

伊夫·哈亚特出生在埃及。1956年，他来到法国并开始在这里奋斗。五年来，他就读于法国尼斯国立高等装饰艺术。1973年来，伊夫·哈亚特工作在创造性的广告领域，并在这期间，一直保持着个人魅力形象和重要性的消息。他学到了很多新的技术，并掌握了他的技术在他多年广告中的运用。1990年，沿着他广告业的生活，他开始拍摄人物，街道，博物馆的画作，从杂志到互联网，他仔细地分类和采集图像。哈亚特是以为活在自己时间里的艺术家，思维对街道、社会、新闻媒体和互联网开放。

Yves Hayat was born in Egypt. In 1956 he discovered France and uprooted. For five years he studied at the École Nationale Supérieure des Arts Décoratifs in Nice. From 1973, Yves Hayat worked in the creatively effervescent advertising field and would retain from this period a fascination for the image and importance of the message. He learned a lot about new technologies and mastered his technique during his years in advertising. In 1990, alongside his life in advertising, he was photographing people, the street, paintings in museums, and gathering images from magazines and the internet which he carefully classified. Hayat is an artist very much of his time, with a mind open to the street, society, media and the internet.

www.hayat-art.com

您在广告业的职业生涯非常成功。您是怎么想到要进入艺术界的？

艺术是我的初恋，毕业后，我在尼斯高等国立高等装饰艺术学校做装饰艺术。五年内研究了所有的艺术形式后，我选择了做广告和营销，这使我成立自己的机构。事实上，我被该行业让我练习实践的创意所迷惑一直到2002年。

在过去的几年商业经营里，我开始艺术创作并且展览。经过很自然地过渡，逐步走上了次要活动优先于首要活动。生活迎来了一个更加为自己而工作的阶段，在这个阶段你才是唯一的法官，你的为自己的选择负责。

您如何为首次发现您的作品的人形容您的技法？

我是很难被具化归类的。我不是摄影师，也不是画家。法国人发明了“plasticien”这个词，我相信还没有被翻译成另一种语言。它指的是一个艺术家让他作品中的意义脱颖而出，并使用各种媒介进行艺术表达，以及所有的技术和支持。我在广告业的工作教给了我更好地了解新技术和新的可能性，再生产新的支持，如印刷透明的有机玻璃的使用在我做“金星/灾难”系列的时候。同样，使用胶片而不是数码可以让我作为一个画家而重新创作，计算机上的图像，甚至再发明然后复制它的各种支持，包括卤化银纸，像是一个经典的打印照片（Mythyfication系列）。艺术与科学已经在我们的社会创建了一个新的文化可能：这是一个不可逆转的过程，我们以现实的关系已经改变，我们都必须面对另一种方式去感知事物。如果现实似乎是虚幻的，也可以像现实的错觉，它的这种模棱两可可是我最感兴趣的。

You had a highly successful career in advertising. How did you come to be in the art world?

Art was my first love, as after leaving school I went on to do decorative arts at the École nationale supérieure des Arts Décoratifs in Nice. At the end of five years' studying all the art forms, I opted to go into advertising and marketing, which led me to set up my own agency. Indeed, I was captivated by the creative effervescence of that profession which I practiced until 2002.

During the last few years of the business I worked on my art and started exhibiting – the transition was made quite naturally, as what had been the secondary activity gradually took precedence over the first. And there comes a stage in life where you need to work on a more personal level, where you are the only judge and responsible for your choices.

How would you describe your technique to someone discovering your work for the first time?

It's difficult to pigeon-hole me. I am not a photographer, nor a painter. The French have invented the word *plasticien* which I believe doesn't translate well into another language. It refers to an artist who puts the meaning of his work to the fore and uses all the various media for artistic expression, all the techniques and supports to express it. My job in advertising taught me a better understanding of new technologies and the possibilities for reproduction on new supports, such as printing on transparent plexiglas as I do in my *Vénus/désastres* series. Similarly, the negative has given way to digital which allows me to rework, as a painter, the image on a computer or even invent one, then reproduce it on all kinds of support, including silver halide paper, like a classic photo print (*Mythyfication* series). Art and science have created a new culture of the possible, an irreversible process in our society: our relationship to reality has changed and we must all face up to another way of perceiving things. If reality seems illusory, the illusion may also resemble the reality; it's this ambiguity which interests me most.



