

SEANKELLY

Jing, He. "We Have Never Been Contemporary," *LEAP Magazine*, December 17, 2016.





贺婧 我们都知道“研究”在你的创作中至关重要。你的作品往往引入很多历史、文化与科学的参照，并以此为基础为每个创作计划构建单独的图像志世界。

洛朗·格拉索 我的工作方式有些像导演，指导完成展览、电影和艺术作品。我与我的团队合作，将研究成果归档并撰写剧本，之后在团队系统中完善。在展览中需要考虑空间、声音环境、照明以及各种感官设置，我通过重新组织的参考资料建立起新的虚构（系统）。有时，结合历史物件和书籍，我创造出看起来像是（历史上真实存在的）参照物品的东西——由于其制作方式和所处的状态，它们变成了某种非常模棱两可的东西。比如在展览目录《幻影机器》中，会发现一系列看似科学性的事物，但我们并不知道它们究竟如何运转。在巴黎东京宫的装置作品《Haarp》（2009）则重构了天线占据的空地，它的灵感来源于阿拉斯加加纳纳美军基地。由于天线连接着地面电线，公众会问，它们是不是在运转。而关于这个基地，流传的说法是它能远程控制气候和人口密度。总之我尝试创造出（这样）一种面对作品时的不确定状态，来引发让人感到无所适从的情境。

贺婧 时间维度的交错融合在你的创作中一直非常突出，它创造出一种融合了艺术、科学和认识论的“装置”（le dispositif）。艺术史学家阿梅丽亚·巴瑞金曾以“历史的眩晕”来定义这一特征。

洛朗·格拉索 我的作品是对艺术形式的实践，但它回应着当代人类的难题。我将自己的创作看作是理解世界、提出问题、寻找答案的工具。通常会依靠历史文献与科学研究，并在虚构的视角中使其翻转，使后者赋予前者一种可能性。例如，关于太阳风暴问题的作品《太阳风》（2016），就明确地与此相关，因为它触及到一个古老的问题，这个问题在今天成为了现实的威胁。

我感兴趣的是现象的“超级现实主义”——它并不存在于绘画（不是超现实主义）、也不存在于形式之中，而是存在于我们所触及的现象之现实与信仰之中。我创作中的虚构是基于现实存在的事物之上，比如真实存在的太阳风暴。（因而）我的作品无关寓言，而是一种被我放大和转向了的现实现象的游戏，这需要将符号、感官与信息以精密的方式相结合。在作品的背景中，我试图建构一种关于时间与历史的询问和影射，后者可以使我们不再浸淫于单纯的再现或仿制品中，而是处于它们产生的疑问所激起的眩晕之中。最终，（还是需要）在“理性”的事物（如科学和历史）与完全独立而主观的情境创造之间达到平衡。

HE JING We know that research is a crucial component of your practice. Your works feature numerous historical, cultural and scientific references thanks to which you are able to construct an iconographic universe that is particular to each project.

LAURENT GRASSO I work somewhat like a movie director. I direct exhibitions, films, and objects by collaborating with a team, I do research and write a scenario that I develop through a system. In any given exhibition, space, acoustics, light and sensations are all taken into account. I create a fiction based on references that I organize. Sometimes, I combine historical objects, or books, and I create works that seem to be reference objects; their creation process and their status render them very ambiguous. For instance, part of my catalog, titled “Ghost Machines”, is dedicated to an entire series of objects that seem to have a scientific quality about them, but whose functioning cannot be grasped. At the Palais de Tokyo, I presented an installation titled *Haarp* (2009), which was the reconstitution of an antennae complex inspired by the American research base in Gakona, Alaska. As these antennas were linked by cables on the ground, viewers wondered whether they were active. There is a widespread folk belief in the capacity of this base to control the climate and keep popular masses at a distance. I try to engineer a disturbing situation by creating a state of uncertainty regarding the work.

HJ What is particularly striking in your creation is the fusion of time parameters. The art historian Amelia Barikin sees your work, which integrates art, science and epistemology, as inducing a “historical giddiness.”

