



Peinture 102 x 165 cm, 17 juillet 2017, 2017. 布面丙烯 | Acrylic on canvas. 102 x 165 cm | 40 3/16 x 64 15/16 in. ©Pierre Soulages / ADAGP, Paris, 2019. 图片提供: 艺术家与贝浩登 | Courtesy of the Artist & Perrotin

皮埃尔·苏拉奇

开幕: 11月5日(周二) 4 - 7PM
2019年11月5日至12月28日

贝浩登(上海)荣幸宣布在艺术家皮埃尔·苏拉奇百岁生日之际呈现其个展。本次展览是继2014年在纽约画廊及2017年在东京画廊之后第三次与贝浩登的合作。新展中的9件作品来自艺术家创作于过去三年间的标志性“黑色之外”(Outrenoir)系列,另有一件创作于2010年的绘画作品和一件来自1986年的名作。在贝浩登(上海)展览同期,巴黎卢浮宫博物馆也将于著名的方厅(Salon Carré)呈现艺术家个展。

本次贝浩登(上海)的展览将展示苏拉奇“黑色之外”系列的多样性。从20世纪40年代到70年代期间,黑色逐渐占据了他书法般抽象作品的画面,辅之以零星色彩的点缀(主要为赭色和蓝色)。1979年,他的审美取向完全趋向于单色,就是在那时他创作出了伴随其终生的“黑色之外”。从此,他便被称之为“黑与光的画家”。“黑色之外”的字面意思是“超越了黑色”,该系列开启了一个超越单纯姿态抽象及单色抽象的新世界。黑色的颜料被系统性地应用在层次丰厚的画布上,它们被谨慎地刮擦、施以条纹以及整体雕塑直至创作出能够反射多种光泽的平滑或粗砺的区域。对于将黑色转化成一种富有光泽的颜色,皮埃尔·苏拉奇也已熟练,更强有力地唤起了一个来自黑暗之中的新纪元。

PIERRE SOULAGES

Opening Tuesday November 5 4 - 7PM
November 5 - December 28, 2019

Perrotin Shanghai is proud to present a solo exhibition of works by Pierre Soulages on the occasion of the artist's 100th birthday. This exhibition is the third show presented by Perrotin in collaboration with the artist after New York in 2014 and Tokyo in 2017. This new exhibition brings together 9 works of his iconic *Outrenoir* series painted in the last 3 years, one painting from 2010 and a masterpiece from 1986. Simultaneously to his exhibition at Perrotin Shanghai, the Musée du Louvre in Paris will dedicate a solo exhibition to the artist in the prestigious Salon Carré.

The exhibition at Perrotin Shanghai shows the diversity of Soulages's *Outrenoir* paintings. From the 1940s to the 1970s, black progressively conquered the surface of his calligraphic-like abstract paintings, which also incorporated subtle hints of colors (mainly ochre and blue). His aesthetics radically shifted towards monochrome in 1979, when he initiated his lifelong series *Outrenoir*. He has been known as “the painter of black and light” ever since. Literally translating as “beyond black,” *Outrenoir* opens onto a new realm that transcends purely gestural and monochromatic abstraction. Systematically applied in thick layers on canvas, black paint is meticulously scraped, striated and overall sculpted to create smooth or rough areas reflecting light in various ways. By masterfully turning black into a luminous color, Pierre Soulages further powerfully evokes the Genesis of the world, which came out of darkness.



Peinture 202 x 125 cm, 19 juin 2017, 2017. 布面丙烯 | Acrylic on canvas. 202 x 125 cm | 79 1/2 x 49 3/16 in. ©Pierre Soulages / ADAGP, Paris, 2019. 图片提供: 艺术家与贝浩登 | Courtesy of the Artist & Perrotin



Peinture 165 x 117 cm, 16 juin 2018, 2018. 布面丙烯 | Acrylic on canvas. 165 x 117 cm | 64 15/16 x 46 1/16 in. ©Pierre Soulages / ADAGP, Paris, 2019. 图片提供: 艺术家与贝浩登 | Courtesy of the Artist & Perrotin

