

LAURENT GRASSO

FUTURE  
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## The MacGuffin Beyond Humans Laurent Grasso's futuristic images

Nikita Yingqian Cai

Laurent Grasso, in an interview with Claire Staebler, brought up the notion of a silent China: “In relation to my work, China has always been quite a silent space. I have no mental images of it, and as I like to make images in situations of absence, and to construct things that don't give much, it was interesting to find myself there”<sup>1</sup>. But this remark sounds at odds with the impression most of us share—the fact is, for many outsiders the Asian metropolis looks more like an all-day multi-channel theatre, a noisy and chaotic place largely beyond their ken. Such incongruity of observation, however, points us to the way one may take to decipher Grasso's idea of “silence”: it is more a psychological repositioning in compensation for a certain visual void than a visual experience empirically recognized. In contrast to the cosmopolitan image projected by the global media—that, for example, “the Statue of Liberty stands for New York” and “the Eiffel Tower means Paris”, which are all icons of popular culture almost commonsensical to us—the image of contemporary China is complicated and unfathomable. There lacks a perceptible “switch” that will light up in an instant the various images of China, which, owing in part to the language barrier, are almost always untranslatable and inhospitable even for those who are inside of them. They look just like a flux of symbols too hastily condensed and edited, their meanings indefinite and undirected. It is in the wake of this peculiarity that we may consider *Radio Ghost*, a 2003 video installation by Grasso, a series of images in want of their voice, or a string of voices in want of their image.

In *The Politics of Friendship*, Jacques Derrida introduced his readers to an anomalous friend: “this friend does not show itself, so much so that it is invisible. It doesn't seem to speak or be spoken of. It has no physique, no name. It is neither man nor woman, neither me nor another ‘self’ of mine. It is not a substance, not a human. It is the *being*—the *Dasein*—that exists besides the self, the being that, through what it hears, carries with it another *being*”<sup>2</sup>. In Grasso's *Radio Ghost*, these



invisible friends, or the silent “Others”, are transformed into some garrulous, whispering spectres. Looking from above, Hong Kong as a place so overfilled with human traces is largely “dehumanized”; it is bathed, instead, in the many unverifiable, impalpable discourses. In another of Grasso’s video installations, *The Horn Perspective* (2009), there appears in the exhibition hall a variety of solid “horns” of dissimilar size, of obscure identity and with dubious intention. But the most arresting imagery in the video is the birds—a flock of birds that keep flying deep into the forest, as if summoned by a power behind the scene. They might have been a mimicry of Hitchcock’s aggressive “birds”, though it seems more befitting to say that they are flocking to a MacGuffin outside the realm of the human<sup>3</sup>. Laying aside the traditional realist perspective of an omnipotent narrative, the work is a forthright simulation of a nonexistent (the horn’s) point of view.

Here the “suspense” and its ineffectuality are irrelevant: Grasso’s audience is not the innocent lot of petite bourgeoisie we had for the Lumière Brothers’ *Arrival of the Train at La Ciotat* but a worldly herd of middle-class folk well-trained by Hollywood blockbusters. By constantly deferring, and even dispelling, the so-called “truth”, Grasso drives his audience back to the nineteenth-century vision of “the other world”, one that is to be revered and feared. Modern education and technological universalism have made science an ordinary part of life, and the estrangement of science entails no exposition of the suspense and its logic. At the other extreme of empiricism, Grasso takes the step to cast away the illusion of science, forever procrastinating the ultimate imagination of science fiction. What we call the fictitious elements in science fiction are plotted to set up a certain logical relationship between the world *in being* and the possible world. It may have evolved, as an inevitable consequence, from technological advancement, which brings about those “hard” science fictions that stress upon the progress and expansion of science as a specialist discipline; it may also be an outlandish fancy of a high-tech human society, as in the many “soft” science fictions<sup>4</sup>. Sci-fi characters, whether or not optimistic about the future of technology and the human society, invariably look for some form of “salvation”; even non-human characters are pondering, in the final analysis, the question of what a world after humans would mean to human beings. With this, one is again urged to confront more questions: if humans, in a post-apocalyptic world, cease to be the agents of retrospection, what is the meaning of retrospect? Who, in this arena, is looking back on humans from a yet-to-be-known perspective?

In the *Rétroprojection* series (2008), Grasso duplicates on some silvered ink silkscreens six illustrations of Camille Flammarion’s epic *Astronomie Populaire* (1880), including the plates of eclipses, aurora and comets. The nineteenth century was a fruitful epoch for modern astronomy as the breathtaking progress of telescope technology made possible the development of astrophysics. Scientific discoveries of this period have been so influential that they still, two hundred years after their birth, serve as the basis upon which we envision the future, and especially the future of the cosmos, as expressed in science fiction. This is precisely what Grasso makes clear in *Rétroprojection*: “the future is the projection of the past”, and that “the world beyond (and after) humans” does not come “after humans” in the literal, time-progressive sense; it is, in lieu, a parallel, undetectable, purposeless world devoid of narrative. All the images—Tycho Brahe’s supernova (*Stella Nova*, 2012), the

pollens that swirl senselessly around the Berlin Television Tower (*Polair*, 2007), the flock of birds that sway in the sky of Rome (*Les Oiseaux* [*The Birds*], 2008), the wall that deadens sound (*Anechoic Wall*, 2008), and the wordless footballers on the field (*Missing Time*, 2002)—pay no heed to the gaze of humans and attend to nothing of their ideologies. They are not even the “Others” waiting to be shaped or recovered of speech. They are but the purposeless *showing* of self.

In *Melancholia* (2010), a film by Lars von Trier, doomsday is pictured within a secluded world—the mansion of Justine’s brother-in-law, a backdrop without societal interaction. It is quirky in that melancholia, a state of virtual absolute quietness, is presented as the only positive human reaction in the face of a purposeless deed, and while it shares the same theme—a comet collision—with many Hollywood movies, such a reaction is at stark variance with the saleable heroism and topsy-turvy spectacle of *Falling Fire*, for example. The reason behind melancholia is less the fear of doomsday than the loss that humans feel the moment they find the logic by which the universe is interpreted goes astray. If humans, and the traces of humans, are obliterated, what does the world mean? Resting on this premise, every writing or narrative is essentially retrospective, but the paradox lies in the inability of humans to look back on a world beyond humans, and therefore to reflect, on absolute terms, upon their deeds and the meaning of such deeds. We may well consider science the conceptual element that runs through Grasso’s creations, only that it is not to be thought of as a body of knowledge nor a discourse on technology. It is, in the end, a mirror of the tipping point between the knowable and the unknowable.

<sup>1</sup> Interview Claire Staebler/Laurent Grasso/Christophe Kihm, “My Life in the Bush of Ghosts”, *Laurent Grasso: The Black-Body Radiation*, Dijon, Les presses du réel, 2009, p. 28.

<sup>2</sup> Jacques Derrida, *Politiques de l’amitié; suivi de L’oreille de Heidegger*, Paris, Galilée, 1994.

<sup>3</sup> In Hitchcock’s films, MacGuffin is referred to as something nonexistent. It is a simple topic, plot or idea which the protagonists follow fervently without apparent reason. The effectiveness of MacGuffin leads directly to the audience’s relentless quest for reality and, as a consequence, to the seeming fallacy of the logic behind a character’s motive and behaviour.

<sup>4</sup> Here the definitions of hard and soft science fiction rest on the following classification: “Hard Science Fiction” (Hard SF) is a subset of science fiction, the main idea of which is established out of respect and admiration for the spirit of science. Hard SF is characterized by the pursuit of (every possible) scientific accuracy and detail, and its plot has much to do with the development of natural science and technology. “Soft Science Fiction” (Soft SF), on the other hand, is a subset of science fiction that focuses on philosophy, psychology, political science and sociology in its plot and theme. It is therefore comparatively inattentive to science, technology and physical laws, and the subject matter it deals with is often regarded as of a soft-science or belonging to the humanities.





## 人類之外的麥格芬 The MacGuffin Beyond Humans 洛朗·格拉索的未來圖像

蔡影茜 Nikita, Yingqian Cai

在剋萊爾·斯塔布勒 (Claire Staebler) 對洛朗·格拉索 (Laurent Grasso) 的一篇採訪當中，格拉索提到一個沉默的中國，“對我的創作來說，中國一直是一個相當沉默的地方。它在我的心目中沒有圖像，我喜歡在圖像缺失的情形下進行創作，去建構一些我們所知無多的東西，身處其中是一種有趣的經歷。（“In relation to my work China has always been quite a silent space. I have no mental images of it, and as I like to make images in situations of absence, and to construct things that don't give much, it was interesting to find myself there”<sup>1</sup>。）現實中的亞洲都會往往接近於一個24小時的、多聲道的劇場，“吵雜”可能更符合那些初來乍到者的印象，而格拉索的陳述卻似乎與我們大部分人的感受相反。這樣的反差提示我們不應以一種經驗主義的方式去理解格拉索所言的“沉默”，與其說“沉默”是一種聽覺上的體驗，不如說這是某種視覺缺失的心理轉換。與由全球媒體所建立起來的著名國際都會形象——如“自由女神像等同於紐約、埃菲爾鐵塔等同於巴黎”等幾近於常識的大眾文化圖像相比，當代中國的形象是複雜的、難以捉摸的，它缺乏一個真正有效的、可以馬上接通的視覺“開關”；同時，由於語言文字上的障礙，即使是身處其中，這些圖像大部分時候仍然是不可譯和難以進入的，它像是一段段被過快地剪輯起來的符號之流，無法指向任何確切的涵義。因此，我們也可以將格拉索2003年創作的《靈魂電臺 (Radio Ghost)》看作是一系列找不到自己聲音的圖像，或者說找不到自己圖像的聲音。

在德里達《友誼的政治學》當中，他為我們介紹了這樣一位朋友：“這位朋友並不自身顯現，因而是不可見的。他似乎既不說，也不被說。這位朋友沒有外形，沒有姓名。這位朋友不是男人，不是女人，不是我，不是某一個‘我’，不是主體，不是個人。它是每一個此在在自身旁邊通過它聽到的聲音所攜帶的另一個此在。”<sup>2</sup> 在《靈魂電臺》當中，這些隱身的朋友、沉默的他者化身為絮絮言說的幽靈，從鳥瞰的角度看，幾乎每一寸土地都留有人類痕跡的香港被“去人化”了，祇留下那些難以證實的、無法付諸於型的述說。在格拉索的另一件影像裝置作品《號的遠景 (The Horn Perspective)》(2009)里，身份模糊、意圖不明的“號”時常以或大或小的物理形

式出現在展覽現場，但更引人注目的是影像中不斷往密林深處飛去的、彷彿受到不明之物召喚的鳥群；與其說它們在模擬希區柯克鏡頭下攻擊人類的“群鳥”，不如說它們前僕後繼撲嚮的是一個人類之外的“麥格芬 (MacGuffin)”<sup>3</sup>，它摒棄的不僅是傳統現實主義敘述的全知全能，更直接模擬了一個不存在之物（號）的視角。

這裡不存在所謂“懸念”的失效，格拉索作品所面對的觀眾已經不是盧米埃爾兄弟放映《火車進站》時天真的小布爾喬亞，而是被好萊塢電影反復訓練過的、見過世麵的當代中產階級，通過不斷地延遲甚至消解所謂的“真相”，他迫使觀眾回到某種十九世紀式的、心懷敬畏的對“另一個世界”的假想中來。現代敬畏及科技的普及使得科學成為某種日常事物，通過將科學重新陌生化，懸念及其邏輯變得無關重要；在實證的另一端，格拉索又進一步對科學的虛構，即科幻小說的終極想象無限擱置。在科幻小說的傳統里，虛構的使命是為另一個可能的世界建立起某種與此在世界相關的邏輯，它可能是一種技術必然性上的演進，例如大部分強調科技進步及其領域拓展的“硬”科幻；也可能是一種對技術化人類社會的另類想象，例如大部分的“軟”科幻。<sup>4</sup>無論對技術及人類社會的未來是否持有樂觀態度，科幻小說中的主角都存在著某種對“救贖”的寄望，即使這些主角有時是“非人”的，但它最激進的終極想象仍然是“人類之後的世界對人類有何意義？”然而如果人類作為主體已經消失，回溯的意義又是什麼？是誰在替代人類、以另一種視角回溯？

在《回溯反射 (*Rétroprojection*)》系列 (2008) 當中，格拉索用銀墨絲網印刷的方式複製了6幅卡米爾·弗萊馬裡恩 (Camille Flammarion) 1880年出版的著作《大眾天文學》中的插圖，其中包括日(月)蝕、極光和彗星等圖像。十九世紀是近代天文學的大發展時期，由於天文望遠鏡的技術突破，更加精確的天體物理學成為可能。即使是兩百多年之後的今天，我們仍然可以發現科幻小說中對未來（尤其是宇宙）的想象很大程度上是建立在這一時期的科學發現之上的。正如格拉索在作品中表明的：“未來是過去的反射”，“人類之外(後)的世界”並非在時間上出現於“人類之後”，而是另一個平行的、不可見的、缺乏目的性的和人稱敘述的世界。無論是第谷觀察到的超新星 (*Stella Nova* . 2012)，柏林的電視塔尖上無端聚集的花粉雲 (*Polair* . 2007)，羅馬上空飛舞的鳥群 (*Les Oiseaux* . 2008)，無反響的牆 (*Anechoic Wall* . 2008)，還是球場上靜默的足球員 (*Missing Time* . 2002)，這些圖像都不為人類的凝視及其意識形態服務，它們甚至不是等待被賦予聲音及形態的的他者，而是無目的性的自我顯現。

在拉斯·馮·提爾 (Lars von Trier . 2010) 年的電影《憂鬱症 (*Melancholia*)》當中，對於人類末日的想象被置於一個缺乏社會關係的環境——賈斯汀的姐夫的莊園當中。與絕大部分好萊塢電影中“末日救地球”式的英雄主義或混亂場景相反，平靜的憂鬱被看作是人類面對無目的之物——彗星撞地球——時唯一的積極麵，與其說憂鬱的原因是對末日的恐懼，不如說是人類解釋萬事萬物的邏輯失效之後的一種挫敗：如果人類及其痕跡徹底消失，世界究竟有何意義？從這一點上說，任何寫作或敘事的嘗試都是回顧性的，然而主體的悖論卻在於他(她)難以在其身後思考自身，因此也難以在真正意義上去反思自身的行動及其意義。如果說科學是格拉索創作中貫穿始終的元素，它卻並不是以技術論式的主題出現的，它始終提示著我們可知之物與不可知之物的臨界點。

<sup>1</sup> Interview Claire Staebler/Laurent Grasso/Christophe Kihm, “My Life in the Bush of Ghosts”, *Laurent Grasso: The Black-Body Radiation*, Dijon, Les presses du réel, 2009, p. 28.

<sup>2</sup> Jacques Derrida, *Politiques de l'amitié; suivi de L'oreille de Heidegger*, Paris, Galilée, 1994.

<sup>3</sup> 在希區柯剋電影當中，“麥格芬”意為並不存在的東西，它是一個簡單的話題、情節或概念，往往原因不明，電影中的主角卻必須拼命追逐。麥格芬失效的直接後果是觀眾對真實性的執著，從而令片中腳色的動機及行為在邏輯上容易露出破綻。

<sup>4</sup> 這裡對於“硬”科幻和“軟”科幻定義的主要參照為：硬科幻小說 (Hard Science Fiction, 簡稱Hard SF) 是一種科幻小說的分支類型。作品的核心思想是對科學精神的尊重和推崇。在手法上，硬科幻以追求科學（可能的）的細節或準確為特性，著眼於自然科學和技術的發展。軟科幻小說 (Soft Science Fiction, 簡稱 Soft SF) 是情節和題材集中於哲學、心理學、政治學或社會學等傾向的科幻小說分支。相對於“硬科幻”，作品中科學技術和物理定律的重要性被降低了，它所涉及的題材往往被歸類為軟科學或人文學科。



A 35mm camera flies over Hong Kong filming at low altitude as voice-overs recount paranormal phenomena experienced by people in the Chinese radio and movie industries.

