

洛朗·格拉索

LAURENT GRASSO

未来植物集 *FUTURE HERBARIUM*





未来植物标本 *Future Herbarium*. 木板油画 | Oil on wood. 33.5 x 24 x 4.2 cm. 摄影 | Photo: Claire Dorn
图片提供: 贝浩登 | Courtesy Perrotin © Laurent Grasso / ADAGP, Paris & SACK, Seoul 2020.



未来植物标本 *Future Herbarium*. 木板油画 | Oil on wood. 33.5 x 24 x 4.2 cm. 摄影 | Photo: Claire Dorn
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洛朗·格拉索 未来植物集

开幕: 2020 年 11 月 10 日 (周二)
2020 年 11 月 10 日至 2021 年 1 月 16 日

贝浩登 (上海) 将荣幸呈现法国著名艺术家洛朗·格拉索 (Laurent Grasso) 全新个人展览。作为持续活跃在国际艺术舞台的当代艺术家, 洛朗·格拉索的实践涵盖影像、绘画、雕塑与公共装置, 他的艺术关涉异质时间性、地理学和超自然现象, 通过使隐藏在共同感知背后的事物具体化, 艺术家开启了历史与现实的全新视角。

因长期透过作品反映当代世界中的诸多议题, 洛朗·格拉索受法国奥赛博物馆 (Musée d'Orsay) 邀请进行委托创作, 其作品计划于博物馆 2020 年秋季大型展览“世界起源: 19 世纪的自然发明” (*The Origins of the World: The Invention of Nature in 19th Century*) 开幕之际展出, 并与展览形成对话。过去的几年中, 洛朗·格拉索与工作室以达尔文和《物种起源》为研究起点, 审视了生物的进化、突变和转化现象, 并致力于梳理和分析人类对自然的改造行为, 以及自然与文化世界之间不可分割的交织关系。基于这些工作, 洛朗·格拉索为奥赛博物馆创作出一部全新影像作品, 而同时形成的一系列绘画及雕塑则将呈现于贝浩登上海空间。

LAURENT GRASSO *FUTURE HERBARIUM*

Opening Tuesday November 10, 2020
November 10, 2020 – January 16, 2021

Perrotin Shanghai is proud to present a solo exhibition of works by renowned French artist Laurent Grasso. As a contemporary artist who plays a significant role in the international art scene, Laurent Grasso's practice includes videos, paintings, sculptures and public installations. His art is concerned with heterogeneous temporalities, geographies and paranormal phenomena, by materializing what lies behind common perception, it spurs a new perspective on history and reality.

Concerned to show in his work the issues of the contemporary world, he has been invited by the Musée d'Orsay to create a large-scale work in dialogue with the museum's major exhibition *The Origins of the World: The Invention of Nature in 19th Century*, scheduled for Fall 2020. Using Darwin's original endeavor and *On the Origin of Species* as a starting point, Laurent Grasso along with his studio have been engaged for several years in a process of examination on the evolution, mutation and transformation of the natural world, researching into the irremediable transformation of nature by humankind and the inseparable intertwining of the natural and cultural worlds. Based on this enormous survey, the artist has composed a new film for the Musée d'Orsay, while a series of paintings and sculptures will be presented at Perrotin Shanghai space.



研究过去 *Studies into the Past*, 2020. 木板油画 | Oil on wood, frame. 25 x 22 x 4.2 cm. 摄影 | Photo: Claire Dorn. 图片提供: 贝浩登 | Courtesy Perrotin © Laurent Grasso / ADAGP, Paris & SACK, Seoul 2020

呈现于此次上海展览中的全新系列作品“未来植物标本” (*Future Herbarium*) 受奥赛博物馆影像作品的启发, 包含一系列遵照十九世纪植物标本学创作的油画与雕塑, 它们的形状基于日本福岛核事故发生后, 艺术家对因辐射产生变异的不同种类花朵的观察。从传统西方自然观念的建立到人类介入环境的种种改造, 考虑到自然和文化之间的区别正在消失, 洛朗·格拉索试图审视这种使边界模糊的、在后人类世时代诞生的新现象。与此同时, 艺术家将思考的棱镜架设在十九世纪——那时, 信仰与科学相互交织, 达尔文的理论初现, 而奥赛博物馆的建筑构思正在酝酿当中。

