



地狱或告别吉拉尔号 L'Enfer ou Adieux au Louis Girard (局部 | Detail), 1958 - 1959. 布面油画 | Oil on canvas. 99.5 x 204.5 cm. © Laloy / ADAGP, Paris 2023. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

## 伊夫·拉罗

### 幻术

开幕: 2023 年 4 月 7 日 (周五)  
2023 年 4 月 7 日至 5 月 26 日

贝浩登于上海空间欣然呈现法国艺术家伊夫·拉罗 (1920 年生于法国雷恩; 1999 年逝世于法国康卡勒) 的第二次专题展览, 这也是艺术家的作品于亚洲首次集中亮相。伊夫·拉罗的实践以多样化的可塑性视觉语言为特征, 兼备大胆的构图元素以及超现实主义具象绘画的主题来源。难以被简单分类的作品于展览中形成和鸣, 它们携带着宇宙天体的能量与无意识的奥秘, 揭示着艺术家不落窠臼的艺术好奇心, 并邀请观众以今日的目光对其加以重新审视。

伊夫·拉罗的职业生涯始于建筑师, 他在 1950 年将实践明确转向了绘画。在成为艺术家的初期, 拉罗便参与了一些巴黎画廊举办的超现实主义展览, 这些展览的主题与他画作中潜藏的讽刺意味与文字游戏不谋而合。1958 年, 安德烈·布勒东<sup>[1]</sup> 在安格尔庭院画廊为伊夫·拉罗策划了一场展览, 并为其画册撰写了一篇洋溢褒奖之词的序言。几年后, 布勒东又选择了拉罗的画作《豌豆是绿的, 小鱼是红的...》(1959) 作为他的论著《超现实主义和绘画》的封面插图。然而, 拉罗本人从未真正介入超现实主义运动, 他的绘画实践更习惯于多面化且具可塑性的表现形式, 如缜密的几何构图与起伏不定的天体世界。拉罗的作品曾被囊括于巴黎、米兰、巴塞尔等地的大型超现实主义展览中, 例如 1991 年于巴黎蓬皮杜艺术中心举办的安德烈·布勒东致敬展。2004 年, 雷恩艺术博物馆为伊夫·拉罗组织了首次回顾展览。奔逸的艺术天性与作品的稀缺性赋予了拉罗必要的艺术地位, 使其在超现实主义爱好者中备受瞩目。

## YVES LALOY

### VISION

Opening Friday April 7, 2023  
April 7 – May 26, 2023

Perrotin is dedicating its second monographic exhibition on the French artist Yves Laloy (Born in Rennes, France in 1920; died in Cancale, France in 1999) in its Shanghai space, marking the artist's first presentation in Asia. His work is characterized by a multiple plastic vocabulary through geometric compositions of great pictorial audacity and figurative paintings borrowing themes from Surrealism. The polyphony of this *hard-to-classify* œuvre and its unconventional curiosity invite us to look at these paintings today in a different light. They are replete with the mysteries of the cosmos and the unconscious.

Yves Laloy began his career as an architect, before turning definitively to painting in 1950. From the start, he began exhibiting in Parisian galleries devoted to Surrealism, which resonated with the wordplay and irony nestled in his work. In 1958, André Breton<sup>[1]</sup> orchestrated an exhibition for him at the Galerie La Cour d'Ingres (Paris, France), and wrote a laudatory preface to the catalog. A few years later, Breton selected his painting *Les Petits pois sont verts, les petits poissons rouges...* (1959) as the cover image for his book *Le Surréalisme et la peinture*. Laloy himself was never part of the Surrealist movement; he developed his work around a multifaceted 'plastic' vocabulary, ranging from rigorous geometric compositions to undulating, cosmogonic worlds. His works have been exhibited in Paris, Milan, Basel, and within larger exhibitions devoted to Surrealism, including the 1991 homage to André Breton at the Centre Pompidou (Paris, France). In 2004, the Musée des Beaux-Arts in Rennes organized the first major retrospective devoted to the artist. His independent nature and the rarity of his work have bestowed him with a fairly discreet artistic status, known mainly amongst lovers of Surrealism.



