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Physicists place a short horizontal line above a letter to identify particles of anti-matter. Drawing free inspiration from that annotation that indicates a form of inversion, the Palais de Tokyo presents \bar{M} , five solo exhibitions and two collective shows, permeated by the idea of reversal.

After FIVE BILLION YEARS, which questioned the elasticity of time and space, \bar{M} brings together works that behave like oscillators, bridges or tipping points between reality's different polarities.

"The a/b relationship lies not in any number c as in $a/b=c$ but rather in the sign ($/$) that separates a and b ," Marcel Duchamp said. Understood in this way, art is no longer a result or a product, but the fraction line itself, the discreet sign of a transformation, the operator of many inversions or reversals.

SOLO EXHIBITIONS

MICHEL BLAZY

Post Patman

01 FEB -
06 MAY 07

An exhibition born out of organic proliferation.

Michel Blazy is an artist of the uncontrollable. Unstable developments and biological alterations give rise to a changing plastic universe in which time is a leading player. For *Post Patman* the artist begins with his work *Patman*, which was on view in the Palais de Tokyo's preceding exhibition 5'000'000'000 YEARS. Throughout this new project, the artist regularly alters and nourishes the works, thus intervening within the process of the exhibition itself.

Michel Blazy works with living matter. He places it at the centre of his artistic output and lets it "do its work". Evolving arrangements and ephemeral installations enable him to explore the uncontrolled proliferation of micro-organisms whose metamorphoses, transformations and changes of state are all factors necessary to the activation and development of the work – development understood in its most concrete sense.

A builder of random, fragile universes, Michel Blazy likes to manipulate materials, to attempt to control their disappearance and transformation, or on the contrary to be completely dependent on them. The micro events to which the adventure gives rise are crucial to the unfolding journey: instances of intentional or accidental germination, of the desiccation and decline of materials, of microscopic molds and rots, of the deterioration of surfaces, of the degeneration, transmutation or decrepitude of forms – all these febrile energies of living matter are claimed by the artist as operations crucial to the elaboration of the work.

Living matter is inconceivable without multiple mortiferous energies, metamorphoses and a great many oddities. The artist's works integrate that complexity, which unfold with all its ambiguities, and its sometimes disturbing, even repulsive character. Spiders, an animal skin, a hunting trophy, an atomic mushroom, skeletons... all sculptures made of edible materials that form a strange bestiary, a cabinet of paradoxical curiosities. Static if viewed from a certain angle, the artist's work is in fact inhabited by a multitude of minute movements that constantly at every instant make and unmake forms, disconcerting our categories of perception, as well as those of the art world.

An exhibition by Michel Blazy is experienced over time, by interrelating different moments, and by reading the links between the successive cycles. For the Palais de Tokyo, the artist is offering a project that is constructed step by step, in time and space. A permanent laboratory in which his experiments are installed, the place takes shape slowly, under the constant supervision of the artist. Observation of the upheavals, participation by the senses, transformation of the spaces, each of these elements will be a crucial stage in decoding the whole, like a succession of snapshots of a story with no end: by means of alchemies with an uncertain outcome, the artist gives us an inspired reading of that story.

[1966] Lives in Paris.



Sculpture (detail), 2001 / Court. Art: Concept, Paris



Ver dur, 2000 / Coll. Nouveau Musée de Monaco / Court. Art: Concept, Paris



Patman II, 2006 / Court. Art: Concept, Paris

SOLO EXHIBITIONS

TATIANA TROUVÉ

Double Bind

01 FEB -

11 MAR 07

A sculptural and architectural "double bind" that disturbs our logic of perception

In a structure covering a surface area of approximately 500 sq. m., Tatiana Trouvé's installation *Double Bind* brings together a composite collection of sculptures – rocks covered with padlocks and copper weights, landscapes made from salt, spaces consisting of "black boxes", hybrid objects – playing on discrepancies and repetitions that conjure up the way memory fragments and flicks through space and time. She gradually establishes a "contradictory" path, offering visitors a destabilising experience, like a sort of "double bind". The "double bind", a concept that comes from communication theories, is a paradoxical double injunction that plunges the subject into a state of mental block, or even physical paralysis. Thus Tatiana Trouvé creates a universe determined by the repetition and displacement of reference points, a world within which each object gives a temporal dimension to space. Viewers of the work are seemingly led to make a choice, but first and foremost they are constrained to invent new systems for finding their bearings. *Double Bind* is an installation that offers many potential routes and disturbs our logic of perception. Following *Polders* in 2002 and her participation in the exhibition *Notre histoire...* in 2006, this is the third time Tatiana Trouvé's work has been presented at the Palais de Tokyo, and she confronts visitors with a sculptural and architectural construct of staggering dimensions.

Constituting spaces conducive to the development of psychological phenomena and their deployment in time has been central to the work of Tatiana Trouvé ever since she created the Bureau d'Activités Implicites (B.A.I.) (Office of Implicit Activities) in 1997. The B.A.I. is composed of Modules and Polders. The former are places of work and concentration: we do not quite know if their function is to identify or produce thoughts, or if they contain the traces of the artist's activity, as if the genesis of the work also constituted its horizon. The latter are reduced-size spaces, enigmatic because they are composed of elements referring to heterogeneous universes: their changes in scale are systematically accompanied by the redefinition of a logic of space bearing all the marks of an oneiric experience.

Tatiana Trouvé has contributed to various collective exhibitions such as *Clandestins* at the Venice Biennale (2003), *Configurations/Modèles modèles* at the MAMCO in Geneva (2005) and *Printemps de septembre* in Toulouse (2006). In addition she has had several solo exhibitions, including the CAPC in Bordeaux. She is currently preparing two major solo exhibitions to be held in 2007 at the MAC/VAL in Vitry-sur-Seine and the Villa Arson in Nice.