《靈魂電臺》是一個以35毫米攝錄機製作的作品，從低空飛過香港拍攝，由中國電影及廣播業內人士旁白，講述他們工作時遇到的超自然經歷。



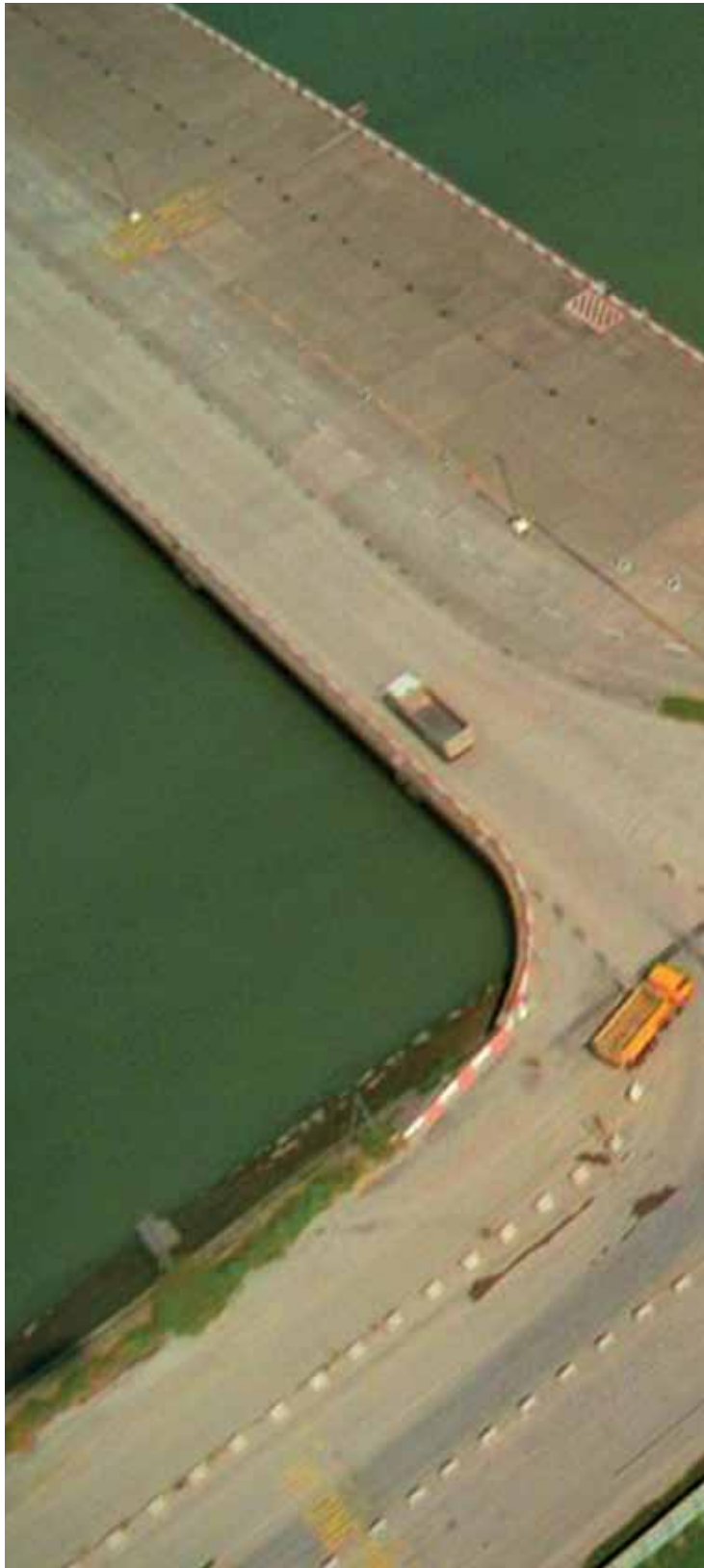
*Radio Ghost* 2003  
《靈魂電臺》2003 年作



*Radio Ghost* 2003  
《靈魂電臺》2003 年作

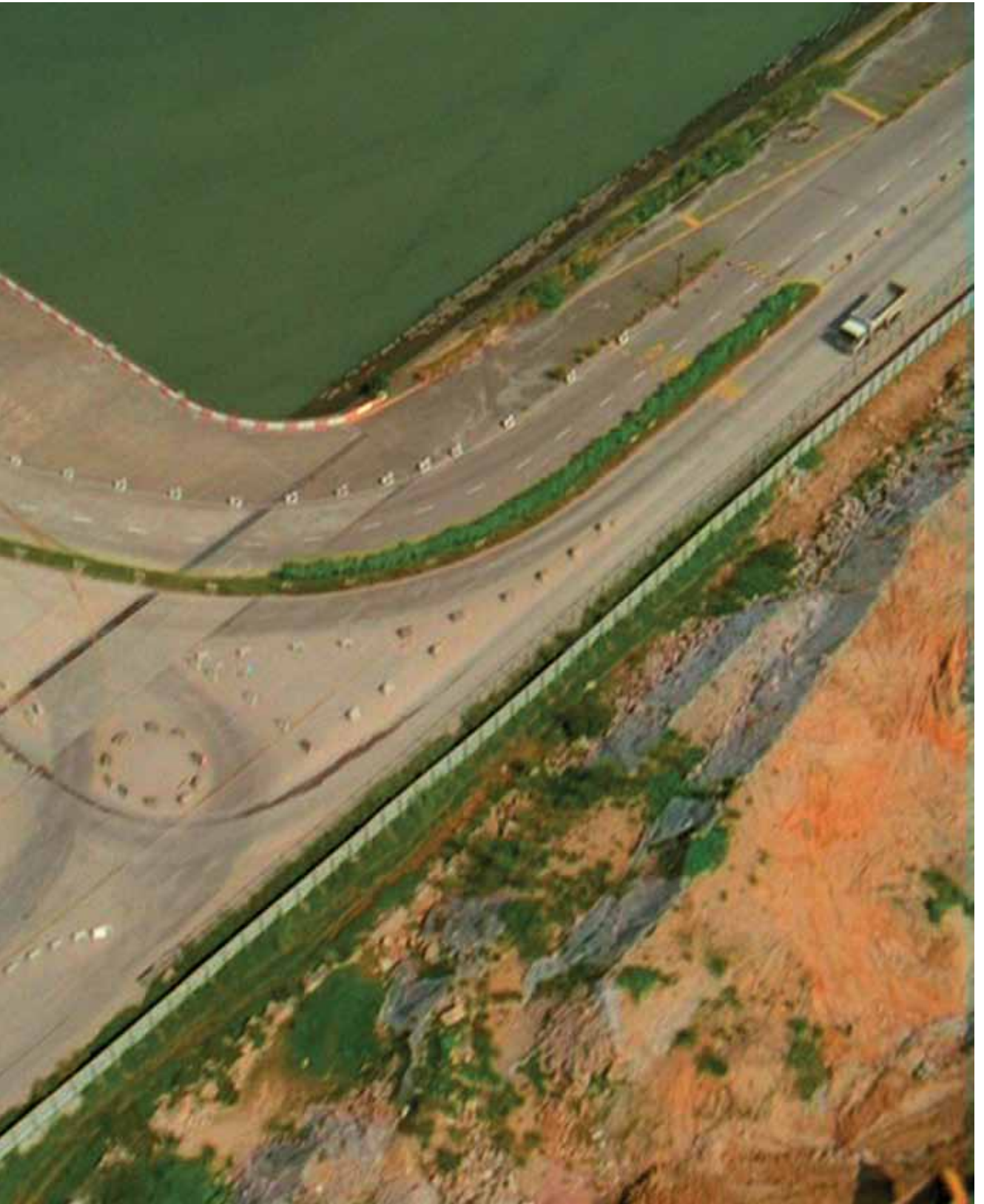






*Radio Ghost* 2003  
《靈魂電臺》2003 年作











*Radio Ghost* 2004  
《靈魂電臺》2004 年作

*Anechoic Pavilion* is a life-size one-room cabin with banquette seating, an anechoic wall and speakers emitting a soundtrack. Constructed as a place to meditate, it looks out across a wide horizon. The space is divided in half by a glass wall enabling spectators on the exterior to see inside.

《消聲館》是在一個真實大小的房間，配以長椅座位、消聲牆及播放配樂的揚聲器。房間面向廣闊的地平線，裝置成一個沉思冥想的空間。房間以玻璃一分為二，讓觀者得以從外觀察房間的內部。



*Anechoic Pavilion* 2012  
《消聲館》2012 年作











Created to resemble sixteenth century paintings, the *Studies into the Past* series feature motifs that originated in the artist's video works, becoming de facto, fake historical documents that now appear to be sources of inspiration.

《研究過去》系列模仿16世紀的繪畫作品，包含源自洛朗·格拉索錄像作品的中心思想，變成亦真亦假的歷史文獻，化身成現今的靈感源泉。









*Horn Perspective* 2009  
《號的遠景》2009 年作







*The Horn Perspective*, Centre Georges Pompidou, Espace 315, Paris, 2009

*Horn Antenna* is a nineteenth century laboratory-style model of an existing scientific device used by Arno Penzias and Robert Wilson in 1964 in New Jersey to capture radio emissions from the outer reaches of our galaxy. The original antenna led them to discover a radio frequency remnant that proved to be a “sound fossil” from the Big Bang.

《號之天線》是一個19世紀實驗室式的模型，模仿阿諾·彭齊亞斯和羅伯特·威爾遜於1964年在新澤西州所用的科學裝置。他們利用該裝置從銀河系邊陲捕捉無線電波。原來的天線引導他們發現一個殘存的無線電頻率，經證實為來自宇宙大爆炸的「聲音化石」。



*Horn Antenna* 2010  
《號之天線》2010 年作





*Anechoic Wall* 2011  
《消聲牆》2011 年作

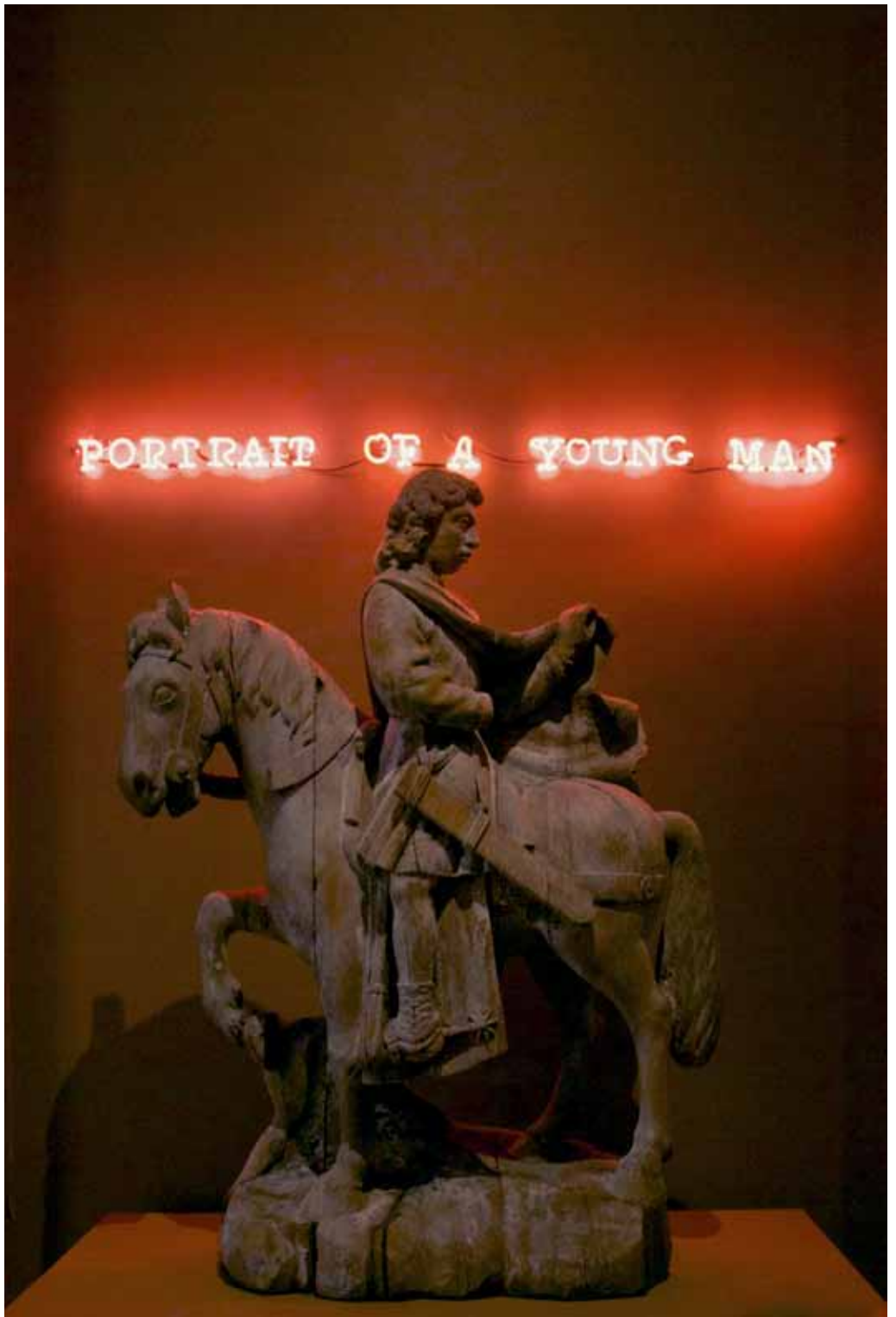






For his exhibition *Portrait of a Young Man* at the Bass Museum (Miami), the artist juxtaposed a selection of works from the museum's collection of Renaissance and late medieval art with his own paintings, videos, neons and sculptures. *Portrait of a Young Man*, a generic title found in art history and literature, is borrowed from a work by Francesco Botticini.

格拉索於巴斯藝術館（邁阿密）的《年輕男子的肖像》個人展覽上，從館藏的文藝復興時期及中世紀晚期作品中精選若干圖像，與自己的繪畫、錄像、霓虹燈作品和雕塑並置於一處。《年輕男子的肖像》是藝術史及文學史中常會見到的題目，也是借用弗朗西斯科·波堤切尼 (Francesco Botticini) 同名作品的名稱。



*Portrait of a Young Man* 2011  
《年輕男子的肖像》2011 年作







*Portrait of a Young Man*, Bass Museum, Miami, 2011-2012











*Portrait of a Young Man*, Bass Museum, Miami, 2011-2012











*Psychokinesis* 2008  
《意志力》2008 年作



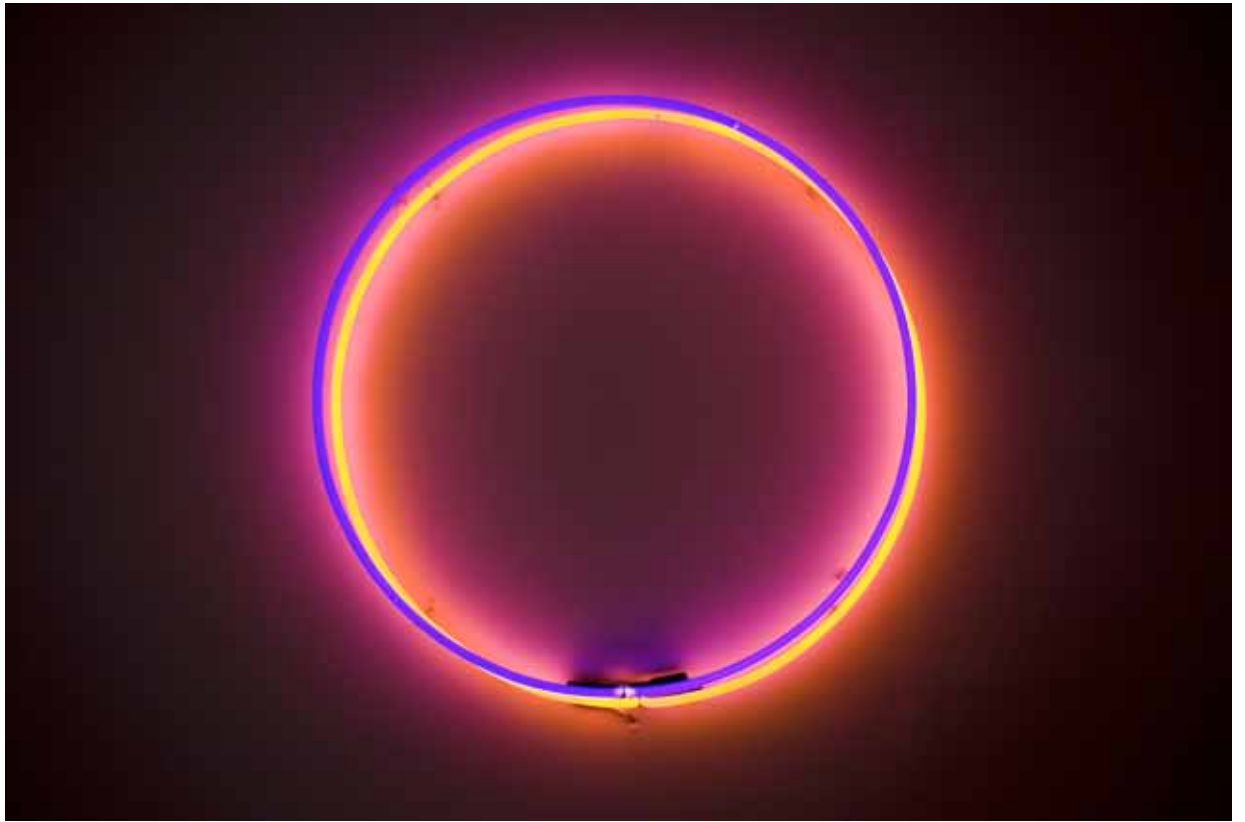


*Rétroprojection* 2009  
《回溯反射》2009 年作

The neon work *Eclipse* is linked to the video of the same title. Entirely computer-designed, this video combines two solar phenomena—an eclipse and a sunset—that evoke deep ancestral fears but are rarely found together in nature. Here they are manipulated and recreated in an artificial manner, like the false miracles that were rumoured to have been created by the U.S. Army.

