Surface approx. (cm²): 357

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Philippe Parreno

PALAIS DE TOKYO, PARIS

PHILIPPE PARRENO'S ambitious semiretrospective "Any where. Anywhere Out of the World" is the first exhibition to fill the entire Palais de Tokyo. The artist has trans formed the galleries into a total artwork—cum—mise en scene a sensiously complex atmosphere of space sound, and images called a "dramaturgy" by its curators, Jean de Loisy and Mouna Mekouar Parreno's Cesamikunst uerk is scripted around a score pianist Mikhail Rudy's rendition of Stravinsky's ballet Petrushka (1910–11), which tells the tale of a pupper come to lite and here functions as a model for making an exhibition do the same Excepts from the composition emanate from four Yamaha Disklaver player pianos dispersed across two of the levels and this serily automated sound track "puts everything into swing into operation" as Parreno has stated its musical cues acting in concert with various digitally programmed audiovisual effects to entice and

propel visitors through the space. Per the artist, I wanted people to enter a robot's lair and feel that something has taken charge of them."

The show so ddily escapist title comes from a Thomas Hood poem which Baudelaire borrowed first. As if to facilitate a kind of fin de siecle syneithesia, Parreno addresses the senses from every angle. A wall of light behind the reception counter dramatically silhouettes the tacket takers and nicon somes, installed throughout sporadically light up in time with the score, while plastic film blurs the windows and hidden speakers pipe in sounds—rain, street lite outside—that mingle with the piano music

rain, street life outside—that mingle with the piano music. The exhibition includes works dating from 1987 to the present many of them collaborative. Near the entrance is IV Channel, 2013 a series of five short videos—depicting flowers a children's demonstration, a newborn baby a cephalopod that changes color with its environment, and the prefix Jaquet Droz's eighteenth century writing automation, here seen scrawling. "What do you believe your eves or my words?"—displayed on a floor to ceiling I FD screen. As the viewer approaches, the screen fades into invisibility, its evanescence revealing a black metal grid. The work functions as a kind of key to the show conveying a rom intic near kitschesci fis ensibility, a cinematic sweep. It is a cipher for Parreno's preoccupation with perceptual ambiguity and the porous boundaries between the organic and the mechanized kinesis and stasis, subject, and object.

Up a few stairs Liam Gillick's Factories in the Snow 2007, consists of a sprinkling of black plastic "snow" strewn across the open top of one of the Disklaviers

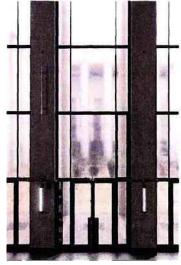
which stands near the entrance to a gallery housing another of the tour pianos as well as a writing machine and Fade to Black. 2013 an array of sheets of Day Glo paper dispersed high on the wall Periodically, the lights suddenly turn off and the colored papers reveal glow in the dark images of works Parreno has produced but never exhibited. A revolving door doubles as a bookshelf holding one of Dominique, Gonzalez Foerster's libraries,

Parreno's unnervingly blank, glowing marquees seem to elegiacally acknowledge the likely demise of the movie theater, where spectators could sit down in the dark, fix their eyes on a monumental screen, and find them selves transported almost anywhere, anywhere out of the world.

I a Bibliotheque clandestine 2013 Nabokov Salinger Bret Easton Ellis Lovecraft Verne etc. 1 Through this Hitchcockian portal viewers enter a remake of a show Parreno saw in 2002 at New York's Margarite Roeder Gallery, featuring elegant framed drawings by John Cage and Merce Cunningham. At the Palais de Tokyo as in the original show the drawings are reinstalled in different permutations each day. In a darkened room one floor down hang eighteen big boxy illuminated movie marquees that turn on and off to the score, and from a white platform in the next gallery comes the sound of foot

From seft Larm Gillick, Factories in the Snow 2007. Disklavel pland and ficial block snow Installation view. "View of Philippe Parento Anywhere Anywhere Out of the World 2013 Scories 5 6 Fisher religits deut 2013. Windows Out of Focus Windows deta 2013. Philippe Parento Fade to Black 2013. phosphorescent inkland six screen on page.







