BEYOND THE SOUND

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INTRODUCTION

About Le French May
關於法國五月

Established in 1993, Le French May is one of the largest cultural events in Asia. With more than 120 programmes presented across two months, it has become an iconic part of Hong Kong's cultural scene that attracts approximately 2 million visitors each year.

The objectives of Le French May are to touch everything, to be everywhere and for everyone.

To touch everything by showcasing the most diversified art forms: from heritage and contemporary arts, paintings and design, to classical music and hip-hop dance, cinema and new circus.

To be everywhere by bringing performances to various venues and districts, including the unusual and unexpected: from cultural centres and shopping malls, to public spaces, the racecourse and Victoria Harbour.

For everyone because the Festival aims to reach out to the entire community by developing educational programmes, talks, guided tours, workshops and masterclasses, including those that directly benefit the young and less-privileged.

For 23 years, Le French May has been both truly international and distinctly local and wishes to contribute to the unique appeal of Asia's World City.

Le French May received the "Gold Award for Arts Promotion 2008" from the Hong Kong Arts Development Council.

1993年首辦的法國五月藝術節，是亞洲最大型的文化盛事之一。每年五至六月，法國五月均會於兩個月內舉辦超過120場文化活動，吸引逾二百萬人參與；在文化藝術發展蓬勃的香港，法國五月藝術節已是一項年度主要盛事。

法國五月藝術節的目標是無所不包、無處不在、無眾不歡。

法國五月無所不包，展現最紛繁的藝術種類，從傳統到當代藝術、從繪畫到設計、從古典音樂到嘻哈街舞，從電影到新馬戲，為觀眾搜羅最優秀的作品。

法國五月無處不在，將表演及展覽帶到不同地區與場所，從文化中心及大型商場、從公共空間到馬場以至維港等等，進駐最不尋常、最令人意想不到的地方。

法國五月無眾不歡，透過外展教育計劃、座談會、導賞團、工作坊及大師班，觸及不同社群，惠及年輕人及弱勢群體。

23年來，法國五月藝術節立足本地、放眼國際，配合香港的城市歷史及定位，為作為亞洲國際都會的香港，增添璀璨魅力。

2008年，香港藝術發展局頒發「藝術推廣獎」金獎予法國五月藝術節，表揚法國五月的藝術活動推廣成績。

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The exhibition Beyond the Sound, conceived as a dialogue between French and Hong Kong artists, is an invitation to an acoustic journey in the field of creative art by way of various systems: sculpture, installation, video…

The notion of listening is central to the context in which the exhibition is incorporated, which is to say the metropolis of Hong Kong, where our ears are constantly bombarded by sounds which, for the most part, escape our attention, and ever rarer places of shared listening.

These artists are informed by common concerns whose outlines I shall try to sketch around two huge topologies, the acoustic landscape—the soundscape—and the perceptive experience to which sound invites us, and whose boundaries remain porous.

The soundscape concept was developed in the 1960s in musical theory by the Canadian Raymond Murray Schafer, and in particular in his reference book, The Soundscape, our Sonic Environment and the Tuning of the World, published in 1977. According to him, the soundscape describes what fashions and composes a landscape from an acoustic or sonic viewpoint, aesthetically, historically and geographically as much as culturally. The practice resulting from this concept is called field recording. A practice re-enacted by artists as part of installation arrangements and offering an augmented and poetic reality of a given territory.

In 2010, Pascal Broccolichi designed Table d'harmonie/ Sounding Board, a piece produced in different versions in relation to the context of the place in which it is installed, while at the same time proceeding from the same mythology in the production process. After Rennes (France), Jigon (Spain), Courtrai (Belgium) and Riga (Lithuania), a new version of the work is being made in Hong Kong. In its installation, the work is being organized in two stages: the underwater recording in Victoria harbor and the installation of the visual grid in which this sonic matter is incorporated. Two landscapes are thus drawn, a soundscape and another visual scape, which intermingle and lead the spectator to his/her own listening experience.

Cédric Maridet's works are usually based on a specific socio-cultural context as is illustrated once again by this installation titled Parhelia, a stage in a larger work currently being developed. After a residency in October 2014 in the Svalbard archipelago, formerly called Spitzbergen, he went to the ghost town of Pyramida. Used to recording urban and subtropical environments, he was faced with a new situation, that of a windswept desert.

The typical feature of wind is that it is not acoustic or sonic as such, and only becomes sonic when it confronts other elements. Through recordings using different microphones, and confronting them with elements found on the spot, he tried to single out a certain variety of sound, and paradoxically offers us, through this installation, an experience marked at the same time by the absence of sound.

Edwin Lo, hailing from Aberdeen and a family of fishermen, has been influenced since his childhood by the acoustic and sonic memory of that part of the world, translated by Sea Wall. After making recordings of Aberdeen's west dyke at different periods, in the end he decided to keep just the material quality of the sound of boats and more particularly the noise of their engines, and the throbbing of ships… In this installation, the listening apparatus chosen by the artist involves headphones putting the visitor in a situation where he/she privately receives the sound.

With the Piece Jing Ting, Joe Chan also finds the source of this work in his own personal history. Hailing from a rural area in Yuen Long district, he lived in a traditional Chinese house and focused his attention, on rainy days, on the sound of raindrops drumming on the roof tiles. The system devised is that of a sculptural installation borrowing the structure of the traditional roof, beneath which the visitor is invited to take a seat and share with him his experience which here, too, has to do with intimacy and privacy.

The process of recording sounds in a given place, which goes hand-in-hand with a task of composition, is an approach that we also find in Eddie Ladoire's work. In Hong Kong, he offers us a fourth opus of his piece titled Intimacy, in which the distinctive feature is that it has been conceived in relation to a given architectural place. Starting from the actual exhibition venue, i.e. the Comix Home Base in the Wanchai district, and using previously drawn up specifications, he proceeds to make a recording of the place, be it on its edges or inside it. These sound fragments, frozen in time, are then mixed with electro-acoustic compositions made, among other things, of micro-fictions, and conversations… Wearing headphones, visitors are invited to stroll throughout the place, where they will then waver between reality and fiction.

With the piece Many Small People/Viele kleine Leute, Jasper Fung compares two geographically different territories. This sound piece is composed of recordings of protest events in Hong Kong and at the site of the old Berlin wall in Germany. With these sound fragments, which are overlaid on each other, the artist creates a non-existent soundscape, but one

where certain historic events, inherent to each one of these places, seem close to him.

For many years, the video-maker Pierre-Jean Giloux has worked closely with the composer Lionel Marchetti. With Invisible Cities, he focuses this work around the megalopolis of Tokyo. And using a long tracking shot, he gradually takes the onlooker from a real city towards new virtual urban forms. The sound work emphasizes these different metamorphoses, and paces the progress actually within the landscape, using sounds recorded by Lionel Marchetti while photos are being taken, and videos filmed. The artist and the composer have thus played on the same parameters, starting, that is, with recognizable referents and extending them towards more abstract forms.

Using perceptibly different processes, each one of the artists offers us varied sound topographies of places. What is involved, for them, is not the mere fact of documenting them, but rather inviting the spectator to concentrate on the inner world of sounds. Work on the soundscape thus becomes, strictly speaking, a work on perceptive plasticity.The perceptive experience which sound invites us to take part in is one of the other important parameters of the show; here again, the question of listening is central.

As in many of these works, Cécile le Talec explores the perception of space in its sonic dimension with Panoramique Polyphonique. The first approach to this architectural arrangement (impressive sound tapestry) is first of all visual. It is necessary to negotiate the threshold of this architecture so that a movement detector will trigger a sound track, composed of recordings of “vibration songs” of the earth and “songs of the stars”. Headphones, which are available, continuously diffuse the sound of a musical composition made using bird song and whistled words. Visitors are confronted with an experience that is both auditory and perceptive, in which different kinds of sounds are superposed in one and the same space.

Pierre Laurent Cassière is interested as much in the field of art as in the science which fuels his research. In his works, he likes playing with the limits of perception, as is illustrated by TACT² and Distorsions, with diametrically opposed physicality.

The former plays with a form of invisibility, with the vibration of the wall only being perceptible through the sense of touch. The latter comes across through its sculptural presence composed of three mirrors hanging vertically from wooden supports, with their steel sheets adopting different vibratory states which fragment, blur and multiply the reflections. The artist invites the visitor not only to hone his attention to the sound but also to confront it in a bodily way.

This is also the case with Bertrand Lamarche’s Untitled. In this installation, the artist explores the acoustic and vibratory effects of different elements: an amplifier and two loudspeakers, one of which is connected to a turntable by a wire several yards long, on which a dub plate—a fragile disk made of acetate—spins. By means of jolts, the vibrations emitted on the surface of the loudspeaker cause the wire to undulate, like an oscillogram, which the arm of the turntable keeps in an uncertain equilibrium, on the verge of groove jumping. The space is thus invaded by an atmosphere that is at once throbbing and disconcerting.

Pierre Bastien and Phoebe Hui focus on the acoustic properties inherent to objects and invite us to a perceptive experience of sound centered on the attention paid to on the face of it commonplace objects, belonging to the daily round, and the way we hear them. In Pierre Bastien’s Paper Orchestra, the paper becomes the central element of an automatic fourteen piece orchestra. Under the action of bellows and fans, the orchestra rustles, clicks, dances and amplifies the sounds, to which are added paper drums as well as organs. The artist invites us to an auditory, musical and poetic experience.

Where Phoebe Hui’s Vexation is concerned, in which the sculptural arrangement also stems from the instrument, it has been devised to play Erik Satie’s piece Vexations (1893). The artist relies on drawing equipment by playing on its acoustic properties. The different tones are obtained by variations of pencil shades on the sounding board. The contact between the sound circuit and the pencil marks produces an audible music.

Pastoral Music of Samson Young is a set composed of works of various kinds: a score and a video record of a performance Nocturne. For his performance, he collected video footage found of night bombing (Gaza Strip, Isis, the Gulf War, etc.) from the Internet. These videos muted, the artist recreates, in real time, the sound of explosions, gunshots and debris as realistically as possible, using household objects and techniques « live-Foley ». He plays with the sound properties of some objects to make a reconstruction of events politically charged.

The multifaceted work of the visual artist and musician Rainier Lericloais mainly explores the links between visual arts and music. And even if the works Journal and Abstrakt are noiseless, they also talk to us about the material nature of sound through the trace left over by the recording, and about the experience of listening through the idea of reproduction.

While trying to make the works in the exhibition dialogue around two major topologies, the boundaries for some of them turn out to be extremely porous. The sound art field is actually, by its very nature, hybrid and interdisciplinary, which goes to make a rich and complex world. The issue of the acoustic and the visual is intrinsically connected by the mental projection introduced by sound. And its above-mentioned different arrangements often propose specific modes of listening. On this stroll through the show, spectators are thus confronted with their perceptive habits in order to open up the field to new cognitive and sensory spaces.

眾聲之外

安妮洛. 珊布絲雅

「眾聲之外」是一次聽覺遇上聲音的旅程，一次法國與香港藝術家的對話，一次匯聚聲音、裝置、影像、雕塑等等不同藝術形式的創作盛宴。

展覽的內容，環繞「聆聽」此一體驗。活在香港這繁囂城中，身週無時無刻都充斥著各種聲音，但它們卻只能在腦海裏匆匆略過，我們無法將聲音分享、細味。今次參展的藝術家作品均圍繞以下兩大重點展開對話，包括聲音所描繪出的風景——「音景」，以及聲音帶給我們的多元感官體驗，不獨是聽覺。

上世紀六十年代，由加拿大作曲家雷蒙・梅利・舒佛提出「音景」的概念，相關論述可見於他1977年出版的著作《音景、聲音環境與世界轉變》；舒佛認為，音景即是以聲音為本，從藝術、歷史、地理及文化等角度出發，構築而成的一種氛圍。「環境錄音」正是以此為目的進行，藝術家將之融入裝置藝術中，詩化地重塑出現實中的一個環境，並以藝術手法將之擴展。

2010年，帕斯卡爾・布可告力奇創作出《音板》，一個始終按同樣原理運作，但因應所在之地而不斷變化的作品。在法國雷恩、西班牙希洪、比利時克特雷特及拉脫維亞里加等地展出後，《音板》的全新版本將在香港與觀眾會面。這個裝置有兩個層次：維多利亞港的水底錄音，以及一系列的視覺藝術作品。這項裝置同時營造出音景與視覺景象，兩者相匯，引領觀眾投入其個人聆聽體驗當中。

西杜力・馬希德的作品，則通常建基於一個特定的社會文化背景，今次展出的Parhelia亦然。馬希德目前正在進行一項大型創作，Parhelia是其中一部份。2014年10月，馬希德旅居於北歐斯瓦爾巴群島（舊稱斯匹次卑爾根）一段時間，後前往現已荒廢的俄羅斯金字塔鎮；與過往習慣採錄的都市或熱帶環境不同，馬希德今次面對的，是風聲呼嘯的荒漠。

風本身是無聲的，只有在碰撞其他事物時，才會發出聲音。馬希德利用不同咪高峰與各式現場物件碰撞，形塑出一種獨特的聲音質感；吊詭的是，他正是要透過這個聲音藝術作品，讓參觀者感受無聲之聲。

羅潤庭（Edwin Lo）成長於香港仔漁民之家，漁村的種種聲響深烙於腦海。羅為創作出今次展出的作品《海牆》，於不同時期在香港仔西堤採聲，純粹地展現漁船、其引擎聲與船之間相互碰撞的聲音質感。在《海牆》中，參觀者將透過藝術家特選的耳筒聆聽，進入一個只有聲音的私領域。

陳翹康（Joe Chan）的作品《靜聽》，同樣是創作者對自身個人經歷的一次回溯。陳翹康成長於元朗農村，居於傳統中式房屋之中，每逢細雨紛落，瓦屋頂便會生出點滴雨聲。陳翹康的聲音藝術裝置是一個雕塑，參考傳統瓦房頂的結構而造，觀展者可在簷下稍坐，分享陳翹康的經歷，他切身又私密的記憶。

2012-2014年間，楊嘉輝（Samson Young）一直於一個地緣政治重地 —— 由河道與鐵絲網區隔的中港邊界創作，成果就是《暴力邊界計劃》。楊嘉輝錄下分隔兩地的物事與地點的聲音，製作出一個中港邊界的聲音庫存，並根據採錄得來的聲音，編寫成音樂作品，再將之謄寫為樂譜。這個巨型裝置，結合了聲音與樂譜的視覺圖像。

除楊嘉輝外，艾迪・勒杜瓦亦在一個特定地方採錄聲音，並將之譜成音樂作品。今次來港參展，勒杜瓦攜來其第四項聲音藝術作品《親密》。《親密》的最大特式就是它與建築物空間之間的關係。《親密》結合勒杜瓦早前採錄的聲音，配合展出場地灣仔動漫基地的錄音，描繪一個地方的內與外。

這些聲音片段，凝結在時間之中，再經藝術家之手與電子編曲、小小說誦讀與對話融合……戴上耳筒的觀展者，將漫遊於真實與虛幻之間。

馮俊彥（Jasper Fung）則在《芸芸眾生》中，將兩個相異地域互相比較：香港的示威現場與德國柏林舊圍牆。馮俊彥將兩地的錄音片段交疊，創建出一個不存在於現世的空間，將他自身感到牽絆的兩地歷史事件融於這片空間之內。

多年以來，影像藝術家皮耶-讓・智盧，與作曲家里昂內爾・馬雪堤合作無間。在《看不見的城市》中，智盧以日本東京為創作中心，利用超長鏡頭將觀者由現實中的城市，帶到虛擬的新形都會中；作品中的聲音則著重呈現這份變化，始終與影像的

更幻亦步亦趨。在智盧拍攝時，馬雪堤同步錄下聲音，藝術家與作曲家透過作品，由可辨認的現世，逐步拓闊至抽像境界。透過不同的創作過程，今次的參展藝術家各自展示了不一樣的聲音演繹。他們不僅僅採錄聲音，同時還希望觀者能夠進入聲音的內部世界。嚴格來說，構築音景是盡展感官可塑性的創作過程。

聲音帶給我們的感官體驗，是今次展覽的重點之一，當中「聆聽」的體驗至為關鍵。

與展覽內多項作品一樣，　塞西爾・勒・德里的作品《panoramique poliphonix》深入探討聲音維度中的空間關係。這項展品是一張厚重的有聲掛氈，觀者首先感知到的是視像衝擊；觀眾需要跨過一度門檻，探測器感應到觀眾的動作，會觸發一段聲帶播放，聲帶中錄有大地的「顫動之歌」及「星辰之歌」。現場亦提供耳筒，不段播出由鳥語與輕聲細語編成的樂曲。觀眾的聽覺與感覺同時有所體驗，不同的聲音交織在同一個空間裏。

皮耶・羅朗・加西雅則對藝術與科學同樣感興趣，同時進行兩者的研究。加西雅喜愛探尋感官的極限，今次的《TACT²》及《畸變》正正反映出這一點，作品中由截然相反的物體組成。《TACT²》的主體是呈現隱形的形式，一度牆正在顫動，但觀眾只有在觸碰牆壁時才會感覺到。《畸變》則是三面懸在木結構上的鏡子，有著雕塑般的外觀，結構中的鋼片會以不同頻率顫動，將鏡子的反映切割、模糊、分散。在這件作品中，加西雅不只向觀眾展示了自己對聲音的關注，更希望以一個物理上的形式，加深觀眾的體會。

貝特朗・勒馬殊的《無題》，則探索不同元素的聲音及顫動效果。裝置由一個擴聲器及兩個揚聲器組成，一個揚聲器以一道長約數米的電線，連接一部唱機，播放一張以醋酸纖維製成的易碎唱片，擴音器播出跌宕的聲音，令電線出現波動，而唱機的唱針即一直維持著一種隨時失控跳針的平衡之中，整個空間被一種悸動不定、惶惑不安的氣氛籠罩。

皮耶・巴斯迪安與許芳華，不約而同專注於不同物件固有的聲音，並引領觀眾感受一次特有的聽覺體驗，細聽日常物件的聲響。巴斯迪安的《紙樂團》中，一張紙成為了一組14分部組作的樂團。透過揚起、扇動這張紙，「樂團」隨即沙沙作響，舞動著、擴展著樂章，紙鼓及紙風琴會漸次加入，令觀眾同時聆聽到聲音、音樂與詩篇。

許芳華的《煩惱》，同樣是一個類似樂器的裝置，用以演奏法國作曲家薩蒂1893年的同名作品《煩惱》。許芳華利用繪畫工具發出聲音，以音板上不同濃度的鉛筆素描色塊，發出不同音高的音符，發聲的電路與鉛筆素描色塊連接，奏起悅耳音樂。

楊嘉輝的《原野牧歌》則是樂章與影像紀錄的結合。楊在網上搜集加沙、伊斯蘭國及波斯灣戰爭的夜爆片段，將片段靜音，再利用家居物件及「現場音效配音」　(Live Foley)　技術，盡量逼真地為影片自行配上實時的爆炸聲、槍聲及建築物倒塌的聲音，以個別物件的聲音物件，重塑一次又一次的轟炸。

集視覺藝術家與音樂家於一身的蘭尼埃. 勒希歌利，作品素來有著多樣的面向，主要探索視覺藝術與音樂的結連。今次展出的《報紙》與《抽象》均為無聲作品，卻透過錄音留下的痕跡，突顯出聲音的物質性，並以再現的概念，細致描繪聆聽此一體驗。

今次展覽展出的作品，圍繞兩個重點去對話，但不同作品之間的界限並不明確，互為滲透。聲音藝術領域本質上就是駁雜、跨界的，是一片豐富多彩亦非常複雜的天地。聽覺與視覺，透過聲音在認知中的投射，互相連繫，不同的聲處理手法，亦令聆聽的體驗越見多樣。參觀這個展覽時，觀眾平常的感知習慣將被挑戰，從而開拓出嶄新的認知及感官空間。

// BEYOND THE SOUND by Anne Laure Chamboissier

PRESENTATION OF THE PIECES AND INTERVIEW

PIERRE BASTIEN

Paper Orchestra, 2003-2013

Blowers and paper

Paper is the central element of this automatic fourteen-pieces orchestra. Using seven blowers/bellows and as many fans, it rustles, rattles, dances and amplifies the sounds. Five paper drums introduce the composition. They bear a stripe of paper glued to the actual membrane. Under the effect of the fans, the paper beats the drums and improvises unpredictable rhythms. Six paper organs join the drums and play their harmonic suite until the tutti- the whole orchestra-which closes the first part of the composition. The music starts up again with the rain of paper made with a sheet of paper cut into strips, moved by a fan. Spinning slowly above a blower/bellows, the paper flutes add their ghostly melody to this rain, swept from time to time by paper snakes: a large bolt of paper cut out and moved by the air from a tangential blower/bellows whose ends twist and clatter on an amplified plank.

鼓風機與紙張

紙張在這件由十四件組件組成的樂團中佔了重要地位。作品用上七個鼓風機、風箱，他們像風扇一樣，沙沙作響、舞動，把聲音放大。五組紙鼓爲這組作品揭開序幕，鼓膜上都貼有一張紙條，風吹過的時候，紙條在鼓上打出不能預測的節拍。六個紙豎琴接著加入彈奏和音，直到合奏部分－所有樂器一同彈奏，結束樂章第一部分。音樂再起時，我們聽到由風扇帶動、如雨的紙條聲。紙長笛自鼓風機、風箱上方旋轉降落，為這場雨加上鬼魅似的旋律，間中被「紙蛇」打斷：紙蛇，其實是一大栓由巨型木板上的鼓風機／風箱吹動的紙。

Interview with PIERRE BASTIEN

As a composer and multi-instrumentalist, in 1986 you created your own orchestra, Mecanium. How did that come about?

We have to reverse the figures from 86 to 68. I was fifteen in May '68. I was at a provincial high school which we occupied to be like our elders in universities in Paris. In no time, the headmaster skedaddled. Once he left, there was no longer any need to occupy the premises. I spent those insurrectionary times rebelling against the music that I was also studying, and in particular against my metronome with its tick-tock that's so anti-musical. I surrounded it with a pair of scales, a saucepan and a paella pan to turn the tick-tock into a bing-dong which was much more inspiring for a prepared guitar improvisation. That piece was published forty years later on the Musea label.(1) At that time, needless to add, I was not aware that I'd constructed the first in a long collection of sound machinery. It was not until I read Raymond Roussel's Impressions of Africa, and especially the description of the Bex thermodynamic band that I was prompted to construct new systems, this time around almost without interruption.

Although you come from the world of music, and although you might have refrained from giving concerts and making records, you started to develop different installations. What triggered that? And I'd like you to tell us in more detail about Paper Orchestra shown in the exhibition?

It was triggered from outside. I hadn't devised my machines as pieces to be exhibited but as musicians in my orchestra. In 1989, the director of the Villa du Parc (the art centre in Annemasse) persuaded me to show them in an installation. Then there was a series of shows, but my attitude didn't change one bit: it's always as a musician that I construct systems, and add them to my orchestra of the moment. They only subsequently become artworks, when they take on their own life, independent of me.

So Paper Orchestra came about in this way, little by little. First of all I tried to create improvising robots which would surprise me during the concert—instead of the machines constructed hitherto, playing unambiguous loops. The fans helped me to initiate less regular movements than the electric motors, pulleys and gears that I'd been using up until then. Paper quickly turned out to be the ideal material for moving and reacting in the flow of air propelled by the different blowers: it bangs on the paper organs, hits the membrane of the paper drums, whistles in the paper cornets, crackles in the paper rain, rustles and beats frantically in the paper snakes. Over fifteen years or so, organs, drums, cornets, rain and snakes have all passed through my orchestra, turn by turn. I only brought them all together in an autonomous installation once the period of concerts acting as successive tests was over.

As part of the commission you received from the CNAP (National Centre of Plastic Arts), you made a film, Reviver, based on archival images relating to dance. When did you embark on that research? What is your relation to the image/sound issue? It seems to me that this is the first time you've made a film?

Reviver is first of all composed of musical archival images, and only very few to do with dance. Those images, or rather the audio-visual loops I make based on the images, are an extension of my mechanical systems. I've been filming my concerts live for a long time now, using several cameras placed in the machines for a projection in real time and on a large scale. To do this, I use a mixing table on stage, which gave me the idea, five or six years back, of earmarking one channel for a video reader. Then I started collecting extracts of old concerts and old musical films. Their age, which I preferred at first in order to avoid copyright problems, eventually determined the aesthetics of the film, in black and white, scratched with stripes and other dross, visual and acoustic alike.

I totally go along with the principal idea of the book The Images of Sound published by Het Appolohuis in the early 1980s (2) in my mind, as in Paul Panhuysen's, who ran the Appolohuis, and in the minds of the people taking part in the ground-breaking conference which is echoed by the book, there is no boundary between image and sound. I've always conceived my work both for the ears and the eyes of anyone stopping to listen to it. Needless to say, as a musician, I record discs that are designed solely to be listened to, but the latest one is accompanied by a DVD including nine videos, which was what Richard D. James, who produced it, wanted (3).

This project has also been developed in the form of a performance with Eddie Ladoire, an artist and composer who's also present in the show. What was the process there?

When Eddie Ladoire launched the idea of a shared performance, rather than importing into it film montages already produced by musicians of the past, I preferred to create new montages in a different way: in dance mode. The research was extremely interesting because I found not only films of old dances, but also ethnological images and even montages dating back to the early days of

cinema, like that dance of the Squelette Joyeux by the Lumière brothers, known as the Dancing Skeleton in English.

With this new direction, I realized that my idea of filmed loops was liable to produce developments that I hadn't imagined at the outset. More recently, for the concerts I give with the singer and harpist Emmanuelle Parrenin, I've composed a new series of loops based on pianists' and organists' hands. The accumulation of these different facets has let me have a glimpse of the possibility of an autonomous piece, the outcome, like the earlier ones, of my stage experiences. The audiovisual loops and montages made successively for my different concerts, either solo or in collaboration, form something akin to the chapters of Reviver. Soloists, orchestras, dancers of both sexes, and musicians' hands all structure the piece and offer the spectator a plot to follow, almost like a story.

