

TRAJECTORY 轨道

CYRIL GALMICHE

2012 / 2 / 1 - 3 / 25

OPENING: 2012 / 2 / 25 / 6PM / SATURDAY

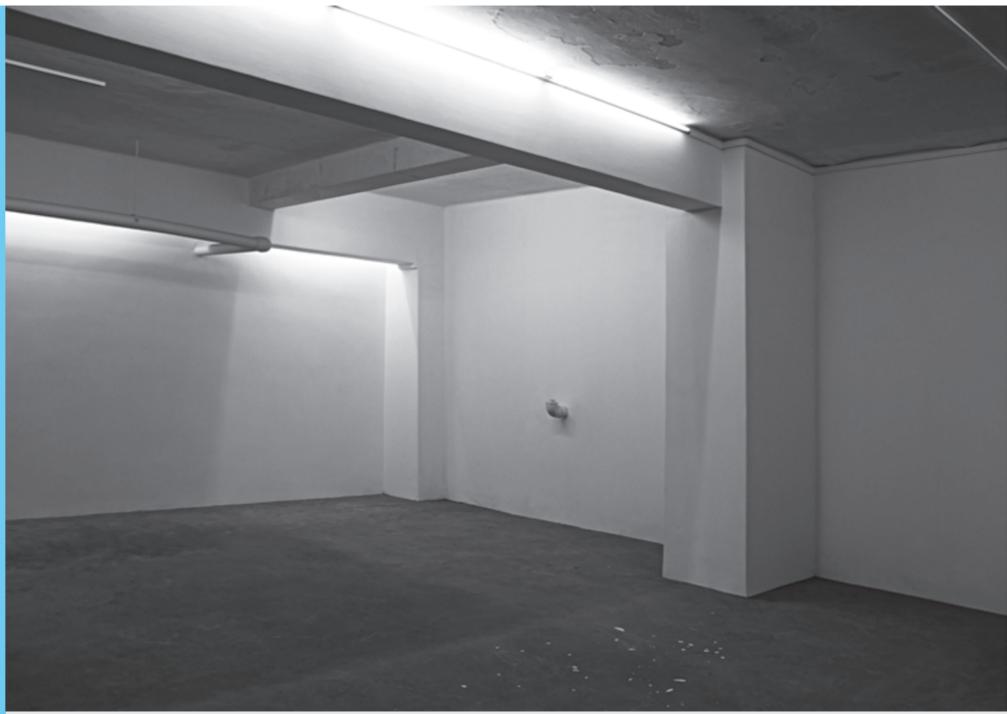
am art space
ARTIST RESIDENCY 2012

上午艺术空间国际艺术家驻地项目



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2012.2.1 - 3.25

上午艺术空间

中国上海 静安区 泰康路 508号 (近石门二路)
周二至周五: 上午11点至下午6点
周末: 下午1点至下午6点 / 周一休息

am art space

508 Fengxian Rd, Shanghai, China (Close to Shimen Er Rd)
Tuesday - Friday: 11am - 6pm
Weekend: 1pm - 6pm / Closed on Mondays

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TRAJECTORY Cyril Galmiche

I decided to come to Shanghai because I wanted to investigate into the concept of displacement within the city. The more I wandered through the streets, the more I had the sensation that I was repeating constantly the same movements. Such automatic gesture, such loss of consciousness happened when you walk while being lost in your thoughts, when you move without being conscious of it.

Several times while I was wandering around, I encountered people who attracted my attention. There were practicing Tai Chi, eyes closed, as if they had entered another dimension. This experience prompted my intention to work with the concept of ubiquity (being simultaneously at different places), which I wanted to explore by repeating the same series of movements in various places. The gaze of someone strolling around is smooth, slow, made of continuous movements that are actually quite similar to someone practicing the Tai Chi.