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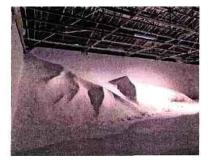
stomps—a recording of a performance by Cunningham's troupe. Next to that is the command center, the machine behind the curtain a grand piano as well as banks of computers coordinating the sounds and lights via Cage like

The moving image has always been at the core of Parreno's work-he entered the Parisian art world in the 1990s and like many artists in the city at that time he forged a practice driven to a significant degree by an engagement with cinema. At the Palais de Tokyo in addition to TV Channel four longer moving image works are on view (HZ (Continuously Habitable Zones), 2011, shows an eerie "black garden" in Portugal laid out by landscape architect Bas Smets. In the very well made Marilyn 2012 the digitized voice of Marilyn Monroe is heard listing in a Robbe Grillet like voice over, the con-tents of her sitting room at the Waldorf Astoria, we see the room and a pen scrawling notes on hotel stationery but at the end, the camera pulls back to reveal not Marilyn but a writing machine (the same one installed in this show) Then the lights in the gallery turn on and an enor mous dirty snowdrift evocative of a New York February, is revealed behind the scrim like screen. An unmistakable drop in temperature, experienced on entering the gallery enhances the meteorological effect. The anomie the dis persal and evaporation of body into image, is retracted across the other well known works gathered nearby Anywhere Out of the World 2000 features Parreno and Pierre Huyghe's famous appropriation of the manga heroine Anniee (the artists bought the rights to the character in 1999) performing a Pirandelloesque actor in search of an author monologue. In the same room a young girl performs Tino Sehgals live version Anniee 2011 Finally, the Parreno-Dougles Gordon film Zidane A 21st Century Portrait, 2006 is showing on seventeen screens—one for each of the cameras that trailed the extraordinary foot baller during a game in 2009. Marshall McLuhan said that when one technology

eclipses another, the latter becomes an art form. Movies themselves show few signs of going the way of the buggy whip, but movie theaters are a different story. Increas ingly film is something we download to the no place of our computer screens rather than something we go out to see Parreno's unnervingly blank glowing marquees seem to elegiacally acknowledge the likely demise of the movie theater one of the chief sites where the subjects of indus trial modernity were able to leave the here and now behind—where spectators could sit down in the dark fix their eyes on a monumental screen, and find themselves transported almost anywhere, anywhere out of the world The sputtering sconces at the Palais de Tokyo obliquely recall the decor of Art Deco movie palaces. And not only the automatons and player pianos but also the cinematic screen itself-at once ephemeral image permeable membrane, and architectural form-seem charged with unheimlich resonance. Indeed, if in some respects the show suggests a 90s club-everywhere lights and images flash surfaces become transparent, sound suddenly synchronizes across different rooms and works—its atmosphere at times recills that of one of those old theaters which, with their velvet curtains and gilded interiors, often deliberately evoked a long tradition of theatrical architecture, and which in the age of mall multiplexes, became nearly as quaint as the player piano

Parreno was born in 1964 and came of age when multi plexes were ascendant. He studied at the Beaux. Arts in Grenoble under Ange Leccia and Jean Luc Vilmouth, who taught their pupils lamong them Gonzalez Foerster, Bernard Joisten and Pierre Joseph to think about exhibitions not as inert showcases but as complex spatial and durational environments. Such an approach can be traced to Minimalism—the art that made it necessary to recog nize the space you were in, as Vito Acconci put it when reflecting on the movement. This quality—a capacity to force viewers to recognize their own physical positions with respect to art to implicate subject and artwork in a shared situation-was of course peroratively called the at ricality by Michael Fried, and it is a condition that per haps surprisingly shares much with the cinematic theatricality that Patreno also invokes. Both modes of theater seem very much in play and in tension with each other at the Palais de Tokvo-oscillating between the obdurate and the gossamer, the paipable and the virtual, the reflexive and the spectacular. And both modes of expe rience are arguably outmoded today—vet they are some how revivified in the intimate small scale interplay between the haptic and the optic in our era of portable devices and touch screens. A single, sensitive networked structure subsuming and orchestrating the convergence of diversely sourced images, historical references, informa tion and pulsing sensory outputs. Parreno's dramaturgy incorporates increasingly chostly spectatorial regimes and innovatively registers the advent of a new one ...

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From left. Philippe Patreno. Snow Divit. 2012. articla snow id am id Dowcle clay. Installation view. View of Philippe Patreno. Anywhere. Anywhere. Out of the World. 2013. For met. Your Days, My. Mg. ts. 2010. Marques. 2008. Ma. duce. 2013. View of Philippe Patreno. Anywhere. Anywhere. Out of the World. 2013. TV. Channe. 2013. Photos. Aurie en Mole.

