

# 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

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# INTRODUCTION

# About Le French May

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

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

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

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

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

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

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



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

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

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

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

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

Cédric Maridet's works are usually based on a specific socio-cultural context as is illustrated once again by this installation titled *Parhelio*, 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 *TACT<sup>2</sup>* 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.

# **PRESENTATION OF THE PIECES AND INTERVIEW**

# PIERRE BASTIEN

## **Paper Orchestra, 2003-2013**

Blowers and paper

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









# Interview with PIERRE BASTIEN

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

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

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

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

So Paper Orchestra came about in this way, little by little. First of all I tried to create improvising robots which would surprise me during the concert—instead of the machines constructed hitherto, playing unambiguous loops. The fans helped me to initiate less regular movements than the electric motors, pulleys and gears that I'd been using up until then. Paper quickly turned out to be the ideal material for moving and reacting in the flow of air propelled by the different blowers: it bangs on the paper organs, hits the membrane of the paper drums, whistles in the paper cornets, crackles in the paper rain, rustles and beats frantically in the paper

snakes. Over fifteen years or so, organs, drums, cornets, rain and snakes have all passed through my orchestra, turn by turn. I only brought them all together in an autonomous installation once the period of concerts acting as successive tests was over.

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

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

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

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

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



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

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

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

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

(3) - Machinations, Rephlex CAT 215 CD

# PASCAL BROCCOLICHI

## **Table d'harmonie, 2010-2015**

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

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

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







# Interview with PASCAL BROCCOLICHI

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

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

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

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

It's perhaps the desire to be each time reconstructing all the processes of this work which interests me more than the desire to create a more or less direct connection with a territory from which I might find sources of inspiration. And yet I have to accept the obvious fact that the essential interplay driving this project is undoubtedly situated at the heart of the context which accommodates not only the work but also the investigative approach which precedes its construction. Did you know that since 1998, the year when it was first presented, and I might even say represented, the sound

score has been filled a bit more with one or two remains of sounds which I recorded on the previous occasions. In this way, each new version of *Table d'harmonie/Sounding Board* is a re-reading of all the elements that have composed it from the outset, and an opportunity, as well, for a new interpretation of the in situ perspective of this sound installation.

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

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

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

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

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

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

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

# PIERRE LAURENT CASSIERE

## **Distorsions, 2013**

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

Coproduction F93

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

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## **TACT<sup>2</sup> , 2015**

Sound installation, TBF generator, amplififier, low frequency transducers

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

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



Distorsions, 2013



# Interview with Pierre Laurent Cassière

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

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

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

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

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

These two pieces are relatively similar in their conception, because each one is based on making a surface vibrate. Distortions is a kinetic sculptural arrangement, made in 2013, where the oscillating movement is applied to steel mirrors, while Tact2—made this year especially for the show—is focused on the induction of a very low vibrating frequency on a blank exhibition wall. Although very alike, these two works are at the same time totally opposite, because the perceptive methods involved are completely different. The triptych of vibrating mirrors can be perceived by sight, by focusing the eye on the deformation or distortion of the reflections on the reflecting surfaces, and by hearing, by listening to the acoustic variations of the sound of the steel sheets and their relation to the acoustic space of the exhibition venue.

The sculpture is quite menacing and visitors are kept at a distance so that they can't touch the work. On the other hand, the vibrating movement produced on the blank wall is inaudible and invisible. It can only be perceived by touch, by a physical contact between the body and the wall. What is involved, first of all, is a perceptive experience, but it obviously questions the boundaries and the very definition of a sound installation, and more generally the dematerialization of the work.