In this installation, all the videos are abstracted from the reality of the outside world, in other words the city as we experience it everyday, the passing by strangers we meet every day. However with more patience and observation, one would realize that something is wrong. Here and there, we have a sensation of déjà-vu, haven't we seen this person already? Yes indeed but all these features would have remained invisible if the videos had not been put side by side.

Through these videos I am able to create another time that interminably repeats, a cycle that possesses neither beginning nor end, in which I gathered six trajectories shot in six different venues, with which I developed a peculiar relationship.

Because of its fallout shelter features and its temporality, the AM ART SPACE should be perceived differently through this video installation: it becomes a viewing room witnessing multidimensional bug.

轨道

我决定选择上海是因为我想研究在这座城市中的方位转移概念。当我越是在街上四处游荡, 我就越感到我在重复某种行为, 那些自动的手势, 当你迷路时脑海里意识地缺失, 还有不自觉地移动。

几次当我在街上游荡时, 我遇到的人们吸引了我的注意, 他们正在练太极, 双目紧闭, 仿佛进入了另一个空间维度。这促使我关注到处不在这个概念(同时发生在不同地), 在不同环境重复同样一组行为。当你在闲逛时, 眼神平静, 缓慢, 动作连续重复, 这一点和练太极的人很相似。

在这件装置作品中, 所有的影像都是来自对现实世界的抽象化, 换句话说, 就像这个我们每天生活, 与陌生人擦肩而过的城市, 然而随着更投入的耐心观察, 你会发觉有些不对劲, 这里和那里, 我们有一种似曾相识的感觉, 我们不是已经见过这个人了吗? 的确如此, 但是如果把所有影像并排, 这也不被发现。

通过这些影像, 我以创造出另一个没完没了重复的时间, 一个即没有开始也没有结束的循环, 在其中我安排了在六个场景的六段拍摄轨迹, 营造出怪异的关系。

在装置的陈列下, 上午艺术空间变成了一个目睹多维错误的观察房间。

2012.2.15

am: Hi Cyril, I heard that you have come to Shanghai years ago, so this time, you come to do a residency project, do you have any different feeling? Cyril: The first time I went to Shanghai, I had the opportunity to wander around but as a tourist and only for two weeks. This time is different because I decided to stay longer in order to create an artwork. However my first encounter with Shanghai was important inasmuch as just before coming back the second time I remembered me roving around, which perhaps unconsciously determine the current project. As for the city itself, I remember that I had the impression that everything was under-construction for the Shanghai Expo was about to start. Now, the city seems almost boundless, with loads of people. The things that strike me the most are Shanghai's contrasts, the gigantic and the minuscule, deserted and over-crowded places, all of these contradictory elements coexist.

am: You are co-founder of design studio named [WAKEY], would you tell me about the relationship between design and art in your life? Cyril: The links between design and art have always been something that interested me. Even throughout my studies, when I studied fine art I was exploring design, and reverse when I studied design I was exploring fine art. I think anyway there is no such thing as boundary between (fine) art and design. For instance, some artists' artworks have more to do with design and contrarily some graphic designers create artworks freed from their original commission, which do possess relevant formal features. Nevertheless it should be noted that a big part of design production remains 'outer packaging', this has nothing to do with art. But as I said some designers are able to call into question both form and content. The real difference between Wakey and my personal work is simple: Wakey is a collaboration of two persons, thus we are two to make decisions. Besides, our works can be in the realm of art or they can be mere commission. To me, the real difference between art and design is 'who' make the final decision. When you create your own artworks, no need to put your client's favourite colours since you're the boss this time.

am: Why you choose video media to create this residency work? Cyril: At first I hesitated to create a photographic series. But our discussions and your commentaries helped me to make up my mind, and thus I started a video project. Anyway the video medium turned out to be the most logical according to my subject matter: strolling around the city. Besides I am particularly attracted to that medium currently.

