



Future Herbarium. Distemper on wood, 34 x 24 x 5 cm | 13 ³/₈ x 9 ⁷/₁₆ x 1 ¹⁵/₁₆ inch.
Photo: Claire Dorn. © Laurent Grasso / ADAGP, Paris & SACK, Seoul 2021. Courtesy Perrotin



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LAURENT GRASSO *FUTURE HERBARIUM*

March 20 - April 24, 2021

Perrotin Hong Kong is pleased to present *Future Herbarium* by renowned French artist Laurent Grasso, whose practice is concerned with heterogeneous temporalities, geographies, and paranormal phenomena, and spurring a new perspective on history and reality by materializing what lies behind common perception.

The exhibition, Grasso's first solo presentation with Perrotin in Hong Kong, is titled after his latest investigation into the idea of exploring the contemporary world anew. Key to these ongoing studies is his recently debuted film *Artificialis*, which was produced in collaboration with the Musée d'Orsay. Film has been a core medium in Grasso's artmaking employing overhead camera shoots and various technologies and instruments to reveal things invisible to the human eye. His first encounter with Hong Kong 18 years ago culminated in one of his earliest films to be shot aerially on a helicopter flyover (*Radio Ghost*, 2003). *Artificialis* is Grasso's first film to be made up entirely of treated footage.

洛朗·格拉索 《未來植物集》

2021年3月20日至4月24日

貝浩登(香港)榮幸呈現著名法國藝術家洛朗·格拉索的個展《未來植物集》。他的實踐關注異質時間性、地理學以及超自然現象，透過將常識背後的事物實體化，激發看待歷史與現實的嶄新視角。

本次展覽格拉索於貝浩登(香港)的首次個展，主題靈感來自他近年來對當代世界的全新探索。這一系列持續探索的焦點，便是他最近於奧賽美術館(Musée d'Orsay)首映的錄像作品《人造物》(*Artificialis*)。影片是格拉索的主要創作媒介，他利用空中攝像鏡頭及各式各樣的科技與器材來揭露肉眼不可見的事物。他18年前與香港的首次邂逅，最終轉化為他最早於直升機上航拍的影片之一(《電台幽靈Radio Ghost》，2003)。《人造物》則是格拉索首個完全由處理過的影像製成的錄像作品。

2017年，美術館委託格拉索為展覽《世界起源：19世紀的自然發明》(*The Origins of the World: The Invention of Nature in the 19th Century*)製作與其對話的大型作品。以達爾文進化論及《物種起源》(*On the Origin of Species*)為出發點，格拉索和他的工作室團隊參與長達三年的深入研究，探討自然界發展、變種以及轉化，搜查人類



Studies into the Past. Oil on canvas. Approx. : 75 x 150 x 4 cm | 29 1/2 x 59 1/16 x 1 9/16 inch
Photo: Claire Dorn. © Laurent Grasso / ADAGP, Paris & SACK, Seoul 2021. Courtesy Perrotin

In 2017, the museum commissioned Grasso to create a large-scale work in dialogue with its exhibition, *The Origins of the World: The Invention of Nature in the 19th Century*. Using Darwin's theory of evolution and *On the Origin of Species* as a point of departure, Grasso, together with his studio, engaged in an in-depth, three-year examination into the development, mutation and transformation of the natural world, researching the irremediable alteration of nature by humankind, and the intertwining of the natural and cultural worlds. Grasso concentrated on examining spaces and phenomena in which the boundary between nature and culture has become indistinguishable in a post-Anthropocene era. He proposes a reconsideration of our uncertain contemporary era through the prism of the nineteenth century, which was defined by the interweaving of beliefs and science, the emergence of Darwin's theories, and architectural engineering of monumental structures such as the future Musée d'Orsay.

From this immense survey, Grasso composed *Artificialis*, an intricate collage of moving images and visualizations depicting scenes of expeditions and engineering ventures that blur the distinction between the natural and the artificial. In making the film, Grasso and his studio, assisted by a scientific team, undertook an extensive process of selecting and modifying existing footage (some of which had been captured through LiDAR scanners), facts, and narratives from a diverse array of sources. *Artificialis*, as envisioned by Grasso, "questions the notion of exploration through new tools, and reveals an invisible world, to which we had no access until now. It shows an ambiguous, spectral territory in full mutation, where reality and virtuality overlay, and where the landmarks are totally dissolved."

