SPY NUMBERS

28 MAY - 30 AUGUST 09

DOVE ALLOUCHE & ÉVARISTE RICHER / PASCAL BROCCOLICHI / LUCA FRANCESCONI / KEN GONZALES-DAY / NORMA JEANE / ARTHUR MOLE & JOHN THOMAS / MATT O’DELL / FELIX SCHRAMM / JIM SHAW / TONY SMITH / STÉPHANE VIGNY /
SUMMARY

SPY NUMBERS /

5  DOVE ALLOUCHE & ÉVARISTE RICHER
7  PASCAL BROCCOLICI
9  LUCA FRANCESCONI
11 KEN GONZALES-DAY
13 NORMA JEANE
15 ARTHUR MOLE & JOHN THOMAS
17 MATT O’DELL
19 FELIX SCHRAMM
21 JIM SHAW
23 TONY SMITH
25 STÉPHANE VIGNY

27 THURSDAYS FROM SPY NUMBERS /
WEEKLY PERFORMANCES, WORKSHOPS, GAMES

28 MAGAZINE PALAIS /
THE QUARTERLY MAGAZINE OUTLINES THE EXPANDED ARTISTIC UNIVERSE OF THE NEW PROGRAME

29 MODULES /
EVERY MONTH, ONE ARTIST

30 NEW /

32 INFORMATION /
PALAIS DE TOKYO, INFOS AND PARTNERS
On the short waves of our radios, voices read out uninterrupted series of numbers. 2... 11... 58... 35... 23... Whether they are encrypted instructions intended for sleeping agents, messages exchanged between traffickers, or simple telephone settings, the “Spy Numbers Stations” have been broadcasting for several decades without their precise function becoming known.

By choosing to broadcast simple lists of numbers via the radio-relay network, these number radios operate in the manner of “inverted camouflage”: invisibility which is made almost impossible given the sophistication and “maximalism” of Internet networks is finally achieved via an ordinariness that allows it to blend into the mass of information. Is it possible for as archaic an encoding system as a series of numbers to remain infallible?

In the wake of GAKONA, the previous exhibit inspired by the work of Nikola Tesla, the Palais de Tokyo continues with SPY NUMBERS the exploration of the electromagnetic spectrum and its margins. Beyond the visible and closer still to the infra-thin and the spectral, the Palais de Tokyo experiments with forms of art that elude any wistful desire for fixed interpretations.

In spite of the exhibition area being reduced to half its normal size because of building work within the Palais de Tokyo, SPY NUMBERS brings together eleven French and foreign artists. They attest to the emergence of the French artistic scene and of foreign artists rarely exhibited in France, led by two tutelary figures in the shape of Jim Shaw and Tony Smith. Mathematical encoding, the production of the aurora borealis, the archiving of contact lenses, seismic sensors, the disappearance of hanged men or indeed of the mountaintops: Their works tackle subject areas that make this second session of 2009 a perfect follow-up to GAKONA. Between fact and rumor, reality and phantasm, science and imagination ...
At the dawn of the 20th century the scientist Kristian Birkeland led an expedition to the Norwegian polar regions to collect data on magnetic phenomena. The recent discovery of X-rays made him to decide to manufacture a vacuum chamber, the famous “Terrella,” in order to observe the influence of magnetism on cathode rays. Discovering that electrons were transformed into rings of light at the magnetic poles of a sphere, Birkeland deduced that this was the origin of the aurora borealis.

A century later Dove Allouche et Évariste Richer, working in collaboration from 1999 to 2002, decided to reconstruct the Terrella which had since been abandoned. With the help of several laboratories and scientists, the two artists embarked on producing a replica. For the exhibition the artists decided to make it operate in accordance with the calendar of the aurora borealis in the year when Birkeland presented his invention to the public. The modeled replica of a natural phenomenon reconstructs the polar activity of a year crucial to popular understanding of these phenomena.

Since 2002 the two artists have gone their separate ways in pursuing their artistic research. Today Dove Allouche is working on a series of photogravure images of the dark underground areas of Paris, overlaying two networks of cuts in order to reveal a modern subterranean system. Évariste Richer is currently in India retracing the itinerary followed by Le Corbusier and Jai Sing II.