《日蝕》是一個霓虹燈作品，與他的同名錄像作品互相緊扣。整套影片是以電腦合成，同時呈現了日蝕與日落兩個太陽現象—這兩者甚少同時出現，卻能喚起一種深沉的遠古恐懼。作品以人工方式操控、重現這兩個現象，像謠傳中美軍故意製造的虛假奇蹟。





*Eclipse* 2010  
《日蝕》2010 年作

*Eclipse* 2006  
《日蝕》 2006 年作

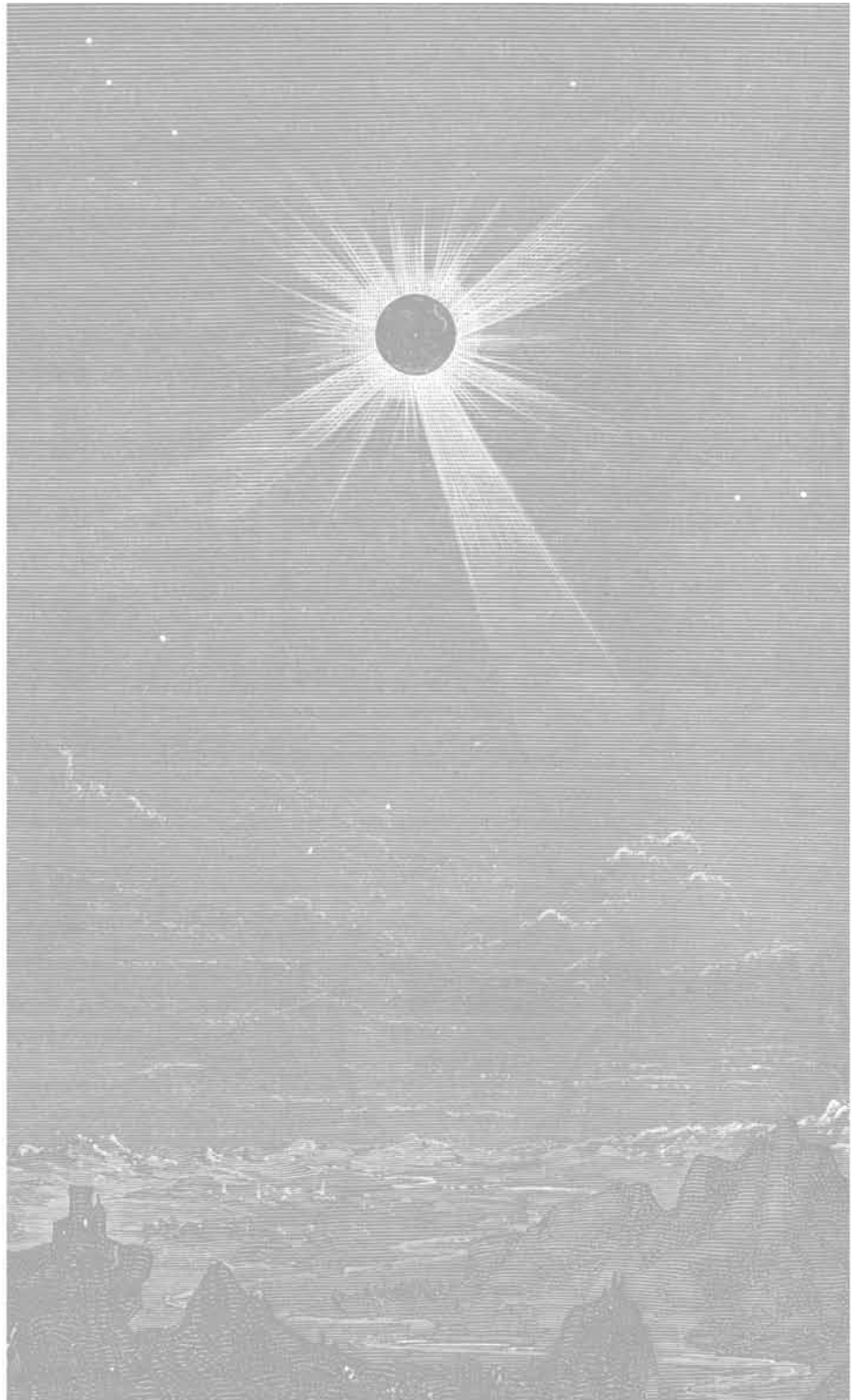




*Rétroprojection* is a series of silver silkscreen works that reproduces scientific illustrations found in nineteenth century astronomical texts. These images are based on engravings from Camille Flammarion's *Astronomie Populaire* and *La Nature*, a science journal that featured natural phenomena such as eclipses, aurora borealis and comets. These historical images are reworked as "projections from the past into the future".

《回溯反射》是一系列燙銀絲印作品，重現20世紀天文學文本裡的科學插圖。格拉索從卡米爾·弗拉馬里翁的著作《大眾天文學》及《自然》這本科學雜誌抽取圖像，作為創作的元素。這本科學雜誌描述各種自然現象，如日蝕、北極光和彗星。這些過去的圖像被重新定義、改造為「從過去投射到未來的影像」。





*Rétroprojection* 2007  
《回溯反射》2007 年作





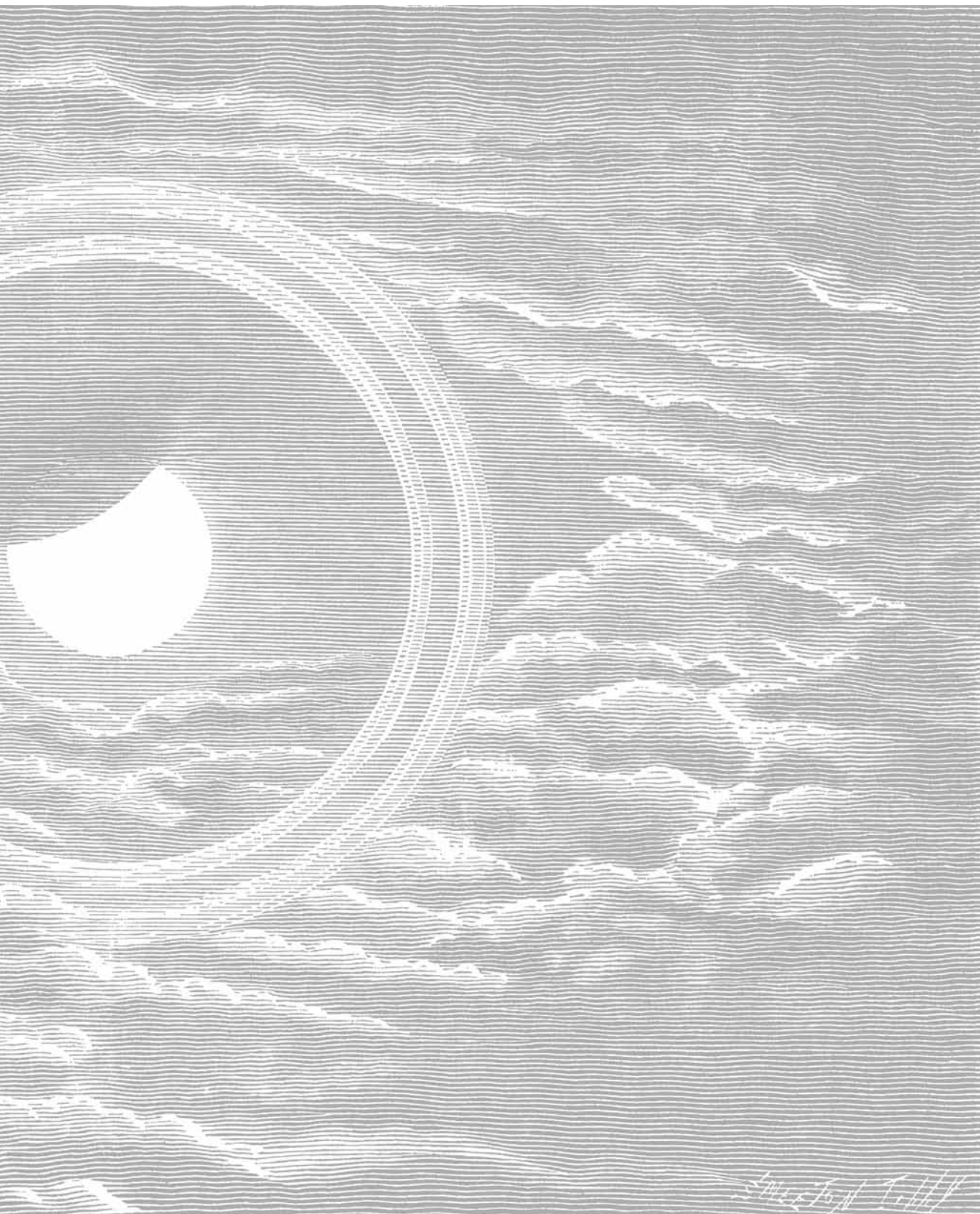








*Rétroprojection* 2012  
《回溯反射》2012 年作



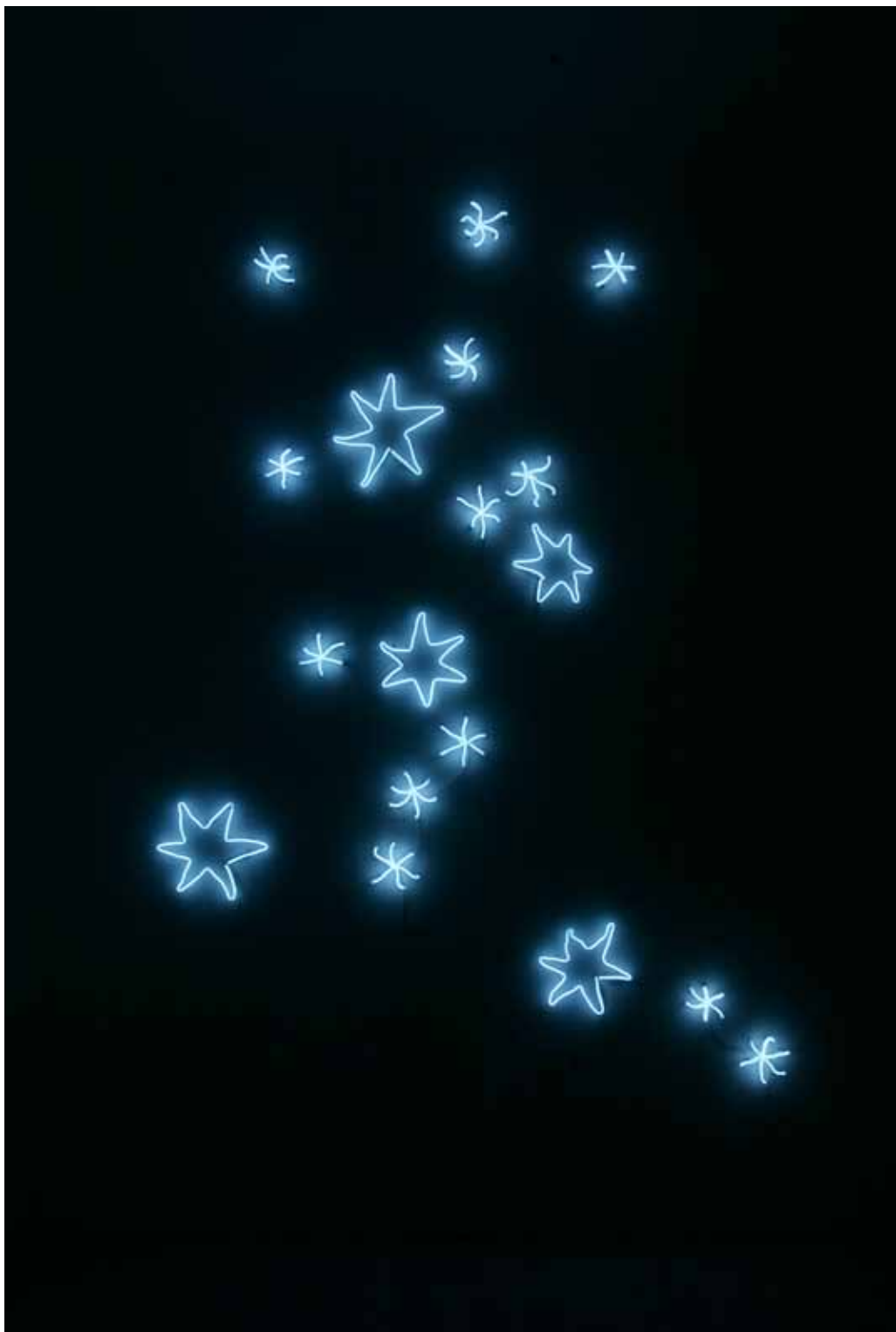




The neon installation *1610 I* reinterprets a drawing by Galileo of a constellation published in 1610 in his *Sidereus Nuncius* (*Sideral Messenger*).

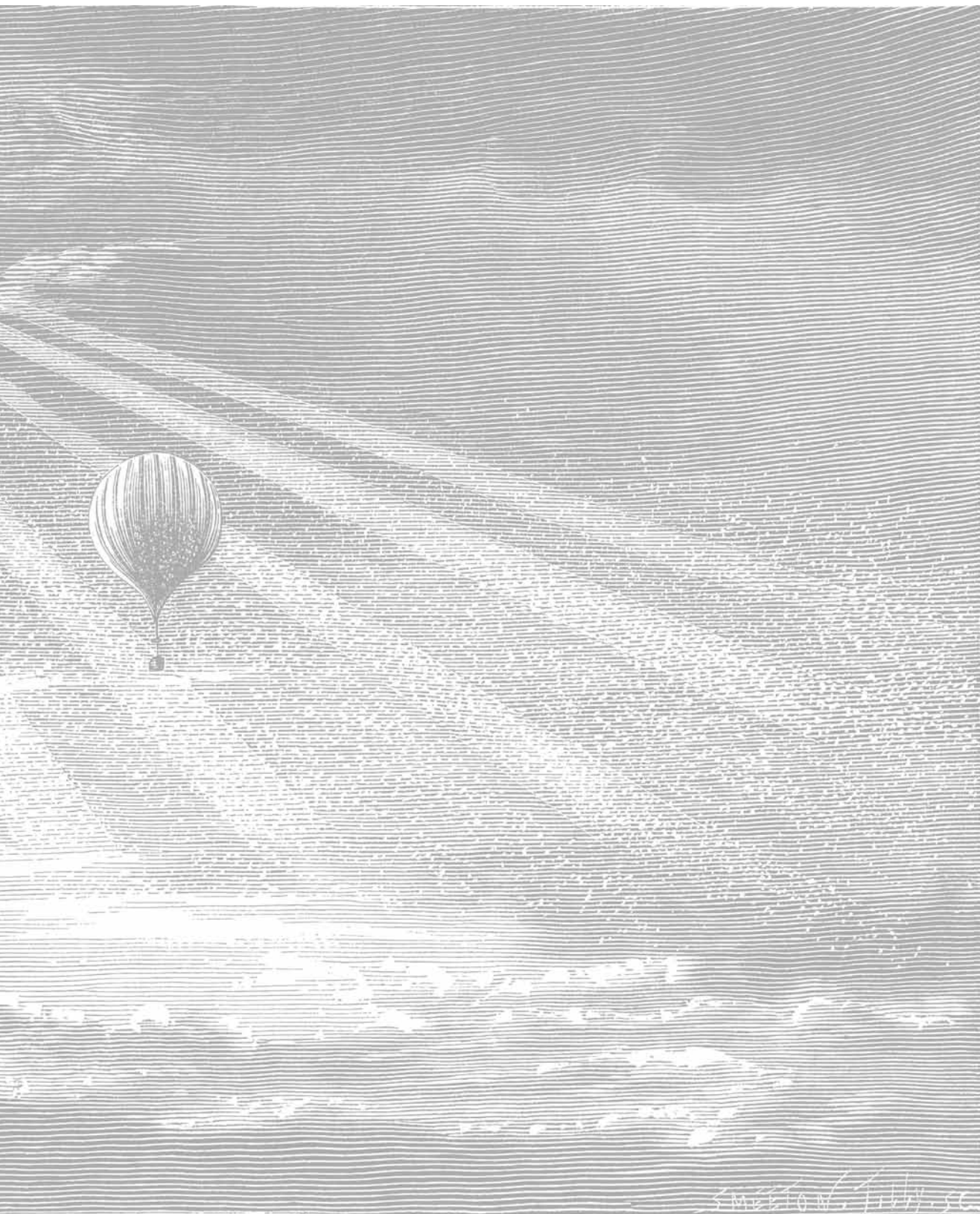
《1610 I》是一個霓虹燈裝置，重新詮釋伽利略於1610年出版《星際信使》(*Sidereus Nuncius*) 當中的星座圖。