In parallel to *Artificialis*, Grasso developed *Future Herbarium*, a body of painted and sculpted flowers executed in the manner of nineteenth-century herbariums, shaped by observations of different species of flowers that mutated after the Fukushima disaster in Japan. Some of Grasso's conjoined flowers are rendered as casted bronze and carved marble sculptures, suggesting fossilized forms of his painted specimens.

對大自然作出的無法彌補的永久改造，細究大自然與文化世界之間的相互纏繞。格拉索專注研究的空間與現象，體現了在後人類世時代，自然與文化之間的模糊界線。他認為交織的信仰與科學、達爾文理論的崛起、及如奧賽美術館般宏偉的建築工程詮釋了十九世紀，並提倡以這一視角重新檢視當下模稜兩可的時代。

基於這場大型的展覽，格拉索創作了《人造物》，作品猶如一幅複雜的動態影像及可視化拼貼畫，描繪了遠征及工程冒險的情境，模糊了自然與人工之間的區別。在製作影片時，格拉索和他的工作室團隊在科學團隊的協助下，對於來源不一的原有錄像、事實及敘述進行了廣泛的篩選與修改（其中一些是通過LiDAR掃描儀擷取的）。正如藝術家的設想，《人造物》「透過新工具質疑探險的概念，揭示了一個直到目前為止我們才能訪問的隱形世界。它展示了一個模糊的、幽靈般並完全突變視覺地帶，在那當中，現實與虛擬重疊，地標被徹底地消解。」

與《人造物》並行，格拉索創作出《未來植物集》系列。基於他對日本福島核事故後變種的花朵的觀察，他以十九世紀植物圖冊的風格，繪畫及雕刻出一系列怪誕的花朵。當中的一些連體花被製成鑄銅像和大理石雕刻像，就如他所畫標本的化石。畫廊的展廳之一專門展示這個新系列的作品。

第二展廳則將重點展示格拉索的標誌性系列《研究過去》（*Studies into the Past*）中的新作。系列始於2009年，重構了十五和十六世紀意大利和佛蘭芒大師，如安德里亞·曼特尼亞（Andrea Mantegna）和漢斯·梅姆林（Hans Memling）使用的繪畫手法和意象。然而，十九世紀前的繪畫中罕見的天文學現象，例如日食、北極光及隕石，取代了文藝復興時期的神話和宗教敘事元素。未來的碎片被植入看似古舊的繪畫中，打亂了繪畫史中的各個篇章。格拉索對歷史性的操縱貫穿於他的作品之中。透過修改它們與時間的關係，整合從其他文化中借來的主題，並於時間性的混合裡增添地理上的混亂，他創造了所謂的「虛假歷史記憶」，挑戰我們認知的界限。

格拉索的大量研究也顯示出他對中國民間信仰、神話和文化敘事的興趣。尤其是他在此展廳裡呈現的一些作品，受到意大利耶穌會傳教士朱塞佩·卡斯蒂廖內（Giuseppe Castiglione）（1688–1766）的繪畫



Solar Wind, 2020. Video animation, software translating solar activity in real-time, based on data provided by four scientific laboratories
600 x 800 cm | 236^{1/4} x 314^{15/16} inch. Photo: Mengqi Bao. © Laurent Grasso / ADAGR, Paris & SACK, Seoul 2021. Courtesy Perrotin

One room in the exhibition is dedicated to works from this new series.

A second room features new works from Grasso's emblematic series, *Studies into the Past*, which he initiated in 2009, reconstituting methods and imagery used by the Italian and Flemish masters of the fifteenth and sixteenth centuries such as Andrea Mantegna and Hans Memling. The mythological and religious narrative elements characteristic of the Renaissance, however, are replaced by celestial phenomena rarely illustrated before the nineteenth century, such as eclipses, auroras borealis, and meteorites. The insertion of fragments of the future into paintings seemingly from the past breaks the chapters in the history of painting. Manipulation of historicity permeates Grasso's works. By modifying their relationship to time, integrating motifs borrowed from other cultures, and adding geographical confusion to the mix of temporalities, he creates what he calls a "false historical memory", challenging the boundaries of what we perceive and know.