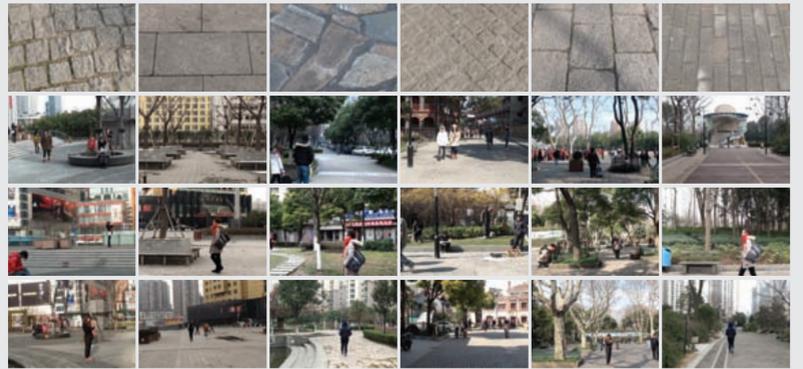
am: What's the biggest problem in the whole process of the residency project? Cyril: Except from technical and linguistic issues that do not deserve further discussion, I would say the biggest problem was to find the right balance between the fictional components (deliberately added) and the real ones that appear in all my videos.

am: What information you want to bring to spectators through your work? Cyril: My main intention is to share my curiosity and my inquiries about the city. I have been a long time watching carefully cities, and I realize they have a hypnotic quality, as if they changed into ballet dancers dancing for me. I wish I can make people understand how sometimes everyday life can be marvellous; I wish I can make the audience look differently at their urban environment. I don't think an artist gives neither crystal-clear answers nor pure verities about society or life. I believe an artist provides his own viewpoint, he calls into question, he sheds light on something. When he tries to change society he plays then another role. I disclaim any pretension to acting as an agent in society, instead I consider myself as an observer. In that sense, I am not so much concerned with social criticism or the expression of concrete ideas. In general my work is about the creation of spaces, in which I invite the audience to think on its own.

am: Video is your main media, can you talk about your attitude about video art? And who is the video artist you respect mostly? Cyril: My attitude about video is very intuitive and experimental. In the end I tries to make visible what is invisible because I create panoramas that cannot be seen solely through the eyes. This also enables me to emphasize on certain details. Video is my main media currently but I also use other mediums - namely drawing, photography, and graphic design - through which I express myself differently each time. As for the video artists I respect mostly, to be honest I deliberately watch very few videos. Although in other fields (drawing, graphic design, etc...) I keep myself up to date, for video is the reverse: the less I see the more I want to create. Because I realize that watching too much artistic videos make me feel completely overwhelmed and eventually discourage me. Thus, the less I know, the freer I feel.

am: What's your art plan for the coming year? Cyril: I am glad because I will be able to stay longer in Shanghai for I have been selected to take part in another artist residency at the Swatch Art Peace Hotel this time. Hence, once I've finished the AM SPACE residence program I will return few weeks to Paris to pick up my summer clothes and will go back immediately here!

People Square 人民广场
Shanghai Railway Station 上海火车站
Brilliant City 中远两湾城
Dulou road 多伦路
Lu Xun Park 鲁迅公园
Mengqing park 梦清园



am: Cyril, 你好, 听说你几年前来过上海, 这次在这里做驻地项目, 这座城市带给你什么特别的感受吗? Cyril: 第一次来上海的时候是以游客的身份在城市里闲逛了两周, 这一次完全不同, 为了完成一件作品我呆得更久, 然而之前与上海的首次相遇是重要的, 它留下的对这座城市的记忆和我四处游荡的经历在不意中促成了现在的这件作品。就这个城市来说, 第一次对这里的记忆是仿佛一切都在为2010年世博会而建设, 现在的上海看起来承载着人口的负荷被无限扩展。我最受触动的是这座城市的强烈反差: 那些声势浩大和微不足道, 废弃荒芜的地方和过度拥挤的地方, 所有这些矛盾的元素共存于此。

