



PORTRAIT



IN THE STUDIO: LORIS GRÉAUD

Photo of Loris Gréaud in his studio by Robert Lakow. All other images from "The Snorks: a concert for creatures" courtesy of the artist.

The fall 2012 Fashion Issue of *Whitewall* featured a photographic collage by Robert Lakow taken at artist Loris Gréaud's studio. The photo is part of an ongoing series that brings *Whitewall* readers from print to web. Read here an interview with the artist about his day-to-day activities in the studio, his projects, his upcoming projects.

WHITEWALL: *Can you describe your studio, the part we see in this photograph?*

LORIS GREAUD: My studio is an open space. I've designed and built every single part of it. It comes from the series of my project called "Cellar Door" where architectural plans were merging musical scores. It has also this particularity of being a space where no works are being produced physically. It's a place of encounters, flux of ideas, and exchange.

WW: *What works can we see in the photo? Are these current projects?*

LG: They are not current projects. Those are some of my artist proofs passing by the show room before being incinerated. It is like a death celebrating parade. It's not part of the process of this project, but I like to have them displayed a few weeks before their destructions. Most of the work that you seen in this picture, and since the photo shoot with Robert Lakow, have now mutated into charcoal on one side, and electrical energy on the other side.

I love the idea of producing a physical energy that will wait to be activated, coming from the destruction of what we consider as my "patrimoine," my own economy. It also answers some of my redundant question: what am I really producing? It's a fair question that artists should ask themselves.

WW: *What environment do you work best in?*

LG: When I don't have to follow up a project and respect a sharp schedule. I always thought of Serge Daney comparison between a real journey and an organized one.

WW: *Can you describe a typical day at your studio?*

LG: I hope I'll never have a typical day at the studio, all the effort I'm doing is based on this statement that only the project is making authority regarding its procedures, its time and its global economy.

The day I would be able to describe a typical day, will certainly mean that I have stopped doing what I'm doing. This could be a project too...

WW: *Where do you usually begin with a project?*

LG: From a very good or a very bad idea. In both cases, if it has to produce an image, an object, or a situation, I'll follow it until it no longer belongs to me. My responsibility is to make them happen whatever it takes. That is also why stopping doing what I'm doing could be a project.

WW: *You work with scientists, engineers and filmmakers. How do you decide whom to work with and what sparks these collaborations?*

LG: I work with the right person who will be able to answer my questions according to the initial idea. I'm not talking about collaborations, it is more a space of discussion, a way of procedure that make sense.

WW: *You've said "I'm obsessed with a lot of questions I need to answer." In that sense, do you feel like your work, your exploration into fields beyond the visual, is never-ending?*

LG: As long as there are projects that I'm obsessed with, this exploration is ongoing. It is like having a script given by the idea itself. Each time I arrive at a new state in the continuity of this script, there is a new level of questions that need to be answered or resolved: who and where is the right person to talk with?

WW: *What questions currently are you "obsessed" with?*

LG: In no specific order: translation of orgasms into light, synchronizations of firebugs, falling upwards, a cat symposium, materializing sound heard in a book, zero gravity cemetery, transforming sand clock sand into blown glass, diffusing the sound of dead stars in real time, shrinking *Citizen Kane* into a nanoscopic theater, a journey to awaken the great Kraken, a functional fountain mold and cast of wish-coins dropped into fountains, making/sculpting volcano-man at the bottom of active volcanoes, selling my soul to the devil on the roads of Louisiana, and more generally changing my activities...

WW: *How do you know when a work is complete?*

LG: Certainly when I'm tired enough to realize it did not belong to me anymore. "Let it go," is a mantra in my practice. On the other hand, I'll never stop until the initial idea has merged with "reality" in one way or another.

WW: *When creating an exhibition – what do you want a visitor or viewer to experience and leave with?*

LG: This is where my responsibility stops.

WW: *In a previous interview you've said "I don't believe in art but more in idea." Can you elaborate on this?*

LG: Art as we understand it, in this quote is a named and categorized area. We know what we meant by "art" in this context right? Contemporary art. I don't believe in objects you can define. It is the vampire effect, as soon you put light on it, it disappears. Listen to punk music before we named it "punk" for example. Contemporary art, what an awful thing to say. I'm more into the obtuse meaning, the one that resists, even more the one you can't name. I'll take the cloudy ways.

"The Snorks: a concert for creatures," opened on October 17 in MK2 Cinema (Paris) before being diffused internationally. The Snorks Tour, with Anti-Pop Consortium: Worldwide tour will take place from November to December, 2012, www.aconcertforcreatures.com

"The Unplayed Notes" is open now at Gallery Yvon Lambert, Paris, www.theunplayednotes.com

TAGS: fall 2012 Fashion Issue, Loris Gréaud, Robert Lakow, Whitewall