此外, 展览也将聚焦于艺术家自 2009 年开始发表的系列作品“研究过去” (*Studies into the Past*) 中的最新创作。“研究过去”坚持绘画这一基础和朴素的媒材形式, 其风格和创作手法均受到十五及十六世纪意大利与佛兰德画家的启发, 如安德烈亚·曼特尼亚和汉斯·梅姆林。然而, 格拉索将这一时期特有的神话及宗教叙事元素于画面中抹除, 转而嵌入在十九世纪以前极少获得图像阐释的天体现象——日食、极光、陨石——通过将未来的片段插入过去的绘画中, 格拉索打破了绘画历史的分节, 似乎试图操纵这些作品的历史属性, 改变它们与时间的关系, 从而创造出艺术家本人所说的“错误的历史记忆” (*false historical memory*)。而在长期研究中国民间信仰与神话后, 洛朗·格拉索综合新的符号、感官体验与文化信息, 引领观众走入另一重时间的迷雾。此次展览中的新作是艺术家深受清朝宫廷画家郎世宁影响的结果, 后者作为一名耶稣会士, 在中国度过了职业生涯中的大部分时间。通过整合从其他文化中借鉴而来的元素, 艺术家在时间的交错状态中增添了地域混乱的维度。

影像装置《太阳风》 (*Solar Wind*) 构成展览尾声的序幕。这部与科学、信仰、幻觉和虚构等种种概念紧密相关的作品, 基于洛朗·格拉索对太阳风暴和空间气象学的浓厚兴趣。正如艺术家所言: “我围绕自身对太阳理论的兴趣设计了这个项目, 《太阳风》, 被显示在一个 LED 屏幕上, 并在画廊空间内投影, 它是一个能够照亮其他作品的事物。因此, 通过影像传输发射的太阳光线与铜制花朵雕塑和植物标本联系起来, 就好像它们被暴露在了这些光线之下。”洛朗·格拉索与法国国家太空研究



研究过去 *Studies into the Past*, 2020. 木板油画 | Oil on wood, frame. 25 x 22 x 4.2 cm. 摄影 | Photo: Claire Dorn. 图片提供: 贝浩登 | Courtesy Perrotin © Laurent Grasso / ADAGP, Paris & SACK, Seoul 2020

The new series of the artist, entitled *Future Herbarium*, generated by the film shown at Musée d'Orsay, contains dozens of painted and sculptured flowers, which are executed in the manner of 19th century herbariums, inspired by observations of different species of flowers that mutated after the Fukushima disaster in Japan. From the establishment of the traditional Western concept of nature towards interventions in environment of humankind, considering that we are facing a collapse of the distinction of nature/culture, Laurent Grasso proposes to examine the spaces and phenomena that blurred this distinction in a post-Anthropocene era. Meanwhile, the artist attempts to reconsider our uncertain contemporary era through the prism of the 19th century, where beliefs and science intertwined, where Darwin's theories emerged and when the architecture of the future Musée d'Orsay was conceived.

The exhibition will also focus on the latest works in the series *Studies into the Past* which has been explored by Laurent Grasso since 2009. The corpus insists on the fundamental medium of painting, whose style and execution are inspired by such Italian and Flemish painters of the 15th and 16th centuries as Andrea Mantegna and Hans Memling. However, the mythological and religious narrative elements characteristic of the period have been replaced by celestial phenomena rarely illustrated before the 19th century – eclipses, auroras borealis, meteorites – this insertion of fragments of the future into paintings from the past breaks the chapters in the history of painting. Laurent Grasso seems to be attempting to manipulate their historicity, to modify their relationship to time, thus creating what he calls a “false historical memory.” After researching Chinese folk beliefs and myths for a long time, Laurent Grasso integrates new signs, sensations and cultural information to the series, leading the audience dazzled into another misty of time. For this exhibition, he was greatly inspired by the painter Castiglione, a Jesuit who has spent a large part of his career in China. By integrating motifs borrowed from other cultures, he adds geographical confusion to the mix of temporalities.

The video installation *Solar Wind* serves as the epilogue of the exhibition, the work articulates concepts of science, belief, illusion and fiction, based on Laurent Grasso's interest in solar storms and space meteorology. As the artist said, “I designed the project around my interest in the theories about the sun. *Solar Wind*, shown on a LED screen, and in large projection in the gallery, is an object that shines on the other works. Thus, the project relates solar rays emitted through the video onto the bronze flowers and the herbarium, as if they were



太阳风 *Solar Wind*, 2016. 户外装置 | Outdoor installation. 于巴黎第13区郊外“仓筒”外立面 | On the outskirts of the 13th arrondissement in Paris, placed on the walls of the Calcia silos
© Studio Laurent Grasso, 图片提供: 贝浩登 | Courtesy Perrotin