[1968] Lives in Paris.



Polder, 2006, Installation / Les Abattoirs, Toulouse



Intranquility, 2006 / Private coll.



Intranquility, 2006 / Private coll.

SOLO EXHIBITIONS

JOE COLEMAN

01 FEB - 11 MAR 07

An obsessive pictorial universe embracing madness, holiness and serial killers

An artist, performer, musician and actor, Joe Coleman is a legendary New York figure. Playing with pathological obsession and a fascination for psychopathic tendencies, his dense and detailed paintings plunge viewers into an illuminated Gothic universe featuring cultural icons of violence, anti-heroes and historical figures. His works are more than simple portraits: they recount the lives and legends of their subjects (serial killers, the deranged, etc.) by adding texts, stories and a labyrinth of mini-scenes, rendering the reading of the images and text chaotic, all the while maintaining a highly structured and delicate compositional sense. His painting presents itself as an autopsy of the human condition – concentrating on its violent or demented side – which he dissects with a scalpel on the surface of a canvas.

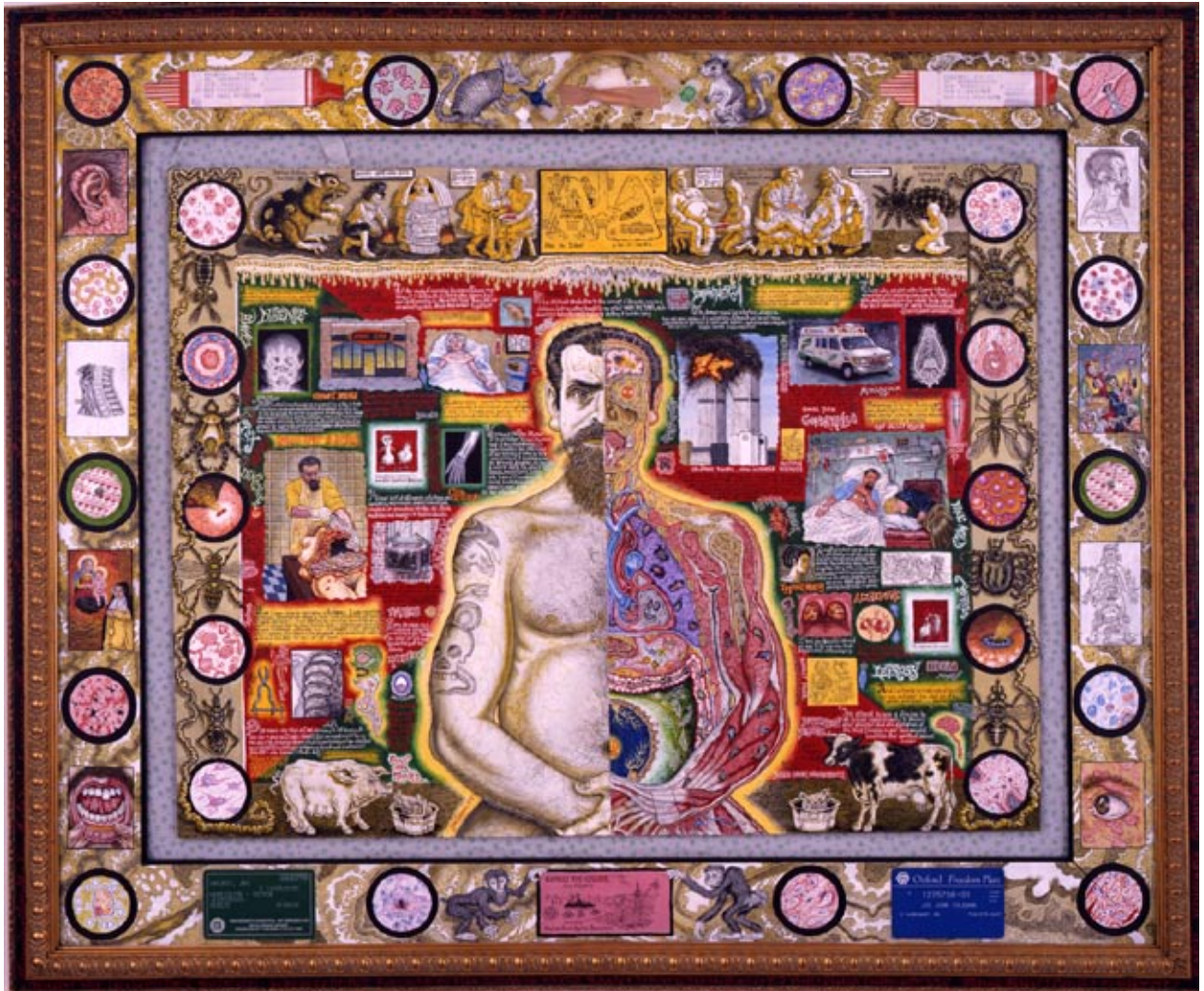
Influenced in equal measure by Renaissance painting, medieval illuminations and crime comics of the 1950s, the artist replaces images of saints with contemporary figures of holy madness. His work exists in the tradition of painters like Bosch, Bruegel, Grünewald or Goya who were also inspired by madness, trauma or suffering. To this awareness of loss and human fear, Coleman adds a dimension of humour and a pictorial intensity that is almost hallucinatory.

Indian Larry, Glory of New York, War Triptych, Joe's Fear of Disease, Big Bang: these are among the titles of the pictures Joe Coleman presents at his first exhibition at the Palais de Tokyo. A collection of twenty paintings by this self-taught artist provides an introduction to this world fed by obsessions and eccentricities. Mixing popular cultures and religions, the images of festival, war, paradise and hell seem like the extreme coordinates of a joyful world that is nonetheless haunted by perversity.