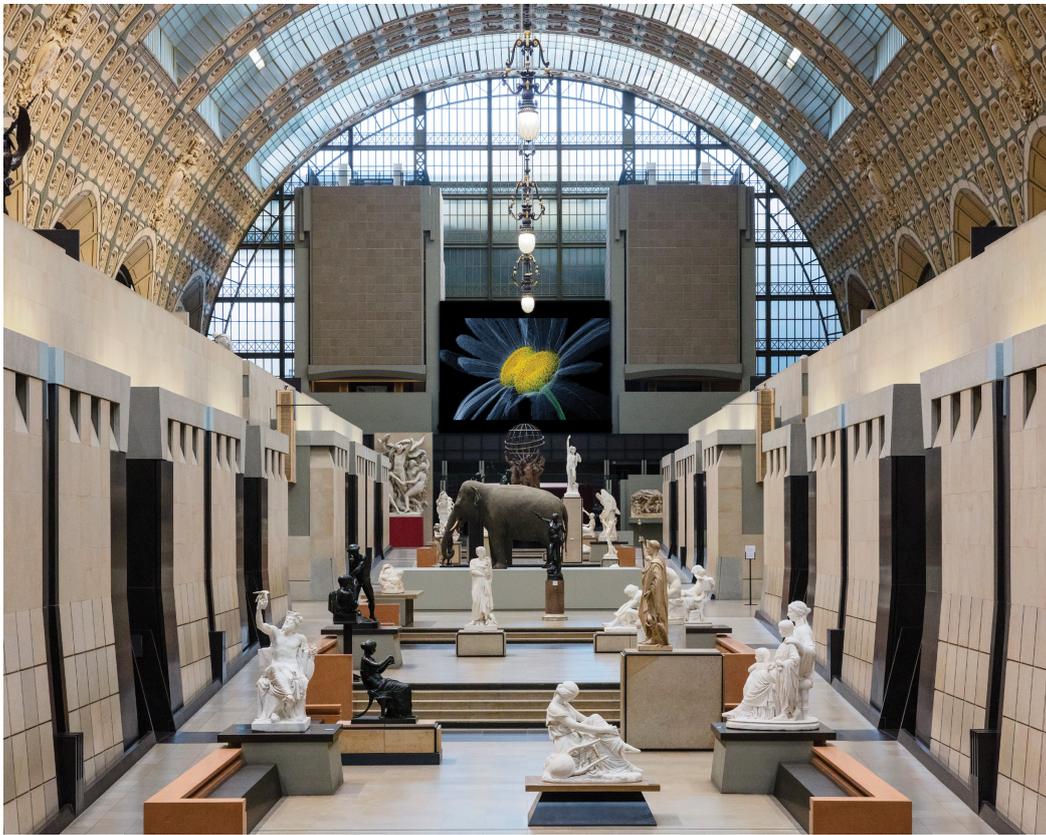
Grasso's voluminous research includes an interest in Chinese folk beliefs, mythology, and cultural narratives. In particular, some of his works exhibited in this room were influenced by paintings of Italian Jesuit Giuseppe Castiglione (1688–1766), also known as Lang Shining in Chinese, who for most of his life served as an official portraitist for the imperial court through the reign of three Qing emperors. Castiglione's paintings not only provide valuable insight into life in the Forbidden City; they are distinguished for his impeccable hybridization of Chinese subjects and aesthetics, and Renaissance techniques based on the emphasis on perspective and realism.

Serving as the epilogue of the exhibition is Grasso's video installation *Solar Wind*, also presented at the new Jeonnam Museum of Art, South Korea, for its inauguration in March. It articulates concepts of science, belief, illusion and fiction, based on his interest in solar storms and space meteorology. Grasso worked closely with the CNES (France National Centre for Space Studies), which collects data on solar activities from

的影響。卡斯蒂廖內又名郎世寧，在三位清朝皇帝的統治下，他一生中大部分的時間都在擔任朝廷中的肖像畫家。他的畫作不僅提供了他對當時紫禁城生活的洞察力，而且這些名作以強調視角和現實主義的文藝復興時期繪畫技術為基礎，融合了無與倫比的中國題材及美學。