中心 (CNES) 展开合作, 后者从各个实验室收集太阳活动的数据, 帮助艺术家设计出一种足够精确的算法, 以便将这些数据实时转换为能够被投射在屏幕上的色彩。1989 年, 因太阳风暴引发的地磁紊乱造成加拿大魁北克省断电, 几百万人顿时陷入黑暗。《太阳风》暗示着这种人类无法掌控的未知力量, 作品的光波将在展厅中随着太阳活动的轨迹而徘徊游荡; 亿万光年之外, 与人类命运不可分离的现代恐惧正在滋长。作为巴黎规模最大的公共艺术装置之一, 《太阳风》被永久安置在巴黎第 13 区郊外“仓筒” (Calcia silos) 的外立面上。而此次为上海展览创作呈现的新版本则将增添艺术家基于相同算法所获取的声音效果, 从而为观众创造出另一层探索的新维度。

关于艺术家

洛朗·格拉索 (生于 1972 年) 生活和 works 于法国巴黎与美国纽约。他的作品跨越多种媒介, 探索着不同的尺度与时间性。他曾质疑博物馆结构 (*PARAMUSEUM*, 费施宫, 阿雅克修中央美术博物馆), 艺术史以及诸多自然和文化议题 (*The Black Box*, 华盛顿赫施霍恩博物馆与雕塑花园; *Uraniborg*, 法国巴黎国立网球场现代美术馆, 2012, 以及蒙特利尔当代艺术博物馆; *Soleil Noir*, 东京爱马仕基金会; *OttO*, 悉尼双年展, 2018, 以及贝浩登巴黎, 2019)。与此同时, 他也对科学与技术议题兴趣浓厚 (*Gakona*, 巴黎东京宫, 2009)。洛朗·格拉索在 2008 年被授予马塞尔·杜尚奖, 并在 2004 至 2005 年度参与罗马第奇别墅驻地计划。洛朗·格拉索曾多次受邀在公共空间中实施装置项目, 如《太阳风》(2016) 被永久安置在巴黎第 13 区郊外“仓筒”的外立面上。

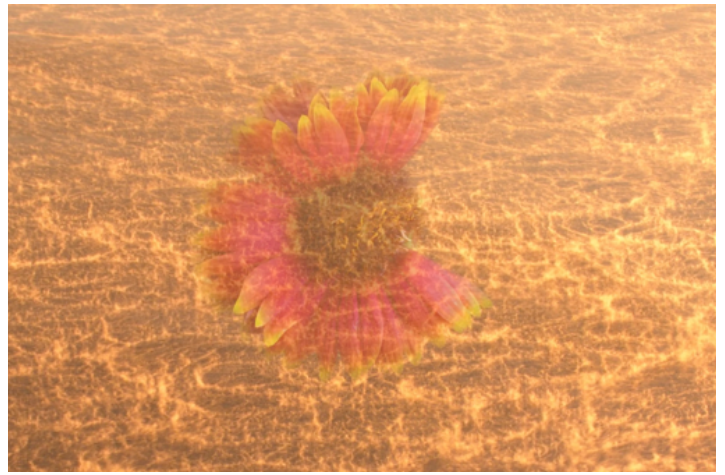
exposed to these rays.” Laurent Grasso worked closely with the CNES (France National Centre for Space Studies), which collects data on solar activities from various laboratories and helps the artist identify those he needed to devise an algorithm accurate enough to transform the data into changing colors. In 1989, millions of people were plunged into darkness after geomagnetic disturbances caused by a solar storm knocked out in the Canadian province of Quebec. *Solar Wind* hints at this unknown power beyond human control, following the path of solar activity in real time, the light waves will be wandering and lingering around the gallery space, while hundreds of millions of light years away, modern fears that are inseparable from human destiny are growing. As one of the biggest public installation in Paris, *Solar Wind* has been permanently placed on the walls of the Calcia silos, on the outskirts of the 13th arrondissement. For this time, sound effect based on the same algorithm will be added into this site-specific version for Shanghai, creating another dimension for audience to explore.

About the artist

Laurent Grasso (born in 1972) lives and works between Paris (France) and New York (USA). His work addresses different scales and temporalities across multiple media. He has questioned the structure of the museum (*PARAMUSEUM* Palais Fesch, Musée des Beaux-Arts d'Ajaccio), the history of art, as well as themes of nature and culture (notably with *The Black Box*, Hirschhorn Museum and Sculpture Garden in Washington, DC; *Uraniborg*, Jeu de Paume, 2012, and Musée d'Art Contemporain, Montreal; *Soleil Noir*, Fondation Hermès, Tokyo; *OttO*, Biennale of Sydney, 2018, and Perrotin Paris, 2019, as well as notions of science and technology (starting with *Gakona*, Palais de Tokyo, 2009). He was awarded the Prix Marcel-Duchamp (2008) and was a resident of the Villa Medici in Rome (2004-2005). In parallel, Laurent Grasso has been invited to create installations in public spaces, such as *Solar Wind* (2016), a permanent work on the outskirts of the 13th arrondissement in Paris, placed on the walls of the Calcia silos.