***What projects do you want to be involved with next?***

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

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



# JOE CHAN

## Jing Ting, 2009-2011

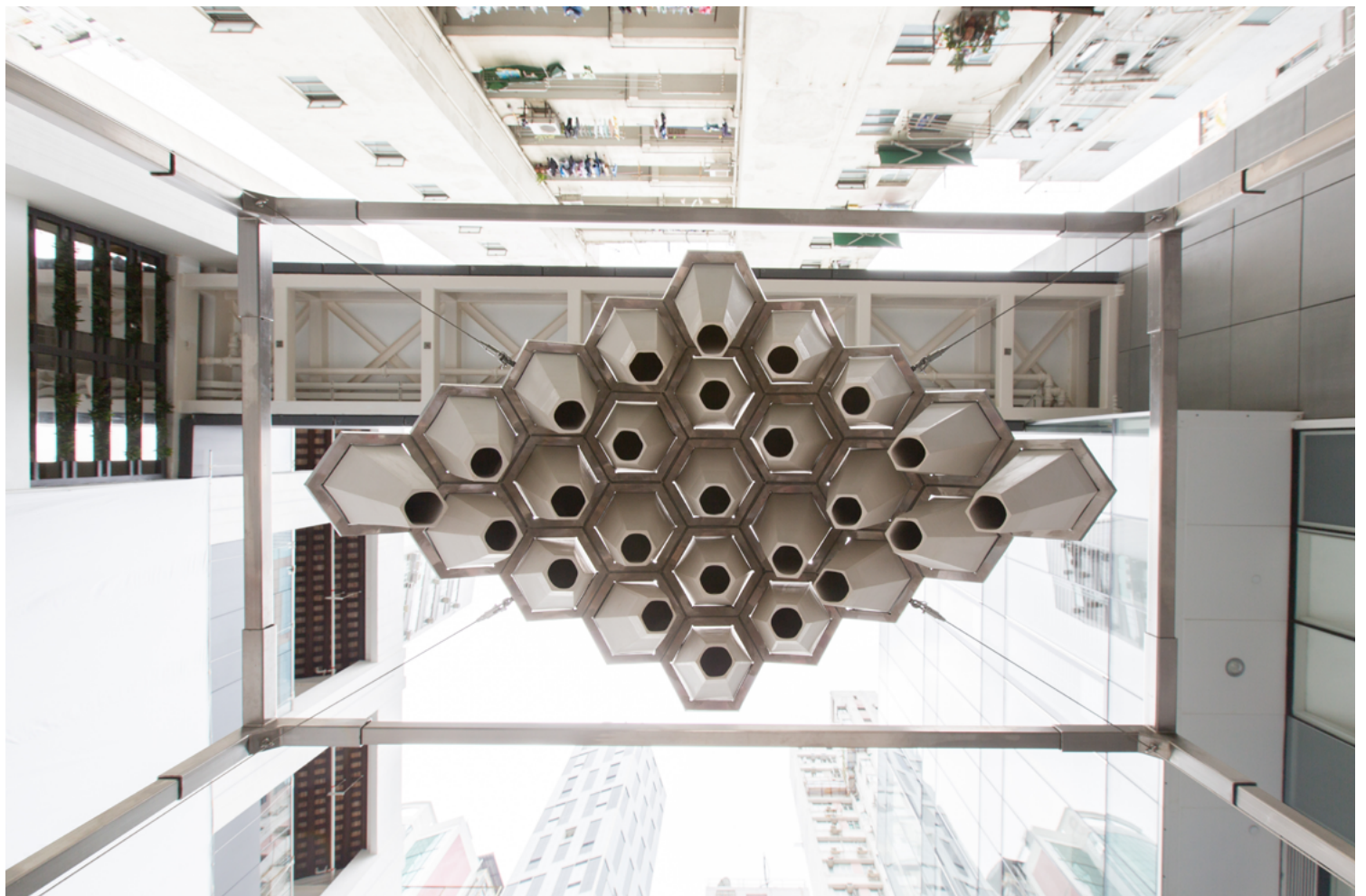
Ceramic installation

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









# Interview with JOE CHAN

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

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

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

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

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

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

# JASPER FUNG

## **Many small people/ Viele kleine leute, 2014**

Sound Piece

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

# Interview with JASPER FUNG

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