Dove Allouche and Evariste Richer, La Terrella, 2002. Stainless steel, glass, electron canon, vacuum pump, magnet /180 x 70 x 70 cm. Courtesy of the artist, galerie schleicher+lange, Paris and Gaudel de Stampa, Paris. © Laurent Montaron (IrmaVepLab)
For his installation *Sonotubes*, Pascal Broccolichi subjected the Palais de Tokyo and its close surroundings to a program for capturing their electromagnetic activity. After pinpointing the areas good for the transmission of flows of buried waves with the help of detection apparatus, he proceeded to make recordings of various acoustic phenomena. A complex device—composed of three tubes containing long springs held in tension and very low frequency vibrators—creates waves of reverberations. By broadcasting them, the artist invites visitors to apprehend the exhibition space as a developing amplified surface and to create their own auditory itinerary. The artist plays with the unusualness of the architecture of the Palais de Tokyo to fix the sounds and amplify the directional effect produced by this “broadcasting machine”.

Pascal Broccolichi’s work is a continual acoustic exploration in search of phenomena imperceptible to the human ear, the waves, creaks or vibrations of a space. Often working in situ, he constantly questions the spaces so as to reveal their distinctiveness and their hidden sides.

Born in 1967, lives and works in Cagnes-Sur-Mer.
Dimensions of each unit 130 x 40 x 600 cm. View of the exhibition Citysonics, Mons, 2006. Courtesy galerie Frédéric Giroux, Paris & Transcultures, Brussels. © Pascal Broccolichi
LUCA FRANCESCONI

The work consists of three stones of different types (limestone, granite and slate) which Luca Francesconi went personally to remove from the summits of the Alpe de Gressoney, the Cusna and the Turchino by means of climbing them. Its title, To Lower the Mountains, is the basis of the work’s evocative power. Beyond being a simple sampling of minerals, it is the fruit of a removal from three summits that results in the lowering of these mountainous reliefs. The work oscillates between tangible presence and mental image, between simple stones and inaccessible peaks.

Luca Francesconi plays on our relationship to nature and confounds the representations we make of it for ourselves. A dry tree regains its living status when its branches are covered with used bits of chewing-gum. Two seemingly distinct trees are in fact joined by the linking of their vascular network. According to him our eyes are busy observing things as they appear to us, and not as they really are. One of his intentions is to question the self-evidence of some of our points of view. Opposing a commonly shared conception of the world, the artist regards natural transformation and change more generally as a fixed point: “Light, dark, yesterday, today are a play of symmetry and of corners of shadow drawn by our earth and the sun. I think that the universe has neither night nor day.”

Born in 1979, lives and works in Milan and Paris.
For the series *Erased Lynching*, Ken Gonzales-Day has used both postcards and photographic documents from archives depicting lynching scenes. He has intervened to erase all traces of these summary hangings (the lifeless bodies, the ropes), leaving only the setting showing. The images deliberately ignore the victims to highlight the true mechanisms of lynching: The crowd comes to see the show, the photographer, and the very act of immortalizing these executions. This series of images of “absences” or “empty spaces” conjures up lost memories and recollections. Invisible, the victims paradoxically become omnipresent.

Replaying the bygone and forgotten history of the American West, Ken Gonzales-Day’s photographic works set out to capture the experience of time, place and identity.

Born in 1964, lives and works in Los Angeles.
Courtesy of the artist & Steve Turner Contemporary, Los Angeles. © Ken Gonzales-Day
A whole year seen through the eyes of the artist Davide Legittimo is what Norma Jeane offers us with the work *Everyday Sight / Tribute to Aldous Huxley* (June 21st 2003 – June 20th 2004), 730 disposable contact lenses worn, then preserved in a solution. Though this work is minimal in the way it is presented, it nonetheless conjures up the multitude of images perceived by vision, so creating a bank of images in its own right. It is also described as a tribute to Aldous Huxley, who still continued to read and write copiously despite being almost blind.