am: 我了解到你在法国参与创办了一个平面设计工作室[WAKEY], 你是如何看待设计工作和艺术创作在你生活中的关系的? Cyril: 设计与艺术之间的联系一直是我感兴趣的东西, 它甚至贯穿于我的学习生涯。当我在学习艺术时, 我正在探索设计, 反之学习设计时又在探索艺术, 总之我不认为两者之间有那么明确的界限。比如说, 有些艺术家的作品涉及很多的设计工作而有些平面设计师从委托工作中使用的形式或元素得到灵感, 创作出与之设计有相通之处的作品。不过要承认, 很大一部分的设计产品仍把设计停留在“外包装”上, 这和艺术可能没什么关系了, 当然设计领域中也不乏有能力对设计形式与内容提出质疑的人。我参与创立的设计公司[WAKEY]与我的艺术创作之间的差别很简单: WAKEY是两人的合作, 公事大小大小的事情必须由我俩一起决定。WAKEY的一部分作品是完全自由地创作所以跟艺术创作方式是一样的, 而另一部分是为客户定制的。

am: 你这次的创作选择了影像的方式, 是出于什么考虑吗? Cyril: 起初我也有做摄影作品的打算, 不过与上午艺术空间的负责人交谈与讨论帮助我做了最后的决定——去完成一个影像计划。而且, 我觉得视频影像也是最合乎我的题材的媒介: 漫步于整座城市。此外, 我近期也对这个媒介的确很感兴趣。

am: 在此次拍摄影像的过程你遇到的最大的困难是什么? Cyril: 除了对于设备的操作技术和语言障碍, 这都是无伤大雅的难度, 我觉得最大的困难是如何把视频中出现的故事添加的虚构部分和现实部分做到恰当的平衡。

am: 你希望通过你的影像作品传达给观众怎样的信息? Cyril: 我想通过我的作品与观者分享我对这座城市的好奇与探究。我总是长时间地观察不同地城市, 发现他们具有催眠的能力。就好像它们把自己变成芭蕾舞演员在我面前起舞。我希望我可以帮助人们意识到日常生活中的一些事项是如何变得与众不同, 我希望让观众从不同的角度看他们生活的环境。我不认为艺术家能给出一个完全清晰的答案, 或者是关于社会和人生的真理。我相信一个艺术家只是提出了他自己的观点和质疑。当他试图改变社会时, 他便开始扮演另一个角色, 我不自命为一个社会的代言人, 我只是在观察。从这点来讲, 我的创作并未有这么多涉及社会批评的具体内容, 大多数时候我的作品是提供一种让观众独立思考的空间。

am: 你创作的主要方式是影像, 能谈谈你对影像艺术的想法吗? 还有你最欣赏的影像艺术家是谁? Cyril: 我对影像的看法是直观的, 实验的, 我试图把现实中不可见的东西在影像中变得可见, 画面的全景是无法仅仅通过眼睛看到的, 这也使我对某些细节格外加强。目前影像是我创作的主要方式, 有时候也会通过创作绘画, 摄影, 平面设计等不同的方式来表达自我感受。至于我欣赏的影像艺术家, 说实话我日常刻意地少看影像作品, 看得越少, 创作地越强烈, 看得越多反而使我感到晕眩和气馁。而且, 看得越少, 我能感到越自由。

am: 对接下来的创作有什么计划吗? Cyril: 我很高兴我将在这座城市呆得更长时间了, 因为已被选定参加Swatch沃琪和平饭店艺术中心的驻地艺术项目。因此, 在完成上午艺术空间的驻地项目后, 我将回巴黎几月打点夏天的行李, 然后又回到这儿啦!

Special thanks

Yu Ji (于吉), Deng Yeming (邓勇), Marine Cabos, Li Danping (李丹丹), Anne-Gloria Lefevre, Capucine Merkenbrack, Olivier Bachelier, Li Nan (李楠), Fang Yan (方彦), Clémence Devis, Hu Zhen (许震), Cheng Bo (程博), Cao Jing (曹静), Xie Jiajia (谢佳佳)