无题 *Sans titre*, 约1960. 布面油画 | Oil on canvas. 69 x 104 cm. © Laloy / ADAGP, Paris 2023. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



无题 *Sans titre*, 约1956. 布面油画 | Oil on canvas. 67.5 x 98.5 cm. © Laloy / ADAGP, Paris 2023. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

拉罗的精神世界在作品中得到充分表达的同时，他的另一特质也不容忽视，即便从今时今日的视角分析，拉罗依然以一种在战后艺术中所展现的非传统方式，扮演着一个广泛汲取异质文化来源的“采样型”艺术家。二十世纪五十年代初，各种先锋派在巴黎并存，其中有些已具备历史经验，有些则是新兴崛起的：抒情抽象派、新巴黎画派的抽象风景画、原生艺术、贝尔纳·巴菲特的愁苦主义等等；与此同时，抽象表现主义也正在美国发起革命。拉罗的部分实践似乎徘徊在这些艺术流派当中，但其介入方式却并非是挑衅对抗的。在拉罗二十世纪五六十年代的画作中，我们可以看到康定斯基、保罗·克利与奥古斯特·赫宾（1946年独创“造型字母表”）的影子。除此之外，他的作品也与二十世纪三十年代以来在巴黎流行的画家与挂毯设计师让·卢卡的作品颇有共通之处。而拉罗的特殊之处便在于他同时汇集了这些来源——他可以将一种风格带来的影响与另一种风格“混合”起来，就像将一串基因序列与另一串结合。他在绘画中使分别属于具象或抽象的语言共存，并且总是能将后者纳入他被外界所广泛了解的不对称构图之中。更重要的是，拉罗还从西方传统以外的艺术范畴里汲取所谓来自“次要艺术”和文化的灵感。威廉·鲁宾于1984年在纽约现代艺术博物馆举办的展览“二十世纪艺术中的‘原始主义’”在某种程度上被视为当代艺术和部落艺术的首次触碰，而拉罗对这一领域的探索则比此次大展还早了三十年。因此，在拉罗的绘画中，我们不仅可以看到他到康定斯基、赫宾和卢卡作品中的取样，还能够辨认出他从巴拿马印第安人织物、印加人陶器和美国原住民沙画中获取的灵感。伊夫·拉罗的作品可以被视为开启了“大地魔术师”<sup>[2]</sup>的前奏。<sup>[3]</sup>

本次展览还将展示一系列由勒·柯布西耶和皮埃尔·让内雷在二十世纪五十至六十年代为印度昌迪加尔的城市建设项目设计的现代主义家具。带有标志性V型结构的家具与伊夫·拉罗视觉实践中的几何构图彼此呼应。本次合作得益于 Gallery Sohe (上海, 北京, 杭州) 的支持。

While Laloy's spiritual dimension is forcefully expressed in the work, another singularity is clear, even to those looking at it today: he was a "sampler" of extremely heterogenous influences, in a way that is ultimately quite unconventional in postwar art. [...] In the early 1950s, various avant-gardes coexisted in Paris, some long established, others more recent: lyrical abstraction, the abstract landscaping of the New School of Paris, art brut, the miserabilism of Bernard Buffet; while in the United States, abstract expressionism was causing a revolution. Certain of Laloy's paintings seem to be "more" of one or another of these, but never in a confrontational way, and indeed while we can often see similarities in his works of the 1950s and 1960s to Kandinsky, Paul Klee, Auguste Herbin (who unveiled his "Plastic Alphabet" in 1946), and above anything else, to the works of the painter and tapestry designer Jean Lurçat, popular in Paris since the 1930s, the particularities of these paintings is to summon all these sources at once, "mixing"—as we say today—the contributions of one with those of another, combining sequences from one with the DNA of another. In his paintings, Laloy makes several languages coexist, each belonging to the figurative or abstract universe, in compositions always, notoriously, asymmetrical. And more importantly, he adds to these universes a full pantheon of influences from both the so-called minor arts and cultures from beyond Western art's conventional perimeter—thirty years before William Rubin showed, with the exhibition "Primitivism" in 20th Century Art at MoMA in New York in 1984, what can, in a certain light, unite contemporary and tribal art. Thus, in Laloy's paintings we see not only sampling from Kandinsky, Herbin, and Lurçat, but patterns inspired by Panamanian Indian fabrics, Incan potter, and Native American sand paintings, an early celebration of the "Magiciens de la Terre."<sup>[2]</sup> <sup>[3]</sup>