LG While my work exists within the framework of a formal artistic practice, the issues it investigates concern the contemporary human being. I view my practice as a tool to understand the world, to ask certain questions and seek answers to them. I often rely on historical and scientific documentary investigations in order to switch to a fictional angle, which nonetheless remains rooted in the realm of possibility. *SolarWind* (2009), for instance, which is about solar storms, is very clear in this regard, as it is about an ancient topic that has become a real threat nowadays.

What I find interesting is a certain hyperrealism of phenomena—a hyperrealism that is neither in the painting nor in the form, but in the belief in the phenomena we deal with, and in the reality thereof. Fiction, in my work, relies on something that exists already. Rather than the creation of fables, I see it as a game with existing phenomena that I amplify and distort by constructing an array of sophisticated combinations of signs, sensations and information. As a background to my work, I try to build an entire body of investigations and allusions relative to time and history; for this reason, what I do is neither pure representation nor pure pastiche, but rather aims to generate a dizziness through the doubts it provokes within the viewer. On the whole, there is a kind of equilibrium between very “rational” matters, such as science and history, and the creation of a completely independent and subjective situation.



左：
展览“类博物馆”现场
2016年
科西嘉阿雅克肖美术馆
Left:
View of “PARAMUSEUM”
2016
Palais Fesch - Musée des Beaux-Arts, Ajaccio, France
Courtesy Galerie Perrotin and the artist
© Laurent Grasso / ADAGP, Paris, 2016
PHOTO: Claire Dorn

右：
展览“爱丽舍宫”现场
2016年
香港马凌画廊
Right:
View of “Elysée”
2016
Edouard Malingue Gallery, Hong Kong
Courtesy Edouard Malingue Gallery and the artist
© Laurent Grasso / ADAGP, Paris, 2016

贺婧 同样有趣的是你作品中兼具观念性与感官经验性的双重维度，通常会从观念思考的核心出发，然后创造出近乎“浸入式”体验的环境、一种诗意甚至神秘的空间。

洛朗·格拉索 在我的很多展览中，例如“乌兰尼堡”（2012），都尝试去操纵如何让人们感知“展览”本身。我希望在在场的事物和人们相信看到的事物之间制造一种移位，形成间距所引发的运动，从而给出更有意思的实在感受。例如在“乌兰尼堡”的展场中，即使是那些对于巴黎国立网球场现代美术馆比较熟悉的人也难以辨识这个空间。我总是试图激起对事物认知的加速和摇摆，以引发一种紧张关系、一种不确定状态。我的工作经常围绕这个议题而运转：人们相信自己知道，人们以为自己理解，但最终，它其实是另外一回事。至少存在着认知事物的第二层级。

再者，我不希望总是在重新阐释现实，而更想创造一些奇特的、少为人知的形式。这实际上关乎艺术家（在社会中）的位置——艺术家并非简单的装饰者，服务于社会与文化机制。我更想创造一些事物，并通过它们提出一些人们往往不认为是艺术家应该提出的问题。社会把艺术家限制在边缘范畴之中，他们总是在“最后时刻”被召来，装饰公共空间、家庭空间或展览空间。在被分配的“艺术家”角色里存在着某种娱乐秩序，这种秩序拒绝与社会的深刻（事物）有所牵连。最后，要知道即使我们承认存在着权力的工具化，它在我们所处的时代中也并不是这么普遍。

