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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  
Prasert Yodkaew  
Chien-Chung Ding  
Žilvinas Kempinas





## The ripple effect of electricity 電的漣漪效果

New York-based, Lithuanian-born **Žilvinas Kempinas** makes kinetic works that interact playfully with gravity and lightness. Often made of magnetic tape, his minimalistic installations shiver in the air, undulate and wave, seemingly free of control yet within an invisible frame. The delicate, almost magical tension created alters the room's mood through light, sound waves and movements. These experiences develop strong visual-sensual qualities, harmonising the relationship between seeing, listening and identifying, and highlighting the relativity of our perception. In *Electric Spaces*, Kempinas talks about waves and repetition, among other sides of his life and work.

現居於紐約、生於立陶宛的 **Žilvinas Kempinas** 創造活躍有力的作品，富玩味地把地心吸力與輕盈互動。多數以磁帶作原料，他的極簡抽象派裝置作品在空中飄揚，起伏和舞動，看來沒有規控，但卻在隱形框架之中。當中達成了的細緻張力，看似魔法，把房間中的情緒透過光線、音波和動作而改變。這些體驗發展出強大的視覺感官元素，把看、聽和確認的關係和諧起來，並強調了我們感知的對比性。在今期的「電空間」裡，他解答了有關波浪、重覆和他生命與工作另一面的問題。

原文 [Cristina Sanchez-Kozyreva](#)

Left (detail)

*Flying Tape* by Žilvinas Kempinas, 2006.  
Magnetic tape and fans, dimensions variable.  
Installation view Palais de Tokyo, Paris, 2006.

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*Alraid* by Žilvinas Kempinas, 2013.  
Resin, ultralight MDF, polyester, metal cleat, screws,  
diamenter 118 cm.

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*Illuminator XXI* by Žilvinas Kempinas, 2015.  
Aluminium, resin and lights, 142 x 142 x 7 cm.

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*Double O* by Žilvinas Kempinas, 2008.  
Magnetic tape, fans, dimensions variable.

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*Tube* by Žilvinas Kempinas, 2009.  
Wood, nails, magnetic tape, dimensions variable.  
Installation view at the 53rd Venice Biennale, 2009.

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*Lucid Dream* by Žilvinas Kempinas, 2011.  
Installation view at Yvon Lambert, Paris.

P84,85

*Kakashi* by Žilvinas Kempinas, 2012.  
Snow poles, bird-repellent tape, 1,500 x 300 cm.  
Installation view at Museum Tinguely, Basel, 2015.

Courtesy the artist and Galeria Leme, São Paulo.

I find it more challenging to make art that functions as an autonomous system, that works in its own ways, has its own logic. I like to use just a few elements of the familiar, where certain characteristics engage viewers indirectly, unconsciously, in purely associative ways, without being literal, imposing or didactic.

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**In a statement about your work you said that you see “art as an accumulated form of energy which has a life of its own”. I really liked that. I often wonder what type of energy artists harness: emotional/human, kinetic/gravitational, chemical. What is it for you?**

Making art is perhaps a sublimation of our vital sexual energy and emotions combined with intellectual efforts to make some sense of this mysterious existence.

**You mention that waves are at the centre of your work. Is this metaphorical?**

We can say that everything is waves. Some of them are visible, some are not. Human life is a wave. Our heartbeat is a wave. Light itself is a wave. There is no metaphysics here. I see waves as a way to move forward, to travel through space, to go ahead.

**Do you reflect on personal subjects, introspective thoughts or larger considerations?**

I try not to reflect on anything in particular. It is harder than you think. My problem with visual art is that so much of it is about mimicking recognisable things, imitating, manipulating images of something that already exists out there. I find it more challenging to make art that functions as an autonomous system, that works in its own ways, has its own logic. I like to use just a few elements of the familiar, where certain characteristics engage viewers indirectly, unconsciously, in purely associative ways, without being literal, imposing or didactic.

**Do you seek to produce physical sensations? Or psychological reactions?**

I don't mind using physical sensations in order to produce psychological reactions. Our perceptions, feelings and memories can be triggered only via our senses. There is no other way.