Madone barrée, série « la Maculée Conception », 2009, 喷墨打印水彩纸艺术, 100 x 150 厘米, 版 6+2 个
injet on Fine Art watercolour paper, 100 x 150 cm, edition of 6 + 2 es © Hayat 2009

您的作品有哪些里程碑，您最喜欢的主题是什么？

起初，我的中心主题是基督的身影，而不是在宗教意义上，而是一个政治或社会意义。最后，它是在历史的长河中的压迫让我感兴趣，他曾代表着质疑。我试图把它穿插到我们的日常生活中，如《Qui novi Mr JC?》（《新基督是什么？》）和 Mythification。后来，我这个命题扩大到媒体，名人和时尚界，采取了相反的方法：那为什么同样是血肉的一个，可以成为一个名人，变成名人或者偶像的贴士，唤起神秘的感觉（《“偶像累了” Fashi/c/on 系列），甚至品牌成为幸福和成功的符号（《商业必须继续》系列）。

您的作品的灵感来自于时事。在您的作品中获得的讯息是很重要的吗？

具体说不是讯息，我是想记录我们的历史，我们的社会中，我们已经发明、改造、破坏的东西。当作品摆在我们面前时，那是我们自己和我们的世界，这是我们不得不质疑，使我们意识到，让我们困扰，甚至让我们微笑，因为风险总是没有太多不同的存在与我们的共同之处。同样，在大作《Retable Palestine》（《巴勒斯坦祭坛》）中我把最后的晚餐转化在了巴勒斯坦的隔离墙，一个被摧毁的巴勒斯坦家庭上，满是士兵、武装穆斯林、犹太人以及伤员等。我爱戈达尔的一个名言，他说，制作政治电影是不够的，因为“电影还必须得有政治手法的去制作。”，因为你要不用解释的让观众自由的探索自己的感情。

能谈谈您最近的《商业必须继续》的系列作品吗？

该系列产品是我刚才说的一个很好的例子。消息摆在我们面前，时间与图像，战争或叛乱，城镇被毁，麻痹的思想，这个范围使图像看起来几乎是“正常”的。



Fashi/c/on, 上绘制从classac dibond, 32 x 42厘米或62 x 82厘米, 12版+其他
plexi-dibond on dibond, 32 x 42 cm or 62 x 82 cm, edition of 12 + ea © Hayat 2012

What have been the milestones in your art, and what is your favourite subject?

At first, my central theme was the Christ figure, not in a religious sense but rather a political or societal sense. Ultimately it is the questioning of oppression that he has represented throughout history that interested me. I tried to de-consecrate the image of Christ by transposing it into our daily lives, like in the series *Qui novi Mr JC?* (*What's new Mr JC?*) and *Mythification*. Later, I extended this proposition to the media, celebrity and fashion worlds by making them take the opposite path: why is it that a human being of flesh and blood, in becoming a celebrity, tips over into being an icon or idol, evoking quasi-mystic feelings (the "icons are tired" *Fashi/c/on* series); or even brands which become symbols of happiness and success (*Business must go on* series).

Your works are inspired by current events. Is it important for you to get a message across in each of your pieces?

Not a message exactly, rather I am trying to make a record of our history, of our society in which we have invented, transformed and destroyed. When a piece confronts us with ourselves and our world, it is there for us to question, to make us aware, to disturb us or even make us smile; because the risk is always indifference and the common place.

Similarly in the large *Retable Palestine* [Palestine altar piece] I transpose the Last Supper between the separation wall in Palestine and a destroyed Palestinian home, filling it with soldiers, rabbis, armed Muslims, the wounded, etc.

I love the quote by Godard where he says it's not enough to make political films as "films must also be made politically", because you should leave the viewer free to their own interpretation or feelings.

Can we go back to your last series *Business Must Go On*?

This series is a perfect example of what I just said. The news confronts us all the time with images of towns destroyed by war or rebellion, to the extent that it anaesthetizes thought and makes the images seem almost "normal".



Les icônes sont fatiguées, 喷墨打印在透明胶片烧胶的有机玻璃盒, 15 x 20 x 6厘米,
12版 / images jet d'encre sur film transparent brûlé, inclus dans coffrets plexiglas, 15 x 20 x 6 cm,
édition de 12 © Hayat 2009/2012



Nike, 系列“的企业必须去,” 原料喷墨打印爱普生K3+美术平滑的纸张哈恩平整305克, 130 x 90厘米, 编辑6+2 EA
inkjet Pigment K3+ Epson on Fine art Hahn Ultrasmooth paper 305g, 130 x 90 cm, edition of 6 + 2 ea © Hayat 2012



Louis Vuitton, 系列“的企业必须去,” 原料喷墨打印爱普生K3+美术平滑的纸张哈恩平整305克, 130 x 90厘米, 编辑6+2 EA
inkjet Pigment K3+ Epson on Fine art Hahn Ultrasmooth paper 305g, 130 x 90 cm, edition of 6 + 2 ea © Hayat 2012



Parfum de guerre, 喷墨打印在透明胶片烧裂的有机玻璃盒, 15×20×6厘米, 20版 / *inkjet on burnt film transparency in plexiglas cases, 15 x 20 x 6 cm, edition of 20 © Hayat 2011*