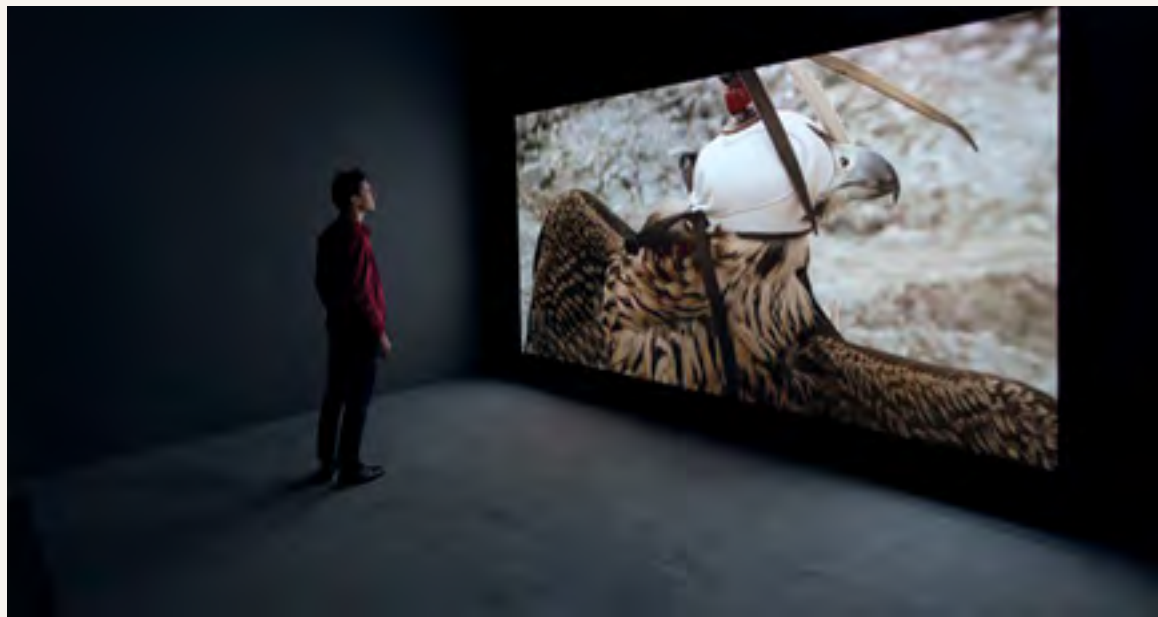
贺婧 这种艺术的娱乐性在当今中国非常普遍，所谓的艺术经济和文化经济。

洛朗·格拉索 经济是个很有趣的概念。对艺术家而言，他应该知道如何通过市场运作来找到完成艺术计划的资金，以保持完全独立的思考。在今天，我认为无论所处的语境如何，艺术家应该能够与境况本身斗争并驾驭其意义的翻转。问题在于，我们所描述的艺术工具化的情形，与没有任何独立性的艺术家的就范和不抵抗往往成对出现。我发现好的艺术家能够在任何语境下创作，他的任务是通过以自己的研究成果驾驭语境的限制，以此保持自主性、运行自己的工作室以及对外沟通的各项事宜。

贺婧 “装置”也是遍布于你作品中不同维度的重要因素。如阿甘本所言，“装置”的发明提供了（明确地）捕获、定位和定义的方式；然而在你的作品之中，我们感到的“装置”往往通向一种模棱两可、一种颠覆和飘移。

洛朗·格拉索 我对社会装置感兴趣，那些福柯式的监听、监视装置和控制工具。与限制我们的装置相反，我发明自己的控制工具，同时保持阐释的开放性。我喜欢开放的系统，（即使）这种系统有时惹人厌。

我认为在某个时刻，应当接受整个系统的诞生。（创作）想法的发展是很抽象的认知过程，它不能被全部分析出来。艺术工作（尤其）要避免能够“被分析”。它应该包含一种紧张关



《乌兰尼堡》，2012年，16毫米电影，15分48秒，循环播放
展览“乌兰尼堡”现场，巴黎国立网球场现代美术馆（2012年），蒙特利尔当代美术馆（2013年）
Uraniborg, 2012, 16 mm film transferred 15 min 48 sec, looped
View of "Uraniborg", Jeu de Paume, Paris, 2012, Musée d'art contemporain, Montréal, 2013
Courtesy Galerie Chez Valentin, Galerie Perrotin, Sean Kelly Gallery and Edouard Malingue Gallery
© Laurent Grasso / ADAGP, Paris, 2016