我覺得把藝術創作當成一個自主系統更具挑戰性，即藝術自己有一套運作方式，存在自身的邏輯。我喜歡用某幾個熟悉的要素，其中某些特質能在不知不覺中引起觀眾的興趣，純粹用聯想的手法，而不是用文字、氣勢或說教的形式。

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在作品簡介中，你說自己視「藝術為一種能量積累，內蘊生命力」，我真的很喜歡這一點。我常想藝術家會利用哪種能量：是情感/人情、動力/重力，還是化學。對你而言是什麼呢？

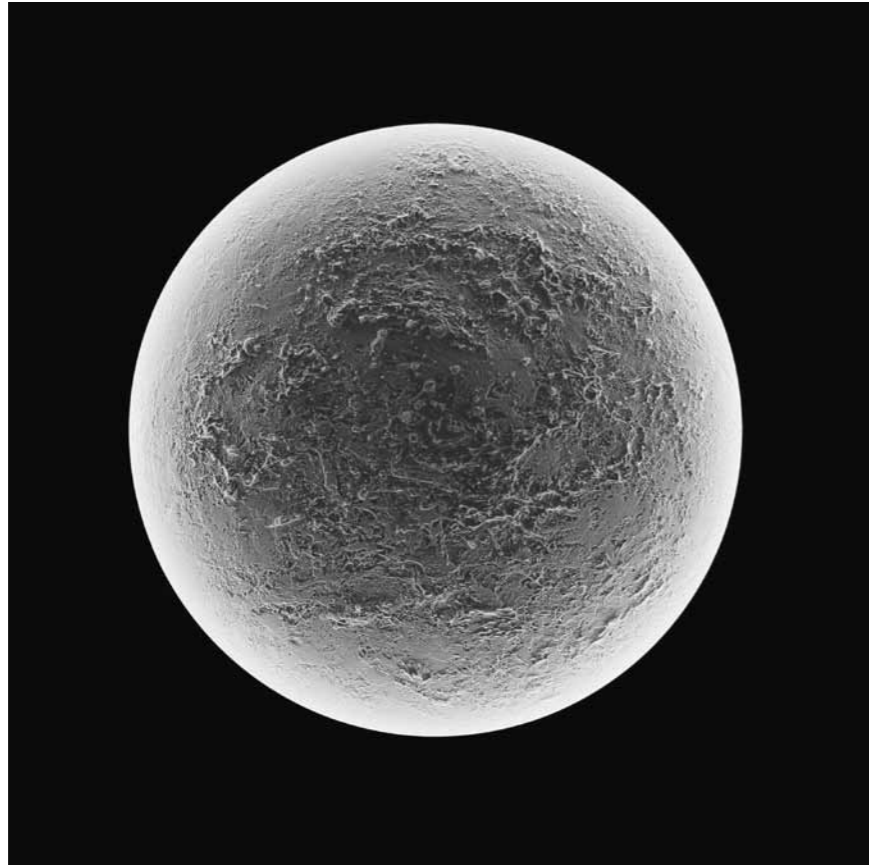
藝術創作也許是結合重要的性能量、情感與智力勞動的一種昇華，以此來領會這個神秘的感覺吧。

**你提到波浪是在你作品的焦點，這是抽象的概念嗎？**

我們可以說一切都是波浪，其中有些是可見的，有些則不是。人的生命是一場波浪，我們的心跳是波浪形狀，光的本身亦是波浪。這不是抽象概念，我認為波浪是一種前進方式，能穿越太空，能向前進發。

**你會否想到一些個人主題、反思或更重要的想法？**

我盡量不會側重於某一點，這比想像中更難做到。我的問題是我大部分的視覺藝術作品都是與模仿有關，模仿複製





**Are the repetitive movements in your work linked to memory, escape or something else? Is repetition an amplifying tool, and why is it important?**

Perhaps the best works of art are the ones that remain vivid in our memory after time passes. Repetition can be used as a tool to make one remember certain statements, just like a catchy refrain from a song that sticks in your head for a whole day. I guess you could call it amplification. Repetition is so effective that it is even used as a weapon to brainwash entire nations through propaganda. But our daily life is also loaded with many repetitive things and routines. It is something we all inevitably relate to, so artists naturally tend to use it in their works.

**Do you practise martial arts?**

No. I did karate some years ago. I am very much into cycling now, since it's easier to fit it within my schedule.

I don't stay late in my studio unless I have to finish something urgent. But I am not sure when and where I really work, because often the most significant part of a piece is finalised in your head, with your eyes closed. It might as well happen during the night.

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**Do you work with humidity?**

So far I have been working against humidity; I have a climate-controlled environment for casting.

**Do you record things?**

I record videos, occasionally.

**Do you read poetry?**

I do read poetry occasionally; I am a non-practising believer.

**Is change relevant in your practice?**

Yes, very much so.

**How long do you spend on any given project?**

Developing a piece from the moment of conception to its final shape can take months or even years. Installing it at the site is easy and fast; generally it depends on scale and other technical circumstances.