This exhibition is presented in partnership with The Cartin Collection, Hartford, Connecticut and is curated by Steven Holmes.

Since the 1980s, Joe Coleman had exhibited at various galleries in East Village in New York such as Limbo, Civilian Warfare and Chronoside. His work has also been shown at the American Visionary Art Museum, the Hieronymus Bosch Museum, the Wadsworth Athenaeum at Hartford, Connecticut, as well as the Seattle Contemporary Art Center. Coleman also maintains the Odditorium, his ongoing museum-like installation full of strange and disturbing objects including "vintage" weapons or taxidermy specimens.

[1955] Lives in New York.



I am Joe's Fear of Disease, 2001 / Coll. of Mickey and Janice Cartin



Coal Man, 1997 / Coll. of Stanley Shenker and Margaret Chapman



The Big Bang, 2000 / Coll. of James Corcoran

SOLO EXHIBITIONS

DAVID NOONAN

22 MAR - 06 MAY 07

Owls, shadow-plays, abandoned houses
and other memory glitches

An Australian artist based in London, David Noonan combines film, painting, silkscreen, photography, sculpture, installation, and collage. Owls, shadow-plays, Indonesian puppets, cults and counter-cultures, each turned into deconstructed fragments, inform a universe that is inspired by folkloric mythologies as well as by a world with more sinister undertones. His images are like silhouettes, visible only in part and suspended outside of a clearly identifiable time period, place, or colour. The atmosphere is often sombre, but maintains a delicate and poetic sensibility that makes use of the porous and accidental nature of memory to propose an engaging anonymity: how do we remember that which we only partly understand?

For his first exhibition in France, David Noonan presents a group of large new silkscreens, new collages, as well as a selection of recent silkscreens, collages, gouaches, and sculpture. The new works, most of which are more than 3 by 2 meters in size, feature images silkscreened on linen or directly onto birch plywood. While his sources are anonymous, the artist focuses on scenes of ritualistic gatherings, theatrical role-playing, or masked figures. Although making use of a 1970s aesthetic, the works remain too out-of-focus, storyless, and ambiguous to become nostalgic or historical. In creating composites of found photographs juxtaposed on top and inside of each other, Noonan uses a visual language that confuses narrative with abstraction and that allows people to become patterns, and vice-versa.

At the Palais de Tokyo, the artist conceives a site-specific display system that merges space, sculpture, and surface. In a gallery measuring more than 300 square meters, an arrangement of fabric-covered panels and wooden support structures creates a system of wall fragments and an architecture of interruptions, déjà-vu's, and physical silhouettes. The flattening process that occurs in the artist's image-collaging is ultimately reversed, and the ghost-like protagonists of his invisible play are brought back into real space via this system of stand-alone props. With a newfound site-specificity and consideration of architectural constructs, this exhibition allows Noonan to extend his practice and experiment with a more complex tension between surfaces, images, and how they inhabit places.

David Noonan has presented his work in solo exhibitions at David Kordansky Gallery, Los Angeles (2006); HOTEL, London (2005); Foxy Production, New York (2004); or Roslyn Oxley9 Gallery, Sydney (2002, 2003, 2005), and the Monash University Museum of Art in Melbourne presented *David Noonan: Films and Paintings 2001-2005* in 2005. He has participated in group shows at Tate Modern, London (2006); PBICA, Palm Beach, FL (2005); The Metropolitan Museum of Photography, Tokyo (2004); Tate Britain, London (2003); Museo Nacional Centre de Arte Reina Sofia, Madrid (2002); Istanbul Biennial (2001); and Witte de With, Rotterdam (1999), among others.

This project has been assisted by the Australian Government through the Australia Council, its principal arts funding and advisory body. Special thanks to Foxy Production, HOTEL, David Kordansky Gallery, Roslyn Oxley9 Gallery, Uplands Gallery, and the lenders to the exhibition.

[1969] Lives in London.



Untitled, 2006 / Court. David Kordansky Gallery



Owl (with Moth), 2001-2002 / Court. National Gallery of Victoria



Untitled, 2006 / Court. David Kordansky Gallery

DANIEL DEWAR & GRÉGORY GICQUEL

Granitoïd trans goa rascal koï koï, shimenawa mamba, original peruvian carpet and digital project for musicians

22 MAR - 06 MAY 07

Sculptures, tuning, hand-mades,
ready-mades and haikus...

A duo of sculptors, Daniel Dewar & Grégory Gicquel cultivate the art of telescoping allied with a popular and hybrid conception of the work of art. Since they presented their portable sawmill Echo PPK, and various "hand-made" objects – Nike shoes, a BMX bicycle frame – the work of the artists has gradually shifted towards different areas, different formal worlds, while remaining attached to the practice of sculpture and the production of "ready-hand-mades". How is it possible to come up with a work that involves both craftsmanship and industry, art and design, pop and conceptual art? These are the questions the two Frenchmen seem to ask, not hesitating to use multiple references to the world of popular hobbies such as fishing, surfing, car tuning/styling and skating. Nineteenth-century Japanese culture also serves as a source of inspiration in their approach, reflected in some of the titles of their works that come in the form of short poems, or haikus: *La couleur vert détachée de la montagne suit le mouvement de la truite prise (Sekite Hara)* [The silhouetted green of the mountain follows the movement of the caught trout] is the title of an improbable totemic sculpture combining wood and wool. Thus through a universe that is simultaneously conceptual, narrative and close to science-fiction, Daniel Dewar and Grégory Gicquel succeed in creating stories involving an elephant and a geisha, a car and a piercing or even a pearl necklace and motorbike helmets, overturning the codes of contemporary sculpture in the process.