展覽的結語是格拉索的錄像裝置《太陽風》(Solar Wind)，此作品亦會在三月於韓國全羅南美術館的開幕展中展出。基於藝術家對太陽風暴和太空氣象學的興趣，作品闡述了科學、信念、幻覺和小說等概念。格拉索與法國國家太空研究中心(CNES)密切合作，後者從各個實驗室蒐集了有關太陽活動的數據，設計出一種足夠精確的演算法，對傳輸的數據作出實時反應。在一隊光學工程師的協助下，太陽數據的波動被可視化為光波。《太陽風》(2016)的原始版本是一件常設於巴黎Calcia水泥廠配送中心的公共裝置作品，其不斷變形的色彩投射於混凝土筒倉的牆上。

這次展覽中的版本具有由相同演算法產生的聲音效果。正如格拉索所說：「我是根據對太陽理論的興趣而設計了這個作品的。LED屏幕上顯示的《太陽風》是特定地點的投影，是一個照在其他作品上的物件。因此，這個作品透過錄像所發射的太陽射線，與《未來植物集》產生關聯，就好像它們暴露在這些射線下一樣。」1989年，由於太陽風暴引起的地磁干擾令加拿大魁北克省的電力中斷，數百萬人陷入黑暗之中。《太陽風》暗示了人類無法控制的未知力量。沿著太陽活動的實時路徑，光波在房間中徘徊不定，而於數億光年外，與人類命運密不可分。現代恐懼與日俱增。



View of the exhibition "ARTIFICIALIS" at Musée d'Orsay, Paris (France), 2020-2021.
Photo: Claire Dorn. © Laurent Grasso / ADAGP, Paris & SACK, Seoul 2021. Courtesy Perrotin

various laboratories, to devise an algorithm precise enough to react in real time to transmitted data. Fluctuations in the solar data are visually translated into light waves with the assistance of a team of optical engineers. The original version of *Solar Wind* (2016) is a permanent public installation, its constantly morphing colors projected onto the walls of the concrete silos at Calcia's cement manufacturing distribution center in Paris.

The iteration in the exhibition features sound effects generated by the same algorithm. As Grasso explains, "I designed the project around my interest in theories about the sun. *Solar Wind*, shown on a LED screen, and as a site-specific projection, is an object that shines on the other works. Thus, the project relates solar rays emitted through the video onto the herbarium, as if they were exposed to these rays." In 1989, millions of people were plunged into darkness after geomagnetic disturbances caused by a solar storm knocked out electricity in the Canadian province of Quebec. *Solar Wind* hints at this unknown power beyond human control. Following the path of solar activity in real time, the light waves wander and linger around the room, while hundreds of millions of light years away, modern fears that are inseparable from human destiny are growing.

About *Artificialis* at the Musée d'Orsay

Grasso's research and study crystallized around the grand architecture of the museum's building (a former train station) and the major transformations that took place throughout the nineteenth century, an era characterized by electricity as a new source of power, beliefs in progress, and science—subjects at the heart of the artist's own work.

Artificialis explores the historical issues addressed in the museum's exhibition, *The Origins of the World: The Invention of Nature in the 19th Century*, with a purpose to highlight the depleted distinction between

關於奧賽美術館《人造物》

格拉索的研究圍繞著美術館大樓（前身為火車站）的宏偉建築及十九世紀的重大歷史轉變而展開。當時，人類視電力為新能源，信奉科學與進步——這些都是藝術家作品中的主題。

《人造物》探討了美術館展覽《世界起源：19世紀的自然發明》中的歷史議題，目的是突出自然與文化之間日漸趨少的差別，在美術館的背景重新定義我們的世界。作為展覽的關鍵參考人物，達爾文在小獵犬號（HMS Beagle）上的探險令他在偉大探險家的血脈中佔據一席之地。格拉索透過質疑在衛星測繪高度連通的世界中進行勘探的可能性，推翻了達爾文的計劃。在衛星世界裡，時空受到壓縮，這當中的發現與實驗地理相關，而異國主義變得無關緊要。

格拉索將作品描述為「呈現於機器螢幕上的影像機——一部像代碼一樣自我編寫、演化及重新排列的影片，它從有如數據庫一樣的世界中汲取資訊，並將各個角落的光譜呈現出來，反映了人類對環境的影響及工程力量。」

