

---

**Philippe Parreno**  
**9.12 2018 – 13.1 2019**  
**My Room is Another Fish Bowl 2016**  
**Snow Dancing 1995**  
**Anywhen 2018**

**Norra Sidan**

# Tensta konsthall

**Philippe Parreno**  
**9.12 2018 – 13.1 2019**

**My Room Is Another Fish Bowl, 2016**  
Mylar bar fish, tropical fish 1, tropical fish 2, fantasy fish

**Snow Dancing, 1995**  
Christmas bauble door handles

**Anywhen, 2018**  
Film, ca. 12 minutes. On loop Friday  
28.12 14:00–18:00 in the Classroom

For a period this winter, Tensta konsthall will be populated by over four hundred metallic, glossy, free-floating exotic fish. This is Philippe Parreno's **My Room Is Another Fishbowl**, a free-standing presentation of the artist's installation that was displayed in the Turbine Hall at Tate Modern two years ago. Uncontrollability, natural cycles and impressions of wonder are the focus of this exhibition.

Philippe Parreno's suggestive, cryptic films and installations that hint at social criticism made him an influential artist in the contemporary art scene from the '90s onwards. His recognition grew with the film *Zidane: A 21st Century Portrait* (2006). Parreno works with film, video, sound, sculpture, performance and information technology, and he readily collaborates with other professionals such as musicians, academics, architects and authors. Philippe Parreno is particularly interested in the exhibition as a mode of artistic expression, a place where individual works of art—including film, drawing, objects and photography—interact in continually evolving sequences.

**My Room Is Another Fishbowl** (2016) is an example of the artist's long-standing fascination with different life-forms on earth. How life, both big and small, is affected by temperature, light and sound. The installation is a stand-alone continuation of Parreno's exploration of how phenomena and occurrences, feelings, technology, control and wonder all exist simultaneously

in layered, parallel systems. At the Tate Modern, this floating installation was part of a more complex whole, an experience for all the senses, in which sound, light and movement changed over time, never looping back to their starting point.

During the exhibition period, there will be a screening of *Anywhen* (2018), also shown in conjunction with the installation at the Tate, which took its title from the film. *Anywhen* explores the fragility of communication through the voice of comedian and ventriloquist Nina Conti. A monologue written by Parreno emanates from within an octopus, embodying the feeling that something within her is being expressed through nonsymbolic language. Communication is instead accomplished through pattern, a trick of camouflage that inheres in this strange creature's biology. Some species of octopus have an advanced neurological and hormone-driven system wherein parts of the skin can transform in order to communicate. The permeability of their cell walls means that they can become one with their surroundings. The knowledge of this biological possibility acts as a reminder of the limitations of our human language.

Another work by Philippe Parreno will be on display at Tensta konsthall, also with a festive theme: *Snow Dancing*, from 1995, replaces all the art center's door handles with Christmas baubles. Similarly to much of Parreno's work, *Snow Dancing* is the continuation of an idea that has taken different forms, with various connotations, over many years. It all started when Parreno described to his friends a party that had not yet taken place. The description turned into a book, and two months following its publication, the party actually took place at Le Consortium in Dijon, attended by around one hundred guests. The party went on for the same amount of time as it took to read the description: one and a half hours. Imprints left behind by the guests later became objects in an installation.

---

In December, when the exhibition at Tensta konsthall opens, the door baubles will be appreciated as Christmas decorations. As soon as the New Year passes, however, they will return to their context as part of an 'artwork'. The work thus undergoes a shift in meaning due to the passage of time, rather than (in the classic Duchampian sense) due to relocation.

Since the '90s, Philippe Parreno has been redefining the exhibition as a concept by using it as his medium, placing its model at the heart of the artistic process. In working with divergent techniques, Parreno sets up his exhibitions in controlled spaces in which a series of occurrences develop over time. He aims to transform the exhibition visit into a cohesive experience in which he plays with spatial and temporal boundaries and stimulates the visitors' senses, leading them through rooms that are orchestrated by sound and image. For the artist, the exhibition is less a total work of art than a necessary interdependence that offers an ongoing series of open possibilities.

The Paris-based artist Philippe Parreno has exhibited and been published internationally. He studied at the École des beaux arts in Grenoble from 1983 to 1988 and at Institut des hautes études en arts plastiques at Palais de Tokyo in Paris in 1988 and 1989. In 2013 he became the first artist to occupy the entire space of Palais de Tokyo in Paris with the exhibition *Anywhere, Anywhere Out of the World*. In *Dancing around the Bride* (2012), curated by Carlos Basualdo and Erica F. Battle at the Philadelphia Museum of Art, Parreno acted as metteur en scène in order to activate the artistry of John Cage, Merce Cunningham, Jasper Johns and Marcel Duchamp. In 2014 Parreno collaborated with a number of artists and curators, among them Tino Sehgal, Liam Gillick, Hans-Ulrich Obrist, Asad Raza and Pierre Boulez, for the exhibition *Solaris Chronicles* at LUMA Arles. In 2016 Parreno was commissioned by the

Hyundai Commission to exhibit in Tate Modern's Turbine Hall, an assignment that received the title *Anywhen*.

Parreno has had solo exhibitions at Gropius Bau, Berlin (2018); Museo Jumex, Mexico City (2017); Rockbund Art Museum, Shanghai (2017); Serralves Museum of Contemporary Art, Porto (2017); Australian Centre for the Moving Image, Melbourne (2016/2017); HangarBicocca, Milan (2015/2016), Park Avenue Armory, New York (2015); Palais de Tokyo, Paris (2013/2014); Centro de Arte Contemporáneo Málaga (2014); Garage Museum of Contemporary Art, Moscow (2013); Fondation Beyeler, Riehen/Basel (2012); Serpentine Gallery, London (2010/2011); Center for Curatorial Studies, Bard College, New York (2009/2010); Irish Museum of Modern Art, Dublin (2009/2010); Kunsthalle Zürich (2009) and Centre Georges Pompidou, Paris (2009). In 1999 he had a monographic film screening in the contemporary film and video section at Moderna Museet. In 2000 he took part in the group exhibition *What If: Art on the Verge of Architecture and Design* at Moderna Museet, and in 2001 he made a new film for Moderna Museet Project.



---

**Tensta konsthall staff**

**Didem Yildirim**  
production coordinator  
**Fahyma Alnablsi**  
reception and Language Café  
**Fredda Berg**  
host  
**Hanna Nordell**  
producer  
**Henny Josefsson**  
host  
**Isabella Tjäder**  
communication  
**Makda Embaie**  
assistant  
**Maria Lind**  
director  
**Muna Al Yaqoobi**  
assistant Womens Café  
**Nawroz Zakholy**  
assistant  
**Nina Svensson**  
mediation  
**Paulina Sokolow**  
communication and press  
**Rasmus Sjöbeck**  
host

**Interns:**

**Cecilia Harrison**  
**Ella Saar**  
**Leila Taalbi**  
**Ockie Basgül Dogan**  
**Sonja Hedenstrand**  
**Viktoria Andersson**

**Installation:**

**Johan Wahlgren**  
**Ulrika Gomm**

**Many thanks to Marie Auvity and  
the entire studio of Philippe Parreno**