For their first joint solo exhibition in a Paris museum, Dewar & Gicquel are showing a collection of hitherto unseen new sculptures that keep faith with their protean and radical universe. Thus a *combi* (camper-van) sculpted and carved out of granite, a monumental *Shimenawa* twisted out of synthetic thread, a series of ocarinas made from painted wood and cement, and finally a woollen rug with trans-Peruvian motifs form this unusual collection of full-size sculptures.

Daniel Dewar & Grégory Gicquel have collaborated since studying together at Art College in Rennes. Their work has already been exhibited at Frac Pays de Loire, the Galerie Edouard Manet in Gennevilliers, 40 M CUBE in Rennes and more recently at Instants Chavirés in the context of the Seine Saint Denis Biennial, and at the Galerie Hervé Loevenbruck, Paris.

Daniel Dewar / [1976] Lives in Paris.
Grégory Gicquel / [1975] Lives in Paris.



Grit, 2006 / Coll. Frac Ile-de-France / Court. galerie Løvenbruck, Paris / © Marc Damage



UKIYO-E, 2006 / Coll. FRAC des Pays de Loire, Carquefou / Court. galerie Løvenbruck, Paris



Driving in the abyss behind a 2 big tits lorry truck truck mental ray, 2006 / Coll. privée, Paris / Court. École Municipale des Beaux Arts, Gennevilliers

GROW YOUR OWN

A projet by Peter Coffin

01 FEB - 06 MAY 07

An Exhibition about Micronations, Model and Concept Nations

Organized by the artist Peter Coffin, *Grow Your Own* is an exhibition bringing together a wide selection of micronations, sovereign independent states, concept nation states, and secession movements. All are presented as a creative response to a global political climate. Coffin's interest in this subject began in 2000 when he initiated his own independent nation and began collecting information about other such projects around the world. *Grow Your Own* is a newly expanded version of the exhibition on the same subject Peter Coffin curated in 2005 at the Andrew Kreps Gallery in New York in conjunction with Robert Blackson: *We Could Have Invited Everyone*.

Micronations are countries (often without territories) conceived by artists, eccentrics, political malcontents or egocentrics. These micronations merge the imaginary, the artistic and the real in their embrace of a parallel world, motivated by artistic and conceptual concerns, a dislike for paying taxes, an immoderate love of royal titles, or even the simple desire to create a new civilization.

Not a thematic group exhibition, *Grow Your Own* is an artist project that blurs any ability to distinguish between art, politics, anarchy and fiction. The governments, societies and artists involved have created various recognizable symbols that range from seals, anthems, languages, mottos, constitutions, flags and all the icons with which they establish their sovereignty.

Thus projects by artists with international reputations (Michael Ashkin, IRWIN, Gregory Green or Atelier van Lieshout) are presented along with uniforms (Allison Smith), a coin-making machine (State of Sabotage), maps (Kingdoms of Elgaland-Vargaland), national anthems (Empire of Aeric), documentary films, portraits of kings and queens from a micronations summit, flags, passports, stamps, coins or letters of citizenship from some forty nations including the Empire of Atlantium, the Principality of Sealand, or the Kingdom of Pinsk.

Applications for citizenship and naturalisation can be completed and filed by exhibition visitors.

Participants:

Adjnabistan (Michael Ashkin), The Aerican Empire, Amorph / YKON, Republic of Anodyne, Kingdom of Araucania and Patagonia / The Mapuche Nation, Empire of Atlantium, AVL Ville (Atelier van Lieshout), Kingdom of Bannesled, Blood Money (Matthew Brannon), The Dominion of British West Florida, Christiania, La Communauté Fomoire, The Conch Republic, Cosmosabbat (Christopher Lucas), Kingdom of Elgaland-Vargaland, Kingdom of Elleore, Kingdom of EnenKio, Evrugo Mental State, Foreign Culture Institute, The Franklin Abraham (Jonah Freeman), Freedonia (Groucho Marx), Frestonia, Fusa, Glandelinia (Henry Darger), La République Géniale (Robert Filliou), Republic of Georgia, Kingdom of Hanover, Kingdom of Hay (Hay-on-Wye), The Hutt River Province Principality, State of Jefferson, The Kalakuta Republic (Fela Kuti), Nina Katchadourian (Elgaland-Vargaland cartographie), State of Kirpikistan, Ladonia, Republic of Mauritias, Micronational Cartography Society, Republic of Molossia, The Muster (Allison Smith), Nadiria, Neutral Capital (Peter Simensky), New Atlantis (Leicester Hemingway), The New Free State of Caroline (Gregory Green), New Ponderosa Year Zero (Mai-Thu Perret), New United States of America, Commonwealth of New Island, Principality of New Utopia, The Principality of Nova Arcadia, State of NSK (IRWIN), Nutopia (Yoko Ono & John Lennon), Independent State of Okinawa, Inner Realm of Patria, The Kingdom of Pinsk, State of Sabotage, Principality of Sealand, The Kingdom of Talossa, The Empire of Thrace, Transnational Republic, United Independent State of the East River (Duke Riley), Sultanate of Upper Yafa, Principality of Vikesland, Grand Duchy of Westartica, World Citizen, Nation of Yan, Kingdom of Yap.



Flags of micronations, concept and model nations

MUSIC FOR PLANTS

A project by Peter Coffin

01 FEB - 11 MAR 07

A greenhouse for plants and for live interventions
by experimental musicians

For *Music for Plants*, the artist Peter Coffin presents his work *Untitled (Greenhouse)* (2002), a full-sized greenhouse installed at the Palais de Tokyo, and invites musicians to come and play for the plants. The polycarbonate greenhouse is filled with various types of plants illuminated by halogen grow lights. More than a place for plants to grow, *Untitled (Greenhouse)* also functions as a concert venue: dispersed within the vegetation is a sound system, an electric guitar, a keyboard, speakers, microphones, etc. The public is invited to enter the greenhouse and play music for the plants.