(1) - Les Premières Machines : 1968-1988, Musea GA 8687.AR, collection Les Zut-O-Pistes

(2) - ECHO The Images of Sound, Het Appolohuis 1987 ISBN 90 71638 030

(3) - Machinations, Rephlex CAT 215 CD

皮耶·巴斯迪安訪談

你既是一位作曲家，又會演奏多種不同的樂器，1986年更組建了Mecanium管弦樂團。你是怎麼做到的？

故事要將86調轉，從68年講起；那年5月，我18歲，在一間省級高中就讀，學校不斷催迫我們追隨師兄們的步伐，考入首都巴黎的名牌大學。就在那年，學校的校長突然離職，突然就沒有人再催迫我們了。那些時間，我不再順從地以古板的形式學習音樂，尤其討厭那違反音樂本質的拍子機。我用廚房用的磅、平底鑊與炒西班牙海鮮飯用的大鑊，將那個拍子機改造成更大型的發聲機器，用以配合我的結他即興演奏；那段樂曲最終在40年後灌錄推出。那時我並未意識到，我已經造出了第一個聲音機械，以後還將會造出更加多。直到我讀到雷蒙特. 魯塞的《非洲印象》，尤其是當中對Bex樂隊的描述，我才得到啟發，製造出更多新的聲音機械，至此一直創作，從未間斷。

雖然你來自音樂界，有舉辦演奏會及灌錄專輯，但你另外開闢了聲音裝置藝術的路向。你為何會踏出這一步？能不能為我們進一步介紹一下今次展出的作品《紙樂團》？

今次創作的靈感來自外部世界。我看待《紙樂團》如樂團中的樂手，而不是展品。1989年，安納馬斯藝術中心邀請我創作一件裝置藝術作品 —— 我參與過很多展覽，但我的創作初衷從未改變；我創作出不同發聲系統是為了演奏音樂，並將它們加入到我的樂團中。它們成為藝術作品是之後的事了，那時它們就會有自己的生命，獨立於我。

《紙樂團》正是這樣一點一點製作的。首先，我嘗試製作可即興演奏、能夠在演奏時帶給我驚喜的機械人，而不是以往那些只會循環演奏同一首樂曲的機械。過去我一直用摩打、滑輪及齒輪來創作，但在支持者的幫助下，我研究出做出不尋常動態的方式。要順應不同吹風機做成的空氣流動，並作出反應，紙張是不二之選。流動的空氣敲著紙風琴、擊打著紙鼓的鼓膜、吹奏紙小號、令皺起的紙張發出雨滴般的聲音，令紙張像響尾蛇一樣沙沙作響。過去15年來，風琴、鼓、小號、雨滴及蛇均曾加入我的管弦樂團「演奏」，經過演奏的試煉之後，今次我將它們匯聚到一起，以這個具自發性的裝置呈現出來。

在法國國立視覺藝術中心的委託之下，你利用舞蹈相關的資料片段，製作了《Reviver》這部影片。你是何時開始那項創作計劃的？影像與聲音的關係對你而言是什麼？據我所知，那是你第一次創作影像作品。

《Reviver》主要是由音樂相關的資料片段剪輯而成的，只有少數片段是舞蹈的影像。那些影像，或更確切的說，是我利用影像製作的聲音循環，也是我的裝置藝術創作的延伸。我攝錄演奏會現場已經很久了，使用過不同型號的攝錄機，在攝錄的同時實時放映出來。為了做到這一點，我會在台上使用混音台；五、六年前我就想到，為一個影像播放器特別製作一些作品。於是我開始搜集舊時的演奏會與音樂劇電影錄影。選擇那個年代一來是要免卻版權問題的麻煩，同是也是為了最終成品的美感考慮；黑白片段加上懷舊電影特有的劃痕與其他瑕疵，視像如此，音軌亦然。

荷蘭阿波羅工作室於1980年代初出版《聲音的影像》，當中的主要論點我完全同意；我的想法，與阿波羅工作室主事人保羅. 班匯臣的想法，以及那些參與當年討論的人的想法都很像：那個想法就是，影像與聲音之間，是沒有界線的。我的作品同時是視覺與聽覺的體驗，任何停下來聆聽的觀眾都會同時有兩種感官感受。當然，作為一個音樂人，我會灌錄那些只為聽覺而設的專輯，但我最近推出的專輯也附有一隻DVD，內含九段影片，那是製作人理查. D. 詹姆士希望加入的。

這個創作計劃，另包括與藝術家及作曲家艾迪. 勒杜瓦合作的一次演出。勒杜瓦亦有參與今次《眾聲之外》展覽。你們的合作過程是怎樣的？

當勒杜瓦提出合演這個想法時，我想到，與其只將昔日音樂家製作的片段加入，不如以別樣形式創作出新的蒙太奇，因此加入了舞蹈的片段。那次探索極為有趣，我不只找到舊日舞蹈演出的錄影，更找到民俗學的相關錄像，以及在電影面世初期的珍貴蒙太奇片段，如雷米爾兄弟製作的《舞動的骷髏》。

有了這個新方向，我才意識到我想像中的影像循環，需要加入一些我一開始時沒有想到的元素。近日，我與歌唱家暨豎琴手艾曼紐．柏夏寧合作辦演奏會時，我創作了一段新的循環影像，以鋼琴家與風琴手的手部動作為主題。一直積累著這些不同的影像，令我看到創作一件具自主性的作品的可能性。一如其他作品一樣，這些靈感也是來自我的演奏經驗。我為不同的獨奏或合奏演奏會，製作出連續的聲音循環與蒙太奇，從而形成《Reviver》的不同段落。獨奏者、管弦樂團、或男或女的舞者、以及演奏者的手部動作，全都有助我建構作品，亦為觀眾提供了一種可供追看的故事性。

1- Les Premières Machines : 1968-1988, Musea GA 8687.AR, collection Les Zut-O-Pistes

2- ECHO The Images of Sound, Het Appolohuis 1987 ISBN 90 71638 030

3- Machinations, Rephlex CAT 215 CD

PASCAL BROCCOLICHI

帕斯卡爾・布可告力奇

Table d'harmonie, 2010-2015

Sound installation, Black corindon Powder, 16 coaxial high-speakers, DVD players, amplifiers. Variable dimension and Unspecified listening time

Commissioned by the CNAP, Centre National des Arts Plastiques, Paris

Black Corindon powder is spread on the floor in 62 perfectly regular craters. Sixteen loudspeakers are arranged in the hollows of different craters, forming an acoustic distribution in the exhibition venue. The sound piece is composed of low frequencies recorded with the help of a hydrophonic sensor revealing the acoustic flow of different parts of the bay of Hong Kong and Port Bay. Through this combination of sound and the visual presence of the installation, the visitor paradoxically tests his own relation to time and space, combining the sensory experience and the systems of concrete representation which make up the extremely complex definition of a place.

音響裝置, 黑色的剛玉粉, 16支同軸高音揚聲器, DVD機, 擴音器。
呎寸不定, 不定的聆聽時限

由法國文化部造型藝術中心委托

黑色的剛玉粉撒在地板上62個圓圓的隕石坑。十六個擴音器放在隕石坑的空心中, 造成的迴響分佈展場每個角落。這件聲音裝置利用特別的潮聲探測器, 呈現了香港的不同海灣與 Port Bay海水的聲音。裝置的視覺和聽覺元素衝擊著觀者對空間和時間的理解， 感官體驗與具體物象混合, 爲一個地方下了極其複雜豐富的註腳。

Interview with PASCAL BROCCOLICHI

Your work focuses on the issue of listening through a variety of systems. Why this choice?

Let me say that listening to noises is less a choice than a sort of ritual which I have been involved with for a long time, without ever really having understood the reasons behind this attraction. Without us being altogether aware of as much, sound is very often the trace of our own relation to the world and, in this respect, I think that my work helps me in this sense to better understand what invariably keeps physical space at a distance from fictional space. All these bruitist experiments, starting from not a lot, and these gestures "of little importance" which I repeat methodically when I record sounds, never have any virtue other than that of being intimist ceremonies for living in reality in a different way. They are rituals, they are still the core of my experiments, and today I am still trying in the same way to capture pieces of an acoustic nature to confront them with listening situations which sometimes divert the initial sense of this nature. By way of listening, I try to aim at and attain memory, so as to take the complex processes apart.

It would seem, incidentally, that it's not always easy to understand how my sound systems work. In fact I don't try and construct deterministic and trivial machines, like the ones designed to produce a phenomenon that has a cause each time. My research often leaves voids of meaning and zones of silence which you don't necessary have to fill in, in order to comprehend them. So let's say that the works I undertake do not always have to obligatorily signify and explain a sound process, they are often contextual objects with which I'm trying to amplify what exists in order to penetrate the memory and the complex movement of its own disorders.

As part of the exhibition Beyond the Sound, you'll be showing Table d'harmonie/Sounding Board in the form of a new version directly linked with the territory of Hong Kong. How will you go about this? And what precisely does this territory with all its different contrasts inspire in you?

It's perhaps the desire to be each time reconstructing all the processes of this work which interests me more than the desire to create a more or less direct connection with a territory from which I might find sources of inspiration. And yet I have to accept the obvious fact that the essential interplay driving this project is undoubtedly situated at the heart of the context which accommodates not only the work but also the investigative approach which precedes its construction. Did you know that since 1998, the year when it was first presented, and I might even say represented, the sound score has been filled a bit more with one or two remains of sounds which I recorded on the previous occasions. In this way, each new version of Table d'harmonie/Sounding Board is a re-reading of all the elements that have composed it from the outset, and an opportunity, as well, for a new interpretation of the in situ perspective of this sound installation.

This perspective is mainly the result of the intersection of a visual grid formed by small piles of black corundum powder, placed strictly one next to the other, and another grid, this one a sound grip, which is produced from wave flows in perpetual motion. The apparent formal radicalness of the repetitive drawing formed by the heaps of sand conjures up a minimalist statement that invades the whole surface of the floor of the gallery where the work is on view. This dark and massive grip produces the sensation of an infinite environment through which the movement of the sound flows constantly reconstructs an artificial and mental landscape. The piles are hollowed in the middle and form craters at the bottom of which loudspeakers are buried.

The sound section of the work, for its part, is composed from underwater recordings—for the Hong Kong show, these recordings will be made beforehand in Victoria Harbour. Should I point out that this is one of the world's largest commercial ports? In this way I compare two distinct units, one outside and the other developing inside the exhibition room during the long ritual of producing the drawing with black powder, because it takes several days to make it. With all these visual and acoustic elements, I'm thus trying to match and sequence infinite combinations of projections between them, probably because these abstract landscapes have no universality and are forever deforming the stability of the spaces they cross. Based on this combination between the sound and the visual presence of the installation, the visitor undertakes his/her own listening experience, thus combining its sensory relation with the systems of a concrete representation which compose the eminently complex definition of space and sound; the one being produced uses a perfectly stable mineral, while the other comes from an aquatic environment whose flows are in perpetual motion.

The Table d'harmonie/Sounding Board installation has gone through different re-activations depending on where it's been set up. This issue of the context, an element inherent to a certain number of works in the sound art field, has seemed to be one of your concerns for several years now. I'm thinking, among other things, of the magnificent exhibiton Hyperprisme-3 held in the Espace de l'Art Concret at Mouans-Sartoux, in France, in 2012.

Could you tell us about that in a bit more detail?

In a general way, things which I feel concerned about are the opposite of an unambiguous interpretation because I always think they are useful for decompartmentalizing reality and un-framing areas of reflection. In this sense, Sounding Board and Hyperprisme-3 are, for me, nothing less than systems of representation. As contradictory as they may be in appearance, these systems remain potentially stretchable ad infinitum. They are places for the mind, where I try to augment the working surface from an acoustic in-between place, and in listening zones, where it very often seems, on the face of it, that there's not much room. So I'm more attached to an engineering of thought associated with transitory environments rather than with finished works, and these two projects are part of that.

The sound installation Hyperprisme-3, made in the Espace de l'Art Concret at Mouans-Sartoux can't be dissociated from its exhibition venue because from 2001 to 2003 I was working at that site, hand-in-hand with the whole construction of the building.

Thanks to accelerometer sensors, I recorded the seismic and electromagnetic movement of the Espace de l'Art Concret from the foundations to the laying of the last slab. Ten years later, for an exhibition held in 2012, I diffused those "native" waves in the same building, thus bringing the living dynamics of the place back to life, and superposing on themselves the resonance of pure harmonics with their immaterial memory. For that project, the volume of the rooms was redrawn in the form of sharp edges, sorts of acoustic zigzags which I'd designed to propagate the broadest possible spectrum of waves. In that recomposed architecture, flooded with a diaphanous and almost dazzling light, eighteen pavilions made of plaster embedded in the installation's walls thus served to distribute the different acoustic areas. Here again my main idea was to spatialize the acoustic matter, with a goal that was both non-figurative and non-narrative, and to thus get as close as possible to the sound when it becomes its own architecture. What resulted from this was an acoustic topography, revealing a place to be discovered and inspired by the space and its own acoustic qualities.

帕斯卡爾・布可告力奇訪談

你的作品以一系列不同的系統，細究「聆聽」的體驗，你為何會有此選擇？

我會這樣說：聆聽不同聲音對我而言，不是一種自主選擇，反而更像是一項儀式。我一直以這樣的心態去聆聽，卻未有去深究自己為何會如此入迷。雖然我們未必意識到，但聲音往往是我們與世界連繫的痕跡；這樣理解的話，我覺得我的聲音藝術創作，可以有助我更好地去理解，將物理空間與虛擬空間區隔的是什麼。這些偶一為之的聲音實驗，那些我在採錄聲音時遍遍重複的動作，從來沒有什麼特定的意義，純粹是我在現實世界中，以非一般形式去生存的小小儀式，亦是我實驗的核心。至今，我仍一直嘗試用同一個方法去採錄聲音，去面對不同的聆聽體驗，有時會以不同的感官去感受聲音；透過聆聽，我嘗試喚回記憶，將複雜的過程拿掉。

我創作的聲音系統似乎不易去理解。事實上，我從來沒有嘗試去創造易於確定的、或是瑣碎的機械，即是那些為製造一時現象，經不起時間考驗的裝置。我的研究在意義方面經常有大片留白；有時一些靜默的空隙，毋須一定要填滿，才能夠去理解。不如這樣說吧，我創作的作品，不一定有義務去明確示意什麼、或清楚展現一個聲音產生的過程，它們只是概念性的作品，我只想透過作品去放大現存的物事，以求參透無序中的複雜動態與記憶。

在「眾聲之外」展覽中，你將展出與香港直接相關的新版本《音板》，具體是怎麼做的？香港這個城市有什麼顯著特質，給你靈感？

每次重構《音板》的創作過程，對我而言都比與一個地區建立直接或間接的連繫，更令我感興趣，雖然我或許能在新的地區找到靈感。但很明顯，《音板》的關鍵，無疑是其展出的環境；環境所盛載的，不只是《音板》這件作品，還有在創作之前的一系列實地考查得出的元素。

你知道嗎？《音板》首度於1998年 展出，之後每一次再展出，其聲軌均會留下少許上個版本的聲音元素。如此一來，《音板》每一個新版本，都是對過往所有元素的再讀，同是更是一個對重新演繹同一視覺元素的機會。

《音板》的視覺元素，主要是一個視像網絡交匯出來的。這個視像網絡由嚴謹鋪排的小撮黑色剛玉粉組成；作品的另一面向則是聲音，是長流不息的音波。在作品展出之處，地板被一堆堆細砂所佔據，它們劃出相近的圖紋，組成極簡主義的意象。這暗黑而龐大的網絡，製造出一個彷彿無限延伸的環境，持續籠罩現場的聲音則營造出一種人工的、心理上的景象。細砂堆是中空的，裏面埋著揚聲器。

《音板》的聲音是在水底錄成的。今次在香港展出前，我錄下了維多利亞港水底的聲音。我想指出，維港是全球最大的商業港口。我今次探錄了兩組截然不同的聲音，一組在外採錄，另一組則在展出的空間裏、在場內佈置黑砂堆時採錄；佈置的工作尤如一次漫長的儀式，需時數日。

我希望用這些聽覺及視覺元素，配對及排列出無限的組合，因為這些抽象的景象沒有一致性，沒有一刻不在挑戰所在空間的原有穩定性。聲音與視象結合，令觀眾可以感受獨特的聆聽體驗，將感官體驗與實體的展品結連，尤如《音板》中空間與聲音的明顯對比：形塑空間的是一種絕對穩定的礦物，而聲音則是在永遠流動不居的海潮中錄下的。

《聲板》這個裝置，會基於展出地點，作出不同的調整與再創作；過去數年，你似乎一直相當重視一件作品所在的環境。對一些聲音藝術作品來說，環境是關鍵的；我想到的是2012年，你在法國穆昂薩爾圖實體藝術中心展覽中展出的作品《Hyperprisme-3 》。你可以與我們進一步分享嗎？

籠統地講，我傾向創作出可以有不同詮釋的作品；我認為，這樣的作品才能將被分割的現實重構、將反思的空間歸一。由此路進，《音板》與《Hyperprisme-3 》對我來說，就是表達的系統。雖然兩者的外觀相差極大，但是這兩件作品均可以一再擴展。我會選擇在一個充滿聲音，時刻需要聆聽的空間創作，雖然這樣的空間不多。我對思考上的創作過程更為熱衷，而不是去想作品完成的模樣，創作這兩件作品時亦然。

《Hyperprisme-3 》是在穆昂薩爾圖實體藝術中心中完成的，它

與那個場地不可分割。2001-2003年間，我一直在那座建築中創作，與建築的建造同期。

我用加速度傳感器，記錄穆昂薩爾圖實體藝術中心從奠基到完工期間的地殼移動及電磁頻率。10年之後，在該中心2012年舉辦的展覽上，我就在該棟建築中放出這些頻率記錄，將當年的頻率重現，作為一種非物質的記憶，諧和地與現實產生共鳴。

為了展出那件作品，展場要重設門隔，以隔版劃出多個銳角；這項設計是為了盡可能傳播所有光譜的頻率。在那個重設的建築空間，地板鋪得精緻幾近令人目眩，18個以石膏製成的展亭，融入裝置的外牆，將不同的聲音分散。我的目標是想將聲音空間化，沒有意象亦非為敘述，純粹想令聲音盡可能接近其本質。這件作品最終帶出一個聲音的特點，展示出一個空間，可以因為它的聲音特質而被定義。

PIERRE LAURENT CASSIERE

皮耶・羅朗・加西雅

Distorsions, 2013

Kinetic Sculpture, Titanium coated stainless steel, oak wood, motors, electronics

Coproduction F93

Suspendus verticalement à des potences en bois massif, trois miroirs sombres déforment, au gré de leurs oscillations, l'image du lieu et des corps s'y reflétant. Les feuilles d'acier adoptent différents états vibratoires entre l'ondulation douce, presque liquide, et les spasmes bruyants qui fragmentent, flouent et démultiplient les reflets.

動能雕塑, 鈦塗層不銹鋼, 橡木, 摩打, 電子

與F93聯合創作

三塊黑色的鏡由實木支架上懸垂釣下擺動, 將空間與物體的映像扭曲。鋼片以三種形式震蕩: 由輕微, 到近乎液態的蕩漾, 到嘈吵的痙動, 將映像割裂、模糊、複製。

TACT² , 2015

Sound installation, TBF generator, amplifier, low frequency transducers

Commissioned by the CNAP, Centre National des Arts Plastiques, Paris.

An empty white wall is slightly vibrating below the threshold of hearing. Its vibration is only perceptible through the sense of touch.

聲音裝置, TBF發電器, 擴音器, 低頻率傳感器

由法國文化部造型藝術中心委托

空白的墻, 以低於聽覺的頻率輕微震蕩。觀衆只能以觸摸感受到其震蕩。

Distorsions, 2013

Interview with Pierre Laurent Cassière

You're influenced by very varied fields: science, musicology…. How does this inform your work?

I try to develop, or so it seems to me, a field of plastic research in which certain elements are recurrent—relations between film, sculpture and sound, for example, and the question of non-figuration and the shapeless—but which I try to nurture with outside influences, coming from different areas of research. Be it human sciences or physical sciences, or technical or creative domains, what informs my projects is generally based on the discovery and then the understanding of a phenomenon. I try to understand, a little bit, the magic of the world that is all around me, to play with it. Once such and such a phenomenon has been sufficiently assimilated, I try to divert it or make it paradoxical by confronting it with a given form or technique, in order to produce a new system of perception.

Your installations link up with each other around the question of the perceptive experience of sound, fond of playing with the boundaries of the perceptible. Can you explain for us why you've chosen this theme over so many years?

Sound is a plastic tool among others, and even if it's ever-present in my ways of thinking, it is not central to them. Sound interests me first of all in its relation to space, in its capacity to totally occupy a space in an invisible way. So, initially, it's as a paradox of plastic installation that it interests me. Then in the notion of noise there's something which I like a lot because, by definition, noise is not meant to be listened to. It's normally perceived by default, as a nuisance. So in fact proposing to pay attention to a noise alters its status: it shifts from noise and interference to an object worthy of attention. Then, quite naturally, there's the issue of its cause, its source, and its method of production. In most of my pieces, it is in fact the processes of noise generation that interest me, more than the intrinsic quality of sound. As far as the boundaries of the perceptible are concerned, these are based both on the ambiguity of the physical definition of sound and on the relation to the body. Below a certain frequency, for example, vibration is no longer acoustic, and it is no longer called "sound". Then there are the questions to do with its very existence and its methods of perception. Before creating specific forms, it seems to me that I try to produce, first of all, systems of attention. So I often work on subtleties of movement so as to force the audience to mobilize its senses, and concentrate. I conceive the work as a perceptible and conceptual experience before regarding it as an object. So I quite naturally try to push the experience to its limits…

You'll be showing two works, Distortions and Tact2, as part of Beyond the Sound. The former, through its sculptural character, imposes a presence, whereas the latter has an almost immaterial character and will only be activated by the visitor's gesture. Can you tell us a bit about how you went about developing these two pieces?

These two pieces are relatively similar in their conception, because each one is based on making a surface vibrate. Distortions is a kinetic sculptural arrangement, made in 2013, where the oscillating movement is applied to steel mirrors, while Tact2—made this year especially for the show—is focused on the induction of a very low vibrating frequency on a blank exhibition wall. Although very alike, these two works are at the same time totally opposite, because the perceptive methods involved are completely different. The triptych of vibrating mirrors can be perceived by sight, by focusing the eye on the deformation or distortion of the reflections on the reflecting surfaces, and by hearing, by listening to the acoustic variations of the sound of the steel sheets and their relation to the acoustic space of the exhibition venue.
The sculpture is quite menacing and visitors are kept at a distance so that they can't touch the work. On the other hand, the vibrating movement produced on the blank wall is inaudible and invisible. It can only be perceived by touch, by a physical contact between the body and the wall. What is involved, first of all, is a perceptive experience, but it obviously questions the boundaries and the very definition of a sound installation, and more generally the dematerialization of the work.

What projects do you want to be involved with next?

I'm currently working on a new sound installation based on the conception of a specific computer programme, which can be transposed to any type of space. I'm hoping to finish it before the end of the year. In the last few years, what's more, I've abandoned the voice a lot, because that object seemed to me to be too powerful in itself, too full of meaning.

But I'm very sensitive to the grain of the voice, and now I'd like to get back to it, even I still don't know exactly how. I'm also involving myself in lots of research projects which are slowly maturing, each in their own way, especially in video and photography.

皮耶・羅朗・加西雅訪談

你的藝術創作受到科學、音樂學等不同學術領域影響，它們如何啟發你的創作？

我嘗試開始一項視覺藝術研究，當中有一些元素會重複出現，譬如說影像、雕塑與聲音之間的關係，以及不成形或無形形態的問題；我嘗試將這些元素抽出，再從人類科學或物理學、科技與創作等不同的研究範疇中，找出適當的其他元素，嘗試去影響它們。我偶爾會發現一些對我的研究有啟發的元素或現象，我會去深入了解。我嘗試去理解身週世界的奇幻奧秘，並模塑之；一旦找到能與我的研究呼應的元素，我就利用特定的手法或技巧，將兩者放到一起，令兩者互相衝擊，務求創造出一種嶄新的感官體驗系統。

你的裝置藝術作品互有關連，全部指向聲音帶來的感官體驗，在可感與不可感的邊界上游移。你可以說明一下，為何多年以年一直專注於這個主題？

聲音是眾多視覺元素中的一種，雖然聲音一直存在於我的思維當中，但它並不是主角。我對聲音感興趣的，是它與空間的關係，聲音如何能夠以看不見的方式，完全佔據一個空間？所以一開始，吸引我的是聲音與視覺裝置矛盾的這一點。另外，我喜歡噪音，因為從定義上而言，我們是不應去聆聽噪音的，我們通常是被動地聽到噪音，並感到困擾。要求別人去聆聽噪音，就改變了它，令它從干擾與嘈吵，轉化為值得注意的東西；於是自然地，我們會去探究它的成因、來源，與發聲的方式。在我不少作品中，令我感興趣的事實上是製造噪音的過程，而非聲音原來的質感。

說到感官體驗的界限的話，我們就會想到，聲音的物理定義，與它和人類身體的關係，都非常曖昧不明。顫動一旦低於某個頻率，人類就聽不到聲音，那顫動亦因而不能稱作「聲音」。進一步去想，還有聲音是否真實存在，與我們如何感知到它的問題。在細化形式之前，我覺得我在製造的聲音，事實上是一種務求引起人去注意的系統；所以我常常製造出極為微細的動態，逼使觀眾完全打開感官、全神貫注的去感受。我認為我的作品是一次感官與意念的雙重體驗，其次才是一件物件，所以我會盡量將其推向感官體驗的界限，這是很自然的。

今次你將展出兩件作品《畸變》及《TACT²》。《畸變》有著雕塑的特質，存在感明顯，但《TACT²》則幾乎是完全非物質的，只會在觀眾有所動作時才會被激發。你可以與我們分享創作這兩件作品的過程嗎？

這兩件作品的概念非常相似，同樣是透過令物件的表面顫動。2013年創作的《畸變》是一個充滿動能、形如雕塑的裝置，顫動的是鋼片，而專門為今次演出而創作的《TACT²》，則以極低頻率，令一道白牆輕輕顫動。雖然相似，但這兩件作品同時亦截然相反，因為涉及的感官體驗完全不一樣。《畸變》中的顫動是肉眼可見的，只要專注觀望鏡子反映的變型及扭曲，以及聆聽鋼片因顫動發生的聲響、與鋼片與展場整個空間的聲效關係，即可注意得到。《畸變》是一個令人望而生畏的裝置，觀眾要遠距離觀望，不可觸碰。

但《TACT²》的動態則既不可目視、亦不可聽得見，只能透過觸摸它、透過身體與牆壁之間實實在在的物理接觸，去感覺其顫動。這首先是一項感官體驗，但亦明顯敲問著「聲音藝術裝置」的界限，甚至是藝術作品非物質化的問題。

你的下個創作計劃是？

我目前正在創作一件新的聲音藝術作品，以一個可轉至任何空間的特定電腦程式為基，期望在年底前可以完成。過去數年，我不常專注於聲音藝術，因為我感到聲音蘊含的能量與意義實在太強大。

但我對聲音的質感還是非常敏感，目前計劃回歸這個創作領域，但卻未知可以怎麼做。我同時在進行多項漸漸趨成熟的研究計劃，題材包括影像與攝影。

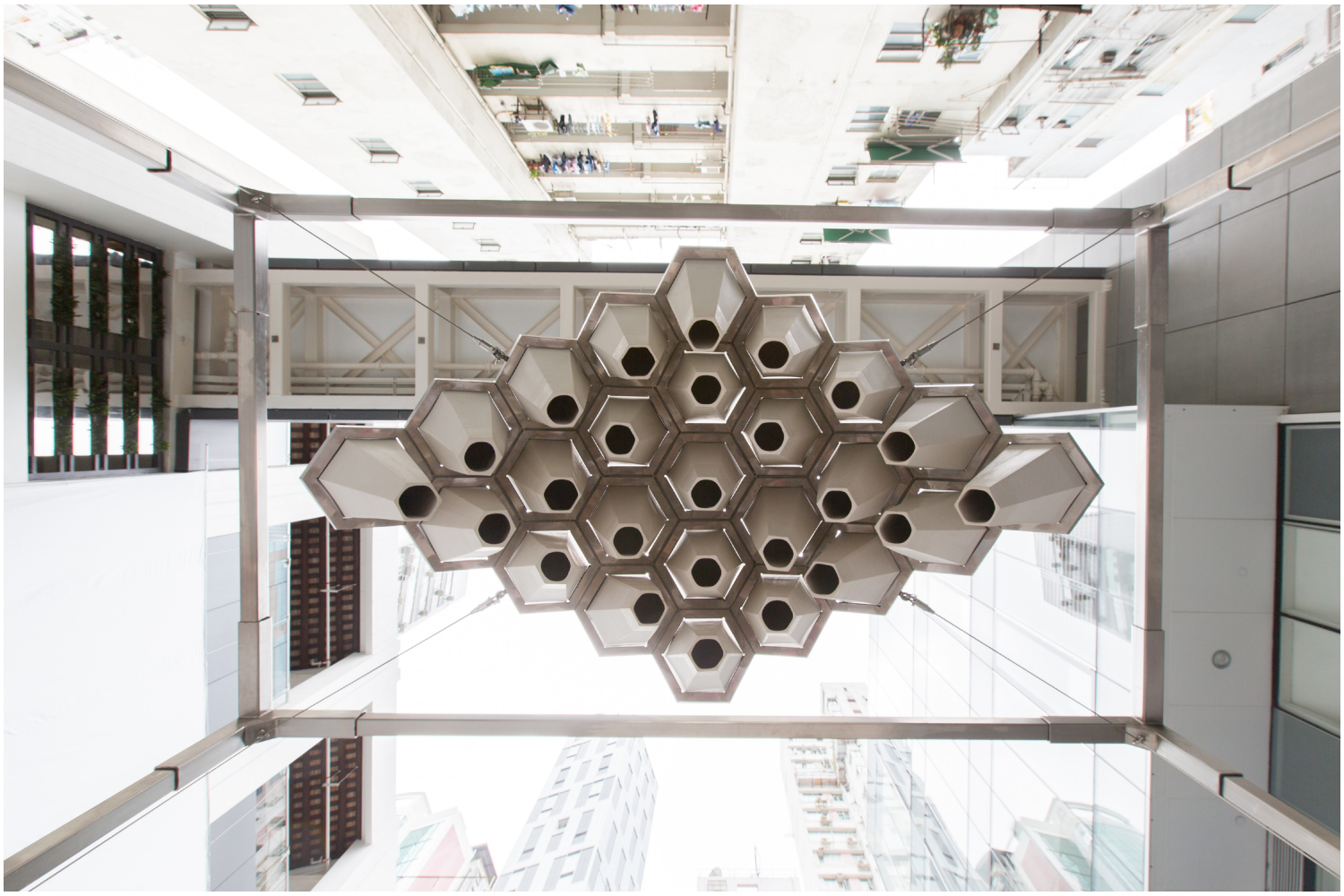
JOE CHAN
陳翹康

Jing Ting, 2009-2011
Ceramic installation

Joe Tang is born in a rural region of the district of Yuen Long. As a child he grew up in a traditional Chinese home. On rainy days he would look at the vast landscape roundabout and listen to the “dingding domdom” sound of the rain on the tiles. It was simple, natural and relaxing. This is the point of departure of Jing Ting. The idea of the structure comes from the “construction rules” of the Sung dynasty. The spectator can sit under the installation and listen to the sound of rain falling. For him, Jing Ting does not talk just about sound and nature, but also about a sort of desire. “’the world is too noisy, too fast and too complicated... Let’s listen to the beauty of the landscape in tranquility’”

陶瓷裝置

陳翹康出生於元朗鄉村一帶, 成長於傳統中國家庭。下雨的時候他會看著廣闊的平原, 聽著雨水叮叮咚咚打在瓦磚的聲音, 簡單、自然而悠閒, 也正正是《靜聽》這個裝置的靈感來源。裝置的結構源自宋朝的建築條例。觀衆可以坐在裝置中聆聽雨聲。雨聲對於陳翹康不只是聲音與自然, 而是一種渴求。「世界太嘈吵、太快、太複雜了, 讓我們靜靜聆聽大地的聲音。」



Interview with JOE CHAN

Your practice is centered mainly around the sculpture through objects or installations. How is born your interest in sound?