系、一种抗力，这些都不能被还原为简单的对应物。艺术家的角色使他应当创造富有“魔力”并保有某种神秘性的事物。我认为艺术的智识性应该有其自身来源——它应是自我创生的系统，而不是依靠对其他系统的简单引用。艺术有其自身逻辑。显然，将阐释（作品）的工具交给那些传播和宣传你作品的人并满足于这一切所带来的影响是非常容易的。在这种情况下，人们可能会对关于作品的说法感兴趣，然而当观众一旦来到作品面前并发现它实际上没什么，那就只能说明作品的宣传工作做得比它本身更好。今天，有相当一部分当代艺术界的人，认为使用了一些学术研究的形式就意味着知性。有些作品中那些流于表面形式感的特征，不过是极端依赖知识参考的观念性系统的产物，它们往往借助于一种烂熟的（观念）论调被建构起来并催生一种特别智识化的感觉，而事实上却更多体现了艺术性轨迹的缺席。知识参考和智识性言论的使用的确有助于作品发挥其影响，但应该还有另外的东西。

左：展览“乌兰尼堡”现场
巴黎国立网球场现代美术馆(2012年)
蒙特利尔当代艺术博物馆(2013年)
Left: View of "Uraniborg"
2012
Jeu de Paume, Paris, 2012
Musée d'art contemporain, Montréal, 2013
Courtesy Galerie Chez Valentin, Galerie Perrotin,
Sean Kelly Gallery and Edouard Malingue Gallery
© Laurent Grasso / ADAGP, Paris, 2016

展览“黑色的太阳”现场
2015年
东京爱马仕基金会
Installation view of "Soleil Noir"
2015
Fondation d'entreprise Hermès, Tokyo
Courtesy Fondation d'entreprise Hermès, Edouard
Malingue Gallery
© Laurent Grasso / ADAGP, Paris, 2015
PHOTO: Nacása & Partners Inc.



HJ Another interesting aspect of your exhibition is how it simultaneously includes both conceptual and sensory dimensions. Although you often start off from a conceptual core, the outcome is a nearly immersive environment, a poetic and even mysterious universe.

LG Several of my exhibitions, such as "Uraniborg," are attempts to manipulate people's ideas on what an exhibition should be like. I aim to create a gap between what is present and what we think we see, to generate distancing movements and thereby grant the viewer a more interesting perception of reality. For instance, the Jeu de Paume exhibition space became unrecognizable to those familiar with the place. Therefore, every time, I attempt to bring about accelerations and oscillations in the knowledge we might have of a certain thing to create a tension, a state of uncertainty. My work often revolves around this questioning: we think we know about it, we think we understand it, but in the last analysis it's really something else. At the very least, there is another dimension to it.

This being said, I don't want to confine myself to a continuous reinterpretation of reality. I want to create stranger, less familiar forms. This agrees with the idea that the artist should be more than a mere decorator, at the service of social or cultural mechanisms. What I want is to create objects that will give rise to more questions than those we normally ask the artist. Society pigeonholes the artist into a marginal category: he comes last, to decorate public space, domestic space or exhibition space. The role assigned to him is tinged with something akin to entertainment, which precludes a strong involvement within society. But all in all, while the artist may find himself used by more powerful people to further their own ends, this isn't such a widespread situation.

HJ In China, "entertainment art" is quite pervasive, as part of a so-called "art and culture economics."

LG This idea of an economics is interesting. It is also important for artists to take advantage of the market's dynamism to finance their own projects, and to think in a completely independent way. It is also true that nowadays, I think an artist should be able to cope with any context by fighting it, so as to bend it to his intentions. The issue is that the situations of art exploitation that we described go hand in hand with the total submission of the artist, who has no independence and finds himself dominated without offering any resistance. In my opinion, a good artist can do good things anywhere. His role is also to preserve his freedom and to organize his studio and communications in order to impose the outcome of his research on the constraints of a certain context.

