

BEYOND THE SOUND

Pierre Bastien

Pascal Broccolichi

Pierre Laurent Cassière

Joe Chan

Jasper Fung

Pierre-Jean Giloux

Phoebe Hui

Bertrand Lamarche

Eddie Ladoire

Cécile le Talec

Rainier Lericolais

Edwin Lo

Cédric Maridet

Samson Young

BEYOND THE SOUND

by Anne Laure Chamboissier

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

This is also the case with Bertrand Lamarche's *Untitled*. In this installation, the artist explores the acoustic and vibratory effects of different elements: an amplifier and two loudspeakers, one of which is connected to a turntable by a wire several yards long, on which a dub plate—a fragile disk made of acetate—spins. By means of jolts, the vibrations emitted on the surface of the loudspeaker cause the wire to undulate, like an oscillogram, which the arm of the turntable keeps

in an uncertain equilibrium, on the verge of groove jumping. The space is thus invaded by an atmosphere that is at once throbbing and disconcerting.

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

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

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

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

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

PIERRE JEAN GILOUX

皮耶-讓·智盧

Invisible Cities (Shrinking Cities- Part III) , 2015

Video

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

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

錄像

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

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



Photo by Pierre Jean Giloux

Interview with Pierre Jean Giloux

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

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

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

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

We've actually been working together for a great many years, our collaboration dates back to my first solo show in Lyon in 1990. The relational method that we constructed was based on the discoveries of our respective worlds. For me, music has been a much more important source of inspiration than the visual and plastic arts. I think I owe more to Frank Zappa, Steve Reich... than to visual artists, with the odd exception, of course. The fact that Lionel was

mixing sounds coming from field recording and that he was putting them together with other totally electronic sounds interested me, because those hybridizations became totally abstract forms. Then there was the possibility of seeing my images while closing your eyes, that "visual" immateriality attracted me, needless to say, as well as the diffusion of sound in space. By working on acoustic matter itself, and its spatialization, we found areas in which we could make exchanges.

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

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

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

What does the notion of soundscape mean for you?

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

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

皮耶-讓·智盧訪談

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

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

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

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

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

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

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

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

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

「音景」對你而言意味著什麼？

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

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

帕斯卡爾·布可告力奇 (1967)

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

www.pascalbroccolichi.com

皮耶·羅朗·加西雅 (1982)

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

pierrelaurentcassiere.com

皮耶·尚·智盧 (1965年)

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

www.pierrejeangiloux.com

艾迪·勒杜瓦 (1975年)

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

www.unendliche-studio.com

塞西爾·勒·德里 (1962年)

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

羅潤庭 (1984年)

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

www.auditoryscenes.com

陳翹康

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

楊嘉輝 (1979年)

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

www.thismusicisfalse.com

西杜力·馬希得 (1973年)

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

www.moneme.com

皮耶·巴斯迪安 (1953年)

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

www.pierrebastien.net

馮俊彥 (1988)

馮俊彥是定居香港的藝術家和琴鍵手, 作品包含裝置、音樂和聲音創作。

www.jasperfungty.com

許芳華

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

www.earthinginger.com

蘭尼埃·勒希歌利 (1970年)

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

貝特朗·勒馬殊 (1966年)

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

www.bertrandlamarche.com