当我在国外旅行时我看到无处不在的耐克、麦当劳、苹果等品牌已经征服了世界各地的城市中心，自己的身份正在被消除淡化。这些跨国公司似乎是坚不可摧的。概念发挥到了极致，即使在地方有革命，他们“抵制”，全球化已成为一个战争中的唯一的意识形态，就是统治和金钱。并列手段，通过这些征服了跨国公司的形象，再次感受到强烈的恐怖、灾难和生命损失。艺术不应该以支持为原因去创作。

能谈谈未来的项目吗？

除了各种群展之外，我的个展将在2013年3月日内瓦举办。但我的主要项目是需要更多的时间来研究和做新的作品。在过去三年中我已经展览了很多尤其是在国外的展览（科隆，维也纳，布鲁塞尔，科威特，威尼斯），这个是很耗精力的。

您如何看待自己的未来呢？

我的未来就是现在。每一次经历都有助于我的发展，但也改变，因为艺术是自由和开放的。然后命运有时垂青与我。

展览预告

2013年3月15日至4月30日 - Mines d' Art/ Carouge画廊, 日内瓦, 瑞士
2013年3月7日到10日 - 里尔, 法国里尔艺术节2013, 里尔, 法国

个展

2012年 - 《商业必须继续》，La Menuiserie艺术中心, 尼斯
2011年 - 罗杰卡斯唐画廊, 佩皮尼昂
的2011 - 《Mythification》, 拉尔夫科罗拉多州施里弗画廊, 科隆

群展

2012年 - 《照片的启示》, 208画廊, 巴黎
2012 - 《Vibrations totémiques》, 皇家城堡科利尤尔, 佩皮尼昂
2011 - 《Zwischen Tür und Angel》, 弗洛伊德博物馆, 维也纳

在蔚蓝海岸, 伊夫·哈亚特表示, 在戛纳电影节, 画廊阿里斯塔图论坛在摩纳哥和卡米尔Artseller库中的Saint-Paul-de-Vence的

When I was travelling abroad, I could see that the ubiquitous Nike, McDonald's, Apple, etc. brands have conquered the world, sanitising city centres everywhere, erasing much of their identity. These multinationals seem indestructible. Taking the concept to its extreme, even in places where there are revolutions, they "resist", globalisation having become a war in which the sole ideology is domination and money. This juxtaposition is a means, through the image of these conquering multinationals, to feel again the intense horror, the disasters and loss of human life. Art should not be done to support reason.

Can you tell us about your future projects?

Apart from various group exhibitions, my next solo exhibition will be in Geneva in March 2013. But my main project is to take more time to research and do new work. I have exhibited a lot these last three years, especially abroad (Cologne, Vienna, Brussels, Kuwait, Venice...) and it takes so much energy.

How do you see yourself in the future?

My future is the present. Every experience helps me evolve, but also to change, as art is free and open. And then fate sometimes deals me a good hand.

■ Leonardo Conti

UPCOMING EXHIBITIONS

15th March to 30th April 2013 - Galerie Mines d'Art/ Carouge, Geneva
7th to 10th March 2013 - LILLE ART FAIR 2013, Lille, France

SELECTED SOLO EXHIBITIONS

2012 - *Business must go on*, La Menuiserie Art Centre, Nice, France
2011 - Roger Castang Gallery, Perpignan, France
2011 - *Mythification*, Ralph Schriever Gallery, Cologne, Germany

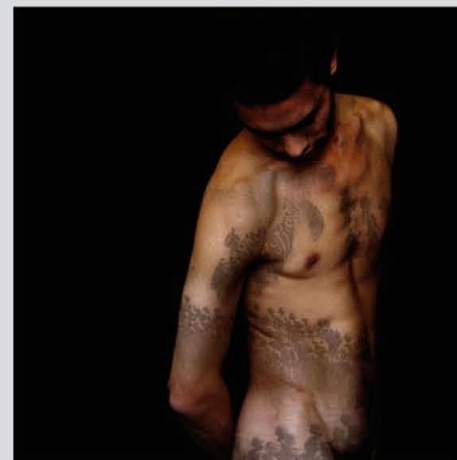
SELECTED GROUP EXHIBITIONS

2012 - *Photo-Révélation*, Galerie 208, Paris, France
2012 - *Vibrations totémiques*, Château Royal de Collioure, Perpignan, France
2011 - *Zwischen Tür und Angel*, Sigmund Freud Museum, Vienna, Austria

On the French Riviera, Yves Hayat is represented by Galerie Arista in Cannes, Galerie du Forum Kamil in Monaco & Galerie Artseller in Saint-Paul-de-Vence



Retable Palestine, 喷墨打印3个部分, 200×150厘米的有机玻璃, 3版 / *inkjet on transparent plexiglas in panels, 200 x 150 cm, edition of 3 © Hayat 2012*



Flagellation II 系列“神秘化”, 安装在银打印dibond, 75×75厘米, 版3+其他
silver halide print on dibond, 75 x 75 cm, edition of 3 + ea © Hayat 2012



Yes Hayat, 宝丽来照片 / *Polaroid picture by Marc Dekeister, 2012*