Philippe Parreno
Hypothesis

HangarBicocca

PIRELLI

Public Programme
The exhibition is accompanied by a series of
conferences, video screenings, concerts and
guided tours that allow visitors to learn more
about various aspects of the artist's work.
For information: www.hangarbicocca.org.

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Opening Hours
Thursday to Sunday
11 am – 11 pm
Monday to Wednesday
closed

Free entrance

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Philippe Parreno
Hypothesis

22 Oct 2015 – 14 Feb 2016
curated by Andrea Lissoni

HangarBicocca

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Philippe Parreno

Philippe Parreno has been considered one of the most important artists in the international contemporary art scene since the 1990s. His work explores the borders between reality and its representation utilizing the vocabulary and means typically associated with a variety of media such as radio, television, cinema and information technology.

Interested more in dynamics and the forms in which a work of art is presented to the public than he is in its production, Parreno uses film, installation, performance and text to overturn the codes connected with exhibition space, questioning the conventions of an exhibition and inserting a temporal dimension through different kinds of events.

Since his early works, Parreno has called into question the concept of authorship, collaborating in the creation of his artworks with some of the most influential artists of the last two decades, including Douglas Gordon, Liam Gillick, Dominique Gonzalez-Foerster, Carsten Höller, Pierre Huyghe, Tino Sehgal and Rirkrit Tiravanija. He has also worked with music bands like Mogwai, composers and musicians like Devendra Banhart, Pierre Boulez, the pianist Mikhail Rudy, the sound designer Nicolas Becker as well as with the architect François Roche.

Exhibition image from "May", Kunsthalle Zürich, Zürich, 2009.
Photo © Stefan Altenburger Photography, Zürich / Kunsthalle Zürich. Courtesy of the Artist

The Exhibition

"Hypothesis" is Philippe Parreno's first anthological exhibition in Italy, and is conceived as a choreographed space modulated by a series of events.

The exhibition presents several of the artist's most significant works, recombining them to radically redefine perception of HangarBicocca's industrial spaces: light, shadow, sound and moving images extend the physical limits of both the works and surrounding architectural elements like columns, immersing visitors in an environment in which spatial dimensions and temporal references cease to be certainties, seeming to participate in a score according to which each is both cause and consequence of something else.

"Hypothesis" is the hypothesis of an exhibition, and in this sense reflects all of Parreno's investigations: a show at once personal and collaborative, anthological and open, retrospective and perspective, temporary and temporal, the shadow of what came before and undoubtedly the light of what will come next.

1 Jasper Johns, *set elements for "Walkaround Time"* (1968)

Situated at the entrance to the exhibition space, are *set elements for "Walkaround Time"* (1968), a series of props by American artist Jasper Johns made up of seven rectangular, transparent structures on which are reproduced images from *The Bride Stripped Bare by her Bachelors, Even (The Large Glass)* (1915–1923) by Marcel Duchamp, one of the most significant and enigmatic art-

works of the 20th century. The elements realized by Johns were designed for the performance *Walkaround Time* held in 1968 by the avant-garde choreographer Merce Cunningham (1919–2009), among the first to have worked on the relationship between dance, music and art within staged actions.

Set elements for "Walkaround Time" recalls the influences and modalities upon which Parreno bases his practices, founded by the continuous transformation of his own artworks, the habit of "hosting" other works, artists, and collaboration. The artist recalls this subject speaking about the exhibition "Dancing Around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp", held in 2012, to which he participated as *metteur-en-scène*: «It's a really cool show called "Dancing around the Bride" and it's a precise moment in the 1950's and 1960's in the United States, which is really a sensitive subject for me, when a group of artists – including Duchamp, John Cage, Robert Rauschenberg and Merce Cunningham – who were for a while really challenging, really freely, thoughts and ideas and motifs, and one element would appear in the work of one artist without the notion of copyright, and things were circulating and moving, and the fact that for me as a student it was the most fantastic waltz ever.»

2 *Danny the Street* (2006 – 2015)
3 *Another Day with Another Sun* (2014)

The installation **Danny the Street** (named after the character created by Grant Morrison and Brendan McCarthy for DC Comics) is composed of nineteen *Marquees* (sculptures in Plexiglass, lights and sounds realized between 2006 and 2015),

and is an imaginary street that winds its way through the "Navate" in HangarBicocca. Made of different sizes, the *Marquees* are suspended at various height. They were inspired by the luminous signs which hung over the entrances to American movie theatres in the 1950s to advertise films. In Parreno's work the *Marquees* become indicators that, no longer advertising a cinematographic show, mark the space by introducing the possibility of an event.

