

REVIEWS

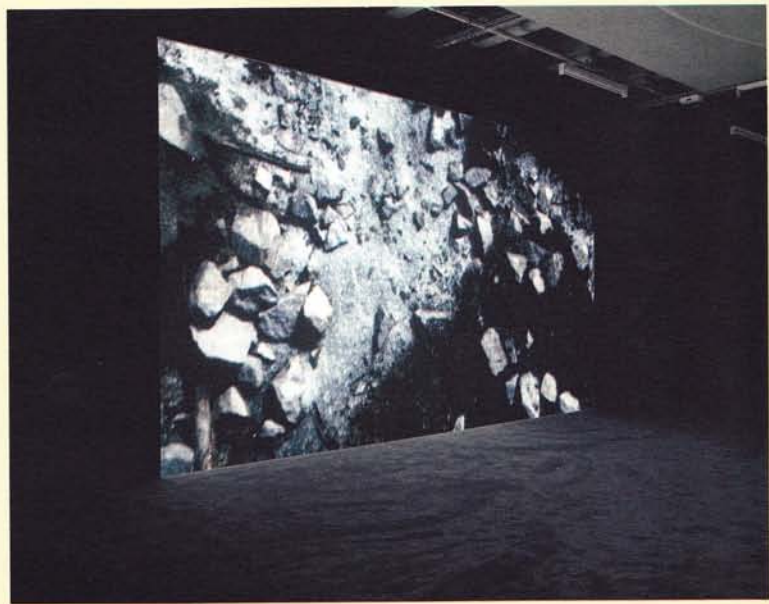
## Philippe Parreno

*Palais de Tokyo, Paris*

The first artist to take over the entire Palais de Tokyo since its major expansion in 2012, Philippe Parreno fills the tri-level exhibition space with a dazzling array of new and celebrated works, including notable collaborative projects with artists Douglas Gordon, Pierre Huyghe and Tino Sehgal. The most integral collaboration, however, is not with one of Parreno's contemporaries, but with 20th-century composer Igor Stravinsky. Featuring various interpretations of Stravinsky's 1911 masterpiece *Petrushka*, Parreno's exhibition also evokes the ballet's title character — a puppet come to life. Treating "Anywhere, Anywhere Out of the World" as an automatized *gesamt-kunstwerk*, Parreno has customized the Palais de Tokyo's architecture and infrastructure so that the entire building appears to pulsate, breathe and even weep.

Upon entering the exhibition, the viewer is immediately aware of its rhythmic heartbeat. *56 Flickering Lights* (2013) — fifty-six frosted-glass sconces that twinkle in accordance with the musical structure of *Petrushka* — begins in the lobby and bathes the galleries, hallways and staircases in a fluttering greenish glow. Complementing this visualization of Stravinsky's score, four player pianos dispersed throughout the exhibition perform the composition, providing a ghostly and ever-shifting ambient soundtrack.

Theatrical, room-filling installations like *Fade to Black* (2013) — large-scale phosphorescent silkscreens whose imagery appear only during periodic blackouts — and *Danny La Rue* (2013) — sixteen suspended marquees whose flashing and buzzing light bulbs perform a synesthetic interpretation of the movements of *Petrushka*, are controlled out of a garage-like chamber on the exhibition's lower level. Visible through a large window, an impressive array of blinking monitors, coiled cables and whirring hard-drives constitute the computerized lifeblood of the show. The exhibition's soul, meanwhile, is embodied by two haunting female personas. In a chilling live performance (Sehgal's *Annlee*, 2011), a child actress channels the robotic gestures, slow-blinking eyes and doleful cadence of



*Philippe Parreno, installation view from "Anywhere, Anywhere, Out Of The World," Palais de Tokyo, Paris, 2013. Photo by Aurélien Mole*

*Annlee* — a copyrighted manga character purchased by Parreno and Huyghe in 1999. Showcasing an even eerier impersonation, Parreno's video *Marilyn* (2012), conjures Marilyn Monroe's spirit using a computerized simulation of her voice and a robot designed to mimic her handwriting.

by MARA HOBERMAN