洛朗·格拉索于奥赛博物馆个人项目效果图 | Simulation of Musée d'Orsay project. © Laurent Grasso / ADAGP, Paris & SACK, Seoul 2020. © Studio Laurent Grasso, 图片提供: 贝浩登 | Courtesy Perrotin



Artificialis, 2020, HR影像 | film HR, 约20分钟 (制作中) | about 20min (in progress). © Laurent Grasso / ADAGP, Paris & SACK, Seoul 2020. © Studio Laurent Grasso, 图片提供: 贝浩登 | Courtesy Perrotin

关于奥赛博物馆项目

奥赛博物馆, 底层中央大厅后端钟塔间
敬请期待

洛朗·格拉索受法国奥赛博物馆委托, 为其大型展览“世界起源: 19世纪的自然发明”(The Origins of the World: The Invention of Nature in 19th Century) 创作了一部全新影像作品。该作品将在奥赛博物馆中央大厅后端的两座钟塔间展出。艺术家的研究主要集中于这座博物馆的宏伟建筑(以前曾是巴黎的车站)以及发生在整个19世纪的重大变革。电力、对进步的信念和科学构成了当时的时代特征——而这些议题也都在洛朗·格拉索的实践中处于核心地位。全新影像作品将讨论展览“世界起源: 19世纪的自然发明”所抛出的历史问题, 以强调自然和文化之间已然逐渐消失的差异, 并在博物馆的语境下重构我们的世界。

达尔文作为此次展览的重要参照人物, 曾乘坐“小猎犬号”进行远征, 并将自身置于伟大探险家的血统行列。而洛朗·格拉索则推翻了达尔文的计划: 在一个由卫星编织的超互联世界里, 时空被无限压缩, 而人类的发现则开始更多地与实验性的地理学有关, 在这种情况下, 异国情调已经不再占据任何地位。艺术家在疫情泛滥的隔离时期为影像作品定稿, 以博物馆中殿为背景, 展现了当代世界的深刻变化。

得益于档案和当代研究的扩展, 艺术家工作室在一支科学团队的协助下, 收集并重新编辑了各种来源广泛的图像。格拉索本人称其为“呈现在屏幕上的电影机器 (film machine) ——一部电影将被编写、演变, 并像代码那样作出反应, 像数据库那样从世界各地提取信息, 并将各个角落的光谱呈现出来, 以展示环境在受到人类或工程影响后所产生的症状”。

因此, 这部影像作品在达尔文时代发展起来的自然概念——美丽一如崭新诞生——和我们生存的视角之间架设起桥梁, 自然与文化的陈旧界限变得模糊, 从而成为了艺术家真正的探索空间。

更多艺术家相关资讯 >>>

About the Musée d'Orsay Project

Musée d'Orsay, Level 0, between the towers, end of the Nave
Coming soon

Laurent Grasso has created a new film for the exhibition *The Origins of the World: The Invention of Nature in the 19th Century*, which will be screened as an installation between two towers at the back of the main nave. His research and study crystallized around the grand architecture of the venue (a former train station) and the major transformations throughout the 19th century, an era characterized by electricity, beliefs in progress and science—subjects at the heart of Laurent Grasso's own work. This new film installation will explore the historical issues featured in the exhibition *The Origins of the World: The Invention of Nature in the 19th Century*, its purpose being to highlight the depleted distinction between nature and culture, reframing our world within the context of the museum.

Darwin, who is a key point of reference in the exhibition, had chosen to place himself within the lineage of the great explorers, given his expedition aboard the HMS Beagle. Laurent Grasso overturns the Darwinian project by questioning the very possibility of exploration in a hyperconnected world mapped by satellites, where space and time are compressed and in which the discoveries are linked to an experimental geography, one where exoticism no longer has a place. The film, finalized during confinement, showcases the deep mutations of the contemporary world in the setting of the nave.

Thanks to an extended process of both archival and contemporary research, Studio Laurent Grasso, assisted by a scientific team, gathered and reworked images pulled from a diverse array of sources. The artist himself calls it a “film machine, presented on a machine screen—a film written, evolving and rearranging itself like a code, drawing information from the world as though it's a database, underlining the spectrum of places that reflect the impact or engineering force of humankind on the environment.”

The film thus bridges the gap between the conceptions of nature developed during Darwin's era—as stunning as they were novel—and the perspectives of our current existence, where blurring of the line between nature and culture, now outmoded, has become the real space for exploration.

More information about the artist >>>