The first work in the series is *Marquee (Esther Schipper Plans)*, realized in 2006 for the entrance to the Esther Schipper gallery in Berlin. On the front of the *Marquee*, where the film ad was traditionally set, a neon sign reproduces a map of the gallery. The artist conceived these works as enormous 3D captions that can also substitute the object they are supposed to indicate, becoming artworks and at the same time premises or introductions to other artworks.

In 2013, on occasion of his retrospective at the Palais de Tokyo in Paris, Parreno gathered various *Marquees*, assembling them in a single installation titled *Danny the Street*, conceived as a specific group and composition of works to last for the length of the exhibition. As the artist affirmed, a central element of his artistic practice is «the pleasure of taking an object and not reinventing it but renegotiating the way it becomes public.» In the comic book novel *Doom Patrol* by DC Comics, Danny is a sentient and sapient roadway that "transports" itself into cities.

Previous pages: *Danny The Street* (detail), 2015; "Philippe Parreno H {N}Y P N{Y} OSIS", Park Avenue Armory, New York, 2015. Photo Andrea Rossetti. Courtesy of the Artist and Pilar Corrias Gallery, Gladstone Gallery, Esther Schipper

Set in a line, the nineteen suspended *Marquees* light up at intermittent moments and, like musical instruments, follow a score conceived by Parreno with Nicolas Becker together with a number of different artists and musicians, including Agoria, Thomas Bartlett, Liam Gillick, Ranjana Leyendecker, Mirwais, and Robert AA Lowe. Two Disklavier pianos are placed on the floor and play a score that determines the timing sequence for the entire exhibition, and appear to play conducted by an invisible presence (the pianist Mikhail Rudy was recorded in New York on the occasion of Parreno's solo show at Park Avenue Armory in July 2015). As the artist explains, «all of the elements in the exhibition—the videos, music recordings, and marquees—can be controlled from a master keyboard that looks like a piano but conceptually is more like a gamelan, with diverse instruments that can be played together.»

The installation **Another Day with Another Sun** (2014), realized in collaboration with the artist Liam Gillick, is suspended on the side opposite the *Marquees*. The artwork – an artificial light that crosses through the exhibition space thanks to a system of suspended tracks – seems to evoke the passage of the sun from dawn to dusk. Along its path, the light strikes the columns of the "Navate" in HangarBicocca, as well as the *Marquees*, casting their shadows on the floor and on a curtain created with a special white textile.

The interplay of shadows is doubled and interwoven: on the floor visitors can see silhouettes of the *Marquees*, while at the same time their profiles are projected against the white surface, creating a phantasmagorical landscape.

The pairing of *Another Day with Another Sun* and *Marquees* generates a unique, single artwork accompanied by an interplay of cross-references, causes and effects and evokes absences that become real presences. The result is an enigmatic, suspended space that recalls an ephemeral urban scenario that penetrates the exhibition space; a science fiction set, but also the history of pre-cinema and *son et lumière* performances.

Made up of a pattern of LEDs that brings together various films and videos by Parreno, *Marquee* (2015) is part of the series and stands out for its physical presence in the space. A structure typical of urban public spaces, the large-scale LED screen is an architectural element, and its surface combines the traditional functions of a film screen, but broadcasts videos in a sequence the way a television channel would. In this sense, the combination of the *Marquees* and *Another Day with Another Sun* amplifies the image of an abstract, cinematic city evoked by *Danny the Street*.

A sequence of three films by Parreno are transmitted on the *Marquee* (2015):

4 ***Anywhere Out of the World* (2000)**
5 ***Alien Seasons* (2002)**

Anywhere Out of the World is part of *No Ghost Just a Shell* (1999–2003), a project born in collaboration with the artist Pierre Huyghe that explores the relationship between forms of producing, distributing and perceiving artworks. In 1999 Parreno and Huyghe bought the rights to a Japanese manga character they named "Annlee". They lifted all copyrights from the character, asking other artists and designers to create various artworks with Annlee as a protagonist.

Parreno's film is the first episode in this series of projects, and is characterized by a unique sequence in which Annlee presents herself as a girl without a past, and declares her existence as a product free of any copyright or market restrictions. Annlee's voice was created digitally by the artist. Her presence has an ambiguous quality: she is a melancholy character, devoid of quality, destined to remain a simulated reality.

Anywhere Out of the World, 2000; video still, 3D animation, Digital Betacam, colour, sound, 4 mins. Courtesy of the Artist

In addition to dealing with themes of copyright and authorship, the artwork reflects on the ways and circumstances that lead to the definition of an identity in the contemporary era.

