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PIPELINE

INTERNATIONAL CONTEMPORARY ART MAGAZINE 國際當代藝術雜誌

ELECTRIC SPACES

電空間

Cui Jie
David B. Jang
Slimane Rais
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Attunement to the grounds 協調的理由

原文 Slimane Rais

Left
S'orienter by Slimane Rais, 2011.
Site-specific installation. Arabic calligraphy in white granite
slabs. 1,500 x 700 cm. L'Art dans les Chapelles. Moric, France.

Next spread
Le Jardin des Délices by Slimane Rais, 2006.
Site-specific installation. Brass, neon and sound.
Multiple sizes. Rurart Contemporary Art Space, France.

P69
A quoi rêve la méduse by Slimane Rais, 2003.
Installation. Cinderblock, tole, satellite dishes, light bulbs, video.
Dimensions variable.
Palace of Culture, Constantine, Algeria. Photo: Blaise Adilon.

P70,71
L'histoire sans fin by Slimane Rais, 2006.
Site-specific installation. Wax, metal, neon, sound, video.
Dimensions variable.
Timișoara Art Museum, Romania.

Courtesy the artist.

le jardin des délices

le jardin des délices



My practice is at the crossroads of these territories: the intimate, the other and memory. The base, the medium and the spatial layout virtually unfold by themselves then.

My work has nothing to do with the cycles and repetitions you were asking about, but depends on the surrounding circumstances. I have never developed a traditional studio practice. My work environment is itinerant, and changes according to the place where I am. And so it is really rarely repetitive. But in the notion of rotation there is something both surprising and comforting. A return.

Often three territories meet in my work. First, there is always the notion of autobiography, which speaks of one domain: the intimate. Then it includes my involvement with the city in which my work takes place, to be understood as a social, urban or political fact. It is the territory of the other. Then comes my unceasing dialogue, deafening at times, with the history of arts, men and ideas. That is the territory of memory. My practice is at the crossroads of these three territories: the intimate, the other and memory. The base, the medium and the spatial layout virtually unfold by themselves then. I never think of the medium before my encounter with a story. The latter determines the work.

I believe a lot in intuition. My work is based on encounters: an encounter with others, the most intimate as well as the most common things they carry within themselves. A meeting with a place, its history and architecture. An encounter with the events, with all their most aleatory turns. So, indeed, chance

is very much present, while I have also learned to provoke it as it has become an important parameter in my work. My work is based on process, in the sense that the process is as important as the form produced. In fact, the process is more important at times.

To me, a successful art work is one that erases all distance between itself and the viewer. Therefore it is a work without artifice or illusions. When I have the opportunity to make site-specific works, I always integrate them totally with the environment. In *S'orienter* (2011), made for the 20th anniversary of Art in Chapels, I chose to work on the notion of the slip. Almost all the churches in France are built toward the Orient, which means where the sun rises, and so the east. I wanted to work on the double meaning of self-orientation (*s'orienter*), which means both to find one's direction and to adopt an eastern culture. I slipped that orientation by 45 degrees, directing the building towards Mecca.

There are various ways to be influenced by a place, but often influence comes from its history, or rather the histories inhabiting that place, be they true or false. They all interest me, from history with a capital H to the legends, the rumours and the local news-in-brief stories.

I don't spend my time thinking about art history. I sometimes allude to historical art works such as Hieronymus Bosch's *The*

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我的創作與你所問的循環和重複毫無關係，而是取決於周圍的情況。我從未有在工作室埋頭創作的傳統習慣。我的工作環境是流動的，隨著我人在哪裡而有變化，所以我的創作極少重複，但在旋轉的觀念上，我的創作會有一些既令人吃驚又叫人安慰的地方：一次返回。

在我的創作中往往會有三個範圍。首先是自傳的概念，只講一個範圍：親密。其次，作品包含我在某個城市創作時與其的關係，這可以理解為社會、市區或政治的現實。這是其他範圍。最後是我與藝術歷史、人及思想持續不斷的對話，說話的聲音有時震耳欲聾，這是記憶的範圍。我的作品處於親密、其他及記憶這三個範圍的十字路口。實際上，主要部分、使用媒介及空間佈局都由他們自己呈現。我從來沒有在碰到故事之前就想到媒介，故事決定了我的創作。