Several times per week, *Untitled (Greenhouse)* welcomes a musician from the experimental scene who attempts to communicate with the plants. While scientific proof showing that the plants are reactive to music does in fact exist, this artistic project does not seek to validate scientific theories, as much as it establishes a creative dialogue between different forms of organic life and creates a site for a direct and ongoing engagement with plants that is intuitive, improvised, and undetermined.

Participants (provisional list):
Noel Akchoté, Andy Bolus, Hervé Boghossian,
Xavier Boussiron, Vincent Epplay, Lionel Fernandez,
Hendrik Hegray, Gwen Jamois, Pierre-Yves Macé,
Erik Minkkinnen, Minitel, Jean-Marc Montera, Jean-
François Pauvros, Port Radium, Andrew Sharpley,
Samon Takahashi, Dan Warburton, among others.
(Music programming: Ludovic Poulet).



Untitled (Greenhouse), 2002 / Court. Andrew Kreps Gallery, New York



Untitled (Greenhouse), 2002 / Court. Andrew Kreps Gallery, New York



Untitled (Greenhouse), 2002 / Court. Andrew Kreps Gallery, New York

SPECIAL PROJECTS

On Peter Coffin who conceived the exhibitions *Grow Your Own* and *Music for Plants*.

Peter Coffin's work makes use of a wide range of artistic languages. For the Palais de Tokyo, he presents two projects never before seen in France: *Grow Your Own* and *Music for Plants*. Each of these projects adopts unexpected artistic strategies that confound the idea of a strictly determined, circumscribed work. In one case the artist organizes a didactic exhibition on the phenomenon of micronations, independent states or secession movements, uniting artist projects with documentation from some forty countries, and collapsing the differences between art and (marginalized) politics. In the other he has installed a greenhouse full of plants that functions as a performance site for experimental musicians from Paris. In both cases the artist's work is open to a variety of collaborative inputs, while at the same time remaining linked to a reflection on confinement and separation.

Using a number of artistic languages (sculpture, photography, sound, performance, installation), Peter Coffin often uses a "new age" sensibility as a starting point for his work, which merges with fringe or pseudo-science, the abstract reinterpretation of artistic icons or the evocation of parallel or out-of-phase worlds. While active as a visual artist, Peter Coffin is also involved in curatorial projects, radio broadcasts, and a number of collaborative ventures both inside and outside the art world. His artistic versatility enables him and his practice to escape easy or fixed categorization. He has shown his work at solo exhibitions at Herald Street (London, 2007), the Galleria Fonti (Naples, 2005), the Wrong Gallery (New York, 2005), Andrew Kreps Gallery (New York 2002, 2004) and in collective exhibitions at the Domaine Pommery (2006), Gagosian Berlin (Berlin Biennale, 2006), the Wanas Foundation (Malmö, Sweden, 2006), the Liverpool Biennial (2004), and elsewhere. He presents one-person exhibitions at Confort Moderne (Poitiers), and at Galerie Emmanuel Perrotin (Paris) in spring 2007.

[1972] Lives in New York.

MODULES - FEBRUARY**DAVID ANCELIN****Avis de grand frais****01 FEB - 25 FEB 2007**

David Ancelin creates a repertory of multiple forms, sometimes mechanical, often no longer in working order. His offbeat, humorous universe confronts us with the loneliness of abandoned objects, bringing together varying incongruities: a buoy and concrete, a motor-cycling helmet and beads, etc. From felt sculpture to silk-screens, his works create unlikely catalysts for stories that remain to be invented.

At the Palais de Tokyo, Ancelin presents *Avis de grand frais*, a rustic indoor installation. A rotary tiller (an agricultural tool used to turn the soil) dating from 1949 disrupts a floor made of terra-cotta tiles, creating an unlikely accidental collision between earth, man, and machine. A work of art that seems to have escaped the artist's control, *Avis de grand frais* ploughs a furrow open to many interpretations.

David Ancelin presented a one-person exhibition at the Espace Diderot (Nantes, 2006) and participated in group exhibitions such as *L'Egosystème* at the Confort Moderne (Poitiers, 2006) and *L'Icone* at the Dojo (Nice, 2005).

[1978] Lives in Nice.

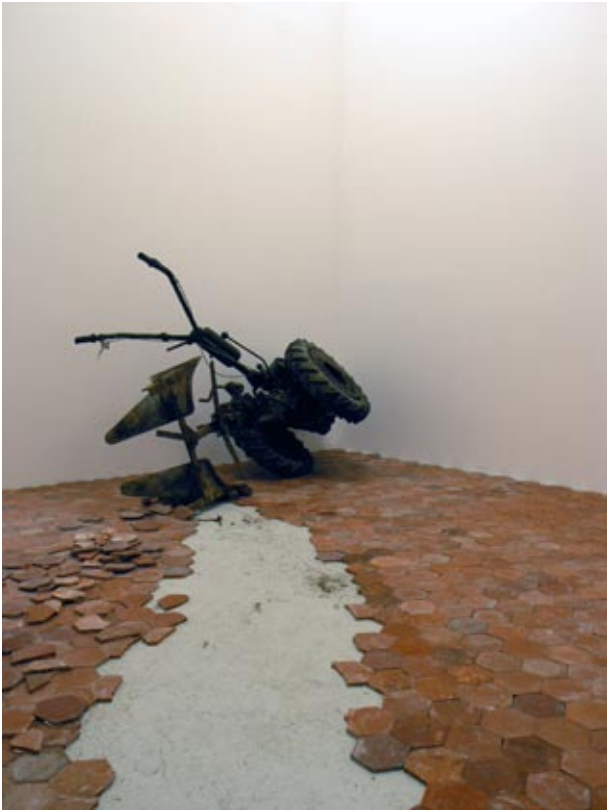
CAMILLE HENROT**King Kong Addition****01 FEB - 25 FEB 2007**

Camille Henrot is a passionate cinema lover and handles the universe and codes of cinematographic material as others do wood or paint. She seldom directs her own films, preferring to intervene in films made by other people using a variety of procedures: drawing, scraping on the film, or collage. Each of these techniques makes it possible to conjure up shadows, lights or ghosts and relay the work in the form of photographs, drawings, films or installations. Camille Henrot thus appropriates popular cinema, using poetry and imagination to bring it back into the experimental field.