Fascinated by the behaviour of cephalopods, among the most evolved marine molluscs together with cuttlefish, in 2002 Parreno created **Alien Seasons** (2002), a film built around five brief sequences (which were not edited and are silent) that show the mimetic qualities of a certain species of giant cuttlefish that lives in the Pacific Ocean. The creature possesses photochromic mimetic capabilities that allow it to modify its skin colour based on the environment and conditions it is in. Parreno is attracted to the cuttlefish 's ability to transform nerve impulses into real images that are reproduced on its skin, thereby becoming an expression of the creature's imagination. As the artist says, «When I was a kid I always had this fantasy that I could open my mouth and a projector beam would come out; my imagination would just be easy and available, or I would have something on my skin like the giant Cuttlefish.»

A screen placed in the exhibition space projects the following films in sequence:

6 **The Boy From Mars (2003)**
7 **Invisibleboy (2010–2015)**
8 **Marilyn (2012)**
9 **The Crowd (2015)**

Shot in Sanpatong village in Thailand, **The Boy From Mars** (2003) explores the relationships between art and life, community and sustainability. At the centre of the project, the "Battery House" designed by architect François Roche is a shelter that generates its own electric energy through buffaloes that activate a pulley system. The same system also supplied the electricity necessary to shoot the 35mm film. Central to *The Boy From Mars* are the dispersion of energy and changes in the light intensity emanating from the building and the surrounding natural context. A solitary street lamp is the only element reminding viewers of the existence of industrial civilization, counterbalancing an image of a number of different lit lanterns floating up into a night sky like a luminous constellation. Nature radiates through the image, giving life to an undefined scenario. The final sequence shows the shelter swallowed by darkness, even if it seems to pulse with a light of its own, and the voice of singer-songwriter Devendra Banhart intones "The Boy From Mars", the song that gave this film its title.

The piece has a hybrid identity, bringing together two specific fields – art and architecture – as it moves through a dimension of uncertainty that Parreno described saying, «the film produced the architecture, and the architecture produced the film.» **Invisibleboy** (2010–2015) portrays the life of a Chinese immigrant child who lives in Chinatown in New York. The narrow streets and spaces along which the hectic activities of the local community unfold are populated with monstrous imaginary figures that embody the protagonist's fears. Reality and fiction overlap; monsters weave their way slowly into the urban fabric, assuming the aspect of alien life forms. The figures are generated through scratches on the film, and seem to come to life in the photograms. The song "Singular Woman", by Nicolas Becker and Agoria, accompanies the entire video. With this artwork, Parreno attempts to give an image to people who are generi-
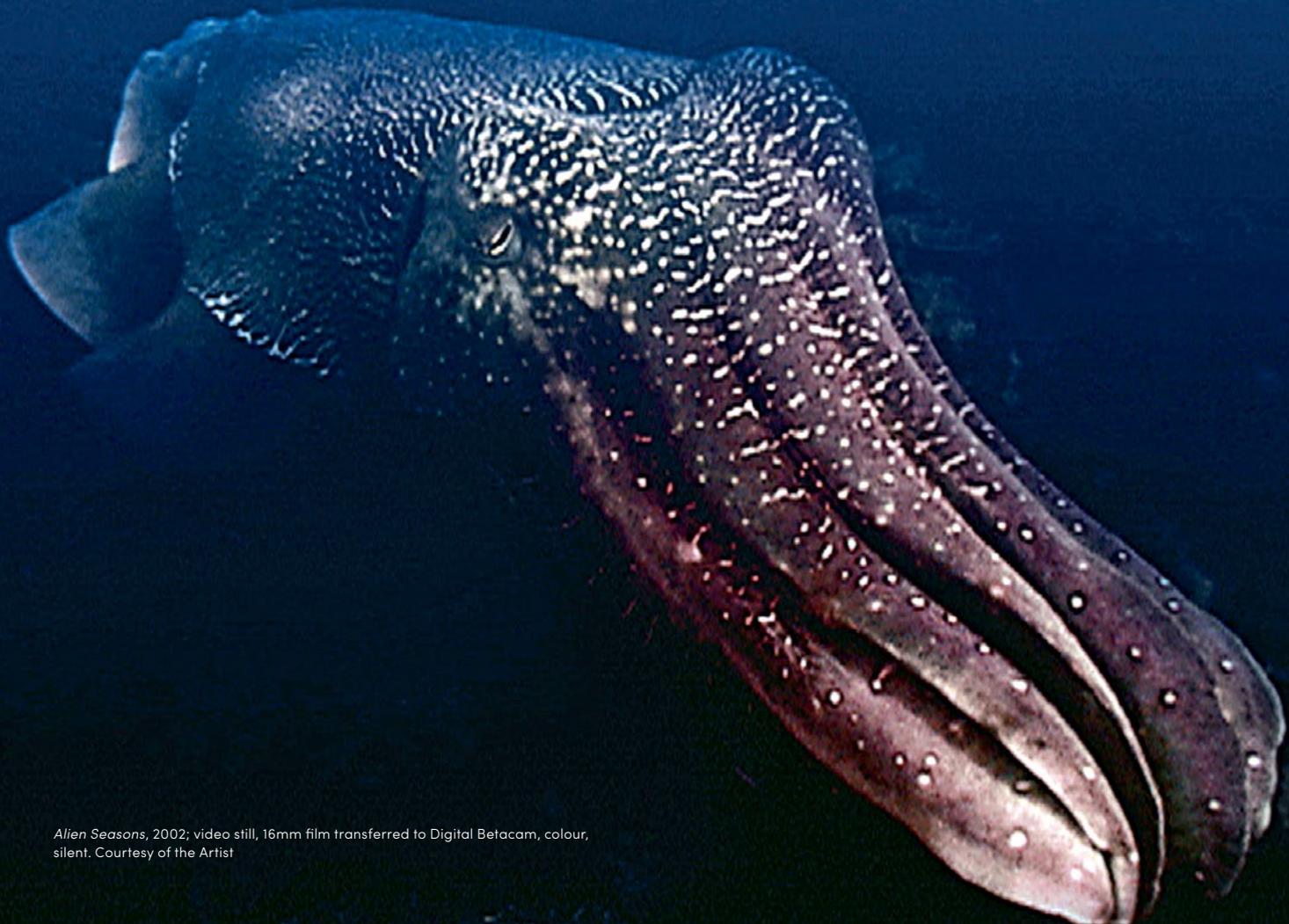
Alien Seasons, 2002; video still, 16mm film transferred to Digital Betacam, colour, silent. Courtesy of the Artist