我很相信直覺。我的工作基於相遇。與其他事物相遇是最親密的事，亦是事物與事物之間最常見的事。到一個地方，與其歷史和建築相遇。碰到某些事件，便是碰到許多偶然的機會。因此，機會真的很常見，而我亦學到怎樣爭取機會，因它已經成為我在創作中一個重要的決定因素。我的創作亦以過程為基礎，可以說過程與結果同樣重要，但實際上，過程有時更為重要。

對我來說，一個成功的藝術作品意味作品本身與觀眾是沒有距離的。因此，藝術品不存在手段和幻術。當我有機會去做場域特定藝術項目時，我總是將作品完全融入到環境中。在《S'orienter》（2011）這個為教堂藝術二十週年而做的項目中，我選擇用錯位的概念來創作。幾乎所有在法國的教堂都朝向東面，因太陽從東方升起，所以選擇東面。我想在作品表達自我定位（s'orienter）的雙重意義，這意味著要找到自己的方向，並採納東方文化。我將定位偏移45度，令建築物朝向麥加。

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我不會將時間用於思考藝術史。我有時會不經意提及藝術史上的作品，這仍然是我在創作中的異常之處，如我在自己的作品《En attendant le songe》（2008）中暗示了Hieronymus Bosch S'orienter 的《The Garden of Earthly Delights》或 S'orienter Marc Chagall S'orienter 的作品。要我脫離與藝術歷史的聯繫是一件很困難的事。

Garden of Earthly Delights or those of Marc Chagall, as in my work *En attendant le songe* (2008), but they remain exceptions in my practice. It is difficult these days to escape from art-historical affiliation.

I come from an oral culture. In Algeria, where I was born, people discuss a lot and everything is exchanged verbally. Unlike the written form, the spoken word carries the emotions of the person who's pronouncing it. Something in the voice's vibration makes the same word pronounced and understood differently according to the people, locations and circumstances. I am very attentive to what is said and how it is said.

About my relationship with writing: I learned to write in France at the same time as I learned French, so at age 25. It was a very difficult exercise at first; I had to learn everything. But I had not much choice my artistic work was dependent on it.

My favourite places are public spaces, locations that are favourable to meetings.

I love strong art works that produce physical sensations, but also works that question, disturb and produce mental earthquakes.

With my neons, I am interested in the particular atmosphere they bring. It is the universe of the night. I have always preferred day to night. Work with neon or lights is a way for me to tame this unknown universe. I work at night sometimes, but mainly early in the morning. Virtually all my works have been thought through in the morning.

I am currently working on a project to be shown in Constantine in Algeria, within the international Capital of Arab Culture 2015 exhibition season that will take place in November. The last book I read was *Voyage au pays des Travellers* by Guillaume Thouroude.

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我來自一個有口頭文化的地方。在我的出生地阿爾及利亞，人們經常聊天談論，所有事情都是由說話互通傳達，不同於書面形式，口語能承載說話者的情緒。有時聲音的振動會根據不同的人、不同的地點和不同的情況而使同一個字有不同的理解。我很留意我自己說了什麼和怎樣說話。

我與寫作的關係始於25歲的時候，那時我學習說法文，同一時間我亦學習寫法文。起初這是一件非常困難的事情，但我必須學會，因為我的藝術創作都需要用法文，所以我沒有太多的選擇。

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我喜歡震撼的藝術作品，喜歡那些能令我產生身體感覺的作品。除此之外，我還喜歡帶有疑問、攪擾並撼動人心的作品。

對於我霓虹燈的作品，我對霓虹燈所帶來特殊氣氛很感興趣。這是夜晚的天地。我總是喜歡白天多於夜晚。用霓虹燈或燈光來創作，是一個讓我能駕馭這個未知世界的方法。我有時會在晚上創作，但創作時間主要是在清晨。事實上幾乎所有作品都是我在早上深思而創作的。

我目前在創作一個藝術項目，將會在阿爾及利亞的康斯坦丁並於11月的阿拉伯國家文化展覽期間展出。我最後一本讀的書是 S'orienter Guillaume Thouroude S'orienter 所寫的《Voyage au pays des Travellers》。

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