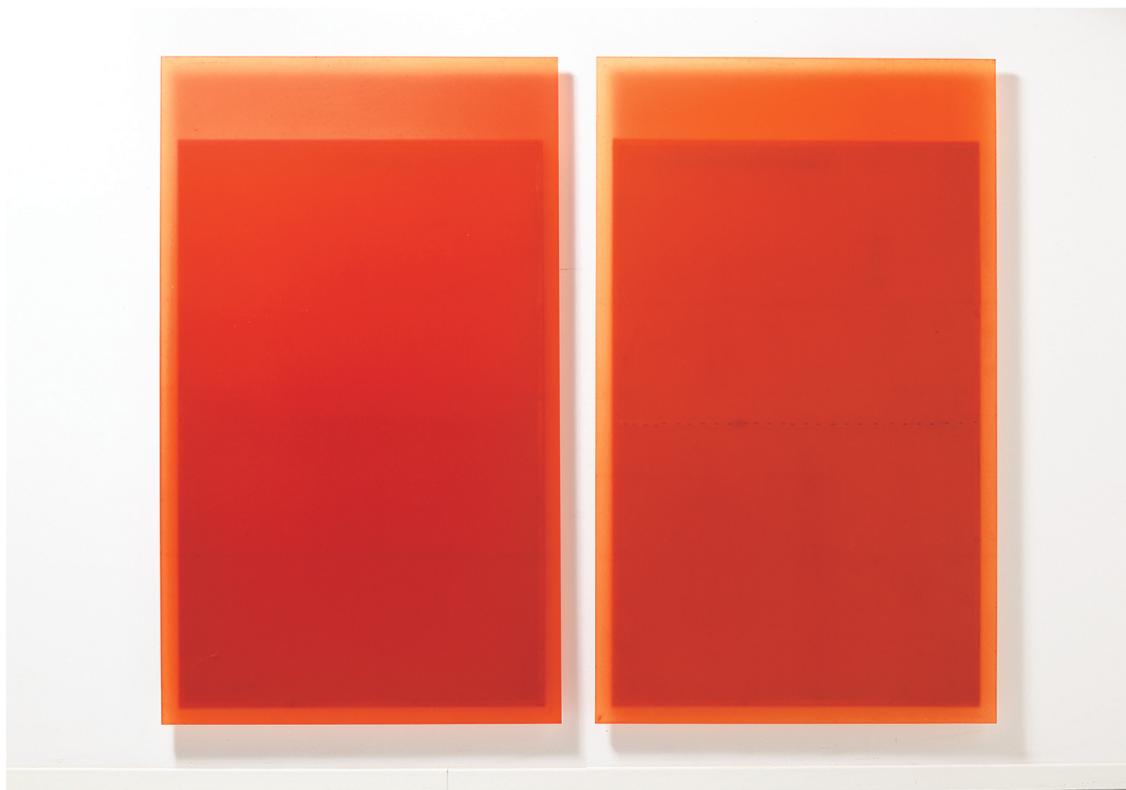
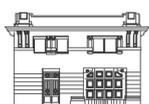


HERBERT HAMAK

KOBALT GRÜN
PERMANENT ROT
ULTRAMARINBLAU DUNKEL
PERMANENT GELB



H973N + H974N (diptych), 2007, resins and pigments on canvas, 200 x 120 x 6,5 cm



STUDIO
LA CITTÀ

The works of **Herbert Hamak** are presented in **Verona** once again on the occasion of a major solo exhibition organized by Studio la Città. The show, **starting June 11, 2022**, is conceived as a comprehensive exhibition-tribute to the German artist **featuring works from the 1990s to our days which have been never exhibited before.**

The title, *Kobalt Grün, Permanent Rot, Ultramarinblau Dunkel, Permanent Gelb*, suggests the German names of the pigments that Hamak uses the most to create his works. These, masterfully proportioned, layered and mixed with resin, result in a study of colour that can hardly be enclosed in a specific category.

Painting? Sculpture? Perhaps the work of the artist, who has always and still calls himself a painter, is a mix of the two.

OPENING

JUNE 11 2022, AT 11 AM

EXHIBITION PERIOD

JUNE 11 – AUGUST 5, 2022

OPENING HOURS

MONDAY 2 - 6 PM

TUESDAY/FRIDAY

9 AM - 1 PM AND 2 - 6 PM

SATURDAY 9 AM - 1 PM

GUIDED TOURS BY APPOINTMENT ONLY

VENUE

STUDIO LA CITTÀ, LUNGADIGE

GALTAROSSA 21, 37133 VERONA, IT

HERBERT HAMAK

Herbert Hamak was born in Unterfranken in 1952. He lives and works in Hammelburg.

His are not usual works of sculpture: buildings, their façade and spaces are at the base of his research into colour, he uses them as a painter uses a canvas on a stretcher. One of the key aspects of his art is of passage: a state of passage and of a condition in which colour and three-dimensionality in space live together in perfect harmony. His most recent work has more complex forms than the earlier ones: there are further allusions to architectural glimpse, as well as forms reminiscent of Renaissance painting. Among his most recent exhibitions, mention should be made of a solo show at Kenji Taki Gallery, Tokyo – Nagoya in 2018 and in 2017 *At The End of The Rainbow*, organised by Studio la Città in Milano. *The Adventure of Our Collection I* at the Kaiser Wilhelm Museum, Krefeld, 2016 and, in the same year, *Un racconto in sei stanze* at Palazzo Barbò, Torre Pallavicina; *Il Tesoro misterioso* at the Maffeiiana museum, Verona, 2015 and, in the same year at Studio la Città, Verona, *Point Alpha*; his solo shows in 2013 at the Xippas gallery, Paris, and the Tanit gallery, Munich; and his exhibition at the Museum Haus Lange, Krefeld, curated by Martin Hentschel. Among his major interventions in public spaces mention should be made of the installations in the new headquarters of Bocconi University, Milan, in 2008; Archiginnasio, Bologna, in 2008; Castelveccchio museum, Verona, in 2007; and on the façade of Atri cathedral, Teramo, in 2003.

The presence of canvas, at the base of wall works, reveals that Hamak is an artist firmly rooted in tradition and ancient art history. However, the support's edges are often extended and colour overflows, gradually becoming more transparent. At times in the groundworks, the canvas disappears altogether and what ultimately matters is pure colour and the light that spills into it.

This is how Martin Hentschel describes Hamak's work on the occasion of the exhibition *The Adventures of our Collection I*, offered at the Kaiser Wilhelm Museum in Krefeld in 2016 where Hamak's pieces were exhibited alongside emblematic works by Dan Flavin and Claude Monet:

[...] Colour and light form an inseparable unit: all light is colour and the colour is the consequence of diverse light moods that are dependent on the time of day, the weather and other environmental factors. In order to visualise this, Monet often worked in series in which the view of the motif remained constant while only the effects of light and colour changed. Isolated from any and all representational illustration, the works of Herbert Hamak and Dan Flavin each similarly formulate special inseparable relationships between colour and light. As opposed to Flavin, who merged the effects of colour and light by working with coloured fluorescent tubes, Hamak developed his own method of comprehending colour and light corporeally.

The displayed artworks feature pieces which are heterogeneous in form and size, ranging from small works, and large diptychs, to floor sculptures. Studio la Città aims to present an exhibition that is, on the one hand, a summa of the artist's work from the beginning and, on the other hand, **an opportunity to exhibit previously unpublished works, which have been kept in the artist's studio until now.**

[For further information:](#)

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