cally defined as "invisibles", and who lay outside any legal classification. As the artist says, «*Invisibleboy* is a contemporary superhero produced by today's city.»

Fascinated by a book of excerpts of notes written by Marilyn Monroe published on the fiftieth anniversary of the actress's death, Parreno created **Marilyn** (2012), a film that is a ghost portrait of the famous movie star. It focuses on Marilyn's subjective view – therefore the actress is never represented directly – showing a meticulous reconstruction of the Hotel Astoria suite in New York where the diva stayed during the 1950s. Her presence is manifested thanks to the use of an algorithm: a mathematical formula that makes it possible to reproduce Marilyn's voice, and a specially-designed robot that imitates her handwriting while the camera replaces the actress's gaze. The shooting of the room displays an increasingly oppressive and estranging scenario. Slowly, it communicates a sense of solitude and confinement, denoted by a series of brief events – like the echo of the sound of rainfall striking the windows of the suite, and the uninterrupted, unanswered ringing of a telephone – that underline the emptiness of the scene being represented. Toward the end of the film, the camera reveals a scenic backdrop and machinery that make the room nothing more than a series of scenes: an empty film set.

With *Marilyn*, the artist highlights the illusory mechanism of cinema, evoking presences and narratives that play with reality and its representation, affecting the collective unconscious. Talking about the work, Parreno says, «The film is the portrait of a ghost incarnated in an image. To use a neologism, it is an attempt to produce "an image embodied".»

The Crowd (2015) was shot inside the Drill Hall of the Park Avenue Armory and later presented on the occasion of a recent solo show the artist held in New York. The building is considered an important monument of American engineering, and echoes the architecture of large European train stations built during the early 1900s.

The camera films hundreds of people, some of whom have been hypnotized, as they move through the space. Their attention seems to be drawn to the sound of a piano, and this is precisely the event that drives all these individuals to gather together around a more luminous area where hypothetically an invisible pianist is producing the melody. Shadows, bodies of smoke and clouds of suspended particles weave around images of bodies in movement, ethereal presences in the space. The entire scene seems to evoke the phantasmagoria, an ancient technique based

The Boy From Mars, 2003; video still, 35mm film transferred to HDCAM, colour, Dolby SR sound, 10 mins., 39 secs. Courtesy of the Artist

on the illusionary interplay of light and smoke that was employed in nineteenth-century pre-cinema performances.

The Crowd illustrates the relationships between presence and absence that are woven throughout Parreno's oeuvre: on one hand, the presence of shades in the space seems to substitute that of the individuals – captured in an almost otherworldly experience –, on the other the artist reflects on the viewer's experience within an exhibition in which the confines between those who are observing and the object of their observation become increasingly evanescent.

10 *Mont Analogue* **(2001)**

Inspired by the unfinished cult novel of the same name by René Daumal (1908–1944), *Mont Analogue* [*Mount Analogue*] is composed of a coloured light sequences spread out in the space by a projector with no lenses. The progression of sequences of monochrome light is based on a translation of the novel into Morse code. The idea of transposition from one format to another, which implicates a process of producing forms through the very act of translation, is one of the most recognizable characteristics of Parreno's artistic practice.