For the Palais de Tokyo, Camille Henrot is showing a project that has not been seen before: *King Kong Addition*. Neither a remake nor a misappropriation, this version of King Kong simply makes it possible to look at three versions of the Hollywood film (1933, 1976 and 2005) overlaid over one another. A legendary work, King Kong is first and foremost a film about the cinema and for the cinema. The end result of this mathematical addition is a disturbing film with blackened, sometimes illegible images, the opacity of which makes it truly a "screen", a screen on to which any and every fantasy can be projected. Only the two main figures in the film now stand out from this jungle of dark images: the gorilla and the female character. King Kong emerges from this obscurity and withstands the visual confusion. He also remains the figure spectators refuse to stop believing in, that monumental figure the cinema periodically resuscitates.

First discovered in the exhibition *J'en rêve* at the Fondation Cartier, Paris, Camille Henrot has since developed a national and international career. She recently participated in the new media Biennial *Version Animée* at the Centre pour l'image contemporaine in Geneva as well as the Nuit Blanche 2006. In 2005, her work was presented, among other places, at the Galerie Dominique Fiat, the Atelier du Jeu de Paume in Paris, and the Hara Museum in Tokyo.

[1978] Lives in Paris.



David Ancelin, *Avis de grand frais*, 2006 / Court. Artist



Camille Henrot, *King Kong Addition*, 2007 / Court. Artist

MODULES - MARCH

KOKI TANAKA

Setting Up and Taking Down

01 MAR - 01 APR 2007

Toilet paper floating in the ventilator draft, pigeons pecking caviar on the street, Coca-Cola flowing endlessly from a can, shoes falling down staircases one pair after another, etc.: Koki Tanaka's videos explore ordinariness and construct situations that are burlesque and subversive at once. Playing with the laws of physics, the temporality and the performance, the artist tries to enhance the potential of objects encountered in our everyday lives.

Koki Tanaka has designed a special project for the Palais de Tokyo, conceiving the entrance into the gallery as a hole through which someone has thrown a bowling ball. Where the bowling pins should be, he has arranged items he collected from within the Palais de Tokyo (storerooms, offices, etc.): chairs, a waste-paper basket, a set of shelves, among others. These elements are integrated into the gallery space and struck by the bowling ball. In the midst of the pieces of furniture is a video that retraces the initial event, thereby imbibing the work with the story of its own past.

Koki Tanaka has taken part in many major exhibitions such as the Taipei Biennial (2006), the Echigo-Tsumari Art Triennial (2006), and The Door into Summer: the Age of Micropop at the Mito Art Tower (2007) in Japan. From 2005 to 2006 he was one of the residents at Le Pavillon, the study program attached to the Palais de Tokyo..

[1975] Lives in Tokyo.

AJEMIAN BROTHERS

From Beyond

01 MAR - 01 APR 2007

Together with his brother, Jason Ajemian, who is a jazz musician, Lucas Ajemian has transcribed Black Sabbath's *Into the Void* from 1971 to a new version of the song performed backwards. The song, performed in the Palais de Tokyo the 1st of march with classical musicians has been recorded on tape. The video is shown here backwards and forwards. Besides the singles and the video, the score, which is printed on plexiglass with "glow in the dark" paper as background, and the original Black Sabbath cover are also shown, with International Klein Blue as a reference to Klein's work with voids.

The project relates to the numerous accusations against heavy metal music's deliberate inclusion of hidden, occult and satanic messages, which stimulate people's subconsciousness and debase morality among young people. By using classic instruments Ajemian elevates the song and plays on people's fascination of meeting the sublime, seen as an opponent to the music's supposed manipulating and degrading aspects. *Into the Void* describes a movement out in space away from the earth, which is marked by physical and mental decay to a new and better world where freedom rules. The journey into the void anonymizes and detaches the traveller from any connection with the surroundings. When Ajemian sings the song backwards he emphasizes the detachment from the context and a loss of language. The incomprehensible sounds create a new musical dialect, which still closely connected to the original adds a reflexive dimension.

From Beyond has been performed before in a Church in Chicago and at Basel Liste 06 (Kirkhoff gallery).

Lucas Ajemian / [1975] Lives in New York.
Jason Ajemian / [1976] Lives in Chicago.

MODULES - MARCH



Koki Tanaka, *Ordinary things, Extraordinary things and then, maybe, Something else*, 2007 / Installation at the National Art Center, Tokyo



Lucas Ajemian, *From Beyond*, installation view, 2006 / Court. gallery Kirkhoff, Copenhagen

MODULES - APRIL**BERNADETTE GENÉE
AND ALAIN LE BORGNE****Elementary units****05 APR - 29 APR 07**

Since 1993, Bernadette Genée and Alain Le Borgne have been working in direct contact with professional contexts that appear far removed from the world of art. The exchanges they have established with the worlds of the circus, the textile industry, agricultural shows or even the Vatican have resulted in a varied artistic output (installations, objects, photographs, videos, sound works, performances, tableaux vivants, books, or exhibitions).

In 1998 the artists became interested in the codes and customs practised in military circles. Over the course of several years, they established numerous relationships with people in the Army, in the Foreign Legion, or with pensioners at the Hôtel National des Invalides, and gradually became intimately connected to these communities and their many stories, objects and memories. Through their production of documents, installations and images, the artists create representations of ambivalent status, both real and symbolic.