I think most of the people start to know about me through my art works. They only got the information that i am an artist , and didn't find much about my background, i have learned about music before i start my art, i was a drums tutor and professional DJ when i am studying in university.

The installation Jing Ting showing in the exhibition is connected to your personal history and the starting point of the process of this work. Could you tell us more about that?

"Jing ting" is my Graduation study in my MFA. In technological way, I was thinking that how i can combine my professional (sculpture, sound, ceramics and architect) and my identity to create a series of Art work. conceptually , I'am wishing that I can present my values and a refinement of the connection with others and my experiences. Especially in hong kong, a booming and noisy city.

You developed too a mobile version of Jing Ting, why? What do you mean for you the notion of attention listening?

Installation set is for a fixed site, mobile sets are flexible that we can wear it and it can be a tool that we can bring it to another region. They are same concept but different experience. the different between fix and move. I concern about the influence that when we found the difference of a sound that was recored and presented by another medium. for example, when i record a sound, and play it with a speaker, I wonder that "is that sound is still a real sound?" Furthermore, when the speaker play that sound and affecting the paper shaking which just beside it, in this moment, what is the source of the sound that made by the paper? Attention listing to me is an unwatchable but sensible experience. In the century of sound can be recorded and spread. We could more get into the word through the sound. (if you believe in everything on the world are transformed by energy.)

陳翹康訪談

你的創作主要環繞現成物件雕塑或裝置藝術, 對聲音的興趣又是怎樣形成的?

我想, 大部份人是透過我的藝術作品認識我的, 他們只知我是一個藝術家, 但對我的背景一無所知; 事實上, 我在修讀藝術前曾受音樂訓練、讀大學時是一個鼓樂教師及專業DJ。

今次展出的《靜聽》與你的個人經歷息息相關, 你的經歷正是這件作品的緣起。你能進一步為我們介紹嗎?

《靜聽》是我藝術碩士課程的畢業作品。技術上來說, 我當時思考的是如果結合我在雕塑、聲音、陶瓷及建築等方面的專業, 以及我的個人身份, 去創作出一系列作品。概念上而言, 我其時希望能夠呈現自己的價值觀, 並將我與其他人的連繫以及我在繁榮而喧囂的香港生活的經驗, 更加細緻地表達。

你為何要為《靜聽》研發出一個流動裝置版本? 專注聆聽對你而言意味著什麼?

裝置藝術作品要在一個固定的地點展出, 而流動裝置則非常靈活, 讓我們可以隨身攜帶, 甚至攜帶到國外亦可, 兩者的概念相類, 但帶給人的體驗不同, 是流動與固定的分別。我一直很在意的是, 每當我們發現一種獨特的聲音, 我們錄下它並以另一媒介 (如揚聲器) 將它重現, 那麼那些聲音還是真實的聲音嗎? 除此之外, 當揚聲器播出那聲音, 令揚聲器旁的紙張亦隨之抖動, 那麼令紙張發出聲響的源頭又是什麼?

專注聆聽對我而言, 是一種不可目視, 只可感受的體驗。今時今日聲音隨時可被錄下並傳播, 我們可以透過聲音, 進一步深入這個世界 (如你相信世上一切, 都可被能量轉化的話)。

JASPER FUNG
馮俊彥

Many small people/ Viele kleine leute, 2014

Sound Piece

This acoustic work is made up of sounds recorded during demonstrations in Hong Kong overlaid on sounds from the site of the old Berlin wall. Through this work, the artist creates a soundscape imprinted with two realities which, for the artist, have a similar historical dimension.

聲音作品

這件聲音作品是由香港多次示威期間錄得的聲音與於舊柏林圍牆錄得的聲音重疊而成。這件作品包含了兩個地方的痕跡，而對藝術家來說，兩地有著相同的歷史面向。

Interview with JASPER FUNG

Your work intertwines installation, music and sonic composition. How is born your interest for the sound?

My classical training on Piano in early age is the building block for the sensitivity of my ear. It consolidates my interest in pursuing courses related to sound in university. Since then, I utilize sound, instead of instrument, to interpret my ideas and emotions. Other than installation works, my improvisation performances explore any objects that the sound interests me.

Many small people / Viele kleine Leute is a piece made from sounds collected in Berlin and Hong Kong, two places full of historical memory. How do you conceive this piece?

The idea for this piece came to me in my wander around the site of former Berlin Wall, right before the annual demonstration in Hong Kong took place on 1st July. The de facto situation in Hong Kong is somewhat analogous to what Berlin underwent in the 80s. It seemed to me Hong Kong was in a way shadowed by the hidden wall which tears apart the status quo and the desired state. This notion is the inspiration for the juxtaposition of different sounds collected from Berlin, the annual protest rally in Hong Kong and multiple protest venues. Superimposing these recorded sounds to form an unrealistic soundscape, I perceive this piece a perception of historical moment and, more profoundly, a reflection of time.

What do you mean for you the notion of soundscape?

Soundscape in reality constructs ones understanding of the pace and the undercurrent of an audible environment. In some sense, soundscape can be made virtual. It can be composed and manipulated by technologies, directing listeners to a world of unknown. The idea of composing artificial soundscape is at the heart of my attraction to performance work and other sound piece.

馮俊彥訪談

你的作曲結合裝置藝術、音樂與聲音作品。你為何會對聲音感興趣?

我自幼接受古典鋼琴訓練, 令我的耳朵靈敏度漸長, 亦鞏固了我在大學修讀聲音相關學科的興趣, 自那時起, 我棄樂器取聲音以表達我的意念與情感。除了裝置作品, 我會作即興演出, 發掘出身邊令我感興趣的聲音, 用以創作。

《芸芸眾生》中包含了自德國柏林與香港採錄的聲音, 這兩個城市都是充滿歷史記憶之地。你創作的靈感從何而來?

每年七月一日香港均會有大型遊行, 某年七一前夕我遊覽柏林圍牆時, 生出這個創作念頭。香港的實際情況, 與上世紀80年代的柏林其實很像, 我感覺到有一度將現實與理想之地分隔的無形圍牆, 香港被籠罩於其陰影之下, 這份感覺就是靈感, 引導我將自柏林以及在香港各次示威採錄的聲音結合。將兩地的錄音重疊起來, 構築出一個出世的音景, 我認為此作呈現出一個歷史時期, 再溯其本質, 此作則可謂是一個時代的反映。

你所講的「音景」是指什麼?

在現實世界, 「音景」構建出個人對聲音環境的變動、以及其潛在動態的理解, 但「音景」某程度上亦可以是虛擬的, 可以利用科技創作、操控, 引導聽者進入未知的世界。我對表演藝術與其他聲音藝術作品著迷, 正因為它們是創造人工「音景」的過程。

PIERRE JEAN GILOUX

皮耶-讓•智盧

Invisible Cities (Shrinking Cities-Part III) , 2015

Video

Produced by Solang Production Paris Brussels. With the support of Dicream-CNC, CNA., Commission Arts Numériques CFWB. With the partnership of Koganecho Bazaar Yokohama, and the assistance of Institut Français Tokyo and Yokohama

This video, in the form of a tracking shot, starts from the centre of the megalopolis of Tokyo and heads out to suburban areas, both from a time-based viewpoint and from a present, towards an indeterminate future. The acoustic work by Lionel Marchetti underscores these different metamorphoses, The artist and the composer have played on the same parameters, namely, starting from recognizable referents and extending them towards more abstract forms. The architecture gradually disappears and gives way to signs. It is no longer a “constructed” city, but a proliferating city made up of advertising hoardings, movements and light.

錄像

由Solang Production Paris Brussels 製作, Dicream-CNC, CNA.輔助, Arts Numériques CFWB 委託.
合作夥伴: Koganecho Bazaar Yokohama, 鳴謝Institut Francais Tokyo and Yokohama協助

影片以跟蹤手法拍攝, 由大都會東京的中心一直到市郊地區, 以及以時間爲出發點, 從現在直到某個未來時空。在這些變幻影像的背景聲音由Lionel Marchetti製作, 藝術家和作曲家都採用同樣技巧, 由熟悉的映像和聲音開始, 延申至抽象的形式。當建築物逐漸變成符號, 城市再不是由有規劃的建築而成, 而是由廣告版、動態與光影構成, 並逐步擴張。

Photo by Pierre Jean Giloux

Interview with Pierre Jean Giloux

You're coming from photography, but for many years you've been developing a body of work around video, in which you like working with composite images, and this is once again the case with Invisible Cities. Could you tell us something about your working process, and why this choice?

I do in fact come from the static image, which, however, I've never regarded as a unit but rather as something to be associated together, with each other. My first visual compositions, my Zoe's Lines of 1994, are associations of images where the challenge lay in the fact of getting very eclectic images to exist together, like photographs taken in mid-air, as it were, with other more composed images, set up in the studio. In those deliberate comparisons I saw ways of questioning their statuses and creating new dynamics. The notion of editing and montage then became pivotal in my relation to images. I use the same modus operandi as for the preparation of my films, these latter being the result of interplays of associations and hybridizations—for Shrinking Cities as it happens--, photographic images, video and syntheses. Shrinking Cities is a film which, by way of a tracking shot that starts out from the middle of Tokyo in the direction of Osaka, re-creates the gradual desertification of urban areas due to depopulation. It was necessary to re-create that tracking shot from scratch by using different techniques, so as to visually emphasize that phenomenon. The video situates the action on a given geographical space, it is a visual scan made up of signs. The panoramic photographs form the urban backdrops and create depth of field; as for the 3D, it is relegated to the level of masses and constructions of housing projects.

The dialogue between reality and virtuality is played out here in a reversal of codes; the landscapes you see are virtually composed and the reflections overlaid on them stem from reality.

The issue of sound has an important place in your work through a collaboration with Lionel Marchetti that has spanned many years. When did this collaboration come about? And what extra does it contribute to your work?

We've actually been working together for a great many years, our collaboration dates back to my first solo show in Lyon in 1990. The relational method that we constructed was based on the discoveries of our respective worlds. For me, music has been a much more important source of inspiration than the visual and plastic arts. I think I owe more to Frank Zappa, Steve Reich… than to visual artists, with the odd exception, of course. The fact that Lionel was mixing sounds coming from field recording and that he was putting them together with other totally electronic sounds interested me, because those hybridizations became totally abstract forms. Then there was the possibility of seeing my images while closing your eyes, that "visual" immateriality attracted me, needless to say, as well as the diffusion of sound in space. By working on acoustic matter itself, and its spatialization, we found areas in which we could make exchanges.

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How did you proceed for Invisible Cities? And does this project differ from your previous collaborations?

We worked in a different way, it's true, because we were lucky enough to be in Japan at the same time, and in the same city, on top of it all, in Yokohama. Normally, we start the sound and musical research when the film is already edited. This particular time, we started recording sounds and images, day and night. So at a given moment we were on the same terrain and in fact there is a memory of those instants associated directly with that given geography. We recorded the trains that passed, the level crossings, and so on. Above all I photographed urban landscapes by night at that particular time. You might say that there was a mutual attention being paid to what the other was up to. Then Lionel went back to France and composed long sound pieces, with which I started to play, then arrange based on how the editing was going. The combinations of acoustic strata were very free, and took shape gradually. The sounds were also made based on the requirements of the film, and the way it developed. For the installation, what was played out afterwards was quite a radical gesture, having for the first time decided to isolate the sound from the image in space and separating them by a perforated partition.

The sound was synchronous with the images, but the fact of diffusing it separately made it completely autonomous. That possibility of connecting the sound with the images was offered if the viewer looked at the projection through the holes in the partition.

What does the notion of soundscape mean for you?

“The soundscape is aimed at the inside, it imposes itself as a perceptive constitution, precisely where the visual landscape always seems to aim at the outside”.

Starting with Shrinking Cities, to answer your question, but without answering it in a comparative way, what we had there was a tracking shot in an urban landscape re-created from scratch. All the artefacts combined form compositions which make a landscape. The onlooker gradually discovers a sequence of plastic elements that are eclectic, organized and projected into space. The soundscape, for its part, is also a spatial redistribution: the sum of sound layers, noises of different origins, and sounds all create an immersive environment, in which you find a depth of field, foregrounds, and so on. It’s an immaterial space in motion. The sum of the almost imperceptible details forms that auditive space. The compositoin and the spatial arrangement are very important, but I’m not convinced, for all that, that a soundscape makes an “image”.

皮耶-讓・智盧訪談

你最初從事攝影，之後轉向影像藝術多年，傾向以合成影像的方式製作影片，《看不見的城市》正是這樣的作品。你可以與我們分享一下你的創作過程，以及你選擇這種形式的原因？

我確實是首先以靜態影像的方式創作，但我從未將攝影作品當成獨立作品，而是視之為一些互有關連的影像。我首個影像作品、1994年發表的《祖伊的線條》，當中的挑戰就是如何令一系列各有指向、各有特點的影像，能夠和諧、協調地共存。照片中有些攝於半空、有些較為人工，攝於影棚裏…透過這些有意識的對比，我找到解放它們的固有狀態、創出新互動的方法。剪接與蒙太奇，從此成為我處理影像的重心。我用同樣的方法處理影片，而影片正是連結與駁集互相結合的成果。如在《萎縮的城市》中，我就將攝影、影片合成；《萎縮的城市》是一部電影，在東京往大阪的路途中開始跟拍，再現人口減少造成的都市荒漠化。我有需要將這些跟拍鏡頭，利用不同技巧從零開始重製，務求在視覺上強調這個現象。這段影片呈現的是一個特定地理空間內的動態，是一次充滿符號的影像素描，都市背景則是全景照片，營造出景深；而3D效果，就著重突出群眾與正在進行的建築工程。

現實與虛擬之間的對話，在此以翻轉的方法呈現；你看到的景象是虛擬的，它們的鏡像才是真實的一方。

你與里昂內爾．馬雪堤合作多年，在這關係衍出的作品中，聲音往往佔據重要位置。你與馬雪堤的合作是如何開始的？這合作關係如何影響你的作品？

我們合作至今已經很多很多年了，可以追溯至1990年，我在法國里昂的首次個展。我們的合作方式，是放任彼此去感受自己的世界。對我而言，比起視覺及視覺藝術，音樂是更為重要的靈感來源，對我影響較深遠的是歌手Frank Zappa及Steve Reich，而非視覺藝術家。當然也有一些例外。

里昂內爾將環境錄音所得，加以混音，並將它們與電子音結合，令我覺得很有趣，因為那樣一來混合出來的聲音，就完全是抽象的。另外，有時候我們閉上眼，也會「看」到一些影像；這視覺上的非物質性，與聲音在空間裏如何擴散，亦令我很好奇。我們在涉獵聲音，以及聲音與空間的相互關係時，有很多想法可以互相交流。

你是如何創作《看不到的城市》的？這件作品與之前你們合作做的，有什麼不一樣嗎？

我們的創作手法確實不一。那時我們很幸運，同時身處日本，而且是同一個城市橫濱。過往我們會在影像剪接完成後，才開始聲音與音樂的部份，但這一次我們的錄影與採聲同時進行，晝夜不休；在錄影與採聲時，我們處在同一個地方，我還記得那些時間裏，所在地的地理環境如何。我們錄過火車駛過、錄過交叉路口，等等，我亦拍攝了許多夜間的城市風景；可以說，我們彼此始終都留意著對方有何想法。之後里昂內爾回到法國，製作長段聲音，我去聽，按照聲音去剪接影像。里昂內爾製作的聲音層次非常自由，慢慢的才有形可溯。然而，他亦會按照影像的需要，去調整聲軌的走向。之後，我們在這件作品中加添了一個較前衛的元素，第一次嘗試在空間上將聲音與影像分隔，以一道有許多孔洞的間屏障將兩者隔開。

聲音與影像是同步的，但由於播放方式的關係，它們又是完全自立的。觀眾可以透過屏障的孔洞觀看投影，這樣的話聲音與影像就能夠連繫起來。

「音景」對你而言意味著什麼？

「音景指向內在，以一個感官構成的形態出現，而視覺上的『景』，則似乎始終指出外在」。

要回應這個問題、而答案不顯得相對，且讓我以《萎縮中的城市》為例。該作品是一組從零重組的都市景觀的跟蹤拍攝，所有人造物結合起來，重現出一套景觀。觀眾會漸漸發現當中有著一系列各有指向的的視覺元素，被整合在一起，映向外在空間。音景亦是一種空間的再分配，不同的聲音層次、來源不一的噪音，以及不同的聲音，一同構築出一個令人入迷的環境，在其中有深度、有前景等等，是一個非物質的、始終移動著的空間。所有幾近不可感知的細節拼湊起來，形成一個聽覺為主的空間，當中的組成與空間佈局尤為重要；但即便如此，我不同意「音景」會構成「影像」。

PHOEBE HUI
許芳華

Vexation, 2012-2013
Acoustic Sculpture

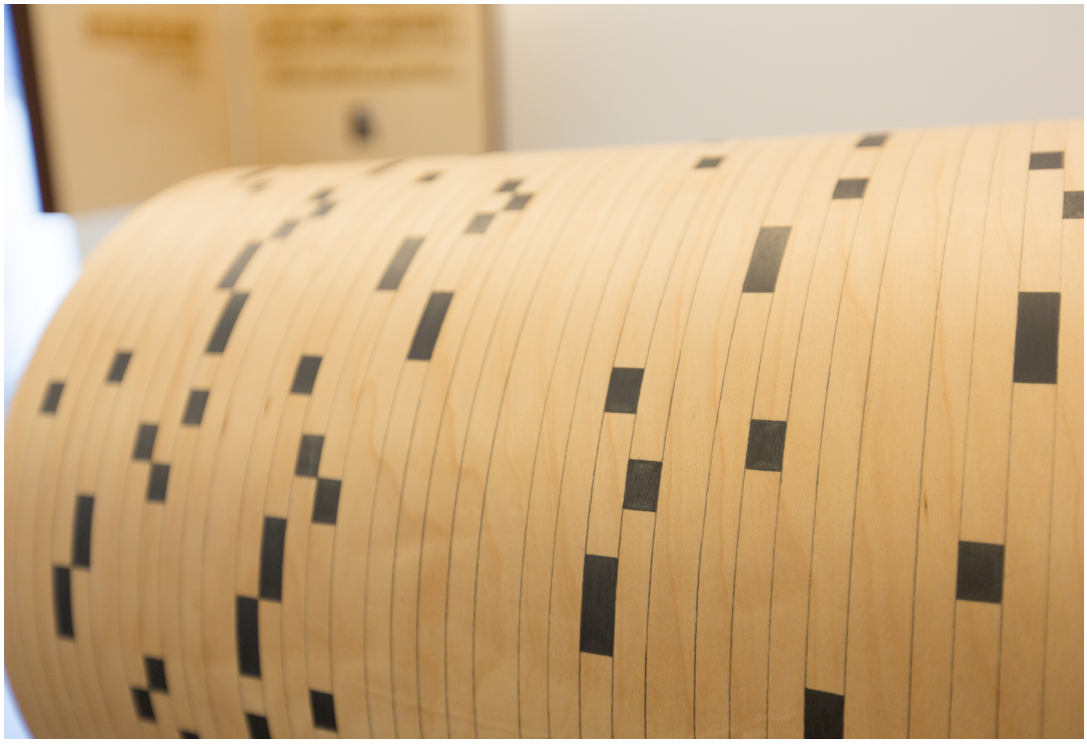
Vexation is an acoustic sculpture devised to play “Vexation”, the famous piece composed by Erik Satie. Inspired by the octave spinet of Samuel Biderman, Vexation is an electronic instrument built using drawing equipment. The sounds are created by the different shades of the pencils on the sounding board. The contact between the sound circuit and the pencil strokes produces an audible music. In classical music, all composition is based on the western system of notation. The notes written/drawn on paper are meant to be translated (interpreted) and faithfully played by the musician. In Vexation, she has tried to incorporate score and playing: the drawing itself is the physical material that produces the sound. In addition, the structure of the music appears clearly to the visitor, because the score is exposed as an integral part of the sculpture.

聲樂雕塑

Vexation是一件聲音雕塑, 專門設計來播放 Erik Satie名曲 Vexation。 作品靈感來自 Samuel Biderman 的倍頻小型撥弦, Vexation是一件用繪畫工具砌成的電子樂器, 聲音由鉛筆畫下不同深淺的刻度做成。鉛筆接觸聲音系統, 就會做成聽得到的音樂。在古典音樂中, 所有作曲都是以西方那套系統爲藍本的, 樂手理應忠於寫下的樂譜, 力求準確呈現。可是, 許芳華在Vexation中嘗試把作曲和彈奏共冶一爐, 繪畫本身就是發出聲音的物質。同時, 樂章的結構也清晰可見, 因為樂譜本身就是雕塑的一部分。

NOTE DE L'AUTEUR
NOTE FROM THE AUTHOR
VEXATION

NOTE DE L'AUTEUR
NOTE FROM THE AUTHOR
VEXATION
Erik Satie (1866-1925)



Interview with PHOEBE HUI

You are an interdisciplinary artist and yours works and researches are based on the relationship between language, sound and technology. How is born your interest for the sound?

My first creative education at the School of Creative Media was in editing and sound design. I liked to watch movies and read comics since I was a child. I am interested in storytelling, in particular the technique and structure of narrative form. . Instinctively, I decided to study editing and sound designing in my studio class. After I completed an internship in Jet Tone Films, I realized I need an art form that I could express myself much more freely. I have always been interested in editing and sound designing, but the room for the editor to make a substantial contribution to the creative process is too limited. I decided to change. I took installation as my sophomore studio class. Yet, my editing and sound design training stimulated me to rethink the relationship between images and sounds, in particular when sound is considered to complement the image in the film industry. I want to find ways of combining sound and image in which sound becomes an independent element that enters into productive tension with imagery. My interest in language and its aural domain becomes a platform for playful experiment. My practice plays with language by incorporating both its visual and sonic properties. I see sound as a way to investigate and defamiliarize the limits and possibilities of language. I work in the interstice of the sonic, the graphical, and the linguistic.

For vexation, which you shot the name of the musical work by Erik Satie, you give us an interpretation of the text statement written by the composer "In order to play the theme 840 times in succession, it would be advisable to prepare oneself beforehand, and in the deepest silence, by serious immobilities ». Where does your interest for this enigmatic piece ? And how did you build this piece in its process?

"Vexation" is a project concerns the question of the manifestation of an artwork.

Many artworks appear in multiple manifestations: for instance, many performance art pieces are at once live actions, video documentations, photographs, etc. This multiplicity is related to the theme of freedom and constraint: The works of John Cage are often instructions, which can be realized in many different ways. "Water Music" (1952) is an example. They thus exist in multiple forms.

I am interested in transforming existing artworks, presenting them using new forms of notation or mechanical instruments, in order to raise the question: is this the same artwork? When does something become a different work of art? Who defines the identity of the artwork? I am currently using a musical composition by Eric Satie, entitled Vexations, and presenting the score using a machine of my own design. Is this work a new manifestation of the same composition? My main purpose is to raise the question concerning the identity of the artwork across its various physical forms, not to give a final answer to this question.

The idea of multiple manifestations was also explored in conceptual art. Conceptual artists often allowed for multiple versions of the same work. They also allowed for work that is not finished, so instead we are given notes, drafts, sketches, failed attempts, etc. Duchamp's artwork "The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)" (1915-1923) is an example. When the glass was broken into pieces while in transport after a Brooklyn Museum exhibition, Duchamp accepted the new version as another manifestation of the work (indeed, as its completion). This tradition takes on a new meaning in a technological age. The fragility of technology, due to obsolescence, tear and wear, accidents, etc., means that we often have to display failed works. The idea of system aesthetics, proposed by curator and critic Jack Burnham as a model for technological art, also calls for art that is in process and so essentially incomplete and open to multiple manifestations.

"Vexation" is a musical instrument built especially to play French composer Erik Satie's renowned composition "Vexation". This piece is a text stating that "In order to play the theme 840 times in succession, it would be advisable to prepare oneself beforehand, and in the deepest silence, by serious immobilities". This sentence has mostly been perceived as an inscription that the page of music should be played 840 times, although this may not have been Satie's intention. This short musical piece consists of only 3 lines and 133 notes, which is a result of arranging 28 notes into different ordered patterns. In the score, the composer plays around with the enharmonic approach to musical notation, where notes that have the same pitch have different written symbols. Inspired by Samuel Biderman's octave spinets, which is a small and special type of harpsichord that combined keyboard with chess and backgammon board or jewel box, "Vexation" is an electronic instrument that builds upon drawing tools. Different tones are created by different shades of pencils on the soundboard. The contact between the sound circuit and the pencil marks produces audible music. The soundboard created as a cylinder also suggested my understanding of vexation – an endless circulation.

The circuit of Vexation is built with alternative materials and methods. The electronic components are exposed. The functional mechanism that produces the sound becomes a sculptural element. The functional circuit is no longer split from the body in which it is embedded. In classical music, the creation of any composition depends on the western notation system. The drawing/writing on paper is meant to be translated (interpreted) and played faithfully by performers. In “vexation”, I tried to collapse score and performance: The drawing in itself is the physical material that generates the tone without any human intermediary. Besides, the structure of the music is made clear to the visitor, since the score is displayed as an integral element of the sculpture.

Are you developing now new projects around sound?

My recent project “Piano Double Pendulum” (working title) is a large-scale installation scrutinizes the idea of indeterminacy, and reflects on the relationship between freedom and constraint. This project is to construct a structure consisting of a piano attached to a double pendulum. The piano double pendulum is a dynamical system that undergoes chaotic motion, causing the attached piano to make unpredictable sounds as it swings in the air. In my project, the element of unpredictability does not reside in the way a performer interprets an open-ended score. Instead, it is a consequence of the chaotic movement of the pendulum. My system is a constraint (the double pendulum structure) whose chaotic dynamics affords an unpredictable and highly complex motion. It encourages chance and indeterminacy in the process of creativity. We can also understand “Piano double pendulum” in another way. The structure of the sound sculpture may suggest the movement of a circus trapeze, except that the performer becomes the piano itself.

My project focuses on understanding sound in materialist terms. It has nothing to do with an idealistic or romantic expression of sound. It is rational and mechanical. The chaotic movement is achieved by means of a mechanical structure. The motion of the sculpture does not express the inner self of the artist. Rather, it exhibits the purely material dynamics of a constructed physical system. My reliance on physical processes, such as chaotic dynamics, signifies this rejection of romantic spirituality. Rather than directing attention to the sound as an immaterial effect, I highlight the kinetic rhythm of the sculptural pendulum. More experiment is on going on this project.