Daumal's text (published posthumously in 1952) has different references to philosophy and the history of religion and literature, and tells the story of a theory shared by a group of friends concerning the existence of a mountain - Mount Analogue - that equals the sum of all the mountains in the northern hemisphere put together. The expedition they set up confirms the existence of this mountain, as well as of a mysterious community that lives in its foothills, but Daumal's death prevents us from knowing the outcome of their hike to the top. This unfinished tale has inspired numerous artworks, including Alejandro Jodorowsky's 1973 film *La montaña sagrada* [*The Holy Mountain*].

12 *Snow Dancing* **(1995)**

Snow Dancing develops in three phases: a book, an event enacting the scenario described in the book, and an exhibition that functions as a trace of the event. Conceived by Parreno, the text of *Snow Dancing* was told by Parreno to the artist Liam Gillick and the publisher Jack Wendler and describes the happenings at a party held for the launch of a hypothetical book. The time necessary to read the text coincides with the length of the narrated event, which was later realized on 19 January 1995 at Le Consortium in Dijon, France. On that occasion, the artist modified the architecture of the exhibition space, which worked as a set for the event and was also the subject on which the action was developed.

With this work, Parreno modifies and distorts the classic conception of time within an art show that is a reflection that involves the place in which it is presented. As the artist himself says, «I transformed the exhibition space that hosts an event, and this architecture based on time has become an exhibition. Visitors were invited into an architectural space generated by a party. As a consequence the book was a score that produced a space.»

Given the kind of architectural environment described and the temporal displacements it is subject to, the text *Snow Dancing* was one of the sources for conception of the exhibition "Hypothesis". Copies of the publication – available to the visitors – short circuit different, distanced moments in Parreno's career, opening up a possible correspondence between the space/time narrated in the artwork and the exhibition held in HangarBicocca.

The narrated events, sounds and lights displayed in "Hypothesis" are set in action by that which the artist has defined as a "control room". This command centre is a collection of hardware, software and cables which, like a sort of "control hub", manage and harmonize the different entities within the space.

The Artist

After completing his studies at the École des Beaux-Arts and having participated actively in the opening of the exhibition space Le Magasin - Centre National d'Art Contemporain in Grenoble in the 1980s, in 1988–1989 Parreno attended the Institut des Hautes Études en Arts Plastiques in Paris, run by Pontus Hultén (1924–2006), founder and director of the Centre Georges Pompidou. Here he met French conceptual artist Daniel Buren, who was an inspiring figure for him: «I would not be doing what I am doing were it not for Buren. The very simple idea of working *in situ* – in a specific time and space – came from him. But my tools are very different.» Another important element of Parreno's formation was reading the French film magazine *Cahiers du cinéma*, and the essays of Serge Daney (1944-1992) in particular. Daney blended careful investigation of emerging film practices, transformations of media and pop scenes, and the most pressing political and social issues of his day in a visionary manner.

Parreno began exhibiting already in the early 1990s, just as soon as he completed his studies, taking an early interest in media and information technology languages. One of his first works, *Fleurs* [Flowers] (1987) was realized on "video8" (a standard professional video format at the time), and shows images of a bouquet of flowers as they fade into an out-of-focus image. Copies of the video were sent to several different French television stations unaccompanied by any restrictions,

Exhibition image from "While, Snow dancing, or The merlin disease, A birthday tree", Robert Prime, London, 1996. Courtesy of the Artist and Robert Prime, London

and the following year Canal+ used a clip from the video as the background during its weather report program.

The artist explores the mechanisms of production of reality through images, and their infinite possibilities for translation into that which he has defined as a "chain" of images: «Today, there are no longer images that are beautiful, there are only chains of images. [...] what I mean by "chain" is a dynamic structure that produces forms: pre-production, production, post-production, these narrative instances depend upon each other.» It was within the sphere of these considerations that the artist chose to use the languages of cinema and television right from the beginning. *Ou* [Or] (1996), for example, is a single scene displaying a girl wearing a Mickey Mouse t-shirt. The clip runs for 20 seconds, while the credits continue for 6 minutes, listing in detail all the people, meetings, circumstances, texts and ideas that led to creation of the work.

Parreno himself has performed as an actor in his artworks – for example in the video *No More Reality, une vidéoconférence* [No More Reality, a video conference] (1991) – where, inspired by the character Salvatore in the famous novel by Umberto Eco, *The Name of the Rose* (1980), he teaches an art history lesson, expressing himself in five different languages. He has also been a producer, establishing in 1998, together with Xavier Douroux and Franck Gautherot and the artists Charles de Meaux, Pierre Huyghe and Dominique Gonzalez-Foerster, the film production company Anna Sanders Film, which realizes projects on the edge between cinema and visual arts.