At the Palais de Tokyo, Genée and Le Borgne's relationship with the military manifests itself in three separate exhibition spaces. In the central space, a large Unité de Traitement de Linge en Campagne (UTLC – Countryside Laundry Unit), installed on-site by the Army's own information and communication service, raises the question of its meaning in relation to the art objects shown elsewhere at the Palais de Tokyo. Although this bulky outdoor equipment is part of the Army's logistical materiel, it shares with art the act of working on the image, with the job of maintaining the individual's functions of elementary representation to himself and to his social group.

Couvre-chefs [Headgear] (2007), a new set of seventy photographs of upside-down kepis or military caps, is presented in the second space. The personal effects of the servicemen that are hidden there reveal private choices and activate a personal identity within a collective unit. The images function like small theatrical moments, and seen together, they appear as thought-bubbles suspended above their heads forming an invisible and intimate military procession.

The third space presents a number of military films, and videos made by the artists. *Aubade* [Dawn Serenade] (2000), *Sortilèges* [Magic Spells] (2001) and *Je crèche derrière le musée* [I hang out behind the museum] (2002), feature men from the Foreign Legion singing songs, reciting their poems, or making Christmas crèches. Shown simultaneously is a programme of films from the archives of the ECPAD (Etablissement de Communication et de Production Audiovisuelle de la Défense – Defence Ministry Audiovisual Communication and Production Office) selected by the artists, showing servicemen carrying out parallel activities far removed from combat. Occupations that reveal the culture and the life of these men, in the margin of wars, appearing at odds with what we imagine as being their usual missions.

On the evening of the official opening, a group of Foreign Legion soldiers sing a capella marching songs at the Palais de Tokyo.

**Bernadette Genée / [1949]
Alain Le Borgne / [1947]
Live in Concarneau and Paris.**

Partners: Ministry of Defence, Etat Major de l'Armée de Terre EMAT (Army General Staff), Commandement de la Légion Etrangère COMLE (Foreign Legion High Command), Etablissement de Communication et de Production Audiovisuelle de la Défense ECPAD (Defence Ministry Audiovisual Communication and Production Office).



Bernadette Genée and Alain Le Borgne, *Couvre-chefs*, 2007 / Court. Artists.

THURSDAYS AT M**FROM GUY DEBORD
TO BLACK SABBATH**

through the looking-glass

Conferences, concerts, screenings every thursday**THE CAVERN OF
ANTIMATTER**About Guy Debord and Giuseppe Pinot-Gallizio,
by Laurent Jeanpierre
08 FEB 2007 - 19h30**NAVIGATION HAS ALWAYS
BEEN A DIFFICULT ART**First report of the International Necronautical
Society by Tom McCarthy, general secretary
of the INS
15 FEB 2007 - 19h30**SECOND LIFE**A clic away from the after-world, with
Alain Della Negra and Kaori Kinoshita
22 FEB 2007 - 19h30**FROM BEYOND**Lucas and Jason Ajemian conduct Black Sabbath
backwards for a chamber orchestra
01 MAR 2007 - 20h30**ANTIMATTER**A talk on antimatter by Christophe Galfard, physicist
08 MAR 2007 - 19h30**THANATOTACTICS**Eyal Weizman, architect, describes Tsahal's urban
space combat techniques
15 MAR 2007 - 19h30**ARTIFICIAL LIFE**A talk on the notion of artificial life by mathematician
Claude Lattaud
22 MAR 2007 - 19h30**ANTIPODES**Return from India with Palais de Tokyo's artists
of the Pavillon
29 MAR 2007 - 19h30**SPLIT-SCREEN**YouTube Battle
05 APR 2007 - 20h00 / 24h00**JABBERWOCKY***Backward tapes*, from the Beatles to Black Sabbath,
through Lewis Carroll, by Pacôme Thiellement, writer
12 APR 2007 - 19h30**BOXON/NOXOD**The members of the Boxon collective reinterpret
Through the looking-glass
19 APR 2007 - 19h30**DOPPELGANGER**A talk on split personality by professor David Cohen,
followed by Michael Polish's *Twin Falls Idaho*
26 APR 2007 - 19h30**LEDOUX'S BROTHEL**Jean-Claude Lebensztejn, on his book to be
published by Kargo/Amsterdam
03 MAY 2007 - 19h30The entrance fee for the lectures is included
in the exhibition ticket (6 € - 4,50 €).

