Zeitschrift: Parkett : the Parkett series with contemporary artists = Die Parkett-Reihe mit Gegenwartskünstlern

Herausgeber: Parkett

Band: - (2009)

Heft: 86: Collaborations John Baldessari, Carol Bove, Josiah McElheny, Philippe Parreno

Artikel: Philippe Parreno : edition for Parkett 86

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DOI: https://doi.org/10.5169/seals-681171

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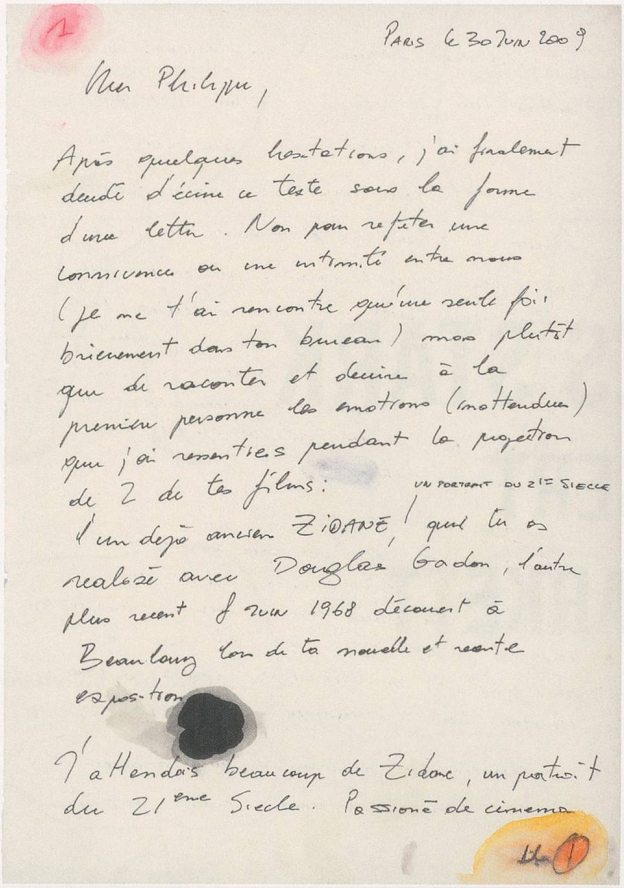
EDITION FOR PARKETT 86

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.



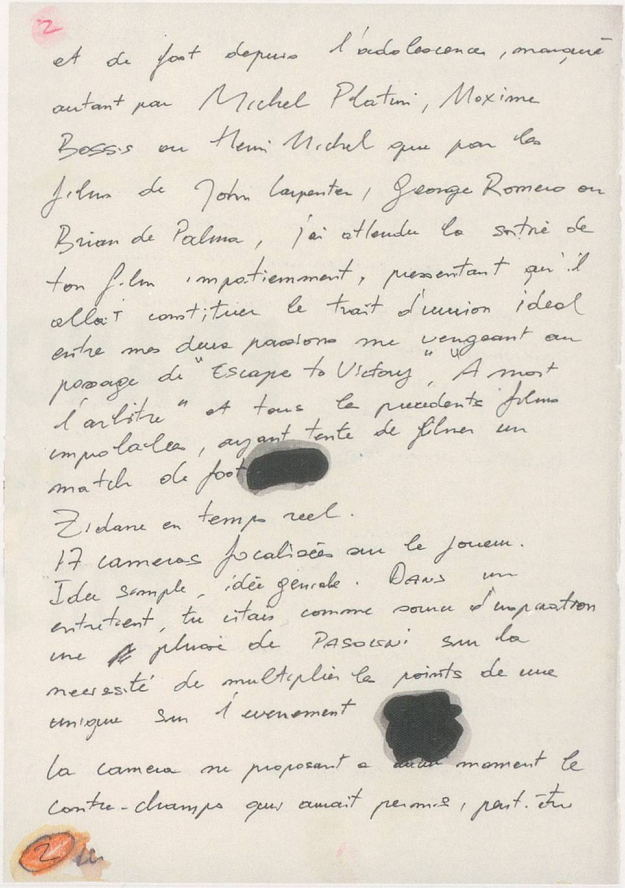
1

PARIS le 30 JUIN 2009

Mon Philippe,

Après quelques hésitations, j'ai finalement décidé d'écrire ce texte sous la forme d'une lettre. Non pour refaire une connivence ou une intimité entre nous (je ne t'ai rencontré qu'une seule fois brièvement dans ton bureau) mais plutôt pour te raconter et décrire à la première personne les émotions (inattendues) que j'ai ressenties pendant la projection de 2 de tes films: UN PORTRAIT DU 21E SIECLE d'un déjà ancien ZIDANE, que tu as réalisé avec Douglas Gordon, l'autre plus récent 9 JUIN 1968 découvert à Beaubourg lors de ta nouvelle et récente exposition [redacted]

J'attendais beaucoup de Zidane, un portrait du 21ème Siècle. Passionné de cinéma



2

et de fait depuis l'adolescence, marqué autant par Michel Platini, 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 impossibles, ayant tenté de filmer un match de foot [redacted]

Zidane en temps réel.