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

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

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

***What do you mean for you the notion of soundscape?***

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

# PIERRE JEAN GILOUX

## **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.



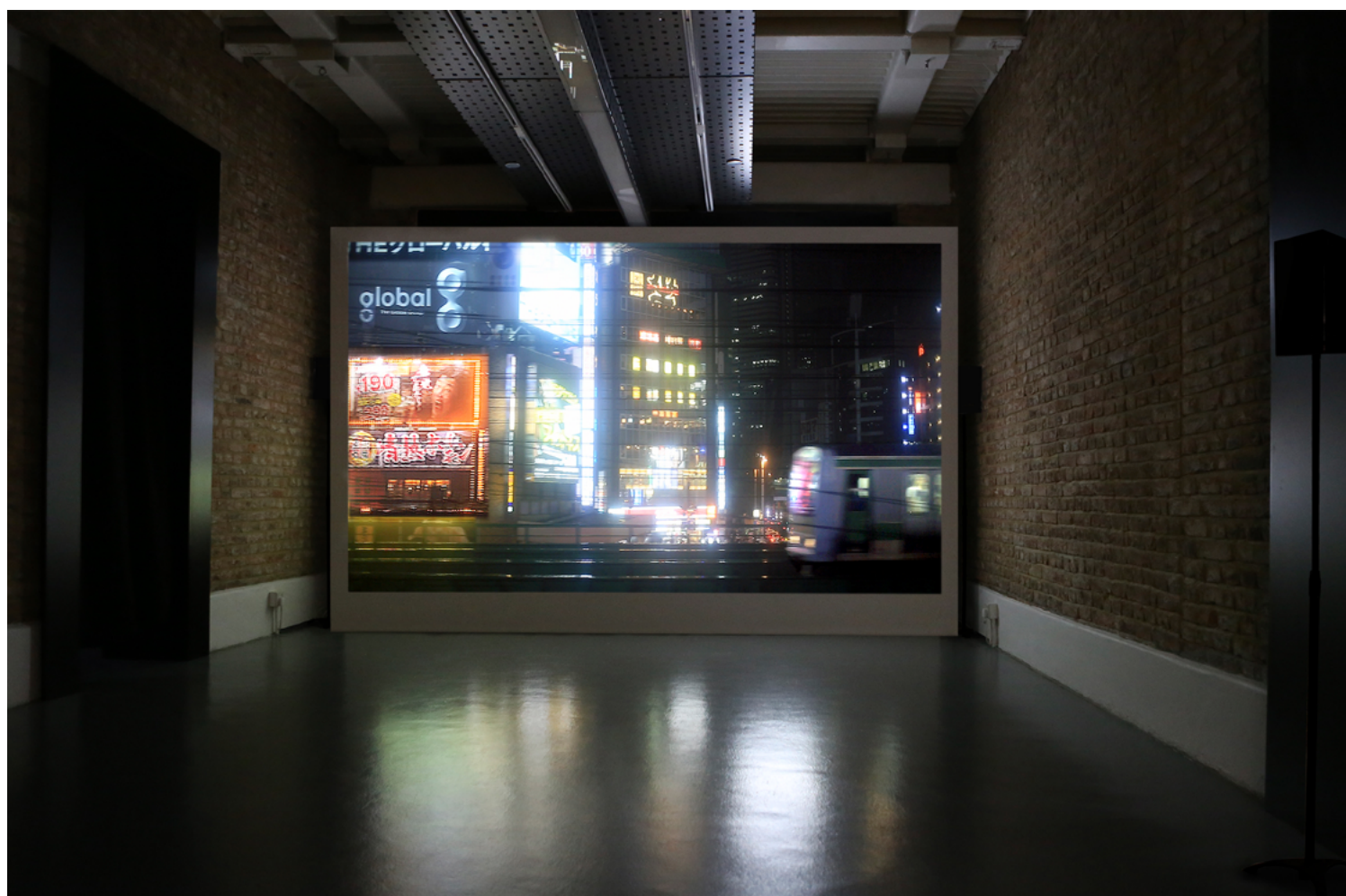


Photo by Pierre Jean Giloux



# 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”.

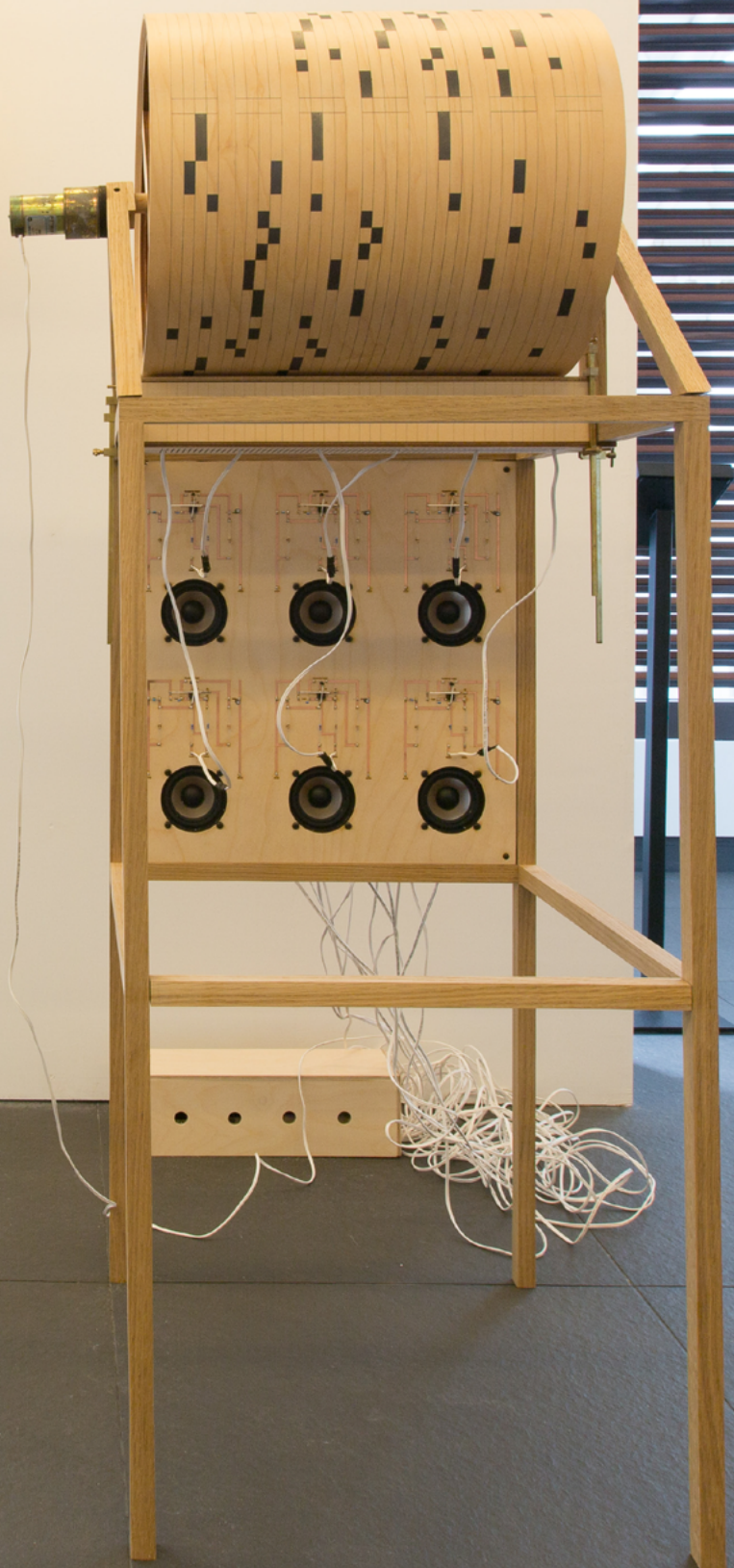
Starting with Shrinking Cities, to answer your question, but without answering it in a comparative way, what we had there was a tracking shot in an urban landscape re-created from scratch. All the artefacts combined form compositions which make a landscape. The onlooker gradually discovers a sequence 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”.