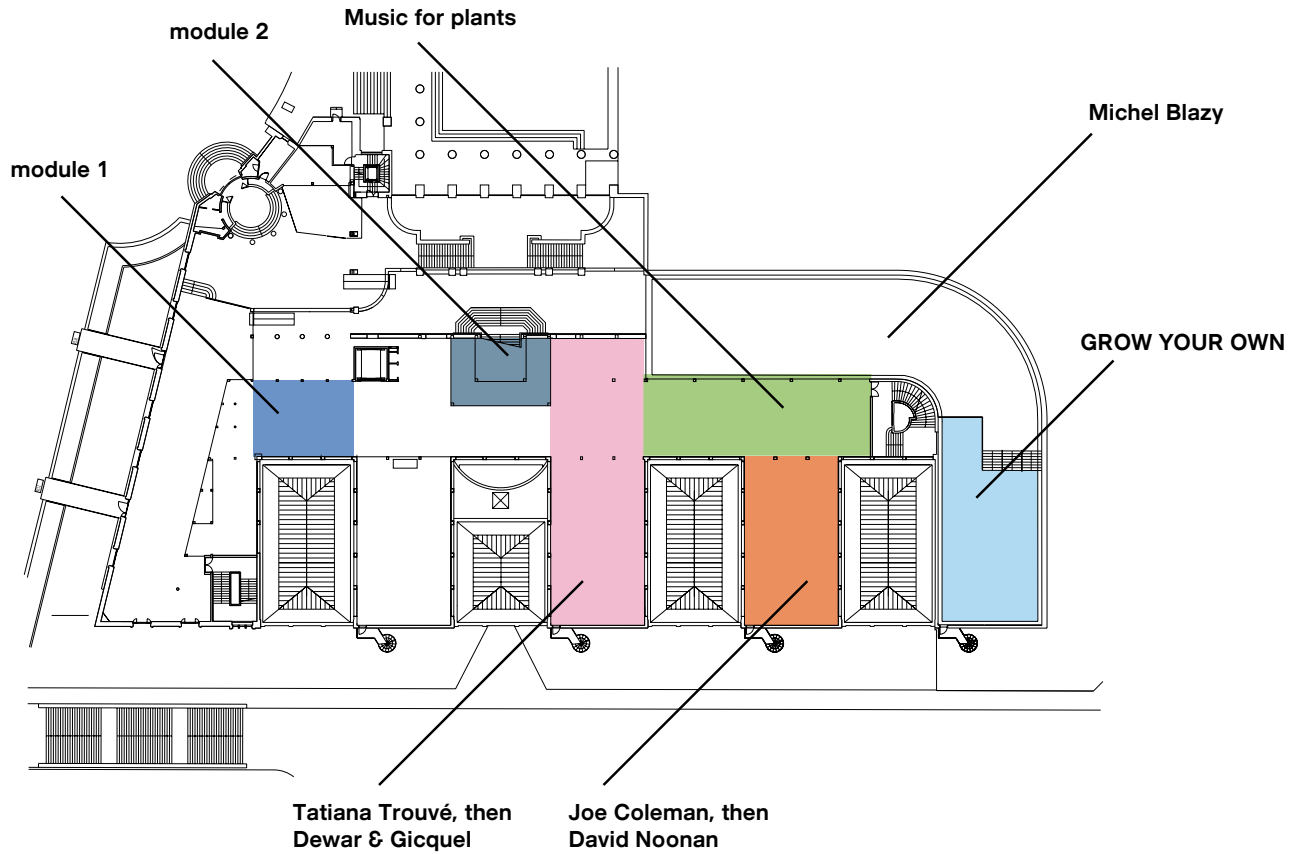
Free for under 18.

THURSDAYS AT M



Giuseppe Pinot-Gallizio, *The Cavern of Antimatter*, 1958-59, view of the installation at gallery René Drouin in Paris, 1959

Exhibition Floorplan



PALAIS DE TOKYO /

Site de création contemporaine

Founded in 2002 at the initiative of the ministry of Culture and Communications, the Palais de Tokyo is a venue for experimentation and innovation. Designed as a forum open to one and all, the Palais offers a new way of experiencing art that is closely in tune with today's world and the expectations of artists and the public. The Palais de Tokyo is an institution where culture is a living thing, the first center to remain open from noon to midnight, offering exhibitions, events, talks, video screenings, music, a restaurant, a bookshop, and a boutique. The Palais has also created a museum reception that is made to measure, ready to assist all visitors thanks to its staff of mediators, who are specialized in the latest forms of contemporary artmaking.

The program of events and shows at the Palais de Tokyo reflects the art of our day and age and attests to the creative explosion of the contemporary world, the disciplines involved in artmaking today, and the many emerging forms of expression that point out the direction of its future. Crossdisciplinary, sensitive to current trends, international, experimental, and diversified, the Palais de Tokyo's program makes plain its unending commitment to artists throughout the creative process to produce with them the most pertinent and meaningful of new works. Nicolas Bourriaud and Jérôme Sans are the founders of the Palais de Tokyo.

Marc-olivier Wahler, the former director of the Swiss Institute - Contemporary Art in New York from 2000 to 2006, cofounder and artistic director of CAN (Centre d'Art Neuchâtel) from 1994 to 2000, has been the director of the Palais de Tokyo since February 2006. Maurice Lévy, who is the chairman of the board of Publicis Groupe S.A., the world's leading media group, is president of the Palais de Tokyo association's board of directors; Pierre Cornette de Saint-Cyr, the board's vice-president, is a well-known auctioneer. The board also includes a number of artists such as Orlan, Catherine Breillat, and Daniel Buren.

Located in the heart of Paris between the Eiffel Tower and the Champs-Élysées, the Palais de Tokyo, site de création contemporaine, has become a showcase for the vitality of artmaking today. The Palais de Tokyo occupies an historic building that was built in 1937 for the Universal Exhibition and was renovated for its present use by the architects Anne Lacaton and Jean-Philippe Vassal. The venue boasts an exceptional exhibition space (4000 sq.m.), which places it among the great international institutions devoted to the art of today.

A few numbers...

From 22 January 2002, when it first opened to the public, until August 2006, the Palais de Tokyo has seen:

> 1 300 000 visitors to its shows, an average attendance of 21 388 visitors per month, or 800 visitors per day;

> over 5 million visitors to its Website:

www.palaisdetokyo.com

> 58 529 subscribers to its newsletter.

Between January 2002 and August 2006, the Palais de Tokyo mounted 115 art shows (101 individual and 14 group shows) and displayed the works of 326 artists.

In terms of the 101 individual shows: 44,5% of the exhibitions featured work by French artists and 55,5% by foreign artists.

Infos

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Open from noon to

midnight everyday

except Mondays

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Marc-Olivier Wahler / director of the Palais de Tokyo

In collaboration with Marc Sanchez, Akiko Miki,

Anthony Huberman, Claire Staebler, Daria Joubert

and the whole staff of the Palais de Tokyo

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