

TABLE OF CONTENTS

Foreword to the English Edition	8
Introduction	10
Setting the Ground: Media Culture, Information and the Exhibition As a Work of Art	19
Media Culture: The Multiplication of Reality Through Mass Media	19
Information: Constraints and Potentials of Reality Construction	22
Practices of Use: A Kind of Postproduction	25
Using Media Formats: The Example of General Idea	28
Exhibition As Medium: Parreno's Use of Media Formats	32
Experiencing Parreno's Exhibitions: The Art of Doing and the Art of Oscillation	39
I. APPLYING VIRTUAL REALITY AND TELEVISION TO THE EXHIBITION FORM	43
The Use of Virtual Reality	44
Siberia (1988)	53
Hyper Hyper (1988)	58
Projet Ozone (1988 – 1990)	62
How We Gonna Behave? (1990)	68
The Use of Television	76
No More Reality (1991 – 1993)	90
<i>No More Reality II (La Manifestation) (1991)</i>	91
<i>No More Reality: une vidéoconference (1991/1992)</i>	99
<i>No More Reality (Suite et fin) (1993)</i>	109
L'Homme public (1994 – 1995)	117
<i>L'Homme public/partie 3: L'Ordre du discours (1994)</i>	117
<i>L'Homme public/partie 2: Dragon Ball (1994)</i>	121
<i>L'Homme public/ partie 1: Eva (1995)</i>	123
Facteur Temps (1994)	126
TV Channel (1998)	132

II. APPLYING CINEMA TO THE EXHIBITION FORM	143
The Use of Cinema	145
Les Ateliers du Paradise (1990)	154
L'Imitateur (1992 – 1993)	165
<i>The Imitator, Jean-Luc Godard (1992)</i>	166
<i>The Imitator (1992)</i>	168
<i>L'Imitateur (1992)</i>	169
<i>Untitled (Jean-Luc Godard) (1993)</i>	172
La Nuit des héros (1993)	174
Snow Dancing (1995)	188
<i>Snow Dancing: The Book</i>	189
<i>Snow Dancing: The Party</i>	194
<i>Snow Dancing: The exhibition</i>	199
Factory of Clouds/While... (1995)	208
<i>The Workshop "Factory of Clouds"</i>	210
<i>The Exhibition "While..."</i>	215
The Moral Maze (1995)	225
Vicinato (1995)	229
Anna Sanders (1997)	240
Applied Cinema	249
Script-based Production	250
Collaboration	251
Artist as Director	252
Godard's Montage as Model of Display	253
The Exhibition as Film Set	256
Time in Film, Time in the Exhibition	258
Reception as Practice of Montage	262
The Recipient as Director/Actor	264
Scripted Life	265
Film and Exhibition as Formats of Mediating,	
Testing and Reflecting Modes of Behavior	267

III. APPLIED CINEMA: REFRAMING THE EXHIBITION	269
Framing Devices: The Artwork as Situation	269
On Constructing Situations	272
Framing the Situation: The Model of General Idea	278
Reframing the Exhibition: Philippe Parreno's Framing Devices	288
Media Formats	290
Time	292
Architectures and Objects, Backdrops and Props	294
Language and Speech	297
Roles, Actors, Celebrities	299
Reframing Behavior: The Exhibition as Rehearsal Space	300
Playing with Modes of Behavior: The Tactic of Imitation	302
"How Are We Going to Behave?"	305
On Roles	311
Applied Cinema: An Art of Oscillation	314
List of Works	319
Bibliography	332
Acknowledgments	347