Norma Jeane was born on the very night of the death of Marilyn Monroe (whose real name was Norma Jeane Baker). The artist chose this pseudonym because she saw the dead star as the most potent symbol of the 20th century, with a private life that was very far removed from her public image. Thus her work renews the contrast between reality and pop culture. Norma Jeane, as she puts it herself, is a virtual artist in terms of her existence, but very real through the works she produces, made in the context of many collaborations.

Née en 1962, lives and works in Italy.
The Living Photographs series of photographs created by Arthur Mole (1889-1983) and John Thomas uses thousands of people to reproduce portraits of great Americans or patriotic emblems such as the Statue of Liberty or the national flag. Mole, a photographer, and Thomas, a former church choirmaster, crisscrossed the United States to photograph formations of soldiers and military personnel from the top of large towers constructed for the occasion. They organized the monumental images meticulously, directing the crowds by means of a megaphone.

Taken during World War I and in the immediate postwar period, these photographs represented the war effort in all its aspects (some were made just before the departure of the troops for the front) and strengthened the feeling of community adherence as well as the democratic spirit of the time. These popular images oscillate between ghostly illusion and collective memory, art and documentary, singularity and totality.
12,500 officers, nurses and men, Camp Gordon, Atlanta, Georgia. 
B&W reproduction of photographic print. Courtesy of Chicago History Museum
A monumental sculpture about five meters high, *Numbers Station Beacon / Community Broadcast Tower* broadcasts recordings of signals transmitted on short waves radio, in which voices read out a mysterious series of numbers. Lasting eight minutes, the sound sequence is broadcast every quarter of an hour. The meaning given to these lists of numbers eludes us and is the subject of the craziest rumors and the most farfetched interpretations. The missing information is at the heart of a device that turns out to engender anxiety. The form of this sculpture heightens this feeling all the more as it revives in our memories images of other towers: Powerful lighting devices, big sound broadcasting systems, transmitting antennas, or indeed watch towers.

For several years Matt O’dell has been interested in religious cults, catastrophes, conspiracy theories and media phenomena. His works explore these worlds that can be approached from a universal point of view. The artist makes his sculptures following long, precise, painstaking research, often from ordinary materials like cardboard or wood.

Born in 1976, lives and works in London.
FELIX SCHRAMM

Omission, a monumental work made in situ by Felix Schramm, is on the boundary between architecture and sculpture. Taking advantage of the building all the better to upset the perception we have of it, the artist challenges the laws of gravity by directly reworking the very walls of the art center. Thus visitors are confused, confronted with a spectacular installation they can never take in in its entirety—only fragmentary visions are offered to their gaze.

Felix Schramm defines himself as a sculptor. Using building materials such as wood, plaster or paint, the artist shows what is not normally seen, the fictitious interiors of labyrinthine, disturbing edifices, oscillating between demolition and reconstruction. Carrying out his projects from a scale model made in his studio, Felix Schramm uses primary forms and dynamic angles, before proceeding to vandalize them in a very considered way, as a real esthete of destruction.

Born in 1970, lives and works in Düsseldorf (Germany).
Jim Shaw is interested in the bizarre, the uncanny, and draws inspiration from American popular culture. *Heap* (2005), a sea monster straight out of the ocean depths, intriguing because of its undefined form and viscous appearance. Made of plastic McDonald’s toys, this sculpture finds its source in consumerism: the seductive imagery of publicity, the attractive packaging...

Most of the time the artist works in series; through *My Mirage* (1985-1990) he recounts the adventures of a young American, Billy, who grew up in a house in the suburbs. Dream Drawings and Dream Objects, two series composed of drawings, sculptures, and objects made between 1991 and 2000, have their source in the artist’s dreams. Since 2000, Jim Shaw realizes a collection of creations developed around O-ism, a pseudo-religion that he invented, and for which he never ceases to conceive new ideas (films, books, objects, works, performances).

Jim Shaw’s work is protean; there are references to a modern and popular society running through it, to the worlds of advertising and consumption, comics and films. Through free iconographic associations that make a powerful visual impact, he creates a universe that delights in confusing the real and the fantastic.

Born in 1952, lives and works in Los Angeles.
Tony Smith

After training as an architect and a short career as a painter, Tony Smith embarked on a novel approach to sculpture. A work like Die—a six-foot cube on the scale of the human body—which is neither an object nor a monument creates a direct and almost physical relationship with the viewer.