“没有一个画家创作过如此多单色的画作。黑色颜料，且仅有黑色颜料，是如何成为苏拉奇作品的主题，且被他更新过如此多遍？苏拉奇常称，对他而言，‘黑色之外’并不是一个光学现象——恰恰相反。”

—— Pierre Encrevé, 《A light in our darkness》节选, 收录于《Soulages in Japan》, 2017年由贝浩登出版

关于艺术家

苏拉奇不仅是最知名的法国在世画家，也是绘画领域的巨擘。如今，他的作品曾于全球 110 个博物馆展出，遍布各大洲。20 世纪 30 年代，他曾探索过西方古典及现代艺术，包括卢浮宫的毕加索和塞尚，还有橘园美术馆中莫奈的《睡莲》。但直到战后的 1946 年，他才真正成为艺术家并开始创作。

此后，一切进展飞快。几年间，他便获得了来自国内外的肯定。1947 年，他的首展于巴黎独立艺术沙龙 (Salon des Surindépendants) 举行，他那暗色的作品在当时典型的彩色作品中显得极为特别，立即吸引了艺术界知名前辈的目光，例如汉斯·哈同 (Hans Hartung) 和弗朗西斯·毕卡比亚 (Francis Picabia)。第二年，他被选中参与德国首次战后法国抽象绘画展，展览巡遍了德国各大城市。当时，他展出了核桃渍绘画及布面绘画，其中一幅作品还被展览主办方挑选作为海报。苏拉奇很快便在巴黎、哥本哈根和慕尼黑举办个展，1954 年后又来到纽约。

他全然抽象的作品并不遵循于图片或者语言。作品不会提供表征、象形、描述或者其他信息，也不是纯粹的形式主义：它接受着观者个人自由的解读。这些全然原创的作品被强制割裂了意义，并不寻求外部世界的任何参照，即便是间接的也没有，从形式到标题皆是如此，这和当时许多非正

“No other painter has filled as many canvases with a single color. How did black pigment, and black pigment alone, become the means for Soulages to create a major body of work, which the painter was able to renew so many times? Soulages has often stated that, for him, *outrénoir* is not an optical phenomenon—quite the opposite.”

—— Pierre Encrevé, extract from "A light in our darkness", published in *Soulages in Japan*, Perrotin publishing, 2017

About the Artist

Soulages is not only the most famous living French painter, he is a giant of painting. Today his work is shown in 110 museums around the world and has been exhibited on every continent. Soulages once said that he was truly born from painting. It was in Paris, at the end of the 1930s, that he discovered the masterpieces of Western classical and modern art: at the Louvre, at exhibits of Picasso and Cézanne, and at the Orangerie in the Tuileries, in front of Monet's *Nymphéas*. But it was after the war, in 1946, that he effectively became an artist and began his body of work.

After that, everything moved extremely quickly. In a few years, he enjoyed national and international recognition. He exhibited for the first time in 1947, at the Salon des Surindépendants in Paris, where his somber paintings, cutting edge among the typical colorful paintings of the period, immediately caught the eye of renowned art world elders like Hans Hartung and Francis Picabia. The following year, he was chosen to participate in Germany's first post-war exhibition of French abstract painting, which toured all major German cities. There, he showed paintings of walnut stain on paper and paintings on canvas, of which one piece was chosen by the exhibition organizer for its poster. Soulages soon was the subject of solo exhibitions in Paris, Copenhagen, Munich and, from 1954 on, New York.

His radically abstract painting makes reference neither to images nor to language. It offers neither representation, nor figuration, nor narration,



Peinture 128 x 159 cm, 22 septembre 2018, 2018. 布面丙烯 | Acrylic on canvas. 128 x 159 cm | 50 3/8 x 62 5/8 in. ©Pierre Soulages / ADAGP, Paris, 2019. 图片提供: 艺术家与贝浩登 | Courtesy of the Artist & Perrotin

式或者非象征的抽象作品形成鲜明对比。同理，苏拉奇的全部作品都需要观者自己去回答关于意义的疑问。1948年，在一次于德国举办的展览中，苏拉奇写下了这个著名的标准：绘画是一种组合，是不同形式（线条、有色表面）关系的集合，我们付诸其中的意义会聚拢也会瓦解。