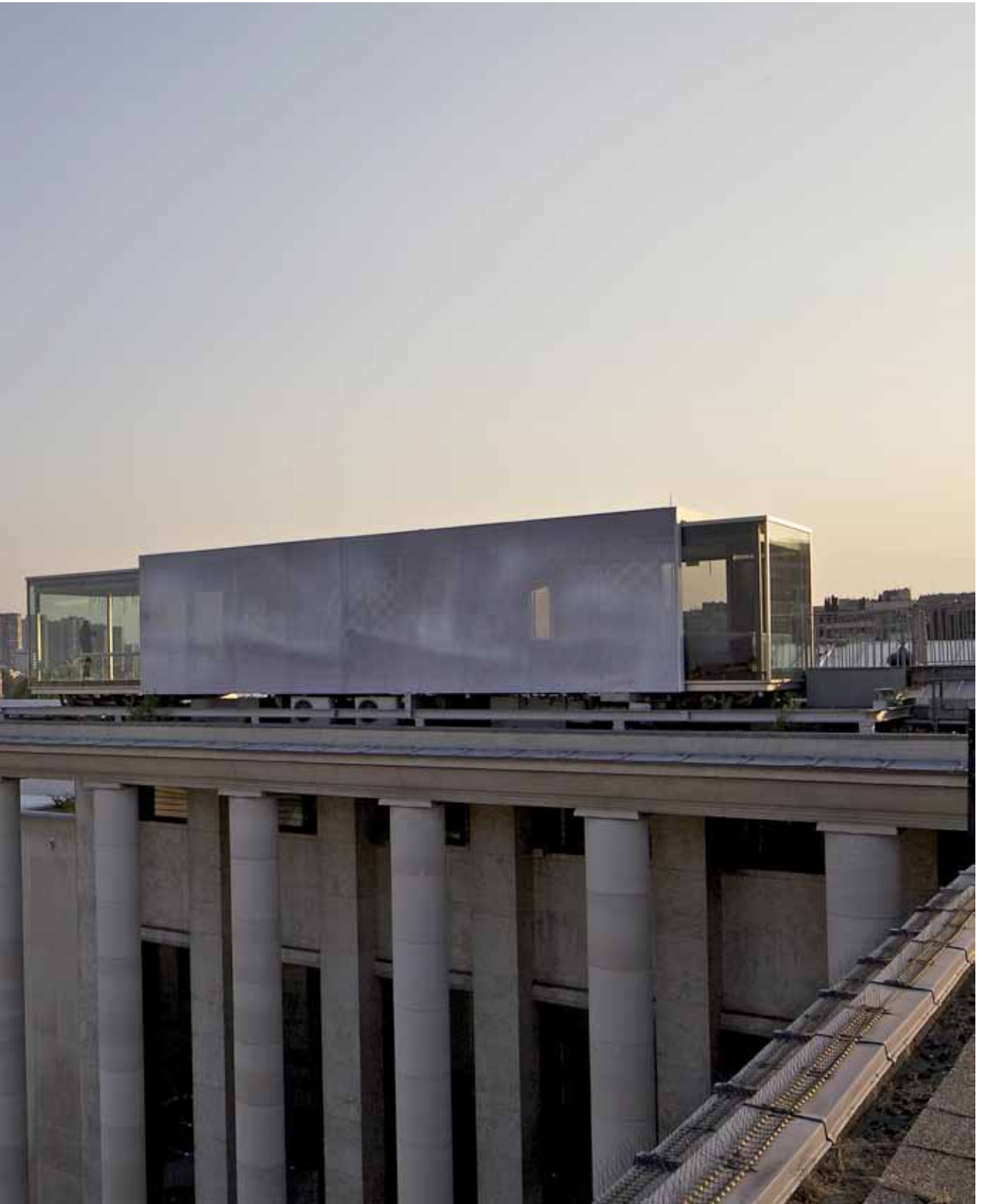


*Rétroprojection* 2012  
《回溯反射》2012 年作









*Nomiya* diffuses a purple light at night, while in daylight reveals its steel and glass framework. A drilled metal sheet on the exterior reproduces a drawing of an aurora borealis. Its elevated position offers an “unreal” perspective on the city. The effect of transparency hints at the interior of the structure, which functions as a restaurant for twelve guests similar to the Japanese micro-bar that lends its name to this work.

《*Nomiya*》於晚上散發紫色光芒，在白天則露出鋼鐵和玻璃的結構。外牆的金屬板有無數鑽孔，是一幅模倣北極光的畫作。居高臨下的位置，給觀眾提供一個「不真實的」的角度觀看城市。透明的效果充滿穿透性，揭露了內部結構——一個可容納十二人的餐廳，類似日本的小型酒吧，是《*Nomiya*》名字的由來。









Eight years after *Missing Time*—a film programme presented at a Hong Kong cinema that included works by other artists sharing an interest in the notion of time—*Memories of the Future* was a group exhibition curated by the artist focusing on the theme of the temporal manipulation of objects.

8年前，《迷失時間》是在香港上映的電影節目，結集了多位藝術家的作品，共同探討時間這一課題。8年後的今天，格拉索策劃了《為未來懷舊》群展，集中探討時間對物體的影響。



*Memories of the Future* 2010  
《為未來懷舊》2010 年作

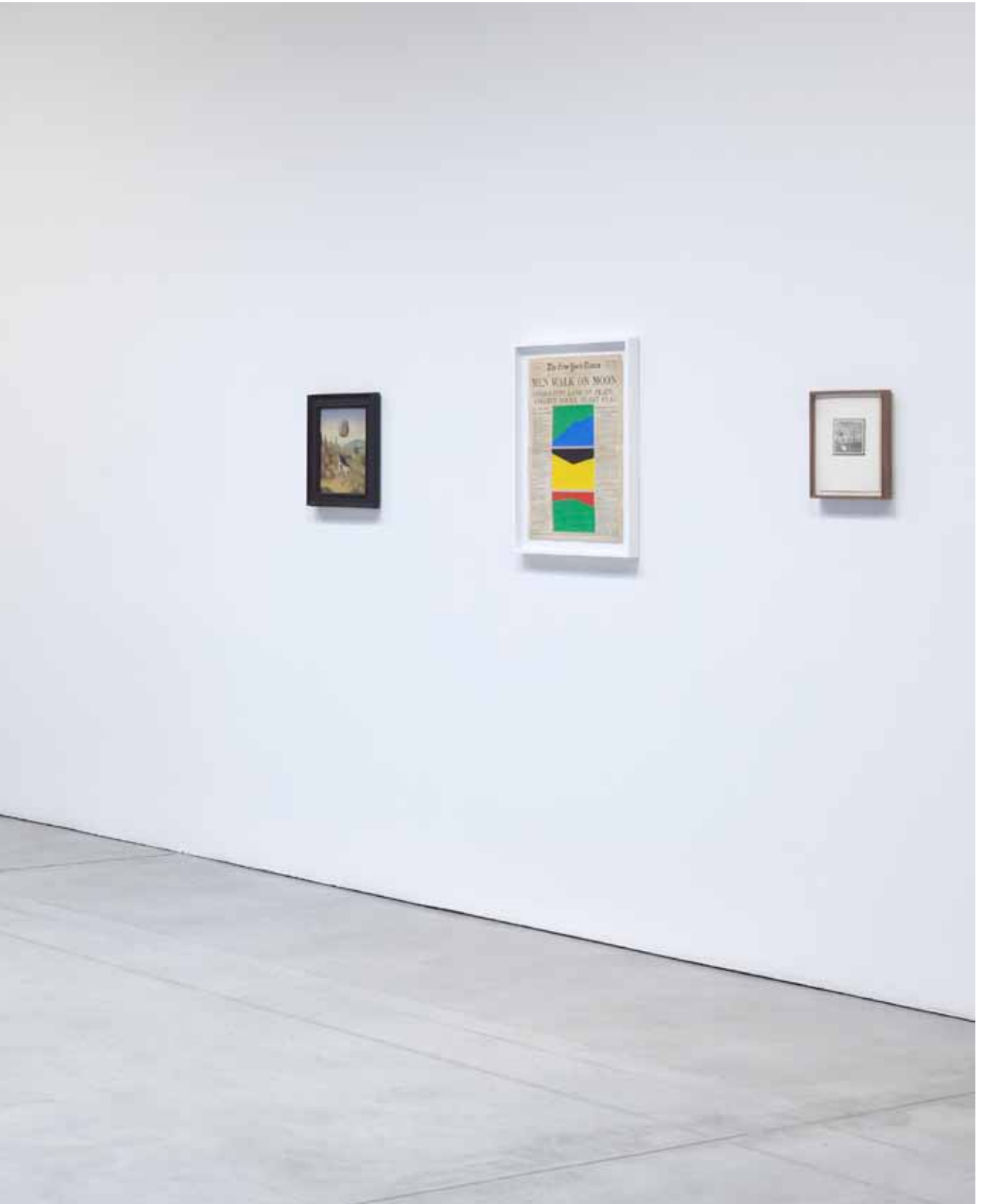






*Memories of the Future*, Sean Kelly Gallery, New York, 2010





*Memories of the Future*, Sean Kelly Gallery, New York, 2010





*Memories of the Future*, Leuum, Samsung Museum, Seoul, 2010







*Project 4 Brane*, Musée d'Art Contemporain, Rochechouart, 2007

*Project 4 Brane* takes the form of a monolith in glass and reflective black metal. Designed for video projection, it allows viewers to see the outside world through its internal porous surfaces. The introduction of “branes” into string theory has led to the definition of parts of the universe that have several spatial dimensions as well as an added temporal dimension.

《計劃4 - 膜》是一整塊玻璃和反光的黑色金屬。為錄像投影而設，觀眾可通過其內部多孔的表面，從而看到外面的世界。自從弦理論提出了「膜」的概念後，催生了嶄新的宇宙定義，認為部分宇宙有多個空間維度，蘊含了另一種時間的維度。



*Project 4 Brane*, inside view, Musée d'Art Contemporain, Rochechouart, 2007







*The Wider the Vision, the Narrower the Statement, 9<sup>th</sup> Sharjah Biennial, 2009*



Sent over inaccessible locations, a falcon equipped with a miniature camera films the desert and lunar-like landscapes typical of the United Arab Emirates, transforming a traditional method of hunting into a potential espionage tool.

一隻佩戴了微型攝影機的鷹隼飛過人跡罕至的地方，拍攝阿拉伯聯合酋長國等地的沙漠景色，以及有如月球表面的地景。傳統的狩獵方法，成為了一種間諜工具。







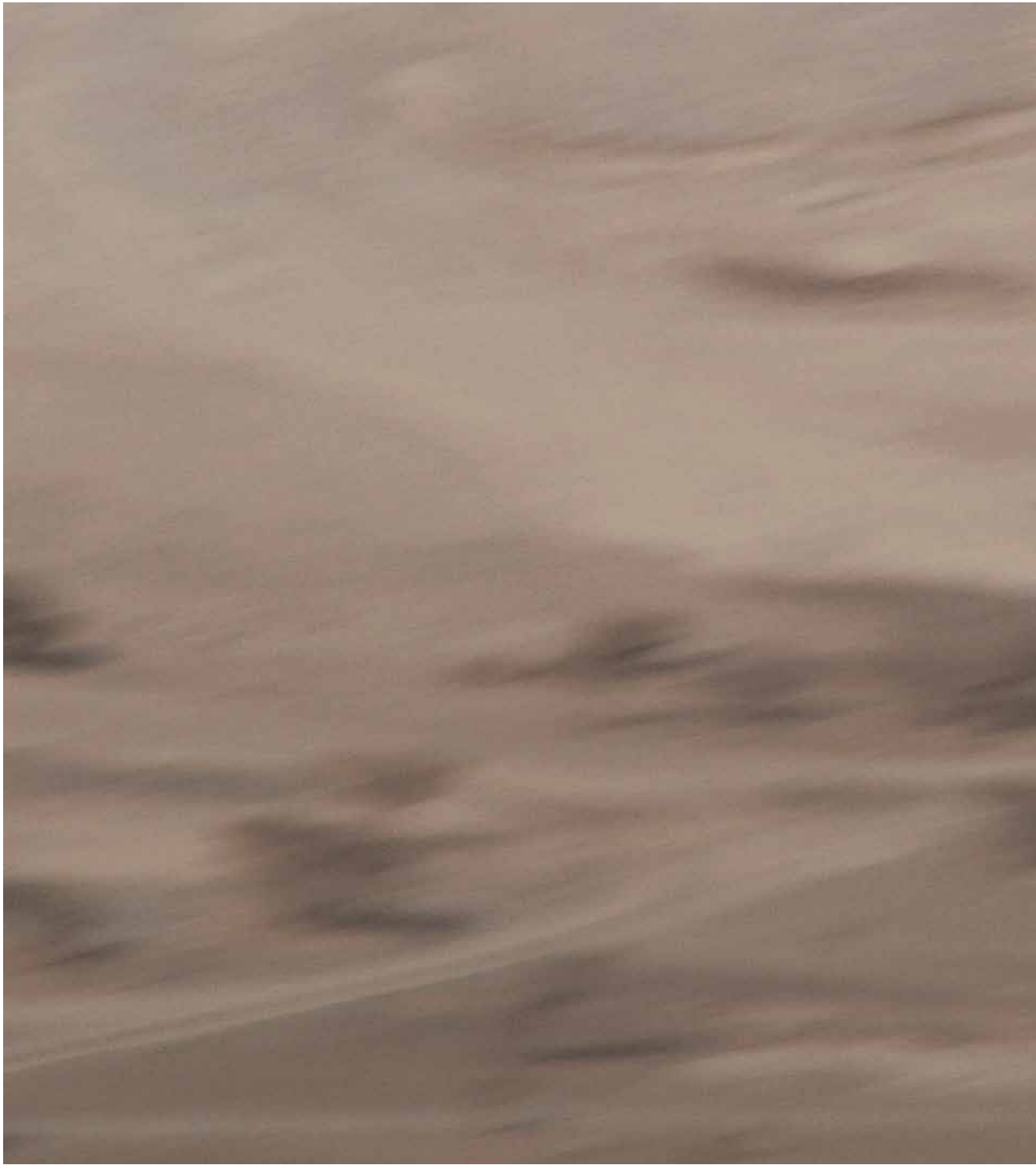
*On Air*, Galerie de l'UQAM, Montreal, 2010





*On Air* 2009  
《播放中》2009 年作







*On Air* 2009  
《播放中》2009 年作



## Time Machine

A conversation about time between Laurent Grasso and Arnauld Pierre

**Arnauld Pierre:** Your works do more than engender fictions, as we generally assume. They also have a powerful ability to condense different time scales. The notion of time and temporal displacement were expressed in your work as early as 2002 in the video *Missing Time*<sup>1</sup>, which I believe is the first in a series. Can you tell us about this video?

**Laurent Grasso:** *Missing Time* showed a team of footballers frozen in time on a playing field in northern France. I'd asked the footballers to remain motionless while a camera crew moved around them. They found it a little frustrating not to be allowed to move because they'd imagined that we would film them playing. What interested me was the idea of *missing time*, a fictional concept understood by people who believe in UFOs and aliens—adepts of ufology—who believe that many parallel time lines exist and that it's possible for us to be abducted from our shared reality and displaced into a different time line. I wanted to create the impression of time being suspended by the camera, as though it were swallowed up into a temporal void. I've been interested in the concept of time and shifting temporalities for some time. Since my exhibition at the Centre Georges Pompidou in 2009 and, particularly, in a series of paintings entitled *Studies into the Past*, I've tried to give this idea more clarity, to articulate more emphatically this way of thinking about time and the origin of objects. When you look at these paintings, you might be unsure of their origin or how they were made. You might wonder if they were the inspiration for my videos. Or perhaps, viewers not familiar with my work might wonder why a solar eclipse or a floating rock are depicted in a painting that seems to come from a past era.

**A P:** Let's come back to the footballers in *Missing Time*. Their static position reminds me of the actress Carole Bouquet in your video *Satellite*<sup>2</sup> from 2006.

**LG:** Both works were shot using the same point of view. In *Satellite*, a well-known actress is stranded in the middle of an empty film set while a camera tracks around her, as though orbiting a star or circling



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an inaccessible object or a character plucked from a film that we'll never see, that has no script. I used a similar angle in a film I made in the Cinecittà studios, entitled *Paracinéma*<sup>3</sup> in 2005. I shot it in the sets of Martin Scorsese's film *Gangs of New York*, which I'd been given permission to film briefly. The idea here was about deserted film sets that had a ghostly life to them, as though they'd escaped from the story for which they'd been constructed.

**AP:** There's another aspect of temporal displacement that was introduced early in your work, triggered by the addition of antiquated technologies. One example is your video entitled *Projection*<sup>4</sup> from 2005. We've seen this video projected in contemporary settings using the latest technology, either on a wide screen or on the interior of a module you constructed utilizing a black box entitled *Project 4 Brane* (in 2007). However, the same video was also presented in a totally different manner: not in colour, but in black and white; not in the ultra-modern installation *Project 4 Brane*, but screened instead on a Brionvega television monitor, an icon of 1960s design. How does this intrusion, as it were, of technology from another age change the way we view the same work, subject or theme?

**LG:** What interested me was to show how two different ways of presenting the same information (a cloud in the Paris streets) could evoke a sense of temporal dislocation. It was also one of the first occasions since making *Missing Time* in which I wanted to create the impression that an event from the past could describe the future. It's a little ambiguous, or paradoxical, but it's a notion that appealed to me: we see the image of a cloud as though we'd found an old abandoned monitor with a ghostly, somewhat prophetic image playing all by itself. This idea is also taken up in my other series entitled *Rétroprojection*.

**AP:** This series, which you started in 2007 and continue to develop, consists of silver ink silkscreen enlargements of scientific illustrations from the magazine *La Nature* and late nineteenth century astronomical publications. This transformative process succeeds spectacularly in giving new power to these evocative images. Many of these prints depict an eclipse or an aurora borealis, thematic elements that enter into direct dialogue with the subjects of your videos. You've defined this *Rétroprojection* series as projections of the past towards the future, suggesting other manifestations of interwoven time scales.

**LG:** These images, most of which come from *La Nature* magazine and the works of Camille Flammarion, are from an age when science still wavered between a methodology for understanding the world and quasi-direct observations of phenomena. Prints that already existed were often revived and reprinted for these general-interest science journals. What interested me was to transpose these subjects, with their strong nineteenth century aesthetic and texture, into a contemporary context. I wanted to set up a kind of round trip between the past life of these images and their reactivation in the context of my work. This is why I used a silver printing ink to give them a reflective aspect. If you look at the prints from a certain angle, you don't even see the images. The images can disappear because they're just reflections—reflections from the past. At least, that's how I see them in terms of my work process and my imagination.