HJ The apparatus (*le dispositif*) is essential to your work, and exists within several dimensions. As Giorgio Agamben points out, inventing an apparatus gives one the capacity to capture, to channel and to determine various things. In your work, however, the apparatus often leads one to a state of ambiguity, upheaval and indecision.

LG I am interested in the notion of the apparatus within society, in the listening and surveillance apparatuses analyzed by Foucault, in control devices. Contrary to these constraining apparatuses, I create my own control instrument, while preserving space for interpretation. I like open systems, which often displeases people.

I think that eventually, one must come to terms with the emergence of a system. The development of an idea is a very abstract cognitive process that cannot be an object of total analysis. Artistic work must remain beyond the reach of analysis. It must contain a tension, a resistance that cannot be translated into a simple equation. The artist's role is also to create objects that may be slightly magical, and embrace a certain mystery. I think artistic intelligence relies on its own resources. It must be an invented system, instead of one that relies on mere references. Art has its own logic. Naturally, the easy way is to give tools for interpretation to the persons who will promote your work, thereby satisfying their own thirst for prestige. But by so doing, one might attract viewers with whatever was said about the work, and yet not make them feel anything when standing in front of it; that would mean the PR was more sophisticated than the work itself.

贺婧 你常常使用“魔力”这个形容词，它对你来说究竟意味着什么？

洛朗·格拉索 我认为艺术家是那些对新近理论有所感、位于不同研究领域和最新直觉的交汇之处的那类人。之所以提及魔力，是因为在今天已没有很多令人激动的事情，这同时也事关信仰，即事物在某一特定时刻所能拥有的自身存在与自身能量。这也是我最近在科西嘉阿雅克肖宫美术馆展览的目标，在那里，我基于馆藏的政治与宗教肖像进行创作。吸引我的是那些肖像近乎自主性的存在，以及它们的每次注视如何抓住我们。影像作品《爱丽舍宫》(2016)也是一样。我试着通过使观看者进入某种晕眩状态的镜头运动，抓住场所的能量与物体的记忆。在我的影片中，音乐也同样占据重要位置。音乐会为场所加入一种张力，使后者自行言说与呼吸，例如《沉默的电影》(2010)中的那些地堡。

