

A photograph of a tropical rainforest during a heavy rain. In the foreground, a river flows over large, dark, wet rocks. The water is turbulent and white with foam. The background is a dense forest of tall trees and lush greenery. The rain is falling in thick, vertical streaks, creating a misty atmosphere. The sun is visible in the upper left corner, partially obscured by a palm frond, casting a bright glow. The overall scene is vibrant and dynamic.

Valéry Grancher

R E G R E S S I O N

Introduction

Valéry Grancher conceived *Regression* as both a staging and an experience of the jungle. It is the continuation in Hong Kong of 'The Shiwiars Project' he initiated a decade ago when he lived in immersion with the Shiwiar tribe of Amazonia for one month.

After his expedition, Valéry Grancher created the series of watercolour paintings *Amazon (Régression)* using drops of dew he had collected in the Amazon rainforest, and he presents them for the first time to the public in this exhibition, playing ironically with a multitude of clichés.

In the exhibition space, potted tropical plants allude to the enigmatic installations of Surrealist artist Marcel Broodthaers (1924 - 1976), known for questioning the very nature of art and institutions. Moreover, Valéry Grancher decided to juxtapose neatly framed paintings displayed on the wall - as one would expect in a gallery space - side by side with installations where the paintings are left unframed to become again sheets of paper and are incongruously placed on music stands. Ultimately, visitors are left pondering whether the exhibition is an invitation to appreciate the rhythm and musicality of beautiful artworks or to regard them as objects within other objects.

The recordings of 'anent' chants add one more interpretative layer. In the Amazon jungle, Shiwiar women sing those poems or literary compositions to communicate with the spirits inhabiting the plants they cultivate. Played at normal voice level in the exhibition space, they create a strong feeling of presence and at the same time, they contrast radically with the ultra-modern urban environment of Hong Kong.

At the end of the exhibition, Valéry Grancher puts in perspective the fabricated 'tropicality' of the potted plants and the colourful pictorial representations of the jungle with actual images of the Amazon rainforest captured in his video. Again the artist presents his work in a confusing and ironic manner by projecting footages of life in the immense Amazonia on the wall of a small enclosed area, kept scrupulously tidy and minimalist, almost clinical.

For Valéry Grancher, the jungle is 'an organic disorder that caresses you, of which even the air is matter'. Willing to complement the exhibition with a sensory and aesthetical experience of the forest, and to connect Hong Kong and the Amazon jungle, the artist accompanied a group through a walk on Lamma Island, with sporadic encounters of performers along the way. The performance also intended to create, unconsciously, a form of harmony within the group of unrelated people, a social behaviour along the line of the ideal model of idiorrhythmy developed by Roland Barthes. The Lamma Island performance was an open and collaborative work based on cross-disciplinary exchanges. It was created thanks to the inspiring participations of Lalie Choffel, Caroline Ha Thuc, Cédric Maridet and Alice Rensy.

Regression is part of the 2015 edition of Le French May festival in Hong Kong.

展覽概要

法國多元化藝術家 Valéry Grancher 於「本•色」創造出一個真實叢林的感覺。本展覽是「The Shiwiars Project」的延續，源於十年前他決定逗留
在亞馬遜一個月的時間以沉浸在施維亞部落的環境中創作。

在當地考察後，Valéry Grancher 用逗留期間收集的露水繪畫了一系列的水彩畫—Amazon (Régression)。這些作品於展覽中首次向公眾展示，目
的是來諷刺各種陳詞濫調。

在展覽空間裡，熱帶植物的盆栽影射一個以質疑藝術與制度本質而聞名的超現實主義藝術家 Marcel Broodthaers (1924 - 1976)如謎般的裝置。此
外，Valéry Grancher 把有框的畫整齊地並列在牆上，正如一般人所期望見到在畫廊的展示方式，再不協調地並排著一些放在樂譜架上的無框畫。
展覽希望參觀者深思兩方面欣賞展品的方法：從節奏和音樂品質方面，或是把它們作為一件物件觀看都會有不同效果。