# PHOEBE HUI

## **Vexation, 2012-2013**

Acoustic Sculpture

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









# Interview with PHOEBE HUI

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

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

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

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

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

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

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

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

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

***Are you developing now new projects around sound?***

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

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



# BERTRAND LAMARCHE

## **Sans Titre, 2008**

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

Courtesy galerie Jérôme Poggi, Paris

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





# Interview with BERTRAND LAMARCHE

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

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

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

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

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

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

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

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

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

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

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

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



# EDDIE LADOIRE

## **Intimty 4, 2015**

Sound piece, 20 mins

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

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



# Interview with EDDIE LADOIRE

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

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

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

This project came about at the invitation of Gaetan Nael, director of the "Maintenant à Rennes" [Now in Rennes] festival in France, who wanted to invite me to create a piece for the festival. After lengthy discussions with him, I decided to shut myself away in a building in the city for a week. My days were scheduled down to the minute. Then I created the piece titled Condorcet. That piece transcribed exactly what I experienced at the moment of the recording. The following year, to the day, I made another piece using the same creative process, during a residency at the Contemporary Art Museum in Bordeaux, the CAPC. The piece was organized in such a way that when the spectator entered the room where the broadcasting system was set up, he listened in an amplified

way to what was going on in the museum. The live factor had been mixed based on the recording. So, using a very precise system of composition and editing, the listener played with his nerves. In so doing, I found exactly what I had been looking for for a while through composition: not clear I don't understand. Reality through fiction or the opposite, fiction through reality.