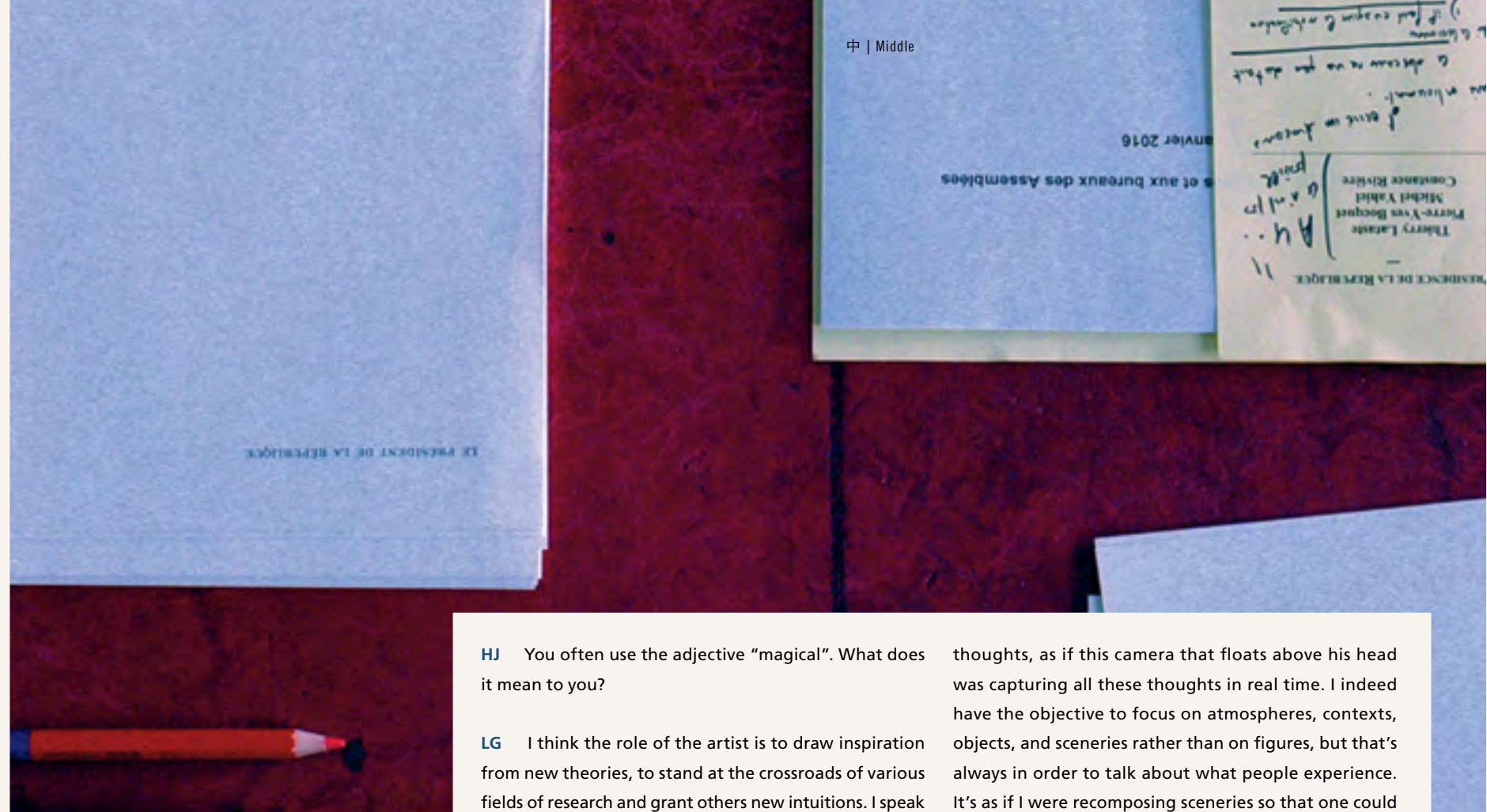
贺婧 你的影片中很少出现人的形象，这种“人”的缺席是否呼应了你对“物”之存在的强调或突出？

洛朗·格拉索 在《卫星》里，我以非常近的距离来拍摄演员卡洛·波桂，就好像她被当做一个物体。在《一切皆可能》中，

我拍摄卡萨布兰卡街头的男孩，就好像我们能够进入人物的思想——在他头上飘浮的镜头在真实时间中捕捉了他的全部思想。事实上，我的确有这种关注氛围、语境、物体以及风景而非人物的意愿，但其目的总是为了传达出人的某种经验。正如我重构风景是为了让人们于其中穿过，但（实际上）没有人陪伴我们。观看者其实很孤独。

贺婧 因此“物”在你的创作中还是无可回避的。就像作品中的图像，它们通常也是一种观念性或历史性剧本转化的结果。

洛朗·格拉索 我对“物”感兴趣，但同时我自己没有多少物件。我保存很少的东西，我不是收藏者。物的身上有我们想要赋予它的生命。通过我们对它的投射和信仰，它有了意义。我更感兴趣的是，共同的信仰以一种更为普遍的方式使“物”具有意义。我的第一组照片就是关于这一议题的：我拍摄了在教堂中祈祷的人，针对场所本身和物体反映在人身上的方式来抓住现场的气氛状态。总是存在某一时刻物体会自主发出光芒的幻想，人们对其有兴趣，因为（观察这种状态的）机制出现了微调。这就是我之前所提到的超级现实主义景象，它被重新激活了。



HJ You often use the adjective “magical”. What does it mean to you?

