

Artist Resources – François-Xavier LaLanne (French, 1927-2008)



LaLanne, 1991
Photography: Frederic Reglain/Gamma-Rapho

[Les Lalanne at KASMIN Gallery](#)

[LaLanne at Galerie Mitterrand](#)

François-Xavier and his wife Claude, known affectionately as “Les LaLanne,” began exhibiting together in 1965, following a career as product designers. [The Art Institute of Chicago](#) showcased each artist’s work in the first public museum exhibition in the U.S. in 1976. Archival photographs and a digital download of the catalogue are available as digital resources.

[KASMIN gallery](#) produced the first U.S. gallery show and the first publication honoring the collective works of both François-Xavier and Claude in 2006.

LaLanne’s enigmatic sheep sculptures christened the inaugural public art program and exhibition space, [Getty Station](#), in 2013 with a charming installation of 25 of the artist’s epoxy stone and bronze *Moutons (sheep)* surrounded by the industrial architecture of the former gas station.

Paris’ [Galerie Mitterrand](#) celebrated their twenty-five-year relationship with François-Xavier and Claude LaLanne in 2016 with a selection of works highlighting the couple’s individual creative autonomy and forty years of collaboration through dual exhibitions and shared thematic interests in the natural world, organic forms, animals, and Surrealism.

Claude LaLanne discussed her late husband, their collaborative relationship, and her own design career in [a rare 2018 interview](#).

A series of LaLanne’s bronze animal sculptures graced the interior chapels and exterior lawns of [Donjon de Vez](#) from the spring of 2019 through the fall of 2020, adding a touch of whimsy to the medieval French heritage site.

In Spring 2021, The Clark Art Institute in Williamstown, Massachusetts will bring together the sculptures of Les Lalanne for the first public exhibition of the couple’s work in the U.S. in forty years. [Nature Transformed](#) will display a suite of objects by each artist, exploring the couple’s individual and dual technical creativity, thematic curiosity, and mutual admiration for the natural world.



François-Xavier and Claude LaLanne, 1965



François-Xavier Lalanne (French, 1927-2008)

Singe II, 1992

Dark green patinated bronze and iron; edition 8/8A

Private Collection; L2021:26.1

At the age of eighteen, François-Xavier Lalanne moved to Paris and rented a studio next to influential Romanian modernist Constantin Brâncuși (1876-1957). The aging sculptor introduced Lalanne to the Paris art world and what became a lifelong interest in Surrealism. As Lalanne grew into his own professional practice of engraving and sculpture, he gravitated toward decorative-yet-functional private commissions that rejected post-war abstraction in favor of refined forms inspired by the natural world. For much of his career, Lalanne worked alongside his wife, Claude, a decorative sculptor; though they rarely collaborated as an artistic duo, the pair was known affectionately as “Les Lalanne.” Animals were at the center of the artist’s sculptural practice—monkeys being a repeated favorite. Often titled as simply *Singe*—the masculine noun for monkey in French—Lalanne’s gilt and patinated bronze primates explored the underappreciated beauty, inquisitive curiosity, and playful quirks of gorillas, baboons, capuchins, and more. In smaller works such as **Singe II**, the creature sits poised on ledge, attention captivated as the steady weight of his tail hangs elegantly below.

On view March 31 – July 4, 2021