Fleurs/Canal+, 1989; TV screenshot, colour, silent, 52 mins.
Courtesy of the Artist

Furthermore, in the 1990s Parreno became interested in virtual reality, a definition made popular by American computer scientist, composer and essayist Jaron Lanier, who collaborated with the artist for the solo exhibition "Alien Seasons", held at the Musée d'Art moderne de la ville de Paris in 2002. The progress of information technologies constitutes a source of inspiration for Parreno, who uses automatons – old and illustrious precursors to the computer – and robots in order to interact within the relationship between artwork and viewer. Science fiction and scientific novels by authors like Stanislaw Lem, Neal Town Stephenson and Stephen Reeder Donaldson are among the artist's primary literary references.

Two key aspects in Parreno's practice are the definition of the modalities through which an image is visualized, and the circumstances through which it is broadcast and shared in society and the mass media. Among the questions underlying Parreno's work, one is recurring: «How can several artists be in the same image and share it?» The film *Vicinato* (1995), realized in collaboration with Carsten Höller and Rirkrit Tiravanija, shows three Italian actors as they recite a text written by the three artists. The characters are portrayed in the midst of a conversation about love, art and language that unfolds around a table in a terrace with a view over the rooftops of Milan. Realized two years later, *Speech Bubbles* (1997) is an installation composed of countless little cartoon-shaped balloons piled up on the ceiling of Le Magasin in Grenoble. Originally utilized during a manifestation – which is not documented – , these balloons collected messages from each demonstrator, all of whom were given the opportunity to express a thought and write it in one of the balloons. Like an aggregation of suspended speeches that collects a potentially infinite number of voices and messages, *Speech Bubbles* reflects the artist's consideration: «The image must be thought of as a whole; it is social time.»

Parreno's oeuvre also develops through the creation of ephemeral events, like performances and actions that seem to play with the permanence and "visibility" of an artwork within a given exhibition. As the artist says, «An exhibition is not just setting out objects, but also an act of invention.» He has experi-

Fraught Times: For Eleven Months of the Year It's an Artwork and in December It's Christmas (October), 2008; cast aluminium, paint, musical score, 272 x 205 x 205 cm. Courtesy of the Artist and Pilar Corrias Gallery

mented with various exhibition strategies, working on the way through which the viewer experiences time, reality and fiction, and exploring the possibilities intrinsic to the act of presenting an artwork. He is not interested in the production of a work of art insofar as it is a defined object, but rather in the realization of sequences of narration that evolve over time, not necessarily subordinate to the duration of a single exhibition. *C'est une oeuvre d'art pendant onze mois de l'année et en décembre c'est Noël* [It's an Artwork During the Eleven Months of the Year and in December It's Christmas] (1993) consists of a Christmas tree: throughout the year it is a sculpture, except in December, when the sculpture "transforms itself" into a Christmas tree. Parreno extends his investigation into the ways of perceiving an artwork to its limit, affirming both its transient nature and its correlation with other factors in constant evolution.

Questioning the artistic object dates back to the Fluxus movement, which in the beginning of the 1960s conducted a radical encroachment of artistic practice in the flux of daily life, and to the Neo–Dada, born during the same period in the United States and based on an interest in objects of mass consumption and means of mass communication. This was also the time when artists like Marcel Duchamp, Jasper Johns and Robert Rauschenberg, the composer John Cage and the avant–garde choreographer Merce Cunningham began to challenge disciplinary barriers and share new ways of comparison, participating in the creation of artworks born as answers to other artworks, intervening freely with ideas and objects, unencumbered by any rules or restrictions.

It was within these artistic traditions that Parreno developed his work through various collaborative dynamics together with art

Exhibition image from "Dancing Around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp", Philadelphia Museum of Art, Philadelphia, 2012. Photo Constance Mensh

ists, musicians, architects, filmmakers and scientists: «My way to look at art was to talk to people about it. That's why the first projects I did were in collaboration with friends. And that's why it was about the project and not the object. [...] It was about being together to make projects together.» This concept is so entirely central to the artist's practice that it calls into question the very concept of author. The multi–year project *No Ghost Just a Shell*, initiated in 1999 together with the artist Pierre Huyghe, involves a group of twenty–six artists and designers who are asked to work on the image of Annlee, a character purchased by the two artists from a Japanese company specialized in the creation of manga. Destined to play secondary roles in cartoons, ads or videogames, once she was "liberated" from all industrial copyrights, Annlee (the name Parreno and Huyghe gave her)