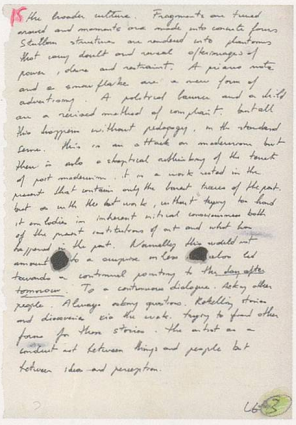
17 caméras focalisées sur le joueur.

Idée simple, idée générale. Dans un entretient, tu citais comme source d'inspiration une phrase de PASOLINI sur la nécessité de multiplier les points de vue unique sur l'événement [redacted]

la caméra ne proposant à aucun moment le contre-champs qui aurait permis, peut-être

Front / Vorderseite

Back / Rückseite



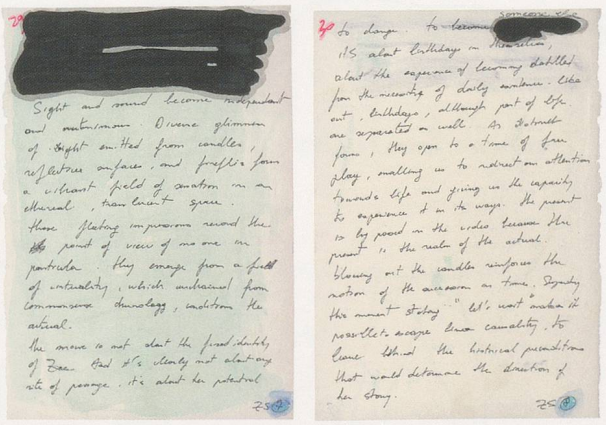
15 the broader culture. Fragments are turned around and moments once outside into concrete forms. Shallow structures are rendered into phantoms that carry doubt and reveal afterimages of power, shame and restraint. At previous centre and as emancipatory are a new form of advertising. A political lament and a child are a revised method of complaint. Football the happiness without pedagogy, in the standard sense. This is an attitude on modernism but there is also a skeptical rebuttal of the romantic of post modernism. It is a work rooted in the present that contains only the faintest traces of the past but as with the best work, without trying too hard it embodies in inherent critical consciousness both of the present contributions of art and what has happened in the past. Normally this would not amount [redacted] a response on [redacted] level towards a continental painting to the day after tomorrow. To a continuous dialogue. Asking other people. Always asking questions. Politically strong and discursive via the work. Trying to find other forms for these stories. The artist as a conduit not between things and people but between ideas and perception.

LG 3

16 This is all connected to Philippe's determination to work with people who he had [redacted] to work with. Then months of filming the dance to give all the kid's ideas to friend alone and unbound searching for formats carry information that cannot be pinned down. Taking the implications of an exchange with an architect, scientist or thinker and removing out those aspects that can be written or read.

Philippe is permanently moving. This had an effect on the young people try to find him. A sense that isn't possibly to be located. There is no [redacted] dematerialisation with the young artists have traditionally been told to work in balance. A general and specific agitation. Content shifting from one scene to another. Then a long look at something specific. This may be why we have seen an increasing turn to cinema within his work. Cinema rather than just use the rules of cinema. This is connected to a sense that everything can be told in a sequence of stories pour round into [redacted] Pre-production and post-production become the dominant modes even when the film is being shot.

LG 4



28 [redacted]

Sight and sound become independent and autonomous. Diverse glimmers of sight emitted from candles, reflective surfaces, and fireflies form a vibrant field of emotion in an ethereal, transient space.

These flashing impressions record the point of view of no one in particular. They emerge from a field of intuitivity, which embraced from commonsense chronology, and from the actual.

The move to not abut the final destiny of Zeen Kaal it's clearly not about any rite of passage. It's about his potential

ZS 4

29 to change. to become [redacted]

it's about birthdays in Marseilles, about the sequence of learning dabbled from the necessity of daily existence. Like out birthdays, although part of life are separated as well. As episodic forms, they open to a time of free play, enabling 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 candles reinforces the notion of the occasion as time. Signifying the moment "today" let's work within it possibilities escape linear causality. To leave behind the historical preconditions that would determine the direction of his story.

ZS 5