許芳華訪談

你是一個跨界別的藝術家，創作及研究均著重探索語言、聲音與科技的關係。你對聲音的興趣從何來？

我在創意媒體學院首先接受的教育是聲效設計及剪接。我自幼鍾愛電影與漫畫，也愛講故事，特別喜歡鑽研敘述的不同架構與技巧。我順應自己的直覺，決定學習聲效設計及剪接。在電影公司實習過後，我發現自己需要一種能夠更自由地表達自己的藝術形式。我一直對剪接及聲效設計很感興趣，但剪接師能對整個創作過程作出實際貢獻的空間實在有限，於是我決定改變，於第二學年修讀裝置藝術課程。然而，我的剪接及聲效設計訓練，刺激我重新思考影像與聲音的關係。在電影界，聲音一直被認為是影像的附庸，但我希望能找到新的方式將聲音與影像結合，但能夠保留聲音作為獨立元素的角色，與影像產生張力。我對語言感興趣，而語言本身的聽覺性，令我找到新的有趣實驗平台，將語言的視覺與聽覺特質融合。我覺得聲音能夠將語言的可能性，從限制中解放出來，結合聲音、影像與語言創作。

今次展出的作品與薩蒂的曲作同以《煩惱》為名，你重新詮釋薩蒂的自述：「為了將樂章主題連續演奏840次，建議演奏者事前好好準備，嚴謹地在絕對的寂靜中，停止一切動作」。你為何會對這謎樣的作品產生興趣，又是如何創作出今次作品的？

《煩惱》這個作品，探討的是藝術作品的表現形式。很多藝術作品都有多於一種表現形式，譬如一些表演藝術作品，既是現場演出、亦可成為影像紀錄或攝影作品。這種多樣性，與自在和規限的主題息息相關。如約翰基治的作品，是一系列的指引，可以不同的方法實踐，以不同形式呈現，1952年的《水樂》即為一例。我熱衷於改造既有藝術作品，以新的符號或機械將其重現，以提出一個問題：這還是同一項藝術作品嗎？要改造到什麼程度，它才會脫胎成獨立的、新的藝術作品？作品的身份由誰來定義？我取用薩蒂的《煩惱》，自行設計出一個新的機械系統來演奏它，這是同一首樂曲的不同演澤嗎？我的目標是敲問藝術作品的身份問題，由不同形式帶出，我自己不會為這個問題給出最終答案。

概念藝術領域亦經常探究多樣表現形式的問題。概念藝術家經常以不同形式呈現同一作品，亦會容許作品處於未完成的狀態，如筆記、手稿、草稿、失敗作等，如杜尚的《甚至，新娘被她的新郎剝光了衣服》（1915-1923）：該作品在布魯克林展出後，在運送途中玻璃不慎破裂，杜尚認為這是同一作品的另一表現形式、甚至視之為最終成品。在科技先進的時代，這個傳統有著新的意義。科技日新月異、淘汰、破損速度極快，令它變得異常脆弱，亦意味著我們經常要展出毀損的作品。著名策展人及評論人伯咸提出的系統美學，是科技藝術的參考對象：他認為藝術作品永遠在創作的過程當中，本質上一直未完成，可以用不同形式去表現。

《煩惱》是一個「樂器」，為演奏薩蒂的著名同名作品而造。薩蒂如此寫道：「為了將樂章主題連續演奏840次，建議演奏者事前好好準備，嚴謹地在絕對的寂靜中，停止一切動作」。

這句話一向被理解為「要將樂曲演奏840次」，但這可能並非薩蒂的原意。樂曲僅長3行，共有133個音符，是將28個音符以不同方式排列的結果，作曲家肆意利用樂譜中的等音現象，即不同寫法的音符，音高其實一樣。美國作曲家山姆．彼德曼，曾以百家樂、棋盤及首飾箱，組合成八度古鋼琴，《煩惱》正是受其啟發，以繪畫工具來造出電子樂器，音板上有著不同濃度的鉛筆素描色塊，發出不同音高的音符，發聲的電路與鉛筆素描色塊連接，奏出音樂。音板呈圓筒型，反映出我對煩惱的觀感：煩惱就是永無止盡的循環。

《煩惱》的電路是用特別材料及方法砌成的，一切電子部件都呈現出來，發聲的機械是雕塑般的視覺元素，不再與作品主體分隔。在古典音樂中，一切音樂創作都離不開五線譜，演奏者需要一點不差地演澤出紙上畫下（或曰寫下）的音符。但《煩惱》試圖模糊樂譜與樂曲的界限，以鉛筆畫下的線條，本身就可發聲，毋須任何人類作為中介去「演奏」。除此之外，觀眾可以清楚看到樂章的結構，因為它已成為作品視覺元素的一部份。

你現在有否創作新的聲音藝術作品？

我的最新創作《鋼琴雙擺》（暫名）是一個大型裝置，深入探究「不確定性」的概念，並反思自由與規限之間的關係。這項作品將一座鋼

琴與一個雙擺綁在一起, 創造出一個動態系統, 以不可控的幅度及速度擺蕩, 令鋼琴在空中搖晃的同時, 發出不可預計的聲響, 這是雙擺隨意擺動的結果。這套系統是一個受限的系統, 但當中的不可控會產生不可預計、且異常複雜的動態, 在創作過程中, 盡展偶然與不確定性。我們亦可循另一方面理解這個作品。

這個聲音雕塑的結構, 會令人聯想到馬戲團的空中飛人, 而表演者就是那座鋼琴。

這個創作計劃, 以唯物的角度理解聲音, 與理想化或浪漫化的聲音表達無關, 是純理性、機械性的。作品中的不可控動態, 是由建構一個機械結構而造成, 雕塑的擺動並不反映創作者的內在, 展現的全完是一個人為物理結構的機械動態。我對物理結構、包括不可控動態的重視, 反映我拒絕浪漫化的精神性。我並無引導觀者, 注意即時產生的聲音, 而是強調了這個擺蕩結構的動能節奏。我會繼續就這個計劃進行不同實驗。

BERTRAND LAMARCHE
貝特朗・勒馬殊

Sans Titre, 2008

Installation, amplifier, loud speaker, turntable, dub-plate, string. Edition of 3. + One EP. Variable dimension.

Courtesy galerie Jérôme Poggi, Paris

This piece consists of an amplifier and one loudspeaker connected to a turntable by a wire several yards long. A dub plate—a fragile disk made of acetate—spins on the turntable. Although cut with micro-grooves, the disk is silent. By means of jerks, the vibrations emitted on the surface of the loudspeaker give rise to the undulation of the wire, like an oscillogram, which the arm of the record player holds in an uncertain equilibrium, on the verge of groove jumping. As mechanical as it is psychological, a real tension is created by the throbbing atmosphere of a scenario under construction, which is part and parcel of the exhibition space.

裝置, 擴音器, 揚聲器, 轉台, 配音板, 繩子。第三版 + 一張唱片。尺寸不一

鳴謝 galerie Jérôme Poggi, Paris

這件作品由一個擴音器和揚聲器用幾碼電線接駁到唱盤上, 一塊由醋酸鹽製成的脆弱底板在轉盤上旋轉。雖然被微槽切割過, 底板還是靜默的。透過起伏, 揚聲器表面的震動帶動電線起伏, 與音律震動類同。展場中慢慢形成一個場景, 構成一種既屬物質性又屬心理的的張力。

Interview with BERTRAND LAMARCHE

Your works often take the form of installations and sculptures, in which the work done by light, projection and movement plays an essential role, as does sound. What place does sound have in your work?

Sound is always present in my work, be it videos or installations, but in a way it's always associated with the production of a visual process. Quite a lot of my installations make use of record-players and vinyl discs, to produce different visual effects connected with the reading of sound and its medium. The presence of sound in the work is especially linked to pop music, which has always gone hand-in-hand with my work, in a more or less direct way, but it's also associated with the disc format which permits lots of experiments and which, as an object and a tool, re-appears very frequently in my work. In the works, sound is dealt with in differing ways; it often suggests an atmospheric space, particularly in the case of the videos, or it produces something dramatic in others. Sound appeared very early on in my work, back in 1982 with Try Me, a vinyl disc reversed, like in a mirror, making it possible to listen to records the wrong way round.

With Untitled, here again you like toying with the issue of perception, and creating a disconcerting world, not to say a worrying one. How did you devise this work?

Untitled is, in a way, an attempt to materialize the sound flow, but also an attempt to create a perpetual motion, and it borrows a system already present in a 1993 work titled The Interview. Untitled sets up a relatively simple system. A record-player plays a disc which has no sound at all. On the playback head there's a wire attached which is connected to the middle of the loudspeaker. The reading of the sound by the turntable produces a slight movement of air which makes the wire move and vibrate, and the playback head too, as a result, which in an exponential way increases the vibrations of the speaker, and so on and so forth. Untitled is a sort of entropic system which materializes the sound flow, and which seems endowed with a kind of autonomy.

After a certain period of time, you no longer know directly what is at the origin of the sound and the movement. The speaker moves depending on the information read by the playback head, but the speaker alters the course of the needle and thus changes those very movements which set them in motion, which effectively makes the object disconcerting not to say worrying, because its very simple system is not so obvious to read, in the end of the day.

You seem to be borrowing different processes from the musical domain: the endless to-and-fro movement, the loop. Can you say something about this?

The processes used to date in my work are always linked to a phenomenon involving the reading of the medium, a disc, an audio cassette. All the recording techniques permit a flexibility of time by proposing an infinite reading or a re-reading as in the case of the DJ sets. This thus permits duplications—mises en abyme—and the development of more or less short loops, and thus, in the repetition, it makes it possible to isolate musical fragments or not.

Music has always been part of my work and my research, as both inspiration and ambience. Pop music, but opera and other musical styles also perforce play on a repetition and on variations of tones, echoes which can be re-played in visual processes.

How is this piece part of the continuity of your work?

This piece was produced in 2008, and is part of the category of my works using record players.

First there's Try Me and Shadows, the Torus, then Methendal, a large sound maquette using tape recorders.

Untitled appeared at a more disembodied, insubstantial moment in my work, less referenced in a way (together with the works Répliques, Cyclotunnel and Lobby, as well as Funnel Stage), for a show in the gallery at Noisy le Sec (run at that time by Marianne Lanavère), which focused more on phenomena than on figures, even if the abstract perception of those pieces may have changed since, by themselves becoming figures on my work. I've subsequently made other works with decks, like Looping, and videos like Cosmo Disco and, more recently, Le Turning Man and Les Souffles, using a phonogram.

貝特朗・勒馬殊訪談

你的作品經常採用裝置藝術或雕塑的形式，其中光影投射與動態均有著重要角色，聲音也是。聲音在你作品中的位置是？

我的作品中經常有聲音這個元素，不論是影像還是裝置亦然，但作品中的聲音永遠與視覺效果的製作過程相關。我有不少裝置作品會加入唱機及黑膠碟，在呈現聲音的產生過程與其媒介時，製造出不同的視覺效果。與此同時，作品中的聲音與流行音樂有關；流行音樂常常直接或間接地出現在我的作品中，它以光碟為媒介；光碟作為物件或工具，讓我可以進行很多實驗性的嘗試，因此也經常在創件中選用。我的作品以不同的方式處理聲音，譬如在錄影中，它會營造出具空間感的感覺，或在其他藝術形式之下，聲音可帶來戲劇性的效果。我很早就在創作中加入聲音，最早可追溯至1982年的《試我》，那是一張反了過來的黑膠唱片，就像鏡子一樣，令觀眾聆聽到以相反方向播出的錄音。

在《無題》中你再一次挑動觀眾的感官，營造出一個不諧、甚至是令人不安的世界。這件作品的靈感是怎麼來的？

《無題》可說是一次將聲音物質化的嘗試，但同時也是一次製造永久動態的實驗，它是參考1993年作品《面談》而製成的。《無題》的結構很簡單，一部唱機播放著一隻沒有聲音的唱片，以一條線連接唱針與揚聲器，唱機播放唱片時，會令附近的空氣流動，從而令那條線也顫動起來，唱針亦然。如此一來，揚聲器的震幅亦會增加。《無題》是一個將聲音流動實體化的結構，但它似乎有著某種自主性。

在一段時間之後，你再也無法搞清楚究竟聲音與動態的源頭在哪。揚聲器根據唱針的動態而震動，但它同時亦影響著唱針的動態，進而影響著它傳來的律動，這件作品因而令人感到不諧甚至不安，因為一個這麼簡單的結構，竟無法輕易看得透。

你似乎一直借鑑音樂上的不同形態：無止盡的往來，與循環等等。你可作進一步解釋嗎？

至今我的作品中用到的做法，都與「讀取」的意象有關，如讀取一張唱碟或磁帶。一切的錄音技術，都令聆聽這回事在時間上變得靈活，令聲音可以無限次被聆聽及重製（如在唱片騎師的手下）；因此聲音可以複製，並作無限延伸。在製作出短循環時，透過重複，可以將音樂片段孤立，也可以將之釋放。

音樂一直是我創作與研究的一大課題，既是靈感亦是我創作時的背景聲。流行曲、歌劇及其他音樂形式，都需要在音調變化下不斷重複，它們的迴響能夠以視覺效果去呈現。

《無題》是你其他作品的延伸嗎？

《無題》創作於2008年，是我眾多以唱機為素材的作品之一。這系列作品最先的是《試我》與《陰影》、《Torus》，然後是《Methendal》 —— 那是一個以錄音帶播放機組合成的大型聲音模型。

創作《無題》時，我正值一段注重無形、非物質化的創作時期，沒那麼多參考對象（同時期作品有《Répliques》、《Cyclotunnel》、《Lobby》及《Funnel Stage》）。當時我是為由瑪希昂．拉娜維雅主理的諾互西勒塞克藝廊創作的，較注動呈現一種現象而非形體，抽象的感官體驗不能持久，我就將它們變為我作品中的形體。我在其他作品中也用到唱機，如《Looping》及《Cosmo Disco》等影像作品，較近期則有《Le Turning Man》及以唱片製作的《Les Souffles》。

EDDIE LADOIRE
艾迪•勒杜瓦

Intimity 4, 2015
Sound piece, 20 mins

Commissioned by the CNAP, Centre National des Arts Plastiques, Paris

Architectural places are often considered like dumb receptacles of sounds. To create “Intimity”, Eddie Ladoire used the very properties and the various sound materials of the architectural building. From the surrounding streets, from the gardens to the rooftops, through each floor in-between, exploring corridors, rooms, offices, nooks and crannies, He made recordings within and from theses spaces. The sound pieces thus produced mix the time frozen by the recording with electroacoustic compositions made of micro-fictions, snatches of intimacy, conversations, daily gestures. the visitor, with a headphone, is invited to a perambulation in the building in order to perceive another reality of the place. Eddie Ladoire

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聲音作品, 20分鐘

由法國文化部造型藝術中心委托

建築物往往被視爲被動地接受各種聲音。艾迪. 勒杜瓦卻正正利用了建築物的本身聲音, 營造出親密的感覺。周邊的街道、花園、天台、樓層之間、走廊、房間、辦公室、天花、縫隙, 都是他製造聲音的地方和物料。作品於是凝住了紀錄聲音的時間; 電子聲音的組成包括了細微摩擦、親密的絮語、對談、日常。觀衆戴著耳機， 勘查大廈裏的另一種現實。

Please turn your headphone on
when you arrived at the Sky Walkway
on 3/F for the artwork
當抵達三樓空中迴廊時，
請開啟耳機
Eddie LADOIRE - Intimity 4

Interview with EDDIE LADOIRE

You have a double education, as a musician with the Regional Music Conservatory, and as a visual artist with the Ecole d'Enseignement Supérieur d'Art [Advanced School of Art] in Bordeaux. How has this informed your work? What research are you currently involved in now?

After my various educations, I didn't really know what to go for. At the time I was playing in rock groups, and having exhibitions of paintings… and it was at the end of my studies, being involved in lots of parties, spectacles, performances during the end of the Sigma years in Bordeaux, that I felt like devoting myself solely to the field of sound experiments. During my years as a student I discovered Brain Eno, spectral music, krautrock, and so on, and above all I discovered that those kinds of music could be listened to in a setting other than that of the scene, impressed by the work, in particular, of La Monte Young and Luc Ferrari. My practice, musical and musical (acoustic??) alike, then turned totally towards capturing sound, the acoustic identity of different kinds of places: buildings, parks… My research focused closely on what the environment offers for us to hear, and I offer listeners what surrounds us in an amplified way. I feel close to what Robert Malaval said: "Sound is much wider than music. I am very sensitive to sound, a physical element which touches me, and which I like handling. Sound has a direct action on the people listening to it. When you see a picture, you're obliged to look at it; when you listen to a sound, it grabs us whether we like it or not".

In Hong Kong, you'll be re-activating Intimité/Intimity, which will be in its fourth version. This piece is devised on the basis of the architectural properties and the environment it is incorporated in, as it happens, here, the Comix Home Base and the Wanchai neighbourhood. First and foremost, can you explain to us when this Intimity project came into being, and why?

This project came about at the invitation of Gaetan Nael, director of the "Maintenant à Rennes" [Now in Rennes] festival in France, who wanted to invite me to create a piece for the festival. After lengthy discussions with him, I decided to shut myself away in a building in the city for a week. My days were scheduled down to the minute. Then I created the piece titled Condorcet. That piece transcribed exactly what I experienced at the moment of the recording. The following year, to the day, I made another piece using the same creative process , during a residency at the Contemporary Art Museum in Bordeaux, the CAPC. The piece was organized in such a way that when the spectator entered the room where the broadcasting system was set up, he listened in an amplified way to what was going on in the museum. The live factor had been mixed based on the recording. So, using a very precise system of composition and editing, the listener played with his nerves. In so doing, I found exactly what I had been looking for for a while through composition: not clear I don't understand. Reality through fiction or the opposite, fiction through reality.

Are certain kinds of architecture of more interest to you than others?

Yes and no. Obviously enough, I like large spaces, but working in a large administrative building or a huge supermarket would bother me. There's more stuff than in a museum, for example. Then that same work on the scale of an apartment or a house interests me just as much. What's more, I'm thinking of making one-off pieces for apartments, which would only exist for the collector, and which would only be disseminated by him.

It would seem that one and the same working protocol informs each one of these versions?

Right, it's more or less always the same. The system is simple: I record a maximum of materials so as to have as broad a palette as possible, then I put together sequences systematically and every day. Those sequences are then mixed, respecting a sort of set of specifications which I've drawn up for myself gradually during my experiments. I'm also trying to produce a mirror work, meaning that I'm trying to get as close as possible to the place's plans (planes??). And in so doing I respect that stroll through the editing. Lastly, I'm transforming certain sounds, and I'm adding some by bringing in the synthesizer. The listener-cum-viewer finds himself in a listening position or, through the composition and editing, fiction becomes reality or vice versa.

This project gave rise to a cycle. How do you see it in the future? Is it a way of creating a sound topology of different places?

Some of the projects are edited by Mathias Delplanque's label on the Bruit clair label. In fact I'd like to embark on a cycle, working as much for prestigious places as for individual people. This project can also work in places outdoors. For me, it's a way of creating a sound topology, a desire to be plunged into different worlds and let an emotion rise up thanks to its sound. I like listening and I like offering things to be listened to. I'd also like to work on the idea of a catalogue.

艾迪•勒杜瓦訪談

你曾先後入讀兩所高等藝術院校，先在出生城市的國立高等音樂學院學習，後再於波爾多國立高等美術學院，深造視覺藝術。在這兩所院校學習的經歷對你的創作有何啟發？你現在又正在進行什麼研究？

在這些院校學習過後，我有點迷失，找不到前路的方向。那時候我組過搖滾樂隊，並舉辦一些繪畫的展覽……在波爾多學習的最後一年，我參與了很多不同的組織、不同的創作計劃，也做過不少演出，但我最終發現，自己想投身的是聲音實驗。在學生時代中，我認識到布萊恩．伊諾、頻譜音樂、德國前衛搖滾等音樂形式，而影響我最深的是那些可以在不同裝置中聆聽的音樂，我最喜愛拉蒙特．揚及陸．費夏希的作品。認識到這些音樂風格後，我的音樂或聲音創作方向完全轉向，開始著重採錄聲音、摸索不同地點（如建築、公園等）的聲音特質。我的研究主要探究不同環境中有什麼特定的聲音，我亦會將個別環境的聲音放大，讓觀眾聽得更加清楚。羅伯度．馬勒凡的這句話令我很有共鳴：「聲音的世界遠比音樂世界廣闊。我對聲音非常敏感，聲音此一物理元素觸動到我，我喜歡與它打交道。聲音對聆聽它的人，有著非常直接的影響。當你觀賞一幅畫作時，你是自發地去看它的，但聆聽聲音，則不由得我們選擇」。

今次你將在香港展出第四版《親密》。這件作品會隨展出環境及展出空間的建築特性而有所變化。在香港，影響《親密》的將是灣仔動漫基地以及灣仔這個舊街區。《親密》是何時創作的？你為何會創作出這件作品？

《親密》最初是受雷恩當刻藝術節總監基丹．尼奧之邀，為該藝術節創作的。與尼奧詳談之後，我將自己關在雷恩一棟建築裏一星期，每天以分鐘計地安排日程，最終創作出《康道賽》，這件作品將我錄音時的感受完完本本地呈現出來。翌年我擔任波爾多當代藝術館駐場藝術家期間，經過同樣的創作過程，創造出另一件作品。這件作品是一個空間，裝有廣播系統，觀眾步進空間就會聽到整座博物館內的聲音，錄音與現場聲混在一起，利用一個精細的創作及剪接系統處理聲音，挑動觀眾的神經。透過這件作品，我明白到自己在作曲時所尋求的是甚麼：是一種曖昧不明，難以理解的狀態，用虛擬帶出真實，或以真實重塑處擬。

會不會有某些建築類型，令你特別感興趣？

可以說有，也可以說沒有。很明顯，我喜歡寬廣的空間，但大型行政大樓或超級市場卻令我感到不自在，裏面的物件比一座博物館還要多。我對以一間公寓或住房的比例創作的作品也很感興趣，一直想為個別公寓創作一次性的作品，純粹為那一位收藏家而生，也完全由他去決定何時結束「展覽」。

《親密》的每一個版本，都是以同樣的做法完成的嗎？

對啊，多多少少都一樣，做法很簡單：我盡量採錄最多的聲音，素材越多越好，然後每日創作，將素材有系統地整合成音軌，再加以混製。一直以來進行實驗時，我慢慢整理出一套特定的格式。另外，我會同時製作出鏡像作品，以盡可能切合展出場地的間隔，並調整作品。最後，我會將部份聲音轉化，並利用合成器加入更多聲音。觀眾同時是聆聽者，透過我的創作及剪接，觀眾的聽覺會覺得虛擬變成了現實，現實又變得虛擬。

這件作品是一個循環，它的將來又會是怎樣的？如何可為不同地方，創作出不同的聲音空間？

我的部份作品由 Mathias Delplanque及Bruit Clair廠牌編輯。事實上，我就是想啟動一個循環，既在大雅之堂展出，亦為個別觀眾而創作。《親密》也可以在戶外空間展出。對我而言，這是一種創作出聲音世界的方式，一種進入不同世界、令情感被聲音撩起的慾望。我喜歡聆聽、也喜歡創作出讓別人去聆聽的聲音。我也對目錄的概念很感興趣。

CECILE LE TALEC
塞西爾・勒・德里

Panoramique Poliphonix, 2011.

Weaving, cotton, wool, silk, bamboo son, son photo Luminiscents

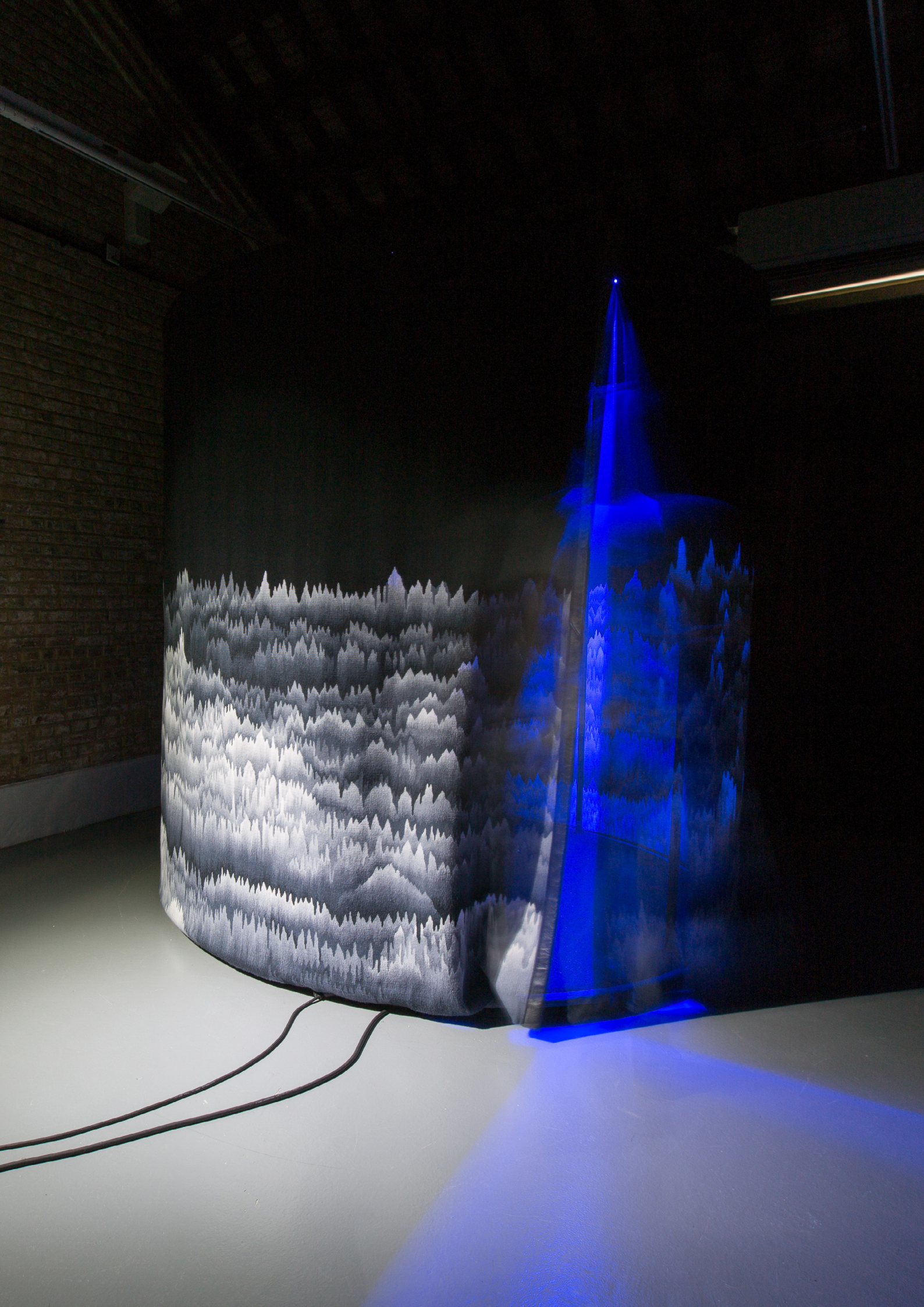
Production : Cité International de la Tapisserie d'Aubuisson, Courtesy School Gallery, Paris

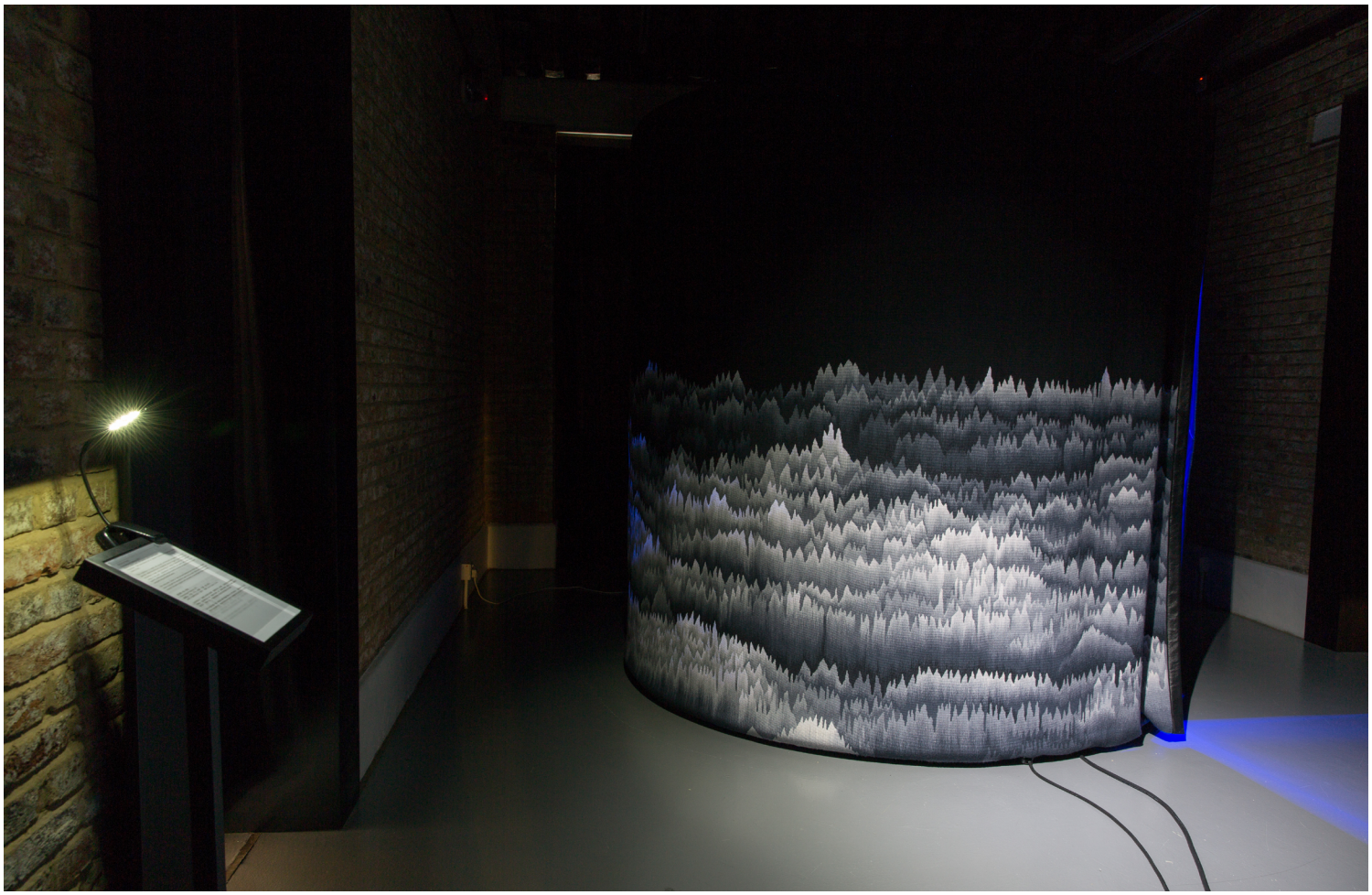
This installation is a woven and acoustic architectural arrangement. When the spectator enters the structure, a movement detector triggers a sound track.Audiophones (earphones) are woven and visible in the tapestry, continuously diffusing the sound of a musical composition which is made using bird song and whistled words.