背景音樂「anent」中的吟詠令展覽增添另一層意思。在亞馬遜叢林裡，施維亞部落的女子會吟詠錄音裡的詩歌或文學作品與靈性的植物溝通。這
些錄音以正常音量播放，在展覽空間創造出一個強大的存在感的同時，更徹底地對照著香港超現代的都市環境。

在展覽的尾聲，你會發現 Valéry Grancher 以盆栽所編造的「熱帶」環境和代表叢林色彩豐富的畫作，與他影像作品中亞馬遜熱帶雨林的現實景象
有互相對比的效果。另外，藝術家在細小而簡約的空間放映亞馬遜民族的生活片段，務求再一次以使人混亂和諷刺的方式展示其作品。

對 Valéry Grancher 來說，叢林會「讓你欣喜愉悅的器官顫慄，甚至空氣也成為讓你顫慄的原因」。為配合展覽來增添遊走森林的感覺，以及在香港
營造亞馬遜叢林的體驗，藝術家帶同小組在島上漫步，沿途邊聆聽著表演者的故事。是次項目希望不知不覺地在互不認識的小組中帶出一份和諧
感，這是仿效羅蘭·巴特對於社會行為創建的自我調節模式。

南丫島上的表演項目是一個開放性及有關藝術性合作的作品。特別鳴謝幾位啟發創作靈感的參與者 Lalie Choffel, Caroline Ha Thuc, Cédric
Maridet 以及 Alice Rensy。

「本•色」是 2015 年法國五月藝術節的其中一個項目。

Artist's Statement

Jungle:

At night the sights, sounds and smells of the jungle continue to haunt me in my sleep. Because it is the only place I know of where you can easily find a view, a panorama where nothing reveals a glimpse of human intervention, not even the shimmering white lines drawn by our jets in the skies.

Just you, facing an organic disorder that caresses you, of which even the air is matter: its moisture, its density, its oxygenated richness caresses your body and your lungs in such a sensual way.

I can't describe the sensation one feels when, as night falls, you take your bath in the river facing upstream with its banks growing tall and dark and disappearing in the twilight and misty limbo coming off the peaks.

Not from black, but from the cocoa color of the water, to cerulean blue veering toward the outposts of the sky, dripping on the jade green, porphyry, emerald and sapphire veins of the forest, you feel communion and fullness: no mental torment, no anxiety, just you, one body amongst others, a small life lost in the immense biodiversity, and a cheerful humility comes over you.

In all my life I've never smelled such pure air, not a cloying smell, just the organic perfume of the plants, the musk of the animals, and the ambient humidity, which has its own particular flavor when we deign to open our mouth and stick out our tongue like the little Shiwiar children do.

Given these impressions, I kept telling myself to what extent Henri (Le Douanier) Rousseau with "the snake charmer" had so successfully been able to convey all this pictorially without ever having visited such places

Night:

Night is always fascinating, or amazing even, nocturnal noises frighten, the forest in our land is peopled with trolls, demons, and becomes hostile...

As for the Amazon, she waits for you with outstretched arms and rolls out the symphony of her fauna, which is different every day and musical, and always and forever more mesmerizing, to the point of obsession...

藝術家自述

叢林

睡覺時，叢林的夜晚、景象、聲音及氣息一直縈繞心間。因為這是我所知道的可輕鬆賞色觀景而不用擔心人為干預的地方，甚至飛機在天際劃出的閃亮白線也不會出現。

在這裡，唯有自己感受著讓你欣喜愉悅的器官顫慄，甚至空氣也成為讓你顫慄的原因：其濕度、密度及其充足的氧氣如此感性地輕拂著你的肺部及身體。

夜幕降臨時，將身浸入河間，看著水流及陡峻的河岸逐漸變得高聳暗沉，直到消失在樹梢最後一縷暮色及氤氳的霧氣中再也看不見，這樣的感覺真是難以名狀。

水並不是黑色，而是夾帶著天藍的可可啡色，這種天藍轉而又變成那種流淌在森林中玉石、斑岩、綠寶石及藍寶石紋理中的天青色，你可以感受到一種契合及充實感：毫無精神折磨，毫無焦慮不安，天地間只剩下你，萬物中的一具軀體，迷失在芸芸眾生中的渺小生命，一種心愉神悅的謙卑感充盈著你的心靈。

