

Esther Schipper

Philippe Parreno

Manifestations

September 11 – October 17, 2020



Philippe Parreno, **Marquee**, 2016
Exhibition view: Philippe Parreno, **A Manifestation of Objects**, WATARI-UM,
The Watari Museum of Contemporary Art, Tokyo, 2019–2020.
Photo © Yasushi Ichikawa

“The exhibition is a space being: you have a space, a program, a script, and then things happen.”

– Philippe Parreno

Manifestations is Philippe Parreno’s eighth solo exhibition with Esther Schipper. It includes works spanning various media: a granular soundtrack, a CGI film, atmospheric sensors, robotic systems, computer code, ice and water.

The exhibition connects “things” that, *a priori*, had nothing to do with one another; “things” that allow themselves to be summoned by repetitions, synchronicities, signals, or singularities.

Parreno creates events that respond to unfinished existences, lesser existences that need to be amplified and made more real. French philosopher Etienne Souriau (1892-1979) uses the beautiful term *L’instauration* to define the process. *L’instauration* is forever, indeterminate and uncertain. Manifestations of devices such as these whether a sound, an object, a situation or a landscape allows each to achieve “full radiance of reality” in scenes that are constantly replayed because they lack finality.

They all manifest themselves in a regime of alternating presence and absence, appearance and disappearance, a system of pulsations, fragments, fleeting flashes, intermittences; which, according to French philosopher Bruno Latour, all suggest the occult.

Parreno transforms his exhibition into a *sympoietic* system, an exhibition produced collectively by the ajar assembly of objects. Every element of the exhibition has been conceived to be connected to one another, to look at, perceive, or see one another. This assemblage of objects constitutes an automaton that manifests itself in unpredictable ways. This *Gamelan*-like exhibition is not an orchestra made up of different instruments, but an instrument made up of different objects.

A **Marquee** in the centre of the space “sees” its surroundings and its own reflection in the mirror. Parreno’s Marquees do not produce music, but musical anagrams. Like the creatures invented by Stéphane Mallarmé—the *Ptyx*—, an object that exists only because it’s pleasing to the ear. Mallarmé describes the *Ptyx* as “*Aboli bibelot d’inanité sonore*” [“Abolished trinket of sonorous inanity”].

The Owl in Daylight (2020), a new film, is a CGI sequence of a landscape. It is an animated film without events, nothing happens, only time. Atmospheric sensors placed in the exhibition space create light changes within the image itself. The diegetic reality of the film hesitates, stutters and stabilizes at given moments throughout its sequence.

Iceman in Reality Park (1995-2019) is another work in the exhibition, a manifestation originally created for the 1995 group show **Ripple Across the Water** in Tokyo. The work reappears twenty-five years later. The ice sculpture of a snowman is displayed on a plinth and melts over the course of a few days. It leaves behind the stones that were once embedded in the ice. The amplified sound of dripping water echoes throughout the exhibition space. The cycle of melting ice defines and completes this series of manifestations on October 17, 2020.

“As long as it is understood that the riddle has little to do with mystery... Always waiting to be unveiled, riddles do not need to be elucidated but require a certain kind of attention, a fleeting attention.”

– Philippe Parreno

Philippe Parreno studied at École des Beaux-Arts in Grenoble, and Institut des hautes études en arts plastiques at Palais de Tokyo, Paris. He lives and works in Paris, France.

Parreno has exhibited extensively. Selected recent solo exhibitions include: **A Manifestation of Objects**, WATARI-UM, Tokyo (2019-20); **Elsewhen**, Espace Louis Vuitton Venezia, Venice (2019); **Philippe Parreno**, Gropius Bau, Berlin (2018); **Two Automatons for One Duet**, The Art Institute, Chicago (2018); **La Levadura y El Anfitrión** (The Yeast and The Host), Museo Jumex, Mexico City (2017); **Synchronicity**, Rockbund Art Museum, Shanghai (2017); **A Time Coloured Space**, The Serralves Museum of Contemporary Art, Porto (2017); **Thenabouts**, ACMI – Australian Centre for the Moving Image, Melbourne (2016-17); **Anywhen**, Hyundai Commission 2016, Turbine Hall, Tate Modern, London (2016-17); **H {N}Y P N{Y} OSIS**, Park Avenue Armory, New York (2015); **Hypothesis**, Pirelli HangarBicocca, Milan (2015); **How Can We Tell the Dancers from the Dance**, Schinkel Pavillon, Berlin (2014); **Anywhere, Anywhere Out of The World**, Palais de Tokyo, Paris (2013); **Philippe Parreno**, Fondation Beyeler, Riehen/Basel (2012), and **Philippe Parreno**, Serpentine Gallery, London (2010).

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