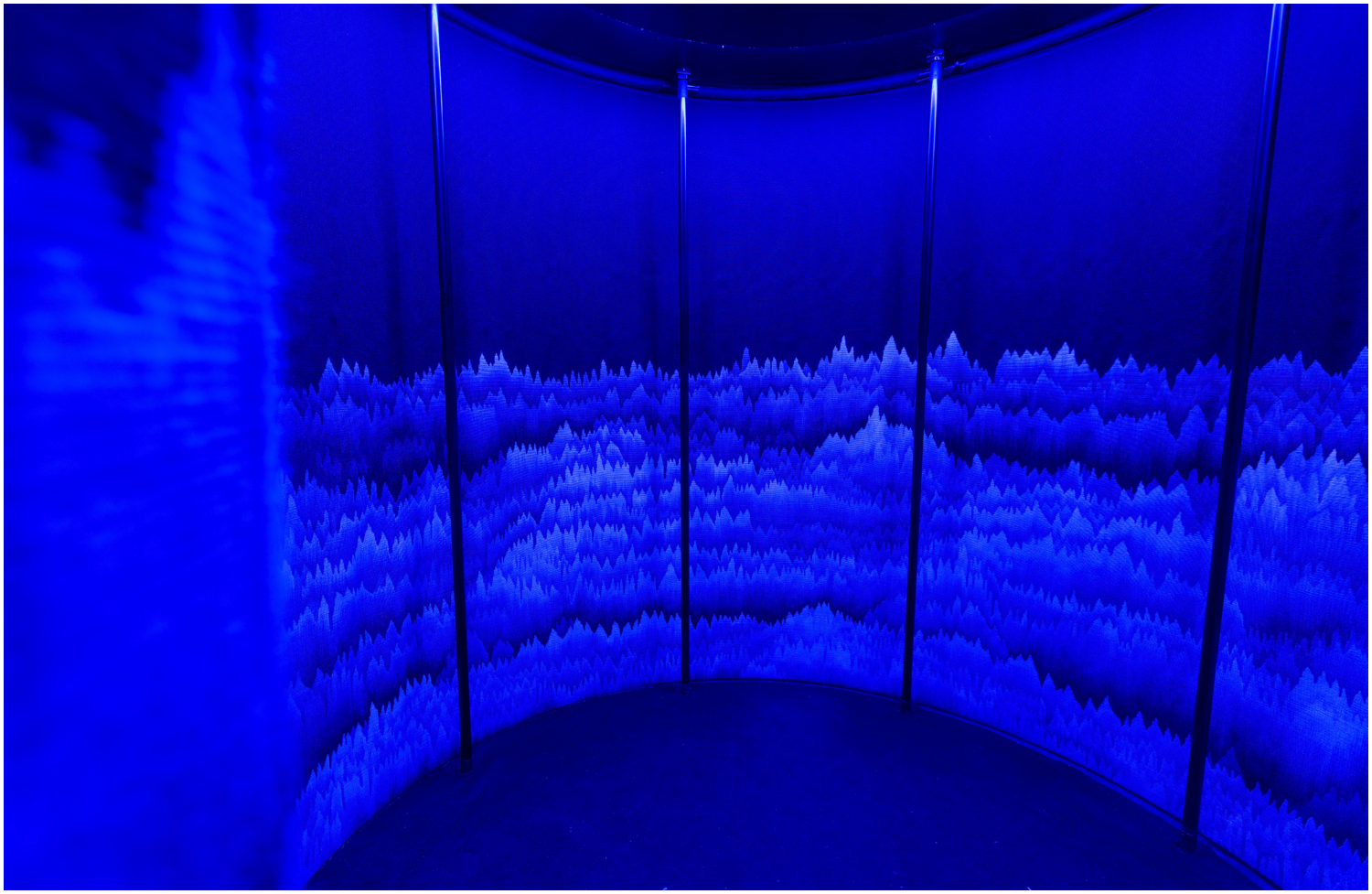
編織品, 木棉, 羊毛, 絲綢, 竹簾, 發光照片

由奧比松國際掛毯中心製作, 鳴謝 School Gallery, Paris

此裝置結合了編織品與聲音建構。當觀衆進入裝置, 活動探查儀會觸發一段聲音。這段聲音由 土地「振動的音樂」與「星際的音樂」組成。耳機在纏繞在掛毯中, 清晰可見, 不斷廣播著由鳥語和絮語製成的音樂。







Interview with CECILE LE TALEC

You're developing your work on sound through various systems and arrangements which stem from installation and sculpture. This question to do with the perception of space in its acoustic dimension seems to be recurrent in your work. Could you explain for us why, based on two precise examples?

The issue of space has in fact been recurring in my work for many years. When I produced my first sound works in 1995, 10m3 d'espace sonore/10 sq.m. of sound space, the issue of the perception of space in an acoustic dimension was already present. That sound sculpture was presented in the form of an architecture measuring 2.5 x 2.5 x 2.5 metres. A black cube whose sides are made of reflecting black barrisol film are drawn tight on metal stretchers. Inside the closed, dark space, a looped magnetic sound tape broadcasts the sound of the structure's touch. I wanted to let people listen to the touch of the architecture in which the spectator was immersed, and offer a blind experience of an architectural cell. The sonic translation of a three-dimensional space represents a first phase in my research. The issue of listening to a sound that projects a mental drawing or an image through the experience of touch still interests me today. The memory of a piece of music or a noise brings on a state of momentary blindness. Eyes in vagueness, the ear in suspense, the silent inner music: alexism. I recently made a video film titled Fugue in which you see, projected on a black screen, the two hands of a pianist playing a JS Bach score, performing in silence and with no keyboard,. The hands are covered with white paint and each finger leaves a trace, a mark in the place where the keys are touched.

The drawing is created by skimming over the invisible keyboard, the music can't be heard, but it's perceptible by the music-loving viewer who's acquainted with the score. In those two works made 20 years apart, one and the same question is raised: letting sound be touched and seen by the body in silence. Architecture, landscape, and objects are all the spaces, media and boxes of noises, sounds and notes.

For several years you've also been imagining the issue of sound through the question of language or more exactly non-verbal languages. You've undertaken this research during numerous journeys abroad: Mexico, China… I'd like you to talk about this too.

What interests me, as an artist, is the possible meeting between music and language. Music makes it possible to communicate without words. Whistled language is a language that contains them all: spoken tongues and languages sung by birds. Sound and space have always represented basic areas of exploration in my artistic praxis. My sound works, sculptures and installations prior to the "discovery" of language as matter, sought, initially, to let people hear and perceive the space, architecture and environment in which they were incorporated. Then the voice appeared to me like a form of inexhaustible matter with nothing less than a plastic and poetic potential.

I started to work on whistled language—silbo goméro—some fifteen years back. The discovery of this language helped me to see the issue of language in a musical dimension. Whistled language is a proto-language. Now, proto-language is music. The language of birds spoken by human beings: between music and words. It is the only language in the world which uses the topography of the territory as a sound box. The transmitter and the receiver of whistled messages must obligatorily listen closely to the world roundabout because their geographical remove calls for an absolute concentration on peripheral acoustic details and events.

These mysterious whistled languages, defined as "mirror" languages by scientists, all refer to spoken languages: Basque in the Pyrenees, Spanish in the Canary Islands, Buyi in China, Chinantec in Mexico, and Turkish in Kuskoy. Whistled words are a melodic transposition of words uttered in the original tongue. Words are kinds of amplified phonemes.

I've produced many sound and musical works around and with whistled language: video films, concerts, performances, and installations. The issue of language, its musical transposition, and the different forms of transpositions and writing form an inexhaustible matter for research and creative work.

The polyphonic panoramic installation was produced by the Aubusson Cité Internationale de la Tapisserie [International City of Tapestry]. How did you conceive this project? Where do the different sound sources come from, in which the spectator is invited to immerse himself?

The tapestry project that I produced as part of the call for projects at the Aubusson City of Tapestry is part of the extension of my previous works: sculptures, installations, sound instruments and devices. After carrying out a lot of research (historical and artistic) into the specific features of the Aubusson tapestry, I immediately realized that these works had a close connection with music, both at the level of representations (musicians, thousand-flower birds) and at the level of their manufacture.

EQUIVALENCES AND TRANSCRIPTIONS

The formal and technical links between the gestures associated with the interpretation made by the musician and the loom setter are very close, and even at times similar. On the other hand, the vocabulary is also, sometimes, identical (weft, score, song, flute, harmonies). The musician performs a musical score based on a graphic writing, while the loom setter interprets a "score-image", with the staves written or coloured… In both instances, the performers or players match the sounds and images. These two forms of transcription refer us to the immateriality of music and of the image projected. The loom is to the harp what the bow is to the string.

THE MOTIF

A lot of tapestries depict musicians and birds, they conjure up music in shadow. The melody forms a constant environment so as to project the spectator into a celestial space that's harmonic and outside time. The landscapes in which the "figures" are incorporated are represented in the background and often in a diagrammatic way (mountains, hills, rocks). I've noticed that these landscapes looked like the acoustic spectrograms obtained by a digital analysis of frequencies. So I've decided to dwell on these "spectral" forms in the background as the representation of an acoustic and musical environment. Because the word, the voice, the song and music all "inhabit" these tapestries, but without being audible, I wanted this accompanying landscape (a kind of choir) to form the main and only image of the representation. So what is presented, in the form of a panoramic mountain, is nothing other than the form of the sound...

THE MUSIC

In order to "manufacture" this soundscape, I recorded bird songs, which are visible in a recurrent way in the tapestries (nightingale, titmouse, blackbird, dove...) as well as whistled words, so as to make a sampling of melodies for the production of a sound and musical composition. This sound model was then digitally analyzed in order to create an acoustic spectrogram. This latter takes the form of a mountainscape.

This drawing produced by the waves and sound frequencies of the whistles incarnates the hidden dimension of the bird song and makes the material quality of the music visible. The sound of the bird song is not only evoked and suggested, but "monumentalized". The image of the soundscape forms the essential and only object of the representation. This panoramic landscape unfurls over several metres in order to "project" the spectator into the monumentality of an acoustic and visible environment. The landscape incarnates and materializes a universal melody: the words of birds. The music is translated into imagery, and the loom setter is its silent performer.

THE ARCHITECTURE

As part of my research, I've been able to observe that, at the outset, the tapestries had several functions: a function of thermal protection, a function of social "representation", a "decorative" function... The tapestries could be moved and had a very close relation with the architecture in which they were installed (dimensions, proportions, forms), and sometimes they also divided the space in the form of "partitions". Their supple shapes meant that they could be rolled up and moved.

The tapestries might be defined as forms of nomadic architecture, they contain the promise of their displacement... The tapestries are also forms of supple and enveloping architecture, they are the guarantors of an intimacy that is kept during movements and changes of domicile. Carpets and tapestries refer to moving house, those objects, pictures and architectures all represent the idea of a perpetual residence that clings to the body. The tapestries hanging in "interiors" envelop bodies, and protect them while projecting them into a remote world. They propose a motionless journey... the figures: characters and animals refer to narratives in which all the senses are summoned.. This is why I've chosen to present the panoramic tapestry project in the form of an architectural arrangement designed to the body's proportions. The ten square metres of this architecture tally precisely with the ten square metres of the standard minimum living area per person necessary for man (monk's cell, meditation space, astronaut's capsule...). the spectator is invited to enter the tapestry space in order to have the experience of a visual and acoustic immersion.

THE PANORAMA

The architectural form of the panoramic tapestry has been borrowed from the architecture of the DIORAMA or OPTIC THEATRE, on a scale in proportion with the body (Ø 2.20 m.). Dioramas offered the spectator an experience of the image on a monumental scale. In the 19th century, the panoramic "screens" of dioramas were made with paint and presented panoramic landscapes in motion... These paintings/décors proposed a motionless journey. The landscape painting was displayed like a décor, the landscape was theatricalised... and by being transformed into a spectacle, the landscape painting summoned all the senses...

THE ARRANGEMENT

The work "Panoramique Poliphonix" is a woven and acoustic architectural arrangement. When the viewer enters the structure, a movement detector triggers a sound track. This 7-minute composition was made using recordings of bird songs in gardens and dialogues which I have written and here interpreted in silbo goméro whistled language. The words whistled by people and sung by birds respond to each other and question each other in an impossible dialogue.

塞西爾・勒・德里訪談

你透過裝置藝術及雕塑衍生的不同系統，發展你的聲音創作；如何從聲音角度去感知空間，是你的作品中反覆出現的主題。你能用兩個例子，為我們說明一下嗎？

的而且確，我的作品多年以來均反覆探討空間的問題。我的第一件聲音藝術作品《10平方米聲音空間》創作於1995年，當時已可在作品中看到從聲音角度，如何感知空間的主題。那件作品是一棟2.5米 X 2.5米 X 2.5米的建築，是一個以反光物料組成的黑色的大方塊，支架則為鐵製。在那個黑暗、封閉的空間裏，一段磁帶循環播放，播放出來自該建築的聲響。我希望讓身在建築內、目不視物的觀眾，聽到建築本身的聲音。

以聲音來表達一個三維空間，是我的第一階段研究，而聲音如何在聆聽者腦內投射出圖像，以及觸感如何做到同一點，亦是我的興趣所在。對一段音樂或噪音的記憶，會令人猶如陷入短暫的失明。視線模糊、聽覺懸置、內心有沉靜的音樂：即是所謂的Alexism。我最近製作了一段影片，題為《賦格》，是一段以全黑螢幕為背景的投射，一個鋼琴家的一雙手在演奏巴哈的樂曲，但演奏沒有聲音，觀眾也看不見琴鍵；鋼琴家的手沾了白油，會在彈過的琴鍵上留下油跡。演奏者以這種方式，在看不見的琴鍵上「作畫」，他演奏的音樂觀眾聽不見，但熟悉樂譜的觀眾能夠認出來是哪一首樂曲。這兩件作品相隔20年，但提出的是同一個疑問：我們能否令聲音能夠被觸摸、被看到，即使在靜默之中？如此一來，建築、風景及一切物件，都是噪音、聲音與音符的空間與媒介。

過去數年，你亦曾嘗試從語言、甚至是肢體或其他語言的角度去理解聲音，在遠赴墨西哥、中國等地時仍繼續此項研究。能為我們介紹一下你這方面的感悟嗎？

作為一個藝術家，我感興趣的是語言與音樂之間可能的連繫。音樂令人們毋須言語也可以交流；口哨語就集兩者之大成，既是語言，又像雀鳥咏出的音樂。在我的藝術實踐中，聲音與空間是探索的基本。在我發現語言這個課題的吸引之處前，我的聲音作品、雕塑與裝置，均旨在讓觀眾去聆聽及感受他們身處的空間、建築物及環境。之後，我漸漸發現聲音是一種有著無限可能的元素，有著衍生出視覺效果與詩意的潛力。

因此在15年前，我開始利用口哨語創作，創作出《silbo go-méro》。發現了口哨語，有助我將語言音樂化的課題看得更清楚。口哨語是一種祖語（即若干同屬語言的共同先祖），而祖語即是音樂。口哨語就像是由人類去說雀鳥的語言，它介乎音樂與字詞之間，也是世上唯一一種能以聲音模擬出來的語言。說口哨語的人與聽這種語言人的，必須非常專心地聆聽身週世界的聲音，因為他們之間的地理距離太遠，需要極為專注地去聆聽身週的聲音細節。

神秘的口哨語，被科學家稱為鏡像語言，與不少民族語言有關：庇里牛斯山的巴斯克語、加那利群島的西班牙言、中國的布依語、墨西哥的奇南特克語、以及卡斯塔莫努的土耳語鳥語等。口哨語將文字原本的讀法，以一種帶旋律的方式發聲，字詞就像放大了的音素一樣。

我以口哨語為主題，創作過不少環繞聲音及音樂的作品，形式包括影片、演奏會、演出及裝置藝術等。語言這回事、語言如何音樂化，以及語言不同的轉化及表達方式，是研究與創作課題的無限泉源。

今次展出的作品是一個具兩個組成部份的大型裝置，由奧比松國際氈藝中心製作。這件作品的靈感何來？作品中不同錄音的聲源是？

這件以掛氈為主角的作品，是奧比松國際氈藝中心的邀請，亦是我過往作品（包括雕塑、裝置、聲音裝置等）的延伸。就奧比松氈藝的歷史與藝術價值進行深入研究後，我立即意識到這些氈子從製作過程到表現形式（氈子的圖案包括樂手與千蕾鳥）的層面，均與音樂有著密切的關係：

共通點與轉錄方式
樂手與編織手的動作，在形式及技巧上連繫很強，甚至很像；兩者使用的一些專有名詞也是一樣的。樂手會根據用圖案來編寫的樂譜去演奏，而編織手同樣是根據指示顏色與圖案的譜表去編織的，兩者均是按照圖樣去做。這兩種轉錄的方式，令我們想到音樂與織出圖案的非物質性。織布機相對於豎琴，就如弓相對於弦一樣。

主題
很多氈藝都以樂手與雀鳥的圖案裝飾，暗中指向音樂；而旋律則營造出一個環境，引領聽眾進入一個和諧而出世的超凡空間。在織藝中，主要圖案身處的背景（遠山或岩石），通常是以模糊的方式處理

的; 我覺得這種背景, 與透過數碼分析頻率得出的聲音譜圖很像。於是我決定細化這些類似譜圖的背景, 以作為聲音與音樂環境的呈現。主線的字詞、話語、樂曲與音樂, 都處身於這些掛氈中, 觀眾聽不見, 我希望這些背景可發揮類似合唱團和唱的作用, 成為最主要的視覺元素。事實上, 以全景山脈的形象出現在觀眾眼前的, 其實是聲音的形態。

音樂

為了「製造」這個音景, 我錄下了夜鶯、山雀、畫眉與白鴿的鳥語, 將牠們的鳥語以可視形式畫在氈上; 此外我還錄下了口哨語的字詞, 以作為聲音與音樂創作、製作的取樣對象。這個聲音模式經數碼分析, 製作出聲音譜圖, 成為山脈一般的圖案。

這以聲音波浪及頻率製成的口哨語圖像, 體現出鳥語的隱藏面向, 將音樂的物質性可視化。鳥語不只在作品中播放, 還被製成永久的可視物。這個音景的影像, 成為了最重要的表現物。全景掛氈長達數米, 務求令觀眾感受到聲音化作可視環境的龐大氣勢。這幅圖像將一種普遍的聲音、即鳥語可視化, 將音樂轉化為圖像, 而編織家就是無聲的演奏者。

建築

我在研究當中觀察到, 掛氈有幾個不同的功能: 保溫、炫耀家世、裝飾等等。掛氈可以到處移動, 與它們所在的建築, 有著莫大的關係 (面向、比例、形態等) , 有時會被用作屏風, 將房問間隔開, 不需要時則可捲起移走。

掛氈一般會被認為是臨時建築的物品, 因為容易四處搬動; 但同時掛氈也溫暖與包容的象徵, 令室內的人感到親切, 尤其在搬家之後。地氈與掛氈是可以隨時移動的物件, 而其他的傢俱與建築本身, 則意味著永久。掛在室內的掛氈可令人感覺包容, 保護著室外人免受外界侵擾, 同時又引領他們踏上一次足不出戶的遠行: 氈上的圖案, 包括人類角色與動物, 都撩動著觀者的感覺…所以我選擇將這幅全景掛氈, 配合建築及人身的比例製作; 這幅面積10平方米的掛氈, 正切合人類所需要的最小居住空間 (僧侶的住處、冥想的房間、太空人的休息室均按此比例建造) 。觀眾將受邀進入這幅掛氈所在的房間, 在視覺與聽覺上完全沉浸其中。

全景

這幅全景掛氈的製作方式, 靈感來自19世紀的劇場佈景及光學影戲機, 並以人身比例計算出合適的高度 (2.2米) 。19世紀的劇場佈景, 將宏偉的風景展現於觀眾眼前, 當年的佈景是以油漆製作的, 一直挪移地呈現全景風光, 帶觀眾走上一段毋須行走的旅程。這些風光佈景會以裝飾品的方式展示, 當中的風景被戲劇化。透過將風景描繪成奇觀, 這些風光繪畫可令觀眾的感官完全打開…

聲音編製

今次展出的《Panoramique Poliphonix》是一個結合織藝與聲音的作品。進入展場時, 觀眾的動態會觸動揚聲器播放一段7分鐘長的聲帶, 內容為鳥語錄音, 以及我編寫後翻譯成口哨語的人類語言。尤如一次不可能的對話, 人類的口哨與雀鳥的歌聲互相呼應, 同時互相質問。

RAINIER LERICOLAIS
蘭尼埃•勒希歌利

Abstrakt, 2011

Collage of plastic imprints of vinyls 45 rpm on card- board, 116 x 89 cm each, unique piece.
Courtesy Galerie Frank Elbaz

紙板上的45rpm黑膠塑料拼貼, 每個116 X 89厘米
鳴謝 Galerie Frank Elbaz

Journal, 2014

Oak, sapelli, magnetic tape, concrete and audio cassette, 50 x 120 x 12 cm, Unique piece.
Courtesy Galerie Frank Elbaz

橡木、沙比利、磁帶、混凝土和錄音帶, 50× 120 ×12厘米, 獨一無二
鳴謝Galerie Frank Elbaz

Rainier Lericolais is an artist who loves techniques, recordings and aesthetic experiments from a day and age that existed not so long ago but is already bygone. A time when people put objects on photographic paper, then put the paper in developer to make an image; a time when people drew graphic scores which were free from the traditions of musical notation. These works talk about the experience of listening by way of the idea of reproduction, as it is illustrated by Abstrakt and Journal.

勒希歌利喜愛用不久以前流行的科技、錄音和美學實驗創作, 那個年代雖然離我們不遠, 但已經一去不返了。那時, 人們用照相紙捕捉映像, 沖曬出來; 又製作實驗圖像性音譜, 跟傳統樂譜完全不同。這些作品利用複製, 探索聆聽的體驗, 收錄在 Abstrakt and Journal裏面。

Left: Abstrakt, 2011
Right: Journal, 2014

Interview with RAINIER LERICOLAIS

I'd like us to talk about the two works which will be shown in Hong Kong, Abstrakt and Journal. The fact that your work explores the links between plastic arts and music, well, we won't really go back over that, because there's a series of writings that have broached this issue. But I'd like us to deal with the notion of recorded memory which seems to me to recur in a certain number of your pieces?

Abstrakt is made up of imprints of discs made using that stuff that's used for cleaning discs. With it I then make pictures which have to do with abstract painting, because the resulting composition is visually close to certain paintings by Albers and Armleder. And, at the same time, it's the memory of a disc one plays, because I've made recordings of it. So there are two levels of memory, overlaid, that of the musical memory of that object which has existed, then also that of the abstract painting that's been around since the beginning of the 20th century.

We often find this notion of memory in your work; it stems from something to do with recorded memory, and the reproduction of sound… by being translated through different works, using different methods… Could you tell us a bit more about this?

To explain why this notion reverberates in different works, and in different ways, I must first of all come back to what types of memory are interesting for me, then I must define what exactly I'm talking about when I talk about memory. There's a name which instantly comes back to me, which is that of Chris Marker, even if the memory that Chris Marker talks about is a memory which is much more sociological than mine. The memory I'm talking about is related to everything that's gone before me, as well as the notion of recording. A recording is the memory of a past moment which has very often, and from the outset, been music that's cut, re-edited, altered. Within that particular memory, the medium comes into being, which is to say the cylinder at the very beginning of the recording, then the film. As a result, there's a variety of media that are used to record this particular memory. The memory that interests me most is that of the origins of the recording and its media, like those used by Edouard-Leon Scott de Martinville, and Edison.

Because there's a variety of media, the possibilities of making pieces are thus huge, be it discs, mini-discs, tapes, computer memories, or SIM cards. What we call the computer memory is also something interesting, because it's used to store information, but the information I feel most like talking about is so-called "sound" information. In terms of time, a hard drive has a shorter shelf life than a cylinder. This is why I'm an artist, I make objects. People call this painting, they call it sculpture. They are things that will have a life, a slightly longer one, I hope, than my Macintosh, which I use as a work tool.

By delving a bit into the history of these recordings, ranging from the end of the 19th century up to the present day, I realize that, at the outset, the first recordings were produced with very simple things, such as a sheet of paper, or soot. These days, what's involved is a small card that's called an SD—Secure Digital--card. There are two totally different recording systems, different as much in their technology as in their aesthetics, but I like to appropriate them so that I can re-shape them the way I want to. For this, the question of the imprint is quite recurrent in my work as much as a recording reproduction system as a system for having the recording listened to. Edouard-Leon Scott de Martinville's problem, when he made that first recording of the human voice, was that he didn't know how to listen to it, because no listening method had as yet been invented.

Today, what is pretty interesting is the fact that that recording which he never listened to, apart from the fact that he was actually present when it was made, can be listened to by us today thanks to sound transcription techniques which are highly developed.

