

LORIS GRÉAUD

THE UNPLAYED NOTES





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YVON LAMBERT

The Unplayed Notes is an overall experience, but the development of his art is a fluid sequence. It is a complex web of bijections and conflicting stories, interwoven from a multitude of experiments conducted on the periphery or rather in the temporal space between narrative and the original proposal.

ENTRANCE

IT'S OPPOSITE DAY TODAY! (2011-2012)

The first installation greets the visitors from the outside wall of the gallery. Spanning the entire space, a set of COASTERS enclosed in silver frames reflects the viewer slightly. Suggesting an obscure figure cast in strange designs of swirling volutes and dancing arabesques. Its opposite day today! Alludes both to the famous parliamentary mechanic "opposition day" and the colloquial expressions "opposite day". At once pronouncing a value of reversal (the opposite of what has been established is now law) and referring directly to the legendary liar's paradox very dear to the artist: If I tell a lie, am I really telling the truth? When one declares, "today is opposite day" one inherently runs the risk of declaring, "today is no opposite day" – two contradictory statements unresolved simultaneously. It is this entanglement of popular culture and linguistic specifics that led Loris Gréuad to frame a series of drawings upside down; revealing not the image but the billows of adhesive used to make them. Reflections from the glass register similar contradictions, alternately revealing abstract designs from the glue technique and the body of the viewer. As such, it was natural that the work *it's opposite day today!* takes his place on the outside wall of the gallery: it is both the first and last work, the reception and the exit, the wrong side and the right side of the project *The Unplayed Notes*.

(...) A thud seems to start the first space, but we cannot determine the source. We move about in what seems to be a crystal cave and proves to be an overwhelming mass of glass clouds. The syncopating lights reveal little by little the nature of the whole frozen thing that engulfs us (...)



FIRST ROOM

SPORES (2012)

Spores is a collection of forms in blown glass, a filament bulb animates each chamber. Each piece is the unique result of hand blown craft. Alternating amongst a mass of clouds, the dense crystal web, frozen and sparkling, never ceases to engage in a dialogue with the materials that compose it. The molten glass weaving the crystallized cave was produced from the sand in an hourglass already elapsed. This material represents time in its final mutation; sands of time become an organic cloud transforming the relentless count of the passage of time into a poetic and unresolved image, suspended and bright.

(...) At the center of the space, a monolith disappears in this dense yet fragile nebula. On the side two windows and two tables are arranged. Set relatively low, they broadcast surprising images: bats in flight nearly stopped in time like a broken Muybridge Study. A ballet starts up slowly; the two films mirror each other. Hovering creatures draw shapes akin to a Rorschach test, images that will soon project our fantasies. The hypnotic wing beats tear through space like a storm, varying intensity of bass and ight. Idle sounds products and decomposing spider silk, empty space is electrified. (...)

ONE THOUSAND WAYS TO ENTER, BATS EDIT (2012)

Two screens enclosed in oak frames are shown as black home windows. The image on the left seems to reflect the right, offering a perfect symmetry in which a succession of a bat gradually takes the form of a stationary and aerial ballet. In this strange procession of symmetry and superimpositions, orchestrated by Loris Gréaud, an image is gradually replaced by another image where the subject disappears to emerge as a warped Rorschach test. The device becomes a filming movie, where each viewer can make his own obsessions, his own fantasies, come and go between identifiable images of bats, these mysterious creatures who allude to legends and popular beliefs, and the mental image of the subconscious, this specific space where everyone can produce their own image, with its own history. There will be as many movies as viewers. These images were performed and filmed in collaboration with professor Kenny Breuer of Brown University and Denis Bartolo CNRS.





(...) Then we face a domestic jungle, so dense is its vegetation we can only walk around with no access to its center. The radiant orange light emits a powerful glow saturating the opaque plants. Arranged in perfect symmetry, paintings adorn the walls watching over the mass of jungle. Reminiscent of the lunar surface or a volcanic mound, these paintings appear to have been burned (...)