《人造物》彌補了達爾文時代發展出來的、如小說般震撼的大自然概念及我們當下存在的視角之間的差距。自然與文化之間顯得不合時宜的模糊地帶，成為了真正的探索空間。

地點：奧賽美術館（0層，高塔之間，中殿末尾）

日期：2020年12月15日至2021年5月2日

*疫情關係，美術館目前暫時休館直至另行通知。

nature and culture, reframing our world within the context of the museum. Darwin, a key point of reference in the show, sealed his place within the lineage of the great explorers with his expedition aboard the HMS Beagle. Grasso overturns the Darwinian project by questioning the very possibility of exploration in a hyperconnected world mapped by satellites, where space and time are compressed, and in which discoveries are linked to an experimental geography, one where exoticism no longer has a place.

Grasso describes it as a “film machine, presented on a machine screen—a film written, evolving, and rearranging itself like a code, drawing information from the world as though it’s a database, underlining the spectrum of places that reflect the impact or engineering force of humankind on the environment.”

Artificialis thus bridges the gap between the conceptions of nature developed during Darwin’s era—as stunning as they were novel—and the perspectives of our current existence, where the blurring of the line between nature and culture, now outmoded, has become the real space for exploration.

Venue: Musée d’Orsay (Level 0, between the towers, end of the Nave)
Dates: December 15, 2020 to May 2, 2021

**In light of COVID-19, the museum is currently closed until further notice.*

About the artist

Laurent Grasso (b.1972) lives and works in Paris (France) and New York (USA). His work addresses different scales and temporalities across multiple media. He has questioned the structure of the museum, the history of art, themes of nature and culture, as well as notions of science and technology. Major exhibitions include: *Gakona*, Palais de Tokyo, Paris, 2009; *Black Box*, Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2011; *Uraniborg*, Jeu de Paume, Paris, 2012; Musée d’Art Contemporain, Montreal, 2013; *Soleil Noir*, Fondation Hermès, Tokyo, 2015; *PARAMUSEUM*, Palais Fesch, Musée des Beaux-Arts, Ajaccio, 2016; *OttO*, Biennale of Sydney, 2018; and Perrotin, Paris, 2018. From March 22 through August 8, 2021, a selection of works from his new series *Future Herbarium*, and his films *OttO* (2018), *Soleil Noir* (2014) and *Solar Wind* (2020), will be featured in the inaugural exhibition of The Jeonnam Museum of Art, Gwangyang, South Korea.

Grasso was awarded the Prix Marcel-Duchamp (2008), and was a resident of the French Academy in Rome - Villa Medici (2004-2005). He was commissioned to create *Solar Wind* (2016), a permanent public installation projected onto the walls of the Calcia silos located on the outskirts of the thirteenth arrondissement in Paris.

More information >>>

關於藝術家

洛朗·格拉索(生於1972年)生活並工作於法國巴黎及美國紐約。他的作品關注多種媒介中的不同規模及時間性。他的作品質疑博物館結構、藝術史、自然與文化議題、及科技的各項主張。主要個展包括：《Gakona》,東京宮,巴黎,2009;《Black Box》,赫雄博物館和雕塑園,華盛頓DC,2011;《Uraniborg》,國立網球場現代美術館,巴黎,2012;當代藝術博物館,蒙特利爾,2013;《Soleil Noir》,愛馬仕基金會,東京,2015;《PARAMUSEUM》,菲斯克宮,阿雅丘美術博物館,阿雅丘,2016;《OttO》,悉尼雙年展,2018;及貝浩登,巴黎,2018。從2021年3月22日至8月8日,他的部分作品,包括最新的《未來植物冊》系列、錄像作品《OttO》(2018)、《Soleil Noir》(2014)及《Solar Wind》(2020)將於韓國全羅南美術館開幕展覽展出。

格拉索曾於2008年獲得杜象獎,並以駐場藝術家身分於2004至05年生活於羅馬Villa Medici。他曾受委託製作常設的公眾裝置作品《太陽風》(2016),投射於巴黎十三區區市郊Calcia水泥廠配送中心的牆上。

更多資料 >>>