For Journal, the object is physically present, because it's much more sculptural. Because even if the work is affixed to the wall, it isn't a picture, but much more a sculpture. With this work, I'm talking here, too, once again, about the notion of imprint. This piece is made up of a concrete cassette imprint, a magnetic tape mounted on a metal rod, and a cassette specially recorded for this piece. What's involved is a journal or diary in audio form, lasting 90 minutes, which is composed of all the things I managed to do from the moment when I decided to make this piece, to the moment, more or less, when I hung it. So the person who will acquire this work will have the choice of listening to it if they want to or not.

Whether we're talking about Abstrakt or Journal, the time taken to make it is as important as the finalization of the piece. Or in any event what we look at as a piece. For example, simply to make the location for the cassette for Journal, it took us most of a day to make that place. It took an incredibly long time, as did the cassette which wasn't made in ten seconds, because real time was involved; real time to talk about the memory of things which are past. I find it interesting to show those two time-frames within my work in a concomitant way.

What is very interesting with all these materials that I'm able to use, whether they're musical or whether they have to do with an object connected with music, is that, if you show them to a sixth form, they have no idea what a cassette is. And in twenty years, young people won't know what an iPhone is. At the beginning, even if I said to myself that my work was not really "sociological", the way Chris Marker's was, what seems interesting to me, sociologically speaking, is that the use of the cassette is exactly the same as it was in the 1980s, and it's still being practiced today. Which is to say that it remains a precious, and very private, object, on which you can put anything and everything you want to as music, and not something pre-recorded. That idea that the punks put forward, in the late 1970s, about the do-it-yourself thing still interests me just as much. The system of the cassette, which came into being during my teenage years, and has been replaced these days by the CDR, makes it possible to put a compilation together for friends, getting them to discover such and such a group, and, as a result, starting to tell a story thanks to little bits of music that I want to get people to listen to, and which I arrange the way I want to. It's actually quite simple, and it comes from collage. The idea of the collage involving different pieces, which I use for the No.4 quartet comes from this.

Right, let's talk about this commissioned piece that will be played by the Hong Kong New Music Ensemble, conducted by William Lane. Please tell us about this in more detail…?

For me, this quartet is real concrete music, because it involves taking a sampling of extracts from different pieces of music, and solo instruments which you find in a traditional quartet, and arranging them, cutting and pasting them, to make a new quartet with them. Starting from this system, it is possible, the way I see it, to develop a real quartet, that is, by only using extracts from the work of Cage, Shostakovich, Penderecki, and even Sébastien Roux. I have a base consisting of cello, first and second violins, and viola, so I produce a quartet based on the rules of classical music, but at the same time made like concrete music, as defined by Pierre Schaeffer in the 1950s.

What has interested me for Hong Kong, with a process that I've previously used for two other first quartets with the Elysian Quartet, is reversing the process and having it played by a real quartet, by asking the composer Pierre Yves Macé to transcribe it in the form of a score. What really interests me a lot in this process is the fact that the memory of this recorded music, which is known as 'fixed' music, can once again become moving, and living, by the way it is played by the quartet.

Making quartets stems, for me, from an attempt to do things that I don't know how to do; this doesn't come from a desire, but is rather part of a logical sequel to what making a collage is, with a series of different limits introduced by the process itself, but also by the limits of what I'm able to learn. What is amusing is that the term 'collage' in a conservatory has nothing to do with the idea you make of it for yourself in an art school. Collage has been accepted in music for much longer, you just have to mention Handel, among others, who used this practice all the time. If I can wind things up with the idea of collage, and define what interests me, be it with Schwitters, Ernst or Fauguet, I would take as another example that instrument used by Glenn Gould to play Handel's two preludes and fugues, and Bach's well-tempered clavier, in other words a piano which he transformed, after it had been damaged during a journey, into a harpsichord, to play pieces from the baroque repertory. The fact of turning a piano into a harpsichord because, as Glenn Gould put it, "a piano does not have the slightest reason to always have to sound like a piano",1 is close to my state of mind when I work on my pieces.

蘭尼埃・勒希歌利訪談

我想與你談談在香港《眾聲之外》展覽中展出的兩件作品，《抽象》與《報紙》。你的作品探討視覺藝術與音樂的關係，我們先按下不談，因為相關的文章已經太多了。我想談的是記錄回憶這一點：以我觀察，這是你部份作品中一個反覆出現的主題吧？

《抽象》利用清潔光碟的器具，製作出光碟的印像；我再用這些印痕作畫，有點類似抽象畫作，最終成品看上去與亞伯斯及阿姆雷德的作品很相似，是播放過的唱碟留下的記憶。另一方面，我將唱碟的內容錄下，播放出來。這裏面有兩個記憶層次相互交疊，一個是音樂上的記憶，另一個是曾經存在的唱碟實體留下的記憶，與此同時還有點20世紀初抽象畫的味道。

記憶這個概念，在你的作品中反覆出現，延伸自與記錄、記憶相關的元素；聲音的重現，在不同的作品中有不同的方法去演繹。你能進一步為我們介紹嗎？

要解釋為何這個概念在作品中，以不同形式反覆出現，就要說明我對什麼樣的記憶感興趣，同時要定義我所講的「記憶」究竟是什麼。說到這裏，我就想起基斯. 馬克的名字，不過馬克有關記憶的論述，比我的更具社會學意識。我所講的記憶，即一切在我之前出現的事物，以及記錄的概念。一段記錄往往是對昔日時光的記憶，通常從一開始就是一段經過剪輯、處理及改動的聲音。這種意義下的記憶中，會有媒介，一開始出現聲音記錄的器具 —— 圓筒留聲機，然後發展出電影。要記錄這種記憶，可以用不同的媒介。我最感興趣的記憶，是「記錄」這回事初面世時的記憶、以及那時的紀錄器具，如馬丁維及愛迪生發明的那些。

記錄有著多樣的媒介，如光碟、迷你光碟、錄音帶、電腦記憶體、SIM咭等等。電腦記憶體也是一項有趣的概念，它是用來儲存資訊的，我認為當中最主要的是所謂的聲音資訊。以時間而言，一個硬碟的壽命較圓筒留聲機為短。所以作為一個藝術家，我更傾向創造出物件，可以是畫作、可以是雕塑。這些物件會有自己的生命，我希望那是較蘋果電腦更長的生命；蘋果電腦對我而言，只是工作用的工具而已。

讀過19世紀末至今的記錄方式簡史，我發現一開始時，記錄的器材是以非常簡單的物件組成的，如紙張及媒炭。今時今日我們用的則是小小的SD咭。那是兩種截然不同的記錄方式，從科技上的角度、美學上的角度去看亦然；但我喜歡將它們結合起來，以我希望的方式去重塑它們。因此，留痕的概念也經常在我的作品中重複出現，與記錄系統及如何讓錄音得以被聽見等等元素一樣。馬丁維發明出世界第一座可錄下人聲的機器時，遇到的問題正是不知如何將錄音播放出來，因為當時還沒發明任何播放的方式。

有趣的是到了今時今日，我們可以聽見當年馬丁維沒聽到的那段錄音（雖然那段錄音錄下時，他在場），有賴今日高度發達的聲音轉錄技術。

《報紙》這件作品是物理上真實存在的；雖然《報紙》懸掛於牆上，但它並非畫作，而是一座雕塑。在《報紙》中，我又一次加入印痕的元素。《報紙》是由卡式錄音帶的印痕組成的，一條磁帶以鐵杆懸掛著，同時有一卷專為這件作品而錄製的卡式錄音帶，錄音長90分鐘，內容是讀出來的報章及日記，包含了我開始創作到我將作品掛起之間，幾乎所有我做過的事。參觀這件作品的人，可以選擇聆聽與否。

不論我們談的是《抽象》或是《報紙》，創作的過程都與完成的一刻同樣重要；基本上所有作品也是如此。例如，為了將卡式帶置於《報紙》適當的位置，我們幾乎花了一整天；我們為此用了很長的時間，而卡式帶也不是10秒就錄好的，需要很長的時間去讀，去講對於逝去事物的記憶。能夠在作品中同時呈現這兩段時間，很有意思。

而更有意思的是，我在作品中用到的材料，不論是直接能奏出音樂的、還是間接與音樂相關的，當我向一個小六學生展示這些部件時，他們跟本不知道那是什麼；他們連卡式錄音帶也沒見過。我相信20年後，沒有年輕人會知道iPhone是什麼。剛才我說我的作品不如馬克的論述，沒那麼深刻的社會學意義，但有趣的時從社會學角度而言，今日卡式錄音帶的作用，與上世紀80年代的一樣，今時今日人們還是以同樣的方式使用卡式帶，卡式帶仍然是一件珍貴而私密的物件；你可以用它錄下任何東西，而不是預先錄製的。龐克們在上世紀70年代提倡的DIY精神，至今仍吸引著我。卡式帶這回事在我的少

年時期開始流行, 今日已被CD代替, 令人們可以為朋友將要分享的燒錄成一隻光碟, 為他們介紹喜歡的樂隊, 從為他人介紹音樂的過程中, 訴說著一個個故事, 而分享的內容次序是我決定的, 就是拼接的概念。拼接不同的部件, 是我在《4號四重奏》中使用的方法, 靈感就是從這裏來的。

好的, 我們來談談你受委託創作、將會香港創樂團演奏、威廉. 蘭尼指揮的作品吧。請與我們分享一下這首作品的細節。

對我來說, 這首四重奏是真正的、具象的音樂作品, 創作過程包括從不同的音樂作品中取樣, 並將在傳統四重奏中使用樂器重新編排, 拼接之下, 寫出一首全新的四重奏樂曲。利用這個方式, 我認為可以創作出一首真正的四重奏。我用了基治、肖斯塔科維奇、潘德列茨基, 以及錫巴斯查恩. 侯爾的作品片段, 樂器則為大提琴、中提琴及兩把小提琴。我以古典樂的傳統規範為基礎去創作, 但寫出來的是皮耶. 雪佛於1950年代所提倡的具像音樂。

今次為香港創樂團創作的作品, 我用上了早前與艾利生四重奏合作時, 寫下兩首四重奏的創作方法: 即是將過程倒轉, 先讓樂手直接奏出來, 再請求作曲家皮耶. 葉夫. 馬斯將它譜記下來。樂曲錄下來後是固定的, 但它會在四重奏樂團演奏它的時候, 再次活過來, 這是這個過程有趣的地方。

對我來說, 創作四重奏是我挑戰自己, 去完成不熟悉的事的過程。創作非因慾望, 而是在習慣了拼接的方式之後, 很自然要去嘗試的下一步, 過程中會有很多局限, 但亦是因為要面對這些局限, 我才能夠學習。值得一提的是, 在音樂學院學到的「拼接」, 與你在藝術學院學到的完全不一樣。「拼接」的做法在音樂界由來已久, 韓德爾就經常使用這個創作方法。讓我來總結一下拼接這個概念, 以及重新定義我感興趣的聲音, 不論是舒維特、恩斯特或傅魁的作品, 為此我想舉另一個例子: 我會以格蘭. 古爾德用以演奏韓德爾前奏曲及賦格、以及巴哈十二平均律的樂器, 即那座因運送損毀, 而被他由鋼琴改造成的大鍵琴, 去演奏巴洛克時期的樂曲。將鋼琴改造成大鍵琴, 如古爾德所言:「一座鋼琴並無任何原因要時時刻刻都發出同樣的音色」, 與我創作聲音藝術作品時的心境很類近。

EDWIN LO
羅潤庭

Sea Wall, 2013
Sound installation

Edwin Lo started developing his ongoing interest in seascapes with his acoustic study of the west embankment in Aberdeen, Hong Kong. He is not only interested in the fact that he can hear the noise very close to the boats, but also in the acoustic qualities of these latter: the noise and the echo of the engines, the soundscape beneath the hulls, captured with a hydrophone. The project also conveys the way he reacts to the recordings, the perception and the memories conjured up on re-listening to the finalized tracks. The restriction of only using straight lines enables me to graphically document his reaction and his listening experiences during the re-listening procedure.

聲音裝置

羅潤庭對海洋的興趣源自他在香港仔西面海旁的聲音研究。讓他感興趣的不止是在船隻附近可聽見的聲音, 更是那些的聲音質量: 潮聲探測器收集到機器的噪音與迴音, 以及船底的聲音。裝置也表達了他對這些聲音的感覺, 翻聽這些聲音時勾起的回憶, 並以直綫圖表呈現他翻聽時的反應。

Interview with EDWIN LO

Through your work—installation and film—you trie to develop your own language about the issue of sound and listening, where the memorial question and personal experience are central. Could you tell me more about that?

Originally commissioned by the exhibition 'Revolution per Minute: Sound Art China' in Shanghai, the work, Sea Wall which I will show in this exhibition corresponding my personal exhibition as resident in Aberdeen. I have lived in Aberdeen since my childhood and Aberdeen is one of the fisherman ports in Hong Kong. My whole family and relatives were fisherman or working in related field. And since 2009, I have started making my own sound works, I consistently collaborate my own experiences in my artistic practices and I think this is a very crucial part in any of my works. After all, sound is always about how we perceive and understand the world. Sea Wall originates from my sonic experiences of the resonance of ships' engines. I still remember there was a night I was waiting for falling asleep. I gazed at the ceiling of my room and I listened the sounding of the ships clearly in my room, the humming sound was low and clear, from somewhere to an other place. Since then, I kept thinking about it and I would like to investigate such sound mark -- a personal sound mark of this place.

You will show in the exhibition the piece Sea Wall, how is born this work? Could you explain why you chose this device?

Sea Wall captures the surface and underwater sonic textures of the ships passing by one of the entrances of the sea port in Aberdeen. I started with several on-location site researches and recorded some segments in different period of time on both side of the port. I actually eliminated all of the unnecessary sonic details and retain the sounding of the ships such as the humming sound, the engines. After I finished the post-production of the recordings, I thought about the way on how to deepen the context or the content of this sound mark. I came up with the way on using simple lines as the main element in illustrating the listening experiences of the edited recordings with my on-location experiences, memories as well. With drawing out different lines, the lines represents my reaction and spacial experiences of the recordings. I also made a visual documentation of the port as a visual reference in this work. Through different layers of the presentation, I would like to seek for building my own interpretation of the sound mark and my listening experiences.

Which sort of pieces and researches do you want to develop in the future?

I am now working on a new piece of work related to the artistic practice of Akio Suzuki who I met him several times in Hong Kong and in Japan. I also continuously research on how sound can be presented and interpreted in different context such as narration, writings and visual practices and all of these will be reflected in my coming solo show next year organized by soundpocket.

羅潤庭訪談

你透過裝置藝術與影像作品，試圖建構出一套獨有的聲音及聆聽語言，回憶與個人體驗在當中至為重要。你可向我們進一步解釋嗎？

今次展出的《海牆》，本由上海舉辦的「中國聲音藝術大展」贊助，是我作為香港仔居民的一次個人展示。我自幼居於香港漁港小鎮香港仔，家人都從事漁業。2009年起，我開展我的聲音藝術創作，一直嘗試將自身的經歷與藝術創作結合，我認為這是我的作品中非常重要的一部份。說到底，聲音關乎我們如何感受及理解這世界。《海牆》源於我聽到漁船引擎聲的記憶。我仍記得兒時的夜裏，我注視著天花板正待入眠，耳邊迴盪就是漁船引擎的聲音，喃喃的既低沉又清晰，似將我帶往另一個天地。自那時起，我忘不了那聲音，很想深入探究它，探究這個小鎮的、屬於我個人的聲音標誌。

你今次展出的《海牆》是如果誕生的？你能否解釋一下，為何會選用這些

《海牆》錄下漁船進出香港仔港口時，水面與水底的聲音。我首先進行多次實地研究，並在不同時期在西堤兩邊採錄一些聲音片段。事實上，我刪去了其實非必要的聲音細節，僅保留漁船的聲音，如引擎聲及那些嗡嗡的聲響。完成後製後，我一直思考如何可以深化這些聲音的背景及內涵，最後決定以簡潔的聲音為主線，透過剪接過的錄音，呈現我實地考察的聆聽體驗，以及我的記憶。透過擬出不同的主線，我可展現出我對不同錄音片段的反應及空間體驗。除聲音以外，我亦有在香港仔進行拍攝，作為聲音作品的錄像對照。透過多層次的展示，我希望呈現出我對這個聲音標誌、以及相應聆聽體驗的獨有演澤，

將來你希望創作怎麼的作品，或從事什麼研究？

我目前有一個新的創作計劃，與日本藝術家鈴木昭男的藝術手法有關。我與鈴木先生在香港及東京見過幾次。與此同時，我繼續研究聲音如何以敘述、寫作及視像等不同的形式呈現、演繹，這項研究的元素，均將融匯於香港「聲音掏腰包」下年為我舉辦的個展中。

CEDRIC MARIDET
西杜力•馬希德

Parhelia, 2015

Sound installation : three sculptures in steel, light projection, four channel sound composition dimension variables

A landscape made of steel mobile structures projecting light halos from 2000, 3500 to 5000 kelvin. Sounds from this atmosphere fills in the room composed by recordings of the magnetosphere and northern winds blowing interacting with the ruins from the Spitsbergen. Parhelia is a new land, an in-between territory, between land and space, arrival and departure, documentation and fiction, an unknown no man's land and a known territory, a possibility to linger.the beauty of the landscape in tranquility'"

聲音裝置: 鋼製雕塑、燈光投影、四聲道聲音創作

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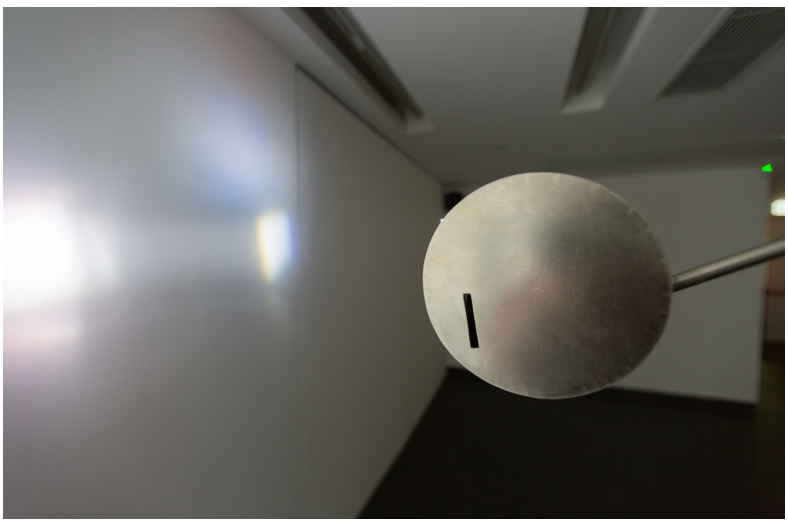
鋼製的活動景觀投影著 2000, 3500 至 5000 kelvin 的光環。房間中迴響著磁層的聲音, 以及北風吹過斯匹次卑爾根遺址時颯颯的聲響。Parhelia 是一片新土地, 一個在中間的地方: 介乎到達和離開、寫實或虛構個未知的無人國度和已知的土地之間, 是一個可以流連的地方。



Interview with CEDRIC MARIDET

As an artist, researcher, and theoretician, art and science are intrinsically associated in your sound research. You raise questions about our sound environment, our perception of it, and our capacities for listening; in the form of different arrangements: installations, sound walks and texts... I would like you to talk to us about this in more detail?

I in fact define my praxis as being interdisciplinary by nature, because, depending on my research, I draw from history (history of technologies, geographical history), the human sciences (anthropology, ethnography, philosophy), science, and literature. It is also based on listening which is developed on the basis of different possible poles of intentionality: the degree of source acknowledgement, a found sound continuum, and sound reworked by computer (processed sound), the relation to a particular socio-cultural context (between the composition of soundscapes as defined by acoustic ecology, and acousmatic music), and lastly the degree of fiction (between document and fiction). Most of my works are based on a sound recording practice which, for me, is a way of developing a sensitive relation to the world, mediatised by different types of microphones. Field work is thus very often crucial. But these sound recordings are so many points of entry with an environment, a situation, as well as a goal for the creation of a specific work. The sound recorded is not always used as such, and it's sometimes absent in a way, especially in the case of text, or of a work on paper for example.

The various systems I set up are the outcome of a dialogue between research and praxis, which are re-defined in a ceaseless to-and-fro until there is a certain crystallization around a form or a particular concept. It's a process which calls for a certain period of time, but it's important in the preparation of my works. A common denominator in the variety of my output may be the notion of landscape with its different definitions: a cultural representation informed by an aesthetic model, a territory produced by a society in its history (and thus calling on history, archaeology, or geography), a purely geographical definition of the term, a landscape as a perceptible experience as described by phenomenology, or else, last of all, a site, a context for a particular project (especially research and art projects).

After a residency in the Arctic in autumn 2014, you've come up with a new installation titled Parhelia for the exhibition, which is a stage in a larger work currently being developed. For the show, you have once again managed to collect a certain number of sounds. What kind of sounds? And what's the process whereby this piece is being produced?

I spent the month of October in the Spitzbergen archipelago for a two-and-a-half-week residency on board a small boat with fifteen artists. I stayed on for an extra ten days so that I could return to the ghost town of Pyramid, where I'd undertaken some preliminary research, and then in order to work on other projects around the Longyearbyen seed bank, a huge archive of planetary biodiversity. Those wanderings were an opportunity for me to confront a new situation, that of a desert swept by winds. I made different recordings with different types of microphones (hydrophones, contacts, ELV, etc.), so as to try and single out a certain variety of sounds. Up until now, it's true that I had tended to record subtropical, European and urban environments. So that wind as the main sound source was thus something quite new, and a material that's as interesting to listen to as it is hard to capture: as such, the wind is not acoustic, but its encounter with a particular landscape makes it sonic. So I tried to work in this direction, by for example putting microphones in a stone cylinder found near an old wood cabin which was used for a long time as a shelter during whale-fishing excursions, and setting contact microphones on objects (for example on abandoned metal things), which swung in the wind.

The experience of sound, of its quasi-absence and its subtle variations, of the light of places, of the visit to the Ny Ålesund scientific base, and to the Russian ghost town of Pyramid, all naturally developed an imaginary element rooted in a certain form of science fiction.

On 12 October 2014, when we were on deck trying to glimpse the beginnings of an Aurora borealis, we witnessed the re-entry into the atmosphere of the body of a Russian SL-3 rocket launched on 30 January 1980. That incredible and spectacular disintegration merely heightened that particular imaginary element, and that scientific event has become a potential source of fiction. All those landscapes quickly became a point of departure for Parhelia: a work that is concentrated on the light, the sound of the wind in the Svalbard ruins and the magnetosphere which suggests an atmospheric landscape. I thought of machines which re-create solar halo phenomena which are formed by the refraction of light on hexagonal ice crystals in the atmosphere. These light-projecting machines refer directly to film projection, and as such it is not just a work on the refraction of light, because there is also a real setting-in-motion of these images projected by the mechanism of these machines. Here we are well and truly in the cinema of

attraction as described by Tom Gunning for studying the beginnings of the cinema. The forms of the moveable metal structures, which look somewhat fragile, are directly inspired by the aerials of Ny Ålesund and other abandoned installations in the Svalbard landscape (and in particular in Pyramid). Their possible mobility at the mercy of flows of ambient air and the speed of the engines used in the projection mechanism creates a direct link with the nature of sounds. The sound composition is created in quite a long time-frame, by complying with sound events such as they have been produced, but also by playing with the spatialization factor as part and parcel of the composition, while varying, overlaying and mixing the different moments and types of recordings.

How do you see the future development of this new project?

This new project will take the shape of several different works which will be created little by little, with a coherence peculiar to each piece and installation, while at the same time forming a particular world which is coherent overall. I imagine this project like a large installation composed of several pieces which are connected on the basis of different areas of research. During an initial research phase, Gabriel Tarde's text titled Fragment pour une Histoire Future struck me by its contemporary quality.
It's a short story, ahead of its time, written in 1896, a sociological experiment, which takes the form of a narrative about the glaciations of the earth and the sole chance of survival for man taking advantage of underground heat. With man thus cut off from nature, Tarde imagined a new definition of the concepts of needs, production and consumption.

He revealed the possibility of a life governed by a rediscovery of aestheticism, criticism, beauty and artistic creation as an ultimate goal. Other texts, such as Operating manual for Spaceship Earth by Richard Buckminster Fuller, published in 1969, analyze the challenges with which humanity is confronted, and can be related to the recontextualization of the story of Prometheus and his brother Epimetheus made by Bernard Stiegler to show the connection between man and technology. For Fuller, man is in charge of a vessel for which the manual is missing, and must thus be drawn up without the error of a fatal slip-up. Obviously, a common denominator in all these texts can be the Anthropocene notion, this new geological age which humankind has now entered, from the moment when man started to fashion and have an impact on the future of his planet. Here, needless to add, there is an economic, ecological and social stake, the definition of a specific stance. So this new project starts off from the observation of a need to think about this relation to the world, and it will introduce works which might describe an in-between landscape, somewhere between an archaeology of the past and the future, while using the metaphor of the space odyssey, of a moment between departure and arrival. As such, Parhelia represents a point of entry or exit for this project, because it proposes the establishment of a futurist landscape, or alternatively a terrestrial landscape in ruins. The whole coherence of this project lies in the close relations between the present-day landscape of the Arctic circle, and its fragility, the ruins of Pyramid, as the trace of a utopian experiment which came to an end after Russia shifted to the free market economy, with many references to the Anthropocene, the sciences, history and geography, with, implicitly, the possibility of a fiction which remains uncertain, because it lies at the heart of a political, ecological and social position in the making.