SECOND ROOM

NOHTING LEFT TO FALSIFY, CANVAS EDIT (2012)

Nothing Left to Falsify is the result of a series of experiments begun in 2010 by Loris Gréaud. It is the result of self-destruction on behalf of the artist. Personal copies, artist proofs and other capital are reduced to ashes. The artist proposes a non-economic gesture, which is at the heart of his practice "not saving individual ideas, forms, persons, but all in a perpetual combustion". Through this process the works also tend to accumulate power, captured in this precise moment of combustion, in a series of "batteries that serve as food and fuel for future projects. It is both a matter of self-negation and transformation, capturing a work's physical energy and leaving a bi-polar product of combustion and electric agglomeration of carbon residues forming vast landscapes and abstract moons.

(...) Suddenly this strange forest comes to life, driven by jolts and vibrations, as if it was trying to reproduce nonexistent winds plying its foliage. Is it inhabited by creature or thoughts, or both? It seems to have sprung from the ground breaking the concrete as sometimes these little city flowers raise from the pavement. It is necessary that then it began a subtle yet menacing electric dance (...)

FREQUENCY OF AN IMAGE (2012)

Frequency of an image is the latest version of an experiment begun in 2006. Loris Gréaud asks a neurologist to record the electrical activity of his brain while he pondered future projects. The sequential recording resulted in a graph and a bulb prototype of the sinusoid that translated and recorded