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I had an exhibition in Germany in 2009 that I called *Reflections Belong to the Past*, which alluded to these reflections. It also made reference to a process I've sometimes tried to set up in my exhibitions, such as for *The Horn Perspective* at the Centre Georges Pompidou in Paris. This consists of displacing a thematic element in different ways across different time periods, using a variety of techniques. In Germany, visitors could see a painting of birds flying above the Vatican in Rome at the same time as watching a video I shot in Rome in which we see the same birds in very graphic scroll-like formations at dusk. Here again, we're given the same information using different techniques, time frames and media. The idea of a reflection from the past also resonates with the age-old notion that when we look at an object, all we see is the light reflected by it, so that by the time that reflection reaches our eyes the object already belongs to the past.

**AP:** Hearing you speak about Camille Flammarion makes me think of what Flammarion himself described as "spiritualist science", a science that didn't entirely reject beliefs in the powers of the mind and the immaterial world. Are we not witnessing a renewed interest in such preoccupations today, in terms of how they're interpreted by artists like you?

**LG:** There was an exhibition a few years ago at the Maison Européenne de la Photographie in Paris on the subject of ghosts in photography<sup>5</sup> entitled *The Third Eye: Photography and the Occult*. There are many issues behind all these questions I explore, the constantly shifting viewpoints that I try to produce in my work. There's a relevance to portraying things that are a little vague and confused, a little ambiguous. Nowadays, even works of art tend to impose very clear and direct messages on the spectator. All these messages that surround us, whether they come from films or visual, textual or conceptual cues, have a strong impact and marketing power. We rarely find ourselves in situations of uncertainty, where we don't know exactly what we're looking at or why the work in front of us was made or by whom, where there's no user's guide to show us the way. This is a more unsettling, more complex situation, but at the same time, as a spectator or visitor, I enjoy being confronted with something that forces me to ask questions. It helps us to get back into a mood of reflection, to try to understand the world around us. Subjects like these, which can be a little obscure, have helped me to generate this type of situation. The focus is not on the work itself but rather an approach to "reading" it that I try to elicit in the spectator.

**AP:** This seems to make a fundamental break with all the functions attributed to art during the best part of the twentieth century, in the sense that art was supposed to reveal something, to be transparent. This resulted in artworks that are highly documentary in nature, which dominate art biennales and exhibitions today, whose sole function is to show something, owing to the potency of this ideal of transparency. Artistic approaches like yours, on the other hand, are more concerned with a vindication of that which is impenetrable and mysterious.

**LG:** I'd say it's more a question of tension than mystery—a tension between what is seen and unseen, between what we understand and what we don't. I think this is very important; it's what motivates us

*Le 3ème œil: La photographie et l'occulte* [*The Third Eye: Photography and the Occult*], Paris, La Maison Européenne de la Photographie, 2004-2005.



to continue observing a film or a work of art, for example. It's because it keeps challenging us, making us question things. Unfortunately today, by the time we arrive at an exhibition, we've already been given the answers in press releases or via the media. We can't help but feel a little disappointed when we actually see the show. To me, what's interesting in the medium of art is this mental image we conjure up from an interplay of data we receive from exhibitions, texts we read, from all sorts of things that we discover ourselves and which lead us to create our own image of an artist's work.

**AP:** Perhaps we've forgotten that art is not just a communication tool; that perhaps it does not even need to serve a communication purpose at all and that it will not necessarily provide meaning, but can also quite intentionally play around with obscuring meaning. Is that what we're talking about here?

**LG:** In any case, it makes it possible to involve the spectator in a process of inquiry and questioning which, in my opinion, can be more interesting than hammering home a message. In a political sense, I find it possibly even more interesting to produce this kind of situation than to circulate images that we've already seen on television or messages we've already received from somewhere else that probably won't make a difference anyhow, even if I don't claim to make a difference in any way myself.

**AP:** Thinking again about this question of intersecting temporalities, it seems to me that you belong to a generation of artists who, without forming any kind of group, work within the context of what we might call *archeomodernity*. That is to say that you revisit the legacy of a modernity driven by subject matter, representation and genealogies of past technologies, which are rendered contemporary in your work.

**LG:** In my exhibition *The Horn Perspective*, I wanted to express my fascination with the temporality of objects and the associated sense of ambiguity, to create a *temporal collage* of different historical periods. One of the paintings—the first in the *Studies into the Past* series—was placed at the exhibition entrance in such a way as to completely reverse the perspective of the space. This work was only 30 centimetres in length, while at the far end of the room I set up a gigantic video projection. There was also the Tesla antenna, which I designed based on a document I'd found in the archives of the Tesla laboratory in the United States. Already at this stage, I had the desire to create an object based on documentation from a past era. The way the speakers were designed made it unclear as to whether they'd been found or constructed, if they were modern or old. There was a slightly retro edge to their design and the materials used. The key piece in the installation was the *Horn Antenna*, which first attracted my interest for aesthetic reasons. This project led me to explore the idea of *sound fossils*, the belief that sound recordings exist from an era in which recording technology did not exist. This modern legend is commonly exemplified by the story of a scientist who tried to recover sounds from ancient pottery. Through the potter's use of a modelling tool, ambient sounds were recorded on the surface of a vase in the same way that sound is recorded on the grooves of a vinyl record. This idea really sparked my imagination. After I learned that the Horn Antenna



had led to the discovery of a sound remnant from the Big Bang, I decided to create a replica of the antenna itself, because to me it was the focal point of this rather nebulous concept that had seemed impossible to me. In actual fact, the scientists Arno Penzias and Robert Wilson were awarded the Nobel Prize in 1978 for this discovery. They'd stumbled on a low-level noise that they'd assumed was interference but which turned out to be a sound fossil from the Big Bang. Even the film that was projected at the far end of this space was, for me, a kind of endless loop that referred back to the same idea. We'd shot the images in a forest so that they formed a perfect loop with no cuts or editing within the sequence and gave no indication of time periods. This film also made reference to the cinematic technique of sequence shots which makes it possible to cross from one time period to another. Many directors have made use of this technique in which the viewer suddenly finds himself transported into the past or future.

**AP:** This antenna also functions as a projector.

**LG:** One which projects particles that we perceive on the image.

**AP:** This viewpoint is, in fact, just as much spatial as it is temporal. I'm fascinated by your use of birds in this video, a distinctly Hitchcockian representation that sets up a looming sense of threat. What's the connection here with the film you shot in the sky above Rome in 2008, entitled *Les Oiseaux* [*The Birds*]<sup>6</sup>, depicting a flock of birds that changes form as if steered along by an unseen force?

**LG:** I spent a year in Rome at the Villa Medici from 2004 to 2005. At that time, I was working on two film projects. One was to be shot in the corridors of the Vatican and the other was set in the Cinecittà film studios. However, because Pope Jean-Paul II died that year, I wasn't able to shoot at the Vatican, but I was able to complete the Cinecittà project. I also observed something else while in Rome, which was these flocks of birds that circle in the sky around the Vatican and other church domes. I don't know why, but birds seem to gather near these high points in the city and weave shapes like graphic representations. What interested me was that this was something real that appeared to be unreal, whereas in my work I had often created things that were false but appeared to be real. Well, at least that was my intention! On top of that, I'd read about modern miracles that had apparently taken place near the Vatican involving filaments that fell from the sky on a particular day in the 1960s. That's what inspired me to show this video. After that came the video for *The Horn Perspective*, which features a similar subject, utilizing the same interplay of thematic elements that recur in a slightly different way at a different time.

**AP:** This interplay between real and unreal is interesting. Your film shot in the sky in Rome was made without any special effects, but one could wonder if the image was manipulated in some way. Conversely, phenomena that appear to be natural, such as an eclipse, are manufactured in your work.

**LG:** The catalogue that I published in 2009<sup>7</sup> also offered me an opportunity to alter to some extent the way my work was interpreted, considering that I've always aimed for a certain ambiguity. I was not

Laurent Grasso: *The Black-Body Radiation*,  
Dijon, Les presses du réel, 2009.

interested in offering a user's guide or to suggest a way of approaching my work, but rather to engender a kind of "floating" perception. In some cases, when my work required involving myself in the storytelling process, I referred to scripts, scenarios and specific documents in the catalogue. This took the form of what I call voice-overs: texts written in collaboration with Yoann Gourmel that introduce additional information in each chapter. The catalogue also features images from each film. In relation to the eclipse, for example, I refer to rumours that were circulating in the twentieth century about the possibility that the U.S. Army staged religious miracles. This idea amused me. I wondered if I could create a fake miracle myself, so I produced this eclipse combined with a setting sun. Each of my works has a reference system, but I've never wanted to present them at the same time as the works themselves.

**AP:** Regarding the presentation of this catalogue, it too reflects the overlapping of different time scales by the association of recent works with, if not their original source material, images that served to activate or evoke the imaginative universe they depict. This reminds me of the way in which the New York magazine *Cabinet* constantly refers back to the concept of an imagined modern world, notably through the use of old illustrations, photographs, objects and technological devices which have evolved into the world we know today. Does this attitude strike a chord with you?

**LG:** The notion of the geographic mobility of artists featured prominently at documenta in 2002 and 2007, especially in 2002. We're all highly mobile these days; artists can travel easily and undertake projects in other countries. The possibility of exploring new situations particularly appealed to me. For example, in 2009 I went to the United Arab Emirates to make a film about the tradition of falconry (*On Air*). I placed a miniature camera on a falcon in order to transform this age-old hunting practice into a potential espionage tool. In 2003, I made a film in Hong Kong entitled *Radio Ghost* about ghosts in the movie industry—something people believe in very strongly there. I ended up travelling a lot. But what's emerging today is the idea that we can adopt a kind of temporal mobility, in the sense of not only being concerned with our own era. I'm interested in creating potential forms of the future—like the pollen cloud in Berlin, which doesn't exist (in my video *Polair*<sup>8</sup> from 2007) as well as incorporating references from the past (not only from the twentieth century) across the widest spectrum possible. There's a sense of travel, but also of making allusions to other time periods.

**AP:** We are not only witnessing the end of the modernist paradigms of transparency and art-as-disclosure, but also the debunking of the outmoded myth of the artist-as-nomad, citizen of the global village. The idea of nomadism in temporal rather than spatial terms seems a more delicate issue, and one which is significant in other ways. For is there not, lurking behind all this, a desire for ubiquity? There's something quite striking about your ability to inhabit more than one historical period and to manipulate a kind of multi-locational power in relation to time.

**LG:** I became fascinated in the subject of time very early on, as seen in my film *Missing Time*, as well as a programme of films focusing on this theme that I presented at a cinema in Hong Kong. That was

in 2002, and I felt sure that the notion of temporal mobility would soon attract the interest of artists. Adding to my interest in spatial intervention, I found the idea of being able to enter into more than one era or time scale very exciting. Artists in recent years have made increasing references to modern and twentieth century art. I found it interesting to expand that period of reference. The fantasy of becoming a part of history and travelling through time was the motivation behind all of these series of works.

The film programme, for which I assembled a group of artists who shared an interest in exploring notions of time, was also entitled *Missing Time*. I continued this experience in an exhibition at the Sean Kelly Gallery in New York in 2010 called *Memories of the Future*, for which I invited the participation of artists whose work focused on the temporal manipulation of objects. What appealed to me here was that the works presented in the show were not necessarily identifiable in terms of their authorship or temporal context. It's fascinating to return to Hong Kong today at the invitation of Edouard Malingue, who has chosen to work with contemporary artists even though his gallery is dedicated to a particular period of twentieth century art history. I also find it a little unsettling that the notion of temporality is to be explored once again a full decade after my first programming experience in Hong Kong.

**A P:** In the *Studies into the Past* series of paintings, we can identify images from some of your videos that have been transposed into the style of the Italian and Nordic Renaissance, borrowing from works by Perugino, Masolino, Signorelli, Ghirlandaio and Brueghel. Subjects such as eclipses and auras also featured in your *Rétroprojection* series, which was inspired by nineteenth century scientific illustrations and engravings. These images have therefore travelled from their original period to today, where they are brought up to date by the use of video, only to be transported back to an even more distant past. I allow myself to be swept along by this sensation of temporal vertigo, which I believe the *Studies into the Past* series induces if we tune in to the references used in your work.

**L G:** It was not a matter of simply presenting images, but of highlighting the sense of displacement they express, this journey into the past. To me, this series was also a scientific project: I wanted the execution of the works to respect the traditional techniques of the period, for which I was assisted by professional art restorers. I also wanted to be able to recontextualize the compositional codes of the era by introducing an element from my own work in each piece. I tried to elicit a form of realism in terms of the compositions, the borrowed elements and the techniques used, which vary a little with each painting. This series also calls attention to my work practices—it was one way for me to say that I'm not only interested in making films and using current technologies. What interests me is to try to manipulate ideas and the viewer's perception.

**A P:** All the same, we never associate your work with the countless pastiches that we've become so accustomed to in postmodern art. Your work's not in the same category.

**L G:** That's because the work involved is very meticulous—the people



who work with me have also worked on paintings by Titian, on the most prestigious works at the Louvre. I rely on a kind of faith, on a sense of vertigo and uncertainty that are provoked when we encounter these works for the first time. At the same time, I have no problem with the idea of telling a story or explaining how these works were produced, because that's part of the process.

The fictional aspect is important to me. My approach is not about giving aesthetic validation to archival material or documents, as we often see nowadays, such as the use of black and white collages of archival documents from the twentieth century which exist in their own right or serve as reference material. My work has never been concerned with artistic references—I was more interested in pursuing a new direction in each piece, without making any direct references to other works of art.

**AP:** For your exhibition at the Bass Museum in Miami in December 2011, you went as far as to juxtapose your *Studies into the Past* series with original paintings and sculptures from the Renaissance period. Wasn't that a potentially risky move on your part?

**LG:** My work process aims to create a certain ambiguity about the origins of the pieces themselves. It therefore seemed a natural progression to extend this tension to external objects by juxtaposing my paintings with original paintings from the museum's collection. These works brought me in contact with certain mechanisms of art history, such as the tradition of imitation and the way artists back then chose to rework earlier idioms and styles. In fact, this created a conceptual extension of my project, enriching my original idea of simply associating my work with the museum's collection, because I discovered that there was already a certain tension existing within these Renaissance works themselves. Some of them had been poorly restored in the past (such as a sculpture with a horseman's head facing the wrong direction), there were sixteenth century painters who deceptively used techniques from the fifteenth century, and the tradition of schools and imitators who effectively allowed for the circulation of artists' work. The exhibition title, *Portrait of a Young Man*, also evokes historical repetitions such as generic painting titles found in different periods of art history.

**AP:** Why do you focus on the Renaissance period of art history? You had already alluded to this period in *Camera Obscura*, which was included in your *Neurocinéma* exhibition at the Rochechouart Museum of Contemporary Art in 2008. In *Camera Obscura*, we physically entered into this emblematic Renaissance optical device. Is there a connection here with the current renewed interest in reclaiming the role of artist-as-researcher? Does your work suggest that artists and scientists pursue a common approach to knowledge and learning?

**LG:** If there's any representation of the world in my work at all, it's the representation of a floating viewpoint, of an uncertain world and the sensations that it produces. As for the role of the artist, I find the Renaissance period very interesting because artists were well-informed about the latest scientific analyses. Van Eyck, for example, was aware of a treatise on the rainbow commissioned by the Vatican, as we can see in his paintings. Their role was somehow more

straightforward, less dramatized, quite different from the notion of the artist-as-subjectivity, serving to provide a filter on the world. Nowadays, we live in a highly complex world in which it's virtually impossible to understand how the objects that make up our environment function. Our inability to represent ourselves and to understand all the systems that surround us creates a feeling of anxiety. When I make reference to the HAARP military base in the United States and its research programs (such as in my installation *HAARP*<sup>9</sup> at the Palais de Tokyo in Paris in 2008), my aim is to show the extent to which these places crystallize fears and paranoia, contemporary fictions and mythologies, because in reality we have no idea what these places are all about.

**AP:** Through your allusions to the fourth dimension, time travel and so forth, your work veers towards science fiction, or at least towards a slightly bizarre form of science that doesn't quite fit the mainstream model. This point at which science goes awry is always rather disturbing.

**LG:** That's why I became interested in Nikola Tesla and Tycho Brahe and the role of the artist in the Renaissance period. Some scientists operate almost like artists by inventing fictional concepts that can become reality. For example, when Tesla first experimented with the remote transmission of electrical energy into the atmosphere, his work straddled the border between fiction and reality. This Utopian vision of science appeals to me because it has artistic value, as opposed to science fiction, which I feel has a far more adolescent view of the world. I find it fascinating that scientists are like inventors—in the noblest sense of the term, as inventors of worlds—and that they produce things that actually function. I'm interested in that moment of vacillation, of instability and uncertainty, in which an imaginary reality shifts towards its potential realization.