For V.T. belongs to a series dedicated to the artist’s friends. This work calls for a certain type of gaze, a gaze that can only slide from its insignificant black surface towards the surrounding space. This dynamic construction (a rhombohedron with six diamond-shaped faces) prompts the viewer to walk round it in order to apprehend the complex form.

Made for institutions and public spaces, Tony Smith’s works are as concrete as a physical experience: “[Once on the unfinished New Jersey Turnpike] it was a dark night and there were no lights or shoulder markers, lines, railings, or anything at all except the dark pavement moving through the landscape (...) At first I didn’t know what it was, but its effect was to liberate me from many of my views I had about art.”

STÉPHANE VIGNY

With the new work *L’Original est une copie*, Stéphane Vigny writes a new chapter in a story that started with 11D6.5, a sculpture produced in 2008 representing an electricity pole at a 1:3 scale, previously shown at other venues. The work presented at the Palais de Tokyo for its part is a collection of genuine electricity poles, transposed from their original sites and functions. In the form of a reminder, the artist here offers us a real ready-made, transferring poles abandoned at the side of the road into an exhibition space.

Stéphane Vigny is especially interested in infrastructures made of concrete, whereas they are increasingly disparaged for esthetic, ecological or political reasons. He speaks of an almost emotional relationship with electricity poles, because of their quasi-sculptural formal quality. Working mainly on “objects” inspired by popular culture, the artist tries in this way to distance himself from the traditional artistic field and anchor his output in reality, not without some humor.

Stéphane Vigny, preparatory picture for the project L’Original est une copie, 2009. Courtesy of the artist.
GYPSY SOUND SYSTEM
Return of the duo DJ Olga and Dr. Schnaps for a frenzied DJ set.
THURSDAY, MAY 28TH / 8PM - MIDNIGHT

MY LAB (1/3)
A three-part workshop letting you discover the behinds of your computer. With /tmp/lab. In conjunction with “Hack Space Fest” at Vitry-sur-Seine.
Reservation: jeudis@palaisdetokyo.com
THURSDAY, JUNE 4TH / 7:30PM

MY LAB (2/3)
Reservation: jeudis@palaisdetokyo.com
THURSDAY, JUNE 11TH / 7:30PM

MY LAB (3/3)
Reservation: jeudis@palaisdetokyo.com
THURSDAY, JUNE 18TH / 7:30PM

VISITE CODÉÉ
Guided visit of the exhibition SPY NUMBERS accompanied by the artists and Marc-Olivier Wahler, director of Palais de Tokyo.
THURSDAY, JUNE 25TH / 7:30PM

STREETWARS
Streetwars come back to Paris. An envelope contains a photo and address of your target. With a water gun, the city wide manhunt can begin.
Reservation and infos: www.streetwars.net
THURSDAY, JUNE 2ND

UNDER PRESSURE
Full immersion with a selection of submarine cinema. Projections on the facade of the Palais de Tokyo all night. Part of the 1st Night of Cinema.
SATURDAY, JULY 4TH / FROM 9PM

BLITZ
Session of chess simultaneously with a young champion, playing alone against everyone. With the Fédération Française des Échecs.
THURSDAY, JULY 9TH / 7:30PM

MICRO-ONDES
THURSDAY, SEPTEMBER 3 / 7:30PM
New issue around SPY NUMBERS: an essay on Mole & Thomas by Louis Kaplan, portfolios (Ken Gonzales-Day, Matt O’dell...), sound phenomena by Pascal Broccolichi, archive documents about aurora borealis (proposed by Dove Allouche and Évariste Richer), as well as a guide section.

Bilingual magazine (French & English) / 88 pages in colour / 28 x 21 cm / ISSN 1951-672X / I ISBN 978-2-84711-034-0

More information: www.palaismagazine.com
Every month the “modules” present new projects, put forward mainly by artists living in France. Opening every first Thursday of the month. In partnership with Le Journal des Arts.