在我的一生中，我從未呼吸過如此純淨的空氣。這裡沒有難聞的氣味，有的只是植物的自然芬芳、動物麝香及有著獨特味道的水氣，當我們像施維阿爾族的孩童那樣張開嘴伸出舌頭去細細品味時，便能辨別出這種獨特味道。

面對這些印象，我一直納悶，繪製《耍蛇人》的亨利·盧梭(一個海關收稅員)從未去過這些地方，卻是如何栩栩如生地將其描繪出來的。

夜

夜色總是令人迷醉甚至奇幻不可言，夜曲可怖無比，這裡的森林滿布著巨怪、惡魔，令人望而卻步...

亞馬遜向你展開雙臂，為你演奏每天不盡相同卻妙趣橫生的野生動物交響樂，而這曲交響樂總是愈加迷人，令人難以忘懷...

Valéry Grancher
The Shiwiars Project
2005 年



Exhibition view of *Regression*



Exhibition view of *Regression*



Exhibition view of *Regression*



Exhibition view of *Regression*



Performance on Lamma Island, Hong Kong, on 17th May 2015, with the participations of (clockwise from top left) Cédric Maridet, Caroline Ha Thuc, Alice Rensy and Lalie Choffel.



The Shiwiars
2005
Video
25 mins
Edition of 3



Amazon Aesthetic Regression

2015

Watercolour with dew drops
collected in Amazonia on 300 g
bamboo paper, nickel plated music
stand and potted plant

Dimensions variable



Amazon Régression

2011

Watercolour with dew drops collected
in Amazonia on 300 g bamboo paper

49.5 x 56.3 cm



Amazon (Régression)

2011

Watercolour with dew drops collected
in Amazonia on 300 g bamboo paper

51.2 x 65 cm



Amazon (Régression)

2011

Watercolour with dew drops collected
in Amazonia on 300 g bamboo paper

36 x 48 cm



Amazon (Régression)

2011

Watercolour with dew drops collected
in Amazonia on 300 g bamboo paper

36 x 48 cm



Amazon Régression

2011

Watercolour with dew drops collected
in Amazonia on 300 g bamboo paper

36 x 48 cm



Amazon (Régression)

2011

Watercolour with dew drops collected
in Amazonia on 300 g bamboo paper

36 x 48 cm



Amazon (Régression)

2011

Watercolour with dew drops collected
in Amazonia on 300 g bamboo paper

36 x 48 cm



Amazon (Régression)

2011

Watercolour with dew drops collected
in Amazonia on 300 g bamboo paper

36 x 48 cm



Amazon (Régression)
2011

Watercolour with dew drops collected in
Amazonia on 300 g bamboo paper
36 x 48 cm



Amazon (Régression)
2011

Watercolour with dew drops collected
in Amazonia on 300 g bamboo paper
36 x 48 cm



Amazon (Régression)
2011

Watercolour with dew drops collected
in Amazonia on 300 g bamboo paper
36 x 48 cm



Amazon (Régression)
2011

Watercolour with dew drops collected
in Amazonia on 300 g bamboo paper
38.9 x 48 cm



Amazon (Régression)
2011

Watercolour with dew drops collected
in Amazonia on 300 g bamboo paper
36 x 48 cm



Amazon (Régression)
2011

Watercolour with dew drops collected
in Amazonia on 300 g bamboo paper
36 x 48 cm



Born in 1967, Valéry Grancher is a French artist, theorist, curator and lecturer, living and working in Hong Kong. He graduated from Paris National Academy of Fine Arts (Ecole Nationale Supérieure des Beaux-Arts de Paris) in 1995 with a master in hypermedia and visual arts.

He first became well known in the mid-1990s for his 'Google paintings' but his artistic practice is vast and covers internet art, video, painting, photography and installation. Valéry Grancher is an explorer. His curiosity leads him to investigate all kinds of territories such as the intimacy of AIDS patients, orbital space stations, the daily life of a Jivaro tribe in Amazonia, or the North Pole.