西杜力•馬希德訪談

你集藝術家、研究者與理論家三項身份於一身，在你的聲音研究中，藝術與科學在本質上是互有關連的。你透過不同的方式，包括裝置藝術、聲音導航及撰文等等，對我們身處的聲音環境、我們對其的感知、以及我們的聆聽能力提出疑問。你能進一步為我們介紹你的研究嗎？

我認為我的實踐，本質上是跨學科的，就不同的研究題目，我會在歷史（科學史、地理歷史）、人文科學（人類學、民族學、哲學）、科學與文學等不同領域中，尋找理解的方法。我的研究同時也建基於聆聽，而聆聽以理解下列不同特點為目的：聲音的來源、聲音的延續性、對聲音加諸的電腦處理、聲音與個別社會文化背景的關係（音景作為聲音生態環境的組成聲音，或來源不明的聲音），以及聲音當中人工的成份（錄音與聲音創作）。我的大部份作品，都以一種特定的採錄聲音方式創作，使用不同型號的咪高峰；這種方式對我而言，可以令我與世界建立一種敏感的連繫。田野工作因而十分關鍵。但要進入一個環境、或是一個情境當中，或創作一件特定作品的話，這些聲音提供的切入點太多了。錄下來的聲音不一定會使用，在撰文或作實體創作時，更是消失無蹤。我建造的不同系統，都是研究與實踐的交替，兩者之間不斷往來，直到某個形態或某個意念成形，再細化的成果。這個過程需要很多時間，但在我的創作中至為重要。我的不同作品如果有共通點的話，或許就是「景象」的概念，而這個概念有很多定義：以特定美學為基的文化呈現、一個社會在特定歷史背景下造成的地理區域（因此要借助歷史、考古及地理的知識）、一個字眼的地理定義、以現象學去理解的一種感官體驗、或一項計劃（尤其是研究及藝術計劃）的場所與環境。

2014年秋天，你在北極圈內住了一段時間，最終為今次展覽創作出《Parhelia》，而這只是你一個大型創作計劃的一部份。在《Parhelia》中，你收集到一定數量的錄音，這些錄音是什麼？《Parhelia》的創作過程又是怎樣的？

去年10月，我在北歐斯瓦爾巴群島度過了兩個半星期，與15位藝術家一同駐於一隻小船之上。我額外留了10日，去遊覽被稱作「鬼域」的俄羅斯金字塔鎮，在那裏進行了一些前期研究，然後再在朗伊爾城種子銀行（一個巨大的植物多樣性藏庫）附近進行其他計劃。這次遊歷給予我一個機會，去面對一種新的環境：一個狂風呼嘯的荒漠。我用不同型號的咪高峰（水底錄音咪、特低壓錄音咪等），錄下截然不同的一段段聲音，以找出一種特定的聲音。至今我錄過不少環境聲，包括亞熱帶地區、歐洲及都市的聲音，但以風聲為主的環境聲，對我來說很新鮮。聆聽風聲非常有意思，因為它很難錄下來：嚴格而言，風本身是不發聲的，它與別的東西碰撞才會有聲響。我循著這個方向去做，如將錄音咪置於在附近木屋（捕鯨者的休息站）找到的石筒之內，或將錄音咪綁在廢棄鐵製物件以上，令它在風中擺蕩。

這些聲音幾近不存在、變化細微難察；極北之地的光影，以及我在新奧勒松科學基地、以及俄羅斯「鬼城」金字塔鎮的聲音體驗，均很自然地帶給我一種有如在科幻小說的想像。2014年10月12日，我和其他藝術家在甲板上等待極光出現時，目擊到一架於1980年1月30日升空的俄羅斯SL-3火箭，回到地球的大氣層。那支火箭解體的畫面，強化了那科幻想像的元素，這次科技事件本身亦成為虛構故事的靈感。這些畫面成為《Parhelia》的創作源起。組成《Parhelia》的元素包括光、斯瓦爾巴島上的廢墟景象，以及磁層的氣象環境。我想到那些造出日暈效果（大氣中的六角冰晶折射太陽光出現的現象）的機器。這些投影的機器與電影放映同理，並不只是將光折射，更會使投射出來的影像動起來。因此這真的是湯姆．根寧所謂、在電影面世初期出現的「奇觀式電影」的一種實現。

《Parhelia》看上去有點脆弱的可移動鐵製支架，靈感直接來自新奧勒松科學基地，以及斯瓦爾巴群島上其他廢棄人造物（尤其是金字塔鎮）。支架因展場中的空氣流動而顫動，與投影機內部的快速機械運作，都是作品中的聲音元素。今次作品的聲音，是用了很長的時間裏採錄及製作的，我既要順應發出目標聲音的事件進程，同時要活用展場的空間，以空間的元素豐富創作；與此同時，還要變更、混合及交匯不同的錄音片段。

這個新計劃未來會怎麼發展？

這個計劃會隨著一個又一個較小型的部份完成而成形，當中每一件作品與裝置之間會有共通的地方，同時每件作品均會營造出一個獨特的境界，但最終仍然一致。我想像中的這個計劃，就像由數個部份

組成的一個大型的裝置，不同部件之間，以不同的研究主題連結。在研究的起始階段，嘉希奧．塔德《未來歷史的碎片》的當代性，對我造成一定衝擊。

這個短篇寫於1896年，在當時而言極其前衛。它描繪出一個社會學實驗：在地球冰河時代，人類只能夠靠地熱生存，與自然完全隔斷；塔德想像出一套新的需求、生存與消費概念定義。他開拓出一種新的可能：人類的生存意義將被改寫，重新將美學、評論、美與藝術創作，視為人生的終極追求。其他作品如理查．畢敏斯特．富勒1969年出版的《地球號太空船操作手冊》，則分析了人類面對的挑戰，與伯納．史蒂格的現代版普羅米修斯神話，同樣描繪出人類與科技的關係。在富勒筆下，人類控制著「地球號」太空船，卻遺失了操作手冊，必須確保自己不會犯下無法挽回的致命錯誤。很明顯，這些文學作品都討論「人類世」的概念。人類世是一個地質學時代，由人類開始對整個地球的未來產生影響的時間（約為18世紀）算起，在經濟、生態及社會方面，都有特定的意義。

今次這個新計劃，源於我對我們與世界有何關係的觀察，或會包括一些作品，呈現古代與將來之間、離開與回來之間的景象，以太空漫遊作為暗喻。

《Parhelia》是這個計劃的入口與出口，它既是一個想像中的未來建構，亦是一個實際存在的昔日廢墟。這個計劃中不同部份的共通之處，在於北極圈的今日風光、極地的脆弱、以及在俄羅斯轉投自由市場前的烏托邦實驗場 —— 金字塔鎮之間的緊密關聯。計劃中對「人類世」有不同論釋，包括當中的科學、歷史與地理面向，以隱隱透出這個概念屬虛構的可能性；人類世是一個正在發展的政治、生態及社會形態，而想像的可能正是其核心。

SAMSON YOUNG
楊嘉輝

Pastoral Music I, 2015
Sound composition & drawing (pencil, watercolor and modeling paste on paper). Collection William Lim

The artist creates “sonic weapons” in the form of sound composition and sets of accompanying musical scores. These sonic weapons are meant to be projected into the battlefield with directional loudspeakers, as means of staging deception and inducing fear. These weapons mimic actual strategies used by the American “23rd Headquarters Special Troops” during the Second World War: a special troop of musicians & sound artists recorded the sounds of tanks and infantry units, and played them back into the battlefield to create “phony armies” that could be heard from up to 15 miles away.

聲音創作及繪畫 （紙上鉛筆、水彩、廣告彩）

藝術家的聲音作品包含一系列「聲音武器」, 以及相關樂譜。這些聲音根據二戰時期美軍「鬼魅部隊」的真實作戰方法創作, 透過揚聲器發射到戰場上, 引起猜疑和恐慌。此大軍壓境的假象, 即使15英里外也能聽見。

Nocturne, 2015
Video documentation of sound performance

The artist collected found video footage of night bombing (Gaza strip, ISIS, gulf war etc.) from the Internet. These videos are muted, and all commentaries are edited out. While watching these videos, in real-time the artist recreates the sound of explosions, gunshots and debris as realistically as possible, using household objects and “live-Foley” techniques. During a live performance the sound effects are broadcasted on-site via an FM radio transmission. The audiences experience the performance with handheld radios – it is possible therefore for participants to experience the performance in other parts of the venue, as well as in close proximity with the performer.

記錄聲音演出的錄像

藝術家在網上收集晚上發生的轟炸片段 （包括加沙戰爭和ISIS等等）。這些錄像都被靜音。看這些片段時, 藝術家用日常家居物品重組成像真度高的爆炸、槍聲和瓦礫聲。

Pastoral Music I, 2015

Nocturne, 2015

Interview with SAMSON YOUNG

You will show during the exhibition Beyond the Sound two pieces : 4 little drawings and a video which are related with each other. Your piece refers to a historical event of the Second World War that I discovered thanks to you. How you discovered that? And why did you decide to draw inspiration from this historical fact and what contemporary character does it cover for you at this time?

I was researching into the history of artists' involvement in warfare and I stumbled upon this topic. Sound has always had a role to play in war and in political conflicts.

These drawings that are within graphics partitions, what status they will cover for you? And in general in your work?

I see them as belong to the tradition of graphical notation, and in fact I use graphical notation quite frequently in my compositional practice, so I don't see a seperation.

The video that you show is the documentation of a performance. When this performance is born ing and is she concomitant with your working drawings in the process development of this work?

Yes they belong to a same series of works I call « Pastoral Music ».

You have collected found video footage of night bombing (Gaza strip, ISIS, gulf war etc.) from the Internet. These videos are muted and you recreated in real time sounds of explosions, gun shots. The sounds seem to be of two kinds: the sounds that you have already recorded and others created during the performance from different materials, can you tell us about?

No actually all sounds are created in real time, there is no pre-recorded sounds. I am happy to hear that I was able to trick you into believing that there were pre-recorded materials !
There is a political and poetic character in this work, what are you thinking about that? It already seemed the case with an other piece Liquid borders.

I think this mix of violence, conflict and poeticism is common to many of my works.

楊嘉輝訪談

你將在《眾聲之外》展覽出展出兩個作品，包括4幅畫作及一段影片，兩者互有關連。你的作品指向第二次世界大戰的歷史事件。你為何會知道這次事件，又為何決定以這次事件為靈感？這次事件有哪些當代人物可以對應？

我研究藝術家在戰爭中的角色時，偶然發現這段歷史。在戰爭以及政治衝突中，聲音往往有其一席位。

這些畫作是圖像嗎？對你而言它們是什麼？它們在整個作品中的作用又是什麼？

我覺得它們是圖像符號傳統的一種，事實上，我在作曲的時候經常使用圖像符號，所以我不覺得有特別區隔。

作品中播放的影片，是一次表演的錄影。那次表演與你今次展出作品的創作過程是連貫的嗎？

是的，那是我的作品《原野牧歌》的錄影。

你在網上搜集了加沙、伊斯蘭國、波斯蘭戰爭等軍事衝突當中的夜間空襲片段，將之靜音並自行重製實時的爆炸及槍聲音效。你採錄的聲音，與你以不同物料製造的聲音，這兩種聲音似乎應作區分，你能夠向我們解釋一下嗎？

這個作品中既有政治、亦有詩意的一面，你聆聽的時候想到什麼？這似乎已可是另一個《暴力邊界計劃》作品的題材。我覺得這種混合暴力、衝突與詩意的做法，在我的作品中很常見。

SCREENING FILMS

L’image regardée : Art and Cinema
A programmation by Pacale Cassagnau (CNAP) et Anne-Laure Chamboissier

May 11th and 12th 2015

Hong Kong Art Center, 2 Harbour Road Wanchai, Hong Kong

The parallel and shared histories of modern art and contemporary art—with photography, film, video and television—have been forever interwoven, placing art under the camera’s eye, meeting time’s requirements. Here we may recall the extremely relevant encounter between film and art through the documentary film made in 1966 by Brian de Palma about modern art, The Responsive Eye. Preparing a programme of films about contemporary art, understood in its wider context, involves encounters of subjects, fields, and areas of expression aimed at highlighting the task of art. From this angle, the encounter between music and film traces an arena rich in unusual works. The films of Pierre Bastien,Charles de Meaux, Cédric Eymenier, Valéry Grancher, Bernard Joisten, Romain Kronenberg, Ange Leccia and Dania Reymond attest to the wealth and diversity of film work in France.

May 11th Monday

7pm to 8pm :
Bernard Joisten, La société des items, 2014, 30'

With the support of : Commission du mécénat de la Fondation Nationale des Arts Graphiques et Plastiques.

Bernard Joisten is a video-maker, painter, writer and film critic, who is forever shifting his areas of experimentation, from text to sound, from painting to film, and video. Empire, Les Aventures, Crystale, and La société des items are all applications of interactive narratives. Like a collector, the artist compiles and samples a set of images in different styles and chords which evoke memories of TV films, advertisements, clips and films. These materials represent a grid of hypotheses for the narrative. Places, spaces and views of landscapes are organized in a random way based on a set of narrative shifters: adverbs of time and place punctuate the narrative weft, talking in different ways about the possibilities of fiction. For some years now, Bernard Joisten has been visiting and re-visiting contemporary Japanese culture, looking for sources of inspiration. The film La Société des items is inspired by the Japanese urban landscape and the architecture of the media which form it, once again moving his pictorial world into its broader and "design-oriented" context.

Fondation Nationale
des Arts Graphiques et Plastiques

8.05pm to 8.25pm :
Pierre Bastien, Reviver (2015), 20'

Commissioned by the CNAP, Centre National des Arts Plastiques, Paris

Reviver is an audiovisual composition made of dozens of short excerpts from old music films. It mixes found footage technics and superimposition and collage. Although it uses exclusively ancient material, the piece is strongly influenced by contemporary electronic music or electronica: the sequences are edited, sampled, looped, and their sound is sometimes transposed, enhanced or filtered for musical purpose. Paradoxically, this 20 mn video piece does not bear any resemblance to some sort of vjing. Here image and sound are inseparable. Visuals are not adorning sounds: they are the sounds. The piece revives hundreds of performers from the past, known and unknown, and bring them all into a common hybrid and planetary composition.

8.30pm to 9.32 pm :
Ange Leccia, A Perfect Day, 2007, 62'

Produced by : Camera Lucida

All Ange Leccia's films respond to a recording logic peculiar to the clip—that kind of "sound track of life", as Peter Szendy put it in Tubes. A Perfect Day is a montage—a reconstruction of a set of clips--, sequences filmed over the years and here re-visited. In its turn, the film produces a second memory, a sort of temporal layer, which underscores the effect of nostalgia and the recollection relating to listening to disks. Alain Baschung's Avec le temps/ With Time is a remake of Léo Ferré's song. Another sequence includes Elie Medeiros's song accompanying a long tracking shot of a Corsican landscape filmed at night. This song which accompanies the vague and dark landscape seems to be the memory of another time: sound and image form a structure referring to their ancient doubles, giving rise to an effect of melancholy, peculiar to any musical hit being listened to.

9.34 to 10.04pm :
Cédric Eymenier, P#12 Tokyo, 2005/2008, 30'

Soundtrack : Akira Rabelais, Oren Ambarchi, Taylor Deupree,

The artist and musician Cédric Eymenier combines photographs, videos, collages, acoustic installations and projections. Tokyo is the twelfth opus of the Platform project which, to date, includes 13 films made in very precise neighbourhoods in one or two metropolises selected for their modernity and their architectural complexity. But the architecture is not film for its own sake, rather it acts as a context. These places are mainly crossroads, different thoroughfares where flows are frequent and varied, and where the host of micro-events is recorded in a single static shot. Each sound track is an original work by a musician involved in the international experimental scene. During the filming, sounds in the environment are caught and removed, with the musician adding his own music to them. This procedure thus makes it possible to keep a foothold in reality while proposing a re-interpretation of the acoustic landscape. For Tokyo, the artist worked with Akira Rabelais (USA), Oren Ambarchi (USA), and Taylor Deupree (Australia).

May 12th Tuesday

7pm to 8.06pm :
Charles de Meaux, Marfa's Mystery Lights, 2006, 66'

Produced by : Mike Luba-Michael Gramaglia; With the support of : CNAP; Original Soundtrack : The Secret Machines Live concert audio

Charles de Meaux is involved in an unusual cinematographic work which questions the subtle interface between History and fiction, between narrative and political geography. Le Pont du Trieur, devised in collaboration with Philippe Parreno, and Shimkent Hotel are cinematographic objects of the third kind, which multiply the number of levels of intelligibility: filmed diary, indirect narrative, summary of geography and history, political fiction. Somewhere between science-fiction and political-fiction, Charles de Meaux's films proceed by way of detours and indirect correlations, the better to analyze enigmatic realities. For Marfa's Mystery Lights, he films the musicians in the American group The Secret Machines in Marfa, a town in western Texas and the place where Donald Judd lives and works. This film recreates the meeting between music and architecture, then the concert that the group organizes in the nearby desert for UFOs, other unidentified flying objects and asteroids thought to inhabit nature in this area near Roswell, in New Mexico. This film shows the preparations for the concert. It is also a documentary as much about music and the preparations for the concert as about itself.

8.10 pm to 8.33pm :
Valery Grancher, Hong Kong Epiphanie, 2014, 33'08''

Produced by : Valéry Grancher; Sound : Aphex Twins and Valéry Grancher

In Finnegans Wake, James Joyce strolls through the streets of Dublin and samples snippets of sentences which he called "epiphanies"! This was definitely one of the first examples of 'sampling' in literature… Hong Kong is one of those very special territories in the world: a small archipelago that has switched from being a British colony to being part of China with a specific status. It has become one of the most liberal places on earth in terms of finance and economy, while in recent years also becoming an art hub between Asia and the West. Through its history and its status, it has taken on a specific urban character: 70% of the territory is still green and protected, and the remaining 30% has encouraged a vertical development (highrise buildings).

Valéry Grancher made this video during several trips made between 2005 and 2012. His wanderings in this territory were a visual shock, made up of architectural and cultural comparisons, not to mention the cultural gap he experienced as a westerner understanding neither the language nor the human codes. The artist was confronted with revelatory realities and prompted to construct a form of psycho-geography mixing anthropological perception, intuitive perception and his own fantasies about the territory. Through this project, he tries to bring this experience to life and share it with the spectator through his own way of looking at things. It is important to underline that this Hong Kong shown by the artist is that of a westerner who lives in this territory, and not a tourist borrowing and always focusing on the same subjects, without even understanding this local culture. This video is a kind of anthropological experiment, and a poetic form emerges from these Hong Kong "epiphanies".

8.40pm to 9.23pm :
Romain Kronenberg, Marcher puis disparaître, en collaboration avec Benjamin Graindorge, 2014, 43'

Product by : Clément Postec pour Too Many Cowboys; With the support of : Commission Image/Mouvement, CNAP, Music : Romain Kronenberg

The musician and film-maker Romain Kronenberg organizes his oeuvre around the issue of image and sound. The music he composes has a crucial place in his films. The film Marcher puis disparaître describes the trajectory of a man who, coming from afar, passes through the daily round of a small Turkish town, where he observes customs and places at daybreak: a café, the old mosque, and the streets coming to life… The man reaches the town's outskirts and then plunges into the countryside and gradually moves away from civilization; he crosses the ecumene—the permanently inhabited part of the earth—and then discovers a huge salt lake, where he abandons himself to the climate. Through this path, the walker creates the bond between the town and the lake, and thus opens up a dialogue between opposing notions: collective and individual, concrete and abstract, real and theoretical, documentary and fictional. The sound track is the outcome of some extremely subtle work where the artist rebuilds the acoustic environments from scratch, thus freely highlighting the elements in the image to which he wants to draw the spectator's attention. Through this movement which takes place in a visual way (from the town's energy to the lake's formal perfection) and in a musical way, too (from sound effects to pure music), he invites us on a sensory, hypnotic and contemplative journey.

9.30pm to 9.45 pm :
Dania Reymond : Greenland Unrealised (2012), 15’

In these videos, Dania Reymond interested in several topics, directly connected to our contemporary world, its history and mutations. The question of how we look at reality and represent it in its very structure (physically, politically, artistically...) is the common thread of preoccupations connecting in each of these videos, although manifested differently in each one of them. She looked at painting, cinema and photography and used these systems of representation to provide information about the realities which she portray. This film is the story of the last days of a community living in Greenland, still inhabitable before its glaciation. The image will reconstitute and scour the remains of the community’s village after the glaciation while the soundtrack will describe the film project and the impossibility of its production.

圖像的觀看: 藝術與電影

節目由帕斯卡爾・卡薩尼奧 (法國文化部造型藝術中心)

和安妮洛・珊布絲雅編制

二零一五年五月十一至十二日

香港灣仔港灣道二號香港藝術中心

平行相互發展的現代與當代藝術歷史已被永遠交織在一起－包括攝影、電影、錄像和電視－為回應時代需求，藝術被放在鏡頭下。提到電影和藝術的交匯，我們可以回顧一下布萊恩・德・帕爾瑪於1966年所製作的現代藝術紀錄片《眼睛的反應》。

在準備一個當代藝術電影計劃時，必須在廣泛的背景下了解當代藝術，包括它涉及的學科、領域和表達方式，旨在強調「藝術」在當中扮演的角色。從這個角度看，音樂和電影的相遇打造了一個大舞台，盛產非一般的作品。一眾電影藝術家－巴斯迪安、查爾斯・德莫、塞德里克・艾莫尼、瓦萊裡・格朗謝、貝爾納・約伊斯滕、羅曼科・羅倫貝格、安吉萊恰和達尼亞・雷蒙－以作品證明了法國電影的豐富和多樣性。

五月十一日 (星期一)

晚上七時至八時正:
貝爾納・約伊斯滕, 《社會的項目》, 二零一四年, 全長三十分鐘

受法國文化部 (平面設計與造型) 委託贊助

貝爾納・約伊斯滕是一位錄像工作者、畫家、作家和電影評論家。從文字到聲音, 繪畫到電影, 他不斷轉移他的創作實驗範圍。《帝國》、《歷險記》、《水晶》和《社會的項目》皆是不同論述的互動和應用。藝術家像一位收藏家般, 收集和瀏覽一批不同風格和感情的影像, 勾起人們對電視節目、廣告、短片和電影的記憶。這些影像代表著一個假設: 當我們以不同方式談及虛構情景的可能性時, 時間和地點這些副詞不時會打斷敘事線索。而地點、空間和景觀繼而以隨機的方式組織和建構。這些年來, 貝爾納・約伊斯滕曾經多次到訪日本, 了解當代日本文化並尋找創作靈感。《社會的項目》源自日本的城市景觀, 當中不乏建築對其影響。藝術家再度從影像世界裡躍至更廣泛的層面, 並轉以「設計為本」的創作方向。

晚上七時至八時正: 貝爾納・約伊斯滕, 《社會的項目》, 二零一四年, 全長三十分鐘

受法國文化部 (平面設計與造型) 委託贊助

貝爾納・約伊斯滕是一位錄像工作者、畫家、作家和電影評論家。從文字到聲音, 繪畫到電影, 他不斷轉移他的創作實驗範圍。《帝國》、《歷險記》、《水晶》和《社會的項目》皆是不同論述的互動和應用。藝術家像一位收藏家般, 收集和瀏覽一批不同風格和感情的影像, 勾起人們對電視節目、廣告、短片和電影的記憶。這些影像代表著一個假設: 當我們以不同方式談及虛構情景的可能性時, 時間和地點這些副詞不時會打斷敘事線索。而地點、空間和景觀繼而以隨機的方式組織和建構。這些年來, 貝爾納・約伊斯滕曾經多次到訪日本, 了解當代日本文化並尋找創作靈感。《社會的項目》源自日本的城市景觀, 當中不乏建築對其影響。藝術家再度從影像世界裡躍至更廣泛的層面, 並轉以「設計為本」的創作方向。

晚上八時零五分至八時二十五分:
巴斯迪安, 《興奮劑》, 二零一五年, 全長二十分鐘

由法國文化部造型藝術中心委托

《興奮劑》為視聽樂曲作品, 來自音樂舊電影的數十段摘錄, 採用現成片段的混合使用、重疊和拼貼手法。雖然它只用舊材料, 但作品受當代電子音樂的強烈影響: 樂曲的序列經過藝術家編輯、取樣並循環播放。為了音樂的表現, 有些聲音會被調換、增強或過濾。反常地, 這段二十分鐘的錄像作品與VJing並不相似, 它的圖像和音效不可割裂。視覺元素不是為了襯托音效－反而它就是聲音本身。作品喚醒了數百個以往知名與不知名的表演者, 並將他們的作品帶進一個合成的奇異樂曲裡。

晚上八時三十分至九時三十二分:
安吉・萊齊亞, 《完美一天》, 二零零七年, 全長六十二分鐘。由明室製作

安吉・萊齊亞的電影剪輯都有一共同錄製邏輯—回應生活中的聲音, 如同彼得. 森地的《管道》。《完美一天》是一系列錄音帶復原後製的蒙太奇作品, 萊齊亞這些年間拍攝過的連續鏡頭都在此作品出現。作品就如製造出一個短暫的第二回憶, 突顯出懷舊的影響和一些有關聽唱片的回憶。亞倫巴頌的 《順應時間》是以萊奧. 費雷的歌曲為本而重新錄製。另一連續鏡頭以埃利. 梅德羅斯的歌曲作伴奏、長時間拍攝科西嘉島的夜間景色。伴隨歌曲的景色既模糊又黑暗, 似是另一時空的回憶－聲音與圖像這歷久不衰的雙打, 形成一個結構以推進憂鬱的情感, 特別在於音樂的部分。

晚上九時三十四分至十時零四分:
塞德里克, 《P#12東京》, 二零零五年／二零零八年, 全長三十分鐘。原始聲帶來自晃拉伯雷、奧倫和泰勒

身兼藝術家和音樂家的塞德里克結合照片, 錄像, 拼貼, 聲音和投影裝置元素以創作。《P#12東京》是平台項目的第十二號著作。至今, 平台項目包涵的十三套電影在一兩個大都市中, 以細緻的手法捕捉社區中的現代性和其建築複雜性。不過, 這些建築並非為著它本身而拍, 而是作為一個情景。這些地方多數是十字路口, 不同的大道上有著頻繁多變的流動, 藝術家以一個靜止鏡頭紀錄下許多小事件的發生。每一個聲效都是參與國際實驗領域的音樂家原創作品。在拍攝期間, 音樂家採用環境的聲音並加以增減, 比如是加入其個人創作的音樂。這個過程讓作品立足於現實, 藝術家再重新演繹對聲音的感受。在《P#12東京》, 塞德里克與美國音樂家晃拉伯雷和奧倫, 以及澳洲多媒體藝術家泰勒合作。

五月十二日 (星期二)

晚上七時正至八時零六分:
查爾斯. 莫城, 《馬法神秘之光》, 二零零六, 全長六十六分鐘。

由邁克・盧巴邁克爾製作; 法國文化部造型藝術中心輔助; 原始聲帶為秘密機器拉闊演唱會的錄音。

查爾斯・莫城投身於與眾不同的電影藝術工作, 他所關心的是歷史和小說、敘事性和政治性的地理之間的微妙連繫。從菲利普・帕雷諾的合作設計《橋的整理者》, 至《什姆肯特酒店 》皆是第三類電影藝術作品, 當中的可讀性不斷增加, 如日記電影、間接陳述、地理與歷史的結合和政治故事。在科幻小說與政治小說之間, 查爾斯・莫城以繞道和間接的相互關係開展電影, 以求深入分析現實生活中的謎團。在《馬法神秘之光》中, 他到訪美國德州馬法鎮, 拍攝美國組合秘密機器。此處亦是美國極簡主義藝術家唐納德・賈德生活和創作的地方。這部電影在曾發生不明飛行物墜落事件的新墨西哥州羅斯維爾市拍攝, 而秘密機器的演唱會於該沙漠附近舉行, 再現音樂和建築的交會。本片紀錄了演唱會在音樂和場地方面的預備工作。

晚上八時十分至八時三十三分:
瓦萊裡・格朗謝, 《香港頓悟》, 2014, 全長三十三分鐘零八秒。

由瓦萊裡・格朗謝製作; 音效來自艾費克斯與瓦萊裡・格朗謝。

在《芬尼根守靈夜》裡, 詹姆斯・喬伊斯一邊漫步在都柏林的街頭, 一邊拼湊著些零星句子, 他稱之為「頓悟」! 這是絕對是在文學裡抽樣本的首個例子……香港是世界上非常特殊的地區之一: 一個小島從英國殖民地變回中國的其中一部分, 而能帶有自已的特色。它已成為世界上其中一個在金融和經濟方面非常開放的地方, 而在近幾年也成為亞洲和西方之間的藝術中心。基於香港的歷史和地位, 它已經有一個特定的城市特徵: 百分之七十的地區仍然是受保護的綠化環境, 其餘地區則作縱向發展 (高層建築) 。

在二零零五年至二零一二年間, 瓦萊裡・格朗謝數次出遊香港, 製作出這段影片。與藝術家的家鄉比較, 這片地方在建築與文化方面, 均為流浪的他帶來了視覺上的震撼。再者, 他作為一個西方人, 需要經歷語言或行為上的文化差異。藝術家面對著現實給他的啟示, 構建了一幅心理地圖－融合人類學角度、直觀的感知和個人對這片地方的幻想。通過這次創作, 他試圖將這種經驗帶到生活, 並與觀眾分享他個人觀察事物的方式。重要的是, 影片所呈現的香港, 是從一個居港西方藝術家的角度切入, 而並非單單是從一個只專注於同樣事物, 連地方文化亦不知所云的過客角度。這段短片是一種人類學的實驗, 亦是自香港「頓悟」而生的詩體。

晚上八時四十分至九時二十三分:
羅曼科・羅倫貝格, 《行走, 消失》, 與班傑明合作, 2014年, 全長四十三分鐘。

由克萊門特代表Too Many Cowboys製作
由法國文化部造型藝術中心 (影像／運動) 委託輔助
音樂來自羅曼科・羅倫貝格

音樂家和電影製作人羅曼科・羅倫貝格以圖像和聲音的主題組織他的作品。他創作的音樂是他的電影裡一個重要的元素。《行走, 消失》描述了一個遠道而來的男人在土耳其小鎮度過的一段日子。在該處破曉時, 他觀察鎮裡的習俗: 一間咖啡廳、老清真寺和街道帶來的生活……該男子到達小鎮的郊外, 一步一步投入自然中, 最後逐步遠離文明; 他穿過地球上永遠有人居住的地方, 然後發現了一個廣闊的鹹水湖, 放逐自己在自然環境之中。通過此路徑, 那人創建了城區和湖泊之間的關係, 從而開闢了一些對立概念之間的交流: 集體和個人、具體與抽象、現實和理論、紀錄和虛構。那些聲軌是從一些非常微妙的作品而來－藝術家從一些湊合的聲音中重新建構一個聲音環境－從而自由地突出圖像中那些他希望觀眾能注意到的元素。透過視覺形式 (從小鎮裡的能量至湖邊的完美) 與音樂形式 (從聲效至純音樂) , 他邀請我們一同踏上知覺、催眠和沉思之旅。

晚上九時三十分至九時四十五分:
達尼亞・雷蒙, 《未實現的格陵蘭島》, 二零一二, 全長十五分鐘。

在影片中, 達尼亞・雷蒙感興趣的主題, 皆直接連繫當代世界、它的歷史和突變。雖然每段影片有不同的表達方式, 但它們有一個共同主線: 我們如何看待現實及以不同結構它去呈現 (物理上、政治上、藝術上……) 。她以繪畫, 電影和攝影的表達方式, 為她所描繪的現實提供信息。

這部電影講述一個居住在格陵蘭島的社群, 在冰川融化前幾天的故事。在影像上, 它將會重建和搜索冰川融化後的村落, 而配樂卻描述著此制作的不可能性。

SYMPOSIUM

SYMPOSIUM
MAY 13TH WEDNESDAY AND 14TH THURSDAY

This symposium is linked to the exhibition Beyond the sound, as well as researches conducted by the Baptist University, Connecting Spaces and Sound Pocket. Sound art is a set of artistic practices that focus on sound and listening culture It can be considered multi-disciplinary by nature.