Philippe Parreno, Douglas Gordon, *Zidane, un portrait du XXIᵉ siècle*, 2006; video still, 35mm film, colour, sound, 90 mins. Production: Anna Lena Films, Palomar Pictures. Coproduction with Arte France Cinema/Love Streams agnès b. Courtesy of the Artists

Zidane, un portrait du XXIᵉ siècle [Zidane, a 21st Century Portrait] (2006), presented at the Cannes Film Festival, is the result of a collaboration between Parreno, the artist Douglas Gordon and the band Mogwai. The film – which runs for 90 minutes, just like a football competition – shows the famous French footballer Zinédine Zidane during a match between Real Madrid and Villarreal, and is filmed with seventeen video cameras that follow every single move the athlete makes, concentrating on his face in particular and excluding everything else on the field and in the match. The film emphasizes how television is capable of producing reality, and how this is inevitably conditioned by the means of communication. As the artist noted, it can be considered a portrait of a man; of an icon in real time.

Over the past decade Parreno has further deepened his investigation into the relationships between time and the visibility of artworks, radically redefining the idea of an exhibition as a place for showing works of art. The artist has increasingly conceived them as choreographed spaces that follow a precise script, in which events unfold. Thus the exhibition becomes both medium and the sole object of transient artwork, given that each artwork displayed in the space blends into the space itself: «Without an exhibition there is no object, because it is the exhibition that becomes the object.» Parreno overcomes the idea of an exhibition space as a place that displays artworks, imagining it instead as a temporal experience that involves architecture, the works of art and the public. The works can be presented according to shifting configurations, appositely designed for the space and time of the show, and return to exist as independent entities only once the exhibition is over.

was used by a number of different artists, all of whom were asked to respond freely according to his or her nature, bringing to life a repertory of videos, objects and prints that were then gathered together and exhibited. During all these steps, Annlee acquired a personality of her own, becoming the protagonist of a story and developing a real biography. Only at the end of this process did the two artists create a contract that freed them of any rights over Annlee, so that her image would belong now and forevermore to no one but herself. The project concluded with a celebration of the character's disappearance, as she faded away amid a hailstorm of fireworks during Art Basel in Miami, in 2002.

The artist underlined the centrality of time already in 1994, when he wrote *Facteur Temps / Time Factor*, an essay in which he reflects on the time it takes people to observe artworks. In 2007 Parreno moved on to explore the artist's time, conceiving together with curator Hans-Ulrich Obrist an exhibition that assigned the invited artists not a given space, but a given time. This project resulted in *Il Tempo del Postino* [The Postman's Time] (2007), produced for the Manchester International Festival, in which various artists conceived artworks presented on stage rather than within an exhibition space.

Parreno's interest in the mechanisms of an exhibition, its frame and its devices, can already be seen in the sound piece *The Imitator* (1992), produced for the exhibition "Postcards From Alphaville: Jean-Luc Godard in Contemporary Art 1963–1992", in which the artist plays with the language of explicative texts traditionally found in museums, as well as with the audio guide tool; the light installation *L'Article des lucioles* [The Firefly Article] (1993), inspired by a text of the same title by Pier Paolo Pasolini (published on 1 February 1975 in the Italian newspaper *Corriere della Sera*), was only visible by night when the Villa Arson in Nice, France, was closed. In the recent exhibition "Anywhere, Anywhere Out Of the World" (2013) held at the Palais de Tokyo in Paris, the artist transformed captions into lighted, timed signs featuring fragments of the text *Snow Dancing*, rather than the traditional information about the works on display that is usually shown. For Parreno, manipulation of time in an exhibition is a means through which to open circuits that make it possible for the viewer to move through the space, immersing visitors in an experience that includes different apparitions, suggestions, illusions and rhythms that liberate associations and establish multiple narratives.

Selected Exhibitions

Philippe Parreno has presented solo exhibitions in a number of different international institutions, including: Musée d'Art moderne de la ville de Paris, Paris (2002); Centre Georges Pompidou, Paris, Irish Museum of Modern Art, Dublin, Kunsthalle Zürich, Zürich (travelling exhibition, 2009); Serpentine Gallery, London (2010); Fondation Beyeler, Basel (2012); Palais de Tokyo, Paris and Garage Center for Contemporary Arts, Moscow (2013); Schinkel Pavillon, Berlin (2014); Park Avenue Armory, New York (2015).
He has participated in several group exhibitions organized by major art institutions, among which: P.S.1, New York (1992); CAPC Bordeaux, France (1996); Walker Art Center, Minneapolis (2000); Van Abbemuseum, Eindhoven (2003); MoMA, New York (2007); Solomon R. Guggenheim Museum, New York (2008). His work has been shown in several editions of the Lyon Biennale (1991, 1997, 2003, 2005) and Venice Biennale (1993, 1995, 2003, 2007, 2009, 2011, 2015). Parreno co-curated a number of exhibitions in international institutions such as the Irish Museum of Modern Art, Dublin (2006); Manchester International Festival (2007); LUMA Foundation, Arles (2012 and 2014). He participated as *metteur-en-scène* of the exhibition "Dancing around the Bride" (2012) held at the Philadelphia Museum of Art and travelling to the Barbican Centre in London (2013).