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

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

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

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

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

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

# CECILE LE TALEC

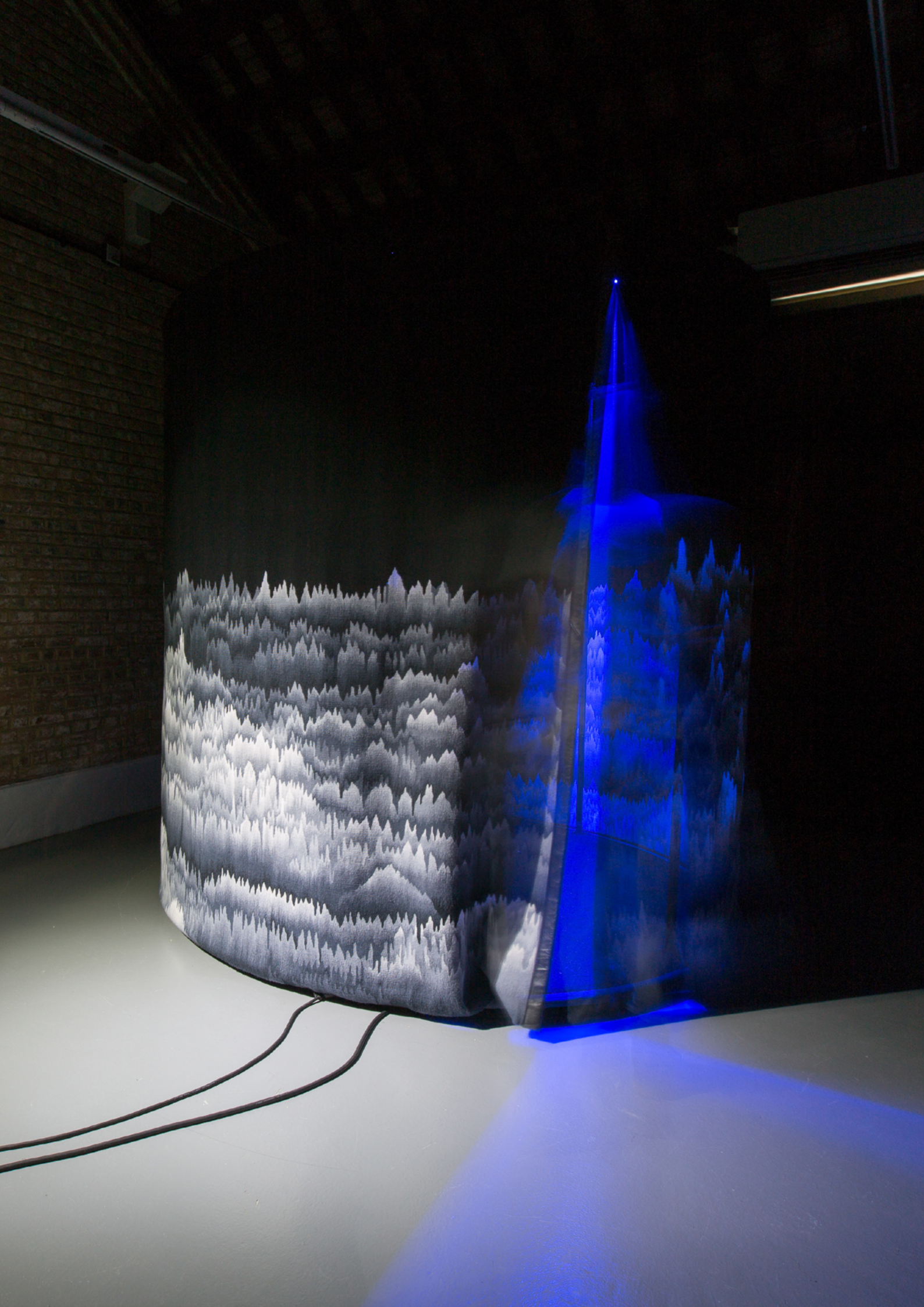
## **Panoramique Poliphonix, 2011.**

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

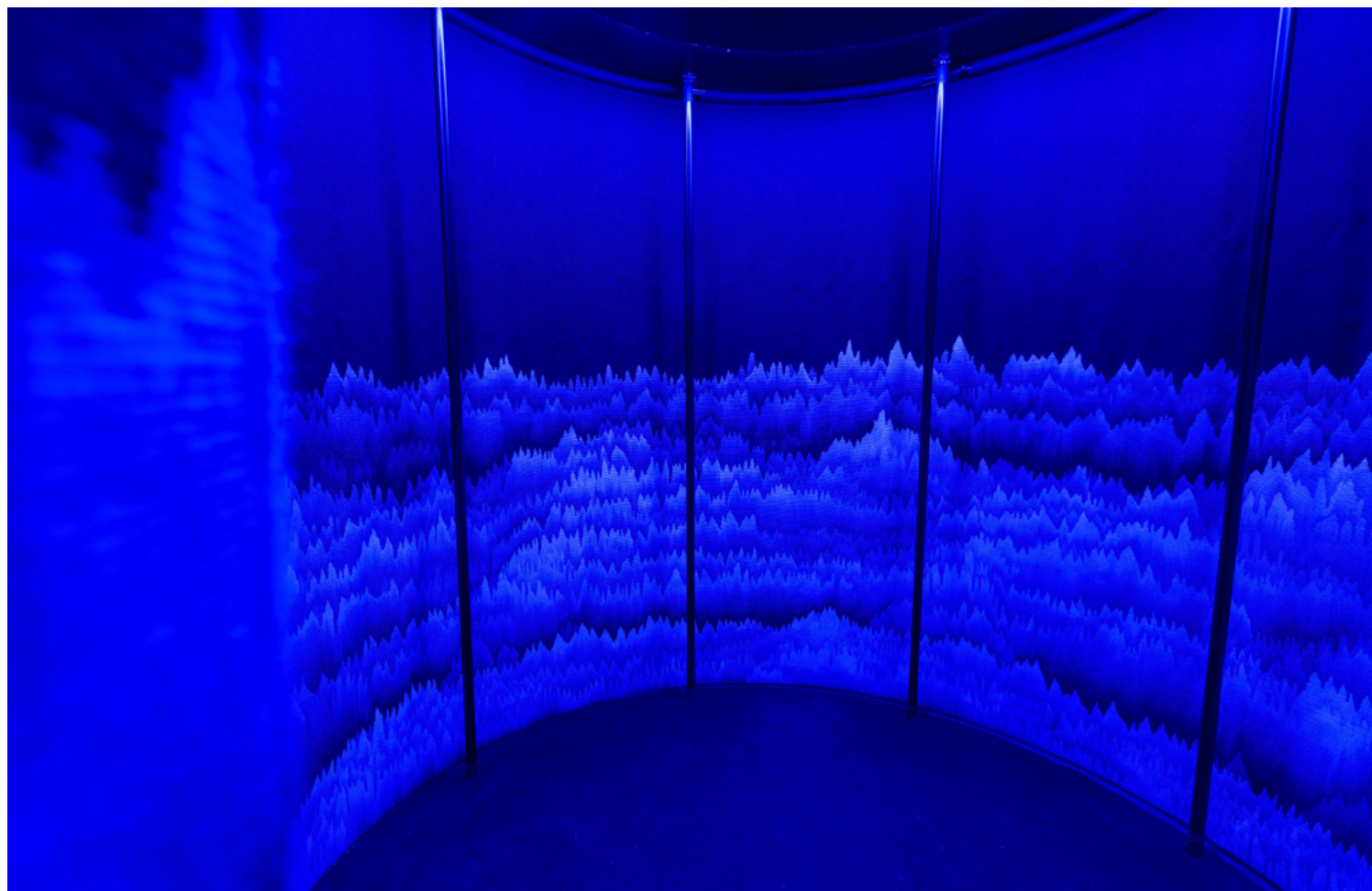
Production : Cité International de la Tapisserie  
d'Aubuisson, Courtesy School Gallery, Paris

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









# Interview with CECILE LE TALEC

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

The issue of space has in fact been recurring in my work for many years. When I produced my first sound works in 1995, 10m<sup>3</sup> d'espace sonore/10 sq.m. of sound space, the issue of the perception of space in an acoustic dimension was already present. That sound sculpture was presented in the form of an architecture measuring 2.5 x 2.5 x 2.5 metres. A black cube whose sides are made of reflecting black barrisol film are drawn tight on metal stretchers. Inside the closed, dark space, a looped magnetic sound tape broadcasts the sound of the structure's touch. I wanted to let people listen to the touch of the architecture in which the spectator was immersed, and offer a blind experience of an architectural cell. The sonic translation of a three-dimensional space represents a first phase in my research. The issue of listening to a sound that projects a mental drawing or an image through the experience of touch still interests me today. The memory of a piece of music or a noise brings on a state of momentary blindness. Eyes in vagueness, the ear in suspense, the silent inner music: alexism. I recently made a video film titled *Fugue* in which you see, projected on a black screen, the two hands of a pianist playing a JS Bach score, performing in silence and with no keyboard. The hands are covered with white paint and each finger leaves a trace, a mark in the place where the keys are touched.