In 2014, the French public collection National Fund for Contemporary Art, National Centre for Visual Arts (FNAC) acquired his video installations *Geopol* (a 24-hour tracking shot of the horizon at the North Pole)

and *Tanguntsa* (a 6-hour shot in deep Amazonia).

Valéry Grancher was a winner of 'La Villa Médicis Hors les Murs' for Japan, AFAA (video board, new technologies), France, in 1998, and a finalist of 'Internationaler Videokunstpreis', international award for video, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany, in 1995.

Valéry Grancher's work is in private and public collections worldwide, and he has exhibited and given performances in institutions including: Espace d'Art Concret, Mouans Sartoux, France (2008, 2007), Musée des Beaux Arts, Nîmes, France (2008), New Langton Art Center, San Francisco, U.S.A. (2008, 2002), Pacific Film Archive Berkeley Art Museum, Berkeley, U.S.A. (2007, 2001), New Museum of Contemporary Art, New York, U.S.A. (Rhizome 2007), Palais de Tokyo, Paris, France (performance and solo exhibition, 2006, 2005), Musée d'Art Moderne Centre Georges Pompidou, Paris, France (2005, 2004, 2002), MAMCO, Musée d'Art Moderne et Contemporain, Geneva, Switzerland (2004, 2005), Musée d'Art Moderne de la Ville de Paris, ARC, Paris, France (2004), Fondation Cartier pour l'Art Contemporain, Paris, France (1999, 1998).

出生於1967年, Valéry Grancher是一位法國藝術家、理論家、策展人及講師。現於香港生活和工作。1995年在法國美術學院 (Ecole Nationale Supérieure des Beaux-Arts de Paris) 取得超媒體及視覺藝術碩士學位。

其成名作是在90年代中創作的「Google paintings」, 他有廣闊的藝術創作範疇, 包括網絡藝術、影像、攝影、繪畫及裝置。Valéry Grancher是一個探險者。他的好奇心令他有調查各種事物的決心, 例如愛滋病患者之間的親密性、軌道的太空站、位於亞馬遜希瓦羅 (Jivaro) 部落的日常生活或北極等。

Valéry Grancher曾於1998年榮獲日本的「La Villa Médicis Hors les Murs」和法國的 AFAA (影像板, 新興技術); 他也是1995年於德國卡爾斯魯厄的藝術中心與媒體技術舉辦的國際影像藝術獎的決賽參加者。

上年, 法國的 National Fund for Contemporary Art, National Centre for Visual Arts (FNAC) 收藏了他的影像裝置 *Geopol* (24小時拍攝北極地平線的影像) 及 *Tanguntsa* (6小時拍攝亞馬遜深處的影像)。

他的作品獲世界各地的私人和公共

機構收藏, 亦曾於眾多機構舉辦展覽及演出: 法國穆昂薩爾圖 Espace d'Art Concret (2008, 2007); 法國尼姆 Musée des Beaux Arts (2008); 美國三藩市 New Langton Art Center (2008, 2002); 美國伯克利 Pacific Film Archive Berkeley Art Museum (2007, 2001); 美國紐約新當代藝術博物館 (Rhizome 2007); 法國巴黎東京宮 (表演及個展, 2006, 2005); 法國巴黎龐畢度中心法國國立現代藝術美術 (2005, 2004, 2002); 瑞士日內瓦 Musée d'Art Moderne et Contemporain MAMCO, (2004, 2005); 巴黎現代藝術博物館, 法國巴黎凱旋門 (2004); 法國巴黎卡地亞當代藝術基金會 (1999, 1998)。



Valéry Grancher

REGRESSION

Opening Reception 開幕

Saturday, 9 May 2015, 4pm - 6pm
星期六, 2015 年五月 9 日, 下午 4 時至 6 時

Venue 地點

Mur Nomade
Unit 1606, 16/F, Hing Wai Centre
7 Tin Wan Praya Road
Aberdeen, Hong Kong
香港香港仔田灣海旁道 7 號興偉中心 16 樓 1606 室

Exhibition Period 展覽日期

9 May - 30 June 2015
2015 年 5 月 9 日至 6 月 30 日

Enquiry 查詢

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