已存在並能識別的影像。我覺得把藝術創作當成一個自主系統更具挑戰性，即藝術自己有一套運作方式，存在自身的邏輯。我喜歡用某幾個熟悉的要素，其中某些特質能在不知不覺中引起觀眾的興趣，純粹用聯想的手法，而不是用文字、氣勢或說教的形式。

**你會否設法產生身體感覺？或心理反應？**

我不介意利用身體感覺來產生心理反應。只能通過我們的感官，才能觸發我們的知覺、感受和記憶，除此之外，並無他法。

**在你作品中，重複的動作與記憶、逃跑或其他東西有關嗎？重複是否擴大的工具？它的重要性在哪裡？**

經過時間的洗滌後仍鮮活地保存在記憶中也許便是最好的藝術作品。重複可以幫我們記起某些字句，就像一首歌中有一段動聽易記的副歌能在我們的腦海中盤旋整天，我想你也可以將此稱為擴大法。重複是十分有用的工具，甚至被用作洗腦的武器，通過不斷宣傳來將整個國家的人都進行洗腦。而在我們的日常生活中亦充滿許許多多重複的物件和程式，這是無可避免的，所以藝術家往往很自然地便在他們的作品中運用重複的技巧。

**你練武嗎？**

沒有，在幾年前我玩過空手道，但現在我將時間都放在騎自行車上了，因為這更能配合我的工作日程。

**你在潮濕的環境下創作嗎？**

到目前為止，我一直努力對抗潮濕的問題；我正創造一個恆溫的環境。

**你會否錄製東西？**

偶爾我會錄製視頻。

**你會讀詩嗎？**

偶爾我會；我是個詩的信徒，但並不常參與。

**改變是否和你的藝術實踐有關？**

是的，十分有關。

**你會花多少時間在藝術項目上？**

一個項目從最初構想到最後成形可以花數月甚至數年的時間。現場裝置的步驟簡單快捷，這通常取決於其規模及其他技術限制。

這次在巴塞爾的丁格利博物館的展覽，展出了我相當多的作品，數目比我習慣的為多，所以我們在一年前便開始籌備整個展覽。在展覽開幕前六個星期便著手準備現場裝置。我通常會在個展中展出一件或兩件裝置，大約需要七至十天進行現場安裝。

**你會在晚上工作嗎？**

我不會在工作室留夜，除非我要趕工。我不知道我真正工作的時間和地點，因為最重要的一部分往往是閉上眼睛時在腦海中完成，可能亦會在晚上發生。

**你曾為自己做過什麼最好的經濟或感情投資？**

幾年前，像許多在紐約市的藝術家一樣，我需要做一些有用並能得到報酬的事，才能繼續當藝術家，所以我在一家小公司裡做室內設計。有一年，我遇到突破，在巴塞爾邁阿密藝術博覽會售出了許多作品。當我拿到支票後，我立即辭掉白天的工作，並開始全心投入藝術工作。這是一個可怕的舉動，亦是一次非常衝動的抉擇，但很快我就發現這竟然是我最好的投資，是我對自己做過最好的事。

**你現時在做什麼？下一次展覽會在何時何地？**

自這個春天起，我一直進行新作品的創作。我希望能在今年九月看到最後階段。這是一個動態對象，創作基於永久轉變的概念。它會稍微改變形狀，無限期自我再生。我下一個個展定於11月19日，於聖保羅的 Galeria Leme 畫廊舉行，這將會是一場嶄新的大規模裝置藝術展覽。



For my show at Museum Tinguely in Basel I presented quite a large number of works – unusually large for me – so we started preparing the show about a year in advance. Installation at the site started about six weeks before the opening. Usually I show one or two installations for a solo show, and it takes about seven to 10 days to install it at the site.

**Do you work at night?**

I don't stay late in my studio unless I have to finish something urgent. But I am not sure when and where I really work, because often the most significant part of a piece is finalised in your head, with your eyes closed. It might as well happen during the night.

**What is the best financial or emotional investment that you ever made for yourself?**

Some years ago, like most artists in New York City, I had to support myself by doing something useful and getting paid, so I worked as an interior designer at a small company. One year I had my breakthrough moment, when a number of works were sold at Art Basel Miami Beach. As soon as I got my cheque, I quit my day job and started living entirely off my art. It was a scary move and a very emotional time. But soon enough it turned out to be my best investment and the best thing I ever did for myself.

**What are you working at the moment and when and where is your next show?**

I have been working on a new piece since the spring. I hope to see the final stage this September. It's a kinetic object, based on the idea of perpetual transformation; it will slightly shift its shape and regenerate itself indefinitely. My next solo show is scheduled for 19 November at Galeria Leme in São Paulo. It will be a new large-scale installation.