BEYOND THE SOUND – SYMPOSIUM DAY 1

Date: 13th May.
Venue : Baptist University, AVA, Communication and Visual Arts Building, 5 Hereford Road, Kowloon Tong

The first day is focusing on the problematic question what is sound art and is divided into two parts, one based on a theoretical approach regarding the historical dimension of sound art and one based on artistic practice.

2.00 pm to 4.00 pm:
Sound between the disciplines. HISTORICAL DIMENSION of sound art from an interdisciplinary point of view

Introduction by John Aiken, Director of Baptist University's Academy of Visual Arts.

Lecture by Anne-Laure Chamboissier, Historian of Art and curator

4.30 to 6.00 pm:
Sounding Territorries. Site specific sound works and artistic practices.

Introduction by Yeung Yang, Sound Pocket.

Dialogue between the artists : Pascal Broccolichi, Cédric Maridet, Eddie Ladoire, Edwin Lo and Samson Young.

Moderation : Yeung Yang

Interestingly, "territorium" - the root term of 'territory' in classical Latin - relates to jurisdiction, hence a matter of law, suggesting a strong sense of boundary and control. HK urban space is very much a manifestation of this kind of social, political, and corporate (as in commercial corporations and in terms of the human body) control. With this, a rising number of art projects collaborative in nature present different ways of questioning, disobeying, and intervening into established rules, offering different imaginations of space/ time (a different kind of politics and ethics).

6.30pm:
Opening sounds exhibition of students works installed at the Ava Gallery. (Baptist U, Hong Kong & Zurich University of the Arts (ZHdK), Zürich)

BEYOND THE SOUND – SYMPOSIUM DAY 2

Date: May 14th
Venue : Connecting Space Hong Kong, 18 – 20 Fort Street, North Point, Hong Kong

The second day will be dedicated to the relation of sound art with music. Musicians and Sound artists from France and Hong Kong will meet to work together for two days on a practice based and performative dialogue about the relation between music and sound art. On 14th may the results of this dialogue will be shown in form of a live performance accompanied by a lecture on sound art and music.

4.30 to 6.30 pm:
Lecture introduction from Patrick Müller, project director Connecting Spaces Hong Kong – Zürich

Artists : Eddie Ladoire (art & music), Pierre Bastien (music), Rainier Lericolais (art & music), Kung Chi-Shing (music & performance) and Choi Sai Ho.

Introduction : Nuria Krämer, Head of Connecting Space Hong Kong

7.00 to 8.00 pm:
Concert Quatuor n°4 from Rainier Lericolais by the the Hong Kong New Music Ensemble, conducting by William Lane

Commissioned by the CNAP- Paris

研討會
五月十三日(星期三) 至五月十四日(星期四)

本次研討會是由「眾聲之外」展覽, 及浸會大學, Connecting Spaces與聲音掏腰包所進行之研究聯合舉辦的一項活動。聲音藝術是一種專注於聲音和聆聽文化之實踐, 亦是一種涉及多個領域的藝術形式。

眾聲之外 - 研討會第一日

日期: 五月十三日
地點: 香港浸會大學視覺藝術院 九龍塘禧福道5 號

首天的研討會將以藝術實踐與理論兩方面, 了解聲音藝術於歷史中的定位, 從而探討聲音藝術之定義。

下午二時至四時:
此環節將從多個角度和範疇探索聲音在歷史中之定位

簡介: John Aiken - 浸會大學視覺藝術學院院長
講座: Anne-Laure Chamboissier - 藝術史學家以及策展人

下午四時半至六時:
聲音領域 - 場域特定作品與藝術實踐

引言: 楊楊 - 聲音掏腰包

藝術家對話: 帕斯卡爾·布可告力奇, 西杜力·馬希得, 艾迪·勒杜瓦, 羅潤庭和楊嘉輝。

主持: 楊揚

有趣的是, “ territorium ” - 是’ territory領土’的根詞, 以古典拉丁語解作, 即與管轄權和法律有關, 因此此詞呈現一種強烈的限制和控制感。而香港的城市空間就正正體現了這一種對社會, 政治和企業 (就商業機構和人類的軀體而言) 充滿壓逼感的操縱。因此, 如果城市能夠容納更多不同性質的藝術協作項目, 就能讓觀者提出多樣性的問題, 質疑, 以及一些衝擊現有制度之觀點, 以提供對空間/時間的不同想像（即一個不同的政治與倫理體系） 。

下午六時半:
AVA Gallery學生作品展覽開幕
（香港浸會大學, 香港及蘇黎世藝術大學（ ZHdK ） , 蘇黎世）

眾聲之外 - 研討會第二天

日期: 五月十四日
地點: Connecting Space Hong Kong, 香港北角堡壘街18至20號

第二天的研討會將仔細討論聲音與藝術的關係。來自法國和香港的音樂家和藝術家將於香港首次踫面, 並攜手合作, 於兩天內以表演形式進行對話, 理解彼此對音樂與聲音藝術間之相互關係。本次對話將於五月十四, 以現場表演和講座之方式, 向觀眾展示他們的交流成果。

下午四時三十分至下六時三十分:
講座簡介: 帕特里克·穆勒, Connecting Spaces Hong Kong - Zürich項目總監
參與藝術家: 艾迪. 勒杜瓦 (藝術與音樂） , 巴斯迪安 (音樂） , 勒希歌利 (藝術與音樂） , 龔志成 (音樂與表演) 和蔡細豪。

簡介: Nuria Krämer - Connecting Space Hong Kong 總監

下午七時至八時:
勒希歌利作品 -《Concert Quatuor N° 4 》
由凌威廉指揮, 香港創樂團演奏

由法國文化部造型藝術中心委託

ARTISTS' BIOGRAPHIES

Pascal Broccolichi (1967)
Pascal Broccolichi is a sound artist who teaches at the ENSA, at the Villa Arson in Nice, in the sound department. Evolving in different disciplines, his work finds its source in an approach focused on listening, and more particularly on sound seen as a vocabulary of forms which lend themselves to the creation of installations.

www.pascalbroccolichi.com

Pierre Laurent Cassière (1982)
Pierre Laurent Cassière is a sound artist. Sciences, systemics, musicology and physiology, Pierre-Laurent Cassière's work focuses first and foremost on perceptive experiences associated with movement and space. In it, light, sound and vibratory fields are all so many plastic and conceptual materials connecting the body to its environment and playing with the limits of the perceptible.

pierrelaurentcassiere.com

Pierre Jean Giloux (1965)
After his involvement with photography and installation, he broached the moving image by way of video. Working with composite images, he develops scenarios, and designs and makes his films using video and synthetic imagery. He is demanding when it comes to looking for methods of presentation, which lends his images an unusual strangeness.

www.pierrejeangiloux.com

Eddie Ladoire (1975)
A musician and visual artist who lives near Bordeaux, he steers his work towards electro-acoustics and installation. His compositions lie somewhere between the frontiers of concrete music and electronic music. He is also the author of radio pieces and acoustic post cards for France Musique, Paris

http://unendliche-studio.com

Cécile le Talec (1962)
For many years, she has been developing an artistic approach around issues to do with the perception of space in its acoustic dimension: linguistic and musical. She works regularly with composers in concert/performance projects.

Edwin Lo (1984)
Through his work—installation and film—he tries to develop his own language about this issue of sound and listening, where the memorial question and personal experience are central. He has also been taking part in theatrical productions since 2010. More recently he was worked with the Japanese acoustic visual artist and electronic musician Shota Hirama.

www.auditoryscenes.com

Joe Chan
Joe Chan is graduated with a Bachelor of Fine Arts and Master of Fine Art at RMIT University. His work around ceramics is being developed in the form of sculptural and acoustic installations.

Samson Young (1979)
Samson Young initially studied musical composition. But nowadays his work is expressed through a variety of media, by way of interdisciplinary creations. He obtained his doctorate in composition at Princeton, under the aegis of Paul Lansky, a pioneer of digital music.

www.thismusicisfalse.com

Cédric Maridet (1973)
Cédric Maridet is an acoustic visual artist, a theoretician and a researcher. He obtained his doctorate in media arts in 2009 at the School of Creative Media at Hong Kong City University. He has taken part in several residencies/seminars (Asia Art Archive, Mamori Art Lab…) and public discussions on the aesthetics of sound (Rijeka Contemporary Art Museum, EMF-EMS 2011 lecture at New York University…).

www.moneme.com

Pierre Bastien (1953)
Pierre Bastien is an experimental musician and composer. In 1986 he officially founded his own orchestra, called Mechanism, and has worked with artists like Robert Wyatt, Jac Berrocal, Jaki Liebezeit, Lukas Simonis, Klimperei, Pierrick Sorin and Issey Miyake. His productions have been published on labels such as Lowlands, Rephlex, Tigersushi and Alga Marghen. Mecanium is also involved in installations.

www.pierrebastien.net

Jasper Fung (1988)
Jasper Fung is a Hong Kong based artist and keyboardist. His work combines installation, music and acoustic composition.

www.jasperfungty.com

Phoebe Hui
Phoebe Hui was born and grew up in Hong Kong. She is a multi-disciplinary artist whose research deals above all with the relation between language, sound and technology. Much of her work plays with the codes of text, image and sound, discovering new possibilities and transgressing ordinary boundaries.

www.earthinginger.com

Rainier Lericolais (1970)
His multi-facetted work mainly explores the links between visual arts and music, but is also expressed in pieces that are above all graphic, elegant and precarious. Lericolais borrows the sampling technique from music, mixing and re-combining forms and images ad infinitum, depending on influences and encounters.

Bertrand Lamarche (1966)

By using distortions of spatial and temporal scales, Bertrand Lamarche constructs a set of sculptural hypotheses that are at once ecstatic and conceptual. His work is based on the amplification and speculative potential of figures which he regularly summons into his works: the railway site in Nancy, hypnotic states associated with movement, Kate Bush's voice, sound loops, film cut-outs of space, and rotations of vinyl records… All elements which are forever changing, with different installations, projections, drawings, maquettes and videos.

www.bertrandlamarche.com

帕斯卡爾・布可告力奇 (1967)
帕斯卡爾・布可告力奇 （1967年）是一個在法國尼斯Villa Arson藝術園區的聲樂系授課的聲音藝術家。他的作品涉獵不同學科，但都源自聆聽，或更準確來說，以聲音作創作裝置作品的基本組件。

www.pascalbroccolichi.com

皮耶・羅朗・加西雅 (1982)
加西雅是一位聲音藝術家。他的作品糅合了科學、系統、聲樂與生理學，重點行動與空間產生的感官體驗。他以光線、聲音、震動、塑膠與概念性的物料，連接身體與周圍環境，並將感官的領域推至極限。

pierrelaurentcassiere.com

皮耶・尚・智盧 (1965年)
皮耶・尚・智盧的前期作品多為攝影與裝置，近期他開始以錄像方式表達動態的影像。他製作場景、設計，並以錄像和人造映像合成畫面。他在呈現技巧上非常講究，作品帶有一種與別不同的乖張感。

www.pierrejeangiloux.com

艾迪・勒杜瓦 (1975年)
艾迪・勒杜瓦是音樂家和視覺藝術家，現居波爾多附近。他的作品多為電子聲音與裝置，屬介乎具象音樂與電子音樂之間的類型。他也是巴黎France Musique 的無綫電音樂與聲音明信片的作者。

www.unendliche-studio.com

塞西爾・勒・德里 (1962年)
塞西爾・勒・德里多年來的創作環繞空間和它們的聲音，這種聲音可以是語言性或音樂性的。她經常與其他作曲家在音樂會和其他表演項目中合作。

羅潤庭 (1984年)
羅潤庭在他的的裝置與影片裏發展出一套有關聲音與聆聽的語言，以表達他的個人回憶和經歷。他也於2010年開始參與舞台劇製作。近期作品與日本的聲音視覺藝術家與電子音樂家平間翔太合作。

www.auditoryscenes.com

陳翹康
陳翹康於墨爾本皇家理工大學取得美術學士和碩士。他的陶瓷作品主要以雕塑與聲音裝置形式呈現。

楊嘉輝 (1979年)
楊嘉輝原本修讀作曲，但現在的作品橫跨多個媒體，是跨範疇創作。他在美國普林仕頓大學取得博士學位，師承數碼音樂先鋒 Paul Lansky。

www.thismusicisfalse.com

西杜力・馬希得 (1973年)
西杜力・馬希得（是一位聲音視覺藝術家，理論家和研究員。2009年，他於香港城市大學創意媒體學院取得媒體藝術博士。他曾參與多個駐場計劃（亞洲藝術文獻庫，Mamori Art Lab 等）和有關聲音美學的公共討論 (Rijeka Contemporary Art Museum，紐約大學 EMF-EMS 2011 講座等)。

www.moneme.com

皮耶・巴斯迪安 （1953年）
巴斯迪安是位實驗音樂家和作曲家。1986 年，他正式組成自己的樂團 Mechanism，亦曾跟 Robert Wyatt, Jac Berrocal, Jaki Liebezeit, Lukas Simonis, Klimperei, Pierrick Sorin and Issey Miyake 等藝術家合作。他的作品曾在 Lowlands, Rephlex, Tigersushi and Alga Marghen 等專輯中發表。Mecanium 也從事裝置創作。

www.pierrebastien.net

馮俊彥 (1988)
馮俊彥是定居香港的藝術家和琴鍵手，作品包含裝置、音樂和聲音創作。

www.jasperfungty.com

許芳華
生於香港，長於香港，是為多界別藝術家，主要研究語言、聲音、科技之間的關係。他的很多作品探討文字、映像和聲音的底層意義，尋找新的可能性，跨越原有界限。

www.earthinginger.com

蘭尼埃・勒希歌利 (1970年)
勒希歌利多層次的作品多數探索視覺藝術和音樂之間的關係，同時也創作圖像性、優雅、危險的作品。勒希歌利用了音樂常用的取樣技巧，把形式和映像因應情況無限地重新組合。

貝特朗・勒馬殊 （1966年）

勒馬殊 (1966年) 透過扭曲時間和空間的尺度, 創造了一系列概念性, 但又充滿狂喜的雕塑假設。他著眼於創作元素的投機性及倍增機會, 並加以應用, 例如南希鐵路站、動作帶來的催眠狀態、凱特・布希的語聲、聲音環迴, 展示空間的影片和轉動的黑膠唱片。這些元素都永遠在變, 視乎裝置、投影、繪畫、樣板和錄像而定。

www.bertrandlamarche.com

VARIOUS BIOGRAPHIES

Anne-Laure Chamboissier (1970)

Anne-Laure Chamboissier graduated and mastered in Contemporary Art in La Sorbonne Paris IV. After being in charge of Contemporary art and Patrimony in her native historical region of Touraine, she specialized in interdisciplinary practices and became during for years the co curator for the Belgian sound art festival “City Sonic” (2009-2012).

In 2007-2009, she was appointed by the French Embassy as the curator of the six art exhibitions programmed in Brussels during the French Presidency of the European Union.

Meanwhile, she curated exhibitions for institutions such as the ENSA Bourges about the relationship between cinema and sound. She was an appointed teacher of the Art School of IESA in Paris. In 2014, she presented with Christophe Daviet-Thery the exhibition Tentative(s) d’épuisement, in collaboration with ARCO Madrid and this last October Sounds by the river in collaboration with the program hors les murs, FIAC, Paris. She also gave lectures in the university UNITREF in Buenos Aires.

In 2015, her film as director on the sound poet Bernard Heidsieck is released on DVD in January. In May, she is curator on the exhibition Beyond the Sound from the 8 may to the 9 june about the dialogue between French and Hong Kong sound artists during the French May. And at end of May she, also, conceives a part of the programmation of Loop 2015 in Barcelona, Spain.

Pascale Cassagnau

Pascale Cassagnau is a doctor of art history and an art critic, and Inspector-general for the arts, responsible for audiovisual collections and new media at the National Centre of Plastic Arts (CNAP) (Ministry of Culture). She has contributed to Artpress for many years. She is the author of texts about Chris Burden, James Coleman, John Baldessari, Pierre Huyghe, Dominique Gonzalez Foerster, and Matthieu Laurette in particular. Her research focuses on new cinematographic practices, in their overlapping dialogue with contemporary art. Her essay Future Amnesia - Enquêtes sur un troisième cinéma (Ed Isthme) maps these new film forms, somewhere between fiction and documentary. Un pays supplémentaire (published by the Ecole nationale des beaux- arts de Paris) deals with the place of contemporary art in the architecture of media. Intempestif, Indépendant, fragile. Marguerite Duras et le cinéma d’art contemporain was published by Les Presses du réel en 2012. Apichatpong Weerasethakul, Une théorie des objetspersonnels (Manuella Vaney Edition) is an essay about the place of sound in contemporary art. Une idée du Nord, Excursions dans la création sonore contemporaine (Ed. Ecole des Beaux-arts de Paris) will be published early in 2015, as well as an essay titled Diagramme Monteiro, about Joao Cesar Monteiro, in collaboration with Hugues Decointet.

soundpocket

soundpocket is a promoter, educator, facilitator, and gatherer. We work in the fields of sound, art and culture. We find sound in diverse and dynamic relations with many different art forms (visual art, installation art, music, theatre, dance etc.), and with a variety of cultural contexts that give meanings to our lives. We would like to work with all those who share this active interest in sound. soundpocket supports not just an art form, but ideas and possibilities that engage with aesthetically meaningful, culturally-grounded and publicly relevant sonic practices, which have a lot to teach about how we understand the world and the experiences yet to be valued.

www.soundpocket.org.hk

Yeung Yang

YEUNG Yang is an independent curator, art writer and university lecturer. In 2008, she founded soundpocket to promote the art of sound and listening and its understanding in Hong Kong. She is member of the International Association of Art Critics Hong Kong and Art Appraisal Club Hong Kong. She was awarded the Asian Cultural Council Fellowship in 2013. She currently teaches classics at the Chinese University of Hong Kong.

CONNECTING SPACE

Patrick Müller
professor at the Zurich University of the Arts (ZHdK), founder and head of the Master of Arts in Transdisciplinary Studies at ZHdK and director of Connecting Spaces Hong Kong – Zurich.

He was born 1967, studied music, musicology, German philology in Zürich and Paris as well as cultural management in Basel. 1995-1999 he was scientific assistant, subsequently, until 2002, lecturer at the Departement of Musicology, University of Zürich, 1994-1999 staff member at the Feuilleton of Neue Zürcher Zeitung, 1998-2005 editor of Dissonanz / Dissonance, journal for contemporary music, 1999-2004 artistic director of the new music-ensemble Collegium Novum Zürich, its concert series in the Tonhalle Zürich and numerous performances in international festivals, documented on several, prize-winning CDs. Collaboration with artists like Pierre Boulez, Heinz Holliger, Luciano Berio, Helmut Lachenmann, Klaus Huber, Beat Furrer, Salvatore Sciarrino, Olga Neuwirth, Isabel Mundry, etc. 2010-2012 he was affiliated fellow at the Collegium Helveticum Zürich, laboratory for transdisciplinarity of University and ETH Zürich.
His interests in (music) curating and publication cover contemporary music with its medial and disciplinary extensions as well as music interpretation as an expression of contemporary authorship. The inclusion of different art forms and the sciences led to a growing interest in work forms transgressing the traditional disciplinary boundaries.

NURIA KRÄMER
Head of Connecting Space Hong Kong

Nuria Krämer holds an BA in Multimedia at the Centre de la Imatge i Tecnologia Multimedia from the Politechnic University of Catalunya, a MA in Transdiciplinary in the Arts from the Zurich University of the Arts, and a Certificate in Advances Studies in Research in Artisitic Universities. She has been working in the audio-visual sector as an art director in advertising and as art director assistant, set decorator, artistic consultant in different international TV and movie productions. Since 2011 she has been working at the Institute for Contemporary Art Research in the Research Project the Functions of Art in a Global Context. Her interests focus on collaborative practices and transcultural collaboration in the field of audio-visual arts. At present she is in charge of the development in Hong Kong of the transcultural platform for artistic collaboration Connecting Spaces Hong Kong – Zurich, an initiative by the Zurich University oft he Arts.

www.connectingspaces.ch

安妮洛. 珊布絲雅 (1970年)

畢業於巴黎第四大學當代藝術文學士及碩士學位課程。她曾在家鄉圖賴訥的歷史區域負責當代藝術及本地遺產範疇。其後, 她致力於跨媒體創作, 並於2009-12年為比利時聲音藝術節《城市的聲音》擔當聯合策展人。

於2007-09年法國在歐盟擔當理事會主席期間, 珊布絲雅受法國大使館委任, 為六個於布魯塞爾舉行的展覽策展。期間她亦為不同機構策劃展覽, 例如在布爾國立藝術專業學院 (ENSA Bourges) 策劃一個展覽, 探討電影與聲音之間的關係。她亦曾於巴黎藝術研究所任教。

2014年, 她與基斯杜化・大衛埃・提爾 (Christopher Daviet-Thery) 於馬德里當代藝術博覽 (ARCO Madrid) 的共同協作下策劃《疲憊的嘗試》。上年十月於巴黎國際當代藝術博覽會 《城牆外》 (“Hors les murs” , FIAC, Paris) 中策劃 《河邊的聲音》 (“Sound by the river”)。她亦曾於布宜諾斯艾利斯UNITREF講課。

2015年1月, 珊布絲雅以聲音詩人伯納德海德西克為題材執導電影並發行DVD。

2015年5月, 珊布絲雅於香港法國五月節再次擔當策展工作。她策劃在5月8日至6月9日間的聲音藝術展覽「眾聲之外」, 內容為法國及香港聲音藝術家的作品對話。五月下旬, 她亦獲邀參與巴塞隆拿LOOP錄像藝術節並擔當節目設計。

帕斯卡爾. 卡薩尼奧

擁有藝術史及藝術評論博士學位的卡薩尼奧, 於法國文化部造型藝術中心擔任創作常務檢查員, 負責視聽作品及新媒體作品。同時, 她為當代藝術評論月刊Art Press寫作多年, 曾著有文章關於克里斯・布登、詹姆・科爾曼、約瀚・布德撒里、皮埃爾・約熱、多米尼克・岡薩雷斯・福斯特, 以及馬修・勞蕾特。

卡薩尼奧的研究題材主要關於新電影浪潮及其與當代藝術之交集, 她曾於其文章《未來的失憶症 - 對第三電影的探究》 (“Future Amnesia - Enquêtes sur un troisième cinéma (Ed Isthme)”) 探討虛構故事及紀錄片間的新電影形式; 於《額外的領域》 (“Un pays supplémentaire (Ed Ecole nationale des beaux- arts de Paris)”) 探究媒體建築的當代創作空間。及後其文章《過時的、獨立的、脆弱的ー瑪格麗特・杜拉斯及當代電影藝術》(” Intempestif, Indépendant, fragile. Marguerite Duras et le cinéma d’ art contemporain”) 由Presses du réel於2012年出版。

於2015年初, 卡薩尼奧的三篇文章被出版, 包括研究以個人經驗為作品主要元素的泰國導演阿彼察邦・韋拉斯哈古 (Apichatpong Weerasethakul) 為題的《阿彼察邦・韋拉斯哈古ー個人物品理論》(“Apichatpong Weerasethakul, Une théorie des objets personnels (Manuella Vaney Edition)”)、關於聲音於當代藝術創作之地位的《來自北方的概念 - 有關當代聲音創作》(“Une idée du Nord, Excursions dans la création sonore contemporaine (Ed. Ecole des beaux-arts de Paris)”), 以及與雨果・德崗達合著關於葡萄牙導演若昂・塞薩爾・蒙泰羅(Joao Cesar Monteiro)的《蒙泰羅的圖像》(“Diagramme Monteiro”)。

soundpocket 聲音掏腰包

soundpocket 扮演宣傳、教育、促進與收集的角色。我們涉足聲音、藝術與文化,發現聲音與不同的藝術形式(包括視覺藝術, 裝置藝術, 音樂, 戲劇, 舞蹈等)有著多樣化和動態的關係; 在不同的文化背景下為我們的生活賦予意義。我們希望與所有對聲響有同樣興趣的人共事。對藝術形式的支持外, soundpocket 亦希望發掘並發展富藝術意義、以文化為根本及連繫大眾的聲音藝術之意念及可能性, 以此讓人們感受未曾涉足的經驗, 更加認識我們身處的世界。

www.soundpocket.org.hk

楊陽

楊陽為獨立策展人、藝術評論人及大學講師。於二零零八年她創立soundpocket以推廣聲音藝術及其在香港之發展。她是國際藝評人協會香港分會及香港遊藝說論之成員。她曾於2013年受亞洲文化協會頒發個人獎助。現時於香港中文大學任教古典藝術。

CONNECTING SPACE

帕齊克・姆勒

瑞士蘇黎世藝術大學教授、瑞士蘇黎世藝術大學跨媒體研究文學碩士課程創辦人及教授、香港 - 蘇黎世藝文空間總監

姆勒生於1976年, 於蘇黎世及巴黎修讀音樂、音樂理論及德國語言

學, 以及於巴塞爾修讀文化管理。1995-99年間於蘇黎世大學作為技術助理, 及後在2002年作為音樂學學系講師。於1994-99年期間作為Feuilleton of Neue Zürcher Zeitung成員; 1995-2005當代音樂刊物Dissonanz / Dissonance編輯; 1999-2004年擔任新音樂演奏組合Collegium Novum Zürich藝術總監, 其於蘇黎世的演奏會及國際音樂節中之演出被收錄於數張獲獎發行光碟。
他曾與Pierre Boulez, Heinz Holliger, Luciano Berio, Helmut Lachenmann, Klaus Huber, Beat Furrer, Salvatore Sciarrino, Olga Neuwirth, Isabel Mundry等藝術家合作。2010-2012年他被邀請為Collegium Helveticum Zürich及蘇黎世聯邦理工學院跨媒體研究所之成員。

姆勒涉足於策劃音樂節目, 並以當代音樂為題材, 發行媒體作品及學術文獻以及音樂詮釋。其作品涵蓋不同藝術形式及技術, 漸漸演變成一種新穎而逾越傳統界限的作品面貌。

路尼雅・卡拉瑪
Connecting Space Hong Kong主管

路尼雅・卡拉瑪畢業於加泰羅尼亞理工大學成像技術及多媒體中心多媒體文學士課程、瑞士蘇黎世藝術大學跨媒體藝術文學碩士課程, 並於藝術大學獲取進階研究證書。她主要進行視聽範疇工作, 於廣告公司作為藝術總監, 並於多個國際電視及電影製作中擔當藝術總監助理、佈景設計及藝術顧問等。自2011年起, 她於當代藝術研究學院研究藝術在全球環境的功能性, 其研究焦點在於視聽藝術中的聯合創作及跨文化合作。現時她受瑞士蘇黎世藝術大學邀請, 負責發展香港跨文化協作平台 - Connecting Space Hong Kong, 促進香港及蘇黎世兩地之藝術交流。

www.connectingspaces.ch

ANNEX

ANNEX

Eddie Ladoire - Frugès (12:02)

Pierre Laurent Cassière - Distorsions-Geneve (03:30)

Rainier Lericolais - quatuor 4.4 (09:30)

Pierre Jean Giloux & Lionel Marchetti. - Shrinking Cities (08:33)

Edwin Lo - Amino’s seacape (11:58)

Cédric Maridet - [sea, sea] (06:39)

Samson Young - Liquid Border #1 (13:16)