MAY / AUGUST 2009 :

FESTIVAL SPIRITS AND OTHER VIDEOS
A proposal by Jean-Marc Chapoulie.
MAY 7TH - MAY 31ST 09

May is the month of Spiritualism at the Palais de Tokyo, with Jean-Marc Chapoulie taking control over the Spirits Festival: levitations, apparitions, transfigurations, spectres, ghosts, auras, fluids… Through cinematographic archives, artists’ films, found images and a new work by Jean-Marc Chapoulie, spirits are summoned for this video installation.

First invited in a Module of the Palais de Tokyo in 2006, with the original film TDF06 (showing only the landscapes during the Tour de France), Jean-Marc Chapoulie installs his work on one of the building’s windows, following the artist Amy Granat who already used this space in 2007.

Jean-Marc Chapoulie’s main activity has been to “question the cinema, under all its forms, for many years” – being alternatively movie-maker, video artist, teacher or curator. He is working on a long term project, Alchimıcınéma, a reflection on the moving image and its spectator.

ADRIEN MISSIKA
MAY 28TH - JUNE 28TH 09

LES ARTISTES DU PAVILLON
JULY 2ND - AUGUST 30TH 09

VINCENT GANIVET
At the Galeries Lafayette's windows on the occasion of Paris & Création.
JULY 6TH - JULY 26TH 09

Interventions in Palais de Tokyo’s space, all summer.
The Cité de l’architecture et du patrimoine, the musée d’Art moderne de la Ville de Paris, the musée du quai Branly and the Palais de Tokyo, located on both sides of the le Colline de Chaillot (Chaillot hill) between the river Seine and the Trocadéro, band together to raise the profile of contemporary creativity by creating a new trail.

A full price entrance ticket into one of the four places participating in La Colline des musées (Museum Hill) project will entitle you to reduced rates at the next two, and a free ticket at the last one, whatever order you choose to visit them in. Valid for five consecutive days.

With the support of the Comité Régional du Tourisme Paris Île-de-France

Exhibitions in 2009 at the Palais de Tokyo are now to be discovered with MyARtCELL, a new audio-guide device made by faberNovel with the support of Nokia. MyARtCELL, technology relies upon a network of Bluetooth radio-beacons installed in the Palais de Tokyo. Activating Bluetooth reception enables mobile phones to get free audio-guides, and much more.
The Palais de Tokyo is an art center which since it first opened has been dedicated to bringing the public close to the best French and international contemporary creative work. Open from noon to midnight, employing a team of mediators, housing a restaurant, a shop and a bookshop, the Palais de Tokyo is a truly vibrant place that unhesitatingly mixes conceptual art and chainsaw sculpture contests, minimalism and zombies, readymades and mutants, to let people see contemporary art in an up-to-the-minute, complex-free way, as often as possible from the point of view of the artists themselves.

It welcomes young artists in residence (Le Pavillon), sometimes offering them their first solo show (Les Modules), or entrusts the curating of some of its exhibitions to artists (Ugo Rondinone in 2007, Jeremy Deller in 2008). The Palais de Tokyo also stages exhibitions abroad (Les Chalets).

Former director of the Swiss Institute - Contemporary Art in New York from 2000 to 2006, co-founder and artistic director of CAN (Neuchâtel Art center) from 1994 to 2000, Marc-Olivier Wahler has been the current director of the Palais de Tokyo since February 2006. The auctioneer Pierre Cornette de Saint Cyr is the president of the Association du Palais de Tokyo.
INFOS

PRESS
Dolorès Gonzalez
E-mail: dolores@palaisdetokyo.com
Tel: +33 (0)1 47 23 52 00
Mob: +33 (0)6 12 45 93 04

PALAIS DE TOKYO /
13, avenue du Président Wilson
F - 75116 Paris
Tel: +33 (0)1 47 23 5401 & +33 (0)1 47 23 3886
Fax: + 33 (0)1 47 20 1531
www.palaisdetokyo.com

Open everyday from noon to midnight except on Mondays.

PRESS OPENING
THURSDAY 28TH FROM 11AM TO 2PM

Curator:
Marc-Olivier Wahler / director of the Palais de Tokyo
In collaboration with Daria de Beauvais, Julien Fronsacq, Katell Jaffrès, Akiko Miki
and the whole staff of the Palais de Tokyo.