In the case of Brahe, he devised a bizarre, Utopian scheme to construct a building that would serve as an astronomical observatory on an island, which he operated himself, equipped with a printing press to disseminate his research and a workshop to build astronomical instruments. He created a kind of micro-universe—a little like Tesla, who designed a series of laboratories in Colorado Springs and Long Island. These projects highlight the idea of developing operating systems and creating environments based on fictional concepts, which come out of nowhere. These scientists' work was obviously anchored in traditional scientific research, but in a sense they were starting from scratch to head in a direction that did not yet exist. There's something almost religious about Tesla's work, as he attempted to make contact with aliens and some kind of "otherworld". It's this sense of parallel realities that appeals to me. At the end of the day, my focus is always on this search for something that lies beyond, which is connected with my research into other personalities that interest me. In *Studies into the Past*, I replaced the traditional religious phenomena portrayed in church paintings with subjects that sparked my interest, like the eclipse, which were capable of evoking a primal fear, like the fear of God.



**AP:** We've already talked about your *Project 4 Brane*. You have a strong interest in architecture, which is also evident in the restaurant space you created on the roof of the Palais de Tokyo Museum in Paris in 2009, entitled *Nomiya*. Today, you're exhibiting your *Anechoic Pavilion*. These two spaces serve as observation points onto the outside



world, while *Project 4 Brane* was a module designed to watch videos projected in its interior.

**LG:** In *Project 4 Brane*, you could watch videos inside the work, but there was above all a focus on the interplay between inside and outside through the choice of materials used. From the outside, you couldn't see people watching the videos inside because of reflections on the glass, while those on the inside were able to see what was happening outside through perforations in the metal sheet. This piece played on the language of video projection, video screening rooms and cinemas, with the aim of re-imagining the relationship between a projection and its environment. With *Nomiya*, which remained in place on the rooftop of the Palais de Tokyo for two years, I also toyed with notions of reflection and the porosity of materials. Here too, the materials served as a filter for reality, taking advantage of the spectacular location perched on the top of a building to allow visitors to observe the sky. I also used mirrored images in the interior so that the cityscape was reflected from one side of the space to the other, duplicating the Eiffel Tower, the dome of Les Invalides, and so forth.

The *Anechoic Pavilion* pursues my interest in the camera obscura to convey a sense of disconnection from the world, an idea of inventing a particular temporal framework. It allows visitors to withdraw from their surroundings and listen to a sound track, while at the same time observing the landscape setting through a particular viewing angle and framing reminiscent of the camera obscura. This concern with the history of architecture, observation and technical devices is an integral part of my work, initially in order to create environments in which to screen my films but which has led to the spaces themselves becoming autonomous entities that evolve like micro-architectural elements. There's also a link with the subjects of the films themselves. All the films presented at my exhibition at the Jeu de Paume Museum in Paris in May 2012 engage in a dialogue, or negotiation, with a parallel reality. It's like opening a door that allows us to enter into another space, an idea that inspired the title of *Project 4 Brane*, which alludes to string theories and the existence of multiple universes. In the film *Silent Movie*<sup>10</sup> I made in 2010, the reality examined is that of observation, focusing on military surveillance buildings known as *baterias* and the underlying threat of a potential enemy arriving by sea. The starting point for this film was to explore the notion of the observation post, seen in a military context, and its aesthetic potential. Other works engage in a rapport with the history of observation itself and of the environments represented. For example, the castle of Uraniborg built by the astronomer Tycho Brahe is itself an observation system. Architecture can affect our subconscious through its very structure and conception. It's all these contexts that I reinvest and explore in my micro-architectural projects.









*Infinite Light*, Hunter College, New York, 2008



時光機器

Arnauld Pierre 與 Laurent Grasso 關於時間的對話



1



2



3

**Arnauld Pierre:** 在你的作品裡，通常能看到虛構的起承轉合，其實，同時還有時間性的美妙聚合。時間意識與時光平移的概念最早在 2002 年錄製的視像片裡就有所表達，那部片子名《*Le Temps Manquant*》（失憶的時間）<sup>1</sup>，應該是你的開山之作。2002年這部片子的內容是什麼？

**Laurent Grasso:** 《*Le Temps Manquant*》展現了一隊足球運動員在法國北部球場的情境。當時我讓球員靜止不動，攝製組拿著攝錄機面對球員繞圈拍攝。球員有些為難，因為不能動，他們原以為要拍踢球的動態場景。當時我正對「失憶時間」的概念感興趣，這是個虛構的現象，在相信不明飛行器和外星人（也叫幽浮學）的研究圈頗為流行，他們認為時間按多軌道運行，人從當前共享的時間軌道上被抽離出去，或者被拋進另一條時間軌道，都是可能的。當時很想營造攝影機在受阻停頓的間隙內，時間突然中斷的窒息感，因為對這種時間觀和時光平移理念興趣由來已久。2009 年龐畢度中心舉辦個展，尤其是組畫《*Studies into the Past*》的創作過程，令我漸漸產生願望，想把這些理念更清晰地表達出來，把對時間性的認識更直接地呈現給人們。當人們看到我的畫，就會產生疑惑，想知道畫的出處和製作過程。人們或許會問，是不是畫作影響了視像製作。或者，對我作品不熟悉的人會說，一幅日食圖或懸浮於空中的岩石看上去頗像件古董，是要表達什麼意思？

**AP:** 我們回到《*Le Temps Manquant*》... 足球運動員的靜態畫面讓我聯想起嘉露寶潔 (Carole Bouquet) 在電影《*Satellite*》(2006)<sup>2</sup> 裡的鏡頭。

**LG:** 那是同一種構思。讓一位著名影星孑然站立在空蕩片場中間，攝影機對準她繞圈拍攝，如星辰環繞日月般遙不可及，如觀眾面著電影裡的人，一旦離開劇情就會變得完全陌生那樣。我攝製的另一部影片中採用了同樣手法，那是在影城 Cinecittà 拍《*Paracinéma*》(2005)<sup>3</sup>。當時馬田史高西斯 (Martin Scorsese) 在拍《*Gangs of New York*》，我得到許可，在他的佈景現場快速錄製了一些鏡頭。我想以廢棄荒涼的場景，拍出空靈鬼魅的視覺效果，同時又要與影片本身的虛構情節有所區別。



**AP:** 你作品中還有一個較早引入的時空交錯元素，並且由重現舊科技的想法促成。比如 2005 年的視像片《Projection》<sup>4</sup>。這部作品有時在大銀幕放映，有時在你親手設計的放映室，命名為《Project 4 Brane》的黑色小屋(2007)，人們看到該作品採用了當代錄製手法和最新技術，但同一作品也有一個黑白片版本，非但不是彩色的，而且是在 Brionvega 牌電視屏幕上放，那是 60 年代的標誌性牌子，不是超現代的《Project 4 Brane》黑房子。在同樣作品，同樣主題，同樣創作意圖的前提下，重現舊科技能在視覺效果上帶來哪些改變？

**LG:** 當時感興趣的，是呈現出同樣的信息（巴黎街道上空的白雲），然後呈現出兩種不同表現方式下喚起的時光平移。這也是繼《Le Temps Manquant》之後開始產生的意向，想表現對於舊事件的感受，同時又描繪出未來世界。想法有點含混，甚至自相矛盾，但我感興趣的是：人們看到白雲畫面後，感覺就像是找回了自己當初扔掉的電腦顯示器，上面自動漂移的圖像不是真的，卻似乎預示了什麼... 這個意念可帶出下一個主題系列《Rétroprojection》。

**AP:** 該系列從 2007 年開始，至今仍在創作中，你用銀色墨水和絲網印製法，把《自然》雜誌上刊登的圖像和十九世紀末天文學著作中的科學插圖放大。這種處理將此類圖像本身特有的視覺感染力進行二次傳遞，獲得的效果非同凡響。而且裡面不少是日食、北極晨光等題材，與你的視像片主題前後呼應，渾然一體。你給這些《Rétroprojection》作品的定義是：面對未來放映過去——時光交疊的另類表象。

**LG:** 多數圖像來自《自然》雜誌和 Camille Flammarion 的著作。在那個時代，科學還在為如何解釋周遭世界躊躇不決，在計算公式和準感性觀察之間掙扎，使用的科普書籍常常是舊時傳承下來，經過修補、翻印的刻印版。我有興趣做的是對這些現象進行移植重塑，在這些十九世紀特有的材質構造和美感基礎上，注入現代元素。簡而言之，我要在自己的工作框架下，在這些現象沉睡的過去和活化的現在之間搭建一條來回通道。因此我選用了銀色印刷材料以製造出表面光澤。視乎你面對絲網印畫的角度，有的位置會完全看不見圖像。圖像之所以消失，是因為圖像其實只是光的反射，一道從過去走來的折射線——至少在我的腦海，我的想像中是這樣。

2009 年我在德國舉辦作品展，題名《Reflections Belong to the Past》，這裡除了指前面提到的光的反射，也表達了我在多次個展覽中做出的嘗試，如龐畢度中心的個展《The Horn Perspective》（天線的展望），我要建立一套表現機制，也就是說，在自己的創作中，借助於不同技術，將同一主題移植到不同的時代。在德國，觀眾在看鳥群在羅馬梵蒂岡上空飛翔的畫作的同時，又能欣賞我在羅馬攝製的視像片，裡面展示了同一批飛鳥在落日的天空中盤旋的圖案。我在這裡又一次通過不同技術、不同時間、不同素材，將同樣信息傳達給觀眾。《Reflections Belong to the Past》還有一層意義，它源自一個非常古老的意念：我們看到的其實都是物件的光影，所以，當光影到達我們的眼睛時，原來那個物件已成過去。

**AP:** 聽你提到 Camille Flammarion，我就想到他對「唯靈科學」的定義，他說這種科學並不完全脫離對精神或永恆力量的信念。今天人們這方面的興趣是否正在回升，一如你或同行的藝術創作中表現的那樣？

**LG:** 歐洲攝影之家 (Maison Européenne de la Photographie) 舉辦過一場影像靈異的主題活動<sup>5</sup>。所有這些問題，以及我為何要讓作品永遠帶有躊躇徘徊的氣息，原因是多方面的。重塑某一事物的時候帶有一點空泛、一點混淆，一點模稜兩可是件好事。今天，清晰直接的寓



意無所不在，它們經由書本或其他方式強加給我們，藝術作品也不例外。無論在電影院或在日常生活，大量信息以視頻、文字或宣教的方式傳播，總是非常清晰，非常營銷，非常直接，人們很少遇到猶豫不定的情形，那種感覺不能確定自己看見的作品要說什麼，為何被製作出來，由誰製作，或者沒有伸手可得的說明書跟你解釋一切的情況很罕見。這時你會心煩、感到複雜費事，但當我作為觀眾或參觀者，看到一件會發問的作品，卻會感覺享受。因為有助於激勵思考，和想要理解周圍現實的願望。而這些主題物件，有的不乏晦澀，卻幫我做到了這樣的效果。我感興趣的並不是主題事物本身，而是把觀眾帶入我想要的那種解讀方式。

**AP:** 這似乎意味著某種決裂。二十世紀相當長時間內藝術被賦予的全部功能，是藝術必須揭示什麼，必須通透明了。追求這些的結果強化了藝術的記錄性，當代藝術雙年展和現時各類藝術展大部分都是這樣的作品，因為追求完美的透明是首要考量，展現成了藝術的唯一功能。而你的創作理念剛好相反，在頌揚某種封閉的神秘氣氛。

**LG:** 我所指的並不一定是神秘，但肯定存在張力。是看見和看不見，理解和不理解之間的張力。我覺得這很重要，甚至就是觀眾想要繼續看一部作品、一部電影、或一件藝術品的理由，因為那個張力持續在腦海裡翻騰、質疑。遺憾的是，今天許多時候人們步入展館時已經帶著現成的答案，因為有新聞稿，或新聞報導。到了現場，往往就會有小小失落。我覺得藝術世界引人入勝的地方，就在於腦海裡有這幅畫面：人們對自己找到的不同跡象，不同展覽，不同文字，不同事物進行自主思考，在過程中獲得思想的自我成就，而藝術家則在創作中形成自我表現風格。

**AP:** 人們過去可能忘記了藝術不僅僅是交流。甚至可能完全不需要交流，不一定要表達某種寓意，也可以有意識地巧用玄奧和神秘。是不是這樣？

**LG:** 不管怎樣這或許能讓觀眾進入一種探索和好奇的狀態，我覺得，比起硬推一個意念給他們，這樣更有趣一些。從策略上說，可能我也更有興趣去營造這種的氣氛，而不想去重複人們在在電視上見過的圖像，或在其他地方聽過的訊息，這樣做並不一定有利於事情進展——何況我並無意這麼做。

**AP:** 再回來分析時間交疊的問題，我有這麼一種感覺，你屬於這樣一代藝術家，雖然還沒有形成團體，但可歸入所謂的「現代主義考古」一類。也就是說，重新審視現代性的遺產，將各種主題、畫面、舊時科技物品系譜等，通過作品把這些物品變成現實的一部分。

**LG:** 在個展《天線的展望》，我想表明自己對主題的時間性及其特殊曖昧形態的興趣，那時想做不同時代的時光粘貼。有一幅畫，即係列作品《*Studies into the Past*》（往日探究）的第一幅，放在展覽入口處，與個展風格剛好相反，相對於大廳盡頭的巨大銀幕，那幅畫只有 30 厘米長。還有 Tesla 天線，這是從我找到的一份資料得到的靈感，是美國 Tesla 實驗室的檔案。當時就有了想法，想根據舊文件製作主題物件。喇叭箱設計上也用了一番心思，觀眾無從知道究竟是舊貨還是新製作，是屬於當代還是另一個時代。外表和用料都帶有一點點懷舊的意味。

「Le 3ème œil: La photographie et l'occulte, Paris, Maison Européenne de la Photographie, 2004-2005」  
(第三隻眼：攝影與玄秘，巴黎，2004-2005)。

展場的主要物件中還有 Horn 天線，最初只是對美感興趣，後來我又想開發聲音化石的概念，想找錄音技術發明之前各個時代留下的聲音檔案。這裡的神秘性來自一位研究古代陶器的科學家試圖複製古代聲音的故事。陶器上因為有個小探針，附近的聲響就在陶器上留下了

印痕，像黑膠唱片上的紋路一樣聲音被記錄下來。這故事令我幻想聯翩。當我聽說正是 Horn 天線讓我們發現了宇宙大爆炸的微波背景輻射時，我決心把它複製出來，因為我覺得這意念來得有點躊躇不決，而且我當時並不相信真有其事。而事實上，Penzias 和 Wilson 就是因為這一重大發現獲得了 1978 年諾貝爾獎。他們最初聽到的只是一些雜音，以為是干擾，後來卻發現那就是大爆炸的微波背景輻射。

根據這個思路攝製的影片在我看來也有點像個怪圈，我無法擺脫這個想法。在森林拍攝時，圓圈很完美，無須 cut，森林沒有任何關於時代、時光的標記。選用了電影攝製中的長鏡頭畫面，用以表現時代的交替轉換。不少導演也都用過這種手法，如畫面突然切換到過去或將來。

AP: 這個天線也被用作發射台...

LG: ...負責發射畫面上看到的微粒。

AP: 我剛好想問，你的創作意念在時間和空間都有表現... 那部視像片裡鳥群飛回來的鏡頭令人震撼，拍群鳥以及製造恐怖感的手法非常希治閣。這與展現羅馬上空的片子《Les Oiseaux》(2008) (群鳥)<sup>6</sup>有什麼關係？裡面也看到密密麻麻的鳥群，鬼使神差一樣以同樣的姿勢整齊盤旋。

LG: 2004 至 2005 年我在羅馬梅第西別墅住過一年。那時我有兩個項目。一是拍一部梵蒂岡格調的電影，另一個在 Cinecittà 影城。同年保羅二世教皇辭世，我無法進入梵蒂岡，惟有做 Cinecittà。我在羅馬注意到一個現象，梵蒂岡和教堂穹頂上空常有鳥群盤旋，不知為什麼，牠們在某個高度聚攏，飛下來時形成某種排列圖案。有趣的是，這真實現象看上去有點假，而我以前常做的往往是從看上去真實的事物出發製作複製品。總之，我真的去做了。此外我還讀到梵蒂岡上空發生的一些當代神秘故事，如 60 年代某日空中飄下來一條絲帶。於是我想把它拍進片子。後來的《天線的展望》裡確實有類似情境，那還是原先的思路，即再現同樣的畫面，但方式有所不同，時代背景也不一樣。

AP: 真與假的遊戲很有趣。羅馬天空拍的片子未經人工潤飾，但人們卻懷疑畫面是否修補過，反之看似自然的現象，比如日食，實際上卻是加工出來的效果。

LG: 2009 年我推出畫集<sup>7</sup>，希望藉此對作品解讀作些改變，我一直注重傳達猶豫曖昧的印象，但並不想為讀者提供實用手冊，或鑑賞指南，而更願意去激發不確定感。儘管如此，畢竟還是須要給自己一個敘事情境來進行創作，所以有腳本、電影劇本、信息、文字材料等，這些經已具體化變成我稱之為「旁白」，也就是 Yoann Gourmel 編輯的文字敘述，以帶出每一章節的信息。還有每部影片相關的圖像資料參引。《日食》影射了社會上流傳的所謂美軍在二十世紀可能導演過某些宗教神蹟。我覺得故事很好笑。自問是否也能創造出假的奇蹟，結果我做了這個日食，是用一張日落的畫面疊加合成的。每件作品也都有一套附註檔案，但我一直都不願意將這些和作品一起發表。

AP: 提到畫冊的形式，時光交疊也表現在當代作品與其根源同時並存，或不叫作根源，至少也是激活虛構前者，或誘發前者誕生的原始畫面。這又讓我想到了紐約期刊《Cabinet》百談不厭的話題，即對現代性的虛構，藉由插圖、老相片、各式物件、各個發展階段的科技製作，是這一切構成了我們熟悉的當今世界。你是否認同這種看法？