Credits of the Exhibition

Musical Direction and Sound Design
Nicolas Becker

Compositions for the *Marquees* and piano
Agoria: *Aurora*
Nicolas Becker: *Persona*
Ranjana Leyendecker: *Vingt minutes*
Robert AA Lowe
Mirwais: *Marilyn Glitch*
Thomas Bartlett

Pianist
Mikhail Rudy

Arrangements, Programming and Sound Editing
Cengiz Hartlap

Show Control Design
Pierrick Saillant with Cengiz Hartlap

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directed by Marie Auvity
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Tanant, Aurélien Veyrat

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by Philippe Parreno**

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HangarBicocca

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HangarBicocca is an institution dedicated to contemporary art that offers an exhibition programme featuring Italian and international artists, accompanied by a series of live events, encounters with artists and teaching labs open to schools and the general public. The project, the brainchild of the Pirelli company, is the result of a process that has led to the reconversion of a vast industrial production facility into a space dedicated to art, inaugurated in 2004 with the realization of Anselm Kiefer's *I Sette Palazzi Celesti*, the artist's most important site-specific work, enriched in 2015 with five pictorial works. Beginning in 2012, HangarBicocca has presented to the general public exhibitions entirely conceived and produced for its spaces – the Shed, Navate and Cubo – alternating works by renowned artists like Yervant Gianikian and Angela Ricci Lucchi, Mike Kelley, Dieter Roth, Cildo Meireles and Joan Jonas with others by younger artists who have already established an international reputation, including Tomás Saraceno, Apichatpong Weerasethakul, Ragnar Kjartansson, Micol Assaël and João Maria Gusmão & Pedro Paiva. Open to the city and its environs, HangarBicocca is an internationally-oriented project that reflects Pirelli's corporate culture based on values like research and innovation, fostering cultural diversity and concern for the welfare and well-being of the local community.

Founding member and promoter

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1 **Jasper Johns,** *set elements for "Walkaround Time"* **(1968)**

2 *Danny the Street* **(2006–2015)**

3 *Another Day with Another Sun* **(2014)**

4 *Anywhere Out of the World* **(2000)**

5 *Alien Seasons* **(2002)**

6 *The Boy From Mars* **(2003)**

7 *Invisibleboy* **(2010–2015)**

8 *Marilyn* **(2012)**

9 *The Crowd* **(2015)**

10 *Mont Analogue* **(2001)**

11 *Snow Dancing* **(1995)**

Entrance to the exhibition "Hypothesis"

Entrance Hall / Shed
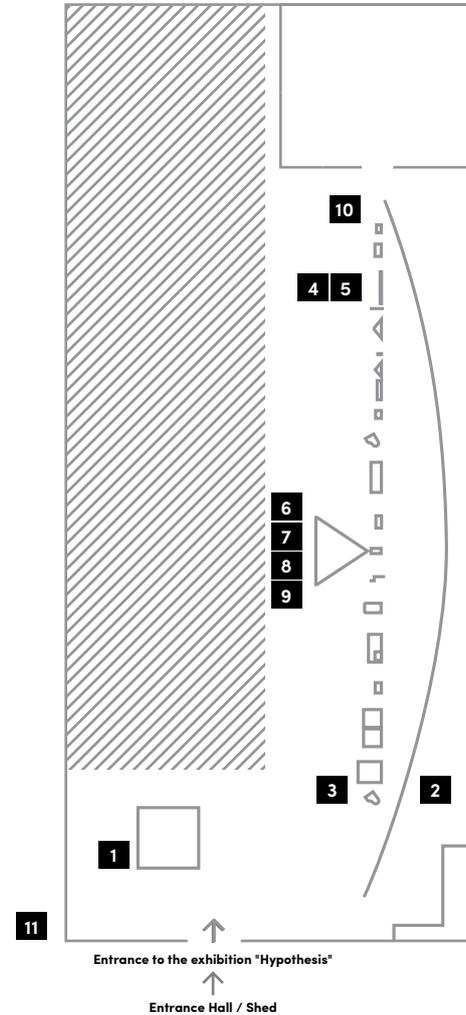
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