“黑色之外”系列

“苏拉奇并不是他人偶尔提及的画黑色的画家，他更像是一个利用黑色颜料来展现光的画家——这个区别很重要！从儿时起，他就会将蘸有黑色墨水的厚条有序覆盖在白纸上，他说这是‘在雪上作画’，苏拉奇从未对以黑造光的方式感到倦怠，在他最近的‘黑色之外’系列中他仍在不停探索。”

—— Pierre Encrevé, 《A light in our darkness》节选, 收录于《Soulages in Japan》, 2017年由贝浩登出版

诞生于20世纪70年代之初，即苏拉奇持续绘画33年之后，或是他自1946年至今的艺术生涯中期，“黑色之外”都是一个横空出世的全新绘画分支，却不会影响他以往作品的总体关联性。从1946年的首批作品，抑或是童年时代起，苏拉奇始终审视着明暗之间的关系，但以此系列为起点他开始利用画布之外的光，他也自觉找到了真正属于他的绘画手法。

nor message, and yet it is not pure formalism: it accepts that the viewer interprets it freely for himself. An absolutely original body of work, forcefully disruptive, that does not resort to the crutch of a reference, even indirect, to the outside world, either in its forms or its titles, as opposed to many of the informal or non-figurative abstract works of the period. By the same token, Soulages' oeuvre requires its viewer to address the question of meaning himself. In 1948, on the occasion of the exhibition in Germany, Soulages wrote this striking formula: Painting is an organization, a collection of relationships between forms (lines, colored surfaces) on which the meanings we attribute to it come together and break apart.

THE OUTRENOIR SERIES

“Soulages is not a painter of black, as he is occasionally described, but rather a painter of the light that materializes in black paint—and that difference is crucial! Since his childhood, during which he would cover white pieces of paper with thick swaths of black ink in order, as he would say, to ‘paint the snow,’ Soulages has never tired of his fascination with the light he creates using black, and continues to seek out in his most recent *outrénoir* paintings.”

— Pierre Encrevé, extract from "A light in our darkness", published in *Soulages in Japan*, Perrotin publishing, 2017

Emerging at the beginning of the 1970s, after 33 years of painting, or right in the middle of Soulages' activity between 1946 to today, *Outrenoir* was a profound disruption that inaugurated a new kind of painting, without

“‘黑色之外’指向由黑色转化而来却又超越了黑色的反射光。它是一种当黑色止步于黑色本身，而反射隐秘光线的状态，是一种越过黑色的精神空间。但我在创作这些作品并探索其中的时空关系时，我是在试图分析植根于我个人实践中的诗意。画面反射的光会在作品周围形成一种氛围，而观者也成为了这一空间中的一部分。无论你从何角度接触这件作品，都有一种视觉的瞬时性；当你在作品旁移动时，最初的视觉体验会溶解、消散，进而被新的体验取代。画面也成为了一种所见即所得。”

——皮埃尔·苏拉奇，《Les Éclats du Noir: Entretien avec Pierre Encrevé》节选，收录于《Beaux-Arts Magazine》特刊，1996年

在遍布各大洲众多对其主要作品的展览中，令我们记忆犹新的包括1979年在巴黎的展览、1980年在萨尔茨堡、1982年在哥本哈根、1984年在东京、1989年在墨尔本、1994年在首尔、北京及台北、1996年在巴黎、蒙特利尔及圣保罗、2001年在圣彼得堡及莫斯科、2005年和2014年在纽约、及2009年在巴黎蓬皮杜艺术中心的大型回顾展。

自2004年起，苏拉奇不再使用油画颜料创作，而是加入了此前不曾使用的树脂以实现颜料的厚度。这样一种借由反射产生光效的作品诞生了：在大片纯黑的清晰表面上，他雕刻出一或两道极深的切割痕迹，在这样肉眼可见的宽幅切痕里，那生动的光会增强作品的神秘感。最近，苏拉奇利用光滑、半光滑以及不光滑的黑色对比，营造出前所未有的、充满画面感的光亮。

“苏拉奇近期表示，在面对‘黑色之外’时，观者会更融入其中，也更加孤独。我觉得这些画可以让我自己或是他人在看到它们的时候能够在画面前看见自己，也只有自己。”无论是在画布上、纸上还是表现在有色玻璃上，苏拉奇的画既不表征也不反映任何东西，不过是回归自我。因为它不需要任何的解读和释意，它只是吸引我构建自我。”