6

《Laurent Grasso: The Black-Body Radiation, Dijon, Les presses du réel, 2009》。

7

**LG:** 我記得在 2002 版和 2007 版的文獻展 (documenta), 尤其是 2002 版, 藝術家地理流動性的問題被論及多次。現在大家都經常出行, 來來去去不在話下, 在多國做項目。我自己第一個就被這種去其他地方尋找新機遇的想法吸引。2009 年我在阿聯酋攝製了一部放隼捕獵的電影 (2009)。我把微型攝錄機安置在隼隼身上, 古老傳統變成了情報偵察。2003 年在香港拍了關於電影幽魂的影片《Radio Ghost》——那裡很信這個。我也因工作需要頻頻出差。但是今天新的想法正在出現, 我還須要接受某種時間上的流動性, 也就是說, 不單單關心我們的時代。我希望塑造未來可能出現的形象, 如視像片《Polair》(粉塵空氣) (2007)<sup>8</sup> 裡面柏林花粉雲的情景其實現實中並不存在, 但同時也要引用過去的元素, 不光二十世紀, 而是盡可能拉長時代跨度。既要移動自如, 也要引喻其他時代。

**AP:** 繼透明和揭示功能之後, 藝術的另一個神話也倒下了, 即老掉牙的流浪藝術家、地球村世界旅行者的形象。但流浪生活的意念在時間維度似乎比空間維度更為精緻, 不管怎麼說, 它能引發對其他問題的興致。這背後是否存在某種聖者無所不在的慾望? 你能置身於不同時代, 並建立一種跨時間的多地區功能, 實在很令人訝異。

**LG:** 我很早就意識到時間作為主題是個絕妙的切入點, 除了拍《Missing Time》, 還在香港電影院組織了關於時間的專題活動。那是 2002 年, 當時我就認為時間流動性的概念很快會受到藝術家的青睞。自人類介入太空, 時間以及能否介入多個時代對於我便是一件相當令人興奮的課題。近年來可以看到, 藝術家在創作中引入二十世紀藝術和現代藝術元素明顯增多。我希望再進一步加大時間跨度。走進歷史、穿越時光的幻像觸發了整個系列創作。

當年組織的電影專題活動就叫「Missing Time」, 活動邀請了在做時間實驗創作的藝術家。2010 年在紐約 Sean Kelly 畫廊我再次發起同樣活動, 同時推出個展《Memories of the Future》, 會上我又請來同行, 也都是做主題時間性創作的。我當時關注的是藝術家作品中的不確定性, 即主題物件在身份來源和時代背景上無從辨認。今天蒙 Edouard Malingue 之邀再次來到香港, 有點奇幻迷醉的感覺。Edouard 自己也研究部分藝術史, 願意與當代藝術家共同合作... 我初到香港體驗工作已經過了十來年, 時間又一次成為關注討論的主題, 令人難以平靜。

**AP:** 從你的畫作中, 如《Studies into the Past》, 能看到某些你已完成的視像作品影子, 不過是經播植後以意大利文藝復興或北歐的風格再現出來, 如引用了 Perugino、Masolino、Signorelli、Ghirlandaio、還有 Brueghel。有些情境, 如「日食」, 「北歐晨光」, 在你的《Rétro-projection》系列中已經出現過。後者源自 19 世紀的刻印版和科學插圖, 這些物件經歷了從源頭到今天的旅程, 以視像片裡的當代形像出現, 之後再被放回一個比自身還要古老的久遠時代。在對你創作參照係有所了解的情況下, 再來看你的作品, 如《Studies into the Past》, 會不由自主產生時間錯覺。



**LG:** 展示畫面本身並非目的, 重要的是畫面提供平移效應, 那種穿越時光的感覺。這個系列在我看來就是個科技項目, 我設想要全部採用當時的技術, 與藝術品修復師合作, 運用當時的技藝, 同時在每件作品融入屬於自己的原創元素。不論在製作、借鑒他人、或視乎每幅畫稍有變化的技巧運用上, 我一直都試圖展現某種現實形象。並且, 創作對我也是某種個人遊戲, 即以某種方式表明自己的興趣不僅僅在電影或當代科技。我的願望是做與意念和觀眾解讀方式相關的實驗...



**AP:** 而且，在充滿耳熟能詳後現代元素混合作品氾濫的今天，我們面對你的作品，卻從來不會有如此感覺，不是同一回事。

**LG:** 不是，因為我們夠嚴謹，跟我合作的同事也是做 Titien（提香），做盧浮宮的油畫巨作的那批人。我要的是某種形式的信念、錯位、或疑惑的效果，而且必須第一眼就感覺到它在那裡。儘管我對講述故事，或解釋製作方法也不反感，因為我覺得這也是創作的一部分。但是對我來說重要的是有某種虛構存在。我沒有目前流行的檔案美學或資料美學情節，我指的是黑白粘貼和二十世紀的檔案資料，這些資料或者靜靜躺在那裡，或者被用作某種參照物。我的作品從來不把藝術本身當作參照物，我感興趣的是每次能朝著新的方向出發，不直接引用他人作品。

**AP:** 最近在邁阿密的 Bass Museum (2011年12月)，你竟然把《Studies into the Past》與文藝復興時代的油畫和雕塑原作放在一起面面相對。這是否有點太冒險了？

**LG:** 我的創作意圖是在主題物的身份來源上製造曖昧不清的效果。因此我很自然就想去加強它跟外部事物的張力，把它放置在油畫原作中間。這麼做也令我發現了藝術史的運作機制，比如油畫追隨者的作用，或作品本身當年如何主動促進前代油畫語言的復活。

於是，對創作計劃的思路作了延展。起初的想法只是把我的作品與博物館藏品融合一起。後來發現這些舊物之間也存在著張力，如原作修復本身的問題（如騎士的頭方向搞反），或十六世紀的畫家仿效十五世紀的手法以製造假象，又或者不同畫派的概念、追隨者、傳播藝術家作品的人。個展後來取名為《Portrait of a Young Man》，意在影射歷史上的重複現象，類似這個名字，即以屬性定語命名的畫作在不同時代都能找到。

**AP:** 為什麼選擇文藝復興這個藝術史的特定階段？2008年，在 Rochechouart 博物館你的個展「Neurocinéma」上，看到《Camera obscura》就察覺到了，那種文藝復興式的完美視覺手法。這與追索畫面的現實意義，亦即藝術科研工作者的追求有何關聯？你的作品是否想將藝術家放置到類似科學學者的探索機制之中？

**LG:** 就算是現實世界的再現，也是以一種曖昧不清形式，再現一個多變不定的現實，以及伴隨而來的感官效應。至於藝術家的地位，我覺得文藝復興時期的立場很值得玩味，那時候藝術家是最新科學論著的知情者，如 Van Eyck 當時知道梵蒂岡指定的那篇彩虹研究論著，從他的畫作裡可以看到這個信息。如此定位較無拘無束，較少戲劇化，不像那個主觀的、帶現實過濾器功能的藝術家形象。在當今時代，我們生活在一個極其複雜的世界，要理解周圍環境中某個物件如何運作幾乎是不可能的事。表現自我和理解周遭事物全部機制的不可可能性是導致焦慮產生的溫床。我之所以引用美國 HAARP 及其從事的活動作為參照系，如 2008 年在 Palais de Tokyo 當代藝術中心展出的裝置《HAARP》<sup>9</sup>，就是要展現今天這些地方凝結的驚恐、狂想、虛構故事、以及現代神話已經到了何種地步，因為事實上我們根本就不知道這到底是什麼東西。

**AP:** 四維空間、穿越時光... 你的作品顯然在朝科幻方向傾斜，或至少是一種有點怪異、並不完全屬於科學範疇的科學。當科學走近妄想臨界點的時刻，人們會憂心重重...

**LG:** 正因為如此我才會對 Tesla、Tycho Brahé（天文學家），以及文藝復興時期的那位藝術家產生興趣。有些科學家的工作機制幾乎與藝術



家相同，他們先發明某個虛構物，然後使之變成現實。例如，在 Tesla 試著把電流遠程發送到大氣層中的那段時間，他的作品確實就處於虛構和現實之間。我感興趣的就是這特定的一段、帶有空想性質的科學，因為這一段是確確實實的藝術，相較之下，就與世界的關係來看，科幻在我眼裡顯得遠遠要幼稚得多。科學家行為上的發明家特徵——這裡是尊敬的意思，就像面對世界的創造者，他們製作的器物真的會發揮功能，正是這些事實吸引了我。是猶豫不決，遲疑顧慮，搖擺不定的那一段，是從虛構世界搖身進入可能的具體化之間的那一段。

Tycho Brahé 的研究計劃可謂痴妄、可謂烏托邦，他想在自己掌管的海島上建造一座天文觀察建築物，有一台印刷機負責傳播他的研究成果，一間工場製作他需要的觀察儀器。就這樣他建起了一個微型世界，與 Tesla 設想在 Colorado Springs 或 Long Island 建實驗室有點類似。某一天的某一刻，他想到要安置幾架設備，造一處運行良好的場地，這想法無端端由天而降，當然背後有多年科學史研究的支持，但畢竟是從零開始去一個什麼都還沒建起來的地方。

Tesla 的故事幾乎帶有幾分宗教色彩，他試圖跟外星人聯絡，跟某種彼岸世界建立聯繫。這個平行現實世界的故事吸引了我。說到底，就是同一種探尋，不是尋找「另一個地方」，就是尋找我感興趣的另一些人物。在《*Studies into the Past*》，我把宗教部分抽去，即教堂牆上的畫像里通常看到的內容，代之以我認為有趣的圖像，比如日食，據說這麼做引起了一種古老的恐懼，與恐懼上帝可有一比。

AP: 前面已談到《*Project 4 Brane*》。你對建築設計也興趣濃烈，這在 2009 年完成的《*Nomiya*》餐廳設計製作上可見一斑，該餐廳位於 Palais de Tokyo 當代藝術中心天台。今天你又介紹《*Anechoic Pavilion*》。這些都是觀察外界的地方《*Project 4 Brane*》則不同，是專為觀賞室內放映視像片而設計。

LG: 在《*Project 4 Brane*》，的確可以在裡面觀看視像片，特殊之處在於內部和外部的材料選用。由於玻璃反射關係，外面的人看不見裡面正在看錄像的人，裡面的人卻因為鋼捲可以看到外面正在發生什麼事。這是一項關於視像放映、視像室和電影院行為規範的實驗創作，目的是帶出放映和環境的關係。《*Nomiya*》在 Palais de Tokyo 當代藝術中心屋頂駐留了兩年，我在創作中玩的還是反射和多孔材料。這些材料同樣具有過濾真實的功能，擺放的設計效果也壯觀精彩，在大樓頂上可以觀賞天色。進入室內，還是鏡子反光的遊戲，因為一邊風景被反射到另一邊（能看見兩個艾菲爾鐵塔，兩個榮軍院穹頂...）。在《*Anechoic Pavillon*》，觀眾可再次感受我的興致所在，即 Camera obscura，躲避現實的表達，或創造某種時代感。《*Anechoic Pavillon*》提供了在躲避現實的同時可以欣賞電影音樂的可能性，還可以穿過特定框架、以特定視覺角度觀賞自然景色，喚起觀眾對 camera obscura 的記憶。這些建築設計、觀察和裝置的構想，我最初開始創作那一刻就已成型，因為我感到必須有一個場所來放映自己的電影，之後這些地方轉眼就變成了微型建築一般自行成長的獨立系統。這跟電影本身內容也有關係。2012 年五月在巴黎 Jeu de Paume 國家藝廊個展上放映的所有電影都維繫了某種與平行現實世界的討價還價。有一個打開一扇門才能進入另一個空間的情境構思，這也就是《*Project 4 Brane*》名字的出處，意指「弦理論」以及平行宇宙的現實存在。在影片《*Silent Movie*》(2010)<sup>10</sup> 裡面，這個現實就是可能來自大海的潛伏敵人在觀察，他們躲在 batteria 裡，即安裝了監視裝備的建築體。構思主題是監視站，被軍事氣氛籠罩著，卻發出一種美感，這美感成就了這部片子。在其他創作中也有與這個觀察故事有關的情節。比如，《*Uraniborg, le château de l'astronome Tycho Brahé*》本身就是一個觀察裝置。建築設計還會藉助構造和設計構思的方式對無意識產生作用。我將這一切元素都融入了微型建築系列的創作之中。









*Eclipse*, La Kunsthalle, Mulhouse, 2009

## Captions

### p. 11 - 15

**Radio Ghost** 2003  
35mm film  
32', looped

《靈魂電臺》2003 年作  
35毫米 影片  
32分鐘，循環

### p. 17

**Radio Ghost** 2004  
neon  
50 x 170 x 5 cm

《靈魂電臺》2004 年作  
氖燈  
50 x 170 x 5 公分

### p. 19 - 21

**Anechoic Pavilion** 2012  
wood and glass  
3 x 4 x 3.7 m

《消聲館》2012 年作  
木 玻璃  
3 x 4 x 3.7 米

### p. 23

**Studies into the Past**  
oil on panel  
68 x 74 cm (framed)

《研究過去》  
油彩 木板  
68 x 74 公分 (含畫框)

### p. 24 - 25

**Horn Perspective** 2009  
35 mm film  
4'55", looped

《號的遠景》2009 年作  
35毫米 影片  
4分55秒，循環

### p. 29

**Horn Antenna** 2010  
copper, wood, aluminium  
37.5 x 69.2 x 34.3 cm

《號之天線》2010 年作  
銅 木 鋁  
37.5 x 69.2 x 34.3 公分

### p. 30 - 31

**Anechoic Wall** 2011  
wood  
90 x 162 x 18 cm

《消聲牆》2011 年作  
木  
90 x 162 x 18 cm

### p. 33

**Studies into the Past**  
oil on panel  
76 x 62.5 cm (framed)

《研究過去》  
油彩 木板  
76 x 62.5 公分 (含畫框)

### p. 35

**Portrait of a Young Man** 2011  
neon  
5 x 130 cm

《年輕男子的肖像》2011 年作  
氖燈  
5 x 130 公分

### p. 39

**Studies into the Past**  
oil on panel  
76 x 66 cm (framed)

《研究過去》  
油彩 木板  
76 x 66 公分 (含畫框)

### p. 43

**Studies into the Past**  
oil on panel  
76 x 66 cm (framed)

《研究過去》  
油彩 木板  
76 x 66 公分 (含畫框)

### p. 44 - 45

**Psychokinesis** 2008  
HD video, animation  
12'30", looped

《意志力》2008 年作  
高解像度 影像，動畫  
12分30秒，循環

### p. 46 - 47

**Rétroprojection** 2009  
silkscreen  
150 x 250 cm

《回溯反射》2012 年作  
絲網印刷  
150 x 250 公分

### p. 49

**Eclipse** 2010  
neon  
ø 102 cm

《日蝕》2010 年作  
氖燈  
ø 102 公分

### p. 50 - 51

**Eclipse** 2006  
animation  
10', looped

《日蝕》2006 年作  
動畫  
10分鐘，循環

p. 53

*Rétroprojection* 2007  
silkscreen  
250 x 150 cm

《回溯反射》2007 年作  
絲網印刷  
250 x 150 公分

p. 55

*Studies into the Past*  
oil on panel  
108 x 121 cm (framed)

《研究過去》  
油彩 木板  
108 x 121 公分 (含畫框)

p. 58 - 59

*Rétroprojection* 2012  
silkscreen  
138 x 199 cm

《回溯反射》2012 年作  
絲網印刷  
138 x 199 公分

p. 61

*Studies into the Past*  
oil on panel  
38 x 48 cm (framed)

《研究過去》  
油彩 木板  
38 x 48 公分 (含畫框)

p. 63

*1610 I* 2011  
neon  
3.5 x 2.5 m

《1610 I》2011 年作  
氙燈  
3.5 x 2.5 米

p. 64 - 65

*Rétroprojection* 2012  
silkscreen  
138 x 199 cm

《回溯反射》2012 年作  
絲網印刷  
138 x 199 公分

p. 66 - 71

*Nomiya* 2009  
steel and glass  
4 x 18 x 3.5 m

《Nomiya》2009 年作  
鐵 玻璃  
4 x 18 x 3.5 米

p. 73

*Memories of the Future* 2010  
neon, Plexiglas  
50 x 74 x 42 cm

《為未來懷舊》2010 年作  
氙燈 有機玻璃  
50 x 74 x 42 公分

p. 79

*Memories of the Future* 2010  
neon  
1.5 x 37 m

《為未來懷舊》2010 年作  
氙燈  
1.5 x 37 米

p. 80 - 83

*Project 4 Brane* 2007  
perforated sheet metal, smoked glass  
2.8 x 4.2 x 2.5 m

《計劃4-膜》2007 年作  
穿孔的鐵片 烟色玻璃  
2.8 x 4.2 x 2.5 米

p. 84 - 85

*The Wider the Vision, the  
Narrower the Statement* 2009  
neon  
3.15 x 28.72 m

《視線越寬，觀點越窄》2009 年作  
氙燈  
3.15 x 28.72 米

p. 87 - 93

*On Air*, 2009  
video  
17'30", looped

《播放中》2009 年作  
錄像  
18分30秒，循環

p. 106 - 107

*Infinite Light* 2008  
neon  
3 x 80 m

《無限之光》2008年作  
氙燈  
3 x 80米

p. 116 - 117

*Eclipse* 2009  
neon  
ø 9 m

《日蝕》2009 年作  
氙燈  
ø 9 米



## Selected Biography

Laurent Grasso  
Born in 1972  
Lives and works in Paris, France.