the sequence into vibrations. These vibrations resonate in the exhibition space and represent the physical presence of the artist's thoughts. This graph, this sequential recording, as a result, a print edition of this sinusoid and bulb prototype that translated and recorded a sequence, then the result is a vibrating process made for a shake the exhibition space of the display with the thoughts of the artist. In this last step, Loris Gréaud extends this experience through the installation of a domestic jungle, black and artificial, it seems to follow the pattern of a dense and complex synaptic network. The movement caused by the faint air currents give the forest the semblance of a beast stalking his prey ready to pounce and relate to the frequency of our thoughts in the sense that the stealthy movements represent good intuition and fleeting ideas.



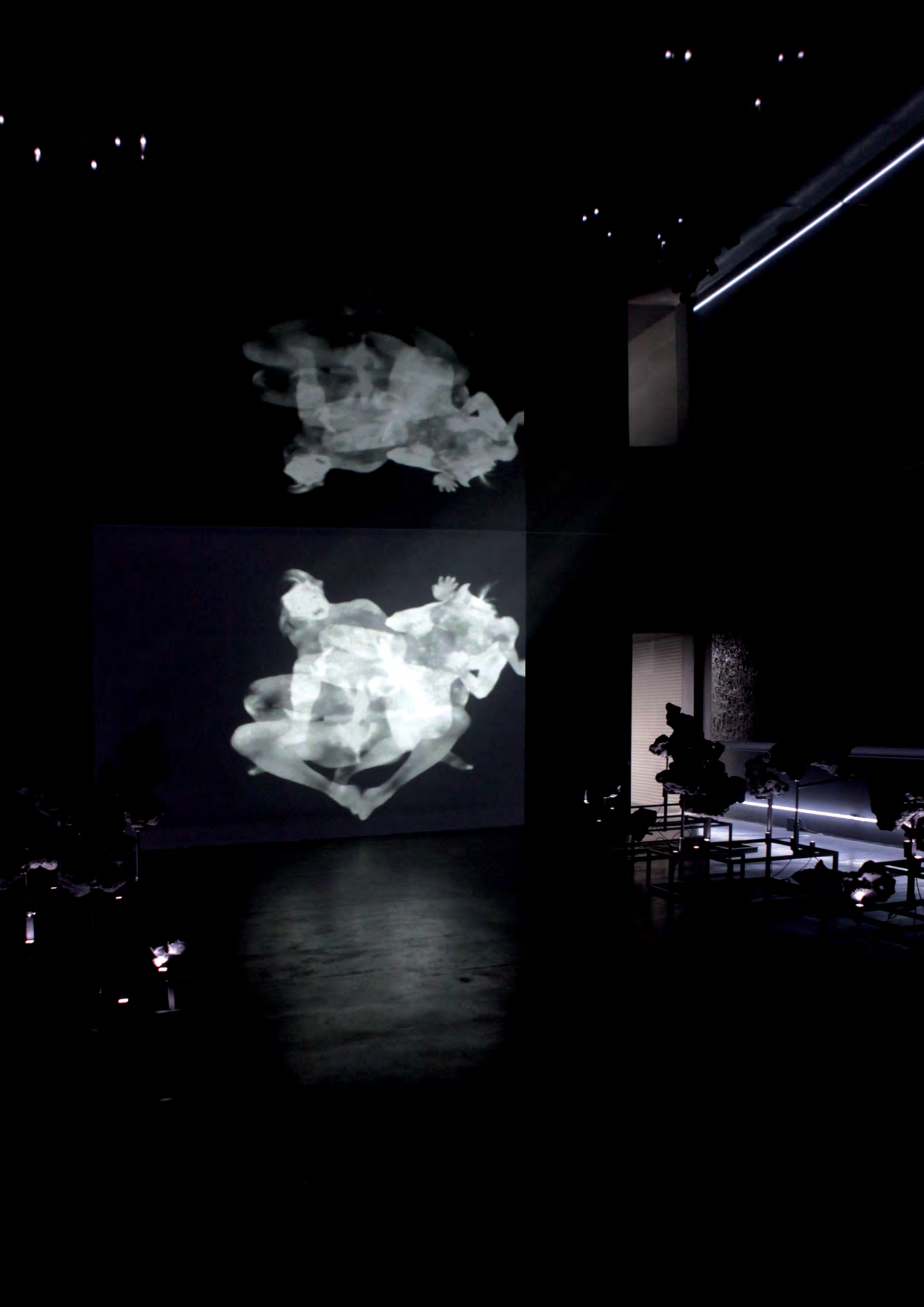
(...) We must then take a short and narrow corridor to reach a wider space. Abstract shape and luminous bodies are projected on the back wall. Plotting is actually a sexual act explicitly governed by a strange nature that takes of the body and transforms them into fiery infernos, or as in a domestic jungle – electricity. Embraced in a dance “chameleon” the two seize each other and mutate upon contact into luminous entities. They search for pleasure where only the background exists; a loop. From the ground, mid height, aquatic rocks float like asteroids, rotating yet standing still, whose movements are uncanny in their relationship to light and bodies which dominate the space (...)