—— Pierre Encrevé, 节选自 Pierre Encrevé 于 2010 年 10 月 19 日在法国罗德兹的演讲，出版于《The Soulages Notebooks》，2015 年 9 月由苏拉奇博物馆出版

“苏拉奇的‘黑色之外’系列其重要的独创性在于作品全部由黑色创作而成，却不会给观者呈现单一的效果。我将它们称之为‘色彩纷呈的单色绘画’：在这些作品中，黑色不再是一种颜色而是成为吸收了周遭色彩而后产生光亮的来源。”

—— Pierre Encrevé, 《A light in our darkness》节选，收录于《Soulages in Japan》，2017年由贝浩登出版

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interrupting the overall coherency of his oeuvre. As always, since his first works in 1946, and even since his childhood, Soulages interrogated the relationship between light and dark, but from this point on he used the light outside of the canvas, which he considered his own veritable instrument.

“Outrenoir refers to a reflected light that is beyond black, transformed by black. Outrenoir is a black that ceases to be black, instead emitting light, a secret light. Outrenoir is a mental space that is beyond mere black. I attempted to analyze the poetry inherent in my own practice as I created these works and explored their relationship to space and time. The light emitted by the canvas projects a certain aura around the painting, and the viewer becomes part of that space. There is an instantaneity of vision, regardless of the point of view from which you approach the painting; as you move around it, that first vision dissolves, disappears, and is then replaced by another. The canvas is present at the moment you see it.”

— Pierre Soulages, extract from "Les Éclats du Noir: Entretien avec Pierre Encrevé", in *Beaux-Arts Magazine*, Hors série, 1996

Among the numerous exhibitions to present this major evolution on all continents, we particularly recall those of Paris (1979), Salzburg (1980), Copenhagen (1982), Tokyo (1984), Melbourne (1989), as well as those of Seoul, Beijing and Taipei (1994), Paris, Montréal and São Paulo (1996), Saint Petersburg and Moscow (2001), New York (2005 and 2014) and the great retrospective at Centre Pompidou in Paris (2009).

Since 2004, Soulages no longer works with oils, but with resins that provide him thicknesses of paint that he had never before attained. A new kind of work with light, via reflection, appeared: on the peaceful clarity of a vast surface of solid black, he engraves one or two very deep scarifications, sensual wide gashes, in which a vivid light settles to further accentuate the mystery. Most recently, Soulages has used the contrast between glossy or semi-glossy black and matte black, offering never before seen views of pictorial light.

“With ‘outrenoir’, Soulages recently stated, the viewer is much more implicated, much more alone. I think that I make paintings so that anyone who looks at them, whether it’s me or anyone else, can find himself in front of a painting, alone with himself. Soulages’ painting, whether on canvas, on paper or expressed in stained glass, in representing nothing, and reflecting nothing, reflects myself back to me. Because it calls for no decoding, no imposition of meaning, it invites me to constitute meaning in myself.”

— Pierre Encrevé, extract from the lecture by Pierre Encrevé, October 19, 2010 in Rodez, published in its entirety in *The Soulages Notebooks*, Soulages Museum, September 2015

“The radical originality of Soulages’s outrenoir consists in creating works that are entirely painted with black pigment, yet do not appear monochromatic to the viewer. I’ve called them ‘mono-pigmentary paintings with a chromatic versatility’: in these works, black is no longer a color but rather appears as the source of the light that strikes it, adopting the colors that its environment gives it.”

— Pierre Encrevé, extract from "A light in our darkness", published in *Soulages in Japan*, Perrotin publishing, 2017

“What I consider real light is not optical, physical light; the light that affects me most profoundly is another type of light, one that emerges from the shadows... What’s important is the light that comes from the darkness, from the darkness that we each have within us. The light that moves me is the light of the night, the night that we each carry within ourselves.”

— Pierre Soulages in conversation with Pierre Encrevé, January 12, 2013 and November 22, 2013, published in *Soulages in Japan*, Perrotin publishing, 2017

More information about the artist >>>