LG I think the role of the artist is to draw inspiration from new theories, to stand at the crossroads of various fields of research and grant others new intuitions. I speak of magic because nowadays, there aren't many fascinating things left. I am also partly influenced by a belief—namely that an object may have, at a specific moment, its own existence and its own energy. That was actually the topic of my recent exhibition at the Palais Fesch in Ajaccio, where I focused on the political and religious portraits from the museum's collection. What I find interesting is the quasi-autonomous existence of the portrait, and the way every gaze can successfully engage us. Such is the case in *Élysée*(2016). I tend to capture the energy of a place and the memory of objects using shots that put the spectator into a certain state of hypnosis. In my films, music is also important. It contributes to the tension of the place to make it speak, to make it breathe, like the bunkers in *Silent Movie* (2010).

HJ The human figure doesn't often appear in your films. Does this absence reflect your desire to spotlight the presence of objects?

LG It is true that in *Satellite*, I filmed Carole Bouquet from a very close range, like I would have done with an object. In *Tout est possible*, I filmed a boy in the streets of Casablanca, and it looks as if one had access to his

thoughts, as if this camera that floats above his head was capturing all these thoughts in real time. I indeed have the objective to focus on atmospheres, contexts, objects, and sceneries rather than on figures, but that's always in order to talk about what people experience. It's as if I were recomposing sceneries so that one could walk through them, but without any companion. All is all, the spectator is quite alone.

HJ Objects are indeed crucial to your work. Like images, they are often the result of the transformation of a conceptual or historical scenario.

LG I am interested in objects, and yet I don't own many. I keep few things and am not much of a collector. An object has the life we want to give it. It becomes meaningful thanks to an entire matrix of projections and beliefs that we transfer onto it. What is fascinating is when the object is meaningful in a more universal way, due to a shared belief. My first photos dealt with this question. I photographed several people praying in churches in order to grasp the conditioning of attitudes depending on the place, and how objects radiated onto these bodies. The fantasy remains that at a certain point, the object may have an autonomous radiance, and that a person may grow interested in it because parameters have been slightly modified. This is the point at which the hyperrealistic vision that I mentioned previously is reactivated.



《沉默的电影》
2010年
16毫米电影，23分27秒，循环播放

The Silent Movie
2010
16mm film transferred, 23 min 27 sec,
looped
Courtesy Galerie Chez Valentin,
Galerie Perrotin and Sean Kelly Gallery
© Laurent Grasso / ADAGP, Paris, 2016

右：
《爱丽舍宫》
2016年
35毫米电影，16分29秒，循环播放
配乐由尼古拉斯·戈顿创作
Right:
Élysée
2016
35 mm film, 16 min 29 sec, looped
Courtesy Edouard Malingue Gallery,
Galerie Perrotin and the artist
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贺婧 从《沉默的电影》到《爱丽舍宫》，都涉及到了图像的权力，其中有观察，也有监视。重要的是，这些影片所展现出图像是宁静平和的，而我们却从中感受到某种看不见的权力与暴力。

洛朗·格拉索 可以说，我始终处于对微型情境、特定虚构生成的追寻之中，它们交织着信仰和历史轨迹。在日本，我致力于围绕一个古老想法做研究，这个想法是以艺术史的方式解读外星生物的印迹。我重新制作了这些元素，将其放置在另外的语境中。《太阳风》里的磁风暴是一种鲜为人知的现象，但它很引人入胜。在《高空极光研究计划》中也是一样，装置作品开启了一种新近的、富有威胁性的机制，因为它动用了那些看不见的事物——电离层的电磁力传递，从而构建了关于我们抓不住的世界、看不见的能量运转的隐喻。我的剧本有时来自于与权力相关的美学系统，如《爱丽舍宫》，或者像《高空极光研究计划》里所展现的电力系统。同样地，它可能来自作为监狱系统的监视装置，或来自电影这种对我来说明显致力于控制、模变与意识系统的工具。我对所有这些都很有趣。通过构思工作和展览，我试图对这些系统进行改道和解构。

