

Philippe Parreno : edition for Parkett 86

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EDITION FOR PARKETT 86

PHILIPPE PARRENO

COLLABORATION, PARKETT #86, 2009

Single pages from a notebook into which the artist hand-wrote and annotated all of the texts on his work that were commissioned for this Parkett issue.

Black ink on Arches, 16 1/2 x 11 3/4", framed.

Edition of 27/V, each unique.

Vom Künstler handgeschriebener Text, der in Parkett veröffentlichten Beiträge über sein Werk, Vorder- und Rückseite auf grossformatigem Papier, mit Anmerkungen.

Schwarze Tinte auf Arches, 42 x 29,7 cm, gerahmt.

Auflage 27/V, Unikate.

Paris le 30 Juin 2009

Monsieur Philippe,

Après quelques hésitations, j'ai finalement décidé d'écrire ce texte sous la forme d'une lettre. Non pour refaire une connaissance ou une intimité entre nous (je me t'ai rencontré qu'une seule fois brièvement dans ton bureau) mais plutôt que de raconter et décrire à la première personne les émotions (inattendues) que j'ai ressenties pendant la projection de 2 de tes films: UN PORTANT DU 21^e SIECLE

d'un dépôt ancien ZIDANE, que tu es réalisé avec Douglas Gordon, l'autre plus récent J'AVAIS 1968 découvert à Beauvais lors de ta nouvelle et récente exposition.

J'attends beaucoup de Zidane, un portrait du 21^{ème} siècle. Passionné de cinéma.

Philippe

Front / Vorderseite

et de fait depuis l'adolescence, marquée autant par Michel Platin, Maxime Bossis ou Henri Michel que par les films de John Carpenter, George Romero ou Brian de Palma, j'ai attendu la sortie de ton film impatiemment, pressentant qu'il allait constituer le trait d'union idéal entre mes deux passions me vengeant au passage de "Escape to Victory", "A mort l'arbitre" et tous les précédents films impolitaes, ayant tenté de filmer un match de foot ZIDANE

Zidane en temps réel.
17 caméras focalisées sur le joueur.
Idée simple, idée générale. Dans un entretien, tu citais comme source d'inspiration une # pluri de PASOCCI sur la nécessité de multiplier les points de vue unique sur l'événement ZIDANE

la caméra ne proposant à aucun moment le contre-champ qui avait permis, part. être

Philippe

Back / Rückseite

15 The broader culture. Fragment, one hand small and another one with just some fingers. Still, situation on number into, plumes that very dark and small. A piece into and a small flake are a new form of advertising. A political banner and a little on a raised method of complaint, but all the happen without pedagogy, in the standard sense. This is an attack on modernism, but then it is also a skeptical advertising of the trust of post modernism. It is a work that in the present that contains into the broad base of the past, but on with the best work, without trying to find it in later in inherent critical consciousness both of the past and culture of art and what has happened in the past. Usually the world is around to a surprise or less when it is around - continual pointing to the struggle between a continuous dialogue. Today other people. Always asking questions. Today other and discourse in the work, trying to find other from the then it is. The work is a constant act between things and people but between idea and perception.

Philippe

16 This is all connected to P.O. 1991's determination to work with people who he had to work with. The motion fighting the stone to give all the best idea to find alone and instead searching for friends. Many information that cannot be found alone, taking the implications of an exchange with an architect, sculptor, a painter and leaving out those aspects that can be written a word.

Philippe is permanently moving. This had an effect on the way people try to find him. A sense that isn't possibly to locate. There is no possibility here. A sense of constant movement and dissatisfaction with the way artists have traditionally been told to work or behave. A general and specific rejection. Instead shifting from one sense to another. Not a long list of something specific. This may be why we have seen an increasing turn to cinema with his work. Cinema rather than just in a sense that anything can be held in a sequence of stone pen and ink.

Re. production and post production. Some the dominant made seen with the film is being located.

Philippe

17 Sight and sound become independent and autonomous. Opaque glimmer of light emitted from candles, reflective surface, and profiles form a vibrant field of motion in an ethereal, translucent space.

These floating impressions record the the point of view of no one in particular. They emerge from a field of uncertainty, which subsides from continuous knowledge, eradicating the actual.

The movie is not about the final stability of Zane. But it's clearly not about any site of passage. It's about the potential

Philippe

18 To change. To become. To become. About the sequence of learning stabilized for the necessity of daily routine. Like out, childhood, although part of life are separated or well. In school form, they open to a time of form play, making us to redirect our attention towards life and giving us the capacity to experience it in its ways. The present is by passed in the video because the present is the realm of the actual.

Blowing out the candle reinforces the notion of the accident in time. Signify the moment today. It's not make it possible to escape time causality. To have what the historical position that would determine the direction of his story.

Philippe