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

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

What interests me, as an artist, is the possible meeting between music and language. Music makes it possible to communicate without words. Whistled language is a language that contains them all: spoken tongues and languages sung by birds. Sound and

space have always represented basic areas of exploration in my artistic praxis. My sound works, sculptures and installations prior to the "discovery" of language as matter, sought, initially, to let people hear and perceive the space, architecture and environment in which they were incorporated. Then the voice appeared to me like a form of inexhaustible matter with nothing less than a plastic and poetic potential.

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

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

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

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

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

## EQUIVALENCES AND TRANSCRIPTIONS

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

### THE MOTIF

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

### THE MUSIC

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

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

### THE ARCHITECTURE

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

space in the form of “partitions”. Their supple shapes meant that they could be rolled up and moved.

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

### THE PANORAMA

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

### THE ARRANGEMENT

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



# RAINIER LERICOLAIS

## **Abstrakt, 2011**

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

Courtesy Galerie Frank Elbaz

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## **Journal, 2014**

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

Courtesy Galerie Frank Elbaz

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



Left: Abstrakt, 2011

Right: Journal, 2014



# Interview with RAINIER LERICOLAIS

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

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

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

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

Because there's a variety of media, the possibilities of making pieces are thus huge, be it discs, mini-discs, tapes, computer memories, or SIM cards. What we call the computer memory is also something interesting, because it's used to store information, but the information I feel most like talking about is so-called

"sound" information. In terms of time, a hard drive has a shorter shelf life than a cylinder. This is why I'm an artist, I make objects. People call this painting, they call it sculpture. They are things that will have a life, a slightly longer one, I hope, than my Macintosh, which I use as a work tool.

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

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

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

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



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

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

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

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

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

# EDWIN LO

## Sea Wall, 2013

Sound installation

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







# Interview with EDWIN LO

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

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

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

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

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

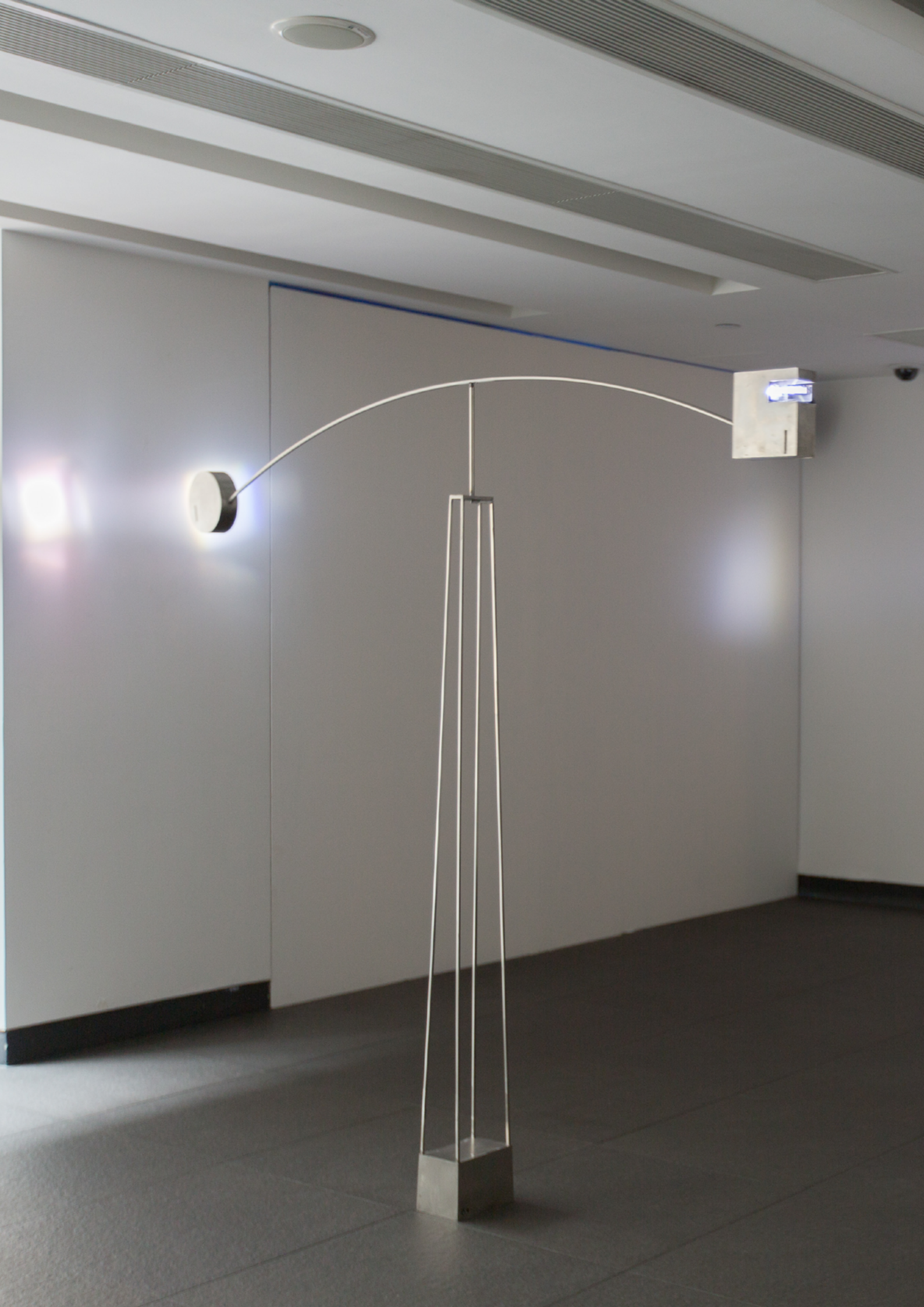
I am now working on a new piece of work related to the artistic practice of Akio Suzuki who I met him several times in Hong Kong and in Japan. I also continuously research on how sound can be presented and interpreted in different context such as narration, writings and visual practices and all of these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