THIRD ROOM

THE UNPLAYED NOTES, FILM, 2012

The Unplayed Notes is a new fiction film by Loris Gréaud. This film is produced in association with Galerie Yvon Lambert, Marc Dorcel Production, Production and Original GREAUDSTUDIO FILMS INC.

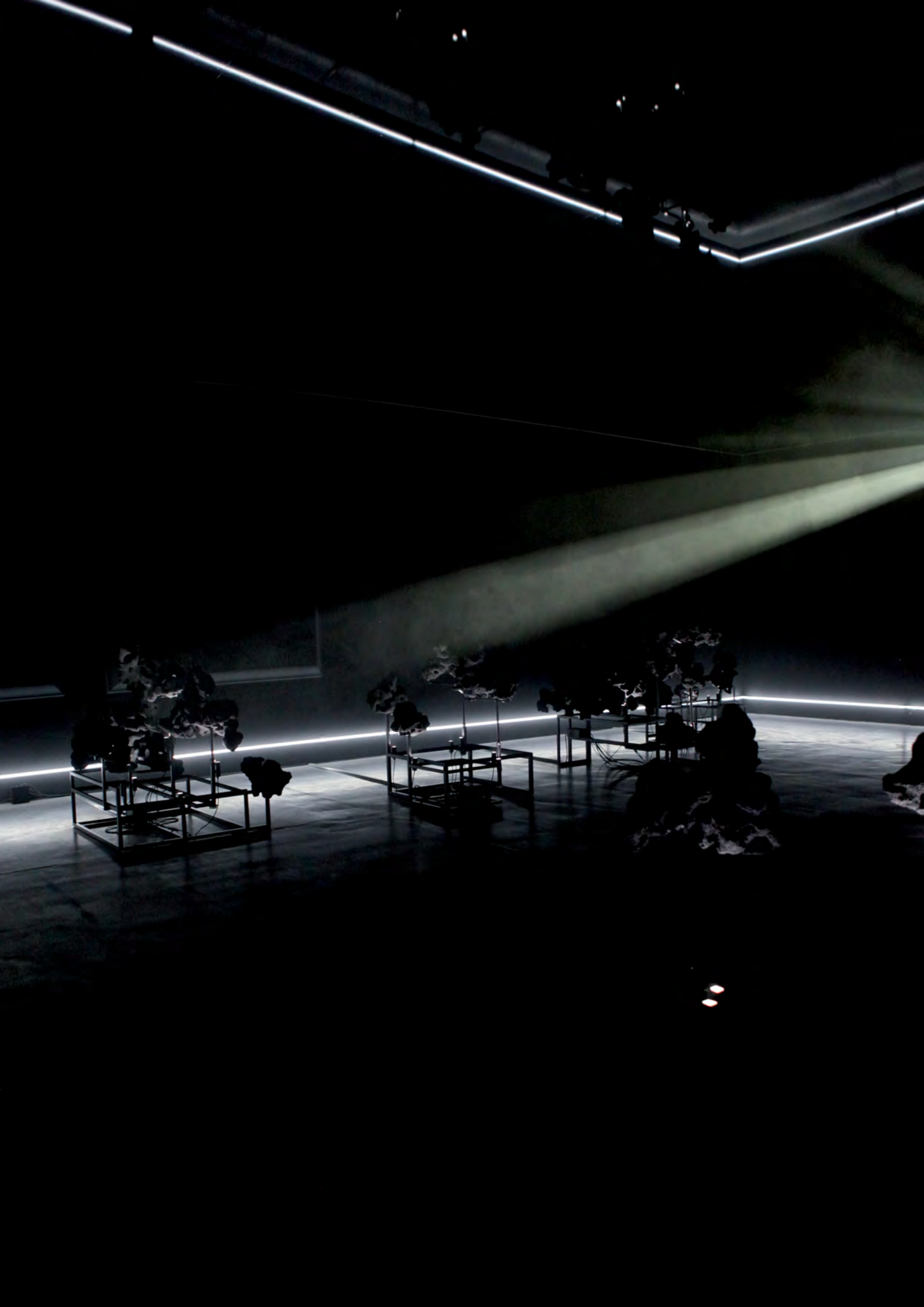
Thermal imaging cameras have been used by the army to optimize strikes called «surgical». If technology is complex, the principle is simple: the camera records the hot spots rather than realistic reproduction of the subject being filmed. The sensor of the thermal camera produces light images reflected by heat sources. If, for example, the camera is used to film a building inhabited by residents the camera can “see through” the building and capture the presence of bodies, revealing their location, activity, and numbers. This recording device was developed for the sole purpose of killing accurately, from a long distance without the intervention of any human being. The technology draws from the cold war of the 21st century. Digital, automated, and controllable long distance, it makes the military relentless: more precise deaths, less uncalculated causalities. This is what the thermal technology provides. CNRS has provided the artist Loris Gréaud with one of these thermal imaging cameras. Diverting its primary function, Loris Gréaud filmed a man and a woman having sex until orgasm. The bodies of the two actors seem to be floating in zero gravity, defined by their blood circulation and heat fluctuation. Connected to their sexual arousal, more light is produced as the bodies heat up. The physical space disappears to make room for the accurate reproduction, cold and military the sexual act is reduced to its reproductive potential. The soundtrack of the film is recorded by Lee Ranaldo, legendary guitarist of Sonic Youth. Considered one of the greatest guitarists of all time, he plays a recording in the anechoic chamber of the IRCAM. The main property of this space is not to produce any form of resonance but to allow registration of perfect silence. Electric guitar riffs, no boost or power, have been recorded. The result is a series of sequences. Dry and rough, the sequences materialize as a pinching or rubbing rope, producing extreme tension when overlaid with the image.