*The exhibition will be accompanied by the presentation of a series of Modernist furniture Le Corbusier and Pierre Jeanneret created as part of their design for the Indian city of Chandigarh between the 1950s to 1960s. The trademark V-shaped frame in these pieces of furniture echoes the geometric composition from Yves Laloy's visual practice. This collaboration is realized with the support of Gallery Sohe (Shanghai, Beijing, Hangzhou).*

[1] 安德烈·布勒东(1896年 - 1966年), 法国作家和诗人, 超现实主义运动的联合发起人、领袖以及主要理论家。

[2] 1989年4月由让·于贝尔·马尔丹策划的展览“大地魔术师”在巴黎蓬皮杜艺术中心与维莱特大厅联合举办, 被视为一次极具影响力的展览。

[3] 本段文字取自埃里克·特罗西为伊夫·拉罗2022年于贝浩登(巴黎)举办的展览“视野”所撰写的同名画册文章。

[1] André Breton(1896-1966) was a French writer and poet, the co-founder, leader, and principal theorist of surrealism.

[2] Magiciens de la Terre was a highly influential exhibition at the Musée National d'Art Moderne – Centre Georges Pompidou and at the Villette, Paris in 1989, curated by Jean-Hubert Martin.

[3] Eric Troncy, extract of *Vision*, exhibition catalog Yves Laloy, Perrotin, 2022.

## 关于艺术家

伊夫·拉罗 1920 年生于法国雷恩，1999 年逝世于法国康卡勒。他的职业生涯始于建筑师，并在 1950 年将实践明确转向了绘画，此后数次参与在巴黎举办的多个超现实主义展览。伊夫·拉罗的实践以多样化的可塑性视觉语言为特征，兼备大胆的构图元素以及超现实主义具象绘画的主题来源。1958 年，安德烈·布勒东与伊夫·拉罗结识并与其维持着终生的友谊。1965 年，布勒东选择了拉罗的画作为他的论著《超现实主义和绘画》的封面插图。伊夫·拉罗尤其受到非西方艺术的影响，特别是美国纳瓦霍人艺术。他让自身被反复交叠的视觉形式所引导，并通过后者展开精神性的私人探索。书写文字有时也会以“双关语”的形式被艺术家纳入绘画中。2004 年，法国雷恩艺术博物馆为伊夫·拉罗组织了回顾展览。

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## About the artist

Yves Laloy was born in 1920 in Rennes, and died in 1999 in Cancale, France. After an education as an architect, Yves Laloy turned to painting in 1950 and started to be exhibited in the surrealist galleries in Paris. His work is characterized by a multiple plastic vocabulary through geometric compositions of great pictorial audacity and figurative paintings borrowing themes from Surrealism. André Breton discovered his work and supported the artist with admiration from 1958 until the end of his life. He chose a work by Laloy to illustrate the cover of his famous book *Le Surréalisme et la Peinture*, which he republished in 1965. The artist was particularly influenced by non-Western art, especially that of the Navajo in America. He let himself be guided by forms that multiplied and that led him on a personal quest that was above all spiritual. Writing, in the form of calembours, is sometimes included in the composition of his paintings and drawings. In 2004, Yves Laloy was the subject of a major monographic exhibition at the Musée des Beaux-Arts in Rennes, France.

[More information about the artist >>>](#)