# CEDRIC MARIDET

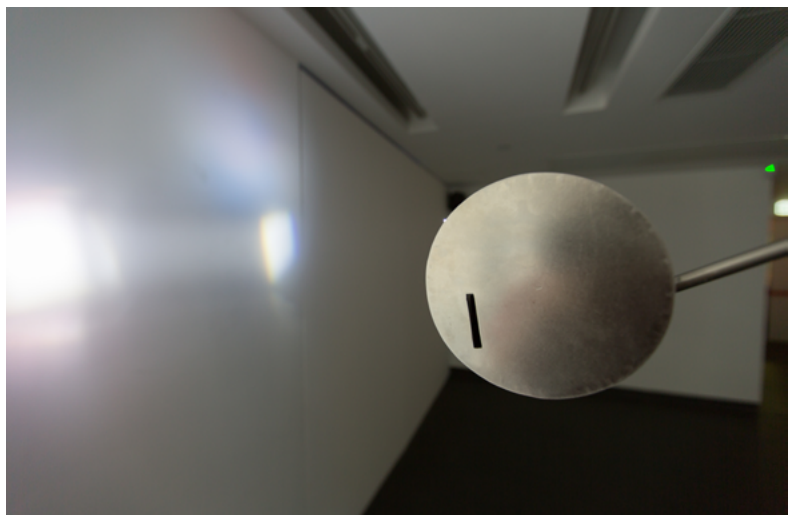
## **Parhelia, 2015**

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

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









# Interview with CEDRIC MARIDET

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

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

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

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

***of sounds? And what's the process whereby this piece is being produced?***

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

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

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

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

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

This new project will take the shape of several different works which will be created little by little, with a coherence peculiar to each piece and installation, while at the same time forming a particular world which is coherent overall. I imagine this project like a large installation composed of several pieces which are connected on the basis of different areas of research. During an initial research phase, Gabriel Tarde's text titled *Fragment pour une Histoire Future* struck me by its contemporary quality.

It's a short story, ahead of its time, written in 1896, a sociological experiment, which takes the form of a narrative about the glaciations of the earth and the sole chance of survival for man taking advantage of underground heat. With man thus cut off from nature, Tarde imagined a new definition of the concepts of needs, production and consumption.

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

# SAMSON YOUNG

## **Pastoral Music I, 2015**

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

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

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## **Nocturne, 2015**

Video documentation of sound performance

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





Pastoral Music I, 2015



Nocturne, 2015



# Interview with SAMSON YOUNG

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

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

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

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

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

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

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

No actually all sounds are created in real time, there is no pre-recorded sounds. I am happy to hear that I was able to trick you into believing that there were pre-recorded materials !

***There is a political and poetic character in this work, what are you thinking about that? It already seemed the case with an other piece Liquid borders.***

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

# SCREENING FILMS

# **L'image regardée : Art and Cinema**

## **A programmation by Pacale Cassagnau (CNAP) et Anne-Laure Chamboissier**

May 11th and 12th 2015

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

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

# May 11th Monday

7pm to 8pm :

Bernard Joisten, *La société des items*, 2014, 30'

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

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



8.05pm to 8.25pm :

Pierre Bastien, *Reviver* (2015), 20'

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

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

8.30pm to 9.32 pm :

Ange Leccia, *A Perfect Day*, 2007, 62'

Produced by : Camera Lucida

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

9.34 to 10.04pm :

Cédric Eymenier, *P#12 Tokyo*, 2005/2008, 30'

Soundtrack : Akira Rabelais, Oren Ambarchi, Taylor Deupree,

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

# May 12th Tuesday

7pm to 8.06pm :

Charles de Meaux, *Marfa's Mystery Lights*, 2006, 66'

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

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

8.10 pm to 8.33pm :

Valéry Grancher, *Hong Kong Epiphanie*, 2014, 33'08''

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

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

Valéry Grancher made this video during several trips made

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

8.40pm to 9.23pm :

Romain Kronenberg, *Marcher puis disparaître*, en collaboration avec Benjamin Graindorge, 2014, 43'

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

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



9.30pm to 9.45 pm :

Dania Reymond : Greenland Unrealised (2012), 15'

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

# SYMPOSIUM

## MAY 13TH WEDNESDAY AND 14TH THURSDAY

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

### BEYOND THE SOUND – SYMPOSIUM DAY 1

Date: 13th May.