TWAIN ROCKS (2012)

Mark Twain is the author of the famous *Adventures of Tom Sawyer* (1876) and its sequel, *Adventures of Huckleberry Finn* (1885). A legend, or rather a strange prophecy follow the writer since his birth 30 November 1835 until 21 April 1910 -the day of his death. On 18 November 1825, scientists predicted a potential end of the world: Halley's comet would pass extremely close to our planet. At the time, the most influential people spoke about it, supplying the most pessimistic predictions : The gases from the meteor will poison the atmosphere causing radical extinction of human beings. The comet passes close to Earth, but nothing happens. A few years later, the author states « born in the wake of the comet, I will disappear with it. » And April 21, 1910, twain's autobiographical prophecy is fulfilled: Halley's Comet again touches the Earth, and the writer passes. While this new comet announcement sparked a wave of vandalism, theft and suicide ... its trajectory is the most beautiful: The comet is so bright it can be seen with the naked eye. The NASA images show a strange aqua-scape. The work of Mark Twain is characterized by the invention of a fictional character: Tom Sawyer. A symbol of freedom, with a human vulnerability, he seeks the admiration of those around him. He is also sometimes described as «a conformist, a beautiful speaker that plays the freeman.” And it is through the prism of a character, mixed, ambiguous, that Mark Twain gives us his sharp analysis of American society. Weaving together the threads of Twain's real life prophesies and legendary existence with the fictional character of Tom Sawyer., Loris Gréaud produces *Twain Rocks*. Thus recreating a landscape in which strange meteors (much like Haley's Comet) seem to gravitate, composed of the material from none other than paper printed stories of Tom Sawyer.

(...) Then everything stops. The eye is now on a series of paintings arranged on the walls. Mass of body fluids, macroscopic traveling? (...)





KRAKEN (2012)

The paintings refer to the legendary Kraken creature, a sort of giant octopus that seems to haunt the tales of swallow ships on certain marine prints. The Kraken is a peculiar figment of both mythology and zoology. It has never been proven that these marine monsters have actually sunk boats, yet their existence has been considered particularly through the discovery of some of their tentacles found in the body of a whale. Elements that could not clearly belong to a giant animal, out of scale, as described just as in the stories and legends. Kraken status remains undefined, and its history is part of the gap that persists between reality and fiction. For several years, Loris Gréaud meticulously archived stories, novels, scientific discoveries and other signs and descriptions of these creatures. He has recorded the sounds produced and collected exact geographical coordinates supplied by the HP Lovecraft novel where he describes the terrible creature lair: The Cthulhu. In this new and final series, squid ink was agglomerated with silicone to form organic and sprawling surfaces. Kraken is the beginning of a work set for 2014. The artist will embark on a ship, trying to reach areas farthest from the mainland to catch a glimpse of enlightenment ferocious beast.

(...) A string sound, dry, precise, looking for a chorus potential revives space. And again already, the movement takes its course, supported by our memories start riding. And memories, turn off the referents, while the air is denser, set by an infinity of lights, fireflies jellies, flashing a plane that night is sometimes seen through the window. But what is it? What is the round where only the middle persists? And yet now, everything seems to redial a perfect symmetry: the elements that make up this device are designed, ordered, even seem to take the first frame of the rigorous space conceived as a machine fantasies demanding, and whose memory still resisting.



Two symmetrical openings on the back wall provide access to a last place in the form of deadlock or elbow. Arranged with the rigor own American cemeteries fifteen concrete pedestals are erected. Each base supports a raw metal form, the similarities are as numerous as the variations. If we can perceive how they were forged, the nature of their materials, yet these objects are charged with a secret emotion. The sound of the tuning fork does not stop to make the resonate intensity as to make us better understand the precise tuning of a space which will remain closed. (...)

FOURTH ROOM

TAINTED LOVE, 2012

During the production of the exhibition *The Unplayed Notes*, Loris Gréaud regularly visited the Pont des Arts and like a scientists extracting elements for an experiment, he systematically severed and collected the precious locks of love. The artist was trying to recover a gesture common to lovers: Sealing their love with an object of resistance and protection, the padlock. The function of this object was diverted by the projections of its users who believe that this gesture is enough to make their timeless love. It is a critical and ironic act of the artist: Loris Gréaud simply tried again to find a new transfer of the poetic gesture. He has recovered these items, melted them and reconfigured them as sculpture. The constructive aspect of this collection of works purposely fails to mask the presence of a subjective history. It produces a connection between the unresolved emotion support of the rusted metal and the forms they convene, symbols of technological rationalist as envisaged by Tatlin.



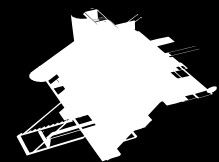


October 18 - December 4, 2012
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