贺婧 看不见的危险除了来自于自然界，同时也是文化的或社会的，比如当今欧洲可能的崩塌、政治紧张关系、全球气候危机等都预示着一种潜在的危险，一种看不见的威胁。

洛朗·格拉索 我不想与时事发生直接关联。介入性艺术家往往是一种谎言，他们通常都是将介入式的美学工具化，从而服务于自己个体的职业生涯。也正是在这里，艺术的智识化想法可以发挥它的价值和意义。（艺术）系统的创建并非是一种信息（传播）系统的构建。作品的目标是创造一种让人反思的情境。如果艺术家变成了记者或士兵，对我来说可不是有趣的事情。

贺婧 你的作品总是具有多重时间性。这样一种世界观图景似乎不是现代主义式的、更不是后现代主义式的，——不妨重提拉图尔的论断，“我们从未现代过”。那么所谓“当代”对你而言究竟意味着什么？

洛朗·格拉索 在一些科学理论中，时间可以算做一种文化性的数据。“时间”的概念以不同方式被读解，从而拓展了其可能性。我想这个领域有它的未来，并且人们将会发明操纵时间的装置。在一定程度上这已经是现实，比如已经出现的弦理论或量子力学的投入应用。而在它们还未被真正应用之前，这些（关于时间概念的）理论已经展现出其巨大的力量，即使在粗浅的理解阶段，它们也能改变我们看待这个世界的方式。■（原对话为法文，法译中：潘赫）

HJ From *Silent Movie* to *Elysée*, there remains the continuous issue of the power of images, which blends together observation and surveillance. What strikes one is that the images you show are peaceful, and yet there is a certain feel of power and invisible violence about them.

LG One might say I seek micro-situations, particular generators of fiction that bring together beliefs and historical traces. In Japan, I investigated the ancient idea according to which signs of an extraterrestrial presence can be detected in art history, and I reproduced these elements to replace them in other contexts. The magnetic storms in *SolarWind* are little-known phenomena that fascinate people. The same applies to *Haarp*: the installation reveals a novel and threatening apparatus, in that it requires something invisible, which is the presence of an electric current in the ionosphere. All things considered, what I build is metaphors of a world that evades us, and in which invisible energies are at work. My scenarios may take the shape of an aesthetic system related to power, like in my film *Elysée*, or of an electrical system, like in *Haarp*. The same goes for surveillance devices, like the prison system, or even cinema, which to me is of course an instrument of control and one of consciousness modification. I find all of this extremely fascinating. Through my work and the exhibitions I design, I try to hijack and deconstruct these systems.

HJ This invisible danger originates from the natural world, but also from culture and society. A possible European collapse, political tensions, or the climate crisis, all point to an underlying danger, an invisible menace.

LG I try not to tackle current affairs directly. The figure of the politically engaged artist is a mendacious one, in that such an artist often uses the aesthetics of commitment for the sake of his own career. That is precisely the situation in which the notion of artistic intelligence acquires new value and meaning. Creating a system doesn't mean creating a mere system of messages. The purpose of a work is to create a situation that provides food for thought. The transformation of an artist into a journalist or an activist isn't interesting to me.

HJ Your works feature a plural temporality. This worldview is neither modern nor postmodern—indeed, to quote Bruno Latour, “We have never been modern.” How do you deal with the idea of contemporaneity?

LG According to certain scientific theories, time can be a cultural factor. The notion of contemporaneity is treated in different ways, which multiplies possibilities. I think this is a promising domain, and that we will soon be able to create devices to manipulate time. In a way, they already exist. Applications of certain theories, such as the string or the quantum theories, are starting to appear; and the theories devoid of applications hold an enormous power when you manage to understand them a little, and allow you to see the world differently. ■
(The original conversation was in French. Translation from French to English by Dorian Davé)

《黑色的太阳》
2014年
16毫米电影，循环播放，11分40秒
Soleil Noir
2014
16mm film transferred, 11 min 40 sec, looped
Courtesy Galerie Perrotin, Edouard Malingue
Gallery and the artist
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