Venue : Baptist University, AVA, Communication and Visual Arts Building, 5 Hereford Road, Kowloon Tong

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

2.00 pm to 4.00 pm:

Sound between the disciplines. HISTORICAL DIMENSION of sound art from an interdisciplinary point of view

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

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

4.30 to 6.00 pm:

Sounding Territories. Site specific sound works and artistic practices.

Introduction by Yeung Yang, *Sound Pocket*.

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

Moderation : Yeung Yang

Interestingly, “territorium” - the root term of ‘territory’ in classical Latin - relates to jurisdiction, hence a matter of law, suggesting a strong sense of boundary and control. HK urban space is very much a manifestation of this kind of social, political, and corporate (as in commercial corporations and in

terms of the human body) control. With this, a rising number of art projects collaborative in nature present different ways of questioning, disobeying, and intervening into established rules, offering different imaginations of space/ time (a different kind of politics and ethics).

6.30pm:

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

### BEYOND THE SOUND – SYMPOSIUM DAY 2

Date: May 14th

Venue : Connecting Space Hong Kong, 18 – 20 Fort Street, North Point, Hong Kong

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

4.30 to 6.30 pm:

Lecture introduction from Patrick Müller, project director *Connecting Spaces* Hong Kong – Zürich

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

Introduction : Nuria Krämer, Head of Connecting Space Hong Kong

7.00 to 8.00 pm:

Concert Quatuor n°4 from Rainier Lericolais by the the Hong Kong New Music Ensemble, conducting by William Lane

Commissioned by the CNAP- Paris

# ARTISTS' BIOGRAPHIES

### **Pascal Broccolichi (1967)**

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

[www.pascalbroccolichi.com](http://www.pascalbroccolichi.com)

### **Pierre Laurent Cassière (1982)**

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

[pierrelaurentcassiere.com](http://pierrelaurentcassiere.com)

### **Pierre Jean Giloux (1965)**

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

[www.pierrejeangiloux.com](http://www.pierrejeangiloux.com)

### **Eddie Ladoire (1975)**

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

<http://unendliche-studio.com>

### **Cécile le Talec (1962)**

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

### **Edwin Lo (1984)**

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

[www.auditoryscenes.com](http://www.auditoryscenes.com)

### **Joe Chan**

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

### **Samson Young (1979)**

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

[www.thismusicisfalse.com](http://www.thismusicisfalse.com)

### **Cédric Maridet (1973)**

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

[www.moneme.com](http://www.moneme.com)

### **Pierre Bastien (1953)**

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

[www.pierrebastien.net](http://www.pierrebastien.net)

### **Jasper Fung (1988)**

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

[www.jasperfungty.com](http://www.jasperfungty.com)

### **Phoebe Hui**

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

[www.earthinginger.com](http://www.earthinginger.com)

### **Rainier Lericolais (1970)**

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



## **Bertrand Lamarche (1966)**

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

[www.bertrandlamarche.com](http://www.bertrandlamarche.com)

# VARIOUS BIOGRAPHIES

## Anne-Laure Chamboissier (1970)

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

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

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

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

## Pascale Cassagnau

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

## soundpocket

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

[www.soundpocket.org.hk](http://www.soundpocket.org.hk)

## Yeung Yang

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

## CONNECTING SPACE

### Patrick Müller

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

He was born 1967, studied music, musicology, German philology in Zürich and Paris as well as cultural management in Basel. 1995-1999 he was scientific assistant, subsequently, until 2002, lecturer at the Departement of Musicology, University of Zürich, 1994-1999 staff member at the Feuilleton of Neue Zürcher Zeitung, 1998-2005 editor of Dissonanz / Dissonance, journal for contemporary music, 1999-2004 artistic director of the new music-ensemble Collegium Novum Zürich, its concert series in the Tonhalle Zürich and numerous performances in international festivals, documented on several, prize-winning CDs. Collaboration with artists like Pierre Boulez, Heinz Holliger, Luciano Berio, Helmut Lachenmann, Klaus Huber, Beat Furrer, Salvatore Sciarrino, Olga Neuwirth, Isabel Mundry, etc. 2010-2012 he was affiliated fellow at the Collegium Helveticum Zürich, laboratory for transdisciplinarity of University and ETH Zürich.

His interests in (music) curating and publication cover contemporary music with its medial and disciplinary extensions as well as music interpretation as an expression of contemporary authorship. The inclusion of different art forms and the sciences led to a growing interest in work forms transgressing the traditional disciplinary boundaries.

### NURIA KRÄMER

Head of Connecting Space Hong Kong

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

[www.connectingspaces.ch](http://www.connectingspaces.ch)