## Solo exhibitions

### 2013

*Uraniborg*, Musée d'Art contemporain de Montréal, Canada.

### 2012

*Uraniborg*, Jeu de Paume, Paris, France.

*Future Archeology*, Edouard Malingue Gallery, Hong Kong, China.

### 2011

*Portrait of a Young Man*, Bass Museum, Miami, USA.

*Bomarzo*, Les Soirées Nomades, Fondation Cartier pour l'art contemporain, Paris, France.

*1610*, Alfonso Artiaco Project Space, Naples, Italy.

*Black Box: Laurent Grasso*, Hirshhorn Museum and Sculpture Garden, Washington, USA.

### 2010

*The Silent Movie*, Galerie Chez Valentin, Paris, France.

*Sound Fossil*, Sean Kelly Gallery, New York, USA.

*The Birds*, Saint Louis Art Museum, Saint Louis, USA.

### 2009-2011

*Nomiya*, Palais de Tokyo, Paris, France.

### 2009

*Reflections Belong to the Past*, Kunstverein, Arnsberg, Germany.

*The Horn Perspective*, Espace 315, Centre Georges Pompidou, Paris, France.

*Gakona*, Palais de Tokyo, Paris, France.

### 2008

*Laurent Grasso*, Prefix Institute of Contemporary Art, Toronto, Canada.

*Infinite Light*, Bridge of the Hunter College Art Galleries, New York, USA.

*Neurocinéma*, Musée d'art contemporain, Rochechouart, France.

*Time Dust*, Galerie Chez Valentin, Paris, France.

*L'Atelier d'Hiver de Laurent Grasso (Laurent Grasso's Winter Studio)*,  
Domaine Pommery, Reims, France.

*Neurocinéma*, Akbank Sanat, Istanbul, Turkey.

### 2007

*Magnetic Palace*, IAC, Villeurbanne, France.

*Electric Palace*, Studio 814, New York, USA.

### 2006

*Du Soleil dans la Nuit (Sun in the Night)*, Nuit Blanche, Paris, France.

*Eclipse*, MIT List Visual Art Center, Cambridge, USA.

*28°*, École des Beaux-Arts, Valenciennes, France.

*Paracinéma*, Fondation d'Entreprise Paul Ricard, Paris, France.

*Paracinéma*, Villa Medici, Rome, Italy.



## 2005

*Projection*, Galerie Chez Valentin, Paris, France.  
*Radio Color Studio*, De Appel Foundation, Amsterdam, Netherlands.  
*Purkinje's Tree*, IrmaVeplab, Châtillon-sur-Marne, France.

## 2004

*Radio Ghost*, CRÉDAC, Ivry-sur-Seine, France.  
*Radio Ghost*, Galerie du Jour Agnès b., Hong Kong, China; Tokyo, Japan.

## 2002

*Soyez les Bienvenus (Welcome)*, Centre de Photographie, Lectoure, France.  
*Mes Actrices (My Actresses)*, Centre National de la Photographie, Paris, France.  
*Tout est Possible (Everything is Possible)*, Galerie Chez Valentin, Paris, France.

## Group exhibitions

### 2012

*Néon, Who's Afraid of Red, Yellow and Blue?*, La Maison rouge – Fondation Antoine de Galbert, Paris, France.  
*Howling at the Moon*, New York Dickinson Roundell Inc., New York, USA.  
*Futur Antérieur: Rétrofuturisme / Steampunk / Archéomodernisme*, Galerie du Jour Agnès b., Paris, France.

### 2011

*2001-2011: Soudain, déjà*, École nationale supérieure des Beaux-Arts, Paris, France.  
*Architecture of Fear, Z33*, House for Contemporary Art, Hasselt, Belgium.  
*Mémoires du future, la collection Olbricht*, La Maison rouge – Fondation Antoine de Galbert, Paris, France.  
*French Art Today: Marcel Duchamp Prize*, National Museum of Contemporary Art, Seoul, South Korea.  
*Translife: International Triennial of New Media Art*, National Art Museum of China, Beijing, China.  
*Small, Medium, Large*, Donjon de Vez, Vez, France.  
*French Window: Looking at Contemporary Art through the Marcel Duchamp Prize*, Mori Art Museum, Tokyo, Japan.  
*Le Monochrome sous tension, (Monochrome under Pressure)*, Galerie Tornabuoni Art, Paris, France.

### 2010

*ResPublica*, Calouste Gulbenkian Fondation, Lisbon, Portugal.  
*Manifesta 8*, Cartagena, Spain.  
*Memories of the Future*, Leeum, Samsung Museum, Seoul, South Korea.  
*Memories of the Future* [curated by Laurent Grasso], Sean Kelly Gallery, New York, USA.  
*Nomos et Physis*, Galerie de l'UQAM, Montreal, Canada.  
*Transit-Topos*, Akbank Sanat Gallery, Istanbul, Turkey.  
*Dreamlands*, Centre Georges Pompidou, Paris, France.

### 2009

*Projection autour des manipulations du temps (Projection around Manipulations of Time)*, Carré d'art, Musée d'art contemporain, Nîmes, France.  
*Hitchhikers to the Galaxy*, Daejeon Museum of Art, Daejeon, South Korea.  
*La Notte*, La Kunsthalle, Mulhouse, France.  
*La Confusion des sens (The Confusion of the Senses)*, Espace Culturel Louis Vuitton, Paris, France.  
*Paisagens obliquas (Oblique Landscapes)*, Faro Museum, Algarve, Portugal.  
*City Garden Grand Opening*, Gateway Foundation, Saint Louis, USA.  
*9<sup>th</sup> Sharjah Biennial*, Sharjah, United Arab Emirates.  
*Villa Aperta*, Villa Medici, Rome, Italy.

## 2008

*Maternités cosmiques (Cosmic Maternities)*, Tenerife Espacio de las Artes, Santa Cruz de Tenerife, Spain.

*to: NIGHT, Contemporary Representations of the Night*, Hunter College Art Galleries, New York, USA.

*Dans la nuit des images*, Grand Palais, Paris, France.

*Philippe Journo propose un parcours autour de deux artistes de sa collection (Philippe Journo proposes an itinerary around two artists from his collection)*, Place Vendôme, Paris, France.

*Phantasmagoria: Specters of Absence*, McColl Center for Visual Art, Charlotte, USA; The John and Mable Ringling Museum of Art, Sarasota, USA; University of Southern California Fisher Gallery, Los Angeles, USA; Salina Art Center, Salina, Kansas, USA.

*Translation. Video Works from Public Collections of France*, Moscow Museum of Modern Art, Moscow, Russia.

## 2007

*Come and Go: Fiction and Reality*, Calouste Gulbenkian Foundation, Lisbon, Portugal.

*In Parallelen Welten (In Parallel Worlds)*, Museum für Gegenwartskunst, Siegen, Germany.

*L'histoire d'une décennie qui n'est pas encore nommée (The History of a Decade that Hasn't Yet Been Named)*, Biennale de Lyon, France.

*Phantasmagoria: Specters of Absence*, Museo de Arte del Banco de la República, Bogota, Colombia; The Contemporary Museum, Honolulu, Hawaii, USA.

*Weather Report*, Centro Atlantico de Arte Moderno, S.A., Las Palmas de Gran Canaria, Spain.

*Mystic Truths*, Auckland Art Gallery, Auckland, New Zealand.

*Nuevos Horizontes / New Horizons*, Museo de Arte Contemporanea, Vigo, Spain.

## 2006

*Building the World*, Museo de Arte Contemporaneo, Monterrey, Mexico.

*A Tale of Two Cities*, Busan Biennale, Busan, South Korea.

*Distorsions*, IAC, Villeurbanne, France.

*From There*, Bloomberg SPACE, London, England.

*Satellite of Love*, Witte de With, Rotterdam, Netherlands.

*Notre Histoire (Our Story)*, Palais de Tokyo, Paris, France.

## 2005

*OK / OKAY*, Grey Art Gallery, New York University, New York, USA.

*Ext. 17*, Swiss Institute, New York, USA.

*Invisible Script*, W139, Amsterdam, Netherlands.

*Radio Days*, De Appel Foundation, Amsterdam, Netherlands.

*Voix Off (Voice-Overs)*, CRAC, Sète, France.

## 2004

*Je m'installe aux abattoirs (I'm Moving into the Abattoir)*, Les Abattoirs, Toulouse, France.

*Paralight*, Parcours Saint-Germain, Place Saint-Sulpice, Paris, France.

*Busan Biennale 2004*, Busan, South Korea.

*f.2004@shangai*, La Fabrique, Shanghai, China.

## 2003

*Design matografi y experimenta design*, Lisbon Biennale, Lisbon, Portugal.

*Plan 03*, Contemporary Architecture Forum, Museum für Angewandte Kunst, Cologne, Germany.

*Mobilité / Symesthésie*, École nationale supérieure des Beaux-Arts, Paris, France.

## 2002

*Printemps de Septembre (September Spring)*, Toulouse, France.

*Subréel*, Musée d'Art Contemporain, Marseilles, France.

*Rendez-vous*, Smack Mellon Gallery, Brooklyn, New York, USA.



Laurent Grasso  
洛朗·格拉索  
簡歷  
1972 出生於法國

## 個展

### 2013

「烏拉尼堡」蒙特利爾現代藝術博物館 蒙特利爾 加拿大

### 2012

「烏拉尼堡」棕櫚之戲博物館 巴黎 法國  
「未來之考古」馬凌畫廊 香港 中國

### 2011

「一個年輕人的肖像」巴斯藝術博物館 邁阿密海灘 美國  
「項目空間」阿方索·阿迪雅谷畫廊 那不勒斯 意大利  
「黑盒子：洛朗·格拉索」赫希洪博物館和雕塑園 華盛頓 美國

### 2010

「無聲電影」史丹畫廊(切·瓦倫丁) 巴黎 法國  
「聲音化石」肖恩·凱利畫廊 紐約 美國  
「洛朗·格拉索」烏子 聖路易藝術博物館 聖路易 美國

### 2009-2011

「*Nomiya*」東京宮 巴黎 法國

### 2009

「反思來自過去」阿恩斯貝格藝術協會 阿恩斯貝格 德國  
「號的遠景」藝術空間315 龐比度中心 巴黎  
「*Gakona*」東京宮 巴黎 法國

### 2008

「洛朗·格拉索-前綴」當代藝術學院 多倫多 加拿大  
「無限之光」亨特學院藝術畫廊 紐約 美國  
「神經電影」Rochechouart博物館 法國  
「時間之塵」史丹畫廊(切·瓦倫丁) 巴黎 法國  
「洛朗·格拉索-冬之畫室」多米尼·龐馬利 蘭斯 法國  
「神經電影」Akbank Sanat 伊斯坦布爾 土耳其

### 2007

「磁之宮」IAC 維勒班 法國  
「電之宮」814室 紐約 美國

### 2006

「夜之白光」白夜 巴黎 法國  
「日蝕」麻省理工學院 視覺藝術中心 劍橋 馬薩諸塞州 美國  
「28°- 菲利普·拉姆之合作計劃」法國巴黎美術學院 瓦朗謝訥 法國  
「*Paracinéma*」保羅·里卡德藝術空間 巴黎 法國  
「*Paracinéma*」Villa Medici 羅馬 意大利

### 2005

「投影」切·瓦倫丁畫廊 巴黎 法國

「無線電色彩工作室」德阿佩爾基金會 阿姆斯特丹 荷蘭  
「浦肯野之樹」IrmaVeplab 馬恩-沙蒂永河畔 法國

#### 2004

「靈魂電台」CRÉDAC 伊夫里塞納河畔 法國  
「靈魂電台」日之畫廊 Agnès b. 香港 中國

#### 2002

「歡迎」攝影中心 奧赫 法國  
「我的女角」國立攝影中心 巴黎 法國  
「什麼都有可能」切·瓦倫丁畫廊 巴黎 法國

#### 聯展

#### 2012

「氣燈，誰怕紅，黃，藍？」La Maison rouge – Fondation Antoine de Galbert  
巴黎 法國  
「向月亮嚎叫」紐約迪肯生榮寶畫廊 紐約 美國  
「未來以前：復古未來主義/蒸汽朋克/Archéomodernisme」大談特談藝術中心  
Agnès b.畫廊 巴黎 法國

#### 2011

「2001年至2011年：突然間，現在」國家美術學院 巴黎 法國  
「建築恐懼」Z33 當代藝術中心 哈瑟爾特 比利時  
「未來之回憶」Olbricht收藏 紅房 Antoine de Galbert基金會 巴黎 法國  
「當前法國藝術：杜尚獎」國立當代美術館 漢城 南韓  
「Translife：國際新媒體藝術三年展」國立美術館 北京 中國  
「小中大」Vez 地牢 Vez 法國  
「法式窗口：通過杜尚獎觀看當代藝術」森美術館 東京 日本  
「壓力下的單色」Tornabuoni 畫廊 巴黎法國

#### 2010

「ResPublica」Calouste Gulbenkian 里斯本 葡萄牙  
「Manifesta 8」卡塔赫納 西班牙  
「為未來懷舊」三星美術館 首爾 韓國  
「為未來懷舊」肖恩·凱利畫廊 紐約 美國  
「法律與物理」de l'UQAM 畫廊 蒙特利爾 加拿大  
「過境」Akbank Sanat 畫廊 伊斯坦布爾 土耳其  
「夢幻世界」龐比度中心 巴黎 法國

#### 2009

「操縱時間左右的投影」卡雷美術品 當代藝術博物館 尼姆 法國  
「星際捷旅」大田美術館 大田 南韓  
「夜」米盧斯藝術館 米盧斯 法國  
「混亂之方向」路易·威登藝術空間 巴黎 法國  
「傾斜地景」德法魯市立博物館 阿爾加維 葡萄牙  
「城市花園開幕式」基威基金會 聖路易 密蘇里州 美國  
「第九屆沙迦雙年展」沙迦 阿拉伯聯合酋長國  
「Villa Aperta」Villa Medici 羅馬 意大利

#### 2008

「母之宇宙」德特內里費藝術館 聖克魯斯-德特內里費 西班牙  
「夜：當代文化夜之表現」亨特學院藝術畫廊 紐約 美國  
「夜深·圖像」大皇宮 巴黎 法國  
「菲利普·左諾收藏展－重探兩個藝術家之旅」旺多姆廣場 巴黎 法國  
「幻景：缺席的幽靈」麥可視覺藝術中心 夏洛特；約翰和美寶·常林藝術博  
物館 薩拉索塔 佛羅里達州；南加州大學費尚美術館 洛杉磯；拉蓮納藝術中  
心 堪薩斯；美國  
「翻譯：法朗莫斯科現代美術博物館公共收藏之錄像作品」莫斯科 俄羅斯

## 2007

- 「來而覆去：虛構與現實」 Calouste Gulbenkian 基金會 里斯本 葡萄牙
- 「兩世界平衡中」 當代藝術館 齊根 德國
- 「這十年還沒有取名的歷史」 里昂雙年展 里昂 法國
- 「幻景：缺席的幽靈」 當代博物館 檀香山 夏威夷 美國
- 「天氣報告」 亞特蘭蒂谷現代藝術中心 拉斯帕爾馬斯 西班牙
- 「神秘的真理」 奧克蘭美術館 奧克蘭 新西蘭
- 「新地平線」 馬可波羅 維哥當代藝術博物館 維哥 西班牙
- 「空間、對話」 樂高原 法國FRAC 巴黎 法國

## 2006

- 「建設世界」 蒙特雷當代藝術博物館 蒙特雷 墨西哥
- 「雙城記」 釜山雙年展 釜山 南韓
- 「扭曲」 IAC 羅納·阿爾卑斯 FRAC / 新風格博物館 維勒班 法國
- 「從那裡」 彭博空間 倫敦 英國
- 「衛星之愛」 維特德 鹿特丹 荷蘭
- 「我們的歷史」 東京宮 巴黎 法國

## 2005

- 「OK / OKAY」 灰格藝術畫廊 紐約 美國
- 「分機7號」 瑞士研究所 紐約 美國
- 「看不見的劇本」 W139 阿姆斯特丹 荷蘭
- 「無線電時光」 德阿佩爾基金會 阿姆斯特丹 荷蘭
- 「另一種聲音」 朗格多克 - 魯西榮大CRAC 賽特 法國

## 2004

- 「我深入於屠宰場」 屠宰場 圖盧茲 法國
- 「橫越聖日耳曼」 巴黎 法國 *Paralight*, Parcours Saint-Germain, Place Saint-Sulpice, Paris, France.
- 「釜山雙年展」 釜山 南韓
- 「f.2004 @上海」 庫布里克 上海 中國

## 2003

- 「設計繪畫及設計實驗」 里斯本雙年展 里斯本 葡萄牙
- 「計劃 03」 科隆現實建築論壇 再用藝術博物館 科隆 德國
- 「動力 / 通感」 ENSBA 巴黎 法國

## 2002

- 「九月之春」 圖盧茲 法國
- 「*Subréel*」 當代藝術博物館 馬賽 法國
- 「相約」 